

From Soke Hatsumi Masaaki

# SANMIYAKU

The Densho (Direct Transmission) of the Bujinkan Dojo Honbu

Volume 3, Number 1 Price £4.50



心流

**Naginata - jutsu • Seminar in the Sun • The Paris Taikai  
Mysterious Healer • Bi - naginata - jutsu kata**

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# Yamabiko

*Sōke Hatsumi Masaaki*



From 1995, Sōke's martial name has changed to Hisamune. The "Hisa" Kanji derives from Takamatsu Sensei's name "Toshitsugu", and the "Mune" Kanji is part of the word Sōke, indicating a firm intention as head of school.

1995, Heisei 7 ... Happy New Year!

This year I will be providing you all with guidance for the themes Naginata, Daito / Shoto Sabakigata, and Taijutsu.

Over the last decade and more, as I travelled around the world teaching Budo, I came to sense and realize that my method of training in the martial arts was an anthropological way of learning. As the Bujinkan martial arts grew more global, I came to understand more and more just how important this feeling is.

From the birth of our nine schools of Budo, throughout the process of their survival - their history - they will certainly have been influenced by a variety of ideas, philosophies, religions, governments, medical and other sciences, and customs, etc. If we examine the changes which took place in each period in an anthropological way, we may gain an awareness of the essential nature of the martial arts in which we currently train.

There was a time when I analyzed Budo from a medical point of view as I travelled around the world teaching. I was faced with mistaken perceptions and beliefs about the martial arts, and taught people in a medical way - "this is the part that is sick" - as I guided them to consider what a healthy martial art might be. I would like you to see things this way too when you study the martial arts of the Bujinkan.

The Bujinkan has now become truly global. Taboos exist in every country or ethnic group, just as there are time differences throughout the world. Budo should respect each other as individuals, avoid breaking any such taboos, and consistently work for mutual friendship. I will accordingly be publishing some "Bujinkan Dojo Taijutsu Densho", books showing a curriculum from the Kyu levels until 4th Dan. 9th Kyu to 1st Kyu, then 1st Dan, 2nd Dan, 3rd Dan, 4th Dan; these are the forms, the techniques, and the attitudes ... in other words, as I write them I intend to teach the importance of Shin-Gi-Tai.

However, before publishing these books, I need you to understand the following matters. In the old transmissions of Japanese martial arts, a person who wanted to become a student would not just be told "Fine, step this way" and given the teaching, like today. Let us look at an example: imagine that an aspiring student, someone hoping to learn the martial arts, comes to the Dojo. The teacher of the Dojo does not take them on as a student straight away. He only decides whether or not to admit them after watching them on repeated visits, burning with the desire to become a student, and observing their attitude. So, they are admitted. Yet even once they have been accepted, the teacher does not teach them Budo right away. This period may last several months or even years. They are made to clean the Dojo, wash their seniors' training clothes, work on the meals and cooking, and run errands. It is only once the teacher recognizes that their personality can put up with all this, that they are taught the martial arts.

Training in Budo is itself tough. Those who lack a martial artist's insight are thrown out. Some Dojo rules exist, like those listed in Sanmyaku Vol.2 No.2, but at this juncture I think it would be good for you to read the regulations of the Bujinkan Dojo:

Only those who pass the Dojo's code of ethics are admissible as members, viz.:

People capable of behaving as martial artists and persevering resolutely with endurance and self-control born of justice;

A certificate of health is required — in particular, people who are mentally healthy. Drug addicts and the mentally disturbed are not permitted to become students;

People who have no criminal history;

People who are able to avoid causing trouble for the Bujinkan Dojo regarding any accidents during training, whether inside the Dojo or elsewhere;

Those who do not uphold the Bujinkan regulations, or who perform actions which would be shameful for any citizen, while a Dojo member, will be expelled;

All members of the Bujinkan must possess a yearly membership card — this is to preserve the honour of Bujinkan members.

16 years ago, in a book entitled "Mono-no mikata, kangae-kata" (now published under the title "Hiden Togakure-ryu Ninpo") I wrote a passage called "Deshi-iri" which I cite here for your reference. I am sure that by this issue, you will have begun to understand why I have always been writing about mental aspects. The purpose was that you should realize the importance of your attitude before you enter into martial arts training, with relation to keeping going; and also comprehend just how central the heart of a martial artist is for BuFu Ikkan.

## Deshi-iri

Teachers are indispensable — not just for warriors. If you find a magnificent mentor and train diligently, you will be able to become a marvellous warrior, but if you follow a martial **merchant**, it is highly questionable whether you will be enlightened as to the true martial arts.

In the old days there were two forms of Deshi-iri: those who entered into the martial arts in search of a good teacher (the "questing" type), and those who were discovered by a teacher as they trained in the mountains, unaware (the "sudden" type). In each case, the teacher would judge whether or not this person was fit to be a martial artist.

Those applying for Deshi-iri in the old days would first be given duties such as chopping wood or cleaning. They would chop wood and clean earnestly from dawn to dusk, for several years. The teacher would be examining the pupil's potential as martial artist material throughout this period, by discerning whether he had a straightforward nature and sufficient guts to be able to persevere with the martial arts. Then, picking his moment, he would initiate the next stage: "Come to the Dojo, I'll give you some training".

As the fierce training continued remorselessly day after day, the pupil would learn to appreciate his teacher, learn the depth of his affection, and mature into a true student.

Nowadays, the people who come and ask to be my student are quite varied — some are of a frail type, weak in both body and mind and desiring to become strong; some are of an intellectual type, desiring to make their spirit strong; some are of a combative type who simply want to be strong in the martial arts — but they are all part of the "mood" set, in that they all have an intense longing for Budo. I tell such people quite unreservedly: "If you want to forge your spirit, train in religion or the like — in martial arts you learn the top techniques of murderers. You want to strengthen your body? Go for walks, do body building and eat plenty of vegetables. What do you hope to achieve by being strong in the martial arts? You can't win any trophies, and you won't make a fortune either!"

As I say this, I watch the aspirant's reaction. The reason is that few people, once allowed to enter the gate, will actually be able to persevere with the training. There are all too few people stupid enough to keep going to the end, following their intentions through and not caring what is said about them or to them.

Takamatsu Sensei accepted one idiot — me — as his student by reciting the following poem:

*"In Ten'ei Gannen<sup>1</sup>, the martial winds blew,  
There was an adept of Koppo-jutsu,  
Intrepid and gallant, felled wild beasts with one blow,  
Yet normally as peaceful as a flower or bamboo,  
Fearless in confrontation with a myriad of foes,  
Is there none to follow where this warrior did go?  
The waiting is over, at last he has come,  
From the land of the gods comes the chosen one"*

This is not pride, nor am I boasting. People who cannot become fools will fail at whatever they do<sup>4</sup>. It is precisely the stylists, who pursue nothing other than "looking good", who leave everything only half done and lead ugly lives.

