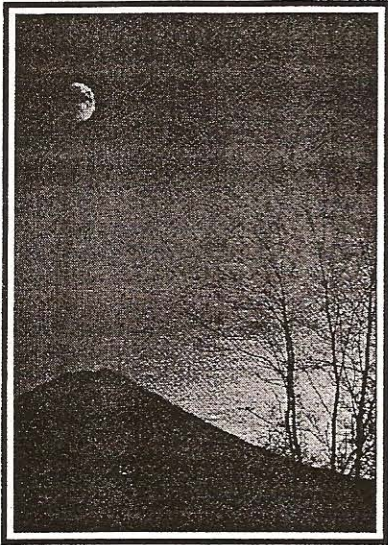


COCKTAIL OF BUDO & BUGEI AND NATURE



A tranquil moon quietly lights the majesty of Fuji, the mighty mountain

The methods of human fighting can be divided into three categories.

The first category evolved from the brute physical strength to "taijutsu" (skill of body) thereby using the body more efficiently.

The second category is a method of "nage" (throw), either thrown stones or sticks or thrown arrows, which eventually evolved into the bow and arrow.

The third category is the "Kombo" (clubs) or sticks of various kinds, also called "Kodai Buki" (ancient weapons).

The ancient fighting methods, classified into these three categories, have been modified and changed over time. As these methods changed so did the fighters' intention and spirit, reminding me of the Form of "San-

shin" (three spirits) of "Gyokko Ryu Kosshi Jutsu" (jeweled tiger school skill of substance).

This section will concentrate on "Bo" (the stick), how it evolved; "Bojutsu" (the skill of sticks); "Sojutsu" (skill of spears); "Tojutsu" (skill of swords), and the relationship of these skills.

I will also touch upon the form of "sanshin" (three spirits), a central part of "taijutsu".

One needs to know how this form of sanshin evolved and to understand the process involved in its development to its current level.

As a student of "Bugei" (martial art), you must understand the creative process of the Bugei skills. We need to define the Budokan (the overview of BUDO) in numerous ways, from the view point of anthropology, archaeology, literature, motion pictures, the arts, and as part of one's martial arts training methods.

First of all, developments of weapons and taijutsu have to be understood thoroughly and clearly. Only from that viewpoint can we understand and appreciate the human aspect of fighting.

In 1336, (the first year of the Engen Era), the Godaigo Tenno (Emperor Godaigo) was held captive by Ashikaga Tameuji, a then powerful feudal lord in opposition to the Emperor, at the Kazan-in (detached palace).

The loyal lords who allied themselves to the Emperor held a secret meeting to plan a way to rescue him. The group leader was Kusunoki Masashige.

Among the warriors was Yakushimaru Kurando, a gyoja from Kishu (an ascetic from south of Nara). Even at 16 years of age, his superior skill on shinobi and bugei (ninjutsu and martial arts) was well recognized. They appointed him to carry out the



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FROM
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conspiracy of rescuing the Emperor.

He disguised himself as a court waiting woman, and thereby sneaked inside the Kazan-in. He fled carrying the Emperor on his back.

In doing so he ran across the Hizume Hallway (a corridor that makes one's steps sound as loudly as the hooves of horses – a secret device used during that time for security purposes) and everyone was aroused.

Kurando fled off to the gate still carrying the Emperor on his back. Eventually surrounded by samurai Taisho (chief of samurai) and his warriors.

Kurando placed the Emperor in a place of safety under the trees.

He whisked his Naginata right and left, up and down, mowing down a throng of opponents. But the Samurai chief, a man of no common order, cut off the tip of Kurando's Naginata in one swing of his sword.

Kurando did not lose any time countering the attack from the chief with the form of Gyaku Kuji (a secret Bojutsu – skill of sticks) utilizing the remaining hilt of the Naginata. The Samurai chief's defeat followed.

By that time the army of Kusunoki Masashige arrived to complete the rescue of the Emperor.

Later on, after realizing the advantage of sticks, Kurando invented a school of the Bojutsu called "Kukishinryu" (heaven's nine demons school). Thus the Bojutsu was born after the Naginata.

In a similar way "Sanjaku Bojutsu" (skill of 3 foot sticks) was invented when a spear was cut off in half during a battle.

There are so many stories like these about the roots of Bojutsu that one isn't clear as to which skills came first – like the chicken and the egg.

I hope you enjoy this cocktail (mixture) of BUDO and Bugei.

