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From Soke Hatsumi Masaaki

SANMYAKU

The Densho (Direct Transmission) of the Bujinkan Dojo Honbu



Welcome to the third edition of SANMYAKU

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During the Paris Taikai in 1992, Sōke found time in a busy schedule to visit the Louvre

Sōke's Kuden

I would first like everyone to be aware that "Dan" and "Kyū" are ranks according to someone's skill, and that they are also used in Igo, Shōgi, Jūdō, Shigin¹, etc. [Note 1]

Before I entered into the truth of Budō, I was walking the path of oriental and occidental martial arts; I say both oriental and occidental because I studied boxing and fencing. The world of sports like these similarly consists of matches with set numbers of rounds, weight divisions, and ranks such as "champion".

Within the history of the Bujinkan too, over thousands of years of life, there were systems of rank adapted for each particular era.

Today there is a system of Bujinkan Dōjō Ninpō Taijutsu ranging from the Kyū grades through First Dan to the Tenth Dan level, based on the Taijutsu of the nine schools. Those who have achieved the Tenth Dan are expected to master the traditional techniques of the Shinden Happō Biken, and seek tuition within divinely transmitted martial areas.

This Tenth Dan rank is classified into the five world levels of Chi-Sui-Ka-Fū-Kū [Note 2]. These five world levels also represent the natural world, and show life within the theme of nature and humankind.

Put simply, one can see this as meaning Chi = Shoden, Sui = Chūden, Ka = Okuden, Fū = Menkyo and Kū = Kaiden.

The Kū level therefore becomes the highest grade in the Bujin world ... let us now analyze this character "Kū" [Note 3].

"Kū" conjures up the image of 〇, i.e. zero. It is something which we cannot (sixth-) sense with a human's normal perceptions. The shape of the character "Kū" refers to knowing the form of Nature. As I have said in the past, the Sōke never has a "Dan"; rather, he exists in a space linked with Nature, living under a mandate from heaven to converse with the natural consciousness and transmit this discourse to all of you.

If you look carefully at the Kanji for "Kū", you will see that the character is made up of a "hole" and a "tool". It shows "linkage" in one character. In this character you can feel the ecstasy of "Mu" and see nature giving birth to life. This is also called "Kami-musubi" — connecting with the gods.

The book "Hagakure" [Note 4] contains the words "The way of the warrior is death" [Note 5]; it is however important to know that these words conceal a view of nature.

The natural phenomena birth, old age, sickness and death are all part of human existence. There is nothing unusual about them, they can happen to anyone, yet there are those who are not aware of this fact and extinguish the light of life... This is because they cannot put the truth (Shinjitsu) of Kyojitsu Tenkan into practice.

Maybe if I write this as the Kyojitsu Tenkan of Shinjutsu (the gods' methods) you can understand.

a change in the mysterious path¹.

Bujinkan grades are only authorized and awarded to those who have understood well the matters above, and who have a view of life capable of shining out as a grade in righteousness.

Kitazawa Nyoï Sensei, a peerless Nōmenshi², was often quoted as saying: "In order to produce a splendid Nō mask which will call out to people's hearts, it is not simply a question of technique; rather it is important to polish one's own character."

It is also said that when someone aspiring to become a Nōmenshi firms their resolve and makes their first mask, the result resembles its maker to a terrifying degree. Nōmenshi who have mastered the art relate that humans cannot create something greater than what is inside themselves, and so rather than the techniques of producing a mask it is more important to make efforts to polish oneself.

I believe the same holds for Budō and Ninpō. Rather than having strong or weak technique, it is important to enlarge one's own capacity. Having large eyes is the secret for achieving great desires³. It is then possible to hear the natural tones of a poem telling of the martial ways: "There shall be no strong or weak, no soft or hard; therefore leave behind this heart and awaken to the word Kū; entrust to it also your body, in the form Mu". This is the fundamental spirit of the Bujinkan Dōjō Dan grades and natural ranks.

The Fifth Dan test may only taken by those who have already attained the Fourth Dan.

Furthermore, only the Sōke may perform the Fifth Dan test. From ancient times, if anyone other than the Sōke performed this test, they would suffer the wrath of Heaven. This is no different today; I have seen it happen, and felt great sorrow. Someone who broke this taboo fell into a way of unending misery.

Furthermore, Dan and Kyū grades which are not registered at the Bujinkan Honbu are not recognized. People in any doubt should consult the Honbu directly.

September 18, 1993

Hatsumi Masaaki, Shinden Sōke from Takamatsu Toshitsugu Sensei

¹ mysterious path = Kidō = orbit / track

² maker of Nō masks

³ Large eyes = Taigan = great desires

Editorial Notes

Additions by the editors are designed to make the meaning of words used by Sōke or the Shihan easier to understand. This time however we were slightly uncertain, as outlined below:

To explain the meaning of some words, there is no option but to explain Buddhist philosophy or Taoist thoughts. However, if you put one foot wrong there is a danger of falling into the deformed “Intellectual Type” or “Religious Type” of Bugei as Sōke defined in Issue 2.

For “Go-dai”, “Kū”, and “Mu” we added explanations which were — unavoidably — quite abstract, yet even as we did so a suspicion remained that streams of such metaphysical terms might instead make the true nature of Bugei more difficult to grasp. We were particularly apprehensive lest overzealous young readers might overestimate the importance of “reasoning”, which is most certainly an ancillary to the martial arts, and step into the labyrinth of philosophy.

We would like to make it clear that the “notes” below are no more than some reference material and an aid to understanding.

Please do not forget that the “theory” of the martial arts (i.e. thinking with one’s head) definitely does not take precedence over the techniques themselves or the feeling; it is subordinate to experience and inspiration gained from one’s spirit or sixth sense.

• Note 1 Dan-Kyū

This was originally a system established in modern times to show the technical degree an individual had achieved in a manner which was easy to understand. If for example one follows the development of grades in sword technique, the first were those from Seventh Kyū to Second Kyū established by the Metropolitan Police Department¹ in Meiji 12 (1879). At the beginning of Meiji the Shizoku² class, who had trained in a variety of schools of Kenjutsu, became the police. However, the standards for awarding even Menkyo or Kaiden in each school were quite a mishmash, and even the names for the different ranks differed between the schools. It is thought that this is why the MPD set up their own system of Kyū, as an objective standard for judging somebody’s ability.