What of the relationship between teacher and student? Both must have a feeling of respect for each other. I initially found it irritating, and rather incomprehensible, when my teacher Takamatsu Sensei addressed me as "Hatsumi Sensei". Now at last I have become aware of this mutual respect, and again bow my head for the lesson.

On the other hand, the teacher is the teacher, and the student is but a student. One should not neglect one's attitude nor manners. Takamatsu Sensei taught me how to make life worthwhile. From him I learned life itself.

There is a saying in Japan, which I feel contains a great deal of truth:

"The parent / child relationship is one lifetime; the husband / wife relationship is two; but the relationship between teacher and student is three".

1 lit: Ways of seeing, ways of thinking  
2 "entering an apprenticeship"  
3 The year 1110

4 of Edward Phelps: "The man who makes no mistakes does not usually make anything!"

# Naginata-jutsu

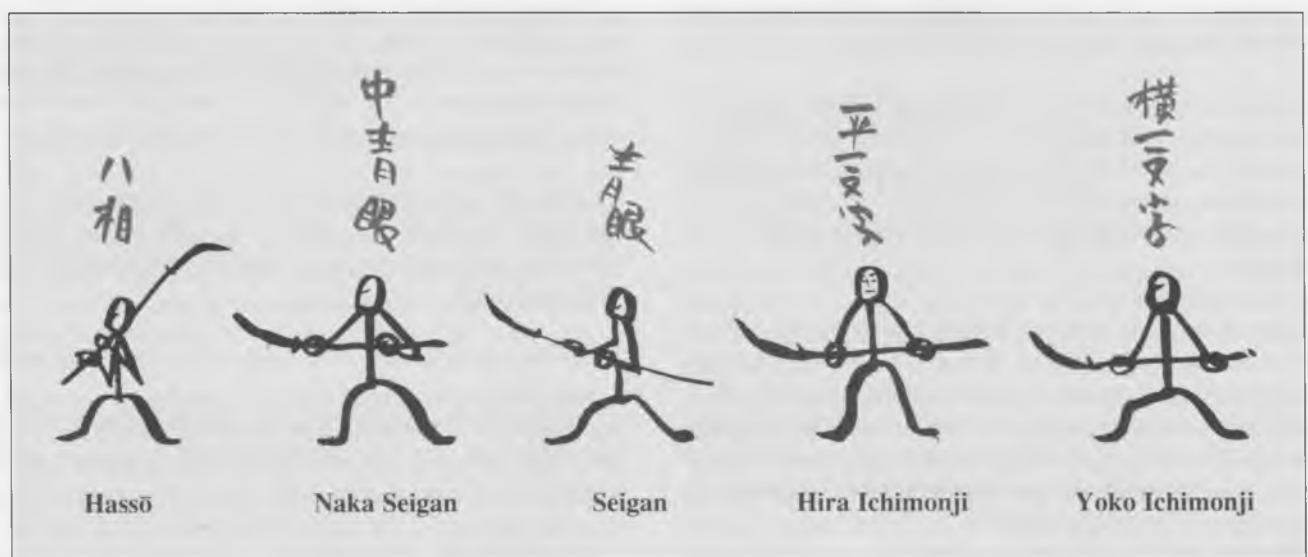
*Sōke Hatsumi Masaaki*



**B**efore you train in Naginata-jutsu, it is vital to know the Naginata's character accurately and well. Over the past two years I have passed on Rokushakubo-jutsu and Sojutsu. The aim was that you should understand the features of Rokushakubo-jutsu and Sojutsu — the special techniques for using them. The Naginata is an extension of those features. Last year our training also encompassed the special characteristics of Sojutsu and Kodachi: in Naginata-jutsu, this Kodachi-jutsu is like an applied version of Kodachi-style Naginata-jutsu, and my aim was therefore to let you understand Naginata-jutsu and give you a taste of it in the form of Daito-jutsu, one and the same<sup>1</sup> as Naginata-jutsu.

In other words, I am using the transmission of Bojutsu in 1993, Sojutsu and Kodachi in 1994, and Naginata-jutsu in 1995, to put across the mutual relationship between these long weapons in three years, and to pass on a basic understanding of how to use the three arts, the long items Bō, Yari and Naginata.

I am sure that explaining long weapons in this way will enable your awareness of them to become wider and deeper. Here are the nine Kata of Naginata-jutsu; they are like the Kihon Happon of Taijutsu, so please interpret them as Bi-naginata-jutsu Kihon Kyūho.



<sup>1</sup> Isshin-Dotai: normally written as "One heart, same body", but here written as "One body, same body"

# Bi-naginata-jutsu Kata

*Sōke Hatsumi Masaaki*

## **Nagi-taoshi**

You enter Nagitaoshi in this technique from Juji-no-kamae on the left and the right.

- [1] Hasso-no-kamae (left and right);
- [2] Seigan-no-kamae (left and right);
- [3] Yoko Ichimonji-no-kamae (left and right);
- [4] Naka Seigan-no-kamae (left and right);
- [5] Hira Ichimonji-no-kamae (left and right).

In a right-sided Kamae, you bring your right leg out in front, turn your wrist and strike to the right side of the torso, then turn your wrist and strike to the left side of the torso. Repeat this many times. There is a Kuden.

## **Sukui-age**

Take up position by spreading your legs back to the right at an angle and dropping your hips, in Yoko Ichimonji-no-kamae. It depends on how the opponent makes their move. If they step forward and come to cut in, pull back your left leg and cut up the enemy's left side with the Naginata. If they remain still, move forward with your right leg, and cut upwards from their left armpit. At the same time, take the initiative and move forward with your left leg, cutting upwards from their right armpit. Repeat this many times. There is a Kuden.

## **Hataki-taoshi**

In Hasso-no-kamae. If the opponent is in Seigan, pull back your left leg and cut down onto the enemy's left wrist from the left. If the opponent is in Daijodan, step forward with your right leg and cut into their left armpit. Turn your wrist and cut back to their right hem, then turn your wrist and cut into their left shoulder. Pull back one step to the original position, in Hasso-no-kamae. There is a Kuden.

## **Ashi-barai**

Hira Ichimonji-no-kamae. The enemy is in Daijodan with a sword, and comes to cut in. Receive this by sticking your left hand out high above your head, and bending your right arm. In this form of block, you will cause the enemy's sword to flow away to the right. At the same time, turn your wrist, pull back your left leg, sit down and sweep the enemy's right leg, turn your wrist and at the same time sweep their left leg. Pull back a step — Zanshin. Change into Yoko Ichimonji. There is a Kuden.

