

Bujinkan theme of the year 2009

According to Hatsumi Soke there will be no specific theme this year.

In this way, the focus will be merely to the feeling and understanding.

This feeling or Inner aspects of our training is broken in 3 parts. These parts are:

Nach Hatsumi Soke gibt es kein spezifisches Thema in diesem Jahr.

So wird der Schwerpunkt nur auf das Gefühl und Verständnis gelegt.

Dieses Gefühl oder innere Aspekte unseres Trainings sind in 3 Teile aufgegliedert. Diese Teile sind:

才能心器 (SAINOU SHIN KI)



才能 (SAI NOU / NOURYOKU)

Ability, Power, Talent, Competence, Capacity, Gift

Fähigkeit, Stärke, Talent, Kompetenz, Kapazität, Gabe, Geschenk, Geschicklichkeit

心 (SHIN / KOKORO / KON)*

魂 – KON (Geist, Spirit, Sein) auch TAMASHII (Seele)

Heart, Mind, Spirit

Herz. Seele. Geist. Sein. Verstand

器 (KI / UTSUWA)

Capacity, Container, Holder, Receptacle, Vessel

Kapazität, Container, Inhaber, Gefäß, Schiff

Ausgangspunkt der Überlegungen ist das SHINGITAI. Demnach kann wirkliches BUDO nur über ein reines Gefühl mit dem Herzen und nicht intellektuell verstanden werden. Das ist der Weg zu TATSUJIN (erleuchteter Mensch).

Jahresthema 2009

Hatsumi gab für dieses Jahr kein spezielles Thema vor.

Das Studium im letzten Jahr umfasste den Bereich der Techniken und Prinzipien: OMOTE

Dieses Jahr wenden wir uns der Betrachtung des inneren Bereichs des Individuums in den verschiedenen Schulen zu: URA

Hatsumi Sensei führt hier das SHINGITAI an: „BUDO kann nicht rationell mit dem Kopf verstanden werden, sondern nur über ein reines Gefühl mit dem Herzen.“

Deshalb die Dreigliederung der Persönlichkeit in Talent SAINŌ / NŌRYOKU, offenes Herz SHIN / KOKORO / KON und Kapazität / Persönlichkeit KI / UTSUWA, auch als SANSHIN zu verstehen.

Das Verständnis ist nicht so leicht. Die Schüler sollen sich an Lehrer wenden, welche dieses verstanden haben und die Grundlagen von SAINOU, KOKORO und UTSUWA verkörpern und weitergeben können.

Auf der Grundlage der Beherrschung des TAIJUTSU, beginnt das Studium des NINPO.

NINPO überschreitet den rein kämpferischen Aspekt BUMON und lehrt auch den spirituellen Weg SHUMON.

Die Wurzeln unserer Kriegskunst liegen auch im SHUGENDO, eine Mischung aus dem esoterischen Buddhismus SHINGON und TENDAI MIKKYO und dem SHINTOISMUS.

SOKE hat im Laufe des Jahres das zweite KANJI öfter verändert und jeweils andere Bedeutungen betont. Er hat später SAINOU KON KI benutzt, weil er registrierte, dass sich die Studenten entwickelt und an ihrem Herz gearbeitet haben. Er hat den Level von „Herz“ auf „Spirit“ gehoben.

Thoughts on Sainou Shin Ki

Gedanken zu Sainou Shin Ki

Bujinkan theme of the year
2009

才能心器 (SAINOU SHIN KI)

The first and second Kanji together can read **Sainou**. This translates as talent, a gift, or ability. It can also mean knack, as in "he has a knack for music." (er hat ein Talent für Musik)

The third Kanji, reads **Shin**. As I stated in my last page, it can also read kokoro. However, in this combination of kanji, it is more commonly referred to as Shin (heart, spirit, mind).

The fourth Kanji reads **KI**. This is the same kanji as Utsuwa. However, in this combination it reads as KI, and means caliber, capability or capacity.

To my knowledge, this is the first time he has written this concept telling of the direction or focus of next years training.

