

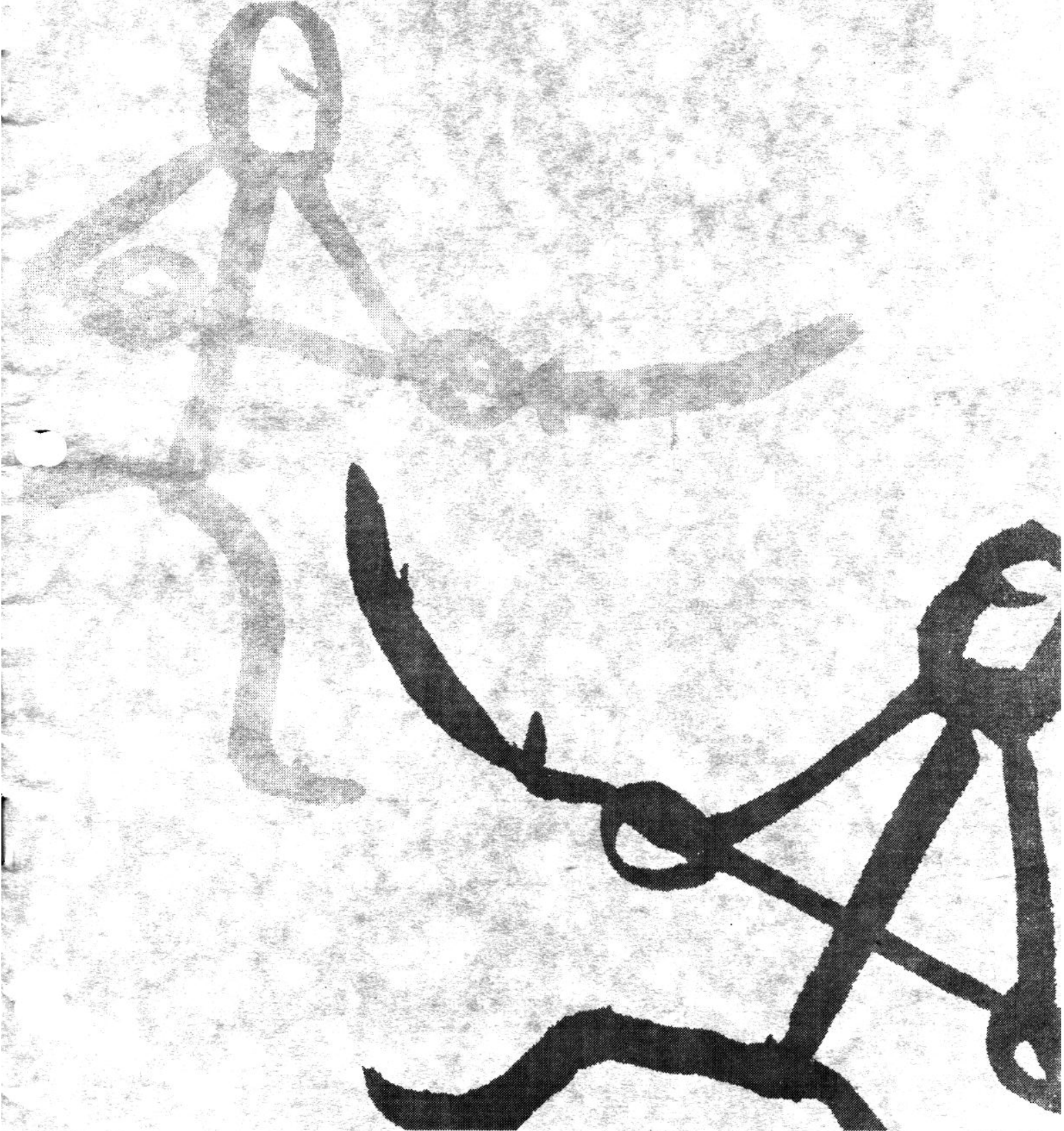
BUJINKAN DENSHO



SANMIYAKU

BY MASAOKI HATSUMI, SOKE

VOLUME 1, NUMBER 6





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

Yamabiko

1995, Heisei 7 ... Happy New Year! This year I will be providing you all with guidance for the study of Naginata, Daitô / Shôtô Sabakigata [Daishô Sabakigata], and Taijutsu. Over the last decade and more, as I traveled around the world teaching Budô, I came to sense and realize that my method of training in the martial arts was an anthropological way of learning. As the Bujinkan martial arts grew more global, I came to understand more just how important this feeling is. From the birth of our nine schools of Budô, throughout the process of their survival — their history — they certainly have been influenced by a variety of ideas, philosophies, religions, governments, medical and other sciences, and customs, etc. If we

examine the changes that took place in each period in an anthropological way, we may gain an awareness of the essential nature of the martial arts in which we currently train. There was a time when I analyzed Budô from a medical point of view as I traveled around the world teaching. I was faced with some mistaken perceptions and beliefs about the martial arts, and taught people in a medical way — "this is the part that is sick" — as I guided them to consider what a healthy martial art might be. I would like you to see things this way too when you study the martial arts of the Bujinkan.

The Bujinkan has now become truly global. Taboos exist in every country or ethnic group, just as there are time differences throughout the world. Buyû should respect each other as individuals, avoid breaking any such taboos, and consistently work for mutual friendship. I will accordingly be publishing some "Bujinkan Dôjô Taijutsu Densho", books showing a curriculum from the Kyû levels until 4th Dan. 9th Kyû to 1st Kyû, then 1st Dan, 2nd Dan, 3rd Dan, 4th Dan; these are the forms, the techniques, and the attitudes... in other words, as I write them I intend to teach the importance of Shin-Gi-Tai [see Sanmyaku #4, page 10].

However, before publishing these books, I need you to understand the following matters. In the old transmissions of Japanese martial arts, a person who wanted to become a student would not simply be told "Fine, step this way" and be given the teaching, like today. Let us look at an example: imagine that an aspiring student, someone hoping to learn the martial arts, comes to the Dôjô. The teacher of the Dôjô does not accept that person as a student immediately. He decides whether to admit him or her after watching them on repeated visits, burning with the desire to become a student, and observing their attitude. So, that individual may be admitted. Yet even once that

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person has been accepted, the teacher does not teach him Budô right away. This period may last several months or even years. The person is made to clean the Dôjô, wash his seniors' training clothes, work on the meals and cooking, and run errands. It is only once the teacher recognizes that his personality can put up with all this, that he is taught the martial arts.

