

BUJINKAN DENSHO



# SANMIYAKU

BY MASAOKI HATSUMI, SOKE

NUMBER 9



# Yamabiko

Sometimes, to make sure that my view of the martial ways is correct, I cleanse my heart by listening to the pictorial words, letters and Densho which I received from Takamatsu Sensei over a period of fifteen years. Yesterday evening I opened the "Journal of the Musubi Tsudoi Group" which Takamatsu Sensei gave me at the New Year thirty-three years ago, and trained with him in my dreams. Whenever I re-read the lessons I have received from Takamatsu Sensei I think of them as a sutra or Bible, and I write out the inner secrets Sensei passed on to me with the attitude of one copying out the scriptures. Of course, it is into my heart that I inscribe them.

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

If I write something like this, eight or nine out of every ten people are likely to say "What's this? Nobody's ever received a message from the dead about heaven or hell, so pondering whether or not the spiritual world exists is a pointless exercise", or "It's easiest to agree that everything ends when people die ... so while we're alive, let's eat to our hearts' content in our golden dreams. Living a life like that is paradise itself." But such thoughts resemble a bat hanging from a branch, unaware that its body is upside-down, and considering man as a funny beast which walks the wrong way up. It is because humans beings cannot see the spiritual world that they view it with suspicion, have problems imagining it, and dispense with the whole problem by saying "it's nothing." Look into a dark cupboard from a bright room and you will find it impossible to see anything; but look into a bright room from inside a cupboard and it is easy to see. In the same way, it is easy to see the world of humans from the spiritual world. Human nature dictates that

we do not want to think about the spiritual world, and strive to live even one day longer, yet no matter how hard we try it is exceptionally difficult to remain eternally young or to be immortal. Our flesh is not some material which lasts forever. Once past a certain time it loses the ability to stand up to the use made of it, and it is precisely at that time that one must die. If one at least knows the pattern of the world after death it is possible to meet one's death quietly, without fear, and in fact with a sense of returning home. People who do not understand the world after death fear dying and feel unbearable loneliness, and they end up falling into the ways of superstition and regrettably wasting their whole lives.

If one reads the scriptures preached by the Buddha, he divides this world into ten stages called the Ten Worlds (Jikkai [see note below]): Hades, hell of starvation, realm of beasts, world of war, land of humans, Heaven, sravaka, pratyekabuddha, bodhisattva, and tathagata. Humans are placed at around the midpoint of this scheme, with other worlds both below and above. These Ten Worlds are further divided into the two general categories "Hell" and "Paradise." Outside Buddhism, in Shinto too, there is a bright, pure world called Takamanohara, and a dark world called Yomi no kuni.

Now, if you collate the information on communication with the spiritual world brought to us by modern psychic science, you learn that the Buddhist doctrines are not necessarily fiction, and that one has to acknowledge the Yomi no kuni preached in Shinto as being fact. This is shown in "The World after Death" and "Pilgrimage to the World of Ghosts", written by the English scholar Ward. Both books have been translated into Japanese by the late Asano Wasaburó. I once met and talked with Asano Wasaburó at the Ómoto [a modern religion based on Shinto] in Tanba, during the period when I was called a living Buddha.

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

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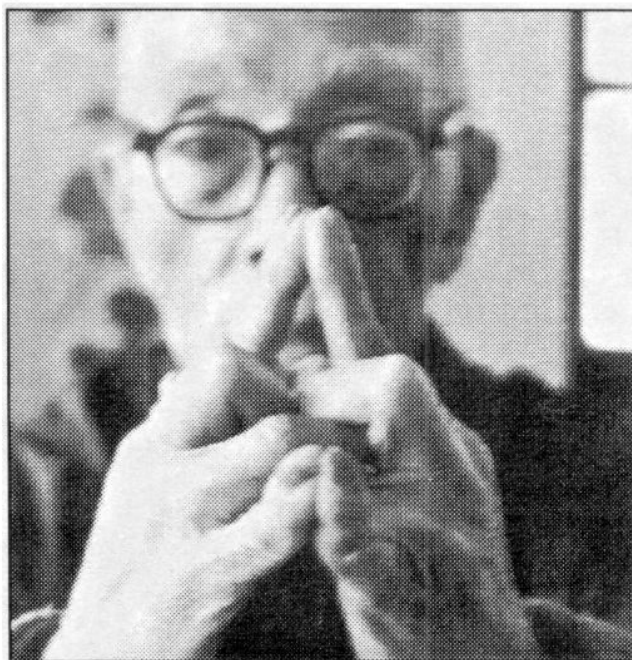
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in modern society, when people walk around each day it is fixed that humans walk on the right and vehicles travel in the middle, and at crossroads one waits for an instant, at the lights ... red is stop, green is go. Even with roads where there are no lights you stop at a crossing and look left and right before passing. This is so that everyone can protect themselves from each other, right? Yet although people understand this to the extent of knowing it only too well, they are sometimes prompted to try and cross without looking left and right, or to cross without waiting first, and that is how traffic accidents occur every day. Sometimes, in places where it has been set that one must not turn left for the sake of human life, people do turn because they are careless, they are unaware of the fact, or sometimes due to their desires, despite being aware of it. And as people do not believe that anyone knows the spiritual world after death, they are unlikely to think about it at all, and think there is no way to know of the spiritual world. They must see it as something like the total confusion once one enters the Yawata labyrinth -- but if looked at from above it is quite easy to understand. Even if I say that everything is quite clear when seen from the spiritual world, some people will probably think, "Do these 'spirits' actually exist at all?" Let me relate an experience to do with spirits.

The tale dates from exactly 42 years ago, when I was the resident priest at a branch temple of the Tendai sect in Kóriyama. Circumstances meant that I came to look after my grandmother, and arranged for her to live at the temple; she was old and sick, and for the sixty days before she died she had nothing to eat, but just drank wine. She was confined to bed in the back room, unable to move. I was looking forward to keeping hens in the hills at the back of the temple, so one day I decided to make a feed box for them, building it out of planks. I put some corn inside and gave it to them, then starting chopping giant radish leaves at a little distance. Later the hens started clucking as if startled, and when I looked over I saw a snake with its head stuck into the feed box. No wonder the hens were startled. I immediately chased the snake with a bamboo stick. The snake was not in the least surprised, glanced back at me and slithered away slowly. Later I went back indoors, and went to my grandmother's bedside in the back room. She asked "What are you trying to make out of that box?" I was amazed to hear this. My grandmother was in bed in a back room from where she could not have seen what I was doing. I found this quite mysterious, and asked her "How did you know about that, despite not being able to see?" and she replied "Surely, I looked into the box a while back and you shooed me away, didn't you?" I was surprised and understood immediately, so just said



*Takamatsu Sensei. "If people remain healthy throughout their life, are right-minded and neither rush nor are late in their actions, the natural result is a ticket to paradise, and this also becomes a way for joining together and uniting."*

"Oh I see" and did not contradict her. Later I told my wife of the marvels of spiritual intuition. I realized that my grandmother's subconscious had been in the hen hutch, and as a luck would have it a snake came, so she borrowed its body to have a look in the box. I was able to know for a fact that when the subconscious inside the human spirit is concentrated it has a great power, and one's hopes can be attained through the Kami or Hotoke [Buddha(s)] in one's prayers -- or sometimes through devils or natural phenomena.

