



The Aikido Center of Los Angeles

道の為、世の為、人の為 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

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Upcoming Events

- December 3rd:**
ACLA Christmas Party
- December 9-10th:**
Aikido Renbukai of Arizona
Beginner's Workshop Seminar
- December 17th:**
Dojo year-end clean up
- December 24-26th:**
Christmas
Dojo Closed
- December 30th:**
Last practice of the year
- December 31-January 3rd:**
New Year's
Dojo Closed
- January 4th:**
Hatsu Keiko
First practice of the year
- January 7th:**
2nd Doshu Memorial service

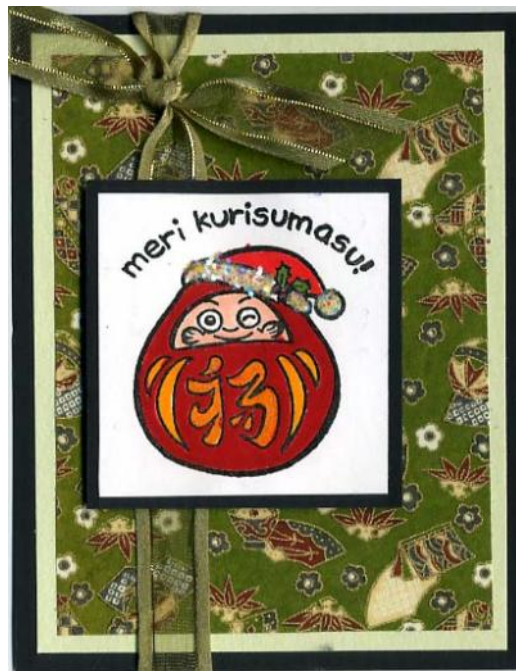
Letter From the Editor by Mark Ehrlich Editor, The Aiki Dojo

We've come to that special time of year, especially in Los Angeles, when the air smells different and everything leaves a slightly lighter, more hopeful feeling in its wake. I live in the heart of the city and so, like many of us, I spend most of my days dealing with the traffic and lack of parking and the bustling crowds. These things rarely bother me as such; I have accepted them as part of the urban scene, and take the rough with the smooth. Yet just past the middle of December, folks who may call this place home for the other 11 months return to their roots elsewhere, and the city and I breathe a bit more freely. Traffic seems thinner (even if it isn't), the stores and streets have more room to walk and think, and LA and I both fall into a reverie, recalling all that has come before the nights developed a cold, sharp edge, and all the possibilities that spread out before us in the time to come.

This year it pleases me to share with you that we've had our best year ever since Sensei

passed away in 2007. Two of our branch dojos have celebrated significant milestone anniversaries; our children's class has seen significant enrollment and a boost in the parents' interest in and support of the program; we have another crop of candidates earnestly

preparing for their *yudansha* tests coming in 2012; our teaching staff has consistently delivered the best Aikido instruction in the tradition of Sensei; we've built upon old friendships and made new ones in our travels; and our umbrella organization, the Furuya Foundation, has begun to make headway in planning for a sustainable future, adding new members to its board of directors and a new Executive Director. (If you'd like to help us plan for tomorrow, please reach out. The more, the merrier!)



メリクリスマス

Happy holidays from ACLA!

Sensei was fond of quoting an old Zen saying, "Nothing goes the way we think it will." Very true, no doubt; however, if all the effort and involvement I've witnessed this year means anything, I'd say that all signs point to a bright future for the ACLA family. And so, from our family to yours, please enjoy a safe, happy, and healthy holiday season, and a new year bursting with every good thing. Thanks for all you do. I'll see you on the mat!

The Heart of Things

by David Ito, Aikido Chief Instructor

As 2011 comes to a close, it feels only natural to reflect back on the past year. In a previous issue of this newsletter, I wrote that the Year of the Rabbit would bring effortless growth and opportunities. I stand now amazed, because it did just that; the dojo has finally been able to stay afloat since Sensei's passing. I feel truly grateful for the growth, physically and culturally, of not only the dojo but of all our students as well. Everyone seems to be really improving on their technique and our dojo continues to grow. What was the tipping point? To me, ACLA turned a corner because of the students and their efforts to make the dojo a better place through their hard work on and off the mat. I am very thankful for this and I know that Sensei would be proud of all of you.

