

Kagami

The Newsletter of the Jikishin-Kai International



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Kagami - Spring 2007

Volume 2, Issue 1

A Key To Proper Footwork by Masayuki Shimabukuro, Hanshi

The phrase "ashi no ura ni hanshi ichi mai" describes a very important principle of movement that is well known to practitioners of kenjutsu and kendo in Japan. As iaijutsu is essentially an aspect of kenjutsu, I think it is very important for all practitioners of iaijutsu to understand and incorporate into their practice.

Ashi no ura refers to the bottom of the foot. Hanshi is fine rice paper, used for sumi-e and shodo; and "ichi mai" means "one". So, ashi no ura ni hanshi ichi mai means that there is space for one sheet of paper between the bottom of the feet and the floor, a reference to the proper method of ashi sabaki, or footwork, in iaijutsu and kenjutsu.

The feeling of ashi no ura ni hanshi ichi mai is that of having the feet on the floor but not on the floor; a feeling of gliding when moving. This concept means that one's weight is not loaded or fixed in any one spot; instead, one able to move freely and effortlessly in any direction. This is critical, whether one is attacking or defending against an attack. One must be able to move instantly to attack, ideally expressing the concept of "issoku itto", one step, one cut.

To properly utilize ashi no ura ni hanshi ichi mai, one's body must not only be light and fluid, but also firm, in order to properly make the cut or strike. This is very hard to do, especially in kenjutsu, and requires proper shisei. Shisei, or correct posture and attitude, is fundamental to our practice, and pervades in everything that we do. It is just as important as the principle of ashi no ura ni hanshi ichi mai.



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From The Editor's Desk *by Erik Johnstone*



Welcome to the Spring issue of Kagami! As I write this, buds on the trees here in New England, a few weeks late in opening, are now exploding, especially those of the brilliant red maples. Full leaf-out is not far away now. Indeed, the pale yellow-green of the willows along the shores of some of the nearby salt ponds grows in intensity every day. Down in Pennsylvania, Carl Long Sensei's beautiful cherry blossoms in the courtyard garden at Sakura Budokan are in full bloom (pictured below); as we are little bit behind the planned release schedule of this issue, the blossoms will have passed well before you read this.

The recent nor'easters have also passed, and along with them, the heavy rains and cold weather. With the onset of the warm weather, people are beginning to head to the beach for walks along the Atlantic; others are fishing along the breachway down the road at Weekapaug. I have to get the new fishing rods out and take my children down there.

In addition to excellent offerings by Shimabukuro Sensei, this issue has a bit of a Northeastern and New England flavour to it. This month's dojo spotlight profiles Tsuyoshi Tanaka and his dojo in the Capital Region of New York State, and three of the articles in this issue have been written by JKI members living in Connecticut (Christopher Morse, a senior student at Shindokan Budo) and Rhode Island (Paul White and Robin Everett-McGuirl). Accompanying these articles, this issue also features original artwork by Shindokan Budo's very own Robin Everett-McGuirl, a talented art student at the Rhode Island School of Design, located in Providence's historic East Side. From across the Atlantic, we also have yet another contribution from Marc Mebis Sensei, our very good friend and the JKI's European Representative. The slight delay in the release of this issue has also proved to be quite fortuitous as we can also include the announcement of the release of Shimabukuro Sensei's new book Katsu Jin Ken, Living Karate: The Way to Self Mastery as well as his seven-volume dvd series of Shito-ryu Karate-do kata requirements.



In keeping with this issue's partial New England flavour, I am happy to report that the Boston Red Sox swept the Yankees in an early season series at home, the first sweep of the Yankees at Fenway since 1990. A highlight of the series was Boston's four home-runs in a row in the third inning of game three of the series. Hopefully, Daisuke Matsuzaka, who had a shaky start against the Yankees, will settle down a bit as the season progresses...it's still very early! I have to say that there is a new team that will win out over the Sox for my attention during this year's baseball season. That team is the one that my son will be playing for in his first year of T-Ball; I can't wait for his first game!

We hope that you all enjoy this issue and we thank you for your support thus far. We want to thank Carl Long Shihan, John Deluca and Steve Moy for the use of their wonderful photographs and Robin Everett-McGuirl for his artwork. We also hope that you consider contributing articles for future issues of Kagami. We look forward to your participation!

