

BUJINKAN DENSHO



# SANMYAKU

BY MASAOKI HATSUMI, SOKE

VOLUME 1, NUMBER 7



# Yamabiko

## DAISHÔ SABAKI-GATA

It appears that there are few modern martial artists who know "Daishô Sabaki-gata", which is Taijutsu for when you are wearing a large sword [DAI-tô] and small sword [SHÔ-tô]. Yet it is only once you know this Daishô Sabaki-gata that you can understand the essence of Iai-jutsu, Battô-jutsu, Ken-jutsu, Geki-jutsu and Ken-pô. You will also be able to grasp real techniques like Mutô-dori or Shinken Shiraha-dori / Shiraha-dome. I will transmit these just as in the old traditions, in the Densho, but would like you to persevere with your training so that one pattern, one technique can lead to 1000 changes & 10,000 variations, until you reach the Shinden zone. As for the Kuden... if you use the name "Logos" for these words, you ought to realize that this Logos is the same as Shinden. Next year, in 1996, I will be teaching the sword; so please study the Gokui of Daishô Sabaki gata, so that you may understand the Gokui of Happô Biken too.

## NAMES OF HUMAN KYÛSHO AND PARTS OF A KATANA

When training in Daishô Sabaki-gata it is good to know the Kyûsho of Takagi Yôshin-ryû. The points which are marked with a circle on the diagrams are Kyûsho, but the names of these Kyûsho vary from school to school. Please refer to Kyûsho maps from other schools too and try to locate these points. Also, people's bodies may appear to be structured the same way, but individual differences do exist — with Kyûsho too. When learning Kyûsho, the Takagi Yôshin-ryû maps which I present here were known as Kirigami-yurushi, and were just the first step to getting to know Kyûsho. It is important to be aware of the relationship between the strike, the weapon, and nature when you use Kyûsho. Please also learn the names for the various parts of a sword.

1 Yôshin-ryû Densho. Seated confrontation [Taiza]

2 Mutô-sabaki

3 Some Kyûsho marked as "Satsu-Katsu" [Bring death/Bring life]. The purpose of Kyûsho is not simply to strike them and knock someone down; they are also used for Kappô, to help people live.

4 This is a Yôshin-ryû Makimono which was passed on in Kyôhō 20 (1735); in other words it was written approximately three hundred years ago.

## TSUKA-KUDAKI

Stand facing opponent.

Opponent has Daishô in belt, and places right hand on Tsuka of Katana. I hold the Tsukagashira with my right hand, and strike the enemy's right Kyûkan-setsu; at the same time, I kick up with my right foot into the enemy's Gedan Renro.

There is a Kuden.

## HIKI-DORI

Stand facing opponent.

Opponent places hand on Daitô and awaits opening to cut in. I am in Fudôshin; Gyôun-ryûsui [cf. Sanmyaku #5 Birth of Jûyûshi]; strike and break the enemy's Ryôsode (ears); take the Tsuka of the opponent's Daitô in my right hand; draw it using a change in my body position; Tsuki no Kamae; Musô.

There is a Kuden.

## IRI-DORI

Opponent holds Daitô in Daijôdan no Kamae.

I position myself in Hira Ichimonji.

The enemy moves like lightning and comes in to cut down and in. I assume the nature of the lightning's shadow, and advance with my right foot in time with the ancient song "if you step in, ahead lies paradise"; the left leg lies flat. Use the energy and rhythm to

*Continues on page 6*

# SANMYAKU

Volume 1, Number 7;  
Published and Copyright by:  
Dr. Masaaki Hatsumi.

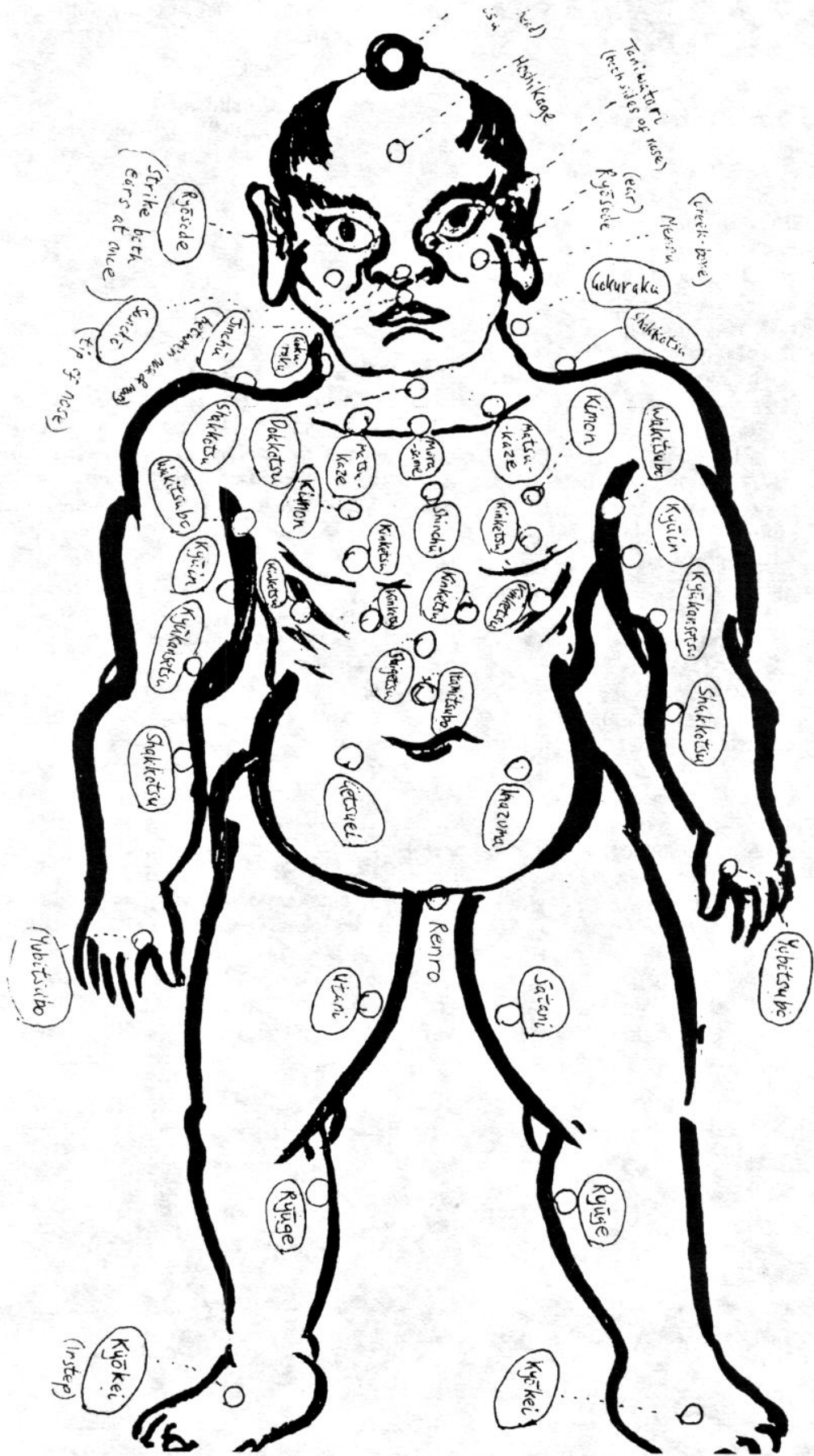
### USA Edition:

Editor: Mark Hodel;  
Art Director: David McCoy;  
Asst. Editor: Joe Maurantonio;

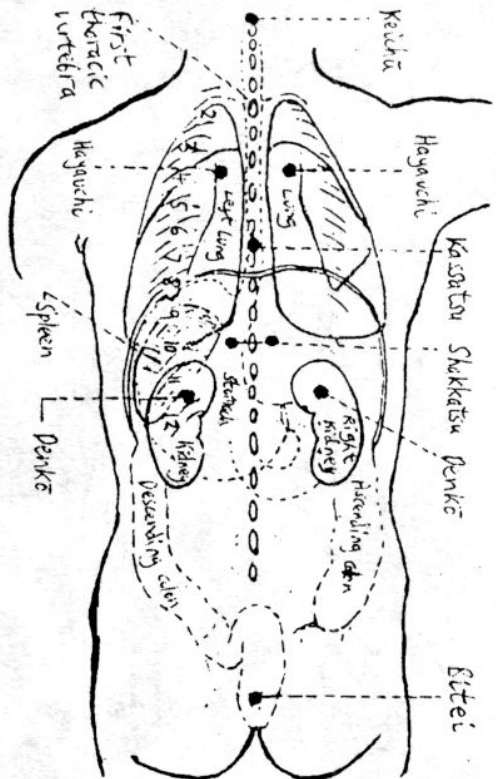
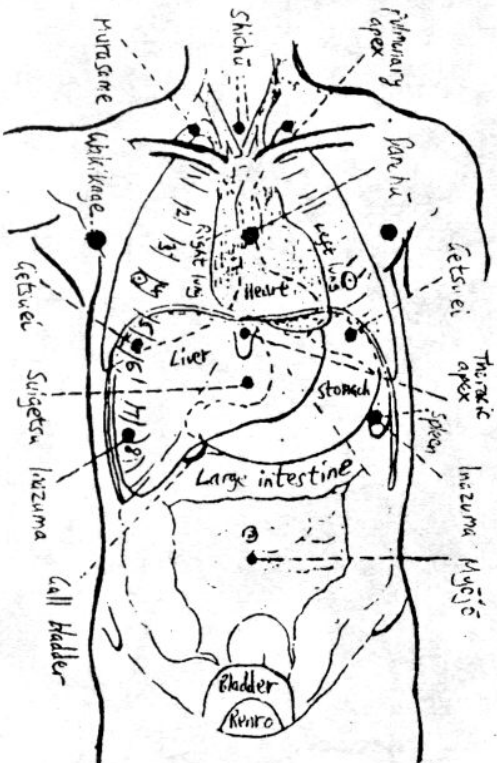
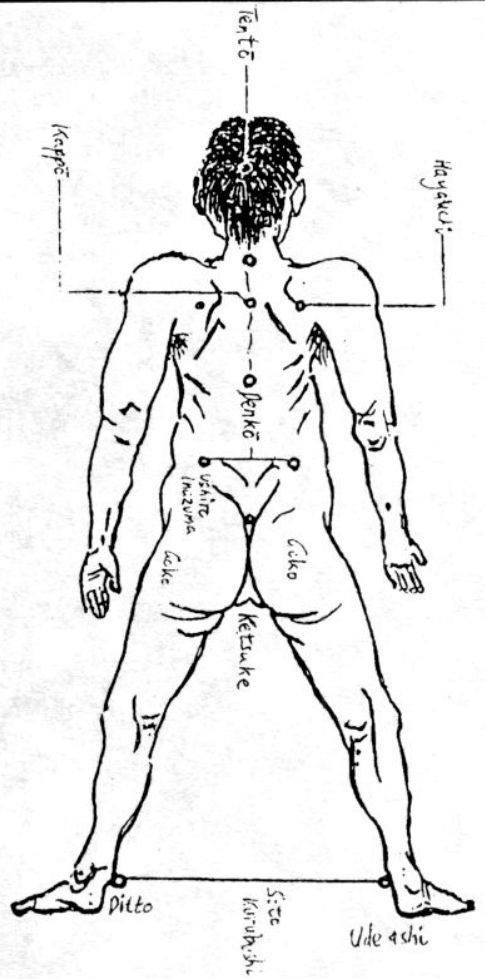
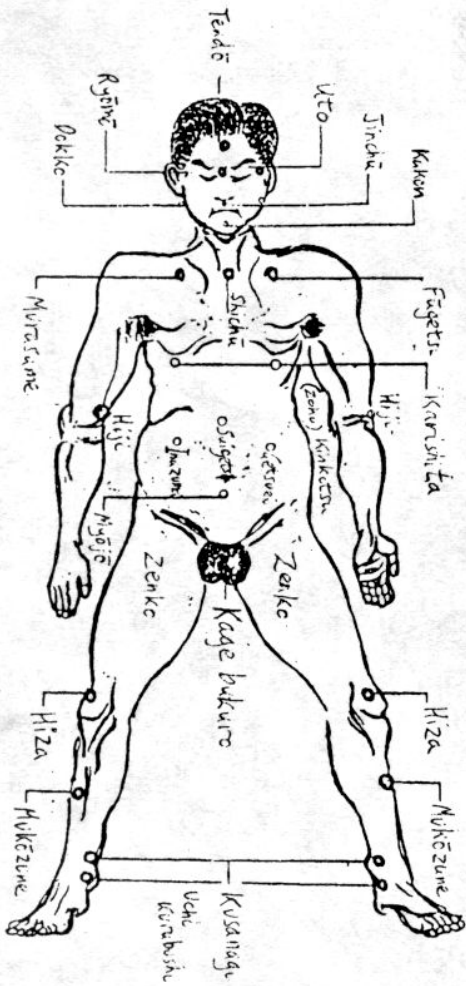
Original Text Translator (Japanese  
to English): Ben "Ozaru" Jones.  
Thanks to Ed Brown & Nicolay  
Hoelz for additional translations.