## **Hane-taoshi**

Seigan-no-kamae. The Uke is also in Seigan. You turn to the left, and the enemy tries to strike in. Turn your wrist and cut into their neck from the right shoulder, then once more turn your wrist over and cut down from the left shoulder. There is a Kuden.

## **Kuri-dashi**

Naka Seigan-no-kamae. In response to the enemy's Daijodan, move your left foot back, in Seigan. Whilst showing that you are retreating, turn to the left, turn your wrist and cut into the enemy's left torso, then instantly turn to the right, turn your wrist and cut into their right torso. As above, this technique should be sent out<sup>1</sup> as suits the ebb and flow of your bodies. There is a Kuden.

## **Zango-nagi**

Take up position in Hasso. There are several enemies, behind and in front of you. From the left, cut back to the right, and use the way the right arm is sent back to cut back instantly to the right. When done quickly, this is called Naginata Furimawashi Kirikaeshi. Use this to cut into the midst of the enemy. There is a Kuden.

## **Sashi-chigai**

In Hira Ichimonji-no-kamae. In response to the enemy's Daijodan, thrust with the Naginata's side blade, then turn your wrist and sweep their hem; once again, thrust in with the side blade, turn your wrist and sweep their hem; defeat the enemy by doing this several times. There is a Kuden.

## **Tobi-kiri**

Position yourself in Hasso. If you cut in to the enemy's left torso, use the reaction from this to leap to the left; if you cut in to their right torso, leap to the right; in other words, cut them as you leap past<sup>2</sup>. There is a Kuden.

Kyūho<sup>3</sup> transmitted, 1995

Soke Hisamune

<sup>1</sup> Kuri-dasu

<sup>2</sup> Tobi-chigai - cf. Iki-chigai

<sup>3</sup> pun: nine ways = eternal ways

# Recording the Daisho Sabaki, Mutō Dori and Shiraha Dome Video

*Pedro Fleitas González Shidōshi*

Last night we had been walking for two hours with Hatsumi Sensei. It was 3.00 in the morning, and our bodies decided to go willingly to bed so we could confront the adventure which was waiting for us the next day.

Some days before, when Hatsumi Sensei told us that on Sunday he would perform the recording of a new video, I presumed that I would be present as a spectator for such a recording. Sensei told me "OK we'll see".

Days after, I was at the door of his house with my friend Paco. It was 9.00 am, and the most curious of all was that we carried with us our training suits. Our role had changed, now Sensei told us to participate in the video.

"Hello, good morning, come in please", Hatsumi Sensei said, from the door of his house. Leaving our shoes at the entrance, we went to the hall where we found various instructors and Japanese students, among them Zenno shihan and Oguri shihan. "¿Cómo está usted? (How are you)", Oguri shihan asked me in Spanish. In my astonishment I answered "Genki desu" in Japanese. Really interesting .....

Before going to Someya Dojo where we would perform the recording, two sensei students appeared with a bag, which, on dropping it on the floor, left a cloud of dust. That gave me an idea of what this could be.

Sensei opened the bag and took out the scrolls. "My God", I thought, it was as if millennia of history spread throughout the room. I was certainly amazed, with a kind of sensation of someone who discovers an ancient object. These scrolls represented more than material things - we could almost feel the vibrations they gave out.

Sensei showed us very quickly the scroll which our work for the video would be based on, and at the same time he pointed to the luggage trunk saying "This is the Truth of the Martial Arts of Bujinkan, grounded by thousands of years of history".

At ten o'clock the video recording started. We had previously saluted to the other participants there. Apart from Hatsumi Sensei, there were Oguri shihan and Zenno shihan, Kombsan, Someyasan, Yoshio Iwatasan, Keijo Nakadaisan, Shinichi Yoshidasan and Nagasesan.



Those who took part in the Daishō-sabaki, Muto-dori and Shiraha-dome videos.  
Pedro is No.2 in the back row, and Paco is No.3

Mr Kogure, the president of the video company 'Video Quest' then arrived. Within minutes they mounted all the cameras, and sound equipment and in the twinkling of an eye, the Someya Dojo became a small recording studio.

However, it was not a mere recording, it was a complete training.

Not only were there the continuous teachings of Sensei, his motions and the techniques of other companions, really it was a true obstacle trail to get the central point of the recording, as the floor was full of cables, weapons and documents.

We actually did know how the recording was going to go, even the role that we were going to play, but a mystery quickly arose when Oguri shihan and Zenno shihan began to distribute photocopies to all the participants including us. "Oh, but this is written in Japanese!" I thought to myself, and looked at Paco. We laughed - it could not be helped.

This document had an image of a technique that represented the essential idea of the technique itself and a text, in Japanese that counted the basic steps to get the essence.

"Well", I said to myself, "the only thing we can do here is to apply one of the most important teachings of Hatsumi Sensei "... DON'T THINK".

We had been assigned two techniques, approximately one each, but with the help of the shihan we could decipher our task rapidly.

There was no problem, the system consisted of doing a basic technique, and after that Sensei commented, corrected, advised, changed and broke the form at the same time.

This was the beginning of a recording that continued for more than twelve hours. Twelve hours of hard work - for Hatsumi Sensei especially, as while we did basic technique with a great effort, Sensei did unlimited variations (by my count about 200 different techniques during the whole recording).

Here are several conclusions I took from this experience:

Firstly, Hatsumi Sensei continuously repeated these words to us

*"Do not think",  
"Forget it all"  
"Do not use physical power"  
"Relax"  
"Happiness"*

These teachings from Sensei are further from the simple concept when they are actually used.

If during the recording (which was actually a training or combat), Hatsumi Sensei had been thinking, trying to remember, using of power, tense or "serious without enjoying of what", I think it would have been much more complicated to face this test. For this reason, we must take his teachings with love, respect and joy.

Secondly, we must pay attention to what the Master tells us because they are not vain senseless words, they have a deep meaning and they are nearer our own reality more than we actually think.

Above all, we must not think that the Bujinkan techniques have a limit; on the contrary they are infinite because they are in constant motion.

If we do not observe the techniques with our hearts, they are no more than mere mechanical movements that represent an offensive and/or defensive attitude.

They represent a constant fight with ourselves to make a better world for all the beings that live on this planet.

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**Above all,  
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mechanical movements**

---

Above all, (following the suggestions and teachings from Hatsumi Sensei), I pray to you ..