Whenever my pupils visit unexpectedly, we talk about Budo and Bugei over drinks. My pupil gets high with sake and I with the talk.

I thoroughly enjoy those moments. I repeatedly talk about my experiences during the five years I trained with Takamatsu Sensei. I usually find myself totally immersed in the memory of Takamatsu Sensei, forgetting my audience and my pupils.

One thing I am proud of to this day is that I never touched alcohol when I was at Sensei's house. His wife always served two sakes at dinner, but during my training under Sensei Takamatsu I never forgot my place as student.



On the night of his funeral I drank and drank but I could not get drunk. The alter sake we drank was so bitter, it was just like drinking my tears.

So I end up preaching to them, or better yet, I tell them my saddest experience over the years.

When Takamatsu Sensei left, it was like emptiness filling my heart.

The students seem suddenly to become sober when they listen to my story.

The mystery of Shinden Fudo Ryu is the principle of Nature.

The supreme point, the real essence of the school is to become one with the nature by thoroughly understanding it.

The story I wrote earlier about my experience at Takamatsu Dojo is also the principle of nature.

Even though I do not have any intention of teaching my pupils, they naturally learn something from my experience.

When an ascetic refines his skills in the depth of the mountains and cleanses himself in the waterfalls, he becomes one with nature. He can then perceive the changes of the human heart because he now knows and has attained higher understanding of Nature and human

Self awareness is the starting point of oneness with Nature.

Often times I tell my pupils that the Waza (technique) I am about to teach is the first Waza ever learned. I tell them, "nobody knows this waza, you are the first one to know." I want them to know and feel that learning a waza is a serious matter.

I teach them with sincerity so they should learn with sincerity. The first waza is the start of a new life. One has to live as if it is the last, only then can you become more aware of life and feel reborn every day.

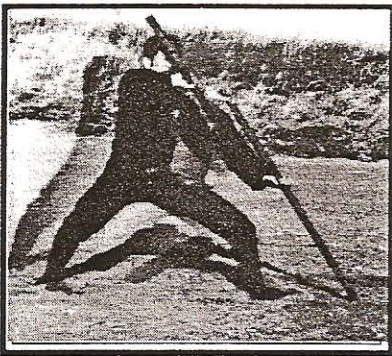
Today, more than ever, a man has to love the beauty of Nature, to know the love of nature, to know the truth of Nature and be truly thankful for Nature.

We must learn to respect Nature through Bufu (martial school) of Budokan, otherwise our lives will be over.

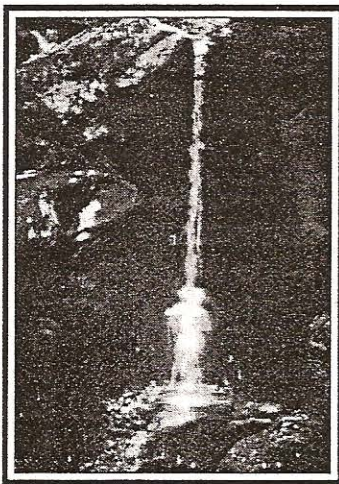
When we attempt to interpret Shinden Fudo Ryu, an ancient script, we understand that it means that one has to *become Nature* — immobilized steadfast Nature— which God has given to human beings.

The member of a Budokan Dojo can be described as a person who stands firmly on the ground enfolded by this great Nature. A man and Nature, or rather, Nature and man are the essence of "Bufu".

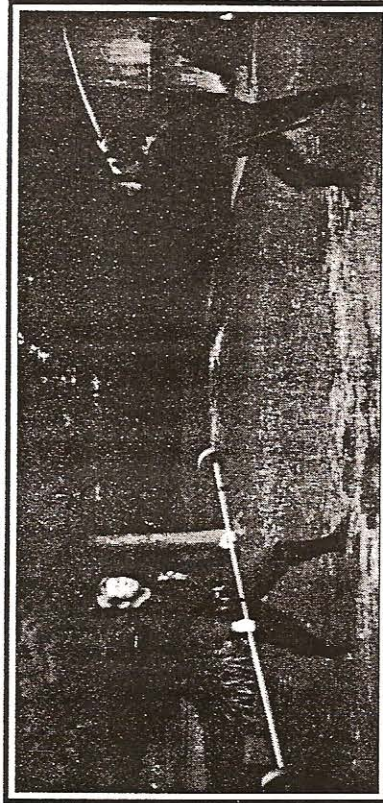
We must each treasure this relationship and friendship with Nature — the true starting point of "Bufu", the reasons for our being.



