

Story outline: The Art of Peace

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Episode 1: Introduction to Ueshiba - Childhood Years

Characters

Ueshiba Morihei

Morihei is a rather anxious child

Is good friends with Hatsu

He has a close relationship with his father and wants to make him proud.

Yokuro Ueshiba/Yuki Ueshiba

Three sisters

Tokusaburo Tozawa (teacher)

Hatsu Itokawa

Act Structure	plot
<p>1. Act: Exposition</p> <p>audience learns the setting (Time/Place), characters are developed, and a conflict is introduced</p>	<p>//1964, Aikikai Hombu Dojo, Tokyo</p> <p>Terry Dobson sits with Morihei Ueshiba and they drink tea in the afternoon.</p> <p>Ueshiba: "Each day of human life contains joy and anger, pain and pleasure, darkness and light, growth and decay. Each moment is etched with nature's grand design - do not deny or oppose the cosmic order of things. Joyfully look forward to each day and accept whatever it brings."</p> <p>Terry Dobson is amazed and asks Ueshiba how he became as wise as he is. Ueshiba smiles mysteriously and tells him how he used Aikido to overcome his obstacles in life. „Aikido is love. It is the path that brings our heart into oneness with the spirit of the universe to complete our mission in life by instilling in us a love and reverence for all of nature.”</p> <p>Ueshiba tells Terry how he developed Aikido „My Friend, if you wish to know, i will gladly tell you how it all started”</p> <p>// 1895-1899, Tanabe, wealthy farm</p> <ul style="list-style-type: none">- He is raised studying confucianism and buddhism in a buddhist temple which influences his way of thinking and living

	<ul style="list-style-type: none"> - His father is worried for him due to him having recurring dreams and his physical strength -> focused on teaching him physical activities (swimming and sumó) - Sees his father beaten up by political opponents
2. Act: Rising Action The action of this act leads the audience to the climax. It is common for complications to arise, or for the protagonist to encounter obstacles	<ul style="list-style-type: none"> - Feels ashamed due to the fact that he could not help his father in the fight, especially since he is the only son of a warrior family - can not comprehend his father being beaten up and him not being able to help him. - Because his dad was already worried about him, he can't show how it is really affecting him.
3. Act: Climax This is the turning point of the play. The climax is characterized by the highest amount of suspense	<ul style="list-style-type: none"> - compensates his fear of not being strong enough with the dedication to hard training (with help from his father) - He feels a sense of purpose while training and starts gaining confidence
4. Falling Action The opposite of Rising Action, in the Falling Action the story is coming to an end, and any unknown details or plot twists are revealed and wrapped up	<p>// 1899 -1902, Tanabe -> Tokyo</p> <p>His father is amazed by his progress</p> <ul style="list-style-type: none"> - This gives him hope and motivation and expands his drive -> Leaves school to establish the Ueshiba Company (stationery store) in Tokyo - Tokusaburo Tozawa (teaching him Tenjin Shin'yo Ryu Jujutsu) - Continues to study Martial Arts (Tenjin Shin'yo-ryu Jujutsu and Kenjutsu)
5. Act: Denouement or Resolution This is the final outcome of the drama. Here the author's tone about his or her subject matter is revealed, and sometimes a moral or lesson is learned.	<p>// 1902, Tokyo -> Tanabe</p> <ul style="list-style-type: none"> - Realizes that Martial Arts is his passion and he wants to pursue that career. - he gets sick with heart beriberi, gives his business to his employees and moves back to Tanabe - Almost faces death due to his fatigue

Inner / outer Conflict

Outer conflict: weak physique

Inner conflict:

- fear of not being strong enough
- Feels ashamed due to the fact that he could not help his father in the fight, especially since he is the only son of a warrior family

Character Development

Morihei goes from being an anxious and shy kid to being more confident as he starts training martial arts and learning about philosophies

Relationships

Morihei - his Father: close relationship and wants to make father proud

Father is proud but also worries about Morihei due to his son's physical strength (as a child) and health (beri-beri)

Influence of teachers/students

Teacher: **Tokusaburo Tozawa** - teaches Ueshiba Tenjin Shin'yo-ryu Jujutsu for a brief period in 1901 in Tokyo.

Aikido Development

Influence of **Buddhism** and **Confucianism**

In Buddhism, he was mostly influenced by the words of **Kobo Daishi**

Episode 2: Illness and contemplation of Life

Characters

Ueshiba Morihei

three sisters

Yokuro Ueshiba/Yuki Ueshiba

Hatsu Itokawa

Act Structure	plot
1. Act: Exposition audience learns the setting (Time/Place), characters are developed, and a conflict is introduced	1902, Tanabe Maries Hatsu Itokawa (gives him hope) Strengthens his body by training martial arts → his health starts getting better
2. Act: Rising Action The action of this act leads the audience to the climax. It is common for complications to arise, or for the protagonist to encounter obstacles	starts to contemplate his life because he had to quit his career due to illness Questions what his goals are in life
3. Act: Climax This is the turning point of the play. The climax is characterized by the highest amount of suspense	Depression and high doubts - <u>Flashback</u> : Him not being able to realize his goals in life triggers his fear of failure connected to the moment he saw his father beaten up and not being able to protect him. His father notices his lack of purpose and gives him advice.
4. Falling Action The opposite of Rising Action, in the Falling Action the story is coming to an end, and any unknown details or plot twists are revealed and wrapped up	1903 is called up for military service - Wants to honor his family by "voluntarily" taking part in the russo-japanese war → new purpose
5. Act: Denouement or Resolution This is the final outcome of the drama. Here the author's tone about his or her subject matter	- announces his decision → His parents are glad to see him physically healthy enough to Partake; proud that he is fighting for their motherland, but worried for him → Hatsu is happy to see him finding meaning again; worried about him and sad to be apart from him

is revealed, and sometimes a moral or lesson is learned.

Inner / outer Conflict

Outer conflict: Illness / Depression

Inner conflict: Fear of not being strong enough and disappointing his father/family

Character Development

Falls into depressive State, strives for life purpose

As his family is descended from warriors, he decides to go to war to find new will and purpose
→ to prove his abilities to himself and to make his father/family proud

Relationships

Marriage with Hatsu → growing closer

Influence of teachers/students

-

Aikido Development

His father taught him to be grateful towards the universe, his pre- and ancestors, fellow human beings and plants and animals that sacrifice their life. (later the four gratitudes of Aikido)

Episode 3: War-Experiences

Characters

Ueshiba Morihei

Masakatsu Nakai (teacher)

Three sisters

Yokuro Ueshiba/Yuki Ueshiba

Hatsu Itokawa

Act Structure	plot
1. Act: Exposition audience learns the setting (Time/Place), characters are developed, and a conflict is introduced	//1903, Osaka Has to fight for getting accepted into the military because of his height → tries to stretch himself to grow the missing half-inch and succeeds
2. Act: Rising Action The action of this act leads the audience to the climax. It is common for complications to arise, or for the protagonist to encounter obstacles	//1903 Morihei trains as soldier in Osaka under Masakatsu Nakai for russo-japanese war → gets praised as "the King of Soldiers" for his diligence and high skills with the bayonet - he fights in Russo-Japanese war as corporal
3. Act: Climax This is the turning point of the play. The climax is characterized by the highest amount of suspense	(Feb.1904- Sept.1905) Inner conflict: is about to kill somebody - dissociates - harsh contrast between excitement to prove himself in the beginning of war and the reality of war - fast cuts, distorted music in war (fight scene): fights for honor but realizes during fight scene that he is not fond of killing other people. Still gets a lot of credit for his fighting skills from his friends and comrades
4. Falling Action The opposite of Rising Action, in the Falling Action the story is coming to an end, and any unknown details or plot twists are revealed and wrapped up	//1905-1906, Osaka -> Tanabe Outcome war : Japan wins returns as sergeant → military break Proceeds his training in martial arts

	<p>→ Studies Yagyu-ryu Jujutsu (Goto-Style) in the Nakai Masakatsu Dojo in Sakai (Osaka)</p> <p>→ gets flashbacks of war scene and people dying in war + recurring nightmares</p>
<p>5. Act: Denouement or Resolution</p> <p>This is the final outcome of the drama. Here the author's tone about his or her subject matter is revealed, and sometimes a moral or lesson is learned.</p>	<p>//1907, Tanabe</p> <p>He is dismissed from the military and returns to Tanabe</p> <p>He starts working on his family's farm and becomes the chairman of a union of young men of the area</p> <p>His father has an old barn remodeled into a dojo to encourage his training. This is where he starts his Study of the Kodokan Style Judo. He gets lessons from the Judoist Takagi Kiyo'ichi</p> <p>Meanwhile, he remains a student of the Goto-Style in Nakais Dojo. He spends the next three years developing his skills in these Arts.</p>

Inner / outer Conflict

Inner conflict: fights for honor but realizes during the fight scene that he is not fond of killing other people.

