

BUJINKAN DENSHO



SANMIYAKU

BY MASAOKI HATSUMI, SOKE

VOLUME 1, NUMBER 8





Yamabiko

Sóke during an appearance in "Suteki-na Mama!". From left, Komori Kazuko (film critic), Sóke, Nakasone Miki (singer), Mizuno Haruo (film critic).

I am now riding around the world on a Pegasus. One day some thirty years ago, Takamatsu Sensei said to me "Hatsumi-han, in training you have to become an insect. Training means becoming an insect, clutching onto the tail of a horse. Do this, and you will quickly be able to cover a thousand miles with that horse ...". I can still remember how he looked through his tobacco smoke, just as though it were yesterday. When training you expect to encounter pain and hardship, but when you are trapped by desires or emotions in the midst of your training it is even worse. Once trapped, even those who have attained high grades lose the heart of a martial artist and step off the path of Budó, unaware of how they themselves are walking the wrong track. The horse's tail Takamatsu Sensei referred to may have been a "Kyojitsu" expression for "losing and keeping" [tail = Shippo = loss / preservation]. In other words, if you let go of the tail you will lose the path. This image of

an insect clinging on — perhaps you can see it as a male cell trying hard to become a human being. Maybe as someone training, trying to become a martial artist. The catechism of Budó contains Kyojitsu, it contains truths, and it contains words which lead one to enlightenment. Take for example Sensei's words, "You can cover 1000 miles [Senri]". This does not refer to a distance, but to a principle of light [Senri] and an advantage in battle [Senri], to strategy, Ninpó and Bumon, and from there to Bumon and Shúmon [ie the martial "gate" and the religious "gate"], i.e. Kyojitsu, the great truth; so it means greatness. The martial arts have their "Bumondó" (martial catechism) just as Buddhism and Zen have their Zen Mondó. Earlier I wrote that I was riding around the world on a Pegasus... Even if I rest my body on the horse's back, my heart is but an insect, clutching onto the horse's tail.

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Sóke's Footsteps Through Time

1964. I appeared as a regular guest on a children's program called "Suteki-na Mama! [lit. "Marvelous Mummy!"]", which was shown over 2 months in the summer holidays. Other guests included Matsuyama Zenzó (film director), Takamine Hideko (actress), Nakamura Teijo (poet), Omi Toshiró (film director, singer), and Dark Ducks, etc.

BUDÓ TAIJUTSU

My pen has begun to travel the page on the subject of the mysterious roots of Budó Taijutsu, as though to tell the Sun's beautiful and wondrous message which we saw at the Tucson Tai Kai in Arizona, a sacred circle — or should it be written as sacred peace [ring = Wa = harmony]? As you know, I was privileged to receive the transmission of nine schools of martial ways from Takamatsu Sensei of Kashiwara City, Nara Prefecture — a place consecrated to Jinmu Tennó. Later, probably from around Shówa 34 (1959), I began to appear in the mass media as the only Ninja in Japan. For over 36 years since I have persevered with the Ninja form of Budó, but now that the Bujinkan has become a global entity this would be no more than the wind of the shadow martial arts blowing past, and so I have drawn inspiration from the sacred ring of the sun we saw in the sky above the Tucson Tai Kai and decided to call the whole range of nine schools — Shinden Fudó ryú, Kukishin ryú, Takagi ryú, Gyokko ryú, Kotó ryú, Gikan ryú, Togakure ryú, Kumogakure ryú and Gyokushin ryú — by the collective name of "Budó Taijutsu". Let us first review the history of Taijutsu. In the era before humans grew aware of methods or techniques, they probably struggled against each other using brute force, and fought by wrestling [Kumi Uchi]. This seems quite reasonable if one looks at how animals fight. If we then move on from the era of stick weapons or instinctive forms of combat such as stone-throwing to the Tokugawa period, techniques for the weapons people were using had increased to encompass over 120 different varieties. By the end of the Tokugawa period, martial arts schools had also splintered until they numbered over 3,000. Taijutsu itself went by different names depending on the period and the geographical area. What people nowadays refer to as "Combat techniques" [Kakutógi] or "Martial arts" used to be called Kumi Uchi, Dakenjutsu, Daken taijutsu, Kosshijutsu, Koppójutsu, Ninpó Taijutsu, Jújutsu, Jútaijutsu, Yawara, Kenpó, Karate Kenpó, Ryúkyú Kenpó, Tengu Tobi Kirijutsu, etc. For the last

