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Budō and Harmony

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Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

Tekst Daveya, będący przyczynkiem do filozofii budō, zalecany jest w federacji IMAF jako mondō – podstawa do nauki w formie dialogu. Przesłany do Redakcji przez M. Buchholda zostaje zamieszczony niżej jako swego rodzaju suplement.

Autor jest dyrektorem Sennin Foundation (USA). Od piątego roku życia studiuje tradycyjne japońskie jūjutsu. Od 1987 r. przynależy do Kokusai Budō Renmei (IMAF). Naucza *jūjutsu* i sztuki *shōdō* – japońskiej kaligrafii dla osobowego rozwoju (wzrostu).

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Budō i harmonia

Many individuals embark upon the study of budō, or the martial way, with a desire to master its “secrets”. When these so-called secrets are explained they are often fairly simple to grasp intellectually. Yet, when the new student tries to duplicate the teacher’s movements, failure is frequently the result. Although one’s mind perceives what is needed, the body does not want to cooperate. Thus, the secret behind budō lies not only in its techniques, but in the coordination of mind and body which makes all technical skill possible.

True budō waza, or techniques, demand and develop a state of harmony. In this state the mind and body function as a single whole. It is surprisingly difficult to make the mind and body work as one. Simply cutting downward in a straight line with a sword can be amazingly difficult. To stop that same fast moving sword without wavering is equally challenging. Both actions can only be accomplished through coordination of one’s faculties. Of course, the same ability to coordinate mind and body is found in any skillfully executed activity. In turn, psychophysical coordination is needed to completely realize one’s latent abilities.

Harmony is present when a strongly focused mind controls the body, and a relaxed body acts as a reflection of mental movement. All traditional Japanese fine arts, healing, music, dance, or martial arts require mind-body unification. Few have not experienced a lapse of this unity. Striking one’s thumb with a hammer is an example of this. Budō, ideally, represents the highest example of harmony in thought and action. It serves as a means of demonstrating this unity as well as providing a path for developing it.

Therefore, before seeking to control an opponent, one must study how to control his or her own mind and body. All masters of Japanese budō, past and present, have stressed this. For when one can concentrate his or her entire mental and physical strength toward a single objective, an extraordinary power is the result. This powerful, but seemingly effortless strength can be applied to daily living as much as budō. It represents humankind’s true and greatest potential.