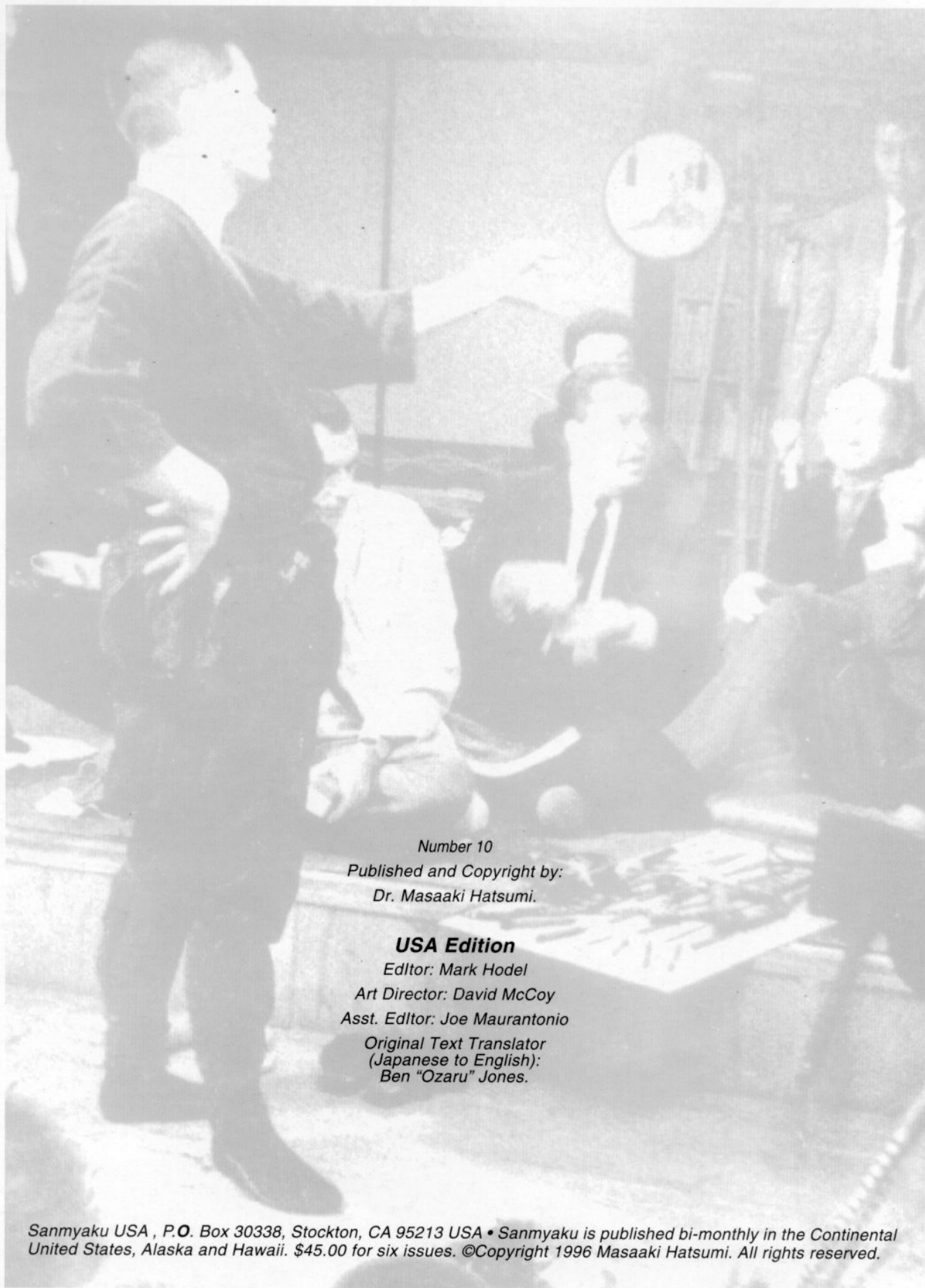


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Dr. Masaaki Hatsumi.

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Editor: Mark Hodel

Art Director: David McCoy

Asst. Editor: Joe Maurantonio

Original Text Translator
(Japanese to English):
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Yamabiko 1

I wonder how many years have passed since I wrote “A few words directed at modern Budo”? This past April 2nd already marked the 25th anniversary of Takamatsu Sensei’s death! Life really is just an instant. Let me now present you with an image of my heart at that time, as I recall the days when I trained as an insect clinging to the tail of a fast horse [*also Isshun = an instant*] — that time seems like a mystery of Shikin Haramitsu Daikomyo sunshine — now that I treasure days full of gratitude and am free from worldly cares.

A FEW WORDS DIRECTED AT MODERN BUDO

Hatsumi Masaaki

(from *Kyoiku Koho* [lit. Education Bulletin])

Those who train in the martial arts today believe absolutely in the truth of their art. As someone who has trained in the ancient Japanese martial arts, I answer this conviction by teaching firmly that they should hold a proper view of Budo — particularly now that Budo has spread throughout the world.

The other day there was a gathering of high ranking modern martial artists. I inquired of them if they practiced *Sutemi* every day and received the answer, “Yes, we do” immediately from all those present. Next I said, “Why then in *Kendo* do you use bamboo swords and wear protective clothing to avoid injuring each other at training sessions or in competition? Why then in *Judo* do you lay down soft mats and create rules to avoid causing injuries at training sessions or in competition? Is this how to practice *Sutemi*? If you do not even think of things like this and continue with amateurish training, you will be killed when it comes to real combat ...”

I have discussed things like this with people of various fields where real combat is required.

When teaching *Hanbo-jutsu*, I was asked the question “What technique should I use to escape if the op-

ponent has completely captured my arm with the stick?”. I replied, “It doesn’t matter if your arm gets broken, right? If you have spirit so that you don’t care if your arm gets broken, that is the instant when an opening will appear in the opponent’s defense. That’s when you should take them”. Real combat is not a question of how many techniques you know. Modern martial artists seem, for some reason, to quest excessively after techniques and forget the importance of spirit, and the way in which they can progress no further than the attitude of a researcher is a real problem. The same applies to swordwork. People believe that when cutting, the most important thing is to cut three inches from the tip of the *Tachi* ... but in real combat the primary objective is to deprive the enemy of their ability to fight. If someone is involved in a serious fight, let us say that having an equable [*50/50 = Gobu Gobu*] heart is more important than thinking about who is strong and who is weak: striking at a point five tenths of an inch [*also Gobu*] from the tip of the *Tachi* will determine the outcome. If this *Gobu Kissaki* reaches a nerve, blood vessel or eye, the matter is settled. If you do not know truths such as these, you may slice through countless cigars perfectly like an *Iai* master but still be no different from a beginner chopping wood. The same is true of *Karate’s Tameshi-wari*. In real combat, there is an advantage in a push cutting [*Oshigiri*] motion with the sword rather than a pull cutting motion. Unless you cut in such a way that you push the opponent backwards and knock them over, energetic people may cut you as they stumble forward.

From ancient times, there have been tales of *Bugeisha* listening to the legends of monks and creating *Densho* or reaching *Satori*, but true masters did not borrow the words of monks or their ways of thought, etc. but grasped the essence of *Satori* naturally from their own views of life and death. The tide of *Kenzen Ichinyo* [*Zen and the sword are one*] etc. grew stronger on entering an era of peace, but it is important to take stock of the fact that there were times when *Zen* grew corrupt even in the era of *Ikkyu*, the famous monk crazy about refinement. It would be a terrible mistake to believe that

the concepts expressed by those who beautify their Densho by borrowing the words of monks who have never trained in Bugei, or by the modern 'masters of the pen' [*Pen-go* -- cf. *Kengo* = *sword-master*] who have not trained in a single martial art, are the true form and heart of Bugei. Once when I talked with a certain writer of "sword-master" stories, he quite blatantly stressed some errors in the theories of Bufu, as though he were a Bugeisha. I just laughed at him, saying "I'm afraid you seem to be suffering from delusions of grandeur!"

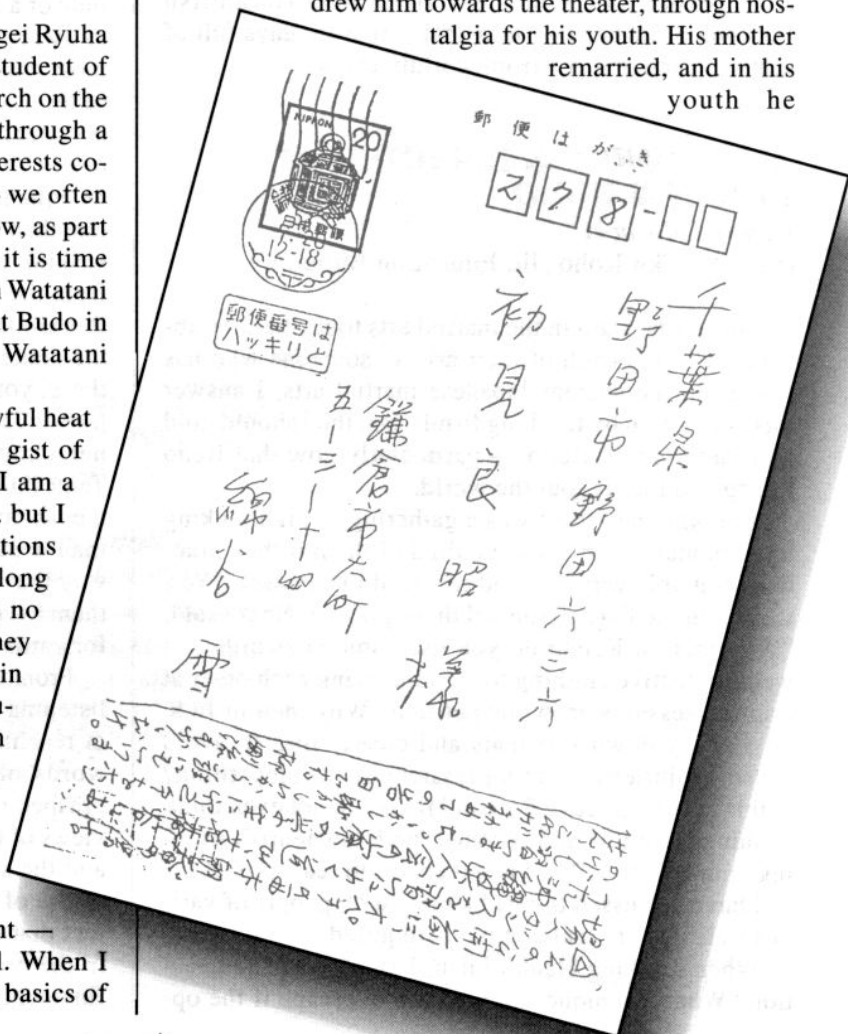
There are also too many narcissistic martial artists nowadays who attach the suffix "-do" to their art and appear very satisfied with how wonderful their actions must be. Those who believe that enlightenment in a Way takes a long time and is not completed within one lifetime are somewhat better, but still ... Ancient Kenpo and Ninpo contained the sentiment that enlightenment comes from looking at life and death every instant, and this was expressed with the character "Ho" on the end. This is because Ho [*this character is used to express the concept of the Buddhist Dharma (Law / Truth) as well as "methods"*] also refers to enlightenment. It is time to reflect on the modern "stylists'" view of the martial arts, and be enlightened to a correct view of Budo.

