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From Soke Hatsumi Masaaki

SANMYAKU

The Densho (Direct Transmission) of the Bujinkan Dojo Honbu



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Takamatsu Toshitsugu Sensei

Painting by Sōke¹

¹ Kanji in picture: *Yui-ga-doku-son* ("Holy am I alone", quotation from Gautama Buddha),
Ten-min-shi-mei ("Master's spirit asleep in Heaven")



Sōke enjoying a walk with his pet dogs. The dogs' leash has similarities with a Bō.

Sōke's Kuden

When someone's Taijutsu is flowing healthily, the narration to their life runs on just like nerve fibres; it becomes a tale of Logos, and they are able to tread the boundary of Shinden¹ and Kuden².

Takamatsu Sensei used to have 20 Spitzes (dogs) and take them — or be taken — for a walk every day. I also lead my dogs on walks, with five of them pulling me.

What of the path walked by the Bujinkan Dōjō? Ever since the Portugal Taikai last year (1992), we have been able to observe a healthy community amongst the Buyū in Spain. This is doubtless thanks to Ernani, the Taikai organizer and his "Budōka's heart".

At the Huelva Taikai this year, the Shidōshi were able to gather together and drink as though emulating the knights of the round table. This Taikai was organized by Andres Ponce. Again, the success of the Taikai was due to Andres' "Budōka's heart", as proved by the diamond tears flowing from it.

Mr Ponce said, "In the future we will not tolerate the presence of anyone other than knights of justice in Bujinkan Spain!". In Spanish children are known as niño / niña. Children are said to be beautiful, sweet, and charming ... and they say there is a harmony in the flow of sounds *niña* and Ninja.

At the Taikai party we saw a demonstration which was planned, produced and performed by Isidoro. Its manner of execution was the best I have seen in my twelve years of travelling the world. As the demonstration ended, we were able to see beautiful jewels in the eyes of Isidoro too, glinting under the stage lights.

I would like to state clearly to all people treading the way of the martial arts: if you do not possess a Budōka's heart, leave the martial arts! I say this on the basis of what I have gained from decades of teaching, because it has all been proved by the words Takamatsu Sensei spoke.

The martial arts are not something you can learn. The starting point is your own effort and endurance, and if you do not realize this, no matter how many years you train and what grade you reach, you will lack the value perceptions of a martial artist. Without this self-awareness, even 10th Dans are equivalent to people without either Dan or Kyū. This is the Shinken-gata of the Bujinkan grades.

People who do not grasp the true nature of a martial artist may well go to some trouble to knock on my door and request training, but unless they search for the heart of a martial artist, my teachings will fall on deaf ears. Yes, let us write Budōka as "Martial flower", and leave it as one solution to Kajō-chikusei, the puzzle of enlightenment which you are all questing after.

Now, as a Doctor of Human Sciences, I would like to analyze the symptoms and morphology of various diseases which people searching for combat techniques are prone to contract without being aware of it.

¹ *divine transmission*

² *oral transmission*

1. Number One type

A hypoplastic (underdeveloped) form; self-centred, fussy about grades, and always wanting to be "Number One".

This is an awful type. They do not even know how bad they are, and could be killed before they realize ... a real nuisance.

2. Business type

A type which develops from the conception of earning a living by the martial arts; they forget the Budōka's heart, and theirs is transmuted into the heart of a merchant.

They may end up believing that someone with many students is great — and if a student runs away from them they may feel as though they have lost some money. Furthermore, they do not notice that as a martial artist they are a failure.

Let me clearly state that in my experience no Tatsujin¹ of Bujutsu or Bugei ever develops from such a type.

3. Reporter type

Someone who comes to me, but finds "collecting materials" more important than training, and takes notes and photographs which they then sell once back in their country.

This really is deplorable. They are already incapable of going beyond the amateur's view of the martial arts — the "set forms"² or "this is right but that is wrong" mentality, etc. They do not even get as far as realizing they have fallen into such a state.

There are many more types left. The "Sensei-Shihan" type, the "Mood" type, the "Collector" type, the "Violent" type, the "Animal" type, the "Religious" type, the "Philosophical" type...

The important thing is to understand that the true nature of the martial arts can only be perceived once these types have all been made transparent.

The flow of Takamatsu Sensei's Bufū started with training in the transparent, beautiful and natural flow of Shinden Fudō-ryū. The beginning for me was following an invisible flow of light as it flowed through space, to knock on the door of Takamatsu Sensei's Bufū. My encounter with Takamatsu Sensei in some ways resembled the old tale of the opening of the cave door on Shinshū Mt Togakushi.

Until recently people have tended to see the Bujinkan as being only Ninjutsu and to use Ninjutsu as a catch-phrase, but it is about time we became aware of the full scale of the Bujinkan.

The Bujinkan martial arts incorporate the flow of nine schools of martial ways, with a history of three thousand years. You should not forget that you are martial artists on a space shuttle. Do not be distracted from the training; you must persevere to the end.

"Single-mindedness" can be thought of through its sound "Sennen" as also meaning one thousand years. "If one thousand days pass the techniques will appear by themselves" is a common phrase in scrolls³, and I believe that from this you can hear sounds joining you to a space beyond.

If I also rewrite "Ikkan" not as perseverance but as joy, then the sound waves can spread out so that some gladness, health and happiness is discovered.

¹ *master*

² *Kata*

³ *Makimono*



May 1992, at the Portugal Taikai, with the Portuguese Minister of Sport (centre), and Shidōshi Ermani Pinto Bastos.



April 30, 1993, 10:00 p.m. The Knights of the Round Table — all the Bujinkan Shidōshi. Shidōshi Pedro Fleitas Gonzalez



The Shidōshi of the Round Table are joined together by the Bufu of the Bujinkan smile.

1993 Huelva Taikai (Spain)

The point of balance: the human being between spirit, body and mind

When Hatsumi Sensei told me to write in my own way about one event at the Taikai in Huelva (Spain), I wondered, "How can I express a feeling on paper?". But as I believe it is important for people to grasp this point, whether they are Bujinkan students or not, I will analyze myself and try to transmit that feeling through this "space".

If you try to do your best, it is very difficult to grasp the true nature of a movement... When you want to grasp a feeling, the zero point is useful — it functions together with *our* time and space.

I can never forget how Hatsumi Sensei always says, "Knowledge obstructs you from being a human being". This really is the truth.

On occasions when we discover something new in life or are placed in new circumstances, if we try too much to analyze it with *knowledge* (the mind point) we obstruct ourselves, but if we try to feel, try to become one with our spirit (the heart point), a dance arises between the two, and it becomes very easy to understand. This is because the mysterious parts of life cannot be understood with knowledge, but may be felt with the heart.

The proof of this is that we (i.e. all the participants at the Huelva Taikai) found ourselves able to see (= feel) during the training at the Huelva Taikai. This was possible for us in not only one but all aspects of the training. Sometimes, however, it was particularly noticeable (always when we used Shingan, the eyes of our heart, to watch).

The event in question actually took place in the middle of a Bōjutsu scene. Sensei was trying to explain the meaning of Kokū¹ by means of a Bō technique.

Sensei said, "A Bō can be used for throwing", and aimed one end of the Bō in his hand at Noguchi-san. Then with a movement beyond time and space (there is no difference between the two), a simple yet refined movement, the Bō was sent floating over that one moment towards Noguchi-san, who with a movement in harmony not just with himself but also with Hatsumi Sensei, sent the Bō Hatsumi Sensei had thrown into a natural space.

I do not want to write any more than this on paper here. I would prefer instead to direct my entire energy in such a way that the people reading this may understand our natural links between the flesh, the brain and the spirit ... three parts — or rather, something like one single part of a harmonious dance. "Our eyes are in the sky but our feet are fixed on the ground"; maybe this is the law of balance.

Sensei always says that "reading between the lines" is important, but I hope the short words above create a large space between each line, to hold there the heart of the Bujinkan Dojo.

Pedro Fleitas Gonzales, Shidōshi
Islas Canarias, Spain

¹ the void



“To be real Buyū means to love the Bujinkan Budō, and speak to one another of the infinite Bujutsu with one’s heart and body”.