As the war begins, Morihei fights for the safety of his people.

But with time he begins questioning his own moral philosophy as he fights against fellow human beings, to keep his loved ones safe.

Outer conflict: war

Character Development

Questions his own Moral Philosophy and has to rethink his decisions

Relationships

Between Ueshiba and Masakatsu Nakai

Between Ueshiba and his brothers-in-arms

Influence of teachers/students

Masakatsu Nakai

Teached Ueshiba Goto-ha Yagyu Shingan-ryu from c. 1903 to c. 1908 in Sakai City near Osaka

Judoist Takagi Kiyo'ichi

(9th dan Shihan. B. Nagasaki)

Taught judo to Morihei Ueshiba, Yoichiro Inoue and other youths in Tanabe for a brief period c. 1910.

Aikido Development

The virtue of courage (represented by fire)

1. **bravely** face all challenges

2. Brave enough to engage in **self sacrifice**
3. **Admit mistakes** and take **full responsibility**

→ The virtue of power generates **willpower** and **determined effort**.

Episode 4: Searching for land in Hokkaido

Characters

Ueshiba Morihei

Denzaburo Kurahashi (friend)

Yokuro/Yuki/Hatsu/Matsuko

Kishu-group

Act Structure	plot
1. Act: Exposition audience learns the setting (Time/Place), characters are developed, and a conflict is introduced	<p>// 1910, Tanabe</p> <p>Morihei takes notice of governments plan to recolonize the island Hokkaido and (government supports that movement by promising grants and incentives)</p> <p>Morhei is unhappy with his decisions in war, as he had to kill people. This idea haunts him in his sleep and with time, he begins having flashbacks.</p> <p>with the union of young men he founds a group of settlers that want to resettle. This group is called the kishu-group and consists of 54 households and more than 80 people. They plan to resettle in march 1912.</p> <p>Before they move, Morihei plans to travel alone with his friend Denzaburo Kurahashi so that they can scout the area where they're about to settle</p> <p>He hopes for a new start in new village so he can leave his bad dreams and flashbacks behind</p> <p>Hatsu gets pregnant with their first child.</p>
2. Act: Rising Action The action of this act leads the audience to the climax. It is common for complications to arise, or for the protagonist to encounter obstacles	<p>//1910</p> <p><i>Morihei and Denzaburo start their journey.</i></p> <p>Inner conflict: struggles to decide between leaving Tanabe to resettle Hokkaido (to start new life) and staying in Tanabe because of his pregnant wife.</p> <p>Outer conflict: being the head of the association of young men, Morihei is forced to start his journey as soon as possible because the government has set a deadline.</p>

<p>3. Act: Climax This is the turning point of the play. The climax is characterized by the highest amount of suspense</p>	<p>1910, Tanabe → Hokkaido On his journey (1600km), they face great obstacles due to the bad weather. At one point, they get into a blizzard and Morihei almost drowns in a freezing river. As he got out of it he thanked the universe for having taken care of him. This again confirmed his beliefs in his fathers words (later philosophies of Aikido). // (he felt a strange sensation in his body) *Ueshiba sees a deer and shakes his head* (spiritual encounter)</p>
<p>4. Falling Action The opposite of Rising Action, in the Falling Action the story is coming to an end, and any unknown details or plot twists are revealed and wrapped up</p>	<p>1910-1911, Hokkaido They arrived in Hokkaido and were looking for a place to build their base. First three places they visited were not suitable. (1) barren vegetation/infertile soil (2) not enough space for every member of the kishu group to settle</p>
<p>5. Act: Denouement or Resolution This is the final outcome of the drama. Here the author's tone about his or her subject matter is revealed, and sometimes a moral or lesson is learned.</p>	<p>1911, Hokkaido Then they found the perfect place to build their farm and decided to settle there. Ueshiba sends a telegram to Tanabe with the good news. 1911, Tanabe Hatsu (Matsuko in her arms) gets Ueshibas Telegram and tells the kishu-group the news</p>

Inner / outer Conflict

Inner conflict: struggles to decide between leaving Tanabe to resettle Hokkaido (to start new life) and staying in Tanabe because of his pregnant wife.

Outer conflict: being the head of the association of young men, Morihei is forced to start his journey as soon as possible because the government has set a deadline.

Character Development

Takes a lot of responsibility when becoming the leader of the kishu-group

His near-death-experience and the spiritual experience with the deer confirm the words of his father and influence his philosophy.

Relationships

Tightens relationship with Denzaburo Kurahashi
Distancing from Hatsu

Influence of teachers/students

-

Aikido Development

His near-death-experience and the spiritual experience with the deer confirm the words of his father and influence his philosophy → influences later philosophies of aikido. (see episode 3:  Story_Concept)

Gratitude towards the universe

Gratitude towards our ancestors and predecessors

Gratitude towards our fellow human beings

Gratitude towards the plants and animals that sacrifice their lives for us.

Ueshiba:

"Saints and sages have always revered the sacredness of heaven and earth, of mountains, rivers, trees, and grasses. They were always mindful of the great blessings of nature. They realized that it is the purpose of life to make the world continually afresh, to create each day anew. If you understand the principles of Aikido you too will be glad to be alive, and you will greet each day with great joy."

Episode 5: Shirataki and the great fire

Characters

Ueshiba Morihei

Yokuro/Yuki/Hatsu/Matsuko/Takemori

Kishu-group

Sokaku Takeda (teacher)

Act Structure	plot
<p>1. Act: Exposition</p> <p>audience learns the setting (Time/Place), characters are developed, and a conflict is introduced</p>	<p>1912, Hokkaido, Shirataki</p> <p>With the money they get from Japan, they start a farm in Shirataki.</p> <p>*time lapse/montage of the village building itself up*</p> <p>On their farm they grow mint and keep animals. In the first three years of farming they unfortunately have no luck due to the bad weather and soil.</p>
<p>2. Act: Rising Action</p> <p>The action of this act leads the audience to the climax. It is common for complications to arise, or for the protagonist to encounter obstacles</p>	<p>1915</p> <p>Ueshiba meets Sokaku Takeda, who is the founder of Daito-ryu jujutsu in 1915. Ueshiba said Takeda "opened his eyes for real martial art"</p> <p>Owing to the expansion of the timber industry, Shirataki was fast becoming a boom town.</p>
<p>3. Act: Climax</p> <p>This is the turning point of the play. The climax is characterized by the highest amount of suspense</p>	<p>1917</p> <p>A fire erupts in 1917 and completely destroys the village.</p> <p>At that time Ueshiba is attending a meeting 50 miles away (about railway constructions). But when he receives the message (telegram) that the village is burning, he immediately travels back by foot (12h).</p> <p>20 of the 54 Families leave the village and the remaining people decide to rebuild the city.</p> <p>Hatsu gets pregnant with her second child.</p>

<p>4. Falling Action The opposite of Rising Action, in the Falling Action the story is coming to an end, and any unknown details or plot twists are revealed and wrapped up</p>	<p>1918 Ueshiba's first son Takemori is born in summer 1918. they experience an increase in their economy due to the wood-industry boom. Over 500 Families live in Shirataki now. The Village is thankful for Ueshiba's help and honor him by electing him as town councillor in the Kamiyubetsu village</p>
<p>5. Act: Denouement or Resolution This is the final outcome of the drama. Here the author's tone about his or her subject matter is revealed, and sometimes a moral or lesson is learned.</p>	<p>1919 Morihei gets a telegram with a message saying that his father Yoroku in Tanabe is gravely ill. He decides to travel to Tanabe to be with his father in his last days.</p>

Inner / outer Conflict

Inner conflict:

- Has to present himself as a strong leader, encouraging not only himself but also the whole community, when harvests are poor in the beginning times of the settlement.
- has to decide whether to rebuild Shirataki or give up the village after the great fire
- Worrying about his father Yoroku being gravely ill

Outer Conflict:

rebuilding Shiratiki after the great fire

Character Development

Takes on more responsibility in his village/city, becomes a great and appreciated leader

Relationships

Gains appreciation of villagers, get's called "King of Shirataki," and when they had problems they came to him for advice and help.