Watatani Kiyoshi Sensei, who wrote the *Bugei Ryuha Daijiten*, was also a dramatic author and a student of Mayama Seika Sensei, renowned for his research on the theater and *Saikaku* in particular. I too went through a period of studying to be a director, so our interests coincided in areas other than the martial arts — we often used to talk about mundane affairs as well. Now, as part of the process of getting to know true Budo, it is time to savor the truth by means of a postcard which Watatani Sensei sent me. As soon as I had written about Budo in *Kyoiku Koho*, I received a response from Watatani Sensei.

"Greetings. I expect you are bearing the awful heat valiantly. I am totally in agreement with the gist of your article in *Kyoiku Koho*. As you know, I am a total outsider in regards to martial training ... but I really am totally fed up with the words and actions of modern so-called martial artists. I spent a long time reading through *Kobudo Densho*, but no matter how excellent the theories, in general they do no more than mimic certain Buddhists (or in a few schools, Shintoists). Recently in particular, I wonder if any of those who say "Kenzen Itchi" etc. have actually sat in a Zen temple, apart from Omori Sogen. I think theories on their own are no more than an affectation. The reason I say that I am an outsider is that I have never received a license in a school or discipline with which I was content — not that I have not studied martial arts at all. When I was in primary school I did Toda ryu and the basics of

Tenshin Shin'yo ryu (just self-defense); in middle school I learned from Takahashi Kyutaro Sensei of Mugai ryu (I trained directly with him — and spent all my time running away); and in Tokyo before the Great Earthquake (September 1, 1923), I learned just a little Karate from the students in the Okinawa Kenjinkai dormitories in Myogadani, while en route to learn dancing from Nishimoto Asaharu at the opera. Bear in mind that this was before it was made public — Funakoshi Gichin made his Karate public in Taisho 15 (1926). But it is so embarrassing I cannot tell anyone. This is my first confession. I did a little Ryugo ryu, too."

This was how he wrote to me. Watatani Kiyoshi Sensei (his name is written with the character Yuki but pronounced "Kiyoshi", to indicate something as pure and beautiful as snow) was born in Wakayama in Meiji 36 (1903). His family was descended from the successive grandmasters of Yoshikawa ryu firearms in Kishuhan, and he was the senior grandson of Yoshikawa Gengobei. Watatani's real father Yoshikawa Gennosuke was the first person to open a Christian church in Sumoto City on Awaji Island. After his father's death, he was put up as a foster child in Awaji Island. It is likely that puppet plays and Bunraku of Awaji are what drew him towards the theater, through nostalgia for his youth. His mother remarried, and in his youth he



was cared for and grew up in the Watatani household in Kobe, before going to study at Waseda University. There is a connection here with Takamatsu Sensei, who was also raised in Kobe. Watatani Sensei was a skilled linguist, speaking English, French, Greek, Latin, Mongolian and Indonesian. Takamatsu Sensei also spoke English, French, German and Chinese. Before you all look at Watatani Sensei's Bugei Ryuha Daijiten, let me relate a few things which are more important. Firstly, Watatani Sensei was strong in languages and worked as a translator, so he had a global perspective. Also, he had a profound knowledge of historical novels and tales,

academic works, theatrical anthologies, and geographical histories of the martial arts in Edo. Watatani Sensei used the pen-name Tobushi Tahei, and post-war books included Yui Shosetsu, Dokufuden, Nihon Bugei Tatsujinden [*lit. Tales of Japanese martial arts heroes*], Bujutsu Kijin-den [*Tales of mysterious martial artists*], YOsho Shidan [*Stories of the history of Western songs*], Kengo Fuzokushi [*Aspects of the customs of the martial arts*], etc. Let me also explain a little about his teacher, Mayama Sensei. Mayama Seika Sensei (1878-1948) was a dramatic author and novelist in the Taisho and early Showa eras, writing Ibsen-like social theater and creating plays of the new school. His works include Taira no Masakado, The Last Day of Oishi, Sakamoto Ryuma, etc. So, naturally Watatani Sensei wrote Bunraku and Awaji Puppet plays, and was also responsible for editing the 15 volume Complete Works of Mayama Seika. It is quite probable that assisting Seika with his studies of Saikaku acted as a trigger for his own reportage on Edo. As Watatani Sensei said with a smile, "I cured my habit of historical research, just to fall prey to the disease of exploration!". He also commented, "I studied the Bugei Ryuha dictionary, but there are so many Os ...", and I told him on this point: "O is important — O contains truth, and everything starts from O" [O = circle]. He laughed at this, and said "Very clever, Mr Hatsumi". In the appendix to the Bugei Ryuha Daijiten, he writes "When I think it over, this Bugei Ryuha Daijiten is nothing but a collection of arrogance and shamelessness. I have no recourse but to make excuses for my own immaturity and lack of talent". Yet even after publishing this Bugei Ryuha Daijiten, he con-

持啓 猛皇の折柄 勇健のほと 夢かたしまず 教書の
伝報上の史考の主旨は、まことに歴史的にありませぬ、私には
承知のことく、武技は古今然らず、アトサイキとありませぬが、
いしころの現在の武道史のなる動には、ホトホトあき
れております。長らく古武道の伝書もよんで来ましたが、
なるほど理論は主派でも、一般的にいつて仙教史(老子の伝
は神道史)の口まゆはすも、殊に現在、今則禪一致など
は、佛僧の大森事(玄奘)以外に、いつさいに禅史に集つた人が
あるのひしようか。理論はけしてマンネリするにすぎず、そのと
ちがひは、私はアトサイキと云つて、つるうは満足に免れをせし
つた法像をからつたので、習うに武術が全然をわけてなく、小
宗生時代は戸田流・天神流・揚流(解)・飛身(中)・中宗(中)
無外流(高橋)・大郎(先生)のつぎ(手合せ)・起(足)ばかり(中)・東(宗)
で、吾(宗)の(舟)越(義)珍(良)の(中)手(公)開(か)大(正)十五(年)か(ら)し(る)

tinued to suffer from the "disease of exploration" he mentioned, and went on publishing martial lineages in a small journal called Bugeicho until he died.

I recall something Takamatsu Sensei often used to say — let us refer to the person involved as XYZ Sensei. Whenever he used to criticize a certain school, Takamatsu Sensei would tell me "XYZ Sensei is a fool. What on earth does he know, after a mere 2-3 years of study?". Here is some of his correspondence on the matter:

"When Mr XYZ talks about Karate / Kenpo, he says that Buddhism entered China in the era of Emperor Wu-di of Han, 100 B.C. It is not hard

to imagine that India's culture and Kenpo were transmitted to the Qin nation at the same time. Then 500 years later, in the era of Emperor Wu-di of Liang, Bodhidharma came from India to China across the steep mountain paths of the Tianshan route, escaping from numerous difficult situations. After this Bodhidharma preached Zen to Emperor Wu-di of Liang, but he found no acceptance and therefore stayed teaching Zen at the Shaolin temple on Songshan in Zhongzhou. However, practicing Zazen meant that he was unfit, his muscles and even his spirit atrophied, and he lacked energy (it is written is that Bodhidharma lost his legs, just like a children's toy); he was reborn through Karate. This is what is written. Well, that's fine.

I would like to make one comment. There are 585 years between the era of Emperor Wu-di of Han and that of Emperor Wu-di of Liang. The facts change a little once one takes these 85 years into account. Indeed, if Bodhidharma lost the use of his legs at the Shaolin temple ... There is an old record that Bodhidharma was spreading Zen in Guangzhou in Year 1 of Datong [527 a.d.], in the reign of Emperor Wu-di of Liang. Now Emperor Wu-di of Liang reigned for 49 years. The records say that it was in around Eimei 9 [491 a.d.] that Bodhidharma preached Zen at the Shaolin temple and produced the I Ching. In Eigen 2 [500 a.d.], i.e. ten years later, Bodhidharma has left the Shaolin temple and is on the road. If what XYZ Sensei says is correct, a legless Bodhidharma was spreading Zen in Guangzhou 25 years later, in Datong 1. The fact that he produced the I Ching and the Eighteen Hand Movements of the Arhat is unimportant.



People in general often scratch up a little history and start speaking like some great historian. In Budo too, once you have trained for 3-5 years it is quite common to become conceited [*lit. become a Tengu*] — but miss the truth because of it.

The fact is that even with so-called modern civilization, and even with Japanese history, there are periods where the facts cannot be written down, and so there are points even in the history of our own country which are hard to describe as truthful. In Budo too, one can become a Tengu in 3-5 years. That's fine. A Tengu will sometimes progress along a route separate from his Bujutsu, yet it is not good to throw away or disparage things from ancient times. This is because the immature twigs of ancient times have now become the supporting skeleton [*Kosshi*]. So, surely it is worth recording the value of these immature twigs of ancient times?"

one year before he died, Takamatsu Sensei said to me "There is nobody in Japan now who can do the martial arts at your level". This is not intended as self-publicity or anything of that nature. I am just recalling what Sensei said, quite straightforwardly. After a lifetime of the martial ways, Takamatsu Sensei passed away on April 2nd, Showa 47 (1972); four of us attended his funeral — myself, my wife Mariko, Seno Hideo and Kobayashi Masamitsu. It was a day of resurrection, in the year that the walls of the Takamatsu-zuka tomb were discovered. Already 23 years have passed since then. I am just now beginning to understand at last the many words which Sensei spoke. The **O** people who brag that they learned from Takamatsu Sensei despite never having met him nor trained with him, and the countless items where he wrote of the noble spirit of Budo for those who liked it, the Densho etc. he gave to people in his later years in the hope that even one more person might walk the good, true martial way — the same now applies to my life. There are boastful **O** people who claim to have received the transmission of grandmastership from me. Watatani Kiyoshi Sensei left us a **O** of truth in the Bugei Ryuha Daijiten, like a pure [*Kiyoshi*] night more beautiful than snow. The true martial ways are born from **O** and grow from there. I would like the hearts of all the members of the Bujinkan to sparkle with light like translucent diamonds, and would like everyone to persevere with the martial ways, **BuFu Ikkan**. This is my request.

October 12, 1995

SOke Hisamune

Yamabiko 2

DISCUSSION: A COMPLETE VIEW OF TOGAKURE RYU NINJUTSU

In Showa 39 (1964) I had a discussion with the author Morikawa Tetsuro, for a book entitled Budo Nippon which was due to be published. At the time I was 32, and still in the midst of harsh training under Takamatsu Sensei. This means that our discussion of Ninpo was also inevitably limited to rudimentary, narrow meanings, but I would like all of you to read and reread it several times, in the sense that this is one stage in "learning" or "getting to know" Ninjutsu. As I am sure you are all aware, errors always creep into printed matter, so as 31 years have now passed since publication I have slightly amended the details.