Shidōshi Ricardo Gonzalez

Letter to Sōke from his Buyū "Gorilla"

Dear Tetsuzan,

The Huelva Taikai was great. The training was fantastic, and the feeling was beautiful. Day by day the Shidōshi of Spain are drawing together, and I think this is one reason for your Budō's great improvements in this country.

Budō is now the basis for my life. I am studying history, psychology, philosophy, animals, nature, and the universe. I believe my Taijutsu has reached a level where I can have confidence even in a real fight, but in the future I need many years (many decades) of practice to progress and to relax so that I can be worth the grade you have kindly given me.

I have listened to your words many times, I have read almost everything you have published in English, I have interacted with you personally, and from this I think your way, the Ninja way is the correct way: a way to understand life, live it to the full and enjoy it. I wish that I too might someday achieve the honour of being a Togakure-ryū Ninja. People are all different, everyone is searching for something different, but I have lived a full life if yet short, and I have understood that my objective is true happiness.

As I am an honest person, I cannot be happy unless those around me are happy. But happiness is not something which comes from relying on the outside; if I help people, look after them and love them, I can reach peace with my exterior. I believe that it is correct to protect animals, nature and people, as they cannot protect themselves from the cruelty, ignorance and ego etc. of people thinking only of their own profit. It is true that I am an aggressive person, but I hate violence and I pray to God that there is no need for me to hurt or kill anyone.

Sensei, I will probably go to the Paris Taikai too. My circumstances are slowly but surely getting better. Sickness is sometimes hard to bear, but if I become desperate I go for a walk for a couple of hours, watch a film, and have a warm bath. I am no longer troubled by computers. (For the time being) I do not drink. I sleep well. I am sure that regaining my original energy is just a question of time. And I think I will learn various things from my experiences of living in hell, and that in the end it will turn into a positive experience.

I look forward to seeing you soon.

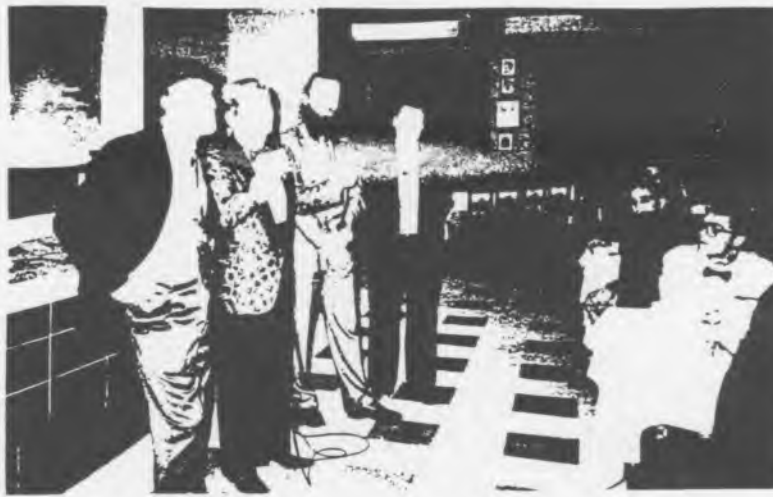
yours sincerely,

Ricardo (the Gorilla)
Spain



Huelva Taikai seminar

My theme for 1993 is Rokushaku Bōjutsu, sword and Taijutsu; it is to practise inside a natural space, with leg movements and body movements; and proceeding from there, it is to explain how to grasp the true nature of Shinken-gata, in order to **make you aware of your own existence.**



At the Taikai Party
Shidōshi Andres spoke of the heart of a Budōka. He then said that my wife might be small, but she is the same as a diamond!
Shidōshi Andres Ponce Rodriguez



Shidōshi Isidoro Lopez Delarrinzar (centre)



The master of the Peña Flamenca Theatre (left) and the No. 1 singer in Spain, Paco Tronjo Sensei (centre: 69 years old). He sang for us how the true love of a woman is the love of a mother, and that he was singing because he was happy to have so many friends.

Golden moment

Master of the Bujinkan Kasumi-an
Steve Hayes

Non-Japanese like myself are fascinated by what and when formed the important turning points for the famous Japanese Budō masters whose names have been passed down in history — when topics like this arise we concentrate our nerves, prick up our ears to listen, and also show off by passing these tales on to other people.

For people entering into the way of the martial arts, the “turning points” of such masters, who are elevated to a legendary status, give birth in their hearts to a fervent belief that they too would have liked to have lived in such a golden age. The present time can be seen as somewhat faded in comparison with the shining past. But the people of that time who happened to be present at the golden moments, in the midst of a ceaseless flow of time, would probably never have thought that someone connected with their Budō in the future would look back at them with envious eyes.

The fact that I happened to be present at such a shining moment of Hatsumi Sensei's Ninpō Bugei is even now just like a treasure in my mind. I was given an awe-inspiring lesson in the martial arts by Sensei in 1982, on his first journey outside Japan. The event which took place that summer in the Ohio forest lasted a few seconds, but enlarged several hundred times my degree of understanding of the heart of the martial arts.

During my training in Japan, I had continued eagerly asking Hatsumi Sensei about the Ninja's secret powers such as Kuji-kiri and Kuji-in. This was admittedly a result of my lack of knowledge, but still my thoughts about the mysterious Kuji just got deeper and deeper. I did know this power of the Kuji was something used by Ninja, but I had no idea as to how they actually used it.

In the seventies I was the only American training in the Noda Dōjō, so I did suspect that the only person who knew nothing of these Kuji was myself, the sole foreigner. I was hoping to use this martial art to think about ways of life, and I thought I had to know everything about this Budō if I wanted to be not just a Ninjutsu scholar but a student in the true sense of the word.

Even after the practise finished and everyone went home, I would stay behind on my own and persistently ask Sensei questions about the finer points of the fighting spirit. Sensei answered my questions patiently, but even so, the thought that I might be the only one in the Dōjō who did not even have the slightest notion of how to experience the power of these Kuji always smouldered on in my heart.

The 1982 Ninja Festival was held in the middle of an Ohio forest, several thousand miles away from Noda. Questions about Kuji are difficult to avoid, and they appeared in the question and answer session with Hatsumi Sensei. Students who could not even do a forward roll, whose stances were not even right, went and asked questions about Kuji...

In order to gratify my desires about Kuji, Sensei suddenly turned around to me and ordered me to punch him whenever I liked. Sensei probably perceived the surprise which appeared on my face at that moment, because laughing, he said that whatever happened he would take full responsibility. And again I was commanded to punch him from behind. Sensei then turned back to the students, and continued speaking.

I let fly a full speed punch towards Sensei's head with my right hand. Without even interrupting his conversation, Sensei moved his head two to three centimetres, and my punch cut through empty space. But he could not have been able to see the punch, nor hear it coming.

Sensei's action was so fast and natural that many people did not appear to have noticed what had happened. Some of the students however experienced a sensation as though for a moment, just at that one place, time had stood still through the astounding power which had been demonstrated before their eyes. I found myself regaining my senses as Sensei looked behind him and said "This is what Kuji is".

Despite being a witness who had really seen with his own eyes what had just happened in front of him, I still could not believe it totally. There were some students who thought it was a trick or that it had been rehearsed in advance ... some people were astonished and said it must have been a demonstration of Sakki, the killing intention.

Sensei answered, "It is not Sakki", and at that instant I felt the world in front of me become lighter. I had not had even the slightest thought of injuring or killing my Sensei.

Nevertheless, the punch itself had been a dangerous and powerful one, and had it connected it would certainly have been quite terrible. Sōke had sensed something unsensible, avoided it, and escaped the blow. Even that alone was pretty impressive.

However, if you delve a bit deeper I think the impact of this event was a triumph for nine hundred years of Bujinkan Ninpō history.

If my full speed punch had hit Sensei's head, nine hundred years of history would probably have disappeared for ever. If the nine schools which Hatsumi Sensei inherited were the real thing, if they were to continue in the present and into the future, failure at a test like this one, held in public, could never be tolerated.

