



KAGAMI

SPRING/SUMMER 2018

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KNBK
KOKUSAI NIPPON BUDO KAI
国際日本武道会

Welcome!

by Erik A. Johnstone, Doshi, Shindokan Budo Dojo, Kagami Editor

Welcome to the Spring/Summer 2018 Issue of Kagami! I hope that everyone is in the midst of a wonderful summer and has also taken advantage of the numerous KNBK training events that have taken place so far this year. We started the work of collecting material for this issue shortly after the blooming of the first flowers of spring. I remember taking some photos of the beautiful blossoms on the little sakura in my front yard, thinking that they might be useful for this issue. However, after a bit of a holding pattern, I found myself absolutely crushed for time. Now we are well past the flowers of spring and into the depths of summer with its warm evenings lit up with the glow of fireflies floating at the edges of my yard.

Long Sensei has had a pretty full calendar this year, but there are many more opportunities left, so please do take the opportunity to train with him and receive instruction from him when he comes close to your neck of the woods. Also, please do feel free to send us reports, impressions, insights, and photos gathered from his visits to your respective dojo; it would be great for the KNBK membership to be able to share in as many of those experiences as possible.

Due to the number of offerings, this is a slightly shorter issue than usual; we hope for more involvement from you all for the next issue (y'all would be most welcome to start sending in articles now!).

We look forward to seeing you out there on the mat throughout the rest of the year!

With Gratitude,
Erik Johnstone

A photograph of a traditional Japanese garden. In the foreground, there's a small pond with water reflecting the surrounding greenery. The pond is bordered by large, flat stones. To the left, there's a dense, green bush. To the right, there's a stone lantern with a tiered roof. In the background, there's a wooden fence and more trees. The overall scene is peaceful and serene.

*“The Way is Originally Perfect
And All Pervading”*

Dogen Zenji

Returning to the Beginning to Leap Beyond

By Erik A. Johnstone, Doushi



Carl Long, Hanshi has had a busy travel schedule so far this year, teaching seminars all over the United States. Like many of you, I have had the opportunity to train with him a number of times so far this year, all of which have been thoroughly rewarding, to say the least. As we all know, Long Sensei is exacting in his instruction of Muso Jikiden Eishin-ryu Iai-Heiho (as well all other budo traditions that he teaches) and has a unique ability to teach to multiple levels of experience simultaneously, ensuring that everyone on the mat is provided with an opportunity to grow in both skill and understanding. Sensei delves deeply into the technique, principles, history, and the philosophical heart of the tradition of which he is the current caretaker, offering pearls of wisdom and insight that are presented as gifts to us all, if we are ready to accept them.

I have noticed over the years that whether he intends it or not, Sensei seems to run with certain “themes” over a given period of time, which can provide one with a deepening of certain understandings and the unlocking of new insights, especially if one is able to train with Sensei with a relatively high frequency within that period of time. Sometimes, Sensei presents teachings that we have all been exposed to for many years now but does so in a slightly nuanced way. Sometimes, it is that slight change - maybe simply through slightly different

descriptions or metaphors - that can lead to the deepening or maturing of one’s understanding of fundamental but critically important concepts or even a flash of new insight. Sometimes, it’s simply the importance of hearing deeply meaningful teachings again. I was fortunate enough to have a little bit of such experiences during training events this spring and summer in Stonington, Connecticut for the New England Spring Sword Arts Seminar; the Kodansha Seminar at Hombu Dojo; and during Sensei’s first seminar visit to Shindokan Budo Long Island in Greenlawn, New York. During these seminars, Sensei revisited some important teachings found within the very beginning of our Iai practise.

As we have all been made very well aware of, Seiza Mae, the first koryu waza in our curriculum, is the benchmark with respect to one’s demonstration of their ability and skill in the waza of Muso Jikiden Eishin-ryu Iai-Heiho. Any time that one is demonstrating their Iai, one should begin by presenting Mae. As we know, Mae consists of the four main elements of Iai – nukitsuke, kirioroshi, chiburi, and noto - nothing more; there are no additional movements; no additional technique that contain principles and strategies required for a face-to-face confrontation beyond nukitsuke

and kirioroshi. As such, when one is demonstrating Mae, one's lai is on full display, for better or worse. There is simply nowhere to hide. Sensei told us, as he has often done in the past, "when I am watching someone's waza, all I need to see is Mae; that's it. It tells me everything I need to know about that person's lai."