Detectives and the like often speak of the sixth sense, but this works in a slightly different way. So what is the sixth sense? For example, a detective is in the waiting room at a station. A man passes by carrying some hand luggage. When he sees the man's face, the detective instinctively thinks "Hang on, I've seen him somewhere ... I can't remember where" and considers various things. This is the work of the conscious mind. In contrast, at the same time the subconscious is telling the conscious mind from the shadows "Look, that man is the criminal behind the XYZ incident." Then the conscious mind recalls that the man was investigated as a criminal a decade or more ago; if the person is questioned they try to flee, and when recaptured one discovers things such as that they were the main criminal behind some recent event. This is what is called the art of reasoning with one's sixth sense. The workings of the subconscious alone, which I

mentioned before, are known as the art of spreading one's heart and mind [Shinnen Hakyū-jutsu]. This is also called the art of thought induction [Shinen Kannō-jutsu]. The American scholar Rhine uses the term PK. Furthermore, such phenomena only ever exist in people who believe in the existence of divine beings ["Kami or Hotoke"]. It is possible to achieve the object of one's prayers too. Even people who do not believe in divine beings must recognize they have a spirit. So leaving aside the question of whether or not divine beings exist, intentions can be realized by believing that some great power above and beyond human beings is added, which gains value by the human spirit concentrating on a purpose. So the important thing about the powers of religious people or hypnotists is that if they let their subject concentrate on something else, the practitioner's willpower may have no effect. For example, say a child hurts his arm and his parents bring him to me to be examined. This child believes that their right arm is hurting. If I go straight ahead and place my hand on the right arm which hurts, it just reinforces the child's belief that his arm hurts. First I get the parents to tell me the outline of what happened, and I change the way the child is thinking by stroking their head and giving them sweets or something. Later I gradually have a look at the right arm and put across the idea that it doesn't hurt -- imprudent words such as "Does it hurt?" are strictly forbidden. Instead, when I treat them I say "There's nothing wrong, there's nowhere here that hurts, surely?" The parents are also forbidden from uttering careless questions such as "Does your arm hurt?" for a while after the treatment too. Similarly, hypnotism will never work if the subject is thinking intently of something else internally and does not look at the practitioner or listen to their suggestions. If the practitioner possesses exceptionally good powers, however, their body may sway and their head become strangely heavy. Also, if a religious person prays with a mind full of extrasensory thoughts, provided they possess excellent powers it is possible to achieve their intentions to a certain degree -- even if the subject is thinking hard of other things or does not believe the practitioner. There is however a great difference compared with the response of subjects who do believe. People who believe that such spiritual matters are just superstition will probably accept them if they read the experimental records of Dr. Rhine, head of Duke University's Institute of Psychology in America. Using rigorously controlled scientific methods, he consistently obtained successful results in numerous experiments on phenomena such as the existence of ESP and induction between the hearts of people far apart ("hunches"), and proved the exist-

ence of such forces.

About three years ago, a person called Shigeno Tōsen, from the foot of Mt Futo in the Kōwa area of Aichi Prefecture, wrote to me to request instruction in the ways of ESP (I do not know from whom he heard this). I agreed, and sent him a message to face East on a certain night at around 2 a.m. with his hands clasped together, and sit in Seiza for around an hour with the feeling of No-Self. On that night at around 2 a.m. I clasped my hands together and closed my eyes, concentrated my thoughts, and was able to see the form of Mr Shigeno quite vividly. I tapped him lightly on the right shoulder three times. The next day I wrote to Mr Shigeno and told him "you have a mole in the center of your chest" and described his form as I had seen it, also mentioning that I had tapped him on the right shoulder three times. A surprised reply came from Mr Shigeno where he said "That is exactly right, I do have a mole on my chest and I did feel taps on my right shoulder." Mr Shigeno still lives there now, so you can ask him and confirm immediately that there is no falsity in what I say. QED.

I am sure you will understand from the positive experiments carried out as shown above the greatness of ESP in action, and also the fact that advance tickets to paradise are freely available provided you have a correct spirit. This is a principle of nature. To bide one's time is the law of Heaven, and this can also be interpreted as having a heart of perseverance. Confusion arises because people try and act without awaiting the right time. It is because young people are full of vigor and hurry to make progress that they fall easily; old people have the ability to see the right time, but are often late because they lack the energy. One can interpret this as nature, the law of Heaven or whatever ... anyway, if people remain healthy throughout their life, are right-minded and neither rush nor are late in their actions, the natural result is a ticket to paradise, and this also becomes a way for joining together and uniting [Musubi Tsudo]. So for your health I recommend wheat, sesame, buckwheat flour and a vegetarian diet. Best not to consume too much white rice [pun: "white" and "rice" together form the character for "dregs"].

*From "Journal of the Musubi Tsudo Group",  
January 1962*

Note regarding "Jikkai":

## TEN WORLDS

The worlds of enlightenment and confusion classified into ten types:

### WORLDS OF ENLIGHTENMENT:

Bukkai, Bosatsukai, Engakukai, Shómonkai

### WORLDS OF CONFUSION:

Ningenkai, Ashurakai, Chikushókai, Gakikai, Jigokukai, Tenjókai

-- Ten worlds. This may have been one reason why the number of [Dan] grades was made ten.

*I also contributed the following to [Takamatsu] Sensei's Journal:*

## "Learn From The Past"

This phrase comes from Confucius. I am always taught by [Takamatsu] Sensei to look at the old, know what is correct, and awaken to the new. I use old facts to question and research the correctness of traditions in all directions, savor them well, scrutinize them, and then discover new paths and techniques to study the essence of the martial arts. With Kasei Chikusei [flower nature, bamboo nature], the spirit of a martial artist, I polish my body and soul day and night so that I may become a small part of society, for the sake of peace.

— Hatsumi Masaaki

# Yamabiko

## THE THREE WAVES

(Noda Journal, 1/7/95)

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

The insect period ... I think this lasted until I was 42. This was a period of encounters with my martial arts teacher and other wonderful people who had persevered through life. I call this the insect period because that is a term from my Budó master, Takamatsu Sensei: "Mr Hatsumi, even an insect can travel a thousand miles if it grabs onto a horse's tail." It was a period for training my subconscious, my intuition. I set out into the wanderer period on the day that the death of my master severed the thread linking teacher and student.

