

NO. 14



Onegai shimasu

Editorial

Text: Lukas Underwood

Dear members,

As 2018 ends, so too does this issue also end our series covering the three elements of Shinkiryu Aiki Budo. **We are happy to announce that we are completing our first, comprehensive, and detailed series with this issue! But this completion also means that there is plenty of room for ideas to set priorities for future issues. Should you have any ideas, or just topics that interest you, please let us know.**

In this issue, Sensei provides his usual newsletter, and there are features and highlights of Shinki Toho. Following these articles, you can read the personal views of Susanne Nakajima on the development of Shinki Toho and the consequences of this training for the practitioner. The focus is completed, as usual, through voices from various Dojo. This time they come from Euskirchen, Oberkessach, and Oldenswort. Finally there are seminar reports from Munich (Shinki Toho, Birgit Smentek), the summer course in Oldenswort (Xenia Gorodnia), and the summer course of Sensei (Elisabeth Fay).

Finally, I would like to thank Johannes, who replaced me and Jann so wonderfully during our “baby breaks” during the last issue. He did an excellent job! I would also like to thank the entire team of Shinki News for their great cooperation.

Now we wish you a lot of fun with this issue, nice and relaxing holidays, as well as a happy new year.



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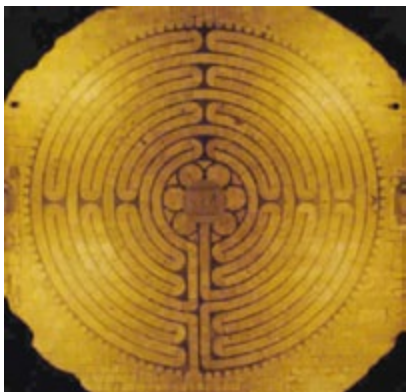
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Soke's Word

Text: Michael Daishiro Nakajima



This is the famous maze of the Cathedral of Chartres (south of Paris). It is found there on the ground, over 12 m in diameter. If there are no chairs on it, you can still walk it today. The entrance is at the bottom. It looks as if you could go through a small detour to the left and then right again, straight into the center. But no, you have to walk all the paths to finally get to the middle. On the one hand, it is a very long way (in the original 261.5 m). On the other hand, you realize that there is no dead end, but only detours, even if they sometimes seem to be very long. The fact that this image is set up in the sacred area shows that it is not a child's playing field but the meaning of life. **It's not easy to reach the center, but if you have stamina and do not stop or turn around, you can get to the middle safely.**

By the way, there is a tradition that dances were performed on the maze, with the bishop in the lead, the maze dictates the dance path. So you do not have to go the way with a grim face and stubborn seriousness, but dance through life?

The right adherence to the goal, which was mentioned in the last newsletter, is perfectly symbolized here. **There is no dead end, that is a wonderful message.** An old evangelical pastor from Japan said that, for God there is no fullstop/point (as a punctuation mark) but only a comma. It goes on and on, in which ever situation you find yourself. The book of Isaiah states, "A bruised reed He will not break, and a smoldering wick He will not snuff out." (Isaiah 42,3) "Yes, that is true," confesses one who has already lived 75 years and has experienced the ups and downs of life.

So be confident and courageous in your life! A flippant saying says: detours widen the local knowledge. I can confirm that, too. Let's go back to the center after trying and wandering around. We are progressing step by step.

Remarks

Mail Distributor:

Our attempt to merge the members' email addresses into a mailing list failed. On the one hand there were technical errors and shortcomings, so that many people did not notice that we had started this process.

On the other hand, obviously many members were either not active to make a click, or unwilling to be included in such mailing lists, although we were only careful to send the necessary association-related messages, rather than spreading ads for anything.

The consequence is that with this method we could only capture about 1/3 of all members. Unfortunately, in the future I will have to use the good old method of notifying members in groups, because I cannot send over 600 mails at once. Recently I divided the members into 8 groups and ended up sending 8 identical mails. Since this is quite complicated, I will rarely send such messages in the future. I ask you to look at our homepage more often. There on the first page of the

Shinkiryu site there is now the space for current issues "Aktuelles". In order to comply with the Data Protection Regulation in the future, new members will be informed that by stating their e-mail address, they agree to receive an e-mails from us. If you do not want that, then just renounce this statement.

Itto-den Shinki Toho – Origin and Characteristics

Text: Michael Daishiro Nakajima, Hoshu



Sword as the center and principle of Japanese Budo

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If you view the martial arts, you can roughly divide them into two groups: martial arts with weapons and martial arts without weapons. If you look specifically at the Japanese martial arts, you can quickly see that those of the samurai are the basis. Since the samurai often had to fight for their lives, they had to fight both with and without weapons. In a duel, they were often able to determine the weapons themselves; but, in many unforeseen battles, that was not the case. In every situation they had to be ready against any attack. But the heart of samurai martial arts was the sword. Here, we must remember that the introduction of firearms to Japan, in the 16th century, significantly changed the situation of the martial arts. Since then, those lords who had mainly introduced these new weapons had won wars. A typical example was Oda Nobunaga (1534-1582).

The samurai, in which the sword was considered the center, remained rooted in the soul of the Japanese, even after the introduction of firearms. After a civilian society had come into being (1868) and weapons were fortunately used less and less, the Taijutsu (martial arts using the body), which is based on sword movement, became more and more important.

Taijutsu was always a complement to sword-work. But over time, it became more than just a supplement, but a way of preventing the escalation of conflict into the violent extreme. On the way to the ideal of giving up weapons altogether, there were already some samurai who tied their swords to the Tsuba and Saya (sheath) so that they could not immediately pull their swords. Katsu Kaishu (1823-1899), who held important ministries in the Tokugawa government, especially during the tumultuous period of unrest and decline of that government, is said to have tied his sword as well.

