

BUJINKAN DENSHO



SANMIYAKU

BY MASAOKI HATSUMI, SOKE

VOLUME 1, NUMBER 3



SANMYAKU

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BY MASAAKI HATSUMI

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Soke's Kuden

September 1993, Masaaki Hatsumi,
Shinden Soke from Takamatsu
Toshitsugu Sensei

I would first like everyone to be aware that "Dan" and "Kyu" are ranks according to someone's skill, and that they are also used in Igo, Shogi, Judo, Shigin [Recitation of Chinese poems], etc. [Note 1]

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

Within the history of the Bujinkan, over thousands of years of life, there also have been systems of rank adapted for each particular era. Today there is a structure of Bujinkan Dojo Ninpo Taijutsu ranging from the Kyu grades through First Dan to the Tenth Dan level, based on the Taijutsu of the nine schools. Those who have achieved the Tenth Dan are expected to master the traditional techniques of the Shinden Happon Biken, and seek enlightenment within divinely transmitted martial areas.

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

Put simply, one can see this as meaning Chi equals Shoden, Sui equals Chuden, Ka equals Okuden, Fu equals Menkyo and Ku equals Kaiden.

The Ku level therefore becomes the highest grade in the Bujin world ... let us now analyze this character "Ku" [Note 3]. "Ku" conjures up the image of 0 [zero]. It is something which we cannot [sixth-] sense with a human's normal perceptions. The shape of the character

"Ku" refers to knowing the form of Nature. As I have said in the past, the Soke never has a "Dan"; rather, he exists in a space linked with Nature, living under a mandate from heaven to converse with the natural consciousness and transmit this discourse to all of you.

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

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

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

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

The purpose of the Fifth Dan test is to make people aware of the intertwining connection between Mu and



The schools
which Hatsumi
inherited from
Takamatsu
Sensei

Togakure ryu Ninpo Happo Biken	34th generation
Gyokko ryu Kosshijutsu Happo Biken	28th generation
Koto ryu Koppojutsu Happo Biken	18th generation
Shinden Fudo ryu Dakentaijutsu Happo Biken	26th generation
Kukishinden ryu Taijutsu Happo Biken	28th generation
Takagi Yoshin ryu Jutaijutsu Happo Biken	17th generation
Kumogakure ryu Ninpo Happo Biken	14th generation
Gyokushin ryu Ninpo Happo Biken	21st generation
Gikan ryu Koppojutsu Happo Biken	15th generation

U [existence]. People of the Tenth Dan level are avatars of Bujin who learn virtue from treachery [i.e. the principle that the natural world itself destroys life], develop the heart of the gods and the eyes of the heart, are capable of Nintai Jisei [perseverance and self-control], and possess natural justice.

Avatars of Bujin persevere with the martial ways (Bufu Ikkan) for the sake of grasping combat techniques of the Chi-Sui-Ka-Fu-Ku Natural world, and they protect eternal, righteous life; this is proof of the self-protection of the martial ways.

With this I am sure you have understood the 15 ranks of the Bujinkan Dojo. Now I will write of the schools which I inherited from Takamatsu Sensei. (Please see chart at top of page).

In Togakure ryu, Happo Biken is classified in the following ways: These are called the Happo (8 ways):

- 1) Taijutsu, Hicho-jutsu, Nawa-waza
- 2) Karate Koppojutsu, Jutaijutsu
- 3) So-jutsu, Naginata-jutsu
- 4) Bo-jutsu, Jo-jutsu, Hanbo-jutsu
- 5) Senban-nage, Kennage-jutsu, Shuriken
- 6) Ka-jutsu, Sui-jutsu
- 7) Chikujo, Gunryaku Heiho [Castle-building; Strategy & ways of war]
- 8) Onshin-jutsu [Body concealment], Moku-Ka-Do-Kin-Sui Goton Juppō
- 9) Jutsu, Kenpo [Sword ways] This is called Biken Kodachi, Jutte-jutsu, Tessen-jutsu

These 9 methods were seen as the ultimate number of life, and were studied continuously. With Happo Biken too, the composition would vary depending on the school, and it is also possible to see how Happo Biken changed with the times, evolving in step with advances in weaponry, etc. In other words, this shows how the Dan and Kyu grades of the Bujinkan are alive. Let us write Shinka (evolution) as Shinka (becoming divine), and interpret evolution as a change in the mysterious path.

