

From Soke Hatsumi Masaaki

SANMIYAKU

The Densho (Direct Transmission) of the Bujinkan Dojo Honbu

Issue No. 9 Price £5.00



心無

***Kihon Happō • Torite Kihon-gata Gohō
Be Forever Young In Your Training
Tōate Fudō Kanashibari no Jutsu • Mental Void***

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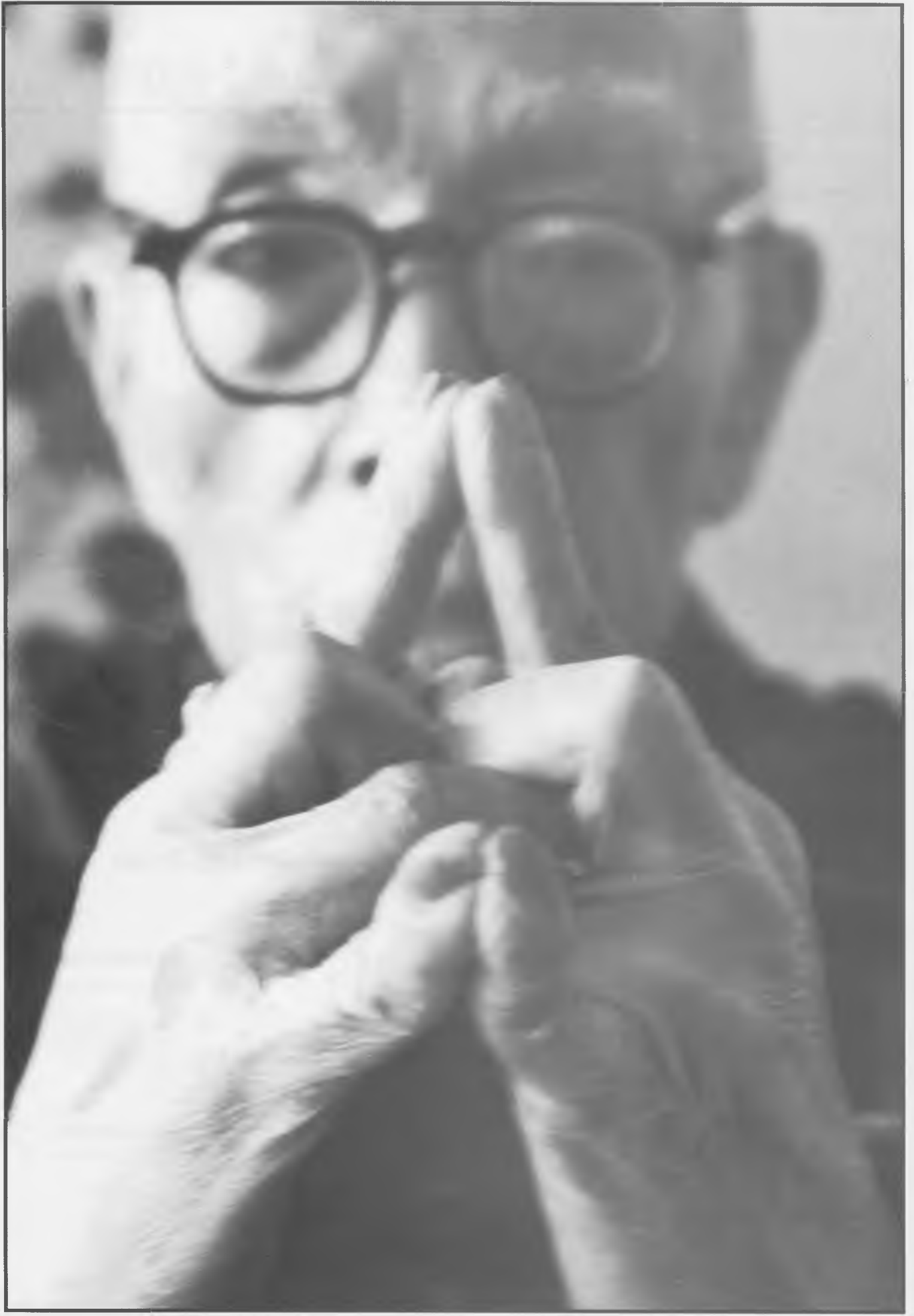
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Yamabiko

No.1

Hatsumi Masaaki Sensei

Sometimes, to make sure that my view of the martial ways is correct, I cleanse my heart by listening to the pictorial words, letters and Densho which I received from Takamatsu Sensei over a period of fifteen years. Yesterday evening I opened the "Journal of the Musubi Tsudoi Group" which Takamatsu Sensei gave me at the New Year thirty-three years ago, and trained with him in my dreams.

Whenever I re-read the lessons I have received from Takamatsu Sensei I think of them as a sutra or Bible, and I write out the inner secrets Sensei passed on to me with the attitude of one copying out the scriptures. Of course, it is into my heart that I inscribe them.

*"Let us all buy advance tickets to paradise
while we are alive"*

Takamatsu Toshitsugu

If I write something like this, eight or nine out of every ten people are likely to say "What's this? Nobody's ever received a message from the dead about heaven or hell, so pondering whether or not the spiritual world exists is a pointless exercise", or "It's easiest to agree that everything ends when people die ... so while we're alive, let's eat to our hearts' content in our golden dreams. Living a life like that is paradise itself".

But such thoughts resemble a bat hanging from a branch, unaware that its body is upside-down, and considering man as a funny beast which walks the wrong way up. It is because humans beings cannot see the spiritual world that they view it with suspicion, have problems imagining it, and dispense with the whole problem by saying "it's nothing".

Look into a dark cupboard from a bright room and you will find it impossible to see anything; but look into a bright room from inside a cupboard and it is easy to see. In the same way, it is easy to see the world of humans from the spiritual world.

Human nature dictates that we do not want to think about the spiritual world, and strive to live even one day longer, yet no matter how hard we try, it is exceptionally difficult to remain eternally young or to be immortal.

Our flesh is not some material which lasts forever. Once past a certain time it loses the ability to stand up to the use made of it, and it is precisely at that time that one must die. If one at least knows the pattern of the world after death it is possible to meet one's death quietly, without fear, and in fact with a sense of returning home.

People who do not understand the world after death fear dying and feel unbearable loneliness, and they end up falling into the ways of superstition and regrettably wasting their whole lives.

If one reads the scriptures preached by the Buddha, he divides this world into ten stages called the Ten Worlds (Jikkai*): Hades, hell of starvation, realm of beasts, world of war, land of humans, Heaven, sravaka, pratyekabuddha, bodhisattva, and tathagata. Humans are placed at around the midpoint of this scheme, with other worlds both below and above. These Ten Worlds are further divided into the two general categories "Hell" and "Paradise".

Outside Buddhism, in Shinto too, there is a bright, pure world called Takamanohara, and a dark world called Yomi no kuni. Now, if you collate the information on communication with the spiritual world brought to us by modern psychic science, you learn that the Buddhist doctrines are not necessarily fiction, and that one has to acknowledge the Yomi no kuni preached in Shintō as being fact.

