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Ashida Kim

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Secrets of the Ninja
Ashida Kim

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Preface

Ninja were the Ultimate Warriors of feudal Japan. Cloaked in darkness and secrecy, the Ghost-Soldiers of the Invisible Fist struck fear into the hearts of their enemies and wreaked havoc on those who incurred their wrath. The principles of these occult methods have not changed and apply even today.

The principles and forms presented herein are intended for use by a lone individual. Some Ninjitsu *ryu* (schools) advocate the use of such equipment as shuriken, grapples, shaken, even poisons and firearms. These schools train to use or improvise any weapon that may further the objective of the mission. There is much to be said for this approach, even among the schools that practice invisibility such as the Black Dragon Ryu, Therefore, sections explaining the classical Ninja weapons are included.

Yet, study of this Art does not require weapons of any sort. *Sensei* (teacher) once said, "A naked man, alone, in an empty room, can practice Ninjitsu." One cannot move quickly and silently when encumbered by various tools. And, if captured, these devices would certainly be confiscated. What is one to do then?

Here then are the means to be invisible in the presence of the enemy, to penetrate unseen anywhere, and to pass without leaving a trace.

This is the Silent Way of the Mystic-Knights, the Moonlit Path of the Shadow-Warrior, the Invisible Assassins of Feudal Japan, the **NINJA**.

The beauty of these techniques is that they do not require a lifetime to master. Many were developed by victims who were tired of being bullied but lacked the physical resources to overcome the forces opposing them. Few people have such resources or the time to acquire them. But, there are bullies aplenty. The student need only learn one technique and have the courage to carry it out to free himself of oppression. Making war is not hard, keeping the peace is hard. That is why the Ninja, who value peace and harmony above all else, have gone to such great lengths over many centuries to canonize and preserve these methods. And why, because it is so simple, the techniques have often been turned to revenge or used to raise an army quickly. When there is no justice, the Ninja appear. They are not "called to action" by anyone. They are just ordinary people in extraordinary situations. They need not have a "clan" or "credentials" or even a great deal of training. They only need the Will.

The Ninja do what must be done, then it is forgotten. Princes and kings may gain some temporary advantage through Force. But, the only lasting accomplishments are achieved through Love.

This is the true lesson of Ninjitsu

Espionage as a Weapon

About five hundred years before the birth of Christ, a Chinese philosopher named Sun-Tse stated in his "Rules for Political and Psychological Subversion" that, "there is no art higher than that of destroying the enemy's resistance without a fight on the battlefield. According to this sage,

"The direct tactic of war is necessary only on the battlefield, but only the indirect tactic can lead to a real and lasting victory.

"Subvert anything of value in the enemy's country. Implicate the emissaries of the major powers in criminal undertakings; undermine their position and destroy their reputations in other ways as well; and expose them to the public ridicule of their fellow citizens.

"Do not shun the aid of even the lowest and most despicable people. Disrupt the work of their government with every means you can.

"Spread disunity and dispute among the citizens of the enemy's country. Turn the young against the old. Use every means to destroy their arms, their supplies, and discipline of the enemy's forces."

"Debase old traditions and accepted gods. Be generous with promises and rewards to purchase intelligence and accomplices. Send out your secret agents in all directions. Do not skimp with money or with promises, for they yield a high return."

It is upon this passage from the *Art of War* that Japanese Ninjitsu is based.

Sun-Tse was quite correct. No more need be said concerning espionage as a weapon.

But, The Art of Invisibility is far older even than this. Nor was Sun-Tse the first to recognize this principle. And, much later, Machiavelli's *The Prince* expressed the same sentiment with regard to conquering new lands. The great expense of war being his primary motivation in counseling the medieval lords of his time.

Basic Ninjitsu

The origins of *Ninjitsu* are shrouded in the mists of time. It was greatly influenced by Chinese spying techniques, many of which are found in Sun-Tse's classic, *The Art of War*. The word *Ninjitsu* itself originated during a war between Prince Shotoku and Moriya over the land of Omi in sixth century Japan. During this conflict, a warrior named Otomo-no-Saajin contributed to the victory of Prince Shotoku by secretly gathering valuable intelligence about the enemy forces. For this service, he was awarded the title of *Shinobi*, which means "stealer in." From this ideogram, the character for the word *Ninjitsu* is derived.

Originally, the role of the Ninja was to gain information about the enemy and to sabotage his operations. Agents were classified as: *Indigenous*, meaning local personnel who gathered intelligence or worked for the Ninja on site; *Sleeper*, being one long in place, merely awaiting instructions; *Doubled or Turned*, a former agent of the enemy who spied for both sides; and *Expendable* agents who were used for only one mission and then left to fend for themselves. Such agents include both men and women, the female Ninja were called *Kunoichi* and carried out missions of assassination and sabotage, as well as espionage.

Ninjitsu is not a magical technique which will enable you to disassemble your body and reassemble yourself somewhere else. It will not change the structure of your body, making it transparent. This Art of Invisibility consists of the skills employed to make yourself unseeable; in this context, the art becomes almost a philosophy.

The ancient masters have said, "A tree falling in the forest with no one to hear it, makes no sound; but, it falls nonetheless." So it is with Ninjitsu. A Ninja attacking a blind man is invisible, but he is attacking nonetheless.

To Be A Ninja

To be a Ninja, indeed to even contemplate the Silent Way, one must be a hunter. This means that he knows the ways of his prey. He studies their habits, patterns of movement, and routines. In this way, he can strike when they are most vulnerable, or trap them in their own habits.

To be a Ninja, an invisible assassin, one must be a warrior. This means that he accepts responsibility for his actions. Strategy is the craft of the warrior.

To be a Ninja, one must be a wizard. This means that he can "stop the world" and "see with the eyes of God." This is the essence of *Mugei-Mumei No-Jitsu*, which is translated to mean, "no name-no art." Secrecy is the hallmark of being a spy.

To be a Ninja, one must be strong, one must know, one must dare, and one must be silent.

Uniform of the Ninja

The costume of the Ninja is basically that of the stage handlers of the Kabuki theatre, who sneak on stage during scenes to help actors with costume changes, move scenery, or remove props. He is not noticed, even though he may remain in full view for an entire act. He seems a part of the landscape. And, when he does move, it is accomplished so swiftly and unobtrusively that he escapes notice. This symbolism applies equally to the actions of an agent in the field.

For our purposes, the Ninja uniform consists of: (a) Black Ski Mask, as camouflage paint or "blacking" of the face is time consuming and cannot be quickly removed. (b) Black overjacket, often reversible to disguise the appearance. (c) Black Belt or sash. (d) Black Coveralls, with blousing ties at the wrists, elbows, knees, and ankles. And, (e) Black Tabi, split toed socks made for wearing with sandals. The soft sole of these protects the feet and helps muffle the sounds of walking.

The traditional uniform also included the *hakima* which is a divided skirt for formal wear, leggings, and a light tunic of chain mail. My Sensei also employed a large, gray, hooded cape which was used to distort the silhouette, a true "cloak of invisibility."

The costume of the Ninja was called *Shinobi Shokozu*. The blousing ties at the joints could serve to slightly numb the body to take impact in hand to hand combat by tightening them slightly. Or, as tourniquets to stop bleeding if the agent were slashed during swordplay.

Black is considered the "traditional" color because it was used by the Kabuki stage handlers. Theatregoers were expected to ignore the "shadow" figure, who used many of the same techniques employed today for espionage, to move invisibly about the stage. But, solid black "stands out" at night among the true shadows cast by moon and torchlight. Therefore, most Ninja schools used brown, gray, or red uniforms.

Red had the advantage of being black at night, with no sunlight to reflect the crimson color; a fact known only to those who studied light and shadow as a Neolithic science. When it came into the firelight, however, the color returned. And psychologically intimidated the enemy through the association of red with the fear of blood.

This trick was also used by the Spartans of ancient Greece, who wore red capes to frighten the enemy and conceal any wounds they might receive in battle. An example of *Sai-menjitsu* (Hsi Men Jitsu) the Way of the Mind Gate. Ninja terminology for the study of the mind, psychology.

Again, an example of "powers and abilities far beyond those of mortal man." Most of whom were still living in mud huts at this period of human history. Cooking on open fires, struggling to eke out an existence with primitive agriculture, no medicine to speak of by modern standards, it is difficult to believe that in such times men had time to oppress each other and wage war. But, it has always been thus.

Only the Ninja stood between the peasants and the princes. Only they could pass through walls and strike at the heart of the enemy camp. That is why it is forbidden to use this Art for personal gain. That is why it is full of hidden philosophical lessons. In this way the Ninja is protected by the armor of righteousness, and can do no wrong.

Principles of Light and Shadow

Since any opaque object absorbs light, it produces a shadow in the space behind it. If the source of light is a point, an opaque surface cuts off all light striking it, producing a shadow of uniform density. An example is the casting of hand shadows on a wall.

If the source of light is larger than a point, the shadow varies in intensity, creating the *umbra* and *penumbra*. The former is that portion from which all rays of light are obscured, while the penumbra is the lighter part, not entirely hidden from the observer.

Spotlights, hand torches, and so on, are points of light. The latter of the two shadows is the more frequently encountered. Thus, in Ninjitsu, we strive to remain in the deepest shadow, the *umbra*, as this offers the best concealment.

The rule of *Kagashi-no-jitsu* states that the eye sees *movement* first, *silhouette* second, and *color* third. Dark adaptation means allowing the eyes to become accustomed to low levels of light. Approximately thirty minutes are required for the rod cells of the eye to produce sufficient *visual purple* to enable the eye to distinguish objects in dim light. Off Center vision is a technique of focusing attention on an object without looking directly at it. When an object is looked at directly, the image is formed on the cone region of the eye. This area is not sensitive at night. When the eye looks five to ten degrees above, below, right, or left of the object, the image falls on the rod cells, making it visible in dim light.

Scanning is a method of using this off-center vision to observe an object or area. During night observation, the visual purple of the rod cells bleaches out in five to ten seconds and the image fades. As this occurs, you must shift the eyes slightly so that fresh rod cells are used.

Move the eyes in short, irregular intervals over the object, but do not look directly at it. Pause a few seconds at each point of observation because your eyes normally are used where there is sufficient light to create sharp outlines and bright colors. In darkness, objects are faint, have no distinct outline, and little or no color. To move in darkness, you must believe what you see. Only practice can achieve this.

At night, if the enemy can be seen, keep the fire (light) between yourself and the enemy. Remember, the enemy is looking from an area of light (in which his pupils have constricted) into an area of darkness, where insufficient light exists to display an image on the cone region of the retina. In daylight, keep the fire and the door on your right, and keep the left side clear.

Moving in shadows requires that a path be selected from one place of concealment to another, crossing any exposed areas quickly and quietly. Standing in darkness requires great patience and controlled breathing. The best place inside a room is the nearest corner behind the door. Select a shadow to be used and advance silently to it. Assume a posture which conforms to the shape of the shadow and remain within it. Practice shallow breathing.