The wanderer period. One could say this came about because I caught sight of the chaos of a mountain of desires and emotions hiding behind the subconscious of the animal called "humans." This was also the period where my heart, which had perceived those who quested after the scrolls of the inner secrets of the martial arts as good people, saw the shape of a bad person holding a scroll. They were heart-breaking days as I continued to watch the image of a man who had changed into some supernatural goblin, they were days where my own form kept walking across the desert under a totally dry sun. Then, rather like the sound of a chanson, the third wave arrived. I believe that is the present time. After wandering, walking onwards and climbing a small mountain in the ozone layer, I take one drink from the gourd in my hand and look at the world beneath with drunken eyes; and even as I cough I hear the approaching sound of the song of Budó's inner secret:

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

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

*Continues*

## THE WORLD OF SHOW BUSINESS

(Noda Journal, 8/7/95)

In 1964 it so happened that I came to appear as a regular guest in Nihon Television's summer holiday children's program, "Marvelous Mummy." Those were the days -- people due to appear on the television would be fetched and brought home by the TV station's car. Now? Most programs are produced by subcontractors rather than the TV stations themselves, and transport too has changed so that one has to rely on one's own resources or a taxi company. The state of the art is not courtesy, but a low ebb [pun: both Teichó]. I look through the script for "Marvelous Mummy" again, for the first time in a while ... where I appear there are only a few printed words. Of course, this is because I had told the writers, "When it comes to Ninjutsu, I'll do my own style of ad-libbing ...."

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

Oh yes, even Aikawa Kin'ya -- who now goes by the name of Kinkin -- was there doing his best inside a stuffed donkey. A few years ago I played the part of Jiraiya's father in the TV program "World Ninja Battle: Jiraiya." One day, wearing my white beard, I bumped into Mr Aikawa on the way to the studio. "Oh Sensei, have you become a mountain ascetic?!" "No no, we're filming something where I play the role of Yamaji Tetsuzan, a widower with three children." We both laughed at how quickly time had passed. In the world of show business one needs a strong constitution and plenty of energy. That year we filmed at a mine at Yorii in both scorching sunshine and bitterly cold winds, and I slept but 3-4 hours each day. It was over in an instant, but as I have no children I really enjoyed each day's filming.

## GAUTAMA BUDDHA

(Noda Journal, 15/7/95)

Some people hold their chopsticks in clasped hands before a meal and pray. When I am faced with a manuscript, I sometimes hold the pen in my hands and pray. Today I have decided to pray before letting the pen run over the page. This is because I am going to present a discussion with the great monk Furutani Kóshó (100 years old), and Sóya Shinji, winner of the Peasant Literature Prize and the Chúó Kóron New-comers' Prize.

*Sóya:* No matter what we do, we won't be able to live to 100. How did you manage to live this long, as

a great monk pursuing the Buddha's path?

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

*Sóya:* Is death something to be frightened of?

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

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

*Sóya:* What sort of thing is enlightenment [satori]?

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

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

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

*Hatsumi:* Do you mean as in Tenjó Tenge Yuiga Dokuson ["Holy am I alone." A quote from Guatama Buddha]?

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

*Sóya:* Does reincarnation exist?

*Monk:* Yes it does. Of course it does.

Sóya Sensei mentioned that he especially loved the poetic sensibility of lanterns reflected in the Edogawa river as they flow down. At this year's O-bon let us float some lanterns at the Kumanogawa river. Let us stay watching them until the light of the flowing lanterns seems to become the sparkle of the stars. The stars which shine in my heart increase by one or two each year.

## EDUCATION

(Noda Journal, 22/7/95)

When I met Arnold Ernst, the European head educationalist living in Munich who is famous for his research into the German and Italian education systems, he said that the emphasis in Italy is on knowledge, whereas in Germany the focus is on experimental, or practical aspects. He went on to talk of feelings about education amongst Latin and Anglo-Saxon peoples, and said that if a student's performance does not improve, it is judged to be due to the teacher's lack of skill at teaching. In Latino-Germanic peoples however it is apparently the opposite: rather than a question of the teacher's skill at teaching, the view is that the students are not trying hard enough or that they are inept by nature. It is said that if an education system places too much emphasis on knowledge, this gives rise to mother complexes. Maybe this is what gave birth to the word "Education Mother."

When I teach abroad, the students come from a variety of countries and so they watch and listen in a variety of positions. Some sit in Seiza, others with crossed legs, others stretch their legs out in front or lie down. This is another feature of "no borderline" seminars. However, they all try to learn my "language", what I tell them, with great enthusiasm. They demonstrate to us a sacredness of the heart. It seems that it is impossible to see this when one is too deeply rooted in Japan. We are polluted by formalism and numeralism. We do not realize that it is this heart which becomes one's eyes and ears. Take the New Zealand couple where I acted as the intermediary ... The husband is from New Zealand, the wife from Japan. Tamayo now says that she will take a post-graduate degree in New Zealand. She smiles with joy as she tells me, and says that the cost will be around one tenth of that of a Japanese university.

## THE IRON MAN EQUATION

*(Noda Journal, 29/7/95)*

A young student, returning to Japan from America for the first time in three years, came to visit me with an American friend. We talked. "My American friends taught me some things about Japan, and I want to write an essay about our culture and history. Sometimes they urge me to teach them, but I'm stuck for an answer." "Yes, I see. In situations like that I think it is better to answer emotionally than with knowledge of international matters. For example, Chinese food in America tastes different from that in Japan, right? In which case, purely intellectual explanations of Chinese food end up as no more than descriptions consisting of intelligent words. Taste is one of the senses, right? So it is quicker to use the senses to explain -- this means you end up being a good translator. Let's explain this using a concept from health: learn from the idea "It is healthy to leave your stomach only 80% full." For 70-80%, talk of Japan using your own perceptions of the country -- then add on some flavor that they will accept. It's probably good to speak with the narrative style of Tetsujin [lit. "Iron Man" -- the name of a well-known chef?]. "Well, I hope I can. "If you want to find out about foreign countries in exchange, you should use the same equation. "It sounds easy, but it's quite difficult! "That's right. People like me pass 60, but act in such a way that we don't feel the years passing and reach 64 ... then we have to reflect in penance on the 'reverse senility' phenomenon, the opposite of senility, and begin to try and act our age. One becomes aware of this through looking at foreigners of the same age. Old people live longer because even if they make mistakes, their powers of self-

criticism are stronger. It's impossible to speak with young people unless you think this way." Whenever I say things like this, my wife tends to answer "The fact that you are good at self-criticism just means that you've done many bad things!"

## PICTURES

*(Noda Journal, 5/8/95)*

There are some strategists and martial artists who enjoy creating pictures. Miyamoto Musashi, Ōishi Yoshio, the Bakumatsu sword saint Otani Seiichirō etc. left behind some wonderful paintings. My Budō teacher Takamatsu Sensei too entrusted the inner secrets of the martial arts and the human way of life to paintings which he granted to me. One day, in the belief that I needed to have a pictorial heart to grasp Sensei's teachings, I showed Takamatsu Sensei a Sumi-e I had drawn. Although he had never praised me for my martial arts, he praised my picture and I was so happy I continued to paint. Recently I have come to see my pictures in the following light: 'Rather than just being pictures, my pictures tell the tale of the training process I have been through'. Ever since I was a young boy I have enjoyed drawing comic pictures. I feel that Manga have something in common with Zen paintings. When I held a personal exhibition at the Nagai Gallery in the Ginza, Sōya Shinji, author of "Thoughts on Sharaku" [Ukiyo-e artist], "Yoshitoshi" [Bakumatsu artist] and "The Esthetics of the Shadows", favoured me with the following critique:

"Hatsumi's paintings can be broadly divided into three types: 1) lightly colored pictures in the Tobae [old-style caricatures] style, probably the first stage in his artist's career, as expressed in his Kachie [pictures of battle or sporting contests, often humorous] or Buddhist pictures; 2) slightly more advanced and detailed Buddhist-style pictures -- the Marishiten is exceptional; 3) pictures of Daruma etc. like Zen paintings, drawn in charcoal. This is just a coarse categorization, and there are some which fall between or are experimental. I look forward to his future development."

