

**Aikido:**  
**The Way of Harmony in the Spirit**



**by Al Case**

# **Aikido: The Way of Harmony in the Spirit**

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# **Aikido: The Way of Harmony in the Spirit**

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# **Aikido: The Way of Harmony in the Spirit**

## **introduction**

Aikido means 'The Way of Harmony in the Spirit.' It was developed by Morihei Ueshiba during the last century. It is a spectacular martial art with a profound religious presence. Simply, do this art and you feel the 'chi,' the spirit, enter your bones and every day actions.

In this book we take a look at Aikido.

The first six sections concern Sokaku Takeda. Master Takeda has been compared to Miyamoto Musashi, called a Tengu (demon), and is the teacher of over thirty thousand students, including the founders of Aikido and Hapkido. For anyone wishing to know from whom Morihei Ueshiba learned his art, here is the answer.

The rest of the book is concerned with things Aikido. This includes the philosophy and musings of Morihei Ueshiba, how to make Aikido technique more combat friendly, how to develop Ki power, and a whole heck of a lot more.

Ultimately, this is a book which tells the tale, in hint and nuance, in analysis of mechanics and spirit, that led to the creation of Matrix Aikido.

Matrix is a form of logic, thus, Matrix Aikido would be a more logical, and therefore more easily learned, Aikido.

## **Aikido: The Way of Harmony in the Spirit**

### **1**

#### **The Greatest Samurai (the early years)**

Samurai were the lords of life and death in old Japan. If you were a peasant, you could be killed for looking at a samurai the wrong way. If a samurai killed another Samurai all he had to do was make a statement at the local government headquarters and he was scott free.

Samurai were trained from the cradle in a variety of arts. They were expected to give their lives in the service of their Lord, and they were expected to make that life given worth something. Samurai were arguably the greatest warriors this planet has ever seen.

The greatest Samurai of them all may have been Sokaku Takeda. Compared to Myamoto Musashi, referred to as a Tengu (demon), he mastered many different skills and weapons including sword, staff, half-bow, short-staff, and throwing darts. He also received a license in the spear arts of the Hozoin-ryu, and he taught over thirty thousand students during his lifetime, among them the founders of Aikido and Hapkido.

From high in a tree the boy watched the approaching armies. The Imperial Forces with their waving banners moved in geometric fashion across the vale. The infantry chanted in thunderous voice and dared the world, and the immaculate cavalry on their high stepping chargers darted back and forth, shouting challenges to the rebels.

The boy was small for his age, which was only ten, and yet he studied the precision movements of the large numbers of men with a bold eye. They moved well, and they looked so beautiful in their lacquered armor, yet his father had merely referred to them as trained dogs. Suddenly, beneath the boy, who's name was Sokaku Takeda, the rebels emerged from the forest.

These were not peacocks, but taciturn, worn warriors, and among them Sokaku could pick out his father, and other family members. These were his clan, the Aizu, and he felt a fierce surge of pride. Now we shall see, he thought, and he unconsciously flexed his fingers--and quickly unflexed them.

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He had been slow in mastering a grappling technique the night previous, and his father had held his hand over the fire while his grandfather watched. He had not cried, had merely stared as his flesh singed. When the punishment was done he had not cradled his hand, but merely let it hang, a mute reminder to work harder, to master the techniques quickly lest the singe-ing happen again.

His flesh had been burned before, and it would be again, and what was more important was the coming battle. Watch and learn, his father had cautioned him the night previous--learn what gets a man killed, and what lets a man live. The ten year old knew the truth of his fathers words, and he settled in to watch the battle.

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### **2**

#### **The Greatest Samurai (understanding death)**

Ten year old Sokaku Takeda crawled into the branches of a tall tree and prepared himself to watch and learn. Mid-morning the Imperial troops sallied forth, and were met with wave upon wave of arrows. The men of the Aizu clan were remarkable bowmen, and the Imperials had good armor, still, the downslope of the vale was covered with screaming men by the time the Imperials reached the bottom and began their charge.

Still shooting arrows, the Aizu drew back to the tree line. The cavalry, blunted, pulled around and let the infantry through, and now the battle began in earnest. Lines of marching men were separated by the trees, and the Aizu, who had picked their strategy well, engaged with spear and sword.

Screams, shrieks, orders shouted into the bloody wind. More Imperials arrived, and the Aizu were driven back. Underneath Sokaku's tree several Aizu made a stand.

Arrows thunked, and were slashed out of the air by arcing swords. The swords, polished to a high degree over the past days, were now shiny with blood, slick with the fluid of dying men. Raptly, and with no trace of fear, the ten year old boy watched as an Imperial Samurai reached the small conflict taking place at the base of his tree.

The samurai deflected and moved past a spear thrust, and then his own sword was deflected, and a dagger placed just so between the joint of arm and chest. It slipped through the armor and the warrior gave a groan and sank to his knees. For a moment, the battle raged, then the small group of Aizu moved back, and the lone Samurai was left, alone, on his knees, to bleed out his final few moments of life.

The muted roar of the battle wafting through the trees, the ferocious action moved elsewhere, the Samurai looked up. Whether to glimpse a final glimpse of sky, or to see the heavens open to receive him, the result was the same--he went eyeball to eyeball with a ten year



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old boy. Avidly, Sokaku had studied the techniques used in the battle, and now he was beyond technique, he was in the depths of a departing spirit.

For long moments the two stared at one another, eyes wide, sharing an eternal moment, then the Samurai's pupils seemed to dilate, and he sighed, and he died. He died in place, on his knees, but upright, too proud to lay down even in death. And the boy felt the spirit leave, and he marveled at its easy passing.

And though the Samurai was an Imperial--had been an Imperial--he was still a Samurai, and the boy felt pride, for he was a Samurai, too. Then he felt a double dose of pride, for not only was he Samurai, like the brave warrior who knelt beneath him, but he was Aizu, the fiercest of the Samurai. And through the day the battle swelled and receded like storm tossed waters, and again and again warriors fought and the boy held his perch and watched and learned.

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### **3**

#### **The Greatest Samurai (defeating justice)**

It was 1882 when Sokaku Takeda, twenty-three years of age, strode imperiously into the Fukushima courtroom. At the head of the room the magistrate felt a cold wind. It was a new era, the Samurai were being disarmed, and yet this proud peacock didn't seem to understand this.

On a table at the side of the courtroom a sword had been placed. So many men killed by that weapon, so many injured, yet when the magistrate looked up at the cool-eyed Samurai who had wielded the sword there was no expression on his face. And looking into the eyes of the young man was like looking into a bottomless well. At midnight. With no moon.

And the judge considered what he had heard concerning this proud peacock. An Aizu Samurai, he had begun a warrior's pilgrimage when he was just thirteen, traveling the countryside, training with top swordsmen, even members of the shogunate's Kobusho. Finally, he had begun taking on challengers, killing scores of men, and now he had come to Fukushima.

The magistrate studied the young man, who studied him back. The judge had old eyes, and he was trying to agree with Imperial edict and put an end to the ways of the Samurai. The young man had haughty eyes, and those eyes pierced the old man like a winter wind, taking his measure, seeing through him, daring him.

In the presence of such a powerful personality, under the gaze of such piercing eyes, the magistrate felt his mortality. He had no doubts that if he rendered a verdict displeasing to the young man, sword or no, the young man could pass a verdict on the court. A bloody verdict.

"You have killed many construction workers." The judge forced himself to speak. He was terrified.

"They came at me with picks and shovels. I merely defended myself." Young Sokaku Takeda showed no remorse.

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“So many lives lost.” The magistrate shook his head. Inside, he was quivering.

“They should not have come at me.” Sokaku showed no expression. He was in no danger here.

For a moment, the old man considered the defendant. So fierce, so brave, so proud.  
“Since it was self defense, we shall let you go, but we shall keep your weapon.”

Still no emotion. “The age of the Samurai is over,” admonished the magistrate. Still, the young man merely stared at the judge, and the magistrate, in spite of his position, felt like he was the blusterer.

Disarmed, he was no less dangerous. Spoken down to, he was yet above his foe. And Sokaku Takeda, not cowed at all, strode proudly from the courtroom.

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#### **The Greatest Samurai (death in the bath house)**

Sokaku Takeda, fifty-two years of age, settled back into the steaming, hot water. Sighing...he considered his position. He had been called into this wilderness town two weeks previous, but so far nothing had happened.

Where were the brutal gangsters who ran the smuggling and the gambling? He had seen evidences of their slave labor operations, but so far he had seen nothing but a pair of skulkers who had trailed him from a respectful distance. Where were these gangsters that razed police stations and frightened the constabulary so much that they had called for him?

Where were these--CRASH! The door to the bath house banged open and six thugs barged into the room. They held their swords in the ready position and advanced around the edge of the large bath.

At the first sound Sokaku had scrambled from the water. He grabbed the first thing that came to hand, which was a towel, and scowled at it. Fortunately, in his hands absolutely anything could be made into a potent weapon!

“You’ll learn some manners here,” snarled one of the gangsters, lifting his sword high. All the gangsters edged forward then, snarling insults and dire predictions of what they were about to do to him. If they could surround him effectively then they could rush him and kill him.

