

One

A New Era and a New Endeavor

On the occasion of the publication of this first issue of *Tenacious* (Iron Mountain), I have a debt of deep gratitude that I would like to express. This gratitude is due firstly to Takamatsu Sensei, and to all the other *Sōke* (Grandmasters) who have faithfully preserved our tradition for a thousand years; and secondly, to my fellow students. I also extend my appreciation to Mark Hodel and Jack Hoban for their efforts in having this newsletter published. At the same time, I'd like to convey my thanks via this newsletter to all those good

budō (martial arts friends) and companions who are striving to make the best of their own lives and to contribute to society through the study and practice of our art.

In Japan, we have begun a new era this year with the passing of the late emperor and the accession of his son. This change is

accompanied with the replacement of the old era name, *Shōwa*, with a new one, *Heisei*. *Heisei* can be translated as, "Becoming peaceful, calm, ordinary or simple," and signifies the renewal of the determination to maintain freedom and peace. So I would like the *Bujinkan* to set out into this new era with the attitude of true "Heisei Warriors."

At the end of last year, I conducted our first *Daikōryūsai* Seminar. This was done to bring together *Bujinkan* *budō* from all over the world so that they could have a taste of this life that has lasted almost a millennium. First, to give some idea of the deep connection between Takamatsu Sensei and myself that lasted for over thirty years, I brought some of the thousand and more postcards and letters that he sent me, and also a scroll that I received from him. This scroll, written in his own hand, contains (among other things) the line of transmission of our tradition from grandmaster to grandmaster. Even without any explanation, I think that those present got an idea of the correctness and authenticity of the *Bujinkan*.

With my best wishes and thanks to Jack and Mark for undertaking this new enterprise, and to *Bujinkan* members the world over....

Tenacious.



Takamatsu Sensei

Left: *Sōke*, with a scroll in one hand, talking about the letters he received from Takamatsu Sensei, some of which are below him.



Looking at the Gyokko-Ryū scroll written by Takamatsu Sensei

Left: Part of a scroll written and painted by Takamatsu Sensei on Gyokko-Ryū *inshū*.



Highlights of the Past Year (1988)

From August 1 to December 2 last year, Ground Self Defense Forces Major Fumio Manaka, 9th dan, went to the United States. In all three places that he visited—Ohio, Austin (Texas), and El Paso—he achieved three purposes: to transmit some important understandings about ninjutsu, to teach practically and directly (these two being known in ninjutsu as “speaking with both body and mind”), and to enjoy the company of everyone there. On returning to Japan, he spoke to Sōke about the trip. Their conversation is condensed below. (S = Sōke, M = Manaka).



Above, right:
Sōke at home.

Below: Fumio Manaka,
9th dan.



S What were your feelings about the August seminar in El Paso?

M Well, in general, I think, everything's getting on well. The forms—the *kyōma*—and the techniques—were well done, but I felt there was still something not quite natural, something irritating, in the practice there.

S I see. It's good that things are going well. But if the linking from technique to technique was unnatural, as you suggest, there must be a lot of people who haven't really got the idea of what it's all about!

M Yes, that's right. So I tried to emphasize that the linking movements between any two techniques are made in just the same way as the linking movements between the basic techniques.

S In the old days, we used to train very hard, remember? (And, you know, it's already thirty years since you came to me to enroll as a student.) Anyway, it's that space, that flow through space—between technique and technique, between form and form, body and body, mind and mind—that is the difficult thing. You could say that the discovery of this space is the intuitive knowing that is what the fifth dan test is all about.

Inash-Ninobō, the famous Japanese scholar who wrote the book *Bushidō*, said that in true scholarship the important thing is to understand the spaces between the words, to read between the lines.

M In America I also taught some of the basic moves with the sword, and long and short (*tsū* and three-foot staffs).

S Oh, that's good. And, you know, if you get students to use weapons, you can see immediately how good they are at ninjutsu. And if someone unskilled becomes completely carried away with trying to use a weapon, his ninjutsu technique all goes into its handling. All the attention sort of leaks into the weapon so that nothing's left behind for controlling the body properly!... (Laughs)

M Yes, that's really true, isn't it? As soon as a person moves with a weapon, it's very important to watch carefully to see how sound his basic form, his *kihon* (basic) training, is. When I was there, I taught the weapon techniques with a lot of care. And there were

about 100 people in the seminar. Then in Austin, the seminar was held indoors, in a small room with a low ceiling, and so I went over some of the ways of handling a *bô* in that kind of environment.

- 3 That's very good. Being aware of where you are, of your surroundings, is often spoken of in *buji*, and in the teaching contained in the scroll called *insen no Maki*. When an animal fights, it usually makes itself look bigger than it really is in order to threaten its foe, and bares its teeth before attacking. Someone who is not a practiced hunter may fear this, but an experienced person knows how to stay calm and unperturbed, and may even be able to catch the creature alive. The real fight is a contest of noncarefulness and of the sixth sense, and takes place in a space outside the realm of the man's senses and the animal's reactions.

- M Yes, indeed. That's certainly so!

And another thing I did—well, you know how tightly beginners tend to hold a *bô*? I told them to hold the *bô* more gently so that it could slide in the hands, and stressed how important it is for the *bô* to be readily adaptable for variations and new techniques.

In my El Paso seminar in October, as a kind of final touch, I dealt with sword techniques, emphasizing in particular the proper way to make a cutting stroke. But what I felt overall in these three seminars was that the things I was teaching were understood as a whole, but when it came down to practicing such techniques, people weren't sure, and were uneasy about what they were doing. I feel that it's necessary in the future to go into this with a bit more care. I told them, if they're working at a basic level, to stick to basic practice, and to leave advanced techniques for an appropriate time, without mixing.

- 3 OK, that's good, great... So next year, you'll be going to the States again, I suppose? They'll be waiting for you, you know?!

Let's discuss some of the ways in which the paths of teachers and pupils have crossed, which have varied widely according to the times and the local conditions. The present kind of friendly relationship that has developed between teachers and pupils, as *buji to buji*, does not have much history.

In the Civil Wars Period in Japan, between about 1480 and 1560, for example, the *Togakure-ryû ninjû Minamoto no Kanesada* had once been a retainer of the *Shôgun* *Kirô Yoshinaka*. After *Yoshinaka Shôgun* was killed in battle in Awazu, the young *Kanesada*, who had been fighting beside him and had been wounded several times, managed to escape into the mountains of Iga. However, the reason for his escape was not simply that life was so dear to him; he had been entrusted with the duties of preparing the *Shôgun's* grave and looking after the *Shôgun's* family. This he did, but it was there, in the mountains of Iga, that he came across the man who would become his teacher as a *ninja*.

There are many stories of such chance meetings in the Civil Wars Period. What we call *dôjô* (*dôjôn*) now are of comparatively recent origin. In the latter years of the Edo Period many martial arts schools, or rather, schools of fighting, were established. In circle towns, samurai opened private *dôjôn* of their own. The concept of a "dojo," with "followers," and the practice of "verification"—what we call *dan* grading—that characterized the schools were taken from the Buddhist tradition, and Buddhist terminology was used. As a result, Buddhism and martial arts, religion and *ninjutsu*, came to be regarded by many as the same thing.



with the mayor of Dublin, Ireland, after being presented with the Freedom of the City of Dublin.

Major F. Morioka. "I ate seven of those in the U.S. this time!"





Certification, for instance is concerned with the authorization to pass on the traditional teaching and to have access to its secrets. Initiation then was a formal matter, and to be initiated into a dojo one had to go through a set ceremony, but few of these places were left at the end of the Edo Period. But, as part of the initiation proceedings, two or three, or five white folding fans were necessary. These were put in a special fan box of paulownia wood made for the purpose, which was then placed on a raised ceremonial tray, and handed with great politeness to the teacher of the dojo as a symbolic request to be accepted into the dojo. After the teacher accepted this, a straw to a god (differing according to the dojo) was made. In this way, the link was established between the teacher and the new pupil.

As for the money involved, firstly, a membership fee had to be paid, a certain amount had to be given in July and December (rather like the mid-year and end-of-year presents that are still traditionally given in Japan to people to whom special respect or thanks are due), and these were quite apart from the regular monthly dues, and so on. So, in the records of the time show, it all added up to a considerable amount. After the beginning of the Meiji Era, (1868), judo and kendo became popular, developing like karate and other fighting techniques as sports; aikido was created, and the whole lot became internationalized.

- M** I remember in the old days you didn't even charge us a monthly fee when you taught us.
- S** Yes, that's right. This monthly fee system is very recent, really. It started after some students established dojos and started making a living from teaching.
- M** Yes, that was it.
- S** Anyway, the most important thing in *bu-do* training is to use the dojos to cultivate the mind and heart, and never to forget that. Takamura Somen often used to tell us to set the heart and mind of a martial artist—of a true master—as our goal, and always to keep going in that direction.
- M** Yes. I remember.
- S** Well, anyway. Next time you go to the US, please teach some more *ikken happo*, just as you did this time...

The Kihon Happô

By Ohgo (Fumio Manuka, 9th dan)

Since there have been increasing signs recently that the *kihon happô* are not properly understood, I will give a brief description of them here.

The *kihon happô* are the basis of all techniques, whether the *ninja* is armed or unarmed, and are therefore extremely important. In particular, thorough learning of the ways to move from the basic *kanasae* is vital to future progress in *ninjutsu*.

While I was in the United States last year, one thing that could be said of every person attending the three seminars I conducted was that their *kihon happô* were not satisfactory. Since everyone was just copying the *kihon happô* of others, their execution was very amateurish. They were a long way from being capable of performing well in a real fight. Therefore, in your practices in future, at least half of the time should be concentrated on perfecting the *kihon happô*. The movements are very simple, but they have to be so ingrained that they become unconscious responses, like reflexes.

If the *kihon happô* are perfected, 70% of any other technique can be well executed by merely learning the sequence of moves. Western people tend to be blessed with bigger, more powerful physiques, so that to add mastery of *ninjutsu* to such a natural endowment can produce a very formidable result. What I have discussed here has been taught by Takamatsu Sensei to Hatozumi Sensei and by Hatozumi Sensei to us, for some three decades or more. Those who take it to heart and put it into practice will learn much that is extremely valuable. What is needed is devotion and greater diligence. I feel confident that these attributes will materialize.

Firstly, *kihon happô* are the group of eight essential forms of the *Gyokko-ryû*, namely, three fundamental striking techniques and five fundamental grasping techniques. An outline of these follows.

I. Three Fundamental Striking Techniques

- 1) Techniques from *ishiwaji no kanasae*.
 - a) *Akai-ate* and *goken-ate* (thigh and low parries)to: From *ishiwaji-ate*: Striking with *shinô* (left and right, once) (front) and *ura* (back)
- 2) Techniques from *hirôhi no kanasae*.
Goken-ate followed by a kick and a strike with *shinô*.
- 3) Techniques from *jiwaji no kanasae*.
From left or right *ishiwaji-ate* to left or right *shinô* (thrust with thumb)

II. Five Fundamental Grasping Techniques

1. *Ura kote sakadori* (Forward wrist twist).
2. *Omote kote sakadori* (Backward wrist twist).
3. *Mushadori*.
4. *Osikudakidori*.
5. *Gansetsuinage*.



Always start by training in the correct kihon happo forms.

From the following photos, try to get a feeling for how the movements flow through space between each kamae and from them into any other posture.



1



2



3

1) Left ichimonji no kamae.

2) Left ichimonji no kamae.

3) Left nicho no kamae.

4) Jimonji no kamae.

5) The form of the body as it moves through space is important.

6) An attack aimed at the heart.



5



6

Be aware that the kamae are forms in motion.

They may appear to be static, but they live and move like the beating of the heart.



1 About to strike with the shuki (handback)



2

The body moves through space in a continuous series of being *kamae*.

"Flow like a little stream,

now a deep broad river,

now a flood..."

In our tradition, this is

how the flow of

movement and the

flow of mind are

described in "

relation to space,

and to the void.



3

Party Celebrating Sôke's 30th Anniversary, December 20, 1988

It is now 30 years since Takamasa Sensei passed on the title of Grandmaster of nine schools of ninjutsu—Togakure-ryû, Gyokko-ryû, Kôshinden-ryû, Kotô-ryû, Gikan-ryû, Shin-denfudô-ryû, Gyokushin-ryû, Kurogakure-ryû, and Takagi-ryû—to Hatsuami Sensei. Articles in the major newspapers in Japan described the party held to celebrate the 30th anniversary of the succession of the "world-renowned ninja and martial artist Mr. Masuzaki Hatsuami" to millions of readers. About 300 people attended, including The Honorable Kamebuchi, the Speaker of the House of Representatives, and his wife; two other members of the Diet, Mr. Tomomû and Mr. Kasata, the well-known author, Mr. Mitsuga Saotome; the cast of "Hiroya," from Asahi Television; others from the political and financial world; and many leading artists, all to present their good wishes.

During the party, a poet, Mr. Hiroyoshi Ake, read the following poem, named "Mr. Hatsuami," that impressed and amazed everyone:

*For me, it's as if the ninja Mr. Hatsuami
Has been with me for a very long time...*

*I feel the familiar friendliness of a
favorite dog.*



The members of the Nomay family from the TV series *Jaayus*.

Night : Sôke,
Mr. Masayoshi Aiba
reading his poem

*On the relaxing company of a cow or sheep
That walks in friendship by my side,
I am touched greatly by affection and warmth.*

*He told me he was the Chairman
Of the Animal Association of the Universe—
And I really believed him!*

*That affection and friendliness
Are the instinctive bonds between the animals:
The closeness that holds them all.*

*Seven before now have I felt as well
Man's kinship with the animals...*

*As a child at school,
I was chosen for the part of the phossian
In a play on the legendary Homeward,
And was later the turtle in *Urasaburo Taro*,
But these roles seemed to suit me well,
And I felt no incongruity.*

*My Matsuzaki seems to be
Just like one of my own animal family—
So next time I meet him,
We'll probably chat in bark and wags
And other words of the canine world!*



In the Bajjinkan, we use Sôke's birthday for the Daikômyôtsai celebration. It is a day when we can recall and strengthen our bond with the *Bajin* (the God of War/God of Martial Arts), receiving the spirit of the *Bajin no Batôra no Mitsu* (the Great Martial Light of the *Bajin*), so that we may progress correctly and unwaveringly along the path of *Bajin* ("martial wind"). In the three days following the 1988 Daikômyôtsai, a Daikômyôtsai Seminar was held to help renew links with our *bayu* (martial arts friends) in the Bajjinkan. Hatsuzaki Sensei has decided to hold such a seminar every year at the same time for the world community of *bayu*. So in, 1989, when we have the Second Daikômyôtsai Seminar, we hope that as many people as possible will come from all over the globe.

At the 1988 Daikômyôtsai, the following five gentlemen received awards from Sôke for their distinguished services in spreading peace and friendship in the world through the *bayu* of ninjutsu:

Treasurer Award:	Mark Hodel (USA)
Treasurer Award:	Brian McCarthy (Ireland)
Friendship Award:	Sven-Erik Bogstam (Sweden)
Friendship Award:	Peter King (UK)
Friendship Award:	Jack Hoban (USA)

Two

Fifth dan tests and a Happy New Year

The fifth dan test tends to be thought of as some kind of esoteric act for people with supernatural sensitivity. For the martial artists of the past, their certification—equivalent to the fifth dan test—was a matter of “communication with the gods.”

On January 4, 1989, the head of the Bujinkan Dojo in the United States Embassy in Tokyo, Mr. Amagaya, (7th dan), and his student Mr. Inomata, (4th dan), came to my house bringing New Year's greetings. Inomata mentioned (his face reddening) that he was going to be married this year to a pretty girl 14 years his junior. As soon as he said this, I hit upon an idea and immediately put it to him: “Why don't we do the 5th dan test? Come on, let's go now!” So we got up and went off to the *Shakado* (Buddha Hall, dedicated to the Buddha Gautama, the founder of Buddhism) of a nearby temple. However, Mr. Amagaya (whose daughter is also getting married this year), though he was the teacher, was more uneasy than his pupil, Inomata, who was the one undergoing the test? Inomata sat down slowly and deliberately in front of the *Shakado* and closed his eyes. I made a bow to the Buddha statue, and turning around raised the test sword above my head. I unified my mind and spirit into a state of deep concentration, and then directed all this energy through the sword as I swung it down at the back of his head. The sword touched nothing, but his body seemed to be swept aside and blown over just as if it had been turned into air. With this *aihenjōjutsu*, Inomata earned his fifth dan.

“So, Amagaya, he did it beautifully didn't he?” I asked.

“Mm... How can I say it?... He just floated aside so easily and naturally, as if his body had become a puff of smoke!”

“This test, this beginning to the year,” I told them both, “is a sign that this year the teaching of the Bujinkan will be correctly received around the world!”

They both nodded silently. “The light of the Bujinkan is eternal!” one of us said, as we laughed and lightly and merrily retraced our steps back to my house.

January 7: Sylvain Guinard, from France, visited my house while Mr. Marata was there. We had an animated conversation about the seminar in Stockholm and about the French martial arts world. At one point, Sylvain



Before the *Shakado*.

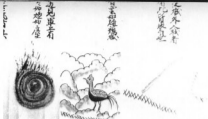


Above: With Sylvain Guinard at the Shrine of Lady Genji.



Left: The 5th dan test is demonstrated in the *Yogakura-ryō* school called *Happō Haku* (Eleventh, Eight-Direction, Secret Secret) in the motion film *Tenjin no Jūmon*.

The "Tennen Jinzu" section of the Hageki Akien' scroll.