Influence of teachers/students

Sokaku Takeda opened his eyes for real martial art

Aikido Development

Takeda "opened his eyes for real martial art"

Ueshiba learned that he did not have to use martial art only to fight but could also use it to only defend himself by not reacting to a movement but rather transforming it

Episode 6: Meeting Deguchi and facing death of father

Characters

Ueshiba Morihei

Stranger on Train

Deguchi

Yoroku/Yuki/Hatsu/Matsuko/family members

Police

Act Structure	plot
<p>1. Act: Exposition</p> <p>audience learns the setting (Time/Place), characters are developed, and a conflict is introduced</p>	<p>1919, Hokkaido, Shirataki -> Ayabe</p> <p>On his way back to Tanabe he meets a stranger in the train whom he pours his heart out. He tells him about the hardships he had to face in war, and how he regrets his choices.</p> <p>The stranger tells him about Deguchi and his spiritual path of Omoto-Kyo. This evokes a great interest in Morihei. He starts telling him about his father and how he worries about him being ill. The man tells him not to worry, as he proceeds to inform him about Deguchi's miracle healing abilities.</p>
<p>2. Act: Rising Action</p> <p>The action of this act leads the audience to the climax. It is common for complications to arise, or for the protagonist to encounter obstacles</p>	<p>Ayabe</p> <p>This reassures Morihei and convinces him into making a detour to Ayabe, where he seeks out prayers from Deguchi for his father's recovery. Deguchi tells him: "There is nothing to worry about with your father". These words stuck with Morihei and convinced him to not worry as much as he did.</p> <p><u>Also included in first Conversation between Deguchi and Ueshiba:</u> Deguchi tells Ueshiba how he used to be a Shinto Priest but quit after noticing his beliefs don't align with the ones of the Shinto religion. Later on he got to know Nao Onisaburo (Leader of Omoto Kyo). Their beliefs aligned with each other and he married her and constructed the Headquarter of the Omoto-Kyo religion in Ayabe. (Main difference between Omoto and Shinto: in Shinto there are many Gods and Kami / in Omoto there is only one Supreme God)</p> <p><u>Important for later story → fortune telling of Deguchi:</u> "three years from now if you are not very careful a terrible devil will bewitch you. In the year of the bird an unprecedented and not to be</p>

	<p>repeated misfortune will befall Henjo Yoshi, so I am warning you in advance."</p> <p>He quickly begins to sympathise with Deguchi and ends up spending several days in Ayabe.</p>
<p>3. Act: Climax This is the turning point of the play. The climax is characterized by the highest amount of suspense</p>	<p>Ayabe -> Tanabe</p> <p>Full of hope he makes his way back to Tanabe.</p> <p>On his return to Tanabe, Ueshiba finds that Yoroku has died. He is highly criticised by family and friends for arriving too late to see his father in his last days</p>
<p>4. Falling Action The opposite of Rising Action, in the Falling Action the story is coming to an end, and any unknown details or plot twists are revealed and wrapped up</p>	<p>Ueshiba goes into the mountains with a sword and practises solo sword exercises for several days;</p>
<p>5. Act: Denouement or Resolution This is the final outcome of the drama. Here the author's tone about his or her subject matter is revealed, and sometimes a moral or lesson is learned.</p>	<p>His training in the mountains almost gets him arrested when the police are informed of a sword-wielding madman on the loose.</p>

Inner / outer Conflict

Outer Conflict:

Death of father, critique from family

Inner Conflict:

Dealing with remorse, handling critique from family

Character Development

Ueshiba gets to know Deguchi and after spending several days with him, he is convinced by his spiritual abilities

Relationships

Gets to know Deguchi and immediately has a strong connection to him
Distancing from Family because of critique

Influence of teachers/students

Deguchi has a strong influence on his spiritual beliefs

Aikido Development

Deguchi taught him the **Principles of Omoto**:

1. Purity through purification of mind and body.
2. Optimism, specifically believing in the goodness of the Divine Will.
3. Progressivism as a way to social improvement.
4. Unification or reconciliation of all dichotomies (good and evil; rich and poor; humans and nature; humans and God, etc.)

The four can be thought of as a code for right living. By practicing them, humans can live in harmony with the universe and lead a heavenly life in spirit and flesh.

Episode 7: Moving to Ayabe and taking on the spiritual path alongside Deguchi

Characters

Ueshiba Morihei

Deguchi

Sakurakai

Hatsu/Matsuko/Takemori (son)/Yuki (mother)

Hatsus Doctor

Children & dog

Neighbour women

Act Structure	plot
<p>1. Act: Exposition</p> <p>audience learns the setting (Time/Place), characters are developed, and a conflict is introduced</p>	<p>//1920, Tanabe</p> <p>His fathers death opens up a lot of questions Morihei has and always had. He begins questioning all of his choices and ends up in a downward spiral of negative thoughts (beginning with the fact that he was not there for his fathers last days).</p> <p>He feels lonely and depressed -> searches for a new meaning in life.</p> <p>Flashback: "well as he is" - Deguchi</p> <p>Morihei begins to understand what he meant by this sentence. The Universe has everything mapped out as it should be.</p>
<p>2. Act: Rising Action</p> <p>The action of this act leads the audience to the climax. It is common for complications to arise, or for the protagonist to encounter obstacles</p>	<p>//Tanabe -> Ayabe</p> <p>He takes on the spiritual path alongside Deguchi.</p> <p>Relocates his Family to Ayabe (Headquarter of Omoto Religion), (Hatsu is pregnant again btw)</p> <ul style="list-style-type: none"> - begins farming for Deguchi and spiritual training (connection with universe) - starts feeling more complete through acts of service toward the universe -> Develops the first pillar of the Aikido Philosophy (four gratitudes). <p>As he hears about his Martial Arts abilities, Deguchi begins building "Ueshiba Juko" dojo, so that Morihei can teach Deguchi's spiritual followers. His reputation grew steadily and even naval personnel came to train with him.</p>

	<p>His close relationship with Deguchi introduced Ueshiba to various members of Japan's far-right; members of the ultranationalist group the "Sakurakai" → they would hold meetings at Ueshiba's dojo.</p>
<p>3. Act: Climax This is the turning point of the play. The climax is characterized by the highest amount of suspense</p>	<p>His first son Takemori (3 years old) dies of illness → turning point: Ueshiba shifts his focus towards family again</p>
<p>4. Falling Action The opposite of Rising Action, in the Falling Action the story is coming to an end, and any unknown details or plot twists are revealed and wrapped up</p>	<p>His wife decides to go to a doctor due to the stress of her son's (Takemori) death she has to deal with. The doctor informs her that the stress she is feeling does affect their child.</p> <p>//At the doctors</p> <p>Hatsu gets told by the doctor that the stress she has been experiencing can cause serious problems in her pregnancy. (High levels of cortisol can lead to premature birth.)</p> <p>//At home</p> <p>Hatsu tells Ueshiba about what she had been told at the doctors. From here on he takes good care of her.</p> <p>One day, Ueshiba is farming and children are playing nearby with a dog. The dog runs around excitedly and crashes into Ueshiba. He does not see the dog and falls on a wire fence.</p> <p>He starts bleeding and asks one of the children to bring him a wet towel so that he can clean the wound.</p> <p>The child is worried because of the blood and runs to Ueshiba's home screaming „help! Ueshiba is bleeding”</p> <p>His wife, Hatsu hears the child scream and asks what happens. The child, still in shock, does not hear her and runs back to Ueshiba immediately after getting the wet towel.</p> <p>Hatsu is worried for her husband and runs outside to see if he is okay.</p>

	While running, her water breaks, she stops in shock.
5. Act: Denouement or Resolution <p>This is the final outcome of the drama. Here the author's tone about his or her subject matter is revealed, and sometimes a moral or lesson is learned.</p>	<p>Neighbor Women come to help her, asking her if she's okay → the scene ends with her saying that it's too early for her to give birth.</p>

Inner / outer Conflict

Outer Conflict: son dies, Hatsus water breaks, stressful

Inner Conflict: dealing with son's death

Character Development

- Understands that the Universe has everything mapped out (concerning the death of his son)
- Following Deguchi's spiritual path
- Gaining reputation as martial artist and teacher (teaching Deguchi's followers)
- After son's death: Focus shifts towards family