Sanmyaku USA:  
P.O. Box 30338,  
Stockton, CA 95213 USA;

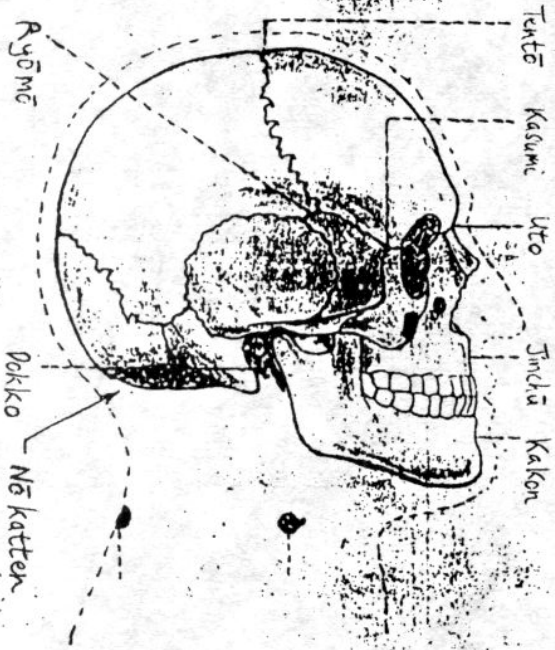
Sanmyaku is published  
bi-monthly in the Continental United  
States, Alaska and Hawaii. \$45.00  
for six issues. ©Copyright 1995  
Masaaki Hatsumi. All rights re-  
served.



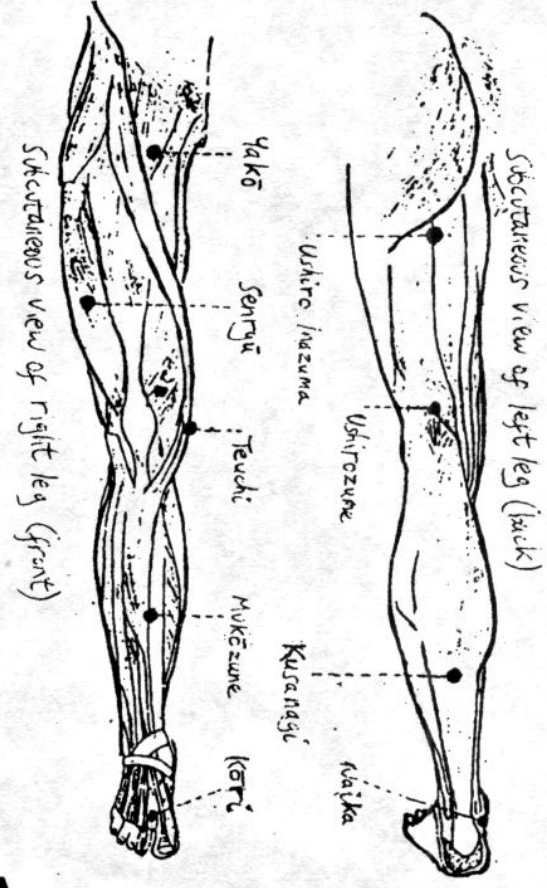
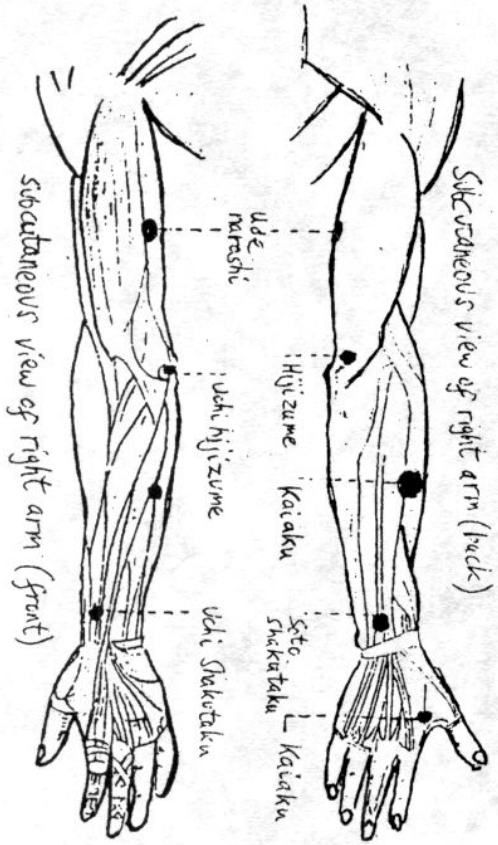
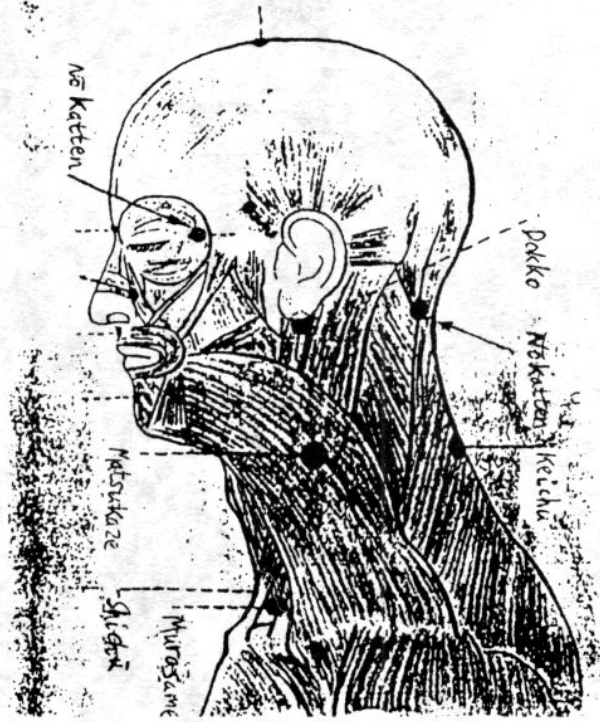
DR