Such an ideal becomes the yearning of some thoughtful people after the disaster of the Second World War. Aikido founder, Uéshiba Morihei, is a typical example. However, one is mistaken if one considers only his soft movement as ideal. First you have to see the Budo technical requirements of Aikido as a martial art and the hard training of Uéshiba Sensei. Aikido is not a wellness exercise for two, but martial arts. It should also not be overlooked how thoroughly Uéshiba Sensei had been mentally and religiously trained. Only this mental attitude gave Aikido the strength as a martial art and at the same time greatness as a way to peace.

The two disciplines of Shinkiryu Aiki Budo in addition to Aikido, namely Daitoryu Aiki Jujutsu and Itto-den Shinki Toho, also have to do with these two aspects of combat and mental training.

For the first time in 1970, I seriously started Aikido. Previously, apart from “Chanbara” (childlike swinging of the stick against the play-mates) and passionate sumo battles in elementary and middle school, I was also interested in judo and kendo, but it did not come down to proper training. As I trained in Aikido, the yearning for the origins grew stronger and stronger in me. Then came the first encounter with Yonezawa Katsumi Sensei of Daitoryu Aiki Jujutsu in 1989. The Aikido requirement has had a very positive effect on me, as confirmed by Yonezawa Sensei. In the meantime, I had learned that Takeda Sokaku (1859-1943), the teacher of Uéshiba Morihei and the innovator of modern day Daitoryu, masterfully mastered the Kenjutsu styles of both Ittoryu Nakanishi-ha and Jiki-Shinkage-ryu. So, began my search for the opportunity to practice one of these two schools, because learning both was not possible for me at the time.

Why Ittoryu?

It is said that there were about 1000 sword schools in Japan, and several styles are still practiced today. Although I could have learned any sword school, it is of course even better if it is closely connected with our Aikido and Daitoryu. So first I went to the dojo of Yagyu-Shinkage-ryu. Because both Jiki-Shinkage-ryu and Yagyu-Shinkage-ryu come from the great sword master Kamiizumi Nobutsuna (about 1508 - about 1573). And I did not find the dojo of Jiki-Shinkage-ryu in Tokyo at the time. But the teacher of the Yagyu Dojo did not want to accept me as a student because I lived abroad. It seemed impossible to him to learn to lead the sword from abroad. Next, I visited Reigakudo, the dojo of Onoha Ittoryu. The Soke and his three main students had welcomed me and were very friendly. That was in 2002. Since then I have been practicing Onoha Itto-ryu for 7 years. Also, the “Circle of Friends of Onoha Ittoryu Germany” has grown rapidly, because my Aikido students followed my example.





Unfortunately, this development was not necessarily welcomed by some people in the Reigakudo. It is not in my interest to criticize them. But the approximate reasons that led to my separation from the Reigakudo in 2009 will be briefly mentioned. It's my personal view that some of my students are likely to confirm, but Reigakudo's members would judge it differently. That's their right. My view is:

1. There should be no equal managers. When two leaders give different directions, the students become confused.

2. Too frequent changes in the technical instructions confuse the students. It is normal that there are changes in the design throughout history. Every soke has his own accent. But when different explanations are made of a technique from year to year, and sometimes what has been done differently in a year goes back to the previous year's explanation next year, then I conclude that there is an uncertainty in technology. Moreover, those of us who live in today's "peaceful" time should have more respect for the techniques of those who actually fought for life and death.

3. Related to the above, one can say that the tradition has become uncertain. Even though the representatives of a style claim that their style is the only true successor, there is no guarantee that you will have to see these frequent technical changes, and that there are some other styles, other interpretations, of Ittoryu.

4. The old, closed organizational structure is no longer up-to-date. It should be organizationally open to allow the spread of sword art. Because today, we do not want to use the sword art in real combat, we don't have to keep it secret, but we may use it to train our mind. If a thing is good, you should not over-regulate it, but open the path of practice to many people who are interested in it. If you may only open your own school once you have received the highest degree (Menkyo Kaiden), the distribution is very limited and many interested people have no chance to practice the sword art. That would mean we withhold the treasure from many people. Of course, there is a risk that the tradition will be watered down in the course of dissemination. That's why the people teaching always have to keep in touch with the Soke (Hoshu in Shinki Toho). But just as with Aikido, you cannot avoid that in the end. Nevertheless, it is valuable to spread this sword art.

5. It is well known that Mitori-geiko (learning by looking) is very important for development. But if the proportion of practical exercise in a course, to which many students come from afar, is too small, that is also not effective.

After separating from Reigakudo, I studied some other styles of Ittoryu and started to develop my own system. At the beginning, Mathias Haaß and, later, Helmut Theobald assisted me as my experimental partner. So far "Shoden" has 11 forms, "Chuden" 10 forms, "Okuden" 11 forms, "Jun-Menkyo" 11 forms, "Hon-Menkyo" 10 forms, and "Menkyo Kaiden" so far 8 forms. There will be 4 more forms created. We spend a lot of time until the techniques are developed.

Hallmark of Itto-den Shinki Toho

It is experiential and therefore difficult to convey verbally, but in the three disciplines (Aikido, Daitoryu, and Kenjutsu) there are different types of Ki experienced. Looking back, I think it's good to first learn a great flowing Ki through Aikido, then move on to the Daitoryu to discover the more concentrated Ki. From this premise, one can go one step further and increase the Ki with the "more dangerous" sword as a weapon. Anyway, the concentration and the attention is automatically increased, because one does not want to be hit by the sword and also does not want to hurt the partner. Of course, this learning order of the disciplines is not a necessity, nor a must. Historically, the trend was in the opposite direction. One way or another, however, one should experience the Ki, which ultimately leads to the experience of Shinki.