This is shown in "The World after Death" and "Pilgrimage to the World of Ghosts", written by the English scholar Ward. Both books have been translated into Japanese by the late Asano Wasaburō. I once met and talked with Asano Wasaburō at the Omoto [a modern religion based on Shinto] in Tanba, during the period when I was called a living Buddha.

Our hands hold advance tickets both to paradise and to hell, inside our hearts. There is just the one ticket, but depending upon how it is used one can go either to paradise or to hell - the destination is determined by one's own conceptions.

To give an example: in modern society, when people walk around each day it is fixed that humans walk on the right and vehicles travel in the middle, and at crossroads one waits for an instant, at the lights ... red is stop, green is go. Even with roads where there are no lights you stop at a crossing and look left and right before passing. This is so that everyone can protect themselves from each other, right?

Yet although people understand this to the extent of knowing it only too well, they are sometimes prompted to try and cross without looking left and right, or to cross without waiting first, and that is how traffic accidents occur every day.

Sometimes, in places where it has been set that one must not turn left for the sake of human life, people do turn because they are careless, they are unaware of the fact, or sometimes due to their desires, despite being aware of it. And as people do not believe that anyone knows the spiritual world after death, they are unlikely to think about it at all, and think there is no way to know of the spiritual world.

They must see it as something like the total confusion once one enters the Yawata labyrinth - but if looked at from above it is quite easy to understand. Even if I say that everything is quite clear when seen from the spiritual world, some people will probably think, "Do these 'spirits' actually exist at all?".

Later I gradually have a look at the right arm and put across the idea that it doesn't hurt - imprudent words such as "Does it hurt?" are strictly forbidden. Instead, when I treat them I say "There's nothing wrong, there's nowhere here that hurts, surely?". The parents are also forbidden from uttering careless questions such as "Does your arm hurt?" for a while after the treatment too.

Similarly, hypnotism will never work if the subject is thinking intently of something else internally and does not look at the practitioner or listen to their suggestions.

If the practitioner possesses exceptionally good powers, however, their body may sway and their head become strangely heavy.

Also, if a religious person prays with a mind full of extrasensory thoughts, provided they possess excellent powers it is possible to achieve their intentions to a certain degree - even if the subject is thinking hard of other things or does not believe the practitioner.

There is however a great difference compared with the response of subjects who do believe.

People who believe that such spiritual matters are just superstition will probably accept them if they read the experimental records of Dr Rhine, head of Duke University's Institute of Psychology in America.

Using rigorously controlled scientific methods, he consistently obtained successful results in numerous experiments on phenomena such as the existence of ESP and induction between the hearts of people far apart ("hunches"), and proved the existence of such forces.

About three years ago, a person called Shigeno Tōsen from the foot of Mt Futo in the Kōwa area of Aichi Prefecture wrote to me to request instruction in the ways of ESP (I do not know from whom he heard this). I agreed, and sent him a message to face East on a certain night at around 2 a.m. with his hands clasped together, and sit in Seiza for around an hour with the feeling of No-Self.

On that night at around 2 a.m. I clasped my hands together and closed my eyes, concentrated my thoughts, and was able to see the form of Mr Shigeno quite vividly. I tapped him lightly on the right shoulder three times.

The next day I wrote to Mr Shigeno and told him "you have a mole in the centre of your chest" and described his form as I had seen it, also mentioning that I had tapped him on the right shoulder three times.

A surprised reply came from Mr Shigeno where he said "That is exactly right, I do have a mole on my chest and I did feel taps on my right shoulder". Mr Shigeno still lives there now, so you can ask him and confirm immediately that there is no falsity in what I say. QED.

I am sure you will understand from the positive experiments carried out as shown above the greatness of ESP in action, and also the fact that advance tickets to paradise are freely available provided you have a correct spirit. This is a principle of nature.

To bide one's time is the law of Heaven, and this can also be interpreted as having a heart of perseverance.

Confusion arises because people try and act without awaiting the right time. It is because young people are full of vigour and hurry to make progress that they fall easily; old people have the ability to see the right time, but are often late because they lack the energy.

One can interpret this as nature, the law of Heaven or whatever. Anyway, if people remain healthy throughout their life, are right-minded and neither rush nor are late in their actions, the natural result is a ticket to paradise, and this also becomes a way for joining together and uniting [Musubi Tsudoi].

So for your health I recommend wheat, sesame, buckwheat flour and a vegetarian diet. Best not to consume too much white rice [pun: "white" and "rice" together form the character for "dregs"].

from "Journal of the Musubi Tsudoi Group", January 1962



Let me relate an experience to do with spirits. The tale dates from exactly 42 years ago, when I was the resident priest at a branch temple of the Tendai sect in Kōriyama. Circumstances meant that I came to look after my grandmother, and arranged for her to live at the temple; she was old and sick, and for the sixty days before she died she had nothing to eat, but just drank wine.

She was confined to bed in the back room, unable to move. I was looking forward to keeping hens in the hills at the back of the temple, so one day I decided to make a feed box for them, building it out of planks. I put some corn inside and gave it to them, then starting chopping giant radish leaves at a little distance.

Later the hens started clucking as if startled, and when I looked over I saw a snake with its head stuck into the feed box. No wonder the hens were startled.

I immediately chased the snake with a bamboo stick. The snake was not in the least surprised, glanced back at me and slithered away slowly.

Later I went back indoors, and went to my grandmother's bedside in the back room. She asked "What are you trying to make out of that box?". I was amazed to hear this. My grandmother was in bed in a back room from where she could not have seen what I was doing.

I found this quite mysterious, and asked her "How did you know about that, despite not being able to see?" and she replied "Surely, I looked into the box a while back and you shooed me away, didn't you?". I was surprised and understood immediately, so just said "Oh I see" and did not contradict her.

Later I told my wife of the marvels of spiritual intuition. I realised that my grandmother's subconscious had been in the hen hutch, and as a luck would have it a snake came, so she borrowed its body to have a look in the box.

I was able to know for a fact that when the subconscious inside the human spirit is concentrated it has a great power, and one's hopes can be attained through the Kami or Hotoke [Buddha(s)] in one's prayers - or sometimes through devils or natural phenomena.

Detectives and the like often speak of the sixth sense, but this works in a slightly different way. So what is the sixth sense?

For example, a detective is in the waiting room at a station. A man passes by carrying some hand luggage. When he sees the man's face, the detective instinctively thinks "Hang on, I've seen him somewhere ... I can't remember where" and considers various things. This is the work of the conscious mind.

In contrast, at the same time the subconscious is telling the conscious mind from the shadows "Look, that man is the criminal behind the XYZ incident". Then the conscious mind recalls that the

man was investigated as a criminal a decade or more ago; if the person is questioned they try to flee, and when recaptured one discovers things such as that they were the main criminal behind some recent event.

This is what is called the art of reasoning with one's sixth sense.

The workings of the subconscious alone, which I mentioned before, are known as the art of spreading one's heart and mind [Shinnen Hakyū-jutsu].

This is also called the art of thought induction [Shinen Kannō-jutsu]. The American scholar Rhine uses the term PK.

Furthermore, such phenomena only ever exist in people who believe in the existence of divine beings ["Kami or Hotoke"]. It is possible to achieve the object of one's prayers too. Even people who do not believe in divine beings must recognise they have a spirit.

