

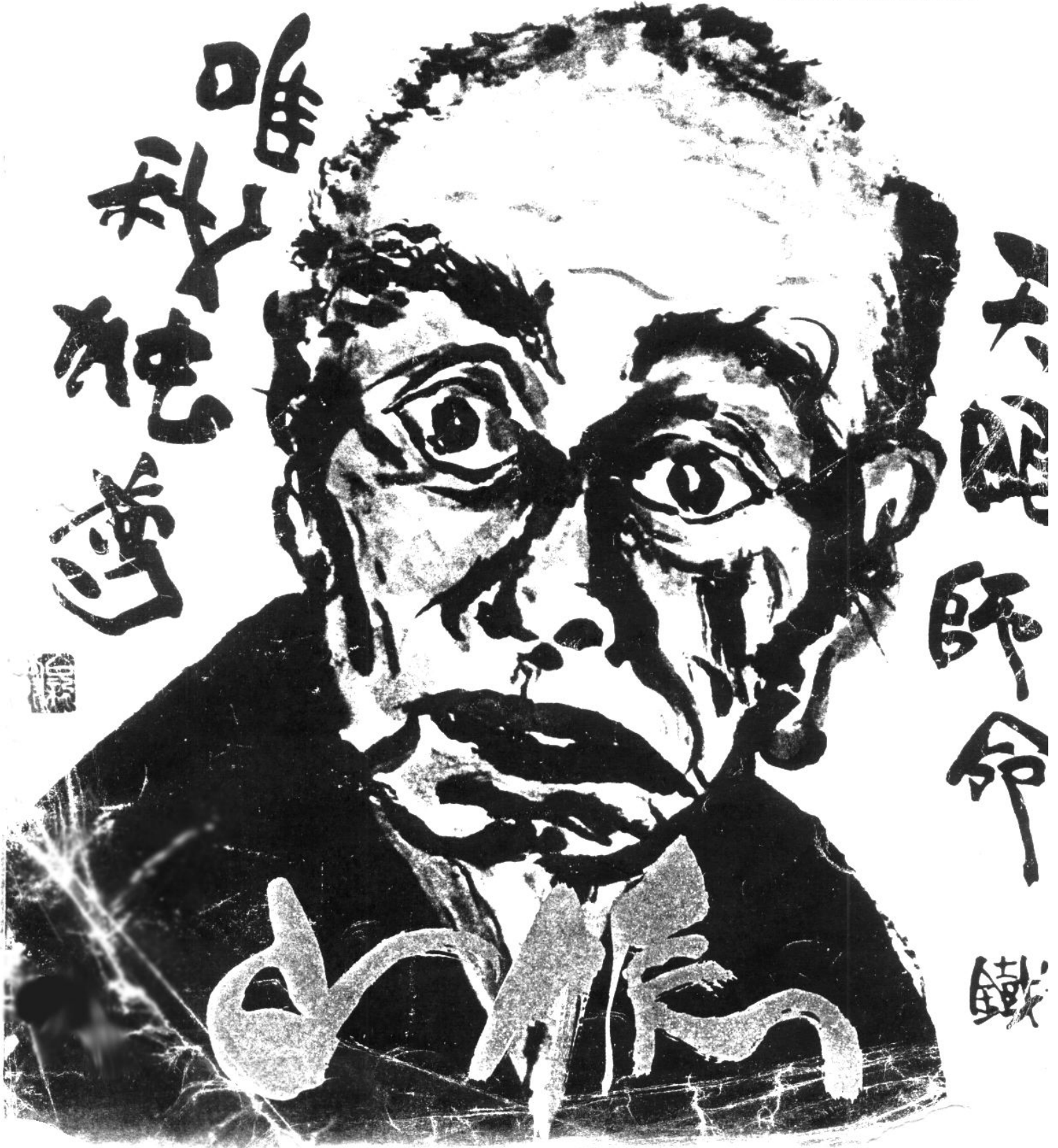
BUJINKAN DENSHO



# SANMIYAKU

BY MASAOKI HATSUMI, SOKE

VOLUME 1, NUMBER 2





*Soke is enjoying walking with his dogs. At least one leash can turn into a bo.*

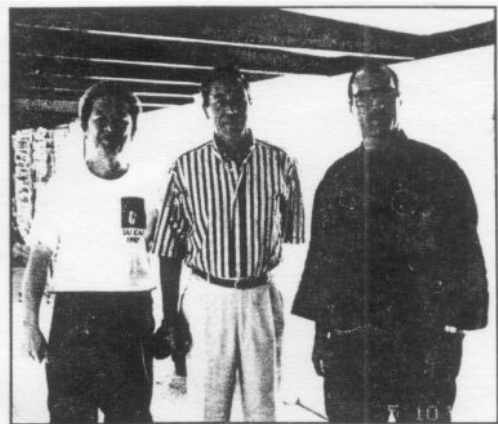
## Soke Kuden

When the flow of Taijutsu is moving well, life is communicating within your body. It also becomes the expression of divine reason, and you can walk in the realm of shinden (divine law) and kuden (oral transmission).

Takamatsu Sensei used to walk with his twenty spitzes (dogs) every day. I also walk pulled by five dogs.

The history of Bujinkan Dojo could see the Spanish Buyu's (martial friends) healthy community from last year's (1992) Tai Kai in Portugal. This is due to the martial artist's heart of Mr. Ernani, who hosted the Tai Kai.

At this year's Huelva Tai Kai, the Shidoshi could exchange cheers like knights circling a round table. It was Andres Ponce who promoted this Tai Kai. The fact that the Tai Kai succeeded was proven by Andres' diamond tears streaming from his martial artist heart. It demonstrates his martial artist heart.



*At the Tai Kai in Portugal, May 1992. From left to right: Soke, the Portuguese Minister of Sports and Shidoshi Ernani Pinto Bastos.*

**SANMYAKU**

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April 30, 1993. Knights gather around a round table at 10:00 p.m. —they are Bujinkan Shidoshi members. Pedro Fleitas Gonzalez, Shidoshi.



Shidoshi around a table are harmonized with Bujinkan's smiling Bufu (martial wind).

you can't be considered as martial arts practitioner. Even if you trained some ten years, you would lose the essence of being a martial artist. And even if you attained 10th dan, if you don't have any comprehension of it, it's identical to the people who don't have a grade or dan rank at all. This is the Bujinkan's Shinken-gata of dan ranking.

Some people don't understand the essence of being a martial artist. They come to knock on my door, and then they don't listen to my teaching and don't pursue the mind of a practitioner of Budo - or let me write "flower of Budo". Let me write this as an answer to a puzzle that many of you have asked of satori (enlightenment): kasho chikusho ("having the quality of a flower, having the quality of bamboo").

By the way, let me analyze, as a Doctor of Human Science, people who pursue warfare skills are vulnerable to certain pitfalls.

1. "Number One" type:

Always being conscious about dan (ranking), hoping to be "number one" all the time. This is the self-centered, immature type. This is

"From now on at the Bujinkan in Spain, we won't allow any persons other than knights of justice!" Mr. Ponce said. In Spanish, the child is called "nino" or "nina". Children are labeled beautiful, lovely, and sweet. Mr. Ponce also noted the sound similarity between "nina" and "ninja", and the harmony in this.

The budo performance at the Tai Kai party was planned, produced, and performed by Mr. Isidoro. It was the best demonstration I have seen in the last twelve years during my travels. When the demonstration was finished, I could see beautiful jewels in Mr. Isidoro's eyes, sparkling under the spotlight.

I would like to tell everyone who trains in the martial arts: Give up Budo if you don't have the mind of a martial artist!! I say this judging from the results I have gained after some ten years of teaching, because all of Takamatsu Sensei's words have been proven true.

Budo is not something to be taught. It begins from your own endeavor and patience. If you don't realize this,

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terrible. He doesn't even know how poor his skill truly is and doesn't realize it when he gets killed.

