

Revised Edition

This is **AIKIDO**

with mind and body coordinated

**President of Ki Society International
Founder of Shinshin Toitsu Aikido**

Koichi Tohei



This is **AIKIDO**

Countless people have attempted to define the absolute power of the world of nature. Some praise it as god, some call it the Buddha, others call it truth. Still others convert nature into a philosophy by which they attempt to sound its deepest truths. Such attempts to define the power of nature are no more than strivings to escape its effects.

All of the forces of science have been unable to conquer nature because it is too mystic, too vast, too mighty. It too intensely pervades everything around us. Like the fish that, though in the water, is unaware of the water, we are so thoroughly engulfed in the blessings of nature that we tend to forget its very existence.

We would cease to exist if removed from the laws of nature. For instance, we would be totally unable to maintain stability on the surface of the earth without the force of gravity. Only those with their eyes open to the world of nature are capable of uncovering its truths. Everything springs from a sense of gratitude toward nature. Aikido, though praised as a healthful system of self-defense techniques, would be nothing apart from the laws of the great Universal. The martial way begins and ends with courtesy, itself an attitude of thankfulness to and reverence for nature. To be mistaken on this basic point is to make of the martial arts no more than weapons of injury and death.

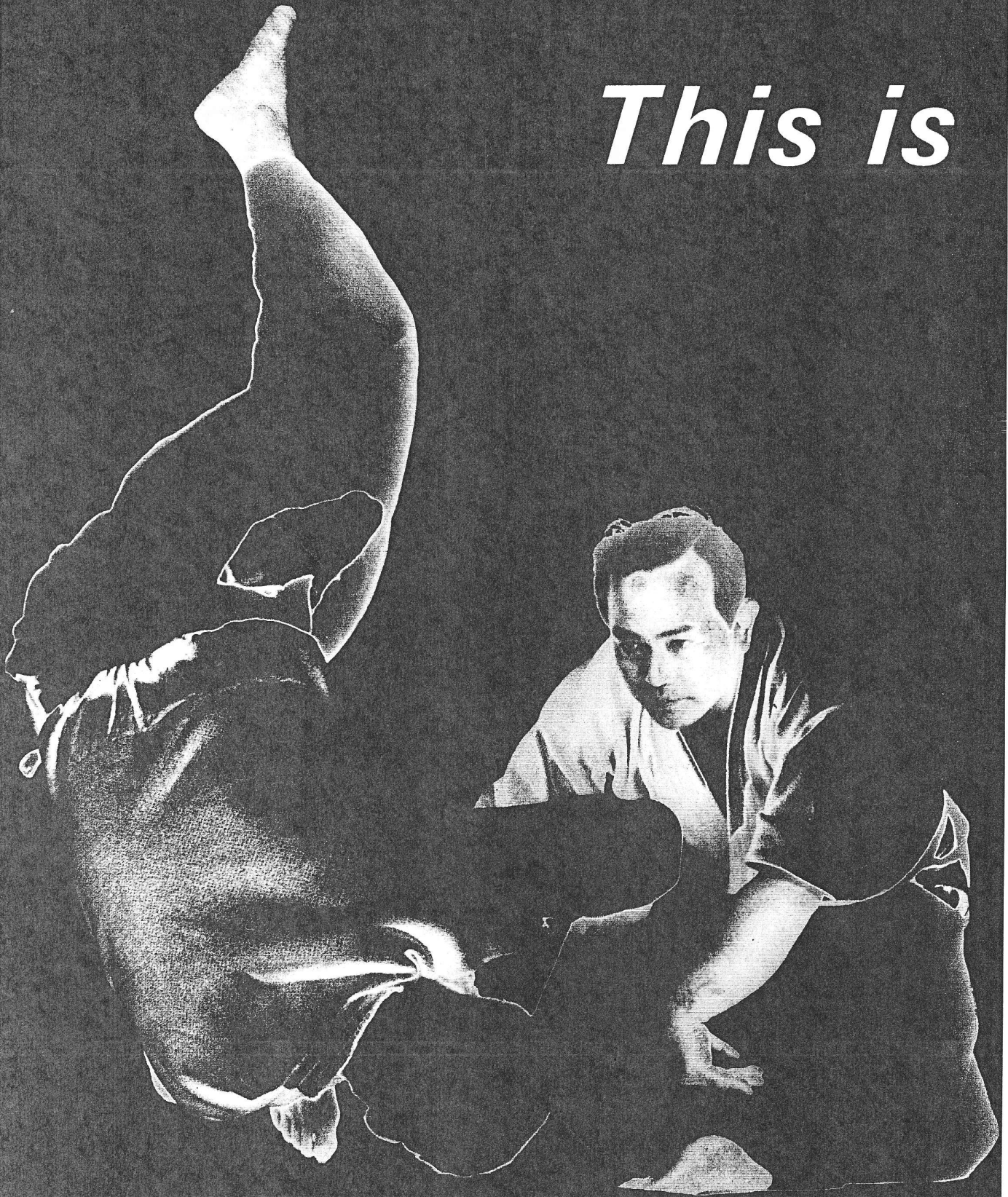
The very name "aikido" indicates its dependence on the laws of nature, which we term ki. Aikido means the way to harmony with ki. That is to say, aikido is a discipline to make the heart of nature our own heart, to understand love for all things, and to become one with nature. Techniques and physical strength have limits; the great way of the universal stretches to infinity.

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preface

The founder of Aikido was Morihei Ueshiba who passed away on April 26, 1969, at the age of 84 years. In his boyhood he attained his desire to master budo, and he learned various kinds of techniques, such as sword, spear, jujitsu, and kendo. After his return home from service in the Russo-Japanese War, he went to the northern island of Hokkaido to reclaim wasteland. While engaged in reclamation, he happened to meet Master Sokaku Takeda, the successor of the Daitoryu-jujitsu, and became his pupil. Subsequently, when he received a wire informing him of his father's critical condition, he hurried to his hometown in Wakayama. Enroute he met a devotee of Omotokyo which was a newly-risen Shinto religion of that time. With his father's death as a turning-point, he became a believer in Omotokyo. Later he accompanied Wanisaburo Deguchi, founder of Omotokyo, to Mongolia, and through his lifetime he ardently devoted himself to the religion.

He often said to us, "I founded Aikido after realizing something significant for reasons of my own while training in Omotokyo. Then I came to believe that the deity being preached about in the teachings of Omotokyo came into my body and for the first time I obtained the power of Aikido. This is the reason why I can perform Aikido techniques freely." Therefore, in his lectures there were many religious terms and names of gods, and literally no one could understand his lecture. He sometimes said, "Whatever wisdom one may have, he cannot understand my lectures because even I cannot understand what I mean, too."

Some of his students believed and followed him that there might be something in his story although they could not understand his lectures. Most of his students, however, simply ignored his lectures and resorted to learning only Aikido techniques. Therefore, after his death only Aikido techniques remained and the teachings of the spirit which were the ultimate objectives of his quest, and which he found so difficult to explain, disappeared completely from the minds of his devotees.

While attending Keio University in my youth, I participated in a summer training camp run by the Keio Judo Club where I suffered inflammation of the pleura as a result of being struck in the chest. I was forced to absent myself from school for a whole year during which time I did some self training of my own. After recovery from pleurisy, while resuming my studies at Keio, I attended Ichikukai Dojo in Tokyo and learned Zen from Master Josei Ohta, President of Daitokuji Temple in Kyoto, and misogi exercises from Master Tetsuju Ogura, one of the leading disciples of the famous Master Teshu Yamaoka, and Master Tesso Hino, the successor to Master Ogura. I devoted almost everyday to an intensive training in Zen and *misogi* and resumed my study of Aikido under Master Ueshiba.

After graduating from Keio University I entered the army and fought in the battlefields on the western front in central China as an officer. With my life under constant threat of raining bullets, I came to a clear awareness of how great the difference was between war's true victory and defeat and sporting arena's winning and losing.

At war's end, I returned to resume my intensive training in Zen,

misogi and Aikido. But, Master Ueshiba's lectures continued to baffle and mystify me even while I was always aware of the clear and great difference between the "feel" I had when I took ukemi for Master Ueshiba and the way I felt with the other instructors. I knew I could easily resist being thrown by the instructors, but there was no way in which I could defend myself from Master Ueshiba's techniques. I listened faithfully to his lectures but they were of no help in clarifying for me his unique style of Aikido. As an example of his perplexing statements, he said, "The God of the Universe turned into purple smoke and came into my body." Though we heard such stories they made little sense either to my understanding or techniques.

One day through a friend's introduction, I visited Master Tempu Nakamura who was teaching the philosophy of mind and body. When I heard that the mind moves the body I suddenly realized, "That's right. I had forgotten such a simple fact. Because Master's techniques involve leading the opponent's mind first and then followed by the body, the opponent has no way to resist in his mind. On the contrary, our techniques involve moving only the opponent's body, so it is natural that we cannot easily throw him." Also, I became aware that we must think of leading our opponent's mind freely in order to master the real Aikido techniques. And that in order to lead the opponent's mind freely, we must control our own minds and bodies freely.

After I realized this, there was no difficulty nor mystery. It is the real meaning of Aikido that we coordinate the mind and body and become one with the Ki of the Universe. Therefore, it is not necessary to wait for God to turn into purple smoke and enter our bodies.

Since 1953, I have been spreading Aikido across the United States, beginning in Hawaii, for twenty-two years. Before I taught Aikido techniques, I have always taught the way of coordinating mind and body, which is Ki training.

While many people are irritated and anxious in the present unpredictable times, the important thing is not the throwing of a person, but the setting of ourselves straight. There is an especially pressing need that we have the youth, who are to bear the responsibility for the coming age, build up fine characters through the application of the principles of coordinating mind and body.

While pondering this matter, I organized the Ki Society International in September, 1971. In addition, as of May 1, 1974, I have established *Shinshin Toitsu Aikido*, that is, the real Aikido according to the principles of coordinating mind and body. I would like to give the general public, without distinction of age and sex, an understanding of the principles of Ki and of coordinating mind and body. The masters whom I studied under could not give the general-wide public an understanding of these matters although they wanted to do. Therefore, I believe that spreading the correct way of Aikido all over the world is my way of commemorating the late Masters Morihei Ueshiba, Tempu Nakamura, and Tetsuju Ogura for their teachings.

Also, it gives me great pleasure that hopefully the readers will manifest their original power through the training of *Shinshin Toitsu Aikido* and apply it in their daily lives.

January 1, 1975

Koichi Tohei

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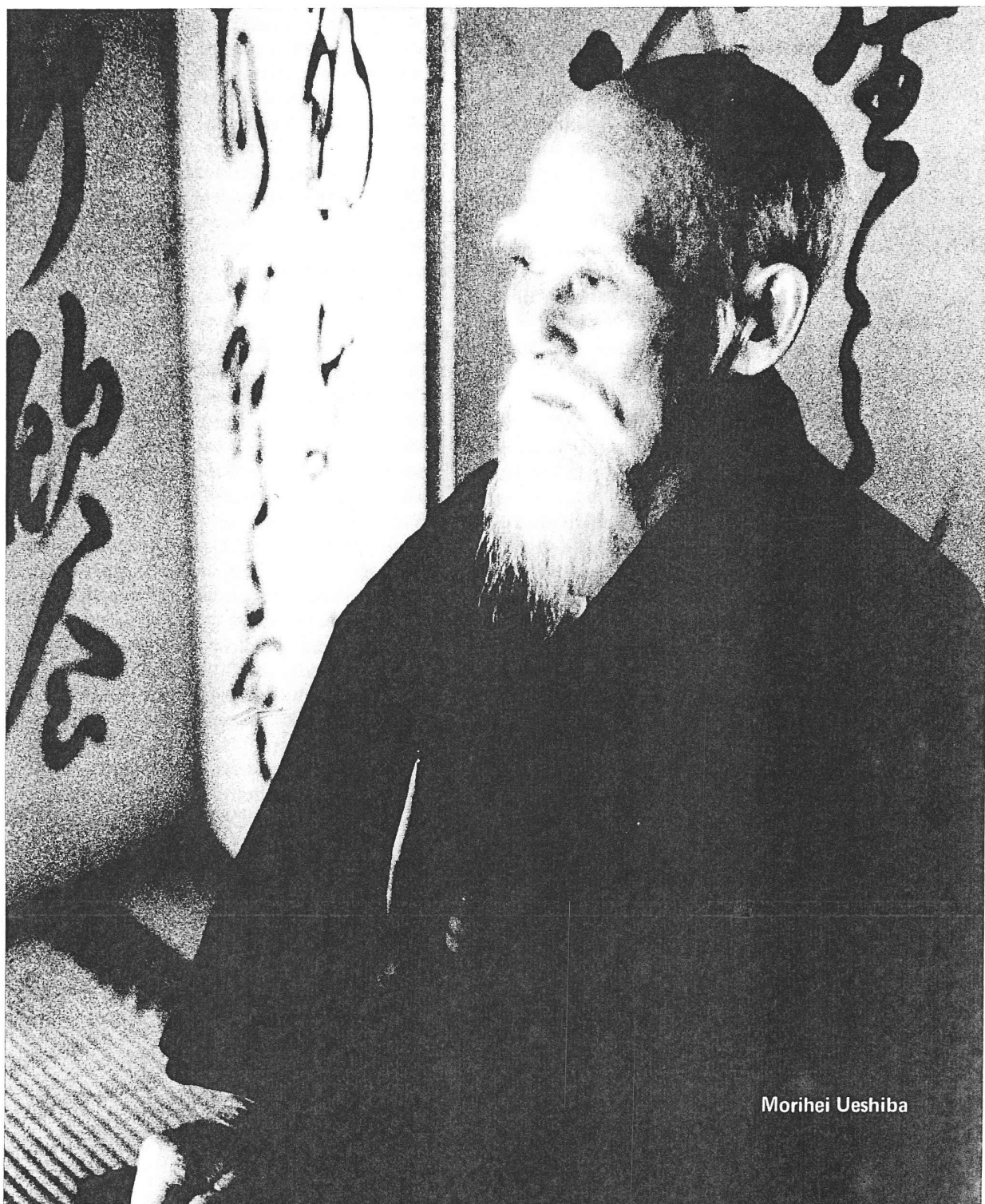
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1

FUNDAMENTALS



Morihei Ueshiba

1. The Principles of Ki

Aikido is called the way of union with Ki. It is not the way of union with man's Ki, but the way of union with Ki of the Universe. Each man has different individuality and thought, therefore, it is impossible to unite with man's Ki. The Absolute Universe is one; the Law of the Universe is also one. The ultimate purpose of Aikido is to become one with the Universe by providing training so that everything man does conforms to the laws of the Universe.

What is then the Ki of the Universe? In the Orient, from ancient times the word "Ki" has had many different shades of meaning. The broad meaning may be seen in such phrases as "Tenchi seidai no Ki," "Kozen no Ki," etc. The narrow meaning is carried in phrases used in our daily life such as "Genki ga yoi," "Genki ga nai," "Kimochi ga yoi," etc. In Aikido the word Ki is commonly used in such phrases as "Ki o dasu," "Ki o hikkomeru," "Ki o kiru," etc.

What then is the connection between the Ki of the Universe and the Ki which we use in our daily language? Take the number one. Mathematics postulates the number one and assumes it as its basis. Suppose we take the number one and divide it into half, that half itself can be considered one. If we keep dividing it in half endlessly, does this number ever become zero? No, the original one can never become zero because zero times anything can never yield one again. For example, zero multiplied by one equals zero; zero multiplied by one thousand equals zero. Zero plus one equals one, but in this case another integer was introduced. In short, though we keep dividing one endlessly, it becomes infinitely small, but never becomes zero. Zen provides a problem of "*Muji no Koan*" to people training in zazen. The contemplation of the riddle of "nothing but something, something but nothing" may be seen as related to the division of the number one to an infinitely small but still existent value.

The Universe may be regarded as the infinite gathering of infinitely small basic particles. In the Orient we call this Ki. Of course, we may call it God, or Buddha, since the idea is still the same. The Absolute Universe is one. Then two opposing forces appeared, and the relative world was born. In the Orient this dualism is called yin and yang, in the west, plus and minus.

The famous inventor of electrical devices, Thomas A. Edison, claimed that the Universe was composed of electricity and that it evolved from the contrast of plus and minus factors.

If we think like this, everything in the Universe is born from this Ki. Our life force and our bodies are born of the Ki of the Universe. Our lives are like the water from the great sea held in the palms of our hands and each of us calling it "my water." Yes, it is "my water" because each of us holds it in the palms of his hands. On the other hand, from the standpoint of the water, it is still a part of the great sea. Each of our lives is a part of the Ki of the Universe enclosed within the skin of our bodies. Though we say that this is our Ki, viewed from the standpoint of the Ki, it is actually still the Ki of the Universe. Therefore, even though we say, "We are the Universe itself," it is not strange at all. By freeing ourselves from restraints we can reach the stage where we can say, "When I move, the Universe also moves with me."

If the water from the great sea is isolated in the palms of the hands for a length of time, it will turn stale. The analogy may be applied to the case of Ki. We call it "living" when our Ki is flowing freely with the Ki of the Universe. On the other hand, when the Ki of the Universe has stopped flowing through us, it means we are dead. We say "genki ga yoi" or "genki ippai" when our Ki is flowing well with the Ki of the Universe. Also, we call it "seiki hatsuratsu" or "yuki rinrin" when our Ki is in the condition of flowing outward from us. On the other hand we call it "uchiki (bashfulness)," when Ki is pulled into the body, while "inki" means to be introverted. When the flow of Ki becomes poor, we call it "ki ga kusaru." "Hikkomi jan" means to think while pulling in one's Ki. Also, "tame iki" and "aoiki toiki" mean to breathe while pulling in one's Ki.

When we extend Ki at all times, new Ki will flow into our bodies constantly rejuvenating us. In Aikido, the only thing we must remember to do is to always extend Ki. We are admonished not to "pull our Ki" or "cut our Ki." We must always extend Ki toward the Universe from this life, which originally came from the Universe, and assume natural postures and movements so that we can give ourselves to the Universe completely. This is the ultimate way of becoming one with the Ki of the Universe and is the true

meaning of the path of Aikido.

2. Mind and Body were Originally One

The Universe has given us both mind and body. To become one with the Universe, we must first unify mind and body. It is out of the question for an individual to become one with the Universe when the mind and body cannot become one. They should be naturally one. Both the mind and body are born from the Ki of the Universe. But because of wrong habits developed over a period of time we have come to believe that the mind and body were separate things, and we have been using them separately. By that action we forsook our original strength which was given us from the Universe.

We often talk about the iceberg. Some people think that an iceberg is just the visible part floating above the surface of the water. Because they cannot see it, they forget that about 85% of the iceberg lies beneath the surface. Strictly speaking, both parts are the iceberg. Similarly many people measure the power of a man just by the strength of his body. Because they cannot see it, they forget about the vastly greater power of the mind. But just as the whole iceberg is made of both the visible and hidden segments, the true power of man comes from both the power of the body and the mind. Only when we unify our mind and body can we use our true power which is like the whole of the iceberg.

A story in Japan tells of an old, feeble woman who carried out a heavy chest containing her family treasures from her home on fire. After the fire, she tried to move the chest back into the house by herself but could not budge it at all. At the time of the fire, the old woman was able to coordinate her mind and body and use her true power. But after the fire was over, she could not maintain the coordination and was once again just a feeble, old woman.

Water in its original condition is calmness. The calm surface of a body of water may have the appearance of polished mirror. It is then able to reflect clearly the moon or a flying bird. On the other hand, when waves are generated, the reflection of the moon on the water is shattered to pieces. Then the water cannot reflect an accurate image of the moon. Man's mind may be regarded in the same way as

this. If we let the mind take its natural course and there is serenity, the mind will reflect all things in the universe clearly and we can judge right and wrong, or good and evil, correctly for ourselves. From ancient times this state has been called "shingetsu akiraka nari."

Before we become one with the Universe, we must train and polish our minds and bodies in the natural state, and obtain the original unified posture of the mind and body being coordinated. Thereafter, we must continue with the training and the study of the coordinated state so that we can master it thoroughly. Then at last we can become one with the Universe.

3. Four Major Principles to Unify Mind and Body

The mind and body were originally one, but over a long period of time man gradually developed a bad habit of regarding the mind and body as two separate entities. It is, therefore, not an easy matter to unify them again and to function in a state of unification.

The coordination of mind and body is said from ancient times to be the most difficult of all things to accomplish. That is why people went up into the mountains and practiced Zazen for many years, or went to the waterfalls to practice austerities. It was said, however, that it was much more difficult to maintain the coordination of mind and body in the movements and actions in daily life. That is why Zen emphasized the importance of additional training after being spiritually awakened, that is, after experiencing *satori*. However, I dare say, if we realize that the mind and body were originally one and act on this principle, coordination of mind and body becomes very easy while involved in the activities of our daily life. Since antiquity many people have preached the principles of coordination of mind and body. However those who preached about the mind, preached only about the mind, and those who preached about the body, preached only about the body. Therefore, the riddle of mind and body coordination could never be solved. The mind has its own rules of the mind; the body has its own rules of the body. When both rules synchronize together like the wheels of a car, for the first time we can truly coordinate mind and body even

when we are in a state of motion in our daily lives.

To clarify the rules of mind and body and the way to coordinate them, the following four rules are presented. These rules combined have no parallel in history.

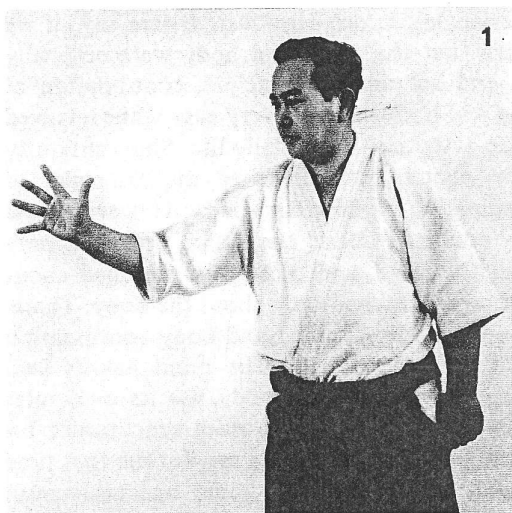
1. Keep One Point (Rule of Mind)
2. Relax Completely (Rule of Body)
3. Keep Weight Underside (Rule of Body)
4. Extend Ki (Rule of Mind)

Rules One and Four are rules of the mind, Rules Two and Three are rules of the body. These four rules sound different but are actually the same and absolutely inseparable. If you truly grasp any one of them you automatically acquire them all. But if you lose any one of them, you lose them all. It is not necessary to try to practice all four rules at once. When you understand these four rules well, you can realize naturally that the mind and body were originally one. Because you make one what was originally one, the coordination of mind and body is really very easy by acting on this principle. First, let me explain Rule Four, Extend Ki, which we often use in Aikido.

1. Extend Ki

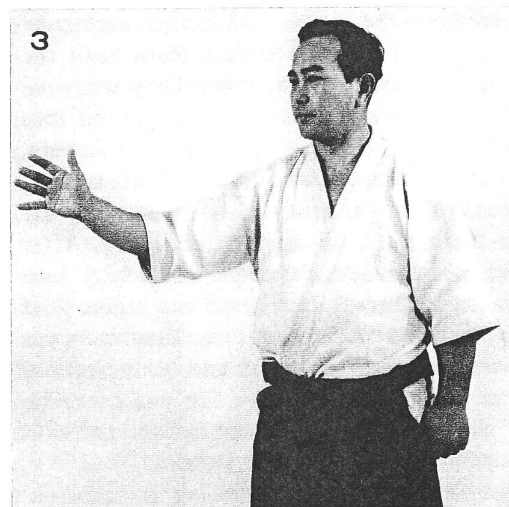
Test 1.

A thrusts out his right arm with the elbow naturally bent a little. Then A tenses his arm and fingertips, and A tries to resist his arm from being bent by B (#1). B attempts to bend A's arm toward his shoulder using both hands. If both A and B have about the same strength, B can bend A's arm easily (#2).



Test 2.

Next, A thrusts out his right arm as in Figure 1, but this time A relaxes his arm completely (#3). Then A tries to think with all his might that the power of his inner mind, i.e., his Ki, is flowing forth from his arm and fingertips with great force far into the distance. This time B will be unable to bend A's arm while A is thinking about extending his Ki (#4).



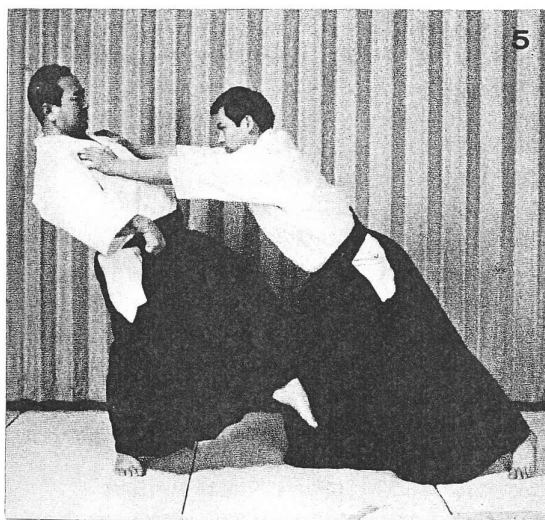
There are sound waves in sound; light waves in light. Therefore, there is every reason to believe that there are mind waves in a mind which moves a body. When A thinks intensely that his Ki is extending, Ki is truly flowing outward. But, as we cannot see it with the naked eye, we are often unaware of it. It is the same as the fire hose becoming unbendable when the water is gushing forth forcefully. When referred to the arm with Ki gushing forth forcefully through the fingers, we call it simply "unbendable arm." It is the same as the state of "extending Ki." When we believe that Ki is extending, Ki is truly pouring forth. That is why it is said, "confidence is power." When we think while Ki is extended, we call it "positive spirit."

2. Keep One Point

You may now understand how to extend Ki through your arm, but a man cannot always think that he is extending Ki in that manner. Also he cannot be constantly thinking about extending Ki from his feet, eyes, or whole body. Therefore, you must practice keeping one point.

Test 1.

When B pushes lightly against A's shoulder with the fingertips of both hands, A will readily lose his balance if he sits in that manner (#5).

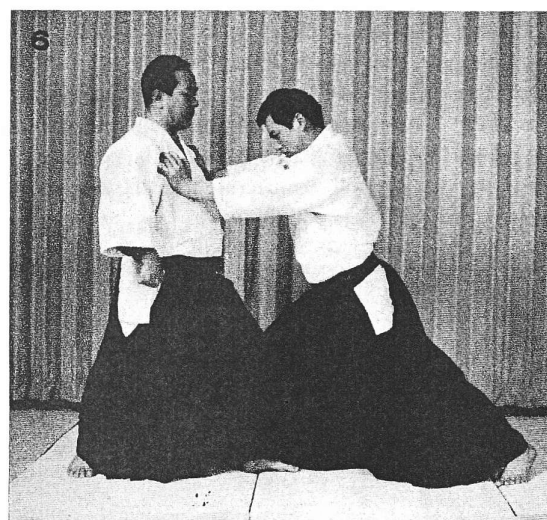


A tenses his lower abdomen. This is generally believed to be a strong posture. In Zen they often advise, "Seika tanden ni chikara o irete

shikkari suware.", which translates as, "Tense your lower abdomen and sit firmly." This is a great mistake.

Test 2.

Next, A relaxes his whole body completely and thinks of the one point which is the center of the lower abdomen, about two inches below the navel. When he thinks, "The center of the Universe is in my one point", B cannot easily move A. Even though B pushes against A's shoulder, A must not be conscious of it (#6). It is important that A does not move his one point. If one wants to obtain an immovable body, he must first obtain an immovable mind.



In Japanese there is a phrase, "Seika tanden ni chikara o komeru" which means to "put all one's strength in the lower abdominal area." But because "tanden" means area, most people misunderstand and are apt to tense the whole lower abdomen. The one point is not a place where one concentrates his physical power, but a place to concentrate his mind calmly. Therefore, I ventured to change the term "Seika tanden" which has come to us from ancient times to the word "Seika no itten," or one point in the lower abdomen.

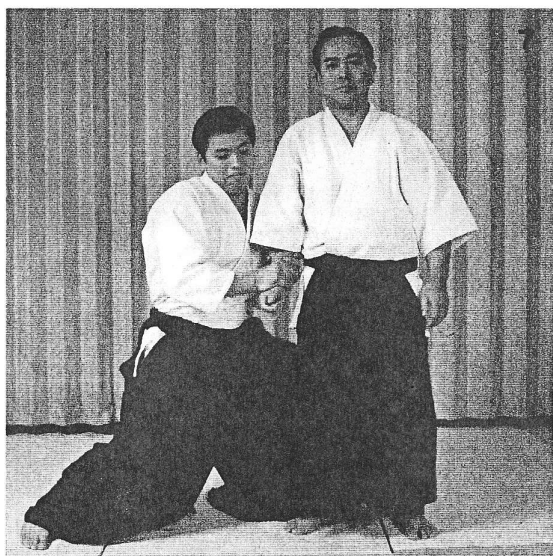
3. Relax Completely

According to a recent medical report, 70% to 80% of all illnesses are caused by nervousness and stress. The doctor often advises his patient, "Please relax. Don't worry. Feel comfortable."

Yet the doctor himself may suffer from ulcer or heart disease. Though realizing the importance of relaxing and telling his patients to do so, the doctor himself may find it difficult to relax. It is easier said than done. In such recent social ills as traffic jams, economic crises, and noise pollution, most people believe that it is not only difficult, but almost impossible to be relaxed at all times. Yet if one obtains Rule One of keeping one point, it is very easy to experience real relaxation. On the other hand, if he does not know Rule One it is almost impossible to experience real relaxation.

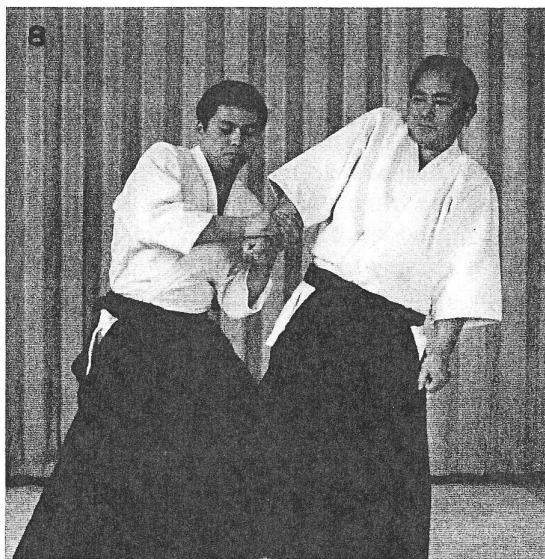
Test 1.

Standing with both hands hanging at the sides, A keeps one point and relaxes completely. B grips A's right wrist loosely with both hands and attempts to lift it upward toward A's right shoulder. While A relaxes both arms and calms his mind by keeping one point, his posture is very strong; B will be unable to lift A's right wrist upward (#7).



Test 2.

This time A thinks about the top of his head and relaxes his whole body. A looks the same now as before, but this is not real relaxation. B grips A's right wrist loosely with both hands and lifts it upward toward his shoulder. This time B will be able to lift A's right wrist upward easily (#8).



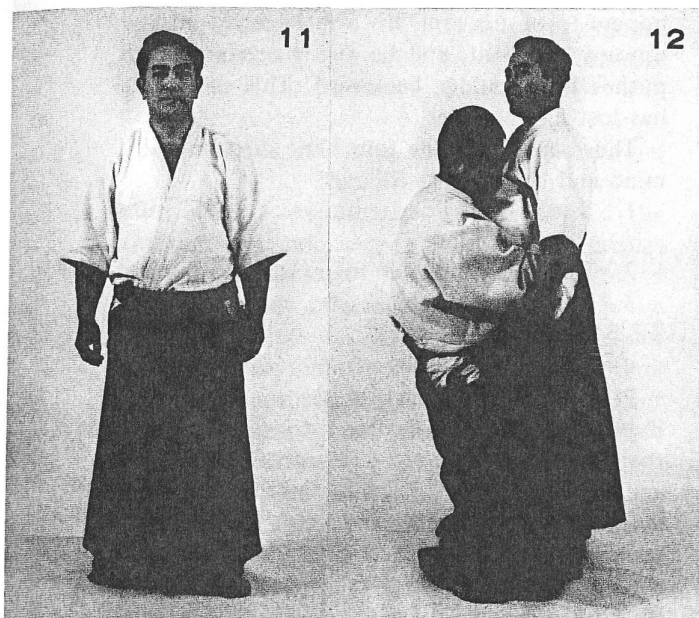
Test 3.

A stands with his body tensed (#9). Putting both hands under A's armpits, B lifts him up. If A and B are about the same size and have about equal physical strength, B can lift A easily (#10).



Test 4.

Standing with both hands hanging at the sides, A keeps one point and relaxes completely (#11). Again putting his hands under A's armpits, B tries to lift A. If A remains calm while keeping one point, when B places his hands under A's armpits he will be unable to lift him up even if B is taller and stronger than A (#12).

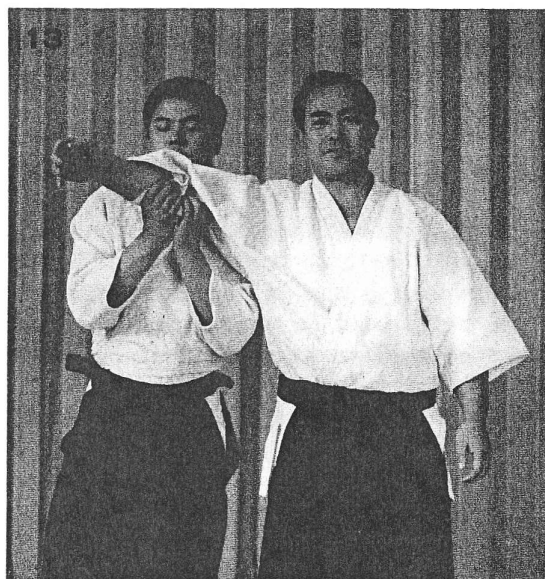


4. Keep Weight Underside

Tests 1 and 2, and Tests 3 and 4 look like same posture is involved. But, they are actually very different. Test 1 and 4 involve a state of real relaxation. Real relaxation is a state where the weight of an object naturally settles underside. As the body of man is also an object, the weight of every part should be naturally settled at the lowest region. If we think of the one point, our weight naturally falls underside.

Test 1.

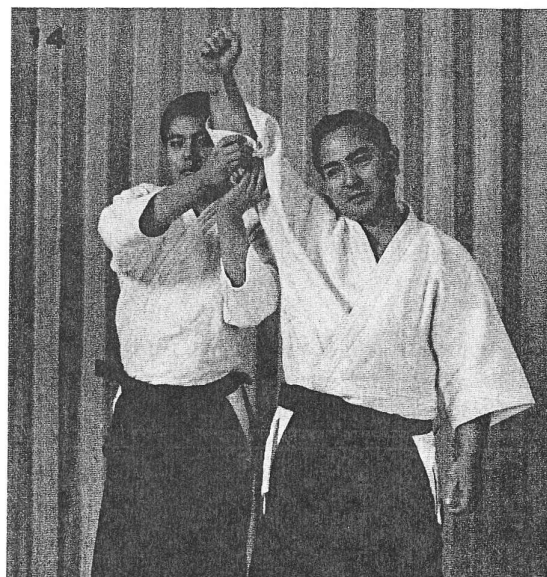
A stands and extends his right arm forward, parallel to the ground. Without tensing his arm, A thinks that the weight of his arm is underside. With both hands, B attempts to lift A's upper arm upward. Since A's arm feels as heavy as rock, B cannot raise it (#13).



Test 2.

A now thinks of the upper side of his extended arm. This time, B can easily lift up A's arm (#14). You must understand that real relaxation is the most natural and strongest condition. If you think of the upper side of your out thrust arm as in Test 2, this is not real relaxation so your partner can easily move the arm.

Real relaxation and false relaxation outwardly appear the same, but are actually very different. Under the unraisable hand and arm sections in Test 1, A is in a state of real relaxation which is the strongest state. He should be immovable both bodily and mentally at this time. On the



other hand, in Test 2 A has lost his one point and his power. This is the weakest state. And because we mistake this state for real relaxation, in an emergency we do not and cannot relax and instead always tense our body. As a result we become immobile and incapable of acting freely at all.

Living calmness is a state where the weight of an object naturally settles underside. As the body of man is also an object, the weight of every part should be naturally settled at the lowest region. If we keep one point, our weight naturally falls underside. This is real living calmness. That is why we say, "calmness is power."

5. Mutual Relationships Among the Four Basic Rules

I have explained the four basic rules for coordination of mind and body one by one. Next I would like to explain the mutual relationships among these four.

Rules One and Four are rules of the mind; Rules Two and Three are rules of the body. A very important relationship exists between these rules. If you truly grasp any one of them, you automatically get them all. But, if you lose any one of them, you lose them all. It is not necessary to try to practice all four at once. In other words, these four rules are all the same and are absolutely inseparable. When you realize that the mind and body were originally one you can for the first time understand the unity of the four basic principles: They are all exactly one and the same.

Though from ancient days to coordinate mind and body has been one of the most difficult tasks, knowing the four basic rules and their unity, you can easily experience the condition of mind and body unified in your daily movements. This is one of the great secret methods to unify mind and body.

Test 1.

A extends his arm forward, and thinks that the weight of his arm is underside. B tries to push A's arm upward. Not only can he not push it up, he cannot bend it also. By keeping weight underside, A automatically gets Rule Four.

Test 2.

The proof of relaxing completely is that weight

is underside. Thus A automatically gets Rule Two when he thinks that his weight is underside.

Test 3.

B pushes A's shoulder backward, but A is as firm as a rock. This means that A automatically gets Rule One.

If A truly grasps Rule Three, he naturally gets the three other rules. But if A thinks of the upside of his arm, his arm is easily pushed upward and bent, and he also staggers when B pushes his shoulder backward. This means he has lost all the rules.

The meaning of the four basic rules to unify mind and body are as follows:

1. Keep One Point: unity of mind, immovable mind.
2. Relax Completely: tolerance, composure.
3. Keep Weight Underside: calmness, good judgment.
4. Extend Ki: positive mind, power of will.

People often say that you become a good man if you practice Aikido. But I do not think it is that simple. Even though you practice techniques and bend and stretch your joints, you do not automatically become a good man. If so, all the sportsmen and physical laborers could and should become men of great spirit automatically. But this is not really the case. Of course there are men of great spirit among them, but what this means is that they have trained not only their bodies but also their minds well. In Aikido if we train both mind and body according to the rules of unification, we turn things around and develop fine characteristics. Then our mind and body become one, and for the first time we can become one with the Universe.

4. Ultimate Purpose of Aikido Training

Among people in general Aikido is known as budo martial arts and self defense techniques. However, Morihei Ueshiba, originator of Aikido, had never meant Aikido to be mere martial art. He expounded often about the Universe, respected the deities, and prospected for world peace. Most men who knew him before his death will confirm these things.

In accordance to his will, I strived to perfect his teachings and practices and spread the real Aikido so that it will survive as a legacy to

posterity. Actually, since 1953, I have spread Aikido in various parts of the United States, starting in Hawaii. Even some of these practitioners of Aikido do not practice it as mere martial art, but as a way of life.

Aikido is the way of union with the Ki of the Universe. Let us have a Universal spirit that loves and protects all creation. In other words, we must cultivate the mind which loves all sentient beings such as trees, plants, and animals. Then we can become one with the Absolute Universe and find a harmonious world.

All the techniques and movements of Aikido are structured in detail according to the rules of the Universe. Therefore, from the viewpoint of a student, he can master the rules of the Universe by acquiring each of the techniques and movements one by one. We often refer to the arts of self defense, but it is great mistake when we think of defending ourselves by our own strength. Of course by applying some technique we can easily overcome an opponent who tries to make a rushing attack. But it is not so easy when it comes to protecting human lives. A jetliner with many passengers may crash in flames, or a hapless pedestrian may be struck unwittingly by a speeding car. Moreover, even if a person may be alive today, there is no guarantee that he will be able to greet the new day on the morrow.

Human life is a part of the Great Life of the Universe, and our lives are given us from the Universe. We are alive while the Universe is permitting us to live, and death comes when that ceases. All we have to do is to live at our utmost best in order that we have an appreciation of the value of human existence in this world. We should live free from worldly cares by letting our lives respond to the wishes of the Universe, as the Universe pleases. Real self-defense means that we develop characteristics which flow with nature so that the Universe itself will guard us. It also means that we live to the best of our ability.

Before we become one with the Universe, we must coordinate the mind and body given us by the Universe. The coordination of mind and body is said to be the most difficult of all things from ancient times. Having no color or form, the mind can travel freely wherever it desires. On the other hand, the body, having both color and form, is restricted. Because each possesses

such different qualities, it is not easy to coordinate mind and body. It is easier to coordinate only the mind by keeping the body still as in zazen or seiza. But it is much more difficult to maintain the coordination of mind and body while we are moving about in daily life.

Everyone knows the necessity of coordinating mind and body. But in fact, few people truly master this. One finds it difficult to master this even though he goes up into the mountains and practice zazen for twenty or thirty years. Although he may eventually have a momentary experience of mind and body unified while sitting in meditation, this is not true coordination of mind and body if he loses it when he comes down to the city and is again confronted with everyday problems. Even before he returns to civilization, he may lose this coordination by only moving his hands or legs. That is why the coordination of mind and body is difficult.

The mind is subject to the rules of mind; the body must conform to the rules of body. Therefore, we must clearly understand both the rules of the mind and the rules of the body. When both rules move together like the wheels of a car, for the first time we can truly coordinate mind and body even when we are moving about in daily life.

To understand the rules of mind and body and the way to coordinate them, we must master the four basic rules. All the techniques and movements of Shinshin Toitsu Aikido are based on the four rules. Therefore, even though an opponent attacks you, you can lead his Ki and throw him easily without disturbing your coordination of mind and body. There are thousands of techniques in Aikido, and they include many kinds of form. Generally, if you train yourself not to disturb your coordination of mind and body, it is not difficult at all to master them all and apply them when needed. Otherwise, the simplest of techniques may be impossible to apply if confronted by a powerful opponent. That is why I established Shinshin Toitsu Aikido (Aikido with Mind and Body Coordinated).

The nature of water is originally calmness. Therefore, water in its original condition will have no wave or agitation on the surface. The surface of the water will reflect the moon or a flying bird clearly and accurately. On the other hand when wave is generated, the image of the

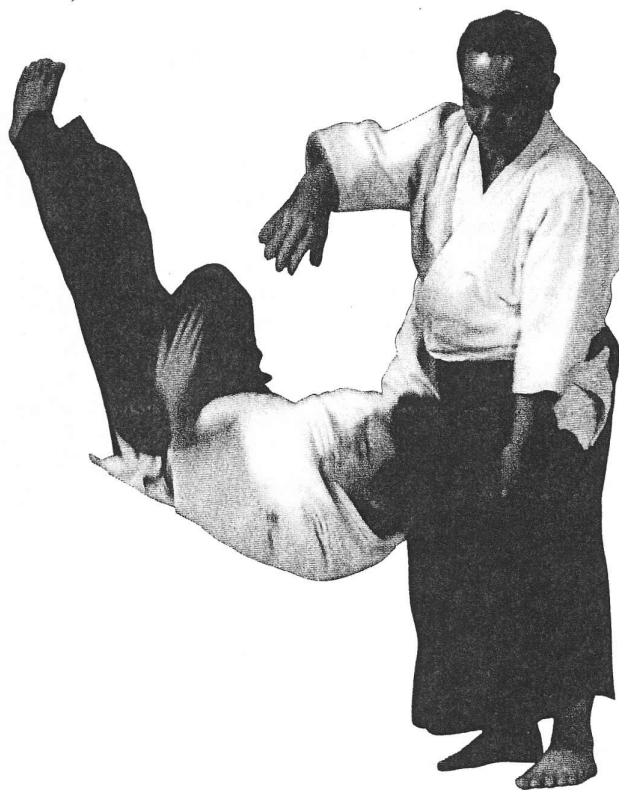
moon is shattered on the surface of the water and it cannot be captured in its full form. The surface of the water in that condition will not be able to reflect the correct image of anything.

The same analogy may be applied to man's mind. The original condition of mind which was given to us from the Universe was calmness. However, becoming caught up with the relative dualistic phenomena in this world our minds lost its original calmness and came to a state of forgetfulness concerning the true condition of the Universe, that is of the Absolute Universe. The Universal Spirit was misplaced.

When we are able to return to the original condition of coordination of mind and body and our mind waves become calm, we can then realize the Universal Spirit, or the Reiseishin of the Universe. We call Reiseishin that which only human beings have the potential to realize. However clever a dog or monkey may be, it cannot realize the Universal Mind. Only human beings have the privilege and capacity to realize

it. Because we have this Reiseishin, we have the quality of "lords of creation." Because this Reiseishin is one with the Universal Mind and is a human and basic mind, once this happens we can judge clearly the relative merits of a case, its rightness and wrongness, goodness and badness, etc. Also, we can freely control reason, as well as the reflexive mind of instinct.

By acquiring Reiseishin completely, for the first time we can realize our spiritual destiny, that is, the reasons for which we were born in this world and the objectives that must be carried out in this society. When we realize our spiritual destiny and carry out our mission, we will come to see clearly the worth and value of our lives. The ultimate purpose of various training is to develop this Reiseishin even though the training methods themselves are different. The way is far and deep. I hope that everyone trains himself hard every day and becomes a sincere person who can contribute to society with his full energy.



KI DEVELOPMENT EXERCISES

You already understand the four basic rules of coordinating mind and body. Next, I will explain to you the Ki development exercises as the methods of developing the coordination on a daily basis. Of course all the Aikido techniques must be practiced according to the rules of coordinating mind and body. Also, when an opponent attacks you and tries to disturb your mind and body coordination, you must be sure to maintain the coordination. By practicing to maintain that posture while training in Aikido techniques, it is possible to learn to retain the coordination under pressure. Before undertaking the practice of Aikido techniques, it will be extremely helpful to devote from five to ten minutes every morning to train in Ki development exercises. The skills learned in mind and body coordination will be very valuable in both self development and in application to Aikido techniques. When you can start a day with plus Ki, a whole day with plus mind will follow and you will be able to experience a plus life style in due time.

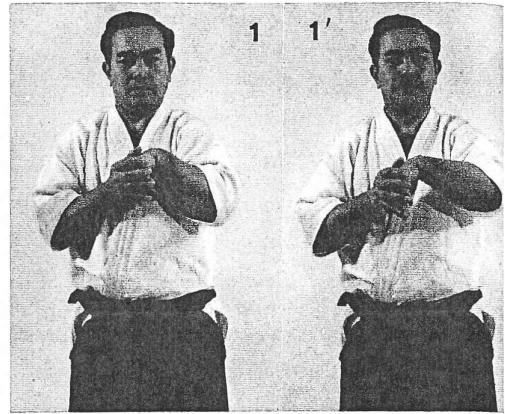
The Ki development exercises are those of coordinating mind and body. Therefore, if you disturb the coordinated condition while practicing these exercises, they are no longer Ki development exercises. In practicing Ki development exercises we always apply simple tests to see whether there is mind and body coordination with each movement and stance. Many people are unaware that they have lost the coordinated condition and by means of these tests are taught to correct themselves to do the exercises properly.

1. nikyo undo

Bend your left wrist as you see in #1. Thrust your left elbow to the side. Over the back of your left hand with your right hand, and using the strength of both arms, bend your left wrist and stretch its muscles.

Your ki must flow out of your left arm in the direction of the arrows in Fig. A. Do not let it flow in the reverse direction.

You may find this exercise painful at first; but, as you practice, your muscles will get used to it. Gradually your wrists will become so strong that serious twists and turns will not hurt them. Practice first with the left wrist, then with the right.

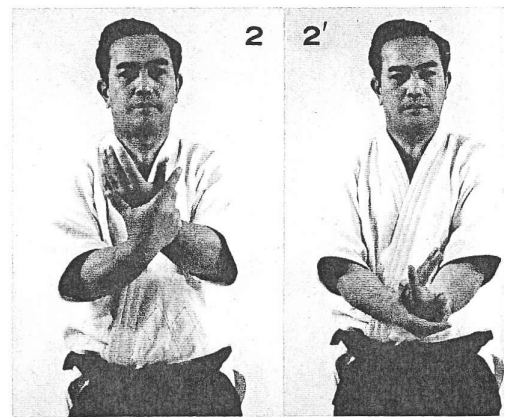


2. kote-gaeshi undo

Hold your left hand out, palm up, as you see in #2. Wrap your right hand around your left from below so that both your little finger and your fourth finger clamp the inside of your left wrist. Grip your left wrist firmly and twist it as far as you can to the right (#2').

Do not try to twist your left wrist with the force of your right thumb only. Should you do so, your strength flow will return toward your right shoulder. Clamp the little and fourth fingers of your right hand firmly over your left wrist and use the force of both arms to twist the wrist. Strength will then flow naturally into your right thumb. Repeat, using first one wrist, then the other.