To become invisible, Ninjitsu employs the Nine Steps of *Kuji Ashi*. This is consistent with the concept of *Shugendo*, the mountain asceticism of feudal Japan, in which *Kuji* (nine) is the most important number. Nine is the number of completion in numerology.

Meditation

The emphasis on meditation to cultivate the mind and body is characteristic of all Far Eastern martial arts. Nowhere is this more true than in Ninjitsu, the Silent Way.

Ninja place as much importance on the spiritual and mental aspects of their art as on the physical. The ability to think, to reason and remember, is highly prized among a society where the mind is the ultimate weapon. To this end, they developed exercises to sharpen their perception and psychological insight. These techniques also serve to rejuvenate the body, calm the mind, and cultivate the inner strength. It was said that the ancient Ninja could sense hidden enemies, foresee the imminent death of a sick or aged person, and predict the breakup of a marriage. This was not because they were "psychic" but rather because they had developed their powers of observation and intuition to a high degree through these and other special exercises.

Inner and Outer Strength

There are two kinds of strength, just as there are Yin and Yang. The outer, physical strength is obvious, fades with age, and is dissipated by excess. The inner strength is by far the more powerful of the two, but it must be developed through constant practice and study. The *Qi* (also Chi, pronounced "chee" and Ki in Japanese) is the life-force of the Universe, which flows within and through and around all things. It can be collected, cultivated, and circulated within the body to perform the will. But, not one in ten thousand will ever know the true *Qi*. This, like many transcendental subjects, cannot be adequately described in word or print. But, it can be experienced. The practice is known as *Kuji Kiri*, the Nine Cuts. The key to the Mind Gate.

The purpose of any path of enlightenment is to "show the student his true face." If it does not do this, it has failed as a philosophy and is useless. The phrase comes from a tribal legend, when men first contemplated the nature of the universe.

The story goes that once upon a time a tiger was chasing some goats, trying to catch one for dinner. During the chase the tiger was injured and, as she lay dying, gave birth to a tiger cub. The goats, having never seen a baby tiger before, adopted it into the herd. As he grew, the cub was not a very good goat. He didn't have the right kind of teeth for chewing grass, and he liked to climb up in the trees and sleep, which made the other goats jealous.

One day, another tiger came along and started trying to catch one for dinner as before. He came upon the young tiger, cowering in the brush.

"What are you doing? Asked the old tiger.

"Hiding," replied the younger.

"Why?"

"I'm afraid you'll eat me," answered the young tiger.

"Come with me." Laughed the old tiger. Whereupon he took the young tiger to his cave and bade him eat of a freshly killed antelope. The young tiger told him he was a vegetarian. But the old tiger made him eat; telling him the meat would make him strong. After a while, he took the young tiger to the lake and told him to look at his reflection before he took a drink.

"You see, your face is the same as mine. You are not a goat. You are a tiger. You must act like a tiger. That is the nature of things."

This is the purpose of meditation. Man perceives reality as a filtered reflection in the pool of his subconscious mind. Ripples of annoyance, the wind of imagination, and waves of emotion often disturb this pool. All of which distort the perception of reality. The goal of meditation is to "calm the waters" of this pool, so that the student can see himself and the world clearly.

The secret of meditation is regular practice. Perseverance, diligence, and quiet determination are required. If performed on a daily basis, continuous improvement can be expected.

Meditation is not a process to be hurried; do not expect instant result. But, slowly, softly, after a few weeks, you will notice than an old injury no longer aggravates you, or that you are sleeping better. Then will come the subtle sounds and sensations. A feeling of lightness, a tingle up the spine, the sound of your own heartbeat. These are signs of steady progress.

Two periods per day are recommended. One soon after rising and one before going to bed. The exercise should be done in a quiet darkened room, neither too warm nor too cold. The clothing should be loose and comfortable, there should be adequate ventilation to provide fresh air, and noises or other distractions should be avoided.

Breath control is the key to proper meditation, which may be defined as *the art of consciously altering the state of mind*. To accomplish this, one physically adjusts the pH (acid-alkaline balance) of the blood by regulating the rate of respiration.

This training is not for the purpose of gaining, exploiting, or manipulating power. It should not be practiced with those goals in mind, as this will hinder good progress. It is about calming the mind, healing the body, and improving oneself to be in harmony with the flow of the universe and set a good example for all.

Meditation, sitting quietly, listening to yourself breathe, is the first exercise of Ninja Invisibility.

Physical Preparation

One cannot embark on the path of enlightenment all at once. Development of the mind can be achieved only when the body has been prepared. The breathing exercises given here are strenuous in the extreme-some may produce unconsciousness. The shock to the body could be quite severe unless proper precautions are taken.

Therefore, people with heart trouble, chronic ailments, diabetes, or similar infirmity are advised to practice only these preparatory exercises for at least ninety days before attempting the breathing techniques. Nor should this practice be undertaken while under the influence of any form of medication, narcotic, or alcohol.

The following exercises prepare the body for the experience of inner energy. They are certainly Chinese in origin, therapeutic in nature, and essential to *Kuji Kiri* practice. Similar exercises are found in many Yogic traditions. Some hold that this series of movements (excluding the breathing techniques given here) is derived from an ancient Chinese medical exercise known as the Eight Pieces of Brocade. But, certainly, the Nine Finger Knitting positions or *Mudra* that follow, each of which represents a “gate” on the “Heavenly Pillar” of the spine, and that are often called the *Nine Keys of the Mind Gate*, are the core of the practice.

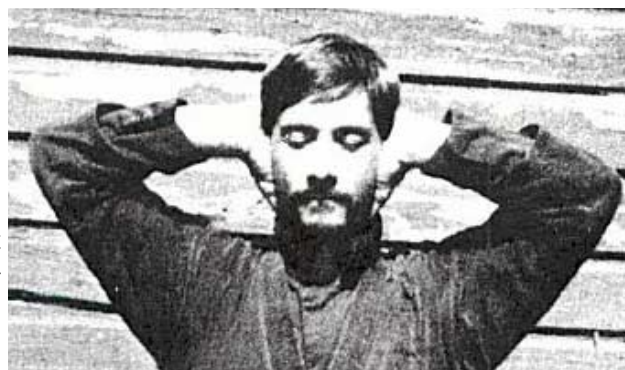
Full Lotus Position

Sit in a Full Lotus Pose, right foot sole uppermost on the left thigh, left foot sole uppermost crossing the right shin, locking it into place, on the right thigh. Relax the shoulders, straighten the back, do not lean. Close the eyes and empty the Mind. This is often difficult, but the purpose of meditation is to calm the surface of the Pool of the Subconscious. Human Beings see the reality as it is reflected in this “magic mirror.” If the surface is troubled, then one cannot see or think clearly. Thus the symbolism of the Water element. This will calm the mind, heal the body, and help you to see yourself inside. Clench the fists and place them on the knees, palm uppermost. This will aid in diminishing your thoughts and enable you to concentrate on the experience of inner energy. Take three deep breaths, imagining the numbers 3-2-1 with each as you “count down to relaxation.” At the conclusion of the third breath, imagining the numeral 1, swallow and place the tip of your tongue to the roof of your mouth. This connects the psychic channels of the body at the crown and the base of the torso. Click your teeth together thirty-six times. Do this lightly and at an even pace. This calms the heart, even in times of stress.



Beating the Heavenly Drum,

Interlock the fingers, place the place on the back of the head, covering the ears. The fingers should touch the base of the skull. Place the thumbs below the ears. Gently apply pressure with the palms. Relax the shoulders. This will warm the ears and benefit the kidneys. If your mind is calm, you will feel the beat of your pulse. Breathe slowly and deeply without sound nine times. Think of each breath as water filling a glass. The air is drawn into the lower lungs first and fills them from bottom to top. When exhaling, let the air flow out of the upper lungs first. This draws the *Qi* to the “seat of breathing” the *Hara* or *Tan T’ien*, the One Point. This is the body’s physical and spiritual center, located approximately two inches below the navel. You will know when you feel it. Continue to rest the hands on the back of the head. Beat the index fingers alternately against the base of the skull at ear level twenty four times. This stimulates the brain, prevents deafness, and helps one achieve longevity.



Opening the Heavenly Pillar

The Hara is the *Golden Stove* of Ninja alchemy, whereby the base elements of the personality, the “lead,” are “boiled away” in the “fire of the belly” which is kindled by drawing the breath and its life giving Force deep into the lungs, filling them with *Qi*. The “steam” created by this process rises up the spine to the “mysterious chamber” of the skull. To accomplish this, the “gates” of the Heavenly Pillar must be opened. First by this chiropractic turning exercise, then by the Kuji Kiri keys. Open the hands and place them on the thighs.

Open the eyes, turn the upper body from the waist, twisting to the left then to the right, forty-eight times. This stimulates and exercises the neck and upper spinal cord.



Bringing the Energy to the Palms

Place the left palm over the right and rub in a circular manner from left to right twenty-four times. Then reverse the hands, right over left, and repeat. This will stimulate circulation. The hands are now warm. Place the palms on the back above the kidneys. Rotate both hands vigorously on the back twenty-four times. Then hold the hands over the kidneys for a few minutes. This will strengthen the kidneys, improve the posture, and increase vitality. This area is known as the Gate of Life. The exercise is called Kindling the Fire.



Relax, rest the hands on the thighs, close the eyes. You are now ready to begin the breathing exercises.

Kuji Kiri (Nine Cuts) Breathing Exercises

In the classical presentation of the Longevity Exercise, the student is instructed at this point to exhale completely and hold the lungs empty for as long as comfortable. This is analogous to "running the carburetor lean" on an automobile and is designed to burn off toxins and impurities that may have accumulated in the lungs during normal respiration. One should never strain or overexert when performing these techniques. Most people can only hold this exhalation for a few seconds. Beginners are advised to remain at this level for at least 30 days.

That a direct relation exists between the breath and the heart rate must be obvious. The following practices are known collectively as *Qi Gong* (Chi Kung) *Qi* meaning breath, and *Gong* meaning pause. Literally, *Qi Gong* translates as *a cessation or pause in the movement of the breath*. This is accomplished in three ways: by *hypoventilation* (holding the breath); *hyperventilation* (oxygen saturation); and by *balanced breathing*.

Hypoventilation makes the blood more acidic by diminishing the amount of oxygen in the blood. It is characterized by a sensation of heat which floods over the body. This also causes the heart to beat faster as it strives to restore the proper pH balance of the blood by circulating it more quickly. Hyperventilation is characterized by a chill feeling of cold, which permeates the body. It causes the blood to become more alkaline by altering the system with large amounts of oxygen. This makes the heart beat slower. Proper or Balanced Breathing produces a sensation of calmness and relaxation.

There are three major "centers of power" in the human body. The Sacral Pump, the Heart Pump, and the Cranial Pump. The first, at the base of the spine, is activated by the Lotus posture. The second beats constantly. The third is the tip of the tongue pressing, in harmony with the pulse, against the roof of the mouth. Each of these "centers" is represented by a specific *mudra* or finger-knitting position. Between these centers are nine "gates" up the spinal column that enable the Ninja to collect Qi in the Hara, cultivate it through the breathing techniques, and elevate it to the Mysterious Chamber of the Mind to achieve enlightenment. Each of these "gates" is represented by a specific *mudra*. Each requires a specific breathing technique to "open" the associated endocrine gland and allow the Qi to rise.