2. "Business" type:

Trying to earn a living by Budo, he forgets the martial artist's mind and turns his mind into a merchant's mind. When he has great number of students he thinks himself important and when students run away he feels like he just lost all his money. Beyond this he doesn't realize he is no longer good as a martial artist. I make it clear that among this type there won't be any Tatsujin (master) of Bujutsu or Bugei.

3. "Reporter" type:

They come to me for interviews and collecting information, taking photographs and notes, and go back to their country and sell them. This is terrible. They fill their heads with Kata ("forms") and notions of "right and wrong" regarding Budo. They can only see Budo in an amateur way. They will end up like that in spite of themselves.

There are so many more types - the "Sensei/Shihan" type, the "moody" type, the "collector" type, the "violent" type, the "animal" type, the "religious" type, the "philosopher" type... It is important to have a transparent mind in order to see where there is true Budo in these types.

Flowing transparent and beautiful, Takamatsu Sensei's tradition of Bufu (martial wind) began with Shinden Fudo Ryu. In the beginning of my training I followed the invisible light through space and started training when I knocked on Takamatsu Sensei's gate of Bufu. So to speak, there was a similarity between the encounter of Takamatsu Sensei and myself, and the old story of the cave door opening in Shinshu (Nagano Prefecture) Togakure Mountain.

Until recently there has been a tendency to view the Bujinkan as ninjutsu only and use it as an inclusive label, but let us understand the diversity and grandeur of the Bujinkan.

The Bujinkan's martial arts has 3,000 years of history of the nine martial traditions. You should not forget you're on a "space shuttle" as a practitioner of Budo. Try to concentrate your physical training and integrity.

Listen to the sound of "sennen" (a thousand years) as the sound of "sennen" (devotion or integrity). (They sound the same and should be



*True Buyu (martial friends) of the Bujinkan love Budo talk through hearts and bodies of Bujutsu.*



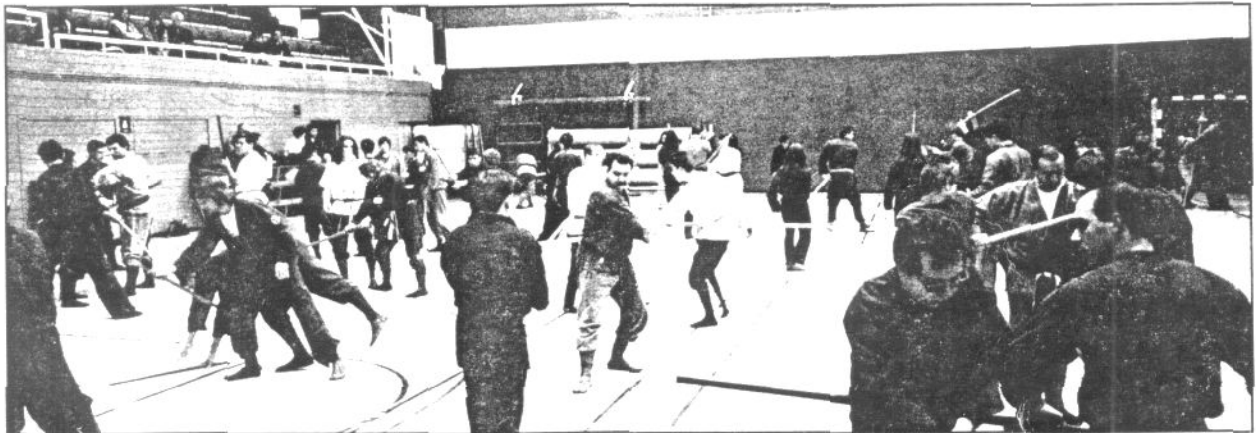
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viewed as the same.) You'll often see that in a scroll it says: "After you've done 1,000 days worth of training the technique will come to you without your being conscious of it." Then you probably can hear the sounds joining you through to a space beyond.

If you write "ikken" (integrity) as "ikken" (one pleasure), the spoken character's sound carries joy, health, and happiness.

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## 1993 HUELVA TAI KAI (SPAIN)



*The seminar at the Huelva, Spain Tai Kai. Themes for 1993 are rokushaku bojutsu (six foot long staff methods), sword and taijutsu. Hatsumi lectured on doing keiko (physical body practice) in kukan ("natural space") with foot and body movement, and encourage the students to master the essence of shinken gata (true life form) in order to become aware of their own existence.*

## Point of Balance - Between Spirit, Body, and Mind in Humans

By Pedro Freitas Gonzalez, Shidoshi, Canary Islands, Spain

I had a question when Hatsumi Sensei told me to describe one incident at the Tai Kai in Huelva City (Spain). "How can I express this feeling on paper?" Whether you are a Bujinkan student or not, I will scrutinize it myself since I think it's important to comprehend this point, and I am going to transfer that feeling within this "Kukan", or space.

The essence of movement is very hard to grasp when you're trying to do your best. A "zero point" is useful when you try to grasp this feeling - our time and space move simultaneously.

I never can forget how Hatsumi Sensei often says "knowledge prevents you from being human." This is a genuine truth.



*Pedro Freitas  
Gonzalez*

When you find something new in life or are put in a new situation, if you try too hard to analyze it through knowledge (with your mind) you will be prevented from understanding, but if you try to feel and become one with your spirit (with your heart), a dance will be borne by both, and you can understand them very easily. This is because a mysterious part of life cannot be understood through knowledge, but you can feel it with your heart.

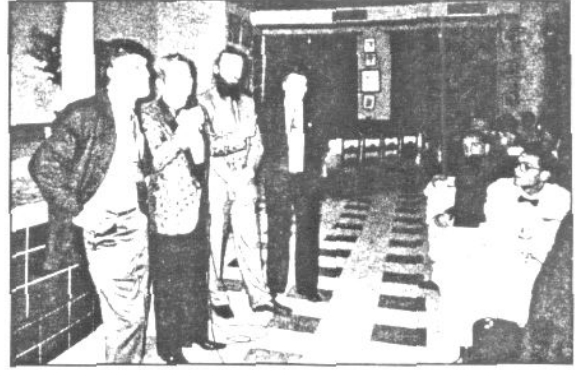
We (all those who attended Huelva Tai Kai) can confirm this because we could see (= feel) this during Keiko (physical training) at the Huelva Tai Kai. This wasn't the only time. We could see it in every aspect of Keiko, but it was especially noticeable on some occasions. (It happened every time we saw with Shingan (our heart's eye)).

This incident happened concretely during the display of Bojutsu. Sensei was trying to explain the meaning of Koku ("empty space") through the Bo technique.

"The Bo can be used for throwing," said Sensei, holding the Bo with one hand and pointing the end tip at Mr. Noguchi. Then with a movement which surpassed time and space (there is no difference between these two) - it was an effortless but sophisticated move. The Bo seemed to be floating toward Mr. Noguchi. He was moving not only himself but harmonizing with Hatsumi Sensei. He sent the Bo, which had been thrown by Hatsumi Sensei, to the natural space.

I don't want to write this anymore. I'd rather explain as follows: All my energy will go towards the readers, who work with three things - body, mind, and spirit - harmonizing naturally. I try to make them understand with my energy. "Our feet are stuck on the ground while our eyes are staring in the air." This might be the law of balance.

Sensei always says, "It's important to read in between the lines." These short sentences have a big space between them, and hold the heart of Bujinkan Dojo.



*At the Tai Kai party, Hatsumi spoke about the mind of martial art practioners with Andres Ponce Rodriguez, Shidoshi. Andres said that Hatsumi's wife is small but she's the same as a diamond!*



*Isidoro Lopez Delarrinzar, Shidoshi.*



*Pena Flamenca, theater owner and a number one singer in Spain. Paco Tronjo Sensei (69 years old) in the middle sang a song. He sings because he is glad to have such great frineds.*

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## Letter To Soke From Buyu "Gorilla"

Dear Tetsuzan,

The Huelva Tai Kai was wonderful. The Keiko was great and the feeling was beautiful. Shidoshi in Spain are growing together and becoming as one, more and more each day. This is one of the reasons that your Budo (martial way) is improving in this country.

