

From Soke Hatsumi Masaaki

# SANMIYAKU

The Densho (Direct Transmission) of the Bujinkan Dojo Honbu

Issue No.8 Price £4.50



***Budō Taijutsu • Kamae • Ukemi-gata Taihen-jutsu  
Ken Jūroppō • Ishin Denshin • Chester Taikai  
Kyojitsu Tenkan***

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## SANMYAKU

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of the Bujinkan Dōjō Honbu

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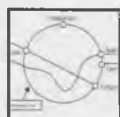
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# Yamabiko

*Sōke Hatsumi Masaaki*

I am now riding around the world on Pegasus. One day some thirty years ago, Takamatsu Sensei said to me “Hatsumi-han, in training you have to become an insect. Training means becoming an insect, clutching onto the tail of a horse. Do this, and you will quickly be able to cover a thousand miles with that horse ...”

I can still remember how he looked through his tobacco smoke, just as though it were yesterday.

When training you expect to encounter pain and hardship, but when you are trapped by desires or emotions in the midst of your training it is even worse. Once trapped, even those who have attained high grades lose the heart of a martial artist and step off the path of Budo, unaware of how they themselves are walking the wrong track.

The horse’s tail Takamatsu Sensei referred to may have been a “Kyojitsu” expression for “losing and keeping” [ tail = Shippo = loss / preservation ]. In other words, if you let go of the tail you will lose the

path. This image of an insect clinging on — maybe you can see it as a sperm, trying hard to become a human being. Maybe as someone training, trying to become a martial artist.

The catechism of Budo contains Kyojitsu, it contains truths, and it contains words which lead one to enlightenment. Take for example Sensei’s words, “You can cover 1000 miles [ Senri ]”.

This does not refer to a distance, but to a principle of light [ Senri ] and an advantage in battle [ Senri ], to strategy, Ninpo and Bumon, and from there to Bumon and Shumon [ the martial “gate” and the religious “gate” ], i.e. Kyojitsu, the great truth [ also Kyojitsu ]; so it means greatness. The martial arts have their “Bumondo” (martial catechism) just as Buddhism and Zen have their Zen Mondo.

Earlier I wrote that I was riding around the world on Pegasus ... Even if I rest my body on the horse’s back, my heart is but an insect, clutching onto the horse’s tail.



[Sōke’s footsteps at the time]

1964. I appeared as a regular guest on this children’s programme called “Suteki-na Mama!” [ lit. “Marvellous Mummy!” ], which was shown over 2 months in the summer holidays. Other guests included Matsuyama Zenzō (film director), Takamine Hideko (actress), Nakamura Teijo (poet), Omi Toshirō (film director, singer), and Dark Ducks, etc.

[Photo:] Sōke during an appearance in “Suteki-na Mama!”. From left, Komori Kazuko (film critic), Sōke, Nakasone Miki (singer), Mizuno Haruo (film critic).

# Budo Taijutsu

*Sōke Hatsumi Masaaki*

**M**y pen has begun to travel the page on the subject of the mysterious roots of Budo Taijutsu, as though to tell the Sun's beautiful and wondrous message which we saw at the Tucson Taikai in Arizona, a sacred circle - or should it be written as sacred peace ?  
[ ring = Wa = harmony ].

As you know, I was privileged to receive the transmission of nine schools of martial ways from Takamatsu Sensei of Kashiwara City, Nara Prefecture - a place consecrated to Jinmu Tenno.

Later, probably from around Showa 34 (1959), I began to appear in the mass media as the only Ninja in Japan.

For over 36 years since I have persevered with the Ninja form of Budo, but now that the Bujinkan has become a global entity this would be no more than the wind of the shadow martial arts blowing past; and so I have drawn inspiration from the sacred ring of the sun we saw in the sky above the Tucson Taikai and decided to call the whole range of nine schools - Shinden Fudo-ryu, Kukishin-ryu, Takagi-ryu, Gyokko-ryu, Koto-ryu, Gikan-ryu, Togakure-ryu, Kumogakure-ryu and Gyokushin-ryu - by the collective name of "Budo Taijutsu".

Let us first review the history of Taijutsu. In the era before humans grew aware of methods or techniques, they probably struggled against each other using brute force, and fought by wrestling [ Kumi-uchi ]. This seems quite reasonable if one looks at how animals fight.

If we then move on from the era of stick weapons or instinctive forms of combat such as stone - throwing to the Tokugawa period, techniques for the weapons people were using had increased to encompass over 120 different varieties.

By the end of the Tokugawa period, martial arts schools had also splintered until they numbered over three thousand. Taijutsu itself went by different names depending on the period and the geographical area.

What people nowadays refer to as "Combat techniques [ Kakutōgi ]" or "Martial arts" used to be called Kumi-uchi, Daken-jutsu, Daken-taijutsu, Kosshi-jutsu, Koppo-jutsu, Ninpo Taijutsu, Jujutsu,



"Sacred ring" at the Tucson Taikai, May 1995

Jutai-jutsu, Yawara, Kenpo, Karate Kenpo, Ryūkyū Kenpo, Tengu Tobikiri-jutsu, etc.