Soke stated to me" **This is very important for the budoka**".

Eventhough Soke gives us a particular concept or theme to base the training on each year, it always becomes transparent. Why? I feel the lessons are all found within the kukan. The gokui of budo. There are differences in each year's theme, yet these slight differences can only be seen by those who are at the level of training to absorb them. This is important to understand.

We all stand in the same room together. At times, we stand alongside Sokes Shihan. Together we listen to Sokes words. Is your ability, heart and overall capacity at the level of maturity to absorb exactly the same lessons as the Shihan? I doubt it. We all interpret the training from our current ability and capacity. I would like to say to those who feel that they know it, that they are in a state of delusion. You can never know it. Why? Because you are forever evolving. Our knowledge, thinking, ways of doing things etc, always change. It's ignorant to make judgements and truly believe you know "the way it is". If you do, you have become obstinate in a sense. And this is something that the code of the dojo asks practitioners not to be imprisoned by. People hide well. People hide themselves by giving the sense that they know, or even don't know. They adapt according to the people they associate with. This is trickery. But this trickery is based from insecurity. The most important thing is to remain yourself. By this I mean having the strength to stand alone. If you make people feel uneasy from maintaining your truth, is this your problem? It's important to veto words of others and also disagree once in a while with friends. To accept everything, or even let things go, is sometimes not appropriate. You have to discern and make the choice to return what was given, or just take it.

Life is about speaking your truth.
Duncan Stewart

Das erste und zweite Kanji kann man zusammen lesen als SAINOU. Dies wird übersetzt als Talent, Geschenk, oder Fähigkeit. Es kann auch bedeuten, Talent, wie in "er hat ein Talent für Musik."

Das dritte Kanji, liest man als SHIN. Wie ich in meiner letzten Seite bemerkte, kann es auch als KOKORO gelesen werden. Allerdings, in dieser Kombination von Kanji, ist es gemeinhin als SHIN bekannt (Herz, Geist, Verstand).

Das vierte Kanji liest man als KI. Dies ist das gleiche wie Kanji UTSUWA. Allerdings, in dieser Kombination lautet es KI, und bedeutet: Kaliber, Fähigkeit oder Kapazität.

Meines Wissens ist es das erste Mal dass er dieses Konzept als Leitung oder Schwerpunkt der Ausbildung im nächsten Jahr geschrieben hat.

Soke erklärte mir: "**Dies ist sehr wichtig für die Budoka**".

Trotz dass Soke uns einen bestimmten Begriff oder Thema als Grundlage des Trainings für jedes Jahr gibt, wird es immer transparent. Warum? Ich glaube, die Lehren sind alle innerhalb der KUKAN. Die GOKUI des BUDO. Es gibt Unterschiede in den Themen jedes Jahres, aber diese leichten Unterschiede können nur von denjenigen gesehen werden, die auf der Ebene des Trainings sind, um sie zu absorbieren. Dies ist wichtig zu verstehen.

Wir alle stehen in demselben Raum zusammen. In Zeiten stehen wir neben Sokes Shihanen. Gemeinsam hören wir Sokes Worte. Sind eure Fähigkeit, eurer Herz und eure gesamte Kapazität auf der Ebene der Reife, um genau die gleichen Lektionen, wie die Shihan aufzunehmen? Ich habe da meine Zweifel. Wir interpretieren das Training mit unseren aktuellen Fähigkeiten und Kapazitäten. Ich möchte sagen, diejenigen, die glauben, dass sie es wissen, befinden sich in einem Zustand der Täuschung. Man kann nie endgültig wissen. Warum? Weil Du Dich immer weiter entwickelst. Unser Wissen, Denken, Wege, Dinge zu tun, usw. ändern sich jederzeit. Es ist ignorant, zu urteilen und wirklich zu glauben, dass man weiß, "wie sie geht". Wenn Du das tust, in einem gewissen Sinne stur geworden. Und das ist etwas, das der Code des Dojo vom Üben fordert sich nicht dadurch gefangen nehmen zu lassen. Menschen verstecken sich gut. Die Menschen verstecken sich, indem sie vorgeben, dass sie wissen, oder sogar nicht wissen. Sie passen sich den Menschen an, mit denen sie verbunden sind. Aber diese Tricks basieren auf Unsicherheit. Das Wichtigste ist, dass man selbst bleibt. Damit meine ich, die Stärke zu besitzen, allein für sich zu stehen. Wenn Du den Menschen ein ungutes Gefühl gibst, wenn Du bei der Wahrheit bleibst, ist das Dein Problem? Es ist wichtig, anderen zu widersprechen oder anderer Meinung mit seinen Freunden zu sein. Alles zu akzeptieren, oder sogar die Dinge loszulassen, ist manchmal nicht angemessen. Du hast, zu erkennen und die Wahl zu treffen, um wieder etwas zu entgegnen, oder es nur hinzunehmen.