Budo is my life's essence now. I'm studying history, psychology, philosophy, animals, nature, and the universe. I think my Taijutsu has reached the level that can be used in a practical way, but I have to keep in practice for years (decades), to improve through Keiko and to be comfortable with the rank that you kindly gave me.

I listened to your words so many times. I've read almost all of your English publications, and I've spent time with you and have come to the conclusion that your way, the ninja's way, is the right way to understand, deepen, and enjoy life. I too would be happy to gain the big honor such as becoming a Togakure Ryu ninja someday. Everybody searches for different things in life. I have come to understand that my purpose is attaining real happiness, after having spent a short but fulfilling first half of my life.



*Ricardo (Gorilla)*

Since I am a sincere person I cannot be happy unless people around me are happy. But happiness doesn't come when you expect it from the outside. When I help others and take care of them and love them, I can find a harmony with the outside. I believe that it is the right way to protect innocent animals, nature, and humans from the people who only think about their profit and the cruelty and ignorance it fosters. It's a fact that I'm an aggressive person but I hate violence and pray to God that there is no need to hurt or kill people.

Sensei, I will probably go to the Paris Tai Kai, also. My situation is slowly but definitely improving. My illness is sometimes unbearable but when I get depressed, I go out walking for about two hours, see a movie, and then take a warm bath. I don't care about the computer anymore (for the time being). I don't drink. I sleep deeply. I think it's a matter of time for me to regain my original energy. And from the experience of spending time in "hell," I have learned various things and it has ended up a positive experience.

*Hope to see you soon.*

*Yours in haste,*

*Ricardo (Gorilla) in Spain*

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## The Golden Moment

by Stephen K. Hayes

Bujinkan Kasumi-an Director

It is very interesting for us foreigners to know about famous Japanese Budo masters throughout history, what and when were their important personal "turning points." We listen to these topics intently and eagerly, and talk about them to others exultantly.

The stories of these masters whose reputations are elevated to the degree of legend often inspire the people who have just started Budo. They have a passionate feeling for the old masters and wish they were living in such a golden era. The time now seems depleted of brilliant color compared to the radiant past. Those people who were around during the golden era never would have expected to be envied in the future.

I still feel grateful for the fact that I was around Hatsumi Sensei's Ninpo Bugei's radiant moment. In 1982, when Sensei left Japan the first time during his trip, I was given a wise lesson in Budo from Sensei. An incident lasting a few seconds happened in the woods in Ohio, which deepened my understanding of Budo a hundred times.

I kept asking Hatsumi Sensei about ninja Kuji Kiri or Kuji-In, which are secret powers, while I was training in Japan. Due to my lack of knowledge, my interest in this mysterious Kuji got deeper and deeper. I always knew this power of Kuji was used by ninja, but I did not know how to use it at all.

During the 1970's I was the only American who was training in the Noda Dojo. So I had a fear that I was the only one, as a foreigner, who didn't know about Kuji. I thought that I wanted to consider the way of life through this Budo. So, if I were to become a true disciple, and not merely a ninjutsu scholar, I thought I had to know everything about this Budo.

Even after finishing practice, when everybody had gone home, I stayed in the Dojo alone and kept questioning Sensei about a subtle nuance of Tokon (fighting spirit) tenaciously. Sensei answered my questions patiently, but I kept thinking in my heart that I might be the only one in all the Dojo who didn't have any clue of how to experience this power of Kuji.



*This photograph was taken in August, 1982 in New York City by Mr. Hussey who has one picture that is said to be worth about \$10,000. Soke is doing Togakure Ryu Ichi no kamae while Stephen K. Hayes, Shidoshi, expresses Gyokko ryu Doko (angry tiger) no kamae.*



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The 1982 Ninja Festival was held in the woods of Ohio, some thousands of miles away from Noda City. The question about Kuji was inevitable, and it came up during the question and answer session surrounding Hatsumi Sensei. Those students who couldn't even do a somersault and didn't have good Kamae asked questions about Kuji.

In order to appease my eagerness regarding Kuji, Sensei turned around to me all of a sudden and ordered me to hit him anytime. Sensei probably noticed my surprised expression and told me I was to take all responsibility, smiling. Then again he told me to hit him from behind. Then he turned toward the students and continued the lecture.

I threw a punch toward Sensei's head full speed with my right hand. Sensei moved his head two or three centimeters without stopping his lecture, and my punch flew through the air. However, it was impossible for him actually to see or hear my punch.

Sensei's action was too quick and natural to be noticed by everybody. But for some students it was as if time stopped for a moment due to Sensei's incredible performance before them. I finally came to myself when Sensei turned around and said, "this is Kuji."

Even though I was the one who witnessed what happened in front of my eyes, I couldn't believe what I had seen. There are some students who thought this was a trick, or rehearsed beforehand, and some said it must be a demonstration of Sakki (intention to kill).

Sensei answered, "It's not Sakki." When I heard that, I felt relieved by his words, because I never felt as though I would hurt or kill him when I threw the punch.

However, it would have caused great harm if I had hit him, since my punch was strong and dangerous. Soke felt something intangible and dodged it, and avoided the shock. This itself was quite impressive.

However, to think a little more deeply, the impact of the incident may have been a triumph of Bujinkan Ninpo, which has nine hundred years of history.

If my full-speed punch had struck Sensei's head, that nine hundred years of history would have vanished forever. If Hatsumi Sensei's inherited nine Ryuha are authentic, and he intends to pass them on to the future, he cannot lose publicly, because he would lose face.

Can you imagine the scene—his students standing by dumbfounded as Soke lies unconscious on the floor, unable to avoid a punch he himself had ordered from behind? Soke would never come out in public since there would be cruel sneering all around him. Also, Shihan who teach under Soke couldn't teach with confidence anymore if the shameful event had occurred.

It seems that all the spirits of past Soke are surrounding Sensei, who now goes under the title of Soke. Soke himself has been saved by the

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Bujin (Divine Spirits) under the crisis which he himself has a hard time explaining. That might have been an ultimate secret power of Kuji which Hatsumi Sensei taught me more than a decade ago.

That radiant "moment of truth" happened more than ten years ago. Only a handful of people witnessed Sensei's Bugei at that time. And now there are thousands and tens of thousands of people who wish to spend time with Hatsumi Sensei personally.

I am almost forced to feel nostalgic when I think about that time when I was there to witness a golden moment in the infinite stream of the time of Budo.

There must be some reason that I was such a doubting student, and that I was the reason for Sensei to take a big gamble. Given that, I think there is something like a karma between Sensei and me.

I'd like to cherish as a treasure the great gift Sensei left for me.

## **The Merits and Drawbacks of the Sport of Budo**

By Bujinkan Dojo Shihan, Nagato Toshiro, Moko

I'm going to sum up my opinions in the following report regarding the difference between Budo (martial way), which studies the essence of the original art, which differs from so-called Kobudo (ancient martial arts) in general and Budo as sport. I'll be delighted to do this if I succeed in getting anyone to reconsider Budo and to realize the weakness of sport Budo.

To put it simply, by Budo I mean a real Budo. I dare to use the word "Budo" but "Bujutsu" and "Bugei" are synonyms here. It was a very important concept originally but practitioners of true combat methods in the current peaceful age don't even have a clue to understand it. (\*1)

I myself used to be a Judo practitioner. I'd thought that was one of the best Budo and believed it was a Japanese national sport with tradition. I learned it from fourth grade through my fourth year in college. At one time I went to the United States and taught it there.

Around the time of my college years, I never thought about other combat arts at all and didn't think they were important. I was conservative and closed-minded. It was peaceful in good times, and I was just a typical Japanese. And at the same time I was a member of a gymnastic group. I made my decision for Shugyo (martial errantry) when I went to America and realized for the first time that Judo was not Budo.