As the holidays approach, I can't help but think about Sensei and everything he must have endured for his students. Sensei lived in the dojo on the second story overlooking the mats and so the long holiday closures were always such a lonely time for him. In fact, every day he felt lonely after the students all went home; he once told me, "The loneliest time is when the last student says goodbye and leaves for the night." Whether by design or circumstance, Sensei had no immediate family and invested a large amount of time in and with his students. So when there was no practice, the dojo was this huge empty space. Today, thinking about him feeling lonely makes me sad. I really wish he didn't suffer so much and that I wasn't so selfish back then when I ran off into the night to do my own thing. Sensei used to say, "Only a thief comes in unannounced and leaves without saying goodbye." Therefore when practice was over and as we left for the night, our custom was always to say, "Good night Sensei, thank you and have a good evening, this is..." We did this to acknowledge Sensei and thank him for his teaching and efforts. Today, some of the old students still keep up this custom. It's not so much that they are saying good-night to me but more to him. It's a nice custom remembering him and all he sacrificed for us.

Towards the end of the year, Japanese people attend *bonenkai* (忘年会) or "forget-the-year parties". The idea is that by going to a party with the idea to forget the year's hardships, they will be able to start the year brand new. It is interesting that they choose the word *forget*. The kanji for forget (忘 - pronounced either *bo* or *waseru*) is made up of the radical 亡 for *no* or *nothing* and the radical 心 for *heart*. So the implied meaning behind the use of the word *forget* is that you don't allow the hardships of last year into

your heart. As you look deeper and past the objective use of heart as merely a physical structure, you begin to see it as the place where the soul resides and by which all actions originate, thereby not allowing those hardships to influence you as a whole. Last year is last year and this year is untainted by the past. Conversely, this goes for good things as well and the Japanese would say "don't forget" or *wasurenai*. *Wasurenai* is more of an admonishment not to forget by making sure to keep something in your heart so that it can positively influence everything you do.

By not holding on or keeping these hardships in our hearts, we can make space to remember all the good that we are blessed with and allow it to permeate into all of our actions. I try to remember all the good that Sensei did for me and to forget all the bad I did to him. I try to conduct myself such that everything he tried to teach me and all the time and effort he invested in me gets reflected in everything I do. He sacrificed so that I may live more fully and I won't forget that. He truly made me a better person and is in large part responsible for the person I have become today.



In the old dojo, the lone lamp that illuminated Sensei's office and bedroom peeks out the window overlooking the mat.

As we begin your New Year preparations, let's all try to attend some *bonenkai* parties and forget or forgive all of life's hardships and the indiscretions of others. Don't forget that holding on only holds us back; life is too short. Please don't keep the ill feelings or hardships in your heart. As we celebrate the holidays and spend time with our friends and loved ones, let's please take a moment to remember Sensei and all he gave so that we may practice Aikido and Iaido and have a superb dojo where we can train whenever we please. Sensei used to admonish us by saying, "Always act as if your teacher is watching." I guess now he is. Let's remember all the things he tried to teach and the high expectation he had for each one of us.

As I forget the trials and tribulations of this year and all the hardships from the past, it clears space for me to appreciate things better and focus on all the good now. I feel sincerely honored to have worked with all of you and I appreciate everything you have done for me and the dojo this past year. I also wanted to give a special thanks to all the people who in my past have helped me. I can see Sensei much clearer now and I am grateful for all he has done for me; it was, in all honesty, truly a blessing. I hope you all have a great holiday and an even greater New Year.

*

Good-night Sensei, thank you very much and have a good evening, this is David.