few years I have been teaching about weapons and Taijutsu. This means entering the most important phase of a martial artist's training, as there is a true master's tradition which states that body changes when using weapons and Taijutsu reveal miraculous phenomena. Perhaps this is the "modern way", but enthusiasts who do not know these Bufú ["martial wind"] teach under the misapprehension that the martial ways are about awarding Kyú or Dan grades on the basis of "For Shodan you need this technique, for this Kyú or that Kyú you need that technique". It is my opinion, that they are committing a terrible mistake. Take for example the single technique "Omote gyaku". A Kyú grade, a Shodan, a Judan — there will be great differences in the level of skill with which they carry this technique out. I am sure this will help you understand how absurd a "unit" system is. However, the fact is that some criteria or standards are necessary for a Shugyósha [person who trains] within the training process, e.g. how much they should master for a Shodan or for a certain Dan level, and I would like you to be aware of this and understand it well so that you can draw some conclusions about the true nature of grades.

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"Harmony and long life in Satori"

Photo: "Sacred ring" at the Tucson Tai Kai, May 1995

Ku Kamae (9 Kame)

Also referred to as the ideal attitude for martial artists.

These are classified into nine forms ... but do not think of this nine as a number. In antiquity, nine was regarded as the strongest number, and you should therefore see it as a number which represents the beginner's mind — everyone who knocks on the door of Bumon wants to become strong. It is also important to cultivate a Bufú type of awareness in Kamae by persevering with the martial arts, and to ensure that you always treat the attitude [Kokoro-gamae] of a martial artist as of supreme importance.

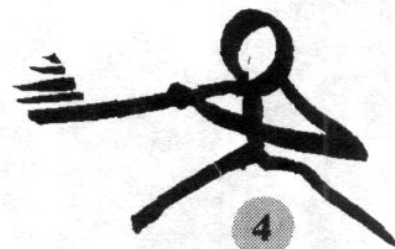


HIRA ICHIMONJI NO KAMAE

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

(b) Taka [hawk] no Kamae

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



ICHIMONJI NO KAMAE

(a) [illustrated]

(b) Kamae on right and left, Kamae in three levels: Jódan, Chúdan, Gedan

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



HÓKO NO KAMAE

(a) There are six ways

(b) See Kamae in picture

(c) Add in Taihenjutsu, particularly Yoko Aruki body changes. Even though it is called "crab walking", it is also said to be a Kamae which wraps up the opponent's movements, or where my movements envelop and surround the opponent.

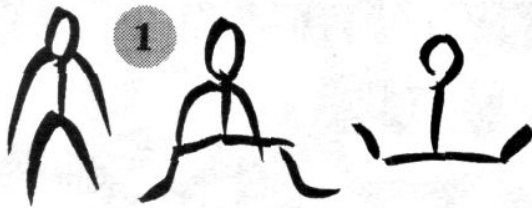


KÓSEI NO KAMAE

(a) Kamae on left and right

(b) Kamae with three levels: Jó, Chú and Ge

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



SHIZEN NO RIPPÓ [LAW] NO KAMAE

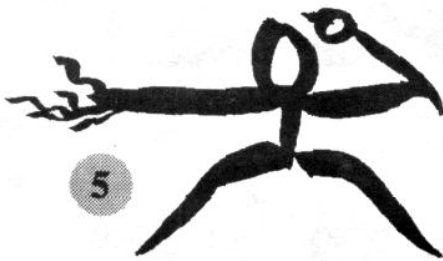
There are Jódan, Chúdan and Gedan Kamae. These high, middle and low levels are also called Tenchijin Ryaku no Kamae.



FUDÓZA

- (a) Left
- (b) Right

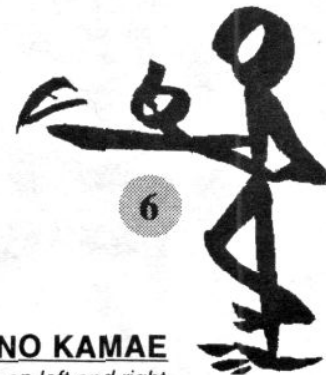
There may be differences arising from the combinations of left and right, but "Za" (seat) refers to an attitude where the spirit of Kongó Fudó is of primary importance.