Essential Qualities in a Good Instructor *by Masayuki Shimabukuro*



We frequently speak of various aspects of the budo that we practice, such as principles and theory of waza, methods of practice, and philosophical concepts. Given the ever-widening dissemination of the arts that we practice, I thought it important to address a subject of great significance with respect to the growth of these arts: that of essential qualities that a good instructor must possess.

Jinkaku: this term refers to an outgoing personality. This is a necessity, and in many cases is of greater importance than one's rank. A person with a good, likeable and compassionate personality is much more likely to attract and keep students than one who lacks such qualities. An instructor with jinkaku will be much more

effective in spreading budo and therefore helping others improve themselves in life.

Gijutsu: this is polished or "high-level" technique, and is not limited to mere aesthetic qualities. The budo that we study are true martial arts, and this must be reflected in an instructor's execution of waza. One must understand and demonstrate both "waza" and "jutsu" (discussed in the last issue of Kagami) and be able to properly teach techniques and principles of technique. A good instructor will constantly train in order to continue to improve as a technician, with a mind on "kenkyu" or thorough research of the methods of the ryu.

Michi: this is another pronunciation of "do" or the way or path. We have recently spoken of the progression of "waza" to "jutsu" to do. In this case, michi refers to a commitment to spread budo from person to person (expressed by the principle of "fukyu") to benefit people and society as a whole. This is accomplished through "doryoku", the expression of committed action.

Shi Tei Ai: "shi" is teacher, "tei" is student, and "ai" is love. This refers to the master/disciple or teacher/student relationship, and indicates a strong connection based on compassion, respect, obligation and responsibility. The importance of the teacher/student relationship cannot be overstated, and is absolutely essential in one's growth as a practitioner and instructor.

Jikaku: this refers to one's ability to see and understand oneself objectively. This is an essential quality because of "seikinin", or personal responsibility, for the direction and growth of one's students. An instructor may have a profound influence or impact in the lives of his or her students. As such, the personal qualities and habits of a teacher, positive or negative, can "transfer" to one's students, very possibly affecting their future. An instructor must therefore have a clear view and understanding of his or her own habits, how he or she thinks, acts, and expresses his or herself. I have seen many students who, having been strongly influenced by their teachers, become teachers themselves and act exactly like their teachers. Remember that a student becomes a reflection of a teacher, exhibiting many of that teacher's qualities, good or bad.

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A Key To Proper Footwork *(Continued from Page 1)*

As one strives to acquire the feeling for proper ashi sabaki, one must simultaneously avoid “itsuku”, being stuck, or being frozen in place. This is one of the worst things that can negatively impact one’s budo, and obviously in face-to-face combat, would have had dire consequences. To avoid itsuku, avoid deep stances. It is difficult, if not impossible, to move effortlessly from deep postures. The exception to this is when one moves into the so-called “power stance” while executing a final kirioroshi.

The importance of good ashi sabaki, especially that which reflects ashi no ura ni hanshi ichi mai, cannot be stressed enough, regardless of the various budo that one might practice. Whether one practices iaijutsu, karate-do, or other budo, proper ashi sabaki is a key foundation. Proper movement and sword work relies on good footwork. One can judge the quality of a budoka by his or her ashi sabaki. One simply cannot hide poor stances or poor footwork. Conversely, effortless motion is the result of proper kamae, shisei, ashi sabaki, and an understanding of ashi no ura ni hanshi ichi mai. The result is the proper demonstration of budo.

Essential Qualities *(Continued from Page 3)*



Seishin: this is correct attitude and mind; budo spirit. In this case, I refer to the attitude with which one should approach the meaning and execution of his or her technique. In feudal Japan, the purpose of the techniques of iaijutsu and kenjutsu was clear: to cut one’s enemy down, preferably in a single stroke. In that time, the role of an iaijutsu and kenjutsu instructor was also clear: to effectively transmit the methods that would enable a swordsman to be effective in face-to-face combat. As such, both teacher and student could realize their roles in the protection of life, society and country.

The purpose for study in our time is different from that of feudal Japan, but instructors must still understand and manifest seishin. The spirit of the protection of life, society and country must be in one heart. This requires an understanding of toho, the proper meaning in the use of the sword. Waza must therefore be faithfully executed in accordance with the methods handed down to us from preceding generations of teachers; iai modified for mere aesthetic purposes is reduced to “empty waza.” We will revisit the expression of seishin in iaijutsu and kenjutsu in a later issue.