*Nagato Toshiro, Shihan.*

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Judo is universal nowadays. Even the country it originated in, Japan, can no longer win easily internationally. It is a pity, but considering that Judo is loved worldwide and provides an opportunity for sport cultures to interact and contribute to peace, it can be considered a wonderful thing.

Looking from the outside, there are many problems domestically and internationally but all of those who practice Judo should not care about those things, just keep practicing Shugyo ardently.

I think there are few people practicing Judo now who feel Judo is Budo. Judo is a sport, and we have to make a distinction between them. Like other sports such as wrestling and boxing, it is excellent to train for fighting techniques, and to strengthen the mind and body. It derived from old Japanese Jujutsu, but as seen in the Olympics it has no connection with Jujutsu at all.

You can see when you practice Shinken-gata (practical fighting style), that the Ukemi of Judo is feasible on a flat surface like Tatami (straw mats), but when you do it outside in a real fight, the Ukemi will damage the hands, feet, and body. In short, it is a sport Ukemi. (Aikido, Karate, and wrestling have similar Ukemi).

I think there are few people who know the true meaning of Ukemi. I have had experience coaching a friend, who was an ex-Vietnam Green Beret, in Judo.

What I did was to train in a natural environment in casual clothes (with shoes on of course) such as in the water, on the mud or on pebbles. He preferred it that way.

These days people realize the importance of letting students swim with their pants and shirts on and train them accordingly. Just like the above case, training in practical situations is a necessity.

Judo students today don't even know the Goshin-jutsu (self protection methods) or Keri-waza (kicking technique), and don't practice to defend themselves either. Judo practitioners use the term "Sabaku" (deflect) but that's only a sports-oriented Sabaki-waza. It is completely different from Shinken-gata to defend when the enemy actually comes to punch, thrust, or kick.

In Shinken-gata we use the legs or the body to avoid the attack, but in Judo it is the contrary. The feet are firmly grounded and cannot move. Because of this, it is very dangerous against a knife and other weapons.



*Ogri Koichi, Shihan & Hayashi Yasunobu, chief editor of Sanmyaku.*

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There are many differences between Jujutsu and Judo. Regarding Budo in general, to point out the weaknesses of Judo: people care so much about winning and losing, they only practice for tournaments. "They don't practice as Budo." On the other hand, especially if they win a match, they think that they are really strong. This can be a dangerous error. I want you to recognize that a match as a game with rules doesn't really count in a world without any rules.

Kano Sensei (\*2) (the originator of Judo) left the words, "If you practice Judo, you have to practice Jujutsu also" Judo is ultimately gymnastic and sport. I think Sensei wanted to say, "It is not Jujutsu." If that's true, I imagine Sensei himself knew the weakness of Judo and that he would have liked to leave Judo as Bujutsu and encourage students to practice Jujutsu at the same time. (\*3)

Whether anybody understands Sensei's hope or not, nobody inherits his will. I don't see any sense when the practitioner grows old to do practice for forms of Kime or old style forms, only to get a higher grade.

I hope while your body and mind are young and flexible, that you'll teach defensive techniques along with sport Judo, "especially since it's going to be a necessity." There is no one who can just teach one without the other. That is a reality.

This isn't limited to the world of Judo, but the majority of sport Budo are not much different. They train within the framework of lifetime employment, seniority-oriented social system. Both Judo and sport are mixed up and nobody can really make any sense at all.

It is fine for the people who practice sport Budo simply as a sport. In this modern world, some say "What's wrong with Budo as a sport?" It's an absurd idea.

Today's Shugyo-sha (practitioners involved in errantry) continue with one art earnestly throughout their lives. They can't undertake other sport Budo at all. Even so, they say they will pursue one sport and "reach the ultimate."

In general, there is a similarity with the world of technicians and artists, but, speaking Budo, originally it was a total art. It is not enough to do one kind of practice without any applicability.

To put it simply, Budo is combat. By practicing one art, there are some people who think they understand real Budo. It is totally off the mark. (One art—for example Kendo, Kyudo, Judo, Karate, Iaido, Aikido—no matter how hard each trains, I would not call these Budo practitioners.)

It is strange how they fight; don't they have a fear of knowing only one style? They become complete fools in peaceful times. (There is a Budo which never fights.)

In addition, historically, Budo held little meaning for sport concepts like "win or lose." The way is "kill or be killed." The matter of life

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and death is regarded as most important. There is no rule, and also no limit of foul play, weight restrictions, sex, time and place requirements, number of people, or type of implements. There is not even a limitation of morals. If modern Budo practitioners, who have put rules and safety limits on Budo, have to fight against the Budo practitioners of the past, how could they fight? It is an age in which there are Budo practitioners who are accepted and yet don't know the essence of battle.

Modern Budo practitioners conjure up abstract theories which they themselves don't understand, and call it "Do" (path) and mind. Actually the reasoning is simple enough for a four - or five year old child. They deceive and got deceived. It is impossible to change according to the opponent's movement with a mind that has lost the ability to think and be flexible.

They only train within an established framework and only compete in there as well. The weak and slow people can never win in that domain. I can be certain of this. That is a sport and even a winner will retire in a short term. They might reach their limit in their thirties at most.

Nowadays, the lifespan has increased. A thirty year old is only a young man in society. Some people keep training until reaching their physical limit. I only can pity them.

In sports, the limit of physical power means the limit of spiritual power. After you have passed that, the mental power to attend matches rapidly decreases. Thinking this way, it might be wise to quit before you feel the limit of physical strength. Some theorize that sports are hazardous to your health.

There are some people who start other sport Budo after realizing one Budo is not enough and simply can't be satisfied doing one kind of Sport Budo. However, modern sport Budo pays too much attention to Kata (forms), and learning based on Kata. But it's hard to drop the habit of movement that you first learned. To change seems awkward. After all, even though you try other things, you cannot gain much compared to the pain. Therefore, each person becomes a "specialist" of one kind of sport Budo.

When I went to lecture at the FBI Academy along with Soke, they said decisively that they would not do Budo for sport. Because that makes your mind and body stiff, and they felt it was thus a dangerous thing to do. These professionals who fight in real combat judged modern Budo useless and better not even to learn.

Budo for sport gives you physical strength and courage, but it overlooks more important things. The FBI's accurate thinking and intuition saw through the illusions.

First, Budo was one art, a total art (\*4). It became separate and specialized, and after a long time it lost integrity and totally changed from the original. Finally, it has become today's sport Budo form.



*A young Takamatsu Sensei.*

ties. It's a pity to hear them say that they can only do their own specialties.

They are caught up in the style of Budo for a modern peaceful age and keep their traditions. It is important for them to keep the traditions going. But it is putting the cart before the horse to make Budo a lasting tradition. It's heading for a totally different direction from the original purpose. On the other hand, however, that might be why the sport Budo are surviving, as is their right. The gap of consciousness between being able to do one thing and being able to do anything is immense.

I'll confess now. In the late 1960s, my college-student period was a tumultuous time still in the aftermath of the Anpotoso (peace treaty with the U.S.). We students were burning with a sense of justice in our minds, thinking about our country and fighting against injustice in society. Our college building was also closed up with barricades by the group of students called Zengakuren. When our class was affected and couldn't meet, I took up their picket sign sticks with my friends, and the three of us hit those groups.



*Happy memory. A bojutsu snapshot of Takamatsu Sensei and Soke. Takamatsu scolded Hatsumi during training.*

Moreover, if you reason that you must continue one style throughout your life to call it Budo, it narrows your mind. Modern Budo can only reach one type after all. When you face a more powerful being, you can't do anything because you don't have such a thinking circuit. To think such a way is originally Budo.

When I talked to those sport Budo practitioners, they have wonderful things in their respective specialties. However, they don't know anything apart from their specialties.

When I was faced with many opponents armed with wooden poles, iron pipes, and helmets and masks, I must have thought it was impossible to fight them back with my Judo. I instinctively took away their arms and fought back. When I noticed my friends had run away and that I was alone, in a no-win situation, I started to run also, but this incident might have contained a message about real Budo. Something was working in my head, I now realize that.



