

The Aikido Center of Los Angeles



道の為、
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合気道

The Aiki Dojo

Direct Affiliation: Aikido World Headquarters, 17-18 Wakamatsu-cho, Shinjuku-ku, Tokyo, Japan
Los Angeles Sword and Swordsmanship Society Kenshinkai
The Furuya Foundation

April 2015

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March 7, 2015 – Sensei’s eighth meinichi memorial service

Upcoming Events

April 24-26th:
O Sensei Memorial Seminar

April 26th:
O Sensei memorial service

May 25th:
Memorial Day
Dojo closed

May 30th:
Instructor’s intensive

June 27th:
Instructor’s intensive

July 4th:
Independence Day
Dojo closed

July 25th:
Instructor’s intensive

Letter From the Editor by Mark Ehrlich Editor, The Aiki Dojo

Spring has sprung once again in Los Angeles, and that means, at least where I live, much brighter and warmer days than even just two weeks ago. The trees have flowered, and the shade they provide along Little Tokyo’s Third Street border feels more and more welcome as my dog and I take our daily exercise.

Last month, ACLA paid its respects to our dojo’s founder, Reverend Kensho Furuya Sensei, on the occasion of the eighth anniversary of his passing in 2007. Special thanks to Reverend Kojima, whose sermons always give us much to think about, and to smile about, as his words perfectly conjure up the image of the man and his mission to our collective memory.

This month, we’ll turn our attention to the event Sensei began more than a decade ago,

our annual O Sensei Memorial Seminar. We’ll reconnect with friends from near and far, and practice together to share the techniques and rigorous training that Sensei loved. We’ll also gather to celebrate our dojo’s 40th anniversary, as well as the promotions awarded to Sensei’s more senior students by Hombu Dojo. The journey might feel hard at times, but we’ve come a long way. I hope you’ll join me in participating to make these milestones ones to remember.

The Aiki Dojo takes a scholarly turn this issue. No less than three scrolls, their context, and possible significance get introduced by Sensei himself, as well as David Ito. Ken Watanabe expounds on two different (but very closely linked) aspects of *budo* training. We also give a nod to some of our many friends in the community who support the work we do. I hope you find it good reading.

Happy Spring, everyone, and take care until next time. I’ll see you on the mat!

Birds and Mastery

by David Ito, Aikido Chief Instructor

The scroll hanging in ACLA's *tokonoma* right now is a reproduction of Miyamoto Musashi's famous brush painting, "Cormorant". Many people know Musashi as one of the greatest swordsmen in Japanese history, but many of us might not know that he was also a great artist talented in many artistic media. The original of this particular brush painting boasts a Japanese national treasure designation (or *Juyobunkazai*) and resides at the Miho museum in Kyoto, Japan. He painted several brush paintings after the Kano and Liang Kai schools and even brushed a beautiful self-portrait of himself.

Musashi also seemed to have proved quite adept at metal working (he made his own *tsuba*) and at carving wooden statues as well. In addition to the hands-on creative arts, Musashi also authored the much celebrated *The Book of Five Rings* (or *Go Rin No Sho*) which many see as a primer for strategy as much as swordsmanship. He was a man of many talents in addition to being the deadliest swordsman in Japan.

Humans have used the cormorant (or *ukai* in Japanese), a bird which hunts fish naturally, to help them fish as early as 636 CE. This highly specialized form of fishing requires an exceptional amount of skill on the part of both the bird and the fisherman (or *usho*). They fish at night, when the fisherman uses torches to reflect light off the water, which attracts the fish. A snare is tied at the base of the cormorant's neck so that the bird cannot swallow the fish. As the fish get closer to the light, the fisherman releases the cormorants and they dive underwater and scoop up the fish into their mouths. The cormorants are attached to fishing lines controlled by the *usho* who have to be careful to not tangle up the lines as the birds seek out the fish. The *usho* also make a "ho-ho" chant while banging on the boat's hull to encourage the cormorant, and from what I understand it is supposed to make a wonderful natural melody that plays against the backdrop of the river and mountains.