As for the Dan grades of Kendō, the ranks First Dan to Fifth Dan were established in Meiji 28 (1895) when the Dai Nippon Butoku Kai was founded, and in Shōwa 9 (1934) these were amended to First Dan to Tenth Dan.

These Dan grades are believed to have come from the Dan and Kyū of Kanō Jigorō’s Kōdōkan Jūdō, which defined Fifth Kyū to First Kyū and First Dan to Tenth Dan in Meiji 15 (1883).

It seems that the reason the Butoku Kai defined Dan and Kyū grades was partly to set up unified, nationwide standards, and partly to prevent the decline of combat skills such as

¹ Keishichō

² descendants of Samurai

Kenjutsu.

With the disappearance of the Bushi class in the Meiji Restoration, the number of people training in traditional martial arts fell dramatically. It is generally said that this was because the populace, dazzled by the new Western culture, came to forget their traditions; this is however not the sole reason. Another major factor was the fact that training in the martial arts cost too much money.

Taking Nakanishi-ha Ittō-ryū as an example, general training involved the eight stages of Kodachi, Habiki¹, Busshatō, Mokuroku, Kanaji, Toritate Menkyo, Hon-mokuroku Kaiden and Shihan Menkyo. Each time you were admitted to a higher rank, it was customary to pay the Shihan and/or Shihandai, provide celebratory gifts to all the Uchideshi², and throw a reception for all the retainers (pupils). Add to this the cost of Makimono etc. and we can estimate that on average it would have cost around 1 Ryō 2 Bu.

In the Edo period, even as late as Tenpō (1830s—40s), it was said that if you had a monthly income of one Ryō you could rent a respectable house and live there quite comfortably with a family of four. (A Ryō was a monetary unit in the Edo period. One Ryō Koban was a gold piece of around 13g, equivalent to around 6000 Mon [6000 copper coins]. Incidentally the daily wage for a craftsman at that time was around 200-250 Mon.)

1 Ryō 2 Bu was one and a half times the monthly income of a middle-band wage earner. In other words, each time they rose one grade it would cost a sum equivalent to ¥500-600,000 (\$5-6,000) in modern terms. In this case it is quite understandable that the number of people training fell during the Meiji era, when the whole country was frantically trying to absorb Western culture.

It is said that they changed it to a system which had many ranks and was as businesslike as possible, to cut down on the corrupt practices of celebratory gifts and reception parties, and the expense wasted on them.

• Note 2 Chi-Sui-Ka-Fū-Kū = Go-dai³

While it may be superfluous, we would like to add a few words of explanation on the history of these theories.

The Go-dai (Sanskrit: pañca bhūtāni) was originally a principle postulated by the Sankhya (Sanskrit: Sāṃkhya) sect of Indian philosophy, and refers to the five major elements constituting all things⁴.

In the old Upanishad (Sanskrit: Upaniṣad) philosophy, thoughts of Bon-Ga Ichinyo (Sanskrit: Brahman-ātman-aikyam; the belief that the universe and the individual are one) predominated. These thoughts however had the drawback that although U⁵ (Sanskrit: sat) is a spiritual principle, it is also the source of material composition. In order to overcome this weak point, the Sankhya sect formulated the purely spiritual existence Shinga (divine self; Sanskrit: puruṣa) and the material Jishō (self essence; Sanskrit: prakṛti), and advocated a dualism which separated heart and matter.

¹ blunt (unsharpened) sword

² apprentices

³ Five Greats

⁴ Banbutsu

⁵ existence

In the Sankhya system all things were thought of as being made up of the Go-dai, i.e. the five elements of Earth (Sanskrit: pṛthivī), Water (Sanskrit: āpas), Fire (Sanskrit: tejas), Wind (Sanskrit: vāyu) and Space (Sanskrit: ākāśa). Seen from doctrinal history, this can be thought of as the Earth-Water-Fire-Wind quadralism of the Jain religion or the Vaiseshika (Sanskrit: Vaiśeṣika) system with empty space¹ added.

(Incidentally, parts of the quadralism of the Vaiseshika system resemble the four elements theory of Fire-Air-Earth-Water as advanced by Empedocles in ancient Greece.)

In addition, the spiritual world was seen as being made up of the Go-yui² (Sanskrit: pañca-tanmātrāni), i.e. Voice (Sanskrit: śabda-tanmātra), Touch (Sanskrit: sparśa-t°), Colour (Sanskrit: rūpa-t°), Taste (Sanskrit: rasa-t°) and Smell (Sanskrit: gandha-t°), and the Go-dai as being born from the Go-yui (Space from Voice, Touch from Wind, Fire from Colour, Water from Taste, and Earth from Smell, respectively).

In other words, the thoughts of the Sankhya system were a dualistic heart-matter theory. It would however be fair to say that these two were not equal, and that the spiritual was placed in a position of precedence.

The Go-dai view was originally incorporated within Mahayana³ Buddhism too, but as the Yuishikiron⁴ sees all existence including the heart as no more than images of consciousness made manifest, the Go-dai gradually came to be regarded with less importance, and the Go-kyō way of thought — a more advanced form of the Go-yui — appeared. Kyō (Sanskrit: viśaya or artha) means something like “the domain and target of cognition”, and is a concept less steady, more abstract than Yui.

Indeed, some forms of Japanese Buddhism like Shingon Mikkyō also exhibit the idea of the Roku-dai, adding “Shiki” (humans’ spiritual activity) onto the Go-dai (matter). Kūkai, the founder of the Shingon sect, preached the Roku-dai Engi theory, which held that the Roku-dai were noumena possessing the natures of Hard-Wet-Hot-Moving-Muge⁵-Understanding, which at the same time were perceived through transformation into the aforementioned phenomena (matter).

• Note 3 “Kū”

Sōke has here switched his perceptions from the Kū of the Go-dai concept (Sanskrit: ākāśa; ether / space) to a Buddhist form of Kū (Sanskrit: śūnya or śūnyatā; emptiness / void).

The Kū seen for example in the Sutra⁶ of Great Wisdom⁶ — in the Kanji translation it is written as Kūjaku⁷, Kūjō⁸, Kūmu⁹ etc., and Shun'ya or Shun'yata etc. are also used as

¹ Kokū

² Five Extents

³ Great Vehicle

⁴ Treatise of Mere Ideation

⁵ “freedom from all obstacles”

⁶ Daihannyakyō / Mahā Prajñā Pāramitā Sūtra

⁷ empty quietness

⁸ empty purity

⁹ empty nothingness

transliterations of the original Sanskrit words — is fundamentally different from the Kū (Sanskrit: ākāśa) or Kyomu (nothingness; Sanskrit: abhāva or nāsti) of the elemental theory.

