A close-up, sepia-toned portrait of an elderly man, Itsuo Tsuda, with his eyes closed and a thoughtful expression. He is holding a cigar in his mouth, which is held between his fingers. The background is a plain, light-colored wall.

# ITSUO TSUDA

*Portrait of  
a fundamentally free man*

**1914-2014 Centenary of the philosopher Itsuo Tsuda**

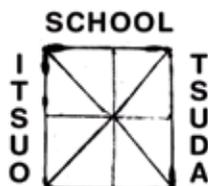
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Photo on cover by Dominique Guiraud



# ITSUO TSUDA

## PORTRAIT OF A FUNDAMENTALLY FREE MAN

*We apply all sorts of grids to form a judgment. Science is one of them. If we abandon these grids for a moment, we can see better what man actually is. Not what he should be, but what he really is.<sup>1</sup>*

For the philosopher Itsuo Tsuda, this observation is the starting point for his reflections on the ecology of the human body. An ecology not applied from the outside but emerging from within, through the awakening of the ability to constantly readjust in order to stay alive, a capacity which originally exists in all living beings.

Human beings already have everything within but, because of the world conditions, they need to find themselves again.

*A normal state of the terrain means the availability of the maximum of our capacity when needed.<sup>2</sup>*

Itsuo Tsuda proposed the Non-doing, a philosophy that can be discovered and deepened through the practise of Aikido and Katsugen undo. Ki and breathing, as brought up in his books and his teachings, are all means to awaken the sensitivity and to retrieve inner freedom.

*In the philosophy of the Ki, the human being is considered as a whole, at the same time mental and physical, thought and action, individual and environment.<sup>3</sup>*

### 2014: Centenary of the birth of Itsuo Tsuda

This year, dedicated to Itsuo Tsuda, is conceived as a mosaic. Through the blog dedicated to Itsuo Tsuda we will introduce, throughout the year, the manifold aspects of his practical philosophy. As different perspectives, approaches and personal accounts come to shed new light, a puzzle is assembled and an overall vision emerges.

All this will culminate in a **tribute event at the Dojo Tenshin in Paris on November 15 and 16 2014.**

### Itsuo Tsuda (1914-1984), philosopher, seitai technician, Aikido master

Though an atypical character who did not belong to any federation, he is a key figure of the Aikido in France. A Seitai technician, he introduced Katsugen undo in Europe. His philosophical thought is passed down to us through his literary work: nine books written in French and published by Courier du Livre.

Itsuo Tsuda left Japan in the 1930s to go to France. He studied with Marcel Granet and Marcel Mauss until 1940, the year of his return to Japan. He then became interested in the cultural aspects of his country, studied Noh recitation with Master Hosada, Seitai with Master Noguchi and Aikido with Master Ueshiba. Rich with the teachings of these masters, Itsuo Tsuda returned to Europe in 1970 to spread the regenerating Movement and his ideas on ki.

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*Since the very day when  
I had the revelation of “ki”,  
of breath (I was over  
forty years old at the time),  
the desire to express  
the inexpressible, to communicate  
what cannot be communicated  
had kept growing in me.<sup>4</sup>*



Photo by Frédéric Leboyer

# ITSUO TSUDA (1914-1984)

**Looking for the common source of the arts he practised,  
transmitting it, saying and saying again  
that “man is fundamentally FREE”**

Itsuo Tsuda came to France in 1934 and studied with the sinologist Marcel Granet and the sociologist Marcel Mauss at the Sorbonne. When he returned to Japan in 1940, he became interested in the cultural aspects of his country, such as the recitation of the Noh which he studied with Master Hosada from the Kanze Kasetsu school, the seitai technique and Aikido with their founders, Master Haruchika Noguchi and Master Morihei Ueshiba.

When he starts Aikido, at forty-five years of age, the dimension of respiration, the Non-Doing, is what mainly attracts him. A real bond is created between Tsuda and these masters. Haruchika Noguchi, with whom he had engaged a dialogue about the autonomy of individuals, will support the work he will undertake in the 70s: spreading the Regenerating movement and his research on ki in Europe.

## **A bridge between East and West**

Faced with the difficulty of passing on a message to persons with a culture so different from his own, he managed to elaborate and present the knowledge he had received from his masters. A challenge in which the human being is considered beyond time, place and tradition. The human being as such. Life in its manifold aspects.

Itsuo Tsuda passed down this knowledge through his books, his calligraphies and his direct teaching: it is with regard to this that he is considered a master, from an oriental point of view of course.

Itsuo Tsuda's teaching deals with themes in connection with ki, through the Regenerating Movement (Katsugen undo), Seitai and Aikido: these are means to awaken the sensitivity and to retrieve inner freedom. Human beings already have everything within but, because of the world conditions, they often wander away from that and so they need to find themselves again.



# A PHILOSOPHY OF LIFE

*Why has such a simple thing as living become so complicated among civilized people?<sup>5</sup>*

The ability to constantly restore one's inner balance in order to stay alive, without external intervention, originally exists in all living beings. It has to do with the involuntary, the spontaneous.