*Takamatsu could spin a rokushaku bo (six-foot staff) like a windmill no matter how small the room was—and sometimes completely conceal the bo's movement.*

More than half of these radical students wore helmets with the names of other universities on them. I got angry with these other students and barricades. It is an embarrassing memory.

I fight to protect important things but I'm not fond of fighting. This is a time when I can't avoid turmoil. I have no choice but to fight.

Soke teaches us, saying "think about living." People tend

to care too much about winning and losing in sports. Sometimes it's better to lose. The real Budo begins where you forget the notion of winning and losing. To let the opponent live and you yourself live, the reason for continuing to do real Budo training lies there.

No matter how times change, Budo is Budo. It's truth never changing, either during warfare years or peaceful years. In sport Budo, there is no diploma after training; it's not like a subject in high school, or college classes for credit. In modern Budo, you never can find a true path even if you continue to practice it throughout your life.

There exists living true Budo in this country which doesn't incline to forms or habits, not adapting to the system, but keeps changing according to each era; in other words, Seimeitai or "life organization." It doesn't mean only Japan is wonderful, but Budo in Japan still lives through a little different path because of the uniqueness of the country's location and the people's characteristics.

I feel pity for the people who were given life in which to do Budo but never get to know the true Budo. Budo — it might be that only the chosen can have an opportunity to touch it.

## NOTES

1. "Bugei", "Bujutsu", "Budo"

For example, just as we can find the word "Bugei Ju-happen" in the Suikoden, which is said to have been completed in the early Ming Period (1368-1644). Thus, the words "Bugei" and "Bujutsu" were used in old China.

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The definitions of "Bugei" and "Bujutsu" are obscured in Japan, but in ancient China, "Bugei" means sword, spear, small spear, and hatchet, as well as the method to use these weapons; and "Bujutsu" means swimming method or horse riding (to learn with the body) "technique necessary for battle."

On the other hand, the word "Budo" might have been used as a synonym to "Bushido" in the old days. The meaning of "Budo" was changed to Bugi (martial waza). Bujutsu in the Edo period, and that era started to cherish the spiritual side of Bugei and absorb the philosophy of Zen-shu, Mikkyo or Jukyo (different sects of Buddhism). (In the old days, Japanese Bugei's spiritual backbone has a Tao philosophy which represents Rikuto Sanryaku. For example, Jujutsu's "Ju yoku go o sei su" (flexibility handles hardness well) comes from the volume of Sanryaku.)

And "modern Budo" or "sport Budo" which Nagato Shihan calls Kendo, Judo, Aikido, Karate, Kyudo, Iaido--most of these were established after the beginning of the Meiji period (1867-1912).

However, the word "Judo" was used in Kito Ryu which settled in Matsue fief in the late seventeenth century as "Jiki-shin Ryu Judo." Terada Kanemon Masashige, the originator of Kito Ryu Chuko (revival of an old school), learned Jugaku (philosophy of Confucius) from Hayashi Shundo and Zen theory from Takuwan Zenshi. He must have put these new thoughts into Bugei positively and called it "Do" (path).

## 2. Kano Jigoro (1860-1938) (or Jigoro Kano in modern English)

Educator and originator of Kodokan Judo in the Meiji period. In 1860 he was born as the third son of Kano Sakujiro, a brewer of Sake (rice wine) in Settsu county (Hyogo Prefecture), Mikage village (Kobe-shi, Higashi Nada-ku, Midage-machi). He came to Tokyo in Meiji 4 (1871) and entered Kaisei School (Tokyo University) in Meiji 5. He graduated with a specialty in politics from the University literature department and also economics in Meiji 14. He also graduated from the philosophy department the following year.

When he was studying in college, he learned Tenjin Shin'yo Ryu Jujutsu from Fukuda Hachinosuke and after the teacher passed away, he learned from Iso Masatomo. Also, he learned Kito Ryu Jujutsu from Iikubo Tanetoshi, and he paid much attention to the athletic side of Jujutsu and sought teaching from various Shihan of different Ryuha.

After he graduated from Tokyo University, he worked as a professor in Gakushuin (University), Dai-go Koto Chugaku's principal, Dai-ichikoto Chugaku's principal, chief director of the Ministry of Education, Tokyo Koto Shihan school principal.

When he was a professor at Gakushuin, he developed a training method which added athletic, spiritual, and technical elements to Jujutsu, and called Kodokan Judo, opened Kano Juku Kodokan at Eishoji Temple in Inari the area of Shitaya, Tokyo. While he taught academic subjects to students, he proceeded with the teaching of Judo also until 1888. He completed



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Kodokan Judo, which combined many other Jujutsu into athletic-oriented techniques at Fujimi Area Dojo in Kudan, Tokyo.

After that, teaching and spreading Judo became his life's work. He kept introducing it as one feature of Japanese culture. Since Meiji 21 he went abroad twelve times.

Also, in 1909 he became the first member of the Japanese International Olympics Committee. In Meiji 42 Coubertin (originator of Olympics) recommended him to become the first Japanese Olympic Committee member. In Meiji 44 he established and became the first chairman of the Japan Gymnastic Organization. Then the next year he participated in the Olympics held in Stockholm as the leader of the Japanese team.

After that, he worked to try to bring the Olympics to Japan. In Showa 11 (1936) he attended the International Olympic Committee's General meeting and finally succeeded in bringing the twelfth Olympics to Tokyo. Two years later, he attended the same General meeting in Cairo. He also succeeded to open the thirteenth session of the Winter Olympics in Sapporo. However, on the way back he suddenly passed away, having caught acute pneumonia on the ship *Hikawamaru*.

### 3. Judo is different from Jujutsu.

Kano Jigoro saw the educational and athletic side of Jujutsu and erased away the Bugei's dangerous side, recreating it as a new era's athletic sport and calling it "Kodokan Judo."

Basically he was an educator. The purpose of Judo is also athletic moral education. It is obvious from the motto he submitted as the ideal of Kodokan Judo: "Best usage of energy and mutuality," or "athletics, victory or defeat, and morals."

Because Kano was always trying to popularize and spread Kodokan Judo as "the modernized sport of Jujutsu," while he was alive Judo was hardly mistaken as Bugei. But after his death, under the influence of the rise of military, Judo became a part of the curriculums in military training, and gradually it became misunderstood as Bujutsu.

Moreover, Tomita Tsuneo published the novel Sugata Sanshiro in Showa 17. It became a bestseller and a lot of people thus misunderstood Kodokan Judo as Bugei.

Nagato Shihan isn't the only one to moan about the suffering of the late venerable Kano, when seeing a handful of successors who don't understand the difference between Bugei and sport.

### 4. "Budo was one art, a total art."

Nagato Shihan used the same word twice in this short sentence. If you are a member of the Bujinkan, I think you would understand this fact through experience, but I'd like to avoid conveying that Nagato Shihan is criticizing sports Budo from the point of view of only our martial tradition. It might be meddling but I'd like to add as an explanation that "Bugei was a total art" as viewed by the other martial traditions.

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First of all, I'd like to describe Takenouchi Ryu, which is said to be the oldest Jujutsu in Japan (scientifically and through documents we can confirm the existence of the Ryuha back to the oldest time).

Takenouchi Ryu is a total Bugei, which includes Koshi no Mawari ("circling the loins") Kogusoku Kumiuchi, (in other words, Bujutsu for close fighting using Wakizashi (short sword) or Yoroi Toshi (armor piercer)), Hate (unarmed Taijutsu), Saite (Kenjutsu), Torinawa (arresting technique), Kassatsu Jutsu (Kappo = method to revive and killing method - combination of Daken Taijutsu, hitting the enemy's weak point), Iai Jutsu, Bo Jutsu, Naginata Jutsu, Shuriken Jutsu, Kusarigama Jutsu, etc. The reason Takenouchi Ryu is called Jujutsu is Jutaijutsu Koshi no Mawari and Hate are basic to every technique. This is just like Togakure Ryu, has every weapon, but has its basis in Ninpo Taijutsu.