*Don't think too much about what you have just read.  
Forget it all, don't use physical power,  
trying to understand these lines with your head,  
do it with your heart, and relax,  
because if you do all this you'll actually find the happiness  
in which you musn't think .....*





# 15 days walking with Hatsumi Sensei

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*Pedro Fleitas González Shidōshi*

**I**t was close to 12.30 in the morning on the 10th day of March. Paco, Juan, Manuel, Carlos and I were in Hatsumi Sensei's second house. We were preparing the futons (beds), and we were nearly jumping by heart to our nests. We had had a tiring day. In the morning we went out early with a group of friends to visit Meiji Shrine, on the way back we had been in Akihabara, and after that we moved to the Budokan where there was a practice with Hatsumi Sensei at 19.00h.

With a foot into bed and the other one near to follow its step, various knocks sounded at the door "Dom, Dom, Dom ... Hallo". We certainly were a bit astonished. "Who is it at this hour?", we asked ourselves. We opened the door and there was Hatsumi Sensei with his dogs. "Do you want to walk?" he asked. "Yes Sensei" we answered. My friend Paco and I went downstairs trying to adapt ourselves to the cold night. And so we began our pace of night teachings and trainings with Sensei. This was to be the beginning of two wonderful weeks with Sensei, learning things that mustn't stay in those days, but must be applied to our daily lives, trying to set the right example.

I was surprised to see Sensei carrying a Bo as a support, whilst having the five dogs tied to his waist with a leather security strap like they use in climbing. Sensei walked so rapidly that sometimes when he increased his speed while talking to me, he created the sense that what I heard was not exactly his voice, but an echo from it that arrived from the distance.

Sensei commented to us that this was his daily training:- two hours walking, learning to correctly balance his body against the pull of his dogs, learning to see in the dark, how to use the shadows etc. This was what our night training was based on, far more than mere physical techniques. The first day a thought assaulted me: "Today is the anniversary of Takamatsu Sensei's death". I couldn't contain myself, so I said it to Sensei - what a surprise to me when Sensei answered me: "That is why I went to look for you".

And so passed two unforgettable weeks in our hearts, full of teachings. Sometimes we walked and at the same time Sensei showed us techniques. On other occasions this was intensified and we finished training in a temple in Nodashi, while we left the dogs to play. One of the teachings that I have kept in my heart about this experience was the fact that during night practice of the techniques, Hatsumi Sensei continuously repeated that we have to use feeling when we cannot see.

For me this also represented that when we have to face a problem in our life, we try to see it and solve it with a mental and logical vision, but we forget intuition and feeling.



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## Yamabiko

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*(to Pedro's articles)*

Muto-dori and Shinken Shiraha-dome were both filmed in just one day. The intent of both of them is to convey how one can discover the essence of the Motion/Stillness, Yin/Yang of swordwork, like Kyojitsu

Tenkan etc. Those who wear the two swords should use the truths contained in these films as a base for progressive understanding.

# Murphy's Law in Ninjutsu

- Letter for future Taikai organisers

Arnaud Cousergue - 10th Dan

The Paris Taikai took place in 1993 on the 21st, 22nd and 23rd of July, and it is only now that I can think positively about it. I took me a year to be able to do a synthesis of what happened, what was good, and what was bad. I hope sincerely this article will help future Taikai organisers and I know that those who have organised one or more Taikai will laugh when reading this article, because they know what I am talking about!

For example, I did not work on my home computer for 3 months after the Taikai. I could not use it. The computer was like a big finger pointing at me and reminding me of this crazy period.

At the Portugal Taikai, we decided (the Bujinkan Dojo France) to organise a Taikai in Paris. By taking this decision we knew that things would not be easy but we had four advantages:

Firstly I had just been fired (as is so common these days) and I had time to think about it.

Secondly, my job in the software business was to sell project management software:- i.e. you must know how to run a project, and a Taikai is surely a real one.

Thirdly, I was still in contact with my company, and was allowed to use their computers.

Fourthly, I have had time to study how to organise a Taikai, as I had been going to many Taikai since the first London Taikai in 1987.



In front of the Arc de Triomphe



Arnaud Cousergue, 10th Dan

The key word in such an event is "organisation". Many Taikai organisers think of a Taikai as just another seminar with a few participants attending it. It is much more than that. This is the reason why so many Taikai in the past have lost money. "Money" is the other keyword! Certainly, the coming of Hatsumi Sensei is a big honour given to a country, but from the material aspect, you must think of it as a reward for organising things perfectly (or trying to). Ninety percent of the job is to be done well ahead of time.

When you accept a Taikai, do not think you will get money or personal glory out of it. But know you will have work to do than ever, and at least one year in advance to prepare and plan everything.

In Paris we began to work on in in June 1992. We had pre-Taikai meetings each month. These first meetings had one objective:- find the different tasks to be done to organise the Taikai and schedule them in time (with a security margin). Do not dream, you will never meet your deadlines in time. A schedule is made to be changed.

In May 1993 the meetings were organised on a weekly basis. At each meeting we were to give the results of what we had done and what was left to do. From the first of July until three days after Sensei's departure we met each day. A Taikai does not end with the departure of Sensei.

We split the work to be done between several teams (airports, shuttles, hotel 1, hotel 2, transportation, gymnasium, registration, food, final party etc.). Each team had a detailed schedule, and each member had to know by heart his own tasks hour by hour, and what the other teams and members had to do at the same time.

During the Taikai (Friday, Saturday and Sunday) things were different. We had meetings twice a day. One meeting was around midnight after each day of training. This "Koku" had two objectives. Let the stress go by making jokes about things that happened during the day, and check what had been good and what had been bad. The good things were congratulated and the bad changed, so that the same cause would not bring the same result. Believe it or not, with this system, things worked quite nicely.

Here I want to introduce my secret weapon. I had a very good team. A Taikai is not something one individual can manage on his own; you must have people to help you. And from my own experience, these people must belong to your own Dojo because, like in a company, you see them and speak to them nearly every day (at least during training). Organising a Taikai will deeply change your relationship with your students. We are human beings and this is the first thing I learned from this event.

We often speak of the Bujinkan family attitude one must have with this fellow members. A Taikai is the best way to test it. You will lose some students but you will gain very good friends. To end this managerial point of view let me point out one thing.

When you want to do a Taikai, think of it well in advance and when you ask Sensei for his approval, be sure you will be "professional" enough to do it following the rules edited by him. Because, as Murphy's law states: "Everything that can go wrong, will go wrong!"

When you go to the airport to meet Sensei, you cannot help thinking of all the money invested and you wonder "Will he come?" and "If he does not, how can I pay for the hotels, the food, the training hall etc?". And suddenly he is in front of you and you fell like you are in heaven. But hell is not far..