*A normal state of the terrain means the availability of the maximum of our capacity when needed.<sup>6</sup>*

For Itsuo Tsuda, this condition that Haruchika Noguchi calls "seitai" is the starting point for his reflections on what we may call an **ecology of the human body**.

His approach is not confined to an objective analysis:

*The difference between a half-empty bottle and half-full one, the difference between those who are dying and those who are living, cannot be determined by any objective standards. Only our inner awakening will allow us to feel it.<sup>7</sup>*

He makes the observation that the capacity of the human body to adapt and react spontaneously is weakened owing to the living conditions of man nowadays.

About this world which tends to favor cerebral hypertrophy, voluntarism, with no regard for the spontaneous, and ends up ruling all the moments of human life, from birth to death, Tsuda says:

*I do not refuse to understand the main characteristic of Western civilization: it is a challenge of the human brain to the world order, an effort of the will to push back the limits of what is possible. Whether one is talking about industrial development, medicine or the Olympics, this aspect predominates. It is an aggression against nature. Glorious man, who yet acts, without knowing it, against nature. Life suffers, in spite of our increased knowledge and possessions.<sup>8</sup>*

Acknowledging the obvious fact that, since the origin of the world, no human being is identical to any other, his philosophical research revolves around the science of the particular.

*We apply all sorts of grids to form a judgment. Science is one of them. If we abandon these grids for a moment, we can see better what man actually is. Not what he should be, but what he really is.<sup>9</sup>*

For Itsuo Tsuda, what characterizes each individual pertains to ki, an untranslatable Japanese word, with no equivalent in the Western languages, through which he introduces us to a manner of thinking which is that of unity.

Ki is not an abstraction. It has to do with feeling, therefore with a fluid and elusive aspect of things which one yet feels deep inside. For us Westerners, he also speaks about it using the term respiration. "School of respiration" is the name he gave to the nine volumes of his collected works.



Photographer unknown.  
All rights reserved.



*What we do is  
not adding anything extra,  
it is rather a “return to the source”,  
which allows us to really feel  
what is happening every day,  
every moment.*



### **Give carte blanche to the wisdom of the body**

Reconnecting with one’s own sensitivity, getting rid of what is unnecessary, agreeing to give “carte blanche” to the wisdom of the body, this is the “reversed path” Itsuo Tsuda proposes to undertake:

*What we do is not adding anything extra, it is rather a “return to the source”, which allows us to really feel what is happening every day, every moment.<sup>10</sup>*

If the possibility exists to retrieve the “normal terrain” which Noguchi speaks about, it is all the more desirable never to abandon it.. hence the importance given by Seitai to pregnancy, to childbirth and to childhood.

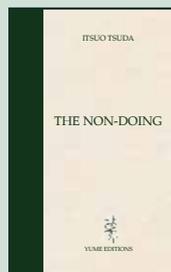
# The literary work of Itsuo Tsuda

Nine books written in French and published by Le Courrier du livre - éditions Trédaniel, Paris.

Two titles, translated into English by the Itsuo Tsuda School, are edited by Yume Editions, editorial brand of the Itsuo Tsuda Fund, who owns the rights of translation and circulation of the entire work for the whole world in two languages, English and Italian.

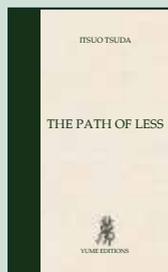
## The Non-Doing

*“Europeans can only act if they understand the reason why beforehand. Hence the need for a development in the realm of thought.”*



## The Path of less

*“However, we can take the opposite approach. This unfathomable source that determines behaviour in the individual can be traced back to known forms.”*



## Forthcoming publications:

### La Science du particulier

*“One can always justify oneself, applying the general to the particular, by asserting that, logically, it is impossible to get to other conclusions than the one which has been adopted. But human beings hold surprises in store.”*

### Un

*“No option has any value as long as the individual doesn't feel that he or she is alive. People who feel they are living fully will not fail to find their own personal formula.”*

### Le Dialogue du silence

*“This awakening does not come as the result of mental speculations or moralizing aggressions. At one point, when one is not expecting it, the door opens and the dialogue begins in silence.”*

### Le Triangle instable

*“So it is not impossible, even for civilized humans, to free themselves from the rhetoric world in which they are living and to find their true 'self' again.”*