Next, I'll describe about Kito Ryu in which Kano Jigoro also trained.

Kito Ryu is also a total Bugei which includes not only Jujutsu but Yoroi Kumiuchi (armored grappling), Bo, Iai, Jin-gama, Kyu Jutsu, and Sojutsu. This fact makes it clear that not only Inugami Ryu Taijutsu and Kanshin Ryu Kogusoku Jutsu but Unkoh Ryu of Kenjutsu and Jinmu Sekigo Ryu were influenced by Kito Ryu.

The one Kano Jigoro trained in is a Jujutsu of Kito Ryu Takenaka sect, which was originated by Takenaka Testsunosuke Kazukiyo, a student of Takino Sadataka.

Next, I'll describe Sekiguchi Ryu, which became the basis of Daito Ryu (also known as Aiki Jujutsu) and Shibukawa Ryu.

Sekiguchi Ryu too, which was originated by Sekiguchi Ujimune, was originally a total Bugei includes Jujutsu, Kogusoku, Torinawa, Kenjutsu, Iai, Sojutsu, Bajutsu. This can be firmly confirmed by the fact that Yawara-shin Shin Ryu Iaijutsu and Bishu Batto Jutsu derived from the part of Sekiguchi Ryu (called Kosekiguchi Ryu) which was spread in Owari.

I only wrote about the traditions which are generally considered as Jujutsu's predecessors, but even Chujo Ryu which is mostly considered a tradition of Kodachi (short sword), was originally, a total Bugei. Also, Katori Shinto Ryu, which was established by Iishino Choisai - who is said to be the person who revived the sword in Katori - is more famous as the tradition of Naginata today. Also from this tradition descended Kashihara Ryu Sojutsu. (The Jigen Ryu in Satsuma also came through Katori Shinto Ryu.)

We editors have added the above, hoping that we can study together with the readers. It might have been an unnecessary addition. We hope these footnotes are prompting discussion about "Bugei," "Bujutsu", and "Budo" among readers, international friends, and the editors.

Regarding these questions, if you readers have an interesting story or points of dispute amongst companions, please let our editorial office know.

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# KITO RYU JUJUTSU

What follows is a written record of Kito Ryu Jujutsu, issued Meiji 41.

## KITO

*Ten Ken, Chi Ken, Jin Ken*

## WAZA

*Kobushi Nagashi, Chigai Iri, Kaigo Kudaki, Hiryo Tori, Sodeno Tsuyu,*

*Kuruma Iri, Hiza Guruma, Mune Kudaki, Ran To*

## HONTAI

*Tai, Mu Chu, Choku Heki, Mizu Guruma, Mizu Nagare,*

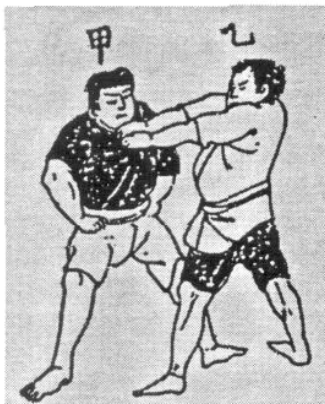
*Hiki Otoshi, Sora Taoshi, Uchi Kudaki, Tani Otoshi, Kuruma Taoshi,*

*Shikoro Tori, Shikoro Kaeshi, Yu Dachi, Taki Otoshi,*

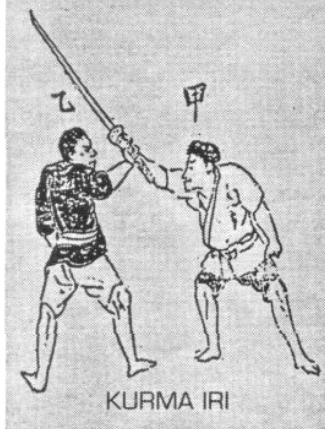
## MUDAN

*Mi Kudaki, Kuruma Kaeshi, Mizu Iri, Ryu Setsu, Saka Otoshi,*

*Yuki Ore, Iwa Nami*



KOBUSHI NAGASHI



KURUMA IRI

## WAZA NO BU

(A selection of Techniques)

### KOBUSHI NAGASHI ("Fist Flow")

Kobushi Nagashi as shown in the diagram. First Otsu (from grabbing Ko's lapels with both hands) releases his right hand, and grabs firmly Ko's left wrist. At the same time Otsu kicks with his right leg and draws back (both people are looking into each other's eyes). Ko grabs Otsu's left thumb muscle (A 13—just on the vein muscle), bends Otsu's left Kaigo muscle (A 12) and then immediately puts his hands around Otsu's lower back (in other words the Denchu (A 20)). Ko takes Otsu down hard with his right leg. As soon as Otsu falls, he grabs Otsu's left hand in a Gyaku (reversal) without releasing it and blocks the enemy's movement.

### KURUMA IRI ("Wheel Throw")

Kuruma Iri is Ko trying to cut Otsu's head with his sword (while practicing use a Bokken). At that time, Otsu grabs Ko's right hand palm muscle (where he holds the handle), and immediately Ko drops his sword. He swiftly grabs Otsu's right hand forearm flexor muscle (B 12). He sets his body in middle posture, slips around Otsu's right side with his body and pulls up Otsu's right foot while kicking it with his right foot. He throws him from his

shoulder backward. Ko keeps grabbing his hand to twist it.

Kokoroe (notable point): After this backward throw, pay attention to the enemy, don't let him attack again, and limit his movements.

### HIZA GURUMA (Knee Wheel")

When Otsu sits with the Bokken at his side (Bokken means wooden short sword), Ko walks in front of him without being noticed... Then Otsu swings the Bokken at Ko's head, while still kneeling on his forward right leg, in front of Ko. Ko draws his body back partially and quickly grabs Otsu's lapels with both hands (holds with hands crossed) while twisting Ko pushes him down on his back (releases grabbing hands and applies Te Waza ("hand technique") to take away Otsu's short sword). When Otsu falls down, grab his palm muscle (B 15) which is holding the sword and apply Gyaku again so he falls forward, as shown in the diagram (make sure to throw him down on his belly). Grab Otsu's right hand and wrist and forearm flexor muscle (B 12) take away his sword.

### MUNE KUDAKI ("Chest Break")

Similarly, when Otsu sits with short sword at his side, Ko grasps strongly the handle of the sword with his right hand, as shown in the diagram, then presses it down on Otsu's knee (to make him unmovable). With his left hand, Ko breaks Otsu's chest (hit with elbow) while keeping the rhythm Ko puts his hand behind him and presses Otsu down with his momentum (he should not release the short sword while doing this). After he collapses, force the sword against his chest, twist him with both hands.

### RAN TO ("Crushing Sword")

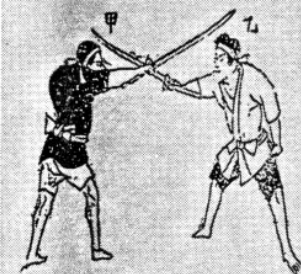
Ran To is executed while both men carry swords. Ko with a long sword and Otsu with a short sword (while studying, use long and short Bokken). First, Otsu tries to cut Ko, as shown in the diagram. At that moment Ko swiftly moves and catches this attack with a long sword (after watching the opponent's eyes). Right then, Ko grabs Otsu's right elbow and Fukutsu flexor muscle (B 6) (at this moment, Ko drops the long sword from his left hand). Then he puts his left hand over his right hand and grabs Otsu's lapel to push him down backwards... Then Ko presses down on Otsu's head with his left knee and grabs his lapels with hands crossed, constricting.



HIZA GURUMA



MUNE KUDAKI



RAN TO

## During the Filming of the Bojutsu Video

by Nagase Hiroshi

April 4, 1993. Unlike the previous day, which was reminiscent of summer, this day we had a cold northern wind and the sky is heavy with clouds threatening rain at any moment. Even the cherry blossoms tremble in the cold.