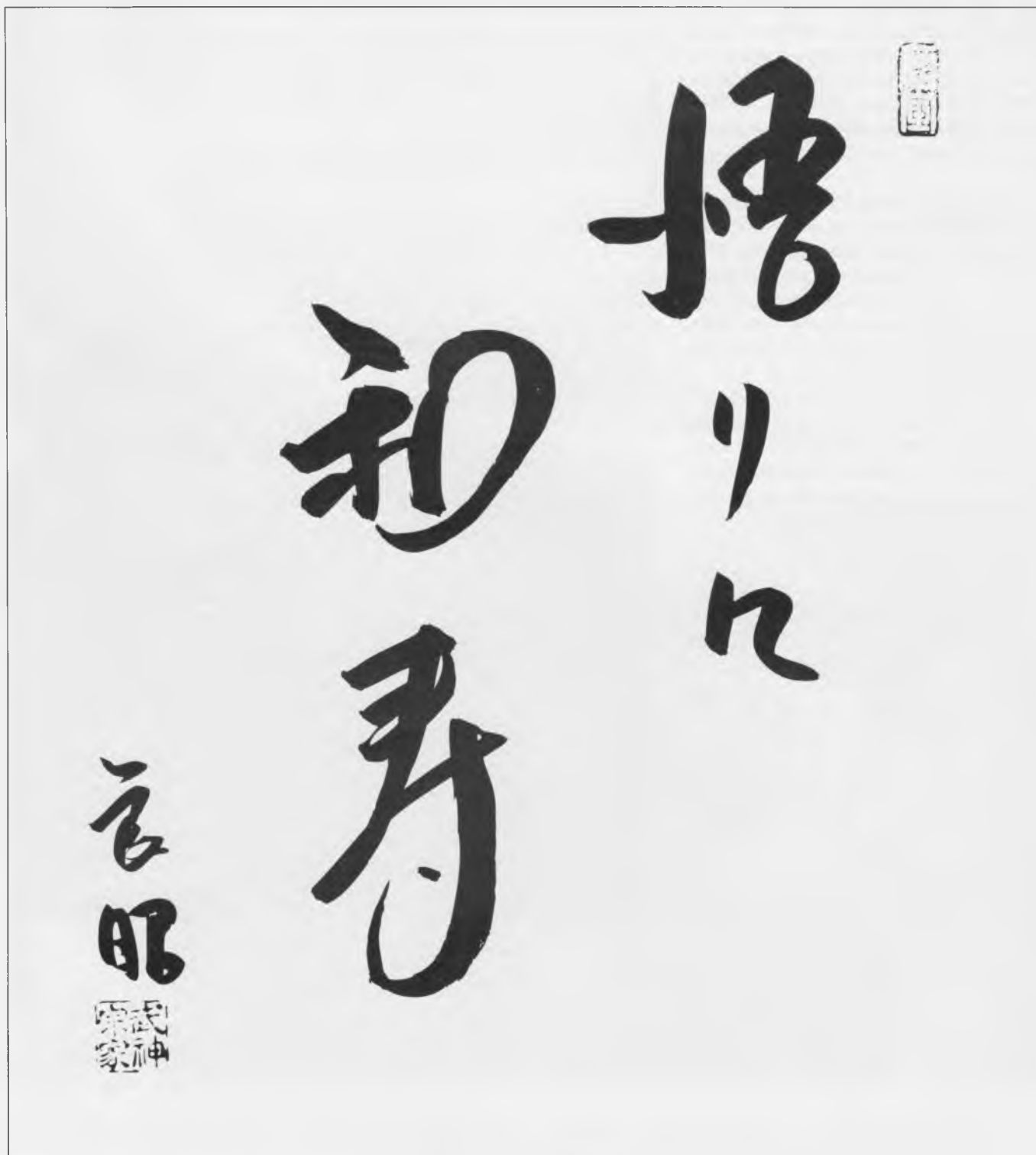
For the last few years I have been teaching about weapons and Taijutsu. This means entering the most important phase of a martial artist's training, as there is a true master's tradition which states that body changes when using weapons and Taijutsu reveal miraculous phenomena.

Maybe it is the “modern way”, but enthusiasts who do not know these Bufu teach under the misapprehension that the martial ways are about awarding Kyu or Dan grades on the basis “For Shodan you need this technique, for this Kyu or that Kyu you need that technique”.

In my opinion they are committing a terrible mistake. Take for example the single technique “Omote-gyaku”. A Kyu grade, a Shodan, a tenth Dan — there will be great differences in the level of skill with which they carry it out.

I am sure this will help you understand how idiotic a “unit” system is. However, the fact is that some criteria or standards are necessary for a Shugyosha within the training process, e.g. how much they should master for a Shodan or for a certain Dan level.

I would like you to be aware of this and understand it well so that you can draw some conclusions about the true nature of grades.



# Kamae

*Sōke Hatsumi Masaaki*

These are classified into nine forms ... but do not think of this nine as a number. In antiquity nine was regarded as the strongest number, and you should therefore see it as a number which represents the beginner's mind - everyone who knocks on the door of Bujin wants to become strong.