As a practical guide, I would like to say that the „made-up“ exercise alone does not allow the Ki to develop completely, especially if Uchidachi is not much higher qualified. In the past you additionally practiced free fighting with the Bokuto (wooden sword) or Shinai (bamboo sword). In the case of Bokuto, the Sundome (3cm stop before contact) was usually required because the meeting would be serious or even fatal. But that was not always successful, and often caused injuries. In addition, you could not finish the blow properly. Therefore, the Onigote was developed. However, the stroke is then very limited. To overcome these disadvantages, the Shinai (the bamboo sword made of several spliced bamboo strips, as used in kendo) was invented and also a protective armor (Men, Kote, and Do). The limit of the Shinai exercise is that the cutting method is a little different than with a real sword, and the protective armor does not protect all body parts, e.g. the legs are unprotected. If you just hit the places that are protected, the exercise will be biased. If that happens in competition, then one concentrates only on

the „approved“ places, and other places are neglected. Today you see, for example in Kendo competition, the opponents mutually holding each other's „cutting edges“, against the neck of their opponent. In a real fight, that would be not be possible. Nevertheless, I find the compromise and complement of kendo not necessarily negative. Another type of supplementation, while practicing with the Bokuto and Onigote, would be the repetitions of the Suburi. In one style it was said: „Three thousand times in the morning, eight thousand times in the evening“. Today, only three hundred times a day would not be bad. You can also do Suburi from various Kamae forms (Seigan, Jodan, In, Yo, etc.) to create variations and not get tired quickly. Also recommended is the swinging of the sword in the forest. However, you should pay close attention to the environment and not harm the living trees. That too is part of the training!

The Pacifist on the Side of the Samurai

Text: Susanne Nakajima

It is hard to believe - but I met my husband on the Aikido mat. We have known that this has happened to many others in the course of our lives and in our Shinkiryu Aiki Budo Foundation. Meanwhile, in some places, the next generation is already on the mat.

But for me this almost did not happen.

First of all, because I never really had a particular ambition in terms of sporting activity. Secondly, because I am more of a person who avoids confrontation. But it was this point that compelled me to try Aikido. I figured it might be important and good for me to learn how to deal with physical altercations, and I knew about Aikido and that it was not about punching or kicking, but about defense using leverage and centrifugal or centripetal force, and by diverting the attack energy and bringing the enemy down through their own power. In addition, there are no contests, and behind this martial art is a mindset that understands practicing on the mat as a spiritual training.

As far as the theory, this was mainly my reason for rejecting violence and war. I easily classified myself as a pacifist. Military? Kill soldiers? I refuse. But in Aikido, I found a “nonviolent” martial art.

I have now endured a long time in which I learned to fight quite well - but more in the melee area of “family-household-work-marriage” than on the mat. My husband was soon an Aikido instructor and therefore inevitably and regularly at Aikido, while I had to take care and raise the children... Aikido in Daily Life (like the book title by Koichi Tohei).

My husband, Daishiro, went through many twists and turns throughout the years that also affected his martial arts. That involvement included the change of teachers, with adding Daitoryu Aiki Jujutsu, and finally, adding Kenjutsu. This was, in a sense, a return to the developmental path of Aikido, which emerged from perhaps the most important Japanese budo, namely the sword.

Honestly, I sometimes wondered if Daishiro's students would support all these twists in his career - but to my initial astonishment, and later my great joy, that was largely the case. Looking back, I must agree with his decisions.

At first, I was alienated by these developments.

When I first encountered Daitoryu, it seemed quite violent to me (especially as the students of Yonezawa Sensei liked to express themselves with loud and theatrical sounds of pain). Where were the beautiful, elegant and soft movements of Aikido? The Aiki Jujutsu people had wrists like gorillas: thick as tree trunks, and dense and hairy. My aesthetic feeling was offended. This was nothing for me.

It took a long time for me to understand and accept that this is the same basic principle, externally more static in form, but also by the effect of Ki, not physical force. And that it works well, even if you do not have gorilla wrists or want to develop them.

At the beginning of the millennium - somewhat earlier - Daishiro's encounter with Onoha Ittoryu took place in the Reigakudo of Sasamori-sensei. It was an initial spark for him, because more than ever, it became clear that Aikido is the continuation of sword art without a sword - but that, without at least a basic knowledge of the sword foundations, one practices "Aikido" without it.

Everything first opened up to me through the aesthetic. And that was definitely something to see.

However - before I entered the Reigakudo, I only saw Onoha Ittoryu sporadically.

And since we had already practiced with the Bokken in Aikido, I was not completely unfamiliar with it. It was strange to me, however, that two people struck each other - in case of an emergency, with intent to kill. We did not have any Onigote in Germany to withstand the strikes. Therefore, the strikes had to be stopped prior to impacting one's opponent, which is still the case when practicing without Onigote.

My initial impression was that this is a well-defined and strictly standardized choreography, the meaning of which I did not understand, and which seemed to me to be "arranged." Why should that be good? And what did this have to do with Aikido?

Above all else, however, the pacifist within me was moved. Should I take this somersault backwards and transform myself into a killer Samurai (ready to die!) with this archaic art? Luckily this was not the case.



I joined in, but with a certain inner reluctance.
Thus far, I am not really experienced, due to lack of regular practice.
But what I subsequently perceived and experienced within myself, I would like to describe, because I may not be the only one, and others might find it similar to their experience.

A memory comes to me:

Many years ago, a very likeable young man, who at the beginning of his life was very expressly known as a pacifist, was instructing at our dojo. The funny thing - probably not so conscious to him - was that he made that confession in a tone that left nothing to be desired in terms of aggressiveness. It sounded like he was saying, "I'm a pacifist, I do not fight, and if someone does not believe that, I'll beat his skull!" Of course, he did not put it that way, and of course he did not bite anyone, but he gave the impression that he was shaking with aggressiveness.

That's what I had to think about myself when I started practicing:

In the beginning, I tried to imitate the movement without much inner conviction. Logically, the result was half-hearted and miserable. I had to concentrate enormously to do the Kamae fairly well. In the beginning, I could barely think / feel up to the point of the sword, let alone beyond it.

I was completely occupied with myself. And that made me - aggressive! I practiced with anger, especially towards myself.

Gradually, however, I realized that the O-dachi forms are not an arbitrary choreography, but standardized forms of combat, which - carried out with sharp weapons - could result in death, or at least a serious injury to the enemy.