Training in Budô is itself tough. Those who lack a martial artist's insight are thrown out. Some Dôjô rules exist, like those listed in Sanmyaku Number 5 [page 3], but at this juncture I think it would be good for you to read the regulations of the Bujinkan Dôjô:

- Only those who adhere to the Dôjô's code of ethics are admissible as members, viz.:
- People capable of behaving as martial artists and persevering resolutely with endurance and self-control born of justice;
- A certificate of health is required — in particular, people who are mentally healthy. Drug addicts and the mentally disturbed are not permitted to become students;
- People who have no criminal history.
- People who can avoid causing trouble for the Bujinkan Dôjô regarding any accidents during training, whether inside the Dôjô or elsewhere.
- Those who do not uphold the Bujinkan regulations, or who perform actions which would be shameful for any citizen, while a Dôjô member, will be expelled;
- All members of the Bujinkan must possess a yearly membership card — this is to preserve the honor of Bujinkan members.

Sixteen years ago, in a book entitled “Mono-no mikata, kangae-kata” [“Ways of Seeing, Ways of Thinking”] (now published under the title “Hidden Togakure-ryû Ninpô”) I wrote a section called “Deshi-iri” [Becoming a Student; Entering an Apprenticeship] which I cite here for your reference. I am sure that by this issue, you will have begun to understand why I have always been writing about mental aspects. The purpose was that you should realize the importance of your attitude before you enter martial arts training, with relation to “Keep going”; and also comprehend just how central the heart of a martial artist is for Bufû Ikkan.

DESHI-IRI

Teachers are indispensable — not just for warriors. If you find a magnificent mentor and train diligently,

you will be able to become a marvelous warrior, but if you follow a martial **merchant**, it is highly questionable whether you will become enlightened as to the true martial arts.

In the old days there were two forms of Deshi-iri: Those who entered the martial arts in search of a good teacher (the “questing” type), and those who were discovered by a teacher as they trained in the mountains, unaware (the “unexpected” type). In each case, the teacher would judge whether this person was fit to be a martial artist.

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

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

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

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

Takamatsu Sensei accepted one fool — me — as his student by reciting the following poem [this is a rather free translation]:

*“In Ten'ei Gannen [1110 ad], the martial winds blew,
There was an adept of Koppô-jutsu,
Intrepid and gallant, felled wild beasts with one blow,
Yet normally as peaceful as a flower or bamboo,*

*Fearless in confrontation with a myriad of foes,
Is there none to follow where this warrior did go?
The waiting is over, at last he has come,
From the land of the gods comes the chosen one."*

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

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

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

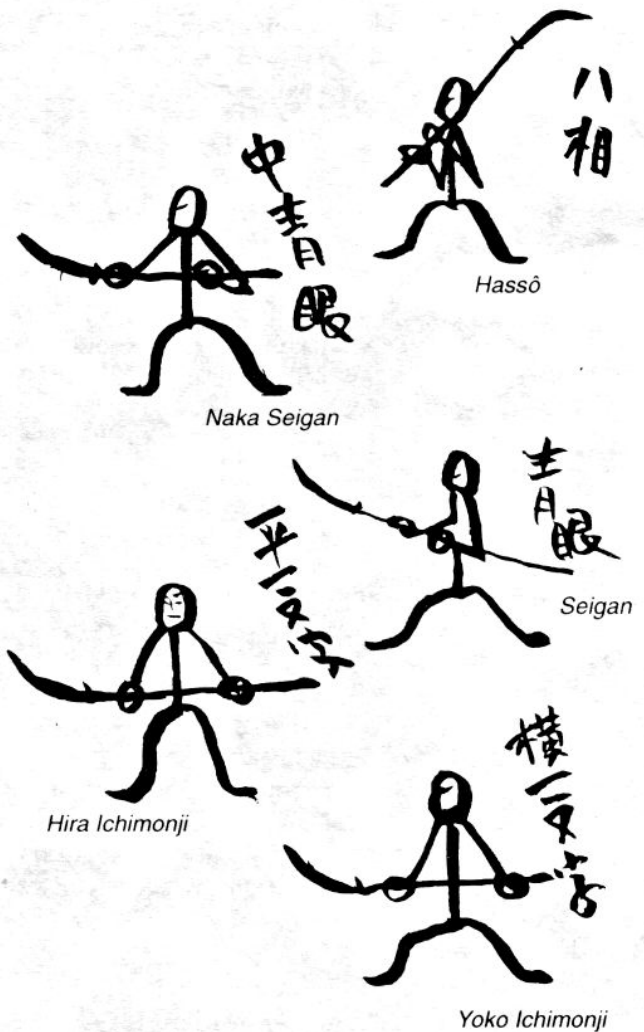
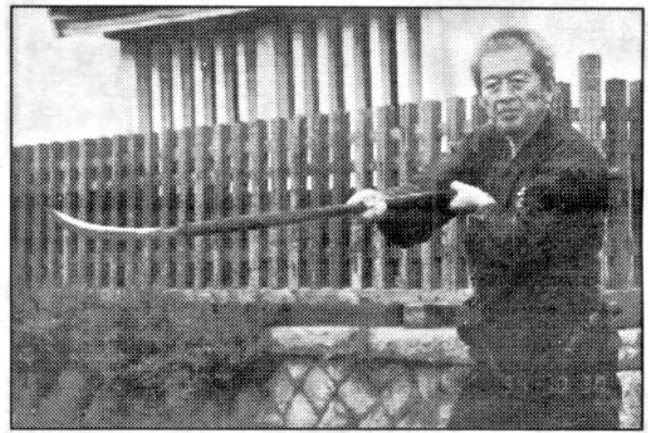
There is a saying in Japan, which I feel contains a great deal of truth: "The parent / child relationship is one lifetime; the husband / wife relationship is two; but the relationship between teacher and student is three".

NAGINATA-JUTSU

Before you train in Naginata-jutsu, it is vital to know the Naginata's character accurately and well. Over the past two years I have passed on Rokushaku Bô-jutsu and Sôjutsu. The aim was that you should understand the features of Rokushaku Bô-jutsu and Sôjutsu — the special techniques for using each of them. The Naginata is an extension of those features. Last year, our training also encompassed the special characteristics of Sôjutsu and Kodachi: in Naginata-jutsu, this Kodachi-jutsu is like an applied version of Kodachi-style Naginata-jutsu, and my aim was therefore to let you understand Naginata-jutsu and give you a taste of it in the form of Daitô-jutsu, one and the same [Isshin-Dôtai: normally written as "One heart, same body", but here written as "One body, same body"] as Naginata-jutsu.

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

I am sure that explaining long weapons in this manner will enable your awareness of them to become broader and deeper. Here are the nine Kata of



Naginata-jutsu; they are like the Kihon Happô of Taijutsu, so please interpret them as Bi-naginata-jutsu Kihon Kyûhō [secret naginata methods basic nine ways].

