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From Soke Hatsumi Masaaki

SANMYAKU

The Densho (Direct Transmission) of the Bujinkan Dojo Honbu



Welcome to the first edition of SANMYAKU

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CONTENTS

To you the readers of SANMYAKU Issue One	Soke Hatsumi Masaaki
Concerning Publication of SANMYAKU	Soke Hatsumi Masaaki
The illustrated Ninjutsu Tiger Scrolls	Soke Hatsumi Masaaki
Concerning Taikai	Soke Hatsumi Masaaki
Passage to Australia	Shihan Nagato Toshiro 'Moko'

To you, the readers of Sanmyaku Issue One

I am sure you will have various opinions about Sanmyaku; I am also sure you have some excellent news to pass on yourselves. Please send your contributions flooding in. Contributions should be sent to the Honbu in Japan, written in Japanese please. After all, I receive letters from all around the world ... Italian, French, Spanish, English, etc. In the future I will be using Sanmyaku to review some books of techniques, videos, etc. which I will be producing as Sôke.

Jiraiya, 1988

Broadcast on television for one year; 50 episodes

This was Ninpô in a soap opera form, and was also broadcast in France, achieving impressive viewing figures. Sôke appeared in the role of Jiraiya's father.

1982

This photo of Sôke's movements earned great praise. It was taken by Mr Hussey, who lives in New York and is said to charge \$10,000 for one shot.

Sôke, in Mr Hussey's studio in New York.



Concerning the publication of Sanmyaku¹

If people training in the martial arts or Ninpô do so without knowing the true nature of these arts, they end up unwittingly walking a path to unhappiness. I too **launched** myself into the world of the martial arts and combat skills and experienced various forms of both. Inevitably, I learned from many teachers of the martial arts and combat skills. There were teachers of every description. If I had not met Takamatsu Sensei, I believe I would not have seen a light for my life, I would not have been able to see the beauty of nature or the beauty of life itself. I have come to feel recently that a Sôke² is like a runner with the Sacred Torch. Whether the wind blows or the rain falls, the flame does not die. I believe now that my duty is not simply to run on with the sacred torch of my own heart, but to savour the joy gained by using this sacred torch to light up the footing of my martial friends³ as I walk. This belief means that I now feel I am able to lead the kind of life I want, to walk along a path of happiness. There is a great number of martial arts magazines and books about combat skills available now, but one needs to ascertain the true nature of such printed matter or images. I believe that I must first use Sanmyaku to polish people's eyes so that they may distinguish between the good and the bad amongst these. Sanmyaku will not be like conventional publications, it will not be a mere newspaper or magazine. My plan is to publish it as one scroll in a written transmission⁴ of the martial arts. There are people who believe that all a written transmission contains is writings about strength and weakness, about winning, or about esoteric matters. But this is a mistake. It is called an oral transmission⁵, because it harbours Logos, the soul of language⁶. It is there to show the most important points (= Divine Eyes⁷) of an infinite, correct life force. I have ended up writing something difficult, but as you keep going in the martial arts or Ninpô, you will become able to read with the eyes of your heart.

1 mountain range
2 Head of the School, Grandmaster
3 Buyû
4 Densho
5 Kuden
6 Kotodama
7 both "Kaname"

The Illustrated Ninjutsu 'Tiger Scroll'¹

This Ninjutsu Tiger Scroll was published in Shōwa 53 (1978) in the **September number** of a magazine called "Rekishi to Jinbutsu"², issued by Chūō Kōron. Let me first **explain a little** about "Tiger Scrolls". Amongst the Chinese books of warfare, there is one called the **Riku Tō San Ryaku**³ Scroll. Some people maintain that Riku Tō was written by Tai Kō Bō, and San Ryaku by Ō Seki Kō, and others claim that Riku Tō San Ryaku is in fact a forgery created later. In Japan it is said that Minamoto no Yoshitsune received an initiation into the book, as the inner secrets of the hidden transmissions of warfare, by Kiichi Hōgen at Mt Kurama. Any piece of scrolled paper containing lengthy descriptions of **important mysteries**, finer points⁴ or inner secrets⁵ — not only warfare — hence came to be known as a Tiger Scroll. There is one point I now feel I must add to this Illustrated Ninjutsu Tiger Scroll. The inner secret of Ninjutsu is that only a person of noble character, someone who has a grasp of true human awareness, a complete human being⁶, can be called a genuine Ninja. Awareness is the most important point for helping Ninjutsu to mature and giving Ninpō life.



- 1 Tora-no-maki
- 2 History and People
- 3 Six Sheaths & Three Summaries
- 4 Koppō
- 5 Gokui
- 6 Tatsujin

Illustrated Ninjutsu Tiger Scroll

Numerous forms of Ninpô, devised by powerless Bushi¹ in the Sengoku² world to deceive their enemies and survive.