The finger-knitting *mudra* enable the student to mnemonically remember each level and exercise, and to draw upon the power of that level of initiation.

Kuji Kiri is the technique of performing these hypnotic hand movements while in seated meditation and, by describing a *kanji* or ideogram in the air before him, imagine a particular positive attribute of his training, while the movements of his arms in doing so hydraulically "pumps" the oxygen rich blood to that area. This is essential in the study of medical applications of these methods.

These magical *in-signs* created by knitting the fingers together can be used to restore one's confidence in moments of stress, or to hypnotize an adversary into inaction or temporary paralysis. Each is a key or psychological trigger to a specific center of power in the body. There are three basic positions, corresponding to the three basic Qi Gong techniques. Each of these yields three variations for a total of nine. From each of these are derived three variations for each of the three types of energy (Yin, Yang, Tao). These are keyed to the 12 Meridians of Acupuncture, the Four Seas, the Five Elements, and so on for a grand total of eighty-one.

CHU- 1st Kanji/Mudra

There are nine basically significant centers of power. The first of these is located at the base of the spine. It controls elimination and corresponds to the Sacral Plexus. This is the occult center of the body, which holds the serpent power. It also represents the Earth element. Its color is yellow.

The *Tu Mo*, or Channel of Control, is composed of twenty eight acupuncture point, ascending from the coccyx, up the spine, over the skull, and ending at the upper gum. If this channel is not functioning properly, one will experience bladder problems, pain in the lower abdomen or chest, or hernia. Many of the points on this channel are employed to stimulate or tone the organs in general. Meditation on this center steadies the body and trains the mind.

Place the palms facing, thumbs together, fingers upward. Interlock the fingers above, but extend the middle fingers of both hands and hold them together in front of the chest. Feel the heat between your hands; feel the beat of the pulse in your palms.

Using the middle fingers as a pointer, trace the ideogram shown in the air before you by alternately tracing five horizontal lines and four vertical. Close the eyes and visualize the character. This will key the mind to the sacral center. *Chu* represents "Strength of Mind and Body."

Hold the head erect, with the tip of the tongue lightly on the roof of the mouth. Inhale deeply through the nose, filling the lungs from bottom to top. Lay the hands in the lap. Exhale, emptying the lungs from top to bottom, but exhale only two-thirds of the breath. Press the remaining one-third downward into the Hara by expanding the lower belly, and hold for nine heartbeats. Repeat 81 times.

On the eighty-first repetition, exhale completely and hold the exhalation. Concentrate on the Hara. "If this region is warm," say the Chinese, "one is halfway to immortality." This exercise alone will prevent many illnesses. Lower the head forward until the chin touches the chest if possible, but do not stretch. This will aid in holding the lungs empty. *Do not hold the breath with the throat.* That can cause rupturing of tiny blood vessels supplying the face, neck, and head. Retain the breath by tensing the diaphragm, the bellows which draws in the air and presses it downward.

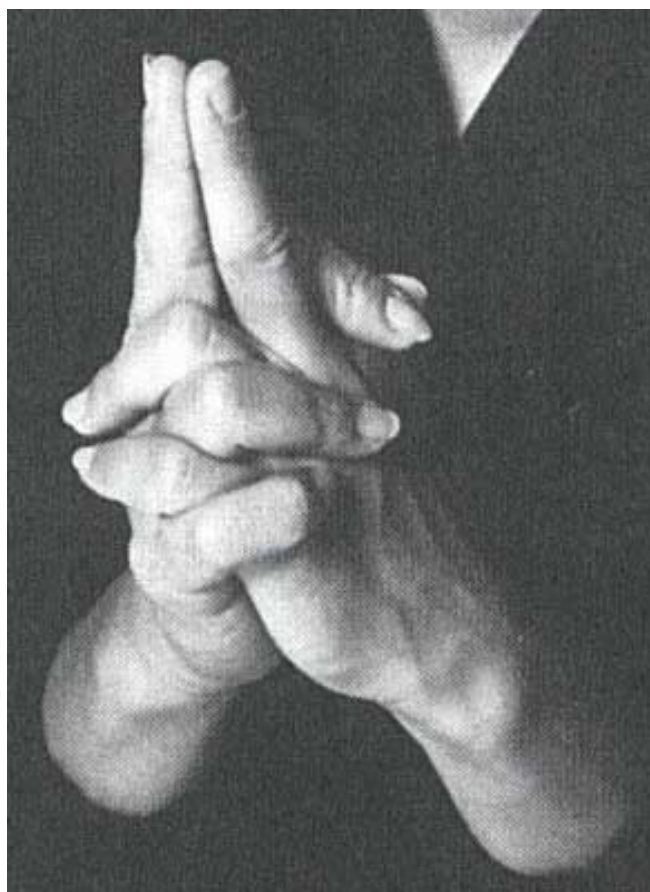
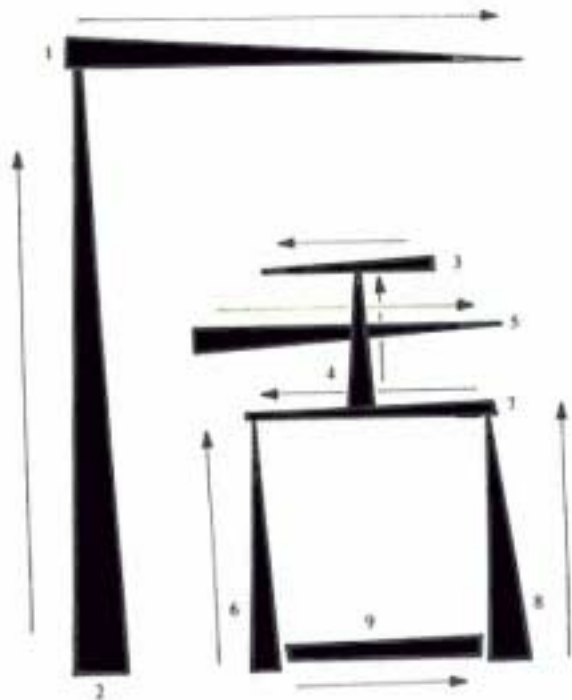
CHU– Strength of Mind and Body

While in this position, one develops a kinesthetic sense of the body. This enables one to diagnose imbalances of energy within the body. This technique is known as *touring*. Holding the breath for 81 heartbeats while circulating Qi in the Microcosmic Orbit, up the back and down the front of the body, is known as the Small Tour. Holding the breath for 108 heartbeats while circulating Qi in the Eight Psychic Channels is known as the Grand Tour.

After the prescribed time (number of heartbeats), relax. Slowly release the diaphragm and the chin lock, taking care not to strain or move too quickly. Release the tension used to expand the Hara and inhale slowly, taking care not to gulp air and induce belching. Breathe slowly and deeply without sound.

The Hara will now feel warm, like a friendly fire. In fact, it is called the Golden Cauldron in Chinese alchemy, used to "distill" Qi from the breath. You will feel a sensation at the base of the spine. It will grow, double, redouble, and race up the spine to the base of the skull. This is the site of the medulla oblongata, which controls all autonomic functions of the body—including respiration, circulation, and certain other functions—hence the name Channel of Control.

Once in this altered state, begin sensory withdrawal exercises to isolate the mind and develop conscious control of the body. In Yoga, the *bandhis* or "muscle locks," like holding the diaphragm, chin-lock and so on, are the first step in developing the internal strength with which the Ninja forges his body in the fire of his will. Through this type of exercise the Yogi, and the Ninja, develop the ability to endure extremes of heat and cold, pain, hunger, and deprivation.



Patience is also a virtue gained through this practice. Being the first in a series, and unfamiliar, it quite naturally takes some practice to calm the breath sufficiently to not hear it. Feeling the pulse also requires some practice. And, hearing the heartbeat, which is only possible when the mind is calm, may take ninety days or more. Most initiates are frightened when this occurs. Their first thought being that if they hear it, their heart will stop. But, this does not happen.

And, in time, the heartbeat becomes as source of comfort and reassurance. Furthermore, it is the "internal clock" by which all these exercises are "timed." Making it essential to the remainder of the practice.

Therefore, do not expect to be enlightened the first time you sit down. Patience, practice and perseverance are required to achieve even the smallest positive result. Very often the anticipation of some subtle sensation is the very thing that prevents it from happening. This too, is one of the hidden lessons of Ninjitsu.

Enlightenment seldom appears as a flash of lightning that makes everything suddenly clear. Instead, as many great authors have told us, it is a slow and gradual process, made up of many small steps, each of which contributes to the whole. The trick is to "see the pattern."

One way in which the Ninja does this is by classification of the "ten thousand things" into broad categories of Yin ("In" in Japanese) and Yang ("Yo" in Japanese), the two primeval forces of the universe, constantly striving for balance. (Tao) This is another mnemonic tool to aid the memory. This removes many of the injunctions of society, making it clear that the rat does not steal, nor does the cat murder. Each acts according to its nature. So too it is with Man.

Shen- 2nd Kanji/Mudra

The second center of power is the source of the *Jen Mo*, or Channel of Function. It begins at the base of the genitals and travels up the center of the body, ending on the face just above the chin. Along this path lie twenty-four acupuncture points, or points of adjustment. If there is an imbalance in this channel's flow of energy, the back of the neck will be stiff and there will be spiritual unrest. This center represents the water element. Its form is circular and its color is white. It controls sexual desires and is characterized by the energy of youth. It corresponds to the epigastric plexus and develops power generation in the psychic centers.

Place the palms together as before and extend the index fingers. Withdraw the middle finger from its intertwined position and place it over the index fingers. Think of the Hara, the One Point.

SHEN– Direction of Energy

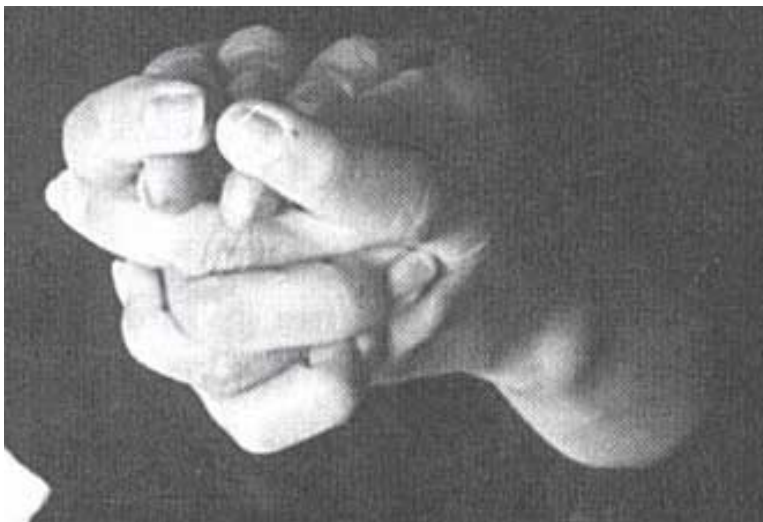
Lift the hands and trace the illustrated ideogram in the air before you by alternately tracing five horizontal and four vertical lines. Close the eyes and visualize the character. Place the hands in the lap.