So leaving aside the question of whether or not divine beings exist, intentions can be realised by believing that some great power above and beyond human beings is added, which gains value by the human spirit concentrating on a purpose.

So the important thing about the powers of religious people or hypnotists is that if they let their subject concentrate on something else, the practitioner's willpower may have no effect.

For example, say a child hurts his arm and his parents bring him to me to be examined. This child believes that their right arm is hurting. If I go straight ahead and place my hand on the right arm which hurts, it just reinforces the child's belief that his arm hurts.

First I get the parents to tell me the outline of what happened, and I change the way the child is thinking by stroking their head and giving them sweets or something.



Ten Worlds

The worlds of enlightenment and confusion classified into ten types:

Worlds of enlightenment:

Bukkai, Bosatsukai, Engakukai, Shomonkai

Worlds of confusion:

Ningenkai, Ashurakai, Chikushokai, Gakikai, Jigokukai,

Tenjōkai - ten worlds

This may have been one reason why the number of grades was made ten.



I also contributed the following to Sensei's journal:

"Learn from the past"

This phrase comes from Confucius.

I am always taught by Sensei to look at the old,
know what is correct, and awaken to the new.

I use old facts to question and research
the correctness of traditions in all directions,
savour them well, scrutinise them,
and then discover new paths and techniques to study
the essence of the martial arts.

With Kasei Chikusei, the spirit of a martial artist,
I polish my body and soul day and night so that
I may become a small part of society, for the sake of peace.

Hatsumi Masaaki

Yamabiko

No. 2

Hatsumi Masaaki Sensei

The Three Waves

(Noda Journal, 1/7/95)

Life contains many ups and downs, like waves. They say that everyone gets three good waves in their life. The three waves in my life can be divided into an insect period, a wanderer period, and a period for looking down on the temporal world from a mountain-top.

The insect period ... I think this lasted until I was 42. This was a period of encounters with my martial arts teacher and other wonderful people who had persevered through life.

I call this the insect period because that is a term from my Budo master, Takamatsu Sensei: "Mr Hatsumi, even an insect can travel a thousand miles if it grabs onto a horse's tail".

It was a period for training my subconscious, my intuition. I set out into the wanderer period on the day that the death of my master severed the thread linking teacher and student.

The wanderer period. One could say this came about because I caught sight of the chaos of a mountain of desires and emotions hiding behind the subconscious of the animal called "humans".

This was also the period where my heart, which had perceived those who quested after the scrolls of the inner secrets of the martial arts as good people, saw the shape of a bad person holding a scroll.

They were heartbreaking days as I continued to watch the image of a man who had changed into some supernatural goblin, they were days where my own form kept walking across the desert under a totally dry sun.

Then, rather like the sound of a chanson, the third wave arrived. I believe that is the present time. After wandering, walking onwards and climbing a small mountain in the ozone layer, I take one drink from the gourd in my hand and look at the world beneath with drunken eyes; and even as I cough I hear the approaching sound of the song of Budo's inner secret:

*"When one gets old
The hips bend over
The eyes are dull
The ears are silent
The mind is still"*

I cannot avoid adding in some music; it must be the way I am. I start to look for a pen.

The World of Show Business

(Noda Journal, 8/7/95)

In 1964 it so happened that I came to appear as a regular guest in Nihon Television's summer holiday children's programme, "Marvellous Mummy". Those were the days - people due to appear on the television would be fetched and brought home by the TV station's car.

Now? Most programmes are produced by subcontractors rather than the TV stations themselves, and transport too has changed so that one has to rely on one's own resources or a taxi company.

The state of the art is not courtesy, but a low ebb [pun: both Teicho]. I look through the script for "Marvellous Mummy" again, for the first time in a while ... where I appear there are only a few printed words.

Of course, this is because I had told the writers, "When it comes to Ninjutsu, I'll do my own style of ad-libbing ...".

There was quite a cast then. Matsuyama Zenzō, Takamine Hideko, Dark Ducks, Amachi Fusako, Kita Akemi, Omi Toshiro, Nakamura Teijo, Komori Kazuko, Mizuno Haruo. And no children's programme would have been complete without Abe Susumu ...

Oh yes, even Aikawa Kin'ya - who now goes by the name of Kinkin - was there doing his best inside a stuffed donkey.

A few years ago I played the part of Jiraiya's father in the TV programme "World Ninja Battle: Jiraiya".

One day, wearing my white beard, I bumped into Mr Aikawa on the way to the studio. "Oh Sensei, have you become a mountain ascetic?!" "No no, we're filming something where I play the rôle of Yamaji Tetsuzan, a widower with three children."

We both laughed at how quickly time had passed. In the world of show business one needs a strong constitution and plenty of energy.

That year we filmed at a mine at Yorii in both scorching sunshine and bitterly cold winds, and I slept but 3-4 hours each day.

It was over in an instant, but as I have no children I really enjoyed each day's filming.

Gautama Buddha

(Noda Journal, 15/7/95)

Some people hold their chopsticks in clasped hands before a meal and pray.

When I am faced with a manuscript, I sometimes hold the pen in my hands and pray.

Today I have decided to pray before letting the pen run over the page.

This is because I am going to present a discussion with the great monk Furutani Koshō (100 years old), and Sōya Shinji, winner of the Peasant Literature Prize and the Chūō Kōron Newcomers' Prize.

Sōya: No matter what we do, we won't be able to live to 100. How did you manage to live this long, as a great monk pursuing the Buddha's path?

Monk: I have lived as ordinary people do. I've never had any illness worth mentioning.

Sōya: Is death something to be frightened of?

Monk: I am optimistic -- when people get old, they die.

Hatsumi: That is what "the way of the warrior is death" means too.

Sōya: What sort of thing is enlightenment [Satori]?

Monk: Enlightenment? It's nothing, it's the same as the Gautama Buddha, just as the Buddha said, there's nothing special about it.

Hatsumi: I have trained in the belief that enlightenment is the same as Takamatsu Sensei - with your words I have gained confidence.

Monk: Everything comes down to one's self. It has nothing to do with anyone else.

Hatsumi: Do you mean as in Tenjō Tenge Yuiga Dokuson [see Sanmyaku 2]?

Monk: Well, people in the habit of saying difficult things like to use such words, but that's fine.

Sōya: Does reincarnation exist?

Monk: Yes it does. Of course it does.

Sōya Sensei mentioned that he especially loved the poetic sensibility of lanterns reflected in the Edogawa river as they flow down.

At this year's O-bon let us float some lanterns at the Kumanogawa river.

Let us stay watching them until the light of the flowing lanterns seems to become the sparkle of the stars. The stars which shine in my heart increase by one or two each year.

Education

(Noda Journal, 22/7/95)

When I met Arnold Ernst, the European head educationalist living in Munich who is famous for his research into the German and Italian education systems, he said that the emphasis in Italy is on knowledge, whereas in Germany the focus is on experimental, or practical aspects.

He went on to talk of feelings about education amongst Latin and Anglo-Saxon peoples, and said that if a student's performance does not improve, it is judged to be due to the teacher's lack of skill at teaching.

In Latino-Germanic peoples however it is apparently the opposite: rather than a question of the teacher's skill at teaching, the view is that the students are not trying hard enough or that they are inept by nature.