Just imagine: a Ninjutsu Grandmaster orders his student to punch him from behind, but in the event does not manage to avoid it, and falls unconscious at the feet of his stunned student. Surrounded by cruel insults and sneers, the Grandmaster would never be able to show his face in public again. Moreover, once it became common knowledge, all the Shihan teaching under this Grandmaster would also no longer be able to teach with confidence.

One can almost believe that the spirits of all past Sōke gathered together to stand behind the present incumbent, Sensei. Sōke himself has difficulty in explaining how he got through this peril — maybe Bushin¹ rescued him. Maybe this was the ultimate power of the secret Kuji, which Hatsumi Sensei bestowed on me that day over ten years ago.

Over a decade has passed since that shining "moment of truth". Just a handful of people saw Sensei's Bugei with their own eyes then. Now thousands, tens of thousands of people wish they could spend some personal time together with Hatsumi Sensei.

When I think of the one truly golden moment amidst the continuous flow of time of this Budō when I happened to be present, I am somehow drawn into a feeling of nostalgia.

There was a reason for me to be a suspicious student: it was this that caused Sensei to accept a large gamble for our sakes. If I think of it this way, I can feel something like karma linking Sensei and me.

This ultimate gift which Sensei left me will be the treasure of my life.

¹ the martial god(s)



“Golden moment”

Myself with Shidōshi Stephen K Hayes, photographed in August 1982 by the famous cameraman Mr Hussey — said to charge \$10,000 for one click of the shutter.

Sōke is in Togakure-ryū Ichi-no-kamae.

Shidōshi S. K. Hayes is in Gyokko-ryū Doko-no-kamae



The merits and demerits of Sports Budō
Shihan Nagato Toshirō

The merits and demerits of sports martial arts

Bujinkan Dōjō Shihan

Nagato Toshiro

Mōko

In this article I hope to compile some opinions I have formed over the course of my training to date into a form of report about the differences between sports martial arts known as “modern Budō” and the martial arts which strictly pursue the original, intrinsic nature of Budō — clearly delineated from so-called Kobudō in general. It would be my greatest pleasure if this enables you to become aware of the weak points of sports martial arts, and to reconsider this being we call “Budō”.

For convenience I will refer to the genuine martial arts as simply “Budō”. I venture to use this word “Budō”, and will regard “Bujutsu” and “Bugei” as having the same meaning here. This is actually a very important topic, but martial artists in the current peaceful era do not even have the insight to attempt to think about such things (*Note 1).

I myself used to be a Jūdōka. I thought it was one of the best martial arts, believed it to be a traditional national Japanese pastime, and from Year 5 in primary school¹ to Year 4 at university² I continued training; I then crossed over to America and taught it there for three years.

While I was at university I took absolutely no notice of other martial arts etc. and treated them with disdain; in other words I think I was narrow-minded and conservative — “peaceful” would be the nice way to say it — like almost all other Japanese. On top of that, I was at university almost exclusively for sports. It was actually when I went to America that I first realized for certain that Jūdō was not a martial art, and so I determined to start my training afresh.

Jūdō is now practised throughout the world, and its birthplace Japan is no longer able to win so easily. This is a shame, but if we consider the fact that Japanese Jūdō is loved throughout the world, fulfils the rôles of international sporting and cultural exchanges, and is contributing to the peace of mankind, it is undeniably an extremely good thing.

When seen from outside it appears to suffer from factionalism within some countries and organizational problems internationally, but I would like all the competitors not to worry about such things and just to devote themselves single-mindedly to their training.

I doubt whether many of the people who train in Jūdō now consider it a martial art, but to state matters correctly Jūdō is a sport, and there is a need to differentiate between it and genuine Budō. It is a great sport, just like others such as wrestling and boxing, where you can polish your techniques and forge a strong mind and body for combat. It is based on Japanese Jūjutsu from olden times, but is now included in Olympic competitions and so evidently has no connection with Jūjutsu any more.

As you will understand if you train in Shinken-gata (Jissen-gata), Jūdō Ukemi are valid for use on level places such as mats or Tatami, but if you used those Ukemi outside in a real war, you would damage your hands, legs or body. In other words they are sports Ukemi. (Nevertheless the same kind of Ukemi are used in Aikidō, Karatedō and wrestling, etc.).

I believe that only a few people understand the true meaning of Ukemi. While I was in America I used to coach a ex-Green Beret friend (who had served in Vietnam) in Jūdō.

¹ approx. age 11

² approx. age 22

People studying nowadays continue diligently with one activity throughout their life. There is virtually no possibility of applying a sports martial art to the real world; nevertheless they devote their entire life to its pursuit and "focusing".

Some aspects of the worlds of technicians and artists are shared, but Budō is by its nature something comprehensive, and practising just one activity with no application to reality is not enough.

Budō is quite simply a battle. Some people believe they have understood the real Budō by training in just one activity ... it is a blatant misconception. (Even if they practised this one activity — e.g. Kendō, Kyūdō, Jūdō, Karatedō, Iaidō, Aikidō etc. — their whole life long, I would not call them Budōka).

It is quite bewildering: without knowing anything other than this one activity, how do they expect to fight? Do they really have no misgivings? Peace has left them totally out of touch with the world (in some of these Budō they do not even fight).

In the history of Budō, moreover, the kind of win-lose mentality seen in sports did not have much meaning: they gave greater importance to killing or being killed, life or death. Here there were no rules, no forbidden techniques, no weight restrictions, no male / female divisions, and no limits on time, location, the number of people, or the tools (arms) used. There were not even any moral restrictions. Modern Budōka have conversely created rules and attached all sorts of restrictions for the sake of safety; if hypothetically they had to do battle against a historical Budōka, how would they fight? Budō which do not know the true nature of combat go unchallenged in our age.

Taking principles which a child of four or five could understand, they call it the Way¹ or the Spirit², add on difficult abstract arguments which they do not understand themselves, and get tricked at the same time as they try to trick others. Their ability to think deteriorates and they lose their mental flexibility, and so are unable for example to change in response to an opponent.

They train within a fixed *framework* and only compete within it. People with weak bodies or who are slow have no hope of becoming a victor there. This I can say without any doubt. That is what sports are about; even the victors will in any case retire while young. The thirties is probably their limit.

In current society where people enjoy longevity, those in their thirties are socially still mere striplings. Some keep on training right up to the boundaries of their physical strength for their age. All one can do is pity them.

In sport the limits of your physical strength are also the limits of your spiritual strength, and once this is gone the will to appear in competitions quickly declines. If you think about this it makes sense to stop before you feel the boundaries of your physical strength. There is also a theory that sport is bad for your health.

There are also some people who find a sports martial art lacking in something, or who notice that just one is insufficient as Budō, and so practise other sports martial arts as well. Modern sports martial arts however place too much emphasis on Kata, and start with forms — and as you can never eradicate the habits of movement gained from whichever one you do first, the styles you do later will never be quite right, so even if you do practise other styles you end up just putting in a lot of effort and getting nothing to show for it. This is why most people end up as specialists of one style or another.

¹ *Michi* or *Dō*

² *Kokoro* or *Shin*

On one occasion when I went as Sōke's attendant to a lecture at an FBI academy, they stated plainly that they do not practise sports martial arts. The reason is apparently that people who do them rather lose their mental and physical flexibility, and they judged this to be dangerous. These people, who are professionals fighting in a place where real battles are common, saw the modern Budō not only as being of no use, but even as something it is better not to learn.

You may indeed gain stamina and guts from sports martial arts, but something more important has been forgotten. Their elite brains and professional *instincts* saw through this.

Budō was originally something comprehensive and unified (*Note 4). At some stage it separated into the various specialized fields, and over a long period of time lost its *cyclic consistency*¹ to change into an entity bearing not even a slight resemblance to the original. Finally it reached the form of the modern sports martial arts.

An additional point is that those who have continued with one activity for their whole life consequently become narrow-minded with regard to Budō. People practising a modern Budō are simply not capable of doing anything else. If faced with something more powerful than themselves, there would be nothing they could do as the corresponding thought circuits have not existed from the start. Originally, thinking of matters like this was what Budō was all about, but...