Yoshiaki³ Hatsumi
(Ninpô scholar)
(Pictures also by the author)

Ninpô Taijutsu

This was also called Koppô-jutsu or Kosshi-jutsu, and refers to the Ninja's unique methods of fighting. Each of them is based on Shinken Mutôdori-gata⁴, and the Ninja's fingers were forged into something like the claws of a wild beast, but underlying real fights (with live blades) was the principle that an advantage was to be brandished only within reason, and although the enemy might be defeated with the help of secret tools such as Shukô⁵ or concealed Ninja weapons, snatching someone's life away was forbidden.

Kenpô (Swordwork)

The Ninja sword was short — they used one of around 48.5 cm⁶. This would evidently leave a space in the sheath. In one technique, called Ittôryûdan, they would keep some Metsubushi⁷ in this space and spray it over the enemy. In combat with an enemy the short length of the blade also gave them the advantage of being able to draw quickly, and furthermore the distancing was deceptive. Someone carrying the customary two swords in his belt would usually use a Katana of 63-66.5 cm⁸. When compared with a Shinobi-gatana, there is a time difference of 15 cm⁹, and this time difference would determine whether you won or lost.

The short length of the sword also meant that the Kamae¹⁰ became Mutô Kamae¹¹, with the sword thrust out far in front like in "Ichi-no-kamae". The sword had a long Sageo¹². They would cut as though stabbing, and thrust in as though cutting. This is also the secret of Hiken.

Bôjutsu

One must not think of Bôjutsu just as something independent. Short sticks were used in the same way as Kenpô (swordwork), even shorter stick fragments were used as in Jutte-jutsu or Tessen-jutsu, and the 1.82m¹³ staff was used as in Sô-jutsu¹⁴ and Naginata-jutsu. It was essential for a Ninja to understand that even something like a little stick lying nearby could become a sword or a spear, and be prepared to use it as such.

¹ Samurai
² warring states
³ sic
⁴ form for capturing a live blade bare-handed
⁵ hand-claws
⁶ 1 Shaku 6 Sun
⁷ blinding powder
⁸ 2 Shaku 1 Sun - 2 Shaku 2 Sun
⁹ 5 Sun
¹⁰ stances
¹¹ unarmed stances
¹² cord
¹³ 6 Shaku
¹⁴ spear-work

In addition, some of the sticks themselves incorporated various tricks, Bôjutsu as such contains an interchange of truth and falsehood¹, and the culmination was that they were able to strike into the void².

Kusarigama³

There was the Kyoketsushôge, where one side was like a Kamayari, and the other had an iron ring as a weight. These were linked by a rope made from plaited women's hair — it served instead of a chain. The reason for a chain not being used was that on some occasions metal can be noisy. In addition there were Giant Kusarigama, Small Kama⁴, Flaming Kusarigama (with gunpowder on the Fundô⁵), Chûton Kusarigama (where snakes or poisonous moths etc. were used instead of the Fundô), and Hensô Kusarigama (used when assuming the appearance of a farmer; the Kama itself could be folded up into one simple stick, and they carried it around like a Taiko drumstick). The methods for swinging this weapon are similar to Shinobi-nawa or Sageo techniques and are said to have given birth to Fundô-jutsu, where a stone is held in a Sanjaku Tenugui⁶ and is used to strike or choke.

Shuriken-jutsu

A long time ago there were techniques with "cross" stones. This "cross" was apparently a six-pointed star, and the stones were used for throwing. The similarity with the Jewish symbol suggests that there might be some connection with Judaism, but further back in antiquity it was said in reference to crosses that even if you do allow Kuji (nine symbols or the symbol nine), you must not allow Jûji (ten symbols or the symbol ten, i.e. a cross). This shows the high reverence in which it was held; it was also used to destroy evil, as a hand-seal⁷ in spells. Throwing stones evolved into throwing Teppan⁸ and then Senban⁹. Some people believe that thick and heavy items were generally best for both Senban and Shuriken, but it was more usual to use thin ones as they were more convenient to carry around. Finally, the way to make them fly through the air to their target is to use a knack¹⁰ of the wrist.

The way you see people avoid Shuriken in films is by holding up a sword and twirling it around as they whack them out of the way. This is however a gross mistake; the vital point is to be in Tôtokuhyôshi-no-kamae, in other words with the right hand stuck out and the sword or stick held upright, and to keep the baseball bunt in mind as you watch the incoming blades.

It is always important to hold a stationary position, rather than trying to parry fast objects quickly. One foreign martial artist, who was very good with a Kusarigama, used to boast that when he trained with Japanese Kendô practitioners not one of them could avoid his Fundô, but when I was with him I lightly touched the Fundô while it was spinning around like a windmill and its balance was lost, with the result that I could strike in quite easily.

Other combat skills

The Ninpô spear was called the Kamayari, consisting of a spear point attached to the end of a sickle. In the Kumogakure-ryû Densho¹¹ it is written that as well as using the sickle to hook an

-
- 1 Kyojitsu Tenkan
 - 2 Kokû
 - 3 chain & sickle
 - 4 sickles
 - 5 weight
 - 6 3-foot (i.e. 90 cm) cloth
 - 7 Ketsu-in
 - 8 iron plate
 - 9 pointed discs
 - 10 Kotsu

opponent, Sarutobi Sasuke etc. used it to leap from tree to tree. Naginata etc. were also used whenever they were appropriate for a certain disguise, but it is best to picture this as being the Bisentô, which is like a Naginata with a larger blade. It was used in flashy techniques such as cutting off horses' legs, smashing through armoured warriors and cutting down large trees.