The objects of worship on the altar at the Shrine of Lady Benten.



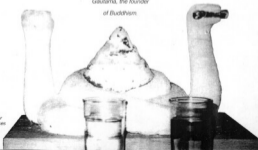
said he wanted to be able to recommend a friend of his for fourth-dan. But since he hadn't passed the 5th dan test, he didn't have the authority to help his friend, according to customary Bujinkan practice.

"Well," I said. "Mr. Maruka's here, so let's all go the Shrine of Lady Benten and do the test! This year is the Year of the Snake (in the Japanese calendar), and so we'll do the 5th dan test there, because there's a strong connection between Lady Benten and snakes."

So off we went. Sylvain, Maruka and I (sword in hand). I began recalling the past... The Shrine of Lady Benten... the park in front of the Shokudo. How often I had played and relaxed in these two places from as early as I could remember! Once, when I had fallen into the old moat in front of the Shrine of Lady Benten, an old lady helped me out. Fortune and treasures bestowed by the goddess! If Sylvain could pass his 5th dan test this year, it would mean fortune and treasure—a martial arts treasure and an inner treasure—for the Bujinkan! All of this came to me in a flash.

Very soon after, under the intense gaze of Maruka, 5th dan, Sylvain Guimard swayed away as he stroked my sword sweep down at his head. He'd got it!

The Shokudo, or Buddha Hall, is dedicated to the Buddha Gautama, the founder of Buddhism.



A closer view of the altar objects: two white swans guarding a jewel.

January 9: The first Day of the Snake (also pronounced 'Hatsumi') in this Year of the Snake—a day of two snakes (pronounced 'mimi,' meaning 'ear' or 'hearing')—and the day of the year's first practice. In this practice, I spoke of the *daikos najatasu* of the Shinden Padleyō, which Takamatsu Sensei said he learned from Toshi Shiryōken Sensei in his first lesson from him. Then I explained the difference between *jūkyūjūsu* and *daikos najatasu*. We moved on into practical techniques, doing *hanshōjūtsu, shūkomōjūtsu* (with a sword stick), and ended with *kyū no itōjūri*, the 5th dan test. "Today is the first day of the two snakes ('hatsumimi,' = 'hearing for the first time'). Let's see if the *Rajin* (the god of martial arts) is hearing us now!"

"Gus, come and sit in front of me!" Gus Lakanne (from Holland) came and knelt on the mat with his eyes closed. A few moments later, I felt the spirit of the snakes (or, 'of listening'), and let it strike down through the sword at his head. The sword found no obstacle, but also from his inner response I knew that Gus had passed! This is how one can enter the state of oneness between man and god, of unity within oneself, for in this way, the 5th dan test becomes a link with the subtle worlds, a "communication with the gods."

To try to explain what I'm saying in other terms, let me speak of the *ninja's* awareness. It is not some ordinary academic body of learning or detailed understanding of things and their significance, as some people think. Awareness as I learned it from Takamatsu Sensei was significantly different from the everyday, accepted idea of awareness. In true awareness, a person is directly conscious of the spiritual world, and his or her mind is at one with it. Only one who has been able to attain this unity with spirit can be called aware, a person of consciousness.

And what happens after the 5th dan test? Well, that is the point where the true *budōka* can begin the training of the inner eye, the "eye of God." But in relation to this sense, this "feeling," let us look again and appreciate anew the significance of the 5th dan test, taking examples from other areas of society also. There are those who say that children grow up and learn by seeing their parents from the back. And a friend of mine who lives in New York, the *budo* master Raymond Otsu, says the following about the teacher-pupil relationship: "A teacher who speaks is valuable; but one who guides without speaking is more valuable. A leader who guides is precious; but far more precious is one who does not guide, but who speaks words with his back view alone."

That's a really fine saying, isn't it? There is a lady photographer, Toshie Imai, who has built up a magnificent collection of pictures of horses. When we were speaking some time ago about photographing horses, she said, "Don't point the camera lens directly at the animal—when you're taking a picture. There are times when, somehow, the horse knows, gets embarrassed, and won't move well or stand naturally."

"Once, I was standing with my back to a horse, and I wondered, 'What can I do to get really good pictures of it?' I turned around for a moment, and it was playing and moving around beautifully. 'That's it!' I thought. 'That's what she meant.'"

"When I can't take a good picture while looking at the animal, I always face the other way, just like in the 5th dan test, and I sense the right moment to turn around and click the shutter," she told me, adding with a modest blush, "And that's how I managed to get some lovely shots of horses."

She saw that the sensitivity required for the 5th dan test was useful even in her field. So please remember the multifaceted significance of the 5th dan test, and take care never to forget the importance of your inner eye, your inner screen.



Gus demonstrating *shō no itōjūri*



"Togakuro-ryū Ninjō Shunkan" At the entrance to the dojo was selected for the TV series. Ikuo, also known as Jiraiya, with the sober-faced Tokusaku

"Jiraiya and the World Ninja War"

The 50-episode television drama series, "Jiraiya and the World Ninja War," is over now. It was aired every Sunday from the beginning of last year to the beginning of this, and achieved quite high audience ratings. My first reason for deciding to make the Jiraiya series, was to correct and change completely the views that the average person has of ninjō as a murderous and deviant practice. These horrible traits have merely been invented and attributed to ninja society by writers and cartoonists. Another reason was to dramatize what the true ninja is looking for in life, and to ask what things of importance the ninja's way of fortitude and forbearance can contribute to modern society: what importance to offer modern man.

Most people think that a ninja movie must be first and foremost an action picture, right? But I put action second in this series. The reason for this is that the true ninjutsu techniques consist very largely of elements that are concealed and unseen. Also, it was a program directed at children, and so catered to childish dreams and the fairy-tale mentality. Since it was a "home drama," love was an important aspect. Love must also be at the heart of the martial arts, but most people who are training in fighting techniques approach them with a brutal attitude. My intention in making the series was to indicate a new direction—toward a more humane practice of the martial arts.

The word 'dream' is often to be found in the writings of Zen monks and of Miyamoto Musashi and others. It's essential for adults, too, to cherish dreams, you see. Takamatsu Senzai once said, "You know, I think that the most desirable condition is to be a member of a cheerful and happy family, to have friends and partners who trust each other, and to preserve a sense of justice." But I must explain at this point that when he said "member (of a family)," he used the Japanese word 'ko.' When this word 'ko' is written (in Chinese or Japanese), it not only means "child," but it also appears at the ends of names and words such as Lao-Tzu, Confucius and prince, carrying the meaning of 'distinguished personage' or 'respected person'—a free person who is able to stand up for justice and what is right.

The story centering around the Yamaji family in "Jiraiya and the World Ninja War" is all about three children who are cheerful, trust each other, and are actively maintaining justice. It was intended to be a production that would adhere consistently to the framework of the *Sanshin so koto* (literally, three-bean form, or a trinity of minds). I think that not only those who are training in ninjutsu and other martial arts, but many other people, too, should see it. I personally would like to speak to them directly from the screen. But anyway, here I am, acting as Tokusaku Yamaji, of the direct line of Togakuro-ryū ninjutsu.

So, starting in the next edition, I will describe the story of the "World Ninja War" episode by episode, with comments on the ninjutsu and other health for the enjoyment of readers.



Right: The Yamaji family Tokusaku Yamaji (father)
Maruho Yamaji (younger son) Kae Yamaji (daughter)
Ikuo Yamaji (elder son)

Sieve.

"They're really persistent, these guys. In trying to single me up! And all I'm doing is showing some elbow-dirty tricks of mine for whipping five others. ... Ah, but if only the girls would do what -- Whooops, etc. sorry. Bawhaha!"





What's Jack doing?

"What? You've given me this single stick. But it hasn't got any predators!"
Can sticks, too, be weapons?



Read.

"May, is your camera working? OK, so now here I am... I'm going to come in and cut it. Shave, just really more you've got Morgan's Bitter as Jerry said. OK? PD your like a recipe while he can't get away!..."





Three

The "Koppo" of Kihon Happo

The American Indians believe that life begins in the South. Next, one progresses to the West, where one sees one's inner self. West is represented by the color black, partly to signify the world growing dark as the sun sets, and partly to illustrate that as one's enjoyable childhood ends, one becomes an aware adult.

North is represented by white, which stands both for the clouds and cold winds, and gray hairs—it symbolizes the concept of respecting elders as they are completed human beings. So North is basically the direction of completion.

East is yellow, symbol of power and brightness—this is read to mean the brightness of a human's personality. So in this way the four directions South-West-North-East are each distinct, yet all linked to enlightenment. One can enter upon the path from any stage. I think it is important for martial artists to bear in mind the Indians' view of enlightenment while learning Kihon Happo. It is connected to our saying "Being natural is the ultimate secret of the art." With that as an introduction, let us now learn about Niigata Shihan's (sixth dan) Kihon Happo.



Teacher Niigata (Mikao)

Kihon Happo (December 21, 1988)

It would be possible to write an entire book about just one of the Kihon Happo techniques. One only begins to understand Soke's teachings, in a vague sort of way, about ten years after first experiencing them. Maybe it would be truer to say that one starts to understand that one cannot understand. Soke's teachings just exist as a reality that must be experienced firsthand. Kihon Happo is said to be the basis of our Budo. But basics can be started from any point—there is no need to start from the first form and provided you do all of them some time it does not matter which one you do first. There is also no fixed historical reason to start from the beginning. Rather, what I find during teaching is that before anything else one should learn the important lesson that "either is OK." But it seems that not many people have realized this yet.

Some people even believe that Kihon Happo means simply the first eight kata, the movements themselves. Of course, this is also true, but if you can do no more than the first eight kata nothing will come of them. Anyone can do them! Unless you can perform the kata correctly and link them upon the limitless variations, you cannot say that you have accomplished Kihon Happo.

Foreign instructors coming to train in Japan have problems even in the basic forms of the kata. They say that what they learned abroad is different from what they are being taught in Japan, or that even in Noda the forms vary slightly from instructor to instructor. Of course they do!



Soke can send an opponent flying just with a low section block.

I want all Shidoshi to be aware of the responsibility they have to transmit the teachings correctly. If you train for a long time, you become able to see at a glance whether someone's basic movements are correct. They don't have to all be the same, they must just be correct. That's the feeling I want everyone to grasp. It takes time to understand this misdeed. To a certain extent, the longer you train, the more you understand the basics and Budo itself. But it is precisely when you are devoting yourself single mindedly to mastering the basics that you can't understand the wider principles.

Kihon Happo is like a bridge between the conscious and the unconscious. I think one can say that in the midst of training the unconscious, you are in fact acting consciously. It is important to get an even balance between the two. As I accompany Soke around the world, one thing that always strikes me is the fact that everyone has problems with the basics. They all know that the basics are important, but because they do not understand or cannot do such an important thing, they lose their self-confidence in the martial arts. The work doesn't stand up as an art.

At present good Shidoshi are emerging one after another throughout the world. I want everyone to treasure having communication with them. Once you get stuck with a bad teacher, no matter how long you train you'll never get good. Videos and books are there to help. It's worth spending time on the basics, even just on the forms of Kihon Happo, and not trying to run before you can walk. Soke teaches that the most important thing in Budo is "living." Kihon Happo is a living base. One of the basic thoughts of Budokwai is "the impermanence of all things." All things are continually changing, and nothing is permanent. It sounds obvious, but few people realize the truth behind it. True Kihon Happo is likewise a living thing. It is permanently changing. My own Kihon Happo changes from one moment to the next. What has happened up until now had good reasons for it. But recently Soke has started providing answers to Kihon Happo. He waits until the students have reached a certain stage of maturity. Once that stage comes, he can teach them naturally, like a flower blooming or a fruit getting ripe. And each of us can only wait until our time comes. As I said, Kihon Happo can not be defined or delimited. Naturally, I do not think that my own Kihon Happo is definitely right, nor is it definitely wrong. To grow into a large tree as a martial artist, the roots are indispensable. I think that about sums up my views on Kihon Happo.

No two people are the same, so it would indeed be strange if everybody performed them the same way. However, just because the Shihan in Noda all move in slightly different ways, this does not mean that foreign instructors can also do whatever they like. Many actually incorporate serious mistakes into their movements.

To be quite honest, foreign instructors should act more responsibly. I see many students who are obviously the end product of half-baked training where the instructor couldn't do Kihon Happo correctly himself, and so invented an arbitrary method to cover this up.



1) From *hicho-no-kamae*.

2) Strike with *Shuto*: the body's gravity becomes *Shuto* and opens up as you strike the opponent.

3) *Shinobi jumonji* squatting *kamae*.

4) (also) Striking with *Shuto* is the same principle as striking with *Njō-i bo*. Strike so as to make the utmost use of the body's balance and the advantage of the weapon.



Thrusting is the same. When someone uses a weapon, you can see immediately how good or bad their *Kihon Happo* is.

The "Kokoro" of *Kihon Happo*

I asked Masaka Shihan (ninth dan), Nagato Shihan (ninth dan), and Ishizuka Shihan (ninth dan) all to write about *Kihon Happo*. Masaka Shihan wrote on the theme of "highlights of the past year," and Nagato Shihan wrote of the "Kokoro" of *Kihon Happo*. One point I should add is that while the word *Koppo* is often used when talking about the sajutsu of *Koto-ryū Koppojūsu*, it is also used more generally in the martial arts and other traditional arts to talk of the finer points, breathing, etc.

Next Ishizuka Shihan wrote for us about the "Kokoro" (heart/mind/soul) of *Kihon Happo*. The reason for having these three Shihan write about *Kihon Happo* is to let people know of the personality, the character, and the fundamental nature of *Kihon Happo*. Let's see now what Ishizuka Shihan can teach us.



The "Kokoro" of Kihon Happo

Tetsuji Ichiyama (month days)

When thinking about Kihon Happo I feel I must start from the time, over 25 years ago when I was allowed to become a student. At the time I was a 17-year-old high-school student, with a strong interest in Judo, Kendo, Karate, Aikido, and Shorinji Kempo. I was training in each of them. One day I dislocated my shoulder in Judo, and went to Soke's wrikotoho clinic for treatment. That's how it all started.

The training hall at that time was a small room with a plank floor. Whether hot or cold, we would all train together there as friends. There were days when someone would stamp through a plank in the floor and we would all stop to repair it before continuing. From the senior students, I learned Ichimonji-no-kamae, Hicho-no-kamae, Juronji-no-kamae, and strange strikes, kicks, and blocks that I had never seen before, and which I did not really understand. After some months I learned that these new techniques were Kihon Happo. How I wanted to learn some techniques! But Soke and the senior students applied blocks to me and threw me through the air. They made my body learn ukemi naturally, so my ukemi gradually became better - totally different from those in Judo or Aikido. So I could take my falls without pain whether on planks, concrete, or gravel.



Demochigataki at the London seminar



Soke talked to us about Budo both during and after the training. Time and time again he told us "Ninjutsu is Taijutsu. Taijutsu begins with Kihon Happo and ends with Kihon Happo. If you get stuck for techniques go back and redo Kihon Happo!"

The most essential thing required of a martial artist is to have a Kokoro that is like the warm, beautiful heart of a flower in peace and harmony, or alternatively the warm, beautiful heart of a flower with the spright, flexible character of a bamboo.

I was young and often thought, "Oh not again," but as though reading my mind Soke would say, "Takamatsu

Sensei used to tell me all of these things in the same way, and I would think, "Uh-oh, here he goes again," but later the fact that those words are really important pierced its way deep into my chest." Hearing those words, I felt them pierce my chest deeply, too.

As time passed, I sweated through the training, always cradled by Sōke's warm heart, and got to teach those below me the basic Kihon Hapko, like *Te-hodoki*, in just the same way as I had been taught in my time. When considering how each of the techniques had been passed down in this way for over 700 years, I could but wonder at the mystery of the living martial arts.

Eventually I came to have a job of my own, and students of my own, and realized more and more how heavy a responsibility I held for my own basics. As you are all aware, many students came from abroad to train in the martial arts. But somehow, the techniques lacked bite, and I realized this must be because they had not truly mastered the basics. I really sensed a need for everyone to learn from the Shihan how each individual movement of the Kihon Hapko gets linked into techniques, and then into *taijutsu*, to build a stable form of movement with roots firmly implanted in the earth, combined with sharp, biting branches.

Sōke is a genius - as a painter, as an author, as an actor, and of course as a martial artist. His movements do not stop at where onlookers see them to stop. The techniques flow on and on boundlessly, and so whenever you train yourself, copying the movements of this great flowing river, please watch Sōke's toes, fingertips, torso - in fact watch his whole body. He uses all of the Kihon Hapko I have mentioned. If you just try and copy the flow of techniques without seeing this, your techniques will have no bite.

When a baby first starts to walk, he often falls over probably because of the unbalance between his head's weight and the muscles of his body. The martial arts are the same. Just as a parent stretches out a helping hand to a baby, senior students stretch out to help their juniors, and both help and love each other. Love produces new things, raises new life.

It is said that *taijutsu* gives birth to miracles. And the first step of *taijutsu* is Kihon Hapko. As it was transmitted from Takamatsu Sensei to Hatsumi Sensei, and from Hatsumi Sensei to the Shidōshi throughout the world, we have a heavy responsibility to bring about world peace and help people to lead enjoyable lives. This responsibility may be heavy, but I feel it is also somehow enjoyable in itself, how about you?

Kohetsu

Kihon Hapko - the receiver must also punch correctly. There is a tradition passed down from master to pupil that if you practice punching an imaginary target and feel it move, then the punch is correct.