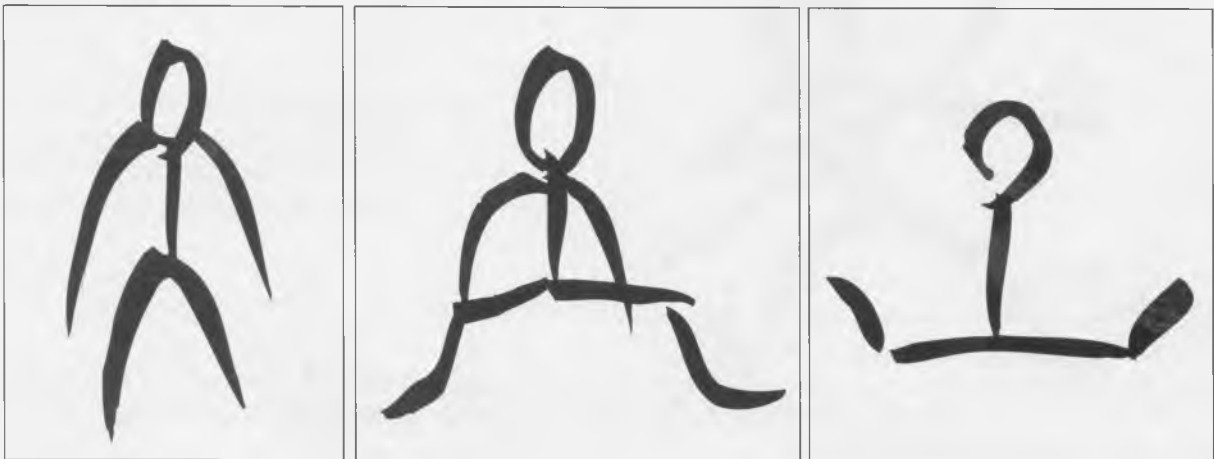
It is also important to cultivate a Bujin type of awareness in Kamae by persevering with the martial arts, and to ensure that you always treat the attitude [ *Kokoro-gamae* ] of a martial artist as of supreme importance.

## **Nine Kamae**

Also referred to as the optimum attitude for martial artists.

### **(1) Shizen no Rippō [ law ] no Kamae**

There are Jodan, Chudan and Gedan Kamae. These high, middle and low levels are also called Tenchijin-ryaku no Kamae.



### **(2) Fudōza**

(a) Left



(b) Right



There may be differences arising from the combinations of left and right, but "Za" (seat) refers to an attitude where the spirit of Kōngō Fudo is of primary importance.

### (3) Hira Ichimonji no Kamae

(a) There are Kamae in 6 ways to the right and left



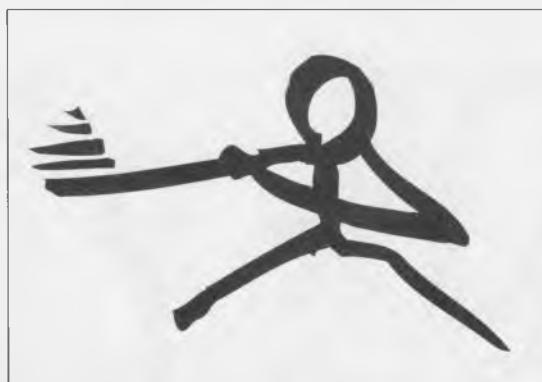
(b) Taka [ hawk ] no Kamae



Giving it this name and making it a Kamae of space is also an expression of the oriental, horizontal consciousness.

### (4) Ichimonji no Kamae

(a)



(b) Kamae on right and left, Kamae in three levels: Jodan, Chudan, Gedan

The high level is standing straight up, the middle level is as in (a), and the low level means left or right "crouching tiger" Mogurigata. Placing the knee on the ground makes this a Kamae for avoiding the line between the one's own Kyojitsu Kamae - a variation on Mogurigata - and the opponent's heart and mind, and letting it flow past.

### (5) Doko no Kamae

(a) Kamae on left and right. Toate to destroy the opponent's eyes.

(b) There are Jodan, Chudan and Gedan. Taihen-jutsu for each one.



This Kamae contains a preparedness to become like an angry tiger, and also to be aware of the nature of an angry tiger.

## (6) Hichō no Kamae

(a) Kamae on left and right



(b) Practise killing the opponent's techniques. Practise stamping down to crush the opponent's instep. Use the leg in front to follow up and strike, and use the hand / fist to strike and crush on top. Practise taking the opponent's foot. Taking the foot means seeing the passage of life between heaven and earth.

## (7) Hōko no Kamae

(a) There are six ways

(b) See Kamae in picture

(c) Add in Taihen-jutsu, particularly Yoko-aruki body changes.

Even though it is called "crab walking", it is also said to be a Kamae which wraps up the opponent's movements, or where my movements envelop and surround the opponent.



## (8) Kōsei no Kamae

(a) Kamae on left and right



(b) Kamae with three levels: Jo, Chu and Ge

They say attack is the best form of defence, but it is important to know Kamae with rules, knowing the principle that attacking a "castle" Kamae requires many times the power. One should use this heart Kamae [ Kokoro-gamae (= attitude); could in theory also be read Shin-gamae - which may be a pun on the two final examples (both Jin-gamae) ] to make Kamae, battle-line Kamae and human Kamae.



### (9) Jūmonji no Kamae

(a) Changes from three Kamae: left, right and centre



(b) Kamae with three levels: Jo, Chū and Ge  
Juji; maybe one makes peace with the enemy;  
[ Wa (peace) can also mean 'addition' (comes from '+') ]

or I have twice the advantage;

a Kamae to see the heart

[ Kokoro-miru (heart) literally means "see - heart" but is also (with a different Kanji) the word for "attempt" ]

a Kamae to quest for life without ceasing self-defence.  
Also called the Kamae of Treachery, as an example of  
"even if you allow Kuji, do not allow Juji".