Hold the head erect. Begin with an exhalation brought about by a rapid inward stroke of the abdomen. Inhalation follows immediately by relaxation of the abdominal muscles. Thus, inhalation is so passive and automatic that one again creates an oxygen debt within the system; as before, this produces a sensation of warmth. Repeat this exercise eighty-one times at the rate of two exhalations per second. Lay the head back, exposing the throat.

On the eighty-first repetition, hold the breath as before with the diaphragm. Previously it was specified that the Lotus posture of yoga be employed for these exercises. The reason will now become apparent. When the breathing exercise described herein is properly performed over a long period, certain vibrations begin within the body. These emanate from the center of power we are now considering. The vibrations, coupled with a feeling of exhilaration, lessen motor control of the limbs. In the Lotus, the legs are in a position impossible to undo without the aid of the hands. Thus they are not likely to be disturbed by this loss of control. Such an occurrence would likely cause one to fall over.

This exercise is used to develop concentration. In the stage of sensory withdrawal, one becomes responsive to those forces which are of a spiritual nature. When the Ninja finds that he can detach himself from senses, he is ready for this, the second, phase. In this state, let the mind wander and your thoughts take their own course freely. At first this is difficult because the mind is so full of many things. After a time, it settles and begins to flow.

This unrestricted stream of consciousness may entertain good as well as evil thoughts, so evil that one will often be surprised. But, day by day, these will diminish, become less and less numerous, and less extensive. Until, finally, only one thought remains. Then attention is directed to the interval between thoughts. The latter are elusive and fluctuating continuously. The former, the interval, is calm and flowing. By this experience one comes to know the true self. This exercise is often taught as a purification ritual.



KAI- 3rd Kanji/Mudra

The Hara (One Point) is the site of the third center of power in the body, located approximately two inches below the navel. This is the body's center of gravity. It also represents the water element. From this point flows the *Yang Wei Mo*, or Positive Arm Channel, which rises across the chest and extends down the inner arms to the palm and middle finger tips; and the *Yin Wei Mo*, or Negative Arm Channel, which also passes through the arms, but with the emphasis on veins instead of arteries. If the former (Yang Yu) is affected, the heart will be aggravated, the palms will be feverish, and the arm joints will be stiff. Headaches, fevers, and toothaches are also indicated. If the latter is not functioning properly, nervous disorders, hypertension, and epilepsy may result.

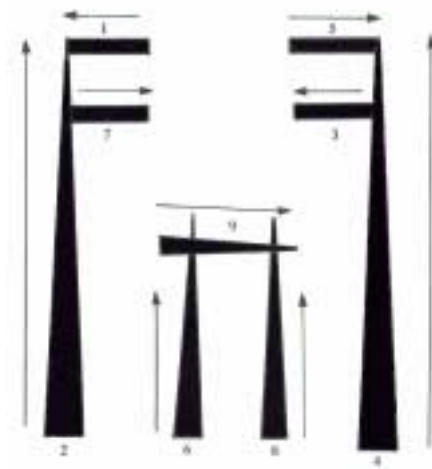
Before the student can begin to practice the actual techniques of Kuji Kiri, he must learn to keep the One Point.

By relaxing and concentrating the mind on this, even when moving about in daily life, one is able to achieve perfect balance and mental stability. This develops coordination of mind and body. The next objective is to transmit this power effectively. This involves the concept of Chi, the inner force. Chi is the spirit of the mind. Kuji Kiri teaches us to use it at will. *You must control the One Point to be successful* In this way, the force will flow as needed.

Control of this center develops the faculty of intuition, increases the power to know oneness, and leads to an understanding of good and evil. Thus it has long been taught by many ryu as a spiritual exercise.

To form the kanji, place the hands back to back, fingers pointing down. Spread the fingers and interlock them from within. Bring the elbows down, bringing the palms together over the fingers, enclosing them within the hands. Extricate the ring and little fingers and extend them with the tips touching. The thumbs are extended and pointing toward the body.

Using the fingers as a pointer, describe the ideogram as before. Close the eyes and visualize the character. You will feel the beat of the pulse in the palms and the Chi flowing in the arms. Place the hands in the lap.



KAI– Harmony with the Universe

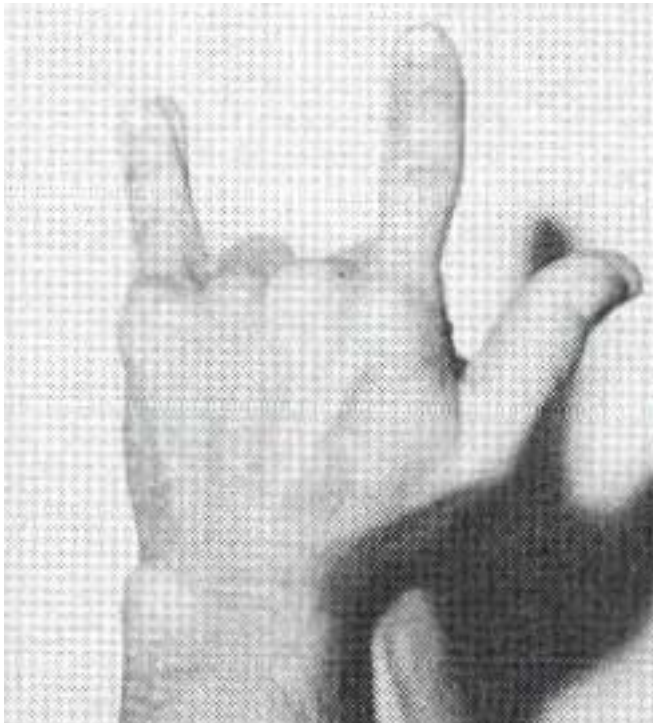
Hold the head erect, exhale, emptying the lungs from top to bottom. Turn the head to look over the left shoulder and inhale, filling the lungs from bottom to top. Turn the head to face forward and exhale. Turn the head to look over the right shoulder and inhale as before. Turn the head to face front and exhale. This completes one round. Repeat this exercise eighty-one times. The tongue should be placed lightly against the roof of the mouth during this exercise. On the eighty-first repetition, having faced forward and exhaled, maintain the position and inhale once more. Imagine the breath being drawn into the lower abdomen, warming the region. When you feel this warmth, breathe out slowly and relax the body.

The Yang Yu (Wei Mo) in the arms links the shoulders with the center of the palms after passing through the middle fingers. The Dragon Cavity of the hand is located by bending the middle finger of the left hand into the palm. Where it touches is a spot which is linked with the heart and lower abdomen by an artery passing through the left wrist. The Tiger Cavity is found by bending the middle finger of the right hand into the palm. Where this touches, the heart and lower abdomen are linked by a vein passing through the right wrist. These are now charged with Chi. The practice of Kuji Kiri is the art of transmitting this energy.

The Hara is the key to the first two centers of the body. Only at this stage can true meditation be achieved. The first exercise, Chu, developed the power of sensory withdrawal; the second, Shen, developed the power of concentration; this, the third, develops meditative ability.

To make the distinction between this level and the preceding two, an element of duration is introduced. Concentration can be held only for a certain length of time, depending on the individual. At the end of this period, it either becomes meditation, in which the gross aspects of the universe dissolve into their subtler components; or the concentration is voluntarily broken. If the former occurs, the student enters a somnolent state, neither awake nor asleep, yet totally relaxed. One of the results of this relaxation is the diminution of effort and the progressive disappearance of the will. To relax is to passively withdraw into ourselves, to become one with the universe. This is sometimes known as a state of trance contemplation.

TAI- 4th Kanji/Mudra



TAI- Healing of Self and Others

The fourth center of power in the body is located at the site of the navel. The channel of energy which flows from this point is known as the *Tai Mo*, or Belt Channel, and passes around both sides of the body, encircling the belly. If it is not functioning properly the belly will be distended and the waist will feel cool and wet. Loss of appetite is another symptom. This center is concerned with digestive functions, its counterpart is the solar plexus. It represents the fire element, its form is triangular. This level is characterized by spirit and the successful conclusion of the meditation. In this state, the mind becomes one with the object of meditation, together with the concept and the name of the object. In combat, the *kiai*, or spirit shout, is drawn from this source.

To form the kanji, place the hands back to back, fingers pointing down. Spread the fingers and interlock them from within. Bring the elbows down, bringing the palms together over the fingers, enclosing them within the hands. Extricate the index and little fingers and extend them with the tips touching. The thumbs are extended and pointing toward the body.

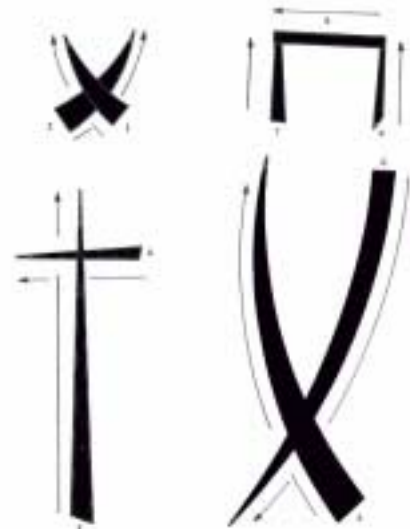
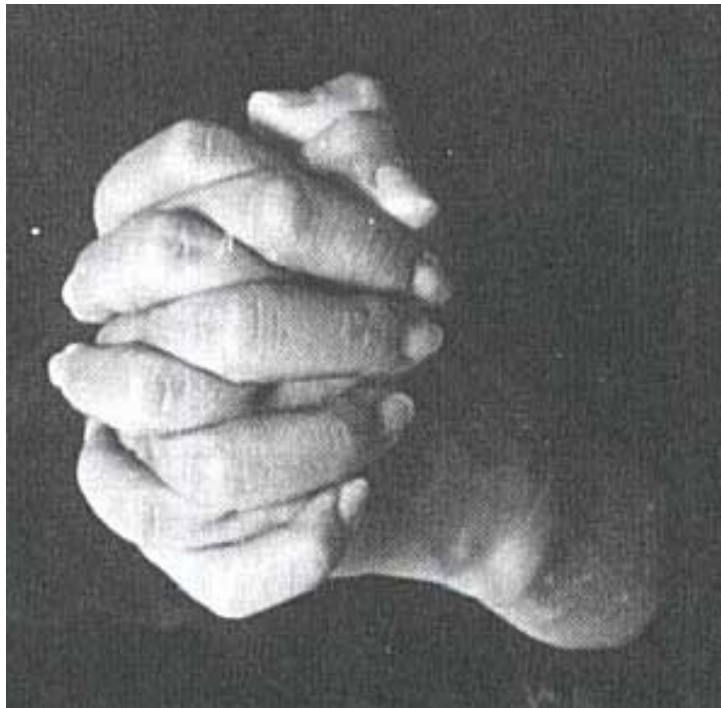
Lift the hands in front of the body and describe the illustrated ideogram by alternately drawing five horizontal and four vertical lines using the tips of the little fingers as a pointer. Visualize this character.

