

Aikido in Australia
Aiki-Kai Australia National Newsletter



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All members are advised that Aiki-Kai Australia is a signatory to the
anti-doping policy developed by the Australian Coaching Council and
consequently all students are bound by the rules of the policy.

A copy of this policy is available on Coaching Council website.

NEW EQUAL OPPORTUNITY POLICY

Aiki-Kai (Australia) has recently had an Equal Opportunity Policy drawn up. The Policy contains procedures to be followed should, for example, any person feel that they have been victimised or sexually harassed. This should be confirmed for circulation soon, and will be posted on the website. In the meantime should anyone experience or have a matter of concern, they should contact Andrew Dziedzic direct to find out who the appropriate officer is to speak to. All enquiries will be handled with the strictest confidence and should discussion be needed Andrew will phone back at Aiki-Kai Australia's expense.

Aikido Australia Autumn 2007

General News

Sugano Sensei has agreed in principle to hold an intensive 'Inner Aikido' training course for a limited number of participants in 2008. Acceptance for this course will be in order of booking. (First in first served) Final details when they are available will be posted on the national website as well as in dojos around the country. This event will be similar to the Intensive 'Inner Aikido Seminar' - a 5 day course to be conducted in Belgium this year prior to the Brussels Seminar.

The 'Inner Aikido' seminar in Brussels is from the 26th to the 31st of August 2007, and will be limited to a specific number of participants, strictly first in first served. If you are going, be quick and email your flight details as a sign of good faith to Ameye Michael > michael.ameye@dexia.be

The cost of this seminar including food and accommodation is 275 Euros or A\$470. This does not include the normal 3 day seminar from the 1st to 3rd Sept 2007.

For further details contact ias@shindokan.net

A trip to Japan to attend the IAF General Assembly and Seminars in Tanabe from October 3 to 13th 2008 is being organised. Being in Tanabe, O-Sensei's birthplace, the focus will be on the roots of Aikido. Details are not yet finalised but information can be obtained from Gary Woodland of Harvey World Travel Launceston (03 6332 1222)

Sensei has let it be known that he is happy for students to follow him to other places to participate in his schools, held for example in Singapore, Malaysia and Indonesia; places he usually goes to after his National schools in Australia. This is an opportunity not to be missed if you can afford the time and the costs of travelling.

A number of special training sessions were held in many dojos around Australia in January to honor the memory of John Van Roessel who sadly is no longer with us. Tony Smibert Sensei's eloquent obituary expresses what many of us who knew John will be feeling as we remember him.



Ken Cottier Shihan, seen here with Tony Smibert Sensei at the Hong Kong Aikido 35th anniversary celebrations. A number of Australians were present at this event in October 2006, the most prominent being Smibert Sensei. Also there were Graham Morris Sensei and Rob Prydon from Queensland.

Cottier Shihan has been promoted to 7th Dan.
This image is by Edmond Poon and there are many others on the Hong Kong website. Please take the time to have a look.

Death of John Van Roessel Sensei



Aikido friends were sorry to hear of the death of John Van Roessel Sensei, 5th dan shidoin, a very popular member of the Aikido community in Australia. John Van Roessel Sensei began his Aikido training in the mid 1960's and was a very loyal and dedicated student of Sugano Shihan. He was also an incredibly committed trainee and instructor - founding the Aiki-Kai dojo in Bairnsdale many years ago. Although in his 80's and suffering from various ailments, he was still training only three weeks before his death.

John was always an inspiring reminder of what Aikido can do to enrich a long life, and also how that person may enrich the lives of many others.

My personal memories of John stretch back to the early 1960's when I first met him at Judo in Melbourne. I was then around 13 years old and John was a very, very fit guy in his late 30's.



He was also a friendly and gentle man. Everyone admired his athleticism and we all knew that he had been a keen, long distance ice-skater back in his native Holland. His wife, Heather, encouraged and supported him in his love of Aikido and years later helped him to start the Bairnsdale class in a dojo in their garage when they retired to Raymond Island.