DOKO NO KAMAE

- (a) Kamae on left and right. Tóate to destroy the opponent's eyes.
- (b) There are Jódan, Chúdan and Gedan. Taihenjutsu for each one.

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



HICHÓ NO KAMAE

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



JÚMONJI NO KAMAE

- (a) Changes from three Kamae: left, right and center
- (b) Kamae with three levels: Jó, Chú and Ge Júji; maybe one makes peace [Wa can also mean "addition"; cf. "+"] with the enemy; or I have twice the advantage; a Kamae to see the heart; a Kamae to quest for life without ceasing self-defence. Also called the Kamae of Treachery, as an example of "even if you allow Kuji, do not allow Júji".

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



"Kokoro-gamae Daihi (great secret)"

Ukemi Gata Taihenjutsu

Ukemi Gata Taihenjutsu is to be performed from the nine Kamae.

KÚHEN NO KATA [Void Changing Forms]

1. TAIHEN UKEMI GATA

Mae gaeri [Somersault]

Zenpó Kaiten [Forwards roll]

- Zenpó Kaiten with both hands touching
- Zenpó Kaiten with one hand touching Left / Right.
- Zenpó Kaiten with no hands touching
- Hichó Kaiten [Flying roll] Both hands touching
Kúten ["Air" turn] Both hands touching, forwards; One hand touching, forwards
Oten [Side turn] Both hands touching, sideways; One hand touching, sideways
Kaiten Leaping roll
- Shizen

2. YOKO-GAERI

Rolls to left and right

- Sokuhó Kaiten [Sideways roll] with both hands touching
- Sokuhó Kaiten with one hand touching
- Sokuhó Kaiten with no hands touching
- Hichó Kaiten
Kúten; Oten; Kaiten
- Shizen

3. USHIRO-GAESHI

Kóhó Kaiten [Backwards roll]

- Kaiten with both hands touching
- Kaiten with one hand touching
- Kaiten with no hands touching
- Hichó Kaiten
Kúten; Oten; Kaiten

4. ZENPÓ UKEMI

- Kneeling position; Zenpó Ukemi with both hands
- One-handed Zenpó Ukemi
- Standing position; Zenpó Ukemi Both hands
- Punch or kick from Ukemi
- Shizen

5. RYÚSUI

- Suiryú = while standing, let it flow past vertically
- Ryúsui to left side
- Ryúsui to right side
- Tomoe-gaeshi
- Kuruma-gaeshi
- Shizen no Te [natural hands / methods]

6. SHIHÓ TENCHI TOBI

Do not jump high — jump low and far, and in four directions. Tenchi ... Ten is high, and has a sideways body; Chi is the opposite. There is Marutobi [lit. circular leaps] (this means practicing to change with the target). Variations of Shizen Junishi-gyó [12 animals in oriental calendar].

7. SHÓTEN NO JUTSU

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

8. HOKÓ-JUTSU [WALKING METHODS]

- Fast heart, fast speed method
- Walking on ice
- Silent methods

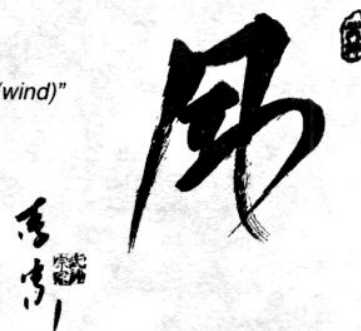
9. SHIZEN GYÓUN-RYÚSUI ["NATURE MOVING CLOUD FLOWING WATER"]

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

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

Ken Júroppó

"Kaze / Fú (wind)"



Ken [Fists]

1. KIKAKU KEN

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

2. SHUKI KEN

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

3. FUDÓ KEN

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



4. KITEN KEN

A half-opened Shutó. Also called the secret fist of Kosshijutsu. Many ways.

5. SHISHIN KEN

Use little finger.



6. SHITAN KEN

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

7. SHAKO KEN

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



8. SHITÓ KEN

Use thumb. Also called Hisó ["secret Yari"].