It is said that if an education system places too much emphasis on knowledge, this gives rise to mother complexes. Maybe this is what gave birth to the word "Education Mother".

When I teach abroad, the students come from a variety of countries and so they watch and listen in a variety of positions.

Some sit in Seiza, others with crossed legs, others stretch their legs out in front or lie down. This is another feature of "no borderline" seminars.

However, they all try to learn my "language", what I tell them, with great enthusiasm. They demonstrate to us a sacredness of the heart.

It seems that it is impossible to see this when one is too deeply rooted in Japan.

We are polluted by formalism and numeralism. We do not realise that it is this heart which becomes one's eyes and ears.

Take the New Zealand couple where I acted as the intermediary. The husband is from New Zealand, the wife from Japan. Tamayo now says that she will take a post-graduate degree in New Zealand.

She smiles with joy as she tells me, and says that the cost will be around one tenth of that of a Japanese university.

The Iron Man Equation

(Noda Journal, 29/7/95)

A young student, returning to Japan from America for the first time in three years, came to visit me with an American friend. We talked.

"My American friends taught me some things about Japan, and I want to write an essay about our culture and history. Sometimes they urge me to teach them, but I'm stuck for an answer".

"Yes, I see. In situations like that I think it is better to answer emotionally than with knowledge of international matters.

For example, Chinese food in America tastes different from that in Japan. right?

In which case, purely intellectual explanations of Chinese food end up as no more than descriptions consisting of intelligent words.

Taste is one of the senses, right? So it is quicker to use the senses to explain - this means you end up being a good translator.

Let's explain this using a concept from health: learn from the idea "It is healthy to leave your stomach only 80% full".

For 70-80%, talk of Japan using your own perceptions of the country - then add on some flavour that they will accept.

It's probably good to speak with the narrative style of Tetsujin [iit. "Iron Man" - apparently the name of a well-known contemporary chef!] "Well, I hope I can".

"If you want to find out about foreign countries in exchange, you should use the same equation." "It sounds easy, but it's quite difficult!"

"That's right. People like me pass 60, but act in such a way that we don't feel the years passing and reach 64 ... then we have to reflect in penance on the 'reverse senility' phenomenon, the opposite of senility, and begin to try and act our age.

One becomes aware of this through looking at foreigners of the same age. Old people live longer because even if they make mistakes, their powers of self-criticism are stronger.

It's impossible to speak with young people unless you think this way."

Whenever I say things like this, my wife tends to answer "The fact that you are good at self-criticism just means that you've done many bad things!".

Pictures

(Noda Journal, 5/8/95)

There are some strategists and martial artists who are wont to create pictures. Miyamoto Musashi, Oishi Yoshio, the Bakumatsu sword saint Otani Seiichirō etc. left behind some wonderful paintings.

My Budō teacher Takamatsu Sensei too entrusted the inner secrets of the martial arts and the human way of life to paintings which he granted to me.

One day, in the belief that I needed to have a pictorial heart to grasp Sensei's teachings, I showed Takamatsu Sensei a Sumi-e I had drawn.

Although he had never praised me for my martial arts, he praised my picture and I was so happy I continued to paint.

Recently I have come to see my pictures in the following light: 'Rather than just being pictures, my pictures tell the tale of the training process I have been through'.

Ever since I was a young boy I have enjoyed drawing comic pictures. I feel that Manga have something in common with Zen paintings.

When I held a personal exhibition at the Nagai Gallery in the Ginza, Soya Shinji, author of "Thoughts on Sharaku [Ukiyo-e artist]", "Yoshitoshi [Bakumatsu artist]" and "The Esthetics of the Shadows", favoured me with the following critique:

"Hatsumi's paintings can be broadly divided into three types:

- (1) lightly coloured pictures in the Tobae [old-style caricatures] style, probably the first stage in his artist's career, as expressed in his Kachie [pictures of battle or sporting contests, often humorous] or Buddhist pictures
- (2) slightly more advanced and detailed Buddhist-style pictures - the Marishiten is exceptional
- (3) pictures of Daruma etc. like Zen paintings, drawn in charcoal

This is just a coarse categorisation, and there are some which fall between or are experimental. I look forward to his future development".

I have often drawn pictures in my leisure hours when travelling and given them as presents. At the Picasso Museum in Malaga I presented the curator with a picture of a pumpkin.

In Barcelona I met Dali's lover, a beautiful woman who is now an art dealer, and gave her an improvised portrait of Dali in charcoal.

Tombstone

(Noda Journal, 19/8/95)

The famous gunman Wyatt Earp (Henry Fonda) arrives in the town Tombstone, in a wasteland where the sandstorms dance.

The degenerate ex-doctor and gambler Doc Holliday (Victor Mature), and Chihuahua (not a dog ... the name of the señorita played by Linda Darnell in "My Darling Clementine").

Just outside this town Tombstone there is a graveyard called Bootshill. I have a grave there too.

This is what is inscribed on my gravestone: "Here lies Dr Masaaki Hatsumi, lynched by the Bootshill Gunslingers at Tombstone on May 27, 1995. Rest in Peace!".

This gravestone is what I received (American humour) after a Western show where they shot at each other with blanks.

Even with blanks there have apparently been accidents where the mouth of the pistol was placed at someone's temple and fired, and they

died from the air pressure. People who do not know guns should be careful.

Having a grave built in Japan is a terrible task - if you're paying for it in installments, it's not so easy to die. Some people care a great deal about the appearance of a grave.

For example, the gravestone must be of a hard, white stone, or the posthumous name must end with Ingo / Koji [suffixes implying great status] etc. Foreigners find posthumous names bizarre and curious.

Oh yes, the order in which a gravestone is laid is also a three-layer structure. I explain to them that the top is the rod stone, the middle is the lady stone, and the bottom is the mattress stone ... they laugh, saying it sounds like the signpost to a love hotel.

There are many ways to bury one's dead around the world. Drying, cremation, aerial sepulture, mummification, moisture, burial in the ground, burial at sea ...

When I said that the 21st century will probably see space burials, I had to answer the question "So where is Heaven?". It's actually inside your heart, but ...



Concerning Kihon Happō

Hatsumi Masaaki Sensei

When training in the Taijutsu of Kihon Happō, one starts by learning the forms of Kosshi Kihon Sanpō and Torite Gohō, and unless one builds a community between these forms and Happō Biken, Bugei Juhappan and Ninja Juhakkei, it is impossible to say one has understood Kihon Happō.

Once this Kihon Happō gives birth to 10,000 ways and the 10,000 ways become infinity [Mugen: normally "without limit" but here "without origin"], this becomes the root of the martial ways [can also be read as "Mugen"] and the true flavour of Kihon Happō comes alive.

I expressed the guideline that Kihon Happō consists of a combination of Kosshi Sanpō and Torite Gohō; but Kosshi Sanpō refers to Tenchijin and Sanshin, and Torite Gohō is a path of enlightenment [Go Gyō] whose purpose is to understand Chi-Sui-Ka-Fū-Kū and the operation of Gogyō [here not "five exercises" (nor even "five elements") but "five deeds"].