The modern interpretation of Musashi's painting comes from author William Scott Wilson. He posits that perhaps Musashi observed a lone cormorant as it was looking off toward the other shore of the riverbank at something we cannot see, like possibly another bird, and became inspired to paint it. Wilson thought it must have been a crow that caught the cormorant's attention, which would have motivated Musashi to paint the cormorant based on a popular Japanese proverb of the time, *U no mane suru karasu*, which means "the crow which imitates the cormorant". The crow might imitate the cormorant as it dives down underwater and catches many fish; however, the crow cannot swim and in imitating, almost drowns. Wilson clarifies what he thinks is Musashi's intention as he might have marveled at their "skill and single purpose" as he wrote about the swordsman's possible intention, "In

the same way, every man should to his own craft or, in swordsmanship, his own talents and training. Musashi would have us be the cormorant if we are the cormorant or the crow if we are the crow. On this principle stands life and death."



I personally have a different take on Miyamoto Musashi's inspiration for brushing the painting. Like Musashi, many great warriors like Oda Nobunaga, the Tokugawa Shogun, supposedly admired watching this type of skillful artistry and would regularly go and see the *usho* and *ukai* at work. To me this particular lone cormorant represents Musashi himself. As you can see he is not wearing a snare or a collar and is thus possibly not owned by an *usho* just as Musashi was not a retainer to any *daimyo*, or lord. Like Musashi, the cormorant is skillful and adept at what it does. With a sense of grace and ease the cormorant can capture and eat a great deal of fish just as Musashi can dispatch any opponent.

I theorize that upon watching these birds working with their *usho*, Musashi had a realization about himself. The cormorant is a wild beast and thus does not know restraint or self-discipline. Left unrestricted the cormorant could roam the land gorging itself on fish whenever it liked with no regard for penalty or purpose. Therefore, the cormorant must wear a collar or snare in order to be kept in check. Musashi was the greatest swordsman in the land and had to answer to nobody but because he answered to no one there was the potential for him to let his ego run wild and render him into nothing more than a wild beast. Upon seeing that lone cormorant I think he must have realized that the keys not only to mastery of the sword but also to mastery of the self lies in knowing restraint and having self-discipline. There was a scene in *Sanjuro* that I am fond of which best illustrates this point where the lady tells Sanjuro, "The sharpest sword stays in its scabbard." The difference between man and beast is of course consciousness, but more so in that we realize the need for laws, regulations, etiquette, and manners in order to live harmoniously with others. This is also the idea behind a section from the *Hanaya Shingyo*, or Heart Sutra, that reads, *shiki zoku ze ku*, or "form is emptiness and emptiness is form". One cannot exist without the other. To master ourselves means we've become a person not only good at what we do, but also in how we exercise self-discipline and restraint. A master is not a master because of what she can do but what she chooses to refrain from doing.

Regardless of which theory appeals to you, I think that like hanging a picture on a wall, Musashi painted this picture to remind himself of something that he realized in that one moment watching the cormorant on the riverbank. It could have been single-mindedness or restraint and discipline – we will truly never know. There is a Buddhist saying, "When the student is ready, the teacher will appear." In this case, Musashi was ready and so found a bird who became his teacher.



April 24-26, 2015

Everyone is welcome!

\$100.00 per person
For more information, please contact us
at info@aikidocenterla.com

O Sensei Memorial Seminar

Seminar Schedule

Friday, April 24th:

6:30-7:30 PM: David Ito

8:00 PM: No host dinner

Saturday, April 25th:

9:00-10:00 AM: David Ito

10:00-10:45 AM: James Doi

11:00-11:45 AM: Santiago Almaraz Garcia

12:00-1:15 PM: No host lunch

1:30-2:30 PM: Ken Watanabe

2:45-3:15 PM: Mark Ehrlich

6:30 PM: Anniversary party

Sunday, April 26th:

7:45-8:45 AM: Ken Watanabe - Bokken

9:00-10:00 AM: Breakfast

10:15-11:00 AM: Ken Watanabe

11:15 AM-12:15 PM: O Sensei Memorial Service

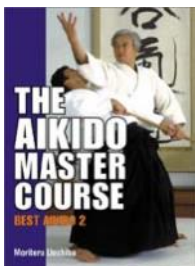
12:30-1:15 PM: No host lunch

1:30-2:15 PM: James Doi

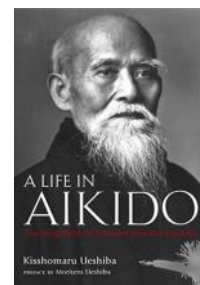
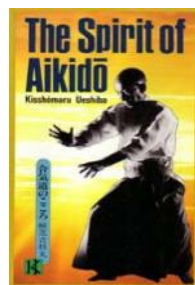
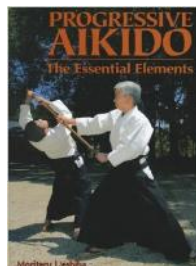
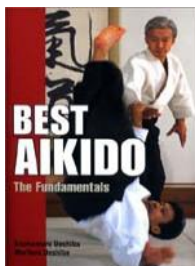
2:30-3:15 PM: David Ito

Schedule subject to change without notice.