Almost everyone in the modern martial arts world uses systemized training methods for their study and practice, and believe that this is the most correct method. But I would like to start again and reconsider this from the point of view of the origins of martial arts. Many, many years ago, there was a time when none of the techniques had names. The Warring States period of Japan gave birth to genuine fight techniques that were necessary to keep practitioners alive. And once you discovered a technique, you would teach it to nobody and keep it as your most treasured possession, or rather your most important weapon. If an enemy found out this technique, it would not just be disadvantageous, it could well mean that you would end up dead. And not just yourself, your whole family as well.



In 1989, the first year of Heisei, two people were chosen for special commemoration from among 40,000 namesan. Hisataka Shihan was one of the two.



Muramatsu (right) at Yui-cho (Haruka) Village

One day, about three years after I first started training at the Fujinose dojo, Masako Shibata asked me to teach Omotegayaku (also a junior student). I asked him "Omotegayaku? What's that?" Masako Shibata replied curtly "How long have you been studying Ninjutsu?" That was the gist of the conversation. I did in fact know Omotegayaku, I just did not know its name. At the time, we were never taught the names of techniques, or which of them were basic and which were advanced variations; instead we simply practiced using the body "like this." I didn't find this in the slightest degree strange, and simply arranged the movements, brought them out as needed, and practiced them in my own way.

When chatting to Soke the other day I mentioned this as a joke, but was told "nothing had a name at first." Thinking back on it now, learning the basics and the structure of techniques correctly was very difficult, but because we weren't usually concerned with the names or with individual techniques, I think it was very good for developing the feeling behind our Budo, the structure of genuine techniques, and individuality (in a good sense).

Tatsuo Muramatsu

I think we can all see from this that one aspect of the martial arts is that even though someone does not know the name of a technique, they may still be able to perform it.

Now I will use Muramatsu as my partner to demonstrate some chain work with the Kompei.

As you can see in these photos, you first grasp the body of the Kompei and put the angled ring on your finger (I), so that you can send the weight flying and slide the body along the chain so as to freely regulate the distance between the body and the weight.

Hidden chain weapon—Kompei



If you practice using a Kompeki, you should never use a real one but instead make a safe one for practice - use a ball-point pen and string, for example. It is very dangerous to use a real weapon, so I would like you to look at this example less from the point of view of studying martial arts than from the point of view of using it as anthropological reference material.



2)



3)



4)

2) Taking Omotegaku-don with the angled ring. At the same time use the prong on the foot to strike the Migi Jukken nerve spot on the inner upper arm.

3) Having just taken Omotegaku-don.

4) Choking the wrist with the angled ring and chain.



5)



6)

5) Wrapping the chain and weight around the opponent's arm. Soko slides the foot of the Kompeki along the chain and strikes with it.

6) Wrapping around the right hand, and striking the Migi Hoshu nerve spot on the outer elbow.



7)



8)

7) Choking the neck and then striking the nerve spot, Katsura, on the temple.

8) Atogawari - striking the chin upwards.

One Flow Leads into a Large River, an Ocean, from Kihon Happo



As all the Buysu and Shidokshi around the world mature and come in their turn to teach *taijitsu* to their students, they have similarly progressed to the stage of passing on their *taijitsu* accents, their Kihon Happo dialects. In other words, it is just like a baby who starts off saying nothing, then its first words, then speaking freely thanks to the environment around it as it grows, but who finally ends up trained with dialects.

In the same way, a technique goes through similar stages of growth. In this case it seems that if we look at the environment (i.e. the region, the *dojos* as a club), we have all the members speaking the same dialect. As I look at the Buysu who have come to study at Hajinkan from all around the world, I can recognize immediately from the movement of their *taijitsu* that he comes from X *dojo*, she learns from Y Shidokshi.

This is again slightly different from the dialects picked up in Judo or Karate, and can also become a different kind of bad habit. Unless corrected at an early stage it runs the risk of becoming an obstacle for the development of free techniques. I sensed this danger, so I told all Hajinkan members that they should come and train directly with me or a high-dan instructor at least once a year.

Human beings possess *Kokoro* (heart/mind/soul). It is possible to analyze somebody's heart from the expression on his face or from her body's movements. In the same way, according to somebody's expression, body movements, or if you want, heart and personality, their view and thoughts of *taijitsu* can change completely, and if these are not correct they become a dialect. This is not just limited to the case of Kihon Happo, and I would like everyone who appreciates the martial arts to realize that such dialects can be a real handicap.

There is one direction, a straight central case as the basis of Kihon Happo. Depending upon how well the performer knows this, the duration of the training process will also vary. As a first stage, watching others is very important. This is effectively the same as watching oneself, and therefore a way of improving yourself, to watch the *taijitsu* of your senior students carefully.

Four

Fortune In - Demons Out!

January 1989 saw the birth of three new fifth dans in the Bujoan world. It made clear to me the fact that there are various definitions of what passing the fifth dan really means. And I felt the breadth of this perception once again on February third, when John Willson, who had brought two students over from Canada, also passed the test.

In Japan, February third is called *arimasu-no-ki*, meaning the last day of winter and first of spring. It is also the day upon which Japanese traditionally carry out a ceremony to drive out all the demons lurking inside the house and bring in happiness by scattering beans. The head of the household opens all the doors wide and yells in a loud voice "Fortune in-demons out." When yelling "Fortune in!" he scatters beans inside the house, and when yelling "Demons out!" he scatters them to the outside, just like driving a demon out. Then he prays for the happiness and peace of the household.

As passed down in the secret tradition of Tenmeian Chimon (Studies of Heaven and Earth, i.e. astrology, geography etc.), I thought to myself, "Let the Bujoikan Dojo and all of the martial friends reach happiness, and let all demons be expelled!" as I prepared for John Willson's test. He passed first time, under the protecting eyes of fifty Buys. And appropriately, one of them was Bo Manthe from Sweden.

The real meaning of the test is not simply to avoid a shinsai strike from behind. I think most people have understood by now that, in fact, the godan includes something much more important. Everyone seems to have realized that if it was just a question of avoiding a shinsai strike from behind, it would be no more than a kid's game.

After John passed, somebody asked the question "How many people have passed at first attempt?" At present, there are around 100 people around the world of fifth dan or above, and I answered, "Well, around 15% About 20% of those who have passed." There have also been occasions when it was necessary to demonstrate a fifth dan test for TV, times when it was best to show it publicly. So I told those at the training that day, that I had used Fumio Maruka (ninth dan) over ten times on such occasions, but never yet had he failed to demonstrate the art of thought-transmission, *sokujitsu*, always performing magnificently.

This thought-transmission is referred to in Zen as passing on from master to student the truth that cannot be expressed in words, i.e., direct correspondence where the heart of one is passed on to the heart of another without passing through the medium of words. Some *budai* also referred to this as *haragei*.

One day during practice at the dojo, the following event happened: I was speaking to the students about techniques and feeling, and was using slightly difficult words so that the Japanese interpreter was beginning to have problems translating them into English. I was looking at Mark O'Brien (fifth dan) and somehow felt that even though he doesn't speak much Japanese, he knew what I had just said. So I asked him to put my words into English, and



John Willson (Canada)

Mark O'Brien rating
utemi in a training live



although he seemed hesitant, this person with virtually no knowledge of Japanese translated what I had said superbly by means of his heart, i.e., via thought transmission. The fifth dan test shows what exists in the void, what is where nothing is. In other words, people do not have eyes in the back of their head, but they have Shingan, the eyes of the heart which can avoid a sword striking from behind. Ninja, true martial artists, all train to be aware through eyes where eyes shouldn't normally be, hearing where it shouldn't be possible to hear. The fifth dan test is one of the starting points for this awareness.

Mark later told me the following: "When I am in Japan, I should feel like a black belt, but when I go to Sokj's place for training, I feel more like a white belt. However, when I return home I go back to being a black belt and I can move freely again."

I answered "That's a very important attitude to have. I always became a white belt when I went to Takamatsu Sensei, and that's why for 15 years after Takamatsu Sensei passed away I kept on practicing, and finally got the self-confidence to put on a black belt and be the Grandmaster. Moshe (fifth dan) also said the same thing recently when he came over from Germany. We both ended up laughing!"

Conversations at Bujinkan are clear, warm, and full of love. People are relating to each other beautifully and enjoyably.

Now let us have a look at practicing neck chokes with Mark O'Brien, extracting the feeling of the fifth dan test.

Response to a Neck Choke

What would you do if they put on a choke like this?



1) First you contract the neck muscles (i.e. those of the sternocleidomastoid region) to guard the neck region.



2) Here, you hit both ears at the same time with the palms of your hands. The name of this strike varies from school to school - some call it Happa, some, Ryosode, some Hiyosode, and others, Hiao-tai-ai.

NOTE: You should never use this technique unless you're really desperate, as your opponent could lose consciousness as the ear drums inevitably burst.



3) Next I strike Mark's arms to open them both up.



4) Then I perform a strike called Kikaku-ken, driving my forehead into Mark's face to knock him down. This also could be very dangerous in practice unless done just in a controlled form. Don't do it for real at any cost.

What to Do if Attacked from Behind?

This is another example of the meaning of the fifth dan test. You should feel the enemy coming up from behind and evade him, because if not, in a real fight, once he's got his grip on you could well be too late.



1) Mark starts the neck choke with his right arm, and then applies firm pressure with both right and left hands.



2) You now control your neck and use both your shoulders to turn your neck to the right. This is a change to guard your throat bone (Adam's apple) and reduce the opponent's pressure.



3) Now I can attack the nerve spots on Mark's body with my right elbow. My right knee attacks Mark's right knee.

It looks as though many techniques are used in the attack, but rather than classifying them into five stages, it's more important to look at all five variations being one flowing motion.



4) As he falls down, I fall down, I fall down with him and my knee attacks his knee again. This hurts! But even then my right hand must be in a position to guard against any retaliation.

5) I continue by punching with my right hand, then with my right elbow.

Ichimonji-no-kame

(Tetsuji Ichizuka)



1) Make sure that the left arm is stretched out far enough, right to the fingertips. Hold the right hand near the left elbow with the thumb sticking up, and lower your body.



2) Move your right leg back along a diagonal. At the same time start to move your left hand lightly.



3) Send your left hand inward as if drawing a circle.



4) Keep the left hand moving around until it is above your head height. At this time, it should have changed into a fist. The elbow joint should be at around 90 degrees.



5) Move the right leg one step forward, and at the same time raise your right hand near to your head.



6) The right hand arches with the body.



7) Shuto is half-open to have sufficient effect.

Practice on both the right and the left.

Punching from Ichimonji-no-kamae

(Soko and Tetraji Ichizuka)



The position of the right hand in this stance varies slightly from school to school. Make sure the body is low enough. The angle between the two legs is around 90 degrees. Do not put any strength into your body. This example is the Ichimonji-no-kamae used in Kobayashi.



Bend the fingers at the second joint and punch in such a way that your body weight comes to bear on the fist. It is important to keep the arm sufficiently extended and to practice so that your body moves with bite.



Hicho-no-kamae

(Tensai Ishizuka and Bo Muroki)



1) The opponent grabs my chest with his right hand. I rest my left hand against his right hand. This is to stop him from punching with it.



2) I move my right leg back half a step diagonally. I move the thumb of my left hand to the back of the opponent's right hand.



3) I take the opponent's hand in *Omoigiyaku* and raise it above head height. (Raising the opponent's arm above shoulder height means that one is in a position of strength compared to the opponent.)



4) I add my right hand to my left and watch how the opponent reacts/moves.



5) I move my body so as to bring my left leg one step back and the *Omoigiyaku* works. It is important not to look away from the opponent.



6) The opponent falls down. I put pressure on the opponent's hand with my right leg so that he cannot escape. *Zanshin* (securing the final position in a calm mind) is important.

Practice on both the right and the left.

Omotegyaku-dori from a Punch

(Tetsuji Ishizuka)



1)



2)



3)



4)



5)



6)



7)



8)



9)

1) Cross your arms with the left one in front, have your right leg slightly behind, and rotate any power. (Do not let your arms drop too low.)

2) Slide your right leg back diagonally, and block high section with your left hand. The right hand makes a defensive movement.

3) Make the left hand move as if drawing a large circle. (The fact that each stage of the changes is still a stance means that there is no gap open to attack, and the movement is flawless.)

4) After finishing the high-section block, stop the hand above your head height. The hand has changed into a fist.

5) Gradually move your body weight forward.

6) Use your left thumb to strike into your opponent's Mutsunetsu nerve point on the side of the ribs.

7) Receive the next punch with your right hand, high section. (This change of position creates a space to avoid the opponent's attack.)

8) The open right hand has become a fist.

9) As before, drive your right thumb into the opponent's Mutsunetsu, and return to the original Junsei-no-Kamae. (It is vital to realize that rather than punching with your hand you are punching with your body.)

Practice on both the right and the left.

Omotegyaku-dori

(Tiesuji Ishizuka and Bo Murotsu)

1) Facing in Aikido-kamae, the opponent grabs the wrist with the left hand, and the right hand against the left hand.



1)

2) The opponent pushes with his right hand. Move the right foot with the left hand, and at the same time, bring the right leg back (suzuri).



2)

3) Facing the opponent's left hand, the Omotegyaku-dori with the right hand.



3)

4) Facing the opponent's left hand, turn at 180° Omotegyaku-dori. Move the left hand a step to the opponent's rear ankle, pressing so that it can change its stance.



4)

5) Turn the left hand to the right hand and watch the opponent's movements. Then pull back (tsurugi).



5)

6) The opponent falls down. As he falls, cannot counterattack after falling down. I keep pressure on the back, to get the balance between the opponent. Use of the right arm and elbow, to control the pressure. As falling the whole body into Omotegyaku-dori.



6)

Practice in both the right and the left.



Five

Ninja and Sports -Talking with Takamatsu Sensei

There are now only two journalists who have ever been to Takamatsu Sensei's house in Nara: the author of *Ryutaro Koyama*, and Shizuo Koizumi, at the time, a writer for the "Tokyo Sports" newspaper. It has been a long time since I met Koizumi, in fact since he invited me to his wedding. I wonder how he is, how many years ago might it be? I really feel like hearing his account of when he interviewed Takamatsu Sensei. I think it would be nice to get in touch sometime soon. While thinking that over I look for the record of that time.

I wonder if my thoughts worked like Kaji? I get a phone call from Koizumi, whom I haven't met in over 30 years. During the conversation, there are signs that he would like to come and visit me sometime soon, and indeed three days later he appears, tall and slim, and holding some sake in one hand and some sweets in the other.

Hatsumi: Hi! It's been a long time ... you haven't changed a bit!

Kaji: Neither have you, Sensei!

Hatsumi: Oh, I wonder about that. Incidentally, today I was thinking of interviewing you! (Instead of being interviewed by Kaji.)

Kaji: Oh really? That must be about Takamatsu Sensei, then. (Pulling out the article he wrote at the time). As you can see, I visited his house at the age of 24!

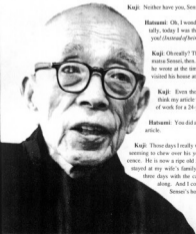
Kaji: Even though I say it myself, I think my article was quite a good piece of work for a 24-year old!

Hatsumi: You did a great job. It was a fine article.

Kaji: Those days I really went for it. (He pauses, seeming to chew over his young days and adolescence. He is now a ripe old 31.) As I remember, I stayed at my wife's family's house in Kyoto for those days with the cameraman I'd brought along. And I commuted to Takamatsu Sensei's house from there.



Above: Mitsuo Matsuo;
Below left: Takamatsu Sensei.



Uragyaku-dori

(Tetsuji Ishizuka and Bo Muroki)

1) The opponent grabs the left side of my chest with his right hand. I rest my left hand against his right hand.



2) I grab the opponent's right wrist with my right hand. Then...



3) I move the opponent's hand into Uragyaku-dori - against my chest. (If I put pressure on the hand in this position it becomes Hanyaku-dori.)

1)

2)

4-a) I hold down the opponent's hand in Uragyaku, and wait for the opponent's reactive movements. (Pay particular attention to the position of my knees.)



3)

4)



4-a) A close-up view.



5) If the opponent moves I take the Hoshi-neri spot on his right elbow and tighten the Uragyaku.



6) The opponent cannot bear it and falls backward. It is important not to move away from the opponent, but always move your body to stay with his movement.

Practice on both the right and the left.

Hatsumi: Is that so?

Kaji: Takamatsu Sensei told me that you wouldn't come.

Hatsumi: At the time, Japan was just experiencing its first postwar Ninja boom. I only got about 3 hours sleep a night. I was thinking of going with you for the interview, but time was so precious then, what with having to instruct the TV and film crews.

Kaji: At the time you said interview Takamatsu Sensei first, which is why I went.

Hatsumi: I did? Well yes, I did want Takamatsu Sensei to be interviewed first. You put the interview with me in afterwards, didn't you?

Kaji: That's right. You really did think a lot of Takamatsu Sensei, didn't you?

Hatsumi: Of course I did! Sensei always comes first. But seeing as I lived in Kanto (East Japan) and Takamatsu Sensei was in Kansai (West Japan), the Tokyo mass media always got by with people near Tokyo and so I was always the one featured. But I was still a novice then, and make many mistakes. Sensei always looked upon me very kindly and said that it was his fault for not teaching me well enough!

Kaji: Yes, Takamatsu Sensei said something like that. When I heard that I felt that this man was totally different from any other martial artist I had met. He was truly a splendid gentleman.

Hatsumi: That is exactly right. What was your first impression of Takamatsu Sensei?