### Même si je ne pense pas je suis

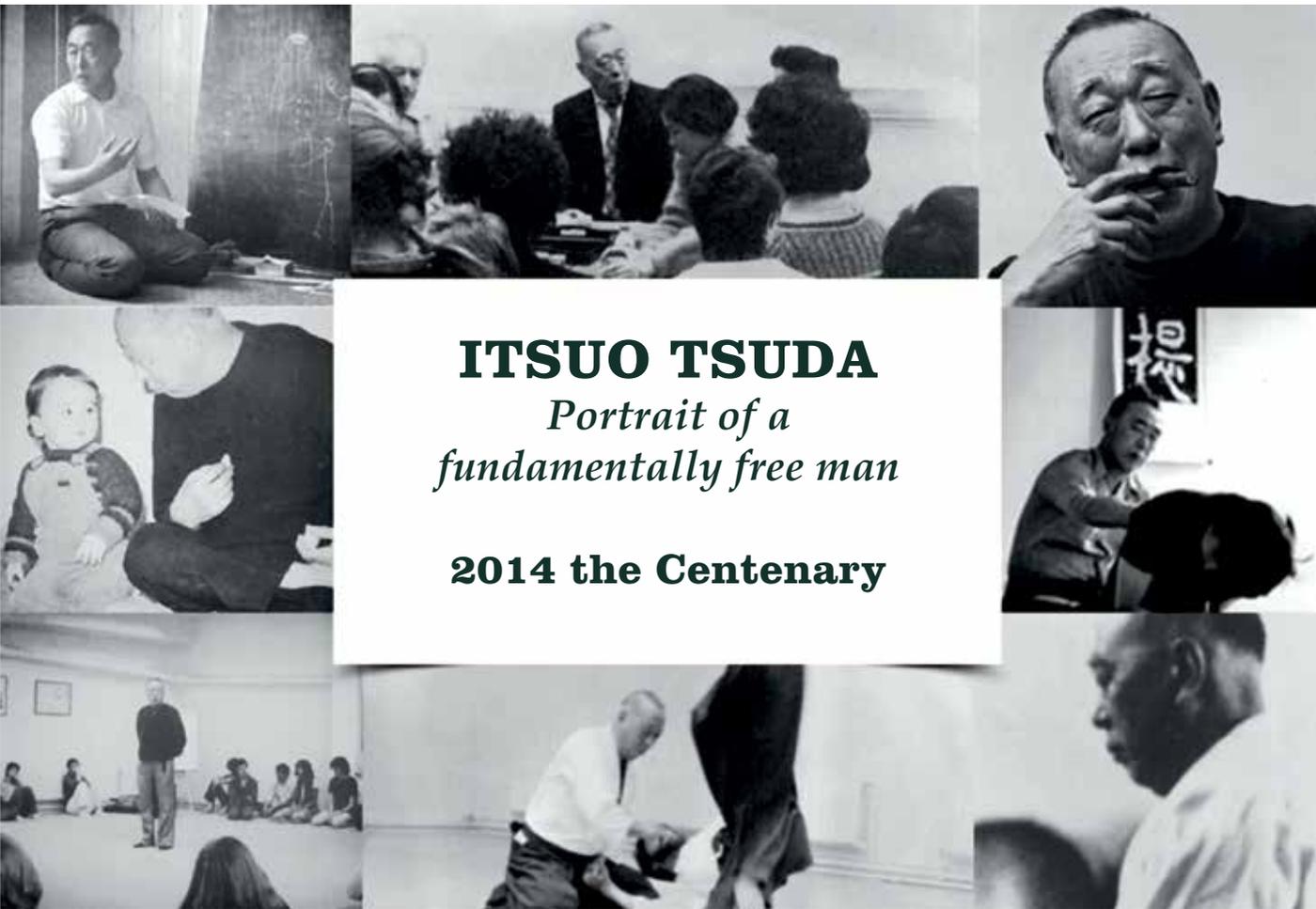
*“It is certainly not easy to free oneself from the hold of the past and to face the present. What I am trying to do is to direct your attention to the unsuspected richness of our unconscious being.”*

### La Voie des Dieux

*“I suspect that The Way of the Gods will perhaps be an infringement on the rationalism that prevails in the West.”*

### Face à la Science

*“We apply all sorts of grids to form a judgment. Science is one of them. If we abandon these grids for a moment, we can see better what man actually is. Not what he should be, but what he really is.”*



**ITSUO TSUDA**  
*Portrait of a  
fundamentally free man*  
**2014 the Centenary**

This year dedicated to Itsuo Tsuda has been thought out as a mosaic with many pieces that are coming together.

The **blog** ([www.ecole-itsuo-tsuda.org/blog](http://www.ecole-itsuo-tsuda.org/blog)) dedicated to Itsuo Tsuda will introduce during this year the many facets of the practical philosophy which this man discovered and transmitted. The different perspectives, approaches and testimonies that will be offered are the pieces of a jigsaw puzzle which is being assembled. Gradually an overall vision will emerge. The peak, so to speak, will be the **tribute event that will take place on November 15 and 16 2014 at the Dojo Tenshin in Paris.**

The event will revolve around the testimonies of former students of Itsuo Tsuda, who will alternate to outline the interwoven portrait of the master who Itsuo Tsuda was for them. A biographical narrative will immerse us in the story of his life, the path he followed: *From the freedom of thought to inner freedom.* The photo exhibition will present images of a lifetime, a form of visual testimony of an *ordinary man*, as he called himself. The exhibition of original calligraphies *On the traces of Itsuo Tsuda* will be another gateway to this universe of a man who had a passion for life in its manifold aspects.







Photo by Bruno Vienne

## **THE PATH OF A RESEARCHER**

Conducting a deep reflection on the great developments of human thought, Itsuo Tsuda travelled across East and West and placed ki at the center of his research.