Relationships

- Meets various members of Japan's far-right; members of the ultranationalist group the "Sakurakai"
- Closer to Deguchi
- After son's death: Closer to wife and daughter

Influence of teachers/students

Deguchi as spiritual teacher

Aikido Development

Develops first pillar of Aikido and writes it down

Episode 8: First Omoto-Incident

Characters

Ueshiba Morihei

Yasukuni Doi

Deguchi

Hatsu/Matsuko/Kuniharu (2. son)/Kisshomaru (3. son)

Neighbour women & her doctor

Police

Yuki (Ueshiba's mother)

Act Structure	plot
1. Act: Exposition audience learns the setting (Time/Place), characters are developed, and a conflict is introduced	//Ayabe, 1920 Episode begins with a quick flashback to Hatsu's water breaking. She goes into labor and is taken to her bedroom, people are taking care of her. She is screaming out of pain and blood is seen on her sheets. People are worried because it's too early for her to give birth and because of the amount of blood. The child dies during delivery. The next days are filled with sadness and grief. Ueshiba and Hatsu decide to hold a funeral for their child.
2. Act: Rising Action The action of this act leads the audience to the climax. It is common for complications to arise, or for the protagonist to encounter obstacles	Ueshiba: "Each moment is etched with nature's grand design - do not deny or oppose the cosmic order of things. Joyfully look forward to each day and accept whatever it brings." The lessons he learned on his journey let him fight those feelings of emptiness. He decides to write down these lessons as "morals and virtues" to help other people overcome these same thoughts and beliefs. (Later on: morals and virtues in Aikido)

	<p>Supporters of the shinto religion from Deguchi's old city (or in general, some people who strongly dislike what Omoto stands for) read Deguchi's articles in the newspaper</p> <p>They pretend to be supporters of the Omoto-Religion and train with Ueshiba to get insights of the activities of Deguchi and his supporters</p> <p>They discuss how articles match the ongoing activities and that they should do something against the sect due to their differences in religious and social preferences</p> <p>Reasons</p> <p>Social- Level: Confucianism division in hierarchies (men above women) /</p> <p>Religious-Level: Followers of the Shinto religion believe that there are many gods, whereas Omoto states that there is one god</p>
<p>3. Act: Climax</p> <p>This is the turning point of the play. The climax is characterized by the highest amount of suspense</p>	<p>In 1921, in an event known as the First Ōmoto-kyō Incident, the Japanese authorities raided the compound, destroying the main buildings on the site and arresting Deguchi on charges of lèse-majesté. Ueshiba's dojo was undamaged</p> <p>Ueshiba's commitment to the goal of world peace, stressed by many biographers, must be viewed in the light of these relationships and his Ōmoto-kyō beliefs. His association with the extreme right-wing is understandable when one considers that Ōmoto-kyō's view of world peace was of a benevolent dictatorship by the Emperor of Japan, with other nations being subjugated under Japanese rule.</p>
<p>4. Falling Action</p> <p>The opposite of Rising Action, in the Falling Action the story is coming to an end, and any unknown details or plot twists are revealed and wrapped up</p>	<p>They decide to reveal certain activities to the police? -> meeting of Sakurakai Group</p> <p>→ arrest</p> <p>Lawyer Yasukuni Doi (also known as "the demon prosecutor") reads a transcript about Omoto and becomes a member of Omoto. He frees Deguchi and his followers.</p>

<p>5. Act: Denouement or Resolution</p> <p>This is the final outcome of the drama. Here the author's tone about his or her subject matter is revealed, and sometimes a moral or lesson is learned.</p>	<p>→ son Kisshomaru is born in the summer of 1921. 1922 his Mother Yuki dies</p>

Inner / outer Conflict

Outer Conflict: Raid, death of mother, death of second son

Inner Conflict: Ueshiba fears he can not obtain his goal of world peace due to the Raid, grieving for his mother and son

Character Development

Ueshiba becomes more spiritual as he spends time with Onisaburo.

After discussing their beliefs, he starts to be more dedicated to evolving his own philosophies

Relationships

Ueshibas and Deguchis relationship is growing after sharing worldviews and goals for their future

After their arrest their relationship grows even further because they had to overcome the same obstacles

Influence of teachers/students

Deguchi

Aikido Development

Morals as Virtues in  Aikido

The virtue of courage (represented by fire)

The virtue of wisdom (represented by heaven)

The virtue of love (represented by earth)

The virtue of empathy (represented by water)

Episode 9: Emmigration to Mongolia and Imprisonment by government

Characters

Ueshiba Morihei

Deguchi

Hatsu/Matsuko/Kisshomaru (3. son)

Religious group

Chinese Military

Japanese Consulate

Naval Officer

Act Structure	plot
1. Act: Exposition audience learns the setting (Time/Place), characters are developed, and a conflict is introduced	<p>//Ayabe, 1922-1924</p> <p>Over the following two years he works closely with Deguchi to reconstruct the group's centre, becoming heavily involved in farming work and serving as the group's "Caretaker of Forms", a role which places him in charge of overseeing Ōmoto's move towards self-sufficiency</p> <p>Sokaku Takeda visits Ayabe along with his wife, a daughter, and his 6-year old son for five months to teach</p> <p>Takeda and Deguchi disliked each other due to Deguchi's spirituality orientation (Deguchi presented Sokaku Takeda with a sword and a hand drawn painting nonetheless)</p> <p>Morihei is awarded a "Kyoji dairi" (teaching assistant) certificate from Takeda.</p> <p>Ueshiba's martial art principles became known as Ueshiba-ryu aiki-bujutsu.'</p> <p>Ueshiba had deep respect for Takeda's technical ability and that the latter regarded the founder of aikido as one of his most promising students.</p>
2. Act: Rising Action The action of this act leads the audience to the climax. It is	<p>//Mongolia, 1924</p>

common for complications to arise, or for the protagonist to encounter obstacles	Plans to establish an utopian community (new religious Kingdom) with onisaburo. They traveled to Mongolia to fulfill their plans.
3. Act: Climax This is the turning point of the play. The climax is characterized by the highest amount of suspense	The party led by them is captured and held imprisoned by the Chinese military for plotting to overthrow the government. They get tortured and are about to get executed. After a short internment (intervention of the Japanese consulate) they are released and return to Japan, where Ueshiba starts teaching in the Ueshiba Academy and works on a farm. Deguchi gets imprisoned in Japan again for breaking the terms of his bail.
4. Falling Action The opposite of Rising Action, in the Falling Action the story is coming to an end, and any unknown details or plot twists are revealed and wrapped up	// Ayabe, 1925 However, things were not the same after the trip to Mongolia; Ueshiba Morihei had been deeply affected by the experience of facing death so closely. After returning to Japan, he frequently felt a manifestation of a spiritual force.
5. Act: Denouement or Resolution This is the final outcome of the drama. Here the author's tone about his or her subject matter is revealed, and sometimes a moral or lesson is learned.	A naval officer and master of Kendo challenged him, but Ueshiba Morihei defeated him without fighting. The story tells that he could sense where the Shinai (bamboo sword used for Kendo) would strike before the naval officer made a move. After this 'fight' he went into the garden to wash by the well, and there he experienced a complete serenity of Body and Spirit. He experienced the unity of the Universe and the Self, and he became aware of philosophical principles on which Aikido later was based. After this event he changed the name Aiki-Bujutsu to Aiki-Budo; from the Martial art of Aiki to the Martial Way of Aiki.

Inner / outer Conflict

Outer Conflict: Imprisonment by government - getting released

Inner Conflict: His goals and actions which he sees as "good" are deemed evil and are fined by the government

Character Development

Aftermath of almost facing death -frequent manifestations of spiritual force

Relationships

His Relationship towards Takeda starts to crumble, because their beliefs don't align

Influence of teachers/students

Deguchi, Sokaku Takeda

Morihei is awarded a "Kyoji dairi" (teaching assistant) certificate from Takeda.

Aikido Development

Aikido's technical debt to Daito-ryu is immense.

The survival, dissemination and future prospects of Daito-ryu as a traditional Japanese martial art have been virtually guaranteed by the tremendous international success of modern aikido.