Interestingly, the old man didn’t even have his sword, but his reputation was so fierce that none of them were willing to take a chance. After all, he had killed dozens of able opponents, high skilled samurai, and they were well aware that they were not samurai. It would be far better to surround and rush him.

“So you dogs wish to teach me manners, eh?” Sokaku twisted the towel to make it more effective. He dipped the tip of the towel into the water.

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Giving a fierce scream, one of the thugs, rushing forward. Sokaku sidestepped, keeping a sure footing on the slippery surface, and snapped the towel. Crack--and the thug fell to the floor and grabbed his ribs in agony.

Another thug dashed forward, and another one. Crack! Crack!

Sokaku sidestepped like a wraith and flicked his towel like lightening. Crack! Crack!

Five of the gangsters lay on the floor now, moaning and holding their cracked ribs, or entirely unconscious. The sixth gangster, seeing the way of the wind, dropped his sword and dashed out of the bath house. Behind him, Sokaku Takeda tossed the towel to the side and began dressing.

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#### **The Greatest Samurai (defeating the gangsters)**

Having defeated all the gangsters who had attacked him in the bath house, Sokaku Takeda pulled his clothes on and strode imperiously from the building. It was only a short walk to the inn. Once there, he demanded of the innkeeper a sword.

The innkeeper, a timid soul, was completely confused by the request. Somewhere, from some unseen hand, however, a sword appeared, and Sokaku hefted the blade. The arc of steel had a good feel to it.

Outside the inn a clamor could be heard. Striding down the street were the entire bunch of gangsters. They held swords and clubs and at their head was the cowardly fellow who had run from the bathhouse.

“We’ll give you some gangster manners!” At the sides of the streets astonished citizens stepped back and watched in fear. Gangsters swaggered in pairs and small groups, but never had they seen such an outpouring of the criminals.

The innkeeper begged of Sokaku that he not ruin his inn. Sokaku stepped past the innkeeper and out onto the balcony. Sword in hand, he stood forth in a challenging manner, and the entire troupe of gangsters came to a sudden stop.

A silence fell over the street, and in the silence crackled the raw energy of the fully enraged Sokaku. “Come if you will,” growled Sokaku. “The streets will be filled with dead bodies before I am through!”

The silence lasted a moment more, then a woman, standing on a sidewalk with a baby, curled her baby into her arms and scuttled off. Then a pair of old men darted down an alley. Suddenly, the street became a race track for departing citizens.

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The gangsters looked around in shock, and then they realized something: they were alone, and the man on the balcony was staring down at them! A gangster at the rear of the pack began backing up, then another gangster moved off, and within a minute the street was empty. A short time later the boss of the gangsters sent word to Sokaku that he would like a truce.

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### **6**

#### **The Greatest Samurai (the haunted years)**

The night was dark and the house was silent. It was so silent that if a mouse had scratched in a corner, it would have been heard by all. Suddenly, a low moaning sound slowly rose and fell, then silence, then more moaning, rising like a wind warning of storms to come.

“Master!” The servant hurried through the house, searching for where Sokaku Takeda slept, for the Master slept in a different location every night, and changed his location every hour or two. It was the only way, he claimed, that he could be safe from his enemies.

“OOOO!” The moan was now a full throated shout, and the members of the household could be heard moving about, muttering nervously at the sound of the Master’s nightly dreams. At last, the servant located where Sokaku had unrolled his bedding--in a cupboard under a stairway.

“Master!” The servant cried, afraid to approach and knock on the cupboard door, for Sokaku slept with a dagger and an iron fan, and in the throws of a nightmare he could easily cut down his faithful servant. The servant reached into a canister and withdrew an umbrella.

Gingerly, he reached forward and tapped on the door. The doors burst open, and before the servant could even see Sokaku, the old man had thrown him on the floor. He held a sharp dagger to the servant’s throat.

“Eh? Did you think I wouldn’t see you? I killed you once and I can...what?”

Another servant appeared with a lantern, and the sudden influx of light made Sokaku blink. He was disheveled, bleary-eyed, pale. The dagger had brought forth a drop of blood from the first servant’s throat, and the arm of the first servant, where Sokaku had gripped him, felt like it was going to break.



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“Master?” The first servant pleaded desperately. Bewildered, Sokaku looked at the man in his grip then he blinked and realized what had happened.

Wearily, but still surcharged with power, he reached into the cupboard and drew out his bedding. Without another glance, he left the room, searching for another place to settle down. If only he could sleep undisturbed, just for a few hours, but always...always...the souls of the people he had slain sought him out.



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#### How To Make The Techniques More Combat Ready

When I hear people talk about Aikido, it is generally a description of how the aikido techniques are graceful, or how they don't work. This enters the old argument, do you want form or function? This can further be refined as, do you want force or flow?



*O Sensei draws upon his samurai ancestors*

If one examines Aikido History, and here we are referring directly to Morihei Ueshiba, one needs examine two specific martial arts. One should look at Daito Ryu Aiki Ju Jitsu, and one should look at techniques of the sword and spear. These are the two most significant martial arts from which Aikido is synthesized.

Daito ryu Aiki Ju Jitsu was created a thousand years ago. After a tumultuous time in Japan's history, two brothers gathered the samurai who had survive countless battles and asked them for the most workable techniques. They ended up with a list of over 3,000 tried and true, no bushwah, martial techniques.

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About Aikido sword and and spear techniques, these are gathered from a variety of martial schools throughout Japan. While a couple of schools could be singled out, the fact is that techniques are shared, training routines are shared, and there will be a commonality here. This holds true for both the sword and the spear.

The direct result of this marriage of Daito Ryu and sword and spear is obvious. The attacks made in Aikido are based on the sword or the spear. They tend to be large and simple, and some people think that this makes Aikido unreal as it is handling types of attacks one would not see on modern streets.

The defenses, again, are large. They are drawn from Daito Ryu, but they are wide arcs and curves, instead of the tight geometry one would need in modern self defense movements. This fact, of wide and large being the faulty geometry, is the key to tightening up Aikido.

Simply, go slower (in the beginning), and make the geometry of the attack smaller. Instead of the large circle of a hand descending like a spear, come off the elbow and make the circle of attack smaller, and the defender will have to become more street real. Instead of the slow grab of the wrist, change the motion into a quick punch, and let the defender handle this as he would on the street.

These two things will cure any who dare to think that Aikido is less than combat ready. One should, of course, begin their aikido training slower, and take the time to adjust their body movements and harmony, so that there are no accidents, and so that Uke can adjust to the fact that he is going to be thrown quick and fast, and not in ballet fashion. Do these things, and one will never think less about aikido again.

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#### Aikido Thoughts on Brute Force

I had just started studying the Aikido Arts, and I was meeting the various people in the aikido dojo. There was one fellow, a little ragged in behavior and appearance, yet I liked him. I was a little surprised, one day, when he started talking about the use of the Jo staff.



*A sterling example of circularity in aikido projections*

“We don’t use the Jo Staff much, he explained, but it is my weapon of choice on the streets. You can carry any stick, use it like a sword, and bash the heck out of people. It really is a good weapon if you want to end the fight quick!”

Now here was an interesting situation. I was the beginner, yet I had the feeling I was a little more advanced. I had read many books and articles, and I was firmly convinced that his advice was contrary to the teaching of Aikido Sensei Ueshiba.

“But what about all the peace and love and harmony in the spirit and that sort of thing,” I asked. Isn’t that more of what O Sensei wanted us to learn through his Aiki techniques?” His words had made me wonder about the inclusion of the Jo Staff in the training curriculum.

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There is a distinct O Sensei Quote that comes to mind concerning this matter. “Aikido does not rely on weapons or brute force to succeed: instead we put ourselves in tune with the universe, maintain peace in our own realms, nurture life, and prevent death and destruction.” I wish I had known this quote at the time, O sensei’s words tend to go a long way in convincing people of their folly.

The main point is that Aikidoists don’t need weapons, and if they learn their aikido techniques well, there won’t even be a confrontation. After all, to be in tune with the universe is to be in tune with an opponent. To be in tune with an opponent is to understand him so well he can’t find conflict with us.

This secondary point, being in tune with the universe, relates directly to weapons and fighting and confrontation. To be in tune is to be in the same time and place. And, studying the techniques, we be in agreement with motion, and, as a result, in tune with the mind initiating the motion.

I am always struck by O Sensei’s genius, and how he put together such a perfect system. Oh, and that fellow who made the remark to me about the jo staff? He later confided to me that he just wanted to earn a black belt in the Aikido Arts. Funny thing is...I don’t believe he ever made it.



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#### Aikido Power Based On One simple Physics Rule

Aikido Power, as anyone who has experienced it can attest, is an amazing thing. You will see it in ki power demonstrations, and, for that matter, any of the basic aikido throws. What surprises people is that the apparent complexity and majesty is all based on one, very simple, physics concept.



*O Sensei puts on Amazing Ki Demonstration*

To better understand this aikido concept, one needs to look to sayings of Aikido Founder Morihei Ueshiba. “If your opponent tries to pull you, let him pull. Don’t pull against him; pull in unison with him.” An examination of this simple aikido saying will reveal the truth and the secrets of this magnificent Martial Art.