Extract from "A Complete View of Togakure Ryū Ninjutsu"

NINJA, ALIVE NOW

There was a film series called Shinobi no Mono. The original work it was based on was a novel by Murayama Tomoyoshi, unusual in that it was serialized in Akahata [*The Red Flag -- communist party journal*]. It won great acclaim.

This was partly due to the literary excellence of the original work and the quality of the staff, which included Yamamoto Satsuo as director and Ito Yunosuke and Ichikawa Raizo as lead stars, but one other reason was the great variety of Ninja techniques which appeared one after another and attracted special attention from the audiences.

Every kind of tool and skilled technique was demonstrated, in such a way that our eyes were dazzled. The technical guidance for this was provided by none other than Mr Hatsumi.

Mr Hatsumi is 34th [grandmaster] in the line of Togakure ryu and 14th in Kumogakure ryu Ninjutsu.

In addition he has succeeded to some special martial arts which are virtually unknown any more, such as Koto ryu Koppo, Gyokko ryu Kosshijutsu, Shinden Fudo ryu Dakentaijutsu, Takagi Yoshin ryu Jujutsu, etc.

Koppo is noted particularly in the history of Budo, and is said to be a martial art with terrifying power greater than that of Karate, where one is able to kill people and split stones with one's little finger. History records a Sasaki Goroemon, in the service of Kishu Yorinobu at the start of the Edo period, but it was generally believed that Koppo died out afterwards.

The very fact that a successor still exists today is surprising enough for scholars of the martial arts.

In any case, Showa swordsman Hatsumi Masaaki, a successor to 6 forms of Bujutsu including Ninjutsu, is certainly a very rare creature for these times.

Moreover, he is a mere stripling aged 32.
Let us investigate the lifestyle of this young Showa Ninjutsu-tsukai.

SHINOBI NO MONO AND TOGAKURE RYU

Morikawa: I came here with great expectations because of the rumors of a “Showa Ninja Genius”, but I am amazed to find you so young. To have inherited the title of grandmaster to nine schools of martial arts at your age ... it seems rather incredible for ordinary people. Approximately when did you commence your training?

Hatsumi: It must be around seventeen or eighteen years since I started Taijutsu. About eight or nine years of Ninjutsu. Of course, before that time I did Karate etc. I took an Eight Dan in Karate.

Morikawa: Really? You must have been born with a natural disposition to be a martial artist, am I right? As for “Shinobi no Mono”, the original work opened up marvelous new and unique paths itself, and is known as an experimental work, but the film too is more excellent than any other recent offerings. I was extremely interested to hear that you instructed them.

Hatsumi: Yes ... It really is a good film. The director, Mr Yamamoto, and the stars all took such pains for it ...

Morikawa: Many techniques, of a type seldom performed before by Jidaigeki actors, were shown one after another. Even the way they walked or climbed ladders, for example, had a marvelous sense of Ninpo about them which had never been seen before. You must have had a few worries while instructing them ... ?

Hatsumi: Yes, even with the way of walking, I had to struggle. There is a method for walking sideways, like a crab. But when we made Ito Yunosuke do this, the staff all burst out laughing. Now if even the staff laugh, there's no doubt that the audience will too, so we restricted it to walking forwards.

Morikawa: Yunosuke's “Momochi Sandayu” and Raizo's “Ishikawa Goemon”... both actors performed well, but Yunosuke in particular expressed the sense of a Ninja leader superbly. The structure of the mansion was so well researched, with trap doors and tricks etc. everywhere, the result was splendid. And tools which most people have never seen before were brought out one after another, so it was interesting enough to captivate your attention right up to the last moment ...

Hatsumi: Those tools and poisons etc. are all here, below us. There are sticks where a weight comes shooting out from inside, and the end is a hook so that you can use it to clamber up high places, as well as a weapon. There are Shuriken shaped in a lozenge form like Tsuba — they stick in if you throw them flat. You would nor-

mally carry nine of them together. Gunpowder, poisons, bamboo tubes to use when submerged in water ...

Morikawa: It was interesting when he opened up a hole in the ceiling, aimed at the mouth of Nobunaga who was sleeping below, and let down a fine thread. Then applied poison to it and let it run down into Nobunaga's mouth. That technique — well, if bad people imitated it, it could be used just the same way nowadays. Although it would probably be detected straight away. It's just like teaching people methods to kill. They also used a technique where they stuck a bamboo tube out of the ceiling and used the smoke emitted from it to put all the people below to sleep, didn't they?

Hatsumi: Yes, you would use a heavy smoke of the type which creeps along the ground. I can make poisons like this, too. But if I made the information public, it might indeed be abused so it would be terrible — that's why I can't discuss them.

Morikawa: That's frightening. There were some Shuriken too ... The scene where Goemon brings Sandayu to bay and takes small flames, throwing them one after another like Shuriken, had amazing, breath-taking power. To think that such techniques really are possible ... They also went from tree to tree using ropes like Tarzan. When they did that, they attached some metal thing to the rope and hung off it as they traversed, didn't they?

Hatsumi: Yes, that's here too. The metal fitting they attached to the rope has a wheel on it so that it slides along, and you can move and disappear in an instant.

Morikawa: one part in that film which particularly impressed me was the strictness of the Ninja. Once they knew they could not escape, they would all destroy their own faces with Shuriken or mutilate them with a dagger before dying. To carry out your mission, you would kill off your ego right until the end. Killing one's self to live as a Ninja ... Modern people have grown too utilitarian: that's the kind of spirit I would like them to have even a modicum of. There was one place where they dislocated all their joints to escape from a rope — that's a trick which has been mentioned quite often in Kodan [*oral storytelling*] too. Is it really possible?

Hatsumi: Probably. I don't teach it, though. That's because once you dislocate a joint, it becomes habitual and dislocates much more easily. It's not good to create a body where the joints might dislocate at an important time, so we don't do it as a matter of course.

NEZUMI KOZO AND ISHIKAWA GOEMON

Morikawa: I feel sure that Ninjutsu is not just something which was alive in the past, but something which can be brought to life and used in the present too. The profession of spy has not died out even now — in fact,

it is doing better than before, and new forms are even being born such as industrial espionage.

Hatsumi: Industrial spies are often mentioned in comparison with Ninjutsu. But Ninjutsu is nothing so petty. The Ninja were not merchants, so even the fundamental spirit is different. The main purpose of Ninjutsu is to use it for protecting one's family and benefiting communal society; industrial espionage and the like come from the base spirit of stealing from others to line one's own purse ... Indeed, with modern people the thieving spirit really does seem to be flourishing ... Take Nezumi Kozo Jirokichi for example. I don't know whether he really was as much of a robber as the legends say, but even if he did use Shinobi and was praised as an honorable villain, he was in effect still no more than a thief.

Morikawa: Yes indeed. The martial arts of Japan are all built on religion and philosophy rather than the results of the techniques. There is a unique, inherent, artistic humanism about them. They must not become anything as low and base as that.

Hatsumi: Exactly. My teacher, who is called *Takamatsu Toshitsugu Sensei*, uses the phrase *Kajo Chikusei*. It means that in order to reach the Gokui of Ninjutsu, you must have a kind attitude like a flower, and a straightforward, honest attitude like bamboo. This really is the heart of the Japanese martial arts, Bushin. And Bushin is nothing other than Magokoro. If a Ninja did not have this heart, it would be no more than a common person dexterously using Ninjutsu-like forms.

Morikawa: *Kajo Chikusei* ... That is certainly a beautiful, artistic expression. It is really apt for expressing the Japanese martial arts. How old is Takamatsu Sensei now?

Hatsumi: He is 77. As part of his training, Sensei stayed in a cave in the mountains for a year, striking rocks with his fingers to forge them. He would pass a few days just on plain, raw brown rice then drink five GO [0.9 liters] of brown rice gruel in one sitting, before running along a one Ri [3.93 kilometers] path and back. He really was thorough about his training. To further explain, his purpose was to expand and shrink his stomach and toughen up his innards. Next, he performed some exercises to give his hips sufficient stability, by shouldering four sets of buckets on poles and running. He would also walk on ice in Geta. Unless you always keep a low center of balance you will fall over, so this exercise naturally enables you to place your body in a balanced posture whatever the form. The art whereby Ninja walk without making a sound also derives from this training.

Morikawa: So it is because you were gifted with a marvelous teacher that such a young Ninja star appeared, right? (Laughter) Where is your Sensei now?

Hatsumi: He lives in Kashiwara City, Nara Prefecture. I have been licensed, but still continue with my

training every week by riding the Saturday overnight train, working out on Sunday, and returning again by an overnight train. When I was providing instruction for "Shinobi no Mono", I would also keep rushing to Sensei to receive various lessons in proper ways for guiding the performers.

THE NINJA LIFESTYLE

Morikawa: What are Ninja methods for health like? The work of a Shinobi is extremely demanding physically, so I am sure they had to forge their bodies to a great extent ... ? It wouldn't do for them to fall ill or catch a cold in the middle of performing a mission now, would it?

Hatsumi: Even Ninja are human. No matter how much care you take, there will be times when you catch a cold. But the Ninja mastered special methods for curing colds quickly. If you think about them, these methods actually match the basic principles of modern medicine exactly.

For example, the three major clinical principles of modern medicine are:

- 1) Remove the cause
- 2) Let the spirit and body rest
- 3) Provide nutrition.

They would do exactly this. So starting with step 1), if a Ninja had a cold they would immediately drink great amounts of water. Then they would place their feet in hot salt water, keep their head cool, and go to sleep. However, as a Ninja, it is no good having the sort of constitution where you catch a cold too easily, so they would never forget their everyday training for this. It consisted of going to bed only after placing at their pillow a flannel and some cold water, a bottle full of salt water with a spittoon, and a towel, etc. Even if they awoke in the middle of the night, they would immediately gargle with the salt water. The following morning, as soon as they were awake they would leap out of bed with great energy, strip off, use the flannel to rub themselves with cold water, and use the towel to dry off their body. Then they would get dressed.

As for how to let the spirit and body rest as in step 2), one major component is to make a point of not overdoing things with regard to hot or cold. Having said this, wearing clothes which are too thick is no good either. It is important to get an appropriate balance. Apart from this, important factors are walking well each day and getting into the habit of sleeping well.

Now let us discuss step 3), nutrition. Ninja had their own unique health food. This was primarily *tofu*. *Tofu* is also known by the name "Food of Magic", and it is

said that if one consumes enough tOfu in the summer, one will not catch a cold that winter. Next come soya beans. This is also well backed up by recent research. For example, Dr KondO of TOhoku University that "Eating vast quantities of rice shortens your life expectancy; it is best to base your meals on soya beans and seaweed".