Das Leben bedeutet, Deine Wahrheit zu vertreten.

Duncan Stewart



It seems that Soke hinted the theme for the following year last Sunday at Honbu. However, it is still unclear exactly (as always). Soke mentioned the following words to contemplate. The translators did well on the spot to pass to us all what Soke was trying to say.

It was mentioned that these three points are crucial for development in the martial ways and also life in general. We can observe them as having a relationship with Shin Gi Tai and Sanshin as well. Soke has always mentioned that the controlling / knowing / or utilising of three points is necessary to maintain control over your opponent and in turn your life. However, in regards to the following, we can maybe think and view the points below as *the three essentials for knowing the secrets to a happy*

life ?

Nouryoku - this is translated as ability, power, talent, competence or capacity.

Kokoro - kokoro is generally translated as heart, but can also mean mind or spirit.

Utsuwa - translates generally as a container, holder, receptacle or vessel. However, according to the dictionary, it can also relate to caliber, capacity, or a person of high/low caliber.

I think if we view these points as entities to teach us the truth of truly living life to the fullest, we can appreciate that the three must be unified (shin gi tai ichi) in order to become a tatsujin.

Harmonious and positive unification of the three is crucial. The person may be in the best position, but have a bad heart. Thus they will only be able to reach a certain capacity and have little power, or true capability. We can have a large amount of ability and a great heart, but not be in the correct environment (utsuwa) to fully develop our true / innate potential. We must be able to unify the three to fully express our true capacity and power in life. It's no use being meek and mild and not expressing oneself. This is a sickness and hinders one's true potential. Many people have these necessary traits to fully achieve their true potential. However, they are unable to tread the right path or feel for the right way due to an imbalance in one of the three components.

As budoka, it seems Soke wants us to delve deeper and encourage everyone to find the truth of their lives and follow the direction chosen by the Gods. It's often that we meet wonderfully talented people who have progressed naturally but do not continue to reach their full potential. Many people rely on their natural talent. This will only get them so far. It's important to understand this and forever research and learn new things. We as friends try to support our gifted friends by giving praise and advice on what WE see as needed for them to reach their true potential. However, we cannot make people do things. There is a saying. " *You can lead a horse to water but you cannot make it drink.*" It all depends on the person. It depends on how thirsty they are for real growth and development as a human being. Also, this topic may help us appreciate the story about the big fish in the little pond. Both goldfish and plants are greatly affected by the environment in which they live. E.g.: fish bowl or pot. If we increase the size, we can influence change, and they are able to expand and experience more, gaining a greater capacity.

Soke also mentioned at one Taikai that there are people of varied qualities and therefore influence different people in different ways. Some of these people will naturally grow into large trees, and some will only become small trees. This does not mean that the large ones will become the best and the small ones will have no influence. It just means that everyone has a capacity. Some people have a larger capacity than others, but the affect they have on their students is no different to the teachers

with a smaller capacity. We attract those who can relate to us. The connection is the most important thing.

We can stand and wonder at the Californian Redwoods that grow to 90 feet, or stand and wonder as we look down at the beautiful bonzai that grow proudly at our feet. It's the same.