Both this and the preceding exercise develop wrists that can take a lot of bending and twisting in combat.



3. tekubi-furi undo

Concentrate your ki in the single spot in the lower abdomen. Assume a natural stance, and let your hands hang freely at your sides (#3). Relax your fingers, shaking your hands and wrists as fast as you can. Maintain a stabilized lower abdomen, but let the vibrations from the shaking motion penetrate every part of your body till you are completely relaxed. Contrary to the general concept that relaxation allows fast but weak movement, the aikido method promotes both speed and power because it permits ki to pass through the entire body.

All three of these exercises develop strong and flexible wrists. If we compare the arm to a hose, and the spirit to the water flowing through that hose, the wrist will correspond to the nozzle. If the nozzle is hard and inflexible, we will be unable to control the direction in which the water flows.





4. fune-kogi undo

It is easy to meditate in the Zen fashion when one is seated; it is difficult to do so if one is up and walking about. The same is true of maintaining spiritual concentration in the single spot in the lower abdomen. When you are standing straight and tall, it is easy to do; but it becomes more difficult if you are moving forward and backward or to the right and left. To overcome this difficulty, we practice to attain calm in action and constant spiritual concentration.

Thrust your hips slightly forward (#4-6), and with your wrists bent naturally, raise both arms and thrust them straight forward. Do not move your upper body forward, backward, right, or left. Your upper body's center of gravity should be in the single spot in the lower abdomen. One foot should be behind the other. Stretch the leg of the rear foot out comfortably.

Test 1

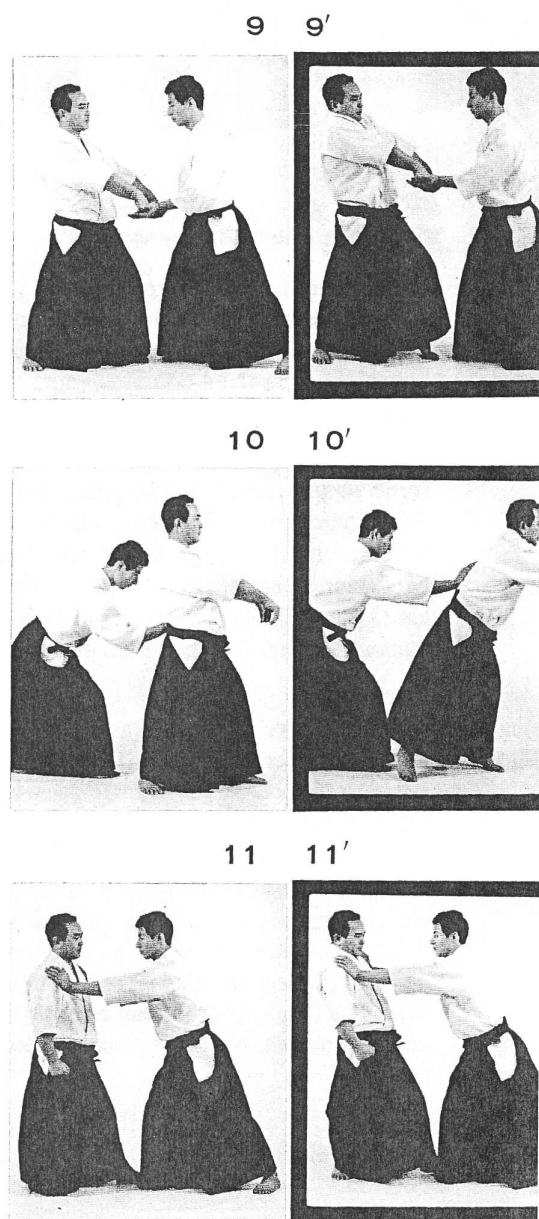
Your opponent attempts to push you backward by applying force against your hands in a line leading to your shoulders. You must not move as he wants you to, and you will not if you maintain the single spot in the lower abdomen and are confident that your ki is flowing outward to the front through your arms (#9). The model in (#9') has lost that confidence and so moves.

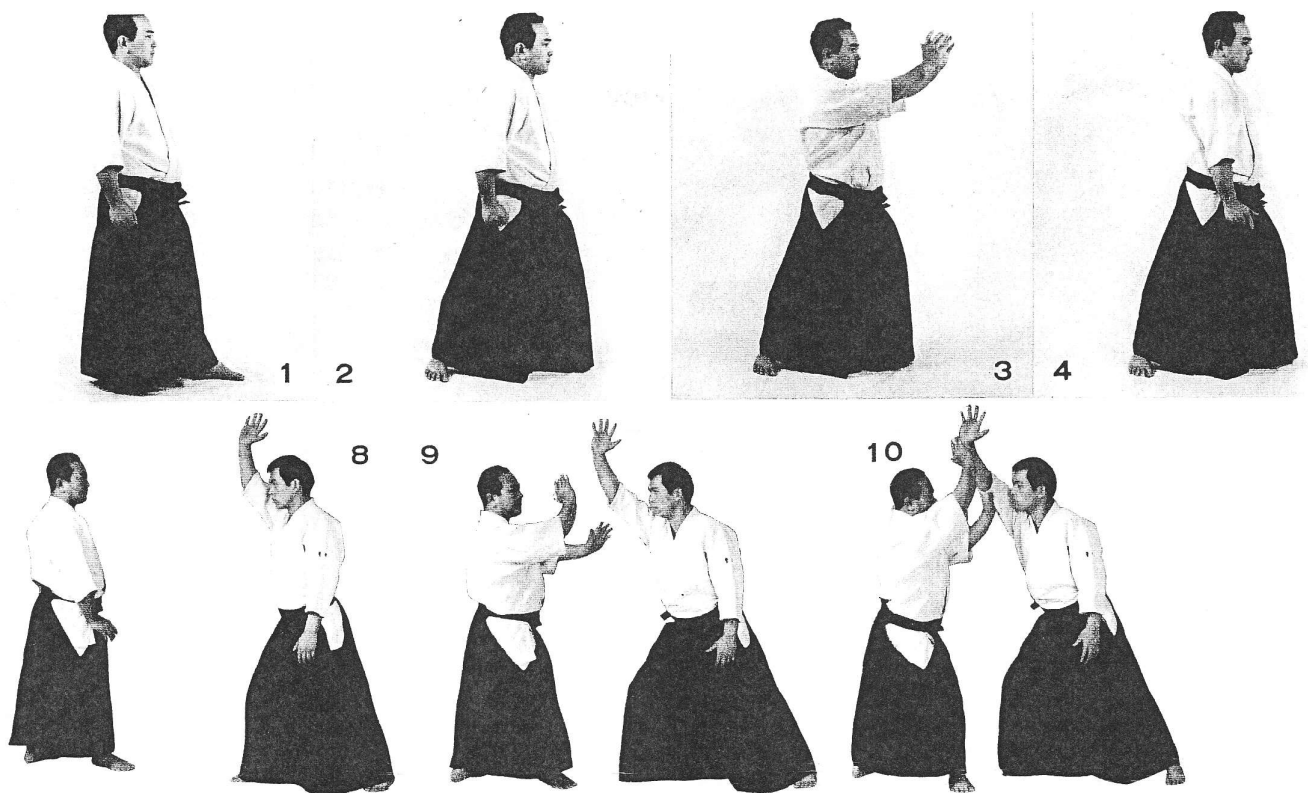
Test 2

When your opponent pushes you forward from behind you should not move (as the model in #10' does) but should remain sure of your flow of ki and stable in your stance, as in #10. To continue exercise (#7), pull your hips backward, and bring both hands, fists now clenched, in to your waist. Begin the movement with your hips, not with your arms. The foot in the back position will bend slightly; stretch your forward leg out (#8).

Test 3

When your opponent gently pushes your shoulders, you should not move (#11'), but should remain firmly fixed in position (#11). Beginning with your left foot one half step forward, run through the exercise a number of times. Next, practice with your right foot forward.





5. men-uchi ikkyo undo

Step forward one half step on your left foot. Concentrate on an outflowing of ki from your hands. Leaving them open, raise both straight forward and simultaneously thrust your hips to the front (#1-3).

Test 1

When your opponent attempts to push you back by applying force to your arms, do not give in as the model in #6' does. Swing your arms up in a circular motion, the center of which is represented by your shoulders. Your strength should then be flowing centripetally to your little fingers. If this is the case, you will not bend your arms or move your shoulders backward when your opponent pushes you (#6).

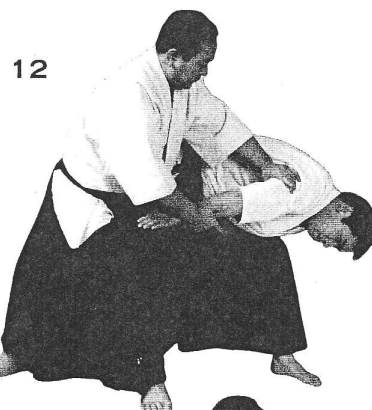
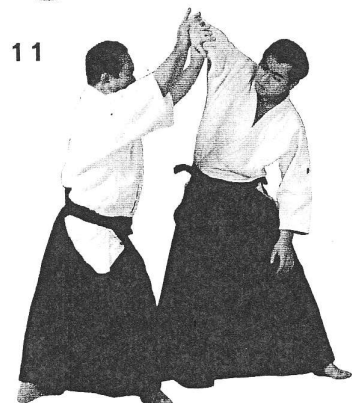
Test 2

Do not move forward (as in #7') when your opponent pushes you from behind. Do not tense your arms. Doing so causes you to lose the single spot in the lower abdomen so that you teeter forward when your opponent pushes against your back. Your arms should be relaxed as you swing them up. If you then maintain the single spot in the lower abdomen, a slight push on the back will not disturb you (#7).

Pull your hips back (as in #4) and simultaneously strike down with your arms with the feeling of generating ki from them. Return your hands to your sides. As you do this, clench your fists so that strength flows to your little fingers (#4-5).

Test 3

You should not budge whether your opponent pushes your chest or your back. Always maintain the single spot in the lower abdomen.

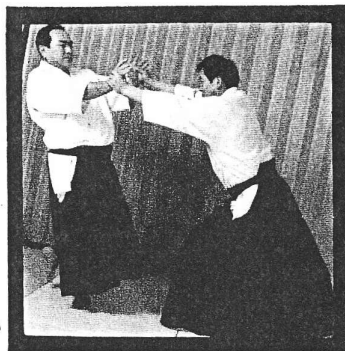




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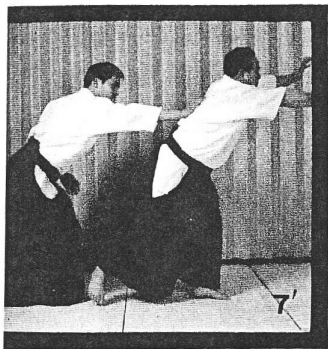
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6'



7



7'

6. zengo undo

Stand with your left foot slightly forward (#1). Perform exercise number 5 (p. 22) (#14-16). With your fists clenched at your sides, swing your hips clockwise so that you face in the reverse direction (#17-18). With your right foot forward, repeat exercise number 5 (#19-20). Next swing your hips counter-clockwise (#21) to return to the position in #14. In performing this exercise, be careful to maintain the single spot in the lower abdomen as you change your direction; otherwise your hips will be unsteady and your position weak. When you face forward, your entire spirit must be directed forward. When you change, your entire spirit must change direction as well. Should only a little of it remain in the former direction, your spiritual and bodily unification will be incomplete and your posture weakened. Exercise number 5 is easy because you remain facing in one direction, but aikido must prepare you for whatever comes from all directions. You must be able to conform to all circumstances and to change the direction of your spiritual flow instantaneously and completely while maintaining a posture of strength.



14



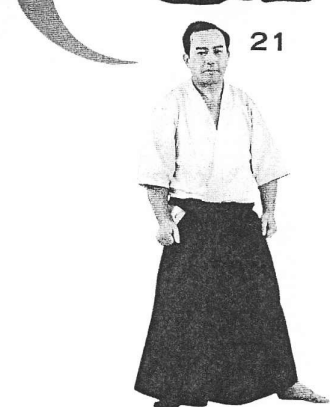
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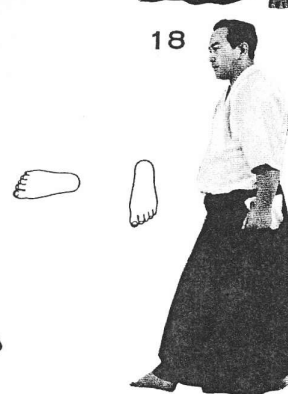
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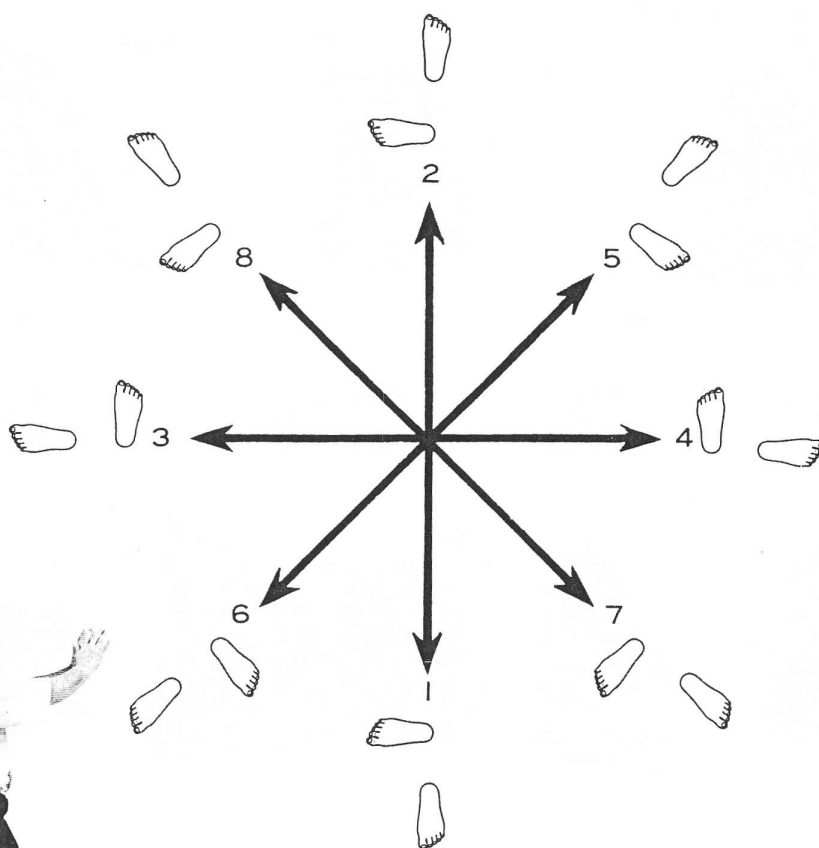


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7. happo undo

Perform exercise number 5 (#1-3); turn clockwise to the rear and wait a second (#4). Do exercise number 5 (#5). Then step to the left on your left foot and do exercise number 5 (#6-7). Step to the rear on your right foot and again execute exercise number 5 (#8-9). This accounts for four directions of the eight (happo) required for the complete set. Step to the left on your left foot, and repeat the four series again, following the foot movements in Figs. #10-17. Practice the happo at first slowly and accurately; then gradually increase your speed till instantaneously you can switch the direction of the flow of all your strength. Over-concentration on foot moves will only make them more difficult. Devote all your efforts to accurately directing your spirit to the right quarter, and your body and feet will naturally follow. Do not forget that the spirit controls the body.



8. kokyu-ho undo

Take one half step forward on your left foot and thrust your left hand forward. Keep the wrist bent and the back of the hand directed well forward. Your fingers should point toward your own body (#1).

Test 1

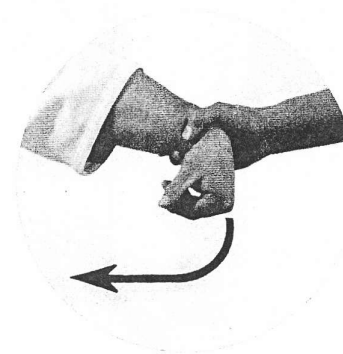
Your opponent should be unable to push you backward or bend your arm. If you maintain the single spot in the lower abdomen and remain completely sure that your strength is flowing outward through your arm, he will be unable to do so. Should you tense your arm, however, he will be able to do as he wishes.

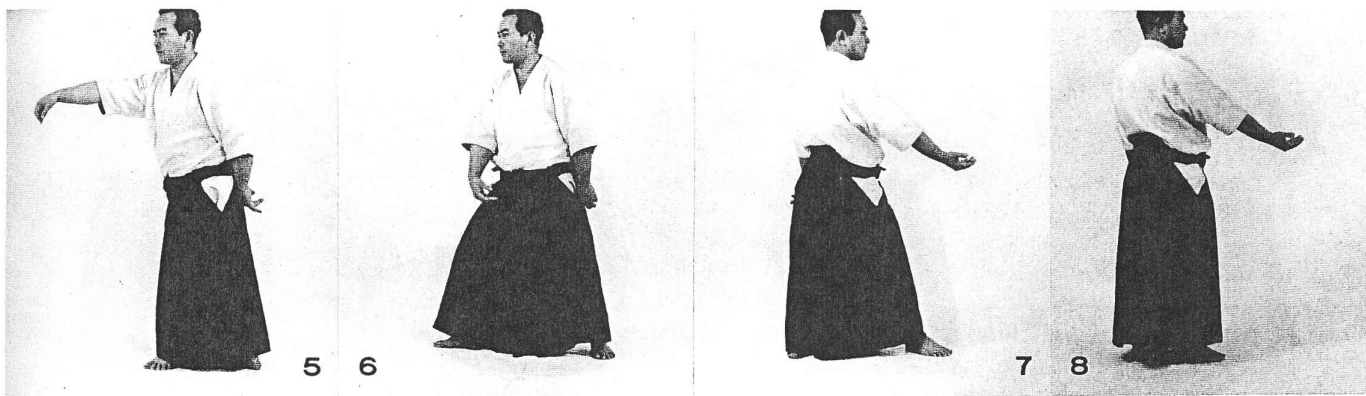
Test 2

You should not move forward if your opponent pushes you from behind. Swing your hip around to where your wrist is (#2). Do not pull your wrist inward or move it at all. Pass your hip beyond the position of your wrist, advance your right foot, and you will be facing in the opposite direction. Let your left foot follow naturally (#3-4).

Test 3

Your opponent should be unable to pull your wrist back. If its center of gravity is on its lower side, he should also be unable to lift it easily. Lower your left hand and thrust your right hand forward (#5). Take a step forward on your right foot, bringing your hip to the position of your wrist (#6). As you rotate your hip to the left, beyond the position of your wrist, take one step back on your left foot so that you are now facing in the opposite direction. Let your right foot follow naturally (#7-8).





9. tekubi-kosa undo

Standing in a natural position, facing front, relax your arms and let them hang naturally. Bend your wrists. The centers of gravity of your arms should be in their lowest parts in this case, the backs of your wrists (#9). Keeping your wrists bent, bring them together as you see in #10. Open them naturally. Repeat the exercise.

Test 1

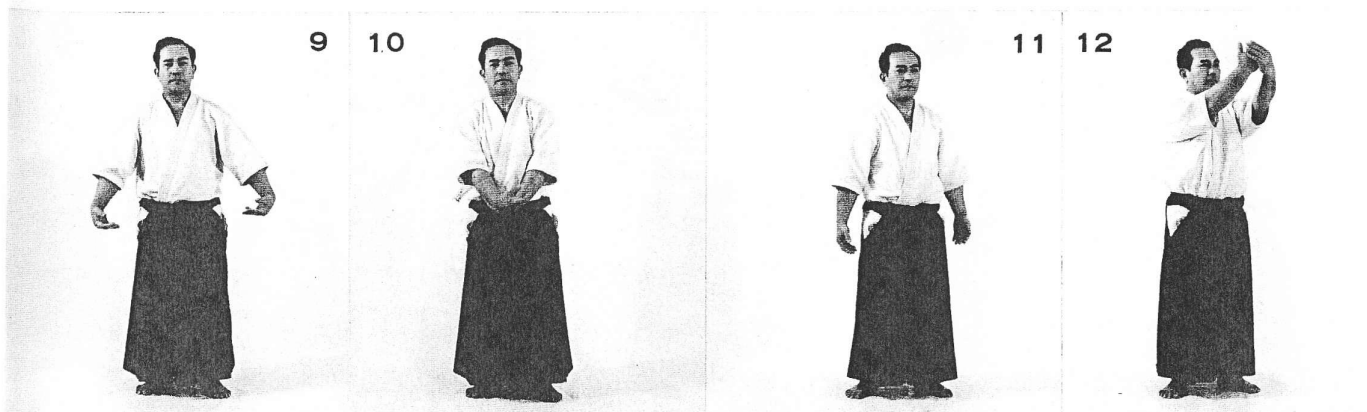
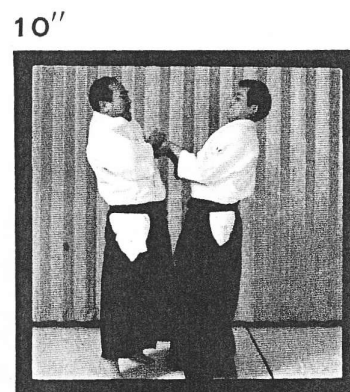
Your opponent should push your wrists upward when they are joined as in #10. If the centers of gravity are where they should be, he will be unable to raise your arms (#10'). If you feel your centers of gravity in the palms of your hands or in your shoulders, or if you tense your arms, he will bend them easily (#10'').

This exercise is useful practice for the time when your opponent has seized both your wrists. Practically anyone will then try to wrench his hands free, but this is difficult if your opponent is stronger than you. If, however, as this exercise shows, you do not tense your hands but bend your wrists, your opponent's strength will flow toward your fingertips, making it not only easy for you to move but also easy for you to seize his hand and throw him.

After you have thoroughly practiced the move in #10, raise your hands to eye level as in #11-12.

Test 2

You should not move when your opponent attempts to push your hands toward you. You will have all the force you need to resist him, if you maintain the single spot in the lower abdomen and if your strength is flowing centripetally, that is, toward your hands.







10. sayu undo

Stand naturally, facing forward with your arms hanging relaxed at your sides. Swing both arms upward to the left. Your face should remain forward, and both palms should be turned up (#1-2). Maintaining the same upright carriage, lower your arms, hips, and upper body to the left. Stretch your right foot straight out, and bend your left foot slightly out (#3). As you swing your arms upward to the right, return your body to the straight-up position (#4). Repeat the exercise lowering your body to the right instead of to the left (#5). This exercise can down an opponent, as you see in #3. It will fail, however, if your hips are unstable or if your arms are easy to raise from below.

Test 1

You should not move when your opponent pushes your hips in the positions shown in #2 and #4. If your upper body is slightly out of line when you lower it to the side (#3'), your center of gravity will be out of the single spot in the lower abdomen, and even a slight push will move you. Always keep your center of gravity in the single spot in the lower abdomen.

Test 2

When your arms are in the positions in #2 and #4, your opponent should be unable to raise them easily from below. He will be able to do so if you tense your arms; he will fail if you let the arms' centers of gravity fall downward, where they should be.



11. ude-furi undo

Stand facing forward. Swing both outstretched arms in semi-circles to the left (#9-11). Next swing them to the right (#12-13). Repeat many times in rhythmical fashion.

Test 1

Your opponent should be unable to move you by pushing your right hip to the left when you swing your arms left. You will lose your balance, however, if you tense your arms or twist your trunk because this will cause you to lose the single spot in the lower abdomen. The secret of the exercise is to keep your face forward, to maintain the single spot in the lower abdomen, and to swing your arms full to the side. Doing all this results in an extremely powerful posture.

To elaborate further, begin from the stance in #9, and as you swing your arms left, take one step forward on your left foot. Next, as you turn to the rear, take a step forward on your right foot (#14-20). Now begin from the stance in #21 and, as you swing your arms to the right, take one step forward on your right foot, turn to the rear, and take a step forward on your left foot (#21-24). Repeat the series a number of times.

The postures in #20 and #24 ought to be so stable that if you are pushed, you do not waver. To accomplish this, always swing your arms full and wide and always maintain the single spot in the lower abdomen.



12. ushiro-tori undo

Stretch your arms straight out as in #1. Open them and raise them slightly forward. Take one half step forward on your right foot (#2-4). As you bend your right knee, lower your right arm, raise your left arm, and let your upper body fall forward. Stretch your back leg out straight (#5-6), then return to the original position. Begin again with your left foot forward.

Test 1

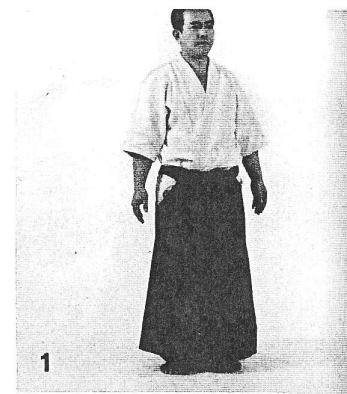
If you do not tense your arms but think of your strength as flowing along their outer sides, your opponent will be unable to push them together when you are in the posture shown in #4.

Test 2

When you are bent over as in #6, a push from the rear should not force you off balance. You can achieve this stability if you do not tense your arms and if you maintain the single spot in the lower abdomen.

This exercise is useful in throwing an opponent forward when he has come up to you from behind and has his arms around your body from the outsides of your arms (#2'-5'). You should direct your strength downward and feel your ki coursing through your fingertips. Do not attempt to force your opponent upwards.

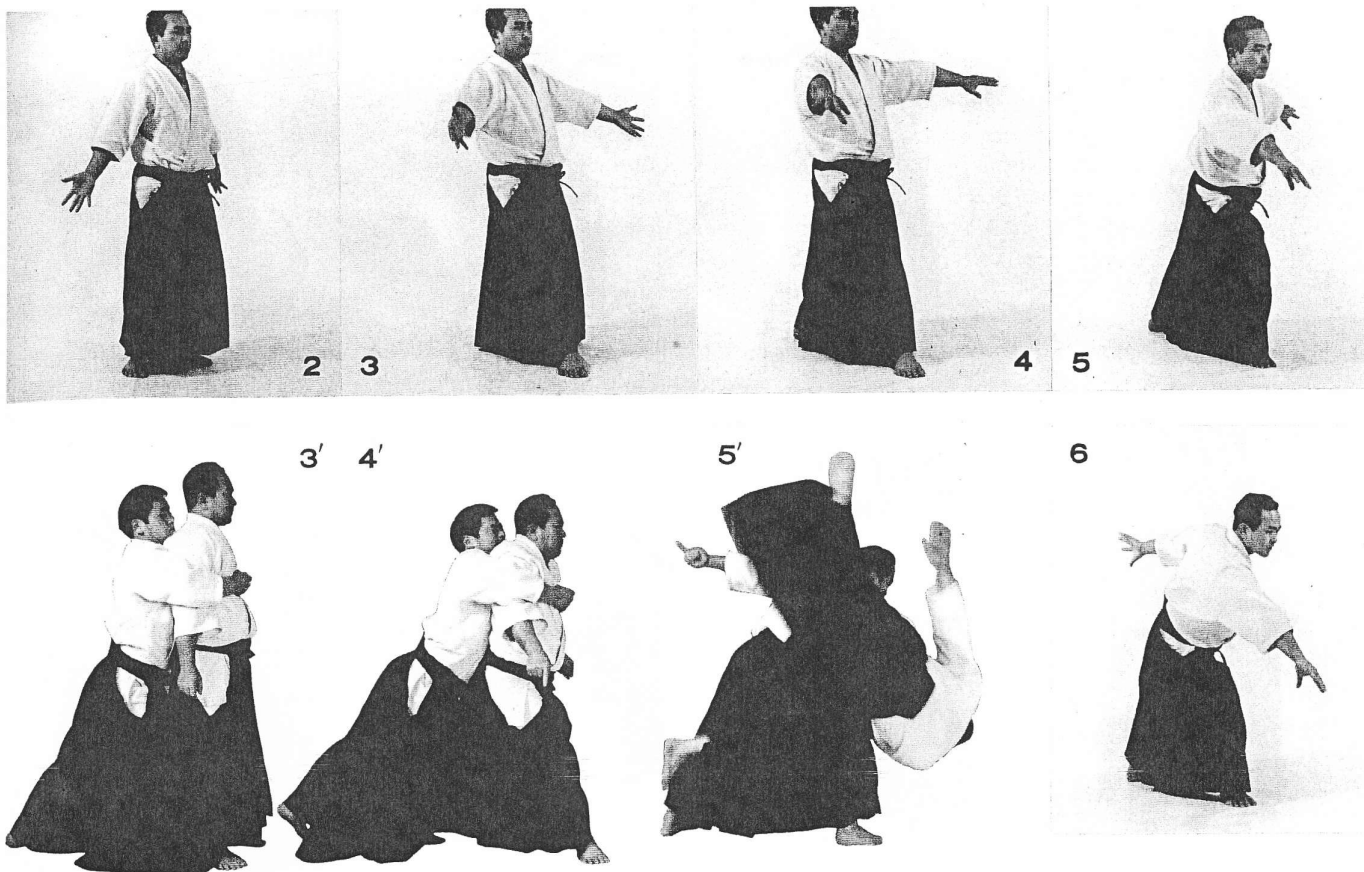
When you throw him forward (#6), do not ride him on your hips. The moment his weight is on your hips, use your arms and let him slide over as he might on a sliding board. Be careful to maintain the single spot in the lower abdomen or you will slide too.



13. ushiro-tekubi-tori zenshin undo

From the stance in #7, take one half step forward on your right foot, bending your wrists so that your hands are well forward. Thrusting the backs of your hands forward, raise your arms toward your head (#10). Reverse the direction of your hands so that your fingers and palms are forward (#11). Bend your right knee; leaving your left knee stretched straight, bend forward. Swing both arms downward to the front (#12-14). Return to the original position and repeat the exercise beginning on the left foot.





Test 1

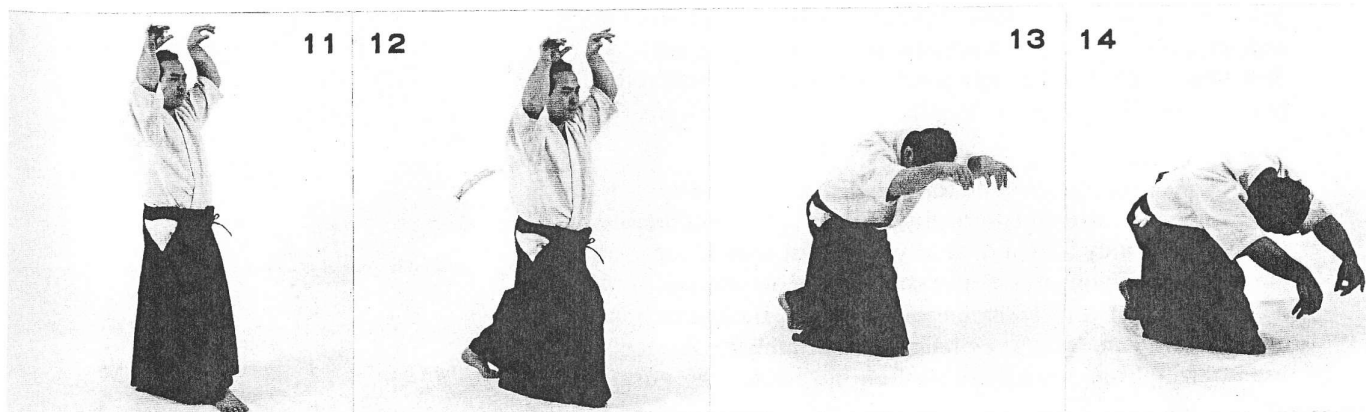
In stance #8, should your opponent push your hands, your arms must not bend, and you must not raise your shoulders. To prevent this, let your hands hang naturally with the centers of gravity in their backs and maintain the single spot in the lower abdomen.

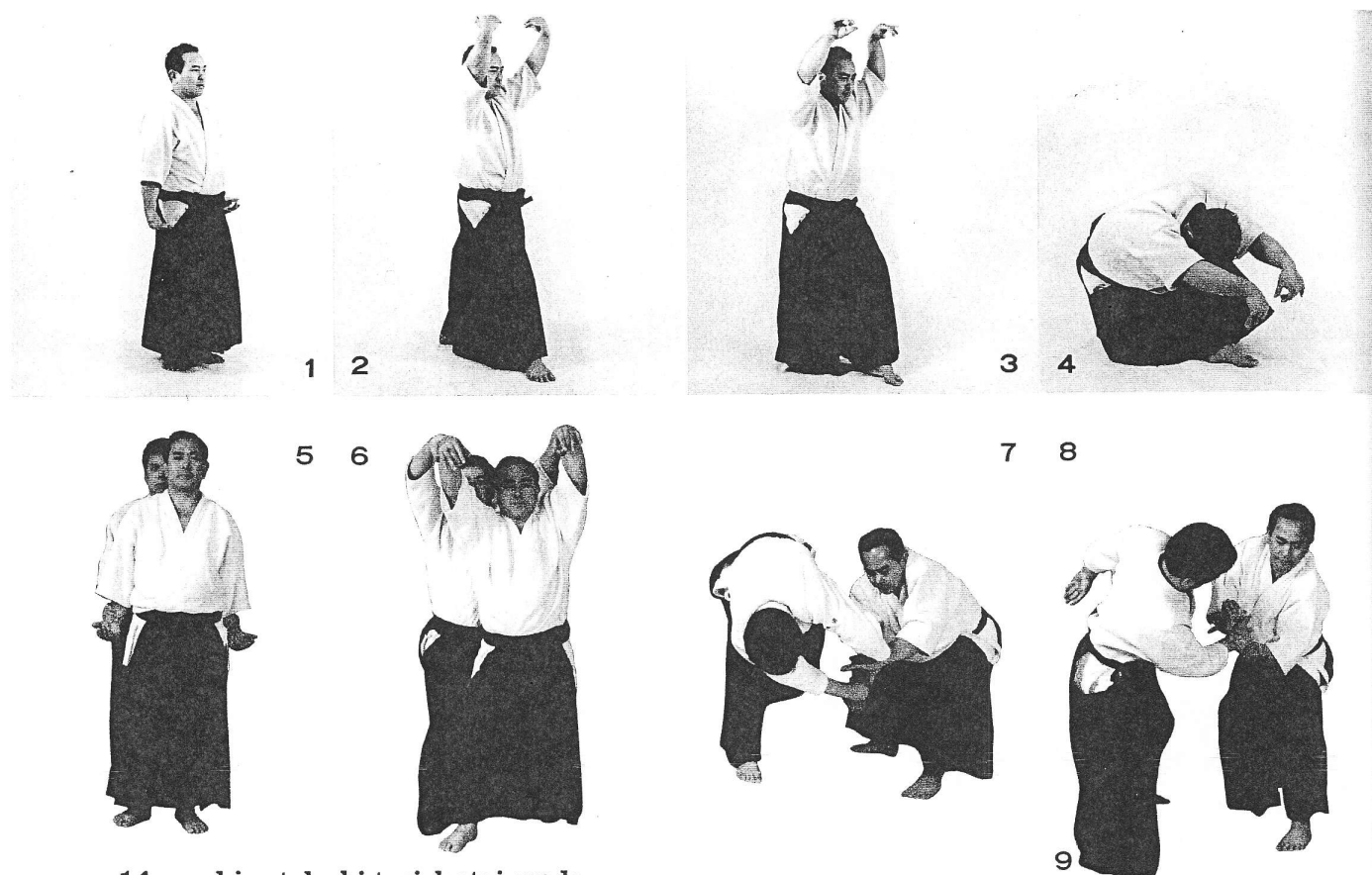
Test 2

A downward push on your hands in #13 should have no effect. Your strength should flow centripetally to the backs of your hands making them impervious to outside influences. If that strength clogs up somewhere along the line, your opponent will easily push your arms down.

Test 3

A push from behind in #14 should not move you.





14. ushiro-tekubi-tori kotai undo

Raise your arms as in exercise 13, but take one half step backward on your left foot. Keep your carriage upright (#1-2). Take a large step to the rear on your right foot, and lower your arms as in exercise 13 (#3-4).

Test 1

After you have lowered your body, pushing the backs of your hands should not move you. The natural tendency is for one's ki to retract when he lowers his body backwards. Practice to make sure you that you maintain a steady outward flow of ki even in such a situation. We use this exercise when our opponent has taken both wrists from behind, or when we need a preparatory move to get behind the opponent, or when he has seized both shoulders from behind (#5-9).



15. koho-tento undo

From a natural stance, bend your right knee, lower your hips, and let your hands rest naturally on your thighs (#10-13). Roll your body into as tight a ball as possible and fall to the rear (#14-15). Return to the position in #13 (#16).

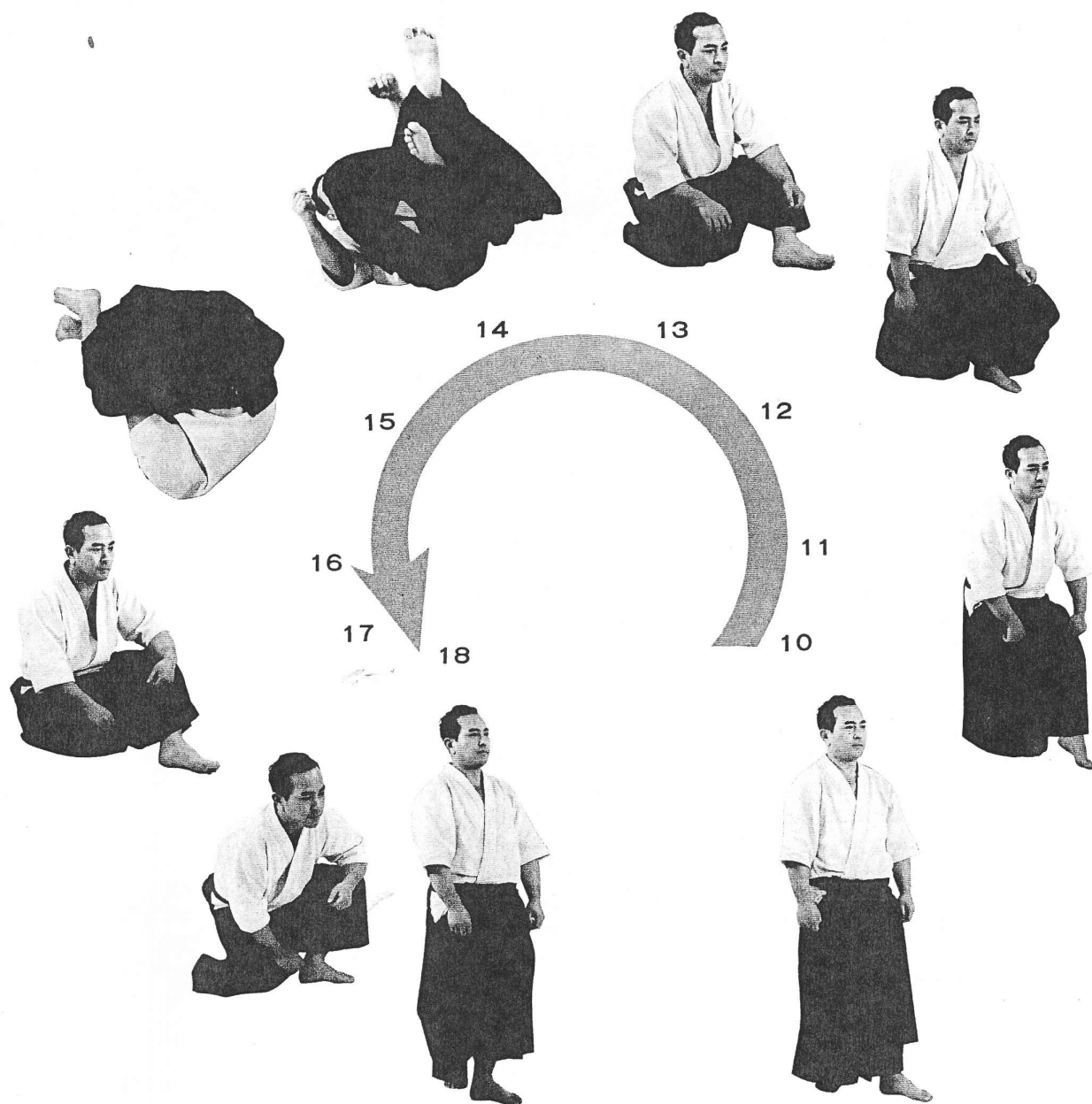
Test 1

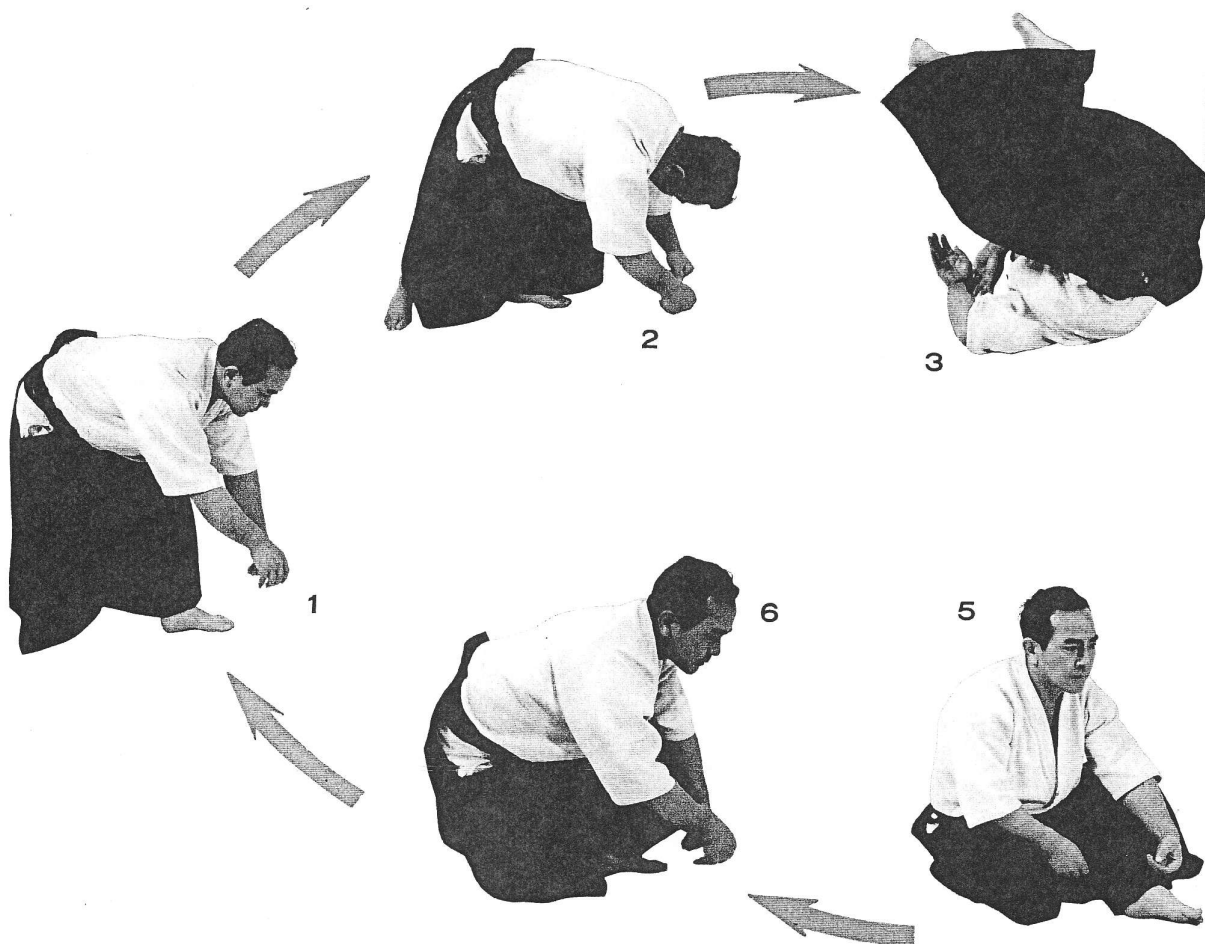
After you have returned to the original seated position, let your opponent attempt to push you over. That will be easy if only your body, but not all of your spirit, is in the upright position, but if you consciously concentrate on sending your ki forward, you will be immovable. Keeping body and spirit directed the same way is a vital phase of training. To stand, rise straight from the seated position in #16 to the posture in #17-18.

Test 2

Should your opponent hold your shoulders to prevent your getting up, if you suddenly think you are really pinned, you will not be able to rise; but if you keep your ki flowing forward and reveal no reaction in your face, you will have no difficulty rising.

Many aikido techniques throw opponents down backwards. It is essential to practice these techniques properly so that the man thrown does not strike his head or back when he falls. Do not pound the tatami in turns for the sake of the mood. Pounding is all right so long as the floor is tatami, but you could hurt yourself badly on a floor made of some other, harder material. Avoid the pounding habit.

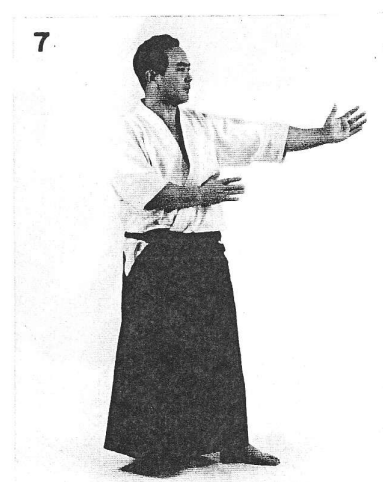




16. zempo-kaiten undo

Put your left foot forward. Thrust your left hand in front of your left foot and put your right hand, back forward, between your left foot and your left hand (# 1-2). Bend your head well down, as if you were going to cover it with your right hand. Then, with the feeling of lightly thrusting your hips forward, roll over to the front (# 3). End seated facing forward (#4). In a motion continuous with that preceding, stretch your upper body and both arms to the front (#5-6) and move immediately into the next forward roll.

When you begin this exercise you will find that two or three rolls make you dizzy. After some practice, however, you will be able to roll all the way around a spacious training hall. When executing rolls in a series, constantly protect your head with both hands so that it does not strike the floor. Make as little noise as possible, and try to roll just like a ball. If you are thrown with force by your opponent, use the impetus of the throw to carry you through one of these rolls into a standing posture.





hanmi stance

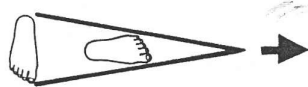
Since aikido emphasizes mainly the posture of spiritual and bodily unification, it specifies no particular physical stances. Stand naturally: that is the strongest posture and the position from which the body can most freely move. We do have one placement of the body, the hanmi, which, though we call it a stance, is actually more a spiritual than a physical posture (#7). In the hanmi you advance one foot a step in front of the center line of your body. If the right foot is forward, we call the stance the right hanmi; if the left is forward, the left hanmi. Your center of gravity should be in the single spot in the lower abdomen, not in one leg or the other; otherwise, you will be hindered when you try to move in any direction. Stand so that you tense neither leg; we call this posture standing with the spirit rather than with the legs. Raise your arms lightly, and you are ready for your opponent. If you have your spirit calm in the single spot in the lower abdomen and are pouring out your ki, the ki flowing from your left hand and that coming from the fingertips of your right hand will form a triangle. The ki flowing from the extremities of your feet, placed the hanmi way, also forms a triangle. The result is that all of your flows of ki are directed toward the opponent in triangles. The point of a triangle has no area and can penetrate anywhere. We call this the triangular stance as well as the hanmi. You may leave your hands by your side and pour out your ki in a triangle and still be in the triangular stance, which is more a matter of the spirit than of the body.

From the left hanmi, swing your hips to the right, as in the zengo exercise, make a half turn with your toes, turn to the rear, and you are in the right hanmi. The footwork in the happo exercise always leads you into either a right or a left hanmi. In the zempo kaiten and the kohotento exercises, your feet, as you roll, stay in hanmi placement so that when you stand again you are automatically in the hanmi stance.

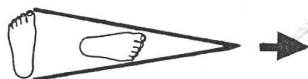
In aikido we never stand with both feet together facing the opponent straight front because such a position tends to make the spirit rigid and to slow down movements.

When both you and your partner are in the right hanmi, this is called ai-hanmi (mutual hanmi). When one is in the right and the other in the left hanmi, we call it gyaku-hanmi (reverse hanmi).