Bringing Them Home: Budo and Healing the Wounds of War *by Christopher Morse*



One of my co-workers once told me, “combat is the single most significant event you can ever experience.” Having served in Iraq, I have been there and due to that experience, I can say that I tend to agree. Combat can injure in ways that aren’t immediately visible to the eye. It colors one’s perceptions afterward, making minor things a matter of life and death. Traffic gridlock becomes an imminent threat. It can make simple things that most people take for granted, such as walking into a grocery store, an impossible task. Garbage on the side of the road takes on a new meaning, as you instinctively wonder if a pile of trash has explosives hidden in it. Things that were once looked forward to, such as going out to the movies, or a road trip, become something to

be dreaded and avoided. Anger becomes a constant companion. One’s physical body may have come home, but in some ways, one never leaves the war zone.

I am currently a readjustment counselor for the Vet Center in Providence, Rhode Island. Essentially, what Vet Centers do is help returning warriors truly come home. In addition to standard clinical practices, I teach my Vets budo. Granted, I do not have them don hakama or have them pick up an iaito (besides, the ceiling in my office is too low!); what I teach them are the principles gleaned through my own study. To some, it may seem an oxymoron to teach martial ways to those injured by war. However, based on my experience, I can say that budo and healing are not that different.

Similar to proper technique, much of the difficulty with readjustment resides in the inability to relax. The mind remains tense, much like my shoulders when I practice Iaijutsu! As I am reminded of my shoulders, I stress the importance of relaxation to allow free movement of the mind to situations presented. The strategies I teach for relaxation become the kihon for the veterans that I work with, the foundation they use to confront their injuries. These kihon are applied to strategies similar to kata, to assist them in facing their difficulties. There are times when I explain an iai kata to illustrate the principles I am teaching. As waza and katachi have omote and ura aspects, so do the mental wounds that the veterans experience. Most times, there is a focus on solely the omote aspects. One focuses only on the movements of the arm. One only sees that going out in crowded public areas is a threat. As we are encouraged to look at the ura aspects of our training, I assist my clients in looking at the ura aspects of their wounds. The veteran looks at the underlying reasons for his own heightened vigilance and anxiety. The swordsman looks at the motivations and heart behind the movements of the kata. It allows both see into the heart of matters and achieve understanding.

It is through this understanding that an iai technique can be properly applied. It is only through this understanding that the harm on the psyche can start to heal. This deeper perception encourages yoyu, the ability to change, crucial to both swordsman and to veteran. Through this change, the swordsman gains greater insight into the heart of the ryuha. For the veteran, it allows the remembrance of experiences without the trauma of reliving them. Much like it did when I returned from Iraq, the principles of the budo allow me to assist my fellow veterans, brothers and sisters all, to finally come home.

Dojo Spotlight: Suzaku Dojo *by Ted Tanaka and E. Johnstone*

Suzaku Dojo is located in Delmar, New York, about 20 minutes from Albany. The dojo started as a study group for people who were interested in training in Japanese sword arts. After a few years of what seemed to be practicing aimlessly with no real guidance, members of the dojo had the good fortune to be introduced to Carl Long Sensei in 2000. Since then, under his patient guidance, the dojo has been able to establish a core group of people committed to the serious practice of Muso Jikiden Eishin-ryu Iaijutsu. Suzaku Dojo was elevated to the status of Shibu-dojo (branch dojo) in 2006.

The dojo is currently headed by Tsuyoshi Ted Tanaka, currently ranked at sandan in Muso Jikiden Eishin-ryu Iaijutsu through the Jikishin-Kai International. He also holds dan-grades in Shotokan Karate-do and Ko-sho Shorei Ryu Kempo, and Instructor Rank in Diestro Escrima. Additionally, a number of students hold dan-grades in other arts as well.

There are currently ten students training in the dojo, and all are extremely committed to learning Muso Jikiden Eishin-ryu. Classes are held from 12:30 pm to 2:30 pm on Saturdays, and 9:30 pm to 10:30 pm on Thursdays. While there is currently not a great deal of class time, it is understood that class is for refinement, and that while it is fun to practice in class, the real work must happen outside of the dojo.