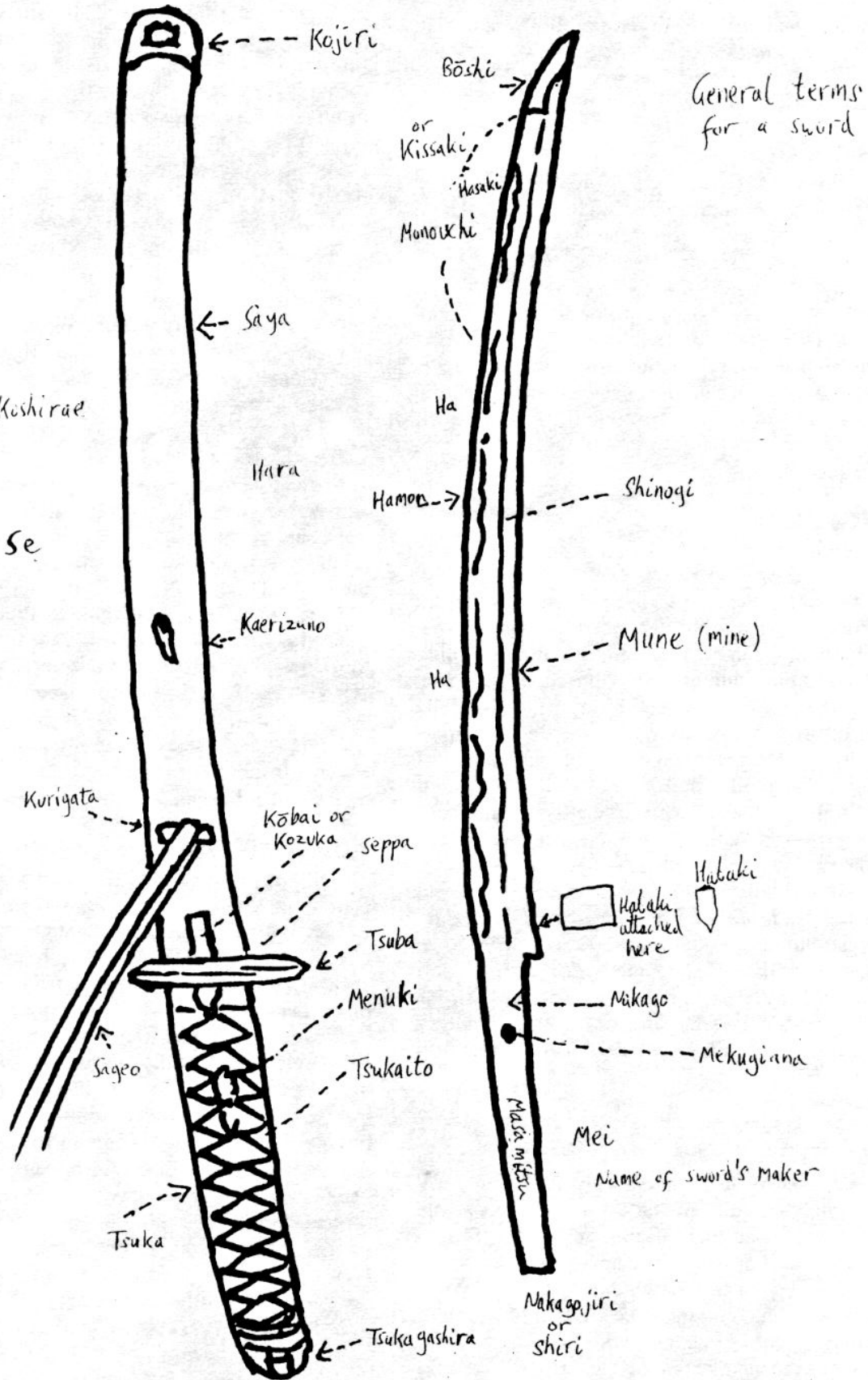
Side view of cranium



Subcutaneous side view of head and neck area



DAE



*Continued from page 2*

punch into the enemy's Suigetsu with my right fist; take the Tsuka of the opponent's Shôtô with my left hand or with the striking fist; draw it and thrust in.

There is a Kuden.

## **RAN-GAKU**

The opponent is wearing a Daitô and Shôtô, and walks forward. I walk from behind the opponent, and whilst taking the Kojiri of the enemy's Daitô (i.e. the end of the Katana's scabbard) with my left hand, grasp the enemy's left wrist with my right hand.