You should understand the true principles of these nine Kamae and regard Mu (Shin) as the great secret, rather than the forms.



Kokoro-gamae Daihi (= great secret)

# Ukemi-gata Taihen-jutsu

Sōke Hatsumi Masaaki

Ukemi-gata Taihen-jutsu is to be performed from the nine Kamae.

## Kūhen no Kata

### 1 Taihen Ukemi-gata

Maegaeri [ Somersault ]

Zenpō Kaiten [ Forwards roll ]

- (a) Zenpō Kaiten with both hands touching
- (b) Zenpō Kaiten with one hand touching *Left and Right*
- (c) Zenpō Kaiten with no hands touching
- (d) Hichō Kaiten [ Flying roll ] *Both hands touching*
  - Kūten [ "Air" turn ] *Both hands touching, forwards*
  - One hand touching, forwards*
  - Oten [ Side turn ] *Both hands touching, sideways*
  - One hand touching, sideways*
  - Kaiten *Leaping roll*
- (e) Shizen

### 2 Yoko-gaeri

Rolls to left and right

- (a) Sokuho Kaiten [ Sideways roll ] with both hands touching
- (b) Sokuho Kaiten with one hand touching
- (c) Sokuho Kaiten with no hands touching
- (d) Hichō Kaiten *Kūten*
  - Oten*
  - Kaiten*
- (e) Shizen

### 3 Ushiro-gaeshi

Kohō Kaiten [ Backwards roll ]

- (a) Kaiten with both hands touching
- (b) Kaiten with one hand touching
- (c) Kaiten with no hands touching
- (d) Hichō Kaiten *Kūten*
  - Oten*
  - Kaiten*

## 4 Zenpō Ukemi

- (a) Kneeling position; Zenpo Ukemi with both hands
- (b) One-handed Zenpo Ukemi
- (c) Standing position; Zenpo Ukemi- both hands
- (d) Punch or kick from Ukemi
- (e) Shizen

## 5 Ryūsui

- (a) Suiryū = while standing, let it flow past vertically
- (b) Ryusui to left side
- (c) Ryūsui to right side
- (d) Tomoe-gaeshi
- (e) Kuruma-gaeshi
- (f) Shizen no Te [ natural hands / methods ]

## 6 Shihō Tenchi Tobi

Do not jump high — jump low and far, and in four directions.

Tenchi ... Ten is high, and has a sideways body; Chi is the opposite.

There is Marutobi [ lit. circular leaps ] (this means practising to change with the target).

Variations of Shizen Junishi [ 12 animals in oriental calendar ] -gyo.

## 7 Shōten no Jutsu

This means running up trees, pillars, fences and human bodies.

## 8 Hokō [ walking ] -jutsu

- (a) Fast heart, fast speed method
- (b) Walking on ice
- (c) Silent methods

## 9 Shizen Gyōun-ryūsui

How is it possible to add on Shizen Gyōun-ryūsui here? It is because the Taihen Ukemi-gata in 1-8 are natural.

Ukemi does not refer to the “we must avoid any injuries!” feeling of Jūdō and Aikido. You should understand it as a body which receives and remains standing, an Ukemi of self-protection. In other words, it is important to grasp the true nature of Ukemi - Ukemi are self-defence. It is important to pursue the essence of Ukemi by examining the natural form of true combat, where self-protection includes both evasive counters and methods for attack. Kūhen-no-Kata is a name for an infinite, natural form, and could probably be called natural Ukemi Taihen-jutsu for the sake of survival.

# Ken Jūroppō

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*Sōke Hatsumi Masaaki*

## Ken

### (1) Kikaku-ken

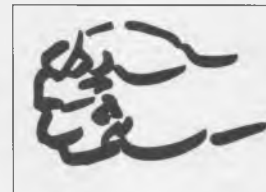
Use front of head. Rear side of head also sometimes used.

### (2) Shuki-ken

Use elbow joint, in many directions. Train in 6 ways to start with; then double Shuki-ken too.

### (3) Fudō-ken

Fist with thumb grasped on outside. This can also be used in many ways.



### (4) Kiten-ken

A half-opened Shuto. Also called the secret fist of Kosshi-jutsu. Many ways.



### (5) Shishin-ken

Use little finger.

### (6) Shitan-ken

Use three fingers. Also called Sanshi Ittotsu Yoken [ Three finger one strike dancing fist ]. There is a three-fingered Gyokaku-ken. Four fingers are also sometimes used; i.e. with thumb or with little finger.

### (7) Shako-ken

Use five fingers to thrust, or change crushing fist into five fingers. One variation is to strike with palm of hand.



### (8) Shitō-ken

Use thumb. Also called Hiso [ secret Yari ].



### (9) Shikan-ken

Thrust using this part. (Points on diagram)



### (10) Koppō-ken

Use thumb joint. For this one, practise changing from thumb joint to Shito-ken.

### (11) Happa-ken

Both palms; practise moving from Happa to Nio-ken. Practise changing from Nio-ken to Happa-ken.

### (12) Sokuyaku-ken

Even if you mainly use the heel and sole of the foot, this strike should be used freely, centred on the ankle joint. 10,000 variations, but first practise Happō-geri and Hicho-geri.

### (13) Sokki-ken

A strike using the knee, centred on the knee. 10,000 variations; also practise Hicho-geri.

### (14) Sokugyaku-ken

Use toes. Practise Hichō-geri.