Kaji: Well, I was young, and so eager to get an interview that I knew no fear. But, on the second day I think it was, Takamatsu Sensei said let's go outside for the photography, so we went out. Then Takamatsu Sensei stood in front of this large tree, and his face, the whole energy and appearance of his body changed. It was terrifying! At the time there was no such thing as a motor drive for a camera, but we used the best camera available to try and capture Sensei's fast movements on film. Then, with a knife, he thrust at the tree-trunk with his fingers and opened up five holes. His fingernails were not fingernails, they were more like iron plating! When Takamatsu Sensei stuck his fingers into that tree, I was truly amazed! And it was then that Takamatsu Sensei, seeing my surprise, laughed at me saying, "You seem to finally have believed me."

Hatsumi: Really? I always tell my students, that truly great people always adapt to the partner's conversation the first time they meet. Then the partner tends to become vain and get impolite. And as a result they can't meet them again. For the 15 years that I was learning from Takamatsu Sensei, he never showed any signs of taking any other students.

Countless people from all around heard of Takamatsu Sensei's reputation and came to ask him to accept them into the dojo, but he always said, "If you want to learn, learn from Hatsumi, because I'm teaching him. Become a student of Hatsumi." In effect, he rejected them. And so I trained those martial artists who said that I'd be good enough. And Takamatsu Sensei seemed to be happy as he saw this.

Koizumi interviewed Takamatsu Sensei on the theme "Wing Chun and Sports." Kado, one of Koizumi's senior writers and at the time a fifth dan in Judo, came to interview me and I said, "Now is the time to make a clear distinction between Budo that have become sportified and true Budo." This comment prompted Koizumi, accompanying Kado as a junior, to interview me.




Takamatsu Sensei

When I spoke with Koizumi, I stressed that whether 26 years ago or now, sportified Budo, dramatized Budo, and real-life Budo are in exactly the same situation, every moment foolish and lifeless. I felt the topics discussed in the Budo world were I recalled a quote from Chaplin. One day, Charles Chaplin, who had left countless masterpieces behind for the film world, was asked at a press conference "Which of your masterpieces do you think is the best?" and he replied, "The next one!"

The article Koizumi wrote 26 years ago about Takamatsu Sensei is a masterpiece for a 24-year-old.

Shinzo Koizumi compared to human memory. Printed words and numbers are easy to get wrong. Human memory means, as opposed to printed words or numbers, taking the image in one's eyes, imprinting it onto one's heart, and seeing it there.

When pursuing memories of a past time, using one's sense of smell may work well to find them. It is said that talismen find their way back home by means of smell. When I look at this newspaper cutting of twenty-odd years in front of me and I still get pulled in by the smell of the holy sanctuary of Kashiwara City. 

Muso-dori

1) We grab each other with the right hand on the left chest and the left hand on the right elbow.



1)

2) I move my right leg half a step diagonally forward, and insert my right hand underneath my opponent's left armpit. It is important that my right hand taking my opponent's left elbow is accomplished by making his left hand for my legs. I take my opponent into the lock with the movement of my legs.



2)

3) I take out my strength from my right hand under my opponent's left elbow and quickly move into the lock. At the same time I change my right leg into the kamae.



3)

4) My opponent's left hand is by my right hand, and so I put my left leg back diagonally. (Carrying this technique through properly means getting the balance between the hand and the leg movements correct.)



4)



5) I watch the opponent's movements and put the lock on his elbow to a sufficient degree.

Zanshin is important.

Practice on both the right and the left.

Musha-dori



1)



2)



3)



4)



5)



6)



7)



8)

1) We grab each other with the right hand on the left chest and the left hand on the right elbow.

2) I pull my left leg diagonally backward and destroy my opponent's balance. He has either to pull back or to move forward. Do not overlook this chance.

3) I insert my left hand inside my opponent's right hand. At this stage I am already pulling the opponent's left elbow.

4) I raise my left hand and move my left leg forward. My opponent loses his freedom of movement, and provided I use my left elbow skillfully enough, his right elbow bends.

5) I wrap up my opponent's right elbow from above. At the same time it is important to change the right leg round into the kamae.

6) I grasp my right hand with my left hand as if shaking hands, and raise them up to chest height.

7) When my opponent tries to rise up on his toes (because of the pain in the elbow and shoulder), I sweep away his leg with my left leg. He cannot bear it and falls down.

8) Zaretski, with my opponent's arm still sufficiently in the back.

Practice on both the right and left.

Ganseki-nage

1) We grab each other with the right hand on the left chest and the left hand on the right sleeve.



1)

2) I pull my left leg back diagonally with my upper body just as it is, and my opponent loses balance naturally. Rather than pulling with the hand, you accomplish the change with the right leg and right side of the body.



2)

3) I use my right hand just as it is to raise slightly my opponent's left hand. This is Iryo (deception).



3)

4) I insert my left hand around my opponent's right elbow.



4)

5) My inserted left hand should be protruding above my opponent's arm with the fingers extended, and my elbow should be at around 90 degrees.



5)

6) My right hand is resting on my opponent's left hand, there is no need to grab. When I held my body, he cannot bear it and falls down.



6)

7) In real Ganseki-nage my opponent will fall on his head or face, so in training always do it so that he can do uken (roll) as shown in the photograph.



7)

Omote-oni-kudaki



1)



2)



3)

1) We grab each other with the right hand on the left chest and the left hand on the right sleeve. I insert my left hand into my opponent's right hand.

2) I move my right leg forward and grab my own left hand from beneath my opponent's right elbow as if shaking hands. Watch your opponent's movement. Do not take your eyes off them.

3) I pull my right leg back and my opponent's elbow is locked. I do not let the locked elbow move away from my body.

4) When I move forward with my right leg, my opponent cannot bear the pain and falls down.

Practice on both the right and the left.



Fundo (weighted chain) Koshi-guruma

1) Place the Kusan-fundo concealed in your right hand. . .

2) . . . and bring one of the weights from your opponent's left armpit, across his back to his right armpit.

3) Take that weight with your left hand, and throw the opponent down using the same knife as in Koshi-guruma.

4) My opponent falls to the ground.



1)

2)

3)



4)

5) Next, with both hands still holding on to the weights, strike the *Motumetsu*.

6) *Koshi-guruma* can also be done with a *Shinobi-juzi* (a hollow staff with a chain concealed inside). Wrap the weight around the opponent's body. This is an oral tradition.



5)



6)

 Six

Moko (*Ferocious-Mongolian Tiger*) speaks

Nagato Toshiro (9th dan)

There are some people who use Budo as the basis of their livelihoods. There are even some who claim to be doing it "for the sake of Bujinkan, for the sake of Togakure-ryu" whereas, they are merely using it for their own personal sakes, using it for their own professions. These are not true martial artists, they are martial art businessmen. (Soke is a martial artist, an author, a producer, a painter, a doctor, and the top level at each of them. For the past year he has also been an actor.) As for myself, I have a job just like anyone else, which provides my livelihood, and I see my Budo as existing on top of that base.

I'm not saying that Budo business is a totally evil thing. Things vary from country to country — for people who can survive just on Budo, that's fine. However, I do sometimes think (as a parent might), seeing as they have not got the necessary experience, what on earth are they teaching? It can't be all easy sailing for these inexperienced ones, either. Looking at the current situation, there are only a handful of people who can really do Taijutsu and understand Budo. All the rest need a lot more time and training. There are even some deluded children who take a few years of (in-)experience, some sort of feel for sports, mix them up together and try to prove what a "genuine expert" they are... To be quite honest, unless someone really understands what Soke is saying, they have absolutely no right to use names "Bujinkan" or "Togakure-ryu." If they get a reputation for being a user, well that's more than understandable.

Soke just watches them silently. If someone does not understand your teaching, what's the point of wasting energy on them? That's what 1000 years of history have taught. There are even some total idiots who try comparing Soke with their own feeble experience, and use their own petty powers-of-judgment-to-criticize him. Maybe it's for the sake of making money — the advertisements are big — but the real contents are just a sham. What on Earth can such people be thinking of? I suppose it must be just themselves. . .

But even then Soke says nothing. Budo is not as trivial as that. It is not the kind of thing where you can throw your responsibility to the winds, teach anything you like just however you like.



A painting by Moko
by Soke

Listening to Soke's tale while walking around Albuquerque, the USA's equivalent to Takachiho. The Takachiho plain is said to have been the holy area where the descendants of the Sun Goddess descended to earth.



travels throughout the world. He also says this to those who come to train in Japan, just before he sees them return home. At first they seem to understand the gist of what Soke says, and their hearts burn with the feeling of their duty to teach true Budo. But after awhile, what with the pressure of work, money, etc., they change heart or simply forget. Of course, I'm not saying that absolutely everybody is like that. As time passes everything changes. However, if one's own feelings change, that is not simply a result of time passing. Those who are only thinking of their own self, their own affairs, never last a long time. Even if they did (for their whole life), it would just be a waste of time.

Bu-fu-ikkan (being blown by the martial wind for one's whole life). I wish that people never forgot the impressions, emotions, and resolves that they felt when they first encountered this Budo. Some come to train in Japan from overseas. That requires some doing, and I take my hat off to all such people. However, just coming to Japan once or twice and staying for a few days can't teach you that much. And especially those whose heads are all full up and confused with concepts like speed, power, business, etc., will find it harder and harder to understand what this Budo is all about. After a few years, they may seem to be succeeding to a certain extent. But then they have to think of how to protect the livelihood, status and honor that Budo has brought them, and it's the beginning of the end. They do not even notice when they slip off the true path, and start wandering through a maze. And if they were alone in this maze, then that would still be tolerable, but once they start causing problems for others one must ask "just what is this Budo you think you know?"

In one sense, Budo is very dangerous. It is quite feasible that self-destruction can bring about self-destruction. It might be tempting as a trade, but there are traps lying all around. Once you understand Budo, and manage to perfect it, then there will be few problems, and there is little danger of failure. But unfortunately, there are but few students who have reached that stage yet. Yet, you are still stuck with the problem of upholding your family, and your own livelihood. The only solution is to understand what I am trying to say, embrace it and keep on with the training. You get blown by the wind of Budo from Japan, take back the seeds of Budo, make its flowers bloom and its fruits ripen.

and thus satisfy your ego. It is backed up by a long history of battling for peace. It is a splendid form of art, it is human culture of a high dimension. And as for those who encounter this martial art but then drift away from the core without even realizing it, and head off in the wrong direction, they are rather to be pitied.

Soke never forces his students to do anything. Instead he always says "If you just do Budo for your own sake you'll get worse." "Do not think of yourself, do it for the sake of your country" is what he preaches wherever he

You also have to cope with the natural struggle for survival. It may take several years, several decades until a martial art that is truly suited to a certain country gets naturally weeded out and comes to rest. This must be stressed from the very beginning. Our Budo is the history of 1000 years of weeding out. How on earth is someone meant to understand it in just two or three years? Some people are caught up with the illusion that they have already understood—but the true way is either to realize how you gradually stop understanding. Unless you have a pure heart that can listen carefully to what Soke says and try to understand, then you will not be able to build up any true relationships. Even if Soke teaches with all his might, unless there is a receptacle waiting for his teaching, it's just wasted effort, it's pearl before swine. Even when he talks of the culture and art that has lived for 1000 years, some just get caught up in small concepts like speed and power, and miss what is most important for life. If faced with someone who doesn't understand no matter how much you tell them, then you have no choice but to leave them to flounder.

Four or five years ago, training at Bujinkan was quite hard, but now it has become very soft. Some people question this. As far as I myself am concerned, I have no complaints about the present way of training. It is just those who are so good at Budo yet who complain, and they should stop before they voice their "logic," shut up and just train—they should be able to produce the answer from there. If someone doesn't understand Budo, it doesn't matter how much they wonder about whether the present training system is suited for country X or not; they haven't got a hope of understanding. Just as Soke says, they should keep on going with the training, first. And then if they see the result, that's all that's needed.

In a real fight, it is correct judgment that decides whether you live or die, in a split second; speed and power are far less relevant. This power to judge correctly is nurtured by the repeated practice of Taijutsu's variations and flow. To be able to respond correctly with both heart and body to the opponent's various changes, you must practice correctly, gently, and relaxed. Some people say "that's too soft" or "too slow," but if you are trying to learn correct movements nothing can be "too soft" or "too slow." Surely this is plain logic.

After you are able to move correctly, you should just move in a natural style suited to your own body. If you think about speed and power from the beginning, you lose your mental flexibility, start moving as your ego dictates, and become unable to change yourself to respond to your opponent's changes.

It may sound like a matter of course, but during your training you will undergo various social and personal experiences. Not all of them will be fun. On the contrary, trying, sad, aggravating, or boring things are more common. That is exactly why Soke is preaching a method whereby anyone can learn together and urge each other on enjoyably, without forgetting the most important point, the soul of the martial arts. No matter how often you tell them, those who are stubborn, who lack a cooperative nature, who want to be No. 1, or who have too strong a desire to maintain their egos, will not be able to understand this martial art.

The *NIJ* of Ninjutsu can also be interpreted as the *NIN* of Ninshiki (awareness). Soke says that true courage is being aware of everything, and then going beyond this. If this is lacking, then no matter how many techniques you know you will make mistaken decisions. If you just try and think things out yourself, there'll often be mistakes. This applies even more to those still undergoing training. Making mistakes is unavoidable. If you think you are mistaken, then correct it. If you practice again correctly, then that's all you need. This also requires courage. It takes time, natural time, until you can understand Budo. And those who can't endure the many years, are no different from those who don't understand culture, art, and human nature.



Koshi-guruma (hip-vehicle) with Olaf Bush

On the twenty-first of April, the first issue of the new *Buyo* journal flew into my house. Straight away I dedicated it to the Kojo's kamidama (shrine) and prayed that many people around the world might get to read it. That evening, as the training session was nearing its end, I had Olaf Bush (whose name when said in Japanese sounds very similar to "I am a bushi," i.e. I am a knight) sit down in front of the kami, and I carried out the 3rd dan test. I raised the sword above my head, and asked the heavens whether the *Buyo* journal which had arrived that day would have a bright or dark future, and whether all the *Buyo* would avidly read it or not... Then, I projected a *nenjiki* (mantra) with the consciousness of the Soke, "let the answer be provided by *konodama* (inherent power of words themselves) and the words of the kami, which are true statements independent of whether or not I ask for my prayer to be fulfilled," and simultaneously got down with the sword. Olaf Bush moved left with *tsukerijutsu* and passed gracefully.



In a real fight there are times when you would grab the opponent's belt instead of his belt.

However, in ancient China there were some men called *Kangon* (*kanuchō*) who were castrated, and so even if you grasped their testicles hoping to utilize the residual *chi*, it would not have worked. In other words, it is dangerous to concentrate on just one target.

That day in the dojo I had been teaching *Koshi-guruma*, which is part of the *Tai-no-kata* of *Takeji-Yoshin-ryū Jujutsu*. In the scroll, *Koshi-guruma* is described as follows: "*Koshi-guruma* is a standing technique (*Tachiwaza*—techniques to be done when sitting and the back of the opponent grabs the front of your belt with his left hand and the back of it with his right, and attempts to throw you with a hip throw. You grab the back of the opponent's belt with your left hand, strike his face with your right hand, move forward and collapse in front of him, using your right hand to push his left leg (shin) up and fall over in a whirl."

This is all that is written in the scroll, but it is by no means all there is to the flow, the concept of *Koshi-guruma*. This one, single technique develops into countless new techniques. So I would like you to look at the photos and read the explanations carefully — ponder once more on how true *Jujutsu* and *Ijutsu* know no bounds, and see this as a guiding principle in your own training.

Koshi-guruma

- 1) Deep into the front of your opponent's belt firmly.
- 2) Next, you firmly grasp the back of the belt as well.
- 3) As you change the position of your right leg, go into the flow.





4) You bring your opponent onto your hips, and

5) throw him down with fish-guards. This is fish-guards in a throwing technique.



1) There are some occasions when even if you enter the technique, as shown here, they resist and the throw doesn't work.

2) In such a case, you could gently place your right foot behind.

3) and after the position of your body so that your right foot sweeps in to the front and lifts up your opponent's right foot, and then use your body to knock him backwards. You must not forget that depending upon how the opponent falls, you could also follow him.



4) As you fall, your right knee can break your fall in your opponent's groin.

5) When the spine of the front comes off your right shoulder, or elbow, leg, hand, etc. can all strike your opponent.

6) You can also use the somersault, or rather the reaction from it, to strike the top of your opponent's head with your left hand.



1) Starting here, I slightly rearrange my legs.

2) ... and bend my opponent's knee with the bottom of my foot, so that I can kick in to his testicles. Kick direction one.

3) As seen from behind. The arrows show the direction of kick number two.



A variation of *Koshi-guruma* where you release your grip on the opponent's belt, throw them down in front of you and then strike with a foot kick.

4) This time I place both my hands on the foot in front and kick away my opponent's nerve spot strongly.

This is called *Uma-gori* (the horse kick). I hope it gives *Uma-ku* (horse-ku, also means "well")!



1) From this position, you release your grip on both the front and back of the belt, and with your right hand will swing under your opponent's left armpit, turn to face left. As you do this, you will see that his body comes to rest on top of yours like a yoni (in a cross) just as in the standard *Judo Koshi-guruma*.

2) But this, rather than following the standard *Koshi-guruma* recipe you take your opponent who is on top of your hips, and drop him down in front of you (over your head).

Next, you aim for your opponent, who will be lying on his back in *Fuku-zobomugi* and *somenauai* at him.

3) After rising over your opponent's prostate foot.

4) ... you strike his nerve spots with your elbows.





1) If you feel you are about to be thrown by Koashi-gaumi, place your right hand on your opponent's inside left shin.