The enemy places his right hand on the Tsuka and tries to draw the Daitô. In an instant, I pull my right hand up high and move into Sukui-gata on the enemy's left leg, whilst using my left hand in reverse on the Katana's Saya to hold them in and finish the technique.

There is a Kuden.

## **SUKUI-DORI**

The opponent places their right hand on the Daitô and tries to draw.

In an instant (please savor these characters [Shunkan is normally written as "blink period" (i.e. in the blinking of an eye) but here is written as "blink sense" (with the Kanji used for "6th sense")]), I kick the enemy's wrist upwards with my right foot. The Sabaki of my left, pivotal foot at this time is important. Also, please grasp the direction and manner of kicking. Through this, the enemy's Daitô flies out of the Saya. Before the enemy tries to attack again, I use my energy to seal in their techniques and their heart, to know in advance the instant [Shunkan, as previously written] when the opponent's techniques and spirit [Kanshin is normally written as "involved heart" = interest, but here as "6th sense heart"] will move, and take the Tsuka of the opponent's Shôtô in my left hand, using my right hand to strike the enemy's Kyûsho "Sanchô". As the enemy falls backwards, I make use of this to draw their Shôtô and thrust into them; Sabaki.

There is a Kuden.

## **RYÛ-KOTSU**

The opponent comes to cut in with their Daitô. They do not simply cut in from Daijôdan. Read this as the Kihon Happô of cutting, meaning cuts from Shizen no Kamae, and / or from the Kamae regarded as the Gokui of Kamae in various schools.

I pull my right foot one pace back in response to the enemy's cut, and use my body to evade it. The Gokui for this manner of pulling the body is Tai-sabaki just as though one were notching an arrow on a bow

and pulling. As they cut, the enemy's Daitô flows to the right side of my body. This state of flow should be seen — or let us phrase this as "perceived bodily" [multiple pun... Miru = see, Mi = body, but the Kanji for body used here is Karada] — as a flow of water, or a flow of air. I grasp the enemy's right wrist with my left hand, and use a right arm-strike (how many strikes and variations are there with the right arm? *this is another question to be understood*) to strike the enemy's Menbu; then in an instant (a time of genius [pun... Shunji = instant, Shun = genius]) I take the enemy's Daitô and cut the enemy down in Yoko Ichimonji. This is also known as the Yoko Ichimonji cut of Kirisute-Gomen [normally refers to the custom of pardoning samurai who cut down commoners] (Gomen is a polite term for Menkyo).

There is a Kuden.

## **USHI-O-GAESHI**

From the movements of Ryû-kotsu described above... while turning my body, I use the Shutô of my right hand to strike and crush the Shakkotsu Kyûsho on the enemy's right forearm. The enemy will drop their sword.

I leap in to Happô Tenchi [8 directions + up & down, i.e. all directions] on the enemy. Moving with the flow of an Ôsoto technique [not specifically "Ôsoto-gake" etc.; just that you move in with the side of your body], I use my right hand to strike into the enemy's Jinchû, and change my strike to punch the enemy down.

There is a Kuden.

## **KAKE-OTOSHI**

The opponent is positioned in Daijôdan with a Daitô.

I leap in, responding to the angle as the opponent cuts in, and push up the elbows of both of the enemy's arms. The enemy moves a pace back in the direction of the push.

I respond by moving one pace forward (this is also called Ôshin [normally means "answering signal"; here "answering advance"]), kick up with the shin of my right leg (the area of the tibia), and place this kicking leg as far as possible behind the enemy's legs on the ground between them. At the same time I take the Tsukagashira of the enemy's sword in my hand and thrust upwards.

The enemy's head [Tentô; different Kanji from the Kyûsho maps, but Sôke said it was the "fontanelle", i.e. the same] is struck by the Mune (Se) of their own sword, and they collapse.

There is a Kuden.



## KOTE-DOME

The opponent comes to cut in with a Daitô.

I evade by opening up my right to the rear left... This is how it is written in the Densho. In other words, I evade by opening up my right foot to come behind my left foot, i.e. it shows the direction of the Sabaki of the right foot.

The enemy's Daitô flows past the right side of my body. At this time, although one can say that the enemy's Tsuba will be found on the right side of my body, it becomes a question of where it is actually placed.

I pretend to use my left hand to punch away the enemy's right hand, but with Sabaki [Sabaki + Ki (energy)] I use my left hand to take the enemy's right hand in a lock, and follow it. My right hand also takes the enemy's right hand, as if following it, and with a change in body posture I transfer the power to my right hand and use the power as I sit with my left leg to throw the enemy. It is important to understand how to use all five areas of my body as five strikes to attack while the enemy's body is in the air.

There is a Kuden.

## Ô-TÔ

The opponent places their hand on their Daitô. There will be times when the opponent does this with their left hand, and times when they do it with their right. Such outcomes may arise depending on the school or the situation... it is important to read a principle of combat here.

I use my right hand and move to hold down the Tsuka of the opponent's Daitô from above. The enemy moves back a pace. I move in on them [Tsukeiri no Sabaki], and use Taihen for a shadow as I strike into the enemy's Suigetsu with the elbow of my right hand; with my left hand I draw the enemy's Daitô, and in the same instant cut the opponent away to the side. The enemy's Kissaki and Saya are but a hair's breadth apart at this time; reversal.

There is a Kuden.

## KURUMA-NAGE

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

There is a Kuden.

## YOTSU-DE-TÔ

The opponent places their hand on their Daitô.

I use my right hand to hold the Tsuka of the enemy's Daitô. At this time my left hand should be floating like a shadow, and neither my right hand nor my body should make the enemy aware of my left hand's movements. I use my right foot to stamp down firmly on the enemy's Kyôkei Kyûsho. The enemy is startled and distracted; one could also say shocked [Kitô — lit. "energy flees"]. The enemy therefore pulls back their foot to let it escape, and I make use of this to draw the enemy's Shôtô with my left hand. When the breathing of the Shôtô Kissaki matches that of the enemy's Saya-guchi, I thrust into the enemy.