Inside the Louvre

Some things went wrong in Paris and we had difficult moments. For example, with the plane tickets. They were booked and paid in due time, and we decided - to avoid Murphy's law - to send them by international courier to be sure they would arrive safely in Japan. For a whole week we called the Tokyo office of DHL, and for a whole week they said "Mr Hatsumi was not there". Three days before departure, Sensei had the tickets.

As for the cultural aspect of Sensei's visit, I thought of many things he had to see, and then figured out that two months would not be enough to go to all these places. Ask him what he really wants to see.

The Thursday (a day before Taikai) we went to visit the famous Louvres museum. It was a hot day and the first day of registration for the Taikai participants. I was thinking of what was happening at the hotel and was anxious to be back to check if things were going well. Maybe Sensei felt my worries, I do not know. But we did the fastest visit of the Louvres ever done, and were back to the hotel much sooner than I had expected. When you have the



Shidōshi meeting at the France Taikai



Arnaud Cousergue (10th Dan) presenting Soke with a signed photograph from President Mitterrand at the Chester Taikai (UK)

chance to spend a few days alone with him, it seems that these kind of things happen naturally. As if the world was easier to live in with him around.

One anecdote occurred during the second day of the seminar. I was quite tired and under pressure the night before. To be sure to be in time to meet Sensei for breakfast, I asked the receptionist at the Hilton to wake me up. "No problem Sir, I will wake you up at 7.00". The next morning I woke up at 8.00 (we were to meet at 8.15) shouting after these so-called International high-class hotels, not able to wake people in time! Partly awake, I arrived a little late at breakfast. I was going to explain what happened when Sensei said to me "Arnaud, do you know why they woke me up so early?" Suddenly I felt the world exploding, I had given the receptionist Sensei's room number!

We were sleeping a few hours each night and we were very tired. Everything during the Taikai was done on computers and we had a notebook. One day, at the other hotel location I was told that Guillaume - one of my student's- had been working so late and that he slept the whole night sitting on his bed with his head on the computer screen.

Organising a Taikai reveals the real nature of human beings. The first day of registration, we did not know how many students would help the teams responsible and I was afraid we wouldn't have enough people available. At the final party I discovered that 24 of my students had helped us to make this Taikai a success. Some of them trained only one afternoon during the three days!

What is important is to do things in due time. Do not expect people to come to your Taikai without being told. Your mailshot has to be sent at least four months before the event. Remember that, as a Taikai organiser you are the only one in the world - apart from Sensei - who knows that you are organising a Taikai! And I include the other Dojo of your own country! Some teachers will even think that you are organising it for your own glory and will not tell their students to attend it. Others will organise seminars on the same days. Once again, a Taikai reveals the real nature of human beings .

In Paris more than 50% of the French people attending the Taikai were my students. I did not know I was the only teacher in France...

Many things will have to be paid for in advance. Do not expect people to register on time. Three weeks before the Taikai we were missing 170,000 FF. Remember, you are alone.

One last anecdote. The week before the Taikai the company supposed to do the video called me and said they were sorry but they had had a big unexpected contract, and they could not come to do the job. I then asked one of my students to do it. He did it quite well. But then he left France for Canada two weeks after the Taikai and lived there until recently. He had the video tapes with him and we had no address! (I hate Murphy). He came back from Canada (with the tapes) last April (ten months later - I hate Murphy) so we now have an official video of the Taikai.

In conclusion, regarding the Paris Taikai I would say that in my opinion it was quite successful. For the first time Sensei came to France and I am sure that all the people who attended this Taikai have appreciated the training and the feeling of friendship present during those three days.

Sveneric Bogsater told me: "I enjoyed it, it reminded me of the London Taikai in '87, the first one organised by Peter King".

I agree with him. The London Taikai in '87 was the first one ever done in Europe. And for me it was fantastic because you could see many people from other countries training together and sharing this special spirit of the Bujinkan Dojo.

In Paris, 19 countries attended, which gave it this international flavour that was missing in the other Taikai recently. This is why I think it is a good thing for Europe that Sensei has decided that in future he will come to Europe only once a year. I am sure this will reinforce the Bujinkan feeling between all the countries and help us develop friendship beyond the national borders of our own countries.

One last thing. After the Taikai we had a party with all the students who had helped me to organise it. During it one told me: "Now we know how to do it, can we do one next year?". During my last trip to Japan, Sensei asked me to do another Taikai in Paris for 1996.

My only answer is : "Sensei we are ready for the Paris Taikai '96!".

*A voice said to me:  
Smile and be happy,  
Things could be worse,  
So I smiled and was happy,  
And things got much worse!*

If people organising Taikai need some information they can contact me. But the best thing is to ask Ben "Ozaru" Jones to help you as he knows many things and is very effective when you need a quick answer from Sensei.

# Frankfurt Taikai - Friendship and Harmony

Steffen Froelich Shidoshi



"Taijutsu". Steffen Fröhlich

**I**n everybody's life there comes a time when one asks oneself "am I going in the right direction, and is this the right road?". When one has the ability to recognise good things, one should pass this knowledge on and not keep it to oneself.

I believe that the most important things in life are the discovery of the right awareness, and the preparedness to open up towards oneself and others.

Twenty years ago, when I started with Budo, these seemed to me only some of the many other important factors. In the course of my practice in different Budō disciplines, I grew more and more aware of the ways to find the real values of our existence.

In 1987 I had the fortune to meet Soke Masaaki Hatsumi who guided me towards new directions. Through the direct contact with him and his scholars in Japan and Europe, possibilities opened up which before had seemed impossible. In an age of confusion estrangement and lethargy, it is of great importance to

---

***In an age  
of confusion,  
estrangement,  
and lethargy,  
it is of great  
importance to base  
one's life on a  
philosophy which is  
aged, traditional  
and wholesome,  
such as I found  
in Ninpō.***

---

base one's life on a philosophy which is aged, traditional and wholesome, such as I found in Ninpo.

Soke's Bujinkan will contribute to people who are working on themselves in a deeper and more effective way; and therewith create joint studies, and friendships which reach over borders to create peace and harmony.

For years I had wished that I could plan and organise a Taikai for Germany with the support of all teachers and scholars. This finally took place in May 1994 in Frankfurt am Main, and I promised myself to report my impressions about this Taikai to the Bujinkan in the Sanmyaku. This was my ninth Taikai and I thought I understood quite a lot by then. I do not only mean the Shinken Gata, the Fundo or Jari-Jutzu, as well as the training with the Kotachi alone, which became brilliant through his clarity.

Perhaps it was the many hours of familiar and direct talks with Soke which opened my awareness to new dimensions of thinking.