Although lots of people knew John much better than I, I do remember many long chats we had - both when I stayed with them at Raymond Island and especially around the fire during winter schools at Richmond over the years. John and Heather wished they had children so it brought great loneliness to John when Heather tragically passed away, before her time, from cancer. Although the long drive from Gippsland to the Blue Mountains for Winter School had previously been a shared holiday combining their love of rock collecting with his love of Aikido, in the years that followed, John's solo drive to Richmond remained a vital part of his life as he continued to commit himself to the training he enjoyed and to his sincere studentship under Sugano Shihan. In a world where the Aikido-world seemed to be changing rapidly, John's example was one of unfaltering commitment - quiet, unassuming, and inspiring. I often thought of him when I boarded a plane for the short flight home to my family...

As a young man John was very well built for martial training and in old age he became lighter and slightly stooped. Yet he remained powerful and moved with a physical certainty and dignity built on years of study.

I know I'm speaking for Sugano Shihan and for all of us who knew John (certainly many hundreds of Aikido people, friends and students) in stating that we will miss him, both in the dojo and in that empty spot around the fire created by his passing.

Tony Smibert Sensei

The photo above is of John Van Roessel Sensei receiving a special award from Sugano Shihan at Summer School 2000, and left, an after training shot with Sensei. (also Summer School 2000) both photos by Hugh Derham



A look at Ikkyo by Simon J Parker



In this article, I'd like to pass on some of my observations about Ikkyo. I don't want to describe the technique in great detail, as I assume you already know the basic form. Instead I wish to discuss some technical aspects of Ikkyo.

The name "Ikkyo" means "First technique" or "First teaching". This really gives more of an indication of its importance than its ease of execution. While its outward form appears quite simple, its mastery takes a considerable length of time and it embodies an enormous amount of what I believe Aikido is about. Ikkyo uses very little body contact and requires no use of pain or joint twisting to make it work. Instead, it relies on excellent technique and timing.

Controlling the elbow

I have always understood Ikkyo to be fundamentally a technique which controls Uke via the elbow. While the technique also involves gripping Uke's wrist, it is the hand on the elbow that really controls. To get a feel for how important the elbow is in Ikkyo, I'd like to look at Kate-tori Ikkyo. Classically this technique is done by stepping away, grabbing the hand on your shoulder and extending back through Uke's elbow.

If you now try doing it with, firstly, only the hand on Uke's hand (not taking the elbow), then, secondly, only the hand on Uke's elbow (not taking the hand). You will discover that Ikkyo is possible with just the elbow, but you end up doing a Nikyo variant when you only grab the hand.

I'm not suggesting it is not possible to throw or control your opponent with only control on the wrist, only that it is not Ikkyo. In fact, once Uke's wrist and hand are used, variants of Nikyo, Sankyo, Yonkyo and Kote-geishi arise, but not Ikkyo.



Shomen-uchi Ikkyo

When Ikkyo is performed against a Shomen-uchi attack you first meet the attack with your matching hand: right to right or left to left. From there you cut down and take control of the elbow. This is either done moving in for omote, or turning for ura. Finally, once you have control of the elbow, you take Uke to the ground.

It is important the hand that meets the attack is open, as a tegatana. It should not take a grip on Uke's wrist until Uke's arm has reached a position where the elbow can be controlled by the other hand. This keeps the technique open, so you can change grip and control as the need arises and it stops you from trying to catch your partner's arm in the air.

Your controlling arm, the one on Uke's elbow, should end up extended down, with your weight on top of the elbow. This is a strong control position, and prevents Uke from standing back up. It also makes it easier to drop to your knees, taking Uke down.

It is very important when taking Uke to the mat, that Uke gets there first! If you start dropping to your knees before Uke, you can end up with your hands moving away from the strong, low point and up to a higher, weak position, giving Uke a chance to stand and take control.

Stepping

With the Omote movement, there is a step from the point your hands meet, to the point you have Uke controlled in front of you, prior to taking Uke to the mat. At this moment there are two important things happening: firstly you are stepping through, and secondly you are bringing your hands from up high, where they met the attack, to down low, where they control the elbow. Ideally these should occur at the same time.

When cutting with the Boken, there is an emphasis on the sword arriving at the same time as the step. This means you do not cut, then step forward, as this would mean the cut falls short, neither do you step then cut, as this would put you in range prior to cutting. Instead, you cut as you step. Ikkyo is practiced the same way. In my opinion, it is better to err towards cutting then stepping, as stepping then cutting leaves you very vulnerable.