Morikawa: This is the kind of item a Ninja would probably give preference to when choosing natural foods. Is there anything that a Ninja would prepare for themselves as food?

Hatsumi: Yes, there is. One interesting item is something which we ought to call "Shinobi Juice". They would roast brown rice well in soya bean oil, boil this rice into a gruel form, then squeeze it through a cloth and pour the result into a tube made from freshly cut green bamboo. This is what they would drink. They would carry it at their hip so that even on long journeys they could last the distance.

Morikawa: How about foods to cure diseases?

Hatsumi: If for example the tonsils were inflamed, they would alternately swallow and regurgitate pickled plums, and as they did it the affliction would cure itself.

Morikawa: So they would 'burn' the throat using the acid. This agrees with the medical view ... but is it actually that easy to swallow and regurgitate solid items in this way?

Hatsumi: Well, if you can't do it, you can't become a Ninja. Say you are about to be discovered by an enemy: you need to perform this stunt, swallow your secret documents then regurgitate and deliver them later.

Morikawa: In which case you probably hold them inside your throat ... is everyone able to achieve this through training?

Hatsumi: No, it depends on your body. Some people can, others can't.

LECTURE TO THE HIH THE CROWN PRINCE

Morikawa: I gather you have taught Ninjutsu to HIH the Crown Prince?

Hatsumi: No ... (laughs) ... well, it wasn't really a question of teaching. It was a "Discourse in the Imperial presence", so I gave a talk and a demonstration.

Morikawa: What kind of things did you talk about?

Hatsumi: Mainly the kind of things we have been discussing. Also some matters like suitability or qualifications for becoming a Ninja, etc.

Morikawa: What sorts of conditions are there? I'm sure I would be most suitable! (Laughs) Please do tell me.

Hatsumi: It's really quite simple. Maybe one should call it a 'revival': recently individuals have been coming to me from as far afield as Hokkaido, saying "Master, please allow me to serve as your student. I will chop logs or whatever you desire. I humbly beseech you!" and the like, just like the script of an ancient Kodan story. (Laughs) When they do, I turn them away with the words: "My house runs on gas — sorry but we don't need any wood chopped". (Laughs)

Unless I say this, they just won't go home. Ninjutsu is not just a question of flashy tricks such as those shown in the films. It is quite plain and simple. So you need to be able to put up with something this plain: it is a question of Shinobi [*putting up with; bearing*]. Those who come in pursuit of some flashy, flippant image quickly get disillusioned, and it doesn't work. It would be fair to say that if a person can chop wood for any number of years and continue to endure it, they are suitable material for a Ninja. In other words, even with chopping wood or cleaning, there will come a time where the master distinguishes between those who have the personality where they can continue to do it [training] no matter how many years pass, those who are straightforward and have a character with a firm core, those who inherently possess the Kajo Chikusei I just mentioned ... and those who don't. This is why in the ancient tales they did not teach students martial arts right from the beginning, but merely made them do mundane jobs like this for many years. In other words, the test for whether or not you are suitable as a Ninja lasts many years. One often talks of "Luck, Dullness and Spirit" but this phrase really hits the nail on the head, and fits the essence of martial arts training exactly. There are some who come hoping to be accepted as students with words such as: "I would like to cultivate my mind and spirit through Ninjutsu". If they do, I send them away with the words: "If you interpret martial arts in a bad way, they originate from evil thoughts of learning the ultimate techniques for killing people; so if you want spiritual training, go and join some religion or other". Really, unless I do this it is quite dangerous for those whose feelings are but half-baked. There are many who come to me that are in shallow-brained groups, and who want to become strong and boast of their prowess or act heroic ... So the way I think, for example, is that those who learn the martial arts, the important core is not to beat an opponent. I believe you should start from the point of vanquishing your own evil thoughts. With martial artists, this struggle with oneself lasts an entire lifetime.

FAKE NINJUTSU IS RAMPANT

Morikawa: Mr Hatsumi, how many schools and branches of Ninjutsu do you think really existed?

Hatsumi: I think it was around 73. The main ones were Negishi ryu, Kumogakure ryu, Shirai ryu, Shindo ryu, Hakuun ryu, Koshu ryu, Kishu ryu, Gen ryu, Genjitsu ryu, Ryumon ryu, Tendo Happo ryu, Goton Juppo ryu, Kurama ryu, Yasuda ryu, Iga ryu, Koga ryu, Togakure ryu, etc. Some scholars also have theories such as the 75-schools theory, the 103-schools theory, or the "We don't know" theory. In the old days, people would often gather a crowd on the highway and put on a show, proclaiming "This is the ultimate secret of XYZ ryu Ninjutsu". For example, walking across a Katana blade, or cutting a giant radish held on their hand. People are surprised initially, but these are just common sense matters. Katana do not cut unless you pull them — you cannot cut just by banging one down vertically. Indeed, it is because it is the Katana that one can do this ... if you did it instead with a Shoto, knife or razor which is polished sideways, it would be a disaster! No matter how expert someone may be, humans are but collections of cells. Our structures are made weaker than Shoto or knives, so you would slice straight through them. This is just common sense [*with other characters also "Magic"*]. It is like a form of trickery with no trick. Of course, in the beginning you probably need a certain amount of courage. There were other forms of trickery like the following: they would hammer countless nails into a board and say, "Gather round, behold how I can walk on this without feeling any pain. The nails do not even stick into my feet!". And truly, even if you do get onto one of these you do not suffer a single wound. They would also pile up a mound of glass shards and roll around in it naked, but even with this, they would not suffer a single wound. There is a reason for all this. Seen mechanically, there is nothing special at all. I believe it is called the strength of the pressure exerted on a unit area. In other words, given items with the same weight, the wider the area of contact between them the less powerful the pressure is. So it is important to hammer in as many nails as possible, and avoid any unevenness. With the glass shards, you should gather plenty together in a mound before you roll on them. If you do this, you can put on a wonderful act without suffering a single wound. Things like this all belong to the area of magic shows, not Ninjutsu.

TELEPATHY GETS APPLIED TOO

Morikawa: Now, regarding the origins of Ninjutsu: many things have been said since ancient times, but what is the truth about how it actually developed?

Hatsumi: Well, it is true that Ninjutsu was born from the chaos of war, but I think the special feature is that it

was not born from the winning side, but from the fallen warriors of the losing side. For example, fallen warriors of the Fujiwara clan, the Genpei, or the Northern & Southern Dynasties, escaped the clutches of their pursuers and survived in the depths of the mountains, concealing themselves. They would then become attached to the land as natives, as rural samurai for that land. However, those in power conducted painstakingly thorough searches. Once they were threatened with the tumult of the Bakufu army's people and horses, the rural samurai too found it necessary to resist. Yet, it was not easy for them to obtain weapons, and that is where empty hand martial arts such as Kosshijutsu or Koppo were born. The art of Happo Biken was born here too. There is a legend about this, which states: "In Koryu, during the Khitan summer of the first year of KOYO [1049 a.d.] in the Sung era, General Yi Hui from Sijiang fought with the Ren Zong army and lost. He landed at Ise and fled to the Iga caves. This General Yi Hui was a master of the art of HichO OngyO [*"flying bird hidden form"*]. The rural samurai studied, refined and adapted these kinds of unique martial techniques, at the same time as inventing Ningu and bringing in firearms skills as soon as these were introduced. Also, as books were brought from China, they systematized and wove together a unique form of Bujutsu which came to be known as Ninjutsu, incorporating natural advantages such as Katon, Mokuton, Doton, Kinton and Sulton. That is why there are people who go as far as to say "Ninjutsu is the art of running away", etc. Ninjutsu is originally not something cruel. It is an art for running away and hiding, if possible without even injuring one's opponents. To achieve this you really need to develop great personal ability. No matter what type of swordsman or hero appears, if you want to escape from them completely you must have the ability to surpass what they do. So you need to pick up and absorb whatever martial skills an opponent may have learned, whether with the sword, spear, or Taijutsu — all areas. And do so to quite a high proficiency.

Morikawa: That is an awesome approach. So who was the founder of the Togakure ryu?

Hatsumi: In the Densho it is written as Togakure Daisuke. He left us the words Banpen Fugyo: they mean "cultivate a spirit which is not surprised and does not move no matter how things change". Provided you have this Fudoshin, even when you stand in front of an enemy's naked blade their movements will be naturally visible to you, and even if they find an opening in your defense you will be able to escape the danger.

Morikawa: In Ninjutsu you cut Kuji and weave signs, don't you? What do they mean?

Hatsumi: Maybe one calls it "spiritual concentration" ... it includes some deep religious and philosophical meanings, but I suppose it is the power of intention ... It is something prior to enlightenment in the martial

arts, where you see through things with your heart and control things with your heart. It is also possible to train in this, control your heart and body, and win or escape difficult situations.

Morikawa: Hmm. I'm quite interested in this. In the modern times, psychological experiments have advanced so that we can understand that this is not such a preposterous idea. It also seems that people abroad perform such exercises in parapsychology in order to become psychics. For example, to concentrate their energy and make a person in front turn towards them or raise their right hand, and to manipulate them at will. Sometimes if you concentrate your field of vision, the person you are looking at will suddenly raise their head and look at you. They say things like this are also a form of telepathy.

Hatsumi: This is indispensable for a Ninja. You need to use Jinshin Kanpa-jutsu to read the opponent's movements in advance ...

Morikawa: In "Shinobi no Mono", Momochi Sandayu moved mice around a lot, didn't he? Is that also an application of this telepathy?

Hatsumi: Yes, it is. You make mice or other small animals move in accordance with your wishes. Unless you can do things like this, you cannot fulfil your mission as a Ninja. There is also something called TOate, where you use a shadow Kiai to knock an opponent down. This is why number one of the Ninja Hachimon [*Eight Gates of the Ninja*] is Ninja Kiai. The others are Koppo, Taijutsu, Ninpo no Ken [*swordwork*], Yari, Shuriken, Kajutsu, Yugei and Kyomon.

Morikawa: What are Yugei and Kyomon?

Hatsumi: On occasion you will need to disguise yourself as an artist or monk. You therefore need to be an expert in all fields.

Morikawa: In other words, you will not match up to what is required of a Ninja unless you absorb all martial arts, Yugei, sciences and branches of knowledge as far as is humanly possible ... Even just thinking about it, it's a hell of a task. You need a fair depth of knowledge about medicine, too. There must also be some secret methods for what to do when an enemy gives you poison to drink, right?

Hatsumi: I cannot reveal everything, but making somebody drink the whites of twenty eggs acts as a strong anti-toxin.

KOPPO AND NINJUTSU

Morikawa: Finally, I would like to ask about Koppo ... I believe even the origins of this art differ from those of Karate ... ?

Hatsumi: Yes, they are different. Koppo originated from Kosshijutsu. You forge your fingers on rocks for year after year, and they end up just like the claws of wild beasts.