Armin Dörfler

Each person has an idea of what is beneficial and what is desirable. For myself, I have discovered clearly that the whole way of acting (including the study of the art of fighting), first of all must be clear in our minds, taking into account all of the consequences. This means not only studying the sequence of movements, (which in the end limits and stops success), but wholesome uniting of movements and thoughts.

This at some stage leads to the desired emptiness, when we can act freely without inhibitions, and move through our world without restrictions. I will be a contact person for all scholars who desire to follow this way.

Everything that happened at the Taikai left the impression that it all took place "under a good star" and that was really good. Everyone within the Taikai organising commission, (which also included my wife Sabine Froehlich and Shidoshi Armin Doerfler), was very pleased with the success of the event itself. Personally, I was also happy about all the newly won experiences that we had. We had the great fortune to meet and get to know Soke Masaaki Hatsumi and it is up to us what we make of this chance.

I have to limit my efforts to express my feelings about the Taikai to these few lines, since I have as yet to digest many of my impressions. On my journeys throughout the world I have never met a personality such as that of Soke Masaaki Hatsumi. Let us respect him and learn from him.

Thanks also to his wife Mariko and the friendly Shishen Yukao Nogochi San. It is the desire of Soke that we communicate through the media Sanmyaku to receive his teachings directly from the Honbu Dojō in Japan.

All scholars of the Bujinkan are called upon to help with this work to give this magazine the importance it deserves worldwide.

With friendship,

*Steffen G. Froehlich  
Shidoshi 8th Dan  
German Bujinkan*



"Tai-jutsu". Ninin-dori. Svereric, 10th Dan

# Yamabiko

(to Steffen's article)

Here are some thoughts Soke wrote in a newspaper after his return from the Frankfurt Taikai. The title was "On becoming a Knight".

Frankfurt, a town on the banks of the River Main - a major tributary of the Rhine - is an economic city, truly "a city of banks", located approximately in the centre of Germany. This may be why "der Strand" is free from the pollution of industry, and the greenery and flowers release beautiful smells into the air.

As our ship progressed down the Main, carrying friends who had gathered from 18 countries for a Bujinkan Dojo congress, decaying images of current reality on both banks were reflected strongly against the ruins of warrior's dreams, destroyed in World War II. Yet the moods one experiences when travelling are treacherous. It was because the Lorelei was there, sung by seven virgins.

All of a sudden I am brought to my senses by the cry "Soke, step this way please!", and a ceremony is performed to award me the title of a Knight. The sword leaves my shoulders, and I am a Knight. Turgenev says, "There are two types of people: the Hamlets and the Don Quixotes". In my case, I - no, I must not say "I", and they wouldn't understand "Your humble servant!", so let's go with "Yours truly"! - may have read too many tales of chivalry; as I realize that I must be of the Don Quixote type, living in a fantasy world, and choose this option, my squire Master Noguchi in turn holds up the shield and axe he has received and says with a smile, "Then I am Sancho Panza".

I have heard that ships are occasionally seen near Noda, too. I have travelled the Seine, the Thames, and the Plate - with a breadth of 145 kilometres - but as I travelled the Rhine, my mind was somehow full of the scent of nature's four seasons at the Edogawa and Tonegawa rivers. Yamato loudly proclaims "Internationalization" (or "International values"), but the people who live here do not understand what this means. The Gorman report, published in America in 1986, included a ranking of world universities; Paris was top, and Tokyo was placed No.67. Is the River Seine the best? Or the Edogawa, the Tonegawa ...? Whichever.

I never rate intelligence-based human relationships that highly. I am not ashamed at the fact that Tokyo University was No.67. The most important thing in human relationships, in internationalization is the human heart, and compassion.

*Bujinkan 34th Soke of Togakure-ryu, Hatsumi Masaaki  
(PhDs in anthropology and philosophy from the USA)*



In the Bujinkan Frankfurt Dojo.  
From left: Steffen Frölich, Söke, Armin Dörfler

# A Seminar in the Sun

*Elias Krzywacki Shidoshi*

**A**fter I have read all the articles about Taikai's in Sanmyaku, it feels difficult to write one of my own. But with Sensei asking me, I will do my best.

This Taikai Sensei asked me to write about, took place in Gran Canaria 24-26 June 1994. The Taikai was put together by Pedro Fleitas. He had invited Sveneric Bogsater, Peter King and Arnaud Cousergue to hold this Taikai with him. With these four Shihans it was bound to be a good Taikai.

On Friday we had blackbelt training in Pedro's Dojo, and the next two days we trained outside in the sun with temperature up to 35 degrees celsius. There were some trees that shadowed a little but cold water was what held us going. We had come down to Gran Canaria a couple of days earlier and were pretty sunburned already. Why is it that Spanish people don't shake your hand? Instead we got to experience the pain of hundred Spanish people clapping our shoulders in 3 days!

The best things with Taikai's is to meet all the people you met before at Taikai's, and of course new people too. This makes the air fill with happiness and good memories. Maybe this is why we go to Taikai's.

For me Taikai has always been something magical. We are taught a lot of techniques and movements, but each time I get home, I almost have forgotten it all. But still I feel that I have learned a lot. When I came home from my first Taikai in London 1987 and had this feeling, I was confused. How could it be that my Taijutsu felt more released after these 3 days, when I almost couldn't remember anything?

I like to believe that if you are open in your heart, you give and receive of some spiritual "power" from all Taikai's good qualities that lays in the air. This is also, I think, the thing that makes people continue with their training. To have this feeling. This feeling is beyond any price for a Taikai. That was also the reason for me to visit this Taikai. I wonder what the Spanish people think about us when we travel all the way over Europe to visit a Taikai that some people might think as less important?

But it's not in my point of view. I still come home with this feeling and that's what counts for me! So this will absolutely not be my last journey around the world.



The Shitenno (4 Kings) of Europe. From the left: Peter King 10th Dan (UK), Sveneric Bogsäter 10th Dan (Sweden), Arnaud Cousergue 10th Dan (France), Pedro Fleitas 10th Dan (Spain).



# Mysterious healer

Ben Jones

When you are around Soke, mysterious things just keep on happening. Unless you experience this yourself it is impossible to avoid being sceptical, and even those who are present often differ in their interpretations, but there is no doubt that it is an interesting phenomenon. However, where humans are concerned it is only the person to whom a mysterious thing happens who really understands it accurately. Even someone who hears the story from them may unavoidably embellish or exaggerate it when passing it on to others, in the manner of Chinese Whispers. That is why I decided to write down what happened to me in my own words.