### (15) Tai-ken

This strike uses the body to strike and crush. It is a strike from the revelation “Secret strike: become a strike yourself”.

### (16) Sei-ken (strike of justice),

**Nin'on-ken** (blind spot strike),

**Myō-ken** (bright strike) [ mysterious strike; but “bright strike” is also “Myo-ken” ]

**Kuden.**

It is also said that the number sixteen transforms bad fortune into good, so one should perceive this principle when using the strikes.

In the old transmissions it says: "With strikes, you start by training to hit Kyusho correctly, followed by variations on strikes and the revelation of strike and body in accord. This should be mastered at the peak of the heart of the body Kamae".

In olden times straw was wrapped around a pillar, with cloth wrapped on top of it, to forge the strikes. Grasp the concept "Strike and body are one; oneself becomes the strike".

One important point for forging one's strikes is to start by striking something soft, and later forge them on things harder than the strike itself, understanding the mystery of the human body.

At the same time, know your target, know your own trained strikes, know where the two match, perceiving the truth, or rather first knowing the physical aspects.

Persevere, and know that the great secret is natural strikes, as the mysterious strikes Kongo-ken, Fudo-ken and Shin-ken [ divine strike ] are born in all places.

Although the hands and fingers of my teacher, Takamatsu Sensei were as strong as those of a wild beast, when instructing me he said "Hatsumi-han, in a real fight ..." and demonstrated a thrust with the tobacco pipe in his mouth.

It is probably the historical facts of Jissen-ken that one should regard as the great secret.

Following this, an awareness of the strengths and weaknesses of strikes, and practising Kyojitsu Tenkan within strikes is also a secret.

For example, the secret is to train in changing the strikes from Fudo-ken to Shito-ken, from Shito-ken to Kiten-ken then to Shako-ken, and from the Shako-ken strike with five fingers raised to the palm strike.

There is also a form of "Yosei-ken" (life-cultivating fist) where you take two small stones and keep trying to make them turn on your palm through movements of your fingers, for the sake of your health.

Above I have written about Budo Taijutsu, Ukemi Taihen-jutsu and Ken Juroppo; but I deliberately avoided adding photographic explanations or detailed explanations.

Martial arts are above all about finding a good teacher, and using one's whole mind and body to help Budo enter into one's own foolish, weak body in a correct manner - there is no other way.

Then, once you become aware of your own foolish and weak material, you need to make the effort and have the courage to throw it away.



Once folly and weakness are discarded, the true martial heart [ Bushin ] may enter your spirit, you become a Bushin or martial body [ Butai ], and a person of Bumyo [ martial mystery ] becomes visible.

Let me say once again to those who train in the Bujinkan martial arts: "If you cannot make Budo a treasure of the heart for your life, you should cease the Bujinkan martial arts".

I intend to continue writing about Taijutsu next issue.

July 7, 1995  
Soke Hatsumi Masaaki  
Hisamune

# Ishin Denshin\*

*Ben Jones, UK*

**H**i, I'm ozaru@spuddy.mew.co.uk. For those who have never seen such a name it may seem rather strange, but those who are used to personal computer communications will recognize it immediately.

In other words, it is someone accessing the Internet (international computer network) via a company ("co") in the United Kingdom ("uk"), with the nickname Ozaru.



In Liverpool

The number of Bujinkan members now joining the Internet is increasing very rapidly (including some of the Sanmyaku "branch heads"). So why does everyone use computer communications? There are various reasons. Firstly there are people searching for information, such as "I have just moved to Los Angeles - are there any Dojo nearby?" or "Where are the Taikai this year?".

There are others outside the Bujinkan who use it to ask those actually training about things they have picked up from books or films, such as "Did Ninja really always wear Kuro Shozoku?" or "How would you handle a spear vs sword situation?". Finally, there are also some who want to act big or argue along the lines "Karate's stronger than Ninjutsu!" etc.

The biggest advantage of the Internet is that one can send the same message to thousands of people at the same time and at great speed. But perhaps this is its biggest disadvantage too.

The reason is that once everyone is allocated a platform to speak, it becomes more difficult to discern truth from fiction, and the overall quality also tends to fall. Ten years ago it was mainly academics who had access to the Internet, so the level of debate was apparently very high, but now there are many occasions where it degenerates to nothing more than petty squabbling.

When I first made access and discovered how many misconceptions there are about Ninjutsu or the Bujinkan, I was truly shocked - no matter how hard I tried to adhere to "Banpen Fugyo"!

I do normally try and speak with people outside the Bujinkan, but even so I was quite taken aback by the volume of animosity.

Now, fortunately, the number of people who know the real Bujinkan is growing so I believe the misconceptions are gradually being eroded, but I still think it was a valuable experience from the point of view of self-awareness.

The main job of Ninja was originally to manipulate information.

In this sense, Ninja born into the current era would certainly have made great use of tools such as the Internet. As the world around us turns ever more into an Information Society, it may be necessary to understand such technologies and become able to use them, even for the sake of protecting oneself.

On the other hand, the purpose is not fixed ... it is fun to chat with Bujinkan members in far-off lands, and I feel it is worth using even just for that.

If any readers have access to the Internet but do not know how to exploit it or how to make contact with other Bujinkan students, feel free to send me some E-mail and I will do my best to provide some guidance on Usenet, Ninjutsu mailing lists, the World Wide Web, etc.

\* pun: Tele-pathy (ask!)