9. SHIKAN KEN

Thrust using this part. (See points on diagram.)



10. KOPPÓ KEN

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

11. HAPPA KEN

Both palms; practise moving from Happa to Nió ken ["two kings"]. Practise changing from Nió ken to Happa ken.

12. SOKUYAKU KEN

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

13. SOKKI KEN

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

14. SOKUGYAKU KEN

Use toes. Practise Hichó-geri.

15. TAI KEN

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

16. SEI KEN

(Strike of justice) Nin'on ken (blind spot strike) & Myó ken (mysterious strike or bright strike).

Kuden.

It is also said that the number sixteen transforms bad fortune into good, so one should comprehend this principle when using the strikes. In the old traditions it says:

“With strikes, you start by training to hit Kyúsho correctly, followed by variations on strikes and the revelation of strike and body in accord. This should be mastered at the peak of the heart of the body Kamae. In olden times, straw was wrapped around a pillar, with cloth wrapped on top of it, to forge the strikes. Grasp the concept “strike and body are one; oneself becomes the strike”.

One important point for forging one’s strikes is to start by striking something soft, and later forge them on things harder than the strike itself, understanding the mystery of the human body. At the same time, *know your target, know your own trained strikes, know where the two match, perceiving the truth, or rather first knowing the physical aspects. Persevere, and know that the great secret is natural strikes, as the mysterious strikes Kongó ken [diamond strike], Fudó ken [immovable strike] and Shin ken [divine strike] are born in all places. Although the hands and fingers of my teacher, Takamatsu Sensei were as strong as those of a wild beast, when instructing me he said “Hatsumi-han, in a real fight ...” and demonstrated a thrust with the tobacco pipe in his mouth. It is probably the historical facts of Jissen Ken [“real combat fist”] that one should regard as the great secret. Following this, an awareness of the strengths and weaknesses of strikes, and practicing Kyojitsu Tenkan within strikes is also a secret. For example, the secret is*

to train in changing the strikes from Fudó ken to Shitó ken, from Shitó ken to Kiten ken then to Shako ken, and from the Shako ken strike with five fingers raised to the palm strike. There is also a form of “Yósei ken” (life-cultivating fist) where you take two small stones and keep trying to make them turn on your palm through movements of your fingers, for the sake of your health.

Above I have written about Budó Taijutsu, Ukemi Taihenjutsu and Ken Júroppó; but I deliberately avoided adding photographic explanations or detailed explanations. Martial arts are above all about finding a good teacher, and using one’s whole mind and body to help Budó enter into one’s own foolish, weak body in a correct manner — there is no other way. Then, once you become aware of your own foolish and weak material, you need to make the effort and have the courage to throw it away. Once folly and weakness are discarded, the true martial heart [Bushin; on second occasion used

with characters for martial body (i.e. effectively same as Butai)] may enter your spirit, you become a Bushin or martial body [Butai], and a person of Bumyó [martial mystery] becomes visible. Let me say once again to those who train in the Bujinkan martial arts: “If you cannot make Budó a treasure of the heart for your life, you should cease the Bujinkan martial arts”. I intend to continue writing about Taijutsu next issue.

July 7, 1995
Sóke Hatsumi
Masaaki,
Hisamune





Ishin Denshin

[pun: Telepathy]
Ben Jones, UK

Hi, I'm ozaru@spuddy.mew.co.uk. For those who have never seen such a name it may seem rather strange, but those who are used to personal computer communications will recognize it immediately. In other words, it is someone accessing the Internet (international computer network) via a company ("co") in the United Kingdom ("uk"), with the nickname Ozaru. The number of Bujinkan members now joining the Internet is increasing very rapidly (including some of the Sanmyaku "branch heads"). So why does everyone use computer communications? There are various reasons.

