



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 for Moko by Soke

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



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

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.

Bufu-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-defense 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, endure 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.

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 rather 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 trust 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 no 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 *NIN* 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 *Bujin* journal flew into my house. Straight away I dedicated it at the Kojo's kamidana (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 5th dan test. I raised the sword above my head, and asked the heavens whether the *Bujin* journal which had arrived that day would have a bright or dark future, and whether all the *Buyu* would avidly read it or not... Then, I projected a *nenriki* (mantra) with the consciousness of the *Soke*, "let the answer be provided by *kotodama* (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 cut down with the sword. Olaf Bush moved left with *taihenjutsu* and passed magnificently.



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

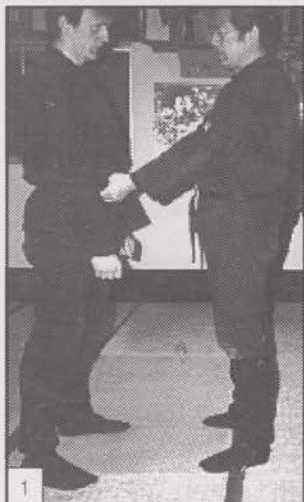
However, in ancient China there were some men called *Kangan* (eunuchs) who were castrated, and so even if you grasped their testicles hoping to utilize the resultant pain, it would not have worked. In other words, it is dangerous to concentrate on just one target.

That day in the dojo I had been teaching *Koshi-guruma*, which is part of the *Tai-no-kata* of *Takagi-Yoshin-ryu Jutaijutsu*. In the scroll, *Koshi-guruma* is described as follows: "*Koshi-guruma* is a standing technique (*Tachiwaza*—techniques to be done when sitting are called *Suwariwaza*). 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 whir."

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 *Jutaijutsu* and *Jujutsu* know no bounds, and use this as a guiding principle in your own training.

Koshi-guruma

- 1) Grasp onto 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 throw.





4) You bring your opponent onto your hips, and ...

5) ... throw him down with *Koshi-guruma*. This is *Koshi-guruma* as 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 his ...

3) ... and alter 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) Within the space of the front somersault 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 front roll.

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

This is called *Uma-geri* (the horse kick)
-I hope it goes *Uma-ku* (Horse-Nine, also means "well")!



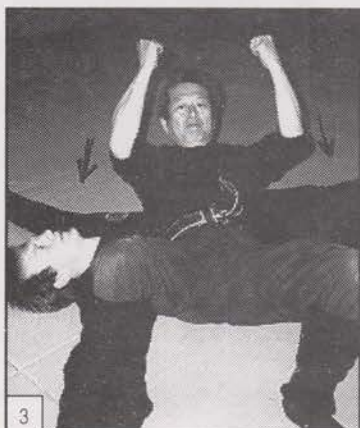
1) From this position, you release your grip on both the front and back of the belt, and with your right hand still resting under your opponent's left armpit, turn to face left. As you do this, you will see that his body comes to rest on top of yours like jumonji (in a cross), just as in the standard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

2) But then, 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 *Yoko-ichimonji*, and somersault at him.

3) After rolling over your opponent's prostrate body. . .

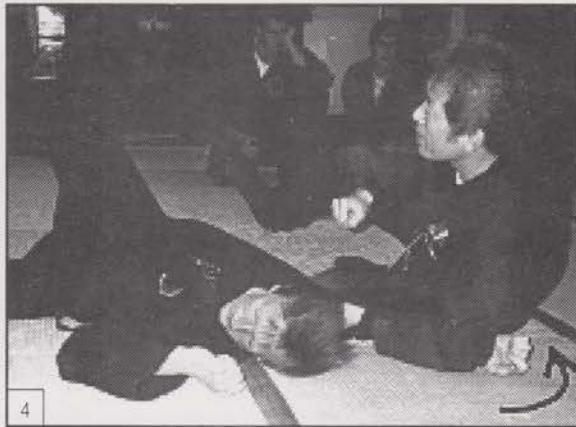
4) . . . you strike his nerve spots with your elbows.





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

2) Then bring your head close to your opponent's left leg, and whilst 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, nerve spot or other technique.

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



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

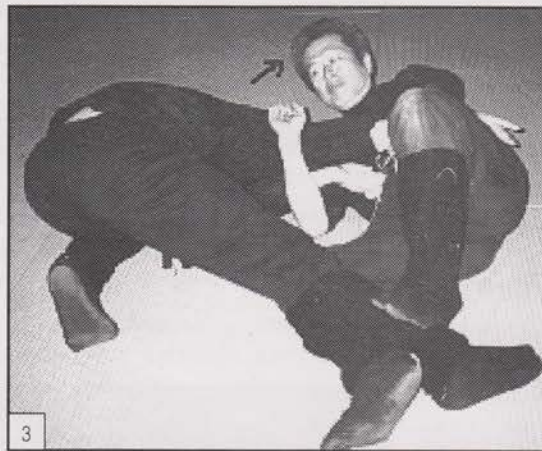
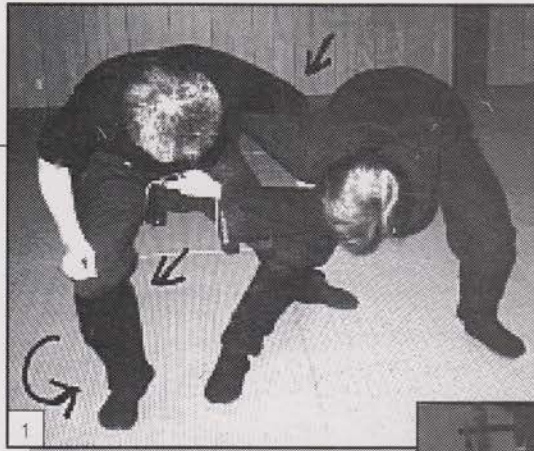
Or alternatively grab or strike his testicles with your right hand.



1) If an opponent applies *Koshi-guruma* to you, you can still while in space use left and right strikes (with both arms and legs) to attack and break his balance, then drop 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 *hiji-ori* (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 *te-makura* (like a pillow) firmly. Using both my legs freely in techniques makes it possible for 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 sportists do not know the way of three abilities and three strategies -Oral, Physical, and Spiritual transmission. I would like all those who read this to appreciate it's mysterious beauty well. -Masaaki Hatsumi

Published by Masaaki Hatsumi

Translation: Ben "Ozaru" Jones

Content Editor: Donovan Vicha

Art Design and Layout: David McCoy

Circulation and Fulfillment: Mindy Sassman

Data Processing and Mailing: Chris Cancel