HAPPO BIKEN

TOGAKURE RYU NINPO LINEAGE

1st generation	Togakure Daisuke
2nd generation	Shima Kosanta Minamoto no Kanesada
3rd generation	Togakure Goro
4th generation	Togakure Kosanta
5th generation	Koga Kisanta
6th generation	Kaneko Tomoharu
7th generation	Togakure Ryuho
8th generation	Togakure Gakuun
9th generation	Kido Koseki
10th generation	Iga Tenryu
11th generation	Ueno Rihei
12th generation	Ueno Chisato
13th generation	Ueno Manjiro
14th generation	Iizuka Saburo
15th generation	Sawada Goro
16th generation	Ozaru Ippei
17th generation	Kimata Hachiro
18th generation	Kataoka Heizaemon
19th generation	Mori Ugenta
20th generation	Toda Gohei
21st generation	Kobe Seiun
22nd generation	Momochi Kobei
23rd generation	Tobari Tenzen
24th generation	Toda Seiryu Nobutsuna
25th generation	Toda Fudo Nobuchika
26th generation	Toda Kangoro Nobuyasu
27th generation	Toda Eisaburo Nobumasa
28th generation	Toda Shinbei Masachika
29th generation	Toda Shingoro Masayoshi
30th generation	Toda Daigoro Chikahide
31st generation	Toda Daisaburo Chikashige
32nd generation	Toda Shinryuken Masamitsu
33rd generation	Takamatsu Uo
34th generation	Hatsumi Masaaki (current grandmaster)

Morikawa: I once wrote a novel based on Koppo myself. The hero was Sasaki Goroemon, a vassal in the service of Kii no Yorinobu. He placed a stone on his knee and split it with his little finger. He was an amazing character: people said that he just had to touch someone for them to fall down and break their bones. I described a fight between him and Tamiya ryu Iai Battojutsu. But none of the authors of sword-master books know anything about Koppo themselves! Even first class martial artists know nothing of Koppo. I attracted a lot of interest from various quarters along the lines "Well I never, such martial arts existed too did they?"

Hatsumi: Sasaki Goroemon is also included in the lineage of my Koppo. It is fundamentally different from Karate. The way you use your force is different. This is

why it has more power than Karate. For example, even with a Shuto, you do not inject any power and the force of the fist opening becomes the Shuto immediately as it strikes the opponent. Since you are striking them as [the hand] opens it looks as though you are striking lightly, but the effect runs through the opponent's bones right to the marrow and their bones end up smashed.

Morikawa: Apparently your wife used to be a television announcer ... did she marry you in full knowledge of her husband's unique martial arts?

Hatsumi: Yes, she did. She has a lot of understanding. Now she says "please teach me", so every day little by little I am showing her the basics. Of course, if she got too good and I taught her poisons, Katon no Jutsu, blowpipes or Shuriken etc. it could be a bit dangerous, so I'm taking it slowly! (Laughter)

FOR REFERENCE, SOME OF MORIKAWA TETSURO'S POSTSCRIPT

Some people write a whole variety of sword-master novels.

There are also people who gather historical materials and lineages of past martial arts as if in a dictionary. However, there are but few people who grasp the essence of the martial arts accurately.

This current book is an attempt to provide an answer, using my own eyes and legs as an author to investigate and pursue the matter.

The results have added something to my own philosophy of life, and I have discovered many things which will be useful to amplify my views on how to live.

What I understood was that in simplistic sword-master novels there is no Budo.

Budo is instead a superb, special feature of the Japanese people themselves, and a concrete expression of wonderful individualism.

It is a philosophy and a religion, whereby the Japanese people have confronted the contradictions of life, fought against the ugliness of the struggle for survival, and at the end of the desperate fight to conquer their worries about life and death, succeeded in realizing the principles within their own bodies and souls, as part of a long process of history wherein they lived, worried, struggled, and died. There is no other nation which has made the sword into a philosophy in this way, nor is there a people which has transformed the techniques of battle into a religion.

This is evidently a rare trait possessed only by the Japanese, a special quality with nothing comparable elsewhere.

Or do you think there is some enlightenment surpassing life and death within baseball...?

Yamabiko 3

Collected here for *Sanmyaku* are some of SOke's writings from his column in the "Noda Journal" dating from August to December 1995.

SPRING AT THE FOOT OF A BLACK MOUNTAIN

Tucson. The Indians refer to this land as the "spring at the foot of a black mountain". From Tucson we traversed the Gates Pass ... Oh yes, they say that long ago the Indians would lie in ambush here. The view is excellent, and there is a multitude of cacti all around. Apparently if you cut down one of these cacti, there is a fine of \$500. In fact, somebody once sprayed bullets at a large saguaro ... and then the cactus launched its own attack on the person firing. They say the cactus killed the man. Local people say that the spirit of the cactus was probably angered ... I wonder.

A whirlwind greets us ... "Me Indian, no tell lies". Apparently it is a sign of good fortune for a whirlwind to come and greet you. But Old Tucson, which was created for the sake of filming Westerns, was burnt down by an arsonist two weeks before we arrived in Arizona. And so my seminar began. For three days we saw a sacred ring, such as the Indians revere most, being drawn continuously in the skies. Some people say it is the phenomenon of a rainbow drawing a large circle around the sun. Some also say it is an answer from heaven expressing completion or perfection. Is it a divine sign? I have received best wishes and photographs etc. from ex-Presidents Reagan and Bush and President Clinton on my birthday before, but this is the first time that I have received a message from the President while at a seminar. "Welcome to the 1995 Tai Kai. The martial arts ... provide a challenge for the human spirit ... people who have persevered throughout join hands ... respect your fervor and technical skill ... I hope the event is a great success. Bill Clinton".

FOREIGN LANGUAGES

On March 11, 1962, I appeared on NHK's "Sunday TV Club" program. Iwao-kun, the video operator, says "Good morning, Hatsumi Sensei. Are you really a Ninjutsu-tsukai like Sarutobi Sasuke?". Mr Hatsumi: "Yes, people tend to think of Ninja as a special type of person, but usually they are no different from ordinary people". 14 minutes 13 seconds later, a young lady (the announcer, Udagawa Kiyoe) says "Today we scientifically analyzed some interesting forms of Ninjutsu".

The text above is the script for that occasion — in full. The "common sense" of modern man has been

fooled by suggestions that any answer obtained by scientific analysis is correct. Thirty-three years have passed since that day. How many thousands of times have I answered the boring questions of the mass media and told them that Ninjutsu is Budo and something quite human? Yet it appears that the "common sense" people of the mass media could not even understand plain Japanese.

On June 24, 1995, I appeared on a live international NHK transmission. This time it is not TV but radio. A program to conjure up images via the ears ... quite appropriate for a Ninja. "Holding a scroll in his mouth, he cuts a seal with his fingers and disappears in a puff of smoke ... For most people, this is the image of a Ninja. Yet overseas they hold quite a different image from that of the Japanese. Apparently Ninpo abroad is spreading, as a martial art." So 'Ninpo is a martial art!' ... 35 years in the media, and it seems that it is my pupils throughout the world who are now teaching the Japanese people that Ninpo is Budo. Funaki Kazuo was also on this program. The announcer asks him, "Mr Funaki, what do you know of Ninpo?". "Me? Well, I've done Kanpo [*Chinese medicine*], but I've never done Ninpo ... ". The Japanese people are so weak in foreign languages. If only they studied foreign enlightenments [*foreign languages = Gaikoku-go = foreign enlightenments*] a bit more, they might even understand that Ninpo is a martial art ...

SHINOBI NO MONO

In the early 1960s, Japanese films were generally on a downward slope, and audiences had begun to drop by 30%. It was then that I received a phone call from the director Yamamoto Satsuo Sensei. "We've arranged to shoot a film called 'Shinobi no Mono' ... could I count on your assistance?". I immediately flew to Kyoto.

Mr Yamamoto later included a description of that time in "My life in films", the only book he ever wrote. "I met someone who runs a bone-setting clinic in Noda, Chiba Prefecture, and who is the Xth generation of Togakure. We had him perform some demonstrations. We have secured his assistance for the filming too. We also met the previous generation of Togakure (Takamatsu Sensei), who lives in Nara. He used a card to demonstrate Shuriken for us; when he did it, the card cut through the air horizontally ... ". I travelled to Kyoto many times. I think the part of Kizaru was played by Nishimura Akira, who you will know from Mito Komon. I taught him Kage no Itto. Mr Yamamoto said "With Raizo-san, there is none of this high-handedness so common in stars", and true to this description, he was a wonderful person. In the film "Tateshi Danpei" Raizo-san played the part of Sawada Shojiro, founder of the New National Theater troupe. He had said he would always like to do something like modern theater, and brought out real power in his acting. One anecdote ...

There is a scene in Shinobi no Mono where Shuriken are thrown. During the filming, all those involved were doing their utmost to throw at the "target", to achieve a good picture. But the Shuriken refused to stick in. Eventually, as a desperate measure, a catapult was used to film the end of the scene. Whenever I went to teach Ninpo to Raizo-san, Takamatsu Sensei would just say, "Raizo-san has mastered his art. Don't forget that!". I remember it well even now.

NINJA SEN'ICHI-YA [1001 NIGHTS]

"Kaze no Fuji-maru" ... This cartoon was made in a very extravagant manner. At the time, if you were aiming to create a thirty minute cartoon most people were content to use 3000 frames — but for this one I recall that they used around 6000 frames.

The original work was Shirato Sanpei's "Ninja Senpu", where the name of the hero was Kotaro. But as the program was being sponsored by Fujisawa Pharmaceuticals, they took the Kaze from Kaze-gusuri [*medicine against colds*], the Fuji from Fujisawa Yakuhin, the Maru from Gan'yaku [*Maru = Gan (different readings); Gan'yaku = pills*], and behold: the appearance of Kaze no Fujimaru! "Riddles of 99 favorite childhood TV cartoons" contains the following comment: "Surely nobody can forget the Ninjutsu Sen'ichi-ya feature, an item which holds many memories for those of the Fujimaru generation. Here an active Ninja, Hatsumi Masaaki Sensei responded to the questions of Honma Chiyoko and explained Ninjutsu. Genuine Ninjutsu taught by a genuine Ninja had such an intense impact that it even surpassed (seriously!) the program itself". I think the directors of Sen'ichi-ya were Shirakawa



During transmission of "Keizo's Big Present" on Nihon TV.
From right to left: Ichikawa Raizo, Soke, Takahashi Keizo.

Daisaku and somebody called Mr Tamiya. Toei's plan stated that "Ninja Sen'ichi-ya contains explanations of Ninjutsu, and will follow the end of Shonen Ninja Kaze no Fujimaru. We hope it will become a popular feature explaining some of the techniques and tools etc. which appear in the drama". It ended up as a sequence of 26 episodes, in 2 rounds. The lights in the studios in those days were so hot ... With the fierce heat and no air conditioning, flowers wilted in twenty minutes! I wonder how many times they had to change the flowers? The filming finished without incident. Even now, looking into the foam on my beer, I can recall an image of myself taking 26 sweat-ridden suits and kimono to the cleaners on the following day.