Hold the head erect, facing forward with the eyes closed. The tip of the tongue is held lightly between the lips and the mouth is slightly open. Inhale through the mouth, producing a wheezing sound and filling the lungs from bottom to top. When the inhalation is complete, close the mouth. Tilt the head to the right side as if to place the right ear on the shoulder. The neck does not twist during this movement. Hold this position for nine heartbeats.

Return the head to an upright position, exhale through the nose. Part the lips slightly and inhale through the mouth as before. Tilt the left ear to the left shoulder and retain the breath for nine heartbeats. Return the head to an upright position and exhale through the nose. Repeat this exercise eighty-one times. This develops the spirit. This level of energy is called, "Healing of Self and Others." The little finger represents the "self" since it symbolizes the Earth element, while the index finger represents "others," who are held in the mind, the Air element.

This exercise begins a second phase in breathing techniques. The first three exercises involved creating an oxygen debt, making the system more acidic, and were concerned with the accumulation of energy. The next three are designed to saturate the blood stream with oxygen, making the system more alkaline; these are concerned with the direction of energy. These are characterized by the breezy sensation felt on the tongue during the performance of this exercise. The last three exercises are concerned with the transmission of energy.

SHA- 5th Kanji/Mudra



SHA- Power of Premonition

The fifth center of power is located at the solar plexus. It represents the air element and is symbolized by two triangles—one facing up, the other down. Its color is smoky. This center controls respiration. The channel known as the *Chueng Mo*, or Thrusting Channel, ends at the heart, or solar plexus, having begun between the Jen Mo and the Tu Mo at the genitals. If this channel is not functioning properly, disorders of the digestive system will be seen. The base of The Eight Psychic Channels is the Gate of Mortality at the root of the genitals.

This is connected to the base of the spine by the Tu Mo, which in turn is linked with the Jen Mo in the brain. From there, the channel passes through the center of the head to the palate, or Heavenly Pool, where the Qi is collected and allowed to escape during meditation. Beneath the palate, the channel passes behind the throat, through the pulmonary artery and hepatic artery, past the diaphragm, behind the solar plexus, below the navel, and back to the genitals. In this way the Qi flows through the body.

Form the kanji by placing the palms together and spreading the fingers. Interlock the digits and close them so that the fingers rest on the backs of the hands. The thumbs are placed side-by-side, resting on the first knuckle of the index fingers. Lift the hands and hold them in front of the body. Describe the illustrated figure for visualization as before, using the thumbs as pointers. Place the hands in the lap.

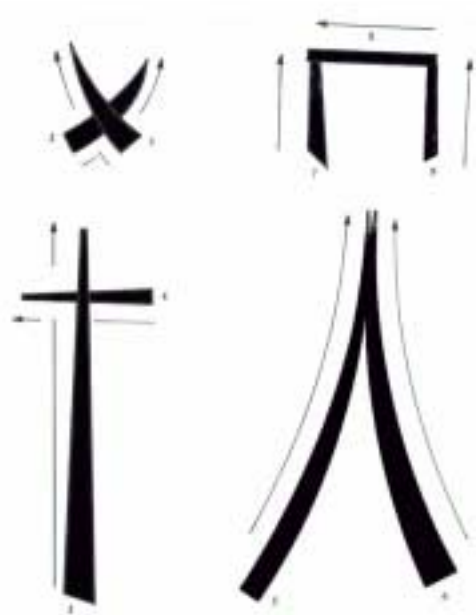
Hold the head erect, facing forward with the eyes closed. Place the tip of the tongue against the roof of the mouth. Inhale and exhale through the nose as quickly and fully as possible eighty-one times. This supersaturates the blood stream with oxygen. On the eighty-first inhalation, hold the breath with the diaphragm. Retain this inhalation for eighty-one heartbeats. You will feel the beat of your pulse in the temples. This exercise develops the power to relieve pain through psychic means.

The yogic concept of prana is useful in understanding this. *Prana* is not the consciousness or the spirit, but is merely the energy used by the soul in its material and astral manifestations. Prana is in the air, but it is not the oxygen; it is in food, but is not the chemical components. It is absorbed by the body during respiration. One who can learn to control this pranic energy has the power to bring it to a state of vibration that can be conveyed to others, causing them to vibrate harmonically. He who has abundant pranic energy radiates strength and health.

When dealing with pranic energy, the physician must take care not to transient his own energy to the patient; rather, the physician must draw the patient's own energy and direct it to the source of the affliction. The source may be obscure at times, as there are many points of the body which may be invaded by illness, and many which are attacked by excesses. There is only one sure method of diagnosis: taking the pulses in the Chinese manner. This practice in itself calls for a subjective interpretation on the part of the physician. A wise physician will take his own pulse first, to insure his own calmness; he will also cleanse his mind after an examination, so that his previous diagnosis will not bias his findings.

JEN 6th Kanji/Mudra

JEN-Knowing the Thoughts of Others



The sixth center of power is located behind the throat. It controls speech and hearing, and corresponds to the pharyngeal plexus. Its element is air, its color is the shade of pure sea water. From the heel, the *Yang Chiao*, or Positive Leg Channel, rises along the outer sides of the ankles and legs, up the sides of the body, around the head, and down below the ear, ending at the sixth center. If this channel is not functioning properly, one will be unable to sleep. Also, disorders arising from imbalance, paralysis, weakness, and lethargy will be noted.

Form the kanji by placing the hands back to back as before, and interlocking the fingers inside. This time keep the fingers enclosed between the palms, extending none.

Describe the illustrated figure by tracing five horizontal and four vertical lines for visualization, using the thumbs (knuckle) as a pointer. Place the hands in the lap.

Hold the head erect, facing forward, with the eyes closed. Inhale deeply and fully through the nose, filling the lungs from bottom to top. The tongue should be placed lightly against the roof of the mouth. Exhale through the nose as you hum, vibrating the palate and stimulating the Heavenly Pool. Empty the lungs from top to bottom. This causes the exhalation to be extended beyond the inhalation and causes the exhalation to be more complete. Because of the depth of the breath taken, the blood becomes more alkaline. Repeat this movement eighty-one times.

This technique sometimes involves the yogic *Aum* to extend the exhalation. It develops the psychic sense of hearing allowing one to hear the inner voice. Further, it stimulates the proximity sense which allows one to feel the presence of the enemy and locate him in total darkness.

At this stage of meditation, the object of concentration loses its associations with either name or concept; the object is simply the object. The student comes to differentiate between the dimensions of reality and those of the mind and gains access to the inner knowledge.

This center controls all of the automatic body functions ruled by the cephalic region of the brain. It also serves as the psychic force which separates the astral body from the physical at the time of death. Meditation on this center leads to the philosophical concept of oneself-"I am that I am."

TUNG (SEVENTH KANJI)

The seventh center of power is located at the site of the third eye, slightly above and between the eyebrows. The *Yin Chiao*, or Negative Leg Channel, rises from the instep through the inner leg, past the scrotum, up the center of the body, to this spot. If this channel is not functioning properly, one will sleep too much. This center represents the highest level of mind. Meditation on this site enables one to gain control over the various nerve centers of the body. Here also the astral counterpart of the sensory and motor nerve fibers of the spinal column converge. Along these travel the nerve impulses which control the body. In yoga this site is known as Triveni, or Three Knots.

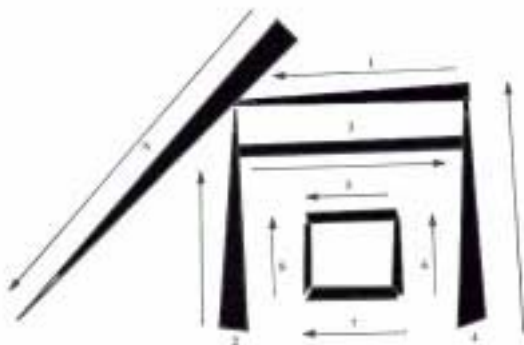
One will also note an extraordinary spiritual strength, knowledge, and will power. This center is the seat of the force in the body. Its color is snow-white, its shape is triangular. The acquisition of the higher voice, or intuitional knowledge and clairvoyance, resides at this center, as does the soul. It is here that the Ninja directs his Qi at the time of death.

With continued practice, the serpent power of the first center rises, not to this level, but to the next, the cortical surface of the brain. This is sometimes referred to as the Thousand Petal Lotus.

Each of the centers so far experienced is also a center of consciousness which may be activated by the sound energy of a chant or by meditation. For each center there is a specific chant, and for each a specific *mandala* in the form of the visualized ideogram. By these means, the force may be channeled to perform the will. The passage of the serpent power from the lowest to the site of the seventh center constitutes the first third of the journey. From here the energy rises to the Lotus and merges with the consciousness of the Infinite. At this level, one overcomes the limits of time and space, and gains the ability to control the actions of others without physical contact.

Place the hands, palms together, fingers pointing upward. Fold the fingers of the left hand, leaving the index finger extended. Wrap the fingers of the right fist around the extended left finger and press the right thumbnail against the side of the left index fingernail at the point where the cuticle ends. You will know when you are pressing the right point; it will feel like a mild electric shock. This pinches off the flow of energy in the body and recirculates it through the Yin and Yang Wei Mo to the solar plexus, and hence to the third eye.

TUNG—Mastery of Time and Space



From this level on, only proper breathing techniques are employed, and the Kanji are visualized instead of being traced in the air. This is because, by this time, the student is sufficiently skilled in linking the memory and the imagination. This consists of inhaling through the nose for a period of four heartbeats, holding the inhalation with the diaphragm for two beats, exhaling for four beats, and holding the exhalation for two beats. This completes one round of the Fourfold Breath. The tip of the tongue remains lightly against the roof of the mouth. Repeat this exercise eighty-one times. If you are meditating with a chant for a specific center, the ex-halation will be performed through the mouth while forming the appropriate sound. It should be no longer than four heartbeats.

Only when the inner force has been consciously directed to this site can it be said that one has achieved success in controlling and manipulating the serpent power, which then appears as a flash of lightning. Even to reach this state requires at least nine years of hard work following the method and contemplation of one's Sensei.

The serious student is admonished again that the true power cannot be awakened without long and steady practice, and then is not given to one without the proper moral credentials to employ it.

Beware of those who would make you a master overnight. A true teacher never expects anything of his students, and awaits the proper time to teach everything.

HUA- 8th Kanji/Mudra



The eighth center of power is located on the cortical surface of the brain. It is known as the Thousand Petal Lotus because, when visualized, this is the

imagery created. When the Chi permeates this center, the sensation in the body is one of floating upward to the surface, much like the blossoming of the lotus.