When Kū is mentioned in Mahayana Buddhism, there are two forms: Ninkū¹ and Hōkū². (Some parts of Sthavirāh³ Buddhism do not recognize Hōkū).

Ninkū means that the self (Sanskrit: ātman) has no real existence. In other words, the self or an individual's spirit is no more than a temporary image which appears continuously as a projection of changing consciousness and does not exist as substance.

Hōkū means that in all things, Jishō (Sanskrit: svabhāva; subjective individuality of matter) does not exist. It is the idea that Shohō (all phenomena) all arise through Innen (Sanskrit: hetu-pratyaya; cause and effect — In [hetu] is a direct cause, En [pratyaya] is an indirect cause), and that all things / all phenomena⁴ are only perceived within Engi⁵ (Sanskrit: paratīya-samutpāda; the functioning of a relative dependence relationship) and have no substance. Shohō seem both to exist and to expire, but they are something which is made manifest as phenomena through Innen, and so their Jissō (real aspect, true nature) is Fushō Fumetsu (no birth, no death) and Fuzō Fugen (no increase, no decrease).

In his work “Chūron Honshō⁶”, Ryūju (Nāgārjuna; c. 150-250?; South Indian monk / philosopher; the person who established the intellectual basis of Mahayana Buddhism) first teaches of Engi, explains how Jishō does not exist for Shohō, and from there derives the concept of “Kū”. Then he teaches that by awakening to “Shohō Kaikū” (Shohō are totally void), one leaves Shū (Sanskrit: abhiniveśa; an attachment to illusions which arises from being caught up in the self, things, etc.) and arrives at Nehan (Sanskrit: nirvāna; the highest objective of Buddhism, a state where one surpasses all suffering and achieves spiritual peace).

The “Kū” of Buddhism is thus a concept which denies real existence, but certainly not the kind of negative thinking which might degenerate into nihilism — rather a Middle Way idea which sublates (“aufheben” in Hegelian philosophy) the dualistic thoughts of U and Mu.

This is expressed straightforwardly in the few lines at the beginning of the Heart Sutra⁷: “Shiki-fu-i-kū, Kū-fu-i-shiki, Shiki-soku-ze-kū, Kū-soku-ze-shiki”. The “Shiki” here refers to all things which appear with form and nature.

All things are nothing but emptiness, emptiness is likewise no different from all things. In other words, all things (as they are phenomena born through Innen) are emptiness, and emptiness (as humans perceive phenomena which appear through Innen as matter) is all things.

As it is not something which has a substance, “Kū” is Mu, but as it appears as a phenomenon it is also U. It is neither U (substance) nor Mu (Kyomu: nothingness), yet it is both U and Mu. In other words, “Kū” surpasses the dualism of U or Mu, and at the same time is a concept on a higher level which includes both of them.

“Milinda's puzzle” would probably be a good text for understanding this “Kū” idea. (Pāli: Milindapañhā; in Kanji Nasen-biku-kyō⁸). A Japanese translation is included under the title

¹ humans void

² things void

³ “School of the presiding elders”

⁴ Banbutsu / Banshō

⁵ “interdependent origination”

⁶ Hymn in Praise of the Treatise of the Middle Way

⁷ Hannyashingyō / Prajñā Pāramitā Hrdaya Sūtra

⁸ Sutra of the Monk Nagasena

“Puzzle of King Milinda” in the Eastern pocketbook series published by Heibonsha.)

This is a collection of dialogues where Milinda (Menandros; in Kanji Miranda), a Bactrian king who controlled Northern India in the second century B.C., asks the great Indian monk Nagasena (Pāli: Nāgasena; in Kanji Nasen) questions about Buddhist philosophy.

As it takes the form of the King posing questions in Greek philosophy and Nagasena answering these from the standpoint of Indian philosophy, it is easy to understand even for those unacquainted with Eastern philosophy, and because it has a similar structure to Plato’s Dialogues it is very easy to read, unlike many other Mahayana Buddhist scriptures. It has not yet attained the Mahayana thought of “Shujō Saido” (redemption of all sentient beings), but the idea of “Kū” and the initial concepts of the “Yuishikiron” are explained clearly.

* We would like to emphasize once more that the notes above are an interpretation of how these terms are generally understood in religion and philosophy, and are quite separate from the inner meaning of the martial arts.

Sōke said of “Kū”, “If you understand it in a martial arts way, you can also hear the sound of ‘Fū’ harmonizing with these ideas”. Sōke will surely interpret this for us in due course in “Sanmyaku”.

• Note 4 Hagakure¹

A collection of tales about cultivating one’s mind through Budō, comprising 11 volumes in all. The true title is “Hagakure Kikigaki”², and it is also known as “Hagakure Rongo”³ or “Nabeshima Rongo”.

It is said to consist of words spoken by Yamamoto Tsunetomo, a retainer of Saga Han in the province of Hizen, after he had taken the tonsure. These were written down by Tashiro Tsuramoto, a scrivener (secretary) also of Saga Han, and the work was completed in the first year of Kyōhō (1716).

The contents are epitomized by the words “The way of the warrior is death” and are pervaded throughout by exceptionally militaristic thoughts, but it is thought that this was a reaction against the Confucian theory of Bushidō which held sway in Edo, Kyoto and Osaka at the time, and was also beginning to permeate through the outlying areas.

• Note 5 The way of the warrior is death

The most famous words in “Hagakure”. The ideas in Sōke’s deliberately expanded interpretation are far more advanced than the original meaning. The editors believed that it might be useful to understand the original text too, so we have inserted a few sentences in context with a modern translation.⁴

[Modern translation]

“The way of the warrior is death. It just means that if pressed into a choice between life

¹ “In the Shadow of Leaves”

² “Notes of What Was Heard in the Shadow of Leaves”

³ Hagakure Analects

⁴ I have not attempted to translate the original into mediæval English!

and death, you quickly choose death. There is no particular need for difficult reasoning. You simply summon up your courage and advance. To say things like 'If it does not work out well you die a dog's death' is surely the city-dweller's kind of genteel Budō. When it is a question of life or death, it is impossible to plan that things work out well. Everyone prefers life. (That is why) they probably reason in favour of the side they prefer. If things do not go as planned and you survive, you are a coward. This is a subtle boundary. Even if (choosing the path of death) it does not work out and you die, you will just be called rash and it will bring no shame. This is what is certain in Bushidō. If every morning and every night you firm your resolve on death and are at all times prepared to die, then you will become free in Bushidō, and you will be able to fulfil your duties throughout your life with no failures."