BI-NAGINATA-JUTSU KATA

NAGI-TAOSHI

You enter Nagi-taoshi in this technique from Jûji-no-kamae on the left and the right.

[1] Hassô-no-kamae (left and right); [2] Seigan-no-kamae (left and right); [3] Yoko Ichimonji-no-kamae (left and right); [4] Naka Seigan-no-kamae (left and right); [5] Hira Ichimonji-no-kamae (left and right). In a right-sided Kamae, you bring your right leg out in front, turn your wrist and strike to the right side of the torso, then turn your wrist and strike to the left side of the torso. Repeat this many times. There is a Kuden.

SUKUI-AGE

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

HATAKI-TAOSHI

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

ASHI-BARAI

Hira Ichimonji-no-kamae. The enemy is in Dai Jodan with a sword, and comes to cut in. Receive this by sticking your left hand out high above your head, and bending your right arm. In this form of parry, you will cause the enemy's sword to flow away to the right. In one smooth motion, turn your wrist, pull back your left leg, kneel down and sweep the enemy's right leg,

and rotate your wrist and also sweep their left leg. Pull back a step — Zanshin. Change into Yoko Ichimonji. There is a Kuden.

HANE-TAOSHI

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

KURI-DASHI

Naka Seigan-no-kamae. In response to the enemy's Dai Jodan, move your left foot back, in Seigan. While showing that you are retreating, pivot to the left, turn your wrist and cut into the enemy's left torso, then instantly pivot to the right, turn your wrist and cut into their right torso. As above, this technique should be sent out [Kuri-dasu] as suits the ebb and flow of your bodies. There is a Kuden.

ZANGO-NAGI

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

SASHI-CHIGAI

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

TOBI-KIRI

Position yourself in Hassô. If you cut in to the enemy's left torso, use the reaction from this to leap to the left; if you cut in to their right torso, leap to the right; in other words, cut them as you leap past [Tobi-chigai -cf. Iki-chigai]. There is a Kuden.

Kyûhō transmitted, 1995
Sôke Hisamune

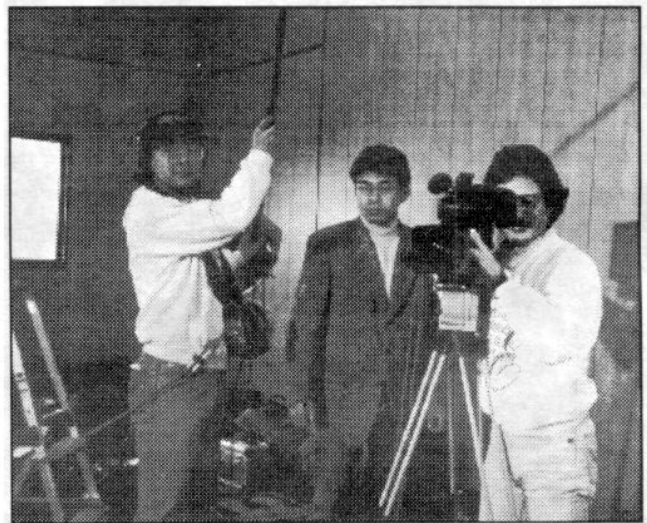
Taping the Daishô-sabaki, Mutô-dori & Shiraha-dome Videos

Pedro Fleitas González, Shidôshi

Last night we went walking with Hatsumi Sensei for over two hours. When we returned it was 3:00 in the morning and our bodies demandingly wanted rest, so we went to bed preparing to confront the adventure that was waiting for us the next day.

It had been a few days earlier when Hatsumi Sensei told us that Sunday he would perform the taping of a new video. Looking forward to the events, I asked if Sensei would allow us to be present as spectators for the taping. Sensei told me: "Okay, we'll see." Days later, I was at the door of his house with my friend Paco. It was 9:00 a.m. and the most curious thing of all was that we now carried with us our training attire. Our role had changed, Sensei had told us that we were to participate in the video performance.

"Good morning. Please come in." Hatsumi Sensei told us from the door of his house. Leaving our shoes at the entrance way, we found various instructors and Japanese students with Seno Shihan and Oguri Shihan among them. "How are you?" Oguri Shihan asked me



in Spanish. Though astonished, I answered, "I'm fine." In Japanese. Really interesting...

Before going to Someya's Dôjô where we would perform the video recording, two of Sensei's students appeared with a large trunk. When they set it down on the floor a cloud of dust lifted from it, giving me a hint of what this could be. Sensei opened the bags and the scrolls jumped out. "My god," I thought. It was like a millennium of history overflowed into the room. I was quite amazed, with the excitement of someone who discovers an antique. And with that was an odd sensation that seemed more than material objects could produce... I could almost feel the vibrations that the scrolls emitted. Sensei very quickly showed us the scroll on which our work for the videos would originate. And then Sensei stopped his explanations, pointed at the trunk, and said: "These are the Truth of the Martial Arts of the Bujinkan, grounded in a thousand of years of history."

At ten o'clock the video recording began. We had previously greeted the other video participants. Along with Hatsumi Sensei, there were Oguri Shihan, Seno Shihan, Kan-san, Someya-san, Yoshio Iwata-san, Keijo Nakadai-san, Shinichi Yoshida-san and Nagase-san. Then Mr. Kogure, the President of Quest Video, and his crew arrived. In a flash, they assembled the load of cameras, sound equipment and various instruments for video recording. In the twinkle of an eye, Someya's Dôjô had become a small taping studio. It was not a mere recording session. It was a complete training. More than simply training with Sensei, fol-



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

lowing his continuous teaching, and his movements, there was also the obstacle course to get to the taping area. The floor was quite full of cables, weapons, documents, etc...

We actually didn't know what was happening and what role we were going to play in the video, but this mystery was quickly revealed when Oguri Shihan and Seno Shihan began to distribute photocopies to all the participants (even us). "Oh! This is written in Japanese!" I thought to myself and looked at Paco. We laughed. It could not be helped. The documents had an illustration of the essential techniques and the Japanese text. "Well," I thought to myself. "The only thing we can do here is to apply one of the most important of Hatsumi Sensei's lessons... No Think!" We had been assigned two techniques, one each, and with the help of the Shihan we quickly deciphered our maneuvers. There was really no problem. The system consisted of a basic technique and after that Sensei commented, corrected, advised, changed it a bit and then broke down the motions of the new form. This was the beginning of the recording session that continued for more than 12 hours; twelve long hours of hard work, especially hard for Hatsumi Sensei. While we did basic techniques, with a bit of effort on our part, Sensei did countless variations (a guess might be over 200) during the taping. Several observations that I made during this experience:

Hatsumi Sensei continuously repeated to us: "Do not think", "Forget it all", "Relax", "Do not use physical power", "Be happy." These lessons from Sensei are far from simple concepts when they are actually applied. If Hatsumi Sensei had been — during the taping (which is similar to training or combat) — "thinking", "using power", "tense", and "serious, without enjoying" then I think it would have been much more complicated to face this scrutiny. It is for this reason that we must take his teachings with love, joy and respect.