This is a suburb of Noda City, a field in Shimizu. We can see a shrine-like building with nobody around on the top of a small hill. Is it a temple? Next to it was a big gateball court which is not currently used.

There, Bujinkan members led by Hatsumi Sensei and the Quest filming staff are having a meeting. The imbalance between the group in samurai clothes and the staff handling the new machinery paralyzes time and space between the past and today.

However, a powerful scene of Yoroi Kumiuchi (armored grappling) between Noguchi Sensei and Mister Iwata brings me back to reality. It goes without saying. Mister Iwata, in Kamae (posture) holding his Tachi (sword) was crushed and his helmet deformed by Noguchi Sensei's attack with the Nyoi-bo. If they had missed the timing by only a little, Mister Iwata would have been hurt badly. Kukishin ryu bojutsu... The reason my body is trembling is not only because of today's weather. Is this a Musha Burui (warrior's tremble)?

Engen 1 (\*5), while Emperor Godaigo (\*7) was confined in Kazan-in (\*8) by Ashikaga Takauji (\*6), Yakushimaru Kurando Takazane (the founder of this Bojutsu) rescued the Emperor with Kusunoki Masashige and a group of his faithful soldiers from Nancho (the Southern Court). At the time, he (Kurando) looked like a demon god. When Kurando stepped into the enemy's place, their soldiers were struck down just like grass. However, the enemy's Taisho (general) was also strong. He cut off the tip of "Ara Nami" (fierce wave), which was Kurando's Naginata.

"Damn!" exclaimed Kurando. He fought back with the Gyaku Kuji form of Togakure Ryu Bojutsu, and as he struck down the general, Kusunoki's forces arrived to aid in the rescue of the Emperor. In recognition of this success, it is said Kurando was granted the surname of Kuki (nine demons).

The upper stroke of the Kanji (symbol character) in "Kuki", strictly speaking, doesn't have a slash line on top. It is pronounced Kami (god) instead of Oni (demon). The Kanji of Kuki was therefore pronounced Kukami (nine gods). I think he was described as a "demon god," so by taking off one line from the top of the Oni Kanji (it implies removing the horns and tusks from the demon) it was then pronounced Kami. By this, they wanted to express this demon equals a messenger from the gods.

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The filming proceeded without any troubles. I learned some informative lessons from conversations between the Quest director and Hatsumi Sensei. I list some of these below.

The "Roku", or 6, in Rokushaku Bo (6 foot staff) suggests the "base for everything." For example, 6 for Roppo Zensho (compendium of 6 laws) or 6 for the Rokudo (six ways) comprising the world of Chi (earth), Sui (water), Ka (fire), Ku (emptiness), Fu (wind), and Shiki (knowledge). This is said to be the Gokui (ultimate meaning) of Budo.

Soke also said the basis of the Bo is Taijutsu. The Bo should be controlled by your spine. You should not be swung around by the Bo and should not grab the Bo firmly in your palms. He has taught us to use it just like a partner in a dance; make it dance in the air with your light steps and swim with it in the air. Instead of thinking to pull and control the Bo. Make sure not to step hard; your body should be swimming in the air, too. You must move around playfully without planting your feet firmly on the ground.

In order to master an accurate thrust with the Bo, put a five-inch nail shallowly in a post and practice trying to hit the nail's head. In the beginning you may miss often, but you should practice until you bury the nail deep into the post.

He also taught the importance of Tsuki Waza (thrust technique) of Bojutsu. There is a song of the mastery of the Bo. "When you thrust the Bo in the air, if you feel something on the Bo, that is the Gokui." The song means that it is also important to thrust or strike into someone's mind or spirit.

People often say, "I got hit where my sore point is." I believe this is connected with the teaching of Budo.

When the filming proceeded to the realm of Okuden (secret), Soke's movements get faster. Seno Sensei and Oguri Sensei moaned that they really can't keep up with the speed of Soke's movement.

It was more like unpredictable than being fast. It was like touch and slide, instead of catching the attack. By doing so, he enters Kyojutsu (interposing truth and falsehood) and deflects the point of attack from the enemy, almost like mist, without any power, he's showing "unification between the Bo and his body," true technique in a dream state.

According to the editing staff's later discussion, Soke's movement is faster than those of other martial arts. You can see the movement in 30 frames usually, but in Soke's case, they need 50 frames to catch his movement on the film.

Also, they used to produce one thirty-minute video from shooting early in the morning to late at night. But this time, the shooting was filmed from 10 a.m. to 3 p.m., finished in only 5 hours. Even so, it is astonishing that we shot 50 minutes worth of material in that time.

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One item I noticed later is the shooting location was a temple of Daishi (Kukai, the famous Buddhist monk). Kukai, or Kobo Daishi, saved people with his supernatural power. This name was given to him by the Emperor, posthumously.

Kurando, Kukai, and Soke are now trying to save all mankind and the world.

*People say of their technique  
they are the power  
without knowing  
their body is guided by gods.*

## **Rokushaku Bojutsu Video Shooting**

by Kan Jun'ichi

It is very difficult to move while holding something in your hands. It gets even more so when these things are long or heavy. If you are unable to handle the Bo's centrifugal force or weight, you will defeat yourself.

Recently the J League, professional soccer, is very popular. When I was watching how they dribble the ball and that it doesn't drift away from their bodies, sometimes I thought the ball and the body were joined with the string.



Soke often says "Botai Itchi," ("unify the bo and your body"). If you see the Rokushaku Bo video, just released, I think you can understand the mystery of Soke's Botai Itchi. It almost looks like his body is extended to the tip of the bo.

When I was being Soke's Uke (recipient) with the Bo, sometimes I felt that the Bo was alive. Other times I felt the weight and the warmth of the Bo.

*While watching a dream  
change its body from the Kieko of continual enduring hardship  
to the mysterious body of continual divine Bo.*

## **The Filming of the Bojutsu Video**

By Oguri Koichi

The Rokushaku Bo's video filming was done when the cherry blossoms were fully in bloom and the leaves were turning green. The filming started with an explanation of the variety of Bo, and how to use them. People must begin by dropping the fixed notion of a six-foot Bo, there are thick Bo's and thin Bo's, heavy ones and light ones. You must be aware of these different kinds of Bo.

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How to use the Bo: it started with how to twirl and proceeded to basic movement of Uke (receiving). I felt if you only practice Bo inside of a dojo, you will get to predict each other's moves and narrow your responsiveness, and eventually lose the Bo's characteristics, quality and movement.

I thought it was important for people to try to see the meaning inside of the Bo's forms, not only to see the style of the motion. If you only practice the Bo Kata (forms), I think it is inevitable to see the Bo as a weapon only. You may forget that the Bo is simply a part of your body.

When I was moving about freely in nature, I realized sharply how important it is to handle the Bo with your body and the need to use it freely.

For example, when you thrust with the Bo, whether you thrust out the Bo or hold it firmly and thrust with your body movement, I felt a completely different sense of defense. When you get hit with the Bo, if your opponent is using his whole body, sometimes it gets tough to judge the length of the Bo because you are preoccupied with the movement of the body, or that the Bo doesn't come into your field of vision. Also, when I got hit from beneath while Soke was changing his body position on a diagonal, I could not see the Bo within my field of vision. And I once again sensed how difficult it is to use the Bo.

## NOTES

### 5. Engen gannen

Engen is the name of the first year in a Japanese era, the year 1336. However, Emperor Komyo, who ascended to the throne in August, immediately changed the year name back to Kenmu. Therefore, in the Northern Reign's history, the name of Engen doesn't exist, and the same year equals Kenmu 3. On the other hand, Emperor Godaigo who escaped to Yoshino, re-ascended the throne and declared the change of year name back to Engen. Thus, in the history of Southern Court, it lasted until Engen 5 (= Kokuto 1).