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

Kitazawa Nyoï Sensei, a peerless Nomenshi [maker of No masks], was often quoted as saying: "In order to produce a splendid No mask which will call out to people's hearts, it is not simply a question of technique; rather it is important to polish one's own character."

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

I believe the same holds for Budo and Ninpo. Rather than having strong or weak technique, it is important to enlarge one's own capacity. Having large eyes is the secret for achieving great desires [Large eyes = Taigan = great desires]. It is then possible to hear the natural tones of a poem telling of the martial ways: "There shall be no strong or weak, no soft or hard; therefore

leave behind this heart and awaken to the word Ku; entrust to it also your body, in the form Mu". This is the fundamental spirit of the Bujinkan Dojo Dan grades and natural ranks.

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

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

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



EDITORIAL NOTES

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

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

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

We would like to make it clear that the "notes" below are no more than some reference material and an aid to understanding. Please do not forget that the "theory" of the martial arts (i.e. thinking with one's head) definitely does not take precedence over the techniques themselves or the feeling; it is secondary to

experience and inspiration gained from one's spirit or sixth sense.

NOTE 1: DAN-KYU

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

As for the Dan grades of Kendo, the ranks First Dan to Fifth Dan were established in 1895 when the Dai Nippon Butoku Kai was founded, and in 1934 these were amended to First Dan to Tenth Dan.

These Dan grades are believed to have come from the Dan and Kyu of Kano Jigoro's Kodokan Judo, which defined Fifth Kyu to First Kyu and First Dan to Tenth Dan in 1883.

It seems that the reason the Butoku Kai defined Dan and Kyu grades was partly to set up unified, nationwide standards, and partly to prevent the decline of combat skills such as Kenjutsu. With the disappearance of the Bushi class in the Meiji Restoration, the number of people training in traditional martial arts fell dramatically. It is generally said that this was because the populace, dazzled by the new Western culture, came to forget their traditions; this is however not the sole reason. Another major cause was the fact that training in the martial arts cost too much money.

Taking Nakanishi-ha Itto ryu as an example, general training involved the eight stages of Kodachi, Habiki [blunt swords], Busshato, Mokuroku, Kanaji, Toritate Menkyo, Hon-mokuroku Kaiden and Shihan Menkyo. Each time you were admitted to a higher rank, it was customary to pay the Shihan and/or Shihandai, provide celebration gifts to all the Uchideshi [apprentices], and throw a reception for all the retainers (pupils). Add to this the cost of a Makimono etc. and we can estimate that on average it would have cost around 1 Ryo 2 Bu.

In the Edo period, even as late as 1830s-1840s, it was said that if you had a monthly income of one Ryo you could rent a respectable house and live there quite comfortably with a family of four. (A Ryo was a monetary unit in the Edo period. One Ryo Koban was a gold piece of around 13g, equivalent to around 6000 Mon [6000 copper coins]. Incidentally the daily wage for a craftsman at that time was around 200-250 Mon.)

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

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

NOTE 2: CHI-SUI-KA-FU-KU EQUALS GO-DAI [FIVE GREATS]

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

The Go-dai was originally a principle postulated by the Sankhya, a sect of Indian philosophy, and refers to the five major elements constituting all things [Banbutsu].

In the old Upanishad philosophy, thoughts of Bon-Ga Ichinyo [the belief that the universe and the individual are one] predominated. These thoughts however had the drawback that although U [existence] is a spiritual principle, it is also the source of material composition. In order to overcome this weak point, the Sankhya sect formulated the purely spiritual existence Shinga (divine self) and the material Jisho (self essence), and advocated a dualism which separated heart and matter.

In the Sankhya system all things were thought of as being made up of the Go-dai, i.e. the five elements of Earth, Water, Fire, Wind and Space. Seen from doctrinal history, this can be thought of as the Earth-Water-Fire-Wind quadrism of the Jain religion or the Vaiseshika system with Koku [empty space] added.