# THE QUEST FOR THE FREEDOM OF THOUGHT: FRANCE IN THE 1930s

At the age of twenty, Itsuo Tsuda left Japan for France. Suffering from the narrow outlook that reigned in his country towards the outside world, he was seeking freedom of thought. When he arrived in Paris during the summer of 1934, the culture shock was so great that he spent the first few months in a state of complete disorientation. A year later he enrolled in the Sorbonne.

## Marcel Mauss et Marcel Granet: two researchers who opened the way

Itsuo Tsuda's studies in Sinology with Marcel Granet and in ethno-sociology with Marcel Mauss were crucial for his future evolution as they allowed him to have an opening on unknown aspects of Western society.

*I had to leave Paris because of the war, but this stay and the teaching of these two great researchers were very enriching for me... perhaps they were even in a way decisive. It is perhaps thanks to them that I could make the attempt, using terms and concepts understandable by Western people and especially by the French, to express and disseminate in the West, what Ki and the philosophy of the Non-Doing are.<sup>11</sup>*

**Mauss endeavoured  
to grasp facts  
in their entirety,  
to convey their inherently  
multidimensional nature.**

The unparalleled depth of the observations brought out by Mauss in his work on the sociology of peoples, left its mark on Itsuo Tsuda. Mauss' endeavour was to grasp facts in their entirety, to convey their inherently multidimensional nature. This also applies to his conception of the human being, which he comprehends in its concrete reality. Unlike Western societies that always proceed through analysis, rational observations, etc., Mauss is interested in total social phenomena:

*Mauss called "total phenomena" the various facts observed among primitive peoples. There is no single action exist separately from the others, it is part of an indivisible whole. Mythology, ritual, economy, war, persons and things, life and death are all closely interconnected.<sup>12</sup>*

## Understanding phenomena in their complexity

The impact that Granet will leave on him it is no less relevant. The importance given to the world of human experience, that emerges through the sociological analysis of Granet, struck Tsuda all the more because it is unknown in the Western conception of humanism. The need to consider every sociological fact in an indivisible whole is perceived by Itsuo Tsuda as an absolutely revolutionary idea because, according to him, since the development of experimental science, science is following nothing else than a path of compartmentalization, of specialization. The choice of the title for his fourth book, *One*, echoes the idea that the part is inseparable from the whole, an idea that Itsuo Tsuda found in both Granet and Mauss.

*And then Granet also gave me the chance to see the ancient Chinese society, in a perspective that was very very different from the usual one: transforming everything, with the western frame of reasoning.<sup>13</sup>*

This great specialist of China did not fail to grab people's attention:

*Granet once declared to his class: "I don't care about China, what interests me is the human being." When you have heard so much about the high style of his lectures, you can imagine the stir that these words created.<sup>14</sup>*

**Granet once declared to his class:**

***"I don't care about China,  
what interests me is the human being."***

Nourished by the ideas and viewpoints of these great researchers, Itsuo Tsuda had to leave France at the beginning of World War II. He left reluctantly - delaying his departure and boarding the last ship back to Japan - full of regrets that he could not stay and carry on studying, an experience which would prove so decisive for his future path.

## **RESEARCH ON KI: JAPAN 1945 TO 1970**

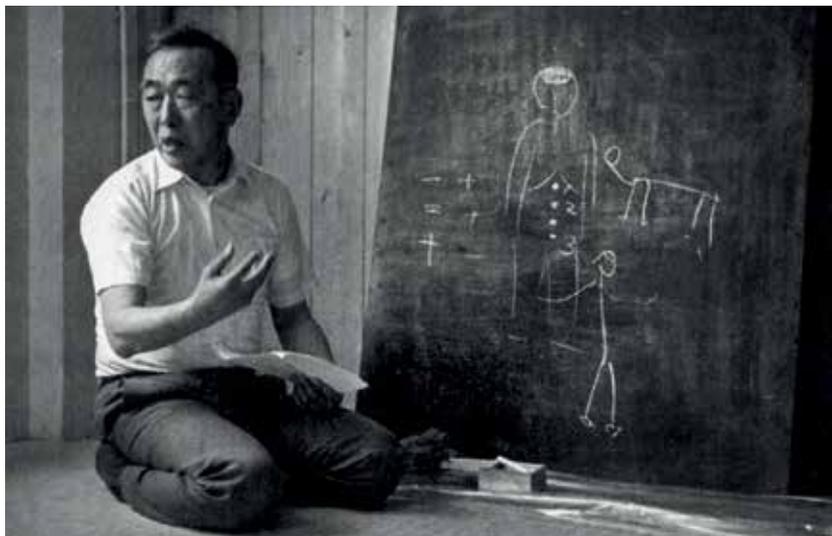


Photo by  
Eva Rodgold

When he got back to Japan, Itsuo Tsuda's approach was that of an ethnologist. Making the most of the distancing his stay abroad enabled him to have, he took over the methods of research he had discovered in France and focused on the cultural aspects of the ancient traditions of his country:

*In 1950, I started to study very seriously Noh recitation with Master Hosada, Seitai with Master Noguchi and Aikido with Master Ueshiba. Noh, Seitai and Aikido are based on Ki, as are all traditional Japanese Arts, and as are also all the aspects of daily life in the Japanese tradition.<sup>15</sup>*

One of the distinctive features of Itsuo Tsuda's approach is the interest he took in several arts which differ very much one from the other. In Japan particularly, it is unusual that a person should go in depth into several different fields of research simultaneously. Moreover, Tsuda did not put forward a synthesis of these arts, but each of them interested him in its unique character. However, what he discovered in each of them fructified and nourished the other arts.