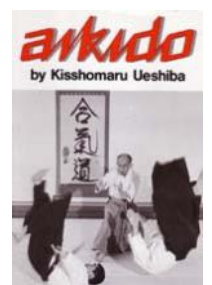
Recommended Readings:



by Ueshiba Morihiro



by Ueshiba Kisshomaru



The Furuya Foundation and The Aikido Center of Los Angeles



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Kyo and Jitsu

by Ken Watanabe, Iaido Chief Instructor

In the Eastern tradition, practice encompasses the physical, mental, as well as the spiritual aspects of the art. Regarding the mental aspects to training, we might think of written tests, oral exams, memorization, or solving puzzles. However, in the Eastern traditions there exists no separation between the physical and the mental aspects to training. For example, in Japan, to say someone understands something doesn't mean they only comprehend on an intellectual level but also on a physical level as well. That is, knowing and doing amount to one and the same thing.

In Eastern thought we see the two concepts of *kyo* and *jitsu*. *Kyo* and *jitsu*, referred to as *kyo-jitsu*, are two sides of the same coin and is one of the many concepts martial arts students consider in their practice. The concept of *kyo* can be translated as "hollow" or "empty". It can also mean a pretense or a lie. On the other hand, *jitsu* can be translated as "full", but it can also mean reality or truth.

The idea of *kyo-jitsu* becomes especially prevalent in weapons techniques, particularly in Kendo. What this means is that swordsmen in a state of *kyo* are open and vulnerable to attack, while swordsmen in a state of *jitsu* have no such openings in their defense. Swordsmen who can maintain an immovable state of *jitsu* are protected from their opponent's attack through their physical technique as well as through their mental power. Such swordsmen have a mindset full of energy, resulting in a stance, or *kamae*, with an impenetrable defense. Also, in a state of *jitsu*, their mindset has set in such a way that nothing can surprise or catch them off guard. Essentially, the perfect defensive posture, both mentally and physically, ready to deal with anything.

When two swordsmen face each other, *kyo-jitsu* comes into play. Before either can attack each must first change their opponent's state from *jitsu* to *kyo* in order to create an opening; this, while minimizing their own state of *kyo* the moment they deliver their own attack, since a careless or thoughtless move on the attacker's part can result in her own defensive position (her state of *jitsu*) changing to *kyo*, putting the attacker herself in danger. Because of this danger, if the attacker happens to face an opponent with an unbreakable state of *jitsu*, an attack may not be possible at all, resulting in an impasse. If both swordsmen in a state of *jitsu* attack each other simultaneously, their respective *jitsu* becomes *kyo*, causing both opponents to be open to attack resulting in *ai-uchi*, or mutual striking, where both opponents get struck down and killed. In this way, *kyo* and *jitsu* are two sides of the same coin; that is, a very, very thin coin.

Iaido, unlike Kendo, is practiced solo. Although Iaido has no matches and therefore, no "winner", students must still carefully

practice the techniques as if the risk of attack was genuine and work to maintain a state of *jitsu*. There is no opponent to blame if their state of *jitsu* changes to *kyo*. There is no one surprising them or striking their sword to create an opening. In effect, our own ego and shortcomings become the opponent. Without this sense of urgency to maintain a state of *jitsu*, the technique can become a dance; empty movements without meaning or reason. It is for this reason that *kyo-jitsu* is essential to our Iaido practice.



Kyo – hollow, empty, or pretense



Jitsu – full, reality, or truth

In Iaido practice, students train to maintain a state of *jitsu* throughout the entire technique, especially when the sword movement changes direction, the sword movement pauses, or the sword movement finishes. To prevent slipping into a state of *kyo*, students must take care to maintain their concentration and energy in order to close any vulnerable portions of the technique. A sword moving smoothly and strongly in a way that closes any openings in the technique shows a state of *jitsu*; the sword moving erratically and haltingly in a haphazard manner leaving openings in the technique's defense shows a state of *kyo*.