I find it helps to practice Ikkyo using all three movements, and take them to extremes. Try meeting, cutting and then stepping. Now try meeting, stepping and cutting. I find the first exercise leaves me reaching away from myself to control Uke, almost falling forward, or trying to drag Uke back in. The second exercise I find leaves my hands in the air for too long, and gives me a feeling of being exposed. Remember, when cutting, the hands or the weapon go up then come straight back down. There is no pause in between. The execution of Ikkyo follows this pattern.

Often when carrying out physical activities, like digging or swinging an axe, you will place your feet firmly before using your hands. So we tend to feel this is the normal chain of events: plant feet, do action. Many striking arts, particularly when looking for maximum power, will follow this method. Unfortunately this means you need to be in range before you do your technique, which can be very dangerous.

If you look at static training from katate-tori or kata-tori, you can see that we are in range at the point of the attack (when Uke grips), but from there on we are moving in a way that makes it difficult, if not impossible, for Uke to attack us, while allowing us to attack Uke. If you start from being gripped then move to a position where you stop and stabilize, you put yourself in a position where Uke can attack again. This is something we do not want.

You'll also notice that in Aikido training we don't actually lock our stance until the end, after we have moved in and unbalanced Uke.

continued next page.....

Editor's note:

I want to thank Simon for writing this article, and hope his effort is appreciated. I know how difficult it is to write and I'm always encouraging people to do so. If anyone wishes to contribute, I am willing to assist them in putting an article together, or alternatively there are a number of senior students and teachers who I am sure would be willing to assist you in crafting a suitable article. In this case Simon was assisted by John Watson Sensei.

Simon and I both stress that this is not an article telling you how to do Ikkyo, but it expresses his personal observations and thoughts concerning Ikkyo which he has evolved over 15 or 16 years of studying and training.



Photos of Sugano Shiban, Yamada Shiban, Cottier Shiban, these pages, and Doshu, next page, front cover, taken at Sugano Shiban's 40th Anniversary National Summer Summer School, January 2006, by John Litchen.



The hold down

The hold down for Ikkyo emphasises the elbow as does the technique itself. You have Uke lying face down, with their arm out at about 90 degrees from their body. You have one hand on the elbow, the other hand on the wrist. One of your knees is at your hand holding the wrist, the other is in Uke's ribs.

The Ikkyo hold down has no submission pain in it. You can stretch your knees out, digging into the ribs, or try and bend the elbow back, but these have always felt very artificial to me. The hold simply keeps Uke on the ground.

The angle of the Uke's arm to the body is worth playing with. If you start with the arm straight out from the body, it may not feel like it will hold Uke in place; it seems to lack control. The higher you move it, reducing the angle of the arm with the head, the more it holds Uke in place. Unfortunately, it also makes it easier for Uke to turn out of. So finding a good position is a matter of experiment.

With many Ikkyo variants, you end up with Uke's hand and not the wrist. When this happens you can bend it back towards the head in the hold down. This submission hold has never felt, to me, to be a part of Ikkyo, as it emphasises the wrist, and not the elbow. If you do wish to use it, make sure you are gentle and slow, as the wrist cannot move very far before it becomes damaged.



Conclusion

I believe Ikkyo's importance cannot be overstated. It is a fundamental technique that teaches much about Aikido body movement and timing. In their book "Best Aikido", Kisshomaru Ueshiba and Moriteru Ueshiba divide techniques into "Fundamental" and "Basic". They include Shomen-uchi Ikkyo in the fundamental section, emphasising its place as a basis for Aikido training. In Kisshomaru Ueshiba's book, "Aikido", he says of Ikkyo: "It is said that you hardly need to learn the other techniques if you completely master Ikkyo".

This is a truly challenging technique that may take many years to even feel comfortable with, let alone master. Many refer to it as a "lifetime technique", indicating how long they believe it takes to master! The effort of trying, however, is very worthwhile, as practicing Ikkyo will improve all of your Aikido.

(Many thanks to John Watson for helping to prepare this article.)

Photos - Below: Doshu demonstrating Ikkyo Ude Osae. Above: demonstrating the importance of controlling Uke's elbow.



Summer School Tasmania 2007

by David Scott



For many years, I have been taking notes on Sensei's teaching at both the Summer and Winter Schools. Sometimes a group of us with a similar interest collaborate in this endeavour. Recognising that an Aikido class is like a string of beads, I try to write down the techniques in the order in which they were practiced. Of course I try to record the exact words Sensei uses. My collaborators and I usually try to write immediately after each of his classes. Even so, I am amazed at how quickly the memory seems to fade and how differently we remember things. It seems as though we were all in different classes instead of recording the same event.