The universe, all of it, is made up of things that fly around. Still, wherever there is motion, one look for the source. The source of all motion is the human being.

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The aikidoka stands still in the center. An object (a body) flies towards him. This is a piece of the universe in motion, and he must not destroy it, but rather help it in its path.

To stand and encounter the collision is to create impact, is to create destruction. To give way, to help the universe move, that is creative. Do you think God is more creative or destructive?

In a perfectly balanced universe, he is both. In the world of humans there is inflow balanced by outflow. Thus, the creativity of Nage, placed in conjunction with the destructiveness of Uke, creates a perfectly balanced universe.

Thus, to do perfect Aikido, to achieve true Aikido Power, one need merely put aside emotion and distraction and be willing to enter into a perfect equation with incoming force. In this way the person will eventually be lead to divine the intent and geometry of the thought, of the person behind the attack. You must not push against, but receive, pull with, accept the universe as it is and let it be, and then you will join not just in physics, but in spirit. And this is the true secret behind O Sensei's words.

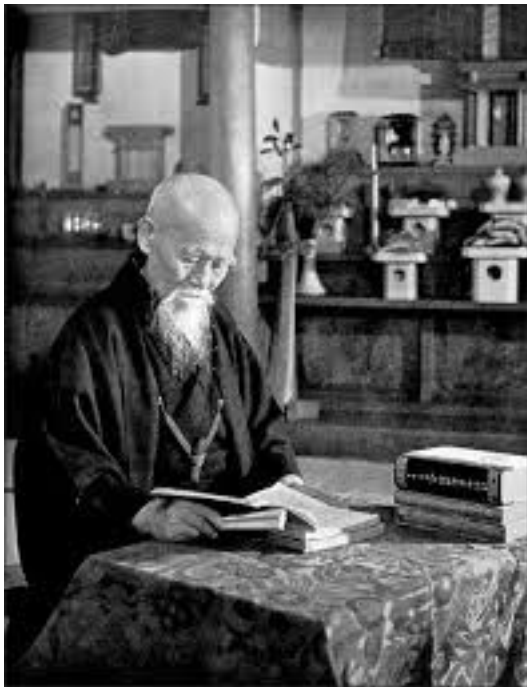
Remember this in your Aikido training; remember to seek the truth of and to live in O Sensei's simple, but profound advices. Do not fight the universe, help it...with simple equation and an open heart. Do this and you will journey to the heart of Aikido; do this, manifest the one simple physics of learning to agree with your opponent, to help him in his pushes and pulls, and you will find the truth of Aikido Power is a simple truth.

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### Combining Wing Chun and Aikido

Most times arts don't fit together. You take the circular hands of kenpo and try to put them atop the linear stances of shotokan, and you are going to get an uncoordinated mish mash. Or, the jabs of boxing might fit with wing chun, but the round house power punches don't fit at all.



*Aikido Philosophy was inspired and well thought out*

And, of course, there are arts that do fit together. You can put aikido together with pa kua chang, but it is going to take discipline and logic to categorize individual techniques. And, this leaves the creator with a problem of how do you teach the beast without confusing.

That all said, one day I was in an Aikido class, I was a beginner in Aikido, though I had seven years of kenpo and karate and a dabble of wing chun. So they asked me to partake in randori. which is the multiman freestyle specific to aikido. And, it was a tragedy.



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I didn't want to give them my punches, karate had taught me to lock down and become immovable, and the result was that nobody could throw me, and the give and take of the randori exercise broke down. I blame no one, it was mixing apples and peaches, and one could argue they should have been able to make their art work, but I should have been able to work with them. Interestingly, it was what happened after that that became interesting.

Paul, one of the advanced black belts came up to me and wondered where the breakdown had been. Other black belts, lower ones, stayed away from me like I was a pariah, but he wanted to learn, and that was the mark of an advanced belt.

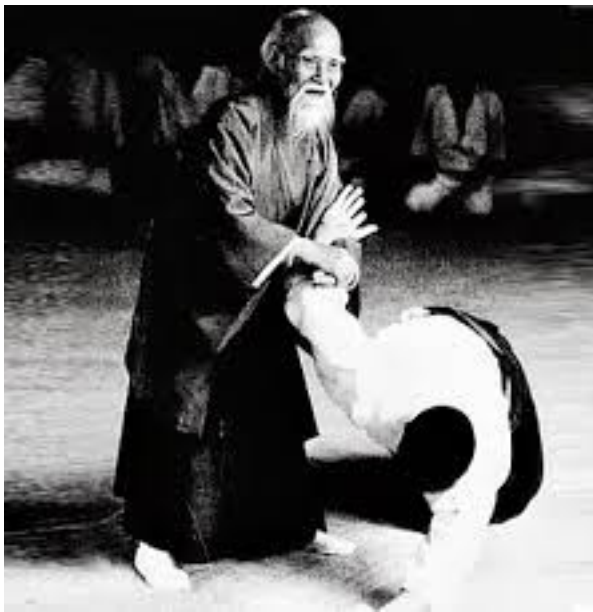
So I explained about locking down the stance, and we looked at that in conjunction with aikido techniques, and how things could have been different. Nothing was working though, until I asked him if he had ever heard of sticky hands. He hadn't, and when I showed it to him the lights began to go on.

Wing Chun, you see, doesn't lock the stances down, and we spent hours figuring out how to get the feet to go fast enough to keep up with the aikido centrifugal action. Slowly, we figured out how the feet were supposed to cross or circle with the slip of the hand. We began to go into advanced techniques, Paul excited because of the lights going on, myself grinning, because I was getting a lesson in Aikido that the other fellows in the school, the lower black belts, would have died for.

It takes logic to put arts together, and very few people succeed. I succeeded wildly, and this because I always seem to run into people that are willing to look a little deeper, and open up a little more. If you think you know it all, if you're proud, if you look down on somebody, then you will never open your mind and be able to ingest all the wonderful truth flowing around you.

**Do Aikido Styles Cause Schism in Aikido Teaching?**

Most people aren't aware that there are Aikido Styles. This is because most schools are removed from any politics, and because of the overriding intention of Morihei Ueshiba, the founder of Aikido. There are, however, several Aikido Styles, and they can be traced easily.



*The Gentle touch of Aikido*

When O Sensei was young, like many young men, he trained with an eye towards combat and reality. The fact that he could defeat an armed military officer, without using a sword, backs this theory up. During those years the training was so rugged that the floors of the dojo would give way, this is supported by tales of the legendary 'Hell dojo.'

The first Aikido style to branch off from O sensei's teachings was the Yoseikan. Yoseikan was founded by Minoru Mochizuki, who was a live in student of Morihei Ueshiba. The style was expanded into a more combative type of mode, including such arts as Karate and Judo.

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The Next Aikido style to diverge from the official Aikido of O Sensei was Yoshinkan. Yopshinkan was founded by Shioda Gozo. Master Shioda was a uchi deshi, a live in aikido student, who became a tenth dan.

The third art to diverge from the main school was the Shodokan. This was begun by Kenji Tomiki, and there was actually some consternation and concern when this split occurred. This style proposed and advocated the use of competitions as a valid training method.

The fourth, and possibly the most important school to split from the main school was the Ki Society, founded by Koichi Tohei. This split occurred because of a difference of opinion between the founder's son, Kisshomaru Ueshiba, and Master Tohei. The main reason for the divergence involved opinions as to how ki should be used, its important to training, and so on.

There are many other styles of Aikido to have split off over the years. This includes such martial arts as Iwama Ryu, Kobayashi Aikido, and so on. Still, in spite of all differences, the Aikido taught by Morihei Ueshiba has remained at the forefront.

The teaching of O Sensei is one of love and harmony, so in spite of any differences, the various schools have remained on good terms. The people who founded these other schools were on good terms with Morihei Ueshiba, one of whom was a nephew. Thus, the message of this marvelous martial art goes on, and the various Aikido Styles, in spite of all differences, are one.

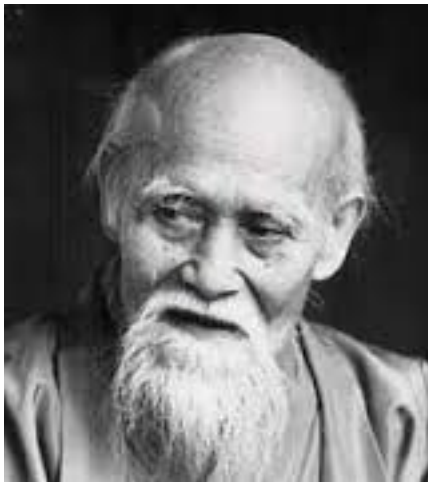
Learn about Matrix Aikido!

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**Five Steps Necessary to Develop Secret Chi Energy**

The Great Mystery of the Martial Arts is Secret Chi Energy. While some fighting disciplines are more concerned with how to beat people up, the advanced martial artist is always concerned with how to develop chi energy. This is the province of Tai Chi, Pa Kua, Aikido, and other such arts.