# Chester Taikai

*Pedro Gomez, 8th Dan, Spain*

I took part in the 1994 U.K. Taikai in Chester, and was delighted not just to learn techniques, but also to be able to meet many people again, primarily Sensei.

I had often met Peter, Arnaud, Richard, Enzo and other Shidoshi, in Japan, at countless Taikai, or at the international courses in the Canary Islands.

I had been in correspondence with them, but yet had felt separated for a long time. I was able to meet Abigail and Kevin, and was very glad to be able to deepen my friendship with many other people.

This was also my first trip to the U.K. Alfredo Castan put me up for a week before and after the Taikai, and together with his family and students showed me great consideration. I am most grateful. This Taikai was for me a special one. It was held overseas, and as English is not my speciality I had

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***The Sakki test  
was very moving.***

***As on all occasions  
when I have been present  
I recalled the day  
when I passed,  
and felt the bond between  
myself and Hatsumi Sensei  
and past Sensei of the Bujinkan  
grow even deeper.***

---

to devote my entire body and mind to understanding not just the techniques but also Sensei's teaching.

The lessons were somewhat hard, but most impressive, and gave me much to study in preparation for future Ninpo Taikai. As for the techniques, I can only say they were both realistic and artistic.

I am sure many people participate in Taikai and understand intellectually, but I clearly sensed that if I wanted to grasp these techniques and absorb them with my body, I would need many years of practice and polishing.

Incidentally, what I found most significant at this Taikai was probably the fact that it was performed within a certain space. The venue was large, but once many people were training with Yari, Bo, Bokken and Kodachi, it ended up shrinking and although there were



Pedro Gomez (Spain) and Kevin Mills (USA) at the Chester Taikai



no major incidents, some people got kicked and there was a possibility of injuries.

I really felt as though I were on a battlefield. I did however detect a special meaning, in that those of us who receive Sensei's teaching find ourselves in this same situation at many Taikai, without becoming careless.

The Sakki test was very moving. As on all occasions when I have been present I recalled the day when I passed, and felt the bond between myself and Hatsumi Sensei and past Sensei of the Bujinkan grow even deeper.

When everyday life is tough it gives me courage and strength and I feel very close spiritually, so that even now that I am here alone I do not feel isolated.

Because of things like this, Ninpo must contain something beyond Bujutsu.

After the training on the last day, Sensei gathered the Shidoshi together and asked for our opinions.

I remember answering as follows: "For many years I have met Sensei in Japan and at various Taikai, and each time I am amazed by new techniques and concepts.

What I would like to emphasize about this Taikai is that the spirit of the Bujinkan is spreading, and that Hatsumi Sensei's teaching is expanding to the furthest corners of the world.

This is more important than all the techniques we can learn and practice."

Finally, I would like to add that I think the Taikai is a place to learn and absorb the knowledge and spirit which Sensei transmits.

We must then put them into practice in everyday life, at the same time as transmitting them to spiritually rich people who would like to do the same.



Soke and his wife,  
dressed as King Arthur and Lady Guinevere,  
at the Chester (UK) Taikai party.

## Yamabiko

Over 500 people from 22 countries participated in this Taikai.

# Letter from Mrs Steffen Fröhlich, Germany

---

Dear Hatsumi Sensei,

1994 has come to an end. For me, this was a year of the Bujinkan.

It started with our preparations for the German Taikai in Frankfurt am Main, and for me this was a job and an experience of indescribable value for myself, my life, and for my relationship with my husband and other people.

I was unbelievably tense. I am sure everyone preparing their first Taikai can sympathize with that! This tension evaporated when Soke greeted us at the airport. "The man" had arrived; and I cried.

The following days were like a gift from the Gods. The warmth and simple manner in which these three Japanese people interacted even



Sabine Fröhlich, who provided great support for the Frankfurt Taikai, together with Sōke's wife at a street corner in Frankfurt



With the actor Mario Adorf in front of the Kempinski Hotel

with me - someone belonging to the Bujinkan only through my husband - gave me such pleasure and inner peace, as well as the confidence to be on the right path. It continues to influence my life even now.

And the friendships with people around the world which develop from such an event. People came from 16 countries.

All had different modes of thought, personalities, requirements, and of course languages, but thanks to Soke all were looking for greater peace and friendship in the Earth.

I tried to treat all the participants equally ... I was so grateful for the trust they brought with them.

In particular I need to thank Ben Jones. I know he will read this letter as he is translating it, but in him I found a friend for my heart.

Afterwards there was the 11th Ninja Festival with Sveneric. This has already become a traditional gathering for students in the German region.



Bernard Bordas, 9th Dan, France, at the Frankfurt Taikai

It is one week of training and rest at a summer holiday camping site, with the Bujinkan spirit.

There is no need to write about Seneric on paper - all who know him must feel the same enthusiasm as I do. His wife must be very happy.

Later, the Japanese Tenno and his wife came to visit Frankfurt, and I was able to see them. They stayed in Soke's hotel. My heart danced again!

At the end of the year, Wolfgang Ettig Shidoshi did a wonderful seminar for us in our Dojo. Again it proved the friendship and unity of the Bujinkan family.

I hope many more years like this will come.

I am already really looking forward to 1995. We are having Bernard Bordas from France and Pedro Fleitas from the Canary Islands come to us, and we hope to see you again at Tucson.

With love from Germany,

Sabine Fröhlich and family.