First Experience of the **Buddhist Nirvana**

Episode 10: Ueshiba Morhei's Art first recognition

Characters

Ueshiba Morihei
Onisaburo Deguchi
Kenji Tomiki
Police of Tokyo
Yamamoto Gonnohyōe
Admiral Takeshita
Hatsu/Matsuko/Kisshomaru (3. son)
Gombei Yamamoto

Act Structure	plot
1. Act: Exposition audience learns the setting (Time/Place), characters are developed, and a conflict is introduced	<p>//Ayabe, 1925 In autumn of 1925 he was asked to give a demonstration of his art in Tokyo, at the behest of Admiral Isamu Takeshita; one of the spectators was Yamamoto Gonnohyōe, who requested that Ueshiba stays in the capital to instruct the Imperial Guard in his martial art.</p> <p>// Tokyo, 1926 Ueshiba performs demonstrations in Tokyo to the former Prime Minister Gombei Yamamoto Ueshiba is invited to return to Tokyo by Admiral Takeshita begins teaching at the Imperial Court and at the Imperial Household Ministry After a couple of weeks, however, Ueshiba took issue with several government officials who voiced concerns about his connections to Deguchi; he cancelled the training and returned to Ayabe.</p> <p>// Ayabe Ueshiba is again invited to return to Tokyo by Admiral Takeshita → Moves again to Tokyo to teach.</p> <p>//Tokyo</p>

	<p>In early 1926, Kenji Tomiki encountered Morihei Ueshiba. Fascinated by Ueshiba's technique, Tomiki introduced himself and became one of Ueshiba's early students.</p>
<p>2. Act: Rising Action The action of this act leads the audience to the climax. It is common for complications to arise, or for the protagonist to encounter obstacles</p>	<p>He gets ill with intestinal disorder → Deguchi visits him demanding him to come back to Ayabe because of his sickness.</p>
<p>3. Act: Climax This is the turning point of the play. The climax is characterized by the highest amount of suspense</p>	<p>Uehsiba doesn't travel back immediately and falls under the interrogations of the police. He was questioned by the police following his meeting with Deguchi; the authorities were keeping the Ōmoto-kyō leader under close surveillance. Angered at the treatment he had received, Ueshiba decides to leave Tokyo.</p>
<p>4. Falling Action The opposite of Rising Action, in the Falling Action the story is coming to an end, and any unknown details or plot twists are revealed and wrapped up</p>	<p>//Ayabe In summer, he returns to Ayabe, still sick with an intestinal disorder. Hatsu takes great care of him, so that he very soon starts to feel better.</p>
<p>5. Act: Denouement or Resolution This is the final outcome of the drama. Here the author's tone about his or her subject matter is revealed, and sometimes a moral or lesson is learned.</p>	<p>//Tokyo, 1927 6 months later, Deguchi wishes him the best and Ueshiba moves permanently to Tokyo with his family.</p>

Inner / outer Conflict

Outer Conflict: Interrogation and Monitoring of Deguchi, had to leave Tokyo multiple times because of Deguchi/Omoto

Inner Conflict: Does not feel stable due to the many moves/ only after finally returning back to Ayabe and staying with his wife, he starts feeling better physically

Character Development

Goes from obscure provincial martial artist teacher to being a sensei to some of Japan's most important citizens.

Relationships

Deguchi and Morhei bond strengthens after Ueshiba stands by his side while Deguchi is being monitored

Influence of teachers/students

Student: [Kenji Tomiki](#)

Aikido Development

Ueshiba performs demonstrations in Tokyo to the former Prime Minister Gombei Yamamoto

Ueshiba is invited to return to Tokyo by Admiral Takeshita

- begins teaching at the Imperial Court and at the Imperial Household Ministry

Episode 11: The hell dojo and gifted students

Characters

Minoru Mochizuki

Hatsu/Matsuko/Kisshomaru (3. son)

Takako Kunigoshi

Morihei Ueshiba

Other students

Act Structure	plot
1. Act: Exposition audience learns the setting (Time/Place), characters are developed, and a conflict is introduced	<p>//Tokyo, 1927</p> <p>1930</p> <p>Minoru Mochizuku- martial art: Yoseikan Budo Became an outstanding competitor and was sent to study under Morihei Ueshiba in 1930 for 1 year. He was Ueshiba's "Uchi-deshi" at the Kobukan Dojo, for one year, before opening his own Dojo "Yoseikan".</p> <p>Appearance of Gichi Morita as student (chief of police and later helps him after 2.Omoto Incident)</p> <p>1931</p> <p>dedication of "eighty mat aiki-budo dojo" as the "Kobukan dojo" (= imperial warrior training hall) in Ushigome, Wakamatsu-cho</p>
2. Act: Rising Action The action of this act leads the audience to the climax. It is common for complications to arise, or for the protagonist to encounter obstacles	<p>Budo Sen'yokai An organization established 13 August 1932 under the auspices of the OMOTO RELIGION for the promotion of martial arts activities.</p> <p>Kobukan Dojo becomes known as "hell dojo" because of the intense training</p> <p>1932</p> <p>Takako Kunigoshi joins Ueshiba's Kobukan dojo in 1933, while still being a student at the Woman's Fine Arts University.</p> <p>Montage of intense training and travelling between dojos, while working on the book "Budo renshu" with Takako Kunigoshi</p> <p>Her artwork (including technical drawings) is used in Ueshiba's book "Budo Renshu" (1934), <u>Fujiko Suzuki</u>'s "Yamato-ryu Goshin</p>

	<p>she also painted at least one portrait of Ueshiba.</p>
<p>3. Act: Climax This is the turning point of the play. The climax is characterized by the highest amount of suspense</p>	<p>Ueshiba becomes president of Budo Sen'yokai in 1933 → Budo Sen'yokai was mainly a means for the propagation of the jujutsu form of Morihei UESHIBA.</p> <p>//1934</p> <p>Ueshiba publishes his book "Budo Renshu" with artworks (including technical drawings) from Takako Kunigoshi.</p>
<p>4. Falling Action The opposite of Rising Action, in the Falling Action the story is coming to an end, and any unknown details or plot twists are revealed and wrapped up</p>	<p>Takako taught at the personal dojo of Isamu Takeshita as well as teaching self-defence courses for women. She is <u>one of the first female instructors</u>.</p> <p>At some point, Admiral Isamu Takeshita asked Ueshiba sensei to send an Aikido teacher for a group of high-born ladies that were going to start training in the admiral's private dojo.</p>
<p>5. Act: Denouement or Resolution This is the final outcome of the drama. Here the author's tone about his or her subject matter is revealed, and sometimes a moral or lesson is learned.</p>	<p>//Osaka, 1935</p> <p>In 1935 a documentary of Aiki Budo was filmed in Osaka (still the only known pre-war film of Morihei Ueshiba).</p>

Inner / outer Conflict

Outer Goal:

Writing of his first book

Inner Goal:

Developing techniques used in aikido

Character Development

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Relationships

Relationship between him and student gets stronger due to joint cooperation on "Budo renshu"

Influence of teachers/students

Gets inspired by Takakos technical drawings to publish "Budo renshu"

Goza Shioda (developed Yoshinkan Aikido) starts training with Ueshiba in 1932 and stayed for 8 years. Held rank of 10th dan in aikido.

Aikido Development

Publishing of technical manual "Budo renshu"

Episode 12: Second Omoto Incident

Characters

Morihei Ueshiba
Kisshomaru
Hatsu
Deguchi
Kenji Tomita
Gichi Morita
Koshiro Kudo
Nobuyoshi Tamura

Act Structure	plot
1. Act: Exposition audience learns the setting (Time/Place), characters are developed, and a conflict is introduced	//Osaka, 1935 Kenji Tomita starts learning Aiki Budo from Ueshiba. They discuss morals and ethics and begin to form a closer bond. Meanwhile Nobuyoshi Tamura entered the Aikikai Hombu Dojo as an Uchi-Deshi. Tamura was also one of the favorite Uke of Morihei Ueshiba and is seen in many films being thrown by the founder.
2. Act: Rising Action The action of this act leads the audience to the climax. It is common for complications to arise, or for the protagonist to encounter obstacles	 The Japanese military government took notice of the growth of the Omoto-kyo group and plans to suppress the group (due to its religious, but also non-religious activities) again, searching for further charges to arrest members. // Tokyo Although he had relocated to Tokyo, Ueshiba had retained links with the Ōmoto-kyō group (he had in fact helped Deguchi to establish a paramilitary branch of the sect only three years earlier) and expected to be arrested as one of its senior members.
3. Act: Climax This is the turning point of the play. The climax is characterized by the highest amount of suspense	// Ayabe The second Omoto Incident occurred on the 8th December 1935 with no word of advice or warning. The Japanese military