Bajutsu² also featured some unusual combat techniques. They would ride on horses in such a way that they were invisible, use them for Jûton-no-jutsu, send horses to agents, or use them for jumping over obstacles. They often used horses in ways contrary to the generally accepted idea that they were for riding on.

There were also Shinobi methods of swimming. These were based on swimming silently, in a form of breast stroke with a scissors kick, and there were secret ways where this was combined with Sûton-no-jutsu.

It is also no exaggeration to say that the discovery of gunpowder was one factor which provoked the change from the name Ninpô to Ninjutsu. The Ninja had at their disposal powerful forms of Ninpô such as stratagems, espionage, infiltration, lying low, disguise, and learning from the earth and the heavens³.

Menkyo Kaiden

When a Ninja was due to receive the Menkyo Kaiden, he would sit in a room and close his eyes. At some unspecified time, his teacher would use the sword in his hand to cut down at his Ninja pupil. If he avoided the strike perfectly, then on the spot he would become Menkyo Kaiden. At the moment he struck down, the teacher would emit Sakki⁴; this Sakki was nurtured by spiritual power, in the same way as for Fudô Kanashibari⁵ or Tôate⁶.

Supernatural abilities

There is a principle that someone who is a master of one art can understand all arts, and in the same way people who manage to persist continuously with anything are able to grasp the feeling of supernatural abilities.

The supernatural abilities of the Ninja refer to keeping going with Ninpô⁷ in this way, and thereby cultivating this sensation of being one with the gods, and attaining the divine will.

Techniques for disappearing

The basis for disappearing is Goton-no-jutsu. The reason is that the five exercises⁸ wood-fire-earth-metal-water represent the whole of creation. It is therefore also known as Gogyôgokû-no-jutsu (enlightenment of the void through the five exercises). One uses this Gokû-no-jutsu to disappear.

Firstly, Mokuton-no-jutsu. This means hiding in the shade of trees, making branches rustle, etc.: in other words techniques which use woodenness.

Katon-no-jutsu refers to using the power of fire to distract the enemy's attention and flee. Doton is using the earth to one's advantage to conceal one's form. Sûton means techniques for escaping by hiding in water or by using the sound, light or temperature of water, etc.

Kinton means techniques using money, shiny metals, metallic sounds or metallic qualities to escape. There was also something called Shichihôde Sanpô-gata, consisting of the Shichihôde⁹

1 written transmission

2 horsemanship

3 Tenmon & Chinon

4 killing intention

5 immobilization

6 long distance Atemi

7 Ninpô Ikka

8 Gogyô

Ninja tools

The tools most representative of Ninja were called the Shinobi Six Tools, consisting of an Amigasa¹, Kaginawa, slate pencil, medicine, Sanjaku Tenugui, and an Uchitake.

The Amigasa was used to hide one's face. As well as representing tools for disappearing, it was used as a place to conceal secret documents, etc.

The Kaginawa was used when escaping by attaching it to the branches of a tree or to a wall, and also in combat against an enemy, by using it as a weapon as seen in Kusarigama techniques. It is interesting to note that the rope of this Kaginawa was said to be made of women's hair as this was strong enough to support the weight of five people.

The slate pencil was a small limestone which was used for infiltration or for coded communications. The medicines carried were some smelling salts and wound salves for first aid, and some poisons.

The Sanjaku Tenugui was dyed dark red as this colour blends in well with darkness, and was also used as a tool for drinking dirty water, by folding it and resting it on top of the water. Ninja also obviously used dark red for their clothing.

The Uchitake was something like the modern body warmer stick, and to put it simply was like a permanent flame to be used for Katon.

These were the basic six tools, but some schools created their own identity by including unusual Shinobi-zue or Metsubushi. People are prone to think that Ninja tools were special items and not ordinary objects, but a great number were very similar and unless you could utilize these freely you would not have been able to call yourself a first-class Ninja.

Densho

Some written Ninja transmissions remain to this day. Bansenshūkai, Seininki, Ninpōhikan etc. You can to a certain degree understand what kind of Ninja wrote them from the date marked, the quality of the paper, the colour of the ink, the smell, and the contents of what was written. But what I feel through studying Ninpō is that a written transmission is not really necessary — there are some aspects of Ninpō which it would be absolutely impossible to express merely by writing them down or by transmitting them verbally.

The methods of war, Kenpō (swordwork) and Ninpō which were born in the Sengoku period are all by their nature Satori². The Bushi alive in that period would not have been able to survive had they not used their energy and courage to defeat formidable enemies, disregarding their own lack of power or technical skill. In other words their view of life and death was focused on each individual moment, and it is because of this that Tozawa Hakuunsai left us the saying "Banpen Fugyō"³.