Suzaku, chosen as the name for the dojo, is inspired by the Vermillion Bird of Asian myth, sometimes also called Ho Ou, the Japanese Phoenix. The name was chosen for two purposes. The first is based on the hope that all who practice in this dojo will develop a deep understanding of the principles and philosophy that underlie the practice of Iaijutsu and how the budoka can choose to allow this understanding to effect positive changes in their life, just as the Suzaku is very selective as to what it eats and where it nests. Second, that all who participate in the dojo will be able to turn any seeming defeat or perceived hardship into new life and new opportunity, just as the phoenix can be reborn from its own burning ashes.

In addition to his role as Dojo-cho of Suzaku Dojo, Tanaka Sensei is a Licensed Massage Therapist authorized to practice Shiatsu in New York State, and operates a Shiatsu practice in the Albany area called Art of Shiatsu. Mr. Tanaka is a graduate of the Center for Natural Wellness School of Massage Therapy. He is an assistant instructor of shiatsu at the school, sharing his passion for the art's healing power through his teaching of this unique and wonderful modality. Tanaka Sensei continues to further his understanding of the Oriental Medicine and theories through his diligent study of the art.

European Report: Strengthening Ties in Europe *by Marc Mebis*

As many members of the Jikishin-Kai International are now aware, we have seen the strengthening of ties between the JKI and the Dai Nippon Butoku Kai (DNBK) over the past two years and along with this, an increasing JKI representation at DNBK events. The DNBK is a highly respected and prestigious Budo organisation, as many know.

In a continuing effort to strengthen ties between the JKI and the DNBK in Europe, Carl Long Sensei asked me to set up a meeting between Shimabukuro Hanshi and Pierre Chalmagne Hanshi, the DNBK International Division Representative for Belgium. The meeting was planned to coincide with Shimabukuro Sensei's visit to Belgium for the JKI Gasshuku held last October. Unfortunately, due to an illness, the meeting did not take place and DNBK Belgium was unable to send an alternate representative to meet with Shimabukuro Sensei. As a result, Shimabukuro Sensei tasked me with the responsibility to initiate the necessary steps required to establish bonds with the DNBK here.



For those who don't know much about Belgium, communication here is not always easy. Although Belgium is a very small country. This little spot on the globe has three official languages: Flemish (my mother tongue and the language representing Flanders, the largest region in Belgium), French and German. However, all DNBK Belgium board members are exclusively French-speaking, and as such, all DNBK communication and information resources, including their web-site, are in French. The saving grace is that in small, multi-lingual nations such as Belgium (and due to the close proximity to France, Germany and the Netherlands), we learn all these languages (such a long time ago for me!) in school. However, as part of my effort to strengthen ties with the DNBK here, the responsibility fell on me to rely on my infrequently used French in dealings with the DNBK.

Due to the previous efforts of both Shimabukuro Sensei and Long Sensei, the necessary inroads with regard to the DNBK International Division have been well established, helping to facilitate coordination efforts for me here in Europe. As a result, I was invited to a DNBK meeting held in Belgium this past January. I must say that the meeting, a three-hour affair conducted entirely in French (no small feat for me!), went very well.

I was subsequently invited to teach at the DNBK Belgium Shibu Taikai on March 4, 2007, and was given an hour to teach a clinic in Muso Jikiden Eishin Ryu Iaijutsu (pictured above). Of the 120 participants at the event, approximately 40 joined us for the Iaijutsu session. It apparently went quite well right out of the gate, because twenty minutes into the session, I was asked to teach another session immediately following the first. I was also asked to perform a demonstration as part of the closing ceremony for the Shibu Taikai.

Following the Shibu Taikai, Chalmagne Hanshi asked me to help promote the DNBK in Flanders (the largest region in Belgium); currently 98% of the DNBK members in Belgium come from the French speaking region. As there are many good people in this area who are hungry for exposure to a wider range of Budo other than Karate-do and Aikido (the most commonly practised arts here) there is some good potential for growth for both the DNBK and the JKI in this part of Belgium, and beyond.