During the seminar in Connecticut, Sensei elaborated on the points made above, digging a little deeper into the significance of Mae. Of particular interest, he described Mae as both a thermometer and a barometer of the mental and spiritual state of an lai practitioner. Circling back to his comment about needing to see nothing more than Mae, he said that for those with the experience and depth in the art to see it, Mae is like a thermometer in that it provides a palpable reading of one's lai, insight into one's very heart and mind right at that moment. With Mae, who you are at that moment is all on the table; your heart and consciousness clearly expressed through your sword, again, with no place to hide any flaws or deficiencies in technique or spirit. With respect to the metaphor of a barometer, Sensei said that Mae can be an indicator of causes and conditions at work in one's life, and the effects and impacts of those causes and conditions, even if they may not be in the forefront of one's consciousness at the time. Mae can point to or reveal the presence of such things as worries, tensions, or anxieties that one may be experiencing in one's life. Sensei said that all of this and more can be seen in the lai practitioner's sword. But this vision is not something that can be taught or learned at a seminar; it can only develop and deepen through years of dedicated, correct training under a teacher in whom this vision is deeply developed and fully matured.

At the seminar Greenlawn, New York, Sensei discussed the symbolism and philosophy of the four main elements of lai, and their significance in our development as budoka and their meaning in the depths of our lives. Given the potential length of the discussion to adequately address all four elements of lai, I will only discuss nukitsuke here, and will return to the remaining elements in a subsequent article. As we have heard so many times over year, nukitsuke – drawing and cutting in a single action – is the "lifeblood" of lai. It is this action that lead to the development of laijutsu and a specific category of Japanese sword arts. Nukitsuke, meaning "stopping the attack", is initially seen as a response to a sudden attack while one's sword is still in the saya. As seen in it's very name, the purpose of nukitsuke is to stop an attack. But this does not necessarily mean to do so by cutting an opponent down. As we have all heard Sensei teach, when swords are drawn, the universe changes forever. When someone is cut down, when a life is lost, the effects and ramifications of that loss radiate outward infinitely like ripples on a pond. The implications of this are vast. As such, the "hope" underlying nukitsuke is that the pressure and threat brought to bear by the initiation of nukitsuke will be enough to cause

the aggressor to rethink his course of action; to reflect on the ramifications of the potential results of that course of action, and with that awareness, to make the choice to stop his attack. Thus, the feeling that underlies nukitsuke is "Stop. Just stop. Stop...". But the fact that we complete nukitsuke tells us that the aggressor did not stop. And so, the sword cuts. It just cuts. It cuts because the causes and conditions coming together at that moment in time, specifically the continued advance of the aggressor, created that cut. The aggressor's actions give birth to the response that is nukitsuke. It is not a merely a decision that the defender arrives at; the causes and conditions taking place within his or her environment dictate a spontaneous action that is an expression of the non-duality of mind and body; of mind and sword. The sword just cuts. This is "flashing steel"; the sword cutting seemingly of its own accord in direct response to conditions within the immediate environment. This seeming movement of the sword of its own accord, unhindered by any dualistic thought separating sword and swordsman, "myoken" (meaning miraculous or wondrous sword). This is a hallmark of the highest levels of Japanese swordsmanship, one that can only be realized and manifested after many years of rigorous and dedicated training. Myoken is a vital concept that Sensei been discussing at depth as of late, particularly at the Kodansha seminar this past May. For most of us at this time, Myoken remains just that - a concept, and a very elusive one at that. However, this is the level of swordsmanship that Sensei is leading us to, an actualization of swordsmanship that is a living embodiment of Seito Muso Jikiden Eishin-ryu lai Heiho.



Shugyo

by Morgan Hooper, Shindokan Budo Dojo/Enshinkan Dojo



Shugyo, periods of intensified and often prolonged martial training, yield many benefits for the kenshi, such as honing of technique, and the broadening of knowledge acquired through exploration of the various interpretations of the to-ho, or sword methodology. From late April to July of this year, I embarked on a shugyo of sorts by attending five Kokusai Nippon Budo Kai (KNBK) Muso Jikiden Eishin-ryu (MJER) Iaijutsu seminars held in these months. This shugyo happened rather spontaneously. I was lucky to have some free time, and my only intention was to accelerate my training through consistent practice and meeting the extended KNBK family. The shugyo began in New England then took me to California, Upstate New York, Long Island, and finally the KNBK Hombu Dojo in Kingston, Pennsylvania. I should note here that my experience was particularly fruitful because Carl Long, Hanshi led four of these events. For the most part, I only see Sensei two or three times a year with long gaps in between. Training under his guidance and spending time with him off the dojo floor in this continuous way gave me a sharper sense of his philosophy and the direction he intends for our line of MJER Iaijutsu.

Going from dojo to dojo was wonderful on a technical level because I trained in the gamut of the MJER system, including Batto-Ho, Shoden, Chuden, and Okuden Waza, as well as Tachi Uchino Kurai and Suemonogiri. Long Sensei also threw in some fun surprises like Shindo Muso-ryu Jojutsu, Kasumi Shinto-

ryu Kenjutsu, and even Tessenjutsu! While I'm exceedingly grateful to receive instruction in these arts, what stands out most for me are the insights learned through observation and crossing swords with our many members. Without question, I confidently feel there is a uniform shape and intention to our MJER techniques which spans from coast to coast. This I surmise is because of Long Sensei and the KNBK leaders' diligence in the preservation and authentic dissemination of the Oe/Masoka tradition that comes to us through Long Sensei and Masayuki Shimabukuro, Hanshi and Takeyuki Miura, Hanshi before him. Proof of this is evident when coming together for historic events like the Dai Nippon Butoku Kai World Butoku Sai. Often there is little time to prepare collectively for enbu in these events, yet invariably budoka of other paths observe that the KNBK moves and cuts as one.