GIVE AND RETURN

Sasakawa Ryuichi, the Boss of the motorboat racing world, has passed away. Ex-US President Carter's eulogy read: "Sasakawa-san poured his energy into charitable works all around the world, and moved me deeply on each occasion ...". I met Sasakawa Sensei fifteen years ago and was privileged to find a kindred spirit. An image from the past talks to me: when I was about to leave, Sasakawa Sensei saw me to the lift and waved to me with a boyish smile, saying "Come and see me again!".

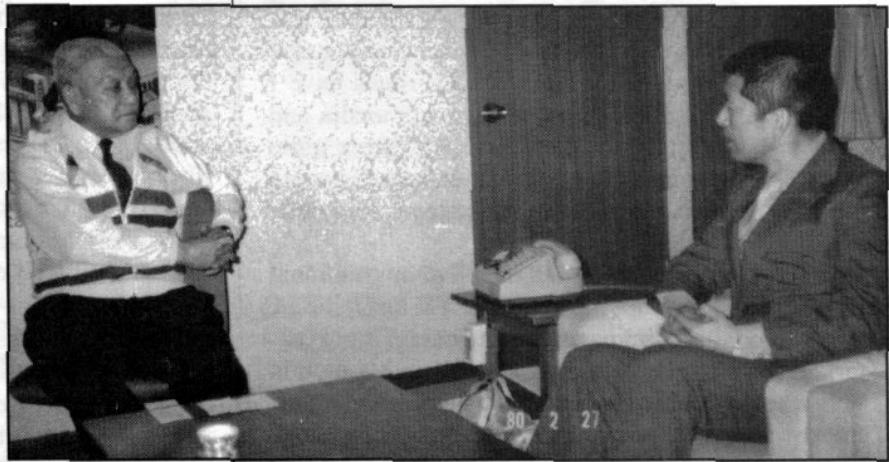
People tend to search for a large tree to shelter behind, or some group's rails to run along, all the while trying to achieve their own advancement or desires. This is a foolish thing to do. Large trees are sometimes struck by lightning, and steam engines running along rails are sometimes derailed. To take a metaphor from life as portrayed in films, they end up as "tragic heroes".

A man whom I respect deeply, Shirane Matsusuke Sensei, once said the following: "There are many people who think that life is about give and take", then raising his voice, "but I believe that life is about give and return".

BLUE EYES AND BROWN EYES

According to "The Best 150 Films in the West", 007 comes in at number 97 with "From Russia With Love". When they were producing "You Only Live Twice", the fifth in the Bond series, a whole crew came to visit my house. Let me present the spectacle of that time from a newspaper cutting.

"The 007 producer Albert R. Broccoli, director Lewis Gilbert and seven production staff visited Noda on the evening of the 4th and were shown an introduction to Ninpo at the Dojo of Mr Hatsumi Masaaki (35). The



Sasakawa Ryoichi and Soke, at the Japan Shipbuilding Industry Association.

appearance of new weapons, strange weapons, and various actions matched their aims well, and they watched and borrowed the wisdom of the Ninja. The team studied enthusiastically for around two hours, and were extremely happy to encounter a variety of essential teachings. They immediately requested Mr Hatsumi to be their martial arts advisor."

Japanese staff and cast members involved in films which are joint productions with foreign countries seem to get quite excited for some reason. In my view, it is like skydiving without a parachute. This is because when foreigners look with blue eyes and Japanese look with brown eyes, the resulting work is an unattractive mixture of blue and brown.

ISLE OF TEMPTATIONS

The evening sun suddenly disappears beneath the horizon, and the Hawaiian Sunset is transformed into the perennial summer night. Even the paradise Hawaii has numerous tragedies in its history to tell. We stroll along near the sea to the rhythm of "On the beach at Waikiki". Witch-water blown off the skins of the Hawaiian vamps by a mild breeze assaults us. Maybe they are bisexuals. Abusive voices ring out, "You not play?" "That girl there very good" "Chitty Chitty Baka!" "That's his wife in front" "Never!" "Why, long time no see ...". They throw love [pun: love = koi, koe = voice] even at those visiting for the first time.

In my teens I was crazy about Hawaiian music. I attached a receiver to my steel guitar. The frets and amp were both handmade V6. Takagi no Bu, a musical friend from those days, played the guitar for us. Yamashita YOji, a player and composer who has produced Hawaiian CDs like "Dream journey in the isle of temptations", was there playing ukulele too.

Even he, who had said "Once we find some time, let's both go to Hawaii", has now become a star in heaven, to the rhythm of "Promise you'll never forget me".



Soke demonstrating the 48 Techniques of the Ninja to the 007 team.

THE THREE-FOLD RIVER STYX

It is sometimes necessary to see life as something like swimming along the three-fold River Styx. What do the three paths entail?

"one is a path of fire, burnt by fierce flames, a path of hell. The second is a path of blood where those present devour each other, a path of beasts. And the path of starving demons, where you are tormented with swords and sticks, etc. These are the three paths."

Mankind sees itself as the spiritual leader of all beings and likes building paths. Those engaged in politics or those who want to be leaders ... what a problem. At such times, I hum "Walk in the woods", "Path of planes", "The avenues of life", "CaminIto". This is a Ninja spell.

Once a group of freelance samurai were walking along a path thick with reeds (Yoshi-ashi — which can also be understood as meaning Good and Evil). "Boss, there's a kid drowning, we've got to save him!" "Wait! Watch carefully. If that kid has the strength to save his own life, I'll take him in and bring him up as my own!"

As he gulped down the water of the river of three paths, the child crawled up onto the bank. Later, he grew into the hero called KidOmaru.

My teacher too sometimes granted me training in the same way as that child.

OIEGEI [PERSONAL, FAMILY OR GROUP SPECIALTIES]

1982. I linger in the land of New York. Otani Sensei, a man with many titles such as SOke of Jigen ryu Kenpo [sword work], Doctor of Law, Doctor of Environment, United Nations director, President of Japan Yellow Pages etc. comes to meet me at the airport with a beaming face. The first words out of his mouth: "America is not a land of Budo. It is a land of commerce, so if you present yourself as a martial artist you will not be taken seriously. That is why I will introduce you as Doctor Hatsumi."

The people who attended my seminars at that time were fierce fighters with plenty of experience of real combat, maybe due to the nature of the land. There were many who were strong in attack forms, and for instance, there was one who said "I can hold the necks of two bulls under my arms and wrestle them to the ground! I have seven wounds in my belly from bulls' horns", and another who said, "I killed the terrorists at the time of the Lufthansa hijack". But ... when teaching them, I play with them using movements like Ushiwaka-maru. Then the fierce fighters revert to a child's mind and everything changes into "martial play". The event evolves into a sublime, clean martial arts seminar, indeed of the type Confucius meant when he said "Those who know how to play have the ultimate jewel of life". Japan is a village of group competition, America is a country of individual contest. Japanese people often use the word "Oiegei" in Judo and other contexts. But if one listens to this dialect from overseas, it is like listening to a distorted Talkie next to the fireplace of a thatched Japanese country house.

NATURAL AND PERFECT HUMAN MOVEMENTS

Beautiful! I alight at Israel's Ben Gurion airport, wrapped in a cloud of stars where both the earth and the heavens sparkle. Gadi Skornik and some other Buyu have come to greet me. Gadi is a Judo champion and expert Karateka. Apparently he also used to be in a circus. He is a security chief. When the seminar started Gadi's master in the martial ways, Emi Lichtenfeld Sensei (79) also did me the honor of coming. He is a hero who built the foundation for the combat arts for establishing the Israeli nation. He was originally a circus star, and I gather he also trained boxing champions.

He speaks with force from many years' experience of real combat: "It is important for human beings to learn from one another. Those who are overconfident and say 'I know, I understand' are no good. It is those who can control their own body and heart that are able to complete whatever they do perfectly". When Emi Sensei saw my movements and Taijutsu, he commanded Gadi: "Learn everything you can from Hatsumi Sensei". Avi Sharadi, a leading figure in the Israeli healing system called Feldenkrais, also said "Seen from Feldenkrais, Hatsumi Sensei's movements are the natural and perfect movements for a human being". She added, "Is it not true that Japanese people work too hard? If people are too busy with work, they lose their spirit".

Amongst the technicians of the combat arts in Europe there are many who originally came from circuses. One feature is that their bodies are wonderfully light with powerful springs.

(LATENT) LIGHT-DISASTER CONSCIOUSNESS

In Judaism, learning is seen as very important — as with the arts, they start studying at the age of three. A friend who guards his country's leaders told me, "While I was on guard, I went down the landing steps for the aircraft and there was a blaze of photographs from the press. The noise of the shutters came across to me as the sound of repeated fire, so sensing danger I instinctively ran out, lifted a cameraman by his neck, and chucked him off the side". I see ... he responded to the blaze of photographs by using the power of his arms like a crane, and returned fire with his own form of machine gun [*crane = Kijuki = machine gun*]. He has shot three birds out of the sky with one shot of his gun, and is also an expert at the quick draw. Yet despite this, he says that "Sensei's martial Kamae provide excellent reference material when shooting". Conversations with him are always very enjoyable. As we drive around, he says "You could destroy this building or that bridge by using 'this' much explosives". Humans sometimes love to break things, just like a baby does. I ask him, "So to make a woman blow up, how much explosive do you need?" and he retorts "Women are too damp for you to light the fuse!". I continue with the order, "Then shoot them with your cannon!" and he ends the round with "Aye Aye [*Ai = love*], Sir". His best technique is his subconscious [*Senzai Ishiki — written here as "light / disaster consciousness"*], as he demonstrates miracles which change a line of death into a line of life. Say for example he is in a certain place with the leader he is guarding. He senses something unlucky and guides the leader to somewhere else ... then there is an explosion at the first site.

A MEETING WITH AN ISRAELI VIP

I meet a general at the Haterim Air Force base — a handsome young man who resembles Valentino. My wife Mariko is very moved to receive from him a scarf made out of parachute material. I have a ride in a simulator and experience what it feels like to steer a jet. The general says "The aim of our training is to develop fighters rather than flyers, and we regard the sense of a contest as being very important. For this, the test is everyday life!". Then he guides us to a Bedouin tent. Apparently these people are experts at hiding while living in the desert, can manipulate dogs freely, have superhuman eyesight, are expert shots, know how to find paths in the sand, can read footprints which have disappeared into the sand, and read where mines have been placed. A Bedouin grinds some coffee and treats us to some. Apparently when they grind coffee, they use the sound of the pestle to send signals about what sort of a person you are and what you have come for.

We were taken to the Knesset. I spoke with the Minister for Sports in front of a large fresco by Chagall. "Every country I visit, they place flags of friendship on the dinner table; but when I went to Japan they did not do this. Next time I go to Japan, please tell them they ought to put the flags up." I am too embarrassed to tell him that in Japan raising our own flag is a major problem, and there is much debate over paying respects to the war dead at the Yasukuni shrine.