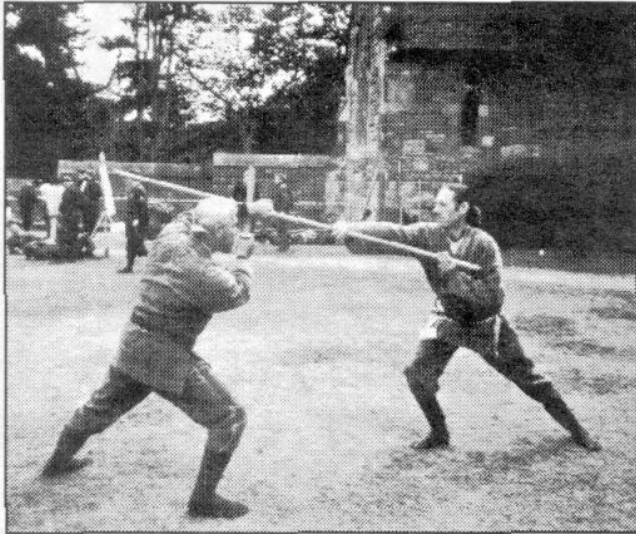
Firstly, there are people searching for information, such as "I have just moved to Los Angeles — are there any Dójó nearby?" or "Where are the Tai Kai this year?". There are others outside the Bujinkan who use it to ask those actually training about things they have picked up from books or films, such as "Did Ninja

really always wear Kuro Shózoku?" or "How would you handle a spear vs sword situation?". Finally, there are also some who want to act big or argue along the lines "Karate's stronger than Ninjutsu!" etc. The biggest advantage of the Internet is that one can send the same message to thousands of people at the same time and at great speed. But perhaps this is its biggest disadvantage, too. The reason is that once everyone is allocated a platform to speak, it becomes more diffi-

In Liverpool

cult to discern truth from fiction, and the overall quality also tends to fall. Ten years ago, it was mainly academics who had access to the Internet, so the level of debate was apparently very high, but now there are many occasions where it degenerates to nothing more than petty squabbling. When I first made access and discovered how many misconceptions there are about Ninjutsu or the Bujinkan, I was truly shocked — no matter how hard I tried to adhere to "Banpen Fugyó"! I do normally try and speak with people outside the Bujinkan, but even so I was quite taken aback by the volume of animosity.

Now, fortunately, the number of people who know the real Bujinkan is growing so I believe the misconceptions are gradually being eroded, but I still think it was a valuable experience from the point of view of self-awareness. The main job of the Ninja was originally to manipulate information. In this sense, Ninja born into the current era would certainly have made great use of tools such as the Internet. As the world around us turns ever more into an Information Society, it may be necessary to understand such technologies and become able to use them, even for the sake of protecting oneself. On the other hand, the purpose is not fixed ... it is fun to chat with Bujinkan members in far-off lands, and I feel it is worth using even just for that. If any readers have access to the Internet but do not know how to exploit it or how to make contact with other Bujinkan students, feel free to send me some E-mail and I will do my best to provide some guidance on Usenet, Ninjutsu mailing lists, the World Wide Web, etc.



*Pedro Gomez (Spain) and
Kevin Millis (USA) at the
Chester Tai Kai*

Chester Tai Kai

Pedro Gomez, 8th Dan, Spain

I took part in the 1994 U.K. Tai Kai in Chester, and was delighted not just to learn techniques, but also to be able to meet many people again, primarily Sensei. Peter, Arnaud, Richard, Enzo and other Shidóshi, whom I had often met in Japan, at countless Tai Kai, or at the international courses in the Canary Islands... I had been in correspondence with them, but yet had felt separated for a long time. I was able to meet Abigail and Kevin, and was very glad to be able to deepen my friendship with many other people. This was also my first trip to the U.K. Alfredo Castan put me up for a week before and after the Tai Kai, and together with his family and students showed me great consideration. I am most grateful. This Tai Kai was for me a special one. It was held overseas, and as English is not my specialty I had to devote my entire body and mind to understanding not just the techniques but also Sensei's teaching. The lessons were somewhat hard, but most impressive, and gave me much to study in preparation for future Ninpó Tai Kai.