If you try speaking with such a sports martial artist, they each possess something magnificent within the bounds of their own speciality. But outside their speciality they are as good as totally ignorant, and regrettable as it may be they can do nothing else.

They are trapped by the peacetime forms of Budō, and continue to protect them as a tradition — as far as they are concerned, the very act of preserving this tradition is meaningful. However, to maintain that the primary objective of Budō is the preservation of tradition is to put the cart before the horse. This direction is quite far removed from the original purpose. Indeed, that may be precisely why it has won a right to existence as a sports martial art.

There is an immeasurable gap between their awareness of “we can only do this” and ours of “we can do anything”.

As it is already water long under the bridge, I will now relate one story. The second half of the 1960s, when I was a student, was a violent period whose echo lingers on in the words “Anpo Tōsō”². Society was still far from peaceful: it was a fierce time, when agitated students followed their individual ideals, and burning with feelings of justice and patriotism, fought against the injustices in this world. Our university was no exception, and students using names like Zengakuren³ etc. barricaded off the school campus. Lessons were impossible, and so when we found ourselves prevented from receiving any tuition, two friends and I snatched their wooden staves without a second thought and had a punch-up.

Faced with many opponents armed with wooden staves or metal pipes and wearing helmets and masks, the idea of throwing them to the ground with Jūdō cannot have even crossed my mind ... I instinctively grabbed their weapons and found myself using them to fight with. Suddenly I noticed that my companions had fled and I was left there alone, one powerless against a multitude, and sensing the danger I too fled. But seen with hindsight I

¹ *Ikkansai (pun) — italics in original*

² *Japan-US Security Treaty Struggle*

³ *National Federation of Students' Self-Government Associations*

believe this event too indicates that something was at work to “reveal” the genuine Budō to me.

More than half of the radical students there were wearing helmets marked with the names of other universities. I was reacting in fury against these students from outside and against the barricade. It is shameful to recall it.

One fights to protect something important, but does not enjoy the fight. There are some occasions when it is absolutely impossible to avoid conflict. One fights when there is no other option.

Sōke teaches us to think of “Living”. People place too much emphasis on the sports idea of winning or losing. There are occasions when you can win by losing. Genuine Budō can only begin when the concept of winning or losing is left far away. You live, the other party also lives... this is another reason to continue learning the genuine Budō.

No matter how times change, Budō is always Budō, whether in a turbulent period or a time of peace, the truth does not change. Sports martial arts are equivalent to one subject at high school or four units at university: practising them alone is not enough to obtain a graduation certificate. Even if you spend your whole life doing modern Budō, you will probably not discover a true path¹.

There is a living, genuine Budō, a “living entity” which has changed in response to each new era and survived, free from any adherence to forms or conventions, and without selling out to the establishment; it exists now with dignity in this country. I am not saying that Japan is especially wonderful, but it has arrived at the present day by pursuing a path somewhat different from other countries, due to the special characteristics of Japan’s location and the race’s physical constitution.

I feel sorry for those people who are blessed with the gift of life on this world and set their hearts on the martial arts, yet have no link with genuine Budō.

Budō — maybe it is only chosen people who are qualified to encounter it..

¹ Michi (=Dō)

Some anecdotes from the editors:

1 Bugei / Bujutsu / Budō

The terms Bugei and Bujutsu were used in China from ancient times: for example, the phrase “Bugei Jūhappan” is already seen in the Water Margin, which is said to have been completed at the beginning of the Ming dynasty (latter half of the 14th century), .

The distinction between Bugei and Bujutsu is quite vague in Japan, but in ancient China it is thought that Bugei was used to mean methods using weapons such as the sword, spear, halberd, axe, battle-axe, bow, longbow, etc., and Bujutsu was used to mean the whole range of “Techniques necessary for battle” (i.e. those learnt with one’s body), including for example swimming and horse riding.

The word Budō on the other hand appears to have been used formerly in approximately the same sense as “Bushidō”. “Budō” came to mean fighting techniques¹ after the arrival of the Edo period, when spiritual aspects started to be emphasized even within Bugei through the inclusion of philosophies such as Zen, esoteric Buddhism² and Confucianism. (Even before then, the spiritual base of Japanese Bugei had contained Taoist thoughts: typical examples may be seen in “Rikudō Sanryaku³”. For example “Jūnōseigō⁴”, a phrase often used as an epitome for Jūjutsu, comes from Sanryaku.)

The “Budō” which Nagato Shihan calls “modern Budō” or “sports martial arts”, such as Kendō, Jūdō, Aikidō, Karatedō, Kyūdō, Iaidō etc. were almost all formed after the Meiji Restoration.

The term “Jūdō” however had already been used in the latter half of the 17th century by Kitō-ryū after it settled in Matsue-han, in the form “Jikishin-ryū Jūdō”. The man who revitalized Kitō-ryū, Terada Kan’uemon Masashige, learned Confucianism from Hayashi Dōshun and the principles of Zen from Takuan. He probably gave his own Bugei the title “Dō” because he had actively incorporated these new ideas.

2 Kanō Jigorō (1860-1938)

Meiji period educationalist, founder of Kōdōkan Jūdō. Born in 1860 in Mikage-mura (now Mikage-chō, Higashinada-ku, Kōbe) in Settsu (now Hyōgo Prefecture), as the third son of Kanō Sakujirō, a Nada⁵ sake brewer. Ascended to Tokyo in Meiji 4 (1871), and in the following year entered Kaisei School (later part of Tokyo University); graduated from Tokyo University’s Arts Department in Politics and Economics in Meiji 14 (1881), and in the following year graduated from an elective philosophy course.

Alongside his academic studies he learnt Tenshin Shin’yō-ryū Jūjutsu from Fukuda Hachinosuke until his death, and then took Iso Masatomo as his teacher. He also learnt Kitō-ryū Jūjutsu from Iikubo Tsunetoshi, and actively sought out teachings from the Shihan of many different Ryū, paying special attention to the gymnastic aspects of Jūjutsu.

After graduating from Tokyo University he was successively appointed to lecturer, professor then vice-principal at Gakushūin⁶, Headmaster of No. 5 Higher Middle School, Headmaster of No. 1 Higher Middle School, Chief of the Common Education Bureau of the Ministry of Education, Headmaster of Tokyo Higher Normal School, etc.

¹ *Bugi / Bujutsu*

² *Mikkyō*

³ *(see Sanmyaku Issue 1)*

⁴ *softness overcomes hardness*

⁵ *place name: Nada sake is said to be the best*

⁶ *private school in Tokyo for children of Imperial family + nobility*

While he was a lecturer at Gakushūin, he conceived of a way of training the mind and body by adapting Jūjutsu in a gymnastic, mental and technical way and called this Kōdōkan Jūdō, opening the Kanō-juku Kōdōkan at Eishōji in Tokyo's Shitaya Inari-chō. Besides teaching his pupils academic lessons, he instructed them in Jūdō.

He completed Kōdōkan Jūdō in Meiji 21 (1888) at the Fujimi-chō Dōjō in Tokyo's Kudan area, by reconstituting all the schools of Jūjutsu collectively in a gymnastic way.

Disseminating and teaching this became his life's work from then on, and he travelled abroad as many as 12 times in an unceasing effort to introduce it to foreign lands as part of Japanese culture.

He also became the first Japanese member of the International Olympic Committee in Meiji 42 (1909) on the recommendation of Coubertin, and in Meiji 44 set up the Japan Amateur Sports Association, becoming its first President. He went on to take part in the following year's Stockholm Olympics as head of the Japanese team.

Later he worked hard to entice the Olympics to Japan, and attended the IOC's General Meeting in Berlin in Shōwa 11 (1936), where he secured the staging of the 12th Olympiad in Tokyo. In Shōwa 13 he attended the General Meeting in Cairo, and also succeeded in bringing the winter games of the 13th Olympiad to Sapporo. However, on his return trip onboard the Hikawa-maru he suddenly contracted acute pneumonia and passed away in the Pacific Ocean.