Soke delivering a discourse on Ninjutsu to the Crown Prince (the current Tenno) on November 3, 1961

# Sōke and Kyojitsu Tenkan

*John Cantor, 5th Dan, Kita Osaka Dōjō*

When I visited Hatsumi Sensei's house with a friend, Sensei and two students were just putting together a new issue of the *Densho Sanmyaku*.

I thought Sensei must be tired from the Friday training, and only intended to stay for a short while. Yet after we had bought some copies of *Sanmyaku*, Sensei surprised us by inviting us to sit down.

Sensei talked with us for a couple of hours about *Kyojitsu Tenkan*. Then he told us to write down what we felt about this conversation for the *Densho*.

My Japanese and that of my friend is so-so, but we understood what Sensei was saying. I would like to use this article to transmit what Sensei said for the sake of all Bujinkan students.

*Kyojitsu Tenkan* is a natural driving power for life. Soke handles this natural power skilfully during training. The students feel it when they train with Sensei.

The energy of *Kyojitsu Tenkan* is passed on to the students through Soke's life force. Because of this, the students' spirits grow after training.

The philosophy which Sensei teaches is related to *Kyojitsu Tenkan*. Sensei often tells students of 5th Dan and above, "You should not be able to memorize my *Henka*".

Students tend to do their best using their five senses, but they cannot see the most important point. As they train, students start becoming confused.

As Soke, Sensei creates *Henka* from the void. Then he teaches these to the students, and the students train. *Kyojitsu Tenkan* exists in the void, so once Sensei has shown a variation a single time, the students hope to perceive it.

This is why Sensei says "Play". If the students make mistakes, Sensei repeats the feeling of *Kyojitsu* for us.

But Sensei is always somewhat different. The form of *Kyojitsu Tenkan* is a circle, and its energy is always changing.

Soke is able to make use of a myriad of variations, while deftly handling the power of *Kyojitsu Tenkan*.



John Cantor, 5th Dan

One can see the words *Shinjitsu* (truth) and *Kyogen* (falsehood) inside the letters of *Kyojitsu Tenkan*, and sometimes in the training Sensei says to the students, "Invisible".

Sensei uses both, and although the students use their five senses, they cannot understand where the most important point is. When students come to Soke's training, they are linked up to Soke's creativity. It is impossible to grasp this feeling from a video.

Hatsumi Sensei says that "videos are advertisements for the training". Students of 5th Dan and above want to start training when they have seen a video. Yet one can only copy a copy. For example, all artists are able to copy Picasso's paintings, but they cannot feel Picasso's creativity.

If they were to meet Picasso himself, however, they would probably be able to sense his creativity. Surely one can say the same about Hatsumi Sensei's techniques, as about Picasso's techniques?

Soke exists somewhere between the realm of heaven and the realm of men. The relationship between heaven and man exists through Sensei.

Soke's techniques measure the round energy of Kyojitsu Tenkan on a scale, and through training the students come into contact with this, and come to apply their own techniques in their everyday lives.

## Yamabiko

Art is not about portraying what is visible. It is about making visible that which is hidden", said the Swiss painter, Klee. Truly, with the martial arts too, if called by this name I think you will understand how important it is to cultivate the power of the heart's eye, which sees that which is hidden. If you think of it as a lens as in a camera, telescope or microscope, then an invisible image will emerge somewhere inside your body.



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# Yoshimune Fūunroku

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*The Rise of Yoshimune (8th Tokugawa Shōgun)*

**K**oyama Ryutaro Sensei, an adviser to the Bujinkan, has published the book "Yoshimune Fuunroku" from Kosaido Bunko (03-3584-7610) - please read it. Koyama Sensei has published many books, including "Shinsetsu Nihon Kengoden",

"Shinsetsu Nihon Ninja Retsuden", "Shinsetsu Ninja to Ninpo", "Tokugawa Ieyasu ni Manabu", "Nanbokucho Taiheiki" etc.