We must pay attention to what Sôke tells us because his words are not vain or without purpose, he has a deeper insight which is closer to the truth than we understand, and overall we must not think that the Bujinkan techniques are limited... on the contrary, they are infinite. This is because our training is in constant motion and by observing the techniques with our hearts they become more than mere mechanical movements that represent an offensive or defensive attitudes. They represent a constant striving to make the world better for all the creatures alive on this planet. In summation, I petition you to follow these suggestions and teachings from Hatsumi Sensei.

Do not over intellectualize about what you have just read, forget it all. Do not use physical strength

and don't try to understand this with your head. Instead, do it with your heart. And relax, because if you do these things you will actually find HAPPINESS...

Fifteen Days Walking With Hatsumi Sensei

*Pedro Fleitas González, Shidôshi
Bujinkan Spain Dôjô*

It was close to 12:30 in the morning on the 10th day of March. Paco, Juan, Manuel, Carlos and I were in Hatsumi Sensei's second house and were preparing the futons for bed. We were nearly pounding in our hearts to rest. That day we were quite tired. Earlier that morning we went out early with a group of friends to visit the Meiji Shrine, then Akihabara, and finally we moved on to the Budôkan where there was training with Hatsumi Sensei at 19:00.

With one foot into our beds and the other near to follow, there sounded knocks at the door. "Dom Dom Do a... Hello?" We were certainly astonished, "Who is it at this hour," we asked



ourselves. I opened the door and there was Hatsumi Sensei with his dogs. "Do you want to walk?" asked Sensei "compellingly". My friend Paco and I went downstairs trying to adapt to the mild cold night. So we began our walk of the night lessons and training with Sensei. This was the beginning of two wonderful weeks. What follows is an example that sticks out in my mind. This is but an example to show some ideas and how to apply them to our daily life.

It was surprising to look at Sensei carrying a Bô as

a support besides carrying the five dogs tied to his waist with a leather strap (like they use in climbing). Sensei walked so rapidly that as he walked and increased his speed, and spoke from the distance, I sometimes felt that it was his echo I was hearing and not his actual voice. Sensei commented to us that part of his daily training was two hours walking, learning to balance the pulls of the dogs throughout his body, learning to see in the dark, how to use shadows, etc... This was what our night training was based on. They were more than just physical techniques. On that first day Sensei told me: "Today is the anniversary of Takamatsu's death". I didn't know how to express myself when Sensei added, "That was why I came looking for you."

And so two unforgettable weeks passed. These last in our hearts with the fond memories of Sensei's teachings, walks, showing us techniques, and occasionally, this was all magnified when we finished our walks at a temple in Noda-shi and trained as the dogs disappeared to play. One of the night teachings that is dear to my heart is Hatsumi Sensei continuously repeated that we have to use our feelings when we cannot actually see. For me this also represented that when we have to face some problem in our life and try to "see it", solve it with intellectual and deductive insight, we forget to use intuition and feelings.

YAMABIKO

(to Pedro's articles)

Mutô-dori and Shinken Shiraha-dome were both filmed in just one day. The intent of both of them is to convey how one can discover the essence of the Motion / Stillness, In / Yô [Yin / Yang] of swordwork, like Kyojitsu Tenkan etc. Those who wear the two swords should use the truths contained in these two films as a foundation for progressive understanding.

A Letter for Future Tai Kai Organizers

The "Murphy's Law" of Ninjutsu
By Arnaud Cousergue



Arnaud Cousergue, 10th Dan

The 1993 Paris Tai Kai took place on the July 21, 22 and 23, and it is only now that I can think of it positively. It took me one year to be able to understand the synthesis of what happened, what was good and what was bad. I sincerely hope that this article will help future Tai Kai organizers. And I know that those who have orga-

nized one or more Tai Kai will laugh reading this article because they understand what I am writing about.

For example, I did not work on my home computer during the three months following the Tai Kai. I could not use it. The computer was like a big finger pointing at me and reminding me of this crazy period.

It was at the Portugal Tai Kai we (Bujinkan Dôjô France) decided to organize a Tai Kai in Paris, and by making this decision we knew that things would not go easy, but we had four advantages:

To begin, I had just been released from my job (as is so common these days) and I had time to deliberate on the Tai Kai. Secondly, my job in the software business was to sell project management software — i.e., you must know how to run a project... and a Tai Kai is surely an undertaking. Next, I was still in contact with my company and was allowed to use their computers. Finally, I had time to study how to organize a Tai Kai as I had been going to many Tai Kai since the first London Tai Kai in 1987.

The key word in such an event is <organization>. Many Tai Kai organizers think of a Tai Kai as just another seminar with a few extra participants attending. It's much more than that! This is the reason so

many Tai Kai in the past have lost money. <Money> is another key word! For surely, the coming of Hatsumi Sensei is a big honor given to a country yet on the material side you must think of it as a reward for organizing things perfectly (or trying to). Ninety-nine percent of the job is to be done much before the event.

When you consent to do the Tai Kai, do not think you will make money or get personal glory out of it. Rather, think about the fact that you will have more work to do than ever and you will need at least one year in advance to plan and prepare everything.

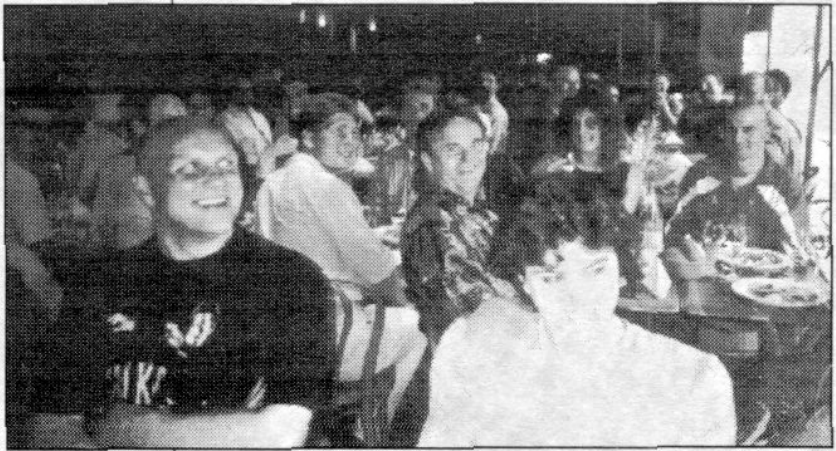
In Paris, we began working on the Tai Kai in June 1992. We had pre-Tai Kai meetings each month and the first few meetings had one objective: find the different tasks to be done to organize the Tai Kai and schedule them in time (with a security margin). Do not have any illusions that you will ever meet your deadlines. A schedule is made to be changed.

