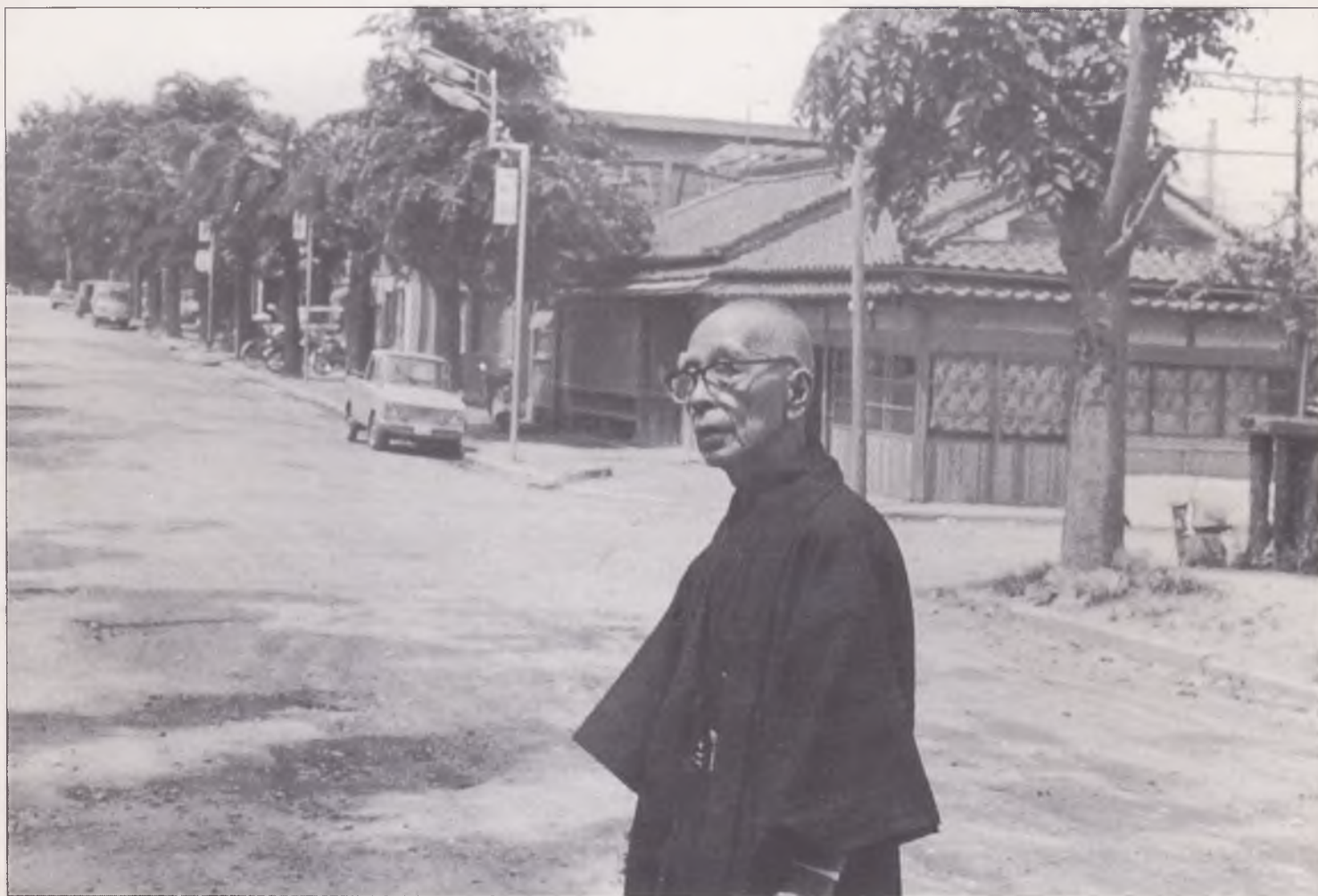


From Soke Hatsumi Masaaki

SANMIYAKU

The Densho (Direct Transmission) of the Bujinkan Dojo Honbu

Volume 3, Number 2 Price £4.50



心流

Daishō Sabaki-gata • Studying Budō • Kyojitsu

Contents...

SANMYAKU

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The Densho
(Direct Transmission)
of the Bujinkan Dōjō Honbu

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Cover photograph
shows the late Takamatsu Sensei



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Yamabiko

Daishō Sabaki-gata

It appears that there are few modern martial artists who know "Daishō Sabaki-gata", which is Taijutsu for when you are wearing a large sword¹ and small sword². Yet it is only once you know this Daishō Sabaki-gata that you can understand the essence of Iai-jutsu, Batto-jutsu, Ken-jutsu, Geki-jutsu and Ken-po.

You will also be able to grasp real techniques like Muto-dori or Shinken Shiraha-dori / Shiraha-dome. I will transmit these just as in the old traditions, in the Densho, but would like you to persevere with your training so that one pattern, one technique can lead to 1,000 changes & 10,000 variations, until you reach the Shinden zone.

As for the Kuden ... if you use the name "Logos" for these words, you ought to realize that this Logos is the same as Shinden.

Next year, in 1996, I will be teaching the sword; so please study the Gokui of Daishō Sabaki-gata, so that you may understand the Gokui of Hapō Biken too.

Names of human Kyūsho and parts of a Katana

When training in Daishō Sabaki-gata it is good to know the Kyūsho of Takagi Yoshin-ryū. The points which are marked with a circle on the diagrams are Kyūsho, but the names of these Kyūsho vary from school to school.

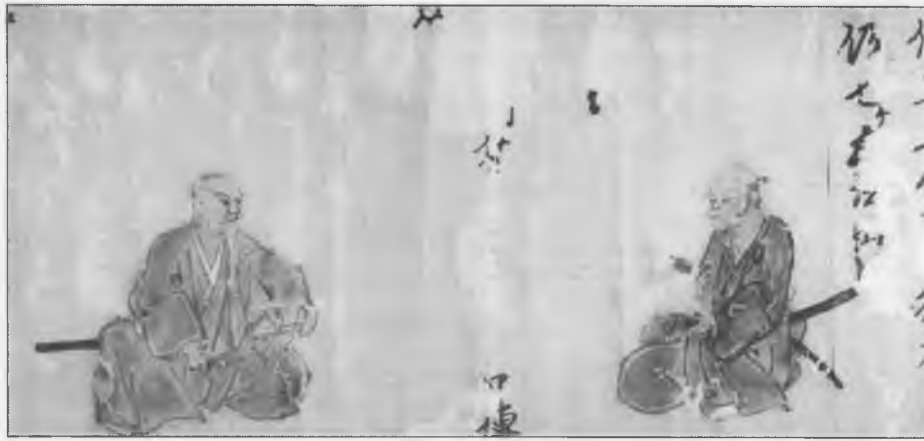
Please refer to Kyūsho maps from other schools too and try to locate these points. Also, people's bodies may appear to be structured the same way, but individual differences do exist - with Kyūsho too.

When learning Kyūsho, the Takagi Yōshin-ryū maps which I present here were known as Kirigami-yurushi, and were just the first step to getting to know Kyūsho. It is important to be aware of the relationship between the strike, the weapon, and nature when you use Kyūsho.

Please also learn the names for the various parts of a sword.