Moreover, in order to make the main principles of "Hagakure" quite clear, we believe it is valuable to consider it in contrast with the Confucian Bushidō which Yamamoto Tsunetomo so despised. The editors have therefore summarized the essence of this here, concentrating on a comparison with Yamaga Sokō's "Shidōron".

When the Edo Shogunate was established and society became peaceful, the Bushi, who were specialists in war, found the purpose of their existence called into question. People came to seek a reappraisal of the function of Bushi in an era of peace. Given that within the Shi-Nō-Kō-Shō class system, farmers and artisans were responsible for production and merchants were responsible for distribution, what rôle did Bushi have to play in society? It was as an intellectual answer to this that the Confucian Shidōron came onto the scene.

The rulers of the country were held to be the Shōgun or Daimyō, and the Bushi's rôle was regarded as being to obey or assist their lords, and thereby support them. If the populace behave in accordance with their own desires, society is in chaos. Sokō preached that the Bushi had a responsibility to prevent such chaos, edify the populace in a humane way of living, and guide society correctly. He taught that Bushi must therefore be morally superior to townsmen or farmers, to act as models for the populace.

Sokō did criticize the Chu Tzu doctrine of "Bunchi Shugi" (civil administration), and advocated "Bunbu Ittai" (the sword and the pen are one) and "Buji Yūsen" (military rule takes precedence). However, this "Bu" was "No killing, no death" and the best policy of "Bu" was "Butoku" (martial virtue): using authority to make people obey without fighting. It would be fair to say that this was the "Police Army" idea, and the ethics of "administrative bureaucrats also equipped with military might".

Yamamoto Tsunetomo reacted strongly against the tendency for Bushidō to follow the trend of the times and degenerate from "Real-life ethics for the non-everyday place of the battlefield" into "Everyday morals and behavioural norms for the ruling class".

Tsunetomo advocated that Bushi should always be totally ready to die, even if their everyday work was pen-pushing. He looked for a preparedness to face death squarely from in front, confront death at all times, and if the lord commanded or there was a need for it, to be able to die at any moment. He taught that if you were always totally prepared to die your actions would naturally become those befitting a Bushi.

The attitude of having no fear even when confronted by death is of course also sought in the Confucian form of Shidō. However, this preparedness is for the sake of pursuing the

“Way” of morality, and there is no fervent contempt for “clinging to life” as seen in Hagakure. Rather, the view is that it is precisely because “Life” is something treasured and loved that throwing it away has a value.

In master-servant relationships too the Confucian Shidōron is conscious of “Justice between lord and vassal” and preaches that “Loyalty” means putting this into practice, whereas “Hagakure” preaches a loyalty which comes from the amicable union of lord and vassal.

Moreover, Tsunetomo does not even deny “Private fights”, which under a Shidō consisting of norms were strictly prohibited as offending against the “Way of the vassal”. He said that for the sake of “a Bushi’s honour” even such fights were unavoidable, and taught that brawls too should be met with the intention of “one’s life on the line”.

In a slightly forced simplification, accepting the risk of misunderstandings, one might say that the Bushidō preached by “Hagakure” sought the preparedness to stare at death in an abnormal situation for everyday life too, and formed an intense awareness of beauty arising from confrontation with death.

* Sōke commented in the following way on the contrast between “Hagakure” and “Shidōron”:

“The difference between ‘Hagakure’ and the samurai code of the late Edo period could be expressed by the words ‘Shinken-gata’¹ and ‘Tsūjō-gata’². The gap between the Shifū³ which continued from the Sengoku period, and the new Shifū of the era of peace, should probably be seen not as a conflict of opposites, but rather a process of Bufū changing from a North Wind to a South Wind. On one hand one sees the thoughts of the elders, who constantly try not to forget war, and on the other the consternation and discord of soldiers living in a peaceful society without war. It is important to feel the martial winds from both the north and the south, and use the materials provided by the editors for reference. From doing this you will also surely be able to see the earthly world where the cycle of rebirth occurs for the martial winds.”

As we do not wish anyone to misunderstand Sōke’s favourable interpretation, we wish to add a little although we appreciate it may be superfluous.

Yamamoto Tsunetomo served the Nabeshima House in the section of written matters. He had a strong yearning for the spirit of the Sengoku era, but neither had he had any experience of real battle, nor was he a master of the martial arts. Therefore, the “Bushidō” which Tsunetomo advocates has no connection whatsoever with the innermost secrets of the martial arts. Moreover, we should add that from the Edo period, the predominant view of “Hagakure” was harsh criticism such as “Ideological pastime of a thinker over-familiar with tranquillity and peace” or “No more than empty theory, unaccompanied by practice”.

¹ *genuine combat form*

² *conventional form*

³ *Samurai “wind”, i.e. disposition*

Bujinkan Grades

Bujinkan Honbu Office

As Sōke has explained the Bujinkan grades, we would now like to explain a bit about the rank badges which show Bujinkan grades. In the Bujinkan you can distinguish between Dan grades (black belts) and Kyū grades by the colour of the belt, but unlike Jūdō etc., you cannot make any distinction between the various Dan grades (in our school First Dan students and Tenth Dan Shihan are all black belts).

Instead of this, in the Bujinkan you can tell rank at a glance from the colour of the badge on the left breast and the number of stars. There follows an explanation of each kind of badge.

- Kyū

This diagram shows the badge that people of a Kyū rank wear on their breast.

The diameter of the badge is 9 cm (this is the same for Dan ranks too), the border and letters are white, and the background is red.



- First Dan — Fourth Dan

This diagram shows the badge that people of a rank from First Dan to Fourth Dan wear on their breast.

The border and letters are black, and the background is red. You can tell the Dan grade by the number of white stars above the badge.

The number of stars is as follows:

First Dan	No stars
Second Dan	One star
Third Dan	Two stars
Fourth Dan	Three stars



• Fifth Dan — Ninth Dan

This diagram shows the badge that people of a rank from Fifth Dan to Ninth Dan wear on their breast.

The border and letter borders are silver, the letters are black, and the background is red.

As above, you can tell the Dan grade by the number of white stars above the badge.