With that said, my reflection lately has been how each practitioner of our line of MJER expresses the form in a unique way. No two demonstrations of the waza Mae are identical. While there are certainly similarities in shape and timing, the spirit imbued is always different. Perhaps this should be obvious, but I felt it more acutely traveling from region to region. While one sensei might be known for his ferocity and another for his calm demeanor and precision, the same could be said of groups and regions. There is some truth that the New Yorkers are a bit edgier, while the



West Coast ilk makes it look a little lighter. Maybe it's just the sunshine, but I think there is a valuable lesson to be gleaned.

At Sakura Budokan (Hombu Dojo) at the conclusion of my shugyo, I paired against several katashi partners, most of whom with I'd never before trained. There was an excitement and even danger in these moments, establishing seigan for the first time. The question that immediately came to mind with each new encounter was, "Who am I dealing with here?" Intuitively, I had to make a very quick assessment and move from there. Some kenshi exude strong kihaku and pressure, while others demonstrate patience and fluidity. Age is a factor,

as is height. The maai changes and so does the timing. These are just a few examples.

What I've learned is that swordsmanship is a form of communication. All great communication is the result of great listening. In past keiko, I've realized that I was yapping at the mouth so to speak, pushing my argument, forcing my idea or feeling. Sometimes it was effective to bully in this way, but often not. Now I'm curious to observe and listen to the training partner and understand who he or she is, even before the sword is drawn.



My thanks go to Robin Ramirez Sensei of Bakersfield Budo, Erik Johnstone Sensei of Shindokan Budo, U.S Budokai's Sue Warzek Sensei, as well as senseis Kako Lee, Scott Chang, Bob Morris, Matthew Ubertini and Jeff Kozel. Thank you all for your generosity, instruction and leadership. Lastly, I must again thank Long Sensei, without whom none of these seminars would be possible.

I'll conclude with one of Sensei's teachings from the finale of my shugyo at Sakura Budokan. On the last day of training, Sensei asked us to think about how many days we had received his teaching directly in totality. In three or four years of training, I estimated that I had only been in Sensei's presence about 30 days... and I knew that I was one of the luckier ones. He then pointed to one of his senior most students who'd trained under him daily for more than 15 years. Sensei said, "If I was you, I'd be paying attention to him." He then added speaking of Shimabukuro Sensei, "Whenever Shima Sensei used to visit my students I would tell them, don't try to copy his technique. Try to copy his feeling. Try to understand him."



Summer Training at Hombu

by Robin McGuirl, Sensei



Let me back up a little bit. This was the first time I've been to Hombu dojo in far too long. My wife and I had a baby last year, and Koshukai was held in Rhode Island during the Gasshuku, so I haven't been to PA to Long Sensei's dojo since 2016. I also can't remember the last time I made the trip and was actually able to see the landscape. Normally, I am driving down at night on a Friday, so I don't get to see the rolling hills and forests on my way in. Just these things alone had me excited to be back, before I even made it to the dojo. Not even the brutal Friday afternoon traffic was able to break my spirit.

It's also Summer. I realize there are those in our organization that live in places where the weather is much, much hotter than up here in the Northeast, but hot is hot...and it was hot. We had a steady 16-17 people on the mat all three days, training relentlessly. We covered quite a bit each day, and throughout the weekend, we ended up working through our Batto-Ho, Omori-ryu/Shoden Waza, Chuden Waza, Okuden Tachi Waza, Tachi Uchi no Kurai, the whole Kasumi Shinto-ryu Kenjutsu set (including the 4 kodachi waza), and even a fistfull of Shindo Muso-Ryun Jojutsu kata from the Omote set. All those people and all that training generated a lot of sweat.

I don't mention the heat for pity, I mention it out of admiration. My fellow budoka never gave up. It was hard, our legs were shot, and our brains were even more shot, but everyone trained their hardest, every day. Sensei had us rotating partners fairly often during our paired practice, and it was great to get a chance to feel everyone's spirit in that way. I think we all trained with everyone else at least once, and not one person was slacking, whining, or doing anything but their best. We even had one member get knocked out for a second, and even HE was right back on the floor training after lunch.