2) Then bring your head close to your opponent's left leg, and while changing your body position to face upwards, realize that his right hand is under the control of your left hand.



3) So, your opponent is knocked flying and spins around. His right hand is trapped by your left hand and can be controlled by a lock, sleeve grip or other technique.

4) New angle. I have my right leg forward and my left knee and hip positioned so that I can attack him at any time. This angle shows the flow of my body.



When facing a young opponent where it is difficult to throw him with a wheel (as in step three above) and the flow stops. Place your left hand behind his head and smash your forehead into his face.



Or alternatively grab or sink his testicles with your right hand.

1) If an opponent applies both *guruma* to you, you can roll while in space-use left and right strikes both both arms and legs to attack and break his balance, then slip down so that your right leg opens up to the right.

2) Then, move your right leg further to the right and use your left hand as shown to take your opponent's right elbow in a *Uchi-koji* (elbow-break). If your opponent has strong arms, you change your body in the direction shown by the arrows.

3) Now, turn so that your body comes in front, then take your opponent's right elbow in a *Uchi-koji* (like a *Uchi-koji*) firmly. Using *Uchi-koji* legs freely in *Uchi-koji* makes it possible to me to control my opponent freely. Techniques are boundless, know that there is more to them than can be transmitted just with the body, with the heart, or with the mouth.



Present-day martial artists do not know the way of three *gokules* and three *shakujis* (Oral, Physical and Spiritual transmission). I would like all those who read this to appreciate it's mysterious beauty well. Masaki Hatsumi

Seven

KICKS

This article focuses on the skill of kicking (KERI) and I would like to expand the technique of KERI. The law of Sanshin (three hearts) applies for kicks. Since our readers are trained for Kihon Happo (basic eight rules), I am going to analyze the kicks of Kihon Happo in the method of Sanshin no Ho (the law of three hearts). Afterward, the kick of Chokken Gata (straight dagger kata) will be discussed.

Chokken Gata is in other words Jissen Gata (actual fighting kata). In order to achieve Jissen Gata, one has to learn the kick of Kihon Happo and to grasp the truth of Sanshin no Kata. After Sanshin no Kata is mastered, Jissen Gata, the infinite truth of actual fighting, will be mastered. This is to learn the Chokken Gata, with forms and without forms.

This process should flow as smoothly as possible as if the heart works subconsciously without being controlled by anything. The subconscious movements have to live and move with the truth of the nature. They will become part of you when you are not stirred by unnecessary things and have your consciousness clearly integrated with nature.

My theory may be difficult to understand, but Bufo itself is not something to be understood. Bufo is to cultivate and train to achieve clear perception or intuition. Through Bufo Ikkan (person of Bufo) and hand training, Bufo will be solved just as you are putting together a Jigsaw puzzle. The process may be hard but one finds enjoyment in attaining Bufo. When I mention "kicks", everybody tries to master the technique of the kick and forgets the fertilizer that nurtured the kick. My kick (KERI) is considered good today, not only because of my training in Budo but also because I had trained in soccer during my school days and had done a great deal of social dancing while young. These previous experiences became the fertilizer for my kick. I cannot emphasize enough the need of being aware of the fertilizer.

The Chinese martial artists usually have a great kick, because they played battle dove and shuttlecock, the foot games. In Japan there is an ancient game called Kemari in which courtesans kicked a colorful silk ball. Dance also has a lot to do with the movement of the feet. Once you understand the perception of the kick, I can now explain how to train and cultivate the kick, KICK & FLEXIBILITY. In order to improve the kick, you need flexible joints, ligaments and muscles. Being flexible enables you to do the free kick, natural kick and Chokken (straight dagger) kick.



THE FIRST STEP:



1. Spread your feet wide and straighten your back.



2. Bend forward and you grab the big toes with your hand as if you are pulling them toward you.

THE SECOND STEP:

1. Sitting position with your legs stretch forward. Side view.



1

2. The view from the front.



2

3. Wrap your side with hands and bend forward.



3

4. Place the sides together.



4

5. Press down your knees with hands.



5

6. Bend forward, your head touching the ground or ankle.



6





1. Press the thigh against the chest and kick.
2. Free style kick (Jiyu Henka Geri), from the position #1
3. Change of body and back kick (Koshoo Geri)



1. Front kick (Zangoo Geri), high kick



2. Side kick (Sokuhoo Geri)



3. From the side, front or back kick



1. Back kick, variation of different body stance



2. Back kick



3. Balance kick

1. Front (end) kick
(Zempoo Fuendo-Geri)



2. Front (end) instep kick
(Maki Kansatsu Koo-Geri)



3. Side straight line kick
(Ashiroko Ichimonji-Geri), the backkick
(Ashi-ushi-Geri) and
smile kick (Ashikataki-Geri) derive from this
straight line kick.

4. Head kick (Yari-Geri)
or hook kick.



5. Drop kick (Ososhi-Geri)

6. Walk kick (Asuki-Geri), kick as if you are
walking, similar to the
press down kick (Ossai-Geri)



KICK ON ICE (HYOJOO GERI)

Train your kick on the ice, or defensive kick (Ukemi Geri). The kick involves with balancing your body in mid air. You kick like a flow as if you are defending yourself.



1. Stand on the ice

2. Tachinagari

3. Defense kick GYOKO RYU ASUKA NO-KAMAE



1. The stance

2. You invite the attack by allowing some opening in the *Famae*.



3. Reduce the power of blow and neck the opponent's right wrist muscle, or kick the opponent's left leg up away from you.

4. Kick *Sugetsu* (stomach area) with the sole kick and then kick *Asigetsu* (groin) with the toe kick.



忍び小刀

SHINOBI KOGATANA (SMALL DAGGER OF SHINOBI)

Shinobi kogatana is a destructive tool. The back is like a sawtooth either destroy objects or wound the opponent's weapon around it. The shinobi narawa (shinobi rope, used for secret signals) can be attached to the dagger to make a Shinobi gai (shinobi tool) to be used as a Shinobi Goteo Jutsu (the shinobi's 5 runaway skills).



1. Greg Kowalsky makes a stance to attach with a steel bar. I assume a posture hiding the Shinobi Kogatana behind my right arm (in ikamae, hiding stance), catching Greg right in the corner of my eye. The reason why I don't look Greg right in the eye is to train myself to sharpen six senses. In actual fighting, there may be more than one opponent and you have to be aware of everything, you cannot focus on just one thing. By using your peripheral vision, you can make use of whatever is useful for your fight.

2. Greg attacks with the bar, and I step in with my right foot catching the blow with the dagger which is pressed against my right arm. The important point in this case is to catch the blow at the weakest point. You find out that out depending on the direction and location of where you step in. Then you can reduce the power of the striking force.

3. Stepping in further, I take hold of the bar with my left hand while twisting the dagger and thrusting it at the right hand of Greg.



4. I strike his neck with the other side of the dagger, as I look Greg's right foot. Since the shirobi kogatana in my right hand is at his neck, the dagger inevitably cut him as he falls. The foot will be caught by my left hand.



5. When he falls, I grab and spread Greg's left foot wider. My left leg is pressing against his left leg (one of the Hizakari) (knee kicks).



6. When Greg tries to move his left hand, I hold it with my right hand, if he tries to move his right foot, I hold it with my left leg as my right leg presses against his left leg. The palm of my left hand is pressed against his as I hold him down more.



8. This is a close up picture of the hand position of #7. When I grab hold of his left hand with my left, my left knee is coming forward to hold the hands down. This skill can be applied to Mugatens Ten kutsu (form of holding without sword). When you have a small weapon, Shirobi Gai, you must move as if you have no weapon. The movement of Mugatens Ten (no sword) should be used to react to the changes of the body.

7. As he changes his position, my left hand catches his left hand in front of him and hold him tighter. The shirobi kogatana (shirobi dagger) is one of shirobi gas (shirobi shells or tools) combining yuji (armor/weed used widely for shirobi tools) and kusa (CCIdon't know the translation nor meaning of this word). The main point is to eliminate the opponent's blow of attacks and counterattacks as you smoothly move from one position to another.

Another point in fighting with the weapon is to learn how to change your movements in case your weapon is taken by your opponent or thrown away. The methods will be explained later.





Eight



FUTARIDORI *(dual catch) and its Principal*

In this article, I would like to stress the fact that the Bugeisha (marshal artist) lives in reality and applies his skill in the real world.

Note the picture above. Both of my hands are grabbed by two strong men. But I managed to throw them easily. The reason I was able to throw them was ... very simple.



Illustration 1

Their bodies lower when they are trying to pull my hands. The pivotal point of power to pull is lowered to the level of hips.



Illustration 2

I take a firm stance and fold my arms. Rings are attached to my arms and are firmly held by my hands. The ropes attached to the rings are affixed to the cars. Even though the cars start, because of the firm grip they will not go forward and wheels would simply spin.

It is essential to train as hard as possible when a student takes up Budo. But it is also said that a true Bushi (a man of marshal art) should have a well balanced knowledge of education (academic aspect) and Budo—Moumuryodo (balancing of the liberal and marshal arts). I would like to explain FUTARIDORI (dual catch) from an academic aspect, as a physical phenomenon.

As illustrated in #1, a rope is tied to both arms. First, two men start pulling the rope. The number of men pulling the rope is increased to four. No matter how hard they pull, I do not yield. They pull harder, and again the number of men is increased. Those who get tired release the tension. And after awhile they pull as hard as they can. But I still would not yield to their forceful pull.

Please see illustration #2, ropes are tied to rings and to the back of cars. Rings are attached to both arms and I fold the arms firmly. Then we turn on the engines. Wheels would spin and the cars would not move. Have you ever seen a show where a giant stands still and would not yield to two moving cars? This is one of Kiken Jutsu (danger skills) and I would like to explain how it works. Please do not imitate or try this trick even though you know the principle. There is a reason why it is called Kiken Jutsu. I would like to warn you that unless you are supervised by an expert who has done this trick on numerous occasions, you should never attempt it. We use the principle that the ropes on the car tend to line up in a straight line. The force for the rope to line up straight will rest on the hip which can endure considerable amount of pressure. The professional warrior knows how much his hip can endure and is able to perform this trick by carefully calculating his capability. Therefore, one must never try this trick. You only need to understand its principle so as to apply it in Futaridori. It is more important to know the principle instead of attempting a dangerous trick.

Ishizuka 9-dan and Nagato 9-dan take my hands and pull as hard as they can. If they grab my wrists hard, my elbows become relaxed. Keep in mind that the knee should be relaxed and flexible in order to free the elbow. You also have to relax your entire body — no tension is applied to the body. Let me explain two Kata (forms) or rather two Nagare (flows or changing forms) of Futaridori. Kata tends to become rigid and would not allow changes. It gives impression that it has limitation. I would first like you to learn proper forms and then the method to change them so that the form becomes alive. You need to know how to move smoothly in space without being suspected by the opponent. Let me explain Kata using the photographs on the following pages.



1 Two men grab my wrist firmly. I will employ *Puanchokobai* — to release myself from the tight hold of two men.

2 First, I rock my body back and forth bending my elbows and knees. Eventually I can break their stance.

3 While they lose their stance, I elbow or make opponent's elbow hurt and hit his knee with my knee.





4. I continue to free myself by adding releasing technique. I break the foot hold of the opponent. When I release the hand hold of the front opponent, I free myself from the opponent in the back. The important point is to break their stances naturally without them noticing it.



5. I complete releasing myself from their hold by turning my body. Now I am free — free to attack or defend.

1. They grab my arms.



2. This time, I change the position to release myself from their hold using my shoulders instead of my elbows.



3. I can release myself from the hold of the right opponent by using my shoulder and changing the position of my body. At that time the position of the hold by the left opponent is changed in order for me to free myself from the left opponent.





4. I free myself by raising my left opponent's elbow and breaking the hold with my right hand.

5. The left opponent loses his balance; the best position for me to kick him.



6. The opponent is in my back (or right) bends forward trying to grab me. I hit the jaw of my front (left) opponent with my right elbow and back kick (Ushirogeri) the back (right) opponent with my right foot.



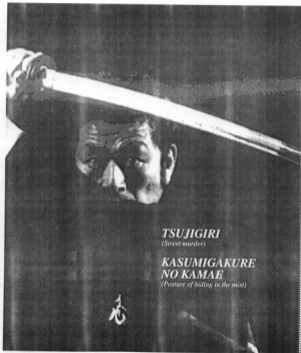
7. Two men fall simultaneously.



The flow of releasing myself and attacking them has to be smooth. Waza (techniques) should follow from one movement to another like a flow on a specific rule. I can metaphorically describe these movements as planets revolving around the sun according to certain cosmic laws. Thus, the ultimate of Budo is for a man to move and live according to nature.



Nine



TSUJIGIRI

(Street murder)

***KASUMIGAKURE
NO KAMAE***

(Posture of hiding in the mist)



A long time ago, Tsujigiri (street murder) was popular among the ruthless samurai who was training Bugei in order to test his skills or sword technique in real life. He ambushed people on the street. He would either cut or attack a passer-by to try his

skills. Tsuji means a cross-road. But in this case, it does not need to be a cross road, it can be any street or desolate as long as it is easy for an assailant to attack to commit Tsujigiri. When Takamatsu Toshitsugu Sensei was young, he used to stop those who practiced Tsujigiri. I would like to write the story of Tsujigiri.

When Takamatsu Sensei was young, his family ran a factory with many workers. One day when he was at the factory overseeing the operation. During his brief break, one mechanic started to talk to Takamatsu sensei about the previous night's event.

"I was walking on Shianbashi (name of a bridge in Osaka meaning thinking hard) last night. A man walked up to me but I did not do anything. I went to the right to avoid him so that I could continue walking on the bridge, but he blocked me. As I went to the left he grabbed my chest and lifted me up. I had no-time to protest before he threw me into the river." The other mechanic who overheard this conversation said the same thing.

"It happened to me also. I was thrown the night before yesterday."

"Oh, long time ago, this kind of act was called Tsujigiri, but this should be called Tsujinage (street throw) since he throws someone in the river." Those around us all laughed.

"This is not a laughing matter."

"But I bet you went to the red lights district to buy a prostitute. You were the one that fell into the shallow river instead of Geisha. (There is a Geisha dance named Shallow River in which a Geisha in beautiful kimono dancing as if she is walking in the shallow river with her kimono hems tucked up.)" They all laughed.

Shianbashi (thinking hard bridge) is a bridge on the river that flows into Akashi Beach. Shianbashi was named from some every day occurrence of this area. Every night fishermen rowed up the river from the ocean and anchored the boat in that vicinity. As he was docking the boat, he would look

up beyond the bridge towards the direction of red lights district. He would start thinking whether to go buy a prostitute tonight or not. The bridge has some romantic meaning.

Takamatsu sensei was still called Jutaro (his infant name) at that time. That night Jutaro waited until dark at which time Tsujigiri usually roamed around. He intended to subjugate Tsujigiri and went to Shianbashi several times that night. But Tsujigiri did not appear that night.

"Tsujigiri might know me and recognize me in the distance."

So Jutaro changed his clothing and Geta (wooden shoes). He mixed rice and pencil's lead to make colored gluten and affixed it under his eye so that it looked like a mold (some make-up technique!). He walked to the bridge snoring. As expected, one man with a hat covering his face appeared from the hiding and walked upto Jutaro. He looked downwards so that Jutaro could not recognize his face. He stopped in front of Jutaro. When Jutaro avoided him to the right he blocked him. Suddenly, he grabbed Jutaro's chest and attacked him in the Harigoshi (swing hip) posture so that he could throw Jutaro. Tsujigiri was no match for Jutaro. As you all know, when an opponent tries to throw you, you must stick out your lower abdomen and dangle your arms limply at your sides. He could never throw you if you would take that posture. Jutaro's weight became very heavy. Tsujigiri was totally confused and changed his posture to Secinage (buttock). Jutaro grabbed the opponent's arm and twisted it backward to Onikudaki (crack devil) form. He moved swiftly and pushed the opponent's head to the ground. The opponent passed out from the pain of Onikudaki and the shock when he hit his head to the ground. Jutaro took his hat off to have a close look at his face. He looked familiar. So he applied Judo art of resuscitation. Tsujigiri came to life and struggled to free himself. Jutaro grabbed the bottom of his neck and kicked his legs so that he would fall to the ground. As he pressed him down, he asked, "Who are you. You must answer. If you don't I will break your neck." "I am sorry. I am a student of Ishizaki sensei of Ohkaradani-mura (village name). I acquired Chugokui (Nage rank in old time). I know you very well." Jutaro told him that he should never do it again. If he did, Jutaro would break his neck. He was convinced.

This was a story of Takamatsu sensei's youth. The training at Dojo alone cannot tell how strong you became for lack of actual fights. There are trainees with wrong thinking who want to find out the effectiveness of his skill in reality. They would go out and try Tsujinage or pick a fight to test themselves. It is the most ridiculous thing. I always tell my students never to attempt that kind of thing.

Someya Kenichi, 7-dan, takes the part of Tsujigiri and I explain the movement
NININGIRI NO KATA (form of cutting two men — defending against two men)



1. Two Bugyōsha
(martial artists) walk up
toward a man.

2. A killer grabs him
with his left hand.

3. A man holds the
sheath of tsujigiri.
Holding the sheath
enables him to keep
close physical contact
with an opponent.





4. If you stand very close to him, the other can't unbreath and loses his balance. Moving closer to the sheath, he releases the sheath held by his left hand and turns the body to his right.

5. As he is turning, he unbreathes his sword to stop the other from unbreathing and he attacks or kills him. One has to be flexible and determines quickly what he can do under those circumstances.