Although we will now leave this section, bear in mind that these are by no means all the exercises. Any movement that you practise while keeping the body and spirit unified can be an aikido exercise. Any of the aikido techniques practiced by one person alone becomes an aikido exercise. It is impossible to repair a broken watch without taking it apart to find out where the trouble is, correcting the trouble, and then putting the watch back together again. In the same way, sometimes in practice with an opponent, you find that one certain technique never works for you and that you do not understand why. If your teacher also cannot see the wrong point or if he sees it but cannot correct it in the middle of an exercise, make the troublesome part of the technique an exercise. Work on it by yourself, testing it in different ways, till you have found your mistake and corrected it.



left hanmi



right hanmi

GLOSSARY OF AIKIDO TERMS

The names of the techniques in this book are all in Japanese, because that is the language in which they are most widely known; and you will probably be unable to decipher their meanings without the assistance of this glossary. Use it freely in your practice periods.

ai-hanmi you and your partner stand facing each other in the same position.

fune-kogi a rowing motion.

gyaku-hanmi though facing each other, you and your partner are in reverse postures; that is, you are in the right hanmi, and he is in the left hanmi.

hanmi a posture in which one foot is advanced one step and the body weight is distributed equally on both feet. It is very easy to move from this position.

hantai opposite.

happo eight directions.

ikkyo the most basic of the aikido ways to grip an opponent's arm.

irimi without changing your direction you apply your technique on an opponent who is moving straight toward you; you must be careful to lead and to avoid a direct collision with his strength.

kaiten-nage a technique in which you force your partner to revolve his body once before you down him.

kata-tori your opponent attacks by seizing your shoulder.

katate-tori your opponent attacks by seizing one of your arms.

koho-tento a method of falling to the rear.

kokyu-dosa a method of pinning your partner with your ki instead of with your physical strength.

kokyu-nage a throw in which, without applying pressure to any of your partner's joints, you use the timing of both your body and your spirit to throw him.

kotai a movement to the rear.

kote-gaeshi a throw accomplished by twisting your partner's wrist.

ma-ai the distance between you and your partner.

men-uchi your partner attacks by striking your face.

mune-tsuki your partner attacks by thrusting to your chest.

nikyo a method of gripping your partner's arm.

ryote-mochi your partner attacks by holding one of your hands in both of his.

ryote-tori your partner attacks by taking both of your hands in both of his.

sankyo a method of gripping your partner's arm.

sayu left and right.

shiho-nage four directions; you throw your partner in four directions before he falls.

shomen-uchi your partner attacks by striking your face.

sudori your partner, in effect, throws himself with an excess of power.

tekubi-kosa crossed wrists.

tenchi-nage a pose in a throw; one of your hands is raised as if you were pointing to the sky, the other is down as if you were pressing on the earth.

tenkan you turn your body from your opponent's line of attack, cause his strength to flow off wasted, move your body to a place where his strength is inactive, and lead him.

ude-furi arm shaking.

yonkyo a method of gripping your partner's arm.

ushiro-hiji-tori your partner attacks by taking both your elbows from behind.

ushiro-kata-tori your partner attacks by taking both of your shoulders from behind.

ushiro-katate-tori your partner takes one of your hands from behind in one of his.

ushiro-kubi-shime with the other hand he tries to choke you.

ushiro-tekubi-tori your partner attacks by taking both your wrists in his hands from behind.

ushiro-tori your partner has his arms wrapped around you from behind.

ushiro-ude-tori your partner is controlling both of your arms from behind with both of his.

yokomen-uchi your partner strikes the side of your face.

zempo-kaiten a method of falling to the front.

zengo backward and forward.

2

TECHNIQUES





1



2



3



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6



1. KATATE-TORI KOKYU-NAGE

a. irimi

Your partner stands in the right hanmi and takes your right wrist in his right hand. You too stand in the right hanmi. You relax the hand he holds, calm your spirit in the single spot, pour forth your ki, and do not resist him (#1).

Maintaining a strong outflow of ki from your right hand, swing your hips to the right and your left hand, in a wide arc, to the back of your partner's neck (#2-3). Simultaneously, swing your left foot behind your partner; then bring your right foot still farther behind him. Crouch and push your partner's neck down with your left hand (#4-6).

From the beginning position, you use the aikido udefuri exercise (p. 29) to control your partner's neck and move into a position from which to act further. Your right hand should naturally lower as it leads his right hand.

Without stopping the outward flow of ki, you next turn the fingers of your right hand upward and swing it in a large circle. At the same time, lift your left hand in such a way as to bring your partner's neck upward too (#7-8).

Next, point your raised right hand at your partner's left cheek, and force him over and down backwards (#9-10).

You may take a step behind him on your right foot, depending on the positions of your bodies: if your partner is already bent as low as your armpit, you can throw him using your right hand alone without taking the extra step on the right foot.

Key Points

At #1, your partner should push your arm in the direction of your shoulder. If your shoulder rises or your arm bends, you are not pouring out sufficient ki, and you will find throwing your partner difficult. All aikido techniques are impossible unless you constantly keep your spirit concentrated in the single spot and pour forth a powerful stream of ki.

At #3, if you retract your ki, even a little, you will receive ki from your partner, who will then offer serious hindrance to you in the throw. You will find it impossible to leap in behind him as you should.

When you swing your left hand behind your partner's neck, your right hand will naturally move to his right and will bring his body forward.

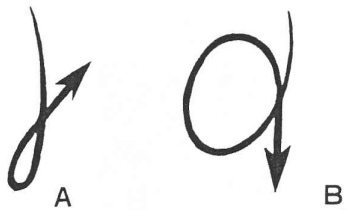
At #4, you must be well behind your partner and must

force him forward with both hands.

At #6, when you have forced his neck down and are in a crouch, you should employ the naturally generated reaction against your downward push and, further extending the ki flowing from your right hand, stand bringing your partner up with you. Your right hand must not oppose his strength, as the line in Fig. A shows, but must move in a large circle and lead him in accordance with the line in Fig. B.

If we compare the arm to a hose and ki to the water in the hose, the fingertips correspond to the outlet through which the water discharges. When you are moving your hand in an upward direction, always point your fingers upward. When you move your hand downward, point your fingers down. The direction in which your fingers point has great influence on the power you are able to generate.

Although a person with some aikido experience will probably be able to follow these directions easily, it is unlikely that a beginner will master any technique from books alone. Much depends on whether your partner grips your hand with all his might or whether he holds it lightly; if he is controlling you with his ki, instead of with his strength, you may find yourself immobilized. To help you learn more easily, I have extracted the difficult parts of the techniques and have given them special detailed explanations. Those of you who intend to learn from the book without an instructor will find the following method useful: form a team of three people and let one read the directions aloud as the other two, in the roles of thrower and thrown, follow the instructions. Each of you should have practice in both throwing and being thrown.



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7 8



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Hints

1. In the beginning, to make mastering the techniques easier, your partner should hold your hand lightly and should in no way interfere with your progress. If he resists when you do not yet know the technique very well, you may never learn it properly. Once you have mastered it, however, your partner should tighten his hold and resist you in any way he can. Remember, mutual assistance is the basis on which to build good practice habits.

2. Let us suppose your partner puts all his strength into his grip on your hand. Your natural reflex reaction then is to tense the hand being held. Since you do so, your ki will stop at that hand and render you incapable of moving your body freely. Calm your spirit in the single spot and completely relax your right hand. You will then be able to move both that hand and your whole body with complete freedom. From the very start, you should learn that to be relaxed is to be strong and that to avoid fighting is the way to victory. If you evade your partner's power, he will find that power useless. Suppose someone calls you a fool. If you take the remark seriously, you become angry. If you merely return the insult to the man who made it, you preserve your calm; the abuser himself becomes the fool.

It is admittedly difficult to remain cool and to avoid accepting your opponent's ki. To do so requires serious training. Similarly, it is hard to completely relax your right hand when your opponent grips it with all his might. Perhaps the following experiment will help you develop the needed self-control.

Test 1

Stand with both hands hanging at your sides. Your partner grips your left hand in both of his and pulls downward. Generally, even if you resist with considerable strength, your body will lean to the left (#11'). But if you totally relax your arm, concentrate your spirit in the single spot, and refuse to accept your partner's strength, he will be unable to budge you (#11). Should he succeed in forcing you off balance, that means you did not completely relax your arm. The same principle applies when your partner attempts to push your arm upward or your outstretched left arm to the side. He will fail as long as you keep all of your strength in the single spot (#12-12', #13-13').

These experiments should convince you that remaining calm is the key to greater strength. You will be able to move your right hand as you like, no matter how firmly your partner grips it, if you stay calm; and you will also be able to move your partner's body wherever you want. When you have this sort of control over him, you need not necessarily leap behind him to complete the technique with a throw. You can remain in your starting position, control his neck with your left hand, and describing a large circle with your right hand, lift your partner's right hand and throw him down.

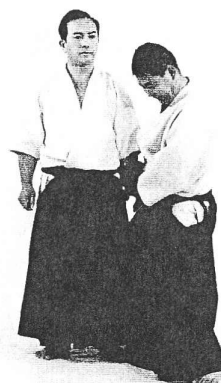
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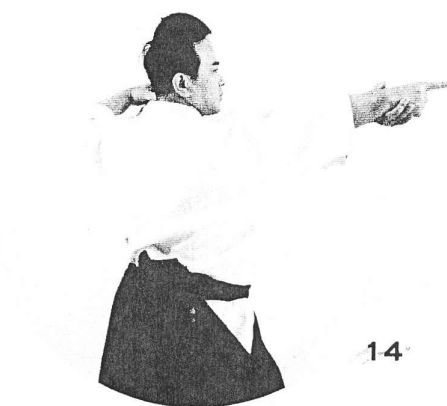


12



12'





3. Suppose your partner does not tense his body but concentrates his spirit in the single spot and, standing in a relaxed posture, holds your hand lightly with ki instead of with physical strength. To "hold with ki" means to hold with the power of the spirit. When your partner does this, you can no longer move him about freely; your unaided hands are insufficient to throw him. In cases like this, aikido techniques become essential. To show you what I mean, let us examine this technique in verbal slow motion.

First of all, you do not try to move your right hand. That would be a waste of time and energy. If you tense your right hand, you will be unable to move any part of your body. But if you relax that hand, you will be able to move as you like.

Your partner remains in the same spot. You move quietly behind him, turn your body in the direction in which he faces, point your right hand forward, and control the back of his neck with your left hand. You should look very much like two good friends turned in the same direction. Your strengths should be in complete agreement. Your bodies will touch (#14).

Now, thinking of a point between your body and his as the center and of your right arm as the radius, draw a large circle with the index finger of your right hand. Keep your face turned constantly in the direction in which your finger points, that is, in the direction in which your partner faces. Both your flows of strength travel in the same direction, and your partner will easily turn to his right as your right hand makes the circular motion.

As you turn, gradually point your fingertips down and force your partner off balance downward (#6). When he is thoroughly off balance, turn still farther to the right, point your index finger up, and make a large semi-circle with it. As you do this, force your partner to turn his face upward by raising your right hand (#8). Now turn your finger down again, and, with your left arm around your partner's neck, point your right index finger at his face and down him. He will not resist. Be sure, throughout the process of pointing your index finger up and down and leading your partner into the fall, that you maintain a powerful outpouring of ki. The following experiment tests the effect of your flow of ki.

Test 2

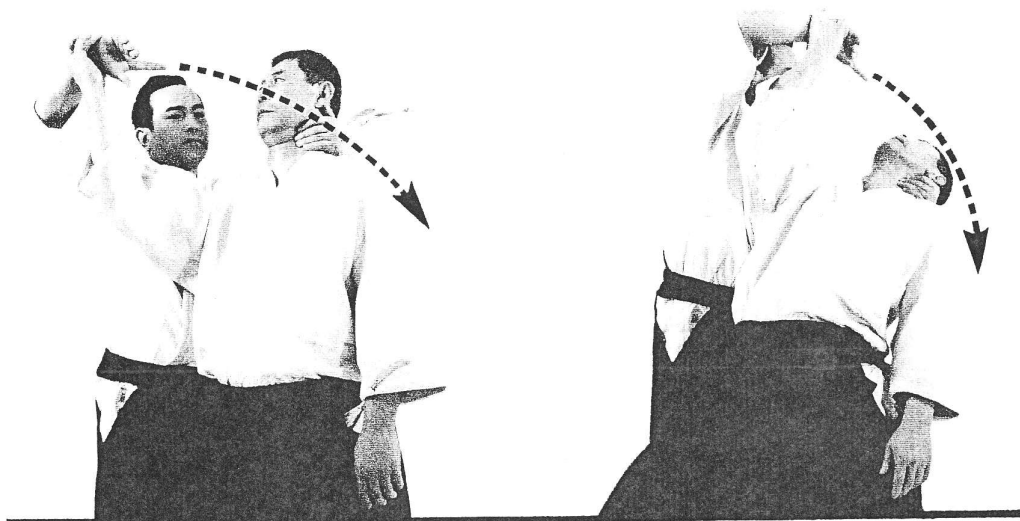
Stop the action just before you throw your opponent, at the point where you have raised your right hand, and wait for him to stabilize himself. He should then resist your action with all his might. If you turn the fingers of your right hand up or to the front and receive your partner's resistance, your throw will fail (#15). If, however, you point your index finger directly toward his face, so that it indicates a line skimming the left side of his face and continuing to the ground, he will be unable to resist and will fall (#16-17). This experiment shows the importance of the direction in which you point your index finger.

Another significant thing to remember is to use a very light touch in controlling the back of your partner's neck. The natural human reaction to a push is a push in return. Therefore, if you lay your hand heavily on your partner's neck, he will surely grow tense and push his neck back, thus, making it impossible for you to control him. But if you swing your left hand wide, so that your partner cannot know at what moment it will touch him, his ki will be working forward, and you will be able easily to press his neck down with only a light touch of your left hand. In essence, you do not attempt to move your partner's body with your hands; instead, you move your entire body and lead him where you want him to go.

Once you have thoroughly mastered these points, devote a great deal of practice to this technique. Think in terms of a one, two, three signal, like that given at the start of a race. At the counts of one and two, you move quietly so as to give your opponent no indication of what you plan. At the count of three, suddenly leap behind him, and finish the technique in so effortless a manner that your partner will seem to fall of his own will. Go through the movements slowly at first, and then, when you feel you have the technique under control, learn to move straight into the throw the moment your partner grips your hand.



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Test 3

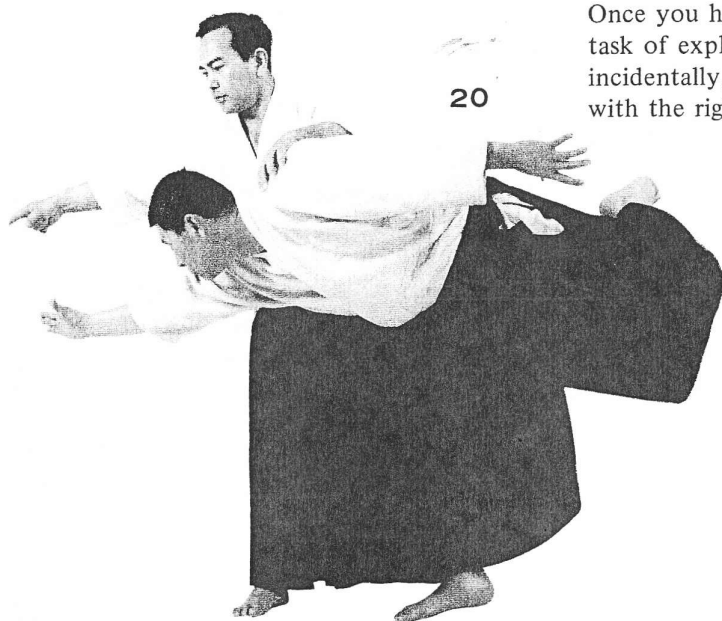
Stand in the left hanmi with your right hand outstretched, as if saying to your partner, "There, take hold of it" (#18). Your partner then tries to seize your right hand as quickly as he can. No matter how fast you move, there is always the possibility that he may be faster or that he may move in close to you and succeed.

In #19, your partner manages to grip your hand because you retract your flow of ki. Ki is like a spring of fresh, clean water bubbling up in a muddy pond. As long as the spring flows with a certain force, not one drop of the muddy water can foul it. But should it stop flowing, even for an instant, the water of the pond will cover it over. Then, even if the spring does begin to flow again, it will encounter sufficient resistance from the pond water to make a new start difficult. When you cut off your own flow of ki, even for a split second, the ki of your partner rushes in to attack, and you receive its force. By pulling your hand in and retracting your ki, you are, in effect, calling the ki of your opponent. It is only natural, then, that he should be able to grab your hand.

When this happens, a right turn, like the one in the udefuri exercise (p. 29), will enable you to use your left hand to press down on the back of your partner's neck and your right hand to lead his ki. Not only will he be unable to seize your hand, but he himself will be induced to follow the direction of your turn (#20). If you make a large circle with your right hand, your partner will tumble easily.

When you first begin aikido training, your partner must take a firm hold on your hand so that you can learn the moves in the technique. After you have mastered them, however, there is no longer any need to permit him to take your hand at all. The true aikido technique is one in which you sense your opponent's moves before he makes them and throw him in the split second of his attack.

The spiritual and physical aspects of this one technique have required this much explanation, for it is of extreme importance. Do not go on to any new techniques until you have mastered this one. By doing a good job on it, you will gain a true understanding of the laws of spirit and body unification. Once you have that principle firmly rooted in your mind, the task of explaining techniques becomes much easier. Be sure, incidentally, that you practise all the techniques in this book with the right hand first and then with the left.



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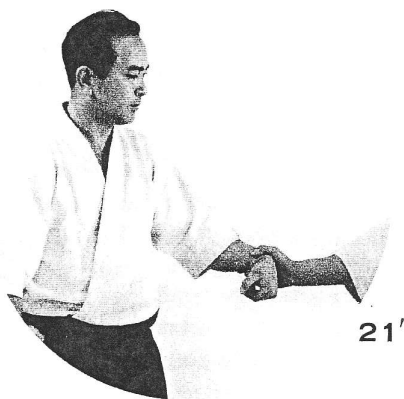
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21'

b. tenkan

You are in the left hanmi, your partner in the right. He seizes your left wrist in his right hand, and you permit him to do so (#21).

Maintaining an outflow of ki, bend your left wrist so that the back of it faces forward and strikes the palm of your partner's right hand (#21'). Then, following the method explained in the kokyū-ho exercise (p. 26), move your right hip slightly toward your partner. Without altering the position of your right hand, revolve your right hip to the right, step to your partner's right rear on your right foot, and bring your left foot into place. The flow of strength in your left arm and that in your partner's right arm should operate in the same direction (#22-24).

Without altering the position of your left hand, continue to walk to your own right. Your partner will follow in a large circular motion (#25-26). When you are ready, crouch and lower your left hand. Your partner will follow till he is off balance (#27).

Remaining in the same location, raise your left hand, and lead your partner's right hand upward. Step to his right rear on your left foot. If you then make an inward pressing motion with the inside of your left forearm toward your partner's chest, he will fall backward (#28-29).



Keypoints

The most important factors in this techniques are to avoid direct conflict with your partner's strength and to lead him. The tenkan method of the katate-tori kokyu-nage is one of the clearest applications of aikido's rule of passivity. Its movements are so basic that once you have studied and mastered them, all other aikido techniques become much easier. Further, it illustrates a vital point about leadership, which is a major question in a world where the leading of the young is one of the most serious duties of those who are older. Comparing yourself to an instructor and your partner to your student, you see at once that brute force never achieves the best results. If you use only your strength and if you push or pull your partner, he is sure to resist. Should your power be very great, you may lead him where you want him to go, but he will never follow of his own free will.

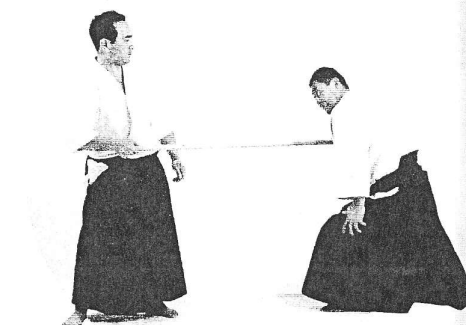
If, as an instructor, you adopt an attitude of lofty superiority and issue nothing but commands, your students are unlikely to want to learn what you have to impart. But if you first turn your body in the direction in which your partner's body faces, and make your strength and his one, then he will gladly walk with you when you walk, or run when you run, or sit when you sit. A leader of the young must first enter the world of youth. If he is ready to walk hand in hand with his young charges, they will be happy to go where he leads. Anyone in a position of leadership should pay particularly close attention to this technique.

Test 1

Standing in the right hanmi, thrust the stick you are holding in your right hand toward your partner. He will seize the end of the stick in his right hand and try to push it toward you. If you tense your right hand, your partner will immediately succeed (#30'). If, however, you relax your hand, calm your spirit in the single spot, and concentrate on the end of the stick, he will fail (#30), because your ki will be flowing through your arm to the end of the stick.

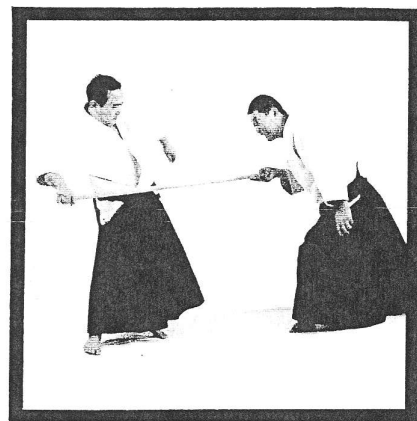
All too often, people who pour ki out of their hands stop the flow at the point of contact with a stick or other object they are holding, thus preventing ki from flowing into the object as it should. Water gushing from a fire hose seems to have its greatest force at the nozzle. Ki, too, should flow strongest at its outlet. When you hold a stick, the end furthest from you should be the place where your ki is most powerfully flowing. The reason for having you concentrate on the end of the stick in this experiment is to force you to send your ki all the way there.

If you bend your wrist so that the back of your hand is forward and have your partner attempt to push the back of that hand toward you, he will be unable to do so, because all of his strength will flow off useless through your fingertips. Walk toward him: unable to resist, he will go where you push him, because all of his strength has flowed away. The back of your hand should touch his palm. There should be no



30

30'



31

31'





32

32'



opening between your hands, nor should you push his palm. Do not let your hand touch his at more than one spot, or you will come into contact with other outpourings of his strength.

Frequently students make the mistake of taking a half step toward their partners on their left foot before they swing their hips to the right and step back on their right foot. Naturally, when they take that half step, the backs of their hands contact their partners' palms. Thus the partners gain control of those hands and make the next move difficult. You must take the step to the rear on your right foot the minute your hand contacts your partner's palm. Your left foot should then follow immediately. If it remains advanced toward your partner, you will be unable to maintain the single spot; you will lose your unification and divide your strength.

Your partner should try to pull your right hand toward him. If you have your left foot forward, he will be able to. To prevent his doing so, you must bring your left foot in and keep your center of gravity in the single spot, instead of in one of your legs. You must also pour forth ki from your right hand.

The widespread belief that planting your feet firmly and immovably on the ground is a stance of strength is no more than an illusion. Real strength comes only when you relax your entire body.

Test 2

Stand in a natural position. Your partner attempts to lift one of your legs with both his hands.

If you tense your legs and do all in your power to prevent him, he will easily get the better of you (#31'). You will achieve the desired effect if you relax both legs and calm your spirit in the single spot in the lower abdomen. You can put your hand on his shoulder to help you keep your balance (#31).

Test 3

Stand firm in the left hanmi with both legs tensed and spread slightly. Your partner should push downward on your hips with both hands from behind. You will lose your balance (#32').

Remember to relax your legs whether they are apart or close together. In #5 (p. 38), even though you do not bring your left foot in, both legs are relaxed. If you have just moved, however, some weight remains on your left foot, and this makes it difficult for you to relax it completely. That is why you should always bring it in close to your right foot.

If you try to lead your partner forward by turning to him and taking his right hand in your left hand, you will encounter his strength. When, in the tenkan method of this technique, you keep your fingertips in the same direction as your partner, you must not move your hand.

The same is true of stooping down. If you try to force your partner down, you will conflict with his strength. If you lead his ki with your left hand and simply lower your body, he will lower his too.

Test 4

Your partner stands in the hanmi, with the upper part of his body inclined slightly to the rear. Using your right arm, try to push him down.

You will succeed if he tenses his upper body (#33'); you will fail if he relaxes it and maintains a calm spirit in the single spot (#33). As long as he preserves his calm, your partner will be able to prevent your pushing him down simply by taking two or three steps to the rear in the same posture.

Keeping your spirit concentrated in the single spot sends strength throughout your body and enables you to resist force as young bamboo resists the wind. If your partner tenses his shoulders, his ki-flow will cease, he will lose the single spot, and like a broken bamboo his ability to recover will desert him.

To down your partner, once he is in a composed and powerful posture, relax your arm and think of its center of gravity as being along its underside. If you then lower your whole body, your ki will take your partner down too, even though he maintains the single spot in the lower abdomen. You will find it helpful to experiment by having your partner attempt to push your arm up while you are thinking of your center of gravity as being on the upper side and again while you are thinking of it as being on the lower side. Practice concentrating on the location of your arm's center of gravity. If you think of it as being in a certain place, that is where it will be.

Once you have mastered these principles, practice executing the technique the instant your partner comes to seize your hand. Prepare for a head-on collision with the strength of his right hand as you stand with the back of your left hand outstretched. At the moment that collision seems about to occur, leaving your left wrist as it is, turn your hips, and face to the right so that you are in the position shown in #5 (p. 38). When impact of the two strengths occurs, your partner's force will be enticed along your arm to your fingertips. Still holding your hand, he will bend forward in a semi-circle. You will continue the motion by turning and walking to your right. Your partner will not only be unable to release your hand, he will actually follow along, pushing your left hand as he goes. Do not rely on your hands to move him; lead his ki so that his body must follow.

Note carefully the two kinds of walking involved in this movement. Though both you and your partner walk in the same direction, your walk, when you are in control, is a front walk and his is a back one. Should you turn any part of your body in his direction or in any way allow his ki to gain ascendancy, you may become the victim of a throw instead of the thrower. You must always turn your face and pour out your ki in the direction in which you advance. Then, when you turn in a small circle, centripetal force will cause him to walk around in a larger one.

Having mastered this technique, you should feel as if you were performing a dance rather than throwing a partner.



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application technique I

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application technique II



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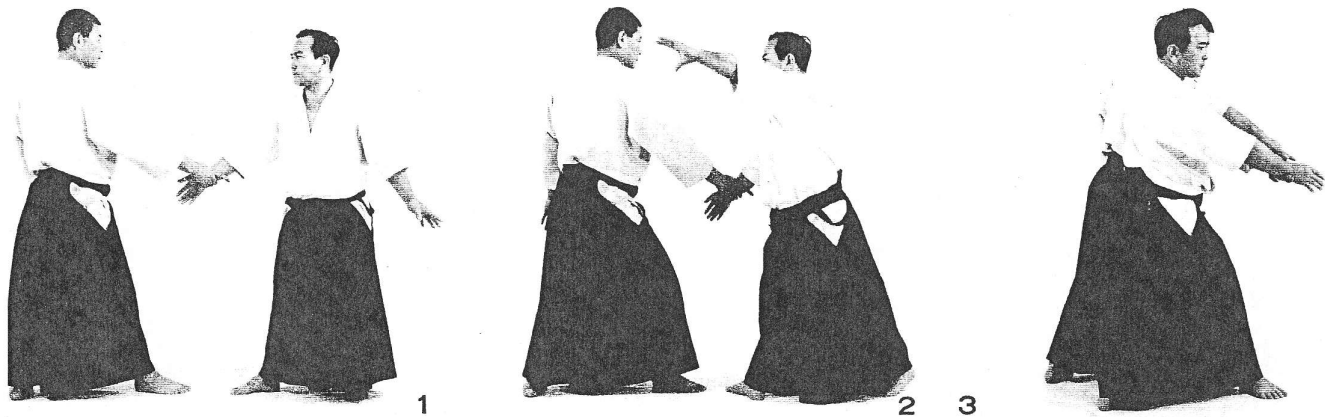


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KATATE-TORI KOKYU-NAGE . 49



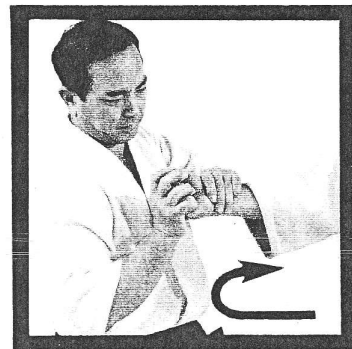
2. KATATE-TORI KOTE-GAESHI

Both you and your partner are in the starting positions you used for the katate-tori kokyu-nage. Just as you did in that technique, leap behind your opponent and to his right, but put your left hand on his right hand instead of on his neck (#1-3). Continue your movement by stepping further behind him on your right foot. Lead him around in a large circle till he is turned in the opposite direction from the one he began in. When his right arm is stretched out as far as possible, suddenly turn your hips to the left and twist his wrist. Bring your right hand to his wrist and force him down (#4-7). As soon as he is on the floor, slip your right hand down to his shoulder (#8). Keeping his right arm raised, turn the top of his head to the right, and he will be forced into a face-down position (#9). Slide his right wrist inside your right elbow. Bring your left hand down on his right elbow, and twist his arm toward his head (#10-11). When he gives the signal that he surrenders and pounds the floor, release him immediately.

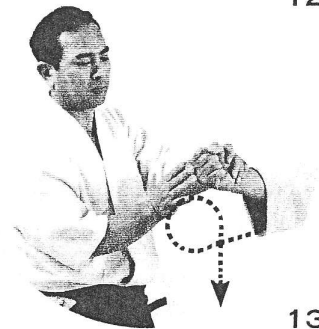
Key Points

When you grip his wrist, press your little and fourth fingers into his veins and clamp his wrist joint in the crotch of your thumb and index finger. Rather than squeeze his wrist to stop his strength, hold it lightly. When you lead him around in a large circle, do not pull his right hand toward you. Keep your ki flowing in the direction where his hand is pointed, and as you swing your hips around he will follow as a result of centripetal force.

When you twist his wrist (#6), be sure you do so in conjunction with the movement of your hips. Twist it in a small movement that curls his fingers; then lower it.



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Test

Your partner tightly clenches his fist. Because his strength is concentrated in the middle of his fist, his ki makes his wrist as strong as an iron rod and, therefore, very difficult to bend (#12). But since his ki is flowing around then downward, in the direction of his fingers, do not try to resist that flow of ki, but instead make use of it: gently apply your ki in the same direction, and he will be unable to resist you. Be sure to practice this point thoroughly, for no matter how well you learn the kote-gaeshi, it will have no effect on a partner stronger than you unless you understand the principle of ki application (#13-15).

At #10, do not attempt to force your partner's arm to bend unnaturally. Lead his wrist with your left hand, control his elbow with your right hand, and bend his arm the way it normally bends. Forcing his arm could hurt him; bending it in the natural way stretches muscles he does not ordinarily use and is, consequently, beneficial to his health. Be sure you pin him face down because this not only immobilizes him, but it also leaves you free to deal with a possible second opponent.



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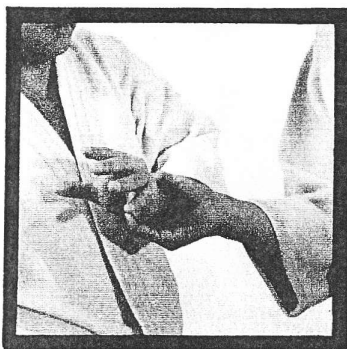
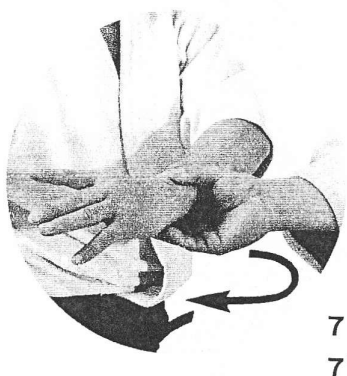
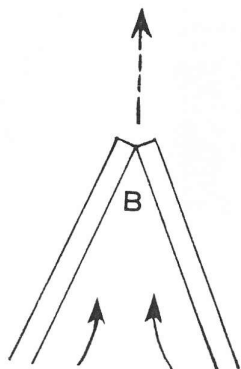
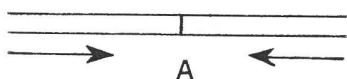
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3. KATATE-TORI SHIHO-NAGE

a. irimi

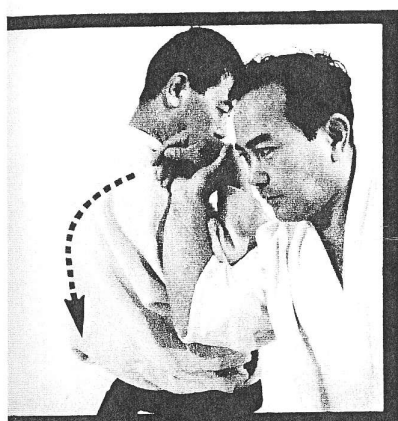
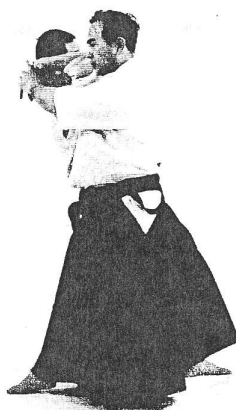
Standing in the right hanmi, your partner holds your left wrist in his right hand (#1). Relax the hand he is holding and let your ki flow outward. As you move your body closer to his, lightly take his right wrist in your right hand. If he is pouring his strength to your right, do not move your left hand but step straight in front of him on the toes of your left foot (#2-3). Using the toes of that foot and your right foot together, turn your hips completely around to the right. Your partner will fall (#4-6).

This seems a good point to explain the difference between the irimi and the tenkan, both of which occur in the majority of aikido techniques. In the irimi, you move directly into your opponent in the direction opposite to that in which his strength is flowing. You do not collide with that strength but lead it where you want it to go. In the tenkan, you forcefully rotate your own body; your opponent's strength, ensnared in your strong ki movement, follows, and he falls. You must train so that you can use either version with complete freedom.

Key Points

The most important thing in this technique is to lead your partner's right hand at #2. If he is a strong man or if he is pouring forth his ki and keeping his spirit calm in the single spot, you will be unable to jerk his hand one way or the other. You must therefore lead it; if you cannot, you will fail in executing the technique. For this reason, I propose to explain in detail the way you should lead his hand.

In Fig. A, two poles, exactly aligned head to head, exert forces in opposite directions. As long as they maintain this relationship, the two forces are balanced. Should one or the other slip a little, both forces will combine and flow in one direction, as you see in Fig. B. Do not, therefore, move your wrist but rather change the direction in which your fingertips are pointing and move your body close in to your partner's. Your two strengths will then combine and flow in the direction indicated by the line in #7. You require no strength at all to accomplish this. When you lead his right hand in the direction of the arrow, quietly bring your own right hand over on top of his wrist.



When you step in front of him on the toes of your left foot, you must see in your mind a large circular movement. He will fall naturally as you turn your hips to the right.

Caution

Continue your turn until your partner falls. If you fail to carry the move to its completion and lower his arm when it is not in a proper position to bend, you might injure his elbow. Though aikido techniques are designed with the best intentions, since they can cause injury, if they are executed incorrectly, be sure that you practice slowly, lightly, and correctly until you and your partner have mastered the technique.

Concentrating mentally on a circle is the best way to make sure that your movement is actually circular. Stepping in front of your partner on your toes only is important, because putting your whole foot on the floor makes it difficult for you to turn your hips completely.

Test 1

Stop the action at #5 and let your partner regain his balance. He should then lower his right elbow and concentrate on putting the center of gravity of his arm in the elbow's lowest point. When he does, no amount of effort on your part will succeed in raising his elbow. He should also use his left hand to make your work even harder. Try to use a shiho-nage on him at this point. But be careful: should he lower his elbow and bow forward, you could be thrown backwards yourself. When a partner in aikido training looks as if he might manage to spoil the move by resisting, the signal should always be given to stop. Your partner's ability to resist is a sure sign that you are violating the rules of ki. At #5, for instance, you must know how active his ki is.

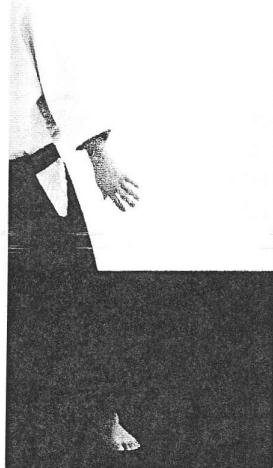
Most students try to lead their partner's hand in the direction of the arrow in #8. But if he has his right elbow down and its center of gravity in the correct place, this approach is sure to fail. Your partner's ki is directed downward, as the arrow in #9 indicates. To throw him, lead him gently in that direction by lightly grasping his wrist, bringing your left hand to the back of his wrist, and effortlessly lowering both of your hands without trying to move his hand. When you move this way, his relative strength is of no consequence.

b. tenkan I

Your partner stands in the right hanmi and grasps your left wrist. You are in the left hanmi (#10).

Move close to him and lead his right hand to the right, just as in the irimi. In this case, however, turn your hips to the right and step behind him, as closely as possible, on the toes of your right foot (#12). Quickly leading his right hand, turn your body completely around to the right, and throw him down backwards (#13-14).





Key Points

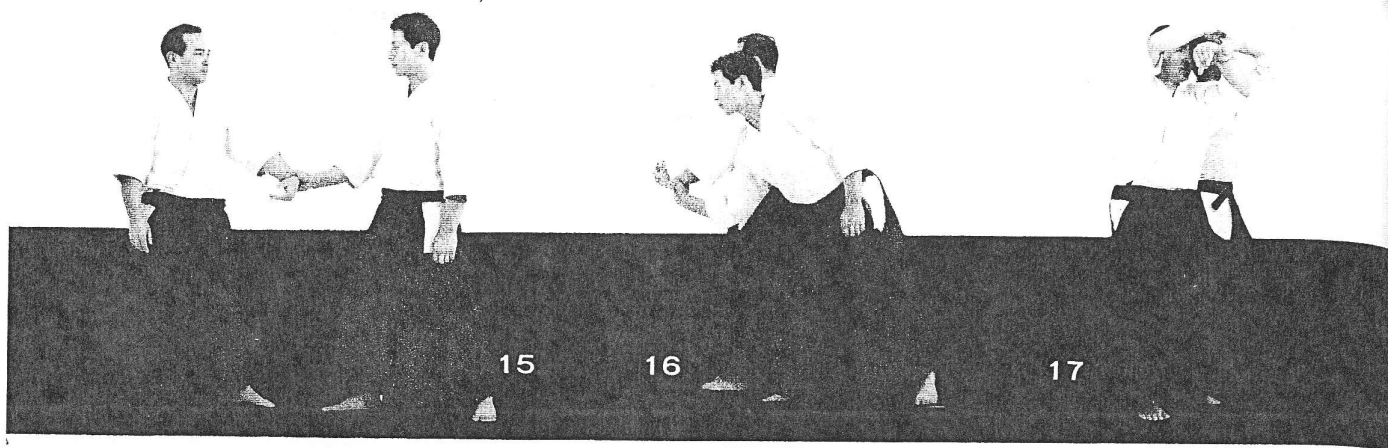
From #12 till you have turned your body around, you must not move your partner's hand; if you do, his strength will prevent you from making the complete turn. The movements leading to the throw should be light and effortless.

When you and your partner are in the ai-hanmi, use the irimi method; when you are in the gyaku hanmi, use the tenkan.

In real combat, of course, with more than one opponent, you will not always have the time to change from one hanmi to another. By increasing the number of steps you take, however, you can put yourself into the proper posture for either the irimi or the tenkan, depending on the need of the moment. Training to learn how to make this shift quickly and without thinking is very important.

When you want to use the shiho-nage, the instant your partner tries to grasp your outstretched left hand, leave that hand as it is, turn your body to the left, take a wide step to the rear on your left foot, and bring your right foot in to your left. Seize your partner's right wrist with your right hand, stretch your right arm out, and lower it in a large circular movement. He will find he is clutching at empty air. His body, which you have led to the front, will make a big, rounded motion, and he will lose his balance forward. At this second, jump in close to him, and finish the shiho-nage. Here again, you may use either the irimi or the tenkan methods.

Make sure your partner cannot kick you or attack you with his left hand. This you can do by leading his right hand forward, which naturally leaves his left hand powerless behind him and his center of gravity in one of his legs, so that he cannot kick.



c. tenkan II

Standing in the right hanmi, your partner holds your left wrist. You are in the left hanmi (#15). Just as in the katate-tori kokyu-nage tenkan (p. 44), you lead his right hand and rotate completely to your right (#16). As you do so, gradually turn the fingers of your left hand up; then point your left thumb downward and turn the hand around till the palm faces down. Your partner's hand will follow your movement. When his hand is up high, take it lightly in your right hand and twist your hips suddenly to the right. He will naturally fall (#17-19).

You must lead his right hand upward to bring it into the range of your own right hand and to make it possible for you to turn your hips suddenly to the right.

From the moment you begin turning and leading his hand until you throw him, your movements must be continuous.



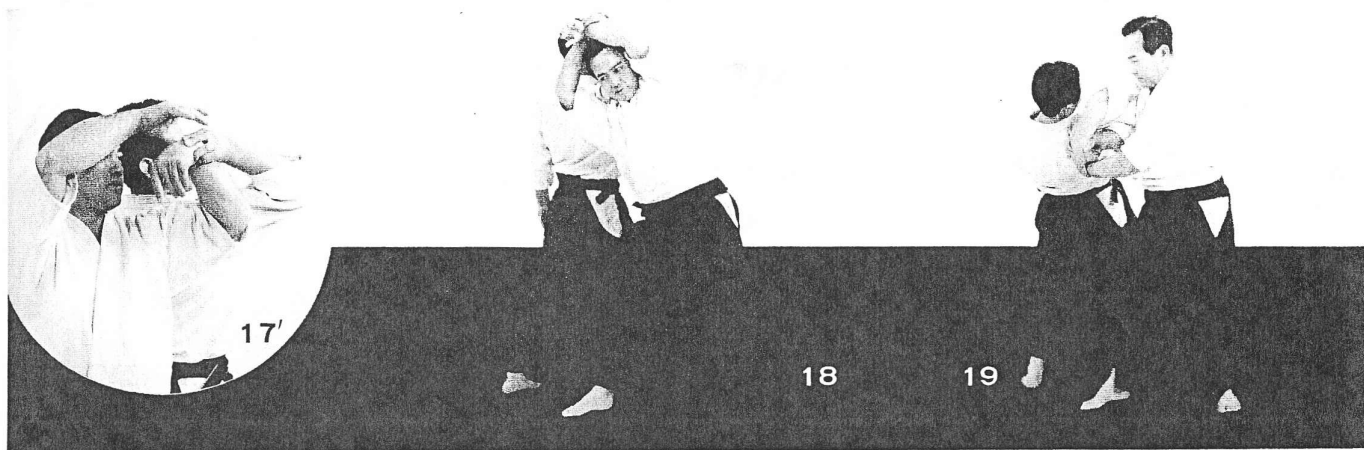
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4. KATATE-TORI KAITEN-NAGE

This is another of the kokyu-type throws in which you do not apply pressure to your partner's joints but unbalance and throw him by involving him in the movements of your own body.

Your opponent, standing in the right hanmi, grips your left wrist in his right hand (#1). You must lead him just as you did in the katate-tori kokyu-nage tenkan (p. 44); turning to the right, stop your foot movement at a suitable point, crouch, and lower your left hand. Following you, he will lean forward and lower his head. When his head is in front of you, lightly press on it with your right hand (#2-4). Continuing the leading motion of your left hand, raise his right hand to your left side. This will enable you to take hold of his right wrist with your left hand (#5).

As you do this, stand. If you keep his head pinned down and continue turning, he will make one turn himself and fall forward (#6).

Key Points

Throughout the entire technique your ki must be constantly active. An automobile standing still is hard to push, but once you get it in motion, little effort is needed to keep it going. The same is true in this technique. Once your partner is moving, keep your ki flowing and never let him stop.

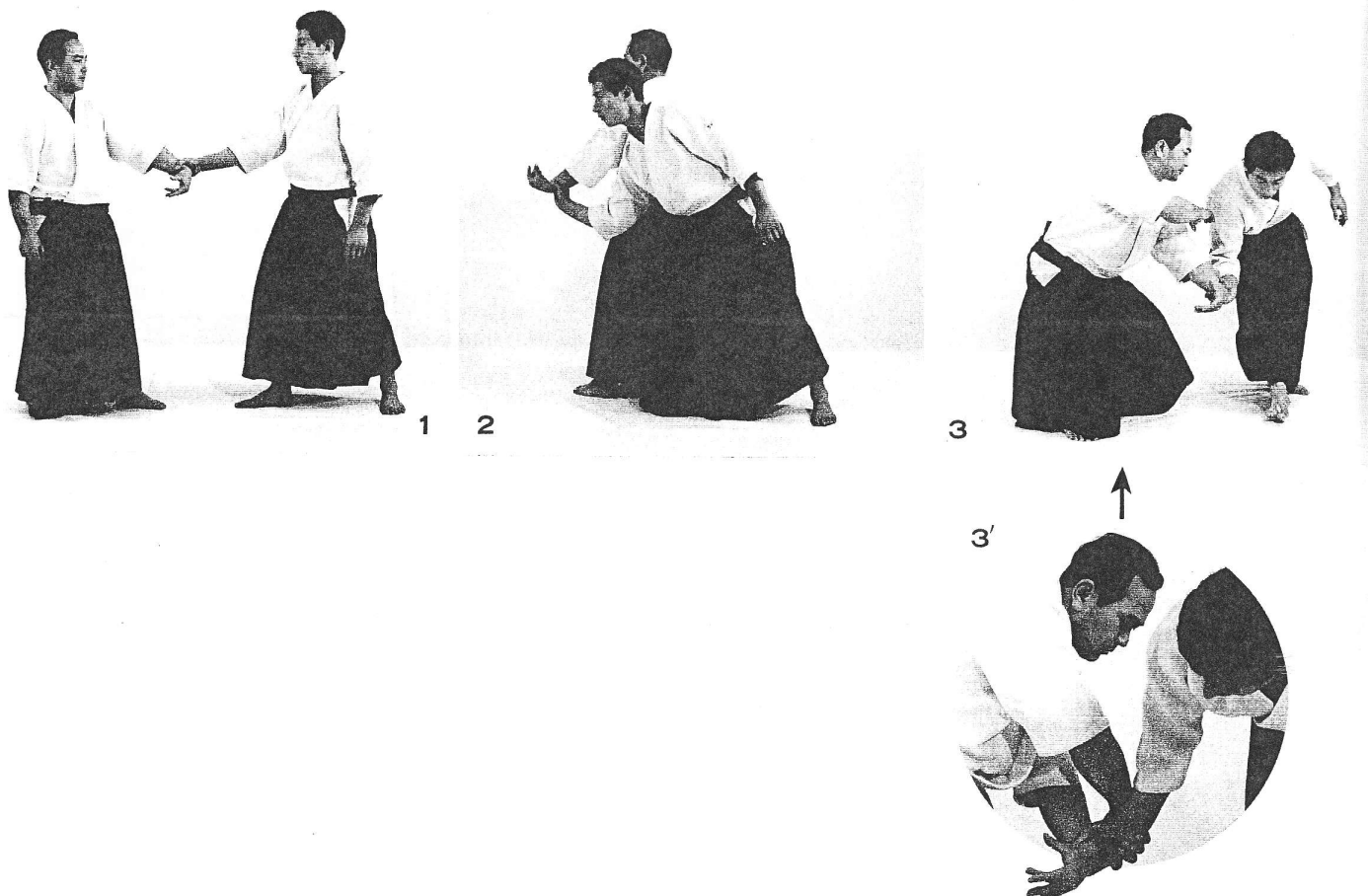
Your partner lowers his head because you lower your left hand. Your timing in lightly pinning his head down must be exact, for if you are a moment late, he may raise his head again. The secret of success in this technique is to apply no force; simply keep your partner walking in the direction in which he started. As long as his head is lowered and you keep him moving, he has no choice but to turn and fall.