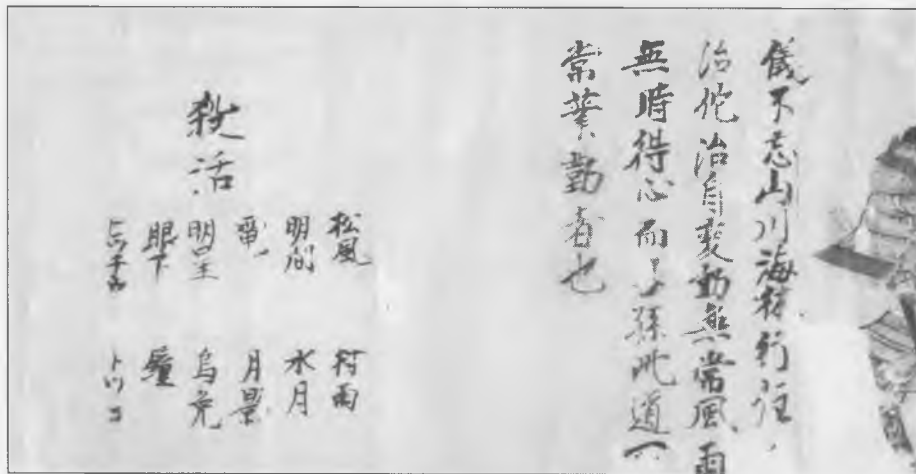
The late Takamatsu Sensei



(1) Yoshin-ryū Densho
Seated confrontation¹

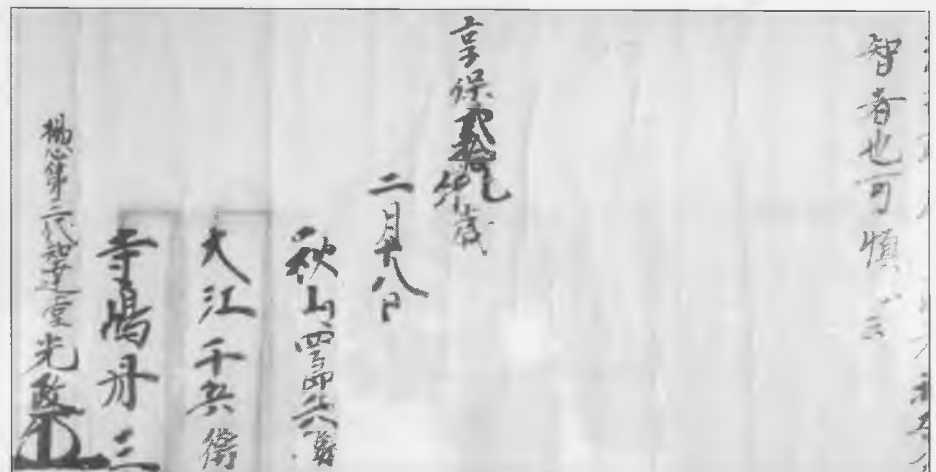


(2) Muto-sabaki



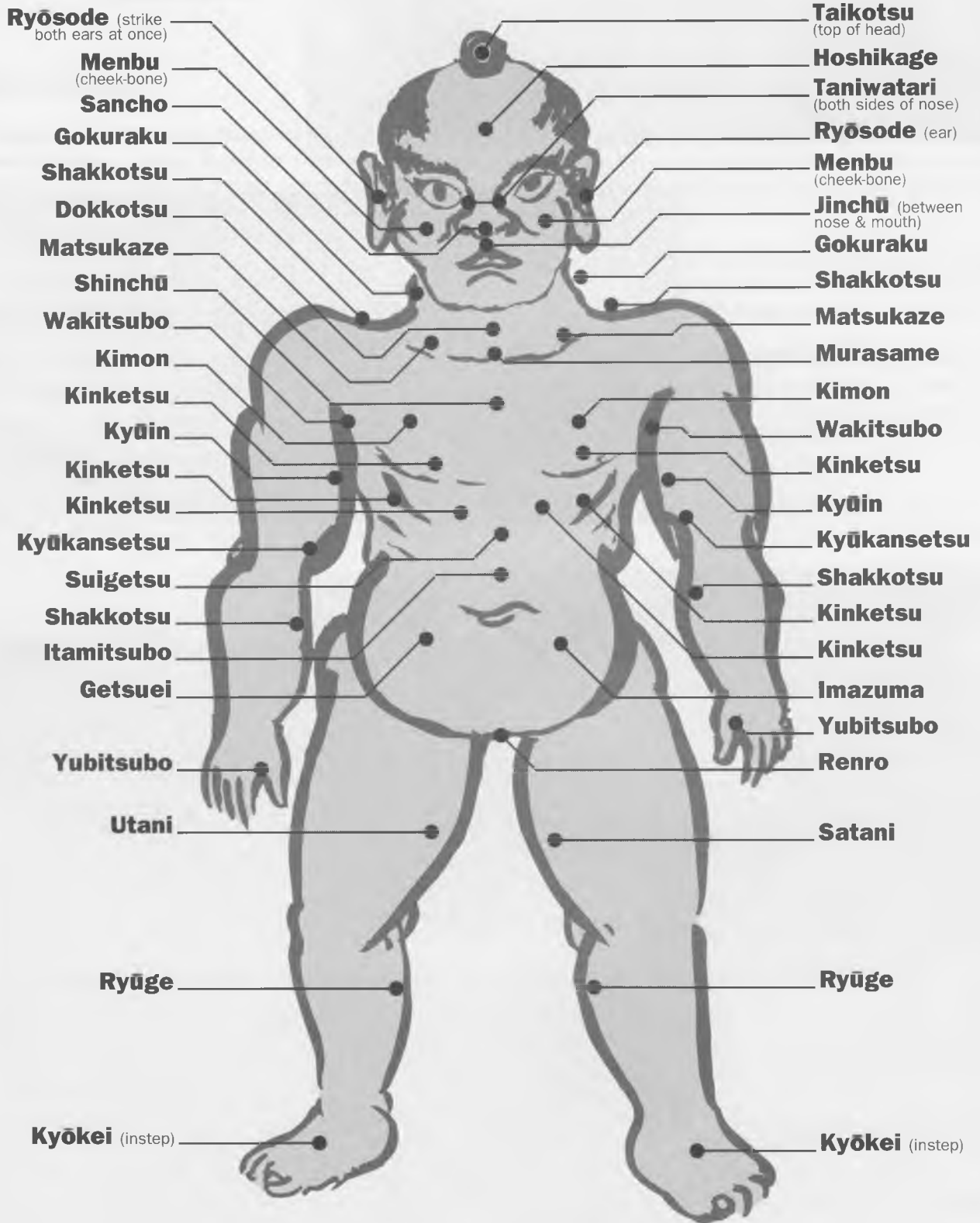
(3) Some Kyūsho marked as
“Satsu-Katsu”. The purpose of Kyūsho
is not simply to strike them and knock
someone down; they are also used for
Kappō, to help people live.

(4) This is a Yōshin-ryū Makimono
which was passed on in Kyōhō (1735);
in other words it was written
approximately three hundred years ago.

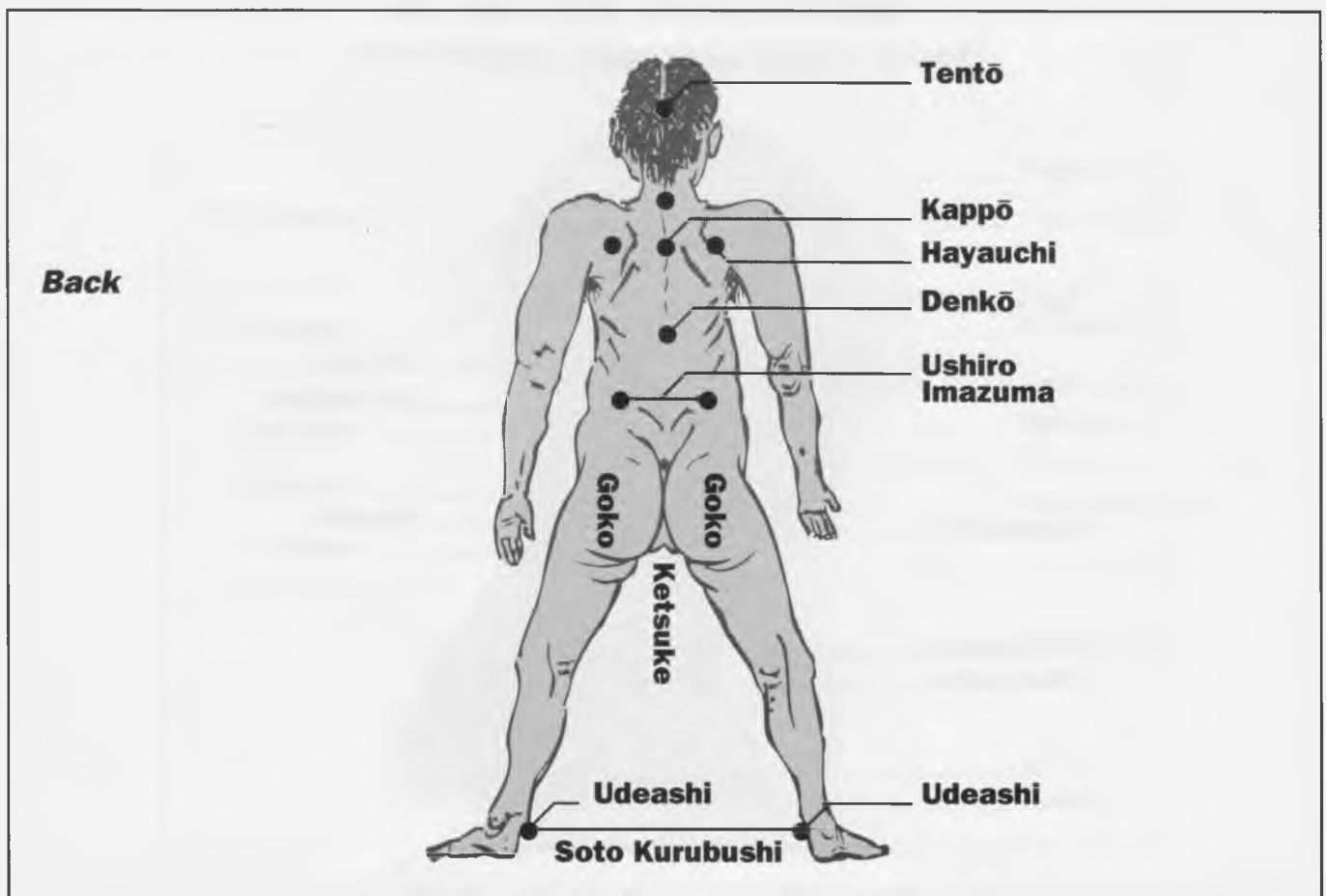
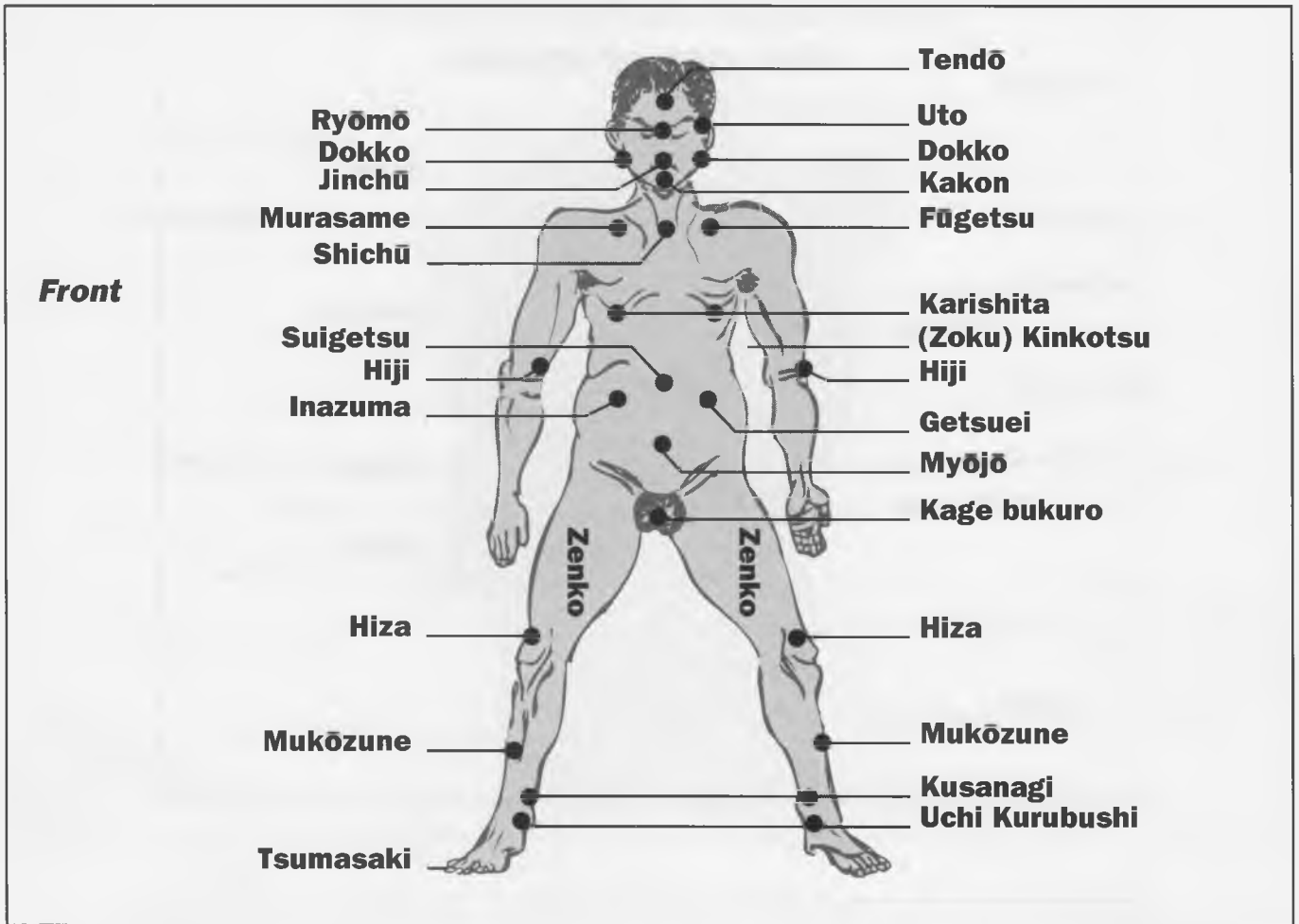