JAPANESE
LESSON

日本語

New Year's Day: *Oshogatsu*

Pronounced: oh show got sue

おしよがつ。

New Year's Day or *oshogatsu* is the largest and most important holiday of the year for Japanese people. *Oshogatsu* welcomes the *toshigami* or incoming deity of the year. The *toshigami* is believed to be the deity of the harvest as well as the spirits of our ancestors who come on New Year's Day to visit and bring prosperity. Japanese people spend a tremendous amount of time cleaning (*osoji*) and decorating (*oshogatsu-kazari*) their houses in order to receive the *toshigami* or *oshogatsu* properly and have a prosperous year. Everything about *oshogatsu* has a symbolic meaning, from the decorations called *oshogatsu-kazari*, to the foods called *osechi ryori*. Some of the symbols are puns while others are homonyms representing things like health, longevity, good luck, courage, family, or proper worship to the gods or ancestors.

Kadomatsu, or matsuz-kazari

Kadomatsu are a pair of gate pines that are put on either side of the front entrance to ward off evil and act as temporary housing for the *kami* or gods. The *kadomatsu* is made up of bamboo, pine, and plum blossom referred to as *sho chiku bai*, but other elements can be added based on the region or intent. The bamboo is straight and unbending, which symbolizes resilience and strength because it bends with the wind but does not break. It is also a symbol of rapid growth. The pine keeps its green during the winter and is a symbol of longevity and vitality, not to mention courage and strength in adversity. The plum blossom symbolizes purity, sweetness, and new beginnings in the face of winter's adversities. Some people are fond of putting *nanten* or southern bamboo in because it has an auspicious name that can be read as 難を転じる or *nan o tenjiru*, translated as, *to turn difficulties away*. You can also add chrysanthemums because their petals are orderly and symbolize wealth, fidelity, and truth. *Kadomatsu* are placed out around December 26th after all the cleaning is done and displayed until January 15th, after which they get burned to release and appease the *kami*.



Kagami-mochi

Kagami-mochi means *mirror rice cake* because the *mochi* are in the shape of Japanese mirrors that symbolize when the sun goddess *Amaterasu* came out of the cave to look into the mirror and ultimately brought light back to the world. The *kagami-mochi* are two different sizes stacked upon each other called *okasane*; they represent the coming and going of the years. Because there are two *mochi* discs it is said to refer to the theory of *in* and *yo* or yin and yang, male and female, and the moon and the sun. The orange with the attached leaf on top of the *okasane* is a Japanese bitter orange called a *daidai*. The word *daidai* also means *several generations* and symbolizes the continuation of a family from one generation to the next; the leaves are also symbolic because they never fall, even in winter. The *yuzuriha* leaves below the orange are also representative of one generation taking over for the previous one, because the old leaves only fall off when the new mature leaf buds to replace the old. The two form the saying *daidai yuzuri*, which means *to bequeath from generation to generation*. There is also a long, dark strand of kelp called *konbu* placed in the arrangement because the word *konbu* sounds like the word *yorokobu*, meaning *happiness*. There are ten dried persimmons called *hoshigaki* that are clustered into groups of two, six, and two, which brings to mind the auspicious phrase *itsumo niko niko naka mutsumajiku* or literally "two-two-six-in between" or *smiling happy, we get along fine*. The sheets of paper folded into lightning shapes are referred to either as *gohei* or *shide*, and they are thought to be either paper offerings to the *kami*, used in rituals to invoke the presence of the *kami*, or to mark a sacred ritual site. Generally speaking, a *gohei* is a rod or branch from a *sakaki* tree with several *shide* attached, which are the hanging zig-zag pieces of paper. *Urajiro* or fern leaves are added because they are said to be the oldest plant and thus a link to the past, making it a symbol of posterity for the family since even its branches have branches. Also, the word *urajiro* can mean *under white* and so the leaf is turned upside down to show its lighter side to symbolize keeping our inner spirit pure. The folded white sheet of paper the entire arrangement sits upon is called a *noshigami* or *shihobeni*. The folding of paper is associated with Shintoism, and *noshigami* is the formal gift wrapping symbolizing happy occasions.



Nowadays the *shihobeni* is used to ward off fires in the coming year. The *kagami-mochi* sits upon a *sanbo* or *ozen* which is a traditional Shinto offering tray. *Kagami-mochi* must be set out no later than December 28th, and not on or after December 29th because its bad luck. It is set out until January 11th when it is broken in pieces by hand or hammer and eaten.