In May 1993, the meetings were organized weekly. At each meeting we were to give the results of what was accomplished and what we had yet to do. And from July 1 until three days after Hatsumi Sensei's departure we met every day. (The Tai Kai does not end with Sensei's departure.)

We arranged the work between several teams (airport shuttles, hotel 1, hotel 2, transportation, gymnasium, registration, food, final party, etc.). Each team had a detailed schedule which each member had to know (from memory) his own hourly tasks and what other teams and their members were doing just then.

During the Tai Kai (Friday, Saturday & Sunday) our meetings were different. We met twice each day. One meeting was around midnight of each day of training. This <Koku> had two objectives. Let the stress go by making jokes about events that had happened during the day, and check what had been working well and what had went wrong. The good things we applauded and the bad things we changed so that the same problems would not occur. Believe it or not, with this system, things worked quite nicely.

I want to introduce my secret: I had a very good team. A Tai Kai is not something an individual can manage on his own; you must have good people who help you. From my experience these people must belong to your own Dojo because (like a company) you see them and speak to them nearly every day (or at least during training). Organizing the Tai Kai will change your relationship with your students. We are human beings and this lesson is the first thing I learned.



Shidōshi meeting at the France Tai Kai

We often speak of the Bujinkan and the family sentiments one must have with fellow members. A Tai Kai is the best way to test this. You will lose some students but you will gain some very good friends. To end this managerial point of view, I will suggest out one last thing. When you do a Tai Kai, consider well in advance and when you ask Sensei for his approval, be sure you will be <professional> enough to do it following the policy established by him. Because as, Murphy's Law states: <Everything that can go wrong will>.

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

Some things went wrong at the Paris Tai Kai and we had a few difficult moments. For example, Sensei's plane tickets; his seats were booked and paid for in advance and we decided to avoid "Murphy's Law" by sending them to Japan by international courier. This way we would be sure they would arrive safely. For one long week we called the Tokyo office of DHL and during that whole time they said: "Mr. Hatsumi had not been there." Three days before the Sensei's departure, he had the tickets.

As for the cultural aspects of Hatsumi Sensei's visit, I thought of many things that we had to show him and then figured out that two months would not be enough time to visit all these places. So I asked him what he wanted to see. Thursday (before the Tai Kai) we went to visit the famous Louvre Museum. It was a hot day and the first day of registration for Tai Kai participants. I was thinking of what might be going on at the hotel and was anxious to be back there to check if everything was going well. Maybe Sensei sensed my worries, I don't know, but we did the fastest visit of



In front of the Arc de Triomphe

the Louvre ever done and were back at the hotel much sooner than I expected. When you have the chance to spend a few days alone with Sensei, you see these kinds of things happen naturally. As if the world was easier to live in with him around.

One anecdote occurred on the second day of the Tai Kai. I was tired and had been under a great deal of

pressure the night before. To be sure I would meet Sensei on time for Breakfast I asked the receptionist at the Hilton to wake me up. "No problem, Sir. I will wake you up at 7:00." The next morning I woke up at 8:00 (we were to meet at 8:15) and started shouting that these so-called International High-class Hotels are unable to wake their guests on time! Partially awake, I arrived a little late for breakfast. I was going to explain what had happened when Sensei said: "Arnaud, do you know why they woke me up so early?" Suddenly, I felt the world exploding. I had given the receptionist Sensei's room number!

Another story: We were all sleeping a few hours each night and we were very tired. Everything during the Tai Kai was done on computers and on a portable computer notebook. One day, at the other hotel location I was informed that Guillaume, my one of my students, had been working very late in bed and had fallen asleep with his head on the computer screen. He slept that way all night long!

Organizing a Tai Kai reveals the true nature of human beings. The first day of registration we didn't know how many students would be helping with those responsibilities and I was afraid there wouldn't be enough people available. At the final party, I discovered that 24 of my students had helped us make this Tai Kai a success. Some of them trained only one afternoon during the entire three days.

What is important is to do things in due time. Do not expect people to come to your Tai Kai without being informed. Your mailing notices must be sent

out at least four months before the event. Remember that, as a Tai Kai organizer you are the only one in the world—apart from Sensei—who know that you are organizing a Tai Kai! I include the other Dôjô in your own country! Some teachers will even think that you are organizing the Tai Kai for your own glory and will not inform their students. Others will organize seminars for the same dates. Again, the Tai Kai will reveal the true nature of human beings. In Paris, more than 50 percent of the French people attending the Tai Kai were my students (I did not know I was the only teacher in France).

Many things must be paid in advance and do not expect people to register in time. Three weeks before the Tai Kai we were missing 170,000 FF. Remember, you are alone.

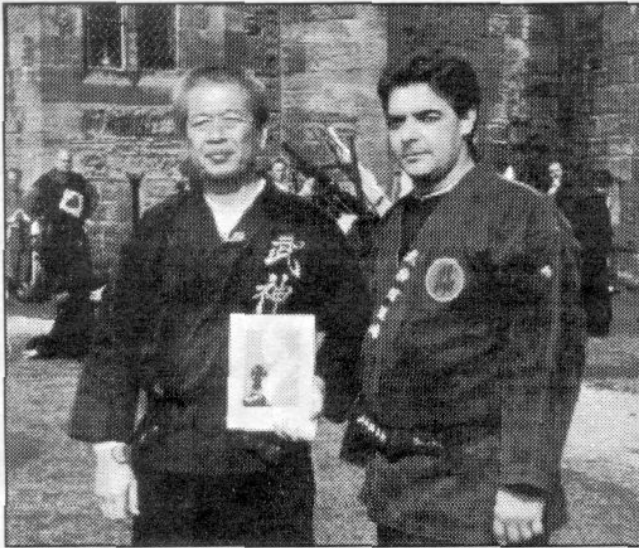
One last anecdote: The week before the Tai Kai, the video company that was going to film the event called me and said that they were sorry but they had a big unexpected contract and that they could not come to do our assignment. I asked one of my students to do it. He did a fine job. But then, two weeks after the Tai Kai, he left for Canada and lived there until recently. He had the video tapes with him and we had no address! (I hate Murphy's Law.) He came back from Canada (with the tapes) last April (10 months later—a really hate Murphy!) so we now have an official video of the Tai Kai.