It can be easy to take for granted the quality of budo that we are lucky enough to share, and while we are all off in our various corners of the world, it can be easy to forget that we're part of a much bigger group. All of that training on our own, if done correctly, pays off when we get together with our budo family. We are able to concentrate on sharing our experience, giving our best, and holding on to the specific lessons Sensei is trying to impart. I am really impressed with how hard everyone must be training.

It is always fantastic to get corrections and see new techniques and variations. I was particularly happy to do some Jojutsu kata I had never seen, and to cement the Kasumi Shinto-ryu kata into my brain a bit more. That's not what these weekends are about for me, though. Concentrated training like this has an effect that is not replicable in our normal day-to-day practice. Getting together and spending over 14 hours training, pushing, and sweating simply has no analog in our normal hour or hour and a half classes.

These quarterly seminars at Hombu, and, really, all seminars, are a chance to test ourselves in the literal heat of battle. Can we keep going after three hours? Six? Twelve? Does our technique fall apart if our brain has short circuited from all the information we're receiving? When we inevitably have a hard time with something, are we able to keep a clear head and work through it, or do we get frustrated? If we get paired up with someone who's not on our level, do we help them through, or do we get frustrated at their inexperience? If we're training with people we haven't met, do we try to prove we are better than them, or do we recognize that they could have something to show us that we don't know?



Finding the answers to these questions is what this type of training is really about. And, to push it further, it's what ALL of our training is about: Forging a stronger spirit and body in the company of those doing the same. These are the reasons I love Sensei's seminars, and reason I love these arts so much.

I eagerly look forward to the next opportunity to train with everyone!



Springtime: A Renewal



by Patrick Schultheis, UCSD Iaido Club

25 Years of Muso Jikiden Eishin-Ryu Iaijutsu at UC San Diego

“Do you want to learn Iai?” This question, asked by one Karate master to another, started what would become the University of California San Diego’s longstanding Iaido program. The two men were Shimabukuro Masayuki Sensei and Alfonso Gomez Sensei, it was the early 1990s, and they met every Saturday to practice with a group of dedicated Karateka on the UCSD campus in La Jolla, California. At the time, Shimabukuro Sensei had been living in the United States for almost 15 years, and everyone in the Southern California Budo community knew and respected him for not only being an accomplished Shito-ryu Karate-do master, but also an expert in Muso Jikiden Eishin-ryu Iaijutsu, Shindo Muso-ryu Jojutsu, and Shorinji Kempo. So Gomez Sensei didn’t have to think twice when he answered: “That would be nice! Right after Karate class?”

So every Saturday, after four hours of strenuous Karate practice, a handful of committed budoka would put in some more hours to learn how to handle a sword, and Shimabukuro Sensei was excited about the group’s enthusiasm. “We were learning fast, and everyone had a lot of fun, so after two or three months I asked Shima Sensei if he wanted me to make this an official class,” remembers Gomez Sensei. About a dozen participants, half of them college students, signed up for what would become UCSD’s first Iaido Recreation Class.

Shimabukuro Sensei taught the class for about two years, while establishing his own dojo in San Diego at the same time. In the following years, several Sensei who practiced at the San Diego Jikishin-Kai Hombu Dojo, taught the UCSD Iaido class under the supervision of Shimabukuro Sensei, among them were Keisuke “Jimmy” Juge Sensei and Erik Tracy Sensei. Tracy Sensei’s wife worked at UCSD in 1993, when she discovered the Iaido class in the course catalog. He had recently come into possession of an authentic samurai sword from his uncle, and decided to enroll in the class to learn about Japanese swordsmanship. This was the first time Tracy Sensei met Shimabukuro Sensei. Five years after this life-changing experience, following Juge Sensei’s departure to Chicago to attend graduate school and receive his PhD in physics, Tracy took over the teaching duties for the UCSD Iaido class in 1998.

It was also in the mid-90s at a seminar at UC San Diego, when Carl Long Sensei met Shimabukuro Sensei for the first time. Long Sensei would call his wife before returning home, telling her: “I found my teacher.”

The first UCSD Fall Gasshuku, held over Labor Day weekend in 1996, organized through the Jikishin-Kai Hombu Dojo,



attracted participants from all over the country, becoming established as an annual event over subsequent years. For the Millennial Fall Gasshuku, UCSD had the privilege to host a very special guest: Miura Takeyuki Hidefusa Hanshi, 20th Generation Soshihan of Seito Muso Jikiden Eishin-ryu Iai-Heiho, had graciously accepted Shimabukuro Sensei's invitation to visit and teach in San Diego.

Among the lucky participants who had the opportunity to learn from Miura Sensei was a young UCSD student, Scott Chang, who started attending Iaido classes in the winter quarter of 1997. Chang Sensei, after assisting Erik Tracy Sensei for several years, took over instructor duties for the UCSD Iaido class in 2002. Every Saturday, after two hours of Iaido practice, he had a few minutes to quickly change into his Kendo uniform and bogu, so he could assist the late John K. Yamamoto Sensei with UCSD's Kendo class for another two hours of intense training.