*Find the Way to Harmony, my friend...*

To really make any progress in this matter one needs to understand several things which don't appear to always be martial arts related. These things are core to the human being, and crucial to understand the real mysteries of life. Thus, read carefully, for the real truth is before you.

One, you are unique, a human being, a dot of awareness in the cosmos. Many people think they are bodies, but this is false. A body is a vehicle, nothing more, nothing less.

## **Aikido: The Way of Harmony in the Spirit**

Two, the thrust of the human being is to bring order out of chaos. This is a desire for structure which pushes the human experience. Indeed, one's very survival hinges upon one's ability to bring order out of chaos.

Three, the universe is a motor. This means that everything has two sides, and if you want to make the universe work, and this means if you want to generate and use chi energy, you need to understand how to make the two sides (of anything) work.

Four, the martial arts is the absolute best discipline for learning how to make motors work. This is because one learns first for the body, and then can apply those teachings to the rest of life. Unfortunately, this is not known, except on the most general (and obscure) terms.

Five, you're going to have to seek out the martial arts science which teaches with these points in mind. This is the most difficult of all the steps, for the martial arts, being a path of knowledge, have been obscured and mushed by an endless variety of people with vested interest, or, sad to say, people of mean spirit who wish to obscure the path. Still, there is a way to resolve the mess, find the science, and express your true potential as a human being.

These five steps are the martial discipline at their most pure, and they are yet more than martial arts. For the goal of martial arts is merely to open the door, and the realization of your true potential, of finding the key to this secret chi energy will lead you past the door, into a realm hitherto not accessible to the people of earth. Thus, whether tai chi or pa kua, whether even Kung Fu or Karate, the chi mystery will fall, and the universe will do as you bid.

### Five Ways of Causing Damage with Aikido Techniques

The Aikido Techniques of Morihei Ueshiba are sometimes accused of being too soft for real combat. Such a statement merely shows that a person doesn't know the nasty tricks underneath this wonderful art. One should remember, however, that this art is derived from Aikijujitsu, which art was taken directly from the battlefield some thousands years ago.



*Effortless but real aikido technique*

Before continuing, let me say that this article doesn't propose the use of purely destructive techniques. After all, studying an art for the purity of harmony should provide one with a philosophy that will enable one to avoid fights. That said, understanding the deadlier techniques will enhance the student's understanding of techniques, and in the event that the philosophy proves insufficient to the moment...one will have the extra tools.

Something every Aikido student understands is the importance of break falls, called ukemi, and rolls. Thus, instead of placing an attacker gently on the mat, one could place them ungently. Simply throw your attacker in a manner in which he will be unable to roll, and thus will encounter injury.

## **Aikido: The Way of Harmony in the Spirit**

Another trick, related to the first, is to throw the attacker into something. When Uke offers his attack, simply extend the circle of your defense a little too long, or a little too short, and throw your attacker into a wall, over a curb, into a glass window, over a cliff...you get the idea. Practicing this, with caution, in a dojo, will actually enable you to find more harmony when you do the throw to the correct proportion.

There are several jointlocks which, if taken to the extreme, will render your opponent broken. Any jointlock can be enhanced by taking it too far. Again, knowing how to do this (cautiously and with care in the dojo) will enable one to find more harmony in the actual martial arts technique.

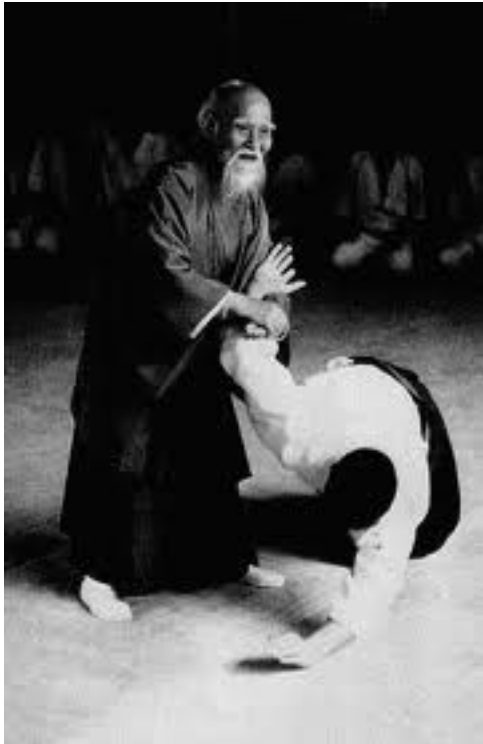
The best way, of course, is to undertake a study of Atemi. Atemi are the strikes that were taken out of Daito Ryu Aiki jujitsu, thus helping the transition into Aikido. One can study strikes through the practice of any hard style martial art, even boxing or MMA, and then simply incorporate them into Aikido techniques.

The final method for making your Aikido into a less than solely defensive art is to hold weapons while you practice it. You can practice this by wearing a white tee shirt and holding red markers. This is safe, educational, and a heck of a lot of fun!

In closing, I reiterate that Aikido is best fulfilled when one sticks to the purity of the founder and seeks harmony in the spirit. That said, one should insure that their martial art is sufficient to the task, and not just an empty tiger. Learning how to make your Aikido techniques more aggressive and damaging to an opponent through the advice of this article is a good start.

**Learning Aikido Through the Five Steps of Matrixing**

Learning Aikido usually takes decades. Matrixing is a more scientific method for learning Aikido, and quite a bit faster. This article represents the philosophical arrangement of steps, which mirror the art of Matrix Aikido.



*Such gentle brutality.*

The first step is that you must not resist your opponent. This is a classical concept, and points up that my methodology does not deviate from classical concepts. When the attacker comes in, you give way, go with, do not resist, and if you do this then his resistance to your entering his technique will disappear.



## **Aikido: The Way of Harmony in the Spirit**

There is a second half to this concept of not resisting, and it is to not resist yourself. The interesting thing is that this concept does not have to be explained in any way. The fact that one stop resisting an opponent makes one stop resisting oneself naturally, as part of the whole procedure of learning Matrix Aikido.

The second concept in learning Matrix Aikido is that you must learn to mirror your attacker's moves. In the beginning, this means that if he steps forward with the right foot and punches with the right hand, you step forward with the right foot and the right hand in order to blend with him and make your technique work. The odd thing is that the concept of mirroring can be done with either side, the right or the left, regardless of whether the attacker attacks with the right or the left.

The third concept in Matrix Aikido evolves naturally from the second, and it is learning how to take charge. By not resisting one can perceive, by perceiving, one can mirror, and by mirroring, one can take charge of the action. This is a crucial step in Matrix Aikido, as it involves very real changes to the student's psyche.

The fourth concept is to become your opponent. As you do not resist his technique, you must learn not to resist him. This is a very spiritual level in which one learns to love his enemies as a cornerstone of the Aiki arts.

The fifth concept in Matrix Aikido is to become the art. As you do not resist, and learn to blend and merge with an opponent, you learn to submerge yourself in art. This is a separate universe which is not perceived by normal human beings, and yet it is a universe to which all should aspire.

In conclusion, this universe is built upon strife, conflict, and the never ending contention between mankind. Yet, it does not have to be this way. The True Way, whether through the decades it takes to learn the classical martial method, or the months it takes to learn Matrix Aikido, is open to the man or woman who opens their heart to this very special reality.

**Making Aikido Into a Combat Art**

One of the most astounding facts in all the martial arts is that Aikido does not work well in combat. The reason this is astounding is because it is derived, to large degree, from Daito Ryu Aiki Jujitsu, which is one of the most combat ready arts in existence. Interestingly, it doesn't take much to make Aikido into a formidable combat ready art.



*Controlling an opponent's every move...*

To understand why the aiki art is not street ready one must understand the founder's purpose. Morihei Uyeshiba, the founder of the art, designed the art around his enlightenment. This is to say that he designed it for brotherhood, world peace, and love thy neighbor.

## **Aikido: The Way of Harmony in the Spirit**

Of course Morihei had the ability to destroy that neighbor, so he was safe in loving him. The modern Aikidoka, however, studying an art distilled for 'getting along,' does not have that ability, and so the art becomes unworkable. Thus, one has to tailor the art, explore it specifically for techniques that do not enter and present themselves as 'get along' techniques.

In traditional aiki classes the attack is exactly prescribed, and they are designed to feed the flow, and therefore the 'spirituality' of the defender. What one should do is, after delivering a flowing attack designed to fit the technique, is apply an attack in a more ragged manner, that is not designed to fit the flow. Thus, the defender must solve the problem of being attacked in more real terms.

If an attack is presented, say a lapel grab, with the arms extended, one must explore that attack with the arms bent. Further, the attack must be explored with the motion of the attack to one side or the other, or in conjunction with the movement of feet in all directions. Thus, the defender learns to not just go with the flow, but to make the flow work no matter which way it is flowing.

The procedure I am describing here is nothing more than exploring all the potentials of motion, and not just the politely described entry techniques of a zen shaped art. This is the procedure we used in rough and tumble karate schools, and we managed to stay polite, and yet became aware to anything and everything that could happen in a real fight.