Israel ... please accept my humble condolences on the death of President Rabin.

MOMOCHI SANDAYU

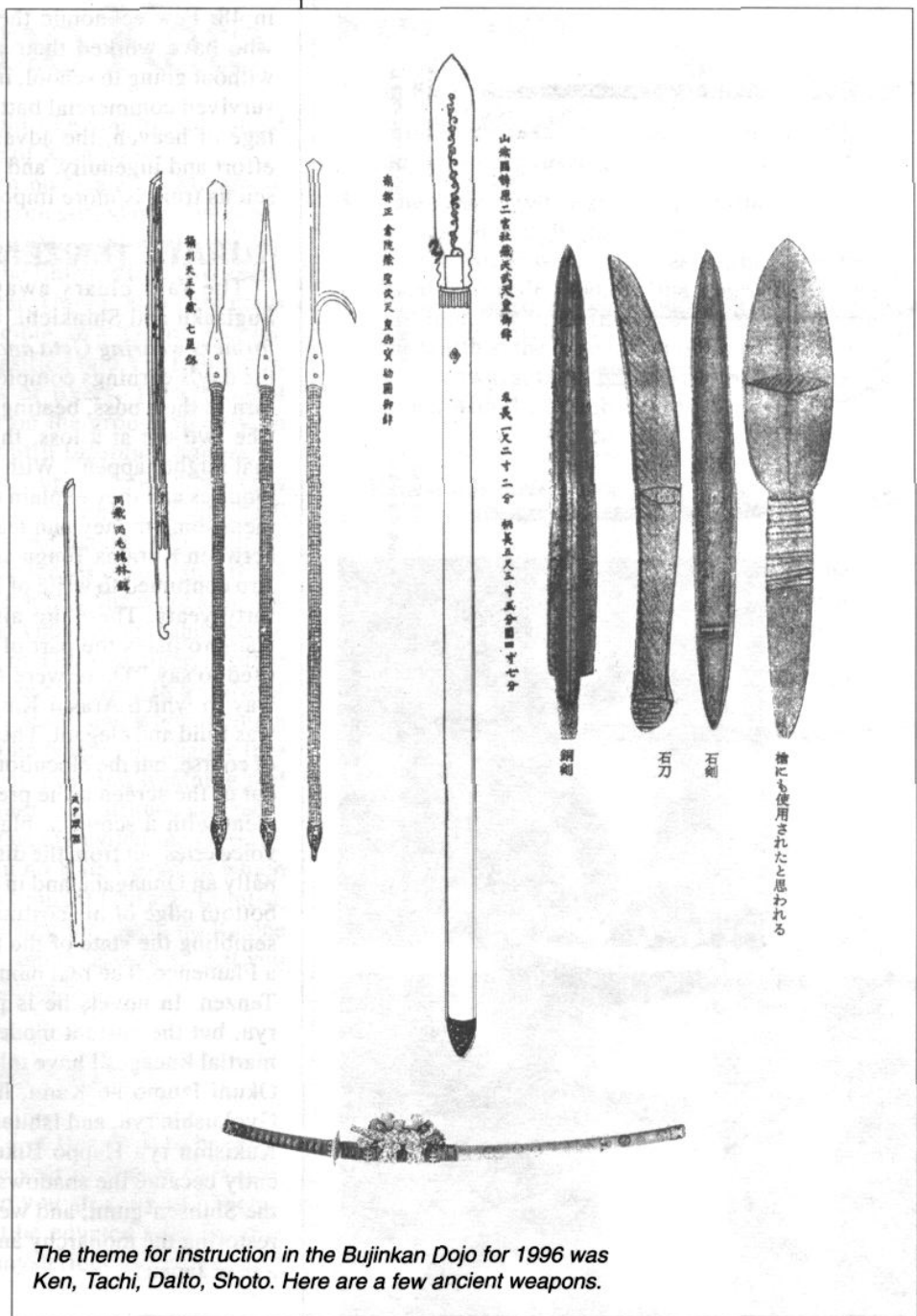
In the midst of a turbulent period, the rural samurai or Ninja in Iga were divided into the Momochi group of Momochi Sandayu and the Fujibayashi group of Fujibayashi Nagato no Kami. The leaders of these two groups were in fact one and the same person, in other words an adept of the art of Jinton Bunshin [*lit. human-hiding and body-division*], who could skillfully manipulate Iga as it was in theory divided into two. This is the story of "Shinobi no Mono", a work by Murayama Tomoyoshi which uses Ninpo to express the dual nature of mankind in a novel like Jekyll and Hyde. When this Shinobi no Mono was turned into a film, Ito Yunosuke gave an impassioned performance of the part of Momochi Sandayu. Ito-san frequently went to the house of my teacher Takamatsu Sensei, used Takamatsu Sensei as a model for his Momochi, and observed his actions not merely in Ninpo, but also in his daily life. There is an interesting tale from this filming. In a scene where he does a Ninja run from the Momochi fort towards the Fujibayashi fort, when we filmed it the image was NG. Desperate measures were called for.

As he tried to rush to the thunderbox [*Japanese equivalent: "hiding place in the snow".*] (toilet) to re-

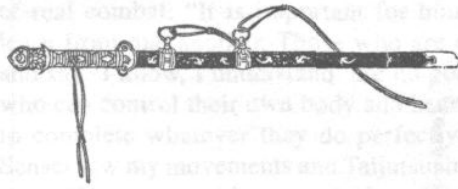
lieve himself ... OK! In the film *Shinobi no Mono*, Momochi Sandayu dies in battle when Oda Nobunaga attacks Iga, and it ends with a last scene where Ishikawa Goemon realizes that the heads of the Fujibayashi and Momochi groups were the same. According to my teacher's transmission about Momochi Sandayu, there was one Momochi Sandayu in the Tenmon [1532-55 a.d.] years and a second generation Momochi Sandayu in the Tensho [1573-92 a.d.] years; in response to Nobunaga's attack on Iga in the Tensho Iga no Ran, Momochi Sandayu stopped at a place with three pine trees and announced to his vassals, "Nobunaga's attack is over now!". The prophecy was true: in June of Tensho 10, Nobunaga was extinguished in the Honnoji Incident.

THE ADVANTAGE OF HEAVEN, THE ADVANTAGE OF EARTH; PERSEVERANCE, EFFORT AND INVENTION & PERSONAL POWER

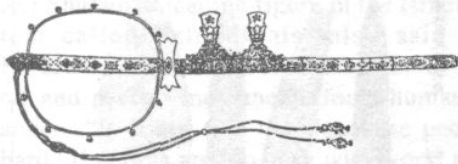
When I teach the martial arts, I place more weight on not teaching than on teaching. If training in a Dojo, I just show a single flowing technique to the students once ... and quickly say "Play!". The students are unable to follow this rapid technique and petition me, "I don't understand, please teach me". I retort "For a martial artist to say these words 'Please teach me' is akin to a coward saying 'Please help me'!". And without teaching them, I flow on to the next part of the training. Education in an era of peace regards teaching / learning as a virtue, and there are many people who are intoxicated with this. But in real life, with attacks following ambushes, there is no time to ask to be taught. The eyes



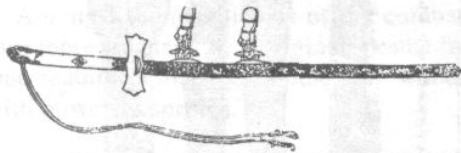
you might use for learning become blind too. It is rather the sense of sight which comes from your guts or courage which proves more useful. To quote some research from the British military scientist Liddell Hart regarding the probabilities of various strategies with reference to 280 famous battles in the major wars since ancient Greece, 274 were won by methods such as sneak attacks, unusual or "wrong" ways, and there were only 6 examples where the fight was won by following the "correct" method. In other words, subjects that take a great deal of painstaking study are only useful 1 time



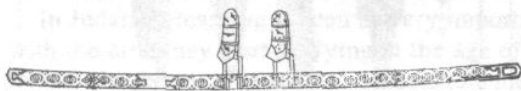
深州氏守兼實備太子俵
公刀



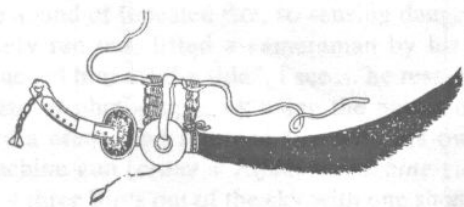
太神堂御寶物圖
五樓横刀



太神堂御寶物圖
須賀横刀



太神堂御寶物圖
新作横刀



水戸御家俵
兵庫鎮太刀

in 48. Few economic theorists are rich. Businessmen who have worked their way up from apprentices even without going to school, in other words, those who have survived commercial battles, learn by using the advantage of heaven, the advantage of earth, perseverance, effort and ingenuity, and personal ability. The subconscious truly is more important.

KURATA TENZEN

The rain clears away ... an evening in Kyoto. Sugisaku and Shinkichi, two Kakubeijishi [street performers wearing Geta and a lion's head], have dropped the day's earnings complete with wallet, and if they return to their boss, beatings and a thrashing await them. The two are at a loss, thinking "if only that were all that might happen". With good timing, a passing Bushi inquires and they explain the situation. The Bushi gives them some money and leaves. This is the first meeting between Kurama Tengu and the boy Sugisaku. Osaragi Jiro continued to write of Kurama Tengu's activities for forty years. There are also forty films, where Arashi Kanjuro plays the part of Kurama Tengu. Ara-kan-san used to say "There were 46, you know". The beautiful way in which Arashi Kanjuro performed a stage fight was fluid and elegant. The sword movements were good of course, but the elocution of "Kondo-san" which flows out of the screen as he presents the pistol ... then a moment with a scowl ... blackout ... "Kurata Tenzen!" a voice cries out from the distance. Ara-kan-san was originally an Onnagata, and in the fight scenes he moves the bottom edge of his costume in an exquisite manner resembling the state of the hot, sweaty Tengu dancers in a Flamenco. The real name of Kurama Tengu is Kurata Tenzen. In novels he is presented as an adept of Itto ryu, but the current models have been recorded in the martial lineages I have inherited. Imperial Court Guard Okuni Izumo no Kami, licensed in Togakure ryu and Gyokushin ryu, and Ishitani Takeo Masatsugu, adept of Kukishin ryu Happo Biken. These two people apparently became the shadows of the court nobles, escaped the Shinsen-gumi, and were very active for the sake of restoring the monarchy and bringing about the dawn of a new Japan ...

Sanshin no Kata

'Sanshin no Kata': I would like you to understand this Kata (form) in the sense of Kata (way).