1 Taiza
2 Bring death/Bring life

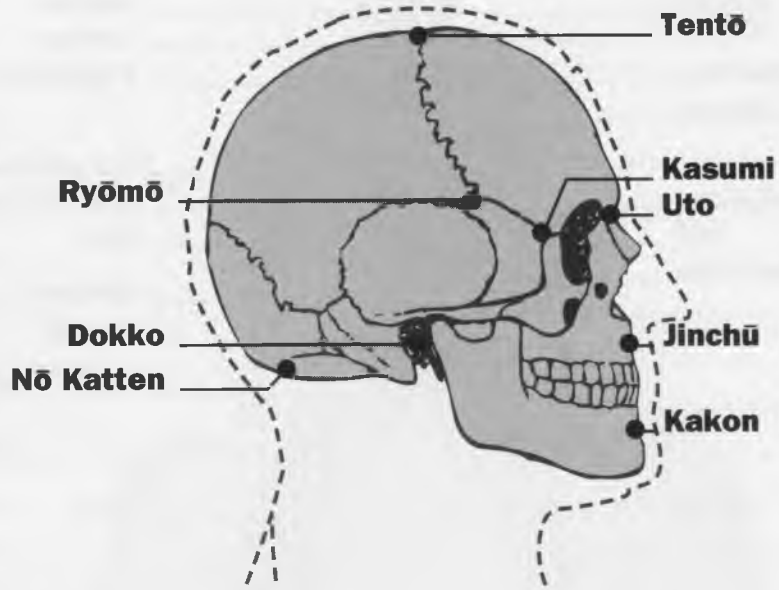
Takagi Yōshin-ryū Kirigami-yurushi



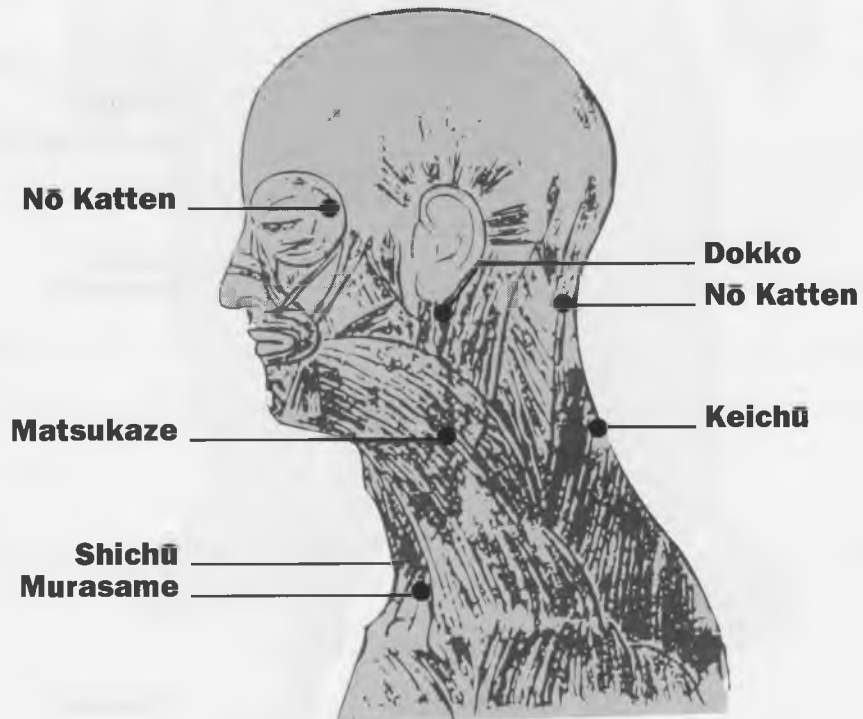
True diagram of Atemi



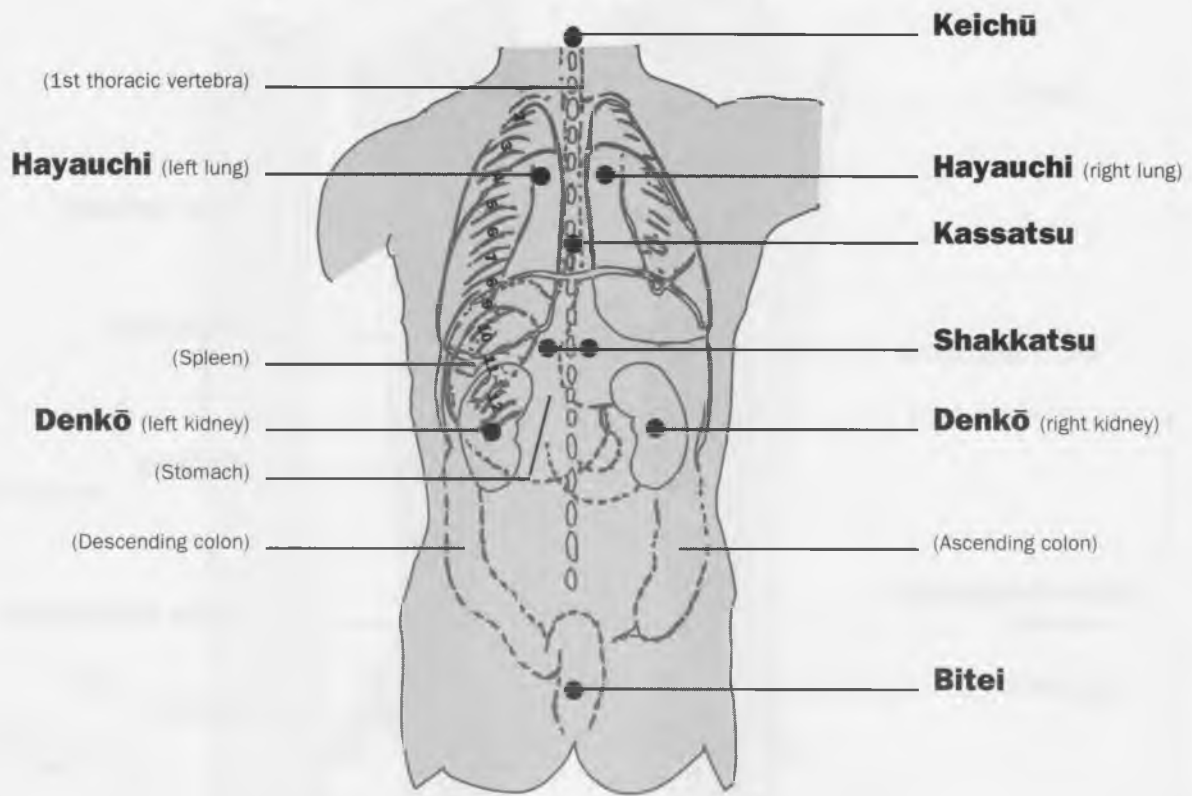
Side view of cranium