As for the techniques, I can only say they were both realistic and artistic. I am sure many people participate in Tai Kai and understand intellectually, but I clearly sensed that if I wanted to grasp these techniques and absorb them with my body, I would need many years of practice and polishing. Incidentally, what I found most significant at this Tai Kai was probably the fact that it was performed within a certain

space. The venue was large, but once many people were training with Yari, Bo, Bokken and Kodachi, it ended up shrinking and although there were no major incidents, some people got kicked and there was a possibility of injuries — I really felt as though I were on a battlefield. I did however detect a special meaning, in that those of us who receive Sensei's teaching find ourselves in this same situation at many Tai Kai, without becoming careless. The Sakki test was very moving. As on all occasions when I have been present I recalled the day when I passed, and felt the bond between myself and Hatsumi Sensei and past Sensei of the Bujinkan grow even deeper. When everyday life is tough it gives me courage and strength and I feel very close spiritually, so that even now that I am here alone I do not feel isolated. Because of things like this, Ninpó must contain something beyond Bujutsu. After training on the last day, Sensei gathered the Shidóshi together and asked for our opinions. I remember answering as follows:

"For many years I have met Sensei in Japan and at various Tai Kai, and each time I am amazed by new techniques and concepts. What I would like to emphasize about this Tai Kai is that the spirit of the B u j i n k a n is spreading, and that Hatsumi Sensei's teaching is expanding to the furthest corners of the world. This is more important than all the techniques we can learn and practice." Finally, I would like to add that I think Tai

Kai are a place to learn and absorb the knowledge and spirit which Sensei transmits; then put them into practice in everyday life, at the same time as transmitting them to spiritually rich people who would like to do the same.

YAMABIKO

Over 500 people from 22 countries participated in this Tai Kai.



*Sóke and his wife, dressed as
King Arthur and Lady
Guinevere, at the Chester
(UK) Tai Kai party.*



Sabine Fröhlich, who provided great support for the Frankfurt Tai Kai, together with Sôke's wife at a street corner in Frankfurt.

Letter from Mrs Steffen Fröhlich, Germany

Dear Hatsumi Sensei,

1994 has come to an end. For me, this was a year of the Bujinkan. It started with our preparations for the German Tai Kai in Frankfurt am Main, and for me this was a job and an experience of indescribable value for myself, my life, and for my relationship with my husband and other people. I was unbelievably tense. I am sure everyone preparing their first Tai Kai can sympathize with that! This tension evaporated when Sôke greeted us at the airport. "The man" had arrived; and I cried. The following days were like a gift from the Gods. The warmth and simple manner in which these three Japanese people interacted even with me — someone belonging to the Bujinkan only through my husband — gave me such pleasure and inner peace, as well as the confidence to be on the right path. It continues to influence my life even now.

And the friendships with people around the world which develop from such an event. People came from 16 countries. All had different modes of thought, personalities, requirements, and of course languages, but thanks to Sôke all were looking for greater peace and friendship in the Earth. I tried to treat all the participants equally ... I was so grateful for the trust they brought with them. In particular, I need to thank Ben

Jones. I know he will read this letter as he is translating it, but in him I found a friend for my heart.

Afterwards there was the 11th Ninja Festival with Sveneric. This has already become a traditional gathering for students in the German region. It is one week of training and rest at a summer holiday camping site, with the Bujinkan spirit. There is no need to write about Sveneric on paper — all who know him must feel the same enthusiasm as I do. His wife must be very happy.