	<p>government again suppressing the OMOTO RELIGION and destroying much of its property.</p> <p>The commander in charge of arresting Onisaburo was Koshiro Kudo, chief of the secret police section of Shimane Prefecture.</p> <p>It illustrates a kind of religious oppression unparalleled in recent Japanese history. Under the influence of the military, the Japanese government confiscated the lands upon which Oomoto's spiritual centers were located and destroyed every other facility.</p> <p>The Japanese government confiscated the lands upon which Oomoto's spiritual centers were located and destroyed every other facility. More than 3,000 Oomoto followers were arrested, 16 of whom died from torture and other suffering endured while imprisoned.</p> <p>Onisaburo DEGUCHI (gets imprisoned for 7 years) along with his wife, Sumi, and several other Omoto leaders. They were convicted of disturbing the peace and lese majeste. The Budo Senyokai was disbanded and Morihei Ueshiba was compelled to break off his association with the religious sect.</p>
<p>4. Falling Action</p> <p>The opposite of Rising Action, in the Falling Action the story is coming to an end, and any unknown details or plot twists are revealed and wrapped up</p>	<p>// Tokyo</p> <p>Because of his good relationship with local police commissioner Kenji Tomita and the chief of police Gichi Morita, both of whom had been his students he was taken in just for interrogation and then released without charge on Morita's authority.</p>
<p>5. Act: Denouement or Resolution</p> <p>This is the final outcome of the drama. Here the author's tone about his or her subject matter is revealed, and sometimes a moral or lesson is learned.</p>	<p>// 1935-1942</p> <p>In 1940, Kenji Tomiki was the first 8th dan black belt to be awarded by Morihei Ueshiba in Aikido history.</p> <p>Aiki-budo is assimilated into the Butokukai (a government body uniting all martial arts under one organisation). Ueshiba is asked to give demonstrations at the Saineikan dojo on imperial grounds where he teaches the military police academy.</p> <p>He is invited to Manchuria to instruct during University Martial Arts week where he becomes a martial arts advisor for Shimbuden and</p>

	<p>Kenkoku universities in Manchuria. This is where the term "AIKIDO" was first used.</p> <p>Meanwhile, Ueshiba started purchasing land at Iwama in the Ibaraki Prefecture.</p> <p>// 1942</p> <p>By 1942 his holding of land increased to 17 acres of farmland.</p> <p>He plans to leave Tokyo for good.</p>
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Inner / outer Conflict

Outer Conflict:

Second Omoto Incident

Inner conflict:

The Budo Senyokai was disbanded and Morihei Ueshiba was compelled to break off his association with the religious sect.

Fear of his family and himself getting hurt because him being a member of the Omoto group

Fear of not being able to continue practicing and developing his martial arts, fear of destruction of what he has built up over the years (reputation, following)

Character Development

More muscles

Ripped af lul

Relationships

Friendship with his students

Influence of teachers/students

Gets help from two students after the second Omoto Incident: Kenji Tomita and Gichi Morita, who were both employed at the police department.

Aikido Development

Aiki-budo is assimilated into the Butokukai

Episode 13: Koichi Tohei

This episode is told through the eyes of Koichi Tohei

Characters

Morihei Ueshiba

Kisshomaru

Hatsu

Kisshomaru Ueshiba

Koichi Tohei

Shohei Mori

Other students

Act Structure	plot
1. Act: Exposition audience learns the setting (Time/Place), characters are developed, and a conflict is introduced	<p>//Tokyo, 1942</p> <p>Before the end of the Second World War, those of the Omoto group charged were found innocent of violation of Japan's Act for the Maintenance of Public Order. After the war ended, the charges of lese majesty were also dropped.</p> <p>//Tokyo -> Iwama</p> <p>With a large land holding, Ueshiba finally leaves Tokyo for good and settles in Iwama in a small farmer's cottage. It is there that he establishes the Aiki Shuren Dojo, also known as the Iwama dojo. The Iwama dojo gets completed in 1945.</p> <p>Kobukai Foundation ceases activity due to post-war ban on martial arts</p> <p>Montage-time!</p> <p>Koichi Tohei was a fragile child. This is why his father encouraged him to train in Judo. After years of training Koichi was able to see the results of his hard training but soon after entering Keio University in the Economics Department, he developed pleurisy. Tohei did not wish to lose what he obtained with Judo but was forced to replace his training with Zen meditation and Misogi exercises. He joined the Ichikukai Dojo and recovered from pleurisy soon. This convinced him that it was his efforts in training and cultivating his mind and his Ki that had helped him to heal and recover.</p>

	<p>Koichi Tohei came back to Judo but this time he was looking for something more than physical training and this is when his Judo teacher, Shohei Mori, recommended him to meet Morihei Ueshiba.</p> <p>//Tokyo -> Iwama, 1942</p> <p>Koichi Tohei is travelling from Tokyo to Iwama to become a live-in Student of Aikido and meet the founder Morihei Ueshiba. His judo teacher Shohei Mori recommended him to do so, but Koichi is highly sceptical of Aikido and its philosophy.</p>
<p>2. Act: Rising Action</p> <p>The action of this act leads the audience to the climax. It is common for complications to arise, or for the protagonist to encounter obstacles</p>	<p>Koichi arrives in Iwama.</p> <p>He meets students and exchanges stories on how they got into martial arts.</p> <p>→ e.g. Kisshomaru</p> <p>→ Tadashi Abe trains under Ueshiba, starting in August 1942 at Iwama as uchideshi.</p> <p>Tohei begins sympathising with the idea of staying in Iwama, but is not fully convinced yet.</p> <p>He gets into bed, thinking about meeting O Sensei tomorrow.</p> <p>He is curious but remains calm.</p>
<p>3. Act: Climax</p> <p>This is the turning point of the play. The climax is characterized by the highest amount of suspense</p>	<p>Ueshiba enters the dojo and starts to perform his techniques on the instructors.</p> <p>Tohei remains unconvinced.</p> <p>Only after Ueshiba asks Tohei to step onto the mat and try to grab him with Tohei being unsuccessful in doing so, he asks Ueshiba to enrol on the spot.</p>
<p>4. Falling Action</p> <p>The opposite of Rising Action, in the Falling Action the story is coming to an end, and any unknown details or plot twists are revealed and wrapped up</p>	<p>Tohei seeks out a conversation with Ueshiba after the fight.</p> <p>They talk about the origins of Aikido and Morihei tells him how his father got him into martial arts because of his weak physique as a child.</p> <p>Tohei relates to his words and tells him how his story was very similar and how he used the power of Ki to heal his pleurisy.</p>

	<p>Ueshiba and Tohei sympathise a lot, so Ueshiba decides to train closer with Tohei.</p> <p>Tohei continues to train his mind as well as his body with meditation, misogi and aikido.</p> <p>Tohei trains with Ueshiba for roughly three years</p>
<p>5. Act: Denouement or Resolution</p> <p>This is the final outcome of the drama. Here the author's tone about his or her subject matter is revealed, and sometimes a moral or lesson is learned.</p>	<p>//Iwama, 1945</p> <p>Ueshiba calls for Tohei</p> <p>They talk about their training</p> <p>Suddenly Ueshiba gets a telegram from Ayabe - Tohei notices Ueshiba's shocked reaction to the telegram and asks about it. Ueshiba tells him about his good friend Deguchi whoms health condition apparently worsened rapidly over the last weeks</p> <p>Deguchi suffers from speech impairment and paralysis</p> <ul style="list-style-type: none"> - Still calm and collected, Ueshiba sends Tohei as a representative (dairi) to teach at the Shumei Okawa school and the military police academy. This is before Tohei was ranked as either dan or kyu. <p>Ueshiba presented Tohei with the rank of 5th dan after Tohei had begun his military service.</p> <p>Despite the prohibition of the teachings of martial arts (1945-1948) after World War II, Ueshiba and his students continued practicing in secret at the Iwama dojo; the Hombu dojo in Tokyo was in any case being used as a refugee centre for citizens displaced by the severe firebombing.</p>

Inner / outer Conflict

Outer Conflict: being pushed to study aikido by his teacher

Inner conflict: Having doubts about Aikido but finding healing power in the development of his Ki

Character Development

training mind as well as his body with meditation, misogi and aikido.