One day in January 1990, I was so exhausted by work etc. that I went to bed and stayed there. I had worked through the night for three days with nothing but coffee to sustain me, and then driven my motorbike through the cold Tokyo air for many hours (from an office in the centre of Tokyo to Noda and back, and then back to my lodgings in Mitaka); all in everyday clothes. I thought if I rested for a while, I would be able to rid myself of the exhaustion. I felt sick, but as I originally assumed this was just a bad cold I did not go and see a doctor.

As the symptoms got worse I thought "This is worrying", and went to the outpatients department of a hospital. They transferred me to the outpatients department of a teaching hospital, and finally I was advised to stay there. By this stage I was unable to eat (everything just came straight back up), it felt as though I was on a layer of cotton wool so walking was very difficult, one side of my face was numb (it was very difficult to speak), and what was most frightening of all was that everything around me appeared double.

When the doctor at this hospital saw me, he told me "you probably have Tahatsusei Kokasho". I had no idea what "Tahatsusei Kokasho" might be, so he kindly (!) told me in English: "MS" (multiple sclerosis). To be perfectly frank, when I heard those words, I thought "I'm going to die". I thought, "My body will gradually decay ... wheelchair, hospital, hospice, crematorium". I thought, "Screw it. I really overdid it this time".

I expect many people do not know that much about MS, just as I did not. To put it simply, something around one's nerves, like a cover, is destroyed by something unknown and causes a short-circuit. This heals to a certain extent, but the scar remains and the transmission deteriorates. This gradually occurs throughout the body; one's legs, mouth, eyes, etc. begin to stop moving; and eventually one dies. It is thought that stress is a major contributory factor, but the ultimate cause is unknown and there is no cure. The average lifespan after being diagnosed is a mere twenty years.

While waiting for a free bed at the university hospital, I asked a friend in the Bujinkan, "If you're going to Soke's training, could you briefly tell him what has happened? I don't hope for anything, but I have heard the rumours that Soke has healed people before so if he would try and do something for me there's certainly no harm in it. Thanks". That friend met Soke on the Friday evening (training was at that period held at the Kashiwa Dojo). When I opened my eyes on the Saturday morning, the symptom of double vision had almost completely disappeared. (Soke told me later that he had not actually written the talisman by that time. Maybe it was pure willpower?)

A few days later a bed became available and I entered the hospital, but there was a problem: the symptoms were now so faint that it was difficult to detect them. As a result of examining me with all kinds of devices, such as MRI (magnetic resonance imaging), they found that the first diagnosis had not been mistaken, but that the MS had luckily entered into remission quickly.

It would be easy to say that "I owe my life to Soke", but in addition to this being rather simplistic, I think it would be unfair to Soke. For a start, MS is a disease which progresses through a succession of remissions and relapses, and so the fact that I have no symptoms now does not mean that no relapse will occur in the future. If a relapse does occur sometime in the future, it would be inconceivable to say something stupid like "Soke's treatment that time was imperfect". Soke tried to help me out of kindness, and so I do not want to force any responsibility onto him.

One other point is the question of whether or not my recovery was truly thanks to Soke. I do not know the answer. It may be that I happened to ask his help just when MS was heading for a remission. Alternatively, some mysterious power may have rescued me. Personally, I do not like either theory. As I see it, the lessons of the martial arts which Soke always teaches in the Dojo or at Taikai are methods to survive, ways to live naturally, routes to enjoying life. As in all things, you may never realize something's true value without some kind of shock. It is precisely

because I collapsed with an intractable disease - something which I could not have imagined happening before - that I became aware of the value of the Bujinkan teachings, and reconsidered my life. To gain more balance in my life I left the city to go back to the country, arranged things so I could work from home, got married and even had children. The fact that I am leading a very happy life now, with still no signs of a relapse, is sufficient proof for me of "Soke's healing".

Just as Soke wrote in Sanmyaku Vol.2 No.1, I too am grateful for this painful experience

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***By this stage I was unable to eat (everything just came straight back up), it felt as though I was on a layer of cotton wool, walking was very difficult, one side of my face was numb (it was very difficult to speak), and what was most frightening of all was that everything around me appeared double.***

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# Yamabiko

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(to Ben's article)

There is a point here I need to answer: I am no psychic with supernatural powers. I am just an ordinary citizen, a normal human being. Takamatsu Sensei, as I saw him, was a marvellous psychic possessing great powers. For example, Sensei had never visited my house, but in a letter once he drew a plan of the rooms in my house with a comment along the lines "You were standing here, thinking of this". It was perfectly true. I also heard about many of Takamatsu Sensei's super-human feats. However, he often said the following: he had heard stories of a master hermit wizard who

secluded himself in the mountains, and acquired the ability to tell the number of people coming up the mountain - even whether they were male or female - but discarded this skill as being of no benefit to society. They call the current era "the age of information" or "the age of radar", but it makes you think ... Takamatsu Sensei said, "It's not superhuman powers ... it's not techniques which work for humans, it's rather Magokoro<sup>1</sup>". I too, having pursued Bufu Ikkan, now sense the importance of the power of Magokoro.

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## I became a 5th Dan in Atlanta

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Dear Soke,

How are you surviving this insufferable heat wave?

Thank you very much for sending through my certificate the other day. It has taken me a while, and I got stuck several times, but I finally managed to get some of my thoughts down on paper. It is precisely because the martial arts you teach have no concrete form that I found it so difficult to try and convey them in a flat, written medium.

I have no confidence in myself as a writer, but please see what you think of the article.

Since September the heat of the Summer has returned to Nagoya. Please look after yourself.

Please convey my best wishes to your wife.

Respectfully,  
Uehara Hiroshi



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## Looking back at three world Taikai

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*Uehara Hiroshi*

Atlanta, USA. A room in the deluxe Omni Hotel, next to the world-famous news broadcasting channel CNN. Inside, the 5th Dan test was taking place.

People were passing it one after another. Worries about what I should do if I failed it again did cross my mind, but on the other hand, having done so once in Tokyo made me feel a sense of determination.

As those who have undergone the test all know, it is truly terrifying. Yet there are no techniques for escaping this fear. There is no choice but to have the courage to stand (?) and face it without running away aimlessly, and abandon your fate to the Gods. When my turn came, in any case, I gave up being particular about anything. I can't remember what happened next; I did not do anything special. Something had moved me, so I avoided the sword swooping down on me from behind.

I had no real sensation of this and was convinced that I had failed again, but on hearing Soke's "OK" and the ensuing applause from all around, I felt I had passed the 5th Dan without doing anything, and so thought I had actually done quite nicely out of the deal. Bud, Doron, Noguchi Sensei and Soke all told me "Well done", but I was in a daze. The test is nothing like how it comes across when you are a bystander; it is something deep, almost like divine inspiration.