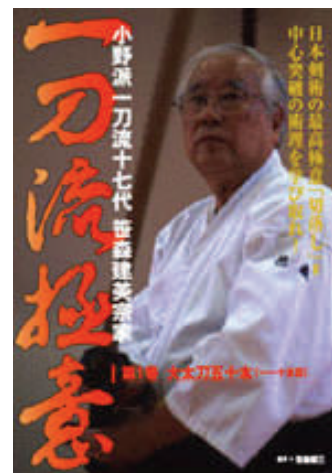
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Ono-ha Itto-ryu Kenjutsu: The Rough Guide *by Erik Johnstone*

Based on recent and upcoming JKI seminars and events, including Gasshuku 2007, it seems safe to say the practice of Ono-ha Itto-ryu Kenjutsu is being assigned an increasingly greater level of importance within the JKI. As such, it seems useful to provide, for those who may not be familiar with it, a brief history and background of this important and influential koryu.

The history of Ono-ha Itto-ryu begins with Ito Ittosai Kagehisa, a somewhat eccentric figure who lived in the late 16th century near the end of the Sengoku Jidai. Legend has it that while living in a village on the Izu Peninsula as a young man, Ito successfully defended the village from an attack by local bandits. Following this, Ito gained access to the formal practice of kenjutsu, studying Chujo-ryu. Following this study and direct insights gained through face-to-face combat during his musha shugyo, Ito combined the methods of Chujo-ryu with his understanding of the spontaneous methods developed through his experiences, calling his new method Itto-ryu, One-Sword style.

Ito's realization, acquired under the duress of actual combat, became the fundamental principle of Itto-ryu, that "one-sword", or one cut gives rise to innumerable techniques. Through a superlative understanding and execution of maei, timing and technique, the Itto-ryu swordsman could cut along the same line as his opponent's cut, defeating him by effectively displacing his opponent's technique.



Ito Ittosai Kagehisa passed his system on to Ono Jiroemon Tadaaki, his senior-most disciple, and following this, seems to have faded from historical record. Ono, upon becoming the second headmaster of Itto-ryu, codified the methods of Itto-ryu into a curriculum that came to be known as Ono-ha Itto-ryu. Subsequent generations of Ono-ha Itto-ryu headmasters would continue to build on the curriculum originally established by Ono Jiroemon Tadaaki.

Of particular significance, Ono-ha Itto-ryu, through the appointment of Ono to instructor to the Shogun, became one of the two official kenjutsu systems of the Tokugawa Shogunate, greatly enhancing the prestige of Ono-ha Itto-ryu in the early Edo Period. Ono served as the direct instructor to the second and third Tokugawa Shogun; the second and third headmasters in the Ono family line also served the Tokugawa in this capacity. Additionally, Ono-ha Itto-ryu was adopted as the otome ryu, or official system, for daimyo and their samurai in a number of provinces, among them, Aizu.

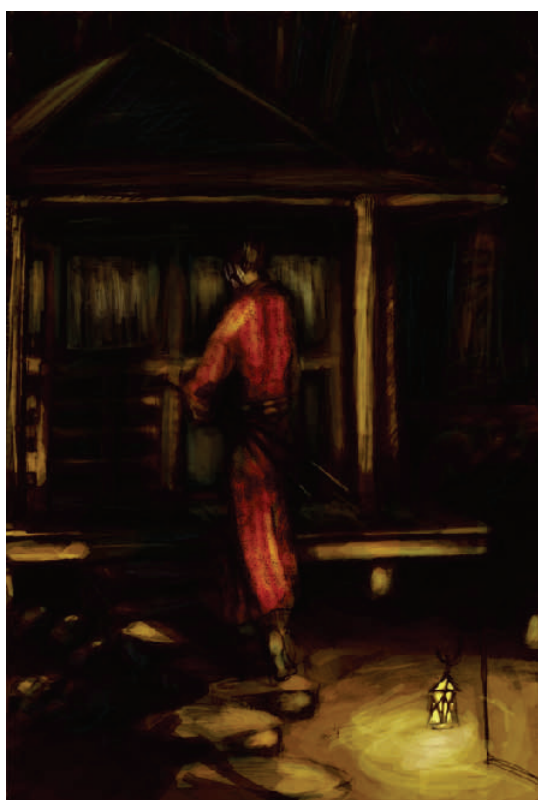
Today, Ono-ha Itto-ryu is lead by the seventeenth generation headmaster Sasamori, Takemi (pictured above), who continues to teach in Tokyo. Shimabukuro, Masayuki is one of his most prominent students. Ono-ha Itto-ryu would become among the most influential schools of classical kenjutsu, spawning Mizoguchi-ha Itto-ryu, Nakanishi-ha Itto-ryu, Kogen Itto-ryu, Hokushin Itto-ryu and Itto Shoden Muto-ryu and well as significantly influencing the development of modern Kendo. Additionally, a variation of Ono-ha Itto-ryu is practiced by some Daito-ryu Aikijujutsu lines, where it is sometimes known as Sokaku-den Ono-ha Itto-ryu.