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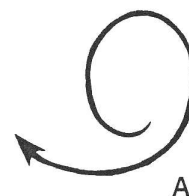


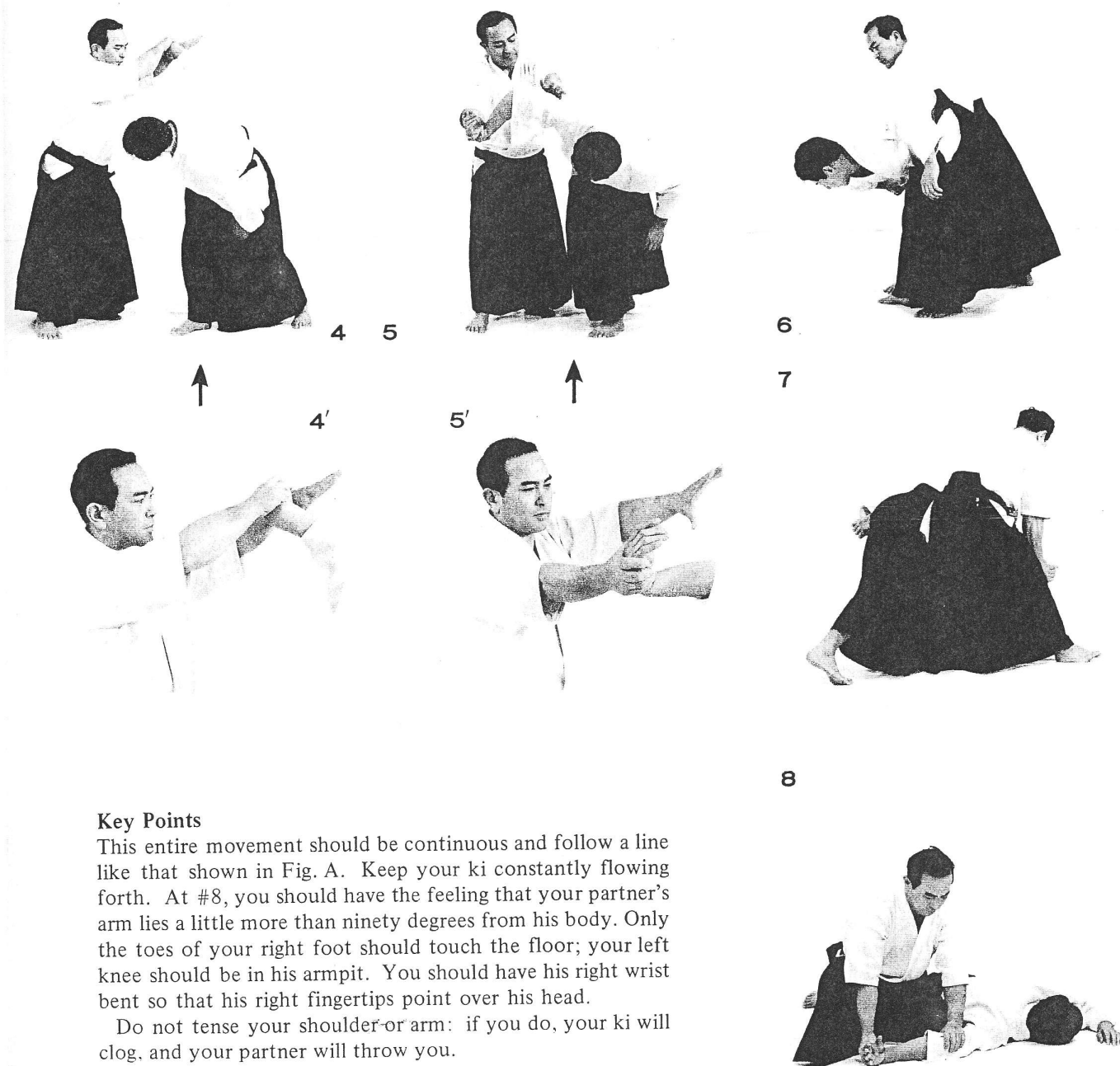
5. KATATE-TORI IKKYO

Your partner is in the right hanmi. He grips your left hand in his right hand. You are in the left hanmi with your left hand thrust forward.

Leading his hand and turning as you did in the kaiten-nage, crouch at a suitable point and lower your left hand. Lead his right hand in a semi-circle to his right rear. When you lower your left hand, bring your right hand on to the top of his right wrist. Lead his right hand upward. At this point, he will naturally release your left hand (#2-4).

Continuing the circular movement, lower your right hand. With your free left hand, grasp your partner's right elbow (#5). Keep both your hands rotating around your body and lower his left hand to the floor. Pin it there (#6-8).





Key Points

This entire movement should be continuous and follow a line like that shown in Fig. A. Keep your ki constantly flowing forth. At #8, you should have the feeling that your partner's arm lies a little more than ninety degrees from his body. Only the toes of your right foot should touch the floor; your left knee should be in his armpit. You should have his right wrist bent so that his right fingertips point over his head.

Do not tense your shoulder or arm: if you do, your ki will clog, and your partner will throw you.

6. RYOTE-TORI TENCHI-NAGE

a. irimi

The tenchi throws, members of the kokyu-throw group, derive their name from the posture you assume just before the throw, when you raise one hand as though you were supporting the heavens (ten) and lower the other as though you were holding down the earth (chi).

Your partner stands in the right hanmi and holds both your wrists. You stand in the left hanmi with both arms forward (#1).

Lower your hips slightly and step deep to your partner's rear right on your left foot. As you lead his right hand to his right rear, lower your right elbow. Without raising or lowering the hand itself, turn the fingers of your right hand upward (#2). Raise your right knee and rise on the toes of your left foot. Bring your right hand high up above you, pointing your fingers straight down so that your partner lowers his head backward (#3). While you bring your right foot down still farther to your partner's rear right, force him to fall by pointing the fingers of your right hand downward as if you were going to thrust them into the earth (#4-5).

Key Points

Between steps #2 and #4, you pass through the position in which your right hand supports the heavens and your left hand holds down the earth.

If your partner maintains the single spot and, by concentrating on the placement of the weight of his arms, manages to immobilize your own arms, you will have difficulty using this technique in its simplest form.

The first thing to remember is not to tighten your arms if your partner has tensed his.

Test 1

Your partner stands in the right hanmi with his clenched right fist thrust forward. You push against his fist and try to move it, first to the right, then to the left.

Because your strength collides with his, moving his hand will be difficult. With his fist clenched, he concentrates his ki in the center of his hand. Attempting to push that hand back, therefore, is equivalent to trying to stem the flow of a mighty river.

If, on the other hand, you lightly grip his fist, lead his ki forth, and cause him to stretch his arm out a little, you will be able to move his hand easily. Do not let your strength collide with his. Nor should you pull his hand too much: to go too far is to miss your goal.



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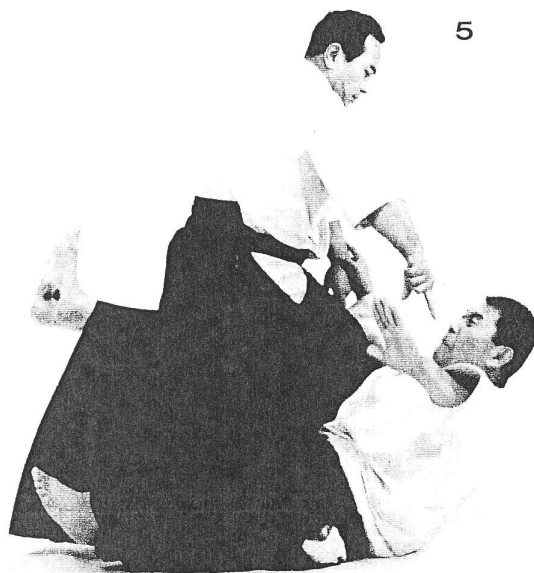
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Test 2

Standing in the right hanmi, your partner grips your left wrist with his right hand. You stand in the left hanmi.

Completely relax your left hand. If you cause him to stretch his hand out slightly, you will be able to move it easily (#7). If you try to drive your left hand to his rear right, his strength will stop you (#7'). Relax your hand instead, turning your fingers toward his rear right. Letting your left thigh move your left hand, step slightly to his rear right on your left foot. Bring your right foot in toward your left (#8). Step deep to his right rear on your right foot, and press against his right arm with your right shoulder. If you can get your shoulder past his body, he will fall to the rear (#9).

The idea is not to force him down with your left hand, but to relax, keeping your center of gravity low and pushing against him with your hip. To throw him, then, you need only walk by him. When you step in on your left foot, it is important that your thigh push his right hand a little behind his body. This will force him to change the direction of both that hand and his whole body, thus making it easy for you to down him.

Having indicated correct use of the left hand in this technique, I would now like to examine right hand movements.

Test 3

Your partner is standing facing you and is directing all of his ki backward. To force him down backward, simply put

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your right arm around his neck and push. The backward flow of his ki makes it easy to move him in that direction (#10). Should he direct his ki forward, however, you achieve nothing with this approach (#10').

Although it is possible to use the movements in test 2 to force your partner down with your left hand only, when you have your right hand around his neck, you cannot achieve the same effect because in this position you cannot step behind him on your left foot. The following explanation should help you with the correct right hand movements.

Test 4

In the tenchi-nage, when you push your partner's right hand with your left thigh and step forward on your right foot, crouch. Without changing the position of your right wrist, lower your right elbow, so that the fingers of your right hand turn upward (#12). Next, rise to your full height and extend your right arm as far up as it will naturally go. Do this as if you were supporting the entire heavens with that hand (#12-13). Now point the fingers of your right hand down and raise your right knee (#14). Lower your right hand as if you were going to thrust your fingers into the earth. With this move, force your partner down (#15). You really need no partner to practise this movement. The important thing is to generate dynamic power as you rise from the crouch.

In effect, you lead your opponent's ki, which was originally directed to the front, upward and then turn it back and downward along his forehead. You lead his ki; you do not collide with it.

Having studied the movements of each arm, you must now practice them in simultaneous action. Be very careful not to alter the position of your right wrist when your opponent grips both your hands. To move it at all is to come into direct contact with his ki. You must, however, keep a flow of ki pouring from your hand so that he will be unable to lower your wrist.

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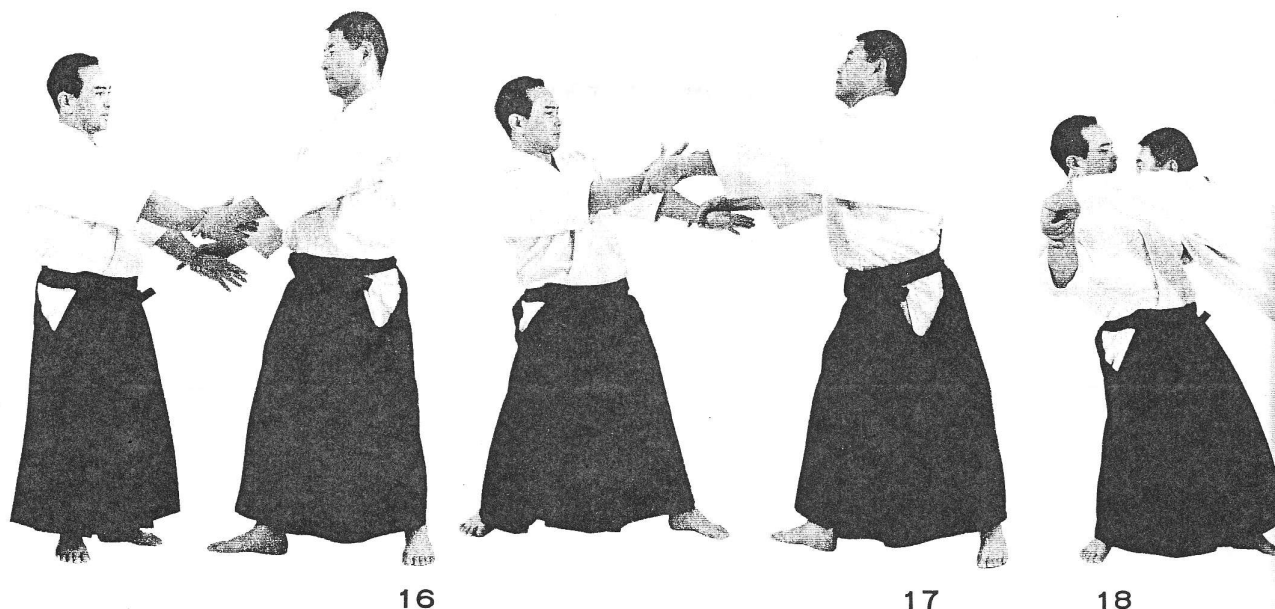


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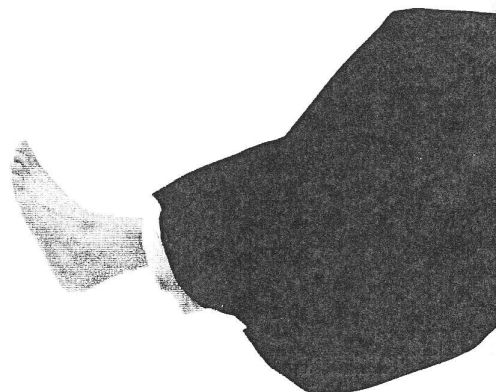




b. tenkan

You and your partner are both in the position you use for the opening of the irimi version of this technique. Turn the fingers of your right hand up along the inside of his arm. Direct your left hand palm downward as if it were holding down the earth. Do not alter the position of your right wrist (#16). Leaving your hands as they are, take a step back on your right foot. After you have succeeded in leading your partner straight forward with the movement of your hips, begin a turn to your right. He is still holding your hands, so, in keeping with the law of centrifugal force, he must follow your movements (#17-22). At a suitable point, stop, lower your right elbow suddenly, turn the fingers of your right hand up, and crouch. As your partner follows your motions, he will lose his balance and fall forward. Rise at once, raise your right hand high, and lead your partner upward. He will lose control of his feet and fall still farther forward. If you now turn your fingers toward the ground, he will follow and fall (#23-24).

Once you master these moves, you will be able to use either the irimi or the tenkan version the moment your partner tries to grip your hands. You should ultimately be able to throw him with your body motions alone and without swinging your arms.





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7. RYOTE-TORI KOKYU-NAGE

The katate technique and the ryote technique are interchangeable. As long as you execute your move the instant your partner tries to grip your hands, either version is effective.

Your partner, in the left hanmi, grips both your hands; you are in the right hanmi (#1).

Relax both arms. Without altering the positions of your wrists, step as far to the rear as possible on your left foot, putting only the toes of your left foot on the floor. At this point, your partner will have his arms outstretched as far as he can (#2). The instant the toes of your left foot touch the floor, turn your head and body to your left. As you shift your weight to your left foot, your partner will naturally fall off balance to the front (#3-4). Throw his right hand down at this point, whereupon he will make a turn to his left rear and fall (#5).

Key Points

If your partner is strong and skillful, you may not be able to reach out and simply take his wrist. Wait till you have led him off balance to the front and his left arm is completely outstretched, then shift your hips slightly, and he will be easy to move.



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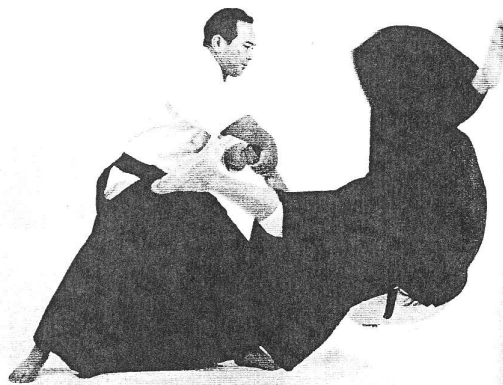
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Test 1

You are executing the fune-kogi exercise (p. 21). Waiting till you have the backs of both hands outstretched, your partner seizes your hands.

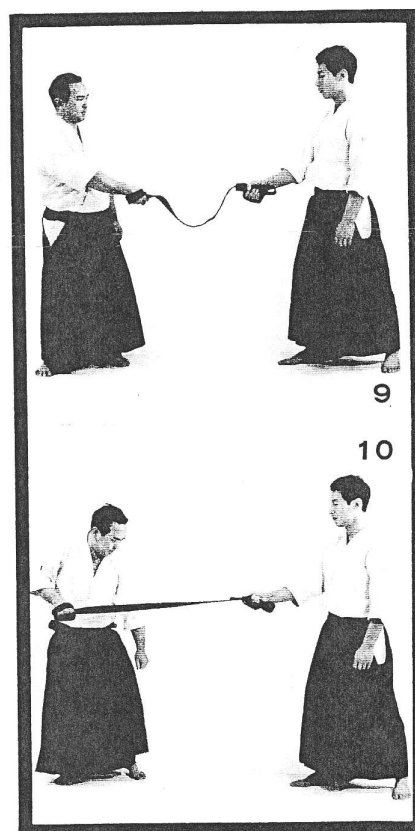
If you then try to pull your hands in toward your hips, you will encounter his strength and either be stopped or, possibly, be pulled toward him (#6). But if you remember to pull your hips in (#7), you will force your opponent to stretch his arms out to their full extent. Then you can easily pull your own hands to your hips, and him with them (#8).

Test 2

You and your partner, standing a little distance apart, hold the two ends of a training-suit sash. There ought to be some slack in the sash (#9).

Should you suddenly tug on the sash, it will become taut; this will immediately inform your partner of your impending attack, and he will respond by tensing his arm and blocking your strength so that you cannot pull him to you (#10).

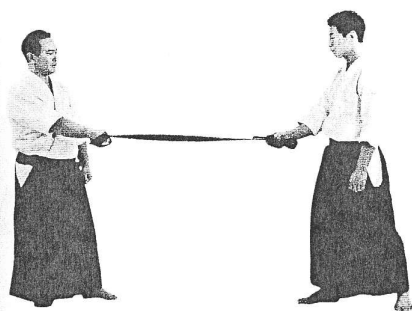
On the other hand, if you simply step back till the sash is taut and then pull him, he will probably not resist (#11-13). Think of this action as similar to pulling the trigger of a revolver. In other words, you should pull the sash taut slowly, blending the action with that of pulling your opponent, just as you slowly and evenly close your hand on the trigger so that the tightening of your fist and the actual release of the round are one. To exhaust your strength by tugging the sash, thus warning your opponent and encountering more force than you can handle, is a foolish waste of power.



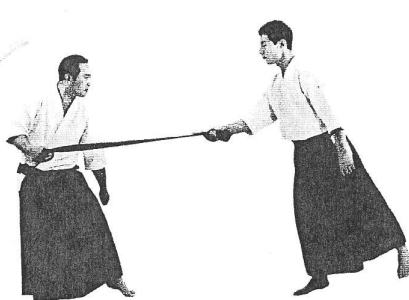
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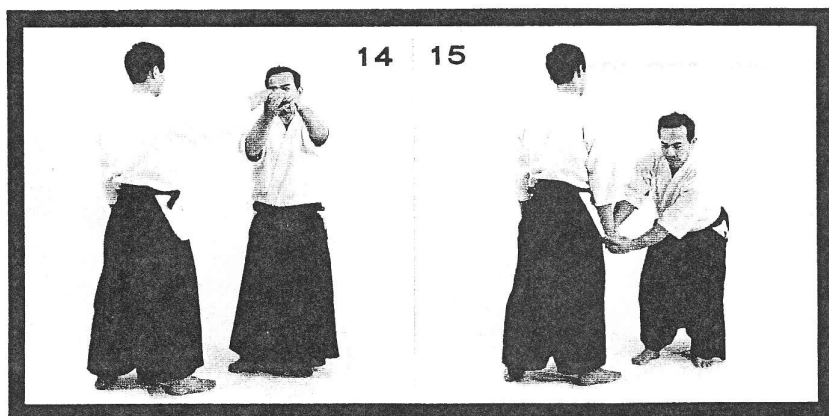


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Test 3

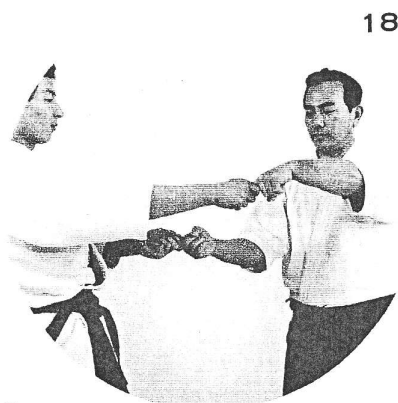
Your partner is in the right hanmi with his right hand outstretched. You hold his right wrist with both hands and try to throw him by thrusting the hand down (#14).

If his hand is loose and relaxed, you merely lower it and this has no effect on him (#15). But if you first pull his arm taut (#16) and then thrust it down, he will somersault and fall (#17).

After you have mastered this movement, practice stepping slightly back when he moves in to seize both your hands. His hands will naturally follow; when they are both fully outstretched, take his right wrist in your right hand and throw him. Gradually you will be able to leave both your hands in his and throw him with the action of your hips alone. With training, it is also possible to let him hold your index fingers and throw him with them (#18-20).

In another variation, you turn to the left when he comes in to seize your hands, leading him in that direction, then turn suddenly to the right and throw him in the opposite direction.

When he takes your hands, you continue to face him but take a step back on your left foot. As he follows, you



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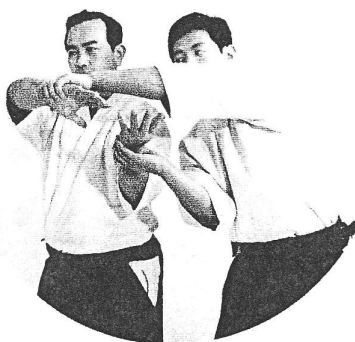


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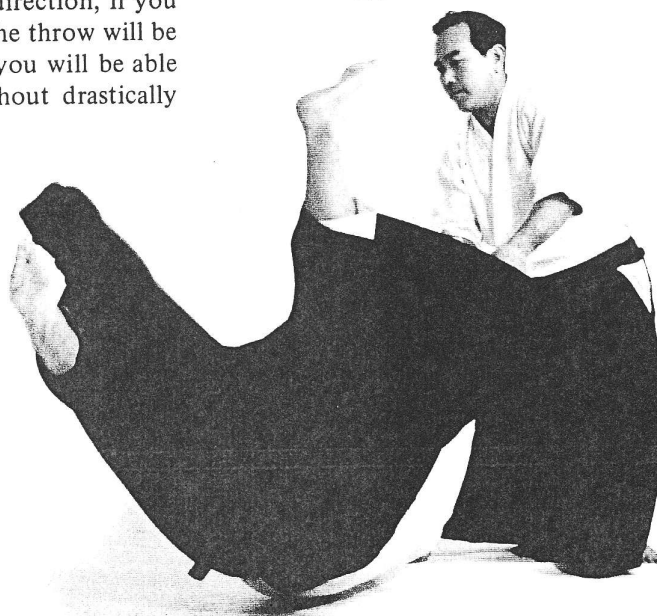
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suddenly turn your body to the right and reverse the direction of your arms (#21-24). That is to say, at the beginning your right palm was turned up and your left down (#21'). Reversing this (#23') catches your partner's hands on your wrists, causes his body to incline to the left, and fully extends his arms. At this instant, face right and lower both arms. Your partner will somersault and fall (#25). When you are leading him into a change of direction, if you lift his hands slightly in a scooping motion, the throw will be easier. After you have mastered this move, you will be able to throw your partner in any direction without drastically altering your own position.

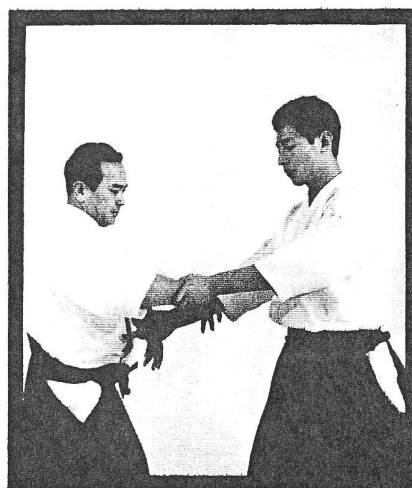


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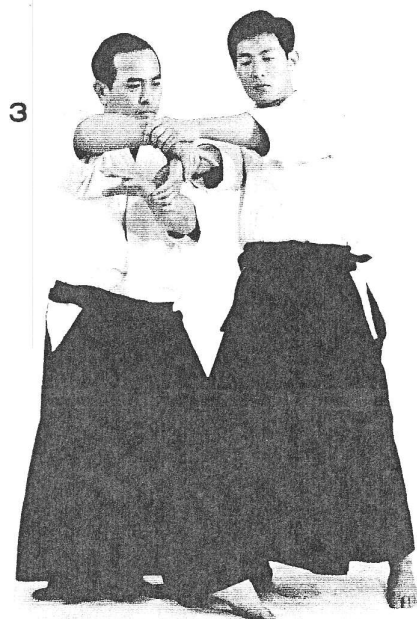


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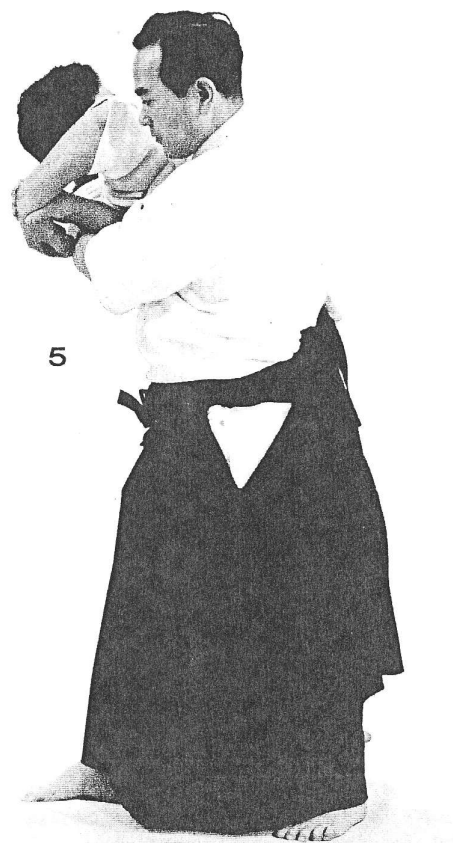
8. RYOTE-TORI SHIHO-NAGE

Execute this technique exactly like the katate-tori shiho-nage (p. 52), but be very careful that you do not consciously try to move your right hand. If you do, you will encounter your partner's strength and will be unable to proceed (#2').

Leave the fingers of your right hand open. Move your left hand in coordination with your hip action, leading your partner's right hand. In other words, the key to success in this technique is to ignore the fact that your partner is holding your right hand and to carry out a katate-tori shiho-nage (#1-6).



3





9. KATA-TORI IKKYO

a. irimi

Your partner, standing in the right hanmi, grips your left shoulder in his right hand. You stand in the left hanmi with your shoulder turned toward him, offering no difficulty (#1). Be sure to position yourself so that you can move easily.

Without moving your left shoulder, step back on the toes of your left foot. The instant your toes touch the floor, turn your body slightly to the left and put your weight on your left foot. Bring your right foot back to your left so that you face straight forward. Your partner, following, will fall forward. Put your right hand on top of his, with your little finger on the outside of his little finger, as if you were pressing his hand to your shoulder (#2-3).

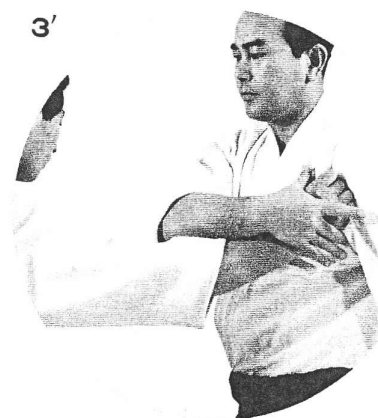
In the next instant, turn your left shoulder—along with your whole body—to the right, taking your partner's right wrist in your right hand. With your left hand, seize his right elbow from below and push it down. Leaving your feet as they are, force his elbow down with the strength of your hips (#4-6).

When you turn to the right, you will weaken the effect of your hips if you step forward on your left foot. Remember that you are not thrusting his arm down with your arms; you must use the strength of your hips.

Looking to the front, step as far forward as possible on your left foot. You will be able to step farther if you first take a small step forward on your right foot. Should your partner be sufficiently off balance and have his head sufficiently low, he will fall when you step forward (#7). To make sure his head is as low as you want it, swing your arms well down in steps #4-5. When he is down, you can pin him with a katate-tori ikkyo (p. 58). Or you might use the pinning method from the katate-tori kote-gaeshi (p. 50).

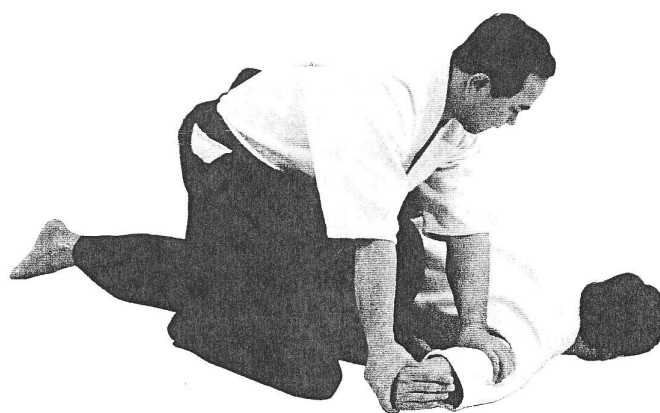
Key Points

Moving your left shoulder in #1 will only bring you into direct, and possibly disastrous, conflict with your partner's strength. The joints in your hips permit you to move your





4'



left foot without disturbing your left shoulder. By stepping back on your left foot and then bringing your right foot to it, you retain a stable posture, whereas your opponent loses his balance. A word of caution: failure to bring your right foot back will divide your strength between your right leg and your left and will weaken your posture.

When your partner has his right arm outstretched as far as possible, the coordinated movement of both hips and shoulder and the pressing motion of your right hand against his right hand enable you to turn his wrist. If you do not press his right hand to your shoulder, you will have to turn his wrist with your right hand only, which might not be easy to do. Practice so that the actions of your right hand, your left shoulder, and your hip are coordinated into one.

Once you master the moves, you should take one breath for the moves in #1-3, one more breath for those in #4, and one more to the fall. Practice executing these three stages of the technique on the counts of one, two, and three. When you are really proficient, you should be able to down your partner by the count of two. Next you should aim for the stage where you can down him as a reaction to having pressed his hand to your left shoulder. Finally, you should train to be able to use this technique to throw him before he has actually put his hand to your shoulder.



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application technique

When your partner comes in to seize your left shoulder in his right hand, parry with your own right hand in a motion that suggests you might simply want to rub your left shoulder. Controlling his right hand with the palm of yours, step back on your left foot and bring your right foot in just as you do for the preceding technique. When his right hand is fully outstretched, your partner will fall forward (#8-9).

Lightly grip the fingertips of his right hand with your right hand. Raise that hand above his head (#10); then bring it down rapidly in a large circular motion till he falls (#12). Pin his right arm by seizing his elbow in your left hand (#13).

Key Points

At #9, the motion of your right hand must not stop, or you will encounter your partner's strength, which will make it difficult for you to turn his wrist. Since he will try to seize your shoulder as quickly as he can, you must be still quicker in parrying his hand.

It is difficult to stop his strength, but it is easy to lead it. If you turn your body to the rear right and lower his hand slightly the instant he touches your shoulder, all of his strength will flow downward. Because he will be unable to stop the flow of his strength, he will lose his balance and find himself under your control.

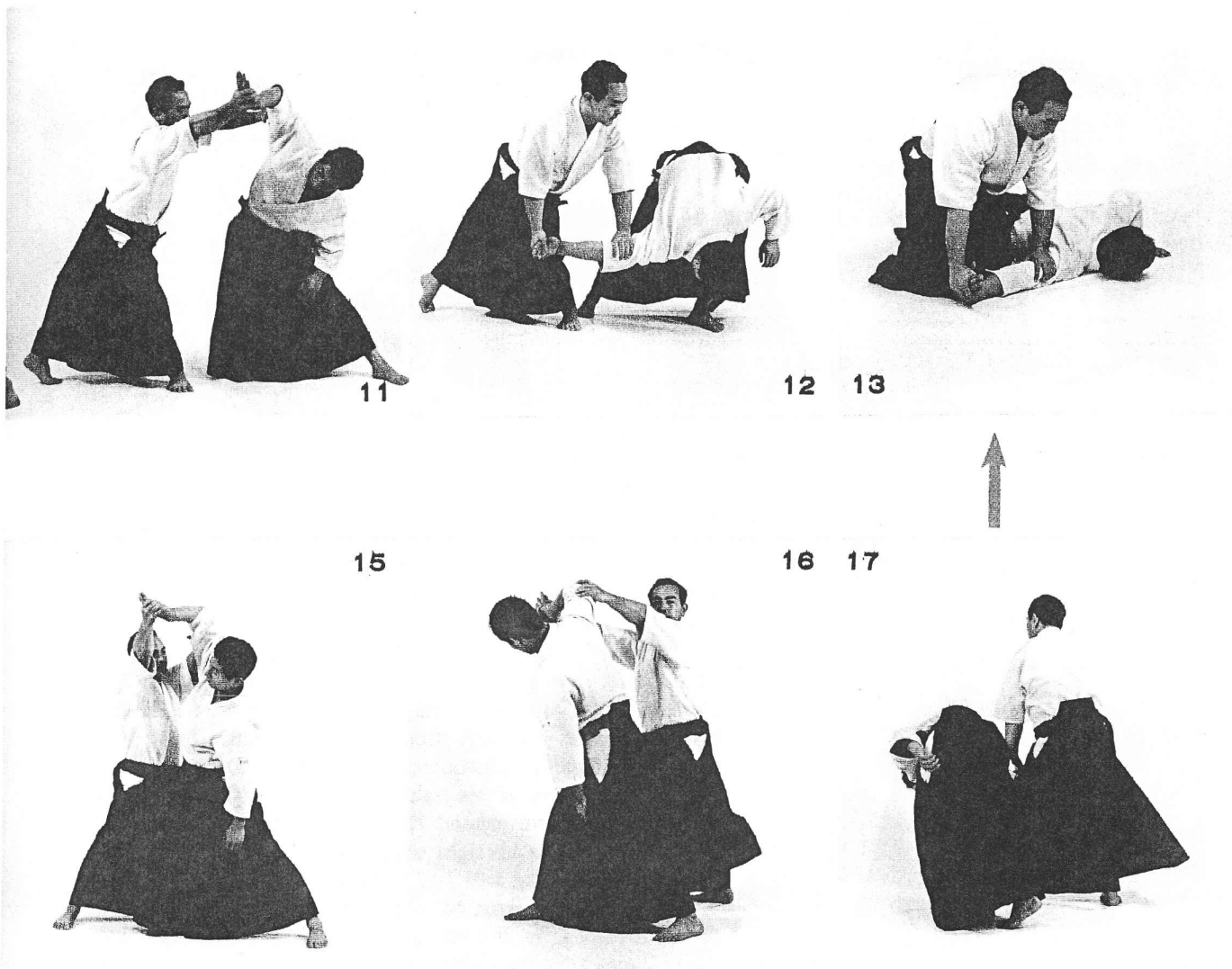
The swinging movement with which you turn his arm and wrist should be large and light.

Be careful that you do not retract your ki when you step back on your left foot. Keep your face turned in your partner's direction and your ki flowing full.

tenkan

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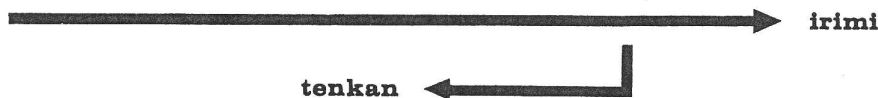


b. tenkan

Execute the moves of the irimi up to #9. Step forward in front of your partner. If a second opponent is waiting, throw your first partner and take on the other man at this point (#14-17). When you raise his right hand over his head (#14-15), take his elbow in your left hand and jump to the right and well behind him. As you twist your hips to the right, keep your left hand on his elbow and swing his right hand around to the right. He will follow your movements and fall. Pin him to the floor.

Key Points

Since, just before you jump behind your partner, you are in a right hanmi with your right hand up in the air, you should not be able to reach his right elbow with your left hand. If you ignore this limitation and try to seize it anyway, you will be unable to turn your hips to the right and jump behind him. By waiting till after you have jumped, however, you will find his right elbow in easy reach of your left hand. If your jump behind him is too short, your throw will fail. Jump wide, using the position in which you land as the center of the circle whose circumference you force your partner to travel.



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10. KATA-TORI NIKYO

a. irimi

You rotate your partner's right hand in a wide circle in his direction, put your left hand on his right elbow, and scoop his wrist up to your left shoulder. At this point, you will naturally change the position of your feet (#1-7).

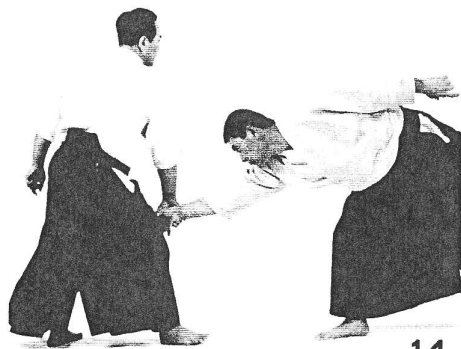
Hold the fingers of his right hand in your right hand and wrap your left arm around the outside of his right arm so that you can seize his right wrist, as seen in #12. When he lowers his body, he will feel a sharp pain in his wrist (#8).

Return his right wrist to your left shoulder; then lower it forward till he falls. Pin him down (#9-10).

When you hold his right hand in your right hand, bend his wrist so that his fingers point toward him (#11). Do not relax the bend in his wrist as you bring it to your shoulder. Swing your left hand in a wide arc and keep your ki traveling in the direction of the arrow in #12 as you bring his right wrist to your left shoulder.

b. tenkan

As you swing his right hand in his direction, move it in a wide upward circle, put your left hand on his right elbow, and jump well behind him. Lead him around and down. Next, bring his right wrist to your left shoulder with the feeling of scooping his entire body up. Follow this with a forward press on his right arm that will force him down (#13-21).



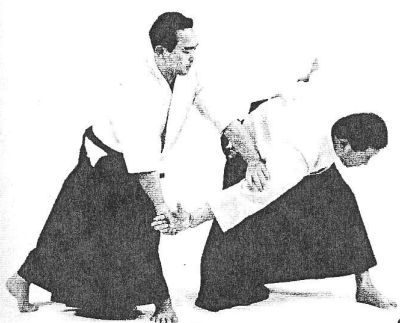
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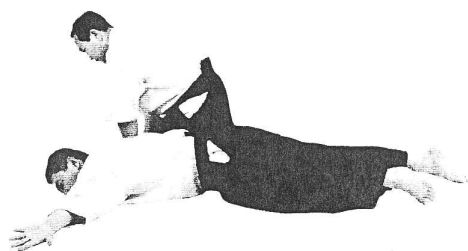


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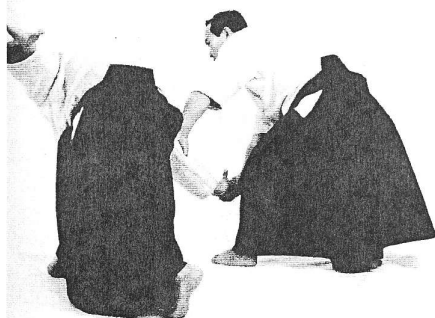


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11. KATA-TORI SANKYO

a. irimi

When you swing his right hand up and toward him, make sure you have a firm grip on his fingertips. Once he is bent over and unable to rise, release his elbow and with your left hand grip his right hand from the side of his little finger (#1-5). Keeping a firm grip and leading down and around, as the arrow (#6) shows, take the underside (now turned up) of his elbow in your right hand (#6). Lead his arm around and down as you turn your body to the left in the direction of the arrow in #7-9.



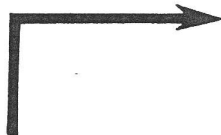
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Once he is down, take his wrist from the little-finger side in your right hand and his elbow in your left; bend his arm till the pain makes him give in (#10-13). A katate-tori or a kote-gaeshi would work in the pin also, but since you have started with the sankyo, you will find that the sankyo pinning method is most effective.



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application technique



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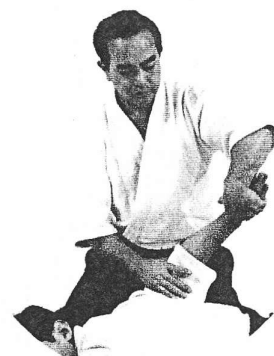


Key Points

After you have mastered the moves, practice raising, lowering, and leading your partner's arm to the side with no break in the action. Be particularly careful when you change your hold on his hand from your right to your left hand, for at this point it is easy to cut off your outward flow of ki. Take advantage of the move you make when you raise his arm and swing it toward him; this is the point where you should seize his wrist in your left hand. When you have lowered his hand to about eye level, take his elbow in your right hand and swing your body to the left.

application technique

When you have gripped his right hand in both hands (#5), raise his wrist and swing it to the left toward his shoulder, keeping a firm grip on his fingertips. The pain generated by this move will cause him to rise on his toes (#14-15). If you swing your partner's right arm as a batter swings at a ball, he will roll over and down. Practice throwing him as far as you can (#16).



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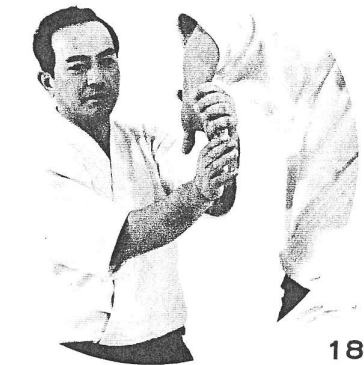




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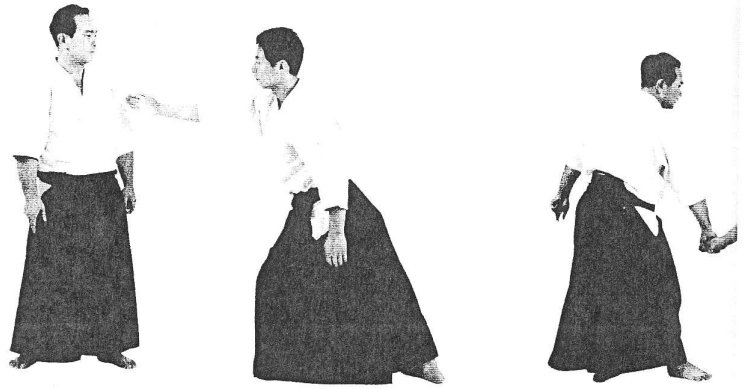
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18'



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Necessity of proper grip in the sankyo technique.

First practice bending your opponent's hand from the little-finger side, as you see in #17 and 17'. If you bend it only as far as it will go without forcing, your partner will feel no pain, but he will when you bend it just a little more. Gradually, however, through long practice, as his hand becomes accustomed to being bent, this action will cease to have any effect on him.

Next, hold his fingertips in your right hand and bend his wrist toward him. Here again, there will be no pain up to a certain point, but if you bend his wrist just a little farther, his pain will be great.

The sankyo grip is one of the safest and surest ways of making your partner go where you want. If you hold his hand this way, bring it to your chest, and start walking he will necessarily follow, because resistance causes extreme discomfort (#18 and 18').

b. tenkan

Just as in the kata-tori ikkyo tenkan (p. 75), here you jump behind your partner, then get a sankyo hold on his right hand with your left hand, move your right hand to his right elbow, and lead him down (#19-26). After you have jumped behind him, you may either lead his body up before you down him, or you may throw him down at a distance as you do in the irimi.

At this point, I want to caution you about techniques that involve bending joints. Remember that in aikido we always bend the joint in the natural direction; to force it the wrong way would be to violate the laws of the universal. Properly executed, therefore, aikido techniques never injure the body. They stretch the joint at the instant of application, thus causing pain, but once the pressure is released, the stretched joint feels light and relaxed. You must be sure you understand the principles thoroughly and practice the techniques carefully, because if you apply a hold clumsily, your partner, though he feels nothing at the moment, might have an aching joint for several days.

Always regulate the intensity with which you apply a hold by the amount of experience your partner has. A beginner's



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joints are likely to be tight and, therefore, to hurt more when bent than the looser, more relaxed joints of a man with considerable aikido training. When your techniques begin to lose their effectiveness, one of two things is sure to be the cause: your partner is growing stronger, or somewhere your techniques diverge from the correct principles. Examine your actions carefully to determine which is the case.



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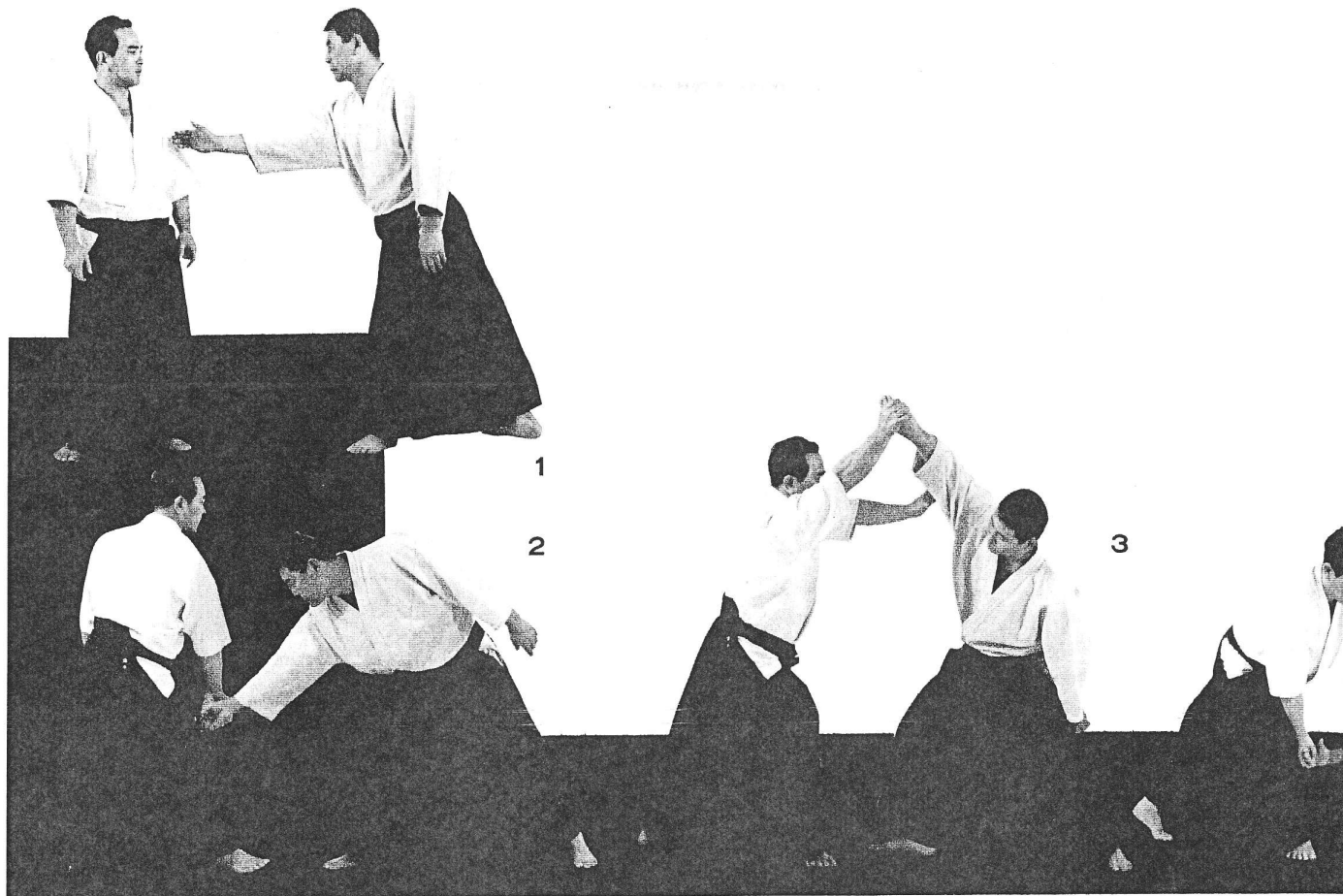
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tenkan

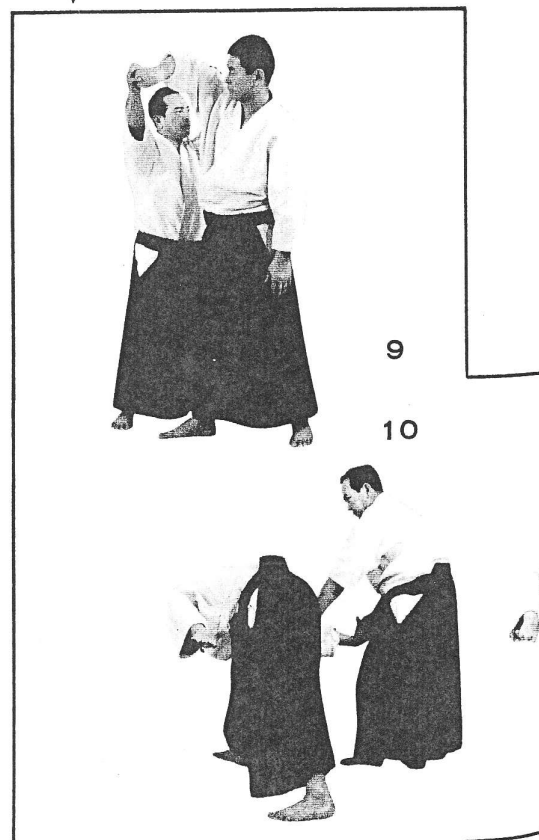
12. KATA-TORI YONKYO

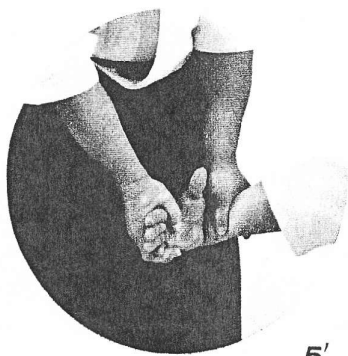
a. irimi

Begin as in the kata-tori sankyo. Grip your partner's fingers with your right hand and move your left hand to his right wrist. Concentrate your ki in the lower knuckle of your left index finger, applying pressure to the base of his thumb and to the bone in the forearm. He will follow in a parabolic line leading to your right foot and then fall (#1-8). If you have the proper strength in your index finger, the pressure you apply to his wrist will force him to follow where you lead. See #5'-7' for the correct grip.