I gave away taking notes for several years but now I much prefer to take them, although it requires considerable discipline and additional effort at the time. I have to take to heart many comments from people who believe it is not the Aikido way to approach the art so intellectually. However, I learn things through writing about them and discover new ideas when reading over the notes, usually in the plane on the way home. Given this time for reflection, I can more easily remember the lessons from the school when I endeavour to pass on the teachings in Adelaide. In the months after the school, I use my notes primarily to mull over what I have learned. If I leave it too long, I lose my feeling for some of the techniques and find that I have many notes that make no sense to me. For a few weeks or more I teach the lessons of the school. But I consider that this is a digression from the usual Aikido method of instruction, which takes more account of the people present at the class than it does a fixed idea about what is to be taught in a particular class. Never the less in these classes, essentially repeats of the lessons Sensei gave at the school, I find myself discovering new things I did not notice during the school.

The plane trip home is an opportunity to list the lessons that I have derived from the school, brainstorming: identifying themes and making inferences about Sensei's intentions in the training. Sometimes I search for the dominant theme of a particular class and compare it with the themes of other classes. I also reflect upon what I consider to have been the main themes of each school.

The 2007 Summer School held in Launceston Tasmania was truly a magnificent event. The training took place at the Australian Maritime University, and the gymnasium that became our dojo sported a maritime theme with its wooden panelling and large porthole windows. Although with a little effort one could easily be tempted away to taste the delights Launceston had to offer, the location and the accommodation invited us to focus upon training. While I imagine most people managed at least a visit to Cataract Gorge any serious holidaymaking had to wait until after the school. I am sure that more than a few people took advantage of the opportunity and stayed on longer. I snuck in an extra day – actually forced upon me by a difficulty getting flights. It provided a wonderful opportunity to catch up with friends and enjoy the company of people I have come to know and love from across the country. .

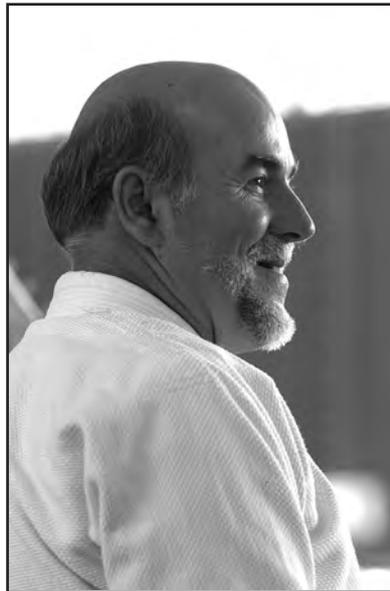
During the flight home, I wrote out that list of "lessons" mentioned above, including: Make Connection, Be Attentive, Be Responsive, Don't Reason your way through Receiving, Change the Rhythm, Bend Your Knees, Draw In, Lead, Step Outside the Ideas of Attack and Defence, Focus, Make Clear what you are Doing, Initiate, If your arm is moving your body is moving as well,

continued on page 10





Images from Launceston
by Justin Cogley





continued from page 7

Oshiette is teaching, Understand the unseen principles behind the practice, Inquire, “Musubi” (Create a Unit).

Two main themes stood out for me as features of the Tasmanian Summer School. The first concerns rhythm and the second the seen and the unseen in Aikido.

In anticipation of the week ahead, many people seemed to be pacing themselves in the classes, taking it easy. Nage and Uke appeared to be mostly locked together in a kind of dance with no one taking the lead. Nothing at all like a Salsa! It was more like listening to someone hesitantly practicing a musical scale than listening to classical music or a lively piece of Jazz. The absence of rhythm in the practice is dull and lifeless. For an outside observer, training in this manner is far from entertaining.

Sensei seemed to set about raising the energy level of the classes in several ways. I understand that he spoke directly to some people about his concerns. Before one class, Tony Smibert Sensei (National Area Representative) spoke about this and other matters.

Sensei also took steps to raise the energy level by controlling the action. We practiced in small groups, stopping and starting to Sensei’s command with encouragement to train as fast as we could. Periods of fast action were in contrast to moments of stillness and the chance to catch your breath. Sensei says that the essence of movement is in stillness.