I have meant many Aikidokas over the years, and the better ones have always subscribed to some variation of this procedure. Many a night I stayed late, after class, after the polite ones had gone home, and explored the nuances and deviations necessary to survival in a real fight. And for any Aikido practitioners out there who object to my opinions on this matter, I suggest they research the Hell Dojo of Ushigome, and other practices of the founder.

## **Aikido: The Way of Harmony in the Spirit**

In reality, with the right attitude, Aikido can be one of the most combat ready arts in the world. It does take an enlightened mind, however, to embrace violence, as well as peace. These, however, are the principles we embrace when we embrace Matrix Aikido.



## **Aikido: The Way of Harmony in the Spirit**

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### **Morihei Ueshiba and the Five Evolutions of the Art of Aikido**

Morihei Ueshiba founded the Art of Aikido. O Sensei (great teacher), as he is called was not much of a manly specimen to begin with. He was sickly as a child, and somewhat sporadic, even flakey in his training efforts.

*Aikido was developed over time through a lot of hard work!*



*Aikido is MUCH better than a sharp stick in the eye.*

In 1915 the first stage of training in the life of the founder of Aikido commenced. He discovered Takeda Sokaku, who some call the last real samurai, who was the reviver of Daito Ryu Aiki Jujitsu. From 1915 to 1937 Morihei Ueshiba dedicated his life to mastering this ancient art and learning the moves that would result in Aikido techniques.

## **Aikido: The Way of Harmony in the Spirit**

The second stage in the training of the founder of the Art of Aikido occurred when he encountered Onisaburo Deguchi. Onisaburo was the leader of the Omoto kyo religion. Omoto Kyo (Great Source) advocates shinto spirituality and the achievement of spirituality through the achievement of personal virtue.

The Art of Aikido could be said to have officially been born when Morihei Ueshiba experienced personal enlightenment in 1925. He had a duel with a navel officer in which he defeated the fellow without harming him by using Aikido moves. Afterwards, walking through the garden, he experienced a golden glow that sprang from the earth and was divine in nature.

The Art of Aikido received a massive boost in 1942 while Morihei Ueshiba was practicing ritual purification. I forgot all the martial techniques I had ever learned. Now they were vehicles for the cultivation of life, knowledge and virtue.

The final stage, in the development in the Art of Aikido came about in 1942, during the height of the World War 2. The Way of the Warrior is not a means to kill and destroy others. To smash, injure, destroy, is the worst thing a human being can do.

These are the five stages of Aikido martial arts, and they stretch from war to religion to inspiration. In the reality of combat, from techniques to maim and destroy to techniques whereby one joins with his opponent. From a means to defend with violence, to a method whereby one understands his opponent's basest motivations.

Do you hate and feel rage, live a low life of base emotional problems? The way out of this dilemma is through personal evolution, not through the breaking of faces and shotgunning of lives. This is the Art of Aikido, and it is an Art that should be spread to the world.

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### Mystical Aikido Ki Power

Aikido is not about power, it is about...uh, isn't ki sort of a power? And if you try to separate ki from aikido you are left with what? Tricks? Techniques with a unifying force?



*Aikido technique for the upright warrior!*

So I was working out in the dojo late one night. It was a summer night, and classes had ended and the regular students had gone home, and there was only a half a dozen of us die hard types left doing rolls and break falls and sweeping our arms--and each other--in beautiful arcs and circles.

One of the advanced black belts came out of the office and stepped onto the mat. Seeing us working so industriously, he sauntered over to us with a grin.

"You guys want to see some levitation?"

## **Aikido: The Way of Harmony in the Spirit**

We all chuckled, we thought him just pulling our legs; we were too pragmatic to believe in such fol de rol; we didn't know he was about to show us some real Aikido Ki Power.

He had one of us bring a folding chair out onto the mat, then he chose one of us, the largest, to have a seat. Two of us inserted a single finger under the sitter's armpits, and two of us put a single finger each under his knees.

"Okay," said the advanced Black Belt, "Now lift him."

Well, we all tried our best. But it was a silly thing. There was no possible way we could lift him, and everybody knew it. The fellow sitting in the chair just laughed.

Four fingers trying to lift a couple of hundred pounds? No way this was going to happen!

The Black Belt merely said, "Okay, now take the hands you used to try and lift him, and place them on his head. Don't press down, just let your hands lay with no effort."

We dutifully stacked our single and unsuccessful hands upon his head.

"Now be silent."

We all went silent, and the Black Belt stared at the clock on the wall. After one minute he said, "Lift!"

We each placed a finger under a knee or armpit, and we...THREW HIM AT THE CEILING!

He squawked and windmilled his limbs frantically! He went well over our heads, maybe eight or nine feet in the air, and we had to catch him when he came down.



## **Aikido: The Way of Harmony in the Spirit**

Since then I have come across a lot of other ways to show aikido ki power, but that first one really blew me away.

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## Aikido: The Way of Harmony in the Spirit

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### The Blank Spaces in O Sensei Aikido

I am a terrific fan of O Sensei Aikido. The art is genius. And, there is a terrible wrongness in it.

*Karate put to science...works for all Martial Arts.*



To understand what I mean by this oxymoronic viewpoint one has to understand where Morihei Ueshiba Aikido came from. Morihei Ueshiba studied many arts, and all must have contributed to his knowledge. The predominate art behind aikido training, however, is Daito Ryu Aiki Ju Jitsu.

This form of jujitsu was founded a thousand years ago by a fellow named Yoshimitsu. There are different versions concerning the birth of this art. One version holds that the samurai who survived great battles were asked what techniques worked for them, and the other version has Yoshimitsu dissecting cadavers to understand jointlocks and such.

## **Aikido: The Way of Harmony in the Spirit**

While there is probably truth in both versions, the truth is obscured by history. One thing is sure, the art became very technique heavy. The list of recorded techniques is somewhere between 3200 and 3500, depending upon which branch of the school one is pursuing.

At any rate, the Aikido of Morihei Ueshiba is not the whole art of **Daito Ryu**. The founder of aikido selected only the techniques which were aiki in nature, which were based on harmonious flowing movements. Thus, one could argue that Aikido is half of a whole art.

To be sure, there were techniques that should be tossed out. After all, of what value is a technique developed for a specific type of body armor, or weapon, or situation from a thousand years ago. The necessity for these types of ancient techniques will never arise on a modern battlefield.

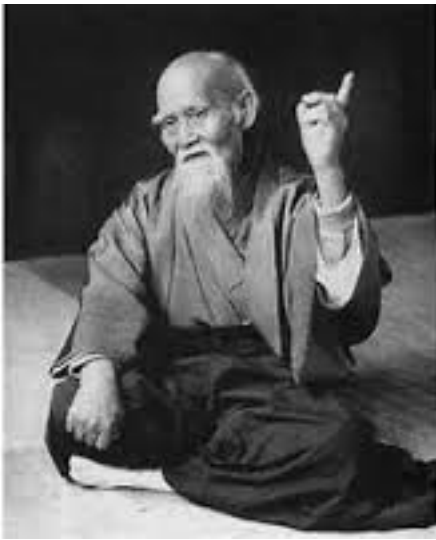
On the other hand, bread and butter techniques (atemi) which would end a fight with a strike are left out and barely mentioned. Thus, unless one is persistent enough to pursue Daito Ryu, or accumulate teachings in specific strike related arts, one will never have the whole teachings behind Aikido. Thus, because of the absence of techniques, and the slant given to the martial arts, Aikido is lacking certain fundamentals as a martial art.

I say these things not to offend, but to educate. If you are satisfied with O Sensei Aikido, so be it and more power to you. If you wish to explore further, and find the things that are not being taught in your Aikido Dojo, however, you will find the journey much richer.

Check out **Matrix Aikido**, it is a new method for teaching Aikido.

**The Contradictions of Morihei Ueshiba, or the Making Sense of O Sensei**

To understand Morihei Ueshiba, the man known as O Sensei, one needs to examine contradictions in his life. This is something that most people, enraptured in reverie, do not do, and this is sad. For it is contradiction that we isolate the crucibles of existence, and the truth of what makes a man.



*There is one truth, my friends...*

O Sensei was sick and weakly as a child, and lived a sheltered existence. His father tried to encourage him with tales of his Samurai grandfather. Did the manly tales cause him to grow strong...or encourage him to regard dreams as inspiration?

O Sensei studied briefly with many before he adhered to the teachings of Takeda Sokaku. Was he a flake waiting for a boulder to roll over him and pick him up? Or was there sufficient substance in his soul that he was a seeker par excellence?

## **Aikido: The Way of Harmony in the Spirit**

Early martial arts training included much attention on [Atemi](#), or Striking points. Linear approaches to techniques varied from linear to circular to linear, at certain points of the founders life. Eventually techniques became more focused on kokyu-nage, or Breath Throws, and this is often considered the pure aikido.

The third most important man in Morihei's life was Onisaburo Degushi, the leader of the omoto-kyu religion. Interestingly, this religion, considered a woman's religion, was sometimes involved in political upheaval. One can sincerely ask the question whether the techniques of Aikido are female in nature.