The Ninja and their way of life

Origin of Ninpō

For those who needed to escape after a battle, lie low somewhere, and live outside the supervision of the authorities, the Iga and Kōga areas presented land which was quite suitable. The soil was largely blue clay and the terrain was marked by steep mountains and deep valleys, a virgin land as might be called Zunenke in the local dialect. It is said that Ninpō was founded by the many pirates and fugitive Fujiwara, Minamoto or Taira warriors who entered this region after each battle.

¹ braided hat

² enlightenment

³ do not be surprised whatever happens (lit.: even with 10,000 changes)

Life as a Ninja

Sennin¹ live by eating mist. To make themselves void, Ninja ate food with no taste or smell. Their staple dishes for example were Tōfu² and Genmai³ soup (made by roasting Genmai in vegetable oil, adding water and stewing until it reaches a porridge consistency; this is then squeezed into a tube made from green bamboo, and is consumed in combination with natural green leafy vegetables); no flavouring was added. The three basic principles for their meals were Tōfu, Genmai soup, and natural, raw foods. Every morning they would persevere with this régime, together with Reisui Masatsu⁴, roaming through the mountains and valleys, stretching exercises, and practising the eighteen Ninja forms.

To endure one's body, to endure one's heart, to endure one's knowledge. "Endure" is written with the sign for "awareness" because in each of the three cases it was important to have a correct awareness as a base for endurance. It was through this way of endurance that divine treasures were born. The protean art of Ninpō was used to protect whatever needed protecting, free from the self, and without dancing to the ideas of a religious view, philosophical opinions or some doctrine; instead they hid far away from such things, gazed rather at the principles and truths of Nature, and took the essential points of such as their base.

1 mountain hermits
2 soya bean curd
3 unpolished (brown) rice
4 rubbing down with a cold wet towel

Picture 1:

1. **Shukô**
2. **Shukô**
3. Used in Tai-jutsu. Can be used to take swords. Also used in Mokuton.
4. **Shinobi-gatana**
5. **Shinobi-gatana**
6. **Metsubishi**
7. **Sageo**
8. **Metsubishi**
9. **Shinobi-zue etc.**
10. **Shinobi-zue**
11. **Lead**
12. **Mesashi**

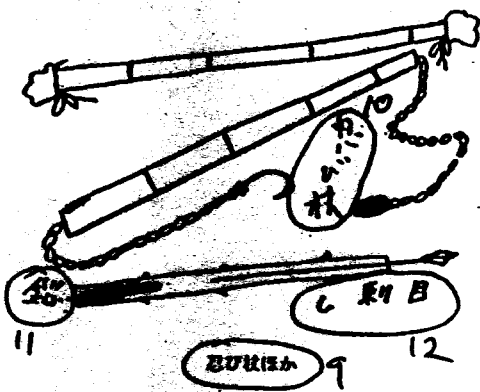
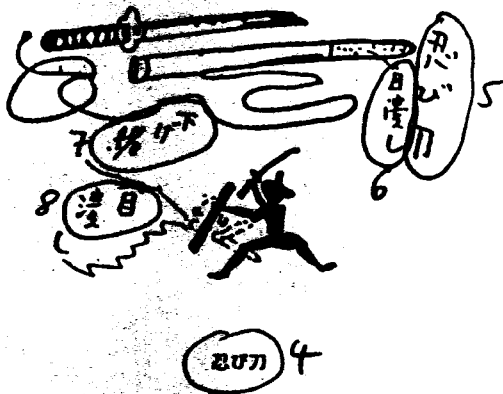
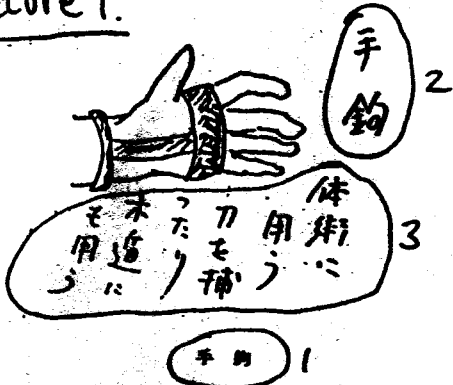
Picture 2:

1. **Poisonous snake**
2. **Poisonous snake**
3. **Kyoketsushôge**
4. **Senban**
5. **Senban**
6. The hole is a nail extractor
7. Diagram seen from above
8. **Kamayari**
9. **Kamayari**
10. If you stab into an enemy, you may sometimes only be able to withdraw the weapon through their back. Conversely, if you are stabbed, you would use your Shinobi-gatana to cut off the hands holding the weapon.