Sources:

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- Lowry, Dave: "Ittosai's Test" from Clouds in the West
- Skoss, Meik: "Itto-ryu Kenjutsu: An Overview" from Keiko Shokon-Classical Warrior Traditions of Japan, Vol. 3

Budo & Art: Connected Inspirations *by Robin Everett-McGuirl*

I identify myself as an artist. I try and make sure that everything I do, in some way, relates back to that. When watching a movie, I cannot get away from my artistic point of view. If I am listening to music, it is as an artist admiring a kindred spirit who simply is using a different medium to express his or her art. As a budoka, I try and maintain the same sensibilities. A beginning musician will likely look in awe upon a virtuoso cellist. As that same musician gains experience, he continues to learn from the aforementioned virtuoso, hopefully growing in virtuosity himself as he sees and hears more deeply. A painter can look upon the works of the old masters with awe and reverence, perform master-copies, diligently research their methods, and argue the merits of store bought paint versus hand crushed pigment. A martial artist can do much the same thing. I can watch my teachers now and see things that I had never noticed when I first began. And, since I know I am still at the beginning, I anticipate many years of revelation to come.



In my opinion, these things are all connected. I truly feel there is some primordial essence that all art/stimulus appeals to in a way that is both universally felt and completely inexplicable. When I see a masterfully crafted, 8-minute long steady-cam shot in a movie where I don't even notice that the camera hasn't changed, I gawk in amazement. The same, too, when I see high-level *Iai* coming from someone whose experience I may be able to match in my own lifetime. These things both go to the same place, and fuel me in my own search for my own artistic growth. I may not be able to some day inherit a *koryu*, but perhaps I can some day inspire and influence someone who will. Musashi's skill will most likely never be mine, but I can read his thoughts and words and contemplate them and fit them to my own life. I may not ever be Rembrandt, but perhaps I can learn from his use of color and mood. I may never be able to contend with the sheer volume of work that Leonardo accumulated in his life, but maybe his twisting, spiraling anatomy will work to give a comic book character I am drawing more power and dynamism. My own bass-playing is sorely lacking, and my voice laughable, but many old blues musicians never picked up a guitar before they were 50 years old, so I still have some time!

As an artist, these are all things that form the core of my being. I cannot get away from the way that music physically affects me. Because all of these things are connected, they cannot help but influence each other. Leonardo's spirals affect how I perceive the parts of my own body moving during *waza*. Musashi inspires me to want to create dynamic two fisted, powerful art. A song I may have in my head will give me the idea to change up the timing of my cuts in a *waza*.

I consider it just as important for me to be training as it is for me to be drawing every day, as it is for me to see new movies that inspire me, as it is for me to find new music to ignite a creative spark. I do not consider them to be affecting different parts of my being. They are all sculpting the same thing, the very inner core. Right now, I am a raw chunk of rock that has had the general form of...something...carved out of it. I don't know what it will end up being, but I know it will have been influenced by everything that art and budo has done to and for me.

Negotiating With Waves *by Paul White*

One sunny autumn day a few years back, I took my bokken out to the beach and found a spot away from the dog walkers or anyone else who might be upset with someone cutting the air with a long stick. I was practicing my iaijutsu waza. The practice is to take three cleansing breaths prior to making the draw, moving on the inhale of the third breath.



This practice seemed a bit canned and stale at the time. I thought that in reality, if one were to draw and kill, one would not necessarily be in charge of the timing no matter what breath you were on. So I cast about my sandy environment for a timing trigger for the draw and cut.

I watched the waves. They were rolling in on this calm afternoon, coming in about three or four feet high. My practice was to watch the wave build and, as it crests to break, initiate nukitsuke.