Soke has said that "*the larger capacity you have, the more you can accept.*" I think we can relate these words to *nouryoku kokoro utsuwa*.

For me, what is important is to trust ones inner self and learn the art of discernment. That is, we must "know" and "see" instinctively what is good for us and make a decision that will truly assist in developing ourselves further as a budoka and a complete human being.

Gambarimashou!

Duncan Stewart

Today, Soke talked about 3 things which are important for a martial artist. These 3 things may be thought of as a kind of 'Sanshin'. He said that these things were going to become a bit of a theme for next year.

They are:

- 1) ***Sainou*** (Ability/talent)
- 2) ***Kokoro*** (Heart)
- 3) ***Utsuwa*** (Capacity)

While the first 2 are quite clear, the third one deserves a little attention and clarification.

The main meaning of the word 'utsuwa', its first definition in the dictionary, is 'container/receptacle/vessel'. A secondary meaning, however, is concerning a person's capacity or potential. My dictionary has the examples of:

"Utsuwa no ookii." (a person of high caliber).

"Daitouryou ni naru utsuwa dewa nai." (He [doesn't have what it takes / isn't cut out] to be president. / He is not of presidential caliber [stature])

So *utsuwa* can mean 'caliber', to have 'potential', basically to have the 'right stuff'.

But if we look at the basic meaning again - 'container', we can take it in an interesting direction. Fish, plants etc. will only grow to the size of the container which they are in. Their growth is limited by the size of their container. Humans too have a 'limit' to their potential. If their *utsuwa* is small, they can never grow bigger than its limits. Having a large *utsuwa*/capacity is maybe what Soke is trying to say.

So, **ability, heart and a capacity for growth is important for a martial artist.** That is how I interpret what he was talking about today.

Mark Lithgow

BUJIN MARISHITEN [Goddess of War, The Goddess and Patroness of the Samurai]



Bujin Marishiten is a fairly obscure goddess that was originally a deity of Indian/Chinese Buddhism, until she was brought over to Japan. There, she was adopted by the warrior class of Samurai as their patroness and protectress. She is known by many different names and for many different aspects, including but not limited to: Marici (Sanskrit), Marisha-Ten (another Japanese name), and Molichitian (Chinese). Marishiten was adopted as the patroness of the Warrior class in the 8th century and was considered so for 900 years after.



The reverence of Marishiten seemed to stem from the "cult of the Marici". Marici is the Buddhist goddess of light whose Hindu counterpart is Surya, the Sun God. She is often referred to as the "Diamond Sow" and is depicted riding a lotus which is driven by 7-9 boars (depending on the resource), with weapons in her 6 hands. By worshipping Marishiten, the samurai believed that a warrior would transcend into a more rarified spiritual realm, which is often associated with the practice of Zen. Strangely, however, the worship of Marishiten predates any other documentation of Zen Buddhism.



So, what exactly did Marishiten do for the samurai? By worshipping her, a warrior would reach a spiritual level that was not concerned with winning or losing, nor with life or death. By transcending to this level, the warrior was so empowered by this goddess, that he was no longer imprisoned by his own grasp on life. He was able to let go to his mortality and become a better warrior. In the worship of Marishiten, the warrior reached an ultimate act of selflessness. The cult of the Marishiten, according to Dr. Hatsumi Sensei, provided a way to achieve selflessness and compassion through Buddhist training by incorporating a passion for the mastery of the self.

Ritual of the Warrior Goddess – Warrior Dedication

Prepare ritual space with smudging and with setting up quarter altars.

In the north, set a bowl of earth on the altar, along with a cord of white.

In the east, set a stick of incense (or smudge stick), on the altar along with the symbol one might use for protection

In the south, set a red candle on the altar, along with a sword

In the west, set a bowl of water on the altar along with mineral oil or anointing oil.

Begin by casting sacred space in whatever way the individual feels necessary.

Invite in the Goddess:

Oh Great Goddess Marishiten Although you are known by many names: Marishi-Ten, Marici, Mari You are always the protectress of the warrior. I ask you to be here in this sacred space To witness my dedication To the path of the warrior.