There is a Kuden.

## HA-MUSUBI

The opponent places their hand on their Daitô.

I bring my right hand to the Tsuka of the Shôtô and grasp it, controlling the base of the Daitô's Tsuba.

The enemy draws one pace back. I move in and immediately draw the Shôtô. There are many Kuden regarding this method of Battô — the Tai-sabaki can not be expressed in words.

I use the drawn Shôtô to cut into the enemy in Yoko Ichimonji [i.e. a straight horizontal line], Kuji [shape of the character for 9], as the beginning of Shôtô Iai.

There is a Kuden.

## SUKASHI-DORI

The opponent is in Daijôdan (there is a Kuden) and comes to cut in.

Cut. Ku.

I evade it by opening up (flattening) my body on the left.

The enemy cuts in with Yoko Ichimonji. Make them cut air.

I leap backwards, immediately change, and leap in with my body changing in Kyojitsu. I use my right fist against the enemy's Suigetsu in the rhythm of "if you step in, ahead lies paradise", and without letting the enemy's twisting body escape, finish the technique with a hip throw.

In this hip throw, make sure that the enemy does not stand up. You should study how to perform hip throws very well. Master the method of Sabaki in the hip throw using Daishô.

There is a Kuden.

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

*From: Hatsumi Masaaki Hisamune  
To All members of the Bujinkan Dôjô*



# People Who Study Budo

Robert Matson (*Rokudan*)

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

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

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

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

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

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

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

The goal which Hatsumi Sensei is aiming at is not the creation of an “empire” for power or money; it is something positive and kind, for the sake of creating a better world. Sensei often spoke about countries or religions which had destroyed people’s values through violence. He believes that spreading the Bujinkan’s “spirit” or “techniques” will help reduce such senseless violence. We need to become strong enough to protect our families, local society, and ourselves. Yet “becoming strong” is not for the sake of fighting violence with violence, or causing the downfall of the other party. Even if you do end up using Bujutsu to protect yourself or your family, you must certainly never forget the gentleman’s sense of good. Sensei

says one must not forget this feeling even if facing a short sword with one's bare hands. In real combat however you must be careful in another way. To wit, no matter how evil or violent the person you are up against might seem, you must not forget this sense of good even while using enough Bujutsu to protect yourself from them. Sensei says that if you forget this feeling within the martial arts you are not merely on a level with the gangs, you have lost even before you fight, as the violence itself has already corrupted your heart.

Hatsumi Sensei's many elegant words are reflected in all of his movements. His thoughts are transmitted clearly even without words, through the combination of his gentlemanly (good) behavior and marvelous power. Sensei continues providing power as limitless as his painful "gifts", i.e. the countless things one learns while one's body feels pain, and tolerantly guides us along so that our Taijutsu progresses. Even those who have been training for quite a time never cease to be amazed by the marvel of training with Sensei. Sensei is not at all surprised how many people come all the way to Japan for the sake of training, because Tai Kai may be great, but are no substitute for training with Sôke in Japan. I myself find it impossible to avoid coming to Japan every year to encounter Hatsumi Sensei's wonderful techniques and spirit — particularly now that we are approaching various changes and plans within the Bujinkan.

## YAMABIKO

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

This passage has many points in common with Bufû Road, on which we are walking. The important thing is that when you are unaware that your actions and

activities are slipping away from the main road of Bufû, you can rediscover this main road by coming to the Dôjô. It would probably be better to think of a Dôjô as being a place on the road [Michi (no) Ba = Dô-Jô (same Kanji)] of calm resignation, making it possible to remain on the main road and keep walking along it... rather than simply a place for training.

Stanislavsky then goes on to speak of the forms and heart of art. "I have heard that the forms of Kabuki are terribly beautiful. Theatre in Russia has also recently begun to pay great attention to forms — but so much so that I am worried they might be washed away by the forms. Both forms and heart are important in drama, but I cannot help seeing the heart as primary and forms as at most secondary." Whatever the art, beginners proceed from forms (in Budô, Kamae), through techniques for continuous Kamae, to Mushin; the attitude [Kokoro-gamae] for the flow of the moment where you consign your ego to oblivion to enter into Mushin is forged by the main road, and this is why you keep stepping along it. Provided you keep walking on, step by step [Kotsu Kotsu — pun (see following note)], you end up gradually [again Kotsu Kotsu, with Kanji which mean both "bone" and "finer points"] obtaining (for example) the Gokui of Koppô-jutsu.

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

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

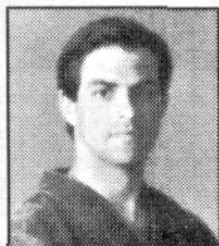
Coming of Age is generally used to refer to the age of twenty, but there is a difference between time here and in the world of arts: in the arts it comes at sixty. One must not forget this "time lag" in Bugei either.



# Kyojitsu

## LETTER FROM JACK HOBAN

Dear Hatsumi Sensei,



This year I would like to devote particular efforts to learning about "Kyojitsu". I actually decided this because my new job is in the field of medical insurance — it seems that my personality is somehow too strong for this industry, and some people perceive me to be too aggressive. I cannot change my military personality, of course, and until now I had rather felt that hiding my true nature would be dishonest, or that if I did try to conceal it my warrior nature would fade away. But I have come to think that such a way of thought is idiotic. From now on I must study how to hide it. I feel this training will enable me to become a happier human being.