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

In addition, the spiritual world was seen as being made up of the Go-yui [Five Extents], i.e. Voice, Touch, Color, Taste and Smell, and the Go-dai as being born from the Go-yui [(Space from Voice, Touch from Wind, Fire from Color, Water from Taste, and Earth from Smell, respectively)].

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

The Go-dai view was originally incorporated within Mahayana [Great Vehicle] Buddhism too, but as the Yuishikiron [Treatise of Mere Ideation] sees all existence including the heart as no more than images of consciousness made manifest, the Go-dai gradually came to be regarded with less importance, and the Go-kyo way of thought — a more advanced form of the Go-yui — appeared. Kyo means something like “the domain and target of cognition”, and is a concept less steady, more abstract than Yui.

Indeed, some forms of Japanese Buddhism like Shingon Mikkyo also exhibit the idea of the Roku-dai [Six Greats], adding “Shiki” (humans’ spiritual activity) onto the Go-dai (matter). Kukai, the founder of the Shingon sect, proclaimed the Roku-dai Engi theory, which held that the Roku-dai were noumena possessing the natures of Hard-Wet-Hot-Moving-Muge-Understanding, which at the same time were perceived through transformation into the aforementioned phenomena (matter). [Muge = “freedom from all obstacles”]

NOTE 3: “KU”

Soke has here switched his perceptions from the Ku of the Go-daiconcept (ether / space) to a Buddhist form of Ku (emptiness / void).

The Ku seen for example in the Sutra of Great Wisdom [Mah, PrajÒ, P, ramit, Sutra] — in the Kanji translation it is written as Kujaku [empty quietness], Kujo [empty purity], Kumu [empty nothingness] etc., and Shun’ya or Shun’yata etc. are also used as transliterations of the original Sanskrit words — is fundamentally different from the Ku or Kyomu (nothingness) of the elemental theory.



When Ku is mentioned in Mahayana Buddhism, there are two forms: Ninku [humans void] and Hoku [things void]. (Some parts of Sthavirah ["School of the presiding elders"] Buddhism do not recognize Hoku).

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

Hoku means that in all things, Jisho (subjective individuality of matter) does not exist. It is the idea that Shoho (all phenomena) all arise through Innen (cause and effect — "In" is a direct cause, "En" is an indirect cause), and that all things / all phenomena [Banbutsu / Bansho] are only perceived within Engi ["interdependent origination"] (the functioning of a relative dependence relationship) and have no substance. Shoho seem both to exist and to expire, but they are something which is made manifest as phenomena through Innen, and so their Jisso (true nature) is Fusho Fumetsu (no birth, no death) and Fuzo Fugen (no increase, no decrease).

In his work "Churon Honsho" [Hymn in Praise of the Treatise of the Middle Way], Ryuju (c. 150-250?; South Indian monk / philosopher; the person who established the intellectual basis of Mahayana Buddhism) first teaches of Engi, explains how Jisho does not exist for Shoho, and from there derives the concept of "Ku". Then he teaches that by awakening to "Shoho Kaiku" (Shoho are totally void), one leaves Shu (an attachment to illusions which arises from being caught up in the self, things, etc.) and arrives at Nehan (the highest objective of Buddhism, a state where one surpasses all suffering and achieves spiritual peace).

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

This is expressed straightforwardly in the few lines at the beginning of the Heart Sutra [Prajñā, P, ramit, Hrdaya Sutra]: "Shiki-fu-i-ku, Ku-fu-i-shiki, Shiki-soku-ze-ku, Ku-soku-ze-shiki". The "Shiki" here refers to all things which appear with form and nature.

All things are nothing but emptiness, emptiness is likewise no different from all things. In other words,

all things (as they are phenomena born through Innen) are emptiness, and emptiness (as humans perceive phenomena which appear through Innen as matter) is all things.

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

"Milinda's puzzle" would probably be a good text for understanding this "Ku" idea. (Kanji: Nasen-biku-kyo [Sutra of the Monk Nagasena]. A Japanese translation is included under the title "Puzzle of King Milinda" in the Eastern pocketbook series published by Heibonsha.)