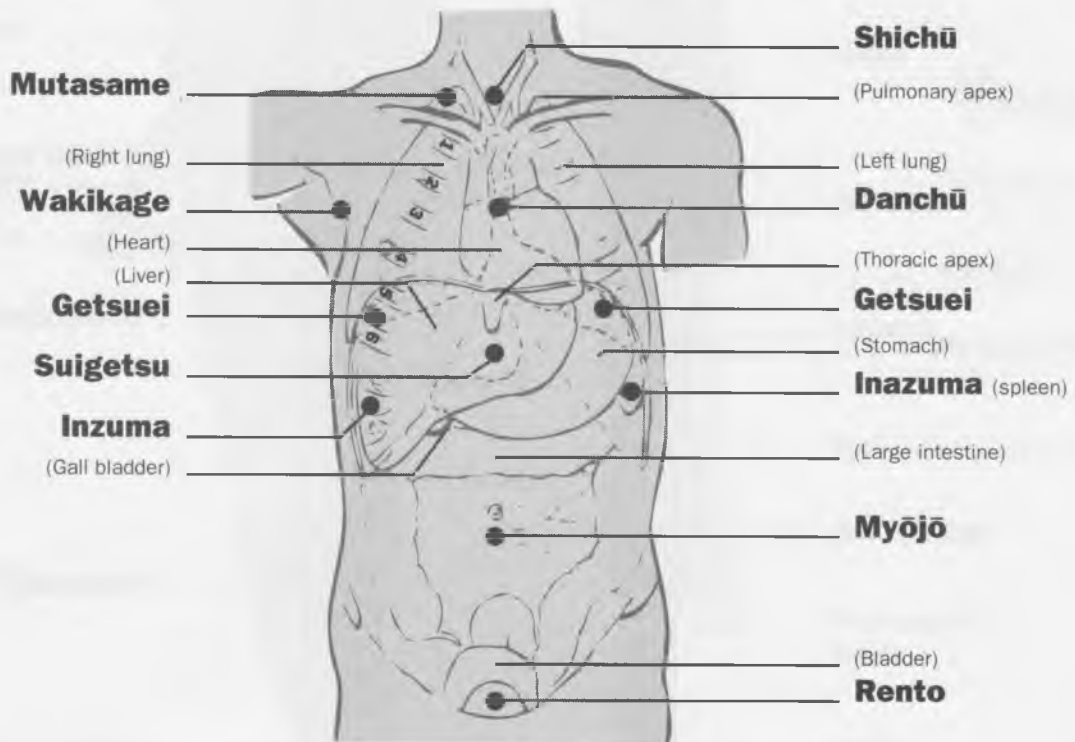
Subcutaneous side view of head and neck area



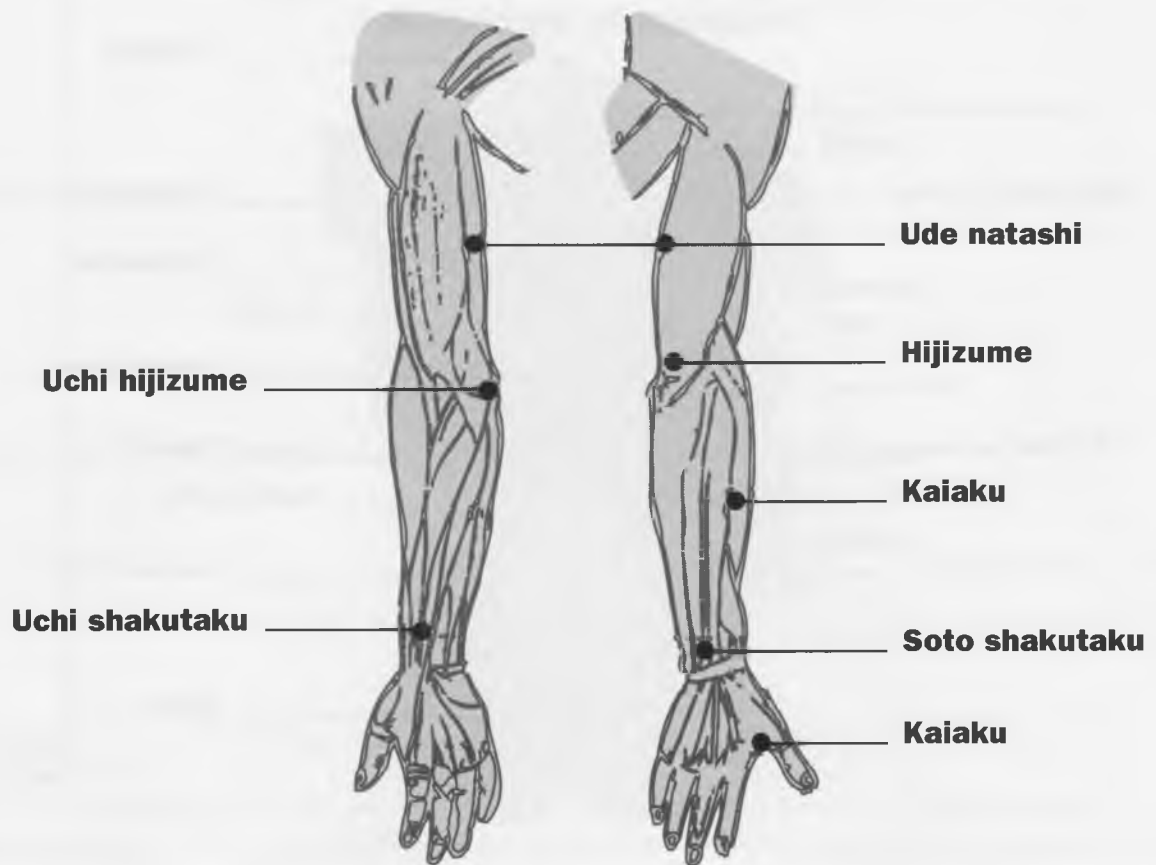
Position of internal organs (back)



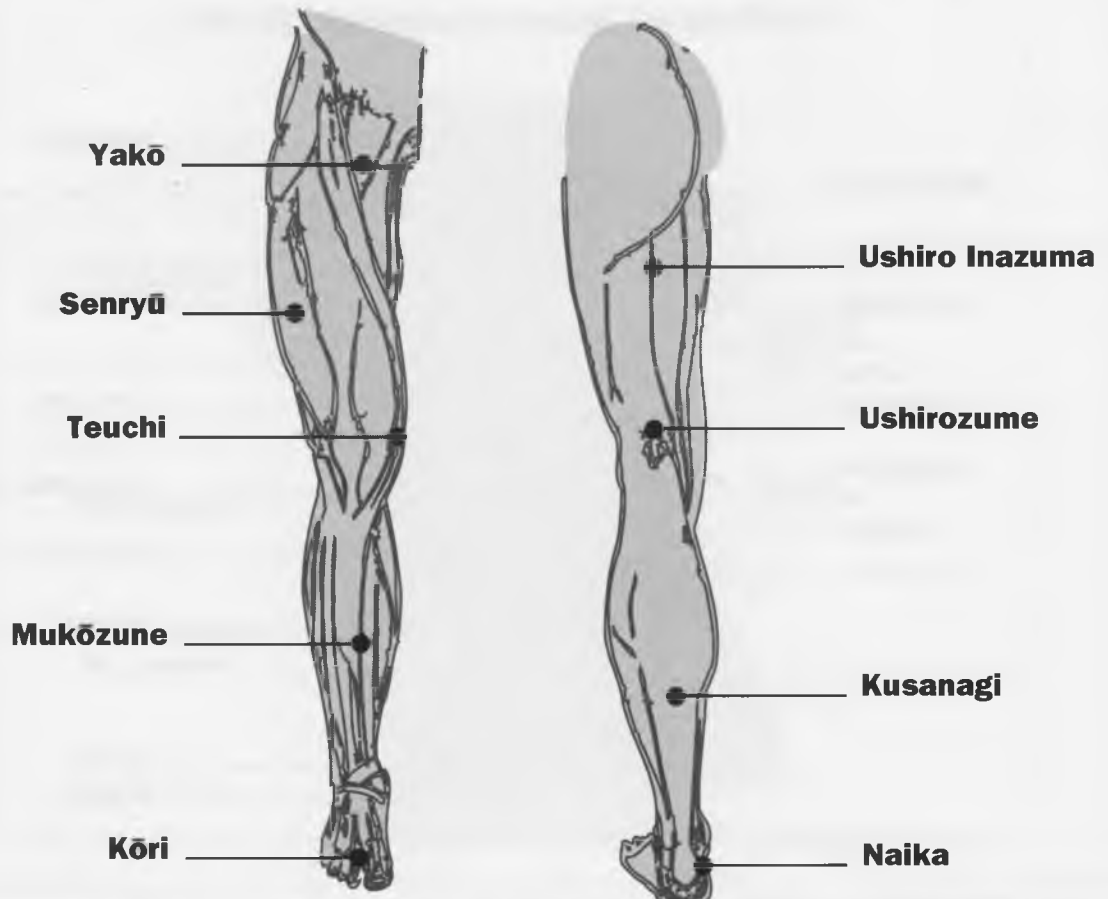
Position of internal organs (front)