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

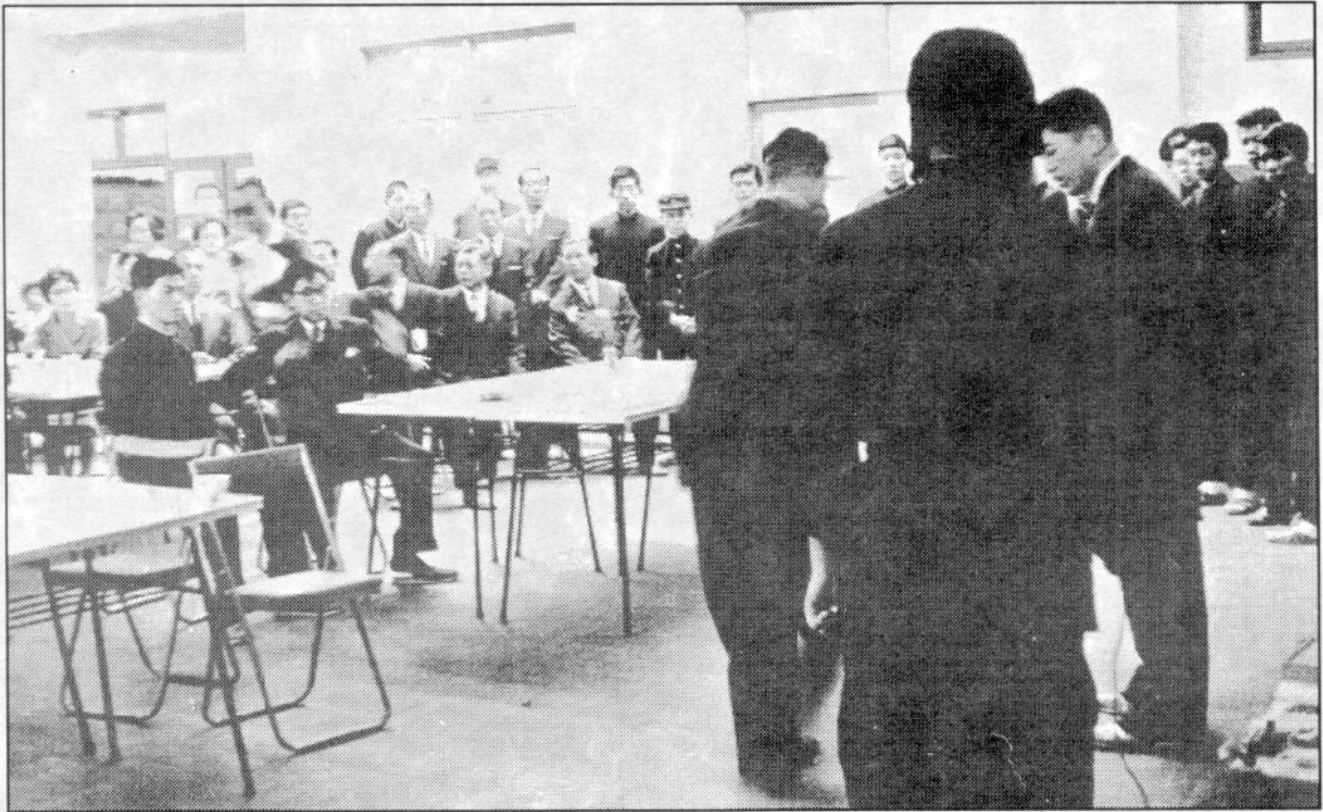
At the end of the year, Wolfgang Ettig Shidôshi did a wonderful seminar for us in our Dôjô. Again it proved the friendship and unity of the Bujinkan family. I hope many more years like this will come.

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

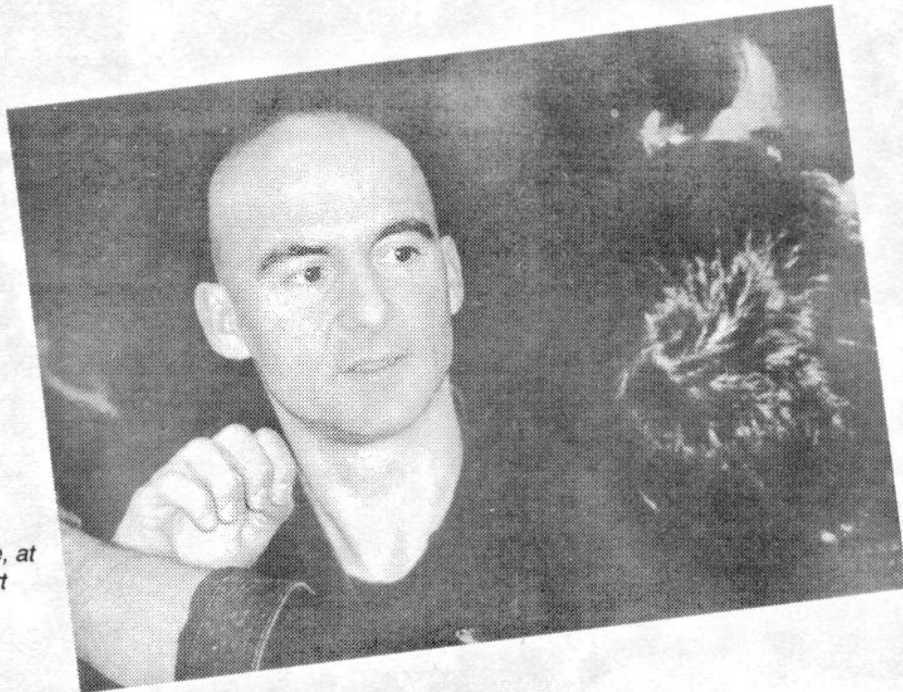
*With love from Germany,
Sabine Fröhlich and family*

Sôke with the actor Mario Adorf in front of the Kempinski Hotel





Sóke delivering a discourse on Ninjutsu to the Crown Prince (the current Tennó) on November 3, 1961.



