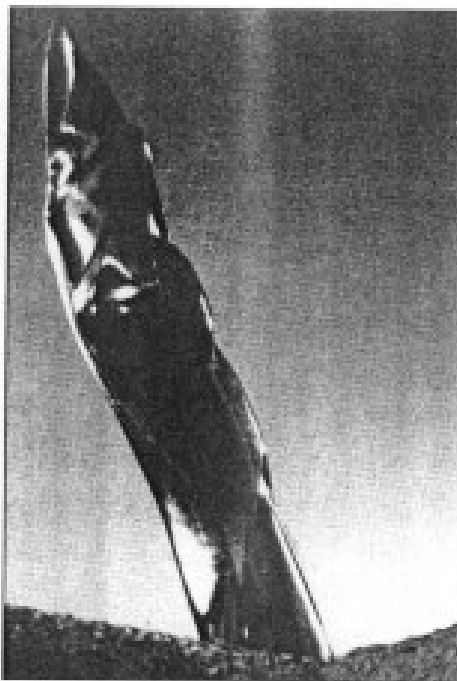


# Ten

## *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.

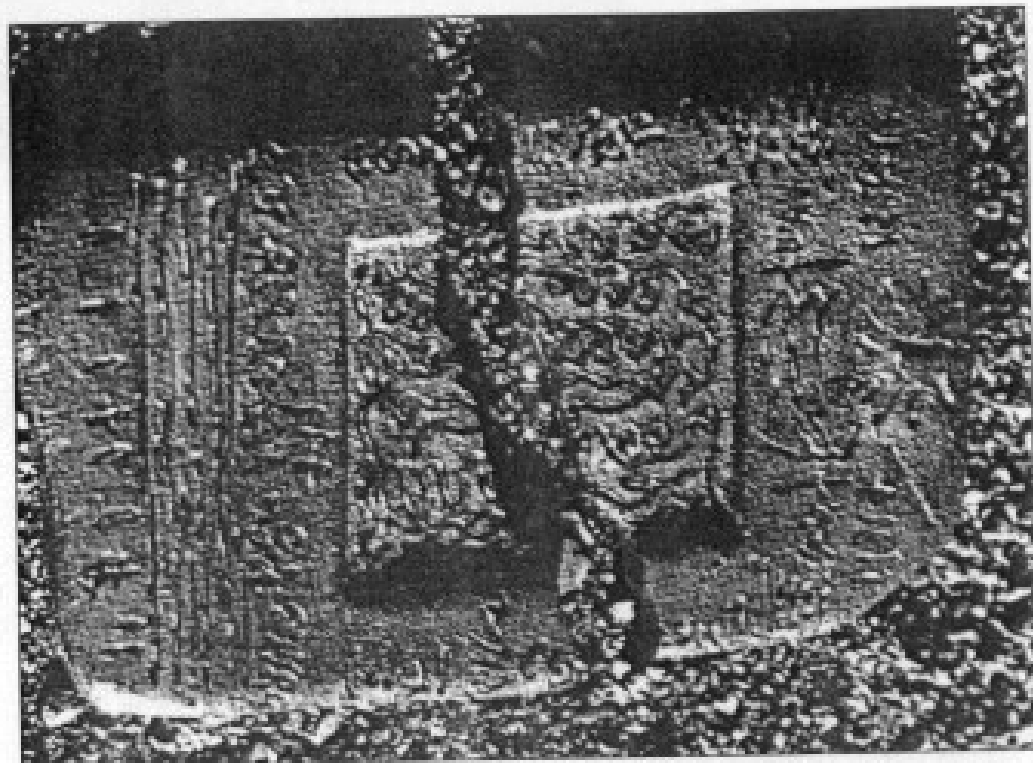
Long time ago, a ball with mysterious light had fallen from the sky. People named it "Pako" and revered it as a lost article from God which he would claim one day. One day after the big earthquake, "Pako" was buried deep into the ground. People lamented the loss of the treasure and tried to convey its location by inscribing it on a clay board. Shotoku 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 21th 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 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

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



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 Shibasen (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 Stow, 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 Butokuikou (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.



*Onishinobu Dokusai and Kei (Tetsuzan's daughter) who is captured by Karasu Tengu (Crow Goblin).*



*Jiraiya - fight between Dokusai (right) and Tetsuzan.*

## 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 that one sees between a parent and a child".

When Jutaro was 19 years old, Ishitani Sensei visited Jutaro in the evening. "Young master, are you there?" Ishitani 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 "Oohs.." 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.

Ishitani 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 Shingitai (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 Kiru - 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 Bufu 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 Happon (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 Suki (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 Bufu Ikkan (living through with Bufu).