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# TAIKAI ALICANTE 1996



**October 5<sup>th</sup>, 6<sup>th</sup>, & 7<sup>th</sup>**

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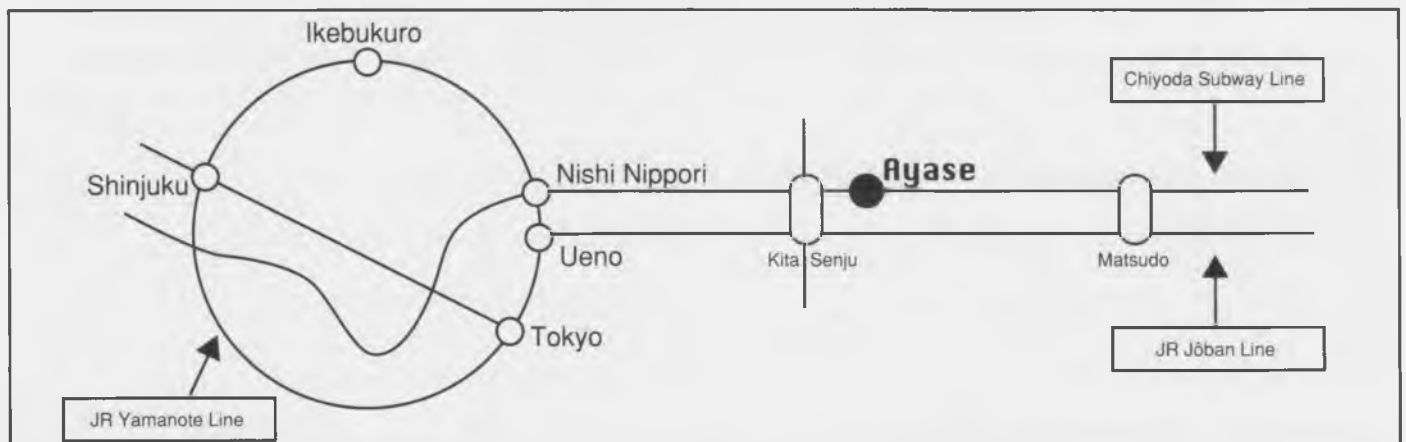
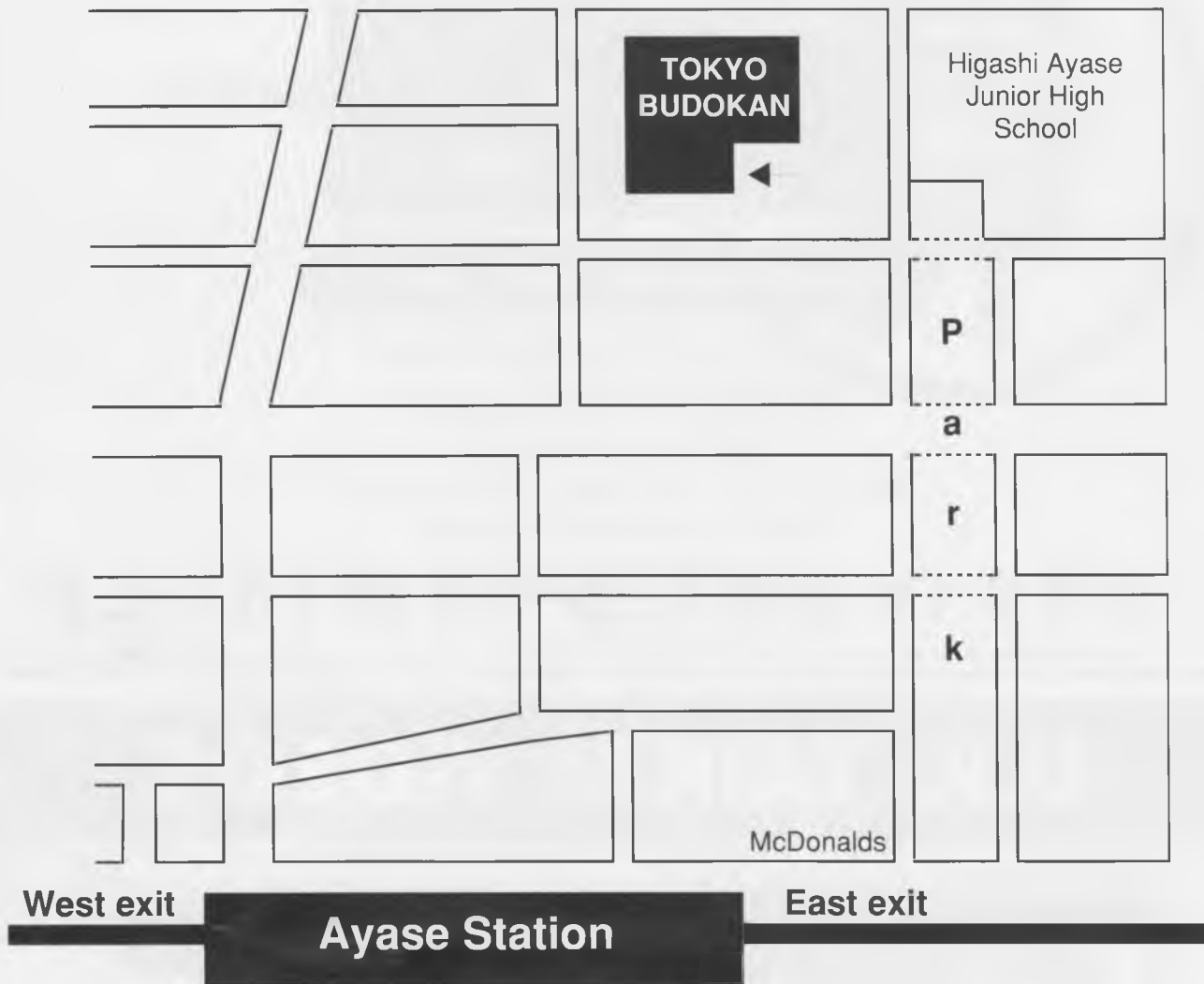
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23rd March 1996	Andy Young 8th Dan	Manchester	Graham Ramsden
24th March 1996	Andy Young 8th Dan	Pinewood, Croydon	Peter King.
6th & 7th April 1996	Four Tenth Dan Seminar	Dublin	Steve Byrne
16th - 19th May	Hatsumi Masaaki Sensei	Amsterdam Taikai	Mariette van der Vliet
1st & 2nd June	Peter King 10th Dan	Pinewood Camp, Croydon	Peter King
7th & 8th September	Peter King 10th Dan	Pinewood Camp, Croydon	Peter King
5th - 7th October	Hatsumi Masaaki Sensei	Alicante Taikai	Jose Ma Conejo
9th & 10th November	Peter King 10th Dan	Pinewood Camp, Croydon	Peter King

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