In 2010, the UCSD Iaido Club was established as an official sports club within the Recreation program. Registered clubs have access to several UCSD resources, can form a team and attend collegiate championships, hold fundraisers on campus, and have a website under the University's umbrella. From the very beginning, keeping the club up and running was a challenge, since all the officers and members have to be undergraduate students at UCSD.

In 2013, a year after the passing of Shimabukuro Hanshi, the club organized the first Shimabukuro Memorial Budo Festival with the help of the Hombu Dojo instructors, including Kako Lee Sensei and Bob Morris Sensei.

In the following years, the Recreation classes continued to attract new students, whereas the UCSD Iaido club struggled to continue or renew their status as a registered organization. Because of academic duties, changing interests, or simply graduation, UCSD students usually only stay with the club for a short time, making it necessary for the instructors to not only teach their classes, but to organize continuity and recruit students to become club officers.

Without the support of Alfonso Gomez Sensei, Shihan and UCSD Karate head instructor, neither the club, nor the Recreation classes, nor the seminars hosted at UCSD would have been possible. His unwavering commitment to Shimabukuro Hanshi's legacy, as well as his unique ability to find creative and bold solutions for dealing with the UCSD bureaucracy, were cornerstones of the program from the start.

When Kako Lee Renshi took over the UCSD Iaido program in 2016, she was well aware of all the challenges and opportunities this assignment would bring. As Lee Renshi started studying Iaido under Shimabukuro Hanshi in 1993, she had been around from the very beginning of the UCSD program and has been a senpai to some of the sensei who, later on, taught the class before her.

In September 2017, the newly revived UCSD Iaido Club had the honor to host the traditional fall Gasshuku with Carl Long Hanshi, current chairman and Soshihan of the Kokusai Nippon Budo Kai (KNBK). For the vast majority of the UCSD Iaido group, their first time helping with the event was also their first time participating in it. Encouraged by this great experience and eager to implement what the group has learned about organization, hosting and etiquette, the UCSD Iaido Club is looking forward to host the 25th Anniversary Fall Gasshuku in San Diego, Sept. 1-2, 2018 (please mark your calendars and stay tuned for details!).

Reflecting on the more than 25 years of Iaido at the University of California San Diego, Lee Sensei says: "Almost three decades ago, Shimabukuro Sensei planted a seed. It grew into a tree that is exposed to the seasons. But as long as we nurture it, it will continue to bear fruit."

It must be springtime for UCSD Iaido, to stay with Lee Sensei's metaphor: more than two dozen participants are enrolled in the present class, a third of them meeting every Saturday morning before class to study Jojutsu. It's a diverse group of people, ranging in age from 18 to 72, from countries all over the world, including Venezuela, China, Russia, Mexico, Vietnam, Syria, Thailand, and Germany. None of us had the honor to learn from Shimabukuro Hanshi in person, yet we're all aware of and thankful for the privilege to carry on his legacy, and his presence is felt through the inspiring dedication of our teachers.

UCSD Iaido Instructors

Masayuki Shimabukuro Hanshi	1991-1993
Keisuke "Jimmy" Juge Sensei	1993-1998
Erik Tracy Renshi	1998-2002
Scott Chang Renshi	2002-2016
Kako Lee Renshi	2016-Present



Dojo Spotlight: NYC Budo/ Masakatsukan Dojo and Shindokan Budo Long Island



Editor's Note: this installment of the Dojo Spotlight finds us again in New York, this time in Queens in New York City and Greenlawn, New York on Long Island, profiling the two individual dojo under the leadership of Matthew Ubertini, Sensei.

First, I would like to thank Erik Johnstone, Sensei for giving me the opportunity to present my dojo groups for this issue of Kagami and Carl Long, Hanshi for his support and encouragement in my efforts to help spread koryu sword arts in both New York City and on Long Island. The past 10 years since the founding of my first dojo have been a rather amazing and fulfilling experience that has shaped my life in so many ways.

I started training in a form of gendai jujutsu/goshinjutsu based on Hakkoryu Jujutsu, along with Judo and Goju Karate-do in 1987 and have continued ever since. Having a fascination with Japanese culture and nihonto, I started to look for laido as an ancillary study to my jujutsu studies in 1998. I luckily found a dojo near me and started to train with an laido teacher who was a member of Kenzen Dojo in NYC and subsequently started training in Zen Nihon laido Renmei Seitei laido. Unfortunately, about a year later, the school closed and I was without a teacher. Around 2002, while looking for laido again, I met Moses Becerra Sensei who was also a member of Kenzen Dojo who taught Kendo, Toyama-ryu, and Seitei lai. I quickly enrolled in his school, Shumeikan Kendo Dojo, first as an laido student then eventually as a member of his kendo dojo.