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

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

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

Soke said of "Ku", "If you understand it in a martial arts way, you can also hear the sound of 'Fu' harmonizing with these ideas". Soke will surely interpret this for us in due course in "Sanmyaku".

NOTE 4: HAGAKURE ["IN THE SHADOW OF LEAVES"]

A collection of tales about cultivating one's mind through Budo, comprising 11 volumes in all. The true title is "Hagakure Kikigaki" [Notes of What Was Heard



in the Shadow of Leaves”], and it is also known as “Hagakure Rongo” [Hagakure Analects] or “Nabeshima Rongo”.

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

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

NOTE 5: THE WAY OF THE WARRIOR IS DEATH

The most famous words in “Hagakure”. The ideas in Soke’s deliberately expanded interpretation are far more advanced than the original meaning. The editors believed that it might be useful to understand the original text too, so we have inserted a few sentences in context with a modern translation. [No attempt made to translate this into medieval English.]

Modern Translation:

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

Moreover, in order to make the main principles of “Hagakure” quite clear, we believe it is valuable to

consider it in contrast with the Confucian Bushido which Yamamoto Tsunetomo so despised.

The editors have therefore summarized the essence of this here, concentrating on a comparison with Yamaga Soko’s “Shidoron”.

When the Edo Shogunate was established and society became peaceful, the Bushi, who were specialists in war, found the purpose of their existence called into question. People came to seek a reappraisal of the function of the Bushi in an era of peace. Given that within the Shi-No-Ko-Sho class system, farmers and artisans were responsible for production and merchants were responsible for distribution, what role did the Bushi have to play in society? It was as an intellectual answer to this that the Confucian Shidoron came onto the scene.

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

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

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

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



if you were always totally prepared to die your actions would naturally become those befitting a Bushi.

The attitude of having no fear even when confronted by death is of course also sought in the Confucian form of Shido. However, this preparedness is for the sake of pursuing the "Way" of morality, and there is no fervent contempt for "clinging to life" as seen in Hagakure. Rather, the view is that it is precisely because "Life" is something treasured and loved that throwing it away has a value.

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

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

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

Please Note: Soke commented in the following way on the contrast between "Hagakure" and "Shidoron": "The difference between "Hagakure" and the samurai code of the late Edo period could be expressed by the words "Shinken-gata" [genuine combat form] and "Tsujo-gata" [conventional form]. The gap between the Shifu [Samurai "wind", i.e. disposition] which continued from the Sengoku period, and the new Shifu of the era of peace, should probably be seen not as a conflict of opposites, but rather a process of Bufu changing from a North Wind to a South Wind. On one hand one sees the thoughts of the elders, who constantly try not to forget war, and on the other the consternation and discord of soldiers living in a peaceful society without war. It is important to feel the martial winds from both the north and the south, and use the materials provided by the editors for reference. From doing this you will also surely be able to see the earthly world where the cycle of rebirth occurs for the martial winds."

As we do not wish anyone to misunderstand Soke's favorable interpretation, we wish to add a little although we appreciate it may be superfluous.

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

Dr. Masaaki Hatsumi
and the Bujinkan Ninpo Taijutsu
Der Weg des Herzens

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The Bujinkan Honbu Grading Policy

As Soke has explained the Bujinkan grades, we would now like to explain a bit about the rank badges which show Bujinkan grades. In the Bujinkan you can distinguish between Dan grades (blackbelts) and Kyu grades by the color of the belt, but unlike Judo etc., you cannot make any distinction between the various Dan grades (in our school First Dan students and Tenth Dan Shihan are all black belts). Instead of this, in the Bujinkan you can tell rank at a glance from the color of the badge on the left breast and the number of stars. There follows an explanation of each kind of badge.



KYU

This diagram shows the badge that people of a Kyu rank wear on their breast. The diameter of the badge is 9 cm (this is the same for Dan ranks too), the border and letters are white, and the background is red.