Before leaving for Atlanta, Manaka Sensei had taught me a poem: "Sewing a raven on black cloth; painting a heron on white paper". I still do not know myself whether I really passed or not, but I believe in the "feeling" of this poem, and hope to link it up to a belief in myself. Atlanta was the third Taikai I had been to, and at each of them — Israel, France and America — I had felt many things. As I watched Soke's movements, I saw that even

when he is kicking or avoiding a punch, his legs are always stuck to the ground like suckers, and as firm as a large tree.

Since passing the 5th Dan, I feel my way of looking at things has changed. Until then I had been interpreting Soke's technique overwhelmingly in two dimensions, but since passing the 5th Dan I find it possible to interpret techniques, no matter what they are, in the dimension of space. Yet as long as you become aware of something quite small, I do not think that the two ways of interpreting — in two dimensions, or in the realm of space — are actually that different.

Now I have passed, I sense keenly that the whole process up to the level of 4th Dan means becoming aware of this small thing. It is probably because of our great desires that it takes so many years to realize it.

This "space" I have come to sense is infinite, it is the world of Mu. It is quite unlike the two-dimensional world, made up of simple dots and lines - I feel my training from now on will lead me to unimaginable new worlds. It is now that it really starts. I can see no light, I am totally enveloped in darkness, yet I hope to walk on bravely.

At this recent US Taikai, however, I had to demonstrate some techniques; on a big stage, under bright video spotlights, and watched by over 600 blue eyes. Once more some extraneous ideas came into my head, along the lines "I'd best perform well". My mind understands the theory, but my flesh still has some way to go ...

On a slight sidetrack, I would like to mention a few things I felt at each of the three Taikai, and the human warmth I experienced. Even though it was difficult to understand each other, everyone did their utmost to comprehend what for them was a foreign language.

I felt deeply just how unimportant words are, when compared with the heart. I also felt that something akin to a national character was expressed in all aspects of each Taikai, and I found this fascinating. Our Budo, which has already carved several thousand years of history into Japan, has now left Japan to carve its history into each of these countries too.

Three years have passed since I moved to Nagoya. Before, I was in Tokyo, an environment where I could have trained almost every day. I now bitterly regret how I wasted my time when I was near Soke. People forget to be thankful for the things they take for granted — they go to training as per usual, then go home as per usual.

It is only once I moved away that some things which had been hidden came into view, together with this sense of regret. I am still at a distance where I can visit Tokyo 5-6 times a year, so I cannot claim to be in a special situation. The Buyū scattered throughout the world are lucky if they can even meet Soke once a year.

*"There is no village where moonlight does not enter, but it resides in the heart of the person who watches it".*

Maybe this poem is trying to teach us that feeling.

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# Yamabiko

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*(to Uehara-san's article)*

When I received Uehara-kun's manuscript and letter, I thought we should present both together and so deliberately printed the two of them.

It has been said that Japanese people think in a two-dimensional way. Take the curtain on a stage as an example: in Japan it is opened by making it run along a plane sideways. In foreign countries, on the other hand, there is a strong tendency to think vertically - like the curtains being lifted up into space.

These aspects help us see the vertical (European style) and the horizontal (Japanese style) combining to form a cross, a sign<sup>1</sup> of friendship.

In Uehara-kun's article, he writes "I felt deeply just how unimportant words are, when compared with the heart". This is very important.

For someone to transmit the martial arts, if they do not have a heart ... it is only if they have a heart that the vertical and horizontal forms can be linked to form a cross which gives birth to a positive<sup>2</sup> phenomenon for both sides.

# Letter from Mariëtte

*Mariëtte van der Vliet 7th Dan*

**D**uring our visit to Japan, I told you about a Dutch magazine wanted to have an interview at the Taikai in Frankfurt. They had contacted me several times before and assured me that they would send a journalist and photographer. But they didn't show up and I felt pretty bad about that.

Just after Taikai they contacted me again and asked me to write something about what Sensei taught during Taikai in Frankfurt, and it went out very well.

It was the first time they printed something real about Sensei, and we are very glad about it. Even though they didn't show up as promised, the result makes us very happy. It is just a short article (put in an interview form) but a good one.

It says: Recently the famous Ninjutsu Master, Masaaki Hatsumi visited Frankfurt for a training workshop (Taikai). Mariëtte van der Vliet (Bujinkan Dojo, 7th Dan) had a conversation with Sensei Hatsumi, from which we take some highlights.

Hatsumi: "Forms and learned techniques are not important in a real fight. To react on a situation comes from your inside.

With only learned techniques and forms you don't come anywhere, because at a crucial moment you can't use them. Like swimming, you can't learn with your head, but you have to learn with your whole body.

Interaction between you and your opponent is important and this you can only learn when you have left the forms behind you. Use your training to get insight in other things, techniques are based on philosophy. Don't worry about the flowers, but about the roots.

You can never predict a movement of your opponent, you mustn't expect something usual. Therefore never use typical movements of a martial art in a real fight. If you do this, you will die. You must be able to move freely both in a narrowed as in a wide space.

What I do looks often if there is no movement, but I reach the vital points anyway. If you think that I strike with my left hand, I use in fact the left hand and that hand causes the damage.

Use natural techniques, the power of nature. Try to understand the spiritual, otherwise you will never become a true martial artist."

People who are interested in the Bujinkan from Masaaki Hatsumi can subscribe to the magazine Sanmyaku or watch one of the many videos. It is also possible to attend Taikai. Hatsumi may possibly come to Holland.

For more information you can contact the Bujinkan Dojo, telephone: 05712-75732.



In the Dojo in Japan. Mariëtte is second from left in the back row.

# Information on Sōke's seminars in 1995

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- (1) New Zealand Taikai
- (2) Valencia Taikai (Spain)
- (3) Tucson Taikai (America)
- (4) UK Taikai
- (5) Japan Daikōmyōsai Taikai

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The themes for Sōke's seminars this year:

**Naginata-jutsu**

**Daitō / Shōtō Sabakigata**

**Taijutsu (according to the 9 schools)**

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## New Zealand Taikai

Date: March 5, 1995 (Sunday)

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28<sup>th</sup>, 29<sup>th</sup>, 30<sup>th</sup> OCTOBER  
— AT —

STRATFORD UPON AVON

*the home of William Shakespeare in the heart of England*

**UK TAIKAI**

**1995**



*The pervading theme of Hatsuon Soke's Taikai will be:*

**NAGINATA, YARI**

*and of course Bujiokans devastating*

**TAIJUTSU**

*There is a very real possibility that this will be Hatsuon Soke's last visit to the U.K. With this in mind, a conscious effort has been made to keep participants costs down to the absolute minimum.*

*Price: £150 for 3 days*

*see page 22 for information request form*

1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2017, 2019, 2021



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