The heart is Jin-Gi-Rei-Chi-Shin [benevolence, righteousness, propriety, wisdom and sincerity]; alternatively it represents the attitude of a martial artist, Kan-Chū-Kō-Ji-Ai [thoroughness in loyalty, filial piety and self-love].

This produces the harmony of a martial heart which is held sacred [a reference to Bushin Wa-o motte Totoshi-to nasu - cf. Sanmyaku 4], and thus the Kihon Happō are given to us by heaven.

By receiving them we become warriors linked with the divine will, and are able to follow a mysterious path of miracles in our lives.

That is why the way of strategy is also known as the miraculous path.

This is the truth of the Kihon Happō of Budō Taijutsu.

Kosshi Kihon-gata Sanpō

Hatsumi Masaaki Sensei

Method 1

Migi Ichimonji no Kamae

- (1) Take up position in *Migi Ichimonji*. *Migi Ichimonji* means positioning oneself with the right hand extended in front, and the fist of the left hand placed as though on the elbow joint of the right arm, with the thumb raised. This form of posture is *Gyokko-ryū*: in the other eight schools, even the name of the *Kamae* will change. Also, although two *Kamae* might appear to be the same, differences arise through *Kyojitsu* ways of taking up position.
- (2) Turn the right hand to the right, and then towards the left shoulder by the direction of the hips. When turning it you must always change the fist. It means smashing the enemy's attack. As for the way the hand turns, there is *Kyojitsu* due to the movements of the wrists, elbows, shoulders, backbone, hips, hip joints, knees, ankles, fingers, muscles, and tendons.
- (3) Turn the left hand to the left; the fist becomes half open and strikes into the muscles on the right side of the opponent's neck. At the same time the left foot moves a step forwards. As in (2), exploit the mysterious wind of the body. To master *Kosshi* strikes from a body like the wind, you should search for hard from soft, return to soft from hard, quest for the *Kyojitsu* strike of hard & soft, and see the natural strike for yourself. Strikes are swords, strikes are wisdom [all three are "Ken"], and therefore mean cultivating a healthy heart [*Shin-ken*] as a human being. In *Kosshi Sanpō*, practise left-sided techniques. *Hidari Ichimonji no Kamae*.
(There is a *Kuden*)

Method 2

Migi Hichō no Kamae

- (1) Take up position with the left foot lifted to the middle joint on the right leg, the left hand half-opened in front, and the right fist placed near the elbow joint of the left arm with the thumb raised. One could also call this a Kamae of space.
- (2) Turn the left hand to the right, beneath on the left, and change position from around the left hip to around the right shoulder. As before, it changes to a fist. Here, you are not standing on the ground in a Kamae, but evading the opponent's attack from a natural position without forcing anything. This expression "evade" [*sakeru*] should be understood phonetically as meaning to split [*saku*] the enemy's attack, a natural stratagem [also *saku*] to envelop them in space.
- (3) Left leg kicks into the enemy's *Suigetsu* and advances. Bring the kick to life by taking advantage of the swing of the hand. You should understand the image of this kick as leaping into space and kicking someone in this space.
- (4) With the right fist half opened, strike into the artery on the right side of the opponent's neck. Turn from around the right hip to a position near the left shoulder. Here too, you should use your whole body to master the movement along a natural air current from (3). You will then be able to understand the true essence of the ultimate secret strike: "Become a strike yourself". Practise left-sided techniques. You should understand how to become like a gas, i.e. a mysterious body [*ki-tai*] flying through space with the left and the right sides the same.
(There is a *Kuden*)

Method 3

Migi Jūmonji no Kamae

- (1) Take up position in *Jūmonji*, with the left hand on the inside. The figure 10 refers to the ten worlds of Buddhism or the Ten Commandments in the Bible, to the animate and inanimate objects existing in the mundane world; this is therefore a Kamae in Life, and means knowing a place to position oneself to survive in Life.
- (2) Without changing it, turn the right fist around to the right - to the upper right - and strike into the enemy's chest with the thumb of the right hand. Raise the hand, half open, to the top right on the right side. Strike to the chest - this means to know what the opponent feels inside their bosom, and knowing their heart, to strike at it. People say that the eyes are the windows to the heart, so this is also a form of *Metsubushi*. This is what produces *Toat Fudō Kanashibari*.
- (3) Without changing it, turn the left fist around to the top left, and strike to the right side of the enemy's chest with the thumb of the left hand. Raise it, half open, to the right side. At the same time, the right hand changes to a fist and positions itself in the shape of a cross [*Jūji* (10="+")] at the chest. The wind of half openness... this is an air current. The figure 10 is a natural symbol for destroying evil and protecting justice. Just as *Kyojitsu* exists in techniques of evil, the figure 10 means an art of self-protection [*Go-shin*, written here as "protecting the heart" (rather than the more normal "protecting the body"), aware of the evil in oneself and in others, and protecting the courage of *Bufu Ikkan*. Practise left-sided techniques.
(There is a *Kuden*)



Torite Kihon-gata Gohō

Hatsumi Masaaki Sensei

- (1) The opponent takes my lapel with his left hand. I use my right hand to lift it up high in Omote Kotegyaku-dori, pull back my right leg and turn their wrist around and down. There is a Kuden about the principles of grabbing lapels at this time. Uke should let their left hand accompany the enemy's right hand. Practise left-sided techniques.

Kuden [verbal transmission]

- (2) The opponent takes my lapel with his left hand. He comes to strike with his right fist, and I receive this with my left fist. At the same time, I use my right hand to throw the enemy with Omotegyaku-dori on their left wrist as in (1); the important point here is that I add my right hand to the left hand taking my chest and do a body change around the right hand as the enemy's left fist tries to strike. Practising this is the most important thing. Practise left-sided techniques.

Kuden [bodily transmission]

- (3) The opponent takes my lapel with his left hand. I take the enemy's left hand in Ura Kotegyaku with my left hand, pull back my left leg and pull the Kotegyaku hand down once, then change immediately to turn the wrist from above, pull back my right leg, apply my right hand too and throw. Practise left-sided techniques.

*Kuden [nine transmissions]
Number of victory, highest number*

- (4) The opponent takes my lower right sleeve with his left hand; I pull my right hand to the right together with my body. I wrap around them from above with plenty of space and tighten a lock on their arm, and at the same time kick to their knee with my right leg and throw the enemy so that they land face up. Practise left-sided techniques.

Kuden [meritorious transmission]

- (5) The opponent takes my lower right sleeve with his left hand; I pull my right hand to the right together with my body, and wrap up the enemy's left arm with my right hand inside, then turn my right leg around behind and throw them with the lock. Practise left-sided techniques.

*Kuden [offer a transmission]
Offered to the gods*



These Torite Kihon-gata were born long ago out of the experiences of wrestling based on physical strength. In an age before techniques were known, combat must have been of a "strong eats weak" type. I am sure that hundreds or thousands of human beings died giving birth to this rudimentary type of Torite Kihon-gata.

Also, it is worth considering how once the techniques existed, countless people abused the techniques or drowned in the techniques, and you should be sure that keeping the heart of a martial artist in mind as you persevere in Budo will grant you the true taste of happiness. It is important to realise that once you discard the courtesies of thankfulness and respect, you will change into an evil demon yourself.