3 "Jūdō is very different from Jūjutsu"

Kanō Jigorō apparently focused on the educational and gymnastic aspects of Jūjutsu, deftly removing the parts of Jūjutsu which were dangerous if used as fighting techniques¹, and recompiled it into a competitive gymnastic sport for the new era, calling it "Kōdōkan Jūdō".

He was fundamentally an educationalist, and the objectives of Jūdō were strictly physical and moral education. This is also obvious when one looks at the Kōdōkan ideas Kanō preached, such as "optimum application of energy" and "mutual prosperity"², or his aims when teaching Jūdō: "physical education, competition and ethics".

While Kanō was alive he always tried to promote Kōdōkan Jūdō as "A sport formed by modernizing Jūjutsu", and so almost nobody seems to have made the mistake of viewing Jūdō as a martial art. After he died, however, militarism gradually raised its head, Jūdō was incorporated into the military training, and it progressively came to be misunderstood as being a form of Bujutsu.

The publication of Tomita Tsuneo's "Sugata Sanshirō" in Shōwa 17 (1942) and the great popularity it subsequently enjoyed are thought to be further reasons that a large number of people began mistakenly judging Kōdōkan Jūdō to be a martial art.

Looking at the state of some of Kanō Sensei's successors, who cannot distinguish between Bugei and sports, I am sure Nagato Shihan is not the only person who will lament the anguish he must be suffering in the next world.

4 "Budō was something comprehensive"

Nagato Shihan has used the same words twice in this short article. Bujinkan students might be expected to understand this from their own experience, but we would not want Nagato Shihan to be misunderstood as criticizing sports Budō purely from our own schools'

¹ Bugei

² "Seiryoku-saizen-katsuyō" and "Jita-kyōei", combined "Seiryoku-zen'yō-jita-kyōei"

point of view, and even though there may be no need for such worries, I would therefore like to add a few words on how "Budō was something comprehensive" in other schools too.

Firstly I would like to talk about Takenouchi-ryū, which is said to be the earliest form of Jūjutsu to arise in Japan (i.e. the school whose existence can be scientifically and philologically proved at the oldest period).

Takenouchi-ryū is a comprehensive martial art, including Koshi-no-mawari (Kogusoku Kumiuchi, in other words close combat Bujutsu using Wakizashi or stilettos, etc.), Ute (Kenpō¹ Taijutsu), Saite (Kenjutsu), Torinawa (arrest techniques), Kassatsu-jutsu (a combination of Kappō = revival techniques and Sappō = Daken Taijutsu strikes into Kyūsho²), Iaijutsu, Bōjutsu, Naginata-jutsu, Shuriken-jutsu, Kusarigama-jutsu, etc. etc. The reason that Takenouchi-ryū is generally called "Jūjutsu" is no more than that Jūtai-jutsu, under the names Koshi-no-mawari and Ute, forms the basis for everything else. This is exactly the same as Togakure-ryū incorporating all weapons but being founded on Ninpō Taijutsu.

Next I will speak of Kitō-ryū, the school in which Kanō Jigorō also trained.

Kitō-ryū too is not simple Jūjutsu, but a comprehensive Bugei which includes Yoroi Kumiuchi, Bō, Iai, Jingama³, Kyūjutsu and Sōjutsu etc. This is also evident from the fact that not only Inukami-ryū Taijutsu and Kanshin-ryū Kogusoku-jutsu etc., but also Kenjutsu schools such as Unkō-ryū and Jinmu Sekigo-ryū were said to be influenced by Kitō-ryū.

What Kanō Jigorō studied was the Jūjutsu of the Takenaka branch of Kitō-ryū, started by Takino Sadataka's pupil Takenaka Tetsunosuke Kazukiyo.

Next I will speak of Sekiguchi-ryū, from which Daitō-ryū (known for Aiki-jūjutsu) and Shibukawa-ryū, etc. originated.

Sekiguchi-ryū, founded by Sekiguchi Ujimune, was also originally a comprehensive martial art, incorporating Jūjutsu, Kogusoku, Torinawa, Kenjutsu, Iai, Sōjutsu and Bajutsu, etc. This can be clearly confirmed by the fact that Yawara Shinshin-ryū Iaijutsu and Bishū's Battōjutsu were born out of the Sekiguchi-ryū (called Kosekiguchi-ryū) which was transmitted to Owari.

The schools listed above are generally thought of as Jūjutsu systems, but even Chūjō-ryū, which is often thought of as a Kodachi school, was originally a comprehensive martial art. Also Katori Shintō-ryū, established by Iishino Chōisai, the man said to have breathed new life into Katori swordwork, is now more famous as a Naginata school; Kashihara-ryū Sōjutsu also originated from it. (Incidentally, the Jigen-ryū in Satsuma is also descended from Katori Shintō-ryū).

Although maybe superfluous, the editors decided to add the above notes in the hope that they might assist our readers to interact with each other and with us, and to study together. We would be very happy if this provokes some discussion about Bugei, Bujutsu and Budō involving our readers, the editors, and all friends throughout the world.

If there is anything in this area which you the readers have researched or studied, any topic about which you and your friends have argued, or if you have any interesting stories, please do send them in to the editors.

¹ fist-work

² vital points

³ battle sickle

天アマ

卷マキ

起地オキヂ

卷倒マキオチ

人ヒト

卷マキ

• This is a record of Kitō-ryū Jūjutsu, published in Meiji 41 (1908)

Kitō'

Tenken

Chiken

Jinken

Waza

Kobushi-nagashi

Chigai-iri

Kaigo-kudaki Hiryo-dori

Sode-no-tsuyu

Kuruma-iri

Hiza-guruma

Mune-kudaki Rantō

車クルマ 入イリ

入イリ 流リウ

膝ヒザ 遠トウ

車クルマ 入イリ

胸ムネ 邪ヤ

碎クズ 碎クズ

亂ラン 飛トビ

龍リウ

刀タガ 取トル

袖スリーブ

露ツル

雪ユキ 身ミ

折オリ 碎クズ

岩イワ 車クルマ

浪ナミ 反サカシ

水ミヅ

入イリ

柳ヤナギ

雪ユキ

坂サカ

落オチ

鍛タガ 曳ヒキ 体タテ

取トル 落オチ

鍛タガ 虚ウソ 夢ユメ

返ヘリ 倒オチ 中ナカ 體タテ

夕タタ 打ウチ 力チカラ

立タチ 碎クズ 避セウ

瀧タリ 谷ヤ 水ミヅ

落オチ 落オチ 車クルマ

車クルマ 水ミヅ

倒オチ 流リウ

Hontai

Tai

Muchū

Choku-heki

Mizu-guruma

Mizu-nagare

Hiki-otoshi

Sora-taoshi

Uchi-kudaki

Tani-otoshi

Kuruma-taoshi

Shikoro-dori

Shikoro-gaeshi

Yūdachi

Taki-otoshi

Mudan

Mi-kudaki

Kuruma-gaeshi

Mizu-iri

Ryū-setsu

Saka-otoshi

Yuki-ore

Iwa-nami

Waza-no-bu



• *Kobushi-nagashi*¹

Kobushi-nagashi starts with Otsu grabbing Kō's lapels with both hands as in the diagram; then he immediately releases his right hand, but grabs firmly with his left. At the same time (while both concentrate), Otsu pulls his right foot backwards a distance of around one Shaku, Kō *grabs strongly* Otsu's left hand Boshin sinew (A13, it hits the pulse line exactly), and uses his right hand to break the Kaigo sinew (A12) on Otsu's left hand. Straightaway, he passes his hand around to the area of Otsu's back hips i.e. the Denchū sinew (A20), and uses his right foot to do a strong hip-throw and knock him prostrate. This is the technique. Then, the second he has fallen, without letting go he quickly grabs Otsu's left hand in Sakate-dori and by this obstructs the enemy's freedom.