I have often drawn pictures in my leisure hours when travelling and given them as presents. At the Picasso Museum in Malaga I presented the curator with a picture of a pumpkin. In Barcelona I met Dali's lover, a beautiful woman who is now an art dealer, and gave her an improvised portrait of Dali in charcoal.

## TOMBSTONE

(Noda Journal, 19/8/95)

The famous gunman Wyatt Earp (Henry Fonda) arrives in the town Tombstone, in a wasteland where the sandstorms dance. The degenerate ex-doctor and gambler Doc Holiday (Victor Mature), and Chihuahua (not a dog ... the name of the señorita played by Linda Darnell in "My Darling Clementine"). Just outside this town Tombstone there is a graveyard called Boothill.

I have a grave there too. This is what is inscribed on my gravestone: "Here lies Dr Masaaki Hatsumi, lynched by the Boothill Gunslingers at Tombstone on May 27, 1995. Rest in Peace!." This gravestone is what I received (American humor) after a Western show where they shot at each other with blanks. Even with blanks there have apparently been accidents where the mouth of the pistol was placed at someone's temple and fired, and they died from the air pressure. People who do not know guns should be careful. Having a grave built in Japan is a terrible task -- if you're paying for it in installments, it's not so easy to die. Some people care a great deal about the appearance of a grave. For example, the gravestone must be of a hard, white stone, or the posthumous name must end with Ingó / Koji [suffixes implying great status] etc. Foreigners find posthumous names bizarre and curious.

Oh yes, the order in which a gravestone is laid is also a three-layer structure. I explain to them that the top is the rod stone, the middle is the lady stone, and the bottom is the mattress stone ... they laugh, saying it sounds like the signpost to a love hotel. There are many ways to bury one's dead around the world. Drying, cremation, aerial sepulture, mummification, moisture, burial in the ground, burial at sea ... When I said that the 21st century will probably see space burials, I had to answer the question "So where is Heaven?"

It's actually inside your heart, but ...

# Concerning Kihon Happo

When training in the Taijutsu of Kihon Happó, one starts by learning the forms of Kosshi KihonSanpó and Torite Gohó, and unless one builds a community between these forms and Happó Biken, Bugei Júhappan and Ninja Júhakkei, it is impossible to say one has understood Kihon Happó. Once this Kihon Happó gives birth to 10,000 ways and the 10,000 ways become infinity [Mugen: normally "without limit" but here "without origin"], this becomes the root of the martial ways [can also be read as "Mugen"] and the true flavor of Kihon Happó comes alive.

I expressed the guideline that Kihon Happó consists of a combination of Kosshi Sanpó and Torite Gohó; but Kosshi Sanpó refers to Tenchijin and Sanshin, and Torite Gohó is a path of enlightenment [Go-gyó] whose purpose is to understand Chi-Sui-Ka-Fú-Kú and the operation of Gogyó ["five deeds" (not "five exercises" or "five elements")]. The heart is Jin-Gi-Rei-Chi-Shin [benevolence, righteousness, propriety, wisdom and sincerity]; alternatively it represents the attitude of a martial artist, Kan-Chú-Kó-Ji-Ai [thoroughness in loyalty, filial piety and self-love]. This produces the harmony of a martial heart which is held sacred [Bushin Wa-o motte Tótoshi-to nasu, "The martial heart holds harmony as sacred."], and thus the Kihon Happó are given to us by heaven. By receiving them we become warriors linked with the divine will, and are able to follow a mysterious path of miracles in our lives. That is why the way of strategy is also known as the miraculous path. This is the truth of the Kihon Happó of Budó Taijutsu.



# Kosshi Kihon- Gata Sanpo

## METHOD 1

### Migi Ichimonji No Kamae

- (1) Take up position in *Migi Ichimonji*. *Migi Ichimonji* means positioning oneself with the right hand extended in front, and the fist of the left hand placed as though on the elbow joint of the right arm, with the thumb raised.

This form of posture is *Gyokko-ryu*: in the other eight schools, even the name of the *Kamae* will change. Also, although two *Kamae* might appear to be the same, differences arise through *Kyojitsu* ways of taking up position.

- (2) Turn the right hand to the right, and then towards the left shoulder by the direction of the hips. When turning it you must always change the fist. It means smashing the enemy's attack.

As for the way the hand turns, there is *Kyojitsu* due to the movements of the wrists, elbows, shoulders, backbone, hips, hip joints, knees, ankles, fingers, muscles, and tendons.

- (3) Turn the left hand to the left; the fist becomes half open and strikes into the muscles on the right side of the opponent's neck. At the same time the left foot moves a step forwards.

As in (2), exploit the mysterious wind of the body. To master *Kosshi* strikes from a body like the wind, you should search for hard from soft, return to soft from hard, quest for the *Kyojitsu* strike of hard & soft, and see the natural strike for yourself. Strikes are swords, strikes are wisdom [strikes, swords and wisdom are all "Ken"], and therefore mean cultivating a healthy heart [*Shin-ken*] as a human being.

In *Kosshi Sanpo*, practice left-sided techniques. *Hidari Ichimonji no Kamae*.

(There is a *Kuden*)

## METHOD 2

### Migi Hichó No Kamae

- (1) Take up position with the left foot lifted to the middle joint on the right leg, the left hand half-opened in front, and the right fist placed near the elbow joint of the left arm with the thumb raised.

One could also call this a *Kamae* of space.

- (2) Turn the left hand to the right, beneath on the left, and change position from around the left hip to around the right shoulder. As before, it changes to a fist.

Here, you are not standing on the ground in a *Kamae*, but evading the opponent's attack from a natural position without forcing anything. This expression "evade" [*sakeru*] should be understood phonetically as meaning to split [*saku*] the enemy's attack, a natural stratagem [*saku*] to envelop them in space.

- (3) Left leg kicks into the enemy's *Suigetsu* and advances.

Bring the kick to life by taking advantage of the swing of the hand. You should understand the image of this kick as leaping into space and kicking someone in this space.

- (4) With the right fist half opened, strike into the artery on the right side of the opponent's neck. Turn from around the right hip to a position near the left shoulder.

Here too, you should use your whole body to master the movement along a natural air current from (3). You will then be able to understand the true essence of the ultimate secret strike: "Become a strike yourself."

Practice left-sided techniques. You should understand how to become like a gas, i.e. a mysterious body [both *Ki-tai*] flying through space with the left and the right sides the same.