The number of stars is as follows:

Fifth Dan	No stars
Sixth Dan	One star
Seventh Dan	Two stars
Eighth Dan	Three stars
Ninth Dan	Four stars



• Tenth Dan and above

This diagram shows the badge that people of a rank of Tenth Dan and above wear on their breast.

The border is light blue¹, the letters are green, and the background is orange². As above, you can tell the Chi-Sui-Ka-Fū-Kū rank by the number of white stars above the badge.

The number of stars is as follows:

Tenth Dan	No stars
Chi rank	One star
Sui rank	Two stars
Ka rank	Three stars
Fū rank	Four stars
Kū rank	Five stars



The Honbu has all of these badges in stock, so those requiring them should apply to their Shidōshi, Dōjō head, or directly to the Honbu. Only badges and stars issued by Honbu are valid.

* N.B. The badges are not washable, due to the materials used. Many Shidōshi in Japan use Velcro tape etc. to attach them to their Dōgi — quite convenient, as you are able to attach and remove them at will.

¹ "water colour"

² "Seville orange colour"

Kamiwaza at the Huelva Taikai

Ben Jones, 7th Dan (U.K.)

“Mu” [Note 6]. It is said that the Zen monks of yore often answered in this way when faced with a question such as “Does a dog have a Buddha-nature?”. I interpret the gist of this as being: “Even if you ask such a question, the question itself has no meaning, therefore it is foolish to expect a meaningful answer” ... or an abbreviation for “Mufunbetsu” (no dualistic distinctions). I believe this is one reason that I was enthralled by the “mysterious Orient” ever since I was small.

It is a world far removed from (Western?) common sense where you reply to a question with “Yes” or “No”. It is easy to think “They must be crazy”, but if you think about it deeply it is founded on thorough logic. Even before I knew “Konnichi-wa” in Japanese, I knew the letters “MU”.

For example, in Douglas Hofstadter’s famous book, “Gödel, Escher, Bach: an eternal golden braid” there is a memorable illustration. If you look at the details, you can see the letters “Reductionism” on the left and “Holism” on the right. If you slightly enlarge your perspective, these letters themselves form the words “Holism” on the left and “Reductionism” on the right.

In other words these two are in a relationship like Yin and Yang and are mutually dependent. You cannot say which view is correct; both are necessary. However, if you then look at the illustration as a whole, it forms the shape “MU”! I took this to symbolize the dualistic distinction between Reductionism and Holism disappearing, and to mean that thinking that way had from the start been rather facile.

At the Huelva Taikai there was an event which reminded me of this. Pedro Fleitas has already written his own personal impressions of this event in Issue 2 of Sanmyaku, but as everyone’s way of seeing and feeling is different, I would like to write down what I felt at that time in my own way.

As Pedro wrote, Sōke had demonstrated Bō-nage (throwing a staff) once, and was about to show a variation. This time he did not throw it straight, but halfway through suddenly set it spinning. By the time we realized, the Bō which Noguchi Sensei had splendidly parried had fallen to the ground behind him, without even touching any of the people who were standing close nearby.

It was on the third day of the Taikai, we were training outside, and it was quite a hot day, so to be honest I think most participants at the Taikai (including myself) were tired and not concentrating very hard. After a shocked pause, rapturous applause erupted. At the same time, people were looking at each other and asking “Did you see it? Did you understand what happened?”

Something similar happened the very first time I met Sōke. It was at a Taikai in America. One day, Sōke asked the participants if there were any questions, and somebody requested



Ben Jones

“Kūki-nage”¹. If Sōke performed this with a Shihan who had accompanied him from Japan it might seem staged, yet if done on someone local it could be dangerous. Sōke therefore played the fool, and showed a very humorous technique for knocking someone over with a fart. However, on the following day, indeed when people were tired and not concentrating much, Sōke knocked over an American Shidōshi just with his voice (without touching). On that occasion too I thought “Impeccable timing. He has shown us perfectly how you can never be off your guard.”

In Huelva, Sōke immediately said “A jugar!” (“Play!”). I thought I would try and experience the form first, then attempt to capture the feeling. However, I didn’t even know whether he had thrown the Bō with one hand, or applied his other hand too before throwing, so I asked Sōke.

I was partly anticipating an answer of the form “It doesn’t matter, you can do it either way”, but Sōke replied “There is no answer to such a question, because it was not a technique”.

Seeing my question flatly negated in this way, I felt just as though a Zen master had told me “Mu”. My interpretation was, “Techniques like this cannot be applied deliberately, they cannot be created intentionally. Rather, in a real fight something inside you (some might call it a guardian spirit or divine power, others an instinct for survival or the subconscious) becomes unrestrainable and explodes outwards. It is only in such cases that this becomes possible”.

I think the word Kamiwaza² is quite apt. If God (of whichever religion) were asked how the world had been created, no doubt the reply would be “Mu”.

• Note 6 “Mu”

As Zen is supposed to be one sect of Buddhism, it is generally believed that the “Mu” referred to in Zen is a paraphrase for “Kū” as a way of emphasizing the non-substantial nature of all things. However, as Zen thoughts developed in China and were later deepened in Japan, the “Kū” of Buddhist philosophy was joined by the “Mu” of China’s Taoist thoughts and became something quite difficult to grasp.

Here we would like to explain a little about the Taoist idea of “Mu” as compared with Buddhist philosophy’s “Kū”.

The thought of granting Mu precedence over U first appears with Lao Tzu. For example, when catching a bird with a mist net what actually traps the bird is just one small part, so as far as the objective of catching the bird goes, the rest serves no function. However, unless this wide, wasted net were there, it would be impossible to catch the bird. Lao Tzu called this the “Use of the Useless”. Lao Tzu also said, “U is born out of Mu”, and placed Mu above U.

However, in this case the question arises, “This Mu which gives birth to U — from where is it born?”, and in turn “Where is this thing which gives birth to Mu born?”, etc. ... we fall into an endless vicious circle.

¹ “throwing by air”, i.e. without touching
² Divine technique = Shingi

Here Chuang Tzu, who appeared after Lao Tzu, denies the very questions "Where was it born?" and "What gave birth to it?". Mu neither gives birth nor is born. It is defined as an absolute Mu (Mukyū: infinitude) which has no attributes.

In which case, what is U? Chuang Tzu thinks of U as "Mu given limits". Figuratively speaking, it is like thinking that space has no end, size, form, or purpose, but if you divide it up into squares with walls the finite existence called a room appears. In other words, he thinks that Mu is the basis of the universe and nature, and that delimiting this in some form results in U.