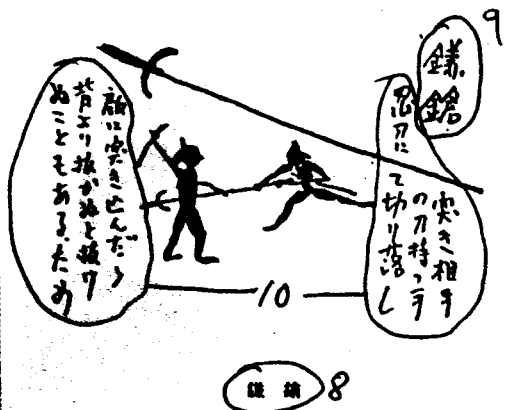
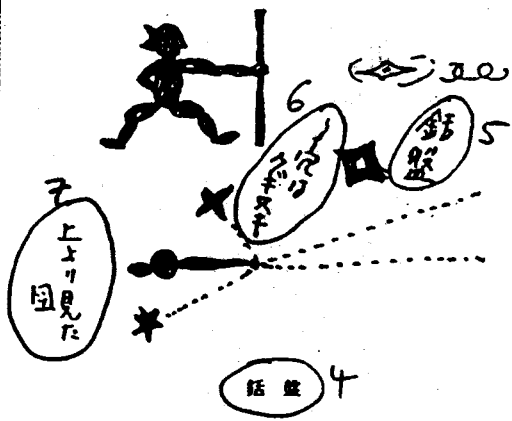
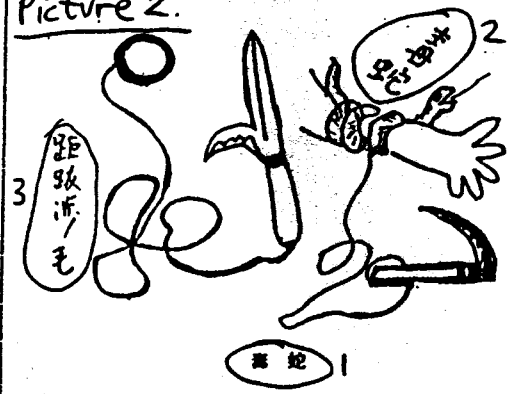
Picture 3:

1. **Bisentô**
2. **Bisentô**
3. In Sengoku swordwork you would deal with a warrior on horseback by knocking down the horse, and once the warrior was down you could cut in from the groin, or as they were wearing heavy armour you could cut off their ankle. You could cut a helmet in half with a Bisentô.
4. **Cut**
5. **Bow techniques**
6. **Bow techniques**
7. With a powerful bow you would step on it and fire with the bow hooked over your feet, as shown in the diagram. Small bows were often used.
8. **Explosive arrow**
9. **Mizugumo**
10. **Mizugumo**
11. **Shinobi-gai**
12. **Fundô**
13. **Bamboo fan (collapsible)**
14. **Inside the water**
15. **Device used inside the water**
16. **Suiton mouthpiece**

Picture 1.



Picture 2.



Picture 3.

2 加刃尖刀
3 戦国・刀法は馬上の武者を馬を倒し指さすに時金的より切り入るなり
4 重量を減らし
5 刃を削り
6 刃を研ぎ
7 刃を研ぎ
8 刃を研ぎ
9 刃を研ぎ
10 刃を研ぎ
11 刃を研ぎ
12 刃を研ぎ
13 刃を研ぎ
14 刃を研ぎ
15 刃を研ぎ
16 刃を研ぎ

1 加刃尖刀

6 了術
7 射る
8 矢を射る
9 矢を射る
10 矢を射る
11 矢を射る
12 矢を射る
13 矢を射る
14 矢を射る
15 矢を射る
16 矢を射る

5 弓術

10 水蜘蛛
11 水蜘蛛
12 水蜘蛛
13 水蜘蛛
14 水蜘蛛
15 水蜘蛛
16 水蜘蛛

9 水蜘蛛

Picture 4.

2 水蜘蛛應用扇
3 扇の妙し
4 水蜘蛛
5 水蜘蛛
6 水蜘蛛
7 水蜘蛛
8 水蜘蛛
9 水蜘蛛
10 水蜘蛛

1 水蜘蛛

7 刃の縄
8 刃の縄
9 刃の縄
10 刃の縄
11 刃の縄
12 刃の縄
13 刃の縄
14 刃の縄
15 刃の縄
16 刃の縄

6 忍び綱

10 水蜘蛛
11 水蜘蛛
12 水蜘蛛
13 水蜘蛛
14 水蜘蛛
15 水蜘蛛
16 水蜘蛛

9 水蜘蛛

Picture 5.

1 火銃
2 槍
3 火銃
4 火銃
5 火銃
6 火銃
7 火銃
8 火銃
9 火銃
10 火銃

1 火銃

Picture 4:

1. **Mizugumo**
2. **Mizugumo application**
3. **Strap logs together as in the diagram**
4. **Seat**
5. **Use sake bottles or gourds**
6. **Shinobi-nawa**
7. **Shinobi-nawa, also called Kaginawa**
8. **Changes in various ways according to how it is tied**
9. **Waraji¹**
10. **Attach bamboo to the sole of Waraji to produce snowshoes**
11. **Sokkô**
12. **Attach claws to the base of your foot**

Picture 5:

1. **Kakae Ôzutsu²**
2. **Kakae Ôzutsu**
3. **Fuse**
4. **Uzumebi³ (mine)**
5. **Nagedappô⁴ (hand grenade)**
6. **Dô-no-hi⁵ (match)**
7. **Higurumaken⁶**

-
1. **straw sandals**
 2. **portable cannon**
 3. **buried embers**
 4. **thrown gun**
 5. **fire barrel**
 6. **spinning fire blade**

Concerning Taikai¹

The first time I went on a trip abroad was in 1982, to Dayton, Ohio. It was a Taikai arranged by Steve Hayes. Time has passed quickly — we have already entered into the twelfth year. I wonder how many Taikai have been held in each area of the world? They are beyond count. I am however more pleased to think that I left behind my performance at each Taikai: we were lucky to have a strong ally with a good memory, called the video ... In our lives, we never know when the light of life will be extinguished — this is something quite natural. When someone becomes Sôke, there must be a period when they have to live for the duty of handing on to their excellent Buyû² this treasure, the marvellous martial ways of humanity taught to them by their own teacher. Over these past twelve years, and for some years into the future as well, it has been and surely will be my rôle to carry out this duty. People sometimes say to me, "There must be some terrible or agonizing moments?". But whenever I see a Buyû who loves the martial arts like nothing on earth, anything of that nature just gets blown away and happiness, a living energy granted to me by the heavens, is reawakened in my heart. My heart brims over with gratitude to each individual who has arranged a Taikai, and to all the friends who have enjoyed taking part in Taikai together. Until now I have often gone to the same place or to a Taikai organized by the same person several times, but from around next year I am planning on going to different places, different organizers, to meet with Buyû whom I have never yet met. I will first inform everyone of this year's Bujinkan Taikai. I have received many requests from various countries for Taikai next year, and I am thinking of drastically rearranging them to match my plans. Although I am 62, I myself will carry the Sacred Torch of the Bujinkan both for the sake of those people for whom Japan is too far to come and for the sake of the Fifth Dan examination, and I intend to do my best to defend the peace and prosperity of humanity and nature.

¹

congress

²

martial friends

Passage to Australia

Nagato Toshirô, Môko

For Christians, Easter (the Resurrection) is a festival almost as important as Christmas. The city of Adelaide in the state of South Australia has a population of around 1 million, making it the fifth largest in Australia. It is also known by the name "City of churches", with churches visible in every corner, and this may be why one senses grandeur, dignity and harmony throughout the city. It is also famous for Formula One racing.

The Bujinkan Anstralia Taikai took place on Easter Day in this City of churches. We took a night flight at 6:15 from Narita Airport on April 16th (Thursday), heading out towards the Southern Cross constellation. It is the first time we have gone south. We have much less information about Australia compared with America. Of course I am not referring to tourist information, but even that is limited to kangaroos & koalas, Qantas Airways and Aussie Beef. It appears that although we are not aware of it, our pronunciation as Japanese people is actually exceedingly embarrassing: most Australians must find our television commercials real rib-tickers. (When we say Aussie Beef it sounds like "Orgy" beef, and as for Qantas ... I will leave that for a Kuden — an oral transmission!). Moreover, the way in which Japanese people generally use "My-home", "My-car" in ways like "Your my-home" or "Your my-car" is totally ungrammatical. This exposes clearly the low level of English education in Japan. When faced with our famous commercial "Home, Homer, Homest" it seems their jaws dropped and remained open in astonishment for some time! It's already far beyond the level of being awful, it's an absolute farce. I also wonder how many people realize the extent to which our total lack of concern for the pronunciation of words of foreign origin obstructs the teaching of foreign languages?

The land area of Australia is slightly less than that of America (but 21 times the size of Japan), and the population is around 17 million; one gets an image of a large, clean, island country. When talking about this country it is impossible to keep it separate from its neighbour New Zealand. The relationship between the two is like that of brothers. If you look at the Australian flag there is one large seven-pointed star and five smaller stars, floating against a light blue background, and a Union Jack drawn in the top left corner. I imagine these refer to the seven states of Australia, the Southern Cross, and the alliance with Britain. The New Zealand flag is very similar. The difference lies just in the number of stars and their colour — everything else is the same. The Australian stars are white but the New Zealand ones are red. I do not know what this difference in colour represents. The United States of America changed to the flag of the Star and Stripes at around the time of the War of Independence, but judging from the flags, one can see that both Australia and New Zealand in contrast still maintain a special relationship with Britain. (There has been no process of war for independence.) Just like the example of the three arrows, it appears that they have strong military links too. As everyone knows, these two countries used to be British colonies. This occurred via a natural process, very different from the common form of colonizing through subjugation. They have inevitably inherited the traditional calm and good manners of the lands of their European ancestors (mainly Britain). Immigration started from the latter half of the 18th century. The native Aborigine inhabitants, however, had already been living there since the Ice Age. There was naturally a battle for survival between the native inhabitants and the immigrants, and the result was that history followed a course similar to the United States of America. From that time until quite recently Australia implemented a race protection policy to control immigration. The lack of neighbouring countries also means that in one sense it was like a "pure culture" (as in microbiology). It is an island country like our own. It is maybe through these reasons that Australia appears to have its own character and sense of national identity, different from those of America. I am embarrassed to admit that I myself (born in Shôwa 22, i.e. 1947) did not