(There is a *Kuden*)

## METHOD 3

### MIGI JUMONJI NO KAMAE

- (1) Take up position in *Jumonji*, with the left hand on the inside.

The figure 10 refers to the ten worlds of Buddhism or the Ten Commandments in the Bible, to the animate and inanimate objects existing in the mundane world; this is therefore a Kamae in Life, and means knowing a place to position oneself to survive in Life.

- (2) Without changing it, turn the right fist around to the right -- to the upper right -- and strike into the enemy's chest with the thumb of the right hand. Raise the hand, half open, to the top right on the right side.

Strike to the chest -- this means to know what the opponent feels inside their bosom, and knowing their heart, to strike at it. People say that the eyes are the windows to the heart, so this is also a form of Metsubushi. This is what produces Tóate Fudó Kanashibari.

- (3) Without changing it, turn the left fist around to the top left, and strike to the right side of the enemy's chest with the thumb of the left hand. Raise it, half open, to the right side. At the same time, the right hand changes to a fist and positions itself in the shape of a cross [Júji (10 = "+")] at the chest.

The wind of half openness ... this is an air current. The figure 10 is a natural symbol for destroying evil and protecting justice. Just as Kyojitsu exists in techniques of evil, the figure 10 means an art of self-protection [Goshin, written as "protecting the heart" rather than "protecting the body"], aware of the evil in oneself and in others, and protecting the courage of Bufú Ikkan.

Practice left-sided techniques.

(There is a Kuden)

## TORITE KIHON-GATA GOHÔ

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

Practice left-sided techniques.

(Kuden)

[verbal transmission]



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

Practice left-sided techniques.

(Kuden)

[bodily transmission]

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

Practice left-sided techniques.

(Kuden)

[nine transmission]

Number of victory, highest number

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

Practice left-sided techniques.

(Kuden)

[meritorious transmission]

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

Practice left-sided techniques.

(Kuden)

[offer a transmission]

Offered to the gods.

These are the five transmissions

These Torite Kihon-gata were born long ago out of the experiences of wrestling based on physical strength. In an age before techniques were known, combat must have been of a "strong eats weak" type. I am sure that hundreds or thousands of human beings died giving birth to this rudimentary type of Torite Kihon-gata. Also, it is worth considering how once the techniques existed, countless people abused the techniques or drowned in the techniques, and you should be sure that keeping the heart of a martial artist in mind as you persevere in Budó will grant you the true taste of happiness. It is important to realize that once you discard the courtesies of thankfulness and respect, you will change into an evil demon yourself.

*Tori* can be seen to mean taking the advantage when defending oneself, and *Te* means techniques, one's heart. In the arts world, the best position has long been expressed as "taking the star act ["Tori" -- the last one to appear in a show (or last, i.e. best film in a showing)]."

September 9, 1995

Written by Hatsumi Masaaki, Hisamune

# Be Forever Young In Your Training

*Ishizuka Tetsuji, 10th Dan in Budó Taijutsu*

My first encounter with Sôke was in the spring of 1964, the year of the Tokyo Olympics. I had dislocated my right shoulder during a Judo match at high school, and visited him for treatment. Even while I was being treated he would invite me to try this martial art, but my university entrance exams were just ahead and so I waited for them to finish, entering the Dojo in February 1966. I was 17. My first impression on joining can be summed up as: "How difficult these movements are!" I had tried a little Kendo and Shôrinji Kenpô as well as Judo, but I remember feeling lost as these movements were of a totally different nature. It was just like the first time one tries to ride a bicycle.

At the time there were but few students -- the ones who attended regularly were Ôguri, Seno and Kobayashi, and the others came off and on. Training started by clearing away the items in the Dojo and cleaning it -- a wooden floor, around 8 mats in size. Of course we practiced punches and kicks, and also throwing techniques and aerial somersaults. But as none of us were any good we kept breaking through the floorboards, and the training had to pause for a while as we got out a saw and hammer and all helped to repair the floor. We would pull up the floorboards right to the joists, cut planks to fit then knock them into place. Once the repairs finished the training started again. But as these repairs were done by amateurs, the planks were of different thicknesses and so the floor was quite uneven -- we were lucky never to have any injuries. There were often even nails sticking out ...

Sôke was 30 then, and we students were also in our late teens, so the training was very rough. Especially when Sôke had been to see Takamatsu Sensei - the training which followed was something else. Sôke often reminisces that "my students were guinea-pigs", and it is quite true: he would throw me by sticking his fingers into my nose or mouth and sending me flying. Of course it hurt ... but if anyone said so he would just call out "that proves you're still alive!" At the evening session before a student called Dan was due to return to Israel, Sôke said to him "Dan-

san, tonight I'll give you a present, a souvenir to take back to your country" and trained so hard with him it was unbearable. Even Dan couldn't put up with it and ended up crying out "You demon! Sensei, you're a demon!" We all burst out laughing ... There was no end to the bruises or internal bleeding, but no matter how roughly Sôke trained with his students, he never injured one of us. I'm sure that is no different now. It is because he always has something spare in whatever he does. It is often said that "People who cause injuries just show how inept they are", and it is quite true.

About two years after I joined the Dojo, a former student from Waseda University's Karate Club came to the training -- Mr A. Sôke asked me to train with him, so I agreed. Mr A. thrust out his fist at my face. With a whack, I did an upper block from Ichimonji no Kamae. Mr A. grunted, and held his arm. No second punch came. "What's up?" I thought ... His upper arm had swollen up and he couldn't move his hand any more. Apparently there was no question of a second attack.

Sôke's house had weapons everywhere -- iron balls, bows and long weapons hanging from the ceiling, Yari, Naginata and blowpipes on the lintel, Shukô and various other weapons stored in cabinets. There were also trunks full of Makimono and other old documents -- when they were aired in summer we had a chance to see them, which was very enjoyable.

Also, when we lacked energy in our training Sôke would pull out a genuine Japanese sword and cut at us. He said "Jumping one Ken [approx. 180 cm] is useless: jump three!" We thought this was impossible, but once Sôke cut at us sideways with full force,

swishing through the air, we found we could jump three Ken without even thinking about it. "See, I said you could!" Sôke sometimes used his own body to teach us Shinken-gata like this. He really knows how to teach well.

One other important thing ... At that time and until quite recently, Sôke never took any tuition fees. Only recently has he come to accept fees from everyone for the sake of maintenance: he was able to support himself adequately with his professional work, and even managed to buy up a collection of weapons and written materials little by little. Sôke told us that once money gets involved people tend to go a bit crazy. So what is important in the martial arts? I'm sure that if you think for a while you'll realize that it is not money, but training. Won't you?