In conclusion, I would say that the Paris Tai Kai was quite successful. For the first time, Sensei came to France and I am sure

that all the people having attended this Tai Kai have appreciated the training and the feeling of friendship present during these three days. Sveneric Bögsater told me: "I enjoyed it, it reminded me of the London Tai Kai in 1987, the first one organized by Peter King." I agree with him. The London Tai Kai in 1987 was the first Tai Kai ever done in Europe. And for me it was fantastic because you could see many people from



Inside the Louvre



Arnaud Cousergue (10th Dan) presenting Sôke with a signed photograph from President Mitterand at the Chester Tai Kai (UK)

many different countries training together and sharing this special spirit of the Bujinkan Dôjô.

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

One last thing... After the Tai Kai we had a party with all of the students who had helped me organize it. During this time one student told me: "Now that we know how to do a Tai Kai, can we do another one next year?" During my last visit to Japan, Sensei asked me to do another Paris Tai Kai in 1996.

The only answer I could give was: "Sensei we are ready for the Paris Tai Kai in 1996."

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

If any person organizing a Tai Kai needs information they should feel free to contact me. But I also suggest contacting Ben Jones to help you as he is quite versatile and can get a quick response from Sensei.

Tai Kai Frankfurt on Main; Friendship and Harmony

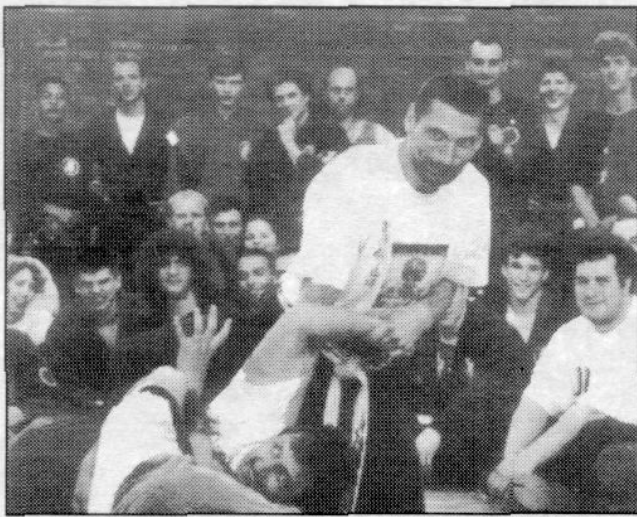
Steffen Fröhlich

There is a time in everybody's life when one asks, if the way upon which one travels is the right one and where it will eventually lead. If one has the ability to realize and pass on positive knowledge one should do so and not keep such knowledge to oneself. I believe that the most important goal in life is to attain proper consciousness and to open ones conscious mind to oneself and others.

Twenty years ago when I began my study of Budô, this was only one of many factors that I thought to be important. While practicing several Budô disciplines, I increasingly realized where to find the true values of our existence. It so happened, that I had the honor of becoming personally acquainted with Sôke Masaaki Hatsumi in 1987 who pointed my life into a new direction. Due to the direct contact with him and his pupils I developed abilities and discovered opportu-



"Tai-jutsu" [pun: "Belt" techniques]. Steffen Fröhlich.



Armin Dörfler

nities in Europe and Japan, which I had never before thought possible.

In an age of confusion, alienation and lethargy it is very desirable to base one's life on a mature, traditional and all-embracing philosophy. For myself, I found the latter in the Ninpô. Sôke's Bujinkan can be a decisive factor for many people to develop the ability to reflect upon themselves more fundamentally and effectively. This with group practice allows for the creation of international friendships, peace and harmony.

For years it had been my fondest wish to plan and host a Tai Kai for Germany with the support and to the fondness of all German instructors and students. The Tai Kai took place on May 1994 in Frankfurt on the Main and I had planned to write freely in Sanmyaku about my impressions of this event.

This was the ninth time I participated in a Tai Kai and I believe to have a firm grasp on a fair amount of material we studied. It is not only the technical aspects such as the Shinken Gata, the Fundo or Yari-Jutsu as well as the training with the Kodachi (which was brilliant because of the clarity of instruction) that made this event worthwhile. It was the many direct, friendly, almost intimate conversations and hours spent with Sôke, which added a new dimension of thinking to my consciousness.

Every individual has his own idea about what is good for him and what he aspires to; I have certainly come to the realization that a person's behavior in general and consequently the way he studies the martial arts will first have to express itself in the mind to the minutest detail. The mere study of the flow of a motion will in the long run not lead to success, but will cause limitations. However, an integrated processing of motion in harmony with thought will lead to an emptiness that is aspired to. This emptiness allows us to move naturally through our environment in an uninhibited and unconstrained manner. Any students that also wishes to follow this path can consult me.

The events of the Tai Kai gave us the impression that everything happened under the influence of a 'lucky star', which was fortunate. Possibly this 'lucky star' was a mere projection of our positive thoughts; however, everybody has to assess this for themselves. As a member of the Tai Kai commission, which also consisted of my wife Sabine Froehlich and Shidôshi Armin Doerfler, I consider myself fortunate for having gathered new experiences and I am happy about the success of this event.

We should think of ourselves as lucky to be able to study with Sôke Masaaki Hatsumi; the extent of our success however will greatly depend on us. My desire to write about my feelings after the Tai Kai re-



"Tai-jutsu". ["Belt" techniques] Ninin-dori [taking two people]. Sveneric, 10th Dan.

mains limited to these few lines, because I first have to digest the many valuable experiences associated with the event. On my travels throughout the world I have never met a person that would be comparable to Masaaki Hatsumi. Let us pay honor to him and learn from him. At this point I would also like to thank his wife Mariko and the respectable Shihan Yukio Noguchi.

It is Sôke's wish that we communicate by means of the Sanmyaku and directly receive his teachings from the Hombu Dôjô Japan. All students of the Bujinkan are asked to participate in this undertaking in order to give this magazine the worldwide recognition it deserves.



In the Bujinkan Frankfurt Dôjô. From left: Steffen Fröhlich, Sôke, Armin Dörfler.