Relationships

Gets close with Morihei

Influence of teachers/students

Gets trained by Morihei Ueshiba, gets highly influenced by him and

Aikido Development

Beginning in 1953 **Koichi Tohei** Sensei was responsible for the introduction of Aikido to the West, mainly through regular teaching journeys to Hawaii, but also continental US and Europe. It was the first time the Founder of Aikido allowed for the art to be taught outside Japan. For that reason, Hawaii became a center for diffusion of Aikido in the United States, and remains today an important place for Ki-Aikido. During his years at the Aikikai, Tohei Sensei taught Aïkido to many famous Shihan like Hiroshi Tada, Sadateru Arikawa, Seigo Yamaguchi, Shigenobu Okumura, Kazuo Chiba, Yoshimitsu Yamada and Steven Seagal.

Episode 14: Different paths

Characters

Morihei Ueshiba

Kisshomaru

Hatsu

Morihiro Saito

Kisshomaru Ueshiba

Koichi Tohei

Tadashi Abe

Kenji Tomiki

Shiiji Nishio

Act Structure	plot
1. Act: Exposition audience learns the setting (Time/Place), characters are developed, and a conflict is introduced	// Ayabe, 1948 On January 18th 1948 Deguchi's condition worsened and on the following day, January 19, at a little before 8 o'clock in the morning, he peacefully passed away in Sumiko's arms. It is very peaceful, like falling asleep. Deguchi had known that he would die on this day and had prepared an envelope for Ueshiba. His wife, Sumiko, handed Ueshiba the envelope as that was one of Deguchi's last wishes. The letter said how aikido and ueshiba are going to become known and successful.
2. Act: Rising Action The action of this act leads the audience to the climax. It is common for complications to arise, or for the protagonist to encounter obstacles	// Iwama Important students at Iwama dojo: Morihiro Saito, Kisshomaru Ueshiba, Koichi Tohei, and Tadashi Abe, Kenji Tomiki Deguchi's last words motivated Ueshiba to fully commit to his art and philosophies. He decides to resign all his positions and devote his life to the art of Aikido. Morihei passes most of the work and charges to his son Kisshomaru . After his resignation, his Foundation „Kobukan“ is headed by his son Kisshomaru under the Name „Aikikai Foundation“ (1948) // Tokyo, Waseda University, 1949 Kenji Tomiki formulated and expanded his theories concerning both kata based training methods and a particular form of free-style

	<p>fighting which would put him at odds with many, but not all, of the aikido world.</p>
<p>3. Act: Climax This is the turning point of the play. The climax is characterized by the highest amount of suspense</p>	<p>It was this action on the part of Tomiki of attempting to convert aikido into a sport that led to a schism with the founder. Tomiki was urged by the Aikikai to adopt a different name for his art other than "aikido" if he intended to introduce such a system of competition.</p>
<p>4. Falling Action The opposite of Rising Action, in the Falling Action the story is coming to an end, and any unknown details or plot twists are revealed and wrapped up</p>	<p>Convinced of the need to modernize aikido, Tomiki stood his ground and persisted in his efforts to evolve a viable form of competition (Tomiki Aikido).</p> <p>// Ayabe</p> <p>Morihei is invited all over Japan to give classes, lectures and hold demonstrations.</p>
<p>5. Act: Denouement or Resolution This is the final outcome of the drama. Here the author's tone about his or her subject matter is revealed, and sometimes a moral or lesson is learned.</p>	<p>Morihei continues elaborating on his Philosophies and Way of Life. In his older years, he now stretches the great importance to the loving nature of Aikido. He emphasized the similarity of the two Kanji (合 - ai - harmony, unifying) and the meanings of them.</p> <p>//Iwama, 1951</p> <p>Tadashi Abe, Minoru Mochizuki, Koichi Tohei and Shiji Nishio talk about their plans for their future.</p>

Inner / outer Conflict

Outer Conflict: Deguchi's death

Inner conflict: Devoting his life to Aikido

Character Development

Ueshiba is sure that his reason of being on this earth is developing the Art of Aikido
He resigns all his responsibilities and fully commits to the Development of his Art

Relationships

Deguchi dies, Morihei passes most of the work and charges to his son Kisshomaru, is focusing on his students

Influence of teachers/students

Tadashi Abe, Minoru Mochizuki, Koichi Tohei and Shiji Nishio

Discussions between Students

Morihiro Saito: From 1946 until Ueshiba's passing in 1969, Saito served as Ueshiba's assistant in a variety of ways at Iwama while his wife served Mrs. Ueshiba. During Saito's period as a deshi he taught classes in the Iwama dojo.

Received the property on which his house was built directly from Ueshiba out of gratitude for helping to settle a land dispute.

Aikido Development

Ueshiba: „The necessity of unifying mind and body: conflict resolution instead of confrontation, everyday life as an act of worship, as a celebration: maintenance of a healthy lifestyle: the importance of regular meditation: and concern for and care of the environment“

Aikido

- / In what way did his experiences shape his way of thinking?
- / Primary lesson of Aikido
- / How much did Teachers and Pupil influence Aikido
- influence of his experiences on his philosophies

Why did Professor Tomiki want to change and enhance the methods of aikido training?

Unlike the first generation of Ueshiba Sensei's students, who had previously experienced some other competitive martial arts such as judo, kendo, sumo and others, the second, third and future generation students of *kata*, by practicing only the traditional aikido, would not know how hard and, indeed, so difficult, it would be to apply aikido techniques effectively to equally well-trained opponents when resisted or counter-attacked with 100% free will. Also, unlike the old days, when they had numerous actual chances to try their skills in combat situations, in modern society, we do not have the chances to test our skills.

Professor Tomiki insisted on the need of competitions in order for aikido practitioners to learn a moment of truth and other virtues such as mutual respect, cultivation of true sportsmanship and friendship, endurance, humility, patience, courtesy, creativity,

determination, calmness, courage, alertness, swiftness, and many other educational merits. These ingredients are physically as well as mentally and spiritually paramount factors for our growth as human beings.

His teaching philosophy encouraged the students' own application and development after having learned the basic aikido principles. This style of teaching was refreshingly different from the traditional old-fashioned micro-managed teaching methods in which masters were always right and superior, therefore students had to exactly duplicate every single movement of their masters. Professor Tomiki encouraged our own innovations and our own developments as long as they were soundly based upon basic principles. The mere technicians only teach techniques, but true educators, like Professor Kano and Professor Tomiki, teach us the methods and principles upon which their students can grow with no limitations. Consequently, Professor Tomiki did not put importance on how many techniques we knew. Rather, he encouraged us to master truly effective techniques with infinite possibilities of different ways of realistic applications. As a good example, a championship-class Judo player possibly has mastered only five or six effective techniques with thousands of different applications.

Episode 15: The Art of Peace

This episode is told through the eyes of Terry Dobson

Characters

André Nocquet

Morihei Ueshiba

Terry Dobson

Hatsu

Kisshomaru

Train Story

Old Man

Drunk man

Woman

Baby

Act Structure	plot
1. Act: Exposition audience learns the setting (Time/Place), characters are developed, and a conflict is introduced	//rural area near Tokyo, 1954 Montage Terry Dobson introduces himself → Terry as narrator He is an American Ex-Marine, about to travel to Japan and assist in rural development and teach english. He briefly talks about his childhood, including his parents who were alcoholics, his football career and his time in the Us Marines. ----- He begins teaching English in a rural area near Tokyo.
2. Act: Rising Action The action of this act leads the audience to the climax. It is common for complications to arise, or for the protagonist to encounter obstacles	//Tokyo -> Yokohoma, 1955 Terry decides to go on a trip. He travels to Tokyo and afterwards to an American military base in Yokohama. Dobson witnesses a demonstration of the, to him little-known (especially in western culture), martial art aikido from Morihei Ueshiba. He instantly falls in love with aikido and is impressed by Ueshiba's movements.