Summer 1995

## YAMABIKO

*An article by Sôke at the time of the Tokyo Olympics*

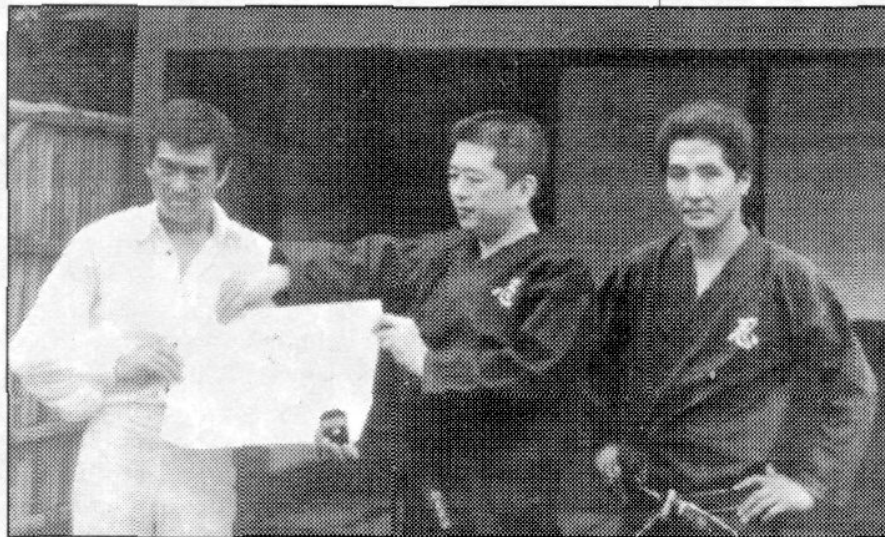
## A NINJA'S VIEW OF ABEBE'S RUN

*Tokyo Sports Newspaper, Friday 10/23/1964*

1 p.m. A group of competitors a full four rows deep left the National Stadium, harboring all the potential perseverance and speed of the human being. Various humans ran out, black, white, dressed in a variety of costumes. Although it was quite ordinary, to my eyes it seemed terribly beautiful. If they were Ninja they would wear black costumes, with their seven tools at their hip, and run with Zôri instead of spiked shoes.

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

As I watched the expressionless way in which Abebe ran, I subconsciously nodded in approval. One cannot compare Abebe's way of running with that of a Ninja, yet they are fundamentally identical. How is this? First you need to know something about how Ninja run. Ninja run by placing their bodies on an angle and lowering their heads, and they do not swing their



*Sôke giving guidance for the actions in the Tôei film "Chokugeki Jigoku-ken." From left: Chiba Shin'ichi (actor), Sôke, Ishizuka Tetsuji Shihan, 10th Dan*

arms as they run, getting the rhythm with their fingertips. The reason they place their bodies on an angle is to remain constantly attentive to whether there are any enemies on either side, or anyone following them. The reason they mark time with their fingertips rather than swinging their arms is that moving your arms when running means you get tired more quickly -- yet you do need to get the rhythm with something, so this is done with the fingertips. This is how they prevented fatigue, instinctively.

When Abebe runs I am sure that he is not getting the rhythm with his fingertips, but he does his utmost to avoid swinging his arms and move just his hands, so I deduced he is just like a Ninja. The way he ran showed no signs of flagging right until he crossed the tape. Even so, what was Abebe supplied with en route? That was the second thing I wanted to know.

It was rumored to be a liquid like Indian tea. If he is able to produce such power just with something like tea, Abebe must be truly strong; but what I thought was, how about putting some viper extract into one of the currently fashionable "fatigue recovery" ampoules ... If he did something like that, Abebe might have produced a totally fantastic record. Ninja used to soak bleached cotton cloths in the juice of Umeboshi[pickled plumes] and suck them; also there was something called Genmai Juice, made by frying brown rice in vegetable oil, bringing it to a state like porridge and straining it through a cloth. This liquid was put into a bamboo tube, and they would drink some whenever they got tired while running.

Well, never mind the theories: the sight of Abebe entering the National Stadium, full of 70,000 breathlessly expectant spectators, far in front with plenty to spare as though he had hardly run any distance at all, was magnificent. Even after taking the tape he had power left. Abebe apparently spent the four years since Rome running from dawn until dusk at an altitude of 2000 meters in Ethiopia, in conditions worse than Japan. "Shinbó Ikkan" -- never-ending perseverance. Putting up with difficult things gives human beings willpower and strengthens their spiritual power, the power of their hearts.

Perseverance [Shin: on its own as here, hardship; in Shinbó as above, putting up with hardship, i.e. perseverance] is also connected with the gods [Shin] and with truth [Shin]. Abebe obtained his power by forging himself, running from dawn until dusk for four years, and gained victory on the day. Moreover, as I saw it, he won without fighting. I also sensed that he has found the state of enlightenment. Surely it would not be too much to call Abebe the Sennin [mountain ascetic / hermit] of the marathon world?

# My Experience Of Tôate Fudô Kanashibari No Jutsu

*Someya "Ninryû" Ken'ichi,  
9th Dan in Budô Taijutsu*

How many years ago was it? It happened on an evening as hot as this year's summer. Shiraishi-san and I were called to the Dojo by Sôke. We had some time in hand, so Sôke decided to grant us some training and for a few minutes we practiced responding with Sabaki and Shutô strikes to an enemy who hurls himself at you, thrusting with a Tantô held at his right hip. I was called up to do the next technique, and Sôke told me "Stab at me with all your might from the Kamae you were just in." For an instant I thought "Perhaps I'll be made to fly through the air with the momentum of my thrust", and internally I pictured how I would take the following Ukemi. I was around 30 then, my body moved quite adequately and I was full of energy, so I thought there should be no problem with an Ukemi or two. I held the Tantô firmly at my right hip, lowered my hips well and took up position on the left with my body half on; then stabbed with full power. The second my left foot moved an inch ... did Sôke's body sink a few centimeters? A Kiai like a fierce fire emanated from a Kamae like Fudô Myôô and echoed throughout the Dojo, and it was as though an enormous mountain echoed in resonance; at the same time, I felt a shock at the Toki spot on my right foot just as though something sharp and heavy like a Bô Shuriken had been stuck through it, and my body refused to move, as if bound with iron [Kanashibari: Japanese people mention feeling this sensation in relation to dreams -- it is known as a method used by Shugenja to immobilize other people, animals etc.]. Then I felt the blood draining from my head. "Are you OK? That was Tôate no Jutsu. I just applied it to your foot, but if I had done it to your eyes you'd probably be blind", Sôke told me. This was not what I had expected at all. I had experienced such a shock that for a while I was unable to speak. I

had experienced sorcery [Genjutsu] (=reality [Genjitsu]), but not of the kind in novels or films. One cannot help wanting to ask questions about such wonderful techniques -- embarrassing, as I had nowhere near reached even that level yet. If Sôke shows us some mysterious techniques when training, internally I ask "Eh? How did he do that one?" And if we cannot do it, Sôke takes our hands -- and feet -- and guides us. Is this not a small "Yamabiko" of its own? If you become confused or run into a wall, your body stops moving too. It is equally impossible to put a question into words. As Sôke always says, the only thing you can do is keep on training for all you are worth. And thanks to the link of the teacher-student relationship, the training becomes an "echo" and provides the answer.