HUA- Control the Elements of Nature

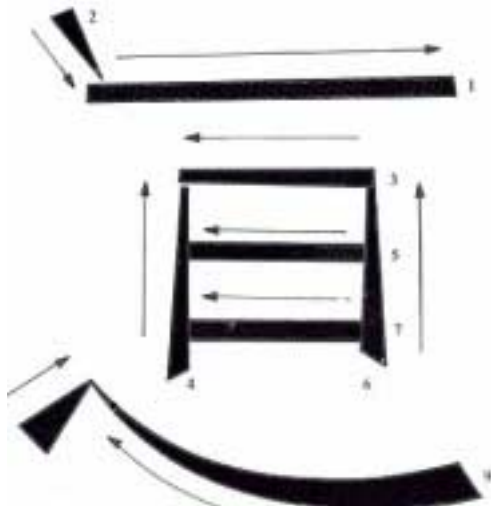


When the serpent power passes from the lowest center through the psychic channels and junctions to this level, the energy in these begins to spin as each is opened. At this time the marriage of spirit and matter occurs, and the individual consciousness unites with the universal consciousness. This is a state of ultimate bliss, rarely achieved even by those who practice a lifetime.

The ascending practices for this and the next level are achieved through specific exercises which are similar to those given for the first seven centers. These are always given verbally by master to student. They cannot and should not be described. Let it be sufficient to state that the finger-knitting kanji illustrated represents the suffusion of the conscious into the Infinite, and enables the practitioner to exercise his will through the five elements.

[Editor's Note: When **Secrets of the Ninja** was first published, Ashida Kim informed the publisher that two pictures were out of sequence in the Kuji Kiri section. This error was never corrected and caused a great deal of confusion over the years. This edition has made the necessary corrections to the text and sequence. It now conforms to the proper order and is the same as the exercise given in the revised edition of **Ninja Mind Control** and **Iron Body Ninja**, DOJO Press 2000.]

TAO- 9th Kanji/Mudra



TAO- Enlightenment

The ninth center of power is the aura of the body. The *aura* consists of an electromagnetic field surrounding the physical self, radiating in all directions. The strength and extent of the field are determined by the individual. The kanji represents the acquisition of the secret knowledge.

To become a Ninja, one must accomplish four things: *one must be strong; one must know; one must dare; and one must be silent.* It was said of the ancient Ninja that he could become invisible at will. This may be the myth and legend of a bygone era; it may be that simple tricks and ruses led to this belief; or it may be that the Ninja of old could actually alter the state of his aura and the surrounding atmosphere by physiopsychic means, rendering himself unseeable. One skilled in this technique would, quite naturally, be reluctant to demonstrate it, and would certainly never reveal his method to the uninitiated. This art is sometimes known in Kuji Kiri as "the power to cloud men's minds."

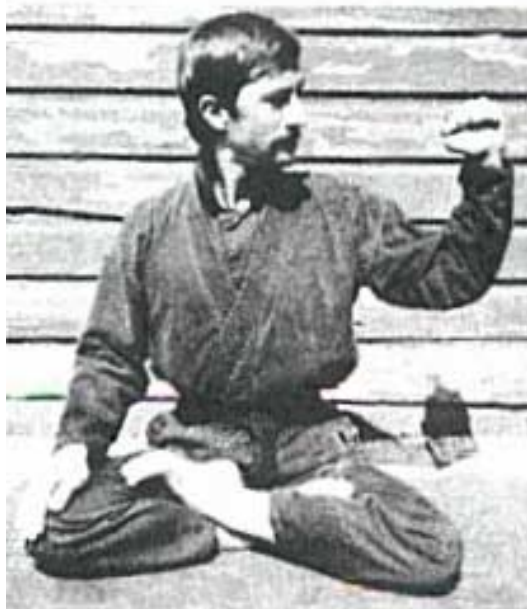
Remember, the Tao that can be told is not the eternal Tao. It cannot be explained, but it can be experienced. This is the goal of meditation.

TRANSITORY EXERCISES

Turning the Wheel

Just as one cannot plunge headlong into the practice of *Qi Gong* (breathing exercises), one cannot return to the real world from such an experience without some transitory phase. The ancients have taught the following movements to calm the mind and body and return them to a more balanced condition before the conclusion of the exercise. Suddenly standing after any of the preceding techniques would almost certainly result in the blood rushing from the head, causing one to faint before the heart can compensate.

Extend the left arm out to the side. Bend the arm at the elbow and rotate the arm in a circular manner counterclockwise thirty-six times. Repeat this action with the right arm. This stimulates the Yang Yu and Yin Yu channels of the arm.



Two Hands Uphold the Sky

Lift the left leg off the right hip and extend it in front of the body; lift the right leg off the left hip and extend it. This releases the Lotus position. Clasp the hands together and raise the arms above the head, turning the palms over as they pass the face. Inhale as the hands ascend from the lap to the head, and exhale as you push upward. Repeat this movement nine times.

Place the palms on the sides of the legs just below the hips. Stretch the legs and slide the palms down the sides of the thighs, knees, and calves. Bend the body forward and touch the head to the knees



while grasping the outside of the feet with both palms. Inhale as you return to a sitting position, and exhale as you bend forward. Repeat this movement twelve times. This will stimulate the legs and keep them straight.

With the completion of the transitory exercises, the Ninja has accomplished the basic movements of the first nine Mind Gates. These must be mastered before one can even attempt those which deal with the more specific techniques of the acupuncture meridians, the four seas of the body, the six solid and the six empty organs, and so on.

Meditation is the key to Inner Strength. These exercises are among the most ancient known to



Man., and represent the most basic that should be known by any Student. From them flow a myriad of therapeutic and healing techniques. Understanding of the “self” makes it possible for the Ninja to understand others, thereby anticipating their movements and reactions. This can be of tremendous significance in espionage or battle.

[A simplified version can be found in the **Longevity Exercise of Dr. Ko Hung Lao**, DOJO Press 2000]

CENTERS OF POWER (GLOSSARY)

Chu- pillar. In Chinese medicine, the spine is often referred to as the Heavenly Pillar of the body.

Shen- body. This refers to the Gate of Mortality, whence conics the body.

Kai- open. This center is the key to all the others. Once this has been experienced, the rest is easy.

Tai- belt. This is the only latitudinal channel of the body, separating it into the upper and lower quadrants.

Sha- change. The Ninja say that death always comes from the left side and that once it is upon you, the pounding of the heart is felt. When the heart stops, the body begins to die.

Jen- man. This refers to man as a species. Since man is the only known animal with a systematic spoken language, this center separates the human from the beast.

Tung- understand. This center corresponds to the cavernous plexus. Once this level is reached, enlightenment cannot be far beyond.

Hua- flower. This refers to the concept of the Thousand Petal Lotus.

Tao-path or way. Do not be confused by this translation. The path is not one which leads to a true goal, but rather to an understanding of the path itself.

Seek not to know all the answers, but rather to understand the questions.

INPO- The Art of Hiding

Inpo, the Art of Hiding, is an integral part of the Ninjitsu system. It simply means that one must take advantage of every possible object, natural as well as manmade, to conceal oneself. Inpo gave rise to the legends that the ancient Ninja could vanish at will.

Foremost among the precepts of Inpo is the admonition to avoid unnecessary movement. The Ninja employs this in conjunction with the principle of *Monomi-no-jitsu*, or "observing the enemy from his perimeter." Following are the five preferred Inpo methods:

EARTH METHOD

The best example of this technique is supplied by *Uzuragakure no-jitsu*, which suggests hiding like a quail in small gaps between two larger objects. The primary consideration here is that one must be able to completely fill the space between the objects. In this way, one may escape detection, since an observer will scan past these as he walks his post. Of note also is the technique of hiding under overhanging brush or grass. Stay low to observe and look around the cover.

WATER METHOD

Sometimes known as *Kitsune gakure nojitsu*, this means to imitate the actions of the fox by concealing oneself in water. Not only does this aid in erasing one's trail, but also allows only poor footing for the pursuing enemy. A variation is the *Tanuki* method of dragging the enemy into the water for the purpose of drowning him.

FIRE METHOD

This is perhaps the most difficult of the Inpo arts. It refers to the erasing of sound and shadow. Always move behind a light source to avoid casting a shadow which might betray you. Learn to move silently. Only practice in the Nine Steps can develop this skill. (See chapter on Kuji Ashi.)

AIR METHOD

This refers to hiding like a raccoon, *Tanuki gakure no-jitsu*. It means that one should climb a tree or other high place and press oneself against the object so that one seems to be a part of it. The infamous jewel thieves, Alan Kuhn and Jack Murphy-who stole the Star of India from a New York museum-made frequent use of this tactic. They believed, and rightly so, that people seldom look up.

WOOD METHOD

Pu Neng Mu is the term used to mean "invisibility in plain sight." When no cover is at hand, one must hide behind nothing. This is accomplished by distorting the silhouette. It is possible to form the body into many shapes by means of yogic exercises. In the old days of Ninjitsu, one excellent tactic involved replacing a scarecrow and standing in the center of a plowed field. By kneeling and wrapping the arms around the knees, one assumes a rounded posture. This is known as "hiding like a stone."

Numerous other methods exist for concealing one's presence from the enemy, such as disguises, mingling with crowds, false identities, and so on. These alternatives lie in the realm of strategic, rather than tactical considerations, and have been omitted here as they do not relate directly to penetration of the enemy encampment.

INTELLIGENCE GATHERING

To be successful, one must obtain every available scrap of intelligence about the size, location, and logistics of the enemy base. This may be accomplished in many ways. However, once the site has been reached, firsthand data is readily obtainable and absolutely essential.

No one knows the territory quite like the one who has been there and back. Once in the field, the Ninja alone can determine the feasibility of the mission. He does this by observing. The art of Ninjitsu *is* invisibility. Nowhere else is it more evident than in this phase of Inpo.

Having selected a site from which to study the enemy, assume whatever posture is required for maximum cover, concealment, and comfort. You must have a clear field of view, preferably with your back to cover.

Select a point for penetration into the enemy camp and fix your eyes upon it. Inhale deeply and slowly, filling the lungs from bottom to top. Close the eyes and exhale fully and slowly, using the technique known as *Tan Hsi* (sighing). Tense the Hara (the seat of breathing) slightly, inhale as before. Exhale, visualizing the character *san* (a Chinese ideogram consisting of three horizontal lines one above another) three times. Inhale, exhale and visualize the character *erh* (Chinese ideogram of two lines) three times. Inhale, exhale and visualize the character *tan* (a single horizontal line) three times. Holding this exhalation with the diaphragm, visualize the point of penetration for five to ten seconds (nine heartbeats). Inhale slowly, tasting the air. Care must be taken at this juncture not to gulp air and reveal the position. Relax the Hara. Relax the body. Open the eyes slowly. Breathe slowly, deeply, and naturally. Scan the enemy camp. Do this for at least an hour. This is known as *Kuji Kiri* (meditation).

At first it will be difficult to keep the attention focused on the enemy camp; with practice it will be easier. When gazing at one spot for an extended period, the eyes become fatigued. Then the muscles relax and the eye wanders naturally. It is during this period that the patterns and routines of the camp may be observed.

Great attention should be placed on the breathing initially. During stress the heartbeat speeds up and it is possible to soon be breathing audibly without realizing it. Listen for the sound of your own heartbeat; this will reassure you.

This breathing technique is used naturally by hunters. When combined with certain finger-knitting exercises, as well as yogic postures and other methods of breathing, a system known as the Nine Forms of the Mind Gate (*Hsi Men Jitsu*) is formed. Each of these has evolved nine variations, making a total of eighty-one forms.