• *Kuruma-iri*²

In Kuruma-iri, Kō draws his sword, and attempts to cut down towards the top of Otsu's head (while studying this you should use a stick). At this time Otsu uses his right hand to grab Kō's right hand immediately (the place grasping the *Saya*) at the Shō sinew (B15). At this time Kō immediately throws away the drawn sword he has been holding, backwards just as it is, nimbly uses his hand to grab Otsu's right hand Shuwan Kusshin sinew (B12), moves in with his body at half-hip height, turns together with his body towards Otsu's right side, and at the same time as picking up Otsu's right foot, stamps down his right foot and uses focused power to perform a Gyaku-nage forwards from above the shoulders. Kō keeps hold of the hand as before and quickly takes it in Sakate-dori. This is the technique.

Hint³: after doing the Gyaku-nage you should perform the Chigai-iri method, as a technique to take care that they do not turn towards you again, and to obstruct their freedom.



• *Hiza-guruma*⁴

At the beginning of Hiza-guruma, Otsu is seated wearing a stick at his side (the stick signifies a *Tantō*), when Kō accidentally moves in front of him, unawares ... Otsu immediately raises his right leg in front and wields the stick, about to cut down onto Kō's head. At this time, Kō dodges slightly, grabs Otsu's lapels quickly with both hands (in *Tagae-chigai*), and while twisting, knocks him over backwards (in a similar way to a previous technique where he releases the lapels he has grabbed and snatches away the *Tantō* in Otsu's possession). When he has fallen, he grabs the hand holding the *Tantō* at the Shō sinew (B15), applies Sakate-dori and turns him back over forwards: in other words as in the diagram (it is important to make him fall so as to be face down). He grasps Otsu's right hand, wrist, and Shuwan Kusshin sinew (B12) and snatches away the *Tantō* in Otsu's possession. This is the technique.



¹ Kō has the black shirt in the picture
² Kō has the white shirt in the picture
³ *Kokoro*
⁴ Kō has the black shirt in the picture

- Mune-kudaki¹

In Mune-kudaki, in the same way, Otsu is seated on the floor wearing a Tantō at his side. Kō turns towards Otsu, and with a shout grasps the hilt area of Otsu's sword strongly with his right hand as in the diagram, and pushes it from that position down onto Otsu's knees (*so that he does not move*). Then he uses his other (left) hand to pound the chest (or uses his elbow to pound it), and following through, quickly brings this hand round to the back, and *forcefully pushes him down* (without letting go of the Tantō at this time). Later he grabs both sides of the Tantō, and whilst twisting it, or alternatively using his elbow, squeezes the chest muscles. This is the technique.



- Rantō²

Rantō is performed with both people holding swords; Kō has a long sword whilst Otsu has a short sword (while studying this you should use a long and short stick). At the beginning, Otsu turns towards Kō and as in the diagram tries to cut in. As he does, Kō nimbly uses his long sword to receive it (both concentrate hard), immediately uses his right hand to grab Otsu's right elbow at the Chū Kusshin sinew (B6) (at this time he throws away the long sword he is holding in his left hand), uses his left hand to grab Otsu's lapels from above where the right hand is grabbing, and *pushes him straight over backwards*... Then Kō uses his left knee as a pillow for Otsu's head area and tightens the lapels (as in Kui-chigai). This is the technique.



¹ Kō has the white shirt in the picture

² Kō has the black shirt in the picture



Takamatsu Sensei
Takamatsu Toshitsugu Sensei in his young days



“Enjoyable memories”
A snapshot of Takamatsu Sensei and Sōke practising Bōjutsu. At the time, even I was scolded by Sensei as he granted me the training.

Stories from the filming of the Bōjutsu video (3 tales)

When filming Bōjutsu - Nagase Hiroshi

April 4th, 1993. In complete contrast to the heat of the previous day, suggestive of summer, there is a cold North wind blowing and the sky looks dull, as though rain might fall at any moment. Even the cherry blossoms which are strewn on the ground seem to be shivering in the cold.

The setting is the Shimizu suburb of Noda; unspoilt countryside and on top of a low hill, a small, unfrequented shrine or temple — maybe a temple. Next to it there is a large, disused gateball court.

The Bujinkan members, led by Hatsumi Sensei, and the filming staff from Quest are having a discussion. The imbalance between the one group in Samurai clothing and the other manipulating state-of-the-art equipment causes the time-space of past & present to be caught in paralysis.

Scenes full of power, starting with Yoroi Kumiuchi by Noguchi Sensei and Iwata-san, bring me back to reality: it stands to reason. Iwata-san, presenting his Tachi in a Kamae, is squashed by a single blow from Noguchi Sensei's Nyō-i-bō, and the helmet is badly warped. One step wrong and there would have been a major injury. Kukishin-ryū Bōjutsu... my body is trembling, but not just with the cold of today's weather. Maybe this is what is known as Musha-burui¹?

In the first year of Engen (*Note 5) while Lord Ashikaga Takauji (*Note 6) was keeping Emperor Godaigo (*Note 7) confined in the Kazan'im² (*Note 8), the school's founder Yakushimaru Kurando Takazane went to his rescue together with Kusunoki Masashige (*Note 9) and his company, and other loyal vassals from the Southern Court. Naginata in hand, Kurando carved his way through, demanding to know "Which one is the general?", and around him the rank and file soldiers were mowed down like grass; his appearance at this time was truly that of a demon god. The enemy general however was himself no ordinary opponent, and conversely slashed off the cutting tip of Kurando's Naginata "Aranami".

"Damn you!", Kurando cried, as he fought valiantly using the Gyaku-kuji form of Togakure-ryū Bōjutsu. Just as he struck the general down, the Kusunoki forces came rushing in and rescued the Emperor. Kurando was apparently honoured with the "Kuki" surname in recognition of his services on this occasion.

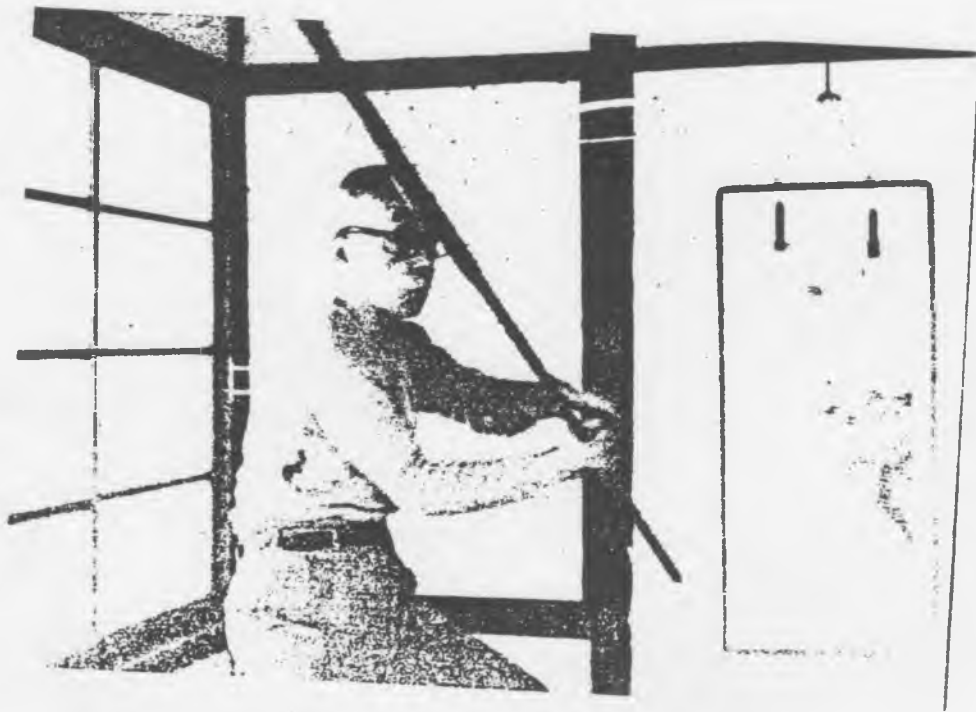
In the correct Kanji for "Kuki" the top stroke is actually not present, and so instead of reading it with the Japanese reading Oni (demon) it was read Kami (god), and "Kuki" was read as Kukami.