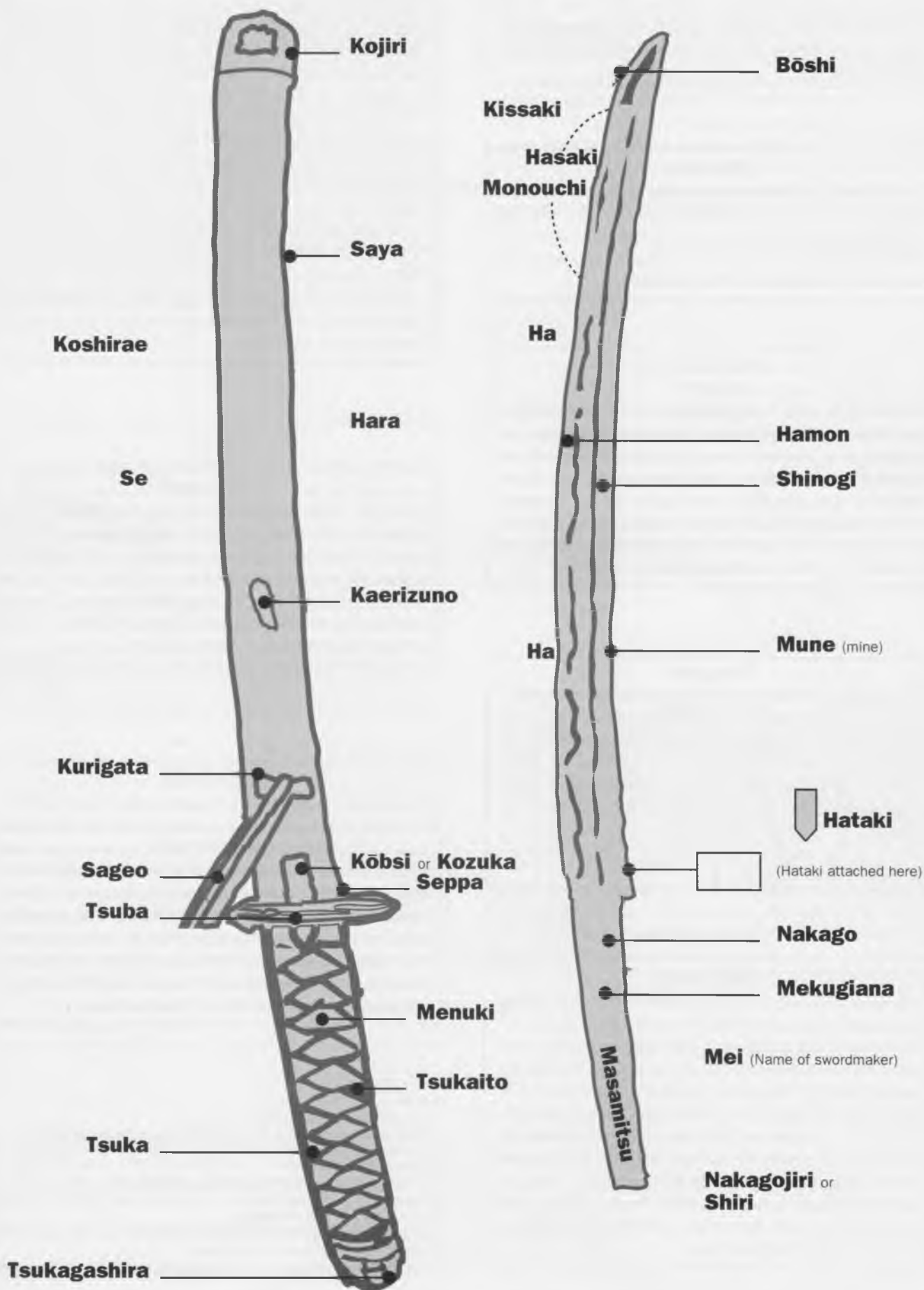
Subcutaneous view of upper limbs (front & back)



Subcutaneous view of lower limbs (front & back)



General terms for a sword



Tsuka-kudaki

Stand facing opponent. Opponent has Daisho in belt, and places right hand on Tsuka of Katana. I hold the Tsukagashira with my right hand, and strike the enemy's right Kyukan-setsu; at the same time, I kick up with my right foot into the enemy's Gedan Renro. There is a Kuden.

Hiki-dori

Stand facing opponent. Opponent places hand on Daito and awaits opening to cut in. I am in Fudoshin; Gyoun-ryusui¹; strike and break the enemy's Ryosode (ears); take the Tsuka of the opponent's Daito in my right hand; draw it using a change in my body position; Tsuki no Kamae; Muso. There is a Kuden.

Iri-dori

Opponent holds Daito in Daijodan no Kamae. I position myself in Hira Ichimonji. The enemy moves like lightning and comes in to cut down and in. I assume the nature of the lightning's shadow, and advance with my right foot in time with the ancient song "if you step in, ahead lies paradise"; the left leg lies flat. Use the energy and rhythm to punch into the enemy's Suigetsu with my right fist; take the Tsuka of the opponent's Shoto with my left hand or with the striking fist; draw it and thrust in. There is a Kuden.

Ran-gaku

The opponent is wearing a Daito and Shotō, and walks forward. I walk from behind the opponent, and whilst taking the Kojiri of the enemy's Daito (i.e. the end of the Katana's scabbard) with my left hand, grasp the enemy's left wrist with my right hand. The enemy places his right hand on the Tsuka and tries to draw the Daito. In an instant, I pull my right hand up high and move into Sukui-gata on the enemy's left leg, whilst using my left hand in reverse on the Katana's Saya to hold them in and finish the technique. There is a Kuden.

Sukui-dori

The opponent places their right hand on the Daito and tries to draw. In an instant (please savour these characters²), I kick the enemy's wrist upwards with my right foot. The Sabaki of my left, pivotal foot at this time is important. Also, please grasp the direction and manner of kicking. Through this, the enemy's Daito flies out of the Saya. Before the enemy tries to attack again, I use my energy to seal in their techniques and their heart, to know in advance the instant³ when the opponent's techniques and spirit⁴ will move, and take the Tsuka of the opponent's Shotō in my left hand, using my right hand to strike the enemy's Kyusho "Sancho". As the enemy falls backwards, I make use of this to draw their Shoto and thrust into them; Sabaki. There is a Kuden.

Ryu-kotsu

The opponent comes to cut in with their Daitō. They do not simply cut in from Daijodan. Read this as the Kihon Happo of cutting, meaning cuts from Shizen no Kamae, and/or from the Kamae regarded as the Gokui of Kamae in various schools. I pull my right foot one pace back in response to the enemy's cut, and use my body to evade it. The Gokui for this manner of pulling the body is Tai-sabaki just as though one were notching an arrow on a bow and pulling. As they cut, the enemy's Daito flows to the right side of my body. This state of flow should be seen - or let us phrase this as "perceived bodily"⁵ - as a flow of water, or a flow of air. I grasp the enemy's right wrist with my left hand, and use a right arm-strike (how many strikes and variations are there with the right arm? this is another question to be understood) to strike the enemy's Menbu; then in an instant (a time of genius)⁶ I take the enemy's Daito and cut the enemy down in Yoko Ichimonji. This is also known as the Yoko Ichimonji cut of Kirisute-Gomen⁷ (Gomen is a polite term for Menkyo). There is a Kuden.

Ushi-o-gaeshi

From the movements of Ryu-kotsu described above ... while turning my body, I use the Shuto of my right hand to strike and crush the Shakkotsu Kyusho on the enemy's right forearm. The enemy will drop their sword. I leap in to Happō Tenchi⁸ on the enemy. Moving with the flow of an Osoto technique⁹, I use my right hand to strike into the enemy's Jinchu, and change my strike to punch the enemy down. There is a Kuden.

Kake-otoshi

The opponent is positioned in Daijodan with a Daito. I leap in, responding to the angle as the opponent cuts in, and push up the elbows of both of the enemy's arms. The enemy moves a pace back in the direction of the push. I respond by moving one pace forward (this is also called Oshin¹⁰), kick up with the shin of my right leg (the area of the tibia), and place this kicking leg as far as possible behind the enemy's legs on the ground between them. At the same time I take the Tsukagashira of the enemy's sword in my hand and thrust upwards. The enemy's head¹¹ is struck by the Mune (Se) of their own sword, and they collapse. There is a Kuden.