Tori can be seen to mean taking the advantage when defending oneself, and Te means techniques, one's heart. In the arts world, the best position has long been expressed as "taking the star act".

September 9, 1995

written by Hatsumi Masaaki Hisamune

Be forever young in your training

Ishizuka Tetsuji 10th Dan

My first encounter with Sōke was in the spring of 1964, the year of the Tokyo Olympics. I had dislocated my right shoulder during a Jūdō match at high school, and visited him for treatment. Even while I was being treated he would invite me to try this martial art, but my university entrance exams were just ahead and so I waited for them to finish, entering the Dojo in February 1966.

I was 17. My first impression on joining can be summed up as: "How difficult these movements are!". I had tried a little Kendo and Shōrinji Kenpō as well as Jūdō, but I remember feeling lost as these movements were of a totally different nature. It was just like the first time one tries to ride a bicycle.

At the time there were but few students - the ones who attended regularly were Oguri, Seno and Kobayashi, and the others came off and on. Training started by clearing away the items in the Dojo and cleaning it - a wooden floor, around 8 mats in size.

Of course we practised punches and kicks, and also throwing techniques and aerial somersaults. But as none of us were any good we kept breaking through the floorboards, and the training had to pause for a while as we got out a saw and hammer and all helped to repair the floor.

We would pull up the floorboards right to the joists, cut planks to fit then knock them into place. Once the repairs finished, the training

started again. But as these repairs were done by amateurs, the planks were of different thicknesses and so the floor was quite uneven - we were lucky never to have any injuries. There were often even nails sticking out ...

Sōke was 30 then, and we students were also in our late teens, so the training was very rough. Especially when Sōke had been to see Takamatsu Sensei - the training which followed was something else. Sōke often reminisces that "my students were guinea-pigs", and it is quite true: he would throw me by sticking his fingers into my nose or mouth and sending me flying.

Of course it hurt ... but if anyone said so he would just call out "that proves you're still alive!". At the evening session before a student called Dan was due to return to Israel, Sōke said to him "Dan-san, tonight I'll give you a present, a souvenir to take back to your country" and trained so hard with him it was unbearable.

Even Dan couldn't put up with it and ended up crying out "You demon! Sensei, you're a demon!". We all burst out laughing ... There was no end to the bruises or internal bleeding, but no matter how roughly Sōke trained with his students, he never injured one of us.

I'm sure that is no different now. It is because he always has something spare in whatever he does. It is often said that "People who cause injuries just show how inept they are", and it is quite true.

About two years after I joined the Dojo, a former student from Waseda University's Karate Club came to the training - Mr A. Sōke asked me to train with him, so I agreed.

Mr A. thrust out his fist at my face. With a whack, I did an upper block from Ichimonji no Kamae. Mr A. grunted, and held his arm. No second punch came. "What's up?", I thought ... His upper arm had swollen up and he couldn't move his hand any more. Apparently there was no question of a second attack.

Sōke's house had weapons everywhere - iron balls, bows and long weapons hanging from the ceiling, Yari, Naginata and blowpipes on the lintel, Shukō and various other weapons stored in cabinets.



Sōke giving guidance for the actions in the Tōei film "Chokugeki Jigoku-ken".
From left: Chiba Shin'ichi (actor), Sōke, Ishizuka Tetsuji Shihan

There were also trunks full of Makimono and other old documents - when they were aired in summer we had a chance to see them, which was very enjoyable.

Also, when we lacked energy in our training Soke would pull out a genuine Japanese sword and cut at us. He said "Jumping one Ken [approx. 180 cm] is useless: jump three!".

We thought this was impossible, but once Soke cut at us sideways with full force, swishing through the air, we found we could jump three Ken without even thinking about it. "See, I said you could!". Soke sometimes used his own body to teach us Shinken-gata like this. He really knows how to teach well.

One other important thing ... At that time and until quite recently, Soke never took any tuition fees. Only recently has he come to accept fees from everyone for the sake of maintenance: he was able to support himself adequately with his professional work, and even managed to buy up a collection of weapons and written materials little by little.

Soke told us that once money gets involved people tend to go a bit crazy. So what is important in the martial arts? I'm sure that if you think for a while you'll realise that it is not money, but training. Won't you?

Summer 1995

Yamabiko

Hatsumi Masaaki Sensei

An article by Soke at the time of the Tokyo Olympics

A Ninja's view of Abebe's run Tokyo Sports Newspaper, Friday 23/10/1964. 1 p.m: A group of competitors a full four rows deep left the National Stadium, harbouring all the potential perseverance and speed of the human being.

Various humans ran out, black, white, dressed in a variety of costumes. Although it was quite ordinary, to my eyes it seemed terribly beautiful. If they were Ninja they would wear black costumes, with their seven tools at their hip, and run with Zori instead of spiked shoes.

I thought it would not be really appropriate to have such a person in this group. In a marathon, people compete to discover the potential of human beings; Ninja in contrast evade the eyes of their enemies as they advance. That shows a large difference in the two objectives. Nevertheless, the sight of Abebe was such that the green shorts he was wearing did not stand out against his black skin, and I felt him to be closest to a Ninja.

As I watched the expressionless way in which Abebe ran, I subconsciously nodded in approval. One cannot compare Abebe's way of running with that of a Ninja, yet they are fundamentally identical.

How is this? First you need to know something about how Ninja run. Ninja run by placing their bodies on an angle and lowering their heads, and they do not swing their arms as they run, getting the rhythm with their fingertips.

The reason they place their bodies on an angle is to remain constantly attentive to whether there are any enemies on either side, or anyone following them. The reason they mark time with their fingertips

rather than swinging their arms is that moving your arms when running means you get tired more quickly - yet you do need to get the rhythm with something, so this is done with the fingertips. This is how they prevented fatigue, instinctively.

When Abebe runs I am sure that he is not getting the rhythm with his fingertips, but he does his utmost to avoid swinging his arms and move just his hands, so I deduced he is just like a Ninja.

The way he ran showed no signs of flagging right until he crossed the tape. Even so, what was Abebe supplied with en route? That was the second thing I wanted to know.

It was rumoured to be a liquid like Indian tea. If he is able to produce such power just with something like tea, Abebe must be truly strong; but what I thought was, how about putting some viper extract into one of the currently fashionable "fatigue recovery" ampoules ... If he did something like that, Abebe might have produced a totally fantastic record.

Ninja used to soak bleached cotton cloths in the juice of Umeboshi and suck them; also there was something called Genmai Juice, made by frying brown rice in vegetable oil, bringing it to a state like porridge and straining it through a cloth. This liquid was put into a bamboo tube, and they would drink some whenever they got tired while running.

Well, never mind the theories: the sight of Abebe entering the National Stadium, full of 70,000 breathlessly expectant spectators, far in front with plenty to spare as though he had hardly run any distance at all, was magnificent. Even after taking the tape he had power left.

Abebe apparently spent the four years since Rome running from dawn until dusk at an altitude of 2000 metres in Ethiopia, in conditions

worse than Japan. "Shinbō Ikkan" - never-ending perseverance.

Putting up with difficult things gives human beings willpower and strengthens their spiritual power, the power of their hearts.