As he was described as just like a demon-god, I myself believe that removing the dash from the demon (meaning to remove its horns and teeth) and reading it as Kami was probably an attempt to express the fact that demons are familiars.

The filming was now progressing smoothly, and I was privileged to hear some snippets of conversation between Hatsumi Sensei and the Quest director. Some of these may well be of use as reference material for your training, so I list them below.

¹ *the warrior's shake*

² *N.B. not Kazanin*



Takamatsu Sensei could make a six-foot staff spin like a windmill no matter how small the room, and sometimes would also make the movements of the Bō disappear.

The six in six-foot staff means the basis (mysterious root¹) of everything, For example it is the six of the Book of the Six Major Laws and the six of the Six Ways which make up the world of "Chi-sui-ka-kū-fū-shiki". This is also said to be the ultimate secret² of the martial arts.

Sōke also said that the basis for using a staff is Taijutsu, and that one must manipulate the staff with one's backbone, not be spun around by it, nor grip it too firmly in the palms of one's hands. He taught us that we should aim to step lightly and make it dance through the air like a dancing partner, with a feeling closer to helping it swim than to swinging it out and back in again, and that we should leap around freely, playfully and lightly without planting our feet solidly on the floor, so that our bodies could float in the same way.

He also said that in order to grasp the correct way to thrust a staff, we should push a five inch nail a little way into a post and practise thrusting at the nail's head. At first people will probably miss quite often, but he must have meant that we should keep practising until the nail is driven into the post.

He also taught us that we need to pay much attention to the thrusting techniques of Bōjutsu in order to obtain a revelation of how to strike someone's spirit, as in the song of the Gokui: "If you thrust into the void with the tip of your staff and your hand feels a response, this is the Gokui".

People often say "That hit a sore point" ... the teachings of the martial arts are alive in places like this too.

As the filming progresses into the Okuden stage, Sōke's movements become yet faster. Out of breath, Seno Sensei and Uguri Sensei say that Sōke's movements are far too fast for them to keep up...

Rather than pure speed, it is that you don't know how his next assault will change. It truly is not so much a question of 'blocking'³, as making contact and letting it slip past. Meanwhile the illusory wonder of "Stick and body as one"⁴ is spread out like a mist devoid of power, which in a way enters in via Kyojitsu and forestalls the enemy.

The editing staff remarked later that even when compared in slow motion, Sōke's movements were faster than those seen in other martial arts; normally they would be visible at around 30 frames per second, but in Sōke's case 50 frames per second were required.

In addition, whereas it used to take from early in the morning to late at night to produce at last one 30-minute tape, this time we started at around 10 a.m. and finished at around 3 p.m. — five hours. Managing to record 50 minutes' worth of material in that time is amazing.

Something I noticed later is that the place we used for the filming was a temple honouring O-Daishi-sama. This title "Kōbō Daishi" was also a posthumous honorific name, bestowed by the Emperor on Kūkai, a man who saved people with his superhuman power, .

Kurando, Kūkai and Sōke are now truly trying to save the world and mankind.

People say
in their techniques
they are the power
not knowing
the gods guiding their body

¹ Kihon

² Gokui

³ Ukeru (receiving?)

⁴ Bō-tai Ichinyo

Filming the Rokushakubō-jutsu Video - Kan Jun'ichi

It is exceptionally difficult to move when you are holding something. This is even more so when it is something long or heavy. You end up losing out to the stick's centrifugal force and weight, and bringing ruin on yourself.

J League professional soccer seems to be enjoying great popularity now, but when I watch the way they dribble, the ball does not move away from their body and sometimes I wonder whether the ball and body are joined by a thread.

Sōke often says "Bō-tai Itchi", i.e. stick and body in unison. If you watch the Rokushakubō-jutsu video which has just been launched, I think you will understand the mystery of Sōke's "Bō-tai Itchi" quite well. It is just as though part of his body extends out to the tip of the stick.

When I am on the receiving end of Sōke's stick, I occasionally feel that the stick is alive. There are times when I feel its weight, and even some slight body heat in the stick.

Written while dreaming of a change in my body from Shimbō Ikkan (Continuous endurance) training into the mysterious body of Shimbō Ikkan (Continuous divine staff).

Shooting the Bōjutsu Video - Oguri Kōichi

The Rokushakubō video was shot amidst new greenery, with the cherry blossoms also at their peak.

We started with the varieties of Bō and the ways of using them. Firstly you need to reject any fixed notions of one single six-foot staff, and always be aware that there are thick Bō and thin Bō, heavy Bō and light Bō, etc.

We then went on to how to use a Bō, starting with how to spin it, and progressing to the basic actions and forms of Uke (receiving). I felt that with the Bō too, if you just practise forms within a Dōjō it ends up like a prearranged trick, your vision narrows, and you end up losing sight of the Bō's original qualities and movements, etc.

I felt that it was important to let people see not just the Bō forms which appeared in front of their eyes, but also the meanings within these Bō forms. If you just practise the Bō forms, the fixed conception of the Bō as a weapon inevitably comes into play, and I feel you forget that the Bō is another part of your body.

When we were moving in the middle of nature, loose and relaxed, our bodies handled the Bōjutsu, and this really brought home to me how freely you must be able to use a Bō.

For example, even when holding a Bō and thrusting, depending on whether the stick is thrust out by itself, or the body thrusts while keeping hold of the stick, the protection your body senses is totally different. When someone thrusts at you with a stick using their whole body, the Bō does not enter into your field of vision — maybe because you are distracted by their body movements — and it sometimes becomes more difficult to estimate visually how long the Bō is. Moreover, when for instance I was struck at from beneath on a diagonal through Tai-sabaki¹, I was unable to perceive it in my field of view, and once again sensed just how difficult the Bō is.

5 The first year of Engen

Engen is a Japanese period name, and Engen Gannen (the first year of Engen) corresponds to 1336 in the Western calendar. However, when Emperor Kōmyō acceded in August, he immediately made the period name revert to Kenmu. There is therefore effectively no Engen period in the history of the northern dynasty, and this year is equivalent to Kenmu 3. On the other hand, Emperor Godaigo escaped to Yoshino and proclaimed his restoration, announcing that the period name was to revert to Engen. The Engen period in southern dynasty history therefore lasted until the year Engen 5 (= the first year of Kōkoku).

6 Ashikaga Takauji

1305-1358. Son of Ashikaga Sadauji, leader of the Ashikaga branch of the Seiwa Genji¹. First Shogun of the Muromachi Shogunate². Original name Takauji³.

Succeeded as head of the family in the first year of Genkō (1331 = Gentoku 3). In the Genkō-no-ran disturbance of Genkō 3 (1333 = Shōkei 2) he went up west to Kyoto as one of the generals on the Kamakura Shogunate side, but at Shinomura in the province of Tanba he raised the flag of rebellion against the Shogunate, attacked the Rokuhara Commissioner⁴ and defeated him. For this the new Kenmu government awarded him the first degree of the order of merit, placed him at the junior third rank of state councillor, gave him Sagami and Izu as his fief, and conferred upon him the title of feudal lord of Musashi. At this time he received one character from Emperor Godaigo's name (Takaharu) and revised his name to Takauji (written with new characters).

When he went down to Kamakura to suppress Hōjō Tokiyuki's uprising in Kenmu 2 (1335), he headed for Kyoto on the pretext of subjugating Nitta Yoshisada. But as he was planning to restore military rule, he ignored the intentions of the Kenmu regime and even after defeating Yoshisada's army at Hakone Takenoshita continued west towards Kyoto.

In the following year (Kenmu 3, 1336) he lost to Kitabatake Asaie and others and for a time retreated to Kyushu, but then he regained his power by defeating the army of Kikuchi Taketoshi at Tatarahama in Chikuzen, beat Kusumoki Masashige at Minatogawa in Hyōgo, and once again entered Kyoto, giving the Emperor Kōmyō his backing and forming the Kenmu Code⁵.

In the first year of Ryakuō (1338, Engen 3 in the southern dynasty), he became Sei-i Taishōgun⁶, and continued fighting against the southern dynasty even after founding the Muromachi Shogunate.