NOTES

1 cf. Sanmyaku Vol.2 No.2, Birth of Juyushi

2 Shunkan is normally written as "blink period" (i.e. in the blinking of an eye) but here is written as "blink sense" (with the Kanji used for "6th sense")

3 Shunkan, written as above

4 Kanshin is normally written as "involved heart"= interest, but here as "6th sense heart"

5 multiple pun ... Miru=see, Mi=body, but the Kanji for body used here is Karada

6 pun ... Shunji=instant, Shun=genius

7 normally refers to the custom of pardoning samurai who cut down commoners

8 8 directions + up and down, i.e. all around

9 not specifically "Osoto-gake" etc., just that you move in with the side of your body

Kote-dome

The opponent comes to cut in with a Daito. I evade by opening up my right to the rear left ... This is how it is written in the Densho. In other words, I evade by opening up my right foot to come behind my left foot, i.e. it shows the direction of the Sabaki¹² of the right foot. The enemy's Daito flows past the right side of my body. At this time, although one can say that the enemy's Tsuba will be found on the right side of my body, it becomes a question of where it is actually placed. I pretend to use my left hand to punch away the enemy's right hand, but with Sabaki I use my left hand to take the enemy's right hand in a lock, and follow it. My right hand also takes the enemy's right hand, as if following it, and with a change in body posture I transfer the power to my right hand and use the power as I sit with my left leg to throw the enemy. It is important to understand how to use all five areas of my body as five strikes to attack while the enemy's body is in the air. There is a Kuden.

O-tō

The opponent places their hand on their Daito. There will be times when the opponent does this with their left hand, and times when they do it with their right. Such outcomes may arise depending on the school or the situation ... it is important to read a principle of combat here. I use my right hand and move to hold down the Tsuka of the opponent's Daito from above. The enemy moves back a pace. I move in on them¹³, and use Taihen for a shadow as I strike into the enemy's Suigetsu with the elbow of my right hand; with my left hand I draw the enemy's Daito, and in the same instant cut the opponent away to the side. The enemy's Kissaki and Saya are but a hair's breadth apart at this time; reversal. There is a Kuden.

Kuruma-nage

As in O-to above I use a right elbow strike against their Suigetsu; then I place my right hand on the enemy's left hip and fall down sideways (to fall sideways in various directions freely requires some practise). I move into Yoko Kuruma-gaeshi. As we flow through that Sabaki my left hand is grasping the Tsuka of the enemy's Daito, and so the enemy's sword is in my hand. I turn, and as I get up, use the force of the reaction to cut into the enemy. There is a Kuden.

Transmitted on: the Eleventh Day of the Second Month
of the Seventh Year of Heisei

From: Hatsumi Masaaki Hisamune

To: All members of the Bujinkan Dojo

Yotsu-de-tō

The opponent places their hand on their Daito. I use my right hand to hold the Tsuka of the enemy's Daito. At this time my left hand should be floating like a shadow, and neither my right hand nor my body should make the enemy aware of my left hand's movements. I use my right foot to stamp down firmly on the enemy's Kyokei Kyusho. The enemy is startled and distracted; one could also say shocked¹⁴. The enemy therefore pulls back their foot to let it escape, and I make use of this to draw the enemy's Shoto with my left hand. When the breathing of the Shoto Kissaki matches that of the enemy's Saya-guchi, I thrust into the enemy. There is a Kuden.

Ha-musubi

The opponent places their hand on their Daito. I bring my right hand to the Tsuka of the Shoto and grasp it, controlling the base of the Daito's Tsuba. The enemy draws one pace back. I move in and immediately draw the Shoto. There are many Kuden regarding this method of Batto - the Tai-sabaki can not be expressed in words. I use the drawn Shoto to cut into the enemy in Yoko Ichimonji¹⁵, Kuji¹⁶, as the beginning of Shoto Iai. There is a Kuden.

Sukashi-dori

The opponent is in Daijodan (there is a Kuden) and comes to cut in. Cut. Ku. I evade it by opening up (flattening) my body on the left. The enemy cuts in with Yoko Ichimonji. Make them cut air. I leap backwards, immediately change, and leap in with my body changing in Kyojitsu. I use my right fist against the enemy's Suigetsu in the rhythm of "if you step in, ahead lies paradise", and without letting the enemy's twisting body escape, finish the technique with a hip throw. In this hip throw, make sure that the enemy does not stand up. You should study how to perform hip throws very well. Master the method of Sabaki in the hip throw using Daisho. There is a Kuden.

NOTES

- 10 normally means "answering signal", here "answering advance"
- 11 Tenta; different Kanji from the Kyusho maps, but Soke said it was the "fontanelle", i.e. the same
- 12 Sabaki + Ki (energy)
- 13 Tsukeiri no Sabaki
- 14 Kito - lit. "energy flees"
- 15 i.e. a straight horizontal line
- 16 the shape of the character for 9 (might be an idea to include it?)

People who study Budō

Robert Matson 6th Dan

Travelling to Japan and training with Masaaki Hatsumi Sensei, our head and Soke, was always a repeated “death” and “resurrection”. Something beyond jet lag or culture shocks. Coming into contact with Hatsumi Sensei’s “spirit” also meant discarding old thoughts or ways of doing things, and opening my heart to the true martial arts. Each time I visit Japan I am made to feel this ... but why? I would like to think about this while describing a recent trip.

This time when we trained in Japan, Hatsumi Sensei gave us more time than ever before to talk about his techniques, their styles and origins, and some changes which might occur in the Bujinkan, in particular over the coming few years. A normal 90 minute training session ended up as 3-4 intense hours of open and frank discussion about a wide range of matters, from the historical legacy of the Ninja through to tips for staging a Taikai.

In the Bujinkan, various things are planned for the next three years, including the establishment of a Honbu Dojo. The prodigious activities which Hatsumi Sensei carries out inside Japan have the capacity to make the Bujinkan grow as a global entity. He believes that in the near future, Shidoshi throughout the world will develop the strength to be able to continue their own activities, and through the Shidoshi-kai, will be able to help each other to deepen their understanding of the Bujinkan martial arts. Such ideas remind us of the existence of Taikai, which take us beyond our national or individual identities and reinforce our consciousness as members of the Bujinkan.

On the subject of Taikai, Hatsumi Sensei believes that all Shidoshi should use whatever they have gained from his various trips abroad to bring about good results. Plans for staging a Taikai should be started at least one year in advance, and as many Bujinkan members from neighbouring areas as possible should be involved in the Taikai. Hatsumi Sensei stresses that a Taikai must not be seen to be the work of just one person or group. As many people as possible should be involved - not just Shidoshi - and should become even more aware that they are members of the Bujinkan, so that it becomes an event which enables the Bujinkan community to develop. It is likely that in future Soke will merely suggest that a Taikai be held in a certain area.

“Sanmyaku” too is very important as a process for spreading the true martial arts throughout the world. Sanmyaku is written as a transmission of Hatsumi Sensei’s living techniques, like folklore¹. The things written here run parallel with Sensei’s books and videos, and are exceptionally valuable reference material for understanding Hatsumi Sensei’s “spirit”. We (in other words as many past, present and future members of the Bujinkan as possible) should obtain Sanmyaku and read it. Hatsumi Sensei believes that even those who have turned their backs upon the true martial arts and left the Bujinkan might well return to the Bujinkan through reading it.

Of course, the best way to grasp the spirit of Hatsumi Sensei’s Budo is to go to Japan and train with him. Hatsumi Sensei said that even high grades who have mastered many high level techniques will sometime head off in a different direction if they carry on training without receiving any guidance from him. This is even more true for those who are no longer beginners but have reached a certain level; another reason why making some cheap accommodation near the Honbu Dojo will help those who come to Japan. It is precisely because the Bujinkan is spreading and maturing throughout the world that such facilities have come to be required. Training with Hatsumi Sensei is the best method of training for all the people who aspire to the martial arts of the Bujinkan throughout the world.

Sensei’s boundless energy continues to impart the essence of the true martial arts to all the people he triggers, and to the dangerous world we live in. Sensei always says that Bujutsu ends up working well for people who have a good heart. We should therefore exclude old modes of thought and aspects of the Ninja like “shadows out on spying² missions”, and instead lead the new Bujin generation in a bright direction.



Soke instructing at the dress rehearsal of Akahige at Tokyo Geijutsuza

The goal which Hatsumi Sensei is aiming at is not the creation of an "empire" for power or money; it is something positive and kind, for the sake of creating a better world. Sensei often spoke about countries or religions which had destroyed people's values through violence. He believes that spreading the Bujinkan's "spirit" or "techniques" will help reduce such senseless violence. We need to become strong enough to protect our families, local society, and ourselves. Yet "becoming strong" is not for the sake of fighting violence with violence, or causing the downfall of the other party.

Even if you do end up using Bujutsu to protect yourself or your family, you must certainly never forget the gentleman's sense of good. Sensei says one must not forget this feeling even if facing a short sword with one's bare hands. In real combat however you must be careful in another way. To wit, no matter how evil or violent the person you are up against might seem, you must not forget this sense of good even while using enough Bujutsu to protect yourself from them. Sensei says that if you forget this feeling within the martial arts you are not merely

on a par with the gangs, you lose even before you fight, as the violence itself has already corrupted your heart.

Hatsumi Sensei's many elegant words are reflected in all of his movements. His thoughts are transmitted clearly even without words, through the combination of his gentlemanly (good) behaviour and marvellous power. Sensei continues providing power as limitless as his painful "presents", i.e. the countless things one learns while one's body feels pain, and tolerantly guides us along so that our Taijutsu progresses. Even those who have been training for quite a time never cease to be amazed by the marvel of training with Sensei.