I practiced no more and no less than splitting an opponent's skull in an emergency, cutting off his arm, or pushing him into the other world by stabbing him. Also, when I saw two more experienced kenjutsu-ka practice, I increasingly felt the sharpness of the steel and the deadly seriousness of this fight, even though they "only" have wooden weapons. And to top that - it also looked "pretty"!

Did I really want this? This did not necessarily go hand in hand with my view of the world and people. And my knight-romantic epoch was way behind me. Even an overly naive worship of the Japanese Samurai tradition had passed. When confronting these myths, I quickly become skeptical.

Of course, I know well that all those who practice would not even harm a fly in everyday life, but above all they would not swing a sword to fight someone. Still, I had to clarify that first within me.

Greetings (Rei and Nouto), which are so important in Japan, and which include deeply bowing, may seem like a superfluous relic of feudal times to some proud Europeans. But the more I experience the seriousness and the sharpness of the fight, the more important it seems to me: take the opponent, the martial arts partner, as a person, very seriously and experience the feeling of thanks and respect within me, before I raise my weapon against him. With subservience that has absolutely nothing to do with dying, but with the willingness to die (of course, the danger in the dojo is not real, but it is about the willingness to face a danger). And last, but not least, it is about restraining one's pride and ambition and, in this sense, "dying" by putting aside all vanity and megalomania (even by female practitioners).

Gradually I was able to perceive the opponent beyond the point of the sword and react piece by piece to his movement. I learned, step by step, what is logical and effective and what is not. The impression of imitating only one form has now completely disappeared.

Still, I have more of a "mental block" at the thought of leading a deadly prank.

Interestingly enough, right now with Shinki Toho, I find that it is affecting me, with what I actually wanted to learn in Aikido: to focus, to discipline myself, to be totally involved in the matter. And to feel Ki (possibly also its absence ...).

So, it is the act of doing, itself, that answers my question: not the theory ("you should not kill" - that's still true), but the practice: I'm getting more straightforward, upright, brave, more awake - but I'm NOT becoming more aggressive in the execution of Kenjutsu.

There remains a strange paradox:

I practice an archaic art of war to train myself mentally - humanly, characteristically. The result is more inner peace, more directionality, more self-confidence, but with no false certainty or superiority. With conviction and good experience, I can now say:

I can recommend this art to any pacifist-minded person.



Text: Susanne Nakajima



Dojo Voices

Euskirchen



Jazinta Jacobs

How did I start practicing Shinki Toho?

I began with Aikido and Aikibudo in the 1990s and initially had reservations about weaponry. Weapons seemed unrealistic and outdated, and I felt that a weapon in my hand was a foreign object. I would have liked to throw it away so that I would be able to do the technique with free hands.

As a result, I initially lacked access to Shinki Toho during training and made only small strides. However, my Master, Volker Regh, encouraged me to not give up and to continue patiently. Although I have seen the closeness between Daito-Ryu and Aikido from the beginning, it took me some time to see Shinki Toho's obvious closeness to these unarmed techniques.

What do I like about Shinki Toho?

Although I still have much to learn, the Bokken is now becoming more and more part of my body and I enjoy the harmony of reciprocal movements. In doing so, I learn a lot from this style, which helps me in the unarmed martial arts and in my life. The three most important lessons that Shinki Toho has taught me are:

1. The centering of the weapon and the movement. I now work much more in the middle of my body with and without a Bokken.
2. Focusing on the Kissaki, this has improved my Ki-flow in all techniques and
3. The calm heart. **If you have to wait for the attack with a bokken and then „win in one movement“ at the right moment, then you can also access this peace at some point in other martial arts styles and even in challenging situations in daily life. Shinki Toho is a style in which one can learn to have a calm heart.**



Manuela und Franz Josef Frings

How did we start practicing Shinki Toho?

We both had a long break from martial arts behind us and were looking for an activity that we both could agree with.

At a sports event we saw Shinki Toho at the Aikibudo eV for the first time, and were immediately enthusiastic.

We quickly got into conversation with Jazinta Jacobs and Volker Regh and signed up for a trial session.

For 6 years, sword training has become a fixed date in our weekly schedule and we are still thrilled.

Why are we training in Shinki Toho?

In the beginning it was the fascination of the movements and the exploding technique. The longer we practice, the more we encounter inner peace and serenity in the foreground.

One is attentive, calm, observes one's training partner and reacts without disturbance of the opponent's sword.

The sword "disappears", and you are focused only on your training partner.

It is the calm and serenity that one perceives in order to react at the decisive moment and then to diverge attentively.

For us, Shinki Toho focuses on the actual work of improving ourselves.

Euskirchen



Volker Regh

How did I start practicing Shinki Toho?

I started looking for the roots of Budo in traditional sword fighting early on, so I tried different styles. In this way I came to the founding event of the Onoha Itto-ryu Circle of Friends in Shinki Dojo. **But not only the style itself, but also the humanity within the Shinki-ryu and the personality of Nakajima Sensei kept me here. Therefore, there was no question for me in which direction I would go when Onoha Itto-ryu developed into Shinki Toho.**

Why am I training Shinki Toho?

I am very happy that we integrated a Shinki Toho training session very early in Aikibudo e.V., which is now well received. My motivation for sword training has changed in the last few years. But the main thing is that I realize how much it helps me in my development in Budo and also in life.

Oldenswort



Carin Klamberg

Enter in and to the middle of the other. Create unity from both and complete the movement consistently, lovingly and with sharpness. This is difficult in many situations, but how do I connect to the middle of the other over two swords?

Besides, a sword! Who has not some sword-wielding, justice-spreading hero in mind? It rarely ended without blood and death. And now we take a sword in our hands and should, just as clearly and lovingly, softly dominate the middle of the other. For this, the head and the body have to manage to make the sword part of the whole. Like a pen in your hand.