FIRST DAN — FOURTH DAN

This diagram shows the badge that people of a rank from First Dan to Fourth Dan wear on their breast. The border and letters are black, and the background is red. You can tell the Dan grade by the number of white stars above the badge. The number of stars is as follows:

First Dan	None
Second Dan	★
Third Dan	★★
Fourth Dan	★★★



FIFTH DAN — NINTH DAN

This diagram shows the badge that people of a rank from Fifth Dan to Ninth Dan wear on their breast. The border and letter borders are silver, the letters are black, and the background is red. As above, you can tell the Dan grade by the number of white stars above the badge. The number of stars is as follows:

Fifth Dan	None
Sixth Dan	★
Seventh Dan	★★
Eighth Dan	★★★
Ninth Dan	★★★★



TENTH DAN AND ABOVE

This diagram shows the badge that people of a rank of Tenth Dan and above wear on their breast. The border is light blue, the letters are green, and the background is orange. As above, you can tell the Chi-Sui-Ka-Fu-Ku rank by the number of white stars above the badge. The number of stars is as follows:

Tenth Dan	None
Chi rank	★
Sui rank	★★
Ka rank	★★★
Fu rank	★★★★
Ku rank	★★★★★

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

Please Note: The badges are not washable, due to the materials used. Many Shidoshi in Japan use Velcro tape etc. to attach them to their Do-Gi — quite convenient, as you are able to attach and remove them at will.

Kamiwaza at the Huelva Tai Kai

By Ben "Ozaru" Jones,
7th Dan (U.K.)

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

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

For example, in Douglas Hofstadter's famous book, Godel, Escher, Bach: an Eternal Golden Braid, there is a memorable illustration. If you look at the details, you can see the letters "Reductionism" on the left and "Holism" on the right. If you slightly enlarge your perspective, these letters themselves form the words "Holism" on the left and "Reductionism" on the right. In other words these two are in a relationship like Yin and Yang and are mutually dependent. You cannot say which view is correct; both are necessary. However, if you then look at the illustration as a whole, it forms the shape "MU"! I took this to symbolize the dualistic distinction between Reductionism and Holism disappearing, and to mean that thinking that way had from the start been rather superficial.

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

As Pedro wrote, Soke had demonstrated Bo-nage (throwing a staff) once, and was about to show a variation. This time he did not throw it straight, but halfway through suddenly set it spinning. By the time we realized, the Bo which Noguchi Sensei had splendidly parried had fallen to the ground behind him, without even touching any of the people who were standing close nearby. It was on the third day of the Tai Kai, we were training outside, and it was quite a hot day, so to be honest I think most participants at the Tai Kai (including myself) were tired and not concentrating very hard. After a shocked pause, rapturous applause erupted. At the same time, people were looking at each other and asking "Did you see it? Did you understand what happened?"



Something similar happened the very first time I met Soke. It was at a Tai Kai in America. One day, Soke asked the participants if there were any questions, and somebody requested "Kuki-nage" ["throwing by air", i.e. without touching]. If Soke performed this with a Shihan who had accompanied him from Japan it might seem staged, yet if done on someone local it could be dangerous. Soke therefore played the fool, and showed a very humorous technique for knocking someone over by breaking wind.

However, on the following day, indeed when people were tired and not concentrating much, Soke knocked over an American Shidoshi just with his voice (without



touching). On that occasion too I thought "Impeccable timing. He has shown us perfectly how you can never be off your guard."

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

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

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

I think the word Kamiwaza [Divine technique = Shingi] is quite apt. If God (of whichever religion) were asked how the world had been created, no doubt the reply would be "Mu".

NOTE 6: "MU"

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

Here we would like to explain a little about the Taoist idea of "Mu" as compared with Buddhist philosophy's "Ku".

The thought of granting Mu precedence over U first appears with Lao Tzu. For example, when catching a bird with a mist net what actually traps the bird is just one small part, so as far as the objective of catching the bird goes, the rest serves no function.