Kyo-jitsu is a mental state, and because of this, "invisible". Yet to a teacher, students' states of *kyo* will appear obvious in their technique. A very basic example of showing this *kyo* mindset is when I watch students perform the overhead cut. Any time their inattention or lack of focus causes a sloppy overhead cut can reveal a manifestation of *kyo*. If we mentally divide the overhead cut into two movements, pausing with the sword overhead, dropping the tip behind our head, or both, then we have entered into a state of *kyo*; that is, we have become vulnerable to our opponent's attack to the throat. Other indications of *kyo* include forgetting *zanshin*, translated to "continuing mind", allowing our concentration to falter at the completion of a movement resulting in a sloppy finish; or, when our concentration breaks upon realizing we have made a mistake. These, and other errors, although they are outwardly physical, are the results of being in a state of *kyo*. In short, *kyo* affects the physical form.

The idea of *kyo-jitsu* is not only reserved for martial arts, but is pursued in many other Eastern disciplines. For example, in Japanese and Chinese calligraphy, which has a strong relationship with swordsmanship, they have also a sense of *kyo-jitsu*. Much like how the swordsman trains to reinforce the weak parts of the sword's movement and controlling the sword's *kissaki*, the writer must be also careful to pay special attention to the parts of the stroke where the brush changes direction or when the stroke ends. Furthermore, the end of one brushstroke must show a sense of connection with the beginning of the next stroke. Each brushstroke in the character must stand on its own, but at the same time, must strongly connect with the other strokes in the character.

Continued on page 6...

In The Community...



Hello! Exploring the Supercute World of Hello Kitty

October 11, 2014 - April 26, 2015

The Japanese American National Museum and Sanrio present *Hello! Exploring the Supercute World of Hello Kitty*, the world's first large-scale Hello Kitty museum retrospective.

Organized as part of the global icon's 40th-anniversary celebrations, the exhibition examines the colorful history of Hello Kitty and her influence on popular culture. *Hello!* includes an extensive product survey, with rare and unique items from the Sanrio archives, alongside a selection of innovative contemporary artworks inspired by Hello Kitty and her world.

Hello!, the first exhibition of its kind in the world, is curated by Christine Yano, Ph.D., author of *Pink Globalization: Hello Kitty's Trek Across the Pacific*, and Jamie Rivadeneira, founder and owner of pop culture-inspired boutique JapanLA.

Hello! Exploring the Supercute World of Hello Kitty will be a specially ticketed exhibition. Tickets are \$20 for adults, \$10 for ages 6-17, free for ages 5 and under. All admissions based on timed entry. Obtaining tickets in advance is strongly encouraged. Tickets on sale September 29, 2014.

For more information: <http://www.janm.org/exhibits/hellokitty/>



Little Tokyo Service Center's 9th Annual Sake & Food Tasting Event

July 24, 2015

For more information: <http://sake.ltsc.org/>

Special Thanks to Bernard Becker and Duverger Macaroons



For their contribution and support of the Furuya Foundation's 3rd Annual "Dancing for the Dojo" fund raiser.

We very much appreciated the delicious macaroons!

Best wishes from the Foundation and ACLA to Bernard and his family.

<http://www.duvergermacarons.com/>

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Kyo and Jitsu continued from page 4...

As martial artists, we train to maintain *jitsu* and eliminate *kyo*. In a general sense, when coming to the dojo or accompanying our teacher, we must always remain in a state of *jitsu*; that is, a state of awareness in which we are mentally prepared, ready for anything. Whether we are on the mat practicing, cleaning up the dojo, hosting guests, or helping out at a dojo, by maintaining our concentration and mindfulness all the while eliminating any – in this case – metaphorical openings in our defense we train to maintain *jitsu*. This traditional training does not aim to instill paranoia; uncontrolled paranoia and being completely unaware of our surroundings are equally unreasonable. As martial arts students, we need to exer-



Nakayama Hakudo – modern Iaido pioneer

cise enough discipline to apply the concept of *kyo* and *jitsu* in a balanced manner.