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

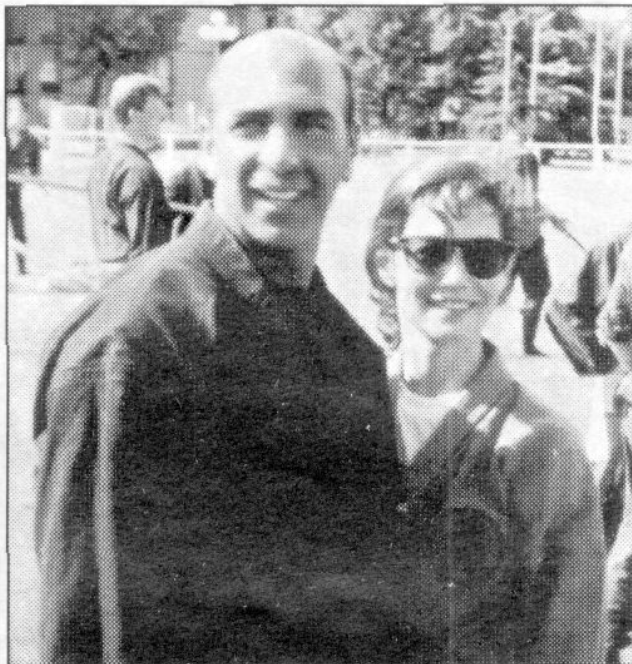
# Mental Void

*By Signor Rossi.*

On March 9, 1995, after months of anxious waiting, we (Italian Buyu: Fabio C., Max., Fabio R., Massimo G. and Myself) finally leave from Milan towards Noda City, to have the privilege of instruction directly from the Sôke of our tradition.

The journey fills us with great joy and eagerness to arrive in Japan. Our flight stops in London, where we have the pleasure of meeting Pedro Fleitas, Isidoro, Pedro Martin and a group of their students. We left Milan almost two hours previous to this and already we're having a wonderful time. The meeting is warm and joyful. After sharing their company for coffee, we make an unusual appointment to meet at Narita airport, and then say "goodbye." The thought of having met our Spanish friends in London and finding that we will be meeting again in Japan comes as a nice coincidence that can only happen to Bujinkan Buyu. It is quite easy, in fact, to meet friends from different countries at different airports all with the same destination: To go to a Tai Kai or, in this instance, a voyage to Japan.

On March 10, we arrive at Narita airport at 8:50 am. We wait for the flight of our Spanish friends so that we can all continue on together towards Noda City. Arriving in Noda, Pedro and I go immediately



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

to Sôke's home to express our greetings. The meeting is exciting as Hatsumi Sensei invites us into his studio with generous open arms.

The time passes quickly. Talking to Sôke, we are informed that this same evening there will be a class at the Tokyo Budokan. We go with Sôke and his wife. The training is wonderful and I feel surprised at how, after 35 hours of journey, I can train without feeling tired at all. My heart is filled with happiness.

During our stay in Japan our training sessions were splendid. It was as if Sôke poured down his teaching not only on our bodies, but into our souls, too.

The techniques and feelings are shared as treasures which enrich our human sensibilities. These are so very useful, not only because they let us understand the techniques themselves, but more importantly, make us live in completeness, in harmony with oneself and with the others. They permit us to find the true value of life, the fortitude, will and endurance needed to appreciate it completely.

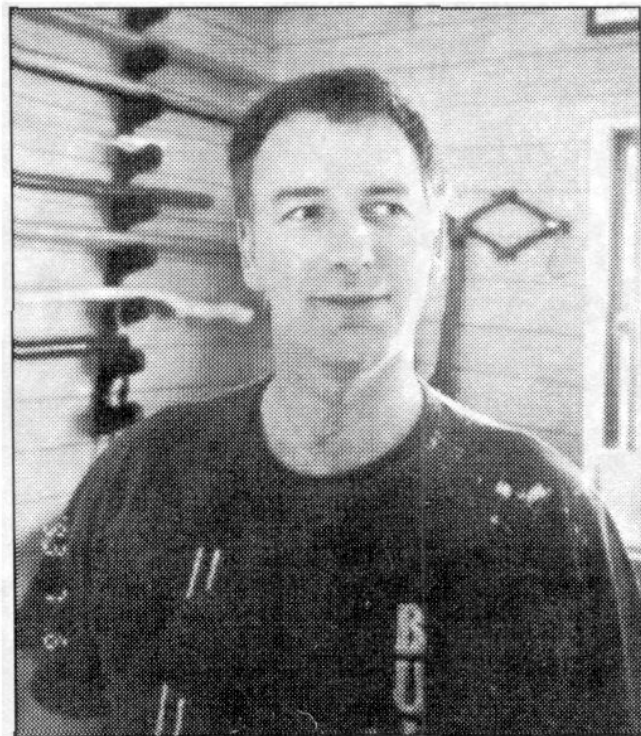
During those magic days, we all felt a "mental void." Our thoughts were clean, no longer contaminated by our daily and, often, unfounded problems. I think this "void" is very important, because it allows our sensibility to emerge, in order to open the heavy doors of our conscience. This is the basis of opening one's heart. I believe this "void" was due to the great feeling of energy that surrounds Sôke. Those of us who had the pleasure and honor to be in his presence felt enriched by a strong energy.

During those days, I should note, more than once I felt a strength come from this "magical" nearness. Many of my doubts and personal conflicts were thawed as snow in a Summer sun. Mine were thawed by Sôke's warmth and radiance.

It is difficult to describe all the sensations I felt. Maybe, it's impossible: The smiles of the soul are written only in the eyes, giving light and colors; In the same way these sensations can be written only by the rhythm of a joyful heart.

But I would like to try to describe what I felt during the last class in which I had the privilege to participate. Among all the wonderful classes, this one had been quite special for me. Sôke's teaching was very profound. His energy and feelings were so strong that one could feel the air currents in the Dojo. Yet, what struck me most was that, while Sôke was instructing us, I could understand almost perfectly what he was saying, although I don't know any Japanese. I realized this only when the translation was given.

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



*Chris Roworth, 10th Dan*

## A Letter To Sôke

*By Chris Roworth*

Dear Hatsumi Sensei,

Thank you for a most enjoyable trip to Japan this past year. It has now been ten years since my first visit to the Bujinkan Hombu. Every year you get better and better! Like a fine wine, your skill matures in both taste and texture. (And with my taste for alcohol, I enjoy drinking with you!).

Every year in which I visit Japan, you have shared with my friends and I, a deeper knowledge and understanding that can only be communicated by you. It is only now that I begin to understand the importance of non-structure in organizations. As many organizations grow, they become more structured which in turn creates limitations. The Bujinkan Dojo is strong only because everyone comes together of their own free will, not because they are required to do so. I persist in repeating many of your views to my fellow practitioners and tell them they need to go to Japan! This is the only place to truly train and receive the proper feelings. It is sad that many of the "high grades" do not see it necessary to train with you as

often as they previously have, but this is common in all walks of life. Teachers study hard to become teachers and then often forget or discard their own lessons while telling others to study hard! As you have said, this is bad, but some good can be found in even the worst of things. Perhaps, their example only strengthens our will and determination to avoid making the same mistakes and helps us to continue to train diligently.