So, let's take the sword in our hands and learn to control our own fears of being hurt and of hurting others. Let us learn to let the fears dissolve and to guide the sword lovingly and yet sharply, therefore creating a unity between two people and two swords, which we can move with purpose.



Nicole Knudsen

What is special about Shinki Toho for me?

Shinki Toho is indeed something special. You do not often have the opportunity to train with the sword. **One needs one's entire concentration in the Ō-dachi forms. And even if you practice the first form, Ippon-me: Hitotsu-gachi for the hundredth time, you discover a new depth each time - it never gets boring. I rediscover the forms in almost every session. Also, I find that the sword is even more clear that "mistakes" are not forgiven. It's almost impossible to "cheat" out of the Odachi form.**

Why I train it.

With Shinki Toho I can learn to send my ki through an "extended hand." Of course, this also applies to the Jo or Tanto. But I will need a few more years to do that. My biggest challenge, is to perform the strokes loosely, softly and "naturally" so to speak - with all the necessary precision and sharpness. I would like to learn to become "one" with the sword, because I believe that this also serves a spiritual development.

How does Shinki Toho fit in with the other disciplines Aikido Shinki Rengo and Daito-ryu?

Many Aikido techniques derive from the sword forms. Although the three Shinki disciplines have superficially different priorities, they unite the principle of having to merge with the attacker or Shidachi with the Uchidachi in order to respond effectively to the attack.

Oberkessach



Jens Rößler

Why are you practicing Shinki Toho?

In the beginning, there was the sword, you could say here, fittingly. Kenjutsu - in particular Shinki Toho – represents, for me, the roots of Bushido. Japanese culture, especially the Bushido codex, was created and shaped by the sword, like no other country. In other cultures, the sword was a means to an end, an attack and a defense - a weapon. In Japan, the sword was breathed into the soul. It was given a name as if it were a living being. It was the extended arm of the warrior. A part of himself. You can feel it in Shinki Toho. The techniques are animated with life and Ki. Without unity there is no clean cut, no leadership.

What is so special about Shinki Toho?

Ittoden Shinki Toho was created by Sensei based on Ittoryu - which is emphasized by the word "Ittoden." However, Shinki Toho is not purely sword training, it also carries the spiritual aspects (Shinki) into the forms and is also inspired by other styles, which the pursuit of the swordlessness is the goal. So, it is not just about learning shapes by rote and perfecting them mechanically, but also putting your mind, your Ki, into every beat, every feint, every cut. Through Ki, the circle closes to Aikido and Daitoryu.

How do you combine Aikido + Daitoryu with Shinki Toho?

As I said, everything started with the sword. If you did not have the sword, you would not have had to invent techniques to defend yourself against it. In Daitoryu, this intention is still very clear. You enter before the arm or sword can be pulled. Also, in Aikido, one finds still many techniques, which enable an effective defense against knives (sword) - e.g., Kote-gaeshi. In my view, it is therefore essential to practice Shinki Toho, so that one feels as Nage how to counter an attack. Since swords have a greater range than fists, special concentration is necessary here. Also, as Uke, kenjutsu is of essential importance to make precise attacks with Ki (with the sharpness of a sword) so Nage can effectively respond.



Jo Kasseckert

Why do I practice Shinki Toho?

Bow, concentrate, internalize. Repeat, reflect, repeat. Once, a hundred times, a thousand times. For some hardships, for others the true school. Same for me. Shinki Toho training requires tireless patience with oneself, self-discipline, humility, and the willingness to accept constructive criticism, the courage to fail, but also enjoy practicing, the ability to recognize small advances, and to practice with like-minded individuals. And, last but not least, the awareness of the trust that has been placed in it, to deal with an extremely effective weapon.

What is special about the discipline?

To my understanding, Shinki Toho is not only the fine art of guiding the sword precisely, but at the same time a chance to recognize its nature, to be alert in every moment, to be grateful for every second of practice, and to be corrected, respectful of an encounter with another, to experience your own limitations, and to grow slowly.

How does Shinki Toho interact with the other disciplines?

Shinki Toho contains the origin and basic understanding of martial arts. Not for nothing it is called Togatana = sword hand. Shinki Toho, Daito-Ryu, and Aikido together form a perfect unity, the individual disciplines build on each other, benefit from each other and complement each other perfectly.