This level of mental acuity is, of course, easy to speak of, but difficult to do. Like yin and yang, there is *kyo* in *jitsu* and there is *jitsu* in *kyo*. Logically, to our Western minds, this feels incomprehensible. Mentally, this paradox might seem difficult to fathom. This is why the physical aspect of the technique exists: to demonstrate our mental stance, or lack thereof, during practice. Like a mirror, our physical posture reflects our mental posture and our mental posture is reflected in our physical posture. To know is to do, to do is to know.

Heijoshin Kore Do: The Original Mind, as it is, is the Way

Original calligraphy by Hirata Uson of Kiun Ji Temple, Soto Sect



Bright, flowing strokes full of Uson's energy and personality. Breaking so many rules of orthodox calligraphy yet demonstrating the essence of what the brush is all about. Uson is a well-known priest of the Soto Sect of Buddhism founded in Japan in 1250. The fullness of the strokes reminds me a little of O Sensei's works.

These words were originally proclaimed by Ma Tsu To-I. Recorded in the *Hekigan-Roku* and *Mumon-Kan*, they have become a popular and well-known saying in Zen and were often quoted by martial arts masters of the past.

Literally, it says, "The Everyday Mind, this is the Way." We wake up in the morning,

shower, brush our teeth and shave, put on our clothes, eat a little breakfast, and on and on, as part of the regular course of our daily lives. It is only when we get mentally stuck on something that everything gets thrown out of proportion. Aikido is also a part of our "everyday" lives: we cannot overlook it as a simple pastime, nor can we become too fanatical over it. We must understand it as "essential" and "necessary" and thus "important" in our lives just as everything else we do. Even brushing our teeth may seem like a mindless act we do in the mornings and evenings but it is "essentially important" to the quality of our lives. Our minds flow with everything that is essentially important and this is what makes up our total selves. We are the spirit and actions as we are present in this world from one moment to the next.

Once a student used to tell me, "I understand your words, but I can't do it!" I always hear this from many people. Or, "I think I

know. . . ." No! If you can understand, then you can do it. Because you don't quite understand yet, you are having problems with it. And, with the words, "I understand what. . ." there is no understanding of what I am trying to communicate, it only means, "I have my own idea of what I think you are saying but it doesn't seem to agree with what you are actually trying to tell me!" As long as there is "you" and "me", there is no understanding. In *Heijoshin* or *Everyday Mind*, there is no separation between "you" and "me" and there is no difference between "doing" and "not doing" or "not able to do". When we brush our teeth we do not focus on the difference between the brush and our selves as distinct entities; we simply pick up the brush, apply the toothpaste, and begin to brush. Our minds flow from one act to the next without too much thought or deliberation or hesitation. . . this is "Everyday Mind". If we have to deliberate and focus excessively of the "meaning" of the brush and what is toothpaste each day, we will always be late for work in the mornings!

In Aikido, if we focus too much on this or that or get stuck on our own ideas, we cannot move freely and naturally. It is like riding in an elevator. If we are only concerned to get to the next floor, we simply enter and push the right button and wait for the door to open again. If we begin to focus excessively on a falling elevator which will crush us or being trapped in an elevator for days and days or feeling the close quarters and walls closing in on us, we can't even get into an elevator without shaking and feeling very afraid. If we focus too excessively in the "wrong" way, we only block ourselves from moving at all. Of course, this doesn't mean to abandon all focus; we must focus correctly, naturally, and appropriately, which means that we allow our focus to flow naturally as it wills.

In our training, let's please practice "Everyday Mind" and allow our technique to become natural and unobstructed and free just as everything in the natural process, operation, and function of our lives. This is the Way.

Editor's Note: Sensei originally published this article, in slightly different form, to his daily message board on June 27, 2003.

Gleaning the Mysteries

by Reverend Kensho Furuya

“Day and night naturally and easily flow.”

(Brushed by the superintendent priest of Daitokuji Temple in Kyoto, Japan.)

It seems very hard to see or comprehend the Great Order of the universe but nonetheless it sits there before our eyes every minute. Nature always moves and flows following its own order. We humans always needs to see our place in this Great Harmony – not to see ourselves as separate from it as its master, but as a vital element of this great flow. This flow is the operation of energy or *ki*, with which we keep in constant connection.