Sensei is not at all surprised how many people come all the way to Japan for the sake of training, because Taikai may be great, but are no substitute for training with the Soke in Japan. I myself find it impossible to avoid coming to Japan every year to encounter Hatsumi Sensei's wonderful techniques and spirit - particularly now that we are approaching various changes and plans within the Bujinkan

Yamabiko

(to Robert Matson's article)

There are various types of method for mastering an art; let us refer to some words of Russian actor and director Stanislavsky (1863-1938): "As I see it, in acting there is a large road, along which we are all walking step by step. However, on either side of this Drama Road some sexy flowers are blooming, which flirt with our eyes. Some people are seduced by these flowers and walk down a side street: some to the forest where the flowers bloom on the right, some to the mountain where the flowers bloom on the left. They step into this forest or mountain, and are enveloped by the charm and fragrance of the flowers. All of a sudden they find themselves lingering in this place, far away from the main road. They sit down, they fall asleep. These people never return to the main road. But I think that even if we do leave the main road and step into the forests or mountains on either side, we should think again, return to the main road and keep on walking."

This passage has many points in common with Bufu Road, on which we are walking. The important thing is that when you are unaware that your actions and activities are slipping away from the main road of Bufu, you can rediscover this main road by coming to the Dojo. It would probably be better to think of a Dojo as being a place on the road¹ of calm resignation, making it possible to remain on the main road and keep walking along it, rather than simply a place for training.

Stanislavsky then goes on to speak of the forms and heart of art. "I have heard that the forms of Kabuki are terribly beautiful. Theatre in Russia has also recently begun to pay great attention to forms - but so much so that I am worried they might be washed away by the forms. Both forms and heart are important in drama, but I cannot help seeing the heart as primary and forms as at most secondary." Whatever the art, beginners proceed from forms (in Budo, Kamae), through techniques for continuous Kamae, to Mushin; the attitude² for the flow of the moment where you consign your ego to oblivion to enter into Mushin is forged by the main road, and this is why you keep stepping along it. Provided you keep walking on, step by step³, you end up gradually⁴ obtaining (for example) the Gokui of Koppo-jutsu.

Sadanji, seen here in the photograph, says that there is a Coming of Age ceremony⁵ in Kabuki to mark a major stage in a Kabuki actor's life in the art - at sixty years! I am sitting next to Sadanji in the photograph, and you can see how although he is a large man in any case, he is sitting in his exceptionally large stage form. When Kabuki actors perform Aragoto⁶ they use techniques to make themselves appear bigger to the audience.



With the Kabuki actor, Ichikawa Sadanji

In our martial arts, in particular Shinken-gata, we have to create images (or rather shadows) which are as difficult to see as possible; but it is also important to know the equation that for film or theatrical performances or for demonstrations, you have to apply Atemi to the onlookers' hearts through their eyes and ears, as it will otherwise be impossible to move them. In other words, you need to create a screen in empty space⁷.

Coming of Age is generally used to refer to the age of twenty, but there is a difference between time here and in the world of arts: in the arts it comes at sixty. One must not forget this "time lag" in Bugei either.

1 Michi (no) Ba = Dō-Jo (same Kanji)

2 Kokoro-gamae

3 Kotsu Kotsu - pun (see below)

4 again Kotsu Kotsu, with Kanji which mean both "bone" and "finer points"

5 Seijin-shiki

6 "rough business": bravado style

7 Koku

Kyojitsu

Letter from Jack Hoban

Dear Hatsumi Sensei, this year I would like to devote particular efforts to learning about "Kyojitsu". I actually decided this because my new job is in the field of medical insurance - it seems that my personality is somehow too strong for this industry, and some people perceive me to be too aggressive.

I cannot change my military personality, of course, and until now I had rather felt that hiding my true nature would be dishonest, or that if I did try to conceal it my warrior nature would fade away. But I have come to think that such a way of thought is idiotic. From now on I must study how to hide it. I feel this training will enable me to become a happier human being.

I obtained this kind of insight from Takamatsu Sensei's words in Sanmyaku 4: "If I had not become aware of this 'Kyojitsu' and had continued to live just by the two words honesty and bravery, I might have led a misguided, idiot's life". I would definitely like to hear your own, personal views on this concept "Kyojitsu".

Many thanks in advance.,

Jack Hoban



Judge⁶ Jack Hoban and the young Bujinkan lions⁷ (heirs⁸) of New York, at the Atlanta Taikai

"Let us speak of the tale of Judges. The Judges were those who led the populace of Israel in times of national distress before the Kingdom was established, from the time of Joshua until the time of Samuel. (approximately 1200-1000 B.C.)."

Yamabiko

(A reply concerning "Kyojitsu")

I received this letter from Jack Hoban - who had read Takamatsu Sensei's view of Kyojitsu in Sanmyaku No.4 - saying, "This year I would like to devote particular efforts to learning about Kyojitsu. I would like to hear your personal views". I therefore decided to answer him immediately.

"If you try to explain Kyojitsu in terms of Budo, you end up with no more than a form of bargaining. Kyojitsu is defined in a dictionary as follows: things which are, and things which are not; void and fulfilment; falsehood and truth; the presence or lack of defences; the use of a variety of stratagems, etc."

I will now look at this from a medical and natural viewpoint, and try to explain the essence of Kyojitsu. Human beings live by inhaling Oxygen and exhaling Carbon Dioxide. We live by blood moving through our arteries and our veins. We live through the antagonism of sympathetic nerves and parasympathetic nerves.

For the "Stillness" of our night-time dreams and sleep, there is "Motion" when we wake up, and so with day and night or sun and

moon, the Kyojitsu of all of these is what gives us humans life. They are processes for the sake of life, to protect life and preserve health, and these processes have to have a well-balanced rhythm.

The living theme of the Bujinkan is to grasp the truth of Kyojitsu through our training in the martial arts, for the sake of surviving in human society and the world of nature; it is taught that the method for doing this is the main point⁴ or Shinshin Shingan. Think of Kyojitsu as the sound of "Ayumi" - to savour walking⁵ along a living road of life. With Daikomyo too, the light shines forth when positive and negative electrodes meet.

The Edo period playwright Chikamatsu Monzaemon said that the knack⁶ of showing drama in an entertaining way was "Kyojitsu Himaku"⁷. These words mean that if theatre simply portrays true things, it is not theatre; yet in return, if shows merely false things, the audience will see through it ... that is why the space between truth and falsehood is interesting. If one changes this "Kyojitsu Himaku"⁸ in a strange, martial arts way into "Kyojitsu Himaku", it can signify understanding the Gokui of the Dragon & Tiger Scroll⁹.

1 Shishi refers to the Judges of ancient Israel (see article)
2 also Shishi

3 also Shishi .. note this is written as "children of Tsugu", so Sōke could be implying a relationship to Takamatsu ToshiTSUGU Sensei
4 Kanjin Kaname
5 Ayumi=walking, but written here as Ayu + Mi (flavour)

6 Koppo
7 a membrane (skin) of Kyojitsu
8 a secret scroll of Kyojitsu
9 nothing specific; similar to "Tora-no-maki" (see Sanmyaku Vol.1 No.1)

Find the Right Path

Sveneric Bogsäter 10th Dan

“**F**ind the right path”; words spoken by our Soke on a memorable day in April 1994. April the second, the death day of Takamatsu Toshitsugu, Soke’s mentor. During a fantastic lesson in Budo, with Soke teaching us both physical movements and inner depths.

Many important things were said that day about religions, justice, love, peace and life itself. Among all the important things spoken that day, the words “find the right path” were those that stuck to my subconsciousness, lying there and from time to time rising up into my consciousness; telling me something more each time, and giving me a reason to rethink the goal of the martial arts. In this short article I will try to share with you what I believe is “the right path for a martial artist”

Authentic study of martial arts involves intense study of the art of living. But today, sorry to say, martial training, at least in the west, too often acknowledges only the outer aspect in meaning, to attract more people who might please themselves in the satisfaction and limelight of personal power. This is a training that usually progresses no further than entertainment and pure showmanship.

This attitude is, today, the most common in the western world of martial arts - demonstrating only appearances, showing off with more or less spectacular combat techniques designed to impress others, while neglecting the cultivation of mindfulness, compassion and love. The art remains art in name only.

True seekers of martial arts, are likely to find themselves lost in the darkness. Left totally alone, to identify with the appearance, the outside, far from the true martial arts, but never to live in the core of their true beings.

When one comprehends the true nature of martial arts, one is fully aware that authentic teaching forbids devaluing, hurting, or destroying the tiniest living creature, not to name the taking of life of another human being.

It is one of the ironies of our time, that martial arts training that evolved over centuries into a system centred on attention to ethics, morality and correct living, today should be conducted in terms of techniques and gimmicks of fighting as means to destructive ends, rather than as ends of themselves.

I believe that in some point in our training, we reach a place in time, where the choice is ours; to jump back into the darkness of our own egos where we can pretend to be a master; or to open ourselves to the light of universe and to the teaching with hearts that are open and pulsing with life.

The question is, how have we trained. The quest is never to capture a bunch of fighting techniques and technical terms, the quest must always

be to open our minds and our hearts to the essence, to the art of living. We need to bear in mind that the techniques we receive as students during periods of training are only basic information which we receive



Sveneric Bogsäter, 10th Dan, at the France Taikai in 1993

on loan from the teacher. They are borrowed techniques, not our own. Borrowed techniques are the stuff of ignorance, when we only simulate the ways of others. This progress is necessary at the beginning stage of our training. But borrowing from others is only to a certain point acceptable. If the means are imitations, the ends are replicas. Nothing has bloomed fresh from our hearts.

We must learn to go beyond what is borrowed, beyond our fears and desires to the true knowledge, the spiritual knowledge that is intuitive and beyond intellect. If and when we reach such moments, something will happen. This “something” does not result from reason or logic, only when living in harmony, can this vital “something” happen.