This idea of "Mu" is at first glance similar to the Buddhist "Kū", but in reality it is totally different. Whereas "Kū" is a concept beyond "U-Mu", the Taoist "Mu" regards "U" as one part of it, and is certainly not a higher-ranking concept.

Chuang Tzu holds human actions and artificiality as "unnatural", and strives to obtain tranquillity by entrusting one's body to non-action¹, non-artifice², the way of nature, the way things happen. In other words, one can say that the "Mu" of Taoism is intellectual grounds for becoming one with nature.

This is definitively different from the Buddhist "Kū", which is a concept for distancing oneself from all phenomena and all matter. It would rather be fair to call it the total opposite.

In the thoughts of Zen, the Buddhist-like "Mu" which is an extension of "Kū", and the Taoist "Mu" intermingle, and as it stands on a subtle balance between these two, it is impossible to analyze using traditional Western formal logic. This is presumably precisely why Zen sees Furyū Monji (intuitive discernment) and Ishin Denshin (tacit understanding) as important.

* Moreover, we asked Sōke about the words "Kenzen Ichinyo"³ and "Buzen Ichinyo"⁴, which are often heard in the world of the martial arts. We received the reply: "It is all right to think of Kenzen Ichinyo or Buzen Ichinyo as simple catch-phrases. Alternatively, try reading them with the same feeling as the Kyojitsu of In'yō Ichinyo⁵ or Hyōri Ichinyo⁶". We are sure that he will explain this further step by step in future issues of "Sanmyaku".

¹ Wu Wei

² Wu Zuo Wei

³ Sword and Zen are one

⁴ Budō and Zen are one

⁵ Yin and Yang are one

⁶ Omote and Ura are one

Recollections

'OKO' Manaka Fumio (10th Dan)

I am honoured that Sōke has ordered me to write an article for insertion in the Bujinkan Densho "Sanmyaku". I will write of a time, around thirteen years after I started learning the Bujinkan Budō, when I had a match with members of the American "Green Beret" special forces.

In 1973 (Shōwa 47) I was serving with the 5th Anti-aircraft Technical Group (Ground to Air Missile Unit), stationed at Hachinohe City in Aomori Prefecture. The unit I was serving with practised firing missiles each year in America, but that year the unit had been newly organized in the Tōhoku area for the first time, and so we faced various problems. One of these was the language problem. It was therefore decided that we would socialize with the officers at the nearby USAF base Misawa, and perform cultural exchange combined with English language study.

At the opening ceremony of the English language class the group commander requested me to put on a demonstration of Ninpō. The guests at this party included some members of the Green Berets who had served in Vietnam.

I studied English once a week, and in the breaks I would explain about Ninjutsu or Kobudō in general. Eventually I was told, "Amongst my men there is one sergeant who uses a knife very well, and I would really like you to meet him". I was very interested in the Green Berets myself, so I agreed.

Some days later the major came to Hachinohe Post to teach English, accompanied by Sergeant Schneider. For the first time in my life I met a soldier from the American army elite, the Green Berets.

He was surprisingly slim, exceptionally handsome and had a gentlemanly personality. However I did sense a terrible, weird feeling coming from his whole body, like a puma which had just killed.

Once the English lesson had finished, I guided the sergeant to the lawn in front of our billet and showed him "Kotō-ryū Hekitō-no-kata" with explanations. The sergeant watched with an astute gaze, but then told me his impressions in the form "If it were me, I would do it this way", and threw questions at me like "What would you do in this sort of situation?". I then gave him a wooden Shōtō, and told him to cut at me however he liked.

The way he manipulated a knife was fantastic, and I was so overwhelmed by his techniques that given my ability at that time, there was no hope of jumping in on him. I therefore quietly awaited his attack.

He first switched the knife from right hand to left, then back to the right again very quickly, and while sweeping sideways he reduced the distance in one instant and launched a very quick thrust. I moved my body slightly to the left from Shizen-no-kamae, took his hand in "Omote-gyaku", struck it with my right fist and sent the knife flying. Then I took his right



Manaka Shihan (left) giving guidance on some techniques when he participated at the Argentina Taikai as Sōke's attendant, September 1993

arm in "U-gyaku" and held him fast.

He said he wanted to do it again, so I agreed. From this fight I had managed to understand the vague feeling of his techniques, so the second time I took the initiative. I used the strategy "Let them cut your flesh as you cut their bones" [Note 7], and while shortening the distance I exposed my left hand well within his space. Very quickly, with a method very economical on movement, he went to cut it. I ignored his knife, and while pulling back my left hand immediately used Kotō-ryū's "Hitō" to kick into his "Butsu-metsu". This connected so well I even surprised myself, and he fell flat on his back.

When I asked him, "Do you want to do it again?" he replied "That won't be necessary" and gave me back the Shōtō.

It appears he had understood a little of our Budō; from that day his attitude changed completely and he came to address me as "Sir". I naturally continued to interact with him as before, with an attitude of respect and affection.

We became close friends, and I invited him to my quarters for meals on his days off. I enjoyed teaching him how to throw Shuriken, and learning in exchange how to throw knives the American way.

Some time later I was invited to his apartment. Three of his Green Beret friends were waiting for us inside. At first there was some idle chit-chat, but after the meal Sergeant A challenged me, saying "My forte is fencing. I have heard that you are very good at the martial arts, Captain Manaka. Will you not try some fencing?"

I learnt the rules of fencing, but had them accept that I would move with my own movements, not those of fencing.

I have forgotten the name of the fencing sword, but I provisionally took up the same stance as my opponent and the match began. It was only then that I understood that fencing is almost all about advancing and retreating along a straight line, and there were virtually no changes to the side.

His thrusts and sweeps were sharp, as expected. I therefore moved to the side as he launched a thrust, and placed a thrust on his chest. For this I was awarded a point. He looked at Sergeant Schneider in amazement, but when told again that it was the Captain's point he appeared to accept it. From then on the match with Sergeant A progressed at my pace, and without conceding another point to my opponent it ended in a total victory for me.

Next the variety of fencing was changed, and we had a match with a cutting type of sword. Although the rules changed a little, it did not present much of a problem for me. As for the match itself, I won in the same way as before.