## The meeting with Haruchika Noguchi: the individual as a whole

Itsuo Tsuda met Haruchika Noguchi, the founder of Seitai and Katsugen undo, around 1950. The approach to the human being as proposed in Seitai, intrigued him from the very beginning. Moreover, the sharp observation of the individual persons taken in their indivisible entirety/complexity, which Itsuo Tsuda found in Noguchi, was an extension of what had already captured his interest during his studies in France. Itsuo Tsuda then decided to follow his teaching.

*Master Noguchi has allowed me to see things in a very concrete way. Through each person's manifestations it is possible to see what is happening inside. The approach is completely different from the analytical one: the head, the heart, the digestive organs, a specialist for everything and then, of course, the body on the one hand, the psychic on the other. Well, he has allowed us to see the human being, that is to say, the concrete individual, in his entirety.<sup>16</sup>*

### Illness considered as a point of equilibrium

By the way it is precisely in the 1950s that Haruchika Noguchi (1911-1976), who had very early discovered his capacity as a healer, decided to give up the therapeutic approach. He then created the concept of *seitai*, i.e. "normalized terrain".

*Illness is something natural,  
it is an effort of the organism  
which tries to retrieve its balance.*

*The word "terrain" is meant as the whole of what makes up the individual, the mental aspect as well as the physical one, whereas in the West there is always a division between what is psychic and what is physical.<sup>17</sup>*

The change of perspective as regards illness is crucial in this reorientation of Noguchi's. Itsuo Tsuda will express this in quite sharp a way entitling one of his chapters *Good morning illness*.

*Illness is something natural, it is an effort of the organism trying to restore the balance it has lost. [...] It is a good thing that illness exists, but human beings must free themselves from the dependence, the slavery it creates. That is how Noguchi came to conceive the notion of Seitai, the normalization of the terrain, if you like. It is not necessary to take care of diseases, and it is needless to heal.*

*If you normalize the terrain, diseases will disappear of themselves. Moreover, you will become more vigorous than before. Goodbye therapeutics. The fight against diseases is over.<sup>18</sup>*

### A path towards autonomy

Abandoning therapy also goes hand in hand with the desire to get out of the relationship of dependency that binds the patient to the therapist. Noguchi wanted to allow individuals to become aware of their ignored capacities, he wished to awaken them to the fulfilment of their own being.

Itsuo Tsuda followed the teaching of Noguchi for over 20 years and became a sixth dan in Seitai. The two men spent long moments talking about philosophy, art, etc. In Tsuda's vast intellectual culture, Noguchi found substance to nourish and expand his observations and personal reflections. A relationship which was enriching for both developed between them.

The practise of Katsugen undo (the Regenerating Movement) as recommended by Noguchi interested Itsuo Tsuda particularly. Right away, he understood the importance of this tool, especially as regards the possibility it gave to individuals to regain their autonomy, without needing to depend on any specialist any more. While recognizing and admiring the precision and the deep capacity of the Seitai technique, Tsuda considered that the spreading of Katsugen undo was more important than the teaching of the technique. So it was at his initiative that groups of Regenerating Movement (Katsugen Kai) started in a great many places in Japan.

**Tsuda considered that the spreading of Katsugen undo was more important than the teaching of the technique.**

## **Aikido with Morihei Ueshiba: the revelation of “Ki”**

Tsuda was 45 years old when he met Master Morihei Ueshiba, the founder of aikido; he was one of his students for ten years, until the Master’s death in 1969. It was as an interpreter for the judoka and aikidoka André Nocquet - who came to Japan to study Aikido between 1955 and 1958 - that Itsuo Tsuda discovered Morihei Ueshiba. Though impressed by the stunning ease that this man showed in his art, Tsuda yet did not take an interest in it to become as effective, or even invincible as the Master – a desire that attracted many disciples to Master Ueshiba’s dojo - but he placed his Aikido study on another level: “Aikido is part of my research about ki”.<sup>19</sup>

**Aikido is part  
of my research about ki.**

Itsuo Tsuda thought that having discovered Aikido when he was over forty had enabled him to grasp aspects which younger pupils were unaware of.

*I must also say that I was introduced to Aikido at an age where one feels the approach of aging. My vision is totally different from that of the young brawlers. What I have found in practice is a great relief of my being. Aikido allows me to empty my brain.*<sup>20</sup>

These words find a symmetry with a recent testimony of a former uchi-deshi (internal pupil) of the founder, Master Tamura, who was very young at the time: “We were like kindergarten children listening to a discussion between academics.” And again: “The teaching we were receiving was extraordinary, but we were blind”<sup>21</sup>. Master Tamura says that over time he understood things that he had missed at the time.