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

## YAMABIKO

A reply concerning "Kyojitsu"

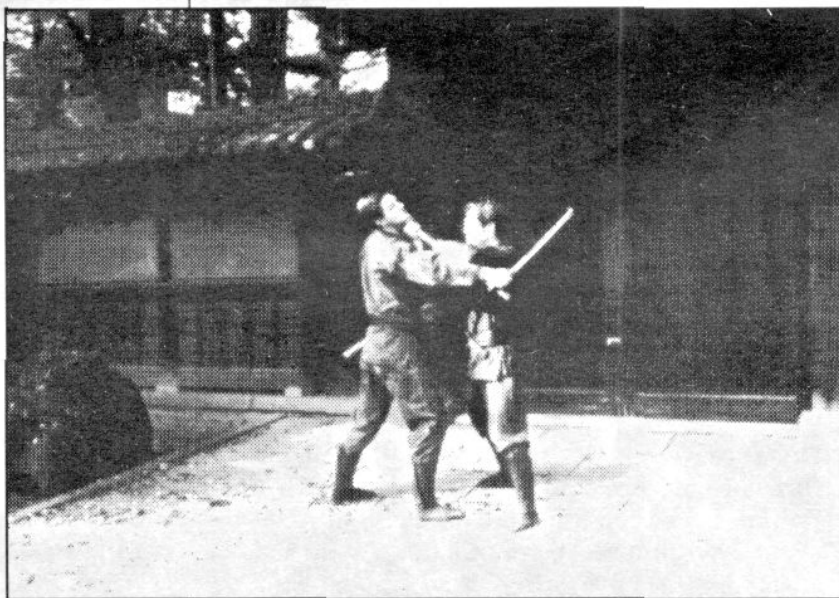
I received this letter from Jack Hoban — who had read Takamatsu Sensei's view of Kyojitsu in Sanmyaku No.4 — saying, "This year I would like to devote particular efforts to learning about Kyojitsu. I would like to hear your personal views". I therefore decided to answer him immediately.

"If you try to explain Kyojitsu in terms of Budô, you end up with no more than a form of bargaining. Kyojitsu is defined in a dictionary as follows: things which are, and things which are not; void and fulfillment; falsehood and truth; the presence or lack of defenses; the use of a variety of stratagems, etc.". I will now look at this from a medical and natural viewpoint, and try to explain the essence of Kyojitsu. *Human beings live by inhaling Oxygen and exhaling*

*Carbon Dioxide. We live by blood moving through our arteries and our veins. We live through the antagonism of sympathetic nerves and parasympathetic nerves. For the "Stillness" of our night-time dreams and sleep, there is "Motion" when we wake up, and so with day and night or sun and moon, the Kyojitsu of all of these is what gives us humans life. They are processes for the sake of life, to protect life and preserve health, and these processes have to have a well-balanced rhythm.*

The living theme of the Bujinkan is to grasp the truth of Kyojitsu through our training in the martial arts, for the sake of surviving in human society and the world of nature; it is taught that the method for doing this is the main point [Kanjin Kaname] or Shinshin Shingan. Think of Kyojitsu as the sound of "Ayumi" — to savor walking [Ayumi = walking, but written here as Ayu + Mi (flavor)] along a living road of life. With Daikômyô too, the light shines forth when positive and negative electrodes meet.

The Edo period playwright Chikamatsu Monzaemon said that the knack [Koppô] of showing drama in an entertaining way was "Kyojitsu Himaku



Jack Hoban and Soke in Japan

[a membrane (skin) of Kyojitsu]". These words mean that if theater simply portrays true things, it is not theater; yet in return, if shows merely false things, the audience will see through it... that is why the space between truth and falsehood is interesting. If one changes this "Kyojitsu Himaku" in a strange, martial arts way into "Kyojitsu Himaku [a secret scroll of Kyojitsu]", it can signify understanding the Gokui of the Dragon & Tiger Scroll [nothing specific; similar to "Tora-no-maki" (see Sanmyaku #1)].

# Find the Right Path

*Sveneric Bogsäter (Judan)*

“Find the right path”; were words spoken often by Sôke on a very memorable day in April of 1994. It was on April 2, the anniversary of Takamatsu Toshitsugu’s [he was Sôke’s mentor] death. It was a fantastic lesson in Budô, with Sôke teaching us both physical movements and inner awareness. Many important things were said, about religion, justice, love, peace and life, itself. Among all the important things that were spoken about, the phrase “find the right path” stuck in my subconscious. They lie there and from time to time raise up into my consciousness, revealing to me, each time, something more and giving me a reason to consider the goal of the martial arts. In this short article I will try to share with you, what I believe is “the right path for a martial artist.”

Authentic study of the martial arts involves intense study of the art of living. But today, I am sorry to admit, that martial training (at least in the West) too often abdicates only the outer aspects with the purpose of attracting more people who might please themselves in the satisfaction and limelight of personal power. This is a training that usually will progress no farther than to entertainment and pure showmanship. This attitude is, in this day, the most common in the Western world of martial arts, demonstrating only appearance; showing off with more or less spectacular combat techniques designed to impress others while neglecting the cultivation of mindfulness, compassion and love. The “art” remains in name only.

When one comprehends the true nature of the martial arts, one is fully aware that authentic teaching forbids devaluing, hurting or destroying the smallest of living creatures, not to name the taking the life of another human being. It is one of the ironies of our time, that martial arts training that evolved over centuries into a system centered on attention to ethics, morality and correct living, today should be conducted in terms of techniques and gimmicks of fighting as means to destructive ends, rather than as ends in themselves.

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

how we have trained. The quest is never to capture a bunch of fighting techniques and technical terms, the quest must always be to open our minds and our hearts to the essence; to the art of living.

We need to bear in mind that the techniques we receive as students during periods of training are only basic information which we receive on loan from the teacher. These are borrowed techniques, not our own. Yet, borrowed techniques are the stuff of ignorance when we only simulate the way of others. This progress is necessary at the beginning stages of our training. Borrowing from others is only acceptable up to a certain point. If the means are imitations, the ends are replicas. Nothing has bloomed fresh from our hearts.