However, unless this wide, wasted net were there, it would be impossible to catch the bird. Lao Tzu called this the "Use of the Useless". Lao Tzu also said, "U is born out of Mu", and placed Mu above U. However, in this case the question arises, "This Mu which gives birth to U — from where is it born?", and in turn "Where is

this thing which gives birth to Mu born?", etc. ... we fall into an endless vicious circle.

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

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

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

Chuang Tzu holds human actions and artificiality as "unnatural", and strives to obtain tranquillity by entrusting one's body to non-action [Wu Wei], non-artifice [Wu Zuo Wei], the way of nature, the way things happen. In other words, one can say that the "Mu" of Taoism is intellectual grounds for becoming one with nature. This is definitively different from the Buddhist "Ku", which is a concept for distancing oneself from all phenomena and all matter.

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

Please Note: We asked Soke about the words "Kenzen Ichinyo" [Sword and Zen are one] and "Buzen Ichinyo" [Budo and Zen are one], which are often heard in the world of the martial arts. We received the reply: "It is all right to think of Kenzen Ichinyo or Buzen Ichinyo as simple catch-phrases. Alternatively, try reading them with the same feeling as the Kyojitsu of In'yo Ichinyo [Yin and Yang are one] or Hyori Ichinyo [Omote and Ura are one]". We are sure that he will explain this further step by step in future issues of "Sanmyaku".

Recollections

*Fumio Manaka, "Okō,"
(10th Dan), Japan*

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

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

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

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

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

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

Once the English lesson had finished, I guided the sergeant to the lawn in front of our billet and showed him

"Koto ryu Hekito-no-kata" with explanations. The sergeant watched with an astute gaze, but then told me his impressions in the form "If it were me, I would do it this way", and threw questions at me like "What would you do in this sort of situation?". I then gave him a wooden Shoto, and told him to cut at me however he liked.

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

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

He said he wanted to do it again, so I agreed. From this fight I had managed to understand the vague feeling of his techniques, so the second time I took the initiative. I used the strategy "Let them cut your flesh as you cut their bones" [Note 7], and while shortening the distance I exposed my left hand well within his space. Very quickly, with a method very economical on movement, he went to cut it. I ignored his knife, and while pulling back my left hand immediately used Koto ryu's "Hito" to kick into his "Butsumetsu". This connected so well I even surprised myself, and he fell flat on his back. When I asked him, "Do you want to do it again?" he replied "That won't be necessary" and gave me back the Shoto.

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

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

Some time later I was invited to his apartment. Three of his Green Beret friends were waiting for us inside. At



first there was some idle chit-chat, but after the meal Sergeant "A" challenged me, saying "My forte is fencing. I have heard that you are very good at the martial arts, Captain Manaka. Will you not try some fencing?"

I learnt the rules of fencing, but had them accept that I would move with my own movements, not those of fencing. I have forgotten the name of the fencing sword, but I provisionally took up the same stance as my opponent and the match began. It was only then that I understood that fencing is almost all about advancing and retreating along a straight line, and there were virtually no changes to the side.

His thrusts and sweeps were sharp, as expected. I therefore moved to the side as he launched a thrust, and placed a thrust on his chest. For this I was awarded a point. He looked at Sergeant Schneider in amazement, but when told again that it was the Captain's point he appeared to accept it. From then on the match with Sergeant A progressed at my pace, and without conceding another point to my opponent it ended in a total victory for me. Next the variety of fencing was changed, and we had a match with a cutting type of sword. Although the rules changed a little, it did not present much of a problem for me. As for the match itself, I won in the same way as before.

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

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

Both he and I were really tired and breathing hard. We shook hands and each praised the other's valiant fight. Yet to be honest, my feelings at this time were that should we fight again I would lose. The remaining Sergeant C did not challenge me. After this I taught the four of them Taijutsu a few times, and I remember they had great power, conveying a sense of what hardened soldiers they were.

Eventually the day came when they were due to return home. When I presented them with the Hachinohe spe-

cialty "Hachihata-koma", Sergeant Schneider gave me a Green Beret, stained with blood, which he had worn in Vietnam. This beret is still in the Bujinkan Honbu.