### **The art of becoming children again...**

Having known Morihei Ueshiba in the last years of his life, Itsuo Tsuda also noted, as far as age is concerned:

*Mr Ueshiba was practising at the age of eighty-five. On the contrary, I believe that the older we get, the greater our chance of understanding the immense significance of respiration. It can more easily surpass the limits of the physical environment in which we find ourselves confined.*<sup>22</sup>



Taken from *The Path of less* by Itsuo Tsuda, Yume Editions, 2014

*Aikido is an art  
of becoming children again  
without being childish..*

Old age and childhood have a similarity as regards the approach to Aikido as Itsuo Tsuda conceived it, for he liked to recall that, through respiration, “Aikido is an art of becoming children again... without being childish”.

Besides, according to Tsuda, wasn't the Aikido Ueshiba considered ideal, that of young girls? Master Ueshiba who eventually left technical aspects in the background:

*Ueshiba, when I saw him in his last years, no longer seemed to have a concept of technique. He performed the smallest gestures and his opponents fell. He was like a child who plays with any old thing, in any which way. [...] He was as free and natural as wind or waves.<sup>23</sup>*

### **As simple as breathing**

Itsuo Tsuda said he was struck by the grandeur of Ueshiba's inner landscape unfolding in front of his eyes. His serenity, his extraordinary concentration, but also his permeability and his inimitable sense of humour left a lasting impression on him:

*What I can say from my own experience is that with Mr Ueshiba, my pleasure was so great that I always wanted to ask for more. I never felt any effort on his part. It was so natural that not only did I feel no constraint, but I fell without knowing it.<sup>24</sup>*

The particularity of Itsuo Tsuda's approach to Aikido lies in the importance he gives to ki, to respiration. *Gradually my breathing becomes deeper and I think I can get out of myself locked as it is in this small dimension, within the space limited by what we call the skin. To slip out of the skin and walk about everywhere is an extremely pleasant sensation.<sup>25</sup>*

### **His calligraphies, an access to void...**

Itsuo Tsuda has also left traces in the form of calligraphies. The term “amateur calligraphies”, as Tsuda called his work is not used so much to distinguish it from the work of a professional, but rather to indicate a particular orientation. In Japan, the term “amateur calligraphies” applies for example to the calligraphies by zen, ikebana or sword masters; they have the particularity of being media through which the teaching is conveyed, they transmit something.

Itsuo Tsuda sometimes explained that people who are interested in calligraphy know that it is not the sign itself which is important but the space it delineates. These words sound even more profound when one knows that Itsuo Tsuda used the technique of batik (hot wax on fabric which is then dyed) to create most of his calligraphies. Thus, the sign that delineates the space is actually void in the case of Itsuo Tsuda's calligraphy, since the wax is removed at the end of the batik process.

The very titles of the calligraphies reveal the scope of the teaching which reaches deeper as you discover the signs themselves, like doors opening one after the other: *Life, The Dragon comes out of the pond where it had been asleep, The Dream / Illusion, The Void, Look under your feet, Heart of the pure sky*, etc.



## Noh recitation, from intuition to intuition

Itsuo Tsuda studied the Noh drama for about 20 years. He took Noh recitation lessons with Master Hosada from the Kanze Kasetsu school, attending performances at least once a month. It was a very old school dating back to the fourteenth century. Itsuo Tsuda appreciated the Noh drama very much, especially because it is an art where nothing should be exteriorized, but everything should be conveyed by a vibration created through great concentration, with restrained gestures and movements.

*If the French drama strikes the conscious mind first, in order to capture the attention, the Noh penetrates into the unconscious to prepare the terrain. In the Noh, the whole importance lies in the atmosphere, not in the plot which besides is generally very simple.<sup>26</sup>*

Itsuo Tsuda practised the Noh as an amateur - according to the Japanese tradition, only members of the same family lineage could be Noh actors. For Tsuda, the practise of the Noh was part of his interest in the manifestations of ki in the Japanese traditional arts; it was one of the ways in which he pursued his personal research to find what makes our being vibrate.

*In the Noh drama, there is no mention of the word Ki. But, when you know what it is, it's absolutely obvious: the Noh drama strikes from intuition to intuition.<sup>27</sup>*

## Departure for the West

Itsuo Tsuda said that with the death of his father, soon followed by that of Master Ueshiba in 1969, he had lost two precious bonds that held him in Japan. So, he set out for the West on an adventure he had felt growing in himself for several years already:

*In 1970, at the age of fifty-six, I left my salaried job and launched into an adventure that showed no guarantee or promise.<sup>28</sup>*

The echo of Granet's provoking words is clearly present when Tsuda outlines what interested him in his masters:

*The work I am doing has nothing to do with an effort of proselytism in favor of a method, of an opinion, of specific persons, of an institution, or of a civilization.*

*I have spoken about Noguchi and Ueshiba, not to have them as saints or gods, or to transform them into objects of adoration, but because they had a personal knowledge of experiences of life which were totally unknown to me, but which greatly interested me.*

*Basically, it wasn't them who really counted, what I was interested in was life, and that's it.<sup>29</sup>*



Photo from the documentary  
*La Bataille du Pacifique*  
(The Battle of the Pacific)  
by D. Costelle

## 1970, THE EMERGENCE OF A PRACTICAL

At the crossroads between East and West, Itsuo Tsuda put together a philosophical thought and an oriental practise: the respiratory Practise.