What would become NYC Budo here in the Queens/Long Island Metro area started in 2008 in the basement of my coop (As a side note, this year is actually the 10th anniversary of the founding of Masakatsukan, my first dojo). I had recently moved from Long Island to Queens, about an hour from my then current dojo where I was teaching Japanese jujutsu and self defense as well as training at the Shumeikan under Becerra Sensei. I ended up offering self defense training for our coop, but the space grew too small, and I ended up walking into a local karate school and asked for space to rent.

Like many budoka, I wanted to go deeper with my studies and search for the roots of my jujutsu arts, so I joined the Kyoto, Japan-based Zen Nihon Budo Renmei and, deciding to pursue study of legitimate branch of authentic Japanese Jujutsu, was directed to one Erik Johnstone Sensei and quickly started studying Dentokan Aiki Jujutsu. I found that he was also a student and instructor of Muso Jikiden Eishin-ryu Iai-Heiho, training and teaching directly under Carl Long, Hanshi of the Kokusai Nippon Budo Kai. I started training in Muso Jikiden Eishin-ryu with Johnstone Sensei almost immediately. This fateful meeting was a huge turning point in my budo career and has changed my life forever.

Around 2013, myself and another now KNBK member, Morgan Hooper, started a Kendo school under the US Kendo Federation since Becerra Sensei relocated to Florida. Morgan and I were both senior students at our Kendo school, so when the opportunity presented itself, we were able to be accepted as a member dojo under the All Eastern US Kendo Federation.

Fast forward several years, a long time friend in our Jujutsu lineage, Sandra Smith Sensei asked me to head their Iaido program in Greenlawn, Long Island, about 10 minutes to where I live currently. I was very familiar with her students and was honored to have the opportunity to work with such wonderful budoka. Since our inaugural class in September 2017, Shindokan-Long Island has grown to 25 students including Long Island's first children's Iaido program which is currently starting to grow.

NYC Budo is comprised of three sister dojo: Masakatsukan, where we teach Dentokan Aikijujutsu and Muso Jikiden Eishin-ryu on Mondays, Wednesdays, and Saturdays; Enshinkan, which teaches Kendo on Monday evenings and offers a KNBK Muso Jikiden Eishin-ryu Iai study group led by Morgan Hooper; and Shindokan-Long Island, which is a full time dojo teaching Dentokan Aiki Jujutsu which is led by Sandra Smith Sensei as well as Muso Jikiden Eishin-ryu on Wednesdays and Saturdays.

My teaching efforts are greatly supported by my two senior KNBK students Andrew Mencher and Marlene Thomas. Without them, I could never have been able to maintain 2 separate swordsmanship schools 45 minutes away from each other. They have been my backbone, and with their supportive teaching efforts have made an amazing impact on all of our students. I am forever grateful to them.

In Budo,

Matthew Ubertini



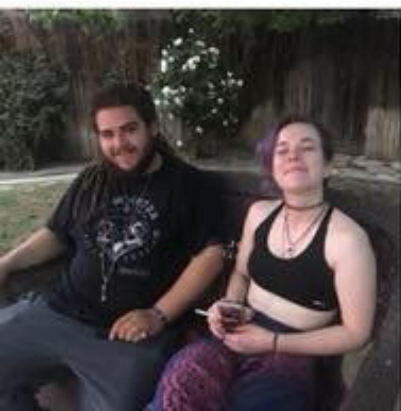
AROUND THE KNBK

This installment of “Around the KNBK” is a simple collection of photos featuring images from various KNBK seminars held around the United States so far this year. The images here are from events in Pensacola, Florida; Bakersfield, California; Hombu Dojo in Kingston, Pennsylvania; and Greenlawn, New York. Photos from other seminars may be found in articles elsewhere in this issue. We have included some of Long Hanshi’s Facebook posts that were associated with some of these events as words of encouragement so that we may all redouble our effort and determination in our training.



“Hombu spring MJER yudansha training completed with individual teaching and training permissions granted according to abilities and depth of understanding. Continue your kenkyushin to deepen your knowledge, grow your technical skills and feed the original desires you had in the beginning of your own Budo path. Thank you for investing a piece of your spirit to live on in Hombu Dojo.”





“Summer Eishin Ryu and Jodo training session completed.

It was a long hot weekend of hard work that stretched us all to our maximum. I admire every single member of this training team. The determination to not just finish but to win the battle and overcome the enemy we all face... the fear of failure.

Proud to share the dojo floor with everyone here.”

Carl Long, Hanshi

KNBK Reminders

The following are very important policy items that, per Long Hanshi's direction, require reiteration here. Please be very clear that the following items are strict KNBK policy.

Video:

Under no circumstance will the preparation and posting/sharing of video containing depictions or demonstrations of any arts, techniques, waza, kata, or any other material associated with of the arts housed within the KNBK on social media sites such as (but not limited to) Facebook or Youtube, or any other online sites, be authorized without direct approval from Long, Hanshi. This policy is non-negotiable and must be strictly followed. Failure to follow this policy could result in suspension or dismissal of any individual from the KNBK. This policy has been stated many times in person by Long Hanshi, and has also been communicated in previous issues of Kagami. Should there be any question about this policy, please contact the KNBK Hombu Dojo.