6. While turning the forearm of the man behind, he either pushes him or cuts him.

7. He turns and brushes away the opponent's forearm, and at the same time his right foot advances to the left and cuts the opponent.

8. As he cuts upward, he allows that posture to turn to the other opponent.



9. He changes to Jodan (upper position) and thrusts down his sword and he catches the opponent's left leg. He pushes the opponent's Jodan Uchi downward.

10. He changes from Chugiri (push down out) to Sagiri (downward cut). In other words, he cuts down the opponent as he falls.



**ONIKUDAKI
GYAKU OTOSHI
NAGE**

(Reverse Drop
Throw to Crack
Devil)

In this sequence of pictures, Hatsumi sensei is acting as Takamatsu sensei when he was young (Jutaro is a youth name of Takamatsu sensei).



1. Young Jutaro takes a posture slightly flexing downwards. The man committing *Uraizange* (great throw) grabs hold of my chest area with his right hand.



2. He changes to *Haraigoshi* (sweep the leg) position. Jutaro relaxes both arms on the sides sticking out his stomach. He is waiting for the right time to utilize the change of posture when the opponent is about to *butoku*.



3. Jutaro takes the opponent's right hand in reverse.



4. Hip assumes (Utsuudaki Mata (form of cracking chest)) and changes to throwing kick.

5. When the opponent's body is lifted, Jutaro forces him to the ground.

6. When he falls, Jutaro prostrates against him with the right elbow and knee.

Ten

STORY OF JIRAIYA

(NINJA DUEL WORLD SERIES)

Before I start the story of T.V. movie "Jiraiya", I would like to mention about Ninjas specifically the Yamachi Family who protect "Pako" (the treasure), and the ghostly devilish family that assaults Yamachi family to steal "Pako". This T.V. movie is the story of past, present and future representation of both Budo and Ninpo (Ninjutsu Law). They live in the past, present and future having an eternal life.

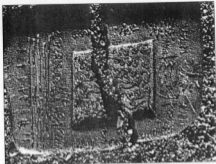
Long time ago, a ball with mysterious light had fallen from the sky. People named it "Pako" and revered it as a lost article from God which he would claim one day. One day after the big earthquake, "Pako" was buried deep into the ground. People lamented the loss of the treasure and tried to convey its location by inscribing it on a clay board. Shouoku Taishi (Prime Minister who lived 1300 years ago) ordered to have Pako excavated. After he found out how precious Pako was, he had it buried again deep into the ground until such time Pako becomes beneficial to mankind. In order to protect the treasure, he assigned a Ninja named Shinobi whose family kept this royal assignment. What is this Pako which many people had protected? Pako is a gift from a planet with advanced technology. It contains scientific and medical knowledge, super power, and other information that is useful in the 21st century. It is the treasure chest from a super civilization. If Pako falls into the hands of a villain, the world would be in danger.



PAKO lands on earth

Something similar to Pako has been handed down to our Budokan's Soke. On this Pako, ethical principles and words of wisdom are inscribed instead of the location of treasured articles. We do not need to worry about the fight between evil and righteous people seen in the movie. The word is "Amatsu Tatara Hibun" (Secret Message that prevails throughout Heaven and Earth). I would like to explain it at a later date.

Soke (master) of Togakure-ryu kept the board. The board was split in half, one half went to Yamachi Tetsuzan and another to Dokusai.



The first story of Jiraiya, the Ninja Duel World Series, is about the fight between Yamachi Tetsuzan and Onishinobi Dokusai. The board that describes the location of treasured articles was split in half. One half was held by Yamachi Tetsuzan, the Soke of Togakure-ryu Ninpo (Togakure School Ninjutsu Laws), and the other half fell into

Dokusai in youth. He was excommunicated by Togakure-ryu because he stole the split board.



the hand of Onishinobi Dokusai, the chief of Jaaku Ninpo (Evil Ninjutsu Laws) group called Yoma Family. In this movie, Yamachi Tetsuzan is performed by me. Dokusai tried to steal the other board and attacked the Bujinkan Dojo. While Dokusai and Tetsuzan were fighting, Dokusai's followers attempted to kidnap Tetsuzan's daughter Kei. When Tetsuzan tried to save Kei, Dokusai cut Tetsuzan's

leg. Tetsuzan counterattacked Dokusai with his 6 foot stick smashing Dokusai's shoulder. People asked me why I included the scene that the good Ninja was cut by Dokusai in the first place. I answered them that no matter how good one becomes, getting hurt is unavoidable. One will be hurt if he fights. There are numerous books such as "Iliad" by Homer, "History" by Shihasen (Chinese historian who lived during BC 145-86) and "Story of Heike (Taira Family)" that depict fights. The well known outset of "Story of Heike" beautifully describes emptiness and foolishness of fights.

In the world of arts, we see lots of paintings of fights. Jack Caro painted many pictures of wars and the disastrous outcome. The painting of calamities of battles by Goya, Cappa who photographed wars, and Domier are good examples of depicting ravages of wars. I want to tell that we need to know the true nature of human beings and we should continuously re-examine our

conducts in order to better ourselves. With regard to our primitive actions such as wars and fights, Dr. Anthony Sosa, an English psychiatrist, once said "Men are capable of doing the cruelest actions among all living things. A normal person does not become cruel overnight. We inherently possess this primitive ability to murder, torture, and wage wars."

During *Jiraiya* movie, I created past, present, and future worlds. I wanted to

tell the audience that those who live in the world of peace and justice are human being and those that live in violence and vice are animal. The most important teaching for Buke (marshall artists) is to live like a human being. Takamatsu Sensei used to tell me, "Only man can laugh, but the animal would snarl at enemies. Man can laugh in the face of an enemy. To laugh is to win with Budoikou (the true and great power of virtue of Budo). In other words, because of the power of Budo you have acquired, enemies scatter away in fear without actually fighting him. This is the secret of Bugei mastered by the authority." Every one of you should aim to better yourself as a human being instead of trying to achieve victory by force or violent action. As a rule for Bugeisha, instead of trying to become a master of marshal art, you must try to become a better person, a higher level of human being.



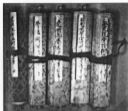
Oniwabito Dokuso and An (Tetsuzen's daughter) who is captured by Karasu Tengu (Chow Gobot)



Jiraiya - fight between Dokuso (right) and Tetsuzen

FIRSTHAND DENSHO

The teacher hands down his teaching to his disciple in various forms. Densho (handed down message or writing) has been written and published in the form of fictions or chronicles from which the public becomes aware and acquire knowledge of many teachings. But there are only a handful of people who know the real meaning of the teaching — the firsthand teaching directly



Several scrolls handed down from Takamatsu Sensei.

handed down by the master. Because many disciples of Bugei are not able to receive teaching directly, they read Densho which is often indirect information. And they acquire different and sometimes wrong ideas about transmitting Bugei, or how to learn and teach Bugei. The idea (not from the first hand teaching) turns into the fixed idea on Bugei and loses the true meaning of Bugei. I

would like to write about the experience of Takamatsu Sensei and mine so that you will be able to use my writing as a guideline of Bugei Densho (oral tradition) — a real training method.

Takamatsu Sensei's teacher, Matsutaro Ishitani, was a security guard of the company owned by Takamatsu Sensei's father. Takamatsu Sensei was called by his youth name, Jutaro, at that time. Ishitani Sensei made a Dojo at the corner of the factory and taught Jutaro. Takamatsu Sensei used to tell me, "Ishitani Sensei and I were bonded by stronger love than one sees between a parent and a child".

When Jutaro was 19 years old, Ishimatsu Sensei visited Jutaro in the evening. "Young master, are you there?" Ishimatsu Sensei's voice sounded very feeble, and was quite different from what he heard from ordinary Ishitani Sensei. Takamatsu Sensei felt uneasy about what was wrong with him. He hurried to open the fusuma door (sliding door covered with thick rice paper). As he anticipated, Ishitani Sensei looked different from normal and very exhausted.

"I don't feel well. And I just wanted to see your face."

"I will make you some tea right away."

Jutaro watched him closely as he sat down on the pillow. Ishitani Sensei sensed the tenseness and reminded Jutaro not to worry about him as he forced a smile. Jutaro served a cup of hot tea and sat in front of him. Ishitani Sensei took out a book from his pocket.

"I taught you everything about Bugei that I learned throughout my life. I have nothing left to teach you. Nobody is better than you in Japan."

"I want you to teach me more. Don't say such a sad thing. I want you to be strong and healthy for a long time."

"I'm OK."

Ishitani Sensei smiled weakly and uttered "Ocha," and fell onto Jutaro's lap. Jutaro was at a loss, "Sensei, Sensei, I will call a doctor. Hang on." He yelled at Ishitani Sensei and lifted his head slightly to place a pillow under his head. Takamatsu Sensei immediately sensed the condition of Ishitani Sensei and decided not to move him. He covered him with a light blanket and called a doctor. The doctor must have already figured out his condition by the telephone call from Jutaro. He sat silently and observed a patient without touching him. The doctor's silence told him everything. Jutaro held the book firmly in his hand and sobbed till dawn.

Ishinani Matsutaro Sensei ended his life that evening at age 86. But his Shingakushimi (spiritual techniques with mysterious power endowed from God) was rooted within Jutaro. On the final day of training Bugei, Ishitani Sensei handed Jutaro a hand-written book describing thousands of techniques and mental attitudes of Bugei.

If Jutaro did not master the important technique and mental attitude from Ishitani Sensei, he would never have understood the real meaning of the book — the infinite value of the book. Only those who mastered thousands of technique would fathom the truth from the book and comprehend thousands of Shingtai (mind, skill and body) techniques. This is Densho.

Once I understood what it really means, I feel reluctant to publish a worthless book or guidebook explaining what one has to do to attain a certain rank (Dan). And if an instructor teaches or writes those trivial things, the technique he teaches would lose the feeling of application. The feeling to apply and expand the technique would be eradicated. And at the time of real fight, his student would not have the necessary feeling for the fight. In other words, he tends to teach the skill to perish — the worthless skill, and train a blind Bugeisha (martial artist) who really does not know how to utilize the technique in the actual fight. When I publish a book, my readers would be thoroughly informed of the importance of learning certain technique before trying to accomplish certain goal.

There are two ways to understand the true meaning of Densho. One is after a student masters the technique and receives Densho. Another is to receive Densho, and after 30 years of hard training to understand the true meaning. These two methods may sound contradictory.



One day in March of Showa 33th Era (1958), I first received a certificate of being the 34th Master of Togakure-Ryu Ninpo Taijutsu (Togakure School Ninjutsu skills and techniques) from Takamatsu Toshitsugu Sensei . After a few decades, I realized March (3rd month), 33th year of Showa Era adds up to "9" (3 for the month, 3 for the 1st digit of 33th Era, and 3 for the 10th digit of Showa Era). I realized then that when Takamatsu Sensei gave me the certificate, he also blessed me with 9 points (Kuji wo Kuru - bless with 9 points: 33th era of 3rd month — meaning 9), he was wishing me to become a fine Bugeisha one day (number 9 also means "numerous/many" and "repeating something good" in Chinese). He was praying that one day this immature student, Masaaki Hatsumi, would master the mysterious secrets of Bugei.

There is a way to transmit mysterious secrets of martial arts by blessing the grantee and fully understanding his potential, even though the timing may seem premature.

By transmitting the technique these ways, our Bufo has survived thousands of years. It has been handed down from generation to generation, from one Bushi (martial artist) to another — the true story of living Densho.

KIHON HAPPO

I have trained myself and instructed other in Kihon Happpo (basic eight rules) and felt that those who have had a previous training of Karate, Judo, Aikido, Kung Fu, and other fighting techniques tend to stay with him and he has trouble learning Budo from a blank slate. The fighting forms stay with the student even though he starts the training of Budo. When do the previously learned techniques disappear? I think it is up to his talent. The phenomenon is just like a dialect disappearing after he lives in a different part of the country.

I also studied various martial arts such as Judo, Karate, Aikido, old style Budo, and Chinese Budo. In other words, until I encountered Takamatsu Sensei, I was a Budoka (martial artist) with many dialects. One day, I thought why and when did I lose the "dialects". It was when I lost all my muscle tones after five years of illness. No matter how hard one tries, he would never become an announcer if he speaks in dialect. Same thing can be said for Budo.

Discovery of your own dialect is one way of improving Budo. When one reaches a certain degree of skill, he comes up against the wall, something he has trouble overcoming. That is the so-called dialect of Taijutsu (body technique).

I want to write about how to train yourself when you reach a higher rank during Budo training. I would like to use a Cat Competition as an example. I have had lots of experience in the competition because my wife served as judge of World Cat Club and I also was a vice chairman of the Club.

Suppose five top cats are chosen out of hundreds of cats. All of them are wonderful and beautiful but that alone cannot be judged. With nothing to judge if one is more beautiful than the other, the judges start to look for faults. The one with the most fault drops to the fifth, then the fourth, and the third, and so on. The one with the least fault becomes a grand champion.

Bugei is the same way. If one reaches to a higher rank, he only needs to eliminate his faults. It may sound easy, but eliminating faults is very difficult to accomplish, because we tend to think we are faultless. Faults can be translated into something different in Budo. They can be Saki (unguarded points), or carelessness, presumption, arrogance, etc. — they all become our fault. No fault, zero fault condition is the best. I am ZERO. I joke that Soke (master of the school) has no Dan. Zero, no fault — that is the target of Bufo Ikkan (living through with Bufo).



Eleven

NINJA & SPORTS

When Mr. Shinzo Koizumi was young and a novice as a journalist at Tokyo Sports Newspaper, he visited Takamatsu Seisui twice and wrote articles titled "Ninja and Sports". There were 13 articles and published from August 29 to September 13, 1963.

I have lots of fine memory of that year. One is Mr. John Perel of the United States, who marked a new world record in the bar jump by jumping 3.2 meters — the height he jumped was just like what a Ninja would have had to jump. Another one is the Ninja boom. The movie "Shinobi no Moushi" (Ninja) performed by Mr. Raizo Ichikawa, directed by Takao Yamamoto, and written by Tomoyoshi Murayama, became a blockbuster in Japan and started a Ninja boom. I was 32 years old then. I still remember that year just like yesterday.

When I told Mr. Koizumi about my publication of Tetsuzan in the United States, he expressed his willingness to have his 28 year old articles copy in the U.S. publication. The following are the articles exactly what were introduced in 1963.

—Masaki Hattori



Recent Picture of Mr. Shinzo Koizumi, Instructor and standing Trustee of Tokyo Keizai University (Tokyo Economic University). He is also well known as a writer who has written books on sports especially in volleyball.

NINJA & SPORTS (22)

August 29, 1963

"Ninjutsu is Taijutsu" (Ninjutsu is a skill of body) Taking the chances and being flexible to changes. Those with impure heart (intention) were expelled. "The relationship between Ninjutsu and sport? Just a minute."

So saying, Mr. Takamatsu left the room with such briskness that no one would expect from a 74 year old person. He returned with a piece of paper in his hand. We opened the long strip of paper written in skilful Chinese brush penmanship. It read, "Ninjutsu is Taijutsu, preservation of healthy body lays in sport."

Mr. Toshiyugu Takamatsu manages a restaurant in front of the station famous for Kaibara Shoin which is dedicated to Jinnō Emperor (the first emperor of Japan). He is the 33th Master of Togakumaru Ninjutsu, the 33th Master of Kōnosue Koppojutsu, the 20th Master of Honma Kōki Yoshinjutsu, the 21st Master of Shinden Fudojutsu, the 30th Master of Happo Hikenjutsu, and so on. His title is numerous — a living Ninja.

"Man's life is not guaranteed. One never knows if he lives to see tomorrow. But you should never be startled at any time — the constant change of universe, the invasion of enemies, or the time of natural disaster. Ordinarily, every one treasures his life. And when there is some problem with his body, he takes care of that part. We have to preserve mental health as well as physical health. Because of my youth, I did all kinds of things up to 40 years old. I rarely do that any more. Every morning I walk with my dog and rub my body with cold towel. Rest of the time I enjoy drawing and calligraphy."

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17. 3P4

articulately word by word as if he was careful not to make any mistake.

18. 3P4

iden (secret teachings) and Ninja weapons were handed down to his disciple a few years later. He is now retired from Bujutsu.

19. 3P4

er you do, do it with pure spirit. Without it, things you do would not turn out good. It is important that a teacher can see through the mental condition of his students. Some of the ill spirits were excommunicated in old times. You can apply this to all other arts such as Jujitsu and Kenjutsu, and also to sports."

20. 3P4

rent time, it is said that there are 73 schools of Ninjutsu, such as Kogaryu, Igaryu, Kirigakureryu, Shinziryu, Shindoryu, Togakureryu, Yagyuryu, Kasumiryu, and Negishiryu to name a few. Togakureryu is a school derived from Igaryu. Hanbei Yamamoto's founder (came from Yagyu Nyudo (Nyudo was an adhonimic name given to who entered Buddhist order and was physically large with great strength), Hakusan Soen) and Kirigakure Doshu are other founders. Three founders of Togakureryu are, Togakure, Kazama Shiru - Daisuke's adopted son, and Kanesada Minamoto.

21. 3P4

ber of Kotowryu Koshijutsu and Togakureryu Ninjutsu was Shiryuken Masamitsu. Clearly there is no middle name in Japan but for those who accomplished special schools such as martial arts, tea ceremony, and flower arrangements, the middle name (he given from the school), my grandfather. My teacher (his grandfather, but he calls me instead of grandfather) is the eighth descendant of Ryutaro Tozawa who was a son of Hakusan-Sai Tozawa. He taught me Ninjutsu since I was 9 years old.