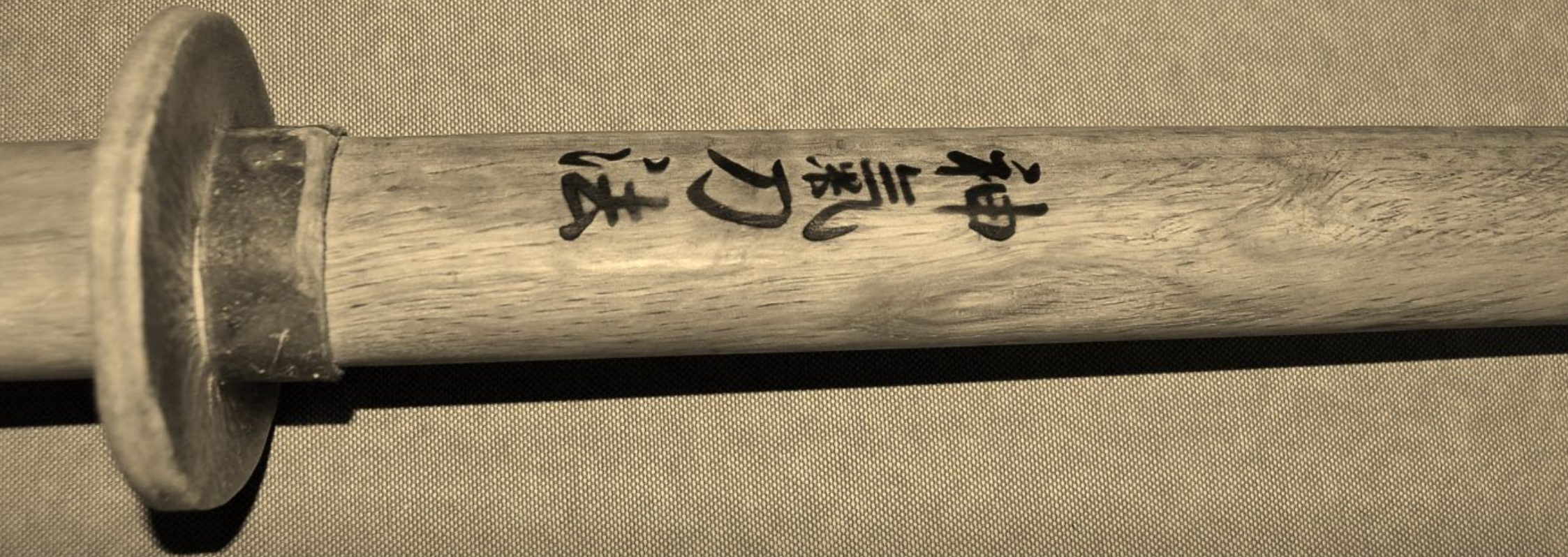
Seminar Reports



Shinki Toho Seminar in Munic

with M.D. Nakajima Soke / 14.–15. October 2017

Text: Birgit Smentek / Photos: Kristina Aden





Location: Munic

Simple and Precise

Itto-den Shinki Toho can look unspectacular from the outside. The Kumidachis contain fixed movements. Some of these Kumidachis (meaning the forms up to and including Chuden) consist of a few steps and sword movements. For me, Itto-den Shinki Toho is a simple and precise sword art that focuses on the essentials. Despite this “simplicity”, this sword art is unbelievably intricate, in it are the many important details that only work as a whole. Only in the practical execution of Itto-den Shinki Toho can one become aware of how much energy and dynamism are actually in this sword art.

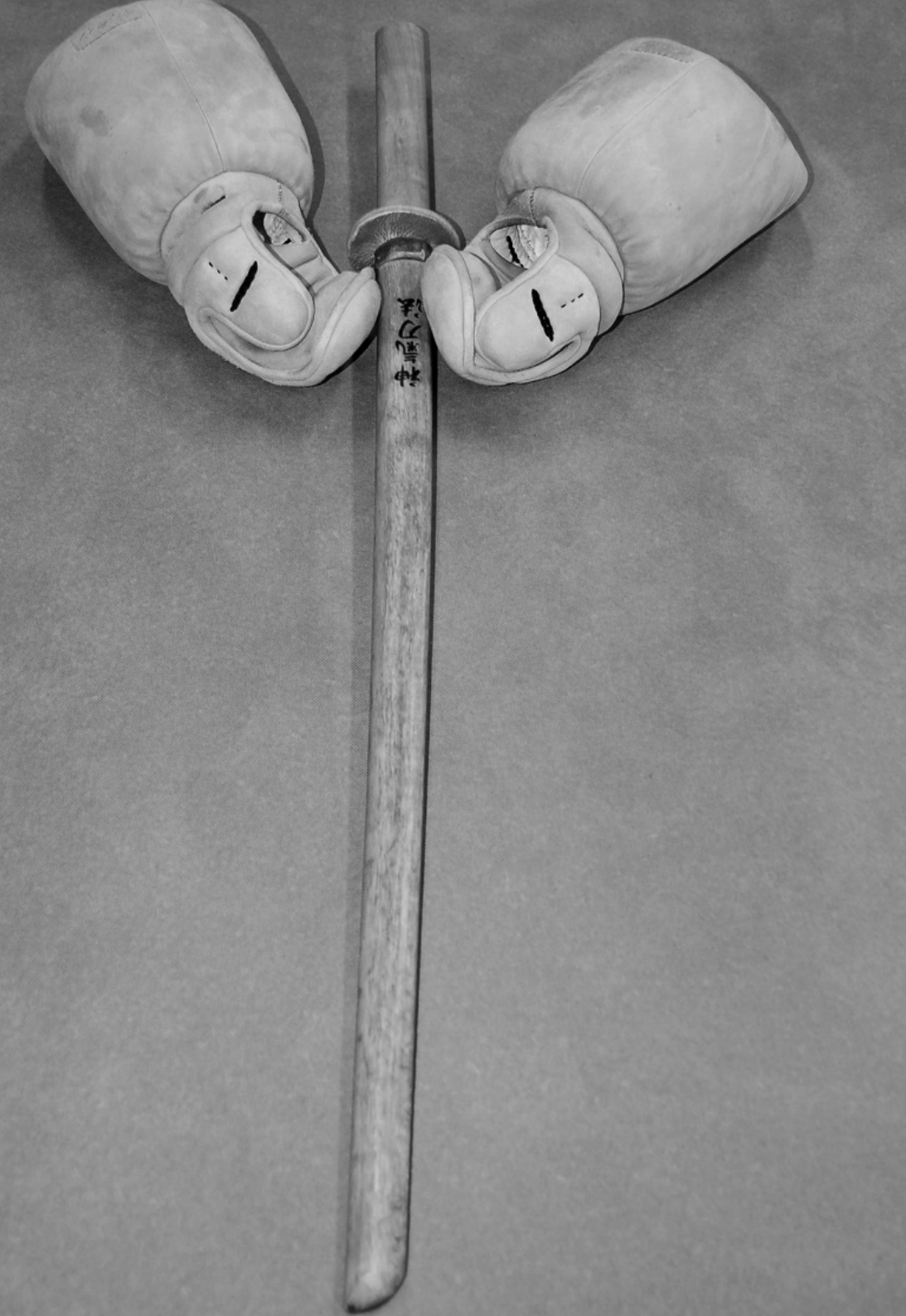


The practice of the Kumidachi requires a great deal of concentration, no matter if you perform the role of Uchidachi or Shidachi, facing a beginner or one who is advanced. As Uchidachi, in the role of the “teacher” you also have a special responsibility. This becomes apparent, especially as an advanced practitioner, if Uchidachi does not assume the role as the winner and thus works against Shidachi, but rather adapts oneself to Shidachi’s level of development. Only when Uchidachi repeatedly tries to do his best, so that Shidachi can practice the forms as well as the sword movements, something common arises, with which both can develop - also training with a beginner is instructive. It gives you ample opportunity, on both sides, to work on your own sword movement and to better understand the forms.