One of the specific features of Itsuo Tsuda's teaching is based on the bond that he established between the understanding he had come to with O Sensei Ueshiba, the founder, and the practise of Katsugen undo discovered with Master Noguchi (founder of Seitai). These two practices become somehow complementary.

### **Katsugen undo**

**Movement that allows  
the return to the source  
(to the origins  
of the human being)**

Katsugen undo (or regenerating movement) is naturally present in all human beings. It occurs when the body needs it. In this way, the body maintains its balance and health all by itself.

As a practise, it is a training of the extra-pyramidal motor system, a sort of gymnastics of the involuntary, which normalizes the terrain (in its physical and psychic aspects). There is no intense practise of the Regenerating Movement, but a slow process of return to the natural reactions of the body, and a real rediscovery of our autonomy.

The exercises we do at the beginning of sessions to allow katsugen undo to occur were developed by Noguchi Haruchika in the middle of the twentieth century and introduced in France by Itsuo Tsuda in 1970.



Photo by Eva Rodgold

# PHILOSOPHY

## Aikido

### Respiration is the very foundation of Aikido

*When you are tackled from behind by somebody stronger than you who prevents you from sitting down... what should you do?*

*Throw him to free yourself from the hold?*

*Become a child, replies Itsuo Tsuda and he goes on saying:*

*I see a wondrous seashell on the beach and bend down to pick it up. I forget whoever is still grasping me from behind. There is flow of ki, starting with me and moving towards the seashell, whereas before, the ki was frozen at the thought of the man holding me with such strength. He then becomes very light, and falls forward over my shoulders[...]*

*The idea of throwing provokes resistance. In the child's gesture, there is the joy of picking up the shell that makes one forget the enemy's presence..<sup>30</sup>*

*Hence, the practice of aikido involves the adoption of the principle of non-resistance, in the sense that we neither push nor pull the opponent; we refrain from acting in a way that is likely to provoke opposing force. It also implies the adoption of the principle of the non-opponent.<sup>31</sup>*

*O Sensei Morihei Ueshiba (1883-1969 founder of Aikido) often said: "Aikido is an art whereby people unite and become separate again (musunde hanatsu)."*

*I have arrived at this alternation of union and separation, through the act of inhaling and exhaling. [...]*

*There is a synchronisation of the inward breath of both partners, and at the same time a coordination of movements. This reciprocal interaction is, I believe, one of the defining features of aikido. It is not found in judo or in kendo, where each person breathes independently from the other and watches for an opportunity to attack the other.[...]*

*Respiration, in my experience, is the very foundation of Aikido.<sup>32</sup>*



Photos by Dominique Guiraud



# CENTENARY

**TRIBUTE EVENT  
15/16 NOVEMBER 2014**

**10 AM to 6 PM, free admission**

**in partnership with Éditions Trédaniel**

**DOJO TENSHIN  
120 rue des Grands Champs 75020 Paris**



# OF ITSUO TSUDA

*Portrait of a fundamentally free man*

## PROGRAM

### Testimonies:

**Jean-Marc Arnauve**, karateka, aikidoka, seitai technician

**Kika Juan**, artisan, art restorer

**Régis Soavi**, aikidoka, lecturer

**Bruno Vienne**, director, film-maker

### On the traces of Itsuo Tsuda...

Exhibition of the original calligraphies

Courtesy of the owners

### From the freedom of thought to the inner freedom

Biographical narrative

by **Yan Allegret**, writer, producer

### Itsuo Tsuda, an ordinary man

Photo exhibition

presented by **Jérémie Logeay**, photographer

Prints made in piezography



## The Ecole Itsuo Tsuda Association

Master Tsuda left us a teaching which is still alive today through his pupils.

The Ecole Itsuo Tsuda (Itsuo Tsuda School) was born out of the need and the desire of many practitioners of the dojos in Europe to unite, in order to give a greater chance to this transmission, and to share it in daily life.

It works to spread the practical philosophy of Itsuo Tsuda and today it brings together nine dojos, some of which have existed for more than thirty years: Paris, Milan, Rome, Amsterdam, Toulouse, Ancona, Le Mas d’Azil, Turin and Blois.

## Régis Soavi

Aikidoka, lecturer, technical adviser of the Itsuo Tsuda School.

Régis Soavi was training to become a professional in the Aikido federations when he met Itsuo Tsuda in 1973. He will follow his teaching for ten years. Master Tsuda’s Aikido being in accordance with what he was looking for, he conclusively takes this direction around 1980. He has dedicated himself to Aikido and to the Regenerating Movement for over thirty years now, teaching every morning at the Tenshin Dojo. He regularly holds workshops in the dojos belonging to the Itsuo Tsuda School, in Paris, Toulouse, Milan, Rome and Amsterdam. He gives talks during these workshops and is also invited on other occasions to hold public lectures.