Continued on page 6...

High Into the Sky

by Naoji Karita

I have been studying *Tai-Kyoku-Ken* (or Tai Chi) for a number of years. Furuya Sensei and I shared a common interest in *Budo* and we used to talk about it for hours on end. Oftentimes, I discover the principles of *Budo* in my daily life and it gives me a great opportunity to further my education. This time I am going to write about something I learned about.



The extraordinary prowess of widow Oiko

The above cartoon was made by a famous Japanese artist named Hokusai, which illustrates a woman walking with a pail filled with water on top of her head. In the old days they used to carry such loads in this way; even today, we sometimes see people walking with a load on top of their heads. This cartoon shows a man trying to knock over the woman carrying a pail of water, but she looks more or less unaffected.



Seichu-Sen

What do you think when you see this cartoon? I believe that you readers, being engaged in *Budo*, will immediately notice it demonstrates one of the main principles of *Budo*. While people living in modern culture easily damage their necks, people in the old days came to learn the hard way and knew how to support their bodies to carry a 44-pound water pail throughout their daily lives. As the second drawing shows at left, the center line of the body, called *seichu-sen*, should be placed toward the back of body and loosen power from the whole body by breathing out *ki* – air – in the chest, pull back the chin, and straighten the back of the head, which will form a straight center line through the body. This straight center line in the body is very important in practicing any kind of *Budo*. It is said that a *Budo* master has a straight center line extending high up into the sky. For this reason, by simply maintaining the straight center line in her body, a person can resist or even restrain an attacker pushing against her. She can even throw her attacker down depending on how hard he is pressing by

simply rotating from her center line.

The cartoon, then, exemplifies the common principle of Aikido and *Tai-Kyoku-Ken*. I am not sure whether Hokusai knew about it, but judging from the title of “Kei-Ryoku-Jyo (Onna)” shown in the illustration, I do not think he did. In old times Japanese people wore *kimono*. People in old times also had a body style to suit wearing *kimono* easily, since they normally put their center of gravity in the back of shoulder and kept the chest low, whereas people today tend to hold themselves exactly the opposite. This is the origin of *Budo* as seen in such areas as the custom, the climate, the lifestyle, and the history of Japan. It would please me very much if this article would provide some useful information for people practicing Aikido.

Editor’s note: This article was translated by Yukio Murakawa.

私は太極拳を永い間、勉強をしています。古屋先生とも武道の話では気が合いた瞬間武道語をされたものです。私は日常生活の中にも武道の原理を見つける事よくあり、それはとても勉強になります。今回は本筋の氣付いた事を書いてみました。この絵を観て下さい。これは日本の有名画家北斎の漫画です。水を入れた桶を頭の上に乗せて歩いている女性です。昔は皆、このような事をして物を運んでました。現代でも頭の上に物を置いて歩く事はみかけます。そして水運っている女性を横から押(倒す)としている男。この女性は平然としています。この絵を観ておぼたは、どう思いますが、武道をしているおぼたにほらすぐ、これは武道の原理そのものであると氣付くと思います。今の都会人にこの様な事をさせたらすぐに首を痛めてしまいます。つまり昔の人は生活の中で体をどのように使うと20kgもある水を支える事ができると身を持って学ぶ、知っているのです。重心を後面に置き、胸に有る氣を下げ、全身から力を抜き、頸を引、後頭部を立てる事で体の中に正中線が出来るのです。そんな武道でもこの正中線がとても大事で、達人はこの線の天高く伸びていると云われています。だからこの正中線の軸を回転するだけで押している男を振り落とす(化勁)が出来る。足を踏む男は押している分大きく倒れる事(発勁)も出来ます。まさに合気道や太極拳の原理がこの絵に現れている。北斎がその事かかっていたかどうかわかりませんが、タイトルに径力女とありはすのりかかっていたかと思えます。昔、日本人は着物を着ていました。後背面に重心を置くから胸が落ち、合わせの着物がきやすい身体なのです。(現代人は反対です)つまりそのような風俗、気候、生活習慣や歴史はどうかから武道が発生しているのです。合気道を学んでおぼたの方の参考になれば幸いです。