We call this scroll’s style of mounting *chagake*, which is the style appropriate for the tea room used in the formal tea ceremony called, Sado, or “Way of Tea”. This scroll gives us an example of one line calligraphy called *ichi-gyo*, which is preferred for tea. This four-character line is very unusual as we usually see five- or seven-character phrases, most of which come from collections of Zen stories or *koan* such as the *Hekigan-Roku* or the *Mumonkan*. Many times, the calligrapher took phrases from famous Chinese poetry collections or rarely, quotes from famous personages of the past.

From the 16th Century, priests have written such scrolls for the tea ceremony, especially priests from the Daitokuji Temple in Kyoto, which has had a strong connection with Sen no Rikyu (the patriarch of the tea ceremony) and the tea ceremony from earliest times.

This example of writing looks quite beautiful, calm, yet noble. The excellent spacing and proportion of the characters and flow of the brush strokes clearly indicate that this priest was also an adept in the tea ceremony. This particular phrase alludes to a Chinese classic. The third character, *eki* (or *yi* in Chinese) means “change” as in the *Eki-Kyo* or *Yiching* – what we call *The Book of Changes*, a Chinese classic which Confucius himself studied and similarly, many years later, greatly admired and often referenced by Carl Jung, the German philosopher, psychiatrist, and analytical psychologist.

(Side note: The *Yiching*, a Chinese text that dates from prehistoric times, has kept its exact origins a secret from scholars to date. From the 17th Century onwards it became more of a fortune-telling book in Taoist temples but before this time, it was considered a mysterious text on the order of the universe. It was arduously studied by Confucius.)

In ancient, prehistoric China, all matters of government were deter-

mined by divination. Government was supposed to follow the “will of Heaven” or “mandate of Heaven”. Deer bones and tortoise shell were thrown into a ritual fire and the cracks from the burning process gave indications as to the course of action to follow. These markings were codified in the *Yiching* as sets of “broken” and “unbroken” lines known as trigrams. Through these 64 basic trigrams – and combinations of two sets of trigrams, or six-lines – one could determine the will of Heaven.

Unfortunately, the *Yiching* was written in a time before the invention of paper. Texts were written on narrow bamboo or wood slats which were all tied together and rolled up for storage when they were not read. In reading, the slats were rolled out. As these ancient texts were stored over the centuries, the bindings disintegrated so when the texts were unrolled, the slats fell out of their original order. It took the work of many scholars over the years to find their correct order, yet questions of interpretation remain. This all adds to their mystery.

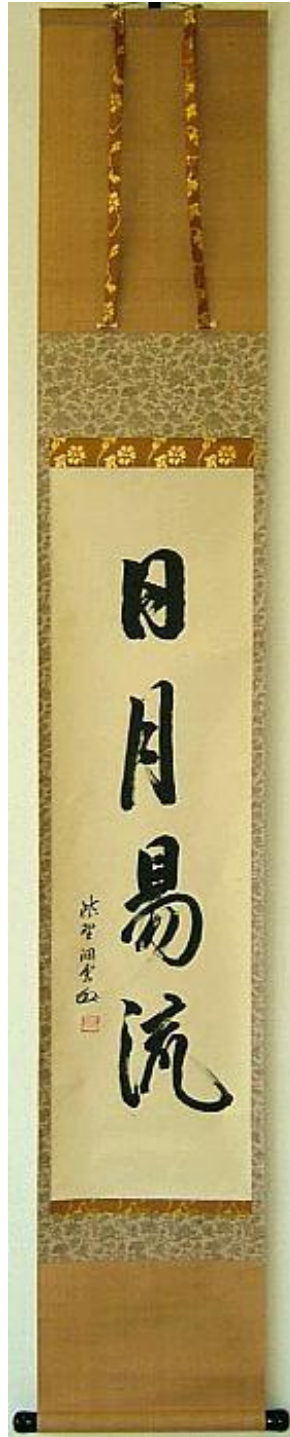
If you look at the third character closely, you will notice that *eki* is composed of the character for “sun” or “day” (the first character) and on the bottom, the character for “moon” or “month” (the second character) – in this case – referring to night. “Sun” is the first character and “moon” is the second character of this particular phrase. This is very unusual and probably there is a special meaning here by the writer who brushed this phrase.

In one way, this can be read as “Sun, sun, moon, moon, flows.” In others, “The days and nights flow by endlessly,” referring to the passing of time in one’s life – this is also *eki* which means “change”, as in, “The world is also in a constant state of change within this flow.”