As I look at my 10th Dan diploma I notice that "ten" is made up of "one" and "zero." Perhaps, this is a way of saying "one" is only a step away from "zero!" I know that "ten" in Japanese is written as a sideways "X," which is also a sign to ward off evil. Therefore, the number "ten" may admonish to beware of Evil intentions. Your observation that a child is free from restrictions and limitations is like the 10th Dan. It is the level at which we must begin to grow and mature into whole human beings. Perhaps "ten" also means one piece of paper does zero and all change is up to the person! Whatever it ultimately means - the most important thing is to "keep going!"

During my first visit to Japan, you may remember that my back locked up while training in Ishizuka Sensei's Dojo. Your skillful help relieved my pain and limited movement in minutes. Immediately, following my return to England I set about learning natural medical therapeutics. It is perhaps strange (or maybe not) that on my first visit William Doolan was also in Japan, with Brian McCarthy and Dave Evans. Both Dave and William have also been studying natural therapeutics since that trip. Dennis Bartram, William Doolan and I now have qualifications (recognized in England) in Osteopathy, Physiotherapy and Natural Medicines. Through our association in the Bujinkan Dojo, we have become very close friends despite the geographical distances between our homes. And with your guidance, instruction and openness over the years we have intertwined Taijutsu principles into our therapeutic treatments. This has attracted the attention of other Natural Medicine practitioners within the UK.

In recent years we have taught these approaches to other Natural Therapists in England, Ireland and Portugal. We must thank you for your extensive time spent with us during our last visit when on almost every day you shared with us the secrets of the Hichi Buku Goshinjutsu Ryu, explaining the Gairon concept and the approach to life, happiness and health. It has now become quite obvious to us that martial arts, medicine, poetry, and other arts are truly all the same. There is nothing new, things are just redesigned. As in your explanation that when lightning struck down trees and early man realized that fire could be started by friction and then, many years later someone 'invents' a

lighter believing they have now invented something new.

We will treasure the video recordings that you allowed us to film. We have, as you suggested, shared our conversations and experiences with other Natural Therapists. In England, the governing body for natural medicines, The Institute for Complimentary Medicine, was overjoyed to learn of our approaches and therapeutic methods. They have recognized our Master Practitioner Diplomas in the Hichi Buku Goshinjutsu Ryu as a natural and therapeutic treatment.

When we talk now of balancing both nervous systems and the whole body, it is almost as if you were speaking through us. Truly, these approaches are for the good of all people and will help us all to become happier and healthier. In future generations the Bujinkan will become known as a place of good-hearted people. The Institute for Complimentary Medicine, has registered this treatment approach as Amatsu from the Hichi Buku Goshinjutsu Ryu, under the Grandmaster Dr. Masaaki Hatsumi.

Amatsu is a natural approach to medicine from a tradition of medicine and self-defense with roots stretching back over three thousand years. The school's Grandmaster is Dr. Masaaki Hatsumi, Sôke of this school and nine other traditions, grouped and known together as the Bujinkan Dojo. Its medical approach is to utilize natural means to restore and maintain balance. Specifically, it balances the Musculi-skeletal system, the Crania Sacral system, the energy/Tsubo system and the organ systems. It accomplishes this through positional realignment, Taijutsu integrated movement, exercise, touch, massage, pressure point stimulation and natural methods.

Incidentally, when they heard your comments that, "If horse dung works — use it," everyone laughed!

During our stay in Japan you stated that it was Springtime and the beginning of a new period. After sharing the Gairon with us, during the last three years, perhaps it is also a "Spring time" for natural medicines.

It is our intention to return to Japan once again in the Spring of this year. Other Natural Therapists have expressed a wish to meet and study with you. We know that you are concerned about each country's legislation and approaches and believe that holding an Amatsu / Hichi Buku Goshinjutsu Ryu seminar outside of Japan would be inappropriate. Presently, we have over fifty people studying Amatsu, over half of which are Bujinkan Dojo members. Twenty of these people have expressed a firm wish to travel to Japan and study with you. I would ask if it is possible for you to organize some training or a seminar for this





year. We do understand that you have a very busy schedule, but, these are sincere, kind-hearted and dedicated people. Perhaps, you could give us the most appropriate dates for your schedule and we could organize our group around this time frame. Maybe there are other like-minded people around the world who would also be interested in attending such a seminar; in time maybe all Doctors might attend!

Please accept our deepest and most sincere gratitude for your time, care, and consideration. Over the years you have shared your vast knowledge with us and we will remain eternally grateful to you. All of us look forward to the UK Tai Kai this year. Thank you for our diplomas and gifts from yourself and your wife.

*With Many Thanks*

*Your Dedicated Students*

*Chris Roworth, Dennis Bartram & William Doolan*

## **YAMABIKO**

*(to Chris's article)*

Maybe one can call this natural medicine, where one cures the sick using the truthful healing ways of Amatsu Tataru Hibun, and the truths of the human body and the natural world known as Hichi Buku Goshinjutsu. They have been transmitted within the Bujinkan since ancient times. Nakayama Tsuneaki, a famous doctor at the leading edge of modern medicine, is said to have told his doctorate students the following. Any doctor who operates on a patient's cancer and cures them is happy to see the patient's healthy form afterwards, and it is quite natural to say

"I cured this patient" ... but at such times Dr Nakayama would say "Do not think that it was you who cured the cancer patient; instead you should think that the efforts of the patient himself have cured the cancer." Takamatsu Sensei too said "It is important to handle things in such a way that they are cured through the patient's own natural power and spiritual power." People tend to equate modern medicine with progress. However, in times where there are no doctors such as in war or with natural disasters etc., or where even if doctors are present all drugs or medical facilities have been lost, medicine and modern systems for treatment both disappear. The people of antiquity and Bushi experienced this need for survival, and understood the natural, truthful methods of healing written down as a legacy in the Amatsu Tataru Hibun, and methods such as those in the preface to Hichi Buku Goshinjutsu: "These are excellent techniques to activate the body in all areas as desired, in company with spiritual changes in the practitioner and without using any medicines or appliances; to make the elements spread, remove all pathogens, and quickly let them recover." Once when I was chatting with Takamatsu Sensei, it must be all of thirty years ago, he talked about radiation: "They say radiation affects the bones. Vinegar is probably a good way to counteract this. It is said that vinegar causes radiation to disappear. Ninja often used "Tsune no Mizu", made by boiling a cloth in Umezu [apricot vinegar], right? I feel radiation might disappear quite well with white Umezu" ...

# Tai Kai Calendar

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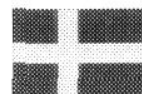
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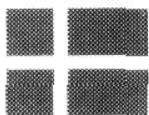
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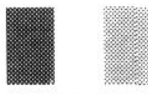
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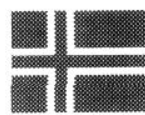
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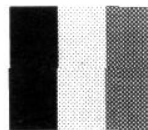
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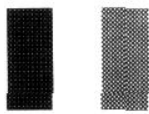
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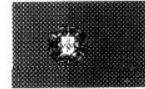
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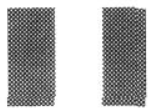
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