Editor's Note: *The wood block print at left, which Karita Sensei discusses on page 4, was published between 1814-1878 by Hokusai in the volumes entitled Hokusai Manga. This sketch, called "The extraordinary prowess of widow Oiko", is based on a folk tale about the great warrior Saeki Ujinaga, who was summoned to participate in a sumo tournament before the imperial court in Kyoto. As he traveled through the village Takashima, in Omi province, he saw a beautiful woman named Oiko and grabbed her hand. Since she didn't resist, he grabbed her arm and she released one hand on the pail overhead and clamped his wrist under her armpit. He couldn't get away, and the woman serenely marched him along with the water bucket on her head, not spilling a drop, to her house. Saeki pleaded with her to release him because he had an important sumo match in Kyoto. Oiko laughed and said, "You, sumo wrestling! You're not strong enough. But you will live with me for three weeks and I'll toughen you up." She fed him food and drink and after three weeks she set him free. Saeki Ujinaga went on to Kyoto where he was unbeatable.*



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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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We welcome all questions and comments. Please send us a letter or an e-mail and our team will do our best to come up with an answer. We reserve the right to edit questions and letters for clarity and length.

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bgThe Responsibility to Be a Sensei

by Santiago Garcia Almaraz, Chief Instructor
Aikido Kodokai, Salamanca, Spain



I don't really like to buy martial arts magazines or watch videos on YouTube, but sometimes I have the feeling that today anyone can be an "expert" or "Grand Master" in martial arts. It seems that social networks and a good video with three or four techniques can make even the most mediocre martial artist into an "expert" *sensei*.

I remember an anecdote of Sensei's in which he related that one day, a visitor from another school came to watch class at ACLA. Afterwards, the visitor told Sensei how surprised he was by the respect shown by all the pupils, who greeted and addressed our teacher as "Sensei", and asked why they called him so, rather than by his name. Sensei's words were plain and simple: "Because I'm the *sensei* in this dojo." The visitor meant no harm: he studied with a teacher who taught fairly informal classes out of a gym a couple of days a week and ran the school as a business, so naturally the visitor saw martial arts teachers not as *sensei*, but simply as instructors for another kind of gym class. Of course, for Sensei the question was for a moment almost offensive, since the difference between him and the visitor's teacher is primarily that 24-hour dedication to the role: Sensei ate, slept, and lived in the dojo, taught daily, and his life was devoted entirely, body and soul, to his martial arts and to his students. Upon reflection, Sensei's approach towards and beliefs about the art of teaching Aikido and Iaido made calling him "Sensei" seem like something natural and deserved; yet I wonder how many of those who call themselves *sensei* today actually behave like one?

The word "Sensei" is used frequently and often without any criteria. Many times, when my students call me "Sensei", I feel a mixture of shame and responsibility; I think about Sensei and, taking his way as a reference, I think I'm quite far from what it means to be a "Sensei". When we are in charge of a school or dojo, we can often lose sight of the path of our development as martial artists, and we just teach regularly without any expectation. For me, teaching serves as one of the most important steps in the study of martial arts, an essential accompaniment to our training and a deeper understanding of the art. On the other hand, constant and regular practice should be complemented with our role as teacher; as we more than anyone else are a reference for our students, our attitude and behavior inside and outside the dojo is something we should take into consideration carefully, since part of our goal as teachers is to develop people.

Frequently, I see teachers in other dojos focusing their efforts on things other than practicing, reading, or studying to develop their training. This carelessness eventually leads to a poor quality of classes and to a neglect of everything that surrounds the martial arts. Nowadays, I believe that the life of a *sensei* pales in comparison to those who went before in ancient times. I think about Sensei's struggles and total commitment and dedication to teaching and training, which inspires me to work hard to develop the proper attitude, skills, and enthusiasm in keeping with the tradition of what it means to be a *sensei*.