As with much writing in Japanese of this sort, we have always many, many interpretations which present themselves to the observer. Each person might get a different impression depending on his mood or state of mind. It is typical of such Japanese writing to allude to many things and have many nuances of meaning within such a simple phrase of such few words – almost as mysterious as the *Yiching* itself.

People today take things too literally and often read only the most superficial meaning of the words we see or hear. A good student will hear many meanings and always try to penetrate deeper and deeper to find the real, original meaning of the teacher’s words.

Editor’s note: Sensei originally published this article, in slightly different form, to his daily message board on September 23, 2004.



Aikido TRAINING SCHEDULE

Sundays

9:00-10:00 AM Children's Class

10:15-11:15 AM Open

Mondays

6:30-7:30 AM Open

5:15-6:15 PM Fundamentals

6:30-7:30 PM Open

Tuesdays

6:30-7:30 PM Open

Wednesdays

6:30-7:30 AM Open

5:15-6:15 PM Fundamentals

6:30-7:30 PM Open

7:45-8:45 PM Weapons*

Fridays

6:30-7:30 PM Open

Saturdays

9:30-10:30 AM Open

10:45-11:45 AM Open

6:30 AM Instructor's Intensive:

last Saturday of the month by invitation only.*

* These classes are not open for visitors to watch.

Iaido TRAINING SCHEDULE

TRADITIONAL JAPANESE IAIDO SWORDSMANSHIP

Saturdays

8:00-9:00 AM

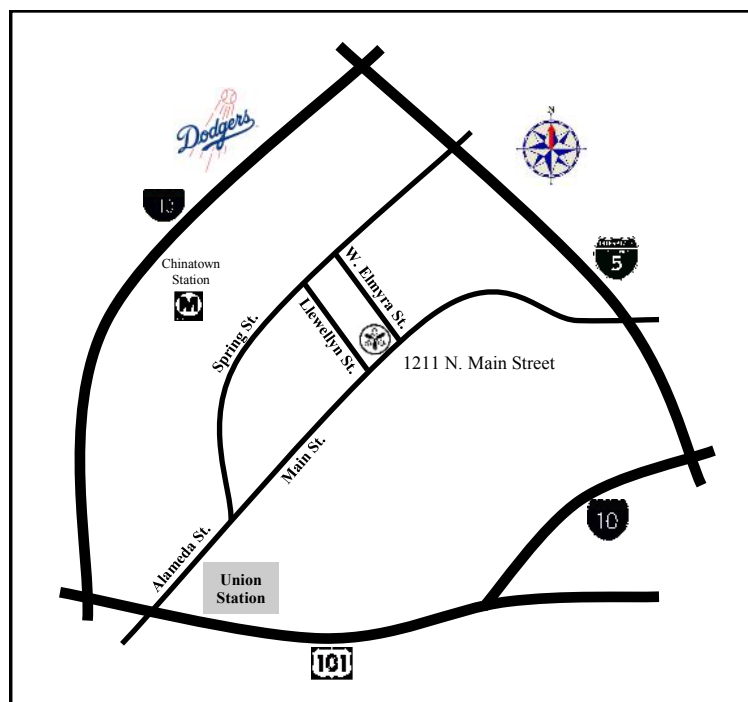
Sundays

7:45-8:45 AM

Thursdays

6:30-7:30 PM

No weekend classes on the last weekend of the month.



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Aikido Hombu Dojo - Aikikai

17-18 Wakamatsu-cho, Shinjuku-ku, Tokyo, JAPAN

We are committed to the study and practice of the teachings of the Founder of Aikido, Morihei Ueshiba and his legitimate successors, Kisshomaru Ueshiba and the present Doshu Moriteru Ueshiba.



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We are a not-for-profit, traditional Aikido Dojo dedicated to preserving the honored values and traditions of the arts of Aikido and Iaido. With your continued understanding and support, we hope that you also will dedicate yourself to your training and to enjoying all the benefits that Aikido and Iaido can offer.

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Finding Our Dojo



We are located at

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We are across the street and one block northwest from the Chinatown Metro Station.

The entrance is on Elmyra Street.

No appointment necessary to watch classes or join:

You are welcome to visit us any time during any of our Open or Fundamentals classes. Please come early.