In the East, pick up the symbol of protection: visualize this symbol being embedded into your aura

With this symbol, I shall be shielded from harm. It shall serve as a protective device, reminding me that I am a true warrior and can overcome any conflict. As air circulates around me, let it also breathe into me the breath of the warrior. As I breathe, I become more and more a warrior goddess.

In the South, pick up the sword – give the sword a name

With this sword, I shall be able to defend myself as well as those I love. It will serve as my offensive protective device. This sword will symbolize my strength and power as a woman, and as a warrior. As the fire forged this sword, it also reminds me of my strength. I name you _____, that you will forever protect me from whatever may aim to cause me harm.

In the West, pick up the oil – If sword is metal, use mineral oil to anoint the sword. If not, use anointing oil to anoint yourself using a symbol to represent the sword as the protector.

Just as water anoints and gives birth to all life, so does this oil anoint my protector – my sword _____. Great Goddess Marishiten, bring my sword to life, and make it ready to perform its duties as the companion of the warrior.

In the North: pick up the earth and feel it in your hands

With this earth, I dedicate myself to the Goddess Marishiten and to the path of the warrior. May the earth protect me and keep me in peace times as well as in strife. If I shall fall, may the earth cradle me in its arms and return me from whence I came.

DEDICATION TO MARISHITEN

Great Goddess and Protectress of the Warrior

Grant me the gifts of Beauty – both inside and outside

Strength – to protect myself and my loved ones

Courage – to never let fear keep me from the way of the warrior

Honor = to always do the right thing and keep the right mind

Focus – to never lose track of my path

Health – so that I may always be able to endure whatever may come to pass

Wisdom – so that I may always know what is the correct action to take in any situation

Marishiten, I know that you possess these aspects in your own self

And I now ask that you instill them in me as well.

Bibliography:

[Japanese Architecture and Art Net User System](#)

Marishiten 摩利支天 **CATEGORY:** art history / iconography Transliteration of Sanskrit Marici, the name of a Buddhist goddess representing an amalgamation of several Hindu antecedents, primarily the god Marici, who is considered to have been a son of Brahma (*[Bonten](#) 梵天) or one of the ten patriarchs created by the first lawgiver Manu. The deity assumed female form on adoption into Buddhism. Since marici means "light" or "mirage", Marici was regarded as a deification of mirages and being thus invisible or difficult to see was invoked in order to escape the notice of one's enemies. This martial aspect has been carried over in the cult of Marishiten in Japan, where she came to be revered as a tutelary deity of the warrior class. Later she was also worshipped

as a goddess of wealth and prosperity among the merchant class, being counted along with *[Daikokuten](#) 大黒天 and *[Benzaiten](#) 弁財天 as one of a trio of "three deities" (*santen* 三天) invoked for such a purpose during the Edo period. She assumes a variety of forms and may have one, three, five or six faces and two, six, eight, ten or twelve arms; in her many-faced manifestations one of her faces is that of a sow, and she rides either a sow or a chariot drawn by seven pigs. Images of Marishiten are common in India, but there are few examples in Japan. Shoutakuin 聖沢院 (Kyoto) has a polychrome painting said to be of Korean provenance, while Tokudaiji 徳大寺 (Tokyo) is dedicated to a large image of her dubiously attributed to Shoutoku Taishi 聖徳太子 (574-622). The Nispannayogavali also describes a mandala, *[mandara](#) 曼荼羅, centred on Marishiten.

[Marici](#)

[Paghat's Garden: Saffron Mythology – "Ancient Cultic Associations of Saffron Crocus" \(by Paghat the Ratgirl\)](#)

[Female Deities: Karma Sangye Khandro/Helen B. Holt](#)

Skoss, Diane, ed.; [Koryu Bujitsu: Classical Warrior Traditions of Japan](#); essay by Dr. David A. Hall: "Marishiten: Buddhist influences on Combative Behavior"; Koryu books; 1997