Now, as we are approaching this time of joy and family once again, we find in these pages of *The Aiki Dojo* a very special moment in which people from across the globe come together to share ideas. In keeping with this spirit, I would like to share with you my best wishes for the coming year. For my part, I will do everything possible to be a better teacher, student, and friend to ACLA. From Salamanca, from all of the students at Aikido Kodokai, we wish you a very Merry Christmas and a Happy 2012 to everyone!

Japanese lesson continued from page 3...



Shimenawa, shimenawa-kazari, or wajime

The *shimenawa* can trace its roots back to a similar rope called a *shimekurinawa* that appears in the story of *Ame-no-Iwato* in the *Kojiki* and *Nihongi*. In the story, the rope was used to prevent *Amaterasu* from returning to the cave once she was tricked into coming out. The *shimenawa* was originally used to designate a sacred place in order to welcome the *toshigami*, but today it is used to bring prosperity and blessings in the New Year. In Shinto tradition, the *shimenawa* indicates a sacred area; therefore it isn't a symbol of the *kami* but that of divine power. It can be of any size or length but must always be twisted from the left, possibly because the left is considered to be the pure or fortunate side. *Shimenawa* are placed over entrances or in kitchens during the busy *oshogatsu* season because it is believed that no evil can pass the *shimenawa*. They can be twisted into a wreath-like structure called a *wajime* and adorned with the *gohei* or *shide* and other symbolic items like the *urajiro*, *daidai*, *yuzuri*, charcoal, or lobsters as seen with the *kadomatsu* or *kagami-mochi*. As part of the tradition, the *shimenawa* must be replaced every New Year's Eve.



There are copious numbers of singular customs, emblems, symbols, and traditions associated with New Year's that vary based on families, religions, or regions that are too numerous to list. I have tried to explain three of the main traditions commonly seen today.

On Purity

by Reverend Kensho Furuya

O Sensei spoke of *misogi* a great deal but I think that this term is difficult even for modern Japanese to understand. *Misogi* comes from an ancient esoteric Shinto tradition and refers to purification. In Aikido, we think of it as a kind of ritual purification which O Sensei performed a great deal, especially when he used the *jo*. O Sensei's rotating the *jo* above his head was a recreation of the birth of the world as recorded in the *Kojiki* and *Nihongi*. In the story, the gods Izunagi and Izunami dipped a sacred spear into the murky chaos below and as they raised the spear, what dropped from it coagulated (*yo* or positive energy) into what we know of as this world. We call this "recreation of sacred time and space" (cf. Eliade, *The Sacred and the Profane*) – of the birth of the world, returning back to primordial time – or the original state of purity.

However, *misogi* is not simply a ritual but a way of life which focuses on the purification of both the mind and body. Aikido practice is one form of *misogi*, according to O Sensei, to purify both mind and body.

This idea of purification is an underlying theme in many of the traditional Japanese arts and spiritual disciplines of ancient times, connected to and inspired from early forms of esoteric Buddhism, which entered Japan in the Nara and Heian Periods, mixed with indigenous forms of folk religion, primitive and esoteric Shinto, and another form of spiritual discipline also unique to Japan known as *Shugendo*, practiced by mountain warrior-priests.

More generally, *misogi* is a form of *shojin*. *Shojin* means to purify one's life through discipline and proper ritual incorporated into one's lifestyle. *Shojin* cooking popularly refers to vegetarian cooking in the style created by Zen and Buddhist priests in the collective living of the temple tradition. To *shojin* means to purify one's self – as in the sword-making tradition, smiths often meditated



O Sensei performing misogi while using a jo

under waterfalls, fasted, prayed at temples, and underwent other disciplines to purify themselves before making the sword. In one sense, it was to create a purity of body and mind, in which one could easily call forth all of one's powers totally; in another sense, it was to welcome in divine forces to aid one's work. In O Sensei's Aikido, we seem to get a sense of both ideas at work here.

In *shojin* or *misogi*, if one's original intention is wrong, the result will also be wrong. If we pursue Aikido for the wrong reasons, we will never understand true Aikido. We must constantly purify our minds and bodies – and our intentions and purposes as well. By *misogi*, we must keep our hearts, minds, and souls pure to train properly, without contaminating ourselves with bad or selfish intentions. If one gets tainted with the wrong intention, as in the case of the sword maker, such evil or bad intentions will appear in the sword itself.