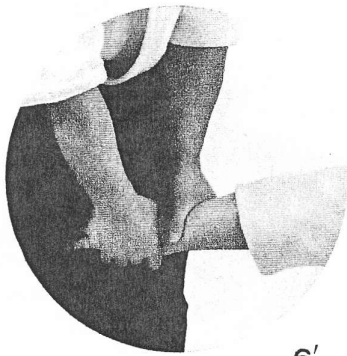
b. tenkan

Execute the tenkan by jumping to the right and behind your partner (#9-12).

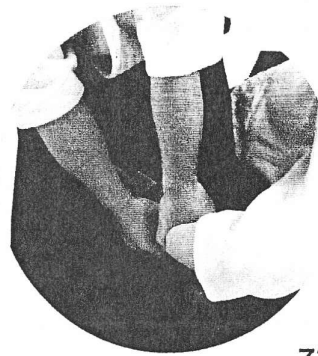




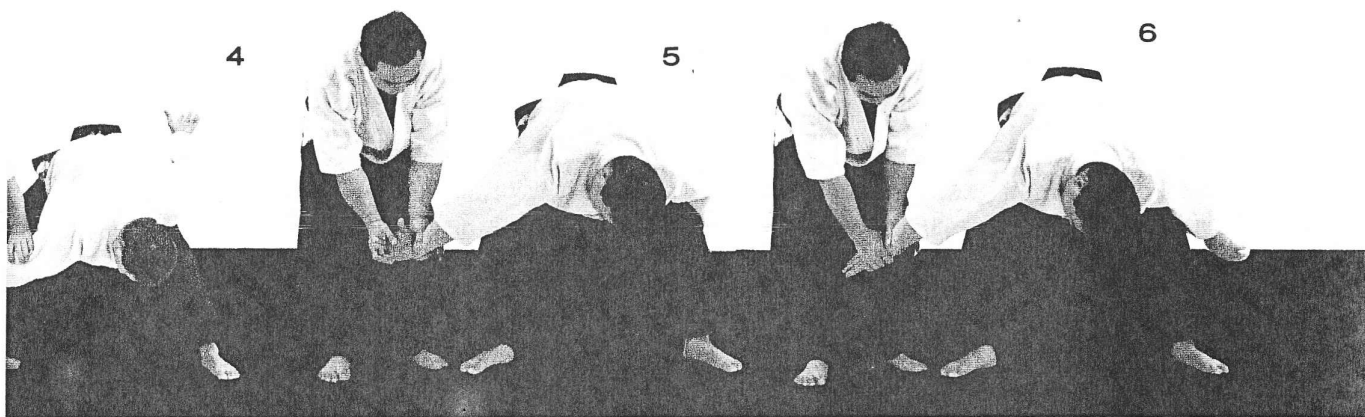
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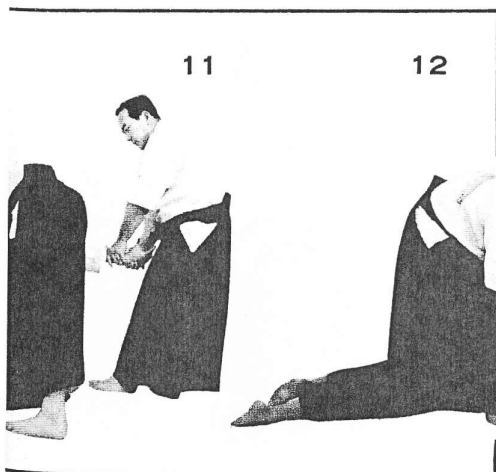
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13. KATA-TORI KOKYU-NAGE

Your partner tries to seize your left shoulder with his right hand (#1).

Catch his right hand in your left hand, take a big step back on your left foot, and bring your right foot back to your left foot. Since the side of your body he intended to seize has, in effect, pulled him on, he will fall forward with his right hand outstretched (#2).

Holding his right hand in your left as before, force either his right wrist or his right elbow down with all the strength of your right hand. He will topple over and fall to your rear left (#3-4).

This is the last of the techniques in which your partner attempts to seize your shoulder. You will find that, with practice, these same techniques will serve when he tries to grab both shoulders or your chest or elbow.

14. RYOTE-MOCHI KOKYU-NAGE I

These techniques are named for the hold (mochi) your partner has on one of your hands with both of his hands (ryote). Names of aikido techniques usually split into two sections: one designating the part of the body involved in the hold or grip and one indicating the throwing method. In this case, your partner uses both of his hands to hold one of yours, hence "ryote." You use a timing throw (kokyu-nage) to break his hold and down him.

Standing in the left hanmi, your partner holds your right hand in both his hands. You, in the right hanmi, relax your right arm and maintain a steady outward flow of ki (#5).

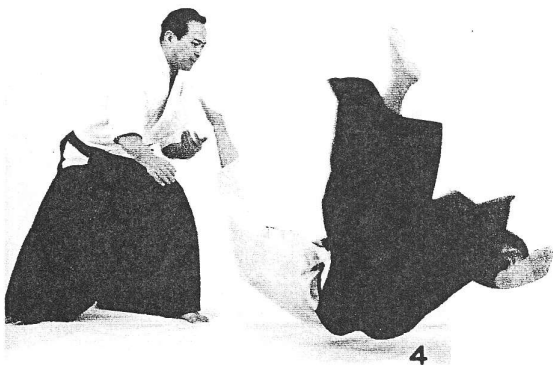
Turn directly toward your opponent and, keeping your right arm relaxed, move your pelvic region close to his body (#6). As you do so, your strength and his will move in the same direction. Then swing around in the direction shown by the arrow in #7. If, however, you tense your arm, your partner will prevent your coming close to him.



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Without altering the position of your right arm, swing your hips to the left and step back on your left foot in the opposite direction from that in which your right hand points. Bring your right foot to your left. Your right arm should be fully outstretched (#8); it will not be, however, if you fail to remember to pull in your right foot. Further, should you not stretch it out completely, it will lack its full strength. Face in the direction of the fingertips of your right hand.

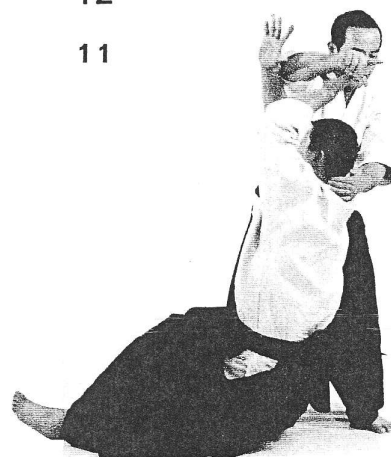
Since your ki and the ki of his arms are both directed the same way, when you lower your right arm and then raise it in a circle, his body will follow (#9-10). Lightly put your left hand on the back of his neck. Make another circle with your right hand and point your fingertips downward. If you then turn your body to the left, as though you were twisting his neck around, he will follow and fall (#11-12).

As you approach his body in #6, you must pour a powerful stream of ki from your eyes and look straight into his face. He will reply by shooting ki from his eyes to combat yours. When the kis collide, turn your body to the left, letting him follow his own inertia, which, as you lower your right arm, will lead him into a fall. This process is called evoking your partner's ki.



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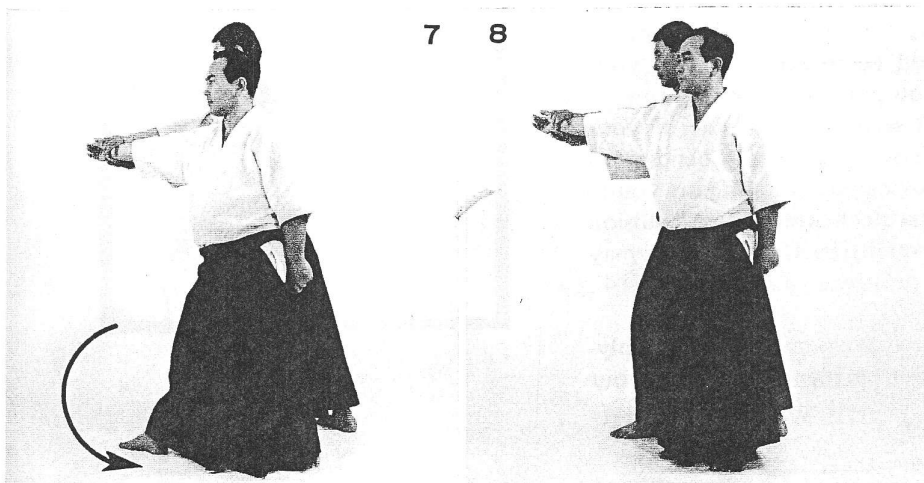


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Practice in leading your opponent around in a left spiral teaches you the importance of leaving the position of your right hand unaltered. The minute you change its position, you will collide with his strength and be stalled.

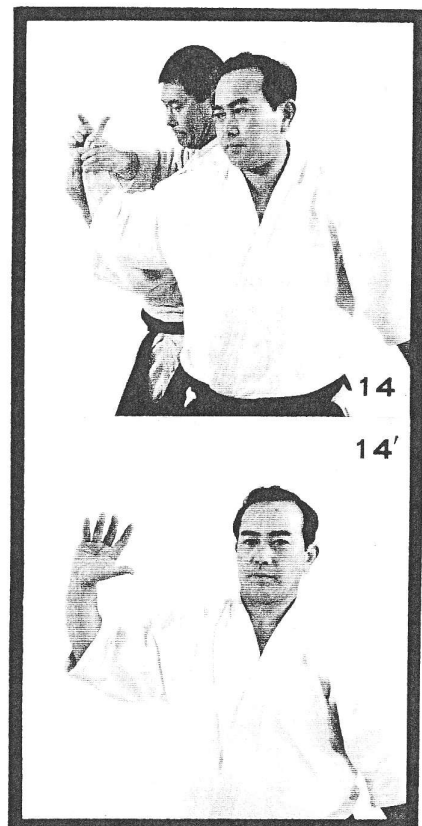
With fingers outstretched, turn the little-finger side of your right hand to the left and lead his hands in that direction (#13). Your fingers should point the same way in which he directs the strength of his hands. His right elbow will rise.

If you attempt to move your right arm, you will collide with his strength (#14). If, on the other hand, the direction of your right hand conforms with the direction of his strength and if you leave the position of your right arm unaltered and simply walk, he will follow. You will then be perfectly free to turn to the left or to go straight ahead.

Key Points

At #13, your right arm should curve naturally, and its little-finger side should represent the "unbendable arm" (#13'). That is, its outflow of ki should be so powerful that your opponent cannot bend it. If you point your thumb toward you (#14'), your strength will settle on that side of your arm, and your opponent will have no difficulty bending it. In general, in this technique, moving your thumb puts you in danger of colliding with your partner's strength—a collision that can immobilize you. However little difference there may seem to be between the hand positions in #13' and #14', their meanings differ immensely.

After you have mastered these movements, practice applying the technique the instant your partner tries to seize your hand.



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14'





RYOTE-MOCHI KOKYU-NAGE II

At #7, instead of raising your right arm, leave it down. When your partner has more or less relaxed after the half turn, jump behind him to the right, put your left hand on his neck, and finish with the katate-tori kokyu-nage throw (#15-27).

At #19, swing your left hand well to the rear. The left turn of your body will supply a reflex force that will make your jump to his right rear easier.

Failure to switch your weight to your left side in #18 may make it difficult for you to leap to his rear right.



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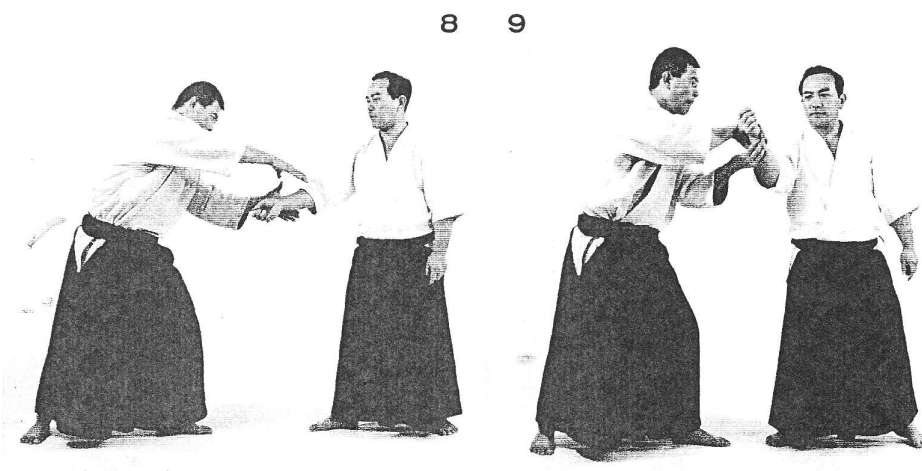
RYOTE-MOCHI KOKYU-NAGE III

In this version, at #2, you take still one more step on your already forward right foot and throw your partner to the front (#1-6). The additional step forward is to lead his arms into a completely outstretched position. Keep in mind all the pointers on wrist movements we have already given in connection with the ryote-mochi throws.

application technique

You are in the right hanmi with your right hand stretched out toward your partner. When he tries to seize your hand in both of his, lift his hands using wrist action and the little-finger side of your right hand. You must not alter the position of your feet as you turn your face in the direction in which your partner is headed, rotate your hips to the left, and throw him to the floor (#8-12).

If the situation makes it impossible for you to go through the extra footwork in #2, you must simply throw your partner in place. As you do, think of throwing a ball. The crux of the matter is this: if you feel your partner's arm is stretched far enough to the front, throw him immediately; if not, take one more step forward on your right foot till it is.





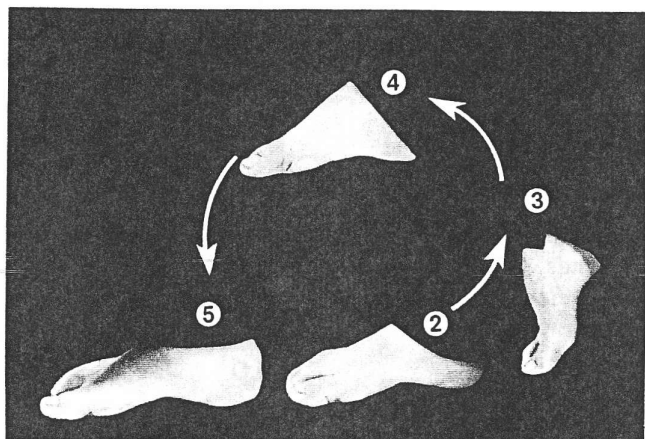
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This photograph shows details of the footwork from #2 through #5.

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RYOTE-MOCHI KOKYU-NAGE IV

This is the first of the ryote-mochi kokyu-nage we have so far discussed which has clearly defined irimi and tenkan versions.

a. irimi

You are in the left hanmi, and your partner, in the right hanmi, holds your left wrist in both his hands (#1).

Your left hand should be forward and your fingers open, outstretched, and turned slightly up. Do not press down with your arm. Maintain a steady, strong outflow of ki (#2).

Do not move your left hand. Bring your left foot in to your right foot and raise your right knee (#3).

Step toward your partner on your right foot, crouch, and lower your left elbow. All three of these movements must occur simultaneously (#4). At this point, your left forearm should be vertical and the fingers of your left hand should be turned straight up. Your partner will lean forward (#5).

Quickly rise again, keeping your left elbow close to your body and making no attempt whatsoever to raise your left hand (#6). It will, of course, rise as you do, but this must be part of the general movement of your body, not a separate upward thrust.

Stretch your left arm to the left front. Pass the fingers of your left hand in front of your partner's face. As you do so, his strength will follow in the same direction (#7). Take a big step close behind him to the left rear and press down on his neck or chest with the underside of your left arm (#8-9).

Key Points

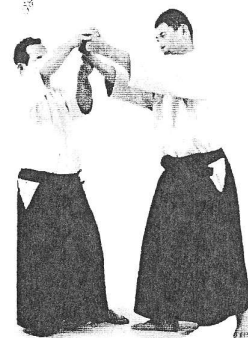
In #3, you must not raise your right foot till you have brought your left foot in. If you do, your body weight must inevitably shift to your left foot, a shift that brings your body in dangerous proximity to your partner's sphere of strength. Once you are accustomed to these movements you will be able to do them all with great speed.



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At #5, be sure you concentrate on locating the full weight of your arm in the lowest part of the elbow.

Test 1

If you have the weight of your arm concentrated in the lowest part of your left elbow, you can stand and crouch as many times as you like; your partner will be unable to stop you.

If you tense your left arm and attempt to push your partner's hands upward, not only will you fail but you may also find yourself rudely thrown.

At #6, after you have stood up, do not attempt to raise your left hand any higher. The proper way is to alter the direction in which your fingertips point and to thrust your hand in a new direction.

You should have no trouble stepping behind your partner on your left foot and finishing the throw with the aikido sayu exercise (p. 29).

This is a true irimi because you work in from a direction opposite to that of your partner; but at no time, from beginning to end, should your strength collide with his. Notice, however, that you throw him in the opposite direction from that in which he approaches you. The following test should explain why you are able to do this.

Test 2

Your partner is standing with fists clenched and arms tensed in a position similar to the one he uses when he grips your hand in both of his. If you try to push his arms up, his strength, colliding head-on with yours, prevents you (#10), but if you stretch his arms out and lead them up, you can lift them easily (#11-12); and in moving his clenched fists to the left, you now encounter no resistance (#13). In the real technique, you stretch his arms out as you lower your elbow. When you stand and thrust your arm out, you are doing just what this test shows.



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b. tenkan

Standing in the right hanmi, your partner holds your left wrist in both hands (#14).

Do not move your left wrist. Turn your head to face in the direction in which he faces, rotate your whole body to the right, and step to his rear right on your right foot. Stand straight up (#15).

Keep turning your body to the right, till your left elbow is tight against your hip. Leaving your elbow in that position, crouch. The fingertips of your left hand should now point upward. Do not move your left wrist. Spread your knees and squat (#16). Now rise, still leaving your elbow against your hip (#17).

Point the fingers of your left hand in front of your partner's neck. This will lead the strength of both his arms in that direction. At the same time, step behind him on your left foot and throw him (#18-19).

Key Points

I feel it desirable here, for reasons of emphasis, to repeat the distinction between the irimi and the tenkan versions of aikido techniques. In the irimi, you face your partner and move directly in to him. In the tenkan, you turn your body, to cause his strength to flow off wasted; only then do you move in for the throw.

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At #15, avoid a collision with your partner's strength. Leave your wrist in its original position. Turn your body by making use of your shoulder joint. If you keep a certain distance between your body and his as you rotate, he will be totally unable to interfere with your technique.

You must turn your face to the right to insure unification of your body and spirit.

Keep your elbow tight against your hip. If you do not, a powerful opponent could force your elbow to remain in an elevated position when you crouch. This would ruin the entire attack.

At #16, you would find it difficult to move your wrist, which your partner is holding. Do not even try. You have a joint that permits you to lower just your elbow without disturbing the position of your wrist. If you point the fingers of your left hand straight up, you will be able to rise from your crouching position more easily. Then execute the remainder of the technique just as you do in the irimi.

In both versions, you face something like the situation of a man pushing an automobile: once he musters enough strength to get the thing rolling, he can keep it rolling easily. In #5 of the irimi and #16 of the tenkan, you must muster sufficient ki to start your partner moving. From then on, you need to exert very little strength to rise naturally and throw your partner.



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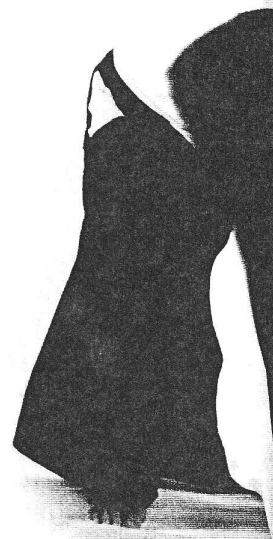
15. RYOTE-MOCHI KOTE-GAESHI

As you swing both arms down, get a kote-gaeshi hold on your partner's right wrist, turn your body to the left, and throw him with a kote-gaeshi throw (#1-6).

Or you can jump around to his right rear, take his right wrist in your left hand, and then throw him with a kote-gaeshi.

In still another version, you move directly to your partner's right rear and throw him with a kote-gaeshi.

Combining the kote-gaeshi with the moves of the kokyu-nage and the shiho-nage throws is excellent practice.

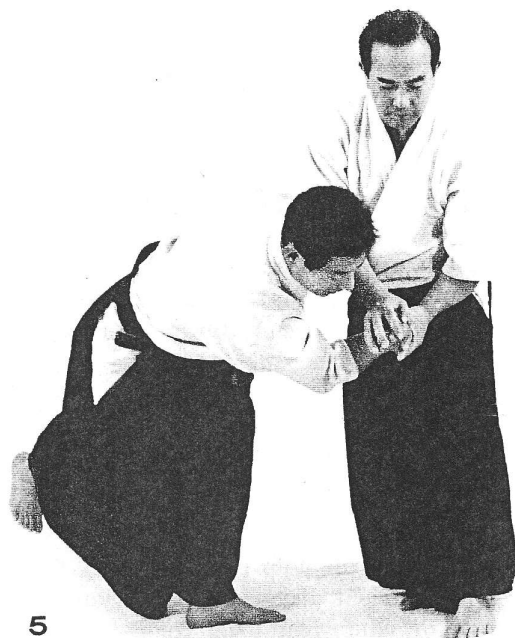
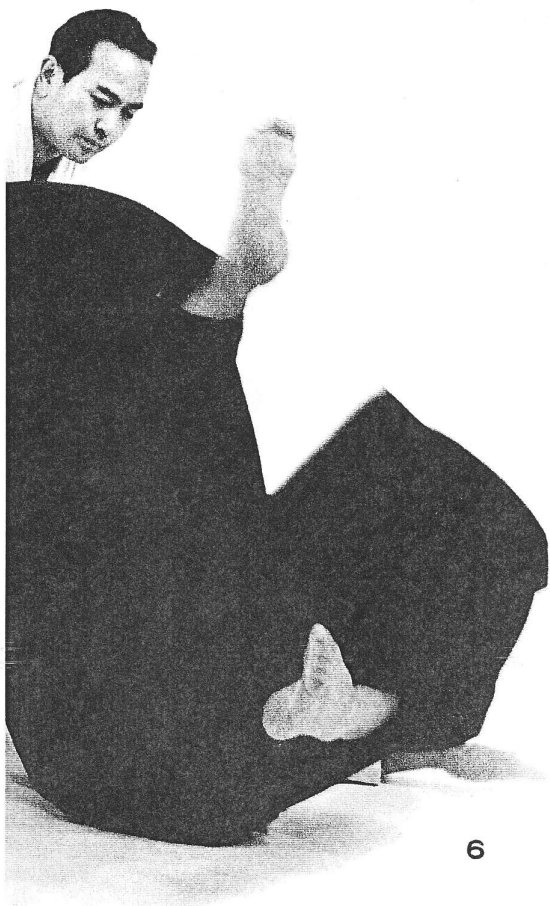


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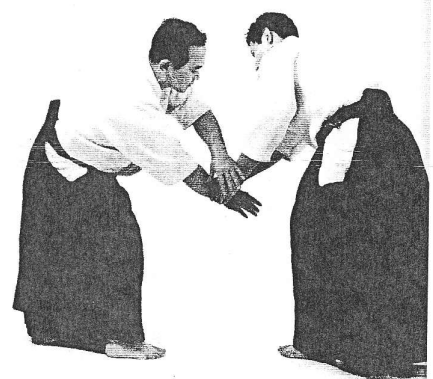
16. RYOTE-MOCHI IKKYO I

You use the action of your wrist to lead your partner's hands in the direction you see in #1-3: it is a rounded, horizontal movement by your right hand toward and beyond your chest. When your hand has gone past your chest, push your partner's right wrist to the right front and put your left hand on his left elbow (#4-7). After his upper body has passed your chest, push him down (#8-9). Ki should flow constantly from your right hand, which should move in circular lines.

Key Points

If at #3 you fail to bring your right foot back far enough, there will be insufficient distance between your body and your partner's for your right hand to pass unobstructed.

To avoid resistance from your partner's strength, delay changing the position of your right hand and taking his elbow in your left hand until his hand has completely passed your chest. Devote plenty of practice to timing in this technique.



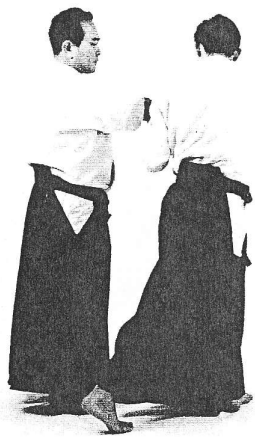
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RYOTE-MOCHI IKKYO II

At #3, crouch slightly, lower your right hand, and take his left hand in your left hand (#10). Rise, swinging your arms upward and to the left. Take his left elbow in your right hand. Swing both arms wide to the left. You should have an ikkyo grasp on his left hand (#11-15).

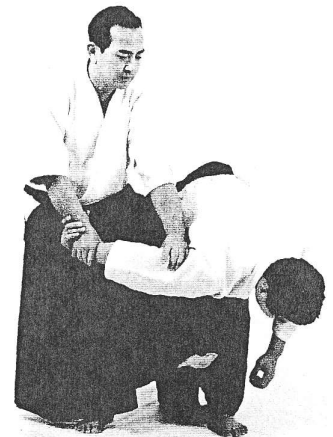
As you move to the left (#3), use an ikkyo grasp on his right hand. Later you use one on his left hand.



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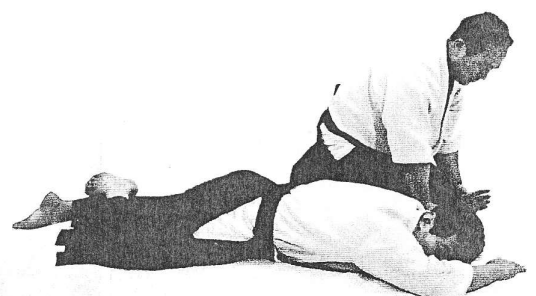
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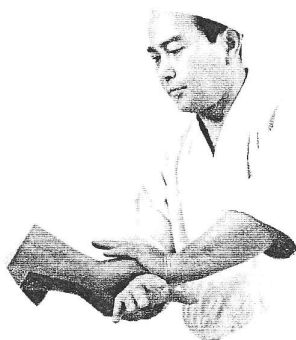


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17. RYOTE-MOCHI NIKYO I

Direct your ki toward your partner's face. As you move your pelvic region closer to him, lightly put your left hand on his right hand (#1-2). If you take a wide step to your partner's left rear on your left foot and bring your right foot in immediately, he will follow your movement and make a half turn to the right (#3). Stop in this position, turn the fingers of your right hand straight up, and wait for him to complete the turn (#4). Wrap the fingers of your right hand well around his wrist and turn his right hand to the right and toward the center of his body (#5-6).

After you have started him on his half turn round and while you are still waiting for him to complete it, leave as much space as possible between the fingers of your right hand and his wrist. This opening permits you to raise your fingertips high, allowing plenty of freedom to wrap your fingers well around his wrist.

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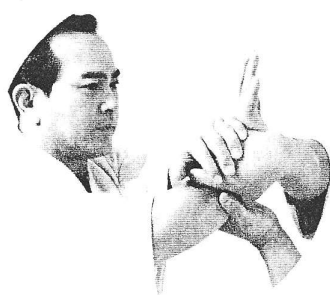
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RYOTE-MOCHI NIKYO II

At #10 of the ryote-mochi ikkyo II (p. 97) when you take your partner's right hand in your left hand, turn your body still farther to your right, and finish with a nikyo (#7-15).



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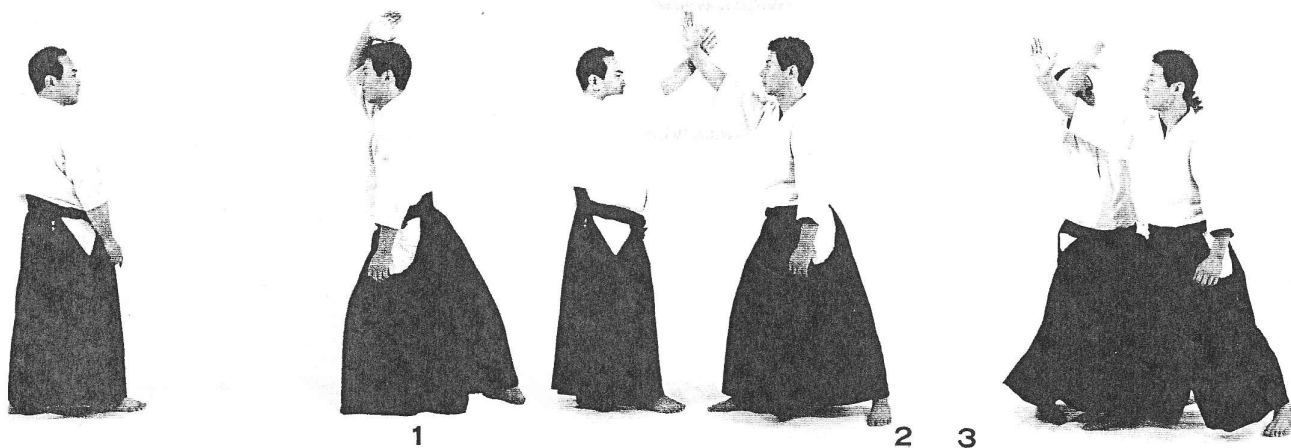


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18. SHOMEN-UCHI KOKYU-NAGE

a. irimi

Taking one step forward on his right foot from the right hanmi, your partner tries to strike you in the face with his right hand (#1). Swing your right arm up (#2); take a step to his right rear on your left foot, turn your body to the right, parry his right arm with your right arm, and press on the back of his neck with your left hand (#3-5). Crouch slightly as you take still another step to his right rear on your right foot. The movement in this case is much like that in the ude-furi exercise (p. 29), except that here you swing your arms up and down instead of right and left.

Making use of the step to the rear right your partner will have to take in order to preserve his balance, push his body down with both hands and force him to move around you in a circle (#6). Then, rising, lead his ki upward (#7). Pull his neck back in a large rounded movement and throw him down to the rear (#8-9).

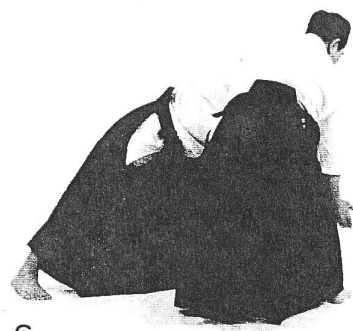
Key Points

In #6, since you prevent his neck from moving farther forward, he can move only his feet. This makes it easy for you to lead his ki upward with your right hand (#7). The movements of your right hand should be like those in #8-9, where the fingertips of your right hand, which were turned up at #7, are brought down toward the space between your partner's eyes. Just before your hand contacts his face, switch its direction so as to move close by his cheek and straight down. This will lead his ki downward. Although your left arm should be around his neck, it must not strike him in the throat.

Written explanations of this technique are insufficient to attain mastery of the moves, because in real combat your partner's attempted strike to your face may be powerful enough to disconcert you. Nevertheless, a point-by-point analysis of the moves should be of help.



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Test 1

When your partner tries to strike you, calm your ki in the single spot in the lower abdomen and avoid his ki entirely. Unless you do, it could immobilize your right hand (#10).

Raise your right hand as you do in the ikkyo exercise (p. 22), except that here you must not move your hips. Just as in the exercise, however, once you have raised your arm, your partner should be unable to push it back toward you. You want his strength to fall useless behind you (#11).

No matter how intensely your partner aims at your face, you will deflect his ki from its purpose if you calmly raise your right hand, since the spirit governs the body's actions.

Test 2

Your partner, standing in the right hanmi, exerts all his effort to prevent you from pushing down his outstretched right arm. You try to force his arm down by pressing on his forearm with your right hand.

Clenching your fist and tensing your arm is the wrong approach (#12). Calm your ki in the single spot, relax your right arm completely, and concentrate on locating all its weight in the underside: then you can easily lower his arm. Raising your arm and striking down on his forearm will only result in a conflict with his strength and consequent frustration. But if you concentrate on keeping the weight of your arm on the underside and if you raise it naturally and then lower it again, your partner's arm will lower too (#13-13').

Test 3

Stand in the right hanmi with your relaxed right arm extended forward. Your partner tries to raise your arm by pushing it upward from the underside of your forearm.

He cannot do so because, with your ki calm in the single

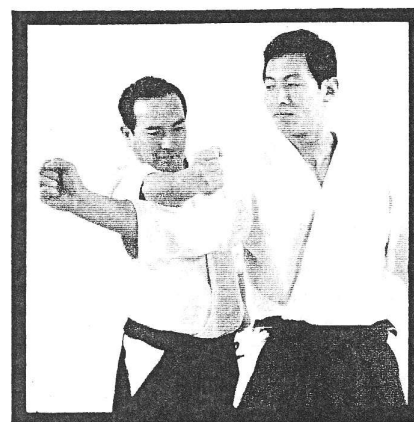


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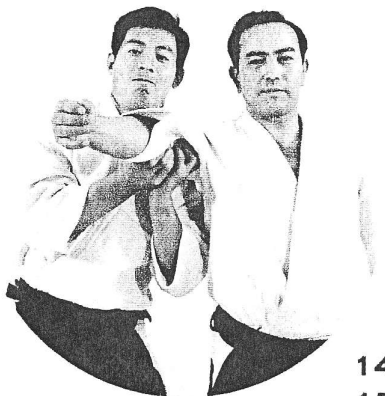
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spot, you have relaxed your right arm and are concentrating consciously on locating all of its weight in the underside. You will experience striking proof of the strength of concentration if, during this experiment, you suddenly concentrate on the upper side of your arm. As soon as you do, your partner will be able to push your arm up with ease (#14-15).

Many people think they have completely relaxed their arm, when the truth is they have not. The sole key to complete relaxation is the single spot in the lower abdomen. Calm your ki there and you can locate the weight of any part of your body exactly where you want it.

Test 4

Your partner is in the right hanmi, and you are standing to his right with your body turned forward. With your left hand, try to push his neck down.

If you tense your arm, he will tighten his neck and successfully resist you (#16). If, however, you bring your hand down on his neck just as if you had swung it down from a raised position, you can push his neck down easily (#17).

Test 5

This is a combination of test 2 and 4.

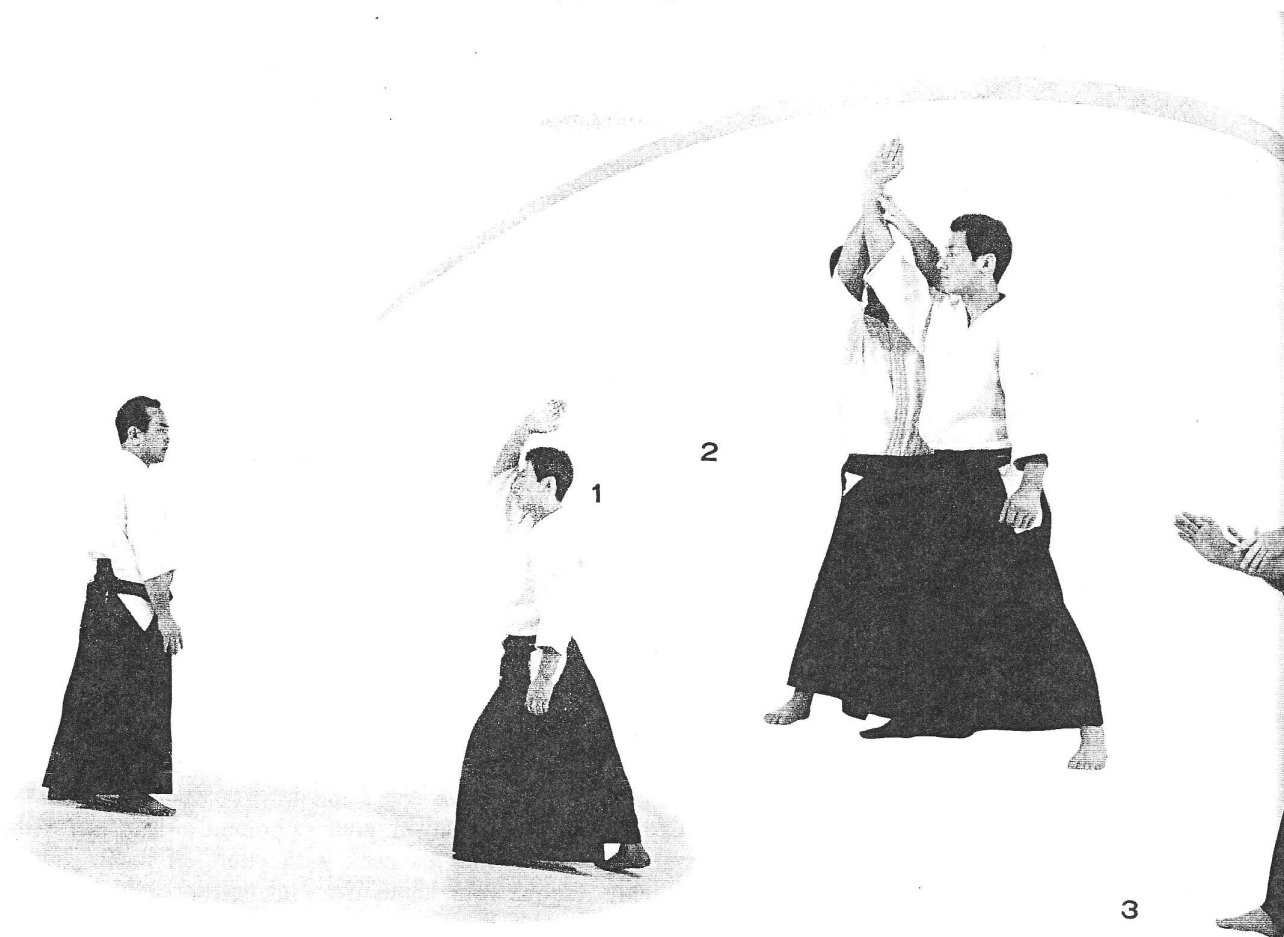
Crouching slightly, lower your opponent's right arm with your right hand and his neck with your left hand. Then suddenly remove your hands from his body. He will unconsciously raise his head and attempt to return to his original position. Making use of this reaction, lead his body as far upward as it will go; with no application of force at all you can then throw him over backward (#18-19).



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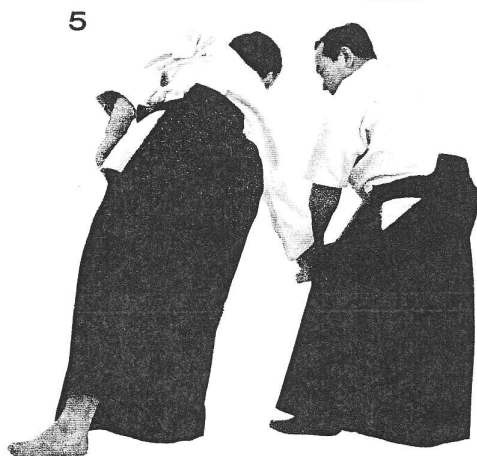
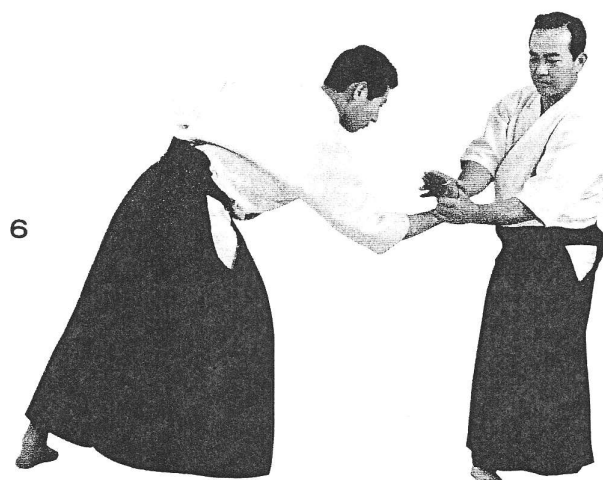
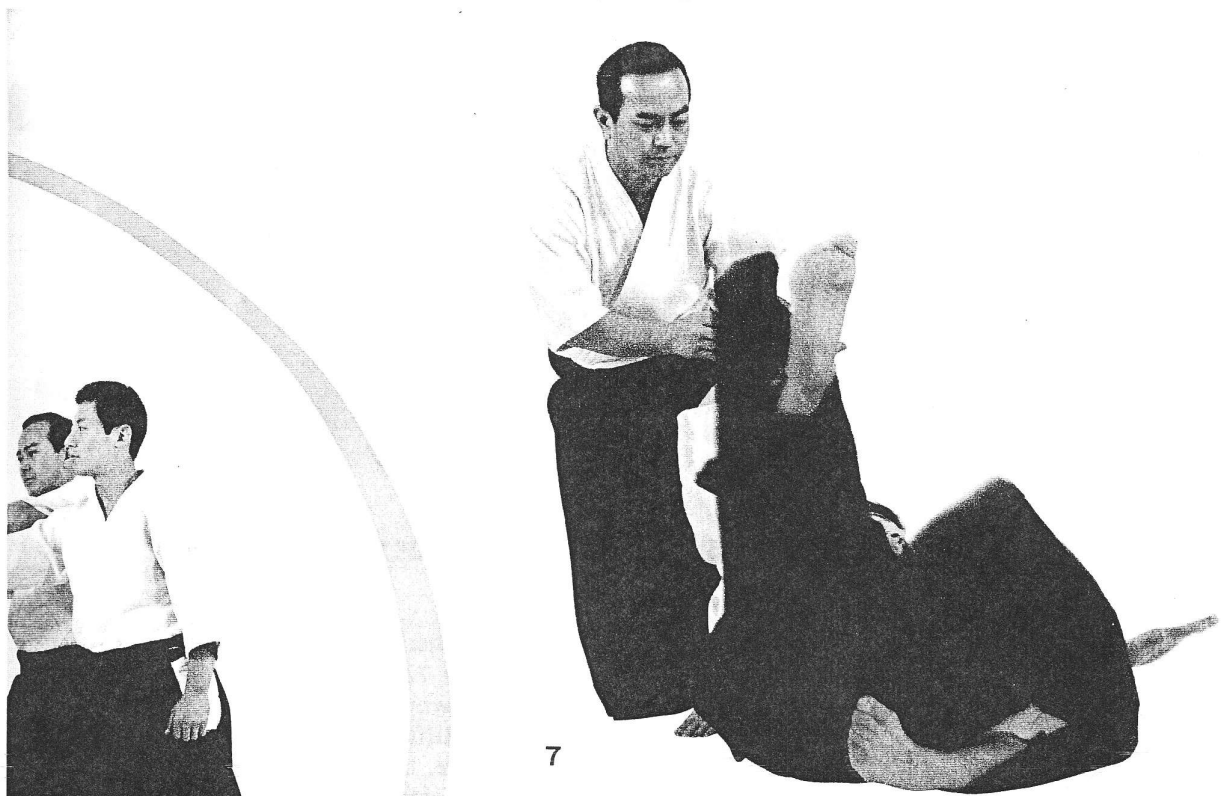
19. SHOMEN-UCHI KOTE-GAESHI

This technique begins as the shomen-uchi kokyu-nage, except that, instead of putting your left hand on your partner's neck as he tries to strike, you take his right wrist in your left hand (#1-3). As you lead him around in a semi-circle, apply a kote-gaeshi and throw him (#4-7).

Key Points

At #3, the force of your left arm should move in the same direction as that of his right arm. Extend his arm a little before you apply a kote-gaeshi.

Do not try to stop his right arm. Grasp it in motion as if you were going to follow it all the way to the floor. If you are facing an armed opponent, take away his weapon either with your right hand when you apply the kote-gaeshi or after you have pinned him face down to the floor.



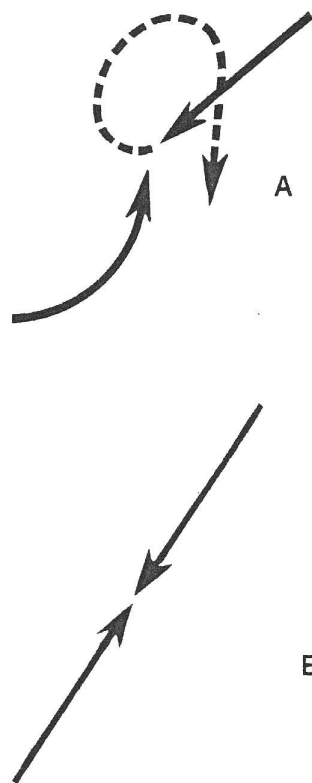


20. SHOMEN-UCHI IKKYO

a. irimi

Although you throw your partner with an ikkyo, much as you do in the kata-tori ikkyo (p. 72), since, in this technique, his attempted strike moves downward, it is easy for you to collide with his strength and difficult for you to force him down backward. The irimi here, therefore, consists of turning your partner's strength against him.

Standing in the left hanmi, your partner tries to strike your face with his right hand. You are in the right hanmi with your arms just in front of your pelvic region. Maintain a mighty outpouring of ki from your hands and swing your arms up (#1-2). Raise his right wrist with your right hand and his right elbow with your left hand (#3). If you continue your push, your partner will turn his head away from you and lean to his side (#4-5). Taking advantage of his lack of balance, step wide forward on your left foot, down him, and pin him to the floor (#6-7).

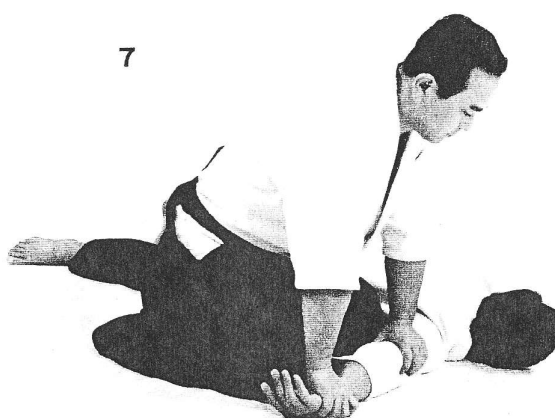
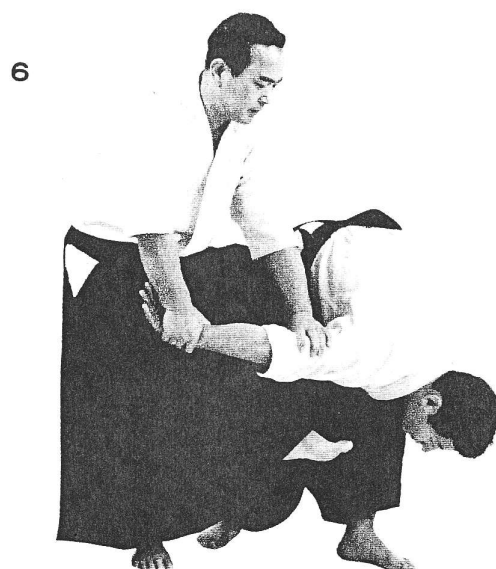


Key Points

At #1, direct a withering stream of ki at your partner even before he tries to strike and do not anticipate the upward swing of your arms. Hurrying could result in a direct collision with his strength.

If you perform this technique to the commands for the ikkyo exercise (p. 22), you will see that correct timing calls for your hands to start swinging upward from your hips at the count of one and to be just ready to start downward at the count of two.

Your partner will begin his strike at the first count; you should begin your upward lift of his wrist and elbow at the second count. When you start your lifting push, his right hand should be somewhere near your forehead. The point is to force him to extend his arm completely and then to create a situation of inertia against which he is powerless. Your force and his should come together like the arrows in Fig. A; this will cause him to move on a line similar to the dotted arrow. If your forces collide, the result will be a stalemate like that in Fig. B.



Test 1

If you block his strike before his arm is fully extended and try to push his arm back, you will experience difficulty (#8). Therefore, let his hand approach your forehead before you take hold of it with your right hand and his elbow with your left hand (#9).

Allow his body to tighten. Then all you will need to do to force him off balance is bow in his direction (#10-11). Do not push him at #9. The secret is to do no more than bow. This will clearly reveal the importance of letting his hand extend all the way to your forehead.

You might also grip the fingertips of his right hand and lead them downward (#13-16). This course of action, too, will produce the result in #12. Do not force him back. At the instant when your two forces come in contact, change the direction of his to an upward course and lead it further.