The “simplicity” mentioned above is particularly expressive in the first Kumidachi Ippon-me Hitotsu-gachi. The form consists of only a few steps and two sword strokes, one of which is rather substantial. Taken as a whole, the Kumidachi is of great value for understanding timing, distance, presence, and clear sword movement, especially with regard to the follow-on Kumidachis. In this respect, Ippon-me Hitotsu-gachi is always a great challenge and educational experience, even after many years and endless repetitions. If you practice Ippon-me Hitotsu-gachi with someone who really gets involved with the Kumidachi, without constantly questioning the “effectiveness” and remain attentive and present to the very end (Zanshin), you have the opportunity to transfer and move the energy to the next Kumidachi. Uchidachi and Shidachi can connect like magnets and, in their imagination, may develop “threads between their swords.”





On the occasion of the Itto-den Shinki Toho seminar with Soke on 14./15. October 2017 in Munich (Aikido Dojo Munich e.V.).

Many thanks to sensei and all the participants.



Text: Birgit Smentek



Photos: Kristina Aden



Sommer Seminar in Oldenswort

Duncan Underwood / 30. July – 4. August 2018

Text: Xenia Gorodnia



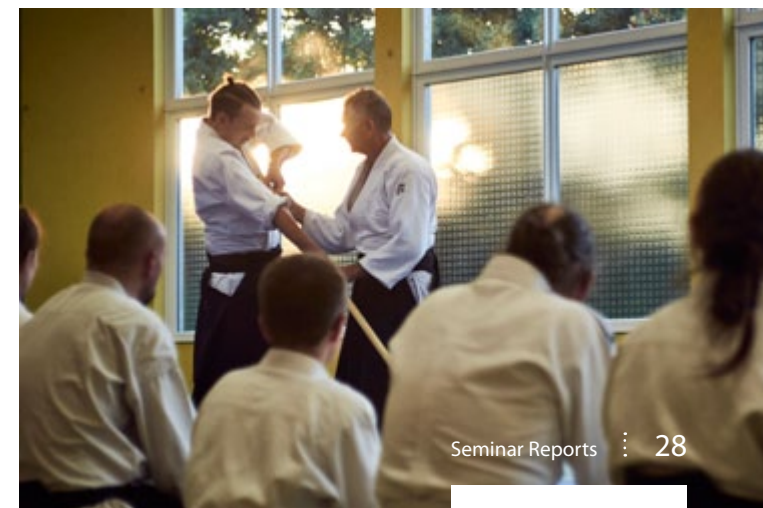
Location: Oldenswort

At the beginning of August, the six-day Aikido course, under the direction of Duncan Underwood, took place in Oldenswort. Nearly 30 Aikidoka gathered for the eighteenth time to train Aikido and Shinki Toho, to meditate, so each and everyone together could return to their own center.

Equipped with great curiosity, a borrowed Gi and sword, and with just a few months of Aikido experience I also stood on the mat. I wondered how my first Aikido course would be. It is not easy to put together an eventful week, filled with technique, knowledge, conversation, and silence. Still, when I close my eyes, I see those few key scenes that touched me and answered my questions.

So, the first meeting on the mat was one of those special moments for me when we all filled the gymnasium in an oval. Strange faces in white suits with swords stood in silence, looking far away to some distant point. For the first time, I saw a dozen Aikidoka practice Kamae, each person an individual, and at the same time, all one. I imitated the movements and tried in vain to be attentive. Because my mind raged with excitement and fascination.

Images of living Samurai statues carved with faces of milky marble twirled within it. **The people around me and the whole event did not seem completely human to me. It was far too grand and majestic for that.** This moment was completed a few days later at the excursion to the festival in Garding. There, I found myself in a crowd of known and loved faces again. However, at the same time I saw all these people around me for the first time in everyday life.





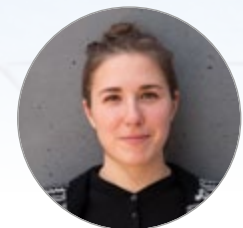




It is incredibly fascinating for me that in Aikido, people meet and get to know each other on the mat, but not on an everyday level. This meeting is very honest and respectful. In my opinion, this has a priceless value, especially in our fast-working world. Presumably, it is also the reason why such a colorful community of different age groups, genders, and careers or interests work so well. I am very grateful to be a part of it. This component of the course impressed me most of the time, but of course it was not the only thing I took with me. Among them are new Aikido techniques, thoughts, Shinki Toho for the first time, life wisdom for everyday life, the first time I have seen examinations, a little courage to sing, beautiful memories, rubbed feet,

motivation to continue training, great people, and of course those other things that you cannot put into words.

So, when asked what my first multi-day Aikido course was like, I'll answer, "indescribably good." Most of the first-time experiences have a special intensity of experience and a high sense of alertness. So, I wish for myself and anyone who appreciates not only future Aikido training courses, but also other situations, to be as alert and experience them as if they are happening for the first time.