These are, of course, old, ancient ideas which somehow influenced O Sensei very

strongly. In our own Aikido practice, we should think of this purity: to purify the dojo, to purify our minds and bodies through practice. Admittedly, it is very different from our modern ideas of instant gratification, grabbing at profits or working to one's own advantage or personal agenda. In *misogi*, we become a pure white, blank piece of paper. In *misogi*, we return to our original state of purity – and in this state, we summon all of our powers of both mind and body.

I hope this gives you something to think about in your daily Aikido practice. Have a great day!

Editor's Note: Sensei originally posted this article, in slightly different form, to his Aikido-Iaido-Kodo Yahoo! group on October 31, 2006.

Aikido TRAINING SCHEDULE

Sundays

9:00-10:00 AM Children's Class
10:15-11:15 AM Open

Mondays

5:15-6:15 PM Fundamentals
6:30-7:30 PM Open

Tuesdays

6:30-7:30 PM Open

Wednesdays

5:15-6:15 PM Fundamentals
6:30-7:30 PM Intermediate
7:45-8:45 PM Weapons*

Thursdays

6:30-7:30 PM Bokken

Fridays

6:30-7:30 PM Open

Saturdays

9:30-10:30 AM Open
10:45-11:45 AM Advanced*

*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

7:15-8:15 AM Beginning
8:15-9:15 AM Intermediate/Advanced

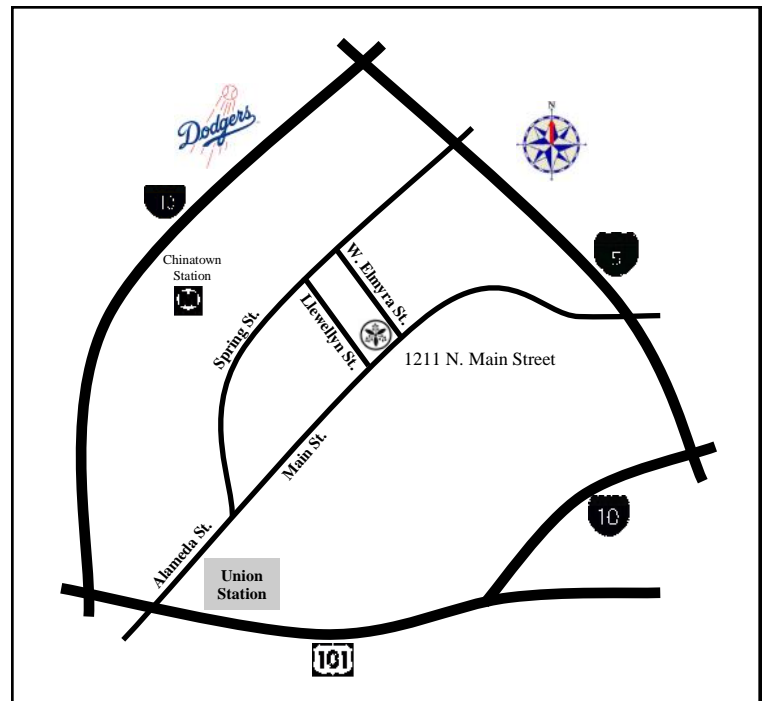
Sundays

7:45-8:45 AM

Thursdays

6:30-7:30 PM (Bokken Practice)
7:30-8:30 PM

No classes on the last weekend of the month.



Finding Our Dojo

We are located at
1211 N. Main Street
Los Angeles, CA 90012

Telephone: (323) 225-1424

E-mail: info@aikidocenterla.com

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.



We are directly affiliated with:
AIKIDO WORLD HEADQUARTERS

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.

The Furuya Foundation and the Aikido Center of Los Angeles (ACLA) admit students of any race, color, and national or ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the school. The Furuya Foundation and the Aikido Center of Los Angeles do not discriminate on the basis of race, color, and national or ethnic origin in administration of their educational policies, admissions policies, scholarship and loan programs, and athletic and other school-administered programs.