When moving from your position to advance on the enemy, the body will feel light, as though in a dream. Silence is essential.

INDIVIDUAL ACTION

Having observed the enemy camp and confirmed, denied, or discovered sufficient intelligence to plan ingress and egress of the site, select a route and proceed.

Since these operations will be conducted alone and often at night, consider any condition which might provide an advantage. One noteworthy condition is the weather. Rainy nights are best. Moonless nights are second best. In warmer seasons, insects, frogs, and nocturnal predators may draw attention to your position by ceasing their nightly songs. In winter, the clear, crisp air often carries the slightest sound to an alert sentry.

There are nine specific times when the enemy is most vulnerable:

- 1) The night before the enemy is ready. This means that the enemy is aware of an impending attack, but his spies believe the enemy is at least a day away.
- 2) The night after the enemy has heavily fortified his position. The physical labor will tire the enemy soldiers.
- 3) The night the enemy sends out patrols. This takes advantage of the enemy mistaking any sounds you might make as those of his returning patrols.
- 4) The night after the enemy has sustained heavy losses. This is known as "harrying the retreat."
- 5) The night the enemy prepares to counterattack. This means that the enemy is anticipating the next day's conflict. The Ninja takes advantage of this anxiety.
- 6) The night after the siege has been lifted. The enemy will relax at this time.
- 7) The night the enemy is struck with sickness, hunger, or thirst. The enemy will be weakened by these.
- 8) Any night after the enemy has been wearied by a long, fruitless confrontation. The enemy will be disheartened.
- 9) The night after an enemy victory. The enemy will be triumphant and let his guard down. This is known as a "spoiling mission."

Penetration of the enemy camp is hindered by two things: barriers and sentries. The first of these may be overcome by utilizing the techniques shown herein. Sentries must be circumvented or assassinated. Sentry removal techniques will be explained in a later section.

Remember, an enemy can see you only as well as you can see him. In all probability, you can see him better.

INDIVIDUAL MOVEMENT RULES

Follow these general rules to move without being seen or heard by the enemy:

Camouflage yourself and your equipment.

Wear soft, well-fitting clothes. Starched clothing swishes, baggy clothing is likely to snag.

Use ankle ties to blouse the trousers. Do not tie them too tightly as this retards circulation.

Do not carry unnecessary equipment.

Look for your next point of concealment before leaving your position.

Change direction when moving through tall grass; a straight path causes an unnatural motion which attracts attention.

If you alarm birds or animals, remain in one position and observe. Their flight may attract attention.

Take advantage of distractions provided by natural noises.

Cross roads and trails where maximum cover exists, look for a low spot or curve, cross quickly and silently.

Follow the furrows when crawling over a plowed field, crossing the furrows at low spots.

Avoid steep slopes and areas with loose gravel or stones.

Avoid cleared areas and prevent silhouetting.

Avoid heavily trafficked areas.

Avoid areas which are not trafficked at all. They may be mined or booby-trapped.

Always move downwind from kennels or guard-dog positions.

Observe the enemy as much as possible, watching for indications that you have been discovered.

When in doubt, do not move.

Learn the patterns used to see, that you may move outside the field of view.

Learn to move without disturbing your surroundings.

When avoiding spotlights, when the light moves, remain still; when the light stops, move.

In all these things you must research and train diligently.

KUJI ASHI- The Nine Steps

The classic exercise of Ninjitsu is penetration of the enemy camp for the purpose of espionage or assassination. This tradition and many of the techniques come to us from the 13th to 16th century practice of the Art in feudal Japan. But, the symbolism can be traced much further back. In tribal times, when Man was first beginning to congregate in groups and responsibilities for such things as hunting, gathering, or agriculture were becoming defined by age or ability, those of the Pole Star School (circa 6000 B.C.) were known and feared as the best hunters and greatest warriors of their time. Some said that this was due to secret knowledge handed down to them from an even more ancient culture. Others, owing to the primitive nature of the times, attributed it to one single factor- the ability to become invisible.,

This is not so incredible as it may sound. Since the history of our most ancient and honorable Society records that tribal methods of invisibility included “walking through the smoke” of the hunter’s campfire in order to “remove the smell of humans” from the body, making it more difficult for any prey, most of which were armed with a much more highly developed olfactory sense than man, from detecting the hunter. This necessarily led to an understanding of “wind” since the wind direction also had to be considered when stalking. Once that hurdle was overcome, the hunter was forced to develop skills like walking silently, understanding cover and concealment, and learning the “ways” or patterns of the intended prey. Just like those who learned, preserved, and passed on their knowledge, used to infiltrate and defeat armies of overwhelming numerical superiority in later times.

The secret of invisibility, according to Ko Hung a Chinese philosopher and physician of the 3rd century A.D. is to “sit as still as a lizard on a rock.” In this way, one becomes a “part of the landscape” and acts in harmony with nature. Of course, Ko Hung was referring to the practice of meditation, one of his many teachings for health and self defense. Even he employed the symbolism of penetrating a castle to “explain” his method.

“First, one must equip himself with the means to bribe the guards and cross the threshold unseen. (A reference to paying one’s teacher, since Ko also said, “If your teacher you cannot remunerate, you will have no way to operate.” But, a valuable lesson of invisibility as well.) Fly to the sky-palace, surprise Lord Lao at his breakfast, snatch his Elixir of Immortality, fight off those who come to defend it, break down the walls of the fortress and return to Earth an immortal. One of your skill and ability need only follow my course of instruction to be certain of success.” The goal of this teaching was good health and longevity. Immortality, of course, is an absolute. But a life span of more than 250 years is not unknown among those who practice the very exercises given in the previous section. Certainly, that would have been considered “immortality” in an age when nutrition was poor, infant death considerable, and old age (beyond 60) was almost unheard of.

Sitting quietly, watching the enemy, waiting for the opportunity to strike, is indeed the practice of invisibility. But, one must be able to place oneself in a position to do so. Further, to actually make the penetration of the enemy fortress, one cannot simply wait for the “camp to come to him.”

Therefore, the Ninja of old devised many methods of stealth and moving silently to complement their ability to attract no attention by making no movement. The *Kuji Ashi* or Nine Steps are the classic exercise of this skill.

Man sees in three ways, by movement, silhouette, and color. Man also hears, and some hear more acutely than others. Also, since masters can sense an alien presence, one must have a calm mind to escape their notice. To elude all these sensory pickups is *to be invisible* for all practical purposes.

To eradicate color, the Ninja employs *black art*, a magician's trick. Black is the absence of color. This means that a black surface absorbs all of the light rays incident upon it, reflecting none. It is the reflected rays that give an object its apparent color. Further, a black surface casts no shadow upon itself to define its depth. To the magician, this means that a box can be made to appear empty when it actually conceals a great many objects.

To distort the silhouette, one employs yogic postures and camouflage. An example is the *ki-mono-ninja* technique. The cape may be draped over the body in a variety of manners to alter shape, or the kimono may be arranged independently to make it appear that one is standing where one is not. This is called *Ametori-no-jitsu*.

To erase shadow and sound when moving from one position of concealment to the next, the Ninja use the Nine Steps.

HAI PU (BLACK/STEALTHY STEP)

First among the Kuji Ashi is the *Hai Pu*, the Black/Stealthy Step. It is taught not only as a means of moving in total darkness, but also as a type of dynamic meditation. In its advancing and retreating action is the core of Ninjitsu. Only by this method can one develop the kinesthetic sense of the body that is required to practice Ninjitsu. Master Hai Pu first.

This technique is used in total darkness. It is designed for the protection of the body, for moving silently and slowly, and for attacking instantly.

Fig. 1-Assume the following stance: lower the hips and raise both arms; the feet should be one shoulder's width apart; turn the toes inward; bend the knees and lower the hips until the knees touch. The hips are back, the shoulders shrugged, the head is lowered. Draw the elbows close to the chest, raise the hands above the head and extend the fingers. The eyes are directed without being fixed at a spot on the path about ten feet away. Martial artists will recognize this as a variation of the closed stance of Praying Mantis Kung Fu.

Fig. 2-Keeping the hips and shoulders at the same level, shift the weight onto the right leg; glide the left toes forward and out in a semicircular manner, keeping the knees together. The body does not move above the hips, but gently weaves from side to side as weight is shifted over each foot alternately.

Fig. 3-The right foot is then drawn over to the left ankle in the loose-ankle step of *Tai Chi Chuan*, and advanced in a similar manner. Practice in this step strengthens the hips and feet, developing balance. The most important point in practicing this step is that the hips and shoulders do not change their level. The arms act as antennae, sensing obstacles, and protecting the head. Practice in this step develops an unconscious awareness of the body as a whole.

In kabuki theater, this technique is performed so slowly that even though the Ninja remains in plain view, no movement is discernible. In ancient times, this method was used in *crossing the obi*, or sash-belt. If confronted by a gravel path or a nightingale floor (one designed to creak when weight is applied), the Ninja would roll his obi across the obstacle and tread its narrow width, effectively muffling any sound which might betray him.

Practice moving forward about ten feet, then back, always directing the Qi forward.

Hai Pu -The Black Step



Fig. 1



Fig. 2



Fig. 3

HENG PU (CROSS STEP)

The second of the Nine Steps to learn is the *Heng Pu*. By employing this technique, it is possible to move quickly and quietly in narrow passages, corridors, and hallways. In combat, this stance presents a smaller silhouette to the enemy. Also, when fleeing, one presents a smaller target. Note that tracks left by this method appear to travel in two directions at once.

Much of the actual penetration of the enemy camp will involve traversing narrow alleys between buildings, or flattening against a wall to remain concealed in its shadow. This requires a posture which overcomes the width of the shoulders. In order to move forward, one must move sideways.

Fig. 4-To assume this stance, stand with back to the wall, crouch slightly, bow the legs with knees pointing out, turn the head in the direction you wish to move and lower the shoulder facing that direction. This is an exaggerated fencing posture, with the lead toe at a 90-degree angle to the body and the rear foot facing 135 degrees away from it.

Fig. 5-Now cross-step in back with the rear leg, placing the toes past the lead foot, facing in their original direction. The toes of each foot now face those of the other. This extreme toe-in position is necessary to allow clearance for the lead leg which is drawn through as weight is shifted onto the rear leg. Step out with the lead leg to again assume the original position.

Fig. 6-Having developed some skill in this technique, begin to practice the Cross Step in front. Each of these has its uses and applications. Bear in mind the importance of the toe-in position during this exercise as well.

Heng Pu - The Cross Step



Fig. 7-The eyes scan the ground about three yards in front of the feet. Care must be taken not to look toward the enemy when moving, as the face may reflect moonlight and the eyes will shine if struck directly by a strong light. Further, obstacles which may lie in the path (stones, trip wires, etc.) are more readily visible. Using the eyes in this manner takes advantage of pupil dilation. When looking ahead, the pupils contract as light enters the eye. By focusing on the path, less light enters the eye. The pupils expand and more is seen through the rod cells, resulting in a type of off-center vision.