YAMABIKO

(to Steffen's article)

“On becoming a Knight.” Frankfurt, a town on the banks of the River Main — a major tributary of the Rhine — is an economic city, truly “a city of banks”, located near the center of Germany. This may be why “der Strand” is free from the pollution of industry, and the greenery and flowers release beautiful aromas into the air. As our ship progressed down the Main, carrying friends who had gathered from 18 countries for a Bujinkan Dôjô congress, decaying images of current reality on both banks were reflected strongly against the ruins of warrior’s dreams, destroyed in World War II. Yet the moods one experiences when traveling are treacherous. It was because the Lorelei was there, sung by seven virgins. All of a sudden I am brought to my senses by the cry “Sôke, step this way please!”, and a ceremony is performed to award me the title of a Knight. The sword leaves my shoulders, and I am a Knight. Turgenev says, “There are two types of people: the Hamlets and the

Don Quixotes”. In my case, I — no, I must not say “I”, and they wouldn’t understand “Your humble servant” [“Maro” — a term for oneself from around the Heian period!], so let’s go with “Yours truly”! — may have read too many tales of chivalry; as I realize that I must be of the Don Quixote type, living in a fantasy world, and choose this option, my squire Master Noguchi in turn holds up the shield and axe he has received and says with a smile, “Then I am Sancho Panza”.

I have heard that ships are occasionally seen near Noda, too. I have traveled the Seine, the Thames, and the Plate — with a breadth of 145 kilometers — but as I traveled the Rhine, my mind was somehow full of the scent of nature’s four seasons at the Edogawa and Tonegawa rivers. Yamato loudly proclaims “Internationalization” (or “International values”), but the people who live here do not understand what this means. The Gorman report, published in America in 1986, included a ranking of world universities; Paris was top, and Tokyo was placed No.67. Is the River Seine the best? Or the Edogawa, the Tonegawa ... ? Whichever. I never rate intelligence-based human relationships that highly. I am not ashamed at the fact that Tokyo University was No.67. The most important thing in human relationships, in internationalization is the human heart, and compassion.

Bujinkan 34th Sôke of Togakure-ryû, Hatsumi Masaaki (PhDs in anthropology and philosophy from the USA)

A Seminar In The Sun

by *Shidôshi Elias Krzywacki*

After I have read all the articles about various Tai Kai's in Sanmyaku, it feels difficult to write one of my own. But with Sensei's request, I will do my best.

The Tai Kai Sensei asked me to write about, took place in Grand Canary June 24–26, 1994. The Tai Kai was put together by Pedro Fleitas. He had invited Sveneric Bögsäter, Peter King and Arnaud Cousergue to hold this Tai Kai with him. With these four Shihans it was bound to be a good Tai Kai. On Friday we had Black Belt training at Pedro's Dôjô, and the next two days we trained outside in the sun with temperature up to 35 degrees Celsius. There were some trees that shaded us a little but cold water was what kept us going.

We had come down to Grand Canary a couple of days earlier and were pretty sunburned already. Why is it that Spanish people don't shake your hand? Instead we got to experience the pain of a hundred Spanish people slapping our shoulders in 3 days! The best thing about the Tai Kai's is meeting all the people you have met at previous at Tai Kai's, and—of course—meeting new people too. This makes the air fill with happiness and good memories. Maybe, this is why we go to Tai Kai's.

For me the Tai Kai has always been something magical. We are taught a lot of techniques and movements, but each time I get home, I almost have forgotten it all. Still, I feel that I have learned a lot. When I came home from my first Tai Kai in London 1987 and had this feeling, I was confused. How could it be that my Taijutsu felt more relaxed after these 3 days, when I couldn't remember much of anything? I like to believe that if you are open in your heart, you give and receive some spiritual "vitality" from all the Tai Kai's good qualities that hang in the air. This is also, I believe, the thing that makes people continue with their training. This feeling is beyond any cost for a Tai Kai.



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

That was also the reason for me to visit this Tai Kai. I wonder what the Spanish people think about us when we travel all the way across Europe to visit a Tai Kai that some people might think as less important? That isn't my point of view! I still come home with this feeling and that's what counts for me! So this will absolutely not be my last journey around the world.

Mysterious Healer

By Ben Jones

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

One day in January 1990, I was so exhausted by work etc. that I went to bed and stayed there. I had worked through the night for three days with nothing but coffee to sustain me. And then driven my motor-bike through the cold Tokyo air for many hours (from an office in the center of Tokyo to Noda and back, and then back to my lodgings in Mitaka); all in everyday clothes. I thought if I rested for a while, I would be able to rid myself of the exhaustion. I felt sick, but as I originally assumed this was just a bad cold I did not go and see a doctor. As the symptoms got worse I thought "This is worrying", and went to the outpatient's department of a hospital. They transferred me to the outpatients department of a teaching hospital, and finally I was advised to stay there. By this stage I was unable to eat (everything just came straight back up), it felt as though I was on a layer of cotton wool so walking was very difficult, one side of my face was numb (it was very difficult to speak), and what was most frightening of all was that everything around me appeared double.

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

I expect many people do not know that much about MS, just as I did not. To put it simply, something around one's nerves, like a cover, is destroyed by

something unknown and causes a short-circuit. This heals to a certain extent, but the scar remains and the transmission deteriorates. This gradually occurs throughout the body; one's legs, mouth, eyes, etc. begin to stop moving; and eventually one dies. It is thought that stress is a major contributory factor, but the ultimate cause is unknown and there is no cure. The average lifespan after being diagnosed is a mere twenty years.

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

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

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

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

– that I became aware of the value of the Bujinkan teachings, and reconsidered my life. To gain more balance in my life I left the city to go back to the country, arranged things so I could work from home, got married and even had children. The fact that I am leading a very happy life now, with still no signs of a relapse, is sufficient proof for me of “Sôke’s healing”.

Just as Sôke wrote in Sanmyaku #4, I also am grateful for this painful experience.

YAMABIKO

(To Ben Jones)

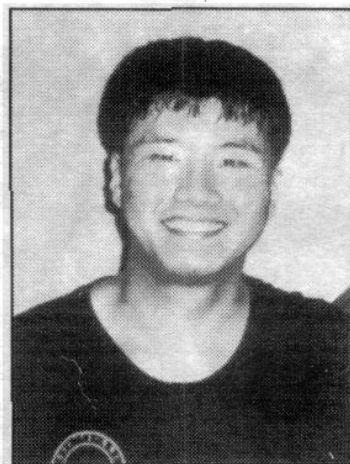
There is a point here I need to answer: I am no psychic with supernatural powers. I am just an ordinary citizen, a normal human being. Takamatsu Sensei, as I saw him, was a marvelous psychic possessing great powers. For example, Sensei had never visited my house, but in a letter once he drew a plan of the rooms in my house with a comment along the lines “You were standing here, thinking of this”. It was perfectly true. I also heard about many of Takamatsu Sensei’s super-human feats. However, he often said the following: he had heard stories of a master hermit wizard who secluded himself in the mountains, and acquired the ability to tell the number of people coming up the mountain — even whether they were male or female — but discarded this skill as being of no benefit to society. They call the current era “the age of information” or “the age of radar”, but it makes you think ... Takamatsu Sensei said, “It’s not superhuman powers ... it’s not techniques which work for humans, it’s rather Magokoro [sincerity]”. I too, having pursued Bufû Ikkan, now sense the importance of the power of Magokoro.