Perseverance [Shin: on its own as here, hardship; in Shinbō as above, putting up with hardship, i.e. perseverance] is also connected with the gods and with truth [also Shin]. Abebe obtained his power by forging himself, running from dawn until dusk for four years, and gained victory on the day.

Moreover, as I saw it, he won without fighting. I also sensed that he has found the state of enlightenment. Surely it would not be too much to call Abebe the Sennin [mountain ascetic/hermit] of the marathon world?

My experience of Tōate Fudō Kanashibari no Jutsu

Someya "Ninryū" Ken'ichi, 9th Dan in Budō Taijutsu

How many years ago was it? It happened on an evening as hot as this year's summer. Shiraishi-san and I were called to the Dojō by Sōke. We had some time in hand, so Sōke decided to grant us some training and for a few minutes we practised responding with Sabaki and Shutō strikes to an enemy who hurls himself at you, thrusting with a Tantō held at his right hip.

I was called up to do the next technique, and Sōke told me "Stab at me with all your might from the Kamae you were just in". For an instant I thought "Perhaps I'll be made to fly through the air with the momentum of my thrust", and internally I pictured how I would take the following Ukemi.

I was around 30 then, my body moved quite adequately and I was full of energy, so I thought there should be no problem with an Ukemi or two. I held the Tantō firmly at my right hip, lowered my hips well and took up position on the left with my body half on; then stabbed with full power.

The second my left foot moved an inch ... did Sōke's body sink a few centimetres? A Kiai like a fierce fire emanated from a Kamae like Fudō Myōō and echoed throughout the Dōjō, and it was as though an enormous mountain echoed in resonance.

At the same time, I felt a shock at the Toki spot on my right foot just as though something sharp and heavy like a Bō Shuriken had been stuck through it, and my body refused to move, as if bound with iron [Kana-Shibari: Japanese people often mention felling this sensation in dreams - it is known as a method used by Shuggenja to immobilise other people, animals etc.].

Then I felt the blood draining from my head. "Are you OK? That was Toate no Jutsu. I just applied it to your foot, but if I had done it to your eyes you'd probably be blind", Sōke told me. This was not what I had expected at all.

I had experienced such a shock that for a while I was unable to speak. I had experienced sorcery [Genjutsu] (= reality [Genjitsu]), but not of the kind in novels or films. One cannot help wanting to ask questions about such wonderful techniques - embarrassing, as I had nowhere near reached even that level yet.

If Sōke shows us some mysterious techniques when training, internally I ask "Eh? How did he do that one?". And if we cannot do it, Sōke takes our hands - and feet - and guides us. Is this not a small "Yamabiko" of its own?

If you become confused or run into a wall, your body stops moving too. It is equally impossible to put a question into words. As Sōke always says, the only thing you can do is keep on training for all you are worth. And thanks to the link of the teacher-student relationship, the training becomes an "echo" and provides the answer.

Last year I had to enter hospital repeatedly due to an injury and was not able to train as much as I wanted. After leaving hospital I had to rest for a while, but still did my best to watch the training at least and keep the rhythm. From October I think I will practise on my own in the hospital bed by recalling past training sessions.

Yamabiko

Hatsumi Masaaki Sensei

Maybe one can call this natural medicine, where one cures the sick using the truthful healing ways of Amatsu Tatara Hibun, and the truths of the human body and the natural world known as Hichi Buku Goshinjutsu.

They have been transmitted within the Bujinkan since ancient times. Nakayama Tsuneaki, a famous doctor at the leading edge of modern medicine, is said to have told his doctorate students the following.

Any doctor who operates on a patient's cancer and cures them is happy to see the patient's healthy form afterwards, and it is quite natural to say "I cured this patient" ... but at such times Dr Nakayama would say "Do not think that it was you who cured the cancer patient; instead you should think that the efforts of the patient himself have cured the cancer".

Takamatsu Sensei too said "It is important to handle things in such a way that they are cured through the patient's own natural power and spiritual power".

People tend to equate modern medicine with progress. However, in times where there are no doctors such as in war or with natural disasters etc., or where even if doctors are present all drugs or medical facilities have been lost, medicine and modern systems for treatment both disappear.

The people of antiquity and Bushi experienced this need for survival, and understood the natural, truthful methods of healing written down as a legacy in the Amatsu Tatara Hibun, and methods such as those in the preface to Hichi Buku Goshinjutsu: "These are excellent techniques to activate the body in all areas as desired, in company with spiritual changes in the practitioner and without using any medicines or appliances; to make the elements spread, remove all pathogens, and quickly let them recover".

Once when I was chatting with Takamatsu Sensei, it must be all of thirty years ago, he talked about radiation: "They say radiation affects the bones. Vinegar is probably a good way to

counteract this. It is said that vinegar causes radiation to disappear. Ninja often used "Tsune no Mizu", made by boiling a cloth in Umezu [apricot vinegar], right? I feel radiation might disappear quite well with white Umezu" ...



Mental Void

Enzo Rossi

On March 9, 1995, after months of anxious waiting, we finally leave from Milan (four Italian Buyū - Fabio C., Max D., Fabio R., Massimo G., and myself) towards Noda, to have the privilege to learn directly from the Soke's teaching.

The journey itself filled us with joy and eagerness to arrive in Japan. Our flight stopped in London, where we had the pleasure of meeting Pedro Fleitas, Isidoro and Pedro Martin, with a group of students.

We had left Milan less than 2 hours ago, and were already having a good time. The meeting was warm and joyful, and after a cup of coffee, we said goodbye, making the unusual appointment to meet them in Narita.

The event of meeting Spanish friends in London, and then later in Japan, is one of the nice circumstances that happens within the Bujinkan Buyū. It's easy, in fact, to meet friends from different countries at different airports, all with the same destination, either to go to a Taikai, or as in this case, to go to Japan.

On March 10th, we arrived at Narita airport at 8.50 am. We waited for the flight of Pedro Fleitas and the others, in order to continue travelling together towards Noda. On arriving in Noda, Pedro Fleitas and I went straight away to the Soke to express our greetings.

The meeting was exciting. The Soke welcomed us in his studio with generous open hands. The time went quickly talking with the Soke and were informed that there would be a class that evening at the Tokyo Budokan, and we were to go there together with the Soke and his wife.

The training was wonderful and I was surprised at how, after 35 hours of travelling, I could train without feeling tired at all, with my heart full of happiness.



Signor & Signora Rossi
Congratulations on the birth of your baby!

During our stay in Japan, our training was splendid. It was as if the Soke poured down his teaching not only on our bodies, but on our souls too. The techniques and the feelings he offered us are treasures that enrich our human sensibility, so useful, not only in order to understand the techniques themselves, but more importantly, to make

us live in the completeness, in harmony with oneself and with others, finding the true taste of life and the fortitude, the will and the endurance needed to appreciate it completely.

During those magical days, we all felt a 'Mental Void'. Our thoughts were clean, no more contaminated by daily and often unfounded problems. I think this 'Void' is very important, because it allows our sensibility to emerge, in order to open the heavy doors of our conscience, that is the basis, I believe, of any heart's opening.

I believe that this 'Void' is due by the great energy transmitted by the Soke with only his presence, to all those who have the pleasure and honour to be near him - an energy so strong as to be able to enrich these people's lives.