know until quite recently that Australia was an enemy of Japan in the last Great War, or that the second Pearl Harbour took place there. Incidentally, I remember seeing a film a few years ago about a mass escape which occurred at a Japanese POW internment camp, but I only have a very faint after-image of that too; I did not even notice that it was Australia. I feel deeply ashamed of the fact. Almost all young people in Australia are however conscious of the war as a reality. I really wonder if any young Japanese people nowadays know about these things, considering that even I did not? I am not trying to point out some political or educational problem, it is something more fundamental than that. It is impossible to rewrite history now. Trying to cover up unpleasant things just sows the seeds of disaster for the future. We must all see facts as facts, search our consciences, and try to understand one another in order not to repeat such tragedies; or rather, I feel this is a task facing us Japanese.

On Saturday 18th, the first day of the Taikai, we dealt with Kihon Happô, Kamae, Taihen-jutsu and some Kyojitsu and Henka¹. On Sunday 19th we did Kokû, variations on some basics, and Jutte-jutsu. On Monday 20th we did Santôtonkô, Kataude Tonsô-gata Kihon and Ninja-tô (Seigan, Ichimonji, Tôsui). I will now report in my own way my honest impressions of the three days of training: I hope these are of some help for those training in the martial arts. They are however no more than a hint.

It is to a certain extent possible to gauge the extent of somebody's ability in Tai-jutsu once they hold a weapon. Of course it is also possible to determine whether they are skilful or not just from their Tai-jutsu itself. Anyway, to go straight to the point, I would say that on average they still have some way to go, and I am looking forward to the coming year. This is in any case the first time they have seen the real thing with their own eyes, and have been able to experience Sôke directly with their own skin. If they take this feeling (emotion) and burn it firmly into the screen of their own consciousness, then all they need to do is watch video tapes and make comparisons with their own form as though watching a reflection in a mirror; and to persevere with consistent training. There is nothing difficult about this. But it is precisely because it is so simple that it requires a lot of patience. To expand on this a little, it is important to train *correctly*. Correct training means learning from a good teacher. It is important to observe many Shidôshi and have the ability oneself to distinguish between them. You should use Sôke's movements on the videotapes as a model. Some of the Japanese Shidôshi are quite good at teaching the forms — just the forms. These people are popular, but only have limited ability. Of course forms are important too, but in the martial arts Kyojitsu and Shinken-gata variations are more important than forms. If people only teach the forms without being able to teach this aspect too, in the long run it will be of absolutely no use — rather an annoyance. If this is true in Japan, how much more so it must be in a country far away. I would like people to realize that they must abandon teachers who rely solely on theory or on boasts of their own abilities, and to realize that this is how tough our world is: if Senpai wish to remain as Senpai and Teachers as Teachers, there is no other way than to maintain an appropriate level of skill. It is important to use a free feeling and strict judgement to choose a teacher who really has genuine ability. If the teacher does not appear to respond directly with their body, you will just be wasting your time. You could spend your entire life doing it and get nowhere. The most important thing right now is to gain real ability for yourself. "Practise more, Train more!" is what I want to tell everyone, even the Shidôshi. It is only training and real ability which will solve all your problems; this is particularly true for those whose livelihood depends exclusively on teaching this martial art. As an allegory, if your feelings contain any impurities it would be impossible to make you into a first-rate sword (Katana). Such an item is forged by striking it and striking it until all impurities have been hammered out. And you must strike while the iron is hot — this is how it becomes a pure sword. Yet if you neglect its daily care, rust appears. I am myself still in the middle of my training.

At the Australia Taikai this time 22 Shidôshi were born. 22 people took the Fifth Dan test and all passed. It happened in the city of churches, on the day of the resurrection. Right from the start Sôke's spirit could be felt clearly. As the test progressed the tension increased. Almost all of them were shaking. As for the last person, his whole life and honour depended on that one moment. It would be awful to have just one person fail. You could sense the almost painful terror of his body and his spirit, as clearly as touching it. All of them passed — this is close to a miracle. Their clear hearts sensed Sôke's energy simply and directly. It was very pleasing, an auspicious event.