This worked quite well; it was a calming practice and I had to pay very close attention, because the wave didn't always break when I expected it to. Sometimes I drew early because it didn't break as early as I had anticipated and sometimes the wave crested and broke before my expectation. Therefore, I had to let go of expectation.

An interesting thought occurred to me when I realized how the wave action of building, cresting and breaking can serve as a model of the dynamic of actual human aggression and violence. For a person with situational awareness, physical violence rarely simply pops up from the Void without any clues. There will be hints of something building; facial expressions, angry or hurt vocal tones, and other clues. The portents of the cresting wave can also be seen in the body language; for example, a male with violent intent, strides purposefully toward his target with his arms stiffly at his sides. The event plays out. Perhaps the energy will tumble into a frothy soup or the wave will build and crest and, finally, come crashing in. By then, we must have drawn and cut, or we have a sword in our head.

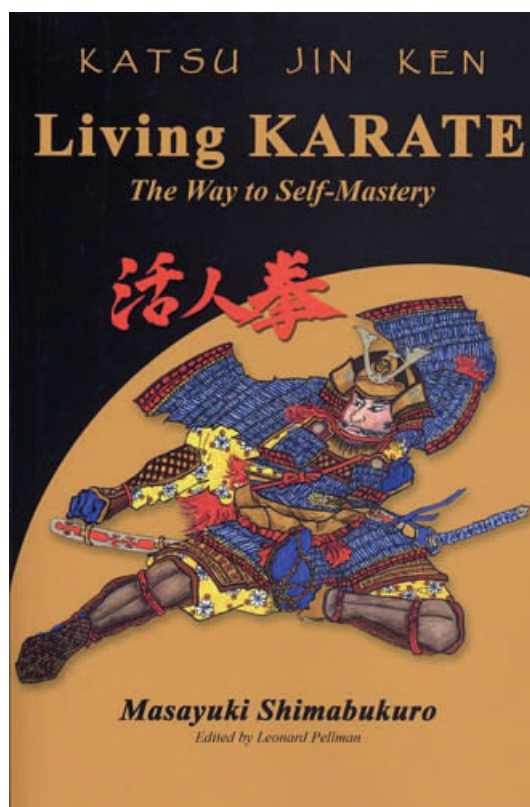
Long Sensei spoke at a seminar about the shoden waza of Eishin Ryu being about negotiation. Negotiation is the vital short-circuiting of the violent energy to ground, because once the sword has been drawn from the saya, the universe changes drastically for both parties, forever.

It may be for people that some things are non-negotiable. Beliefs of other people are difficult to change. I know I find it difficult to change my own, most times.

I suppose these negotiation impasses are one of many reasons why we train. The waves at the beach *will* arrive and we don't have anything to bargain with that will make them stop.

Shimabukuro Sensei's Shito-ryu Karate-do Book & DVD Series Released!

We are proud to introduce the new book and dvd series by Masayuki Shimabukuro, Shihan: [Katsu Jin Ken: Living Karate, The Way to Self Mastery](#). Shimabukuro Sensei imparts the *true understanding of Karate-Do* training in this amazing new book and dvd series. **500 pages of Martial Arts Wisdom and Insight** explained in a definitive guide that took over 10 years to write. As a direct disciple of Teruo Hayashi & Kenzo Mabuni, two of the greatest karate masters of Shito Ryu, Shimabukuro Sensei's qualifications are unsurpassed and his deep understanding of traditional Japanese Karate-Do is unparalleled.



In this book Shimabukuro explains it all... History, Philosophy, Technique and Spiritual Training. This is a must-have book for any martial artist, regardless of style or affiliation. Combine this book with the 7 volume Karate dvd series for the most comprehensive exploration of Karate-Do available today. Excerpts from [Katsu Jin Ken, Living Karate](#):

"There are many books available on the art of karate-dō. Nearly all of them deal with the performance of the kata (practice patterns) of karate, or with kumite (sport sparring) and tournament techniques, or the fundamentals of punching, kicking, and blocking. However, true karate is about much more than powerful and effective techniques. It goes far beyond the rigors and discipline of intense training. The essence of karate is the continual refinement of one's inner character, developing balance and harmony in life, and playing a beneficial role in the fabric of society."

"Making a real, permanent, and uplifting change in the lives of other people brings true happiness—the highest possible life condition. Yet true happiness cannot be achieved as a goal in its own right. It is simply a by-product of True Understanding."