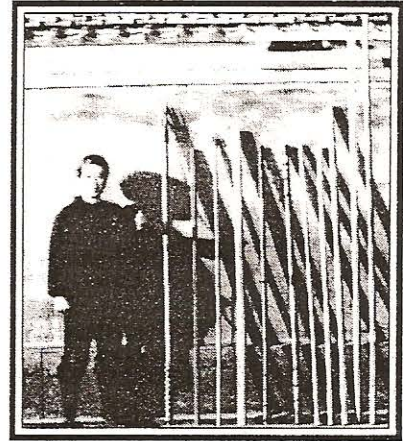
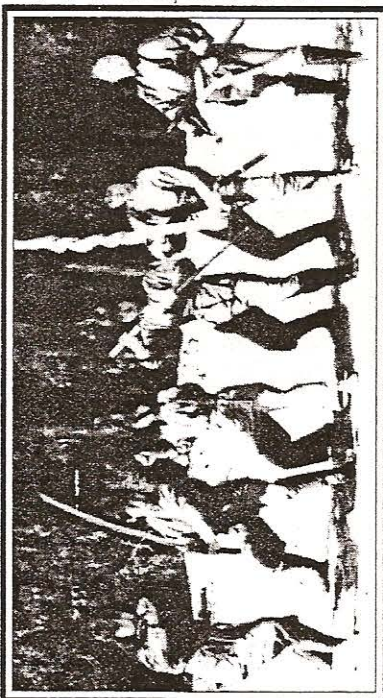
Stick wielders became so practiced with their weapons they were eventually able to develop the skill of repelling arrows launched by archers with the bow.



When an ascetic cleanses himself in the depths of mountain waterfalls he becomes one with Nature and can perceive changes of human heart.



RIGHT: A veteran of "Bo" (sticks) uses an 8 foot stick with stone rings at both ends to crack foe's skulls. There was also a 3-1/2 foot stick called "Katana Bo" (sword stick) with a stone ring attached to one end used to crack a foe's body bones. **LEFT** Women eventually joined the fighting and "Kuno Ichi Gun Dan" began to use "Nejiri Bo" (twisted stick).



As time passed, fighting skills and weapons changed. The length and thickness of sticks were modified and took different forms or characteristics according to various schools and user preferences. The modifications were kept secret among themselves. Some sticks had stones attached or metal fittings.



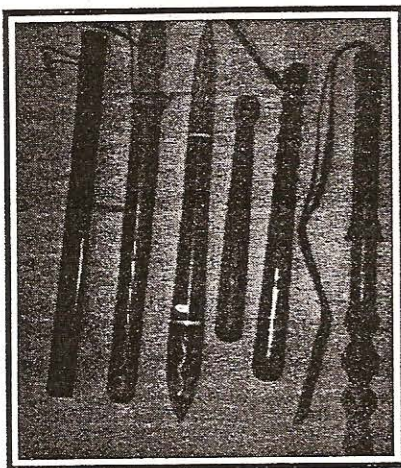
Hanbo jutsu (skill of the half stick) was devised by using one piece of a spear cut into halves.



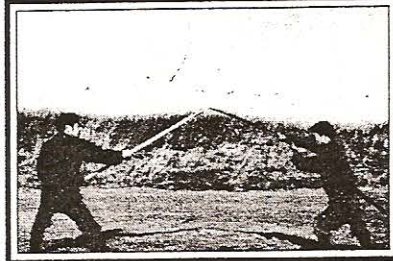
Naginata (halbert - combination spear and battle axe) Gyaku Ihen no Kamae (Naginata posture). This stance allows a fighter to find a method of sanshin tsuki (stabbing of three spirits) instead of sweeping the opponent.



The Kamayari (forked spear) used by Shinobi No Mono (Ninja) caused more physical damage to the opponent's body when being pulled out than when stabbing him .



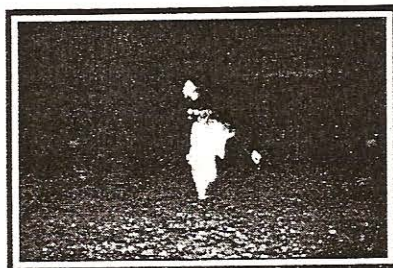
**JUTSU OF TANBO
(SKILL OF SHORT STICKS)**
There still remains short stick usage all over the world. These sticks from other countries tell me many messages. Tan (short) also means spiritual power in Japanese. Thus Tanbo trains us in spiritual power.