NINJA & SPORTS (23)

August 30, 1983

22. 3P4

Itsu (hiding technique) is one of Ninjutsu. Jitshujin Pasatsu no Ritsu (God's Rule of the strong man) Winning without shedding blood on the sword.

23. 3P4

"Ninjutsu to hide your body?"

24. 3P4

is, it is not. The name "Ninjutsu" is given after the technique was developed. It is a principle which originated Japanese Shinto (god's treasure). The chronicle which is known in the Viscount Kaki Family is called Kakishiryu Happpo Hiken Itsu (Divine (rules of secret way of sword). Also Yagyuryu Happpo Hiken Itsu (Yagyu's 8 rules (way of sword) is written in the Yagyuryu Okugi (secret teaching of Yagyu ryu). Happpo Hiken Itsu in Igaryu. These are the basics of Ninjutsu.

25. 3P4

pirit influenced the formation of the ancient society in various forms. The sacred rule around the sword were developed during that time. The sacred rule orders you to care your body by returning favors to his own country, reverencing your parents, and being loyal to the society.

26. 3P4

mistook this sacred rule and used sword to kill people. My teacher thought it was a bad thing that people did not pay respect to the sword. Since ancient times there was a "Jitshujin Pasatsu" (god's rule for Bujin - sword man - not to kill people), which had all Itsu's such as Karate, Koppojutsu, Jutajutsu, obviously swords can't take it, and that a real Bujin - martial artist - wins without shedding blood on the tool. Those who were bushi (sword man) who kept the rule of "Jitshujin Pasatsu" became Ninja."

Q: What is Ninja's Kiai (yell)?

A: "There are three Kiai's, "A", "KA", and "EI". We call them Mitsukudai. One is to break the opponent's chance, the second is to break his technique, and the third is to smash his body."

Q: What is Happa (8 rules)?

A: "(1) is Taijutsu (body technique), Asakajutsu (bird flying technique), Nowanage (sage throwing), (2) is Koppojutsu (cracking bone technique), Juntajutsu (flexible body technique), (3) Soojutsu (spear technique), Naginatajutsu (halberd technique), (4) Teijutsu (stick technique), Hanbojutsu (half stick technique), (5) Kobanage (cuppan throw), Kotejutsu (clapper throw technique), Shurikenjutsu (throwing knife technique), (6) Kajutsu (fire technique), Suijutsu (water technique), (7) Chikajugan Ryakuhitoeo (technique to attack soldiers who are fortifying the castle), (8) Onshinjutsu (body camouflage technique). These techniques are called Happa (eight rules)."

Q: What does Hiken (secret sword) mean?

A: "Sword, Kodachi (small sword), and lastly Juttejutsu (weapon used by police in Edo era). These are the secret principles of swords. The method to defeat the enemy and protect yourself using Tessen (iron fan) or Jutte. This is called Happa Sessho no Jutsu (technique to defeat enemy from 10 directions)."

Q: What else is there?

A: "There is "Tocote no Jutsu" which is a technique to defeat enemy from distance. This technique is explained painstakingly in detail in the Kaiden Okugi (secret principles for the initiation in all the mysteries). The important point is to prepare your mental condition at all times."

Q: Tell us about Kogaryu and Igaryu.

A: "The origin of Kogaryu dates back to Koga Oomiso Kami Kasemasa. After he mastered Asakajutsu (flying bird technique) and Torkenjutsu from Kikishi (name of the master), he started the Kogaryu. At the time of Tenkai no Hanran (revolt in Tenkai era) lead by Masakado Taira, Kasemasa served with meritorious brevity. Because of this brave deed he is given Koga, the area southeast of Shiga prefecture. Igaryu originated by Iga Haranochi Saemori Isanda, a descendant of Taira family. When he lost the Okazuma battle, he sought refuge at Iga where he mastered Anaka Onshinjutsu and Tokenjutsu from Minamoto Hachiman Shiro Narimasa."

Mr. Takamatsu was born on January 10, 1959, Akashi city, Hyogo prefecture. He is the eldest son of Mr. Giabin Takamatsu who ran a match production factory. He was raised by his grandmother, Na, when he was young.

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NINJA & SPORTS (24)

September 1, 1963

Mr. Toshitsugu Takamatsu—Mastered *Kotoryu* (The technique to defeat tiger with a finger tip) at age 13 with hard training without release.

"The spirit of ancestor is enshrined at Atsuta Shrine in Ise. After I was born in Akaishi, I was raised by my grandmother in Kobe where I lived for up to my youth. I was physically very small when I entered Kusunoki Elementary School and other students picked on me a lot. I used to come home crying."

There are famous Bushi in the Takamatsu family, such as Naito Jusanbu who was in the Royalist party at the end of Edo era. His father was quite distressed to see his son come home crying because he was expecting him to be strong to match his ancestors. His father, Mr. Gishin, knocked on the door of Toda Shiryuken Masamitsu, Toshitsugu's grandfather, for advice. Because he had been given the full mastership of *Kotoryu Koppojutsu*, *Shinden Fudoryu* (*Jutsujutsu*), and *Topokaroryu Ninjutsu*, he told his father "if your son takes up *Bujutsu*, he will become strong". That was how Mr. Takamatsu started to go to Shiryuken Sensei.

"I was 9 years old that time. He taught me *Kotoryu* and *Shinden Fudoryu Jutsujutsu* first."

The training of *Kotoryu Koppojutsu* (defeat the tiger with the fingertips) caused him excruciating pain. He used sand first and then gravel for practice. And he finally escalated his training and used rocks and stone to train his fingers and toes. At first he had hard time enduring pain that came from bleeding between the fingers and finger nails. But he could not stop training because his grandfather was an extremely disciplined person.

"That was tough. But I forgot the pain after a good night sleep and started the training all over again. The daily practice became routine in the end." Mr. Takamatsu recalled the days of training.

The fingernails trained by rocks was 4 to 5 millimeter. He could not clip them with a normal nail cutter. But his finger nails stopped growing because of training. He could break box pillow (in old time, people used wooden box to rest the head) and rice bowls by simply touching with straightened fingertips. This became the lethal weapon against the enemy. The most dreadful war-kill technique is "*Menubushi*" (blinder). It is to attack the opponent's mouth, nose and eyes with five fingers. In the movie "*Shinichi no Mono*", a ninja used this "*Menubushi*" technique and the enemy fell bleeding all over his face.

While training for *Koppojutsu* he bled from fingertips, and for training of *Jutsujutsu*, he was thrown millions of times but kept getting up to fight more. After four years of rigorous training, he acquired mastership of *Kotoryu* and *Shinden Fudoryu* at age 13.

"My father had hot temper. Whenever I did wrong doing, he used to yell at me. However, I never apologized and accepted his beating silently."

One day after he received mastership, Toda Shiryuken Sensei called him in. He detected some seriousness in Sensei's voice.

NINJA & SPORTS (25)

September 3, 1963

Mr. Toshitsugu Takamatsu—Master of Jujitsu at age 13 by Cutting down 60 attackers. The police man was speechless.

"You still haven't mastered Taijutsu. Ninjutsu is the foundation of Taijutsu." Tada Sensei told him. At age 13, lad Toshitsugu started to learn Topokanryu Ninjutsu.

"The first training is to walk on a 1" x 6" board which was slanted at 45 degrees. After I could walk on it, the angle of the board becomes 60 degrees, and then 70 degrees. I finally managed to walk on the board perpendicular to the ground."

About that time, Toshitsugu was approached by a gang group called "Shikishima Dan" for fight. They took him to a landfill (Karasuka). He had nobody to back him up. Because it was dark, he had no idea how many of them there were. When they came over to the middle of the landfill, one of them spoke up.

"Good place. Hey you, apparently you have become quite famous for your strength."

"So what?" The 13 year old lad, Toshitsugu, would not yield to threats from 20 year old men who were lot bigger than he.

"It's OK to boast about your strength. But you can't forget to pay respect to us." No sooner had he said that, he stepped forward to slap Toshitsugu. Before his hand reached Toshitsugu, his body was flying out 3 to 4 meters. The gangster who surrounded Toshitsugu attacked him immediately, but Toshitsugu threw them one by one until there was nobody left.

"I don't remember what Waza (techniques) I used to throw these men, I must have thrown 5 or 6 of them. The following day, I was summoned by the police. When I arrived there, there were lots of guys with bandages in their arms or faces. I wondered what happened to them. The police scolded me because I injured all of them."

But this police man could not believe to see a 13 year old boy walk into the room at first. "Did you really beat them up?"

"I did. To tell you the truth..." He told the police man every thing that happened the night before.

"Is that right? Then you defended yourself from their attack. They are the ones that did wrong."

He was amazed by his strength. The injured gangsters were condemned for wrongdoing.

"By the way, did you know how many of them were there?"

"I have no idea."

"There were 60 gangsters there and you were the only one to defeat them all."

It was Toshitsugu's turn to be surprised. He never knew there were 60 of them there.

On the first page of Kobe Newspaper, Toshitsugu was written as "13 year old Master of Jujitsu" and the fight between him and the gangsters was revealed.

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NINJA & SPORTS (26)

September 4, 1963

Mr. Toshitsugu Takemata's Bitter Regret—lost against Musashiryu. Quick action of the opponent disjointed his right arm and broke his ear drum.

After graduating Kawasaki elementary school in Kobe, Toshitsugu went to George Bandow English School run by English. After the English School, he studied Chinese at private Chinese school.

"My father wanted me to become a career military man. I tried for Army prep school, but they turned me down because my right eye was bad. Now, not only could I not see with my right eye, but my right ear does not work at all."

He listens only with his left ear, and reads and writes small letters only with his left eyes. We can see how hard he trained himself to overcome his handicap. He told me an incident when he lost his hearing.

When he was 14 or 15 years old (he was going to English School that time), two Musashiryu Rugeisha (martial artists) came to try out students at Toda Shiryukan's Dojo.

"Musashiryu was the school initiated by Miyamoto Masashi. He came by a village called Yamada near Suma-city, Hyogo prefecture. Masashi was taking a nap on the bench of a diner. He woke up and saw a cat sleeping on the roof. A hawk or eagle was hovering over the cat to catch it. It circled around a few times and dived towards the cat. It caught the cat with its sharp claws but the cat managed to escape and fell to the ground. When the cat hit the ground, it landed with all fours and assumed a posture of defense against the flying enemy. Masashi watched the incident and was enlightened to create the technique called "Musashi no Tajuten (body technique of Masashi)". After hard training, Masashi managed to master the technique."

The order to sit in the Dojo is determined according to the rank. The strong ones sit towards the end and the weak but with personal quality sit at the top seat. Toshitsugu sat next to the end seat and in front of the two Musashi martial artists.

Toshitsugu's turn to fight them came. He stood up and faced the first opponent whom he won. The second Musashi martial artist stood up. They gazed each other for a moment and grappled with a yelp "Yah!". Sooner had they grabbed each other, Toshitsugu twisted his body and skillfully threw the opponent.

"Victory!" Everyone at the Toda Dojo thought he won.

But as soon as he was thrown, the opponent landed firmly on the floor and took the defense posture. The boy who threw him fell to his knee with his right arm hanging limp.

"Match!"

Toda Shiryukan's voice was heard throughout the Dojo announcing Toshitsugu's loss.

"That time, my right arm was disjointed, and he also broke my right ear drum."

It happened in a flash of moment. But they clearly saw what the "Musashi no Tajuten" was all about.

NINJA & SPORTS (27)

September 5, 1963

GATHERING SPIRITUAL CAPACITY AGAINST ALL RISKS. Winning against the professional Sumo wrestler. Sumo is the combination of strength, skill, and spiritual power.

"When I was 13, the Sumo master came to recruit me."

It was about the turn of century. The Sumo competition by the youth was very popular in Kobe, and people could watch lively sumo matches every day. The participants were all amateurs but these youngster, their age ranging from 16 to 20, were proud of their strength. Some of them were just as strong as a professional sumo wrestler.

"One day out of clear blue sky, I decided to join the match. I went up the sumo ring and found out I was stronger than most. I threw one after the other and there was nobody to match."

At that time, a man who was a few sizes bigger and looked experienced walked up the ring, saying, "I will be your match."

He looked very strong and Toshitsugu went taken back. But he could not back out of the match. Two grappled each other holding the other's *Mawashi* (thick sash wrapping their hip). While watching the timing, the opponent tried to twist Toshitsugu. Taking advantage of the opponent movement, Toshitsugu used the footwork and threw the opponent out of the ring without any effort.

"He lost intentionally. He should be much stronger than that." Toshitsugu thought himself.

Toshitsugu was surprised but was very happy with his victory. When he was getting ready to go home, someone patted his shoulder. He turned around to see that big sumo wrestler smiling at him.

"You are very strong. My name is Daimonryu from Osaka Sumo. Don't you want to be a Sumo wrestler?"

Toshitsugu was right about this man. He was a professional sumo wrestler.

"I don't know what my parents would say about that."

"I will go with you to talk to them."

So saying Daimonryu came over to talk to his father, Goshin. Daimonryu was acting as a scout then. Daimonryu asked his father, but his father said, "I plan to make Toshitsugu a military man. I have no intention for him to be a sumo wrestler," and would never listen to his request. Finally Daimonryu ran out of patience and went home.

"Since I did not know what was good for me that time, I acted according to what my father told me. If my father accepted Daimonryu's offer, I could have been a sumo wrestler. To this day, I am still interested in sumo and occasionally I write to Taiho - a very famous and popular sumo wrestler. In the letter, I always tell him, "you are physically strong enough to defeat any wrestler. By gathering skill, strength and spirit, one can throw the opponent. Therefore, when you face the opponent, try to break his stance by thrusting his body. Once you have done that you can win with your strength, skill and spirit. Do not ever hesitate and miss the chance to attack."

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September 6, 1963

TRAINING IN THE MOUNTAIN AWAY FROM SECULAR LIFE Crossing the ocean to Chinese continent with full of ambition. Takasenta's Dojo thrived with 3000 students.

After Toshitsuga graduated from George Bankow English School, he went on to private Chinese literature institute. He became a first grown up. When he graduated from Chinese literature institute, he helped his father, Gishin, at his match factory. In his factory, there was a security guard, Ishitani Matsutaro Ryukei, who was an eldest son of Ishitani Takema Seiji, a master of Horai Takagi Yoshiryu. Mr. Ishitani studied other schools of martial arts such as Bokuto (wooden swords) and Tsubo (sticks), and lived a life of Budo (martial arts) until around Meiji 40th era (1905).

Mr. Ishitani's seventh forefather was Iwadoka (martial artist) who served as a military envoy of Iga Hatsumi (famous warrior). Toshitsuga was fortunate to have two prominent teachers he could look up to, Toda Shiryuken and Ishimatsu Matsutaro. He finally mastered Gikanryu Koppojutsu, Hakananryu Onshinjutsu (Ninjutsu), and Hoppo Hikenjutsu.

"He used to train me by spreading Tatami matrons in the warehouse. After his training was completed, I could not abandon the deep-seated desire to study about Ninjutsu. I went into the woods. The place was half-way up the Mt. Maya in Kobe, by the fall called Kame no Taki (turtle fall). I stayed in an abandoned shrine about 6'x 4' in size for one year. I lived on chestnuts, wild beans, raw rice and things like that. My training consisted of grabbing on big rocks and jumped on them with yells. Finally, my hands became deformed. Look at them." His hands were those made of steel, hard and rugged, clearly describing his strenuous training. During that time, he mastered sixth sense. By the end of one year, he could tell how many people were coming up the mountain and whether they were men or women. His mysterious training became known by people, and he was eventually called "Sennin (hermit)" or "Tengu (goblin)."

After a year, he had to come down the mountain. At 21, he was drafted to serve in the military. But because of his bad right eye and right ear, he was exempt from the military service.

"Because I was the oldest son of the family, I knew I had to inherit the family business which I did not want. I had an elder sister and two other younger brothers. One day, I ran away from home."

He ended up in North China across the Japan Sea.

"I lived with a contractor's family and worked as a chief of laborers there for about a year. One day, I heard that Japan National Youth Military Chapter of Buteko Kai (martial arts club) was coming to Tien-sin to select a chairman of the Buteko Kai. The competition was held to choose a chairman among 12 to 13 local Iwadoka (martial artists) who were masters of Kanai or Jutajutsu. Fortunately, I won the competition and became chairman of Buteko Kai."

He mainly taught Judo there. Because he became very popular among the young, his pupils counted 3000 on a busy day. While he was serving as chairman, he started to run a pawn shop. One day, a Chinese man came to challenge Toshitsuga.



Twelve

NINJA & SPORTS CONTINUES

NINJA & SPORTS (29)

September 8, 1963

SHOWDOWN WITH CHINESE KENPO (Hand Skills). Excellent skills - agile and sharp. Equally skilled contestant becoming his associate brother.

The man's name was Cho and he was a master of Chinese Kenpo (Chinese hand skills). A high Chinese official named Ren spoke very highly of Toshitsugu's Bujutsu (martial art's skills). Cho thought, "Takamatsu is very strong, but he won't defeat me," and challenged him.

Toshitsugu accepted his challenge as a chairman of the Japan Youth Military Chapter of Bunkai Kai. Ren was their referee.

"Cho was much bigger than I was, he looked strong and imposing. I was little apprehensive when I glanced at him."

Even though Mr. Takamatsu was apprehensive, they were a good match. When Cho used Karate, Takamatsu used Koppojutsu. If Cho jumped 12 feet to kick Toshitsugu, he would jump higher without losing attacking chance. Their ability was equal and it seemed like there was no match.