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

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

More important than words and concepts, is the union of the heart, when the mind is often misled by the heart. There is an old saying that states: “the heart has its reasons which reason cannot know.” I believe this is true. It may sound absurd or illogical but true knowledge is not a question of an intellectual mind or logical reasoning. True knowledge comes from the heart. When we simply focus on correct living and proper understanding, insights will come to us, whether we desire them or not.

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

To be ready to walk this path, we must absorb the insights which has been transmitted from teacher to student throughout the ages of martial arts study and practicing. We in the Bujinkan have the fortune to receive Sanmyaku, the direct transmission from our Sôke, and the nine schools and several hundred Sôke which he inherited. This is something to guard and be proud about.

The true path, is also a path of duty. As Sôke wrote in issue number 1 of Sanmyaku: “In order to live properly, humans have to obey laws.” And he transmitted to all of us the 5 law of the Bujinkan dôjô. These laws



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

If we fulfill this, it is not the end. It is only the beginning of an endless process of personal growth and spiritual transformation. To reach the true path, we must first give up attachments, prejudices, selfishness, and greed. Most importantly, we must give up the destructive notion that mind, body and spirit



are separate. And we must discover the emptiness from which intuition comes in order to reach that state in ourselves where body, mind and spirit dance as one. It is a process where logic has no role, the fundamental reality always manifests itself beyond

the borders of logic. This is the path where we can begin to look upon our world differently. We will realize, that in the moment our minds enter a state of absolute freedom from outer or inner pressure, we are no longer stuck to the conventional, to power games and will not desire for anything at all, thus experiencing a mindful synchronicity with the ordinary activities of our daily life. This, I believe, is the real mystery of the martial arts.

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

The several hundred previous Headmasters and our present Sôke are with their deep understanding and insight, our guides and helpers along this way. This is another reason for us to take the direct transmissions through Sanmyaku seriously, with an open mind and a warm, welcoming heart. If one reads the Sanmyaku Denshō with this state of mind, it will truly be a guide and helper to find the right, true path of martial arts. The art of living.

As you understand, my belief of a true path is not the one of a thousand techniques or combat oriented

fighting. I do not believe in the attitude of Budô that unfortunately is so widespread in the West (defeat an opponent by force or with lethal weapons). True Budô, for me, is simply to live one's life correctly and reach out for a higher realm of being. This insight is given to me through the Bujinkan martial way. For which I always will be grateful.

I would like to continue, and end this article with something once written by Sun Tzu. It is directed to all of you who are living in the illusion that technical values and a large number of forms and techniques are the essence of martial arts. It is also to you who do not realize the value of the Kihon Happô (or believe that you know it), and for you who feel that you need new forms [kata], new and more difficult techniques. And, at last, to you who believe that you are advanced.

"The musical tones are only five, but their melodies are too numerous to count. The basic colors are only five, but their combinations are limitless. The flavors are only five, but their blending is of such variety as to be endless. In battle the forces are only two, the regular and the special, but their combinations are infinitive, and no one can comprehend them all."

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

I did not pay any special attention when Sôke that day, said the four words, "Find the right Path", in that moment it meant nothing. But somewhere in my subconscious it began to grow, and with time it opened up my hidden eye and allowed me to see the right path of a martial artist. It was an awakening, believe me. And I can promise you, I am prepared to walk it to the end.

# The Grace and the Energy

Poem by Nathalie Delalande for Sôke [Sept. 1994]

He is transcended by a Natural Grace,  
Although filled with an Eternal Energy,

He preaches of hope,  
And he dreams of peace,  
Although he has the power to kill,  
Like the "Grey Wolf" of Mongolia.

With his feet planted firmly on the ground,  
He seems immovable and proud,  
And yet like a graceful deer,  
He leaps and evades skillfully.

His body is the link between Heaven and Earth,  
An invisible thread from the core of the  
Essence,  
Running through him to reach the stars.

There is always a smile on his lips,  
His eyes hold the secrets of the Fountain of  
Youth,  
He is a being beyond time and common  
existence.

He is a mystery,  
A man filled with the wisdom of the East,  
He is the vessel of an ancestral Art,  
Which is hidden by the folly of war.

He is Natural Grace and Energy,  
He is a living treasure and model,  
He conceals so much richness and so many  
truths,  
Behind his veil of humility.

He knows what we do not,  
He has the power to unleash power,  
He imparts his wisdom and serenity,  
Therein lies his power,  
Far greater than that of millionaires or  
presidents.

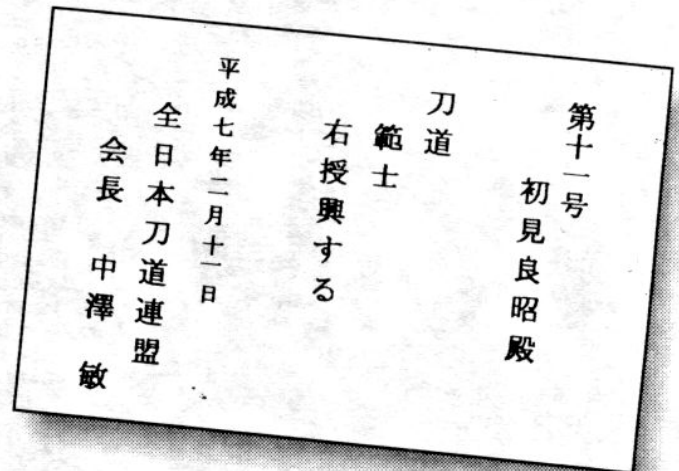
He is the Grace and the Energy,  
That is the envy of all.

# Tôdô Hanshi

On February 11th, 1995 — the day of Japanese National Founding — Sôke was awarded the title of Tôdô Hanshi [lit. Master Teacher of the Way of the Sword] by Mr Nakazawa Toshi, president of the Zen Nippon Tôdô Renmei [lit. All Japan Sword Federation].

11th Issue

Dr Hatsumi Masaaki is awarded the following:



*Tôdô Hanshi*  
February 11th, 1995  
Zen Nippon Tôdô Renmei  
President, Nakazawa Toshi