Consider the number of young people from all around the world who are seeking for what we have; but when we turn around and look back at the young Japanese of today, they for some reason stop halfway. They are warned when they first join the class, "This will take a whole lifetime," but they forget their beginner's mind and disappear halfway through their training. Right at the beginning they are warned how difficult it is to persist with the training, but how it is also the only way. When they start it is through their own volition, nobody forces them to do it, but halfway to their objective they come to a standstill. It is a shame, but there is nothing one can do, as this is also their free will. There are much tougher things in this world. It is a relationship between people who through some fate sweat together in the Bujinkan training. I want people to get through life proudly, with a strong heart. I believe that for humans, having some objective in life is a happy thing. This is by no means restricted to the martial arts — it could be anything. I want people to have a life worth living, a life they enjoy. You hear people saying things like "I'm a 3K¹", "I'm a 6K", "I'm a Freeter²", etc. but these words, used almost as a synonym for young people, are not a particularly new social phenomenon. The abnormal development of the mass media may have spurred on this situation, but such things exist in any era. All I believe has happened is that their ways of expressing themselves have changed because they are more frank. There is no such thing as a young person totally free from worry. Dissatisfaction with the social structure, a feeling of one's own impotence, invisible pressures ... each individual does their best in their own way to endure such things throughout life, but their power of resistance is weak and they become anxious and lost. For weak beings to flock together and form groups is surely the course of nature. When I hear of gangs of young people running wild, my heart aches. This is by no means just a Japanese problem; it is a world-wide phenomenon. It is all the more prominent in the so-called "Developed Nations", and if you conclude that it lies in direct proportion to the advancement of civilization, we have a severe problem. The world's future is at stake. What is real happiness? All people have different sets of values. There is no need to live the same way as everyone else. Sôke says that he wants people to live with dreams and with pride.

Staying here in Australia (Adelaide) for a few days, I felt that the air is clean, and the city is clean. (Of course, I am sure there is some pollution.) There are mountains, there is the sea, there is a sense of space in the land, and there are few people. They say that the age (number of years used) of the cars here is the greatest in the world. I was personally impressed by how well they treat things. The life of a Japanese car is five years on average, or seven years at the outside; ten years is very rare. But as for the cars in this country — many are from twenty or twenty-five years ago. And they boast about these cars, saying how well they run. The exteriors are totally covered in scratches and rust, worthy of and proclaiming the car's history ... but in Japan it would have been in the junkyard long ago. When we went to a market I was surprised by the abundance of food. Meat, fruit, vegetables, everything in large quantities. Moreover, they were all a good colour, presumably because they were fresh. And to cap it all the prices are cheap. The most important thing for humans to lead a basically stable existence is the mental and spiritual composure that comes from food. Prices are low and they treat things

¹ 3 rooms + kitchen

² "free Arbeiter" = freelance part-time worker

with care. What more proof is needed of this country's wisdom and strength? Indeed, this is so natural for them that they do not even bother to think about it. If we turn back and look at Japan, however, the Japanese know nothing. As the proverb says, "Those who know nothing are Buddhas"¹. (It is a very convenient saying.) Maybe it means that in general you are sometimes happier not knowing too many things. However, I recall that originally it meant the opposite: the Buddha knew everything but pretended not to know. Maybe my memory is mistaken. Well, I am in any case rather of the "You knew too much"² kind. I console myself with the thought that at least the climate of Japan and the four seasons of Nature are best suited to us.

They say that Japanese tours to Australia are increasing year by year. I wonder what the tourists see, what they feel, what they think? On Wednesday 22nd at 6:10 a.m. we returned to Narita, and rode on the same bus (to the car park) as a group from an overseas golf tour, with their golf bags on their shoulders. Why on earth do they need to go abroad to play golf? I'm sure it's only the Japanese who lounge around airports with golf bags on their shoulders. I began to despair, but did my best to suppress it and interpret things in a positive light instead: how tough these Japanese are to travel with such heavy bags, they are helping to reduce the trade surplus, etc. But something is definitely abnormal. Living in a country like ours where land prices are so high (the highest in the world), where most of the population are controlled by "My-home-ism", where the food we eat is not the real stuff and where many people buy clothes and other possessions for the brand names even though the general trend in the world is now moving away from them ... we are an unusual people. "Well-fed, ill-bred". It seems people try to camouflage themselves with fashion. Illusions will vanish some day, and imitations will inevitably end up as junk. Seen historically, this race is either incapable of doing anything with their own will, or just chooses to go with the stream. Sayings such as "I worked, worked and worked until I was worn out, and all I was left with at the end of it was my mortgage" are a tragedy. GNP No. 2 in the world, Economic Giant, Gross National Middle-Class Consciousness ... expressions like these are irrelevant. All you need to do is compare the standard of living with that in foreign countries, and you will see that we are not well-off by any means. Golden Week is about to start. They say that there are some people who will have a huge holiday, of seven continuous days. 120 million people all go on holiday together. On the return flight I talked with a Japanese purser. He used to work for Qantas Airways' Sydney branch; inside Australia the company forced all company employees to take six weeks' continuous holiday a year. Recently he was restationed in Tokyo, and his holidays shrunk from six weeks down to twenty days. That means less than half. Somehow I feel I understand. If you go on an overseas trip and come back just having had a good time, you have gained nothing. Originally that would not have mattered, but now the reputation of Japanese internationally is very bad. There is a proverb "The stake which sticks out will get hammered in"³. The Japanese need to consider how other people think about us too. The Japanese used to be a nation who had a sense of shame. When I go abroad, this is something which strikes me particularly strongly.

¹ "Ignorance is bliss"

² a popular romantic song

³ "A tall tree catches much wind"