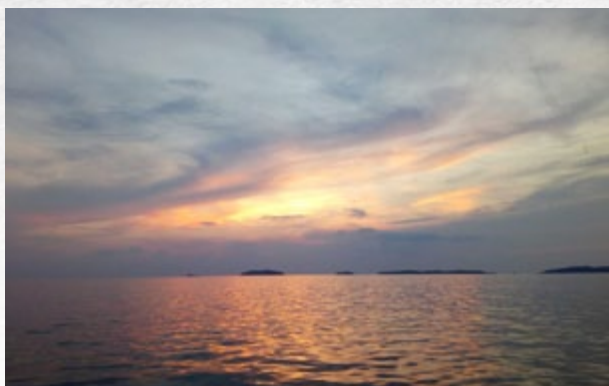
Text: Xenia Gorodnia



Sommer Seminar in Rovinj (Kroatien)

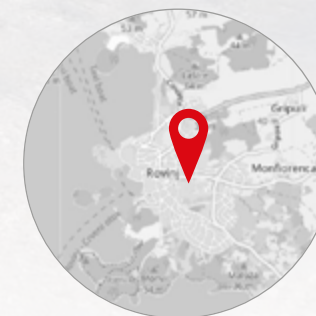
Nakajima Shihan / 06.–10. August 2018

Text: Elisabeth Fay




Rovinj, located on the beautiful coast of Istria, was the ideal place to practice Aikido, Daitoryu, and Itto-den Shinki Toho at this year's summer course by M. D. Nakajima, as well as to enjoy „country & people.“ Five beautiful and sweaty days spent among Shinki-Rengo members, family and friends.

The special feature of the week-long training course with M. D. Nakajima is, as certainly many were allowed to experience, the opportunity for five days to immerse themselves deeply in Aikido principles and to build every day on the experience of previous training sessions. Particularly clear is the „meshing“ of Aikido, Daitoryu and Itto-den Shinki Toho. Each discipline benefits the other.

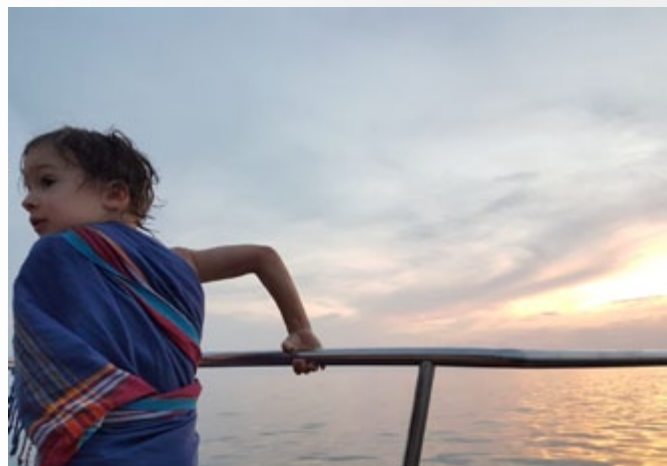


Location: Rovinj



A central topic for the Aikidokas might have been the temperatures. Many a time, one believed to feel a “gentle breeze” blowing, if one stood at 7:30 “on the mat.” The temperatures caused us to sweat during Itto-den Shinki Toho training, making us “soft” (warming up wasn’t really necessary because of this during this course and there were no injuries - during training!). Overheated heads certainly found refreshment in the Mediterranean until late at night.

Meditation was also an integral part of this course. Sensei spoke of humanity, which is invaluable right now: **“If there is disunity over humanity, chaos will ensue.”** These thoughts of compassionate togetherness solidified when one felt carried by the community, as was the case in Rovinj. That we are all part of this community, whether big or small - fortunately, there were also children in the course - and that each contribution is valuable, also shows the performance of “little Aikido.” Tomke and Norek were very entertaining during the short breaks. Noteworthy was how the two trained with much vigor!



In addition to the intensive training, were group dinners and excursions by boat, and other community activities and recreation. The boat crew, however, was very impressed by our Sensei, and they did not hesitate to invite the group to a dolphin tour. I think everyone who attended will have a happy memory of the experience and the whole training week.



Text: Elisabeth Fay



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

2019

Seminars 2019

Sat 2. – Sun 3. February **Edingen: Aikido Dan-Seminar**
with M. D. Nakajima Shihan
and the Members of the Examiner Commission

Sat 9. – Sun 10. March **Weimar: Aiki Budo Seminar**
with Duncan Underwood

Sat 6. – Sun 7. April **Landau: Daitoryu Lehrgang**
mit M. D. Nakajima Shihan

Sat 6. – Sun 14. April **Hiddensee: Aiki Budo Seminar**
with Petra und Bernd Hubl

Sat 27. – Sun 28. April **Bad Segeberg: Aiki Budo Seminar**
with Duncan Underwood

Sat 4. – Sun 5. May **Cottbus: Aiki Budo Seminar**
with M. D. Nakajima Soke

Sat 25. – Sun 26. May **Düsseldorf: Aiki Budo Seminar**
with M. D. Nakajima Soke

Sat 15. – Sun 16. June **Weimar: Ittoden Shinki Toho (Kenjutsu)**
with M. D. Nakajima Hoshu

Sat 29. – Sun 30. June **München: Aiki Budo Seminar**
with M. D. Nakajima Soke

Mon 22. – Sat 27. July

Oldenswort: Eiderstedter Aiki-Budo-SommerSeminar
with Duncan Underwood

Di 6. – Sun 11. August

Weiler: Aiki Budo SommerSeminar
with M. D. Nakajima Soke

Do 5. – Sun 8. September

Mt. Pleasant / Michigan / USA: Aiki Budo Seminar
with M. D. Nakajima Soke

Sat 28. – Sun 29. September

Königheim: Ittoden Shinki Toho Seminar
with M. D. Nakajima Hoshu

Sat 19. – Sun 20. October

Ulm: Aiki Budo Seminar voraussichtlich
with M. D. Nakajima Soke

Sat 9. – Sun 10. November

Dresden: Aiki Budo Seminar
with M. D. Nakajima Soke

Sat 23. – Sun 24. November

Leopoldshafen: Aiki Budo Seminar
with M. D. Nakajima Soke

**Mon 30. December 2019 –
Wed 1. January 2020**

Oberkessach: Jahreswende Seminar
with M. D. Nakajima Soke

Arigato gozaimasu

Preview Shinki News No. 15

The next “small” edition of Shinki News will be published in March 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 christmas full of Ki and a happy new year!
Shinki News Team.

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Johannes Hoffmann



Jann-Volquard Hansen