Photo by Bas van Buuren

## The Tenshin Association

The Tenshin dojo, created in 1985, proposes the respiratory practise of Master Tsuda: Aikido and Katsugen Undo (Regenerating Movement). It is a place reserved for this practise and run by the members themselves (1901 French law on non-profit associations). This particular mode of functioning helps to create an atmosphere close to that of a traditional Japanese dojo, and favorable to the discovery of the practise of the non-doing.



Photo by Yan Allegret

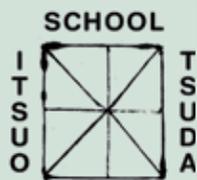
## PRACTICAL INFORMATIONS

<b>When</b>	november 15 and 16 2014
<b>Where</b>	Tenshin Dojo 120 rue des Grands Champs 75020 Paris
<b>Hours, fee</b>	10 AM to 6 PM, free admission
<b>Director of the event</b>	Régis Soavi, Aikido master
<b>Scenography, exhibitions</b>	Yan Allegret, writer, producer Jérémie Logeay, photographer
<b>Coordination</b>	Manon Soavi
<b>Press contacts</b>	Manon Soavi, tel.: +33 (0)6 70 35 27 53
<b>Information</b>	info@ecole-itsuo-tsuda.org

## Notes

1. Itsuo Tsuda, *Face à la science*, Paris, le Courrier du Livre, 1983, p. 9.
2. Itsuo Tsuda, Interview sur France Culture, « Maître Tsuda s'explique sur le Mouvement régénérateur », émission n°5, début des années 1980.
3. Claudine Brelet-Rueff, *Chez le philosophe du Ki*, dans « Question de » N°9, Editions Retz, 4<sup>e</sup> trimestre 1975.
4. Itsuo Tsuda, *The Non-Doing*, english translation Itsuo Tsuda School, Paris, Yume Editions, 2013, p. 9.
5. Itsuo Tsuda, *Le Triangle instable*, Paris, le Courrier du Livre, 1980, p. 9.
6. Itsuo Tsuda, Interview sur France Culture, *op. cit.*, émission n°5.
7. Itsuo Tsuda, *Le Dialogue du Silence*, Paris, le Courrier du Livre, 2006 (1979), p. 10.
8. Itsuo Tsuda, *Même si je ne pense pas, JE SUIS*, Paris, le Courrier du Livre, 1991 (1981), p. 13.
9. Itsuo Tsuda, *Face à la science*, *op. cit.*, p. 9.
10. Itsuo Tsuda, Interview sur France Culture, *op. cit.*, émission n°1.
11. Claudine Brelet-Rueff, *Chez le philosophe du Ki*, *op. cit.*
12. Itsuo Tsuda, *La Voie des dieux*, Paris, le Courrier du Livre, 1982, p. 18.
13. Itsuo Tsuda, Interview sur France Culture, *op. cit.*, émission n°3.
14. Itsuo Tsuda, *Le Provincialisme européen*, écrits posthumes non publiés.
15. Claudine Brelet-Rueff, *Chez le philosophe du Ki*, *op. cit.*
16. Itsuo Tsuda, Interview sur France Culture, *op. cit.*, émission n°3.
17. Itsuo Tsuda, Interview sur France Culture, *op. cit.*, émission n°4.
18. Itsuo Tsuda, *Le Dialogue du Silence*, *op. cit.*, p. 64-65.
19. Claudine Brelet-Rueff, *Chez le philosophe du Ki*, *op. cit.*
20. Itsuo Tsuda, *The Path of less*, english translation Alison Strayer, Paris, Yume Editions, 2014, p. 141.
21. Tamura Nobuyoshi, interview, *L'Aigle de l'Aikido*, 27 juillet 2007 pour TsubakiJournal [www.tsubakijournal.com/article-7142924.html](http://www.tsubakijournal.com/article-7142924.html)
22. Itsuo Tsuda, *The Path of less*, *op. cit.*, p. 183-184.
23. *Ibid.*, p. 139-140.
24. *Ibid.*, p. 180.
25. Itsuo Tsuda, Interview sur France Culture, émission sur l'Aikido *La matinée des autres*, début des années 1980.
26. Itsuo Tsuda, *Premiers écrits*, Cahier n°3, « Pratique respiratoire », non publié.
27. Claudine Brelet-Rueff, *Chez le philosophe du Ki*, *op. cit.*
28. Itsuo Tsuda, *The Non-Doing*, *op. cit.*, p. 9.
29. Itsuo Tsuda, *Le Provincialisme européen*, écrits posthumes non publiés, (nous mettons en gras).
30. Itsuo Tsuda, *The Path of less*, *op. cit.*, p. 175 (free adaptation).
31. *Ibid.*, p. 165.
32. *Ibid.*, p. 182-183.





[www.ecole-itsuo-tsuda.org](http://www.ecole-itsuo-tsuda.org)

[www.centenaire-itsuo-tsuda.org](http://www.centenaire-itsuo-tsuda.org)

[www.ecole-itsuo-tsuda.org/blog](http://www.ecole-itsuo-tsuda.org/blog)