### 6. Ashikaga Takauji

1305-1358. The son of Ashikaga Sadauji, the eldest son of Seiwa Minamoto, Ashikaga branch. The first Shogun of Muromachi Bakufu (Japanese feudal government). Original name Takauji. He succeeded as the head of the family in Genko 1 (1331, Gentoku 3). In the battle of Genko, he went up east to Kyoto as a general of the Kamakura Bakufu in Genko 3 (1333, Shokei 2) but he turned around and attacked the Bakufu in the county of Tanba at Shinomura and defeated the Rokuhara commissioner. For doing so, he was honored for distinguished service from the new Kenmu government. He was assigned as the Third Degree of Order, and given Sagami and Izu (prefectures) as his fief, and the name Musashi no Kami. At this time, he was given one Kanji from Emperor Godaigo's name (Takuhara) and changed his name to Takauji (different character from his original).



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Kenmu 2 (1335) when he went down to Kamakura, he planned to reestablish military rule and also went to Kyoto in order to wipe out Nitta Yoshisada. Even after he defeated Yoshisada's army in Hokone Takenoshita, he ignored the intension of the Kenmu Regime and kept going east.

The next year, Kenmu 3 (1336), even though he retreated to Kyushu after losing the battle against Kitabatake Asaie, he defeated Kikuchi Taketoshi's army in Chikuzen at Tatarahama and regained the army's strength, defeated Kusunoki Masashige in Hyogo at Minatogawa and reentered Kyoto, advocating Emperor Komyo, and set forth the Kenmu Code.

In the first year of Ryakuo (1338, Engen 3 in Southern Reign) he became Sei i Tai Shogun (general) and kept fighting with the Southern Regency after the establishment of the Muromachi Bakufu.

Around Kano 1 (1350, Shohei 5 in Southern Reign), he feuded with his brother Tadayoshi. The following year, he lost power and surrendered to the Southern Court temporarily. At the end of Kano 2 (1351, Shohei 6 in Southern Reign) he chased Tadayoshi, who went down to Kanto district. He defeated Tadayoshi's army at Kanbara in Suruga, Kokubu in Izu, and Hayukawajiri in Sagami. The following January he finally caught Tadayoshi in Kamakura and killed him with poison in February. (According to Taiheiki: "The cause of death was said to be jaundice, but there is a rumor that it was death by poisoning." Many scholars today seem to think it was a rumor based on truth.)

Later, he tried to defeat Tadafuyu (the son of Tadayoshi), who had power in Chugoku and Kyushu, but he died of disease in Enbun 3 (1358, Shohei 13 in Southern Reign). His Buddhist name was Tojiin Jinzan Myogi.

#### 7. Emperor Godaigo

1288-1339. Reigning years 1318-1339. The second prince son of Emperor Gouda (Daikakuji line). His first name is Takaharu. The Emperor who defeated the Kamakura Bakufu, reviving the Kenmu era, and the founder of the Southern Regency.

In Enkyo 1 (1308) he became crown prince, in Bunpo 2 (1318) he succeeded Emperor Kazu (Jimyoin line) the the throne. In Genko 1 (1321), he started the royal rule by rejecting the cloister government of Emperor Gouda. He supported Yoshida Sadafusa, Kitabatake Chikafusa, and Marinokoji Nobufusa to re-establish manor title deeds (Kiroku Shoen Ken Kei Sho). While reforming politics he studied the doctrines of Chu Tzu and Bugei.

After he became Emperor he began to desire to topple the Kamakura Bakufu and revive imperial rule. He planned to overthrow the Shogunate, but in Shochu 1 (1324) the Rokuhara's spy was on to his plan and a great number of his people were arrested.

He managed to escape this crisis and he started to plan again, but in year 1 of Genko (1331, Gentoku 3) Yoshida Sadafusa betrayed him so he escaped to Kasagi Mountain. He was captured this time and the following

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year Genko 2 (1332, Gentoku 4) he was banished to Oki Island (the Genko Incident).

And after the resistance movement occurred in various areas, he escaped Oki Island in Genko 3 (1333, Shokei 2) and returned to Kyoto after Kamakura Bakufu were destroyed and started the new rule of Kenmu. He established new organizations and hired people from the aristocracy and samurai families. He issued paper money and built the imperial palace in Kyoto. He executed positive policies. But, because of the unfairness of the reward, the hasty destruction of old customs, and aristocratic-oriented politics, discontent grew among the peasant population, and the new government did not work well.

During this era, Ashikaga Takauji revolted in Kenmu 2 (1335). Yet even though he succeeded to disband them, in the following year, Kenmu 3 (1336, Engen 1), they took over Kyoto. He agreed to peace and was then confined in Kazan-in. He had to relinquish the Three Imperial Treasures (Sword, Mirror, and Jewel) to Emperor Komyo. But by the end of the same year he escaped to Yoshino and established the Southern Court in defiance of the court in Kyoto and sent princes to each region and continued fighting against the Northern Government and the Muromachi Bakufu.

However, he couldn't expand the power of the Southern Court as he wished. He became ill in Engen 4 (1339, Kekio 2) and died without fulfilling his hope of returning to Kyoto. He abdicated the throne to Prince Norinaga (Emperor Gomura-kami) the day before he died.

#### 8. Kazan-in

Also called Higashi Ichijo Palace or Eastern Palace (Toin). Originally it was the residence of Prince Sadayasu, the fourth prince of Emperor Seiwa, located south of Konoe Oji, east of Higashi Toin, north of Kade No Koji (currently halfway to Kyoto's palace gate and Suzo Shrine).

Regarding the origin of the name Kazan-in, there are several theories, one is that because there were so many flowers such as a wild pink and a hagi (bush clovers), another is Emperor Kazan visited Toin where "Kuno Mi Kata" lived. Eventually, he settled there. Emperor Reizei and Emperor Godaigo also lived there temporarily. It burned down in August of Onin 1 (1467) because it was consumed by the fires of battle.

#### 9. Kusunoki Masashige

1294-1336. His father was said to be Kusunoki Masato. A general in the Northern and Southern courts. Masashige was a warrior who was active under Emperor Godaigo. His childhood name was Tamonmaru.

It is not certain that he was said to be from a powerful land owning family in Kawachi, the territory of Kanshin-ji. Mr. Hayashiya Tatsuzaburo said the Kusunoki family might have been wealthy Samurai among the Sanjo (a form of lowly people who perform chores—sometimes they were given a

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monopoly to farm its land for compensation in return for service to the lord). Also, Mr. Nakamura Naokatsu said the Kusunoki family was probably a powerful family which had a monopoly right to cinnabar (a raw material for red dye) and its profit was a financial resource for Masashige.

In Genko 1 (1331), Masashige fought with Yuasa Jobutsu's army after receiving an order from Emperor Godaigo and raising an army force in Akasaka castle, and after Akasaka castle surrendered he ran away to the Nara district.

At the end of the year Genko 2 (1332), he took over Akasaka castle and built Chihaya castle behind it and lived there. The following year he fought against the Bakufu's entrenched army led by Aso Harutoki and Osaragi Ietoki, etc. He fought well to paralyze them, biding time for the unity of the anti-Bakufu forces, and led Akamatsushi forces in attack to the Rokuhara commissioner successfully. When the forces surrounding Kongo Mountain collapsed, he departed from Chihaya castle, heading for Kobe, and went to meet Emperor Godaigo.

After establishing Kenmu government, he was assigned to be Prefect at the government hall for this meritorious deed. Moreover, he was given the position of Shogoika, made Lord of Kawachi and Settsu, and settled in Nijo Tomino Koji, and worked as a personal guard for the Emperor.

In Engen 1 (1336, Kenmu 3 in Northern Court), he fought back against Takauji's army and continued his battles with the army of Shiba Ietsure, Hatakeyama Kunikiyo, and Uesugi Shigehoshin in Tadasu Forest and beat them. He created the reason for Takauji to retreat to Kyushu.

The same year, as Takauji headed east, he suggested a strategic retreat. His guerilla strategy was rejected. He set his army in Hyogo at Minatogawa and fought against the army of Ashikaga Tadayoshi. He is said to have died by his own hand, with his many retainers.