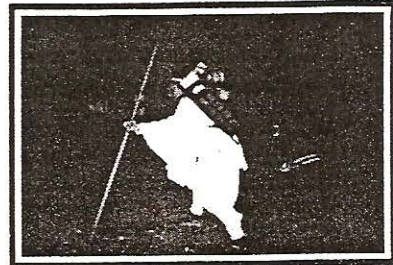
With the Naginata (halbert) cut off a fighter uses the Rokushakubo no jutsu. (Skill of the 6 foot stick), making expert use of the shorter 6 foot Bo.



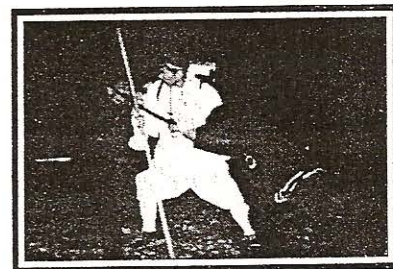
Here I am dressed as an Ascetic taking the position of Yoko Ichimonji No Kamae (posture of horizontal straight line hold of stick). The lesson is Henshin Bojutsu (skill of disguising the stick as part of the Ascetic dress. Kurando was an Ascetic from Kishu, near Nara.



Botaimatsu No Jutsu (skill of stick torches). With burning material attached to each end of the Bo one can locate hidden foes in dark places or blind their eyes while defending against their attack.



Using a pannier as a shield against the attack of one opponent I hit the other's forearm with the Bo. It is very important to make use of whatever you are carrying or holding to protect yourself from assailants. This ability to improvise weapons and defense from your environment is critical to survival.

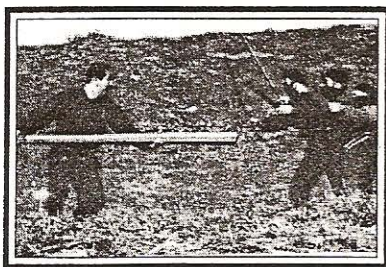


By twisting the body, two attackers come face to face. Keeping in mind that heaven will eventually defeat the evil ones you should not attack first nor should you fight for the sole purpose of the victory.

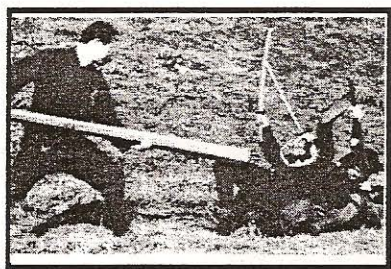


After they face each other, you can knock both of them down. It looks as if they are attacking themselves and being stricken down—it is a natural law.

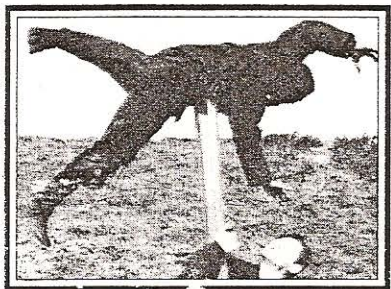
**NYOIBO NO JUTSU
(SKILL OF THE BIG
HEAVY STICK)**



Shihan Toshiro Nagato demonstrates a defense against an attack by three foes using the big heavy stick — or Nyoibo.



Here he has forced them to the ground and now can deal with them as he chooses.



Now Nagato controls his opponent with Tsukiage No Jutsu, the skill of tossing with the Nyoibo.

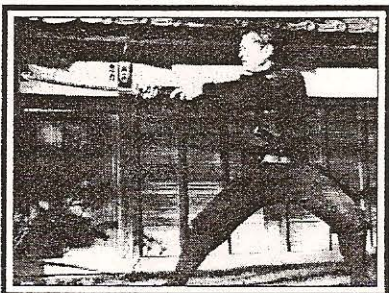
As they say on television, "Do not try this at home unless you are a trained professional." It is also good to be a big strong individual such as Nagato.



**LESSONS
AND PRINCIPLES
FROM TOHO
(SWORD'S RULE)**



Ichi No Kamae, the posture of the straight line, as practiced in Taijutsu.



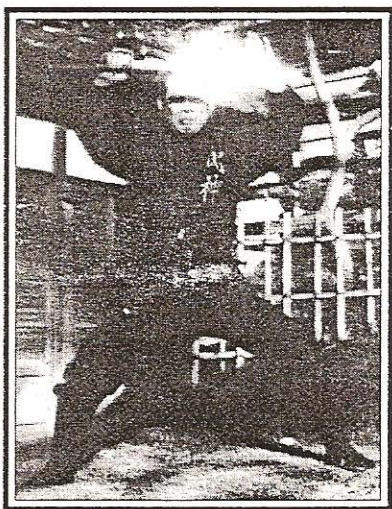
Notice here that Ichi No Kamae is still the basic posture when using the Katana.