Spirituality is at the essence of Aikido. One can easily make the point that the art changed over the years in response to the evolving and experienced spirituality of Ueshiba. Often held up as the pivotal experience of his life, the founder's enlightenment and firm conviction that the universe is love, obviously tempered his technical approach.

Though sickly as a youth, [O Sensei](#) became immensely strong over the years. Eventually, age robbed him of all but spiritual strength. Once again, we have a firm clue to the evolution of technique and art in the Master's Art.

Having said all the above, having compared and contrasted the founder of one of the world's most significant martial arts forms, one is left with certain conclusions. Linear to circular, strength to harmony, even male to female, there is a significance of evolution which should be studied, and can aid any student's understanding of this most mystical art. In conclusion, to understand Morihei Ueshiba, the man known as O Sensei, one must look past the white washed glorification of his life, and understand that he was earthy, real, and possessed of immortal character.

To learn Aikido in an entirely unorthodox manner, Check out [Matrix Aikido](#) at Monster Martial Arts.

**The Real Truth of the Universe and O Sensei Aikido**

Morihei Uyeshiba, O Sensei of Aikido fame, is the person who experienced enlightenment. It is he who organized and arranged his martial art, thus, the aikido Ueshiba created is the true Aikido. Well, sort of.

This question, concerning the nature of the Real Aikido, is the question that confuses students of Japanese Aikido, budo aikido, and all the various offshoots. There are so many different schools, you see, and they can't all be the truth, right? And this question, of there being many variations and interpretations, does itself question the validity of the Aikido of schools everywhere, for if the founder was right, then how could there be interpretation?

The concern can be resolved if one considers the truth of the universe. Morihei Uyeshiba, you see, perceived the truth of the universe from his particular viewpoint, and he did an incredible job of representing that truth with his art. But if one considers the truth of the universe as a single datum one can approach the art from an individually enlightened viewpoint, and not just from one man's viewpoint of enlightenment.

Just so you know, I mean no disrespect to the founder of Aikido, indeed, I have the highest regard, and I believe he would want me to question, and not just robot the techniques as the end all. He was not one to do aikido robotically, after all, he was an innovator of genius magnitude. I think he would want real students to duplicate him on that level, as well as the level of endless and intense practice.

That all said, the truth of the universe, as shown by the yin yang symbol, and defined Neutronically, is: for something to be true the opposite must also be true. We can take this statement apart endlessly in philosophical lights. The art being one of doingness and action,

## **Aikido: The Way of Harmony in the Spirit**

however, we must consider the truth of the universe as it applies to techniques, from the aikido basics onward.

When an attacker launches his aggressive move, the defender must perceive the move. To perceive the move not as just an incoming missile, though that is necessary, but as a completed motion in his own mind. Thus, the defender must see the entire picture of the motion, must possess the entire sequence of pictures in his mind.

Once the mental picture is complete, and at the same time as execution, the defender must mirror the move. Right to left or right to right, the mirror of action will fit the attack much the same as a tailored glove will fit a hand, and the defensive attack will envelope the actuality of the attack in the real universe. If this is accomplished, then you are practicing the Morihei Uyeshiba Aikido as he saw it in his moment of enlightenment.

There is perfection in this method, you see. Perfection of action, and of mind, and of technique. The good news is that this procure can be applied to the art of Saito Aikido, Aikido Aikikai, or any other variation of the founder's vision, the founder's viewpoint was that close to perfection.

**The Secret of the Uyeshiba Moment of Enlightenment**

In 1925, Morihei Uyeshiba was 42 years old. He had many visitors, for everybody knew he was a phenomenal martial artist. One day a naval officer came to call, and their discussion became an argument.

The naval officer held that no one could dodge a sword, and O Sensei held that it was possible. The two squared off, argument became reality, and O Sensei proved that it was possible. After the match, Morihei stepped to a well and doused his head with a bucket of water, and had a moment of profound realization that was to shape the martial arts forever.

The essence of this realization was that men are brothers in spirit, and should all get along. Undoubtedly, other martial artists over the ages have experienced similar realizations, but Uyeshiba's realization was crucial in history, and unique to the founding of a specific method. Aikido is a method which results in people realizing that they are brothers in the spirit.

The essence of this method is that one should duplicate the motion of an attacker, and join to it. The reality is that if you do this in the physical, the mind starts to go along with it, and you achieve a Uyeshiba Moment of Enlightenment. This has become a proven method, with Aikido spreading across the world and providing moments and levels of spiritual peace and harmony.

This universe is filled with objects that fly through space. Unfortunately, most people, and most arts, collide. Thus, Aikido allowed a method of no collision, but of control of trajectory to the benefit of all.

Ultimately, I realized that this method can be done more efficiently, logically, and I created Matrix Aikido towards that end. The idea behind Matrix Aikido is not a reduction of the



## **Aikido: The Way of Harmony in the Spirit**

analysis of the flow of objects, or bodies, in the universe, it is a concentration of the method through scientific intent.

In classical Aikido it takes years, decades, to achieve sufficient flow in one's thought to enable one to have a Uyeshiba moment. This is because it takes time to learn the stylized movements of Aikido. To negate this I began teaching my method from concepts, and the result is that the student doesn't memorize techniques, but rather creates them as he goes along.

The martial arts are taught through methods that are arrangements of random strings of data. Matrixing puts aside those stylistic arrangements in favor of scientific rendering. There is no disservice to O Sensei in a method that enables one to achieve what he achieved at a faster rate, there is only the call to teachers of the art to augment their teaching methods with my discoveries.

Learn about Matrix Aikido!

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**The Stolen Secrets of Aikido**

A student once went to the founder of Aikido, Morihei Ueshiba. “I don’t understand the reasoning behind the square, the circle, and the triangle?” O Sensei smiled and explained, “You must steal those secrets.”

Now stealing is not something a spiritual person should be engaged in doing. One can well ask what O Sensei truly meant with his answer. What did he really mean when he recommended ‘stealing’ to his student?

What he meant was that the student must learn to observe the art. He must observe other people and find the square, the circle and the triangle in what they did. Above all, he must observe his own technique and discover these three geometrical figures.

There are lessons in the martial arts that can be taught. And there are other lessons that must be learned. Obviously, this student had reached the stage where he had to stop looking to others for his instruction and start learning on his own.

The geometrical figures in question are the secret of the universe. Everything in the universe may be broken down to these three geometries. From the shape of the sun to the house you live in to the molecules of an insect, these three symbols describe the architecture of the universe.

In the martial arts you will find the triangle describing the formation of the body. Every two bones that are put together make up a triangle. Even the way you stand, foot, foot and Tan Tien (the one point, a place of energy below the navel) show a triangle.

## **Aikido: The Way of Harmony in the Spirit**

A circle is even easier, as it describes every potential motion of the hands. Whether you block or strike, kick or throw, you will be describing a circle. To move the hands without making a circle is quite difficult.

That brings us to the square, and there is no reason for the square. You might be able to find the square inside a house, or a computer, or a TV, but there is absolutely no place in the martial arts that you can find a square. Unless, of course, you have reached that place in the martial arts where you are ready to give up being taught and are ready to start looking, learning...and stealing.



**Three Reasons Why In Combat Aikido Doesn't Work**

This is one of those tragedies, but when in Combat Aikido is not workable. It shouldn't be so, because that great art was born of Samurai on the battlefield. Its roots are a thousand years ago in the bloody battles of warlords for control of Japan.

After the wars were over, the surviving warlords, a pair of brothers, called their warriors together and asked them what techniques they used to conquer the enemy. The resulting list of techniques was over 3200 long. These techniques were taught as Daito Ryu Aiki Jujitsu, and it is this art which influenced the founder of Aikido, Morihei Ushiba when he created his masterpiece.

So why doesn't the art work? Because it is taught as a religion, and religion tends to strip the violence out of the art. I mean, taking perfectly good ways to maim and destroy muggers just because one believes in world peace and harmony and all that sort of stuff...huh!

The first thing this religious influence did was soften the attacks. The attacks offered in an Aikido class are slow and flowing and easy for the defender to handle. This may teach one the technique, but it doesn't approximate the hard, fast reality of a punch in the face that is offered on the street.

The second flaw in the circular art is that the strikes (Atemi) have been watered down. They are shown, but not drilled. This means that the student doesn't really learn what it's like to hit a human body,

Finally, some of the techniques are designed to teach one how to handle flow in long and unreal manners. You do have to learn flow, that is a given. But there are easier and quicker ways to learn flow, and these ways include techniques that are much more street ready.

## **Aikido: The Way of Harmony in the Spirit**

Now, this article was not written to offend, but to question, and to question with an eye towards improvement. A student who can't improve, but merely robots the ritual, is not a student at all. I really don't think Morihei Ushiba was a robot, nor were the samurai who passed the art to him.

So, make the attacks more real, put back in some hard core Atemi strikes, and work the techniques so they teach flow, but in a more realistic manner. Tell the truth, the really good Aikidokas that I meet are usually doing just this, even if on their own. But, do these three things, stay true to the art, and you are going to find that you have a Combat Aikido that can lay waste to anything, even while promoting peace and harmony within and without.