Advanced Curriculum:

Long Hanshi has made the decision that certain portions of the Muso Jikiden Eishin-ryu Iai-Heiho curriculum, especially advanced paired kata, must remain property of Seito Muso Jikiden Eishin-ryu Iai-Heiho and the 22nd-Generation Soshihan. Such items may not be demonstrated publicly, nor may they be taught by anyone who may have received instruction in them, to anyone else, without Long Hanshi's express consent. Long Hanshi has sole authority to determine to whom he will teach such portions of the curriculum, and with whom they may be shared, either upon transmission. In other words, no kata from sets such as Tsumeai no Kurai, Daisho Zume, Daisho Tachi Zume, or Daikendori, may be taught to anyone without approval by Long Hanshi. Furthermore, approval to receive instruction in such material is dependent on KNBK rank and invitation to receive such instruction by Long Hanshi. Moreover, these portions of the curriculum may NOT be demonstrated in public, nor even in private demonstration, to those who have not been initiated into these levels of training. Finally, and relative to the policy pertaining to video, it is absolutely forbidden to prepare and share any video anywhere of any portions of these curriculum categories. Long Hanshi has made it very clear that failure to follow this policy will result in the dismissal of any KNBK member, regardless of rank, title, or standing, who violates this policy. This is non-negotiable. Should anyone have any questions regarding any aspect of this policy, please contact the KNBK Hombu Dojo.

Formal Attire (Montsuki, Striped Hakama, etc.):

Long Hanshi has stated that the wearing of formal attire such as montsuki and striped hakama must be limited to public demonstrations. It is unnecessary for any KNBK members and instructors to wear formal attire in seminar situations, whether they be attending or teaching seminars. The only exception is Long Hanshi himself; as 22nd-Generation Soshihan of Seito Muso Jikiden Eishin-ryu Iai-Heiho, it is necessary for him to do so.

With respect to formal attire, if one is in a situation which requires its use, please be sure that all required articles of attire are worn and that all components of one's attire are worn correctly. For example, when wearing montsuki and formal hakama, one must always wear a clean white juban and clean white tabi. Formal attire worn without juban and tabi is completely unacceptable. Additionally, pendants, chains, cords, etc., are unacceptable. Finally, do not ever wear extraneous items such as tasuki (strips of cloth to tie back montsuki/kimono sleeves) while wearing formal attire in any KNBK-related activity or event.





Upcoming Events and Seminars

UCSD Anniversary Budosai

**September 1-2, 2018 - UCSD Iaido Club
- San Diego (La Jolla), California**

Kako Lee, Renshi and the University of California Diego Iaido Club are proud to announce that Carl Long, Hanshi, will be returning to beautiful San Diego, California to lead a weekend of training in Muso Jikiden Eishin ryu Iai-Heiho (Iaijutsu), including waza and katachi from various sections of the curriculum and the principles and strategies underlying them. All are welcome to join us!

Location: University of California San Diego - La Jolla, California
Contact: Kako Lee, Renshi
Phone: 858-342-1573
Email: Mazuru_kai@yahoo.com

KNBK New England Fall Koryu Sword Arts Seminar with Carl Long, Hanshi September 22-23, 2018 - Shindokan Budo - Westerly, RI

Shindokan Budo Dojo is proud to once again host Carl Long Hanshi, 22nd Generation Soshihan of Muso Jikiden Eishin-ryu Iai-Heiho and Kaicho of the Kokusai Nippon Budo Kai for our annual Autumn seminar and a weekend of intensive training in Muso Jikiden Eishin-ryu, including waza from various portions of the curriculum and katachi.

Location: Shindokan Budo Dojo - Westerly, Rhode Island
Contact: Erik Johnstone, Doushi
Phone: 401-474-2568
Email: shindokan1@gmail.com

KNBK Shindo Muso-ryu Jojutsu

Seminar with Carl Long, Hanshi

September 29-30, 2018 - Blackbird School of Karate/Renshinkan Dojo- Tucson, AZ

Carl Long Hanshi, 22nd Generation Soshihan of Muso Jikiden Eishin-ryu Iai-Heiho and Kaicho of the Kokusai Nippon Budo Kai will be visiting Black Bird School of Karate/Renshinkan Dojo in Tucson, Arizona for a weekend of training in Shindo Muso-ryu Jojutsu. Long Sensei holds the rank of 7th dan and the teaching license of Kyoshi in Shindo Muso-Ryu, issued by the Dai Nippon Butoku Kai organization.