	<p>//rural area near Tokyo</p> <p>He travels back to the rural area and continues teaching. In one of his classes he tells his students about aikido. They encourage him to practice aikido after his teaching job has ended.</p> <p>During this time aikido suddenly gets a lot more attention than before. Terry notices aikido getting bigger through news and media, that clubs are founded and demonstrations are being held. He also often hears about the great O'Sensei Morihei Ueshiba.</p> <p>//rural area near Tokyo -> Tokyo</p> <p>After six months of teaching he decides to enter the Aikikai Hombu Dojo in Tokyo to train as an uchi-deshi (live-in-student)</p> <p>Terry is studying intimately with the founder of aikido, Morihei Ueshiba in Tokyo at the Aikikai Hombu Dojo for several years in the early 60s. (from 1954 - 1964, marriage). He was one of only two non-Japanese to enjoy this privilege during that early era, the other being André Nocquet.</p>
<p>3. Act: Climax</p> <p>This is the turning point of the play. The climax is characterized by the highest amount of suspense</p>	<p>//near Tokyo in a train, 1962</p> <p>Terry travels on a train through the suburbs of Tokyo. At one station the doors opened, and the quiet was shattered by a man's curses. The man staggered into Terrys car. He was big, drunk, and dirty. He swung at a woman holding a baby. The blow sent her spinning into the laps of an elderly couple. It was a miracle that she was unharmed.</p> <p>The laborer continued to harass the old couple in his drunkenness while the passengers were frozen with fear.</p> <p>Terry stands up. He was young and in pretty good shape. He's been putting solid eight hours of Aikido training nearly every day for the past three years. He likes to throw and grapple and thinks he is tough. The problem was, his martial skill was untested in actual combat because students of Aikido were not allowed to fight.</p> <p>"Aikido," Ueshiba had said again and again, "is the art of reconciliation. Whoever has the mind to fight has broken his connection with the universe. If you try to dominate people, you are already defeated. We study how to resolve conflict, not how to start it."</p>

	<p>Terry listened to his words and tried hard to follow them. His forbearance exalted him and felt both tough and holy. In his heart, however, he wanted an absolutely legitimate opportunity whereby he might save the innocent by destroying the guilty.</p> <p>The opportunity presented itself at that moment.</p> <p>Seeing Terry stand up, the drunk recognized a chance to focus his rage. "Aha!" he roared. "A foreigner. You need a lesson in Japanese manners!"</p> <p>Terry holds on lightly to the commuter strap overhead and gives him a slow look of disgust and dismissal. He waits for him to make the first move. Terry wants him mad, so he purses his lips and blows him an insolent kiss.</p> <p>"All right!" the drunk hollers. "You're gonna get a lesson." He gathers himself for a rush at Terry.</p> <p>A split second before he could move, someone shouts "Hey!". It is ear splitting.</p> <p>Terry wheels to his left; the drunk spins to his right. They both stare down at a little old Japanese. He is well into his seventies, a tiny gentleman, sitting there immaculate in his kimono. He takes no notice of Terry, but beams delightedly at the laborer, as though he had a most important, most welcome secret to share.</p> <p>The old man beckons to the drunk and tells him to talk to him, the drunk man complies.</p> <p>Terry follows the event with a sceptical eye.</p> <p>The old man continues to smile at the laborer. He asks him what he has been drinking. The drunk says sake. The old man tells him how he enjoys drinking sake with his wife, too.</p>
<p>4. Falling Action</p> <p>The opposite of Rising Action, in the Falling Action the story is coming to an end, and any unknown details or plot twists are revealed and wrapped up</p>	<p>The laborer calms down and softens up.</p> <p>When the man mentions how the laborer probably has a wonderful wife, the drunk man begins to cry and tells him about how his wife died. He starts opening up and begins to tell how he neither has a job nor a home and how it makes him feel ashamed.</p> <p>Terry as narrator: "Standing there in well-scrubbed youthful innocence, my make-this-world-safe-for democracy righteousness, I suddenly felt dirtier than he was."</p>

	<p>Then the train arrives at his stop. As the doors open, Terry hears the old man cluck sympathetically. "My, my," he says, "that is a difficult predicament, indeed. Sit down here and tell me about it."</p> <p>Terry turns his head for one last look. The laborer is sprawled on the seat, his head in the old man's lap. The old man is softly stroking the filthy, matted hair.</p> <p>The train pulls away, Terry sits down on a bench.</p> <p>Terry as narrator: "What I had wanted to do with muscle had been accomplished with kind words. I had just seen Aikido tried in combat, and the essence of it was love. I would have to practice the art with an entirely different spirit. It would be a long time before I could speak about the resolution of conflict."</p> <hr/> <p><i>Fade into the next scene: Terry had told the whole story to Morihei Ueshiba. He's now asking about the true meaning of aikido.</i></p>
<p>5. Act: Denouement or Resolution</p> <p>This is the final outcome of the drama. Here the author's tone about his or her subject matter is revealed, and sometimes a moral or lesson is learned.</p>	<p>//1964, Aikikai Hombu Dojo, Tokyo</p> <p>Aikido</p> <p>Ueshiba: "In real budo there are no enemies. Real budo is the function of love. The way a Warrior is not to destroy and kill but to foster life, to continually create. Love is the divinity that can really protect us. Without love nothing can flourish. If there is no love between human beings, that will be the end of our own world. Love generates the heat and light that sustains the world."</p> <p>"I have suffered great losses... such as facing oblivion on the battlefield during the Russo-Japanese War and later in hand to hand combat with bandits in Manchuria; I lost two of my children! I was threatened with arrest by the military government for associating with the pacifist Omoto-kyo sect; many of my friends and favorite disciples died in World War 2; I saw my country vanquished and destroyed by war despite my own efforts to prevent it; I fell deathly ill at several points in my life... BUT</p>

	<p>Each day of human life contains joy and anger, pain and pleasure, darkness and light, growth and decay. Each moment is etched with nature's grand design – do not deny or oppose the cosmic order of things. Joyfully look forward to each day and accept whatever it brings."</p> <p>Terry Dobson is amazed and asks Ueshiba how he became as wise as he is. Ueshiba smiles mysteriously and tells him how he used Aikido to overcome his obstacles in life. „Aikido is love. It is the path that brings our heart into oneness with the spirit of the universe to complete our mission in life by instilling in us a love and reverence for all of nature.”</p> <p>Ueshiba tells Terry how he developed Aikido „My Friend, if you wish to know, i will gladly tell you how it all started”</p>
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Inner / outer Conflict

Outer Conflict: drunk provocative man in train

Inner conflict: realizing his way of resolving that conflict does not align with the philosophy of Aikido

→ realizes that Aikido is about showing love

Character Development

Begins to understand Love and Empathy through the eyes of the philosophy of Aikido

Relationships

Terry Dobson - Morihei Ueshiba bond over the "Train Story"

Influence of teachers/students

Ueshiba tells Terry Dobson what Aikido really is about

Aikido Development

Aikido is being spread around different continents

Ueshiba is reaching a lot of people with his words

Closing credits

Terry Dobson continued his training as an uchi-deshi until his marriage in 1964 but stayed at the Hombu Dojo to train until Ueshiba's death in 1969.

He returned to the U. S. in the early 1970s and resided initially in the San Francisco area where he gave frequent seminars. He later moved to the East Coast and settled in Vermont. His story about the incident with the drunk man in the train and its morale are well known in the aikido-world.

Minoru Mochizuki was the first to teach aikido in the west when he traveled in France (1951 - 1953) as a judo teacher.

In 1952 **Tadashi Abe** begins teaching Aikido in France, in the judo dojo of Mikonosuke Kawaishi. He stayed for several years and became one of the pioneers of aikido in France. Abe authored two early books on aikido in French which contain hundreds of technical photos revealing an art more akin to Aiki Budo than modern aikido.

In 1935 **Nobuyoshi Tamura** was one of the favorite Uke of Morihei Ueshiba. He was the National Technical Director (DTN) of the FFAB (French Federation of Aikido and Budō). Tamura has greatly contributed to the development of aikido in Europe and France in particular by training many other instructors and by establishing affiliated dojos and sister organizations in europe.

Andre Nocquet, who began training as an uchi-deshi in 1954 studying at the Aikikai Hombu Dojo. He was the only non-japanese uchi-deshi (live-in student/apprentice who trains under and assists a sensei on a full-time basis) at that time.

Koichi Tohei: In 1974 officially started his own Aikido style Ki-aikido and the Ki-society. He was seen as the foremost sensei of Aikido after Ueshiba's death. This led to several dojos breaking with the Aikikai and joining Tohei in his new style. Tohei coordinated all the dojos who joined him and incorporated them into the organization of Shin Shin Toitsu Aikido: "Aikido with Mind and Body Coordinated". This branch of Aikido is still active today.