**Three Way Out and Bizarre Zen Martial Arts Concepts**

There was always plenty of punching and kicking, I spent hours and hours punching and kicking, doing kumite and kata and techniques and anything else I could. Unfortunately, there wasn't a lot of stuff telling me about the deep, down why. And, I don't mean just why kick or punch, but a why to the whole zen martial arts behind it all.

Now, to be truthful, the question was sort of wrong in its root. If you ask a person why, he'll go insane, if you ask him how, he'll go sane. Go on, try asking these questions and watch what happens to people.

Anyway, I read everything I could, couldn't figure out what was under it all, and then, magic, I found the answer. I found it in an Aikido class, not in a book. The answer was, 'A perfect circle has no corners.'

Well, of course. And I practiced shoulder rolls, forward backward, back and forth across the mat, and I reveled in the basic truthfulness of this simple saying. But even while I rejoiced at this simple answer, I was forging variations of much interest.

In Karate there is noise. We talk about moving quick and silent like a cat, but the truth is that we are noisy. And, it struck me, 'The perfect art can't be heard.'

Now I practiced moving like a real cat, yet sinking the weight in every move. My kata, especially the kiai (spirit shout), became totally different. I understood what it was like to do a form like a ghost.

And then the third of these concepts unfolded for me. This happened in Tai Chi Chuan, but it permeated through all the arts. And the truth was, 'The perfect art cannot be seen.'

## **Aikido: The Way of Harmony in the Spirit**

Three simple sayings, yet they impacted upon me, and change the face, and the very depths, of all my martial arts. I sought perfection through the smooth liquid of motion, the silent ghosting of movement, and the execution of technique without effort. Go on, try enacting these three phrases, and watch how you tune into a more zen martial arts.



**Which Art is Better, Karate or Aikido?**

I know, the question is a bit bogus, as one should be comparing arts such as Karate and Aikido merely so as to make them compliment each other. Thus, with that statement made, let us discuss how the fist should wiggle into the glove. No pow and bam, just an honest, up front viewpoint for your edification and enlightenment.

Karate is supposed to be straight line, and Aikido is supposed to be the circle. Yet, if one looks at Karate, let alone the martial arts, one will see that perfection of geometric figure is loose, at best. If Karate could actually adhere to the perfect line, if one examines how the bones, joints, muscles and so on function, the body would probably explode, or, at least collapse upon itself.

And, on the other hand, if Aikido tried to adhere to the perfect circle, except in the most theoretical of classes, the art would not work. And, to be honest, aikido is not your best art for down and dirty combat. While Aikido is pure and wonderful, and can evolve the practitioner to high levels, one should use a martial art like Karate to enter the fight, then apply aikido.

Think about it this way, a fight is the collapse of distance. The length of the arm, and the circle being made, the lever of the extend arm is too long. However, if you want magic, use karate to kick, punch, find yourself on the inside as the distance collapses, and then use a shorter lever.

Instead of doing a two step and trying a three foot arm circle to a wrist twist, try a hard middle inward block, slide in, maybe with a short fist or elbow, then turn the waist. As you turn the waist, bring the arms up to a short position, lever the elbow, shove your shoulder in and pull. Go ahead, try this scenario with a friend, watch a little youtube to get the motions, and you are going to find an instant blend of karate, even the hardest of karate, like Shotokan, and with the purest of Aikido, even the soft of Morihei Uyeshiba.



## **Aikido: The Way of Harmony in the Spirit**

Now, the above being detailed, the big weakness of Karate is that it is limited, in most modern formats, to destruction. It has been tailored for tournament, gloves put on for more violence, and given over to fighting for fighting sake. But while there is an art to destruction, the true art is in control.

Thus, a study of Aikido, with the advices I give you here, will enable you to confront the fiercest violence, and transmogrify that violence into the most magical and wondrous of techniques. You kick, you punch, maybe soften the fellow up, then you simply embrace the arms and learn how to go with the flow.

A last word about all this, don't mistake the throws of judo or jujitsu for Aikido techniques. While techniques of the ju variety are wonderful, we want to move from hard to soft complete, and a certain amount of hard is still involved in ju techniques. That all said, I wish you the best with your new art, and a new art it is...karido...aikate...your choice.

## **Aikido: The Way of Harmony in the Spirit**

### **About the Author**

Al Case walked into his first martial arts school in 1967.

During the Gold Age of Martial Arts he studied such arts as Aikido, Wing Chun, Ton Toi Northern Shaolin, Fut Ga Southern Shaolin, Weapons, Tai Chi Chuan, Pa Kua Chang, and others.

In 1981 he began writing for the martial arts magazines, including Inside Karate, Inside Kung Fu, Black Belt, Masters and Styles, and more.

In 1991 he was asked to write his own column in Inside Karate.

Beginning in 2001 he completed the basic studies of Matrixing, a logic approach to the Martial Arts he had been working on for over 30 years.

2011 he was heavily immersed in creating Neutronics, the science behind the science of Matrixing.

Interested martial artists can avail themselves of his research into Matrixing at [MonsterMartialArts.com](http://MonsterMartialArts.com), and Neutronics at [ChurchofMartialArts.com](http://ChurchofMartialArts.com).



## **Aikido: The Way of Harmony in the Spirit**

Continue the Journey!

If you are looking for other martial arts to compliment your education, on the next few pages you can find books and courses to aid you.

I specifically recommend Matrix Karate. Matrix Karate has the ‘Matrix of Blocks,’ which can be applied to the techniques you have seen in this volume, and which can expand your repertoire of usable techniques into hundreds of combat ready tricks.

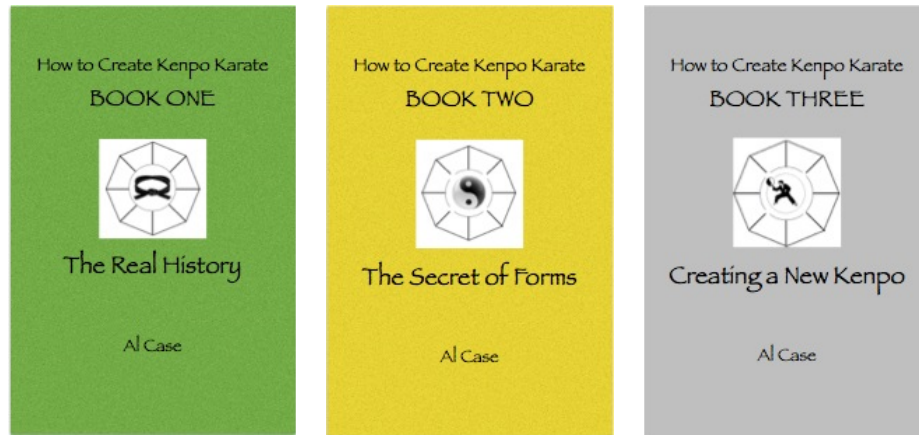
If you are more interested in grappling, I recommend Matrix Kung Fu, which has the complete list of stand up takedowns.

For a complete list of Martial Arts video instruction courses, go to:

<http://monstermartialarts.com>

## Aikido: The Way of Harmony in the Spirit

### THE 'HOW TO CREATE KENPO KARATE' SERIES!



The most incredible analysis of Kenpo Karate in the world.

In depth Matrixing of over 150 Kenpo techniques.

New ways of doing Kenpo forms.

New ways of teaching and structuring classes.

A COMPLETE REWORK OF ONE OF THE MOST IMPORTANT MARTIAL ARTS  
SYSTEMS IN THE WORLD!

Over 40,000 words

Nearly 400 pages

Over 800 graphics

Only possible through...  
the logic of Matrixing!

## Aikido: The Way of Harmony in the Spirit

### The History of Matrixing

Matrixing is the cumulation of decades of research. Among the dozens of martial arts studied, Al Case kept specific records of five up to the point of Matrixing breakthroughs. The following five books are the encyclopedia of the history of matrixing.

These books are not arcane histories, but records of forms learned, techniques mastered, drills done, and so on. They provide, in addition, a linkage from Chinese martial arts through Karate to Matrix Karate, which was the first Matrixing course.

**Pan Gai Noon** (half hard/half soft) is a style of Chinese Kung Fu originally taught about 1900.

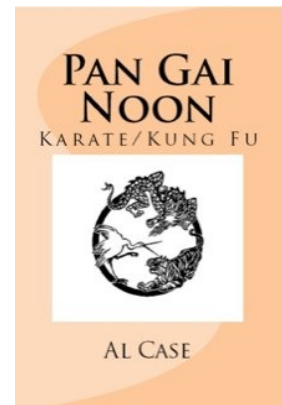
It was taught by a street hawker named Shu Shi Wa, and may have had roots in the Temple Gung Fu of the times.

It eventually was transformed into a style of Karate called Uechi Ryu.

The style therefore links Karate to Kung Fu, which makes it one of the more important martial arts, historically and technically speaking.

In this volume the art of Pan Gai Noon has been resurrected through the logic of Matrixing.