Fukoken No Kamae, the posture of the Tiger taking cover.



Hassotenchi No Kamae, posture of eight vertical forms.



Kinton Yoko Tenichimonji No Kamae, the posture of a horizontal line taking a golden flight. By using the blinding reflection of the sun on the sword the opponent is temporarily blinded allowing one to escape without a moment's hesitation. Another name of this : "Toho"— sword usage— is Hikari No Ken or Sword of light

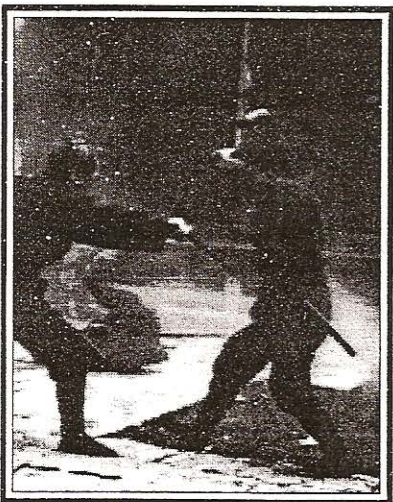
IT IS VERY IMPORTANT
NOT TO FIGHT UNLESS
ONE IS ABSOLUTELY
FORCED TO FIGHT.

AVOID
CONFRONTATION AS
MUCH AS POSSIBLE

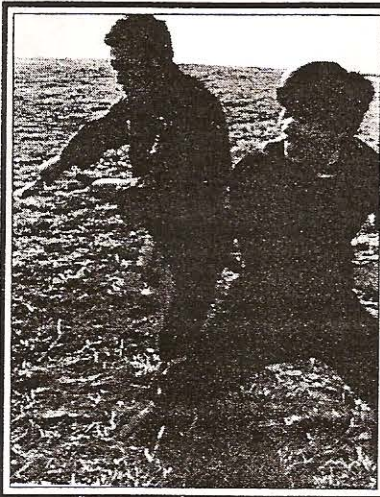


Tengu Tachi Iainuki Gata No Kamae.
The posture of Long-nosed Goblin's
sword play.

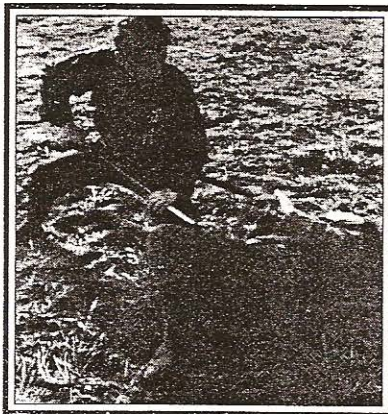
Sword and Bugei began in the world
of fantasy so I demonstrate some
sword techniques used in the making
of some scenes for a film.



As my enemy is attacking my head I
change postures from Tengu Tachi
Iainuki Gata to Dogiri Nukikiri —
the torso slicing overhand cut.



The moment of Dogiri — torso cut.
First, I press against the opponent's
body with the sword sheath and my
left leg, then I kick his body with the
left leg that was guarding his attack.



As he falls, I stab him. From the first
move through completion of the action
the movement should be very smooth
as if the stream is flowing from the
upper reaches to the lower reaches
and finally flowing into the ocean.

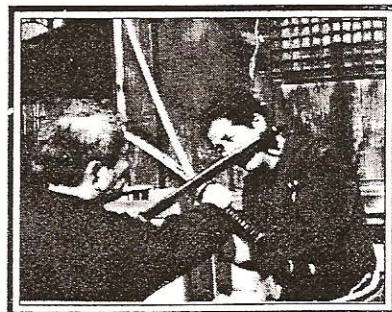
The flow depicts the principle of
Iaigata — form of swordplay — and
Shinobi to Ryusei No Kata — the
form of the Shinobi Comet Sword.



A cross shaped knife is affixed to the
end of the sword sheath with a Shinobi
Sageo — string — to be used as a
thrown or second weapon.



You can easily see the danger this
presents to the throat of Shihan
Ishizuka when used in combination
with the sword in my other hand.



A Bujin must clear away the evil
spirit with a Holy Sword. As he takes
the evil with one sword he then throws
back the omen comet to the foe.