I Became a Godan in Atlanta

Dear Sôke, How are you surviving this insufferable heat wave?

Thank you very much for sending my certificate the other day. It has taken me a while, and I got stuck several times, but I finally managed to get some of my thoughts down on paper. It is precisely because the martial arts you teach have no concrete form that I found it so difficult to try to convey them in a flat, written medium. I have no confidence in myself as a writer, but please see what you think of this article. Since September the heat of the Summer has returned to Nagoya. Please look after yourself. Please convey my best wishes to your wife.

*Respectfully,
Uehara Hiroshi*



Looking Back at Three World Tai Kai

Uehara Hiroshi

Atlanta, USA. We are in a room in the deluxe Omni Hotel, next to the world-famous news broadcasting channel CNN. Inside, the Godan test was taking place. People were passing it one after another. Worries about what I should do if I failed it again did cross my mind, but on the other hand, having done so once in Tokyo made me feel a sense of determination.

As those who have undergone the test all know, it is truly terrifying. Yet there are no techniques for escaping this fear. There is no choice but to have the courage to persist and face it without running away aimlessly, and abandoning your fate to the Gods. When my turn came, anyway, I gave up being conscientious about anything. I can't remember what happened next; I did not do anything special. Something had moved me, so I avoided the sword swooping down on me from behind. I had no real sensation of this and was convinced that I had failed again, but on hearing Sôke's "Okay" and the ensuing applause from all around, I felt I had passed the Godan without doing anything, and so thought I had actually done quite nicely out of the deal. Bud, Doron, Noguchi Sensei and Sôke all told me "Well done", but I was in a daze. The test is nothing like how it comes across when you are a bystander; it is something deep, almost like divine inspiration.

Before leaving for Atlanta, Manaka Sensei had taught me a poem: "Sewing a raven on black cloth; painting a heron on white paper". I still do not know myself whether I really passed or not, but I believe in the "feeling" of this poem, and hope to couple it up with a belief in myself. Atlanta was the third Tai Kai I had been to, and at each of them — Israel, France and America — I had felt many things. As I watched Sôke's movements, I saw that even when he is kicking or avoiding a punch, his legs are always stuck in the ground like roots, and as firm as a large tree.

Since passing the Godan test, I feel my way of looking at things has changed. Until then I had been interpreting Sôke's technique overwhelmingly in two dimensions, but since passing Godan I find it possible to interpret techniques, no matter what they are, in the dimension of space. Yet since you become aware

of something quite small, I do not think that the two ways of interpreting — in two dimensions, or in the realm of space — are actually that different. Now I have passed, I sense keenly that the whole process up to the level of 4th Dan means becoming aware of this small thing. It is probably because of our great desires that it takes so many years to realize it. This "space" I have come to sense is infinite, it is the world of Mu. It is quite unlike the two-dimensional world, made up of simple dots and lines — I feel my training from now on will lead me to unimaginable new worlds. It is now that it really starts. I can see no light, I am totally enveloped in darkness, yet I hope to walk on bravely.

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

On a slight sidetrack, I would like to mention a few things I felt at each of the three Tai Kai, and the human warmth I experienced. Even though it was difficult to understand each other, everyone did their utmost to comprehend what for them was a foreign language. I felt deeply just how unimportant words are, when compared with the heart. I also felt that something akin to a national character was expressed in all aspects of each Tai Kai, and I found this fascinating. Our Budô, which has already carved several thousand years of history into Japan, has now left Japan to carve its history into each of these countries too.

Three years have passed since I moved to Nagoya. Before, I was in Tokyo, an environment where I could have trained almost every day. I now bitterly regret how I wasted my time when I was near Sôke. People forget to be thankful for the things they take for granted — they go to training as per usual, then go home as per usual. It is only once I moved away that some things which had been hidden came into view, together with this sense of regret. I am still at a distance where I can visit Tokyo 5-6 times a year, so I cannot claim to be in a special situation. The Buyû scattered throughout the world are lucky if they can even meet Sôke once a year.

"There is no village where moonlight does not enter, but it resides in the heart of the person who watches it". Maybe this poem is trying to teach us that feeling.

YAMABIKO

(to Uehara-san's article)

When I received Uehara-kun's manuscript and letter, I thought we should present both together and so deliberately printed the two of them. It has been said that Japanese people think in a two-dimensional way. Take the curtain on a stage as an example: in Japan it is opened by making it run along a plane sideways. In foreign countries, on the other hand, there is a strong tendency to think vertically — like the curtains being lifted up into space. These aspects help us see the vertical (European style) and the horizontal (Japanese style) combining to form a cross, a sign [Ketsu-in — lit. linked sign (also Mudra)] of friendship. In Uehara-kun's article, he writes "I felt deeply just how unimportant words are, when compared with the heart". This is very important. For someone to transmit the martial arts, if they do not have a heart ... it is only if they have a heart that the vertical and horizontal forms can be linked to form a cross which gives birth to a positive [i.e. "+"] phenomenon for both sides.

Bujinkan Frankfurt Tai Kai

Mariëtte van der Vliet
(Bujinkan Dôjô, 7th Dan)

Recently, the famous Ninjutsu Grandmaster, Masaaki Hatsumi, visited Frankfurt for a training workshop (Tai Kai). Mariëtte van der Vliet had a conversation with Hatsumi Sensei, here are some highlights.

Hatsumi: "Forms and learned techniques are not important in a real fight. To react on a situation comes from inside you. With only learned techniques and forms you won't get anywhere, because at a crucial moment you won't be able to use them. Like swimming, you can't learn it with your head, you have to learn it with your whole body. Interaction between you and your opponent is important and this you can only learn when you have left the forms behind you. Use your training to get insight into other areas, techniques are based on philosophy. Don't worry about flowers, but about the roots. You can never predict the movement of your opponent, you must not expect some usual attack. Therefore never use typical movements of the martial arts in a real fight. If you do this, you will die. You must be able to move freely in a narrow, as well as wide, space.

[My taijutsu] looks like there is no movement, but I reach the vital points anyway. If you think that I strike with my right hand, I use—in fact—the left hand and that hand causes the damage. Use natural techniques, the power of nature. Try to understand the spiritual, otherwise you will never become a true martial artist."

People who are interested in the Bujinkan and Sensei Masaaki Hatsumi can subscribe to the SANMYAKU magazine and view some of the many video's. It is also possible to attend Tai Kai. In the future Hatsumi Sensei may visit. For information you can contact the Bujinkan Dôjô, telephone: 05712-75732.



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



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