Fig. 8-The Heng Pu is easily mastered and enables one to move quickly over great distances, making no sound, with little fatigue. Practice by moving flat along a wall without touching it. The step should be at least one yard per pace, at the speed of a double-quick march. Once this level has been achieved, crouch lower. This strengthens the legs and makes it possible to move quickly in low shadows and under windows.

Fig. 9-When passing a window in this manner, it is advisable to listen for sounds from inside. Should the occupants be silent or snoring, or be engaged in an activity which requires their attention, they are less likely to detect your presence. One should listen at both sides, before and after passing.

Fig. 7

Fig. 8

Fig. 9



P'A PU (NIGHT WALKING ABILITY)

P'a Pu- Tip Toe Step



Fig. 10



Fig. 11

Third among the Nine Steps is *Pa Pu*, or Night Walking Ability. This movement is developed by running on the balls of the feet. After much practice, add weight to the ankles. This strengthens the feet, making it possible to walk on tiptoe for great distances. This aids in eliminating sound.

Fig. 10 -P'a Pu is employed when it is necessary to move quietly and quickly forward. Exhale and tense the Hara. Lower the body for better balance. Extend the arms, palms down, at waist level. Step forward with the left foot first, balancing on the right leg. Place the toes lightly on the surface, and shift body weight forward.

Fig. 11 -As you move over the left foot, draw the toes back slightly, press the left heel down lightly. Glide forward, advancing the right foot in a similar manner. It will be noted that this is a variation of the hunting step, in which the toes may be used to clear leaves, twigs, and other small debris from the path before stepping on them.

SHE PU (SERPENT STEP)

The fourth technique is called *She Pu*, the Serpent Step. It is so named because the action of the Ninja's body resembles that of a snake. *She Pu* is used at times when one must move close to the ground to avoid being discovered. Use *She Pu* when cover is scarce, visibility permits good enemy observation, and speed is not essential.

Fig. 12 -Keep the body as flat as possible. The hands are kept palms down, near the face, with elbows close to the body, legs spread, and toes outward. The head is lifted to observe the enemy. Study the movements of a stalking cat to perfect this approach. To move forward, extend the arms and draw the left leg forward. Pull with the arms and the toes of the left foot. The weight is borne on the forearms and the left leg from knee to ankle. Thus, the body is lifted slightly above the ground to prevent scraping or dragging noises. Change the pushing leg frequently to avoid fatigue. Stop, listen, and observe after each movement. Silence and slow movement are essential. This technique is also taught in every military service in the world. Most frequently called the Low Crawl and practiced under barbed wire while live rounds ricochet overhead to acclimate the recruit to battle. In South Africa it is known as the Leopard Crawl, because that is the action of the animal that most closely resembles that need to be successful. To the Ninja, however, the technique includes the injunction to “weave back and forth across the line of travel” in *serpentine* fashion to disguise the trail and avoid gunfire.



SHE PU– The Serpent Step

LUNG PU (DRAGON STEP)

The Dragon Step is a variation of the Serpent Step. Use the Lung Pu technique when cover and concealment are available, when poor visibility reduces enemy watchfulness, and when more speed is needed.

Fig. 13 -Keep the body free of the ground by resting body weight on the forearms and lower legs. The knees are maintained low behind the buttocks to reduce silhouette. Move forward by alternately advancing the right knee/left elbow and the left knee/right elbow. For the most part, sounds made by these motions are muffled by the costume. However, in this position one is quite vulnerable. It is therefore recommended for use in the primary ingress phase, which is beyond the enemy reach, but not beyond his field of view. In most military and paramilitary forces, this technique is referred to as the High Crawl and resembles the action of a lizard darting across a patio. In both of these techniques, the most common error is to let the buttocks bob up and down when moving. This, of course, leads to embarrassing injuries on the battlefield, and the unusual movement often attracts the attention of posted sentries.

Lung Pu– The Dragon Step

Fig. 12



T'U PU (RUSHING STEP)

The Kuji Ashi's sixth step, *Tu Pu*, is the fastest way to move from one point of concealment to another. Unfortunately, it also exposes one to enemy observation. The Rushing Step is employed only when sufficient background exists to prevent silhouetting or when the enemy's attention is distracted.

Fig. 14 -From the prone position, slowly raise the head and select your next point of concealment. Lower the head, draw the arms into the body, keeping the elbows in, and pull the right leg forward.

Fig. 15 -In one movement, raise the body by straightening the arms. Spring to tile feet. stepping off with the left foot first.

Fig. 16 -Run to the new position using the shortest route. Carry the body on the balls of the feet, in a crouch, with the shoulders rounded, arms hanging loosely at knee level. Press the first knuckle of each index finger with the ball of the thumb. The fingers are thus curled loosely and are carried as though the hands were sliding along a rail. This is known as *Pao Nei An*, or "running in darkness."

Fig. 17 -As you near the next position, plant the feet slightly apart, drop to the knees as quietly as possible, fall forward and break the impact with the heels of the hands. Shift your weight to either side and roll over into position behind cover. Lie as flat as possible. If you think your movement was observed, move to the right or left as cover permits.

TU PU-The Rushing Step

Fig. 16

Fig. 15

Fig. 14



Fig. 17



JU MEN PU (ENTERING PIVOT)

The seventh step is the *Ju Men Pu*, or Entering Pivot. This consists of a short retreat, heel first, without shifting the body weight. It is also the basis for the *Iluo Nei Kuo* (Capture by Passing) of Tonpo. Practice is most effective when turning the corner.

Fig. 18 -Approach the barrier, press against it, resting the weight forward. Place the near hand by the knee and the back hand close to the face. Slowly lean the head forward and peek around the corner. The lower this is done, the smaller the chances are of being observed.

Fig. 19 -Having determined that movement can be accomplished safely, draw the head back out of sight. Step quickly around the corner with the lead foot (in this case the left), placing the heel in the final position shown. The right leg does not move at this point, thus placing one in a wide Horse Stance diagonally against the edge of the building. The back glides around the corner without touching it as the weight is shifted onto the left leg. When the hips have cleared the wall, the right leg is drawn around to close the stance. Press your back to the wall and check to see that this action was not seen before proceeding.

This step also appears in the combat applications of Ninjitsu and is used in much the same manner as the “entering pivot” of Aikido, to grab the enemy’s wrist, lift it above the head, step underneath, turn, and put the opponent in a wristlock.

JU MEN PU– The Entering Pivot

Fig. 18



Fig. 19



PIEN PU (SIDE STEP)

Eighth among the Kuji Ashi is the *Pien Pu*, or Side Step. Though similar to the Heng Pu (Cross Step) in that movement is directed to the side, Pien Pu is employed to move more slowly in narrow spaces. Its best use comes when passing through a threshold, such as a door.

Fig. 20 -Press your shoulder to the wall, placing the lead hand near the hip and the rear hand near the shoulder. Crouch, and peek around the doorway, noting the position of any occupants or sentries. The lower this is done the more effectively hidden you will be, since most people tend to look and search at eye level first. Key your actions to the movement of the enemy head by directing your attention to the base of his skull.

Fig. 21 -Withdraw the head, maintaining a slight body pressure against the wall. As quickly and silently as possible, push off with the rear leg (the right in this case), stepping clear across the door opening in one swift motion. This will look like a quick sideways hop, landing on the left leg first. As you cross by this method, glance at the enemy by turning to look over your right shoulder. This is the safest way to pass an open doorway.

Fig. 22-Having gained a position on the opposite side of the doorway, assume the illustrated position and check around the corner to insure that your movement was not observed.

If one is confronted by an open doorway at night, with light falling across the path, it is preferable to move outside the circle of light, remaining invisible in the shadows.

PIEN PU– The Side Step

Fig. 20

Fig. 22

Fig. 23



MI LU PU (LOST TRACK PIVOT)

The last of the Nine Steps is the *Mi Lu Pu*, or Lost Track Pivot. It consists of two 90-degree side steps, turning the body to face oppositely from its original position. It is taken from the Lost Track Form, an ancient *kata* (practice form) of the Ninja. During Inpo, it is best employed to dart behind cover; in Tonpo, it may be used to suddenly turn and face the enemy, or to gain a position behind him.

Fig. 24 - Assume the following posture to practice this form. Stand in a basic Horse Stance, knees slightly bent with toes pointing forward, the body lowered slightly, shoulders squared, eyes looking straight ahead. The classic Two Man Exercise of this invisibility technique is to begin standing behind the training partner, completely hidden from view, and tap him on the left shoulder.

Fig. 25 - As he turns to see what touched him, shift your weight over the right foot and lean deeply toward your right forward corner.

Fig. 26 - As he looks back to his right, shift to your left. Drawing the right foot near the left ankle as you duck down to remain out of sight. Keep the shoulders square and hold the head steady. Do not try to keep looking forward, as this will upset your balance. Instead, focus your attention on the base of his skull.

Fig. 27 - As he continues to turn to his right, step forward past him with your right foot. The instant the right foot touches the ground, shift the weight to that side and execute a 90-degree pivot to your left rear corner, by drawing the right foot to the left ankle and stepping out 90 degrees to the right. You now face 180 degrees from your first position. Still behind the opponent.

Fig. 28 - As he steps to his rear with his left foot, pursue the enemy and drop your left arm over his head in preparation for applying the Japanese Stranglehold.

Fig. 29 - Wrapping the left arm around his throat, apply the Sleeperhold and render him silently and painlessly unconscious. This technique has been used by soldiers and assassins for centuries to neutralize posted or patrolling sentries.

This is sometimes known as the Spinning Back Pivot, or the Box Step. When employing this technique to duck behind cover, or remain invisible behind an opponent, it is not always possible to make exact angles on these pivots. Only practice will enable you to master this. The exercise helps develop the legs and balance. It should be practiced by turning five times to the right and five to the left. Each partner taking a turn as the attacker and defender. Mi Lu Pivot is the primary exercise of Ninja invisibility.

[For more details of the Nine Steps, refer to *Dancing Ninja Masters*, *Mi Lu Kata-The Dance of Invisibility*, and *Ninja Five Element Fist*.]

Details of the Sleeperhold and other Sentry Removal techniques are given in a later section of this text. Note that the first three steps are linear, the second three ground level, and the third triad deal with techniques of remaining unseen in close proximity to the opponent, enabling the Ninja to use invisibility as a weapon.

Mi Lu Pivot (Step of Invisibility)



Fig. 24



Fig. 25



Fig. 26



Fig. 27



Fig. 28



Fig. 29

MORE KUJI ASHI WAYS TO MOVE

FIG. 57 -When ascending a stairway, keep as close as possible to the wall and climb using Heng Pu, the Cross Step. On stone steps, this will aid in concealing your position; on wooden stairs, this will prevent creaking since the stairs are most secure nearest the wall and are thus less likely to shift as weight is applied.

Fig. 30 - It was said in ancient times that a Ninja cast no shadow. This applies equally to casting a reflection. Never pass a mirror openly. Even a tiny movement is reflected to every angle and an observer with his back to you will almost certainly catch the action. Treat mirrors as open windows, and cross outside their field of reflection.

Fig. 31- Beware also of where your shadow falls. The human silhouette is distinctive and easily