Shindo Muso-ryu Jojutsu, the art of using a short staff against a sword, was founded in the early 1600s by Muso Gonnosuke. Gonnosuke used this method to defeat famous swordsman Miyamoto Musashi, becoming famous himself in turn. His art spread as a result, and we still practice it to this day. This seminar is a continuation of that tradition. To register, please contact Ben Couch via Facebook message or at the number or email address provided below.

Location: Blackbird School of Karate/
Renshinkan - Tucson, Arizona
Contact: Ben Couch
Phone: 570-403-4381
Email: bcouch@gmail.com

**Pensacola Sword Arts Seminar
with Carl Long, Hanshi
October 26-28, 2018 - Big Green Drum Japanese
Martial Arts - Pensacola, Florida**

Carl Long, Hanshi, 22nd Generation Soshihan of Muso Jikiden Eishin-ryu Iai-Heiho and Kaicho of the Kokusai Nippon Budo Kai, will be returning to Big Green Drum Japanese Martial Arts in sunny Pensacola, Florida to lead a weekend of training in Muso Jikiden Eishin ryu Iai-Heiho (Iaijutsu). All are welcome to join us!

Location: Big Green Drum Japanese
Martial Arts - Pensacola, Florida
Contact: Patty Heath
Phone: 850-479-1907
Email: patty@aikidowestflorida.com

**KNBK Shidosha Koshukai & Testing
November 17-18, 2018 - Sakura Budokan/
KNBK Hombu Dojo - Kingston, PA**

The KNBK 2018 Koshukai is open to currently certified instructors, or to those yudansha interested in becoming instructors. Non-certified yudansha will only be permitted to come if their registration form is accompanied by a recommendation from their respective Dojo-cho or have direct approval from Carl Long, Hanshi. You or your Dojo representative are being invited to attend this year's KNBK Instructor Training Seminar to be held in Kingston, PA at the KNBK Hombu Dojo the weekend of November 17 and 18, 2018. The schedule should be familiar by now – all day training and discussion on Saturday and Sunday with the Koshukai ending Sunday afternoon. Yudansha testing will take place on Sunday morning prior to the beginning of Koshukai.

Location: KNBK Hombu Dojo/Sakura
Budokan - Kingston, PA
Contact: Carl E. Long, Hanshi
Phone: 570-288-7865
Email: hombu@knbk.org





Kagami Book

The Kokusai Nippon Budo Kai is pleased to offer *Kagami* by Masayuki Shimabukuro Hanshi. This book, available in a hardbound volume or as an eBook, is the collection of all articles by Shimabukuro Hanshi that appeared in Kagami from the first issue in 2006 through the summer of 2012. Now, they are all available in one volume. The production of these books was conceived of and spearheaded by Bob Morris Doshi of the JKI/KNBK Socal Dojo in San Diego, with the approval of Carl E. Long, Hanshi and Soshihan of the KNBK. The forward to the book was written by Erik Johnstone Doshi, Editor of Kagami: The Newsletter of the Kokusai Nippon Budo Kai, who collaborated on this series of articles with Shimabukuro Hanshi.

Long Hanshi recently offered the following comments regarding this collection:

“I cannot think of a better word to describe this collection of insights and prose. The word “Anthology” comes from the Medieval Latin “anthologia”, literally: a “flower gathering.” This collection of thoughts blossomed from the minds and practice of the Samurai Warrior traditions and have been preserved here in a collection of articles and wisdom imparted by a 21st SoShihan of the Muso Jikiden Eishin Ryu school of swordsmanship.

Wisdom is priceless.”

On behalf of Long Hanshi, Morris Doshi, and the KNBK, we are proud to offer “Kagami” to all of our members. The following links will allow you to preview and purchase the book:

- To preview and purchase the hardcover edition, please visit:

<http://blur.by/1aTtnYm>

- To preview and purchase the eBook, please visit:

<http://store.blurb.com/ebooks/453063-kagami>

We hope that you all enjoy this volume and benefit greatly from the teachings contained within its covers. Please join us in thanking Morris Doshi for his dedicated effort in making this book possible and Long Hanshi for his support. And we thank all of you for your support in the ongoing project that is Kagami.

CALL FOR SUBMISSIONS:

As ever, we at Kagami welcome and encourage the active involvement in and contributions to Kagami by all members of the Kokusai Nippon Budo Kai. Submissions could be in the form of articles, announcements, dojo and instructor profiles for the Dojo Spotlight section, event announcements and reports, appropriate media reviews, or photos and images.

Please feel free to send in materials at any time; we will do our best to include them in as early as possible, but we are also always happy to have a surplus of content, especially in the form of feature articles, photos, artwork, and Dojo Spotlight profiles (if your dojo has not yet been featured in Kagami, please feel free to send in a profile. Don't forget to include photos!). Kagami is YOUR publication, so please do not hesitate to contribute material. We can't do it without you.

Kagami: A Publication of the Kokusai Nippon Budo Kai

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