"A sensei can train you to achieve all that you can. But only a master can guide you to become all that you should!"

"Master your self: conquer every area of your life in which you are self-ish and maximize those in which you are self-less."

The complete system of *Shito Ryu Karate Kata* are demonstrated and explained in this definitive DVD series. Shimabukuro Shihan & Members of the Jikishin-Kai Intl. demonstrate the followings required Kata:

- Vol. 1: Kihon Kata 1,2,3 / Heian Kata 1,2,3,4,5 / Jyuroku / Matsukaze / Jion
- Vol. 2: Niseishi / Saifa / Rohai / Bassai-Dai / Pachu / Seiunchin / Kosokun-Dai / Seipai
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Upcoming Events and Seminars

Gasshuku 2007: San Diego!

The Jikishin Kai International Hombu Dojo is pleased to announce the plans for this year's Gasshuku in San Diego California!

Dates:

August 4th & 5th, 2007

Instructors:

Masayuki Shimabukuro Hanshi & Carl Long Shihan

Guest Instructor:

Tony Alvarez Sensei of US Representative for Mugai-ryu Iai-Hyodo and West Coast Shibu-cho for Toyama-ryu, teaching basic & advanced Tameshigiri

Location:

Training will be held at the University of California San Diego Main Gym: Building 263 MUIR Campus

Format:

Saturday: Seminars will cover basics of Muso Jikiden Eishin-ryu Iaijutsu and Ono-ha Itto-ryu Kenjutsu

Saturday evening: A special banquet to enjoy good food & drink and to spend time with good friends!

Sunday: Seminars will cover more advanced methods of Muso Jikiden Eishin-ryu Iaijutsu and a review of Ono-ha Itto-ryu Kenjutsu. Also, special tameshigiri seminars with Tony Alvarez will be held. Sunday will also include testing for those students with prior approval from a Shibu-cho instructor or from Shimabukuro Sensei.

Everyone will receive a specially designed t-shirt commemorating the event! Please visit <http://erikt.cts.com/gassuku2007/gassuku2007-v2.htm> for details and for on-line registration forms. You may pay for the Gasshuku using Paypal by filling out the enrollment form and writing "Paypal" on the top. Be sure to mail your form, and then pay via Paypal by clicking on the Gasshuku 2007 link on the JKI website [News and Events](#) page.

Tameshigiri seminars with Alvarez Sensei are priced separately from the rest of the Gasshuku and will include a minimum of four mats per person. Pre-registration for the tameshigiri seminars is **required** to ensure that there are enough mats for everyone; **no** late registrations will be accepted!

Deadline for registration is July 1st, 2007; **pre-registration is required** for attendance at Gasshuku. If you have any questions or require additional information, please contact the JKI at [email: hq@jikishin-kai.com](mailto:hq@jikishin-kai.com). Please visit the [Jikishin-Kai International](#) website! We look forward to seeing you in San Diego for Gasshuku 2007!

Iaijutsu Seminar

September 7th, 8th & 9th

Instructor: Carl Long, Shihan

Host: Katabami Budokan

Contact: Patrizia Gallo

San Jose, Costa Rica

[email: katabamibudokan@prodanza.com](mailto:katabamibudokan@prodanza.com)

Iaijutsu & Jojutsu Seminar

September 15th & 16th

Instructor: Carl Long, Shihan

Host: Shindokan Budo

Contact: Erik Johnstone

Westerly, RI

[email: eajohnstone@cox.net](mailto:eajohnstone@cox.net)

Note: we are planning this seminar as a regional JKI event for northeastern dojo; attendance is strongly encouraged!

Additional Iaijutsu, Kenjutsu and Jojutsu Seminars will be announced as they come up. Please check the [JKI Website](#) and the [Sakura Budokan Website](#) for updates!

European Report *(continued from Page 7)*

This represents a wonderful opportunity to not only work with the DNBK to promote authentic Budo throughout Europe, but also to bring the ideals of Budo, Shimabukuro Sensei's philosophy, and the mission of the JKI to many new people.

In other related JKI news in Europe, we continue to make progress in the growth of the JKI here, and are in the process of formalising official representation in the Netherlands through the establishment of the Jikishin-Kai Netherlands. We will continue to inform you of developments as European expansion of the JKI progresses.

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