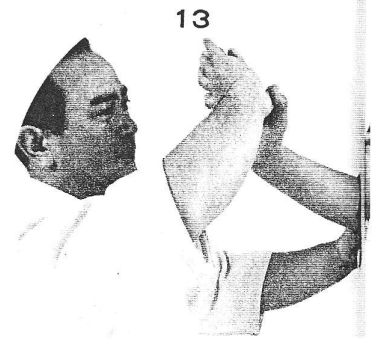
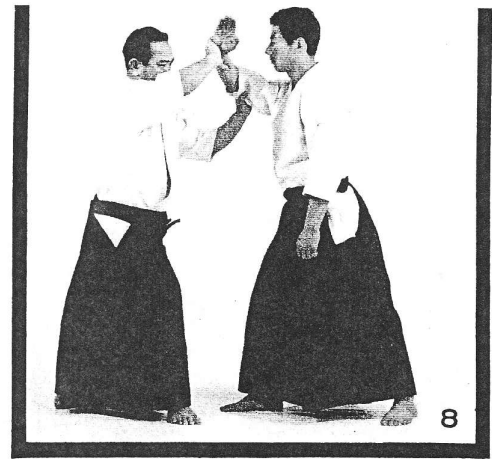
Do not stretch your hands out too far; practice raising them just as you do for the ikkyo exercise and start the upward swing with your hands well in. Do not be afraid that your partner will strike your face. If you execute the technique properly, all of his strength will revert to him.

b. tenkan

When he begins to strike you, use the irimi-version timing, but leap around to his rear right as you raise your hands. Grip his right wrist in your right hand and his right elbow in your left. Lead him around in a circular motion. Turn your own body to the right, and lower your partner's right hand to the floor (#17-21).

Key Points

There should be no break in your emanation of ki throughout this technique, which should flow in continuous movement. Be particularly careful that you change the direction of your face and that of your spirit each time you turn your body.





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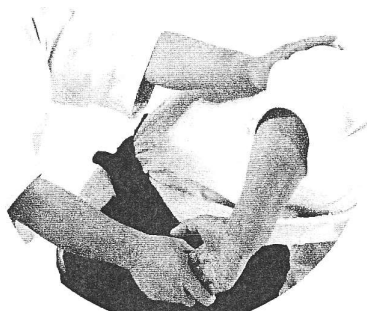


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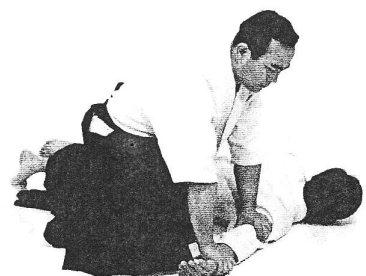


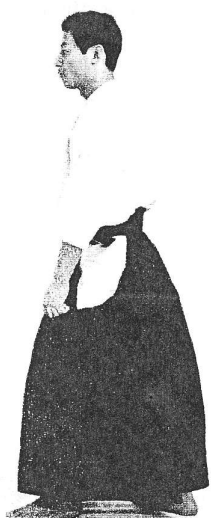
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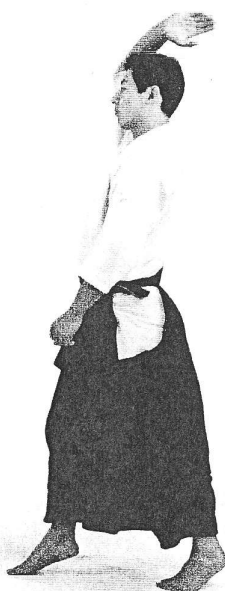


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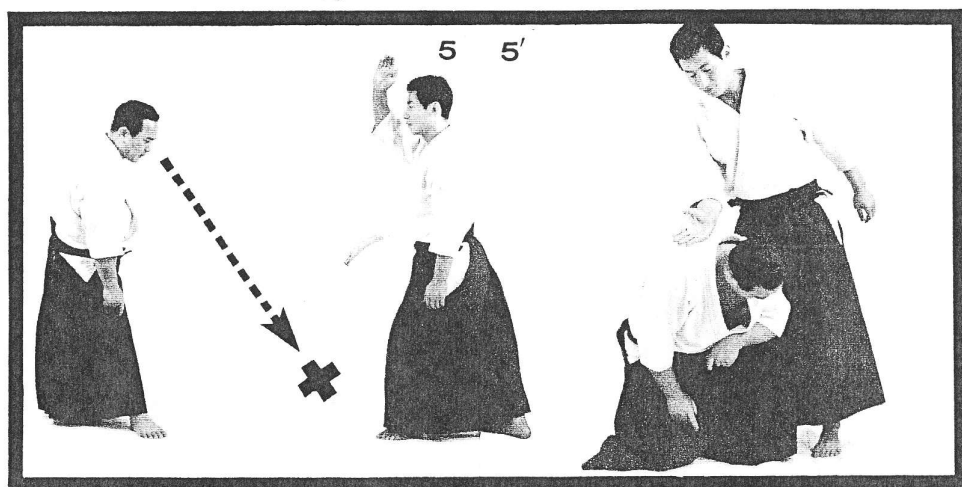




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21. SHOMEN-UCHI SUDORI

You are in the right hanmi. Your partner, from the left hanmi, takes one step forward on his right foot and attempts to strike your face with his right hand (#1-2). The moment he does so, step slightly to the inside of his right foot on your left foot, bring your right foot in to your left foot, and drop to your right knee. Lower your head; steady yourself, if necessary, by putting your right hand on the floor. Make your body as low, rounded, and small as possible (#3).

As he starts to lower his hand for the strike, your partner finds only empty air where he thinks your body should be, but he is nevertheless unable to stop his action. Feeling the contact of your body on his lower legs, he will topple over you and down (#4).

Use this technique whenever your partner attempts to strike you without taking proper precautions or when you are fighting a particularly large and strong opponent.

You must rise quickly and naturally from the position in #3. Making your body as small and rounded as possible will give a natural upward surging motion to your rise from the crouch.

Key Point

When your partner moves in for the strike, do not give your plan away by looking down (#5). Instead, lead his ki astray by looking up.



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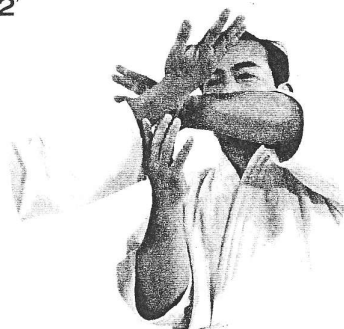


irimi

2'



tenkan



22. YOKOMEN-UCHI SHIHO-NAGE

a. irimi

Having taken one step forward on his right foot, your partner tries to strike the left side of your face with his right hand. You are standing in the left hanmi with the left side of your face turned toward him.

Maintaining a powerful flow of ki from both hands and keeping your face toward him, turn your left hip to the left and take a step back on your left foot (#2-3). As he leans forward, seize the inside of his right wrist in your left hand. Bring your right hand to your left hand, your right foot back to your left foot, and lower his arm (#4).

In a continuous motion, raise his right hand forward and



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to his left. Simultaneously, step lightly in front of him on the toes of your left foot (#5-6). Revolving on your toes and using the action of your hips, make a complete turn to the right. This will bring your partner down on his back (#7).

Follow him to the floor, pin his right arm down, and strike his face with your left hand.

b. *tenkan*

To step #8, the moves are just like those in the *irimi* version.

Then, holding your partner's right hand lightly in both your hands, step on your left foot to his right side. As you turn your hips to the right, step to his right rear on your right foot (#9-12). Your turn to the right makes use of the *shiho-nage* principle to throw him backwards (#13-14).

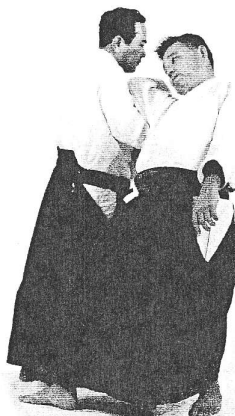
At #13, you must step lightly on your left foot and follow up with a step on your right foot almost as if the two movements were one. Do not move your partner's right hand till your right foot has touched the floor. The turn of your hips to the right will naturally give rise to a *shiho-nage*.



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Key Points

Your partner must train a mighty flow of ki directly at you as he strikes from a position close to the right hanmi. If he does not face you resolutely it will be much too easy for you to escape.

Do not move toward him when he strikes, or you will be forced to receive his ki and his strength. Wait patiently where you are. Since he intends to strike you, his hand must come where you want it. Step outside of his line of attack—a line like that in Fig. A—and lightly and softly take hold of his right wrist as you might catch a ball. At the beginning his strike will pack plenty of power, but it must gradually weaken. Avoiding his arm at the peak of its power, seize it only after it has slowed down.

You can get out of the line of attack of a partner who is none too strong by merely stepping back once on your left foot and bringing your right foot in. When your opponent is powerful and skilful, however, one step back may be insufficient. Practice, therefore, taking big enough steps back to enable you to escape the attack of any partner. The following exercise will help you.

Facing forward and pouring out a strong flow of ki from both hands, bend your left knee and step lightly back on your left foot (#15-16). At the count of one, step lightly back on your right foot (#17). At the count of two, step as far back as possible on the toes of your left foot (#18). At the count of three, put your weight on your left foot and bring your right foot in to it (#19).

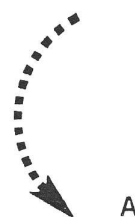
You step back on your toes, as shown in #18, rather than on the whole foot, in order to open your legs as wide as possible. As you step backward, be careful that you do not draw your ki in and thus evoke the ki and strength of your partner.

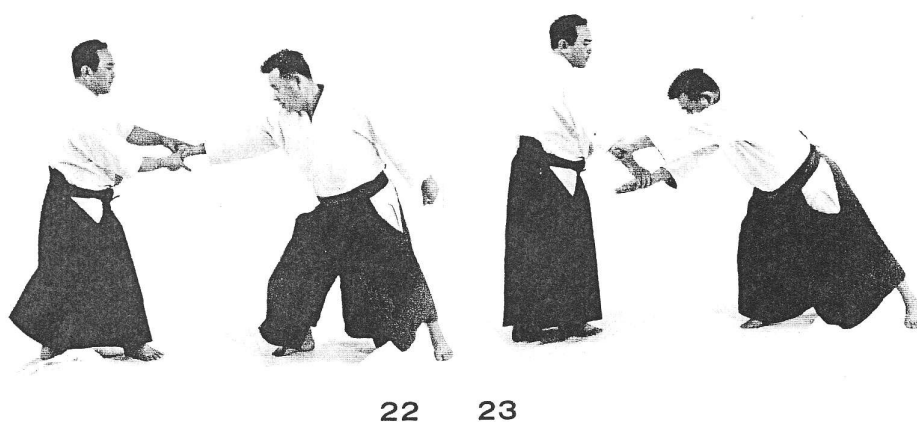
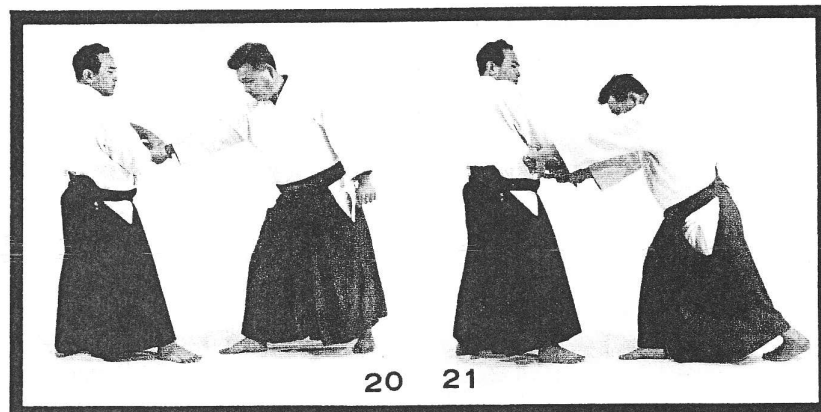
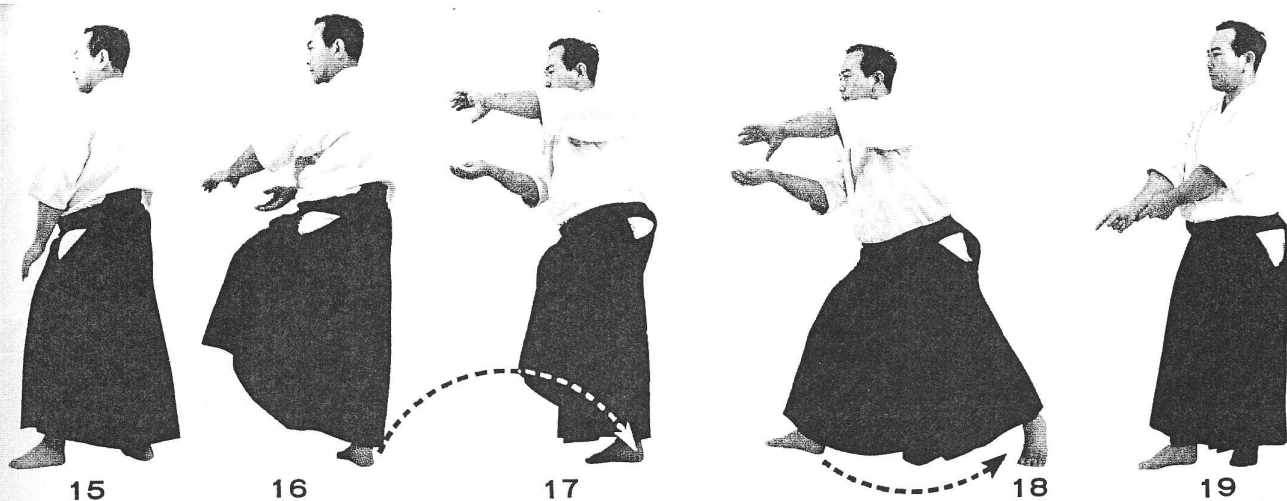
After you have thoroughly mastered these movements, practice the whole series in two moves: at the count of one, step lightly back on your right foot; at two, on your left foot, bringing your right foot to your left foot. At #19, your posture must be stable. Practice these movements till you are able to keep your ki flowing forward as you move backward. Then your posture will always remain correct, and you will be able to judge your opponent's strength and adjust the size of your step to the rear accordingly.

Unless you bring your right foot in to your left at #19, you will not be able to make any of the following moves. In #20-21, your partner is able to attack you with his left foot or left hand because you have not brought your right foot back to the proper position. Doing so, however, establishes the proper interval (ma-ai) between you and him and extends his right arm fully so that he cannot attack you (#22-23).

Even should he, by some chance, succeed in attacking you from this position, to escape danger you need only move his right hand slightly to the right. The position gives you the further advantage of complete freedom to attack your partner with your left hand or left foot.

Advancing only the toes of your left foot at #4 permits





you to turn your hips easily. They become, in fact, like the point of a spinning top, a pivot around which to rotate your whole body. The complete turn of your body is of the utmost importance because it, not forcing or pulling, is the real throwing move in all the shiho-nage.

In the transition between #3 and #4, grip your partner's wrist lightly as you swing his arm upward. You need apply no strength to his arm, to direct it where you want it to go, since it will naturally follow the course you desire in the downward sweep of his strike to your face.

At #4, though you raise his arm wide, you must slide your body very close to him as you pass.



23. YOKOMEN-UCHI KOKYU-NAGE

a. *tenkan I*

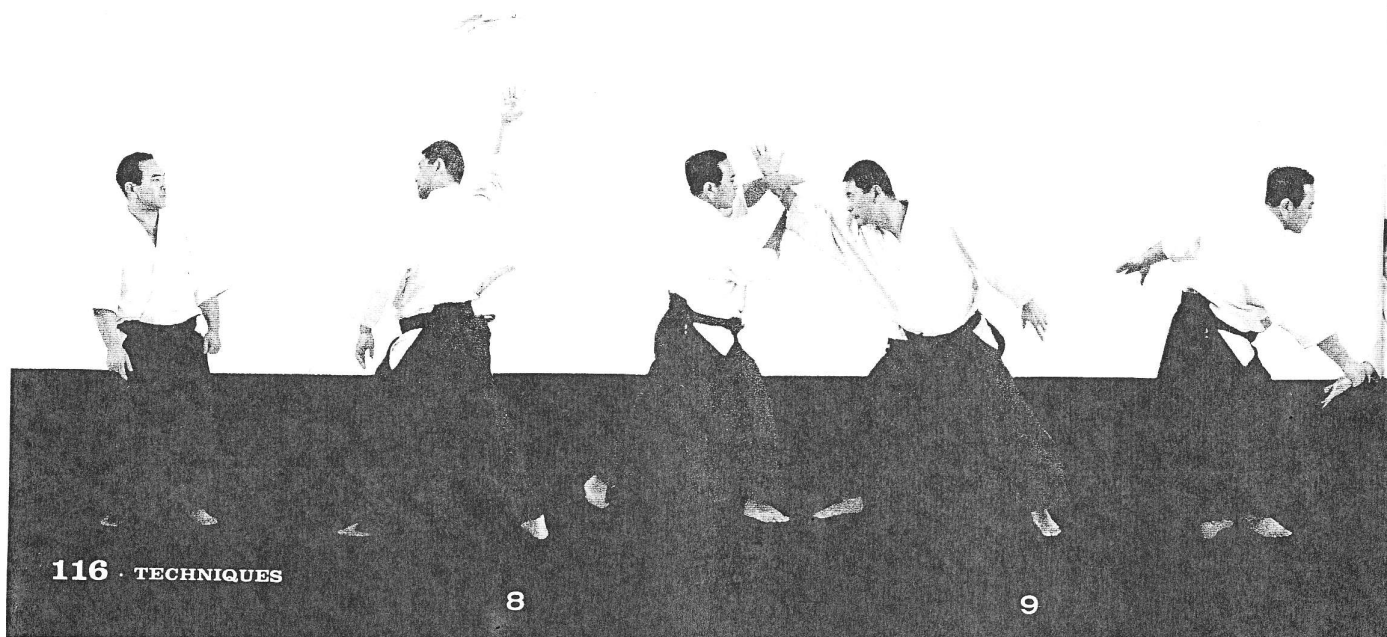
From the left hanmi, your partner tries to strike the left side of your face with his right hand.

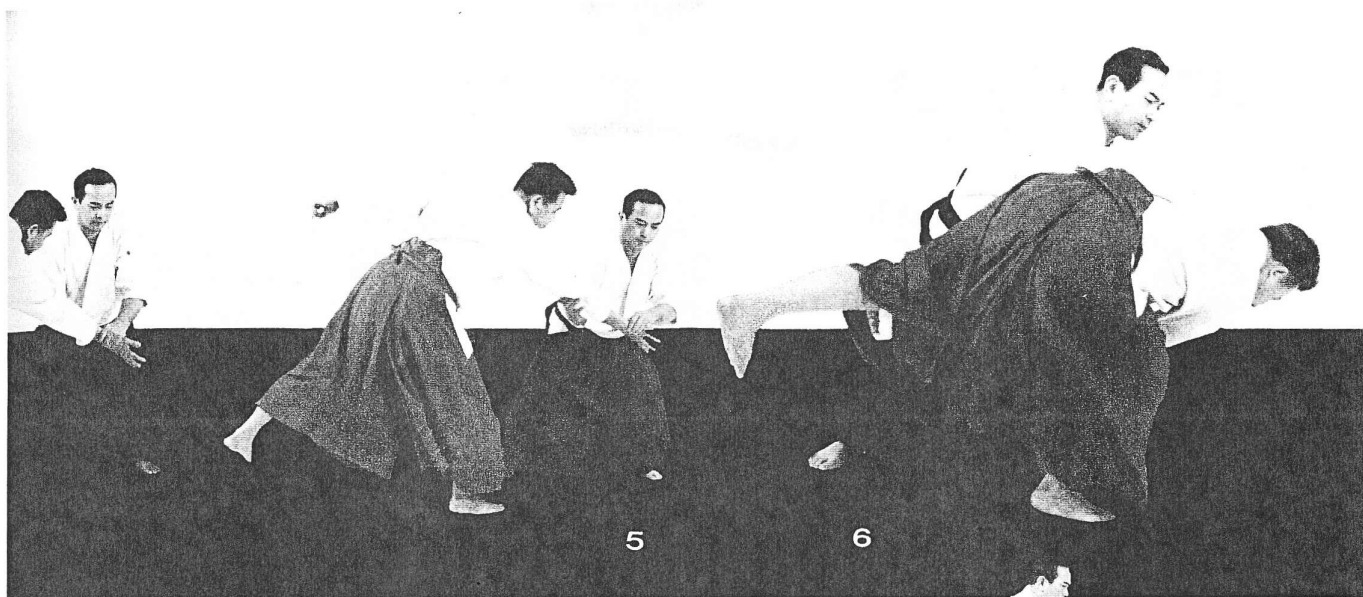
As you step back on your left foot, turning your body left and to the rear, take his extended right hand in both your hands just as you do in the shiho-nage (#1-3).

Turn your face and hips to the left and lower his right arm. Force him to keep his arm fully extended throughout the move (#4-6). Your partner will roll over once and fall on his back (#7).

Key Point

Once you have gripped his hand, move quickly; otherwise he will slacken his arm and spoil your throw.



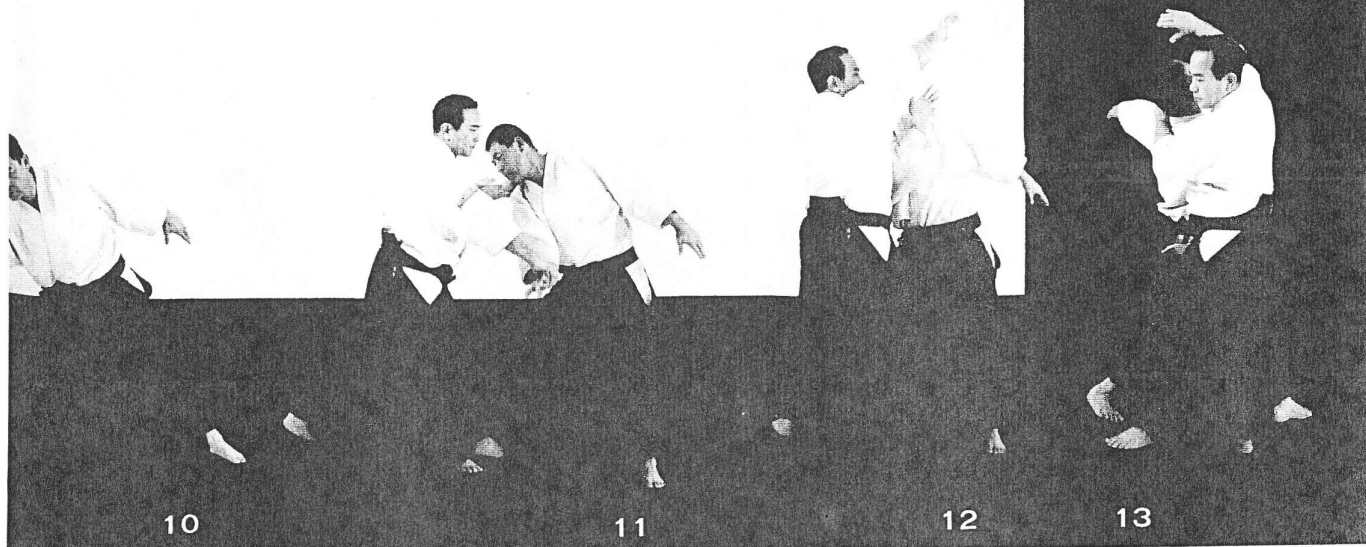
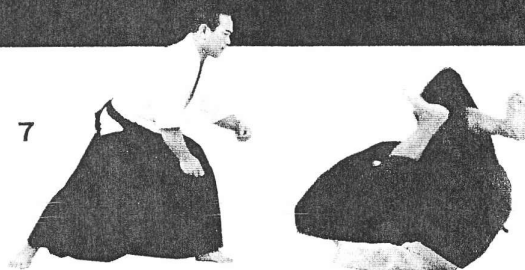


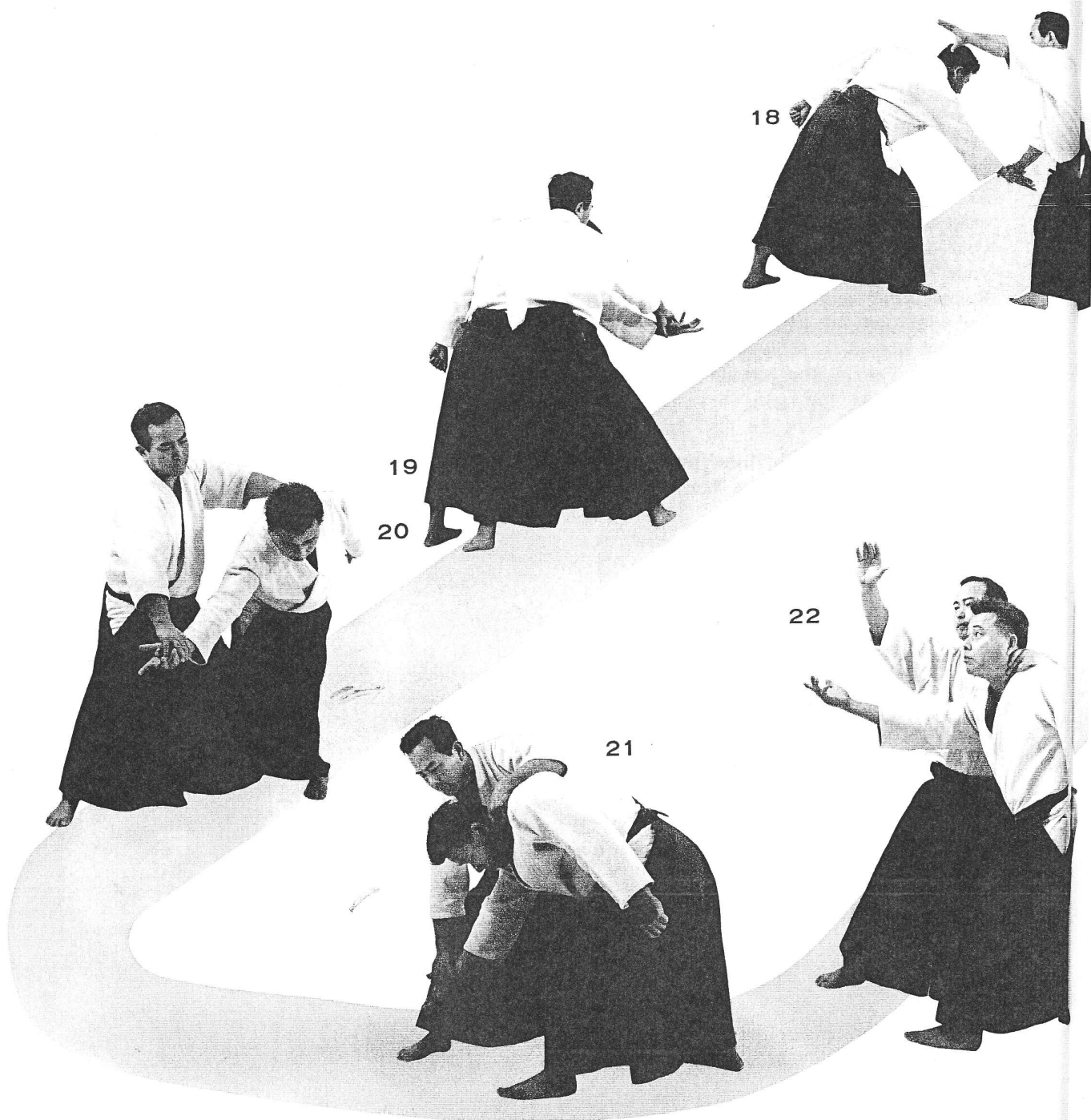
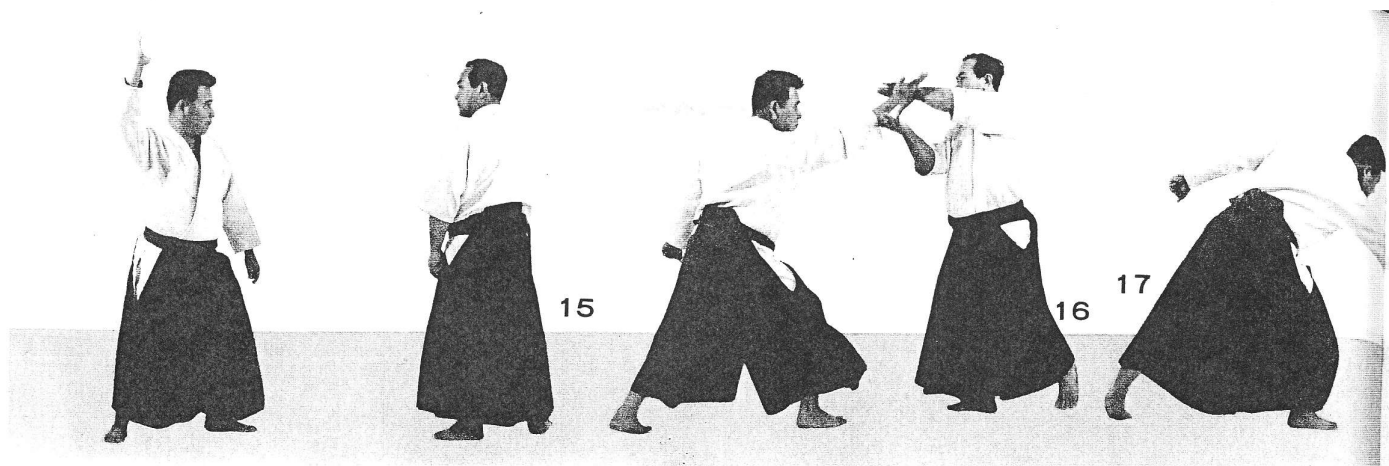
b. tenkan II

At #9, after you bring your right foot to your left foot, make use of the reflex to that action by stepping in front of your opponent on your right foot. At the same time, wrap your right hand around his right wrist and raise his arm. Release your right hand. Bring your left foot to your right and wrap your left arm around his neck (#10-13). Thinking of your hips as the center of movement, turn your body to the left. Your partner, caught up in your move, will follow and fall (#14).

Key Point

At #13, do not try to throw him with your arms; use the movements of your entire body as it pivots to the left.







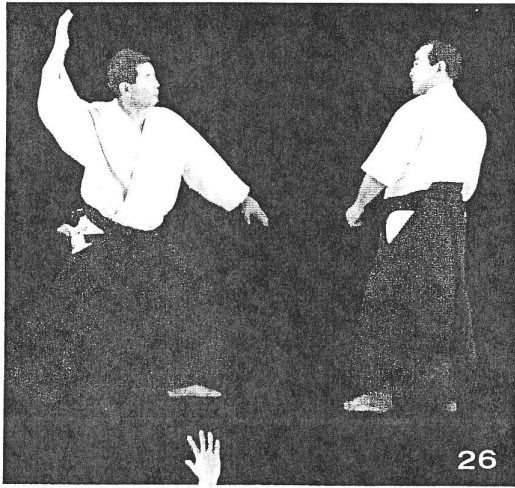
c. **tenkan III**

As you move back to the left, take your partner's right hand, when he attacks, in both your hands; then release your left hand and swing it back (#15-17). Since you have swung your hips to the left, your weight will naturally be on your left foot.

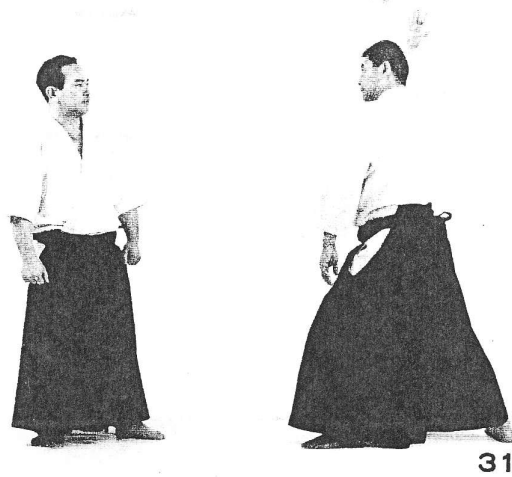
Using the reflex to these moves, leap to your partner's right rear and wrap your left arm around his neck (#18-19). Throw him as you do in the shomen-uchi kokyu-nage irimi (#20-25).

Key Point

Failure to jump to his rear right at #19 will spoil your throw because then you are obliged to pull your partner.



26



31

d. irimi I

You are in the left hanmi, and your partner tries to strike the left side of your face with his right hand (#26). At the instant of his attempted strike, step wide to his right side on your left foot and bring your right foot over to your left at once. Raise his right arm with your left hand (#27). Throw him by aiming a downward slicing motion with your right hand at his left shoulder area (#28).

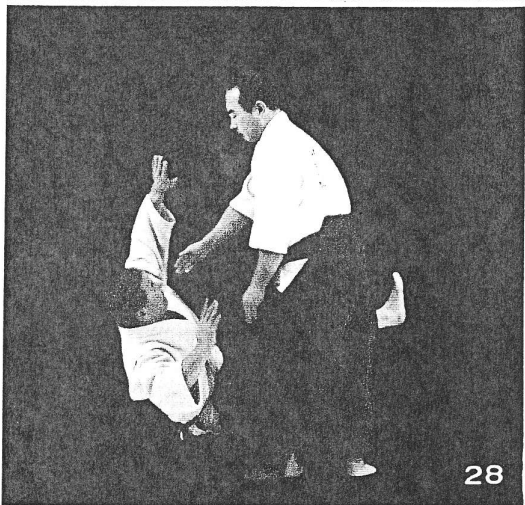
Key Points

Since you are in a full hanmi stance, when you raise your arms your left hand should be much farther forward than your right. As you lift your partner's right arm with your left hand, your right hand should arrive at a point near the left side of his chest or his left shoulder.

If, when you jump to his rear right, you thrust your right hand out, you will alter his position so that a direct confrontation with his strength becomes inevitable (#29). Therefore, never change your own position from the left hanmi, and do not move your right hand out of place. Continue advancing toward him until your right hand is in the vicinity of his shoulder. This will drive his right hand



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behind his head and force him so far off balance that a slight push on his shoulder will down him. Be sure to bring your right foot up to your left when you jump toward your partner. Failure to do so leaves your hips too far from his (#30) and makes throwing him extremely difficult. You must jump the split second he begins his strike and force all of his strength to dissipate backwards before his arm has built up power enough to cause you trouble.

e. irimi II

When you jump to your partner's right side, make a cross with your right hand on the outside and your left on the inside of his forearm, thus pinning his arm (#31-33). Using the force he has generated in his strike, lower his right arm with your right hand. Then, crouching slightly, release your left hand and with it lower his neck (#34-35).

Make immediate use of the force he creates in his attempt to rise in order to stand yourself. Lead his ki upward by swinging your right arm up. From this position, use a kokyunage throw to wrap your arm well around his neck and down him (#36-38). With practice, you should be able to throw your partner instantaneously, the second your hands pin his forearm in the cross.



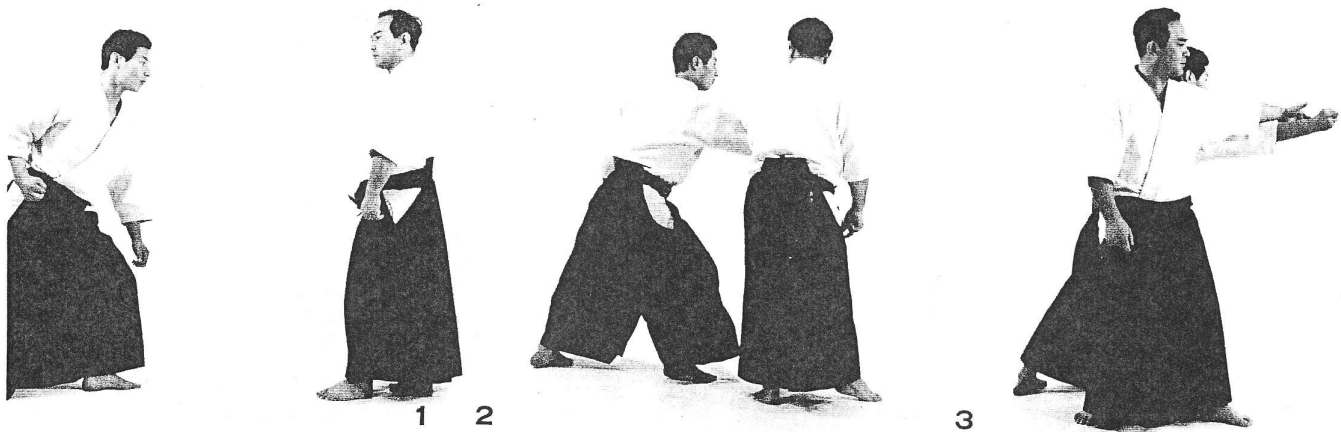
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38 37





24. MUNE-TSUKI KOTE-GAESI

You are standing in the left hanmi, and your upper body is turned toward your partner (#1). Taking a step forward on his right foot, he moves in to strike you in the chest.

The second his hand touches your chest, swing your hips to the right, thus dissipating the force in his right hand (#2).

Turning your hips still farther to the right, turn your right foot to the right, take one step to the rear right, and stretch your partner's hand farther in the direction in which it was originally moving (#3). He will lean off balance to the front. Thinking of his fist as the center of the circle, lead him in a rounded movement to the right (#4).

As he follows, apply a kote-gaeshi (like the one in the katate-tori kote-gaeshi, p. 50) just before his right arm is extended as far as it can go (#5-6).

Key Point

Although, from reading alone, it is difficult to understand why merely twisting your hips dissipates the partner's force (#2), the following tests should help make it clearer.

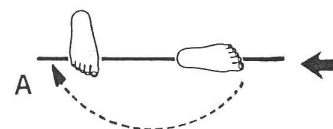
Test 1

Stand in a hanmi with your upper body facing your opponent so that he can strike straight forward to your chest.

In your first position you are directly in your partner's line of attack (Fig. A). After you have turned your body, you are out of his way (Fig. B); therefore, the force of his blow lacks an object to act on (#A' and B').

Test 2

When your partner comes in to strike, leaving your feet as they are, pour forth ki from your left hand and strike straight to his right side. Remain in an erect position as you strike. If you thrust deep enough with your left fist, your body will naturally turn to the left, out of your partner's line of attack, whereas the force he generates moving toward you doubles the effect of your hand in his side (#7-9).





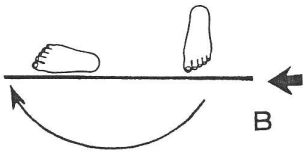
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B'



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application technique

Following exactly the same procedure, you can avoid an opponent who is attacking with a stick or short sword, seizing his left wrist in your right hand and downing him. You may disarm him either as he is about to fall or after he is down (# 10-19).

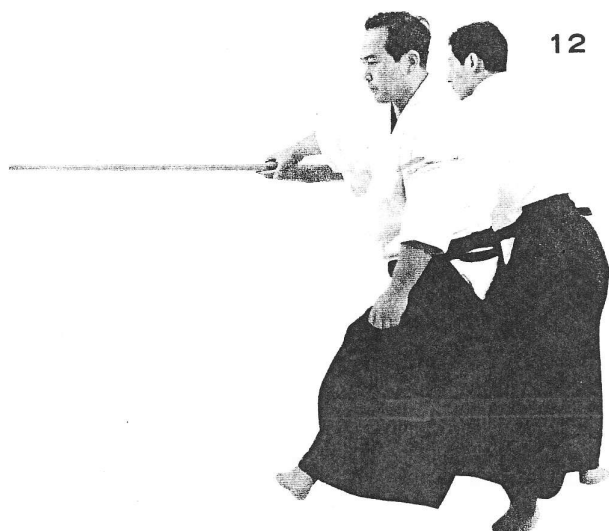
Remember, to ward off an attack effectively, you must observe your partner's every move. Since you cannot do that if you are agitated, before you begin to study theories or techniques, learn to keep calm by concentrating your spirit in the single spot in the lower abdomen.



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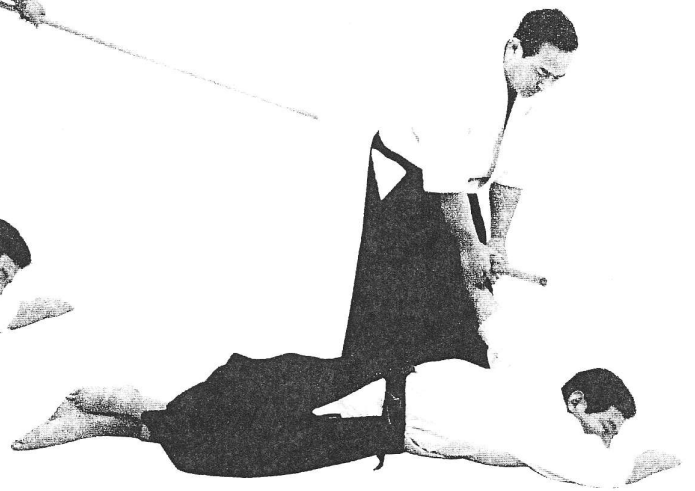
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19



18

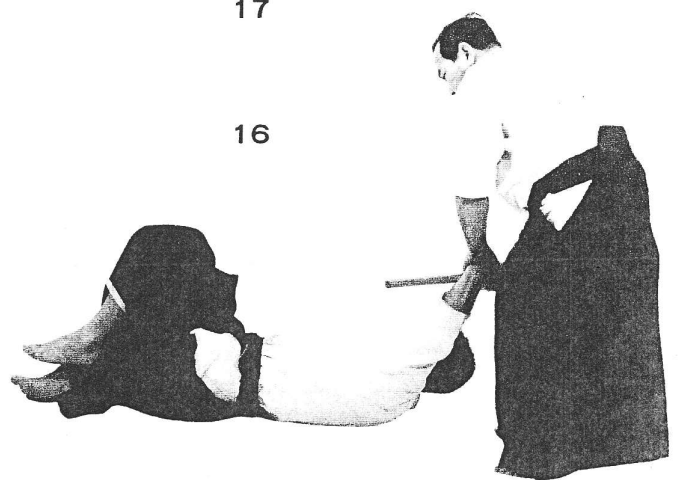


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15



16



MA-AI

I think we should turn our attention now to a brief discussion of ma-ai, the aikido method of establishing a proper interval between your body and that of your opponent.

Most important of all, you must be beyond the range of your partner's fist or foot should he attempt to strike or kick you. Therefore, the correct interval, the ma-ai, is one from which your partner must always take a step or at least half a step to get to you. When he does so, you must closely observe the movement of his ki. Should he attack by moving toward you with a series of steps, you may do one of two things: you may retreat the same distance to preserve the ma-ai, or you may attack him the instant the ma-ai is destroyed by his forward move.

To clarify the response you should make when your partner attacks, let us examine the following practice exercises.

Practice Exercise 1

Standing in the left hanmi, face your partner and maintain the correct ma-ai. Without moving his feet, your partner stretches out his right hand and thrusts as quickly as possible to your chest. Since he can extend his arm only a certain distance without destroying his balance, if you maintain the correct ma-ai, his fist will stop just short of your chest. Because you have no fear of being struck, you can concentrate on remaining both physically and spiritually still. Do not move so much as an eyebrow. Remember that to develop rapid, accurate motions, you must practice remaining perfectly still. Strive to achieve what we call motion within calm.

Even though you know that your partner's blow cannot connect with your chest, you will find that the tendency to flinch is strong. Preserving perfect physical stability is difficult, but you can do it, if you maintain a calm spirit and a steady outpouring of ki.

Practice Exercise 2

Once you have mastered the proper mental attitude for exercise 1, you should be able to tell just when your partner's hand will begin its strike and just how fast it will travel. To test your ability to do this, shout "hai" when you think he is going to strike. If his hand has already reached your chest by the time you shout, you are too slow. To speed up, forget about watching the movements of his hand and concentrate instead on intercepting the dispatch of ki that instructs his hand to act. Once you learn to detect this flow of ki the moment it begins, shouting "hai" at that instant, you will have plenty of time to turn your body out of the way before his fist can reach you.

Practice Exercise 3

Here, the instant you detect the movement of his ki and shout "hai," instead of moving your body out of the way, strike the top of his right wrist down with your left hand (#1).

It is vital that you relax your entire body and concentrate your spirit in the single spot because only by doing this can you keep the weight of your left arm on its underside, where it must be for an effective strike.

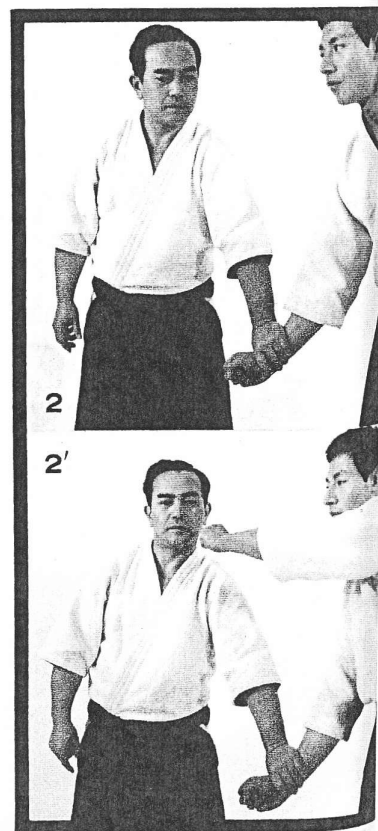
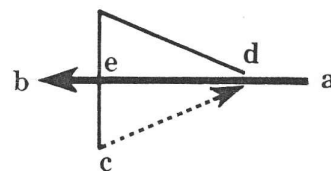
If you strike down hard and fast, your hand will rise naturally to a position suitable for your next move.

Use the same downward strike on your partner's ankle should he try to kick you. A blow on the leg is more painful than one on the arm; a powerful strike, therefore, discourages him from further attempts at kicking.

The downward strike, however, is effective only against kicks aimed at the chest, since even if your partner manages to escape, your move-



1



2

2'



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ments against a high kick will not disturb the balance of the rest of your body. If the kick is aimed low, leave your hands hanging at your side, and protect yourself by maintaining the correct ma-ai. Strikes at low kicks can force you off balance.

Practice Exercise 4

You are in the left hanmi. When you shout "hai," drive your left fist into your partner's side. His right-hand thrust will no more than graze you, but your left will connect.

Let me explain why you are able to contact his body first, even though he makes the first move:

Your partner's fist travels from a to b. You stand with your right fist at point c. If you do not bend your elbow, you can drive that fist directly to point d. Although from your left hanmi position you are closer to point d than to point a, as your partner strikes, he must approach point d. Since you approach one another, contact will necessarily be fast, but your hanmi will always keep you away from his line of attack. The distance cd being shorter than ab, when your partner thinks his right fist is about to make contact, your left fist will already be in his side.

If you bend your arm before you strike, your fist will have to travel the distance ce first and then move from e to d. You can easily see the disadvantage in this line of action.

Practice Exercise 5

Combine the shout "hai" with the method explained in Test 1. No matter how fast your partner's thrust, you will find you have ample time to turn your body to safety.

Practice Exercise 6

The preceding exercises are designed to help you detect the dispatch of ki that puts your partner's fist in readiness for a strike and to understand the timing necessary to defend yourself against such strikes. Once you have mastered these principles, you may omit the shouting.

Let us turn our attention now to an explanation of the way you should hold your partner's right hand in your left.

Do not attempt to stop his hand or foot. All that you will do this way is provide him with a good opportunity to strike you with his free hand or kick you with his free foot (#2 and 2'). But if you manage to cause the ki of his right arm to flow forward, his left hand will naturally drop behind to a position from which it cannot strike you. He will then fall off balance and be unable to kick out. Thus the thing for you to do is to grasp his right wrist in such a way that the ki of his right arm flows forward.

Your partner is standing in the right hanmi. Wrap the thumb, little finger, and fourth finger of your left hand around his right wrist and part of his right forearm so that your hand points in the same direction as his. By leading his right arm forward, force his body to lean to the front (#3).

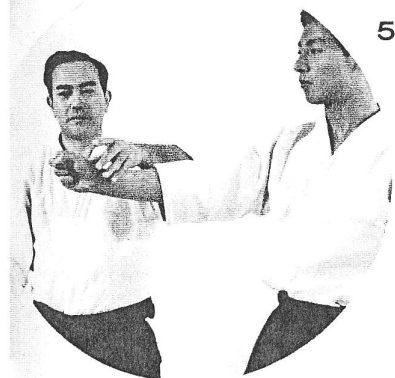
Use only the fingers I mentioned to grip his wrist, because these are the ones that, by helping you maintain the single spot in the lower abdomen, make it possible for you to keep the weight of your arm on its underside, where it must be.

Do not grip his arm first and then try to move. The actions must blend so that the instant your hand is on his arm, you begin leading it forward (#4-5).

After you have devoted plenty of practice to these exercises, try using a kote-gaeshi to down your partner the minute he comes in for a strike.



4



5



2

application technique



25. MUNE-TSUKI KAITEN-NAGE

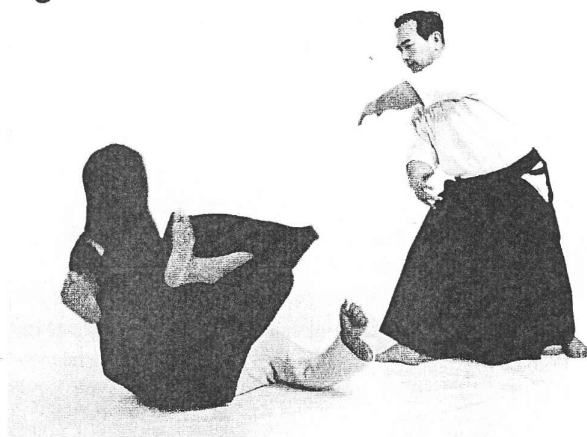
Your partner attempts a thrust to your chest, which you thwart by turning your body to the right and pressing down on his right wrist with your left hand (#1-2). As you lead him toward his right, press your right hand lightly down on his lowered head (#3-4). If you then push him forward, he will roll over once and fall (#5). The aim of your practice is to be able to throw him the instant he comes in for the thrust.