The giant Sergeant B who had been watching this then said that he would like to have a go. As he had been observing my movements well until then, things did not go as easily as with Sergeant A. After a sharp attack he would withdraw instantly, and I found it quite difficult to find an opening to enter in. A few minutes passed like this. In order to break out of this situation, I launched a succession of aggressive thrusts against him. He retreated, warding off my attacks, but as befitting a warrior with real experience, the instant my attacking hand stopped he thrust out sharply at my chest. I immediately dropped my body down and thrust the sword out straight. My sword struck into his "Butsu-metsu". The technique "Kukishinden-ryū Biken Tsukekomi" had worked beautifully.

He must have seen this one point as deciding the match, as he did not attempt to continue.

Both he and I were really tired and breathing hard. We shook hands and each praised the other's valiant fight. Yet to be honest, my feelings at this time were that should we fight again I would lose. The remaining Sergeant C did not challenge me.

After this I taught the four of them Taijutsu a few times, and I remember they had great power, conveying a sense of what hardened soldiers they were.

Eventually the day came when they were due to return home. When I presented them with the Hachinohe speciality "Hachihata-koma", Sergeant Schneider gave me a Green Beret, stained with blood, which he had worn in Vietnam. This beret is still in the Bujinkan Honbu.

Finally I would like to tell everyone once more just how important the basics are. There is no need to memorize numerous techniques. However, it is exceptionally important to practise the techniques of various schools in a manner true to the basic form. The techniques which appear on the spur of the moment are extremely simple. In Japan it is said that in order to absorb an art, you must first "protect" it, then "break" it, and finally "leave" it behind.

Thirty-odd years ago Hatsumi Sensei too may have been at the "protect" stage, because he taught us the basics in great detail. In that sense, maybe those who have started training in the last twenty years or so are really unlucky. But no, they have skipped over the intermediary stages and are privileged to be taught miracle techniques straightaway, and so maybe they are really lucky instead.

Shidōshi all around the world: when teaching your students, it is surely better to spend plenty of time on teaching the basics, again and again. If beginners run straight to "Henka" techniques, they seem to fall under the delusion that they have become good — yet if they were to fight, they would surely be defeated.

This is however my own theory (from my own experience). I do not intend to force this on those who think otherwise, so please do not misunderstand me.

Mighty
gods teaching
for eternity
a correct heart
protecting one's body

- Note 7 Let them cut your flesh, and cut their bones

A phrase that has been used since antiquity to express a determined gambit; while acknowledging that you will suffer damage yourself, you will make the opponent suffer worse damage.

To give it greater emphasis it is also phrased as "Let them cut your skin, and cut their flesh; let them cut your flesh, and cut their bones; let them cut your bones, and cut off their life". It is often chosen for use in martial arts Densho to express a preparedness to carry something out no matter what, without fear of the costs.

Stories of living martial heroes

Bujinkan Honbu Editors

Countless letters arrive at the Bujinkan Honbu every day from Buyū all around the world. Many of these also contain expressions of gratitude to Sōke and Bujin, with reports of how someone has escaped a crisis thanks to the virtue of the Bujinkan martial arts.

We have included a few examples below, but let us begin with a comment from Sōke:

I always tell people, "Cultivate the human qualities which allow you to find moments where you feel glad to be training in Budō and glad to be alive". The things these Buyū have experienced are examples of Kajō Chikusei being made manifest through love, justice and courage, and are in other words proof of the truth of the words "Kajō Chikusei".

Sean Askew, New York, America

One day, on entering a cinema, a man apparently smoking drugs tried to provoke a fight with Sean. At first he did not pay him any attention, but he attacked like a savage animal, and so Sean was compelled to fight back. The man fled, so he sat down. Then over a dozen men came up behind him. Let us continue with Sean's own words:

While I was sitting in the cinema watching the film, over a dozen men surrounded me, shouting and screaming. The animal who had fled was amongst them.

I suddenly sensed something like goose-flesh on the back of my neck, so I kicked the seat and jumped up. At that instant, the animal apparently stuck a knife into my back.

One of them punched me in the face. I immediately pulled out the knife which was stuck in my back, and fought against fifteen opponents. Once I downed two of them who looked quite strong, the thirteen hyenas fled.

The next morning a policeman came to the hospital where I was, bringing five of the hyenas who had been arrested, and asked me about the event. He asked me, "Sean, did you really take on fifteen people by yourself?", and so I replied "Yes". The five hyenas, looking scared, also confirmed that this was true, and so the policeman finally believed it too.

Sean sent Sōke a letter saying "Thanks to being taught a living Budō by Hatsumi Sensei, I was able to live. Thank you." with a photo showing him well and cheerful.

Ralph Severe (8th Dan), America

I would like to inform Sensei of how some Bujinkan techniques I had trained in served me well two months ago. A man came and put a pistol to my back. He then tried to rob me. When he threatened me, I felt that the pistol was pointing at my head. I changed the angle of my body, swiftly moved to a place outside the aim of the pistol, took his hand in Omote-gyaku, took the pistol off him, and struck his face with the pistol. At that point he turned and fled away into the darkness. I felt it was best not to pursue him.

When I handed the pistol over to the police and filled in the necessary forms, it seemed

that the police did not believe me. This was because of their view that nobody could escape from such a situation.

I told the police that I was lucky, and explained that this was because I was a student of Hatsumi Sensei. I would like to thank Sensei for my techniques and for my life. Arigatō gozaimasu.

David C Furukawa (4th Dan), California, America

I have been training at Jack Hoban's Dōjō since 1983, and was recently promoted to Fourth Dan. I was hoping to take the Fifth Dan test in Washington DC in October this year, but...

Two weeks ago I met with a terrible traffic accident. I was rammed from behind at around 60 mph and knocked onto the opposite carriageway. At that instant I went flying out of the passenger seat.

Before the accident I had been practising Hichō Kaiten again and again. It is thanks to this that I am now alive. I am grateful to Hatsumi Sensei's books, videos, and personal guidance.

I did however break my neck; my shoulder and arm were paralyzed; and my back was damaged. At present I feel I will not be able to attend the Washington DC Taikai.

The teachings of Hatsumi Sensei's Ninpō protected my life.

David C Furukawa

Reply from Sōke to Mr Furukawa

I am glad you escaped death.

Let us speak about Ukemi. There are two kinds of Ukemi, conscious (whose existence appears clearly) and subconscious (which lie concealed without coming to the surface). It is possible to use techniques of the conscious and subconscious mind to interchange their composition and bring them into action. Of course there are probably also some Ukemi which originate in ESP or the now fashionable "Ki".

However, if I speak from my own experience and senses, having received the teachings of Takamatsu Sensei, the inner secret of Ukemi is that a martial artist whose life each day consists of sincerity, courage and a charitable disposition is granted true Ukemi, miraculous Ukemi by the gods.