During those days I noted more than once, his 'magic' nearness. Many of the doubts and conflicts have been thawed as snow under the Soke's heat and light. It is difficult to describe all the sensations that I felt. maybe its impossible.

The smiles of the soul are written only to the eyes, giving light and colours, in the same way the sensation can be written by the beating of the heart. But I'd like to describe what I felt during the last class, in which I had the privilege to participate. Of all the wonderful classes, this one was very special for me.

The Soke's teaching was very profound. His energy and his feeling was so strong, that one could feel the airwaves in the Dojo. But what struck me most was that, while the Soke was handing on his teaching, I could perfectly understand what he was saying, although I don't speak any Japanese, and I realised this only when the translation was given.

I don't want to give any explanation to all this, simply because I have no rational explanation. I only feel a strong gratitude for the magic experience I had.

Letter to Hatsumi

Chris Roworth 10th Dan



Chris Roworth, 10th Dan

Dear Hatsumi Sensei

Thank you for the most enjoyable trip that we had in Japan during March of this year. It has now been ten years since my first visit to the Bujinkan Dojo in Japan. Every year you get better and better, like a fine wine maturing in taste and texture (with my taste for alcohol I enjoy drinking you!)

Every year that I visit Japan, you share with us a deeper knowledge and understanding that can only be realised by the Soke. Only now do I begin to understand the importance of non-structure, organisations become more and more structured, which in itself becomes self limiting.

The Bujinkan Dojo is strong because everyone comes together because they want to, not because they have to. I continue to reiterate all of your points to train my fellow practitioners and students, telling them to go to Japan, because this is the only true place to train and receive the feelings.

It is sad that many of the "High Grades" do not see it necessary to train with you as often as before, but this is common in all walks of life. Teachers study hard to become teachers and then forget or discard their own learning whilst telling others to study hard!

This as you say is bad, but all bad things contain good, perhaps their example only strengthens our will and determination not to make the same mistakes and to train harder.

As I look at my Tenth Dan Diploma, I notice that ten is made of of One and Zero, perhaps this really means one step away from zero. I know that ten in Japanese is written X, which is also a sign to ward off evil, therefore it could mean to beware of evil intentions.

When we play like this it reminds me of your observation on how clever the mind of a child is, free from restrictions and limitations, beginning to grow and nurture, therefore perhaps Tenth Dan is the level at which we must begin to grow and nature into whole human beings.

It could also mean one piece does zero - it is up to the person. Whatever - the most important thing is to keep on going.

During my first visit you may remember, that my back locked up whilst training in the Ishizuka Dojo, you relived my pain and limited movements in minutes. Following that first trip on my return to England I set about learning natural medical therapeutics.

It is perhaps strange (maybe not) that on that first visit William Doolan was in Japan with Brian Macarthy and Dave Evans. Both Dave and William have also been studying natural therapeutics since that trip and as you know William Doolan was part of this year's group that visited Japan. Dennis Bartram, William Doolan and I, as you know, have qualifications (recognised in England) in Osteopathy, Physiotherapy and Natural medicines.

Despite the geographical distances where each of us live, we have through the Bujinkan Dojo become very close friends. From your guidance, instruction and openness we have over the years intertwined

the Taijutsu principles into our therapeutic treatments. This has of course attracted the attention of other natural medicine practitioners within the UK.

In recent years we have taught these approaches to Osteopaths, Physiotherapists, Chiropractors and other natural therapists in England, Ireland and Portugal.

We must of course thank you for your extensive time spent with us during our last visit, when on almost every day you shared with us the secrets of the Hi Chi Uuko Goshin Jitsu Ryu, explaining the Gairon concept and the approach to life, happiness and health. Now it is obvious to us that Martial Arts, Medicine, Poetry, Art of anything are truly the same, there is nothing new, just re-designed.

Like your explanation that lightening struck down trees and people realised that fire could be started by friction and then many years later when someone 'invents' a lighter, they believe they have invented something new. We will treasure the video recordings that you allowed to film for ever.

We have as you suggested shared our conversations and experiences with other Natural therapists. In England, the governing body for natural medicines (the Institute for Complimentary Medicine) are overjoyed at our approach and therapeutic methods. They have recognised our Master Practitioner diplomas in the Hichi Buko Goshin Jitsu Ryu as a natural and therapeutic treatment.

When we talk now of the bigger picture, of balancing both nervous systems and balancing the whole body, it is almost as if you were speaking through us from thousands of miles away.

Truly these approaches are for the good of all mankind and will help everyone to become happier and healthier. In future generations the Bujinkan will become known as good hearted people.

The Institute of Complimentary Medicine (governing body) have registered this treatment approach as Amatsu from the Hichi Buko Goshin Jitsu Ryu, under the Grandmaster Dr Masaaki Hatsumi. It is recorded thus. Amatsu is a natural approach to medicine from the Hichi Buko Goshin Jitsu Ryu, a school of medicine and self defence, with roots stretching back over three thousand years.

The school's Grandmaster is Dr Masaaki Hatsumi, Soke of this school and nine other traditions, grouped together under the Bujinkan Dojo.

Its medical approach is to utilise natural means to restore and maintain balance, specifically it balances the two nervous systems, the musculo skeletal system, the cranio sacral system, the energy/tsubo system and the organ systems. It accomplishes this through positional alignment, Taijutsu-integrated movement, exercise, touch, massage, point stimulation and



natural methods. Incidentally when they heard your comments that "if horse shit works, use it", everyone laughed!

When we were in Japan, you stated that it was springtime and the beginning of a new time, during the next three years you would be sharing the Gairon, perhaps it is also a springtime for natural medicines.

It is our intention to return to Japan once again in March/April '96 as we have explained, since sharing your concepts, philosophies and methods with other Natural therapists, many have expressed a wish to meet and study with you.

We know that you have due consideration for each country's legislation and approaches, therefore you believe that holding an Amatsu/Hichi Buko Goshin Jitsu seminar outside of Japan would be inappropriate. Presently we have over fifty people studying Amatsu, over half of whom are Bujinkan Dojo members. Twenty of these people have expressed a firm wish to travel to Japan and study with you.

Would it be possible to organise some training or a seminar in March/April '96, in Japan on the Teachings of Hichi Buko Goshin Jitsu Ryu. We do of course realise that you are very busy in your schedules, but these are sincere kind hearted and dedicated people. If it possible, perhaps your could give us the most appropriate dates for you and we could organise our people.

Perhaps there are other like minded people around who would also be interested in attending such a seminar, in time, maybe all the doctors might wish to attend!

Without taking any more of your time, please accept our deepest and most sincere gratitude for your time, care, consideration and vast knowledge that you have shared with us during our trip to Japan and over the years we will remain eternally grateful and look forward to the UK Taikai.

Thank you for our diplomas and gifts from yourself and your wife.

With many thanks,

Your dedicated students,

Chris Roworth
Dennis Bartman
William Doolan

Note: Issues of Sanmyaku 5,6,7, 8 and 9 are available at a price of £4.50 + 50p p&p (£1 p&p if outside the UK). Cheque/money orders should be made payable to Bujinkan Budo.
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