So, regarding this Sanshin no 'Kata' ... Miyamoto Musashi's Gorin no Sho is also classified into five methods, Chi - Sui - Ka - Fu - Ku. Musashi wrote this between 1643 and 1645 — so, he finished it in two years. The Takagi Yoshin ryu master, Unryu, also comments that these methods are invincible, in a 'Gorin' section. "Fighting spirit is firstly classified into Yin fighting or Yang fighting, like dragons or tigers. This is called Kotekiryoda. A dragon lies on the ground quietly, in the Kamae of Mumyo Ushimitsu [*absolute darkness*]; as the enemy moves, you call up a cloud, whip up a wind, and use Kyojitsu Tenkan [*divine sight*] with 1000 changes and 10,000 variations. A tiger takes up a Kamae of Fukko [*crouching tiger*]; your eyes change into those of a fierce tiger [*Moko*]; you whip up the wind as a violent tiger [*Boko*]; you turn into a hungry tiger and change into Sutemi; then the Kamae of a nursing tiger, in other words one guarding its cubs, persevering in a spirit of protection in a Kamae set on death; and when facing a strong enemy, the Kamae is one where you change into a tiger which releases thunder, rain and lightning and uses up all the secret techniques. The attitude and techniques of these five tiger lights are called the Gorin!". Once the truth of the Sanshin no Kata [*form*] in which you have all been training is brought to Budo Taijutsu, I would like you to start by using the Gorin no Kamae above as Sanshin no Kamae, and to change so that you train in these mysterious techniques.

SANSHIN: BUDO TAIJUTSU NO KATA

The theme of 1996 (Year 8 of Heisei) is to be interpreted as Year 8 of Kihon, a year of Happo (8 ways). The themes I will transmit to you all are Ken / Tachi / DaItto Shoto and this should be equated with Sanshin no Kata ... please master the mysterious techniques with this feeling.

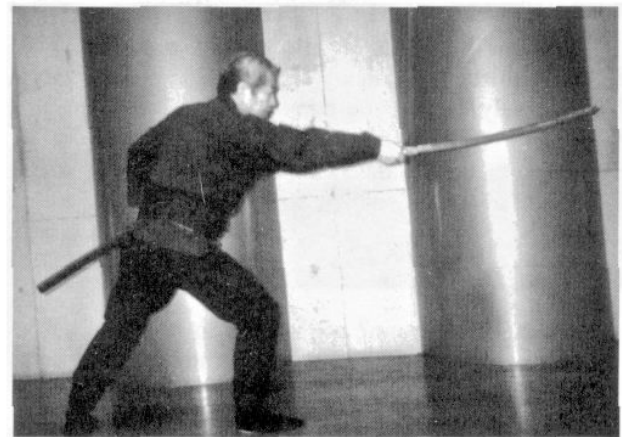
► CHI NO KATA

- 1 In the beginning, Shizen-tai.
- 2 From a right-facing attitude [*different Kanji implying "conquering / attacking body"*].
- 3 The same as when thrusting out the three fingers on your right hand together with the right foot. Next, as when thrusting out the three fingers on your left hand at the same time as the left foot. The three fingers are in a form where the width at the base is that of your largest finger sideways; the left hand you pull back is in a fist, with the thumb raised.

Repeat this three times.



1) The Kamae of step 1 — Shizen no Kamae

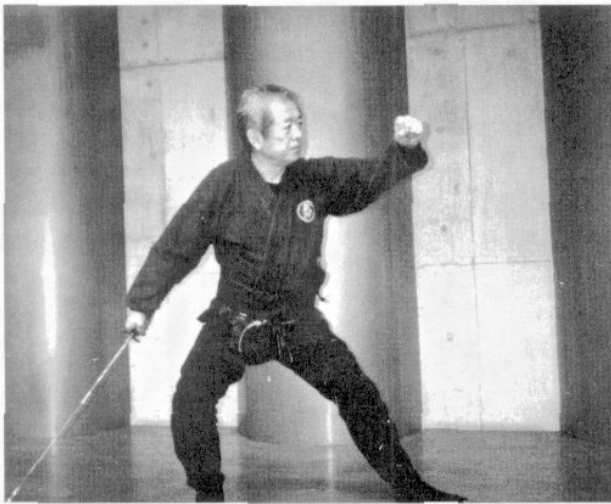


3) This is Migi Tsuki. Changing so that the thumb of the left hand is raised is an expression for using weapons equally on both the right and the left.

► SUI NO KATA

- 1 Shizen-tai.
- 2 Pull back the right leg, with the left hand and leg forwards; extend the Shuto of the left hand straight; the right hand is on the belt on the right in the form of the left fist with thumb raised.
- 3 Uke.
- 4 Strike with Shuto (palm upwards).
- 5 Techniques on the left.

Repeat this three times.



2) When it changes into Budo Taijutsu

3) With the right hand weapon, you need a "sixth sense" body, where you can anticipate the swing that follows.

4) The method of the sword strike should be secreted in a form of striking as you bring it out.

► KA NO KATA

- 1 Shizen-tai.
- 2 Pull back the right leg, with the left hand and leg forwards; extend the Shuto of the left hand straight; the right hand is on the belt on the right in the form of a fist with thumb raised.
- 3 Ukemi.
- 4 Strike with Shuto of the right hand (right palm facing downwards).
- 5 Techniques on the left.

Repeat this three times.



It is important to master swordwork [Kenpo] which blazes out in a school whose motif is Oshigiri with a secret turning sword ["Ken"; *tsuguri*], using a method for turning the sword [*To; Katana*] back derived from the passage of the truths of swordwork [*Toho*].

► FU NO KATA

- 1 Shizen-tai.
- 2 Kamae.
- 3 Gedan Uke.
- 4 Migi Tsuki Kata with fist with raised thumb.
- 5 Techniques on the left.

Repeat this three times.



At this time, the attitude of the left hand should be Muto Shinken Shiraha-dome.

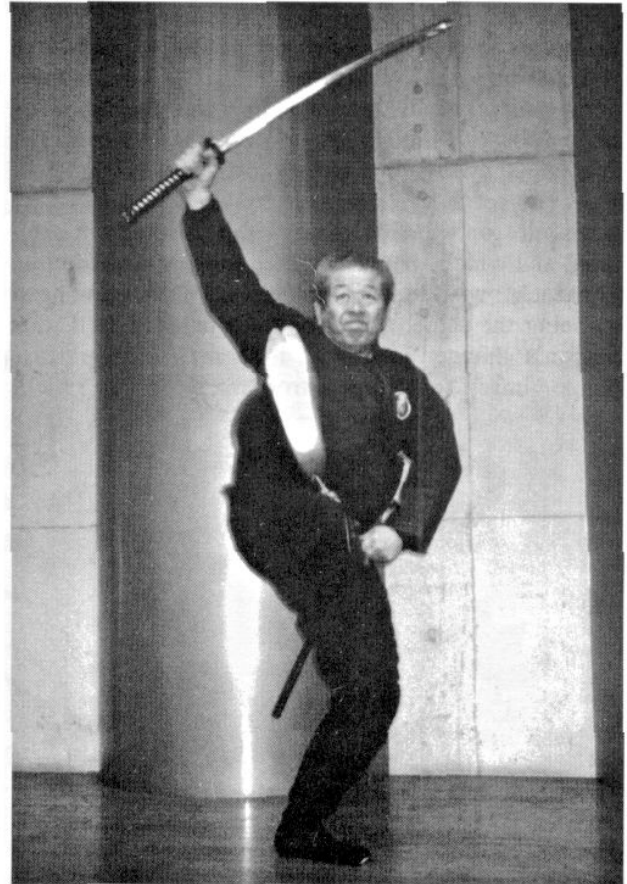
The sword in the right hand is Hasso Gedan ... which ever is all right.

It is important to master the way of positioning the change in the flow of the sword-body. The right thrust with the sword should be a flow of air.

► KU NO KATA

- 1 Shizen-tai.
- 2 Kamae.
- 3 Gedan Uke.
- 4 When you lift the right hand up, lower your hips and kick high with the right foot.
- 5 Techniques on the left.

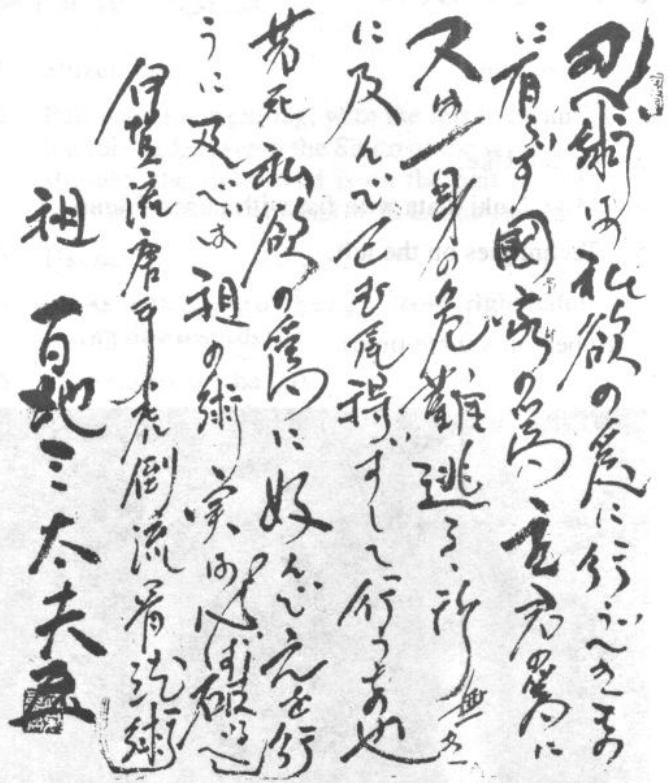
Repeat this three times.



Ku is a sign of union [see *Sanmyaku 3*], and is an attempt to obtain the Gokui of Shizen Mukyu (the infinity of nature) and Musubi (links with what is hidden) by joining together a weapon and one's heart.

AND FINALLY ...

The vicissitudes of time ... There are many people who see things and think in a normal, common light saying "this is progress" or "this is a bad era", but if one knows the true nature of human beings well, one should realize that what is dangerous is the loss of life through personal desires. It means that one's life may change totally through the vicissitudes of one's desires. Momochi Sandayu too, a former master of Koto ryu, said "Ninjutsu and Budo are not to be performed for the sake of your own desires, but for the sake of your country, your lord, or at a time when you yourself or good people run into danger and are unable to escape the hazardous situation; one should perform it only on an occasion when it is unavoidable, and free from danger, by silently watching for an opportunity. Moreover, if you abuse Ninjutsu / Budo through your own evil desires, you will without doubt lose all light from your life". This teaching is not restricted to Ninjutsu or Budo, but is a lesson which is linked with many areas in common, and which should be noted in everyday life too. The teacher would see vicissitudes and a change of heart as being the same, and if he thought, "Oh well, that person's changed heart too, it seems" he would use Ninpo himself to disappear from them.



Translation:

Ninjutsu is not something which should be used for personal desires. It is something which should be used when no other choice is available, for the sake of one's country, for the sake of one's lord, or to escape personal danger. If one deliberately uses it for the sake of personal desires, the techniques will indeed fail totally.

Signed:

Momochi Sandayu
Soke Iga Ryu Karate, Koto ryu Koppojutsu