If we aspire to be true seekers on the path to true knowledge we must take time, we must learn to have an open mind and to learn the art of surrender, to go beyond our ego-centred level. If not, it is better not to start on the path at all, for such a path will be crooked and lead us astray.

More important than words and concepts, is the union of the heart, when the mind is often misled by the heart, There is an old saying that states; “the heart has its reasons which reason cannot know”. I believe this is true.

It may sound absurd or illogical but true knowledge is not a question of an intellectual mind or logical reasoning. True knowledge

comes from the heart. When we simply focus in right living and right understanding, things will come to us, whether we want them or not.

Only this art without artfulness can give birth to a real art. The real art is grounded in the spiritual, in the purposeless, it has no conditions. It is free, like air in the sky. This cannot be told or transferred, nor expressed in words alone.

To be ready to walk this path, we must absorb the insight which has been transmitted from teacher to student, throughout the ages of martial arts study and practice. We in Bujinkan have the good fortune to have Sanmyaku, the direct transmission from our Soke, the nine schools and several hundred Soke which he inherited. Something to guard and to be proud of.

The true path, is also a path of duty. As Soke wrote in one issue of Sanmyaku; "In order to live properly, humans have to obey laws". And he transmitted to all of us the five rules that are the law of the Dojo.

This law is as important today as ever. Just look around you. Everywhere we turn we see poverty, homelessness and violence surrounding us. Attacks on the elderly and violence in different forms occur in broad daylight. We who practice martial arts cannot be chasing our personal illusions, fame or fortune. We must follow through on our responsibilities and our duties at all times and not remain prisoners in a house of mirrors.

If we can fulfil this, is it not the end. It is only the beginning of an endless process of personal growth and spiritual transformation.

To reach the true path, we must give up the destructive notion that body, mind and spirit are separate. And we must discover the emptiness from which intuition comes, to reach that place in ourselves where body, mind and spirit dance as one.

It is a process where logic has no part; the fundamental reality always manifests itself beyond the borders of logic. This is the path where we can begin to look upon the world differently.

We will realise, that in the moment our mind enters a state of absolute freedom from outer or inner pressure, we are no longer stuck to the conventional, to power games. Only once we do not hunger for anything at all, can we experience a mindful synchronicity with the ordinary activities of our daily lives. This, I believe, is the real mystery of the martial arts.

The true path is a path of no return. Once we begin on the true path we must follow it to the end. The mind that creates heaven is the same

that creates hell. The only source of all misunderstanding and confusion is ourselves.

The several hundred masters and our present Soke are, with their deep understanding and insight, guides and helpers along the way. This is the reason for us to take the direct transmission through Sanmyaku seriously, with an open mind and a warm, welcoming heart. If one reads the Densho's with this state of mind, it is truly a guide and a helper for all of us to find the right, the true path of martial arts. The art of living.

As you understand, my belief of a true path is not one of thousand techniques or combat oriented fighting. I do not believe in the attitude of Budo that unfortunately is so spread in west; that of defeating an opponent by force or with lethal weapons.

True Budo, for me, is simply to live our lives in the right way and reach out for a higher realm of being. This insight is given to me through the Bujinkan martial way, for which I always will be grateful.

I would like to continue, and end the article with something once written by Sun Tzu. It is directed to all of you who are living in the illusion that technical values and a large number of forms and techniques is the essence of martial arts.

It is also to those of you who not realise the value of Kihon Happo (or believe that you know it), and for you who feel that you all the time have a need for new forms and new and more difficult techniques.

And lastly, to those who believe themselves to be advanced.

"The musical tones are only five, but their melodies are too numerous to count. The basic colours are only five, but their combinations are limitless.

The flavours are only five, but their blending is of such variety as to be endless. In battle the forces are only two, the regular and the special, but their combinations are infinitive, and no one can comprehend them all."

When our belief and trust reach a mature state, our hidden eye suddenly opens. Looking inward, towards what has always been there, we are able to sense that what we believed was nothing, in reality was the very essence of teaching.

I did not pay any special attention when Soke that day said the four words "find the right path". In that moment it meant nothing.

But somewhere in my subconsciousness it began to grow, and with time it opened up my hidden eye and allowed me see the right path of a martial artist. It was an awakening, believe me. And I can promise you, I am prepared to walk it to the end.

***The true path is
a path of no return.
Once we begin
on the true path
we must follow it
to the end.
The mind that
creates heaven
is the same that
creates hell.
The only source of all
misunderstanding and
confusion is ourselves.***

La Grâce et L'Energie

- a poem for Hatsumi Sensei

Nathalie Delalande

*Il est transcendé par la Grâce naturelle
Mais animé d'une Energie continuelle*

*Il prêche la bonne parole
Il rêve de paix
Alors qu'il a le pouvoir de tuer
Tel le loup blue des steppes mongoles*

*Ses pieds si ancrés dans la terre
Le font croire inamovible et fier
Et pourtant tel la biche grâcile
Il bondit en une esquive habile*

*Son corps est le lien entre la Terre et la Ciel
Un fil invisible partant des entrailles de l'Essence
Le traverse pour rejoindre les étoiles*

*Il flotte sur ses lèvres un sourire éternel
Ses yeux ou coule l'eau de la fontaine de Jouvence
Font de lui un être du temps et de l'existence venale*

*Il est le mystère
De l'homme empli de la sagesse orientale
Il est la voie d'un Art ancestral
Que couvre la folie de la guerre*

*Il est la Grâce et l'Energie naturelles
Il est trésor vivant et un modèle
Il recèle tant de richesses et de vérités
Cachées derrière le rideau de son humilité*

*Il sait ce que nous ne savons pas
Il a le pouvoir de dégainer le pouvoir
Il transmet sa sagesse et sa sérénité
C'est en cela qu'il est puissant
Bien plus que les milliardaires et les présidents*

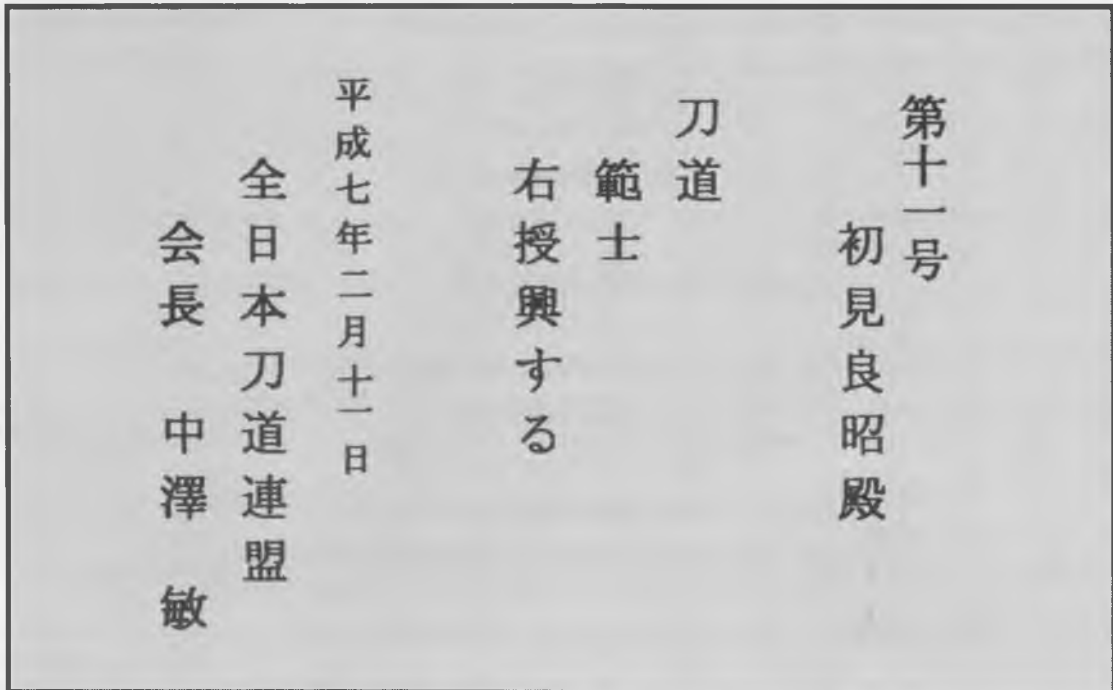
*Il est le Grâce et l'Energie
que chacun lui envie*

Nathalie pense que sa vie illustre la phrase de Kipling:
"Si tu sais mediter, observer et connaitre
Tu ne sera jamais sceptique ou destructeur"

Tōdō Hanshi

On February 11th, 1995 — the day of Japanese National Founding - Sōke was awarded the title of 'Todo Hanshi' by Mr Nakazawa Toshi, president of the Zen Nippon Tōdō Renmei².

11th Issue. Dr Hatsumi Masaaki is awarded the following: Todo Hanshi



February 11th, 1995 Zen Nippon Tōdō Renmei President, Nakazawa Toshi

Sanmyaku is ...

- (1) For the sake of understanding the Bujinkan martial arts
- (2) For the sake of creating a community between the Buyū of the Bujinkan, who exist throughout the world
- (3) For the sake of understanding the world
- (4) To be read by many people, not merely members of the Bujinkan
- (5) Currently the Sanmyaku network extends over 20 branch offices throughout the world, and is translated into each of their languages to make the journal easier to read.

Those wishing to subscribe should apply to their nearest branch office.

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