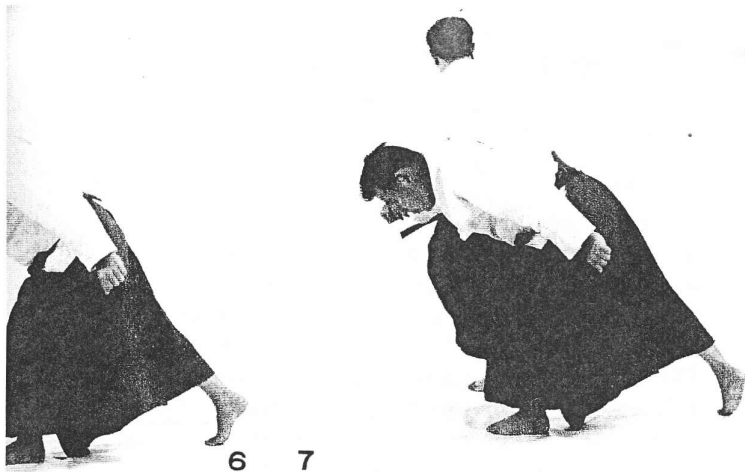


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application technique

As he thrusts, turn your hips to the right and, by guiding his hand, cause him to move in a circle to the right. When you feel he is off balance, stop and lower his head by lowering your left hand. At the moment his head is right in front of you, push him in the direction of his advance. He will roll over once and fall (#6-12).



10



12 11



26. MUNE-TSUKI IKKYO

hantai tenkan

After taking one step forward on his left foot, your opponent thrusts toward your chest with his right hand.

In this technique, instead of turning to the right, as you do in the kote-gaeshi (p. 50), you turn your hips to the left and lead your partner's right wrist forward with your right hand (#1-3). Immediately swing his right hand, now completely outstretched, upward in the direction of his head and then swing it down. He will be facing in the opposite direction and will also have lost his balance. Now simultaneously press his right elbow with your left hand and throw him with an ikkyo grip (#4-7).

The same procedure works for the irimi, tenkan, nikyo, sankyo, and yonkyo techniques. Remember that, just as in the kote-gaeshi, your right hand must push his hand forward from the very instant of contact. You will find there are many applications of this body turn. When, for instance, you think your partner is going to thrust with his right hand and he suddenly uses his left, the reverse tenkan ikkyo is a very good reply. In the kote-gaeshi you use a small turn of the arm and in the ikkyo a large one, but all other movements in the two are identical.







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3



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2'



application technique I

Against an Attack from the Front

Your partner, standing a little distance from you, has a pistol trained on your chest. Sure that with any move on your part he will fire, you stand with your hands raised (#1).

Maintaining the single spot in the lower abdomen, swing your body suddenly to the right so that you and he face in the same direction. Grip his right hand in your left and lead his ki in the direction in which the gun points (#2-3).

When your hand touches his, following the procedure for the mune-tsuki kote-gaeshi (p. 122), you turn to the right, disarm him, and throw him to the floor (#4-7).

Key Points

Do not tense your arms in #1, or you will lose the single spot and seriously restrict your freedom of movement by upsetting the placement of your center of gravity.

At #2, when you turn your hips to the right, you must, of course, get out of the line of fire of the pistol, but be careful not to jump too far. Contrary to what you might think, a



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4 5''



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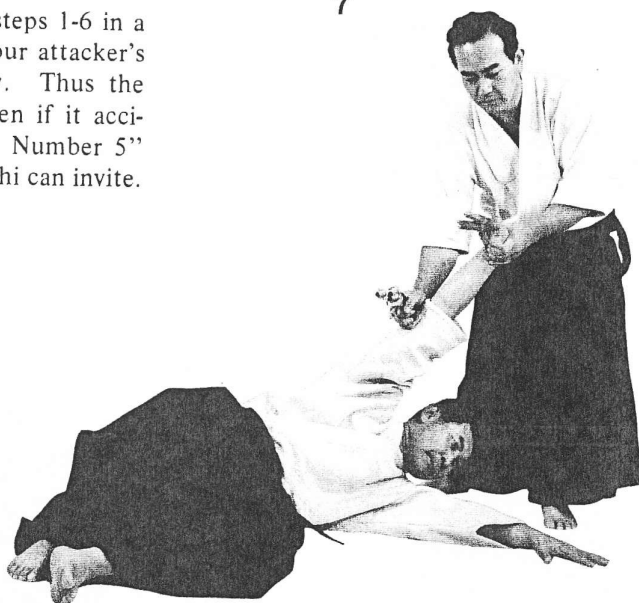


wide jump makes it hard for you to move and increases the danger of your being wounded. You will be able to move with greater efficiency and speed if, when you turn, you direct spirit, body, and face the same way.

You must train so as to be able to execute steps 1-6 in a single breath. At #5, make sure you bend your attacker's fingers in the direction they naturally follow. Thus the muzzle of the gun points toward him, and even if it accidentally fires, no harm comes to you (#5'). Number 5'' makes quite clear the danger the wrong kote-gaeshi can invite.



7





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application technique II

Against an Attack from the Rear

Your partner has a gun trained on your back; you are in the left hanmi with your hands in the air (#1).

Turn your body full to the right and bring your left hand down on top of his right and your right hand up from below (#2-4). Stepping still farther to his right rear and turning your body farther to the right, throw him with a kote-gaeshi (#5-8).



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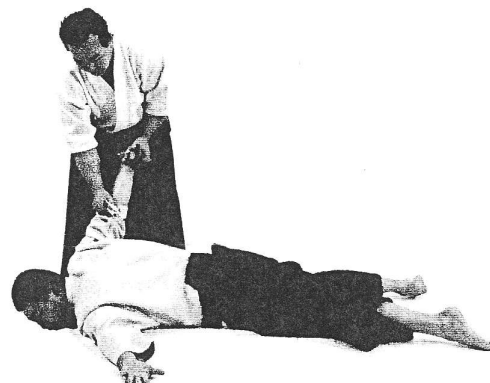
Key Points

Turning your body to the right keeps you out of the line of fire. Since you have complete control of his hand from both above and below, you run no danger of losing your hold on him. Practice completing the entire technique in a single breath. Your movements are the same whether your partner attacks from the front, back, or side. The important thing is to get a kote-gaeshi on him. This throw, like the ikkyo and nikyo, is effective against knives as well as pistols.

The key to success in throwing an armed man is to maintain the single spot in the lower abdomen, to stay calm, and to continue confident in your ability to take away his weapon. Remember that since he threatens to shoot if you move, you should remain still until you can throw and disarm him in a single action. You have at your disposal the amount of time it takes from the moment he perceives your move till his brain sends the order to fire to his finger. In that brief period, you must get your body completely out of his line of fire. I disagree with those who advocate distracting an armed man by throwing some object in front of him and so causing him to fire in that direction. This works well enough if the man with the gun is a trained marksman; but the ordinary bandit will probably pull the trigger without thinking, and the bullet may well head your way.



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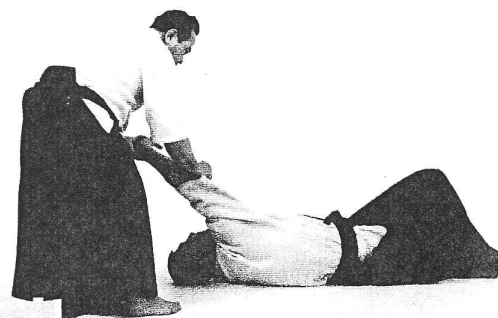
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27. USHIRO-TEKUBI-TORI KOKYU-NAGE I

Your opponent takes hold of both your wrists from behind (#1). Relaxing your arms completely, bend your hands up as far as possible, with all their weight concentrated in the backs (#2). Since your fingertips are turned upward, your arms will naturally rise as you bring your wrists forward. When your hands are a little higher than your forehead, point your fingertips forward, keeping your wrists bent. At the same time, take a half step forward on your right foot. You should be standing completely erect (#3-4).

Leading your opponent's ki forward, lower your arms and head, and crouch (#5). Your partner will roll over your body and down (#6).



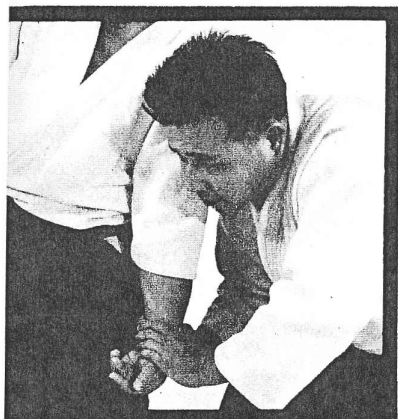
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Key Point

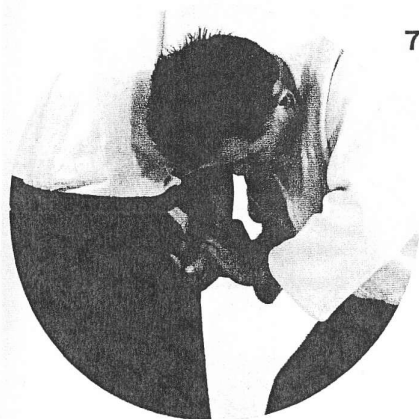
Keep your ki flowing outward toward the front at all times. You will find the action at #1 much more difficult if your partner is strong. Keeping your arms and hands completely relaxed, you must bend your wrists to the utmost to overcome the advantage his strength gives him.

Test 1

Let both arms hang freely by your side, and bend your wrists as far as you can. Your partner will take one of your wrists in both his hands and try with all his strength to pull your hand down.

If you tense your arm, he will have no trouble pulling you off balance (#7'). If, however, you relax your arms and concentrate on the single spot in the lower abdomen, you will achieve the result shown in #7.

7

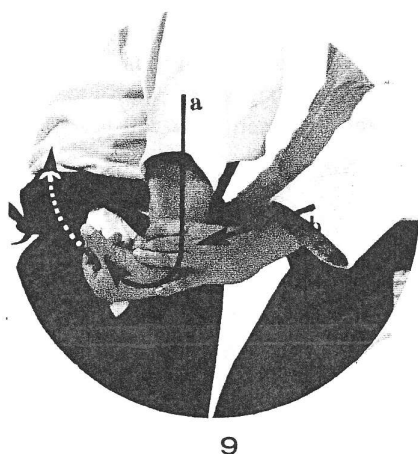


Test 2

Now let him try to push your arm up by applying pressure to your wrist. Once again, to prevent him, you need only relax your arm entirely (#8).

The importance of bending your wrists completely becomes apparent in #9 and 9'. In both, your ki and your partner's move in the direction of the arrows. In #9, when your partner's strength b is added to the flow of your own strength a, both your force and his act together to raise his hands. Should the bend of your wrists be insufficient, however, your fingertips will point downward, and the addition of the force of your partner's strength will then make it impossible for you to raise his hands (#9').

Do not thrust your hands too far forward in #5. Lead his ki to the front; his body will follow. If you want him to fall to your right side, step forward on your right foot and lead him to the right before you throw him. Follow the opposite procedure if you want to throw him to the left. Maintain a constant outpouring of ki from the moment you begin moving your hands till you have downed your partner.

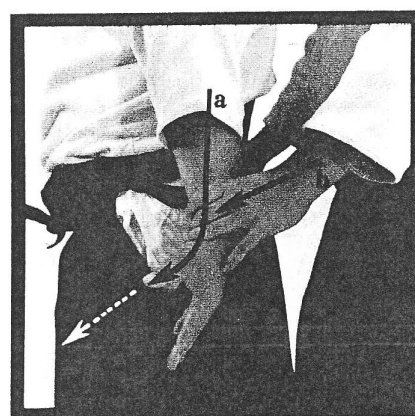
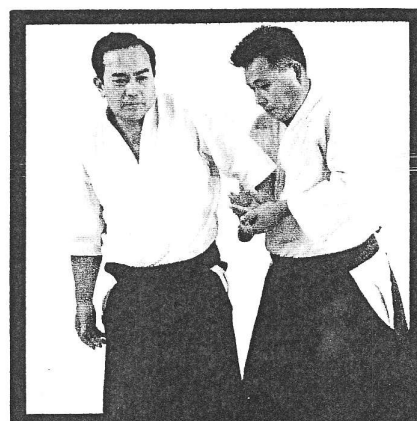


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9'



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12

USHIRO-TEKUBI-TORI KOKYU-NAGE II

Your partner takes both your hands from behind (#10). Keeping your right wrist bent and down, raise your left wrist along your side and turn your body to the right (#11-12). Bring your left hand forward from the back of your head forward and over his head from the front backward. At the same time, step to your partner's right on your left foot. Lead him forward with your right hand (#13).

Your right fingertips should point to the ground, and the movements of your right hand should be fairly high. Your left fingertips must be outstretched, your left hand moving low and to the right. Shift your body to the left until your partner falls (#14).

Key Points

Thrusting your left wrist forward at #11 will destroy the coordination between the movements of your left arm and your body. Your wrist must rise along the side of your body.

This technique will also work well when your partner has your left wrist in his left hand and is holding your neck with his right hand. You follow the same moves except that you press his right arm with your right hand so that he releases his grip on your neck.



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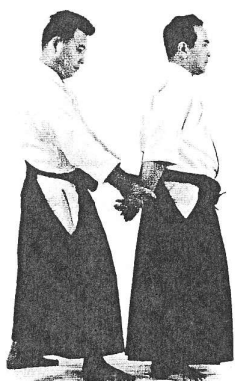
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28. USHIRO-TEKUBI-TORI KOTE-GAESHI I

Your partner stands behind you and grips your wrists. As you raise both his hands forward, step back lightly one half step on your left foot. Crouching, take a deep step back on your right foot, seize his right wrist in your left hand, and use a kote-gaeshi to throw him (#2-6).

Key Point

Your goal is to be able to execute the moves from the moment you raise his hands to your application of the kote-gaeshi in one breath. You will force him farther off balance and make your kote-gaeshi still easier if you bring his left hand farther down when you apply the kote-gaeshi grip to his right wrist.



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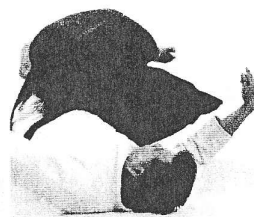


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As you move your whole body forward, pull your right hand free and straight to the front (#9).

Turn your hips to the left, step still farther forward on your left foot, and, using your left hand, throw your partner with a kote-gaeshi (#11-12).

Key Point

If your opponent is a strong man with large hands, you may find it very difficult to pull your hand free at #9. The following test will show you how.

Test

Standing in the left hanmi, your partner grips your right hand firmly in both of his. Pressing down on his right hand with your left and exerting all your strength, you try to pull your right hand free but fail (#13).

This time, bring your left hand lightly to his right and stepping backward, gradually force him to outstretch his left arm to the fullest extent. A quick pull will now enable you to free your right hand easily (#14-16).

In #8 of the technique, follow the same procedure except that here you must move forward to force your partner to outstretch his right arm. Remember to think in terms of moving in a large circle and to keep your head turned front when you pull your hand free.



13

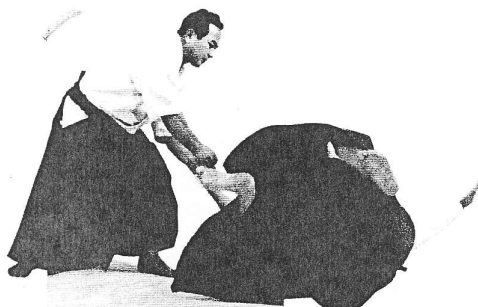


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11 12



141



ikkyo

29. USHIRO-TEKUBI-TORI SANKYO

The movements for the ikkyo, nikyo, sankyo, and yonkyo versions of the ushiro-tekubi-tori technique are all the same, except for the way you hold your partner's hands; I shall, therefore, explain only one, the sankyo, which is also the easiest.

Your partner grips your hands from behind. Bending your wrists and raising his hands front and forward, take a short step back on your left foot. Crouch slightly, pull your right foot in to your left, swing your arms down to the front, and get a sankyo hold on your partner's left hand with your right. Lead him over forward and down (#1-7).

In #4, if you take his right hand in your left hand, you can use a kote-gaeshi. For details of the sankyo grip, see p. 79.



8

kokyu-nage



17



18

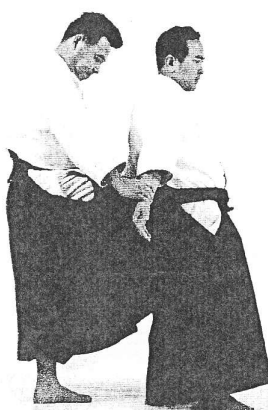


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12





Key Points

In many cases, when your partner wants to grasp both your hands from behind, he will start in front of you and seize one hand, then move behind you and take the other hand, putting his knee in the small of your back. If you permit this to happen, you will lose all ability to counterattack (#8-11). You must, therefore, act at once the moment he takes one of your hands and begins to move behind you.

When he presses down on your right hand with his right hand, make use of the power he generates and, by lowering your right hand, force him around behind you. After he has moved past your right arm and to your rear, raise that arm then lower it in front of your face so that he goes all the way around you to your left side. At this point, apply either an ikkyo (#12-16) or a kokyu-nage (#17-18).

Use the same method to throw an opponent who attempts to choke you. Lead his strength to the front, and he will fall in that direction.

You will increase the effect of your moves if you crouch when you lower your right arm and stand when you raise it.





kote-gaeshi



30. USHIRO-HIJI-TORI KOKYU-NAGE

Your partner grips both your elbows from behind. Maintaining a strong flow of ki from both arms, open your fingers, raise your arms to the sides, and bring your hands forward in a rounded motion. This will force your partner, who is still holding your elbows, to rise (#2-4). Using your elbows to keep his hands high, step forward on your right foot and lean over. Your partner will roll over and down (#5-7). The procedure is the same as that used in the ushiro tekubi-tori kokyu nage (p. 136).

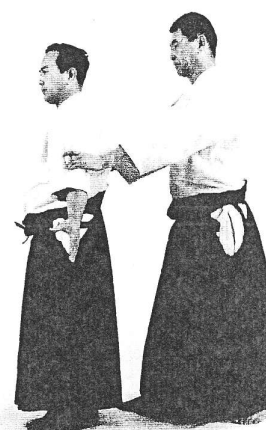
Key Points

Kote-gaeshi (#8-11), ikkyo (#12-16), nikyo, sankyo, and yonkyo applications of this same throw are possible.

Should your partner's grip be strong enough to cause you pain, bear it until you have your arms in a position where his strength and yours flow in the same direction. Then not only will the pain disappear, but at the same time you will nullify the effect of his strength.

ikkyo

12





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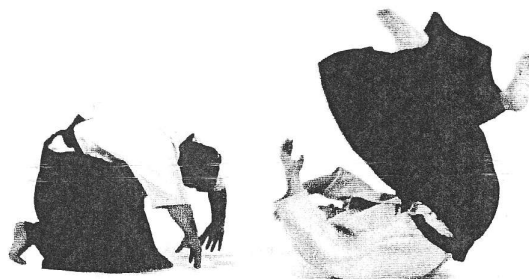
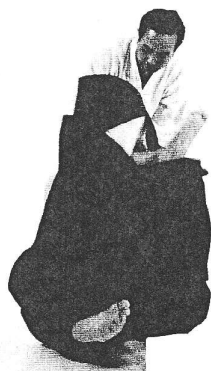
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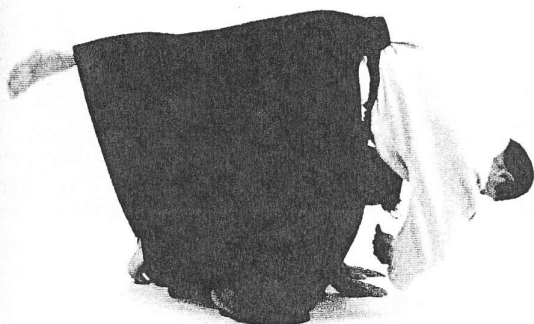
31. USHIRO-KATA-TORI KOKYU-NAGE I

In the other techniques in which your opponent has gripped you from behind, you were able to lead his strength by using your wrists or elbows, but the shoulders, the area he seizes in this technique, lack freedom of motion. Because tensing your body when your partner pounces on your shoulders will immobilize you, one of your most important training goals should be freedom of action no matter how strong your opponent is.

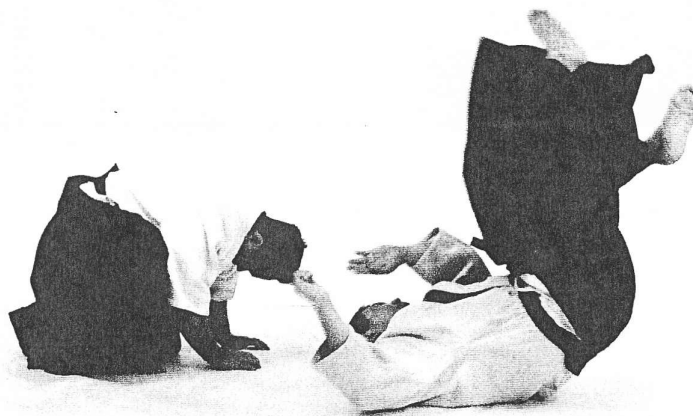
Standing behind you, your partner has a firm grip on the shoulders of your jacket. You attempt to move forward from the left hanmi. Though your foot goes forward, your opponent pulls your shoulders back so that you lose your balance (#1').

Standing apparently motionless and concealing your action from your partner, move your left foot slightly behind your right foot and slide your right foot forward. If you continue sliding your feet forward in small steps, your partner will follow you unresistingly (#1-2).

The explanation for this is as follows. When your partner holds your shoulders, he forces you to lean slightly to the rear so that your center of gravity switches from the single spot in the lower abdomen to your buttocks, thus preventing you from moving forward. Your step to the rear on your left foot, however, brings your center of gravity back to the single spot. Since it follows the direction in which your part-



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ner is pulling, an outright collision of strengths is avoided. Next, simply direct your ki forward and walk. He will follow you without resisting.

You must slide your feet along the floor to prevent your partner from severing his flow of ki. After all, it is by his ki that you are leading him forward. Should he stop its flow, you would lose command over his movements.

After you have started him moving, suddenly crouch, lower your head sharply, and put one knee on the floor. As a result of this action, your partner will roll over your head and down in front of you (#3-4).

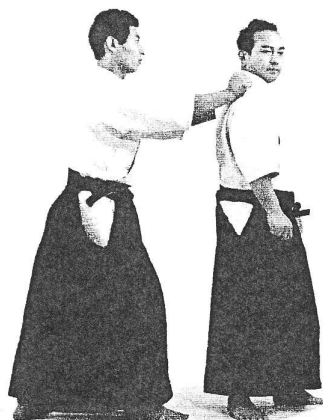
Since his ki is following yours, he moves forward when you do. Similarly, when you stop and lower your head so that your ki flows downward, his ki follows and leads him to the floor.

Practice a smooth sliding walk as you lead your partner forward and a sudden downward snap of the head when you crouch. Once your partner has fallen forward, stand immediately. After you have mastered the crouch and the downward snap of your head, you will find that you can throw him from your original position the minute his arms are fully outstretched, without leading him forward.

Just as with the ushiro tekubi-tori kote-gaeshi (p. 140), it is possible to use the ikkyo, nikyo, sankyo, and yonkyo grips with this crouch and downward snap of the head. Practice using them all.



5 6



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USHIRO-KATA-TORI KOKYU-NAGE II

When your partner grips only your shoulder, your hands are free. Make use of this freedom to throw him with a kokyu-nage.

Standing behind you, your partner is holding both your shoulders (#5). Turn your body to the right, pin his neck in your right arm, and throw him with a kokyu-nage.

A strong partner with a good grip on your shoulders can make it hard for you to turn your body to his rear right, not to mention allowing you to pin his neck in your left arm. The secret of success is to move your hips first only slightly to the right and then to use all your strength to move behind him (#6-8). Holding his neck firmly in your left arm, raise your right arm high to the front right and force him over with a kokyu-nage (#9-13).



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USHIRO-KATA-TORI KOKYU-NAGE III

Your partner is standing behind you and gripping both your shoulders (#5). Swing your arms to the right, as you do in the ude-furi exercise (p. 29) and step lightly to the rear right, moving very close to your partner's body (#14). Keeping your face forward and your arms correctly placed, take a deep step back on your left foot (#15-17). As you shift your weight, swing your arms upward to the left and then down again; your partner will fall (#18).

Key Point

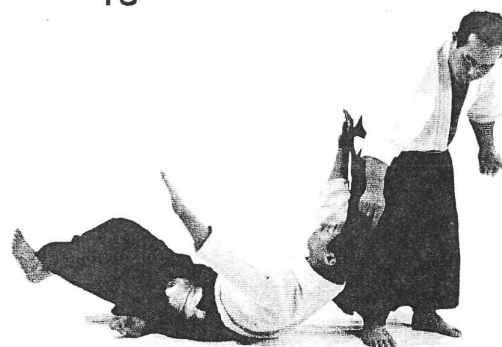
When you swing your arms and lead your partner's ki to the right, keep your own face forward.



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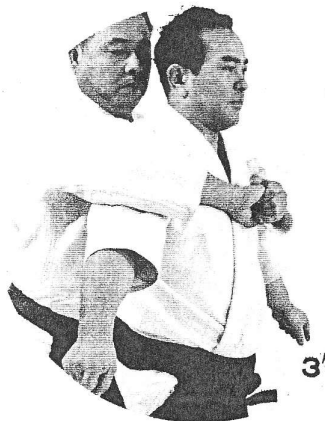
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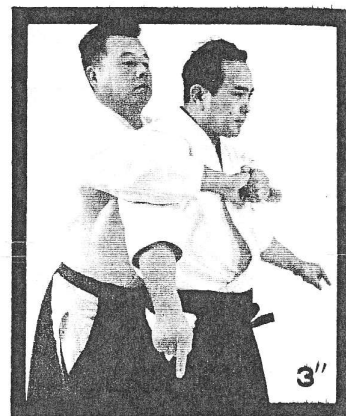
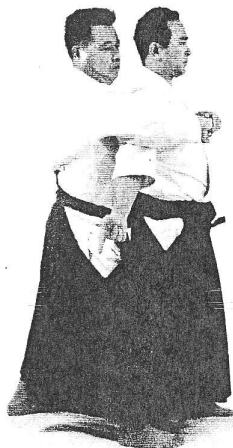


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32. USHIRO-TORI KOKYU-NAGE

Standing behind you, your partner has both arms wrapped around your body outside your arms (#1). Keep your arms relaxed and let them hang straight down, meanwhile maintaining a constant outflow of ki. Turn the inner side of your arms outward, open them, and raise them both slightly forward. Take a step straight forward on your right foot (#2-3).

In the next instant, lower your right hand and point your fingers to the floor. Raise your left hand to the rear so that you force your partner to rise off the floor. As you lean forward and lower your head, your partner will fall over forward (#4-5).

Key Points

Your actions in this technique resemble those in the ushiro-tori exercise (see p. 30).

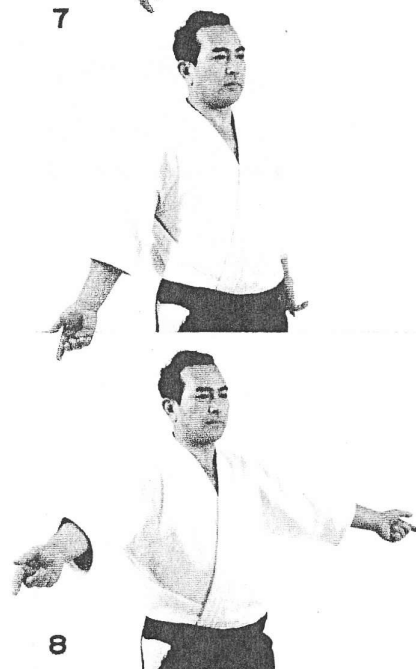
Be sure that when you raise your arms, you keep your ki flowing and open them as in #3', not as in #3''. I will explain more fully how you open your arms and how you must keep your ki flowing in #3, because these two things seriously affect the success of this technique.



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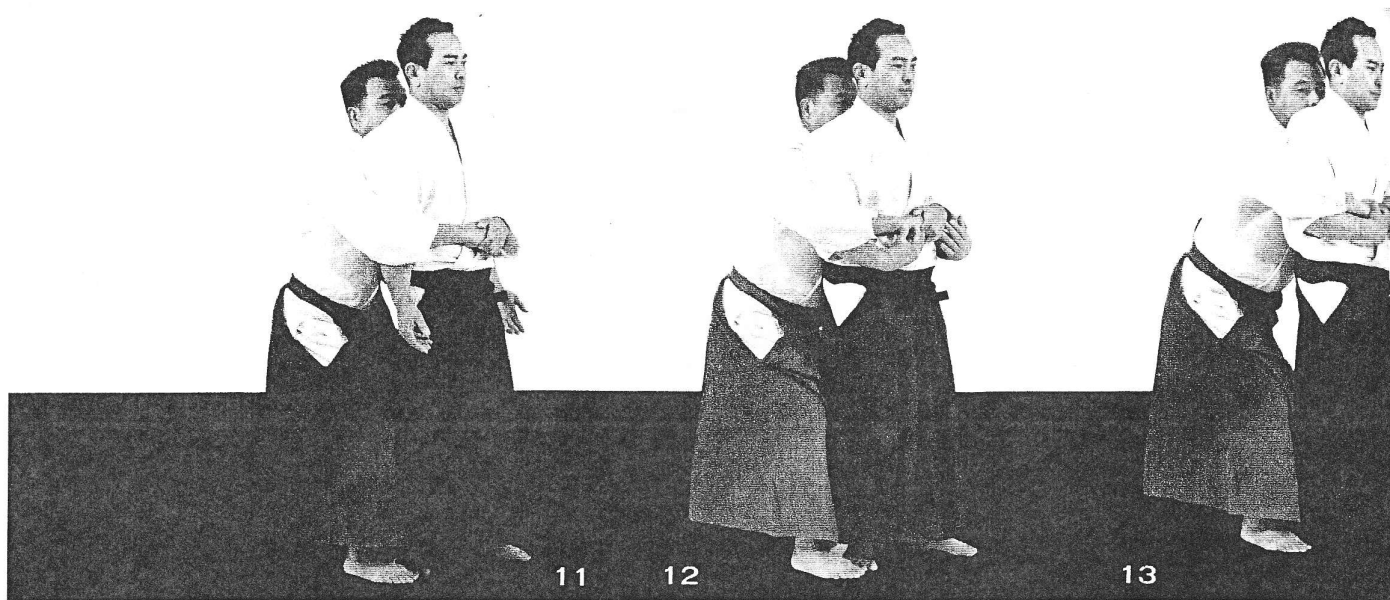


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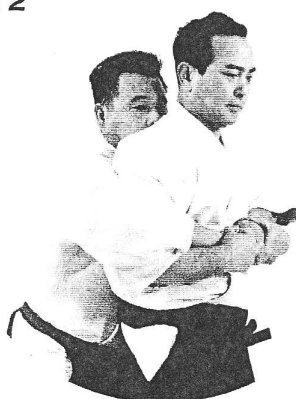
Test 1

Your partner firmly grips your right hand in both his hands. You try to move your right hand to right or left or forward or backward. If he is strong, you are unable to do so.

However, since your arm is not just skin and bone, you can, without changing its position, rotate it slightly to left or right. Though your opponent may control the movement of the surface, he cannot immobilize the inner part so long as you do not hinder your own motions by tensing your arm. The same principle applies to this technique. No matter how tightly your partner wraps his arms around you, if you relax your arms, you are at complete freedom to rotate them left or right. Standing with your arms hanging naturally, practice turning the inner sides of your forearms outward (#6-7). Then, when you spread and raise your arms, practice turning the inner sides of your forearms inward (#8-9), so that, by rubbing your partner's forearms from his elbows down, you lead his ki in the direction you want. This will force his body to rise toward you. If, however, you drive your arms into the bends of his elbows (#10), you accomplish nothing. Since at #3 you are already leading your partner's ki, you can easily walk forward, and he will follow. During practice, execute #7-9 in one action, throwing him in the next.



11' 12'



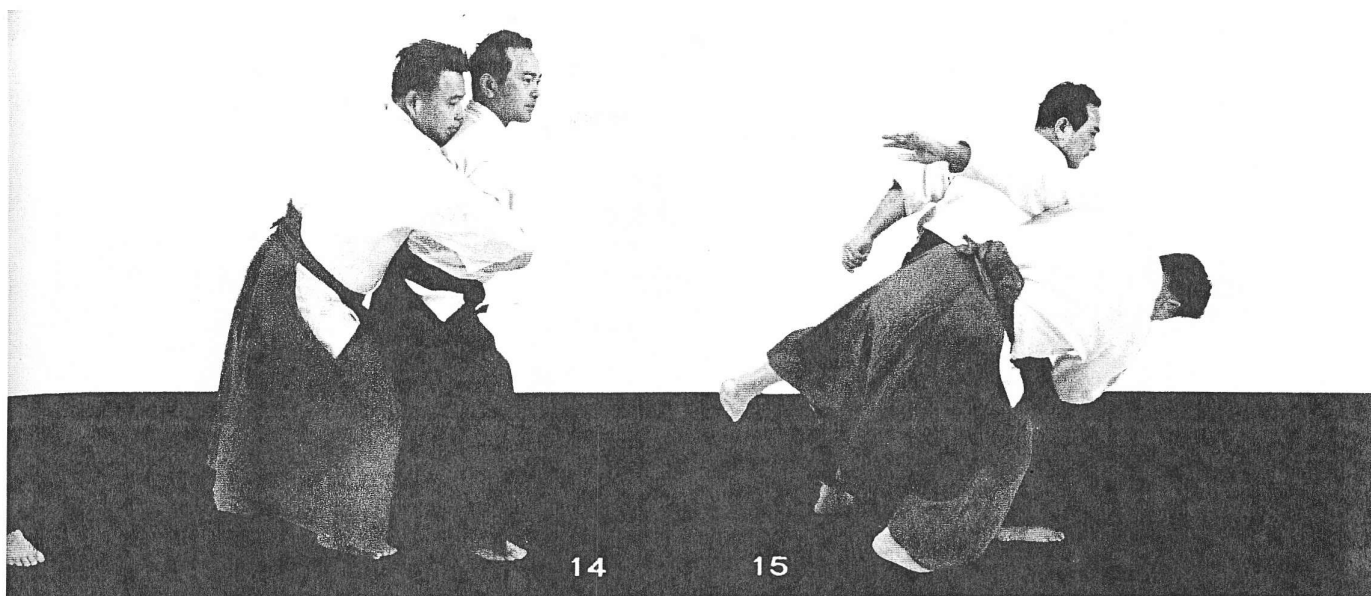
application technique

You will need to follow a slightly different procedure should your opponent crouch and seize both your elbows instead of your shoulders, thus making it impossible for you to extend your arms or rotate them to left and right.

You must, in that case, turn the fact that he has bent your arms to your own advantage. After he has gripped you from behind and bent your elbows, bend them still further yourself, grip his hands in yours, and pull his arms still tighter around you (#11-13). Raise your elbows slightly, and firmly pin your partner's hands. Although, at the outset, your partner had control of your body, the positions have now changed, and you so thoroughly control him that you can easily walk forward.

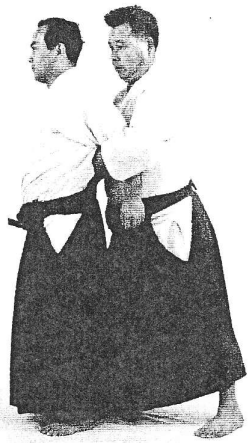
Next, taking a step straight forward on your right foot and remaining completely erect, swing your hips to the right. Your partner will fall forward on his right side (#14-15).

At #14, maintain a firm grip on your partner's arms as you swing your hips to the right. Holding his arms tightly keeps your bodies close together and enables you to generate a greater power in the swing.



When you advance your right foot, keep your face forward and turn your right foot slightly to the outside; otherwise you will lose your balance when you swing your hips. Even after swinging your hips to the right, keep your face turned to the front in order to maintain your balance.

The instant your partner wraps his arms around you, relax your arms and hold them open and slightly away from your body. If you take a step forward immediately after you have opened your arms, you should be able to throw your opponent to the front at that moment. Practice in the ude-furi exercise (p. 29) will help you become proficient enough to do this. If you master this exercise, no matter whether your partner holds your elbows or your hands, you should, before he has had time to fix his grip firmly, be able to open your arms, divert his strength, and throw him forward. If he has established a firm grip on you, rotate your arms inward and outward to disturb his ki. Then make use of the movement in his ki that has been caused by the rotation of your arms to throw him.



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33. USHIRO-UDE-TORI KOKYU-NAGE

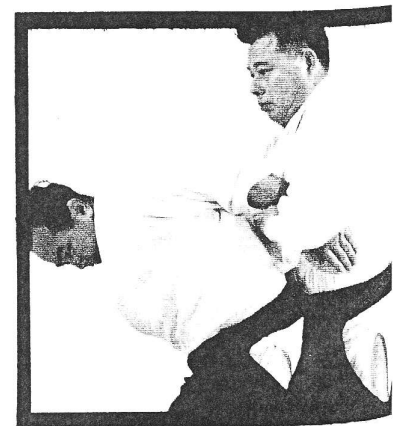
Your partner is holding your arms from behind (#1). Relaxing both arms and spreading your legs slightly, bend from the waist and lower your head (#2). Then, rotating your hips to the right (#3), move immediately around to your partner's left rear. This should free your left arm, with which you now force your partner's neck down (#4-6). His hold on your right hand will in no way hinder your movements.

Next, extending the force with which you lowered his neck, raise him again so that you can follow up with a kokyu-nage (#7-9).



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Key Points

At #1, there is no way for you to break free from your partner by means of sheer force alone (#2'). Although you could try to kick him, your kick might miss its mark and he could easily pull you off balance to the rear while you have one foot off the ground. Furthermore, if you have two opponents—one holding you from behind and one preparing to strike you from the front—the time you take to kick the man in back will give the man in front a fine opportunity to reach your face. On the other hand, if you lower your head, as this technique prescribes, the front attacker's blow will smash into the man holding you from behind (#10-10').

Do not try to pull your arms free with an upward action of your right shoulder because this will not give you sufficient leverage (#11'). Instead, lower your shoulder and head; then pull yourself free with the movements of your hips (#11).

The ideal timing for this technique is to lower your head, move to your partner's left rear, and force his neck down on the count of one, finishing the throw on the count of two.

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34. USHIRO-KUBI-SHIME KOKYU-NAGE

Using whatever grip he prefers, your partner, standing behind you, takes a strangle-hold on your throat (#1).

Without tensing your neck or lifting your chin in alarm, keep your head in a natural position as you quietly raise your hands to a point where you can press his hands tight against you (#2).

Bend your knees slightly and lower your hips, maintaining an upright posture; then crouch, keeping your stability, lean forward, and throw your partner over your head (#3-6).

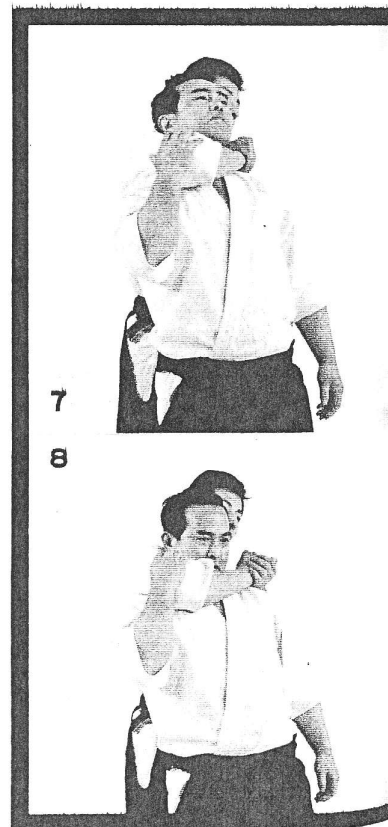
Key Points

As anyone can see, raising your neck actually helps your opponent in his attempt to strangle you (#7); but, perhaps less obviously, so also do tucking your chin in and tensing your neck, because then he can throttle you by exerting pressure on your chin as well as on your neck (#8). In addition, tensing your neck causes you to lose the single spot and weakens your entire body posture.

If your partner tries to force you off balance by pulling your neck toward him, return his force to him by keeping your hips stable, and he will not be able to unbalance you. However, should you teeter a little, you can still right yourself by stepping back slightly on one foot.

At step #1, the temptation to try to pull free by raising your elbows and tugging at your opponent's arm with both hands must be avoided, for the slight space this action creates, between his arm and you, only makes it easier for him to move (#9). That is why you must press his hand tight against your neck, thus preventing that hand from moving and, consequently, from strangling you (#10).

Leave your elbows lowered to facilitate both your forward lean and your throw and also to prevent his body weight from upsetting your balance as he rolls over your back. Spreading your feet slightly and turning your knees out a little during this move, bring your elbows to your thighs and bend over with force, as if you intended to drive your head between your knees.





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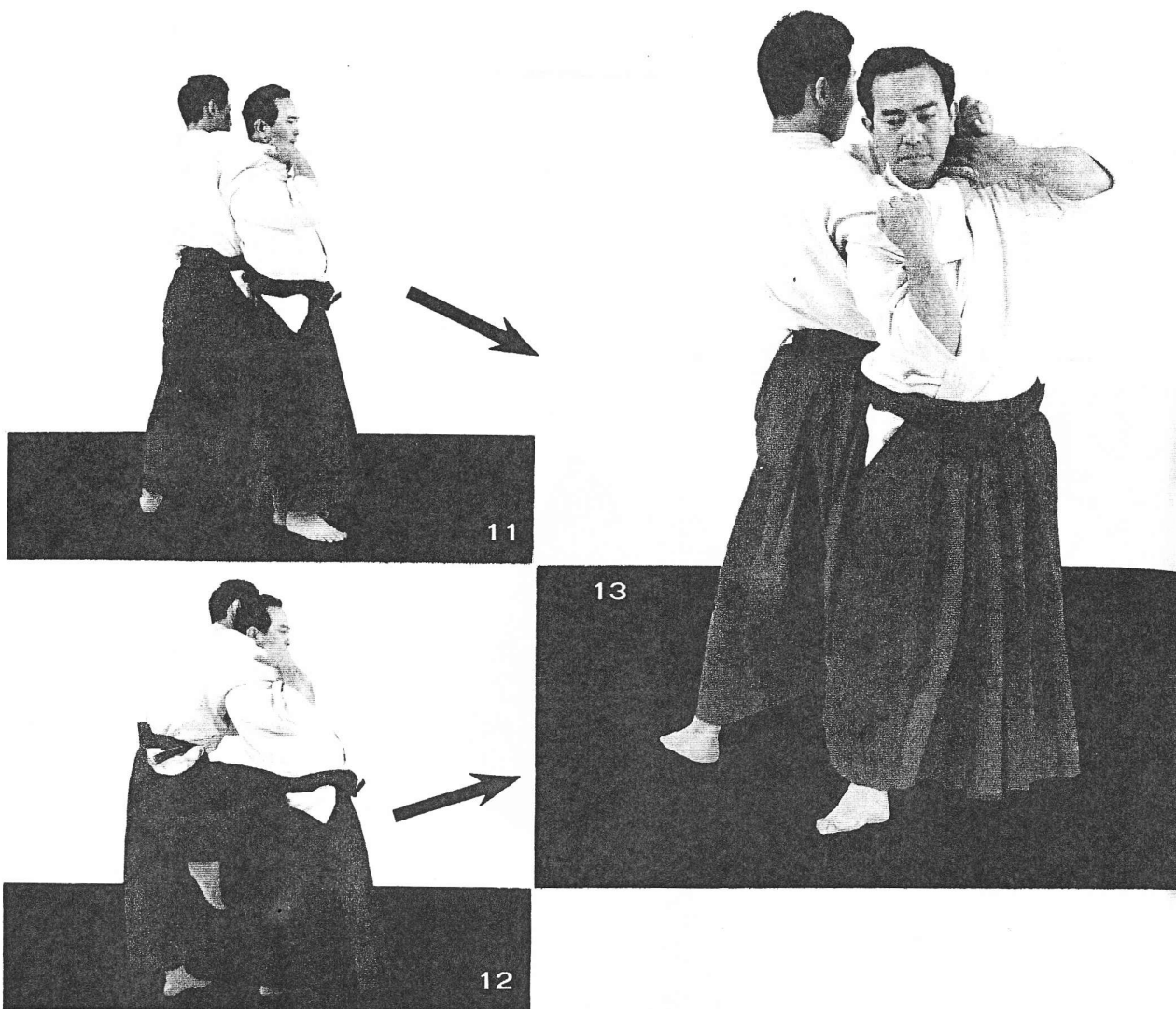
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application technique

Should your opponent put his right knee either against your buttocks or between your legs (#11) or raise it to the small of your back (#12), you will be unable to bend forward to throw him. In that case, press his arm tight against your neck with both hands and force your body hard against the knee or leg he has against your back or buttocks. If you then turn your body powerfully to the right, his knee will slip away from you and upward to your left (#13).

As you turn your body to the right, turn your face in the same direction and, bending from the waist, throw your partner down on his back (#14-15).



Key Point

Once you have mastered this throw, practice so as to be able to press his hand to your neck, bend, and throw him over your head the instant he puts his hand on you. Remember that the bend is the most important step in this throw.



35. USHIRO-KATATE-TORI KUBI-SHIME SANKYO I

Holding your left wrist in his left hand, your partner, standing behind you, attempts to choke you with his right arm (#1).

As you bend both wrists, turn the fingers of your right hand to the left and those of your left hand to the right, crossing your arms as you do in the tekubi-kosa exercise (p. 27). Grip the fingers of your partner's left hand in your right hand from below (#2-3).

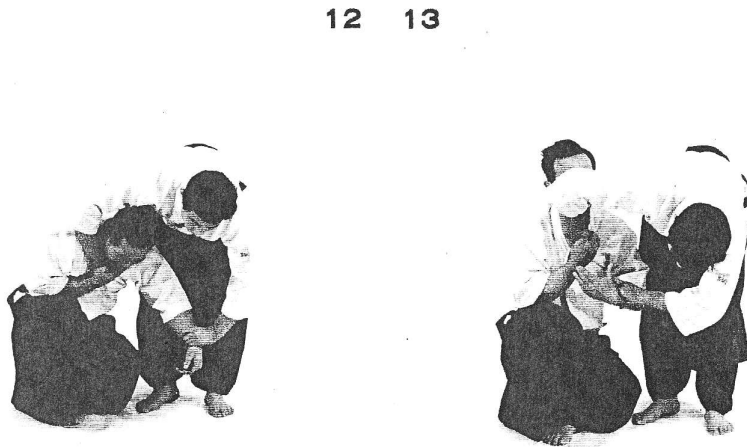
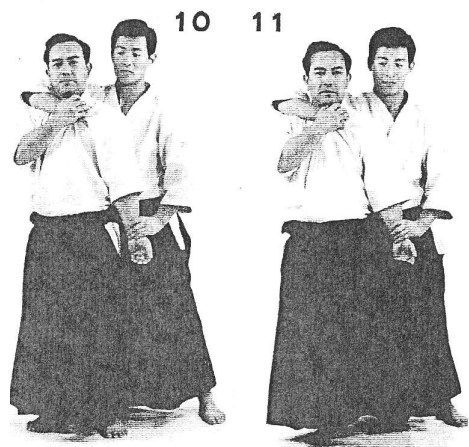
In a continuous motion, raise your hands until your partner's left hand is on a level with your own forehead (#4-5). Next, without moving his left hand, turn your body to the right and step to his left rear on your right foot; then let his left hand snap to the front and down (#6-9). At this point you can either pin him with a sankyo or raise him again and throw him as in the kata-tori sankyo (p. 78).

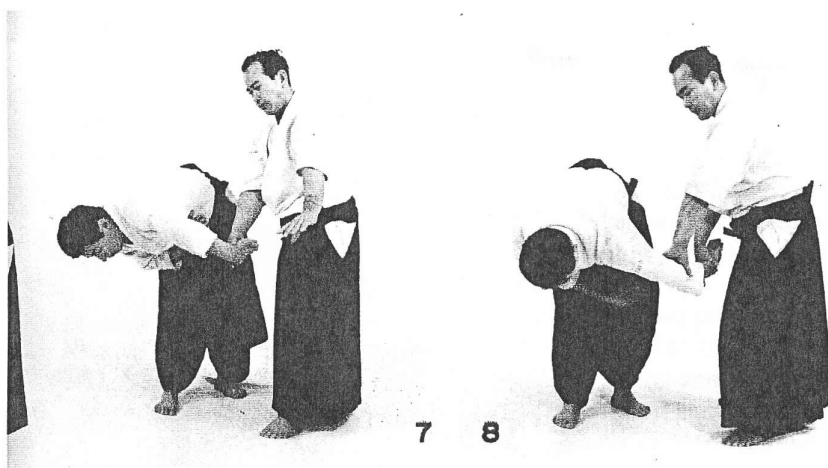
Key Points

The lift of your hands at #4 will take some practice because you must completely relax both arms and concentrate on putting the centers of gravity of your hands in your bent wrists.