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

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

A message to Shidoshi all around the world: when teaching your students, it is surely better to spend plenty of time on teaching the basics, again and again. If beginners run straight to "Henka" techniques, they seem to fall under the delusion that they have become good — yet if they were to fight, they would surely be defeated. This is however my own theory (from my own experience). I do not intend to force this on those who think otherwise, so please do not misunderstand me.

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

NOTE 7: LET THEM CUT YOUR FLESH, AND CUT THEIR BONES

A phrase that has been used since antiquity to express a determined gambit; while acknowledging that you will suffer damage yourself, you will make the opponent suffer worse damage. To give it greater emphasis it is also phrased as "Let them cut your skin, and cut their flesh; let them cut your flesh, and cut their bones; let them cut your bones, and cut off their life". It is often chosen for use in martial arts Densho to express a preparedness to carry something out no matter what, without fear of the costs.



Stories of Martial Arts Heroes

Countless letters arrive at the Bujinkan Honbu every day from Buyu all around the world. Many of these also contain expressions of gratitude to Soke and Bujin, with reports of how some have escaped from a dangerous situation thanks to the virtue of Bujinkan martial arts training that they have. Examples are listed below, beginning with a comment from Soke:

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

—Masaaki Hatsumi, Soke

THE THIRTEEN HYENAS

By Sean Askew, USA

One day, on entering a cinema, a man apparently smoking drugs tried to provoke a fight with me. At first I did not pay him any attention, but he attacked like a savage animal, and so I was compelled to fight back. The man fled, so I sat down.

Then, over a dozen men came up behind me, they surrounded me, shouting and screaming. The animal who had fled was amongst them. I suddenly sensed something like goose-flesh on the back of my neck, so I kicked the seat and jumped up. At that instant, the animal apparently stuck a knife into my back. One of them punched me in the face. I immediately pulled out the knife which was stuck in my back, and fought against fifteen opponents. Once I downed two of them who looked quite strong, the thirteen hyenas fled.

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

"Thank you for teaching a living Budo, Hatsumi Sensei, with it I was able to live"

THE UNLUCKY PISTOLERO

By Ralph Severe (8th Dan), USA



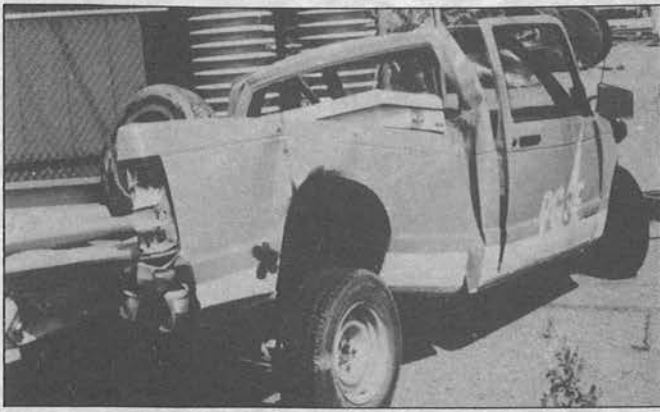
Ralph Severe

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

When I handed the pistol over to the police and filled in the necessary forms, it seemed that the police did not believe me. This was because of their view that nobody could escape from such a situation. I told the police that I was lucky, and explained that this was because I was a student of Hatsumi Sensei.

I would like to thank Sensei for my technique and for my life. Arigato gozaimasu.





The results of David Furukawa's crash.

THE MYSTERIOUS CRASH

By David C. Furukawa (4th Dan), USA

I have been training since 1983, and was hoping to take the Fifth Dan test at the Tai Kai in Washington DC last year, but, just weeks before it I met with a terrible traffic accident.

My car was rammed from behind by a car travelling at 60 mph and was thrown onto the opposite roadway, totally wrecked. At that instant I was thrown from my driver's seat through the passenger window and out onto the street. The crash broke my neck and my back and left me bleeding and paralyzed. The police and ambulance thought I was dead on the street, but only weeks later I was up and walking about again, with pain.

Before the crash I had been practicing Hicho Kaiten again and again. It is thanks to this that I am now alive and well and almost as good as new. I am grateful to Hatsumi Sensei's books, videos, and personal guidance. My practice of the teachings of Hatsumi Sensei's Ninpo protected my life.