From around the first year of Kan'ō (1350, Shōhei 5 in the southern dynasty) there was some conflict with his younger brother Tadayoshi, and in the following year (Kan'ō 2), driven into a difficult situation, he lost to the southern dynasty for a time, but at the end of Kan'ō 2 (1351, Shōhei 6 in the southern dynasty) he pursued Tadayoshi, who had come down into Kantō, crushed the Tadayoshi army at Kanbara in Suruga, Kokubu in Izu and Hayakawajiri in Sagami, and defeated Tadayoshi in January of the following year at Kamakura, poisoning him in February. (The Taiheiki⁷ relates that "the cause of death was pronounced to be jaundice, but rumour has it that he was given some Chindoku poison". Many researchers now seem to believe the rumour to be true.)

¹ those awarded the Minamoto surname by Emperor Seiwa

² Bakufu

³ different Kanji — superfluous in translation?

⁴ Shogunate official in charge of guarding Kyoto court and governing Kansai, etc.

⁵ one article referring to the site of the Shogunate & several clauses about administration

⁶ generalissimo for the subjugation of barbarians

⁷ Record of Great Peace

Later he tried to strike at Tadafuyu (Tadayoshi's son), who was exerting his might in Chugoku and Kyushu, but in Enbun 3 (1358, Shōhei 13 in the southern dynasty) he succumbed to illness. His Buddhist name was Tōjūjin Jinzan Myōgi.

7 Emperor Godaigo

1288-1339. Reigned from 1318 to 1339. Second son of Emperor Gouda (Daikakuji line¹). Real name when alive was Takaharu. The emperor who felled the Kamakura Shogunate, achieved the Kenmu Restoration and in due course founded the southern dynasty.

His official investiture as Crown Prince was in the first year of Enkyō (1308), and in Bunpo 2 (1318) he acceded through the abdication of Emperor Hanazono (Jimyōin line²). In the first year of Genkō (1321), he rejected the cloister government³ of the retired Emperor Gouda and started to rule directly himself. Besides his efforts to reform politics by promoting Yoshida Sadafusa, Kitabatake Chikafusa, Madenokōji Nobufusa, etc. and reviving the Muniment Store (store for manor title deeds), he applied himself to the doctrines of Chu Tzu and to the martial arts, etc.

After his accession he increasingly came to embrace ideas of toppling the Kamakura Shogunate and restoring imperial rule and worked on plans to overthrow the Shogunate, but in the first year of Shōchū (1324) the Shogunate got wind of the plans via a Rokuhara spy, and many of his entourage were taken (the Shōchū-no-hen disturbance).

Emperor Godaigo, having narrowly escaped a tricky situation this time, once again worked on plans to topple the Shogunate, but in the first year of Genkō (1331, Gentoku 3) Yoshida Sadafusa denounced him to the Shogunate, and so he fled to Mt Kasagi. This time however he was not able to escape completely and was captured, and in the following year Genkō 2 (1332, Gentoku 4) he was banished to Oki (the Genkō-no-hen disturbance).

Resistance to the Shogunate began to break out everywhere in time, and in Genkō 3 (1333, Shōkei 2) he escaped from Oki, and immediately after the fall of the Kamakura Shogunate returned to Kyoto to found the new Kenmu government.

He did implement positive policies: for example, he set up new organs like the Office for the Resolution of Legal Actions and the Kyoto Guard⁴, and appointed court nobles or Bushi to serve in them; he issued paper currency; and he constructed an imperial palace. However, unfair rewards and the hasty destruction of old customs, combined with a government which was centred around court nobles, caused discontent to grow amongst the Bushi and farmer classes, and the new government did not fare well.

Meanwhile, in Kenmu 2 (1335) Ashikaga Takauji had instigated a revolt, and although he was repulsed once, in the following year Kenmu 3 (1336, first year of Engen) he managed to gain control of Kyoto. The Emperor accepted his peace, was confined in Kazan'in, and was left with no option but to pass on the three sacred treasures of the imperial house to Emperor Kōmyō, whom Takauji had backed. At the end of the year, however, he escaped to Yoshino and in defiance of the Kyoto court he established a southern dynasty, sent princes to each region, and continued to wage a war of resistance against the northern dynasty and the Muromachi Shogunate.

The expansion of the southern dynasty's power did not however go as well as planned, and in Engen 4 (1339, Ryakuō 2) he was struck down with illness, dying without being able to fulfil his hopes of returning to Kyoto. The day before his death he abdicated in favour of Prince Norinaga (Emperor Gomurakami).

¹ one of two branches of aesc. descending from Emperor Gōzaga, who took power alternately

² the other branch of descendants

³ Insei

⁴ Mushadokoro

8 Kazan'in

Also known as the Higashi Ichijō Palace, or the Eastern Palace. Originally a residence of Prince Sadayasu, fourth son of Emperor Seiwa, situated to the south of the Konoe Avenue, the east of the Higashi Tōin, and the north of the Kadenō Alley (now around halfway between Kyoto Imperial Palace's Kenreimon Gate and the Munakata Shrine).

As for the derivation of the name Kazan'in¹, one theory says that it came from the fact that there were many wild pinks and bush clovers there, whereas another says that Emperor Kazan used to commute to the "Ninth Concubine" who lived in the Eastern Palace, and eventually came to live there himself. It was also used for a time as a residence by Emperor Reizei and Emperor Godaigo. In August of the first year of Onin (1467), it was consumed by the fires of war.

9 Kusunoki Masashige

1294-1336. Father said to be Kusunoki Masatō. Military commander in the Northern & Southern Dynasties period, following Emperor Godaigo. Infant name Tamonmaru.

He was said to be from a powerful land-owning family on the Kanshin temple estates in Kawachi, but this is not certain. Hayashiya Tatsusaburō says that the Kusunoki family may well have been leading Bushi at a Sanjo² (i.e. a form of pariah who performed odd jobs in the service of a manor lord; there are some examples where as a reward for this service they were awarded monopolies in certain products). Nakamura Naokatsu in turn observes that they were probably powerful landowners with sole rights to cinnabar (a mercury ore used as the raw material for vermilion), where profits from this formed Masashige's source of funds.

In the first year of Genkō (1331, Gentoku 3), Masashige raised an army at Akasaka Castle upon the invitation of Emperor Godaigo, fought against the army of Yuasa Jōbutsu, and when Akasaka Castle fell escaped in the direction of Nara.

At the end of the following year Genkō 2 (1332, first year of Shōkei), he recaptured Akasaka Castle, built Chihaya Castle behind it, and confined himself there. In the following year he confronted the besieging Shogunate armies of Aso Harutoki, Osoragi Ietoki, etc., fought admirably and tied down the punitive force thereby earning time for the anti-Shogunate forces to amass their strength, and guided Akamatsu etc. well in their attack on the Rokuhara Commissioner. When the armed forces besieging Mt Kongō disintegrated, he left Chihaya Castle to head towards Kobe, and met up with Emperor Godaigo.

After the Kenmu government was established, his services were recognized and he was appointed to be scrivener at the Rewards Office and Muniment Store and Prefect of the Office for the Resolution of Legal Actions. He was also raised to a rank in the lower court³, promoted to Lord of Kawachi and Settsu, and as the Emperor's personal guard had a residence in the Second Ward by Tomino Alley.

In the first year of Engen (1336, Kenmu 3 in the northern dynasty), he engaged Hatakeyama Takakuni of the Takauji army at Uji as they advanced west towards Kyoto, and then proceeded to fight against and vanquish the armies of Shiba Ietsune, Hatakeyama Kunikiyo, Uesugi Shigeyoshi etc. at the Tadasu Forest in Kyoto, thereby becoming one of the factors which convinced Takauji to retreat to Kyushu.

When Takauji travelled East to Kyoto that year, suggestions for a tactical withdrawal or guerrilla warfare were not accepted at the council of war, and so he took up position at Minatogawa in Hyōgo and fought the land army of Ashikaga Tadayoshi. His end was said to be by his own hand, together with many of his retainers.

¹ lit.: "flower mountain house"

² *corvée*

³ below junior grade of the fifth rank