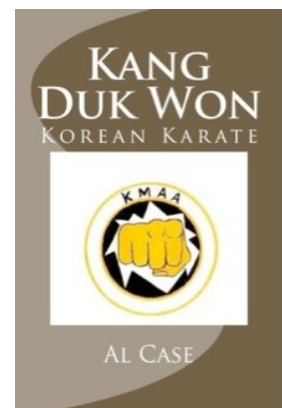
The first two forms, plus drills and techniques, are presented, making this a valuable addition to any martial artist's library.



**Kang Duk Won Korean Karate**, the one Karate that resulted in the development of the five Korean systems which later became Taekwondo.

This is a pure form of Karate from before the Funakoshi and Japanese influence.

It was chosen by the Imperial bodyguards of three different nations, Okinawa, Korea, and Japan.

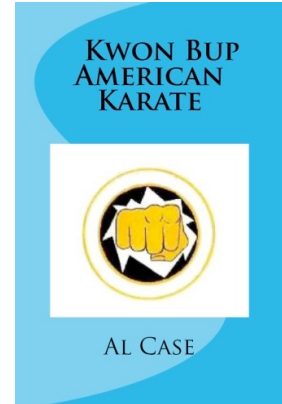


## Aikido: The Way of Harmony in the Spirit

**Kwon Bup** is a form of American Karate developed by Sensei Robert Babich of the Kang Duk Won. It is linear and powerful, and the ultimate expression of the only American to ever do the 'One Finger Trick.'

Sensei Babich could thrust a finger through a board and not break it, but leave a hole.

This is his art, his forms and techniques, his method of bringing Karate to the highest stage.

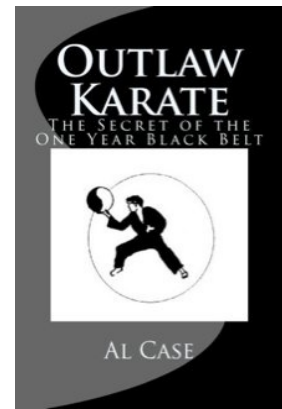


**Outlaw Karate** is the synthesis of two methods of Karate, Kang Duk Won (House for Espousing Virtue), and Kwon Bup (The Fist Method).

These arts were stripped of duplicate movements and poser techniques, then boiled down to six easy to learn (and thus easy to use) forms.

The result was a form of Karate that could be taught in less than one year, while keeping the original power of Karate, and even enhancing it.

This art set the stage for breakthroughs in the Martial Science of Matrixing.



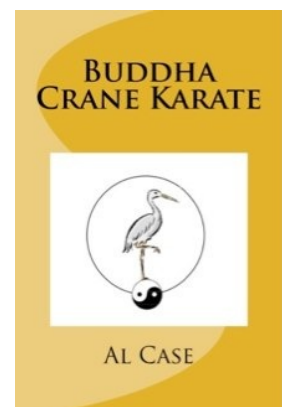
Any karate student wishing to learn an extremely powerful form of Karate, and to delve into the history of Matrixing, should definitely look into Outlaw Karate.

### **Buddha Crane Karate.**

Matrixing is a form of logic, while it can be used in any endeavor, it is specific to the Martial Arts.

Buddha Crane Karate is a very pivotal Martial Art as it was created just as the author was figuring out the logic of Matrixing.

In this book you get to see the exact thought process that is Matrixing at work; you will see the principles which would later crop up in his courses on Matrixing.



In addition, Buddha Crane is an entire Martial Art, built from the ground up. Thus you get to see exactly, how and why an art takes form. This will definitely enlighten any who wish to inspect their own martial art and truly understand what they are seeing.

## **Aikido: The Way of Harmony in the Spirit**

### **Stand Alone Martial Arts Books**

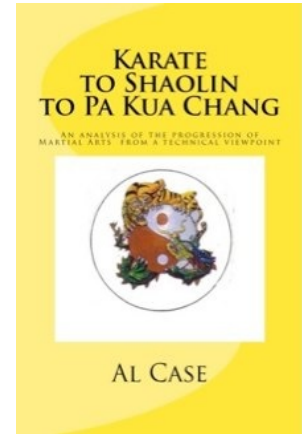
Following are stand alone books on a variety of martial arts. Matrixing has been used extensively to make these arts quicker, faster, and easier to understand.

#### **Karate to Shaolin to Pa Kua Chang**

The book that traces the evolution of internal power from Karate to Gung Fu.

There are three manuals in this volume, and they are designed to take the martial arts student from the hard knuckles of karate to the soft, internal practices of Gung Fu.

This book contains forms, techniques, training drills, and the theory necessary to help a student evolve quickly and natural.



#### **Matrixing Tong Bei**

Introduces Tong Bei (through the back) Gung Fu. This includes basic theory and drills for creating a certain 'emptiness' inside the body.

Includes many matrixes for full and complete understanding of Tong Bei techniques.

This book is actually an introduction to the 'MonkeyBoxing' taught by Al Case. The complete line up of Monkey Boxing courses starts with this book, 'Matrixing Tong Bei,' and continues with the video instruction courses 'Blinding Steel,' and 'Matrixing Kung Fu (Monkey Boxing).'

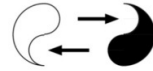


## Aikido: The Way of Harmony in the Spirit

### Bruce Lee vs Classical Martial Arts

The most advanced book on Jeet Kune Do ever written. This book uses Matrixing, and even Neutronics, to finally and fully and completely understand The Little Dragon. Is Jeet Kune Do truly the best martial art in the world? When you apply Matrixing to it it may well be.

BRUCE LEE  
VS CLASSICAL  
MARTIAL ARTS



AN ADVANCED ANALYSIS  
OF JEET KUNE DO

AL CASE

### Yogata (The Yoga Kata)

The oldest exercise system in the world is at last put to a scientifically designed form. Easy to do, yet covers ALL the basics of Yoga. Good for warm up, cool down, or rehabilitating injuries.

This one form will enhance your martial arts, and your life, far beyond just doing the martial arts.

YOGATA



THE YOGA KATA

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### Black Belt Yoga

The art of Yoga arranged scientifically. Makes for MUCH faster progress in Yoga.

Instead of nibbling away at postures one at a time, the student discovers the totality of the method, and can see the end of the tunnel.

Why this hasn't been done before is actually one of the great mysteries of the world. It just makes SO-O-O much sense.

BLACK BELT  
YOGA



AL CASE



## **Aikido: The Way of Harmony in the Spirit**

### **The Shaolin Butterfly**

The training manual from the original Shaolin Butterfly Course. Specific attention to matrixing footwork. A great book for those who wish to step off the linear footwork of Karate.

Of special interest is the transition from Shaolin to Pa Kua Chang. This is the first time this secret has ever been revealed.

### **THE SHAOLIN BUTTERFLY**



THE ULTIMATE  
GUNG FU

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### **Butterfly Pa Kua Chang**

The training manual from the original Butterfly Pa Kua Chang course.

Completely demystifies the art. Things that were mystical are now totally explained in English and excellent physics.

### **BUTTERFLY PA KUA CHANG**



BUTTERFLY  
KUNG FU

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### **The Hardest Punch in the World**

A virtual doctoral thesis on how to have the most powerful punch in the world. A breakdown of the types of punches, and the training sequence that must be followed. To not follow the sequence is to miss out on the real power. Includes such things as the paper punch, the water punch, the fire punch, the empty punch, and more.

### **THE HARDEST PUNCH IN THE WORLD**



THE EASY WAY TO  
HAVE A HARD PUNCH!

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## Aikido: The Way of Harmony in the Spirit

### How to be a Master Instructor in the Martial Arts

(The original manual from The Master Instructor Course at MonsterMartialArts.)

The only book of its kind in the world. Not an extreme boot camp kind of training manual, but the exact knowledge required to have perfect techniques and perfect form. The ability to get the idea from the instructor's head into the student's head. It can honestly be said that if you don't have the material in this book you aren't an instructor.

HOW TO BE A  
MASTER INSTRUCTOR  
IN THE MARTIAL ARTS



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### Binary Matrixing in the Martial Arts

The book that splits open the yin yang to find the true source of the martial arts. Here is how the arts were born, how they grew, how they became so many.

And, here is how to put them together again...into one true Martial Art.

BINARY MATRIXING  
IN THE MARTIAL ARTS



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## Aikido: The Way of Harmony in the Spirit

### The Most Important Martial Arts Breakthrough in History

#### Matrix Karate

Five books detailing the entire system of Matrix Karate. This was the first course on Matrixing, and describes the procedure of matrixing. The system can be used as a template to matrix ANY other martial art.

The original book, on the original video course, was 160 pages. Thus, with over 650 pages, this series is an expanded viewpoint, answers more questions, gives more drills and techniques and exercises.

Matrix Karate, being scientifically designed, is not a style, it is a purity, and all other systems of Karate are substyles, or variations, of this one true Karate.



## Aikido: The Way of Harmony in the Spirit

### *The Universe of Al Case!*

Discover unique worlds of imagination. Whole worlds of thought, unavailable to mankind, become known in these and other wondrous books. A more complete list of the works of Al Case may be found at:

**[AlCaseBooks.com](http://AlCaseBooks.com)**