Bernard Bordas, 9th Dan, France, at the Frankfurt Tai Kai

Sóke and Kyojitsu Tenkan

John Cantor, 5th Dan, Kita Osaka Dójó

When I visited Hatsumi Sensei's house with a friend, Sensei and two students were just putting together a new issue of the *Densho Sanmyaku*. I thought Sensei must be tired from the Friday training, and only intended to stay for a short while. Yet, after we had bought some copies of *Sanmyaku*, Sensei surprised us by inviting us to sit down. Sensei talked with



John Cantor, 5th Dan

us for a couple of hours about Kyojitsu Tenkan. Then he told us to write down what we felt about this conversation for the *Densho*. My Japanese and that of my friend is so-so, but we understood what Sensei was saying. I would like to use this article to transmit what Sensei said for the sake of all Bujinkan students. Kyojitsu Tenkan is a natural driving power for life. Sóke handles this natural power skillfully during training. The students feel it when they train with Sensei. *The energy of Kyojitsu Tenkan is passed on to the students through Sóke's life force.* Because of this, the students' spirits grow after training. The philosophy which Sensei teaches is related to Kyojitsu Tenkan. Sensei often tells students of Godan and above, "You should not be able to memorize my Henka". Students tend to do their best using their five

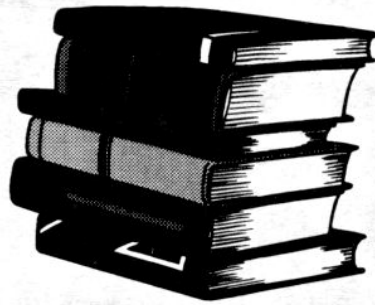
senses, but they cannot see the most important point. As they train, students start becoming confused. As Sóke, Sensei creates Henka from the void. Then he teaches these to the students, and the students train. Kyojitsu Tenkan exists in the void, so once Sensei has shown a variation a single time, the students hope to perceive it. This is why Sensei says "Play". If the students make mistakes, Sensei repeats the feeling of Kyojitsu for us. But Sensei is always somewhat different. The form of Kyojitsu Tenkan is a circle, and its energy is always changing. Sóke is able to make use of a myriad of variations, while deftly handling the power of Kyojitsu Tenkan. One can see the words Shinjitsu (truth) and Kyogen (falsehood) inside the letters of Kyojitsu Tenkan, and sometimes in the training Sensei says to the students, "Invisible". Sensei uses both, and although the students use their five senses, they cannot understand where the most important point is.

When students come to Sóke's training, they are linked up to Sóke's creativity. It is impossible to grasp this feeling from a video. Hatsumi Sensei says that "videos are advertisements for the training". Students of Godan and above want to start training when they have seen a video. Yet one can only copy a copy. For example, all artists are able to copy Picasso's paintings, but they cannot feel Picasso's creativity. If they were to meet Picasso himself, however, they would probably be able to sense his creativity. Surely one can say the same about Hatsumi Sensei's techniques, as about Picasso's techniques? Sóke exists somewhere between the realm of heaven and the realm of men. The relationship between heaven and man exists through

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

YAMABIKO

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



Yoshimune Fúunroku

[The Rise of Yoshimune (8th Tokugawa Shogun)]

Koyama Ryútaró Sensei, an adviser to the Bujinkan, has published the book “Yoshimune Fúunroku” from Kósaidó Bunko (03-3584-7610) — please read it. Koyama Sensei has published many books, including “Shinsetsu Nihon Kengóden”, “Shinsetsu Nihon Ninja Retsuden”, “Shinsetsu Ninja to Ninpó”, “Tokugawa Ieyasu ni Manabu”, “Nanbokuchó Taiheiki” etc.