REPLY FROM SOKE TO MR FURUKAWA

I am glad you escaped death.

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

However, if I speak from my own experience and senses, having received the teachings of Takamatsu

Sensei, the inner secret of Ukemi is that a martial artist whose life each day consists of sincerity, courage and a charitable disposition is granted true Ukemi, miraculous Ukemi by the gods.

David, the gods surely granted you Ukemi too. This is the Gokui of Ukemi. I too am praying for your recovery. - Hatsumi Masaaki, Soke

Buyu around the world, please pray for Mr Furukawa's speedy recovery!

AND . . .

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

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



Peter King

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

We would like to have your reports. Send letters to the Honbu, always in Japanese for future Sanmyaku.



Gentle Hands Rule the Planet

By Glenn Sheeley

(Exerpts from the original article appearing in Mr. Sheeley's column in an Atlanta newspaper)

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

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

And this legend is still living. As a matter of fact, living well. In the suite Ted Turner sometimes uses at the Omni Hotel, Hatsumi relaxed Friday, awaiting the start of Tai Kai USA 1992 Atlanta, the international ninja training convention that has drawn some 300 followers to the city, sponsored by the Bujinkan Atlanta Dojo, Bud and Bonnie Malmstrom's martial art school in Tucker.

"In Japan, he is treated as a kind of national historical treasure." said his intrerpreter, Doron Navon of Israel.

For someone who represents such power and grace and is regarded almost as a religious figure in Japan, Hatsumi is downright delightful. He was in his suiet next to CNN Cenbter Friday watdching a war movie on Cable TV. He smiles warmly. His hands, deadly



weapons that they are, remain soft to the handshake. He likes to make hojes about the public's perceptions of ninja. He smiles when told that a new ride at Six Flags is called "Ninja, the black belt of roller coasters." He has seen the "Turtle" movies and enjoys them.

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

When hundreds of martial arts students in town to under Hatsumi assemble this morning, about 15% of them women, they won't see a Chuck Norris manufactured macho personality. they will see a sensitive, comples man with a wonderful sense of humor.

During the interview a knock came on the hotel room door and Hatsumi sprang toward it, hands poised for action. He laughed as one of his assistants entered, but to be sure, sometime between now and Monday a room service waiter is in for one heck of a shock...."

Dr. Hatsumi





The Japanese kanji for "Sanmyaku"

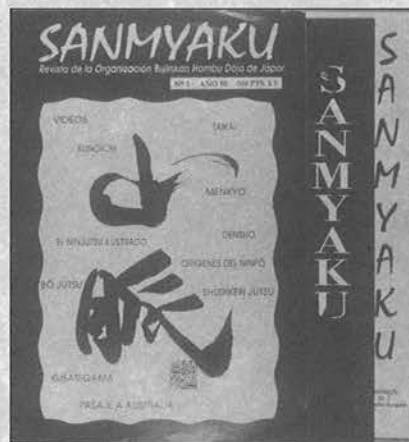
The Motives for Launching Sanmyaku

By Masaaki Hatsumi, Soke

It is said that Noguchi Hideyo, the world-famous microbiologist, used to look up at a mountain in his home area when young and shout "Someday I will be as great a person as that mountain". The reason I launched "Sanmyaku" is because I felt I would like Buyu around the world to become as great as mountains, and form a harmonious mountain range ("Sanmyaku").

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

Essentially, Sanmyaku exists as one Sanmyaku in each country. Each individual Sanmyaku is a branch of the Bujinkan newsletter. I took it upon myself to appoint



the branch heads. "Sanmyaku" is currently translated into over ten languages, and published in an original format by each branch. Those wishing to read each edition should take out subscriptions by consulting their relevant "Sanmyaku" branch office.

The sixteen international Sanmyaku publishing centers are the branches formally recognized by Soke at this time. Information not published by

these groups are not genuine.

Please refer all correspondence (*except subscriptions*), in Japanese, to the address below, or call/FAX at Tel: 0471-22-2020, Fax:0471-23-6227

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