David, the gods surely granted you Ukemi too. This is the Gokui of Ukemi.

I too am praying for your recovery.

Hatsumi Masaaki, Sōke

* Buyū around the world, please join Sōke in praying for Mr Furukawa's speedy recovery!

We have received other reports in addition to the above, such as that Peter King (Tenth Dan; UK; see photo) tackled with his bare hands a villain who was running amok on the street armed with a knife, arrested him, and received an award.



David Furukawa and his wrecked pickup truck



Some of the "Sanmyaku" being produced in each country. In each case they tax their ingenuity for the binding, design, etc.

Of course, there are probably no people in the Bujinkan who voluntarily jump into danger just because they train in the martial arts, (apart from those who must do so because of their job, such as policemen). Yet there are surely many people who have experienced being able to escape the onslaught of a sudden accident or danger thanks to the virtue of the martial arts.

People who have experienced something like this, please inform the Honbu.

We would also welcome your impressions of any mysterious experiences during a training session, or the strange sensation many people say they experience when training with Sōke.

(We would kindly request you to send all such reports in Japanese. To stress this point — those items which are not written in Japanese will in principle not be considered for publication in “Sanmyaku”).

The motives for launching Sanmyaku

Sōke

It is said that Noguchi Hideyo, the world-famous microbiologist, used to look up at a mountain in his home area when young and shout “Someday I will be as great a person as that mountain”.

The reason I launched “Sanmyaku” is because I felt I would like Buyū around the world to become as great as mountains, and form a harmonious mountain range (“Sanmyaku”).

“Sanmyaku” is therefore translated into the language of each country, and although it takes the form of a Bujinkan newsletter, as far the contents go my intention is to bring out the flavour of a martial arts Densho.

Essentially, Sanmyaku exists as one Sanmyaku in each country. Each individual Sanmyaku is a branch of the Bujinkan newsletter.

I took it upon myself to appoint the branch heads.

“Sanmyaku” is currently translated into over ten languages, and published in an original format by each branch. Those wishing to read each edition should take out subscriptions by consulting the relevant “Sanmyaku” branch office as shown on the list below.

* The addresses, etc. of the Honbu and the branches in each country are shown on the next page.

These sixteen places are the branches formally recognized by Sōke at this time. Items published by groups not shown here are not genuine. No part of this publication may be reproduced in any form without prior permission from Honbu, and in serious cases legal action will be taken. If such an item is found, please report it to Honbu or the nearest official branch.

* N.B. Whenever a new branch is created you will be kept informed in the pages of “Sanmyaku”.

Editors' Postscript

Here is Issue 3 of the Bujinkan Densho "Sanmyaku". This time we have featured some examples of anecdotes from Buyū who escaped from danger thanks to the virtue of the martial arts. If any readers have similar experiences, please send your contributions flooding in to Honbu.

The Japanese edition has from this issue changed to a slightly larger format. This measure was taken to make it match international standards.

As the size of Issues 1 & 2 is different, we appreciate that this may be annoying for those who wish to file a complete set. However, when reprinting we intend to reformat Issues 1 & 2 to the A4 size too, and those who find it more convenient should therefore purchase the new version. We are planning to reprint early next year.

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Sports 2

GLENN SHEELEY'S SPORTSLITE

Gentle hands rule the planet

Golfers could draw this analogy: Imagine Bobby Jones being alive and for three days conducting clinics at your local driving range. Imagine you could be there, drawing instruction from the owner of the finest swing in golf.

Songwriters might fantasize about a seminar with John Lennon; artists an instructional weekend with Pablo Picasso. For followers of the martial arts, the guru would be Dr. Masaaki Hatsumi.

And this legend is still living. As a matter of fact, living well. In the suite Ted Turner sometimes uses at the Omni Hotel — it goes for \$1,700 a night — Hatsumi relaxed Friday, awaiting the start of TaiKai Atlanta 1992, the international ninja training convention that has drawn some 300 followers to the city, sponsored by Bujinkan Atlanta Dojo, Bud and Bonnie Malmstrom's martial arts school in Tucker.

Malmstrom is the highest-ranked instructor in the U.S. Hatsumi, 60, the 34th grandmaster of ninjutsu, rules the planet. He's also an artist, with paintings that sell for \$10,000. He's an author of ninjutsu books for adults and children. He makes videos. He starred in a Japanese TV series called "Jiraiya" as a type of Robin Hood ninja master.

"In Japan," said his interpreter, Doron Navon of Israel, "he's treated as kind of national historical treasure."

For someone who represents such power and grace and is regarded almost as a religious figure in Japan, Hatsumi is downright delightful. He was in his suite next to CNN center Friday watching a war movie on cable TV. He smiles warmly. His hands, deadly weapons that they are, remain soft to the handshake. He likes to make jokes



JOHNNY CRAWFORD/Staff

Martial arts expert Masaaki Hatsumi (left), a grandmaster of ninjutsu, tames 'attacker' Bud Malmstrom.

about the public's perceptions of ninjas. He smiles when told that a new ride at Six Flags is called the "Ninja, the black belt of roller-coasters." He has seen the "Mutant Ninja Turtles" movies and enjoys them.

"The problem," he said, smiling and nodding his head, "is that a ninja cannot become a turtle."

Asked if he's a baseball fan, the interpreter explained that Hatsumi played the sport as a young boy. Asked if he plans to attend a Braves game while in Atlanta, the 34th grandmaster of ninjas told his interpreter, "If I had time I'd rather go to the Gold Club."

Accommodating to his visitors, the "sensei" agreed to a special demonstration, using Malmstrom as his opponent. In a few minutes, Hatsumi returned from a bedroom of the massive suite in his traditional ninja garb.

Under the clothing, however, the T-shirt he wore read: "Cute Boy."

"Even when you become 60," he said, "you can still be a cute boy. My art is always joyful. I'm just an adult turtle."

When the hundreds of martial arts students in town to study under Hatsumi assemble this morning — about 15 percent of them women — they won't see a Chuck Norris-manufactured macho personality. They'll see a sensitive, complex man with a wonderful sense of humor. The same master who performs such disciplined moves snaps to a comedic pose at any second.

The knock came on the hotel room door and Hatsumi sprang towards it, hands poised for action. He laughed as one of the convention assistants entered. Sometime between now and Monday, a room service waiter is in for one heck of a shock.