Sensei emphasised variation in the rhythm of techniques. He spoke of beating down an attack and clearly demonstrated changes in pace throughout the execution of different techniques. Sensei enlivened the practice of ‘the seven movements’ with the Jo by talking about different ways to conceptualise this training and emphasising changes in the rhythm that take place within the sequence.

Life is characterised by such changes in rhythm. Aikido is about living, not simply about survival. Aikido is not only about self-defence. It is an invitation to connect with the living. This is a lesson we can take into our lives to enrich our experience of living. We can do this by ‘building in’ variation, changing the pace of our living, stopping, allowing some punctuation between activities and thoughts, injecting the new into our lives, stepping outside the familiar and walking in new territory.

So for me one dominant theme of the 2007 Summer School was Sensei’s emphasis upon rhythm and the injection of energy and life into one’s training. Aikido needs to be practiced dynamically, its practitioners alive and full of energy and vitality. Movements should be crisp, clear and focused. When our movements are paced and our rhythm consequently matched in phase with each other we are usually practicing bad habits and missing the teaching behind the movements.

This brings me, briefly, to the second theme: to reflect upon the seen and the unseen in Aikido. There are obvious things you can see (physical aspects) but there are elements that you can’t see as readily (concepts, ideas, intention, purpose, principles behind the practice). It is as if there are hidden teachings that you need to work out through your own inquiry. They are not secrets. Everything is there revealed in every class. Typically, Sensei does not spell out what these teachings are, but he has said that if you are an instructor you have to know about them, otherwise you cannot teach! I interpret this as an invitation to inquiry, for instance, by making notes and listing the themes. I am still mulling over the 2007 Summer School in Tasmania, as I imagine other people are as well.

I would like to thank the many people who made the School possible and gave me the opportunity to continue my inquiry into Sugano Sensei’s Aikido. The locals certainly put in an extraordinary effort, not only to make the school run smoothly but



Dan Gradings: Tasmania 2007.

Shodan:

Lachlan Fleming (Victoria)
 Richard Head (Northern Territory)
 Nancy Ho (New South Wales)
 John Jamieson (New South Wales)
 Tahl Kestin (Victoria)
 Dinah Lee (Tasmania)
 David Robinson (Queensland)
 Sharon Stewart (South Australia)
 Jo Wade (Victoria)

Nidan:

David Bell (Victoria)
 Andrew Chambers (Victoria)
 Cathy Farrar (South Australia)
 Timothy Jolly (South Australia)
 Brendon Pascoe (Victoria)
 Pelham Wilson (New South Wales)

Congratulations to the people listed above.

also by endeavouring to cater for everyone's peculiar needs. No doubt they will be rewarded for their kindness by getting another chance to do it all again in a future year. If this is so I will certainly be doing my best to be there.

Thank you.

I would also like to thank John Watsson and Bruce Shaw for editorial assistance in the writing of this article.

David Scott Sensei, 5th Dan, seen here with Sugano Shihan, is the Area Representative for South Australia. He teaches Aikido in Adelaide.

Outside of Aikido he is a clinical psychologist and believes enquiry and self reflection are essential to Aikido practice.

All the photos accompanying this article are used with the kind permission of Justin Cogley. Justin also took the top and bottom images on the back page.



The Bodhi McSweeney Column



Summer School

Launceston
Tasmania 2007

The Tasmanian team hosted this years Summer School in Launceston
I think that all that attended would agree that this was a great school. The overall feeling was one of harmony and ease.

This was supported by the fantastic, generous effort of a team working well together.

John Karas Sensei and his wife Robyn were the key organizers who did more that we know. Andrew Ross Sensei handled the registrations, which, is a big task. The rest of the team worked well to help the event take place with ease and grace. There was always someone to pick up any required tasks.

Sensei's classes were as usual very inspiring. The new sports center at the University offered a very good venue for training. The room was airy and made a beautiful dojo space. Sensei seemed to enjoy this venue as well

There seemed a greater presence of younger people training. This was made evident by Sensei's choices for Uke.

The weather was perfect. Temperatures remained moderate with only a few humid afternoons making training a little harder for some. Launceston was welcoming with the city center a bus or taxi ride away. Evening meals were off campus with breakfast and lunch at the Maritime College, which was also used for accommodation. Overall numbers were very good and many participants used the opportunity for a Tassie holiday.

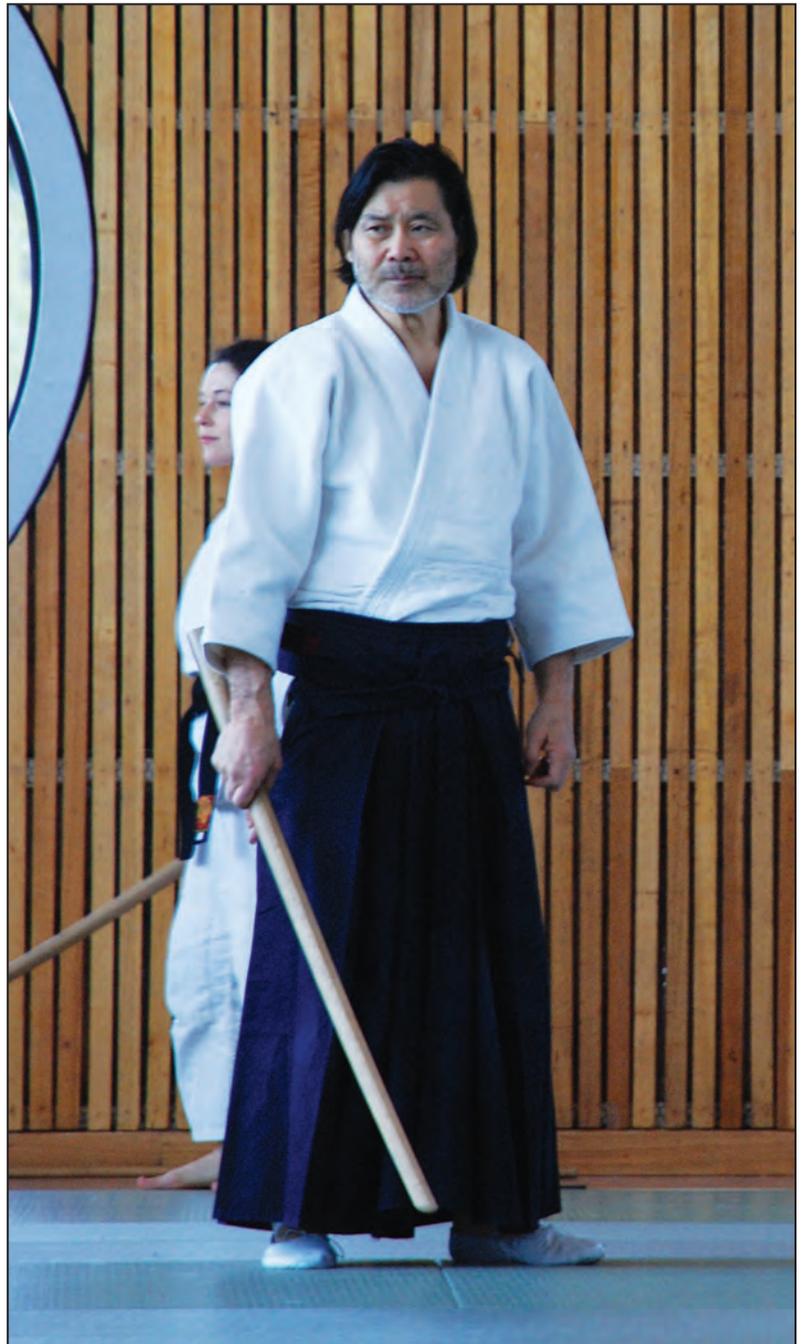
The BBQ and Dinner were both lots of fun.

What more can I say?

If you weren't there, you missed it!



Photography these two pages and centre image
back page by Linton Tuleja



Aspects of Etiquette

with Graham Morris Sensei
text and photos



The most important point about a bokken is to remember what it represents. Although it is made of wood it should not be thought of as a piece of wood, but rather as a sword, or more specifically a katana. Any handling of a bokken should be the same as if you are handling a real katana rather than a wooden replica.

It is also important to remember that although a bokken is only a wooden training weapon it is also dangerous, and people can get hurt if it is handled inappropriately or without control.

We should also remember that we are not studying weapons systems (such as Ken jutsu or Jo jutsu) for sword or Jo. The very strictness needed in the study of these systems does not apply here. We are however using these Bokken and Jo to study how aspects of their use is applied to fundamental or basic Aikido practice, and how some aspects of Aikido evolved from the use of these weapons, which means we should be mindful of certain basic etiquette in the handling of them.

Positioning the bokken at the Kamiza when it is not being used shows proper respect if it is correctly placed. There is always a passive or an aggressive way of handling and placing weapons, and in Aikido we use the non aggressive or passive way. Students should be aware of this difference.

At the Kamiza beneath the image of O-Sensei, there is usually a stand for Bokken, Jo, and Tanto. The bokken should always have the hilt on the left side with the blade's cutting edge facing away from the Kamiza at an upward angle of about 30 degrees. (The position of a tanto is the same.) If there is a weapon's rack for example on the right side wall, the positioning of bokken would be the same — the hilt on the left with the bladed facing outwards and upwards from the wall. On the left side wall the position is reversed because to have the hilt on the left would mean the point of the bokken is facing towards the Kamiza and would be disrespectful to O-Sensei implying aggressiveness. The point of the bokken never faces towards the Kamiza, nor should the cutting edge. Generally weapons are placed on the right side of the dojo as this is the non aggressive side.

When the teacher or the instructor removes the bokken from its position at the Kamiza, it should be handled respectfully with both hands taking the weapon from its resting position. A polite acknowledgement or a slight bow is made as the weapon is lifted before moving back a step or two — while still holding the bokken respectfully.

Once the instructor moves away the bokken is held by the right side with the right hand gripping below the Tsuba (near the top of the scabbard if it was a real katana).

If the instructor passes the bokken to a student at this point (at the beginning of a training session with bokken) it would be done in formal manner. He would hold the bokken out with both hands in exactly the same way as he took the bokken from the Kamiza stand. The hilt would be on his left side and the cutting edge would be towards himself and not the person he is passing the weapon to. As the other person takes the weapon they would acknowledge each other with a slight bow before moving back.



with Bokken

and Katsuhiko Arai Sensei

John Litchen

In the midst of the training session a less formal approach is used as Nage and Uke exchange bokken. The person offering the bokken holds it vertically with the blade side facing him and using his right hand to hold it below the Tsuba he passes it to his partner. The partner can take the bokken with either the left or the right hand. (See picture above right - the left hand is being used.) The grip is immediately above the hand offering the weapon. The partner then steps back with the weapon still held vertically until proper maai is attained after which he will make hanmi and prepare for the exercise to continue.

If a class begins with bokken a formal bow is taken in seiza. The bokken is placed on the mat next to the right side. The blade side is facing the student and the hilt should not extend past the right knee. After a formal bow has been taken the teacher stands and the student follows; the student does not initiate standing but responds to the teacher's movement.

This involves picking up the bokken with the right hand and holding it by the knee where it is maintained in this position as the right leg is brought forward in preparation to stand. As you finish standing the bokken is brought from the right side to a vertical position in the centre of your body where the left hand then takes hold of the bokken at about the level of the Tsuba. It is then transferred to the left side in preparation to be drawn as one would a katana. The teacher begins to draw his bokken and the student follows. After both bokken have been drawn maai is established and practice begins.

As an aside it should also be remembered that when teaching weapons the teacher traditionally takes on the role of Uke (a more difficult role) to better be able to teach the student exactly what to do.

Also note there are differences in etiquette when a live sword is being used, but those differences are not relevant to this discussion.

A Jo is not a bladed weapon nor is it a spear, but it should also be used respectfully. When seated before training the Jo is also placed on the right side, and like a bokken, it should not extend much beyond the right knee. When standing it is taken in the middle and held by the right side in an almost vertical position. This position varies from school to school, but regardless of that the Jo should never be used as a pole to rest on, or as a stick to help you get up from a seated position.

Holding the Jo should make no difference to how you get up which should be the same as if you are about to use a bokken. Once standing and walking around the dojo the Jo is held by the right side vertically aligned with one's body. Shifting into left (Hidari) hanmi the Jo is moved from the right hand to the left and placed strategically in front of the left knee for protection. The left hand will be holding the Jo about 2 or 3 hand-widths down from the top, ready for the exercise to begin.

If everyone follows these simple observations training should be safe and enjoyable for all involved while maintaining proper respect and appreciation for what is being studied.