"Stop. This is a tie."

Ren showed lead. Because either one of them caused any injury to the other, Ren decided to call a draw. Because of this incident, Toshitsugu and Cho exchanged a sake cup as brothers (in Japan, when two men become close and want to have a brotherly relationship, they pour each other sake and make an oath).

"It was when Japan was suffering from scarcity of lead as a result of the Russo-Japan war. Lead was exported from China. In China, we used to send a lump of melted Rinsen coins (1 rinsen's worth was approximately equivalent to a penny) to Japan. I went to Santow district to purchase Rinsen coins with silver."

While Toshitsugu was walking in the dark with a Chinese guide in front of him, he felt some one come running behind him. He turned around to see a dog the size of Tosaken (a specie of dogs raised in Tosa prefecture). In a flight of moment, the dog jumped up to him and grabbed his shoulders with forefeet. His face was up against Toshitsugu's cheek.

"At that moment, if I try to attack him, a dog would bite and not let go of it. I stood still and waited."

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Photo from the time when "Ninja and Sports" was written



Mitsuo Hattori, Mr. Shiroo Kozumi (When he was a journalist of Tokyo Sports), Mr. Hideo Sano and Mr. Asachi Ogura (both 12 days when they are young)



Mr. Hattori at the work "ing of Mr. Shiroo Kozumi."



The late Mori Oginori was one of my close friends until the end. He used to visit us during the series.

Growling dog stopped making noise for a moment. The dog must have thought that this man would not charge him. No sooner had the dog stopped snarling, Toshitsugu struck with his right hand with Koppojutsu at a point between the eyes of the dog. The dog wailed and fell.

"Regardless of man or animal, you create an unguarded moment in an opponent. In order to do so, you have to let him attack you and wait for that unguarded moment. Or you can let him relax for a moment so that he becomes less alert."

In 1919, Toshitsugu came home at age 30. He made some fortune in Northern China but he lost it all in stock market. As a result, Takamatsa family decided to have his head shaved and sent him to Mt. Hiei (a headquarter of a big Buddhist sect located in the Hiei-san in Kyoto, there are several temples in the mountain where an aspirant trains and studies to become a monk). After two years of training, he was assigned to serve at a temple in Yamato Kooriyama. People respected him and called him "a living god." But because Tame, his wife, did not like the monk, he ran away from the temple without notifying anybody.

NINJA & SPORTS (30)

September 10, 1983

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THE UNWRITTEN LAW THAT BINDS ALL NINJA. Never to disclose: Causing any casualty only for defense.

"About 40 somewhat years ago, when I was in my 30's, I was in my prime of life. I rented a theater to demonstrate Ninjutsu. For demonstration, I put a big rock on my stomach and had someone break it with a big hammer. I climbed on the ladder made out of real swords, or held bucketful of water with tapestry needles stuck in my body. I did many things that time. I was very nimble up to 40 years old. I could jump right or left (any directions) and could somersault in the air and finally land on my feet. I can't do that any more, my body does not move that well."

For ninja, it is necessary that the body move lightly and be nimble. Especially one of the secret principles to master in Togakuryu Ninjutsu is Oshinijutsu (hide body technique). Faced with the opponent, this technique enables a Ninja to distract opponent's attention and hide behind the rock or ground or trees. These techniques are called Mokuton no Jutsu (technique to disappear in woods) or Doton no Jutsu (technique to disappear in ground).

This Oshinijutsu was extremely useful when Mr. Takamatsa moved from Japan to North China. He also applied Henshinjutsu (transformation technique). He combine matchd rice with powder lead or pencil lead and spread it on the face to make his face completely changed.

"When this technique was very useful, I was very glad that I trained myself in Ninjutsu. My strong techniques? They are Koppojutsu (bone breaking technique) of Togakuryu, Bajutsu (stick technique) and Shurikenjutsu (throwing knife technique) of Hoppohiken (secret swords)."

So what is really Ninjutsu? To that question, he answered "it is something very spiritual." When one faces with the enemy before he tries to use Ninjutsu, he has to put his hands together in the prayer position. But if he always does that, it is not necessary to put his hands together. All he needs is his respect for ninjutsu. The opponent may kill him while he is paying respect with his hands folded together. This mental attitude of paying respect is to keep the following pledge, "Never to kill anybody. Furthermore, one must not injure or kill the opponent."



Mr. Akimaru is one of the clients.

unnecessary.” And should he be captured by the enemy, he would never disclose any thing, or leave any evidence, to protect the country, family and himself. In the movie, one often sees the captured Ninja biting his tongue to kill himself. He also makes a maximum use out of what he has. A typical Ninja should always have with him weapons such as Shanten (throwing knife) and Fukiya (blowgun) with poisonous powder to blind the opponent.

“Such famous Ninjas like Hyakachi Sandayu and Tokawa Hakuzai could order the enemy to “look behind” and actually the enemy obeyed the command. They could capture the enemy mentally.” Mr. Takamatsu has a lot of Ninja stories to tell.

NINJA & SPORTS (31)

September 11, 1963

LIVING ART OF LAW FOR ALL GENERATIONS: KNOW YOUR ENEMY AND KNOW YOUR LIMIT. Accord with your spirit (mind) and skill.

Let's throw lights on his words "Ninjutsu is Taijutsu, the preservation of healthy body lays in sports" — the relationship of Ninjutsu and sports. When analyzing Taijutsu, we find out that Budo has its own taijutsu for Budo. A body of a man holding a sword aimed at opponent's face is hidden by the sword. Because *Uchiyodan* (upper most holding position) creates some unguarded area in his body, he has to cut down in less than a second. It is necessary for him to carefully assume position not to let his opponent advantage of his unguarded area.

When Miyamoto Musashi and Sasaki Ganyu Kojiro fought at Ganyu Island, Sasaki tried to use "Tsubame Gaeshi (sparrow return - skill to kill anybody)" because he mastered to occur the body, skill, and spirit (mind). In other words he had "wisdom to know the opponent." When a sparrow flies, it changes his body position and dives suddenly. In order to kill a sparrow, Ganyu (Sasaki) dislodged the timing of changing position of the sparrow with *Ryotensuki* (hands thrust skill) and kill it by *Kotegashi* (turning of forearm). The skill of "Tsubame Gaeshi" was created because it enabled him to kill anybody. The other technique frequently used by martial artists is called "Utsunashi no Kamae (posture without any sound)." A person who practices this technique assumes "Mukamae (no posture)" so that the opponent would not sense his tactics with sword. If he assumes this position, he has to assume the right mental attitude to ward off the opponent. That mental attitude sets the tone of his posture.

Posture or position of the body is very important for Budo. And when facing an opponent, mental attitude and skill have to be in accord. For example, *Sama* wrestling has its own *Sama* body position. In order to defeat your opponent, your mind and skill have to work together. You can apply this method to any thing. Merchant needs his taijutsu (body skill). He listens carefully and agrees with the customer on everything. At the time of business negotiation, the profit, right business mind, and the way to talk to customer, have to play together to determine the business body skill — negotiation skill. For baseball, by placing the right "position of body", a player can hit the ball. The daily practice enables him to let the mind and skill work together.

Can we conclude that agriculture, industry, commerce, society, Budo, and sports may have one taijutsu (body skill). To this end, Mr. Takamatsu concludes, "Taijutsu is there to preserve your health. In order to build taijutsu, we do sports. If one does not enjoy doing sports, he would never continue playing sports. Therefore, sports always pertain to victory or defeat." Because sports involves with winning and losing, it is fun for everyone. If a player pursues only for victory he may deform his taijutsu because deformed taijutsu may win him the match, but he would gain nothing.



"You can say that for Judo artists. When he grapples the opponent, he pulls his hips. His posture becomes crooked, that is not good at all."

Ninjutsu typically deceives the others in order to win. The same thing can be said for boxing when a boxer pretends to punch with his left, but actually he punches with right hand. It is necessary to utilize this kind of surprise attack.

NINJA & SPORTS (32)

September 15, 1993

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MORTAL BLOW OF NINJA TACTICS. Threatening Skill "Happa" (ear attack): Even Rikidōzan (a very popular Japanese wrestler famous for his Karate chop, now deceased,) had concussion of brain.

When I was 13 or 14 in early 1900's, I played baseball. We had a game with the crew of English boat "Crickler" at the foreigner's dock in Kobe. I was so fast they gave me a nickname "train". When I hit a ball and was on the base, I always stole the base. So if I was on the base, our team got at least one run."

Not only was he trained in martial arts, but he was also inherently talented as a ninja.

"I am 74 years old but I tell people my age is 18. Because of that I feel like I am only 18. Even at my age, I can throw anyone—as long as I get a hold of his collar at the match. You can say the same thing for Sumo wrestling. If both players got a hold of each other's kimono and grappled, either one of them won't throw the other easily or win unless he pushes the opponent. Of course, I may win."

In boxing, if a boxer stands against the other with his arms extended, the opponent can't attack him easily. Ninja has his own tactics. So how about fighting against professional wrestlers?, I asked. Mr. Takamatsu replied instantly.

"Many professional wrestlers including Rikidōzan, came to Katsuragi city to have professional wrestling matches. Even though they are so well built, they actually can't fight without seriously injuring the other. Any wrestler could be severely hurt. Because they intentionally avoid hurting each other they can fight every day. When a wrestler bites the opponent's head, he lifts the opponent's forehead with his lower teeth so that he bleeds. Again, if he steps on the stomach, the opponent exhales to avoid injury. There are certain "rules" followed by the wrestlers."

Mr. Takamatsu continued his story of wrestling. I asked him if this "modern Ninja" can win over the veteran wrestlers including Rikidōzan.

"There is only one way to defeat Rikidōzan. If he attacks me with his Karate chop first, then I will be defeated. The winning technique is to hit him on both ears with the palm of my hands. Even Rikidōzan can't win over this attack. His eardrums will be broken and he will have a concussion. For normal person, you have to do with yell."

This technique is called "Happa - eight leaves" in Ninjutsu. Long time ago, it is said that Tengu (goblins) and Sennin (hermit) used to attack enemies by hitting both ears of the opponent with big fan or leaves. If this "Happa" is used in the scuffle today, it will be as formidable or a more fearful weapon than Karate chop by Rikidōzan.

SOME TELEPATHIC COMMUNICATION BETWEEN MASTER AND PUPILS

Spending his remaining years to pass on the secret teachings: Mr. Masaaki Hatsuami - Menkyo Kaiden (Full proficiency) master of ninjutsu.

"It is important for a Ninja to have the mental attitude to not submit to any predicament. To attain that goal, he needs to have healthy body and knows how to preserve it. I always train my lower torso by rubbing my entire body with cold water every single day, cold or hot. Especially, I pay close attention not to get my feet cold. If you get your feet cold, you tend to catch all kinds of illness. I keep them warm especially at night in bed."

He has no likes and dislikes in taste. He tends not to touch foods that are hard to digest. He prefers vegetable to meat items. When he goes on a long trip, he soaks brown rice with oil and after it is cooked in water, he extract juice from the brown rice. He pours the juice into a bamboo tube and drink it from time to time. The juice has three benefits: quenches thirst, filling, and provides energy.

"All the secret teachings have been handed down to my pupils. They are now all gone..."

Mr. Takamatsu says sadly. Currently he runs a restaurant with his wife, Tane, in Kaibara city. His oldest son, Chuichi (42 years old, criminal investigator), and oldest daughter, Ryuko (32), are grown up and he has grandchildren.

Even though he has a title for certified Jutaijutsu (body technique) - Bojutsu (stick technique) 9 dan, Hanshi (fencing master of the top rank) of Kakihinryu Shobukyoku (school of nine devils divine way of sword), he rarely demonstrates in public. The man that succeeded his teaching is Mr. Masaaki Hatsuami. His titles are: 24th Master of Togakureryu Ninjutsu, 29th Master of Gyokuryu Koshijutsu (bones and fingers technique of the school of Royal tiger), 18th Master of Kotoryu Koppojutsu (bone technique of the school of Defeating Tiger), 26th Master of Shinden Fudoryu Daken Taijutsu (hands and body technique of school of Immobile Power Transcended from Gods), 19th Master of Takagi Yoshinryu Jutaijutsu (body technique of the school of Takagi's mental technique). He lives in Niiza city, Chiba prefecture. Mr. Hatsuami said, "Takamatsu Sensei writes once every two days. He tells me what he thought and noticed regarding waza (skills)." Mr. Takamatsu spends lots of time teaching his pupil.

The meeting of this teacher and pupil was worth mentioning.

"Sensei handed me the scroll of Togakureryu Ninpo-Taijutsu (Ninjutsu Body technique of the Togakure School) in March in Showa era 33 (1958). But I had never met him until that day. He probably sought me out by astrology. I was taught by Koryu (School of Old Tradition) and this teacher advised me to seek the teaching of Mr. Takamatsu as he was the best man to learn real Budo from. He introduced me to Mr. Takamatsu."

Mr. Hatsuami became Menkyo Kaiden (Full Proficiency Rank) of Ninjutsu after two years (1960). To date, he goes to Kaibara to receive instructions from Mr. Takamatsu once every three months. I asked him what they do while they are apart. "Sensei knows exactly what movement I am taking even if I don't tell him anything."



Haido has the following ranks: Mokuroku (Initial stage), Nakagokui (Middle Secret Principle), Gokui (Secret Principle), Menkyo (License), and Menkyo Kaizen (Full Proficiency). Anyone who trains hard and long time may get Menkyo.

Those with the rank of Menkyo Kaizen are very hard to find even in Koryu. Mr. Hatsumi is one of those rare species.

NINJA & SPORTS (34)

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KENPO (SWORD TECHNIQUE) MAKING BEST OF A PERSON, MR. HATSUMI, 34TH MASTER, LIVING IN A TRANSITIONAL PERIOD

Essence of Education is Spirit of Love and Harmony (Explanation of photo: Mr. Masaaki Hatsumi, 34th Master of Togakuryu, lectures Ninjutsu surrounded by children at Folk Museum of Noda City, Chiba prefecture).

"Takaranzo Sensei never scolds anybody. Whenever I made a mistake or said something wrong on T.V., he immediately writes to me apologizing that his teaching was bad." Mr. Masaaki Hatsumi, the 34th Master of Togakuryu told me.

Mr. Takaranzo has this cherished opinion of "Love and Harmony", and according to Mr. Hatsumi his secret is "Kenpo that makes the best out of a person." In other words, he teaches every thing he knows and after the student receives his teaching, he will be responsible for applying the teaching while taking advantage of his own interpretation or personality.

Mr. Hatsumi said, "I am absorbing everything from him right now, I have not reached the point to develop or apply it in my own originality, nor do I intend to give it my personality. Ninjutsu is not in practical usage now. I hope it will never be put to practice in the future, either. So Ninjutsu itself will not develop as something one needs to know for survival. I intend to carry on this old tradition in mental and technical aspect to the next generation. That is all. Because I succeeded the head of a school, I have to do an excellent job of following through with my mission of handing down this tradition."

"Love and Harmony" is well represented between Toshitsugu Takaranzo and Masaaki Hatsumi in that the teacher and pupil relationship is like relationship between "Hayu (marital art's friends)". They associate each other as friends.

Current Ninjutsu boom is phenomenal. The ninja actors on T.V. and movies became idols for the youth.

"I don't feel any different just because Ninjutsu is such a boom. I was glad that Ninjutsu was recognized by many people. I think it is a transitional stage and people understand now the Ninjutsu's good points and bad points are revealed. I feel fortunate that the public become aware and understand the real meaning of Ninjutsu."

"Real Ninjutsu is not the trick to disappear or transform into another being or fly in the air. It is the philosophy to serve your country man utilizing all the ability a man can exert. Its spirit is justice. If we apply this spirit to modern day life, for sports, politics, and economics, we have to conduct them with right heart."

It is easier said than done. The man who actually is doing the above principle is "modern day Ninja."

THRIVING "EXHIBIT OF TOGAKURERYU NINJUTSU" INVITING EXTRAORDINARY PUBLIC INTEREST

Some threatening fan letters.

While writing these articles "Ninja and Sports", Mr. Masaki Hatazumi, 34th Master of Togakureyu, held an exhibition of "Togakureyu Ninjutsu" at the Folk Museum of Noda City, Chiba prefecture. He exhibited many ninja weapons and tools that have been handed down to him, and he also displayed what he collected over the years. He said that during 20 days the exhibition was held, many people including school children visited the museum incessantly. The museum made as much profit during this period as it would have in one ordinary year. Because the profit was donated to Noda City, Ninjutsu greatly contributed to the city. He felt unusual interest for Ninjutsu among the children.

"There are some fan letters like these." He showed some of them. In it some kid asked how to make gunpowder. "I am at a loss how to deal with these kinds of questions. Adolescent boys are very sensitive and they are very curious with everything they see even though it is wrong. I usually write to them in depth why they are wrong, but I get so many of them." Mr. Hatazumi smiled a sour smile.

For the last of this series, I featured Ninja tools exhibited in the Togakureyu Ninja Ten Exhibition.

The series ends with the happy and cordial relationship between Takamatsu Sensei and me. What I wanted to emphasize here is that I am the only living pupil of Takamatsu Sensei in the world. I am 60 years old. If you come across someone who claims that he was taught by Takamatsu Sensei, he must be a con man. Those who issue license of Bajinkan or Koryuta (school of Koryu) which I inherited from him are committing shameful deeds. I hate to write this kind of thing, but there are some who do that and you may want to be aware of it. I want you to learn Buho without any misunderstanding. This is a shame to have it happen, so I feel the need of reiterate it here.