At #5, you should have the feeling that his hand rises like the spume on the crests of two colliding waves—in this case, the waves of force of your own arms. Any breaks in the rising movement will make your work harder.

To execute the entire technique smoothly and with a minimal expenditure of strength, do not, from #5 to #8, try to move his hand with your hands.





USHIRO-KATATE-TORI KUBI-SHIME SANKYO II

Forgetting about his hold on your left wrist for the moment, bring your right hand quietly up and press your partner's right hand tight against your neck (#10). Next, force him off balance by taking a step on your right foot, kneeling on your left leg, and lowering your head (#11-13).

Since you are pressing his right hand tight against your body, you naturally take it down with you when you crouch and thereby open enough space between his armpit and your body for you to pull your head free as you rise to a standing position again. Now, instead of being the victim of his strangle hold, you control his right arm (#14-15).

Keeping his hand pinned to your chest, throw him with a sankyo (#16).

Key Points

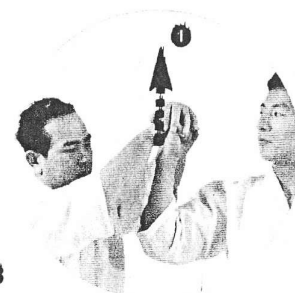
If you try suddenly to lower the right arm of a strong partner, you will fail. On the other hand, no matter how powerful he is, you are sure to succeed if you first raise his arm a little, as the dotted line in #18 shows, then lower it (#18'). In this technique, the step you take before you crouch automatically raises your body, and of course his hand with it, so that you can then immediately lower it as you want.

At #12, instead of attempting to pull your neck back and free, you must crouch down, lead his body forward and clear of your head, and then rise straight up.

Keeping your partner's hand pressed tight against your body is the most important point in this technique.

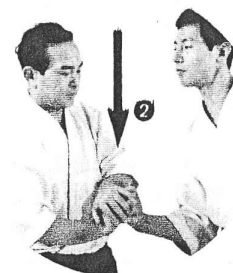


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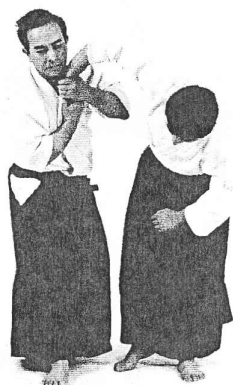


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36. KOKYU DOSA

The final exercise in any aikido training session, this set of moves is designed both to strengthen your hips and to help you generate a greater flow of ki from the single spot in the lower abdomen. Since it is by means of ki, not bodily strength, that we in aikido always throw and pin our partners, this exercise is particularly significant, emphasizing as it does the deep meaning of ki. Relying on strength alone will get you nowhere against an opponent who understands how to use ki. You too must master its proper use, but to do so you must understand the correct postures and spiritual attitudes requisite for maintaining a constant outward flow of this vital force. The following exercises should explain what I mean.

Your partner, kneeling as you see in #1, grips your wrists. With elbows down, fingers spread, fingertips turned slightly upwards, kneel with your knees the width of two or three fists apart, and feet crossed so that the big toe of one foot rests on the big toe of the other (#1). No matter how hard your partner resists, you must pay no attention to him, but calm your spirit in the single spot in the lower abdomen and maintain a strong outpouring of ki. When you then lean forward, he must lean backward (#2-3).

After he has lost his balance, continuing to lean forward use your left hand to lead his right hand to his right rear and press on his body with your right hand. Keep your right elbow down, as it was at the start. This move will force your partner to thrust his legs out behind him as he rolls over on his back, where you can easily pin him (#4). At this point, only the toes of your feet should be touching the floor.

Test 1

Kneel as before, but with your hands resting lightly on your knees. Your partner tries to force you first backward by pushing against your chest and then forward by pushing against your back. If you shake or move, you lack sufficient spiritual concentration in the single spot in the lower abdomen (#5').

Test 2

Your partner tries to lift your left hand off your knee. If you have the single spot in mind, the center of gravity of your left hand will be in its lowest part, and try as he may, your partner will be unable to lift your hand (#6). Without the proper concentration, however, you will fail the test (#6').

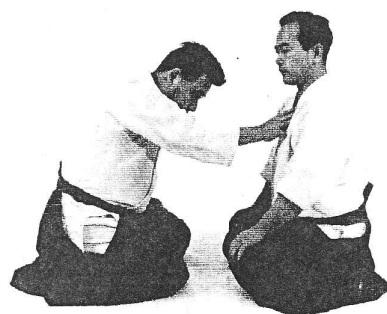
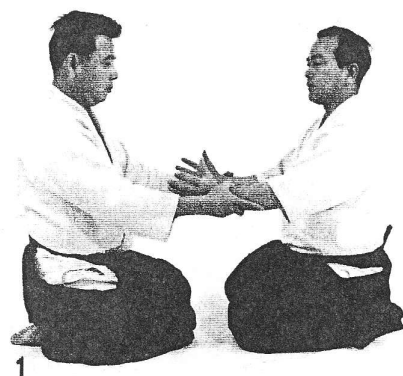
Test 3

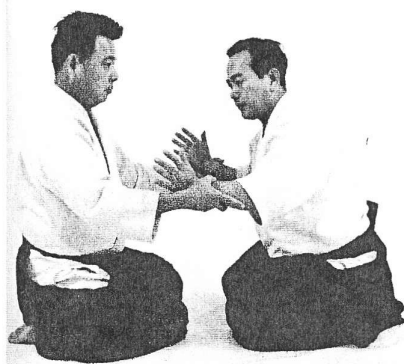
Your partner uses his right hand in an attempt to raise your left knee (#7). As in the two preceding tests, if he succeeds, this means you have not properly calmed your spirit in the single spot in the lower abdomen (#7').

If you pass all three of these tests, your posture and attitude are correct; and no partner will be able to unsettle you.

Test 4

While your partner presses against your chest with both his hands, raise your own hands as in the ikkyo exercise (p. 22), spread your fingers, lower your elbows, and hold your arms





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so that their undersides form slightly upward curving lines.

If you have raised your hands correctly, your partner will be unable to move you (#8).

Many people, unfortunately, are disturbed by the idea of raising their arms in these circumstances and so they allow the centers of gravity of their arms to rise, thus losing the single spot in the lower abdomen (#8'). They then become easy prey to their partners. To test whether you have allowed your centers of gravity to rise to the upper sides of your arms, have your opponent try to push your elbows up. If he can, you are not maintaining the proper attitude. If he cannot, you may allow him to push even on your hands and he will be unable to move you.

If we compare the arm to a fire hose, ki to the water running through that hose, and the fingertips to the nozzle, the single spot in the lower abdomen corresponds to the pump, without which the water could never reach the fire. Although many people foolishly imagine that the arm alone is enough to outdo an opponent, the truth is that without the single spot in the lower abdomen, the ki—the deciding factor in the combat—cannot flow out of the arm as it must.

In the kokyu exercise, maintain the proper posture and move your whole body toward your partner. By approaching him in this way, you bring toward him the source of your ki, so that his own ki must then move as you lead it.



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KATATE-TORI SHIHO-NAGE

KATATE-TORI KOKYU-NAGE



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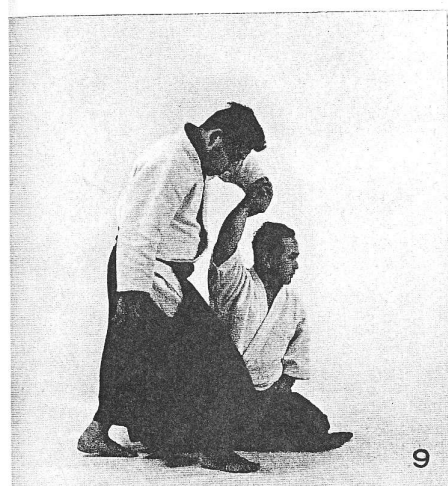
SHOMEN-UCHI KOKYU-NAGE



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APPLICATIONS

SELF-DEFENSE FOR WOMEN

There are really no special techniques devised solely for women. All aikido techniques can be mastered by young or old, men, women, or children, because aikido relies on the correct use of ki rather than on strength. Although the general notion that the female is weaker than the male tends to intimidate women, they will find, if they follow the correct aikido way, that the strength of their masculine opponents counts for nothing. For instance, if a woman has her arm in the "unbendable" position and is pouring out a mighty flow of ki, no man on earth can bend that arm. It is a good idea also for a woman to remember that any man who attacks her usually harbors the preconceived notion that she will be unable to resist him successfully, and as a consequence, he is likely to be careless. The woman who remains calm in such a situation will find plenty of opportunities to escape and to better her attacker.

I will now explain some easy ways to handle a few situations that might possibly occur in real life.

1.

Holding one of your hands with his left hand, your partner attempts to cover your mouth with a cloth soaked in ether or some other hypnotic drug.

If you try to rip his hand and the cloth away, you are likely to inhale the drug. Instead of doing this, follow the procedure for the ushiro-katate-tori kubi-shime II (p. 161). Holding your breath momentarily, press his hand and the cloth to your face, shift your left foot back to his rear right, and lower your head. Then, drawing your body to the rear, duck under his arm and to his rear. You can easily move back, since you are only employing an extension of the force with which he presses the cloth to your face.

Once you have broken this far free, use a sankyo hold on his right hand and bring it to his shoulder. The pain he feels will cause him to release his hold. At this point, you could pick up the cloth and, maintaining your sankyo hold on his



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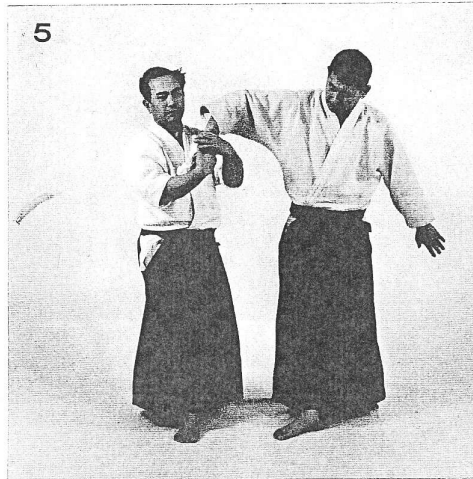
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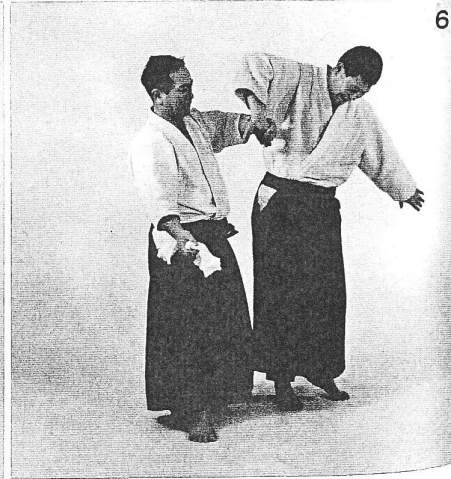
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right hand, use your right hand to press the cloth to his face. As long as you do not release your sankyo, he will not be able to get away (#1-7).

2.

Standing behind you, your opponent clutches your hair in his right hand. If you try to tear his hand away, the only result will be a painful tug for you. Instead, use both your hands to pin his right hand tightly to your head. Stepping back deeply on your left foot, lower your head and, of course, his right hand with it. When you are clear of his body, raise your head again and use a sankyo hold on his right hand. The pain this causes will force him to release his hold on your hair. Follow up with a sankyo throw (#8-13).

Use the same method should your opponent put his hand over your chest from behind.



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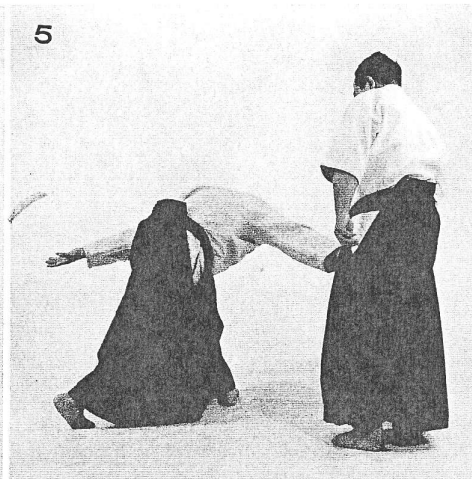
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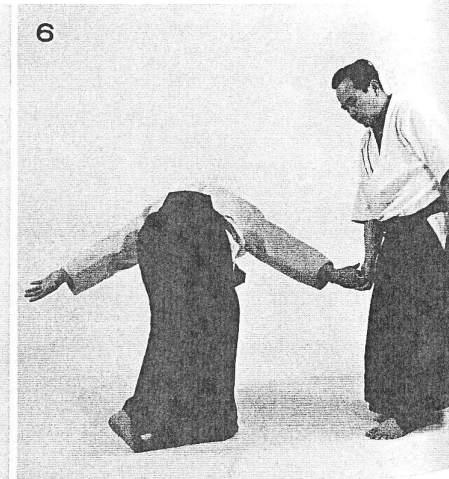
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3.

Your partner grips your right hip in his right hand and holds the left side of your wrist in his left hand as he attempts to lead you to the left. This is the sort of hold a man gets on a woman he is trying to force into a building or car—a scene frequently encountered in television dramas and gangster movies.

Calmly press your partner's right hand tight against your waist with your right hand. Take one step forward on your left foot in the direction of advance (#2-3). Using your right hand as the pivot, swing your body to the right and grip your partner's right fingertips with your right hand. Swing your own right hand and his high; then bring them down toward his face. This will force him off balance in the opposite direction (#4-6). Finish the technique with a sankyo throw (#7-9).

Key Points

It will do you no good to resist at #1, because one of your feet is already off the ground. Therefore, merely press his hand to your side and take a large step in the direction opposite to that in which he wants you to go. Next, by simply swinging your hips to the right, you can easily break his hold on you.

At #2, do not worry about your left hand. He will naturally release it when you swing your right hand up and then down again.

Do not try to grip his hand too hard at #4. When you turn your hips to the right, his right fingers will naturally slide into your right hand. In the downward swing of your right hand, take it low enough to lead his head as far down as you can: this will make the following moves in the sankyo throw easier.

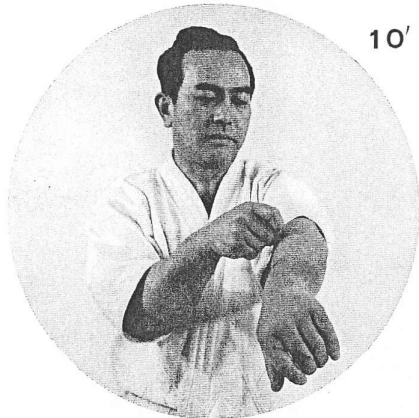
4.

When an attacker wraps his arms around you from behind, open your arms, as in the ushiro-tori kokyu-nage (p. 150), and you can then throw him easily.

What I would like to mention now, although not an actual technique, is also useful for self-defense purposes. Even when an attacker pins your arms from behind, your hands are likely to be free. Using your middle and index fingers and your thumb (#10), pinch as small a piece of his skin as hard as you can (#10'). Repeat this over and over with both hands on his arms, trunk, or thighs, until the pain forces him to let you go. Pinching only skin hurts more than pinching skin and flesh.



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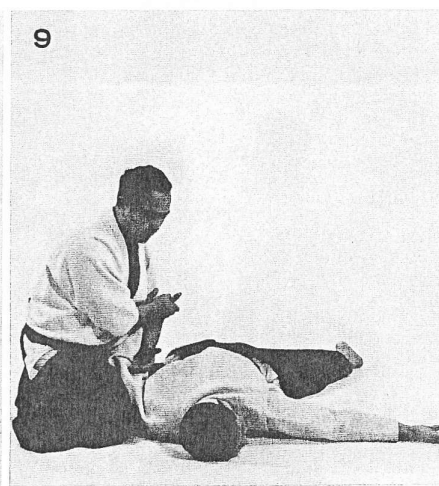
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ARREST TECHNIQUES

Although aikido is a way of peace, we must sometimes use it, in this world we live in, to counter violence. For instance, the policeman on his beat, from time to time, has to take criminals into custody. Without a certain amount of skill, arresting a bandit or hoodlum can be very dangerous work indeed, but with the help of the following techniques the margin of safety is greatly increased.

1.

Approaching your partner, who is either standing or walking, from behind, you slide your arm under his armpit and get a sankyo hold on his hand.

Since your aim is to take him unaware, move up to him quietly. Putting your left hand in the bend of his left elbow, raise his arm so that his fingers point down (#1-2). As you continue walking forward, take the fingertips of his left hand in your left hand, lower your right hand to his wrist, and get a sankyo hold on him (#3-4).

Unless you first take his elbow in your right hand, thus controlling it, your partner, as soon as he becomes aware of what you are doing, uses the freedom you have inadvertently granted him to draw his weapon with little or no difficulty.

The reason you must continue walking forward after you have lifted his elbow is to force him to trail his right hand slightly behind so that he cannot suddenly attack you with it.

Understanding the vital importance of controlling the motion of his elbow and of walking forward immediately after you have lifted it could mean the difference between life and death in a real arrest.

Test 1

You hold your partner's elbow in your right hand, and he tries with all his might to pull it free. In all probability, he will succeed, and will have his right fist in a good position for striking your face (#5).

Test 2

Stand with the fingers of your right hand slightly open, as you see in #6. If you maintain the single spot in the lower abdomen and concentrate on locating the center of gravity of your right arm in its lowest part, you should be immovable.

Apply the same mental attitude when you slide your hand under your opponent's armpit. Fitting his elbow between your thumb and your four fingers, walk forward until you push his elbow forward. Just as in #5, your partner should try to force your hand away with his elbow.

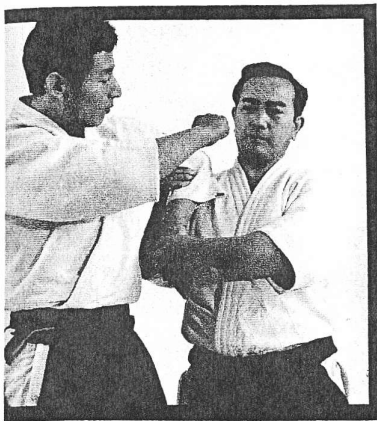
Not only will he fail to break your hold, but also the very power he generates will revert to him so as to facilitate your walk and thus make it impossible for him to resist following you. Naturally, in this case, he cannot attack you with his right hand.

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In Test 1, the small amount of space between your hand and his elbow permits him to move his arm slightly. This, in turn, sets in motion a flow of his ki that you cannot halt.

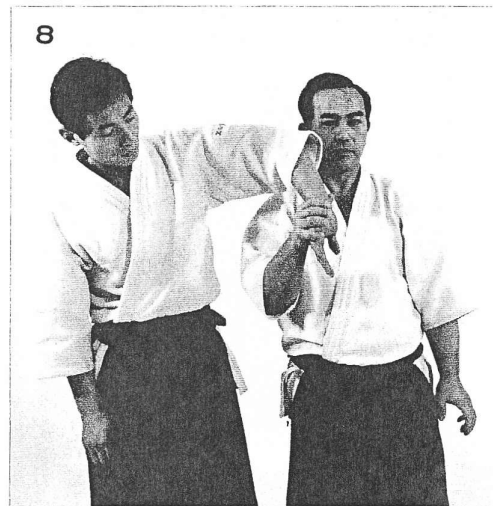
In Test 2, on the other hand, there is no space between your hand and his elbow because your hand, moving forward as your body advances, brings his elbow along with it. Furthermore, the ki flowing from your hand prevents even an initial movement in his elbow and so inhibits the start of a flow of ki.

Although you might be able to lead a drunkard along by the arm without using any special holds, you should take no chances if your opponent is a desperate criminal. Apply the sankyo hold to inflict enough pain to make him want to come with you unresistingly.

To keep him walking, turn his left hand around slightly to the right, grip his fingertips in your left hand, and, turning them to the right also, lift his hand to his shoulder. Up to this point, your partner has felt no great pain in his hand. Now, however, should you raise his hand even a little toward his shoulder, an electric shock of pain will paralyze any attempt he might make to resist, strike, or kick you (#7-11). As you walk along, you must stay in front of him to maintain the essential control over his actions.



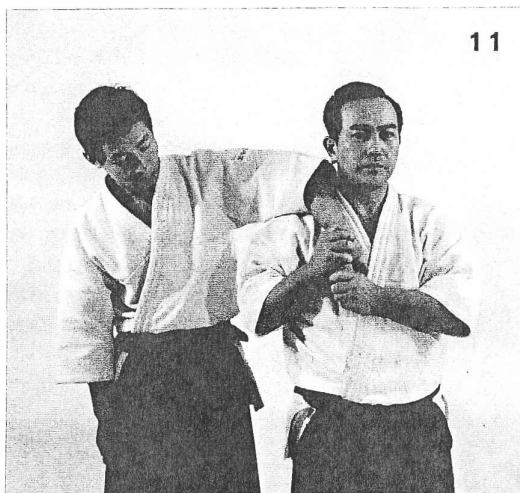
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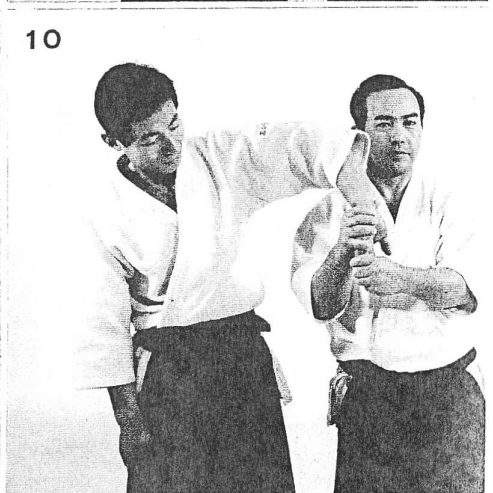
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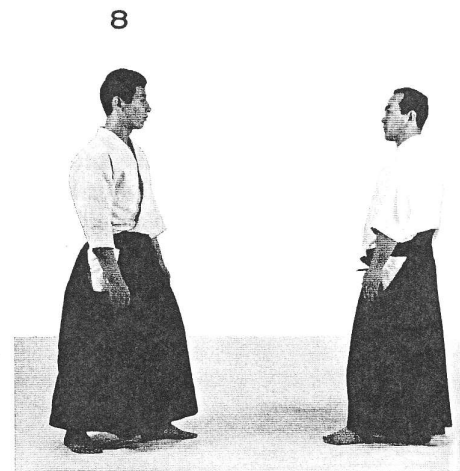
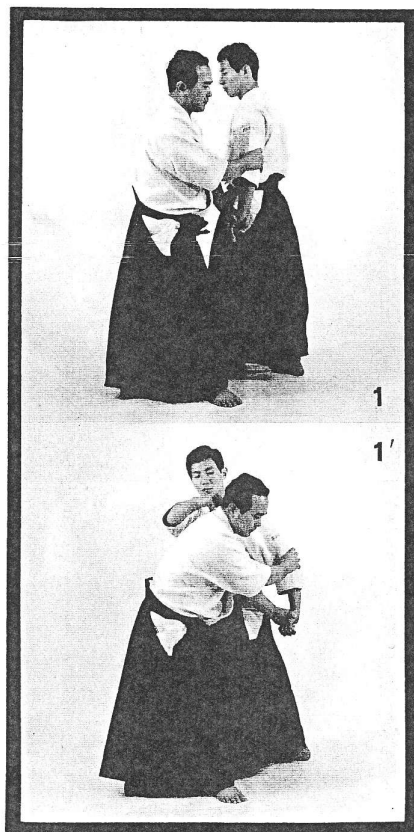
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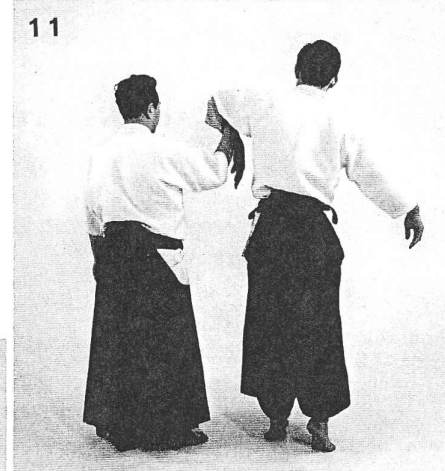
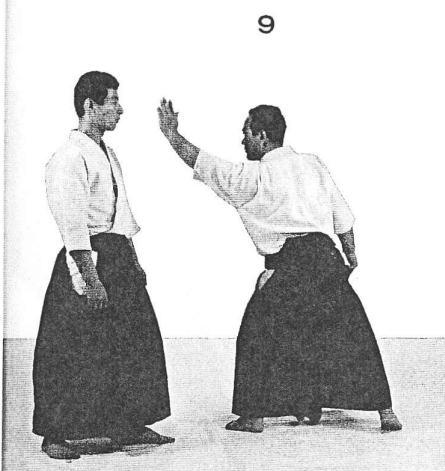
In this technique, you pass an approaching opponent as if you were unaware of him, and then, turning quickly, you slip your right hand under his left arm and apply a sankyo hold.

Seizing his arm before you move past him will only reveal your intentions and leave you open to a blow from his right hand (#1 and 1').

The instant you are slightly beyond him, on his left, swing your body completely around to the left and, passing your right hand under his left arm, seize his elbow. Caught unaware, he will follow where you lead. Proceed then to get a sankyo hold on his hand (#2-7).

3.

You are now facing a man whom you want to arrest. If you move directly toward him, in an attempt to seize him, he could easily make use of whatever weapon he has concealed on his person. You should, instead, stand in the left hanmi and, swinging your left hand upward to a point in front of his face, stop his motion with your flow of ki. You need not actually strike his face.

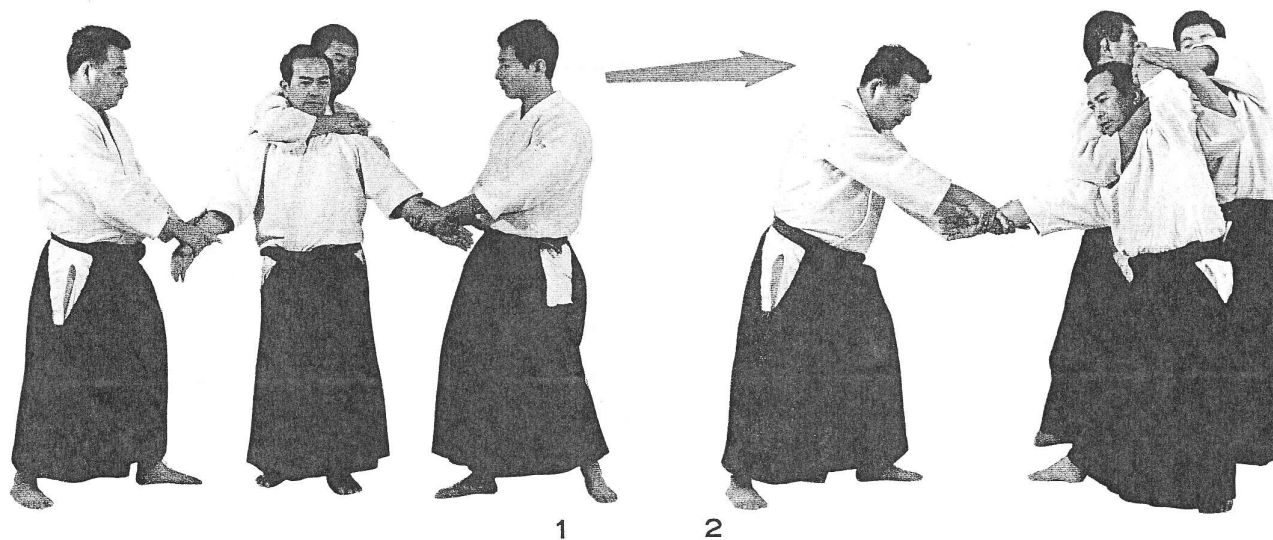


Although, since your left hand comes straight toward him, he will think you are going to attack him from the front, you must actually move to the left as you advance in order to get your body out of his line of attack. In the next instant, move rapidly to his left rear and, following the procedure in Arrest Technique 2, seize his elbow and apply a sankyo hold (#8-13).

Practice so as to be able to execute the series of motions from the upward thrust of your left hand to the seizing of his elbow as one continuous action. The reason for the upward movement of the left hand stems from the principle that the spirit controls the body. By suddenly thrusting your hand in front of your partner's face you instantaneously stop his spiritual current and, as a result, his physical action.

In addition, the sudden movement of your left hand enables you to step out of your opponent's line of attack should he be cool enough to ignore your hand and pull a weapon or attempt a kick.

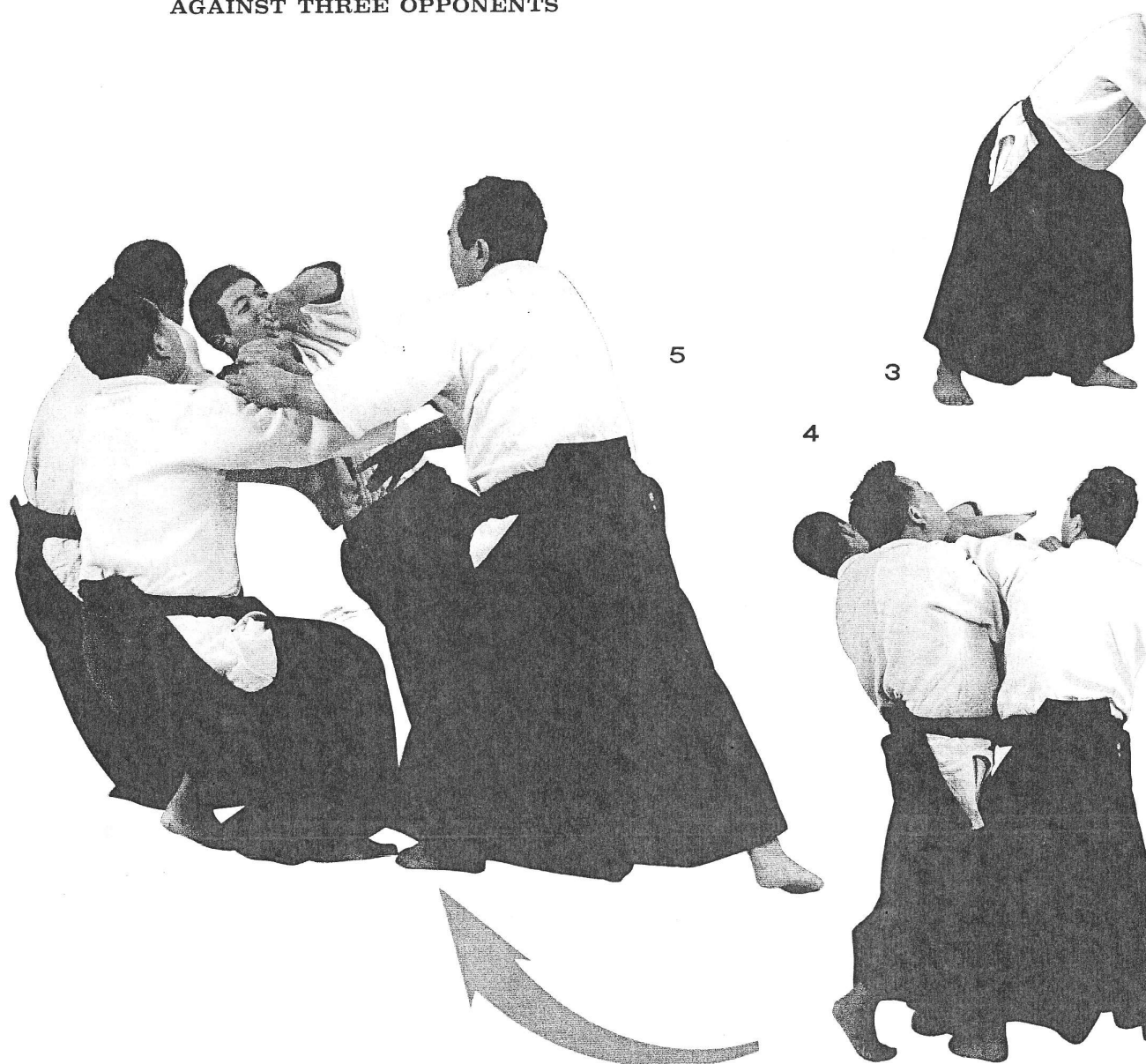
There are many other arrest techniques, but they are only applications of the aikido techniques I have already explained. Their simple, easily mastered movements suit them to practically all occasions; but to use them effectively, you need self-confidence, and this comes only with diligent and repeated practice.



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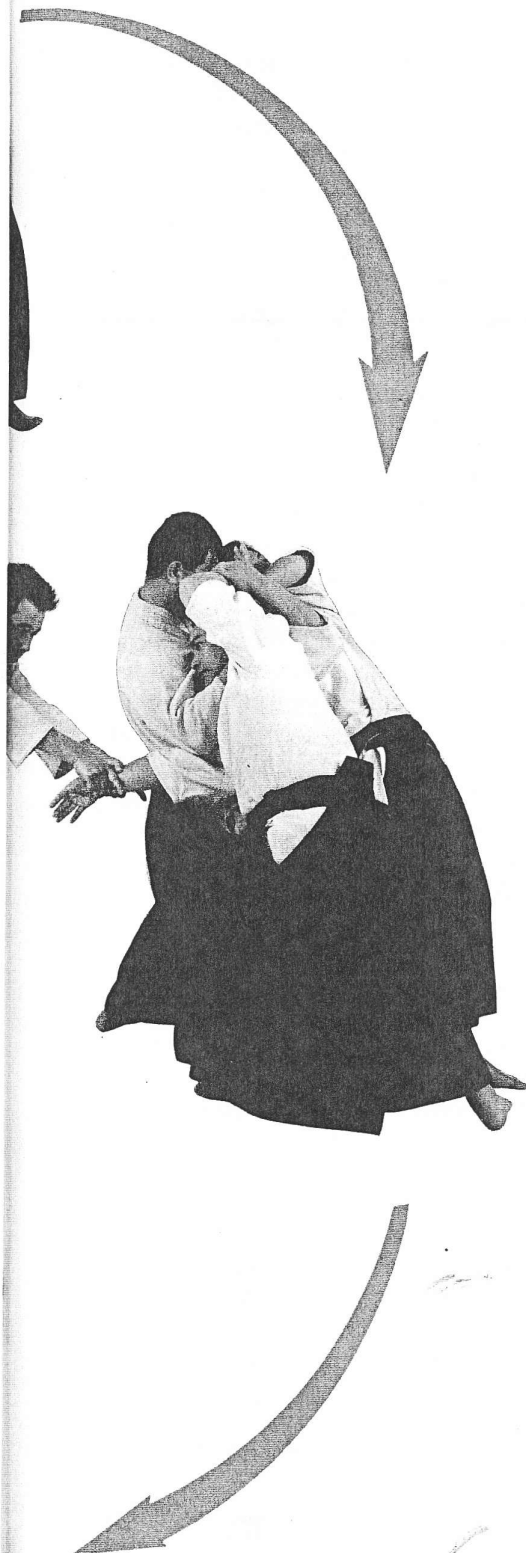
AGAINST THREE OPPONENTS



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CONCLUSION

I have now explained all of the basic Aikido techniques and concepts. Your duty may be seen as follows: through earnest and constant training, to master them and by doing so to learn the true meaning of the laws of Aikido. From them you can then create countless new techniques of your own.

When we learn handwriting, we begin by practicing with block or print style, then gradually progress to semicursive and then to cursive style. If we start handwriting training with cursive style writing we will be unable to capture the proper form and shape of the letters. In Aikido we must not try to acquire only a limited number of showy techniques in vain. At first we should learn the basic principles of Ki and practice the basic techniques correctly and diligently. After we master thoroughly each technique step by step, we should plant it firmly into the subconscious mind through repeated practice. In due time the level of mastery would be such that one will be able to throw an opponent without allowing even a finger to touch him by leading the attacker's Ki toward the intended direction.

Also, all the Aikido techniques are designed to permit the opponent to move in the desired direction and position easily and without force. Therefore, both the thrower and the person thrown must practice Aikido cooperatively and with good feelings and develop their Ki mutually, progressing in their skills steadily. If an unpleasant feeling arises as a result of a throw, something is wrong in either the thrower or the person thrown, or in both of them. They should stop and correct either their technique or their attitudes to their mutual satisfaction. It is important to practice the techniques as an exalted form of dancing, in which neither being thrown nor throwing has intrinsic significance.

As I have explained previously only the techniques involving the attacking movements maybe regarded as having seemingly negative connotation. Aikido is originally the way of non-fighting. It is, therefore, unnecessary for one to return the attack from his side. The person attacked, rather than perceiving the situation as conflict-ridden, can approach it positive-minded and turn it into a harmonious dance. Everyone is able to see the body movement, but no one can see the mind's movement. From the viewpoint of the workings of Ki, Aikido is positive rather than negative. That is to say, Aikido is not a defensive maneuver at all since you perform Aikido techniques in a state of keeping one point, by extending Ki and by putting down an opponent with one's Ki. Since one is able to put down his opponent with Ki, he can afford to give the attacker a chance to approach him and to wait for the attack with composure. I would like to have this principle understood well. When one trains the development of his Ki and understands the Ki movements, he will come to understand the Ki movements of his opponent easily. Therefore, it is important to make special effort in the coordination of mind and body according to the four basic rules in one's daily movements.

As a Way to Good Health

1. *Generating Life Force.*—All living things receive life force from the great universal. While in possession of that force, they are alive; once they lose it, they die. When life force is gone, the best doctor can do nothing for the patient. On the other hand, miraculous cures are possible, even after the doctor has given up all hope for the patient, if the patient has a sufficiently strong life force. The basic key to good health lies in discovering how to generate a powerful life force. Many people advocate the health-giving power of various regimes for exercise, diet, sunbathing, massage, and electrotherapy, as well as systems of psychology, but the deciding criterion is always whether the plan corresponds with the rules of the universal in all things. Should it not, its effect will be harmful rather than beneficial to the body. Avoid all things which transgress the laws of the universal. Find a system that agrees with them, train in it diligently, and you will generate the life force needed to give you a healthy body.

All moves in aikido techniques agree with the laws of nature. During aikido training, we constantly strive to maintain a unified body and spirit. We manifest greatest strength when we unify our heaven-sent spirits and bodies.

There is on record an actual case in which a man desperately ill of tuberculosis and abandoned as hopeless by his doctor practiced seated Zen meditation and miraculously recovered. By giving up everything and devoting himself entirely to his meditation, he accidentally stumbled upon a method of unifying his spirit and body. This enabled him to call forth his innate life force and to overcome his apparently fatal illness. Had enlightenment failed him, or had he undertaken meditation in bad faith, doubtless he would have gradually weakened and died.

I could name many other instances where a strong spirit has governed the body and where people with united spirits and bodies have manifested strength unthinkable to the ordinary person. Soldiers on the battlefield, for instance, can drink with complete impunity muddy, foul water that, under ordinary circumstances, would immediately bring on acute diarrhea. People under strain and tension can often sleep safely out of doors all night, while slight exposure would normally give them colds. When, for one reason or another, the body and the spirit are

completely unified, the individual's entire life force is at work to guard against illness and weakness. Everyone knows that physical training is essential to a strong body; spiritual training is just as important to psychological strength. Aikido trains both. Because the spiritual life force of the individual is manifest to the highest degree during aikido practice, many people have found that it has helped them overcome sicknesses that had long plagued them.

2. *Exercises in Keeping the Body Flexible.*—A really healthy body is ideally one that has both internal and external balance. A person whose muscles are well-developed but whose internal organs are not is in fairly poor condition. If you want a well-balanced body, you must follow a well balanced system of exercises. The ideal way to exercise is to use all parts of your body.

In aikido, we practice exactly the same things with both the right hand and the left so that we can perform any movement equally well with one or the other. After all, your opponent is at liberty to choose the side from which he will attack; you must be prepared to handle him whatever quarter he approaches you from. Your motions must not favor any particular direction. You must be free to deal with all eventualities. Turn any way you must; use your arms, your legs, your hips, and sometimes use your head. Employ all of your muscles, and you will find that aikido training gives you a body in which all parts, internal and external, are equally well-developed.

You must, however, always keep your ki concentrated in the single spot in the lower abdomen. Your entire body must be relaxed and your spirit at ease. Your body should be completely flexible; your strength should not clog in any one particular area. In general, the human body tires quickly when it is constantly tensed but remains fresh and vigorous when relaxed. A new born baby's body is always soft. Increasing rigidity is a process of passing age. Once the body is completely hard, the story of life is over. Be fully aware that a hardening of the body portends the approach of the end.

Even an elderly person, however, who does not overdo things, will find that aikido training makes his body flexible and rejuvenates him. Should a person whose body has already hardened wish to live longer and feel younger, he should spend a great deal of time exercising in

order to limber himself. People who use only parts of their bodies or whose work is almost entirely cerebral tend to tire quickly. They should practice moderate limbering exercises to distribute the fatigue evenly over the entire body and to pass the blood that has flown to the head to all the body's areas. Exercising this way dissolves fatigue and makes it possible to rise the following morning refreshed and strong.

Aikido as Self-defense

1. Refining the Sixth Sense.—Through any space, large or small, plays an infinite number of sound waves and electric waves, imperceptible to our five senses. Should we want to hear certain sound waves, however, all we need do is turn on the radio. Television teaches us about things we cannot directly observe in connection with light. If sound has sound waves and light has light waves, there is no reason the spirit that controls the human body should not have spirit waves. Such waves, in fact, flow around us in abundance all of the time, and it is only because our brain, our receiver for those waves, does not function as well as it should, that we frequently fail to intercept them. Lacking one of the five senses—sight, hearing, taste, smell, or touch—we are both deprived and miserable. What would our lives be like, on the other hand, if, we could add a sixth sense, a sense to catch the waves of the spirit?

Most animals develop one or another of their senses more highly than human beings do. In his primitive state, Man no doubt had better developed senses than he has now. With the growth of civilization and the establishment of societies, where we depend on each other, the need to defend the body by means of the five senses alone has diminished. The senses themselves have correspondingly dulled and weakened. This is what has happened to modern man, whose dependence on vehicles has weakened his legs.

The same is probably true of the sixth sense. Primitive Man, no doubt, possessed it in a more refined state, but it has gradually degenerated. Other animals have it. A horse's ability to determine the character of the man on his back, or a dog's keen appreciation of wickedness in a suspicious stranger, or a bird's instinctive awareness of danger when it swerves from the branch

on which it had intended to alight because it somehow feels the rifle trained on it—all of these are instances of the work of the sixth sense.

Assuming that ancient Man possessed this sense, modern scientific powers should be able to reconstruct it. How much fuller human life would be. But how are we to go about recovering it? There is only one way: unity of the spirit and the body.

The man who entrusts body and soul to god receives god's revelations. The scientist who pours his heart and body into research can, under inspiration, make astounding discoveries. A master of the art of the sword proves the powerful action of the sixth sense when he vaguely senses an ambush though none may be apparent. He can do this because his spirit and body are united and because his spirit is in tune with the universal.

The unified spirit and body, when the spirit is in repose, are like a still, glassy sheet of water that reflects all things as they are, that can catch the slightest reverberation. A calm body of water, even should a light breeze blow across its surface, still reflects the moon like a mirror; a troubled body of water shatters the moon into a thousand fragments. In the same way, when the spirit is calm, it can perceive the slightest movement, in the form of spirit waves, from the opponent.

Morihei Ueshiba said that before your opponent leaps at you, his ki will flow toward you. If you can parry that ki, his body will follow where his ki leads, and you will be able to down him easily.

To be able to sense that ki before your opponent moves you must nurture in yourself a tranquil and unmoving spirit. Aikido teaches us to keep our spirit always calm in the single spot in the lower abdomen and to make sure that it is never agitated, however violent our movements might be. It is easy to defend yourself when you are prepared for whatever may come, but only when you have made such spiritual preparations will you be able to handle all attacks. Should you be afraid or angry, you will already have lost the single spot in the lower abdomen, your spirit and body will no longer be unified, and you will be unable to sense the movement of your opponent's ki. There can be no doubt, then, of the importance of proper

spiritual training.

2. *Actual Practice.*-----Aikido practice ignores matches, in which the primary aim is to win. Instead, we try, by following the correct rules, to mutually polish our ki and to move toward perfection of the human personality. Of course, it is only natural that a martial art with "love and protection for all things" as one of its basic precepts should avoid matches and fights, but there is another reason for this attitude.

Human beings fall into habits that often show themselves unexpectedly. A technique that you have practiced and that you are good at will serve you when you need it without your consciously calling on it. One that you know of but have not really mastered will never come when you want it. One of the most important reasons for correct practice is to establish good habits.

Training for matches entails the setting of limitations. This, in turn, makes judgement in the matches unreliable and gives rise to certain dangers. Practicing under set limitations inevitably narrows the training scope. When, in actual combat, an opponent attacks with a move omitted in practice because of restrictions set by match requirements, trouble begins. Whatever the method our opponents choose, we gain nothing by complaining about it. Should we find ourselves faced by many opponents simultaneously, turning and running will not save the day. Training must enable us to face calmly

whatever attack the opponent has to offer.

Aikido teaches that we must move our bodies naturally and throw our opponents one at a time. Should they come in numbers, we must always deal first with the one in front of us.

A second important point is to avoid colliding directly with your opponent's strength. No one could handle direct, full-force attacks from three opponents at a time. Aikido techniques concentrate on methods of first avoiding the strength of the opponent and then leading him where you want him to go. It makes little difference how many opponents you face or how strong each is if you do not directly encounter their strength.

What is the good of lifting a 500-pound weight if you fall crushed beneath a 600-pound one? Strength has limits; ways of avoiding force are infinite. Prior to teaching methods of developing strength, aikido instructs in how to avoid receiving the strength of others. Since it is completely imbued with the principle of passivity, aikido seeks absolute, not relative, strength. Its training, consequently, ignores the idea of contests and strives to refine the individual's ki so that in actual combat he can execute all of the techniques precisely as they should be executed. In other words, aikido is not a sport; it is training to enable the practitioner to act without error in real combat situations.

**Directory of Ki Society International Headquarters
and American Ki Society Federations**

Headquarters

Ki Society International
Ushigome Heim No. 101
2-30 Haramachi, Shinjuku-ku
Tokyo 162, Japan

Hawaii Ki Society

620 A Waipa Lane,
Honolulu, Hawaii 96817

Western States Ki Society

c/o Aikido Institute of America
3302 W. Jefferson Blvd., Los Angeles
California 90018

Northwest Ki Society

c/o Mr. Yoshihiko Hirata
11713-38th N., Seattle
Washington 98125

Midwestern Ki Society

3726 N. Broadway, Chicago
Illinois 60613

Southeast Ki Society

c/o Mr. Roy Suenaka
1658 B-Hutchinson Ave., Charleston AFB.
South Carolina 29404

Philadelphia Aikikai

1225 Arch St., Philadelphia
Pennsylvania 19107



About the Author

Author Koichi Tohei was born in 1920, in Tochigi Prefecture, an area famous for its devotion to the martial arts. As a child, Tohei was sickly and spent a great deal of his time under the care of doctors. His father, a fourth dan in judo, felt that training in that martial art would do much for his young son's constitution. By the age of fifteen, Tohei had achieved black belt. At sixteen, he entered preparatory schooling for Keio University where he continued his judo practice. He trained with such ardor that shortly after beginning school work, he developed pleurisy and had to leave school for one year. As he lay ill, he reflected on the human condition and his meditations made it painfully clear to him that the human body and spirit were weak and vulnerable. To strengthen himself physically and mentally he devoted much time to Zen meditation and *misogi* breathing exercises. He learned Zen from Master Josei Ohta, president of the Daitokuji temple in Kyoto, and *misogi* from Master Tetsuju Ogura, one of a leading disciples of the famous master Tesshu Yamaoka, and from his successor Master Tesso Hino. At the age of 19, he started to learn Aikido under Master Morihei Ueshiba.

During the Second World War, after graduating from Keio University at the age of 23, he served for four years in the army as a first lieutenant in central China. On the battlefields where even a slight slip could mean death, he resolved to involve himself after the war in the greater game of life rather than mere martial arts as sport. He discovered the mysterious significance of concentrating one's spirit in the one point in the lower abdomen which he feels helped in his safely surviving the war with no serious casualty among his soldiers.

After the war, he returned to study Zen and *misogi* training and, also, continued to study Aikido now altered by his wartime experiences. From 1953 to 1974, he made fifteen trips to the United States where he spread Aikido and established Aikido training halls in nineteen states, beginning with Hawaii.

In September of 1971, he founded Ki Society International in which the principles of Ki and the coordination of mind and body are taught in detail. Also, on May 1, 1974 he established Shinshin Toitsu Aikido (Aikido with Mind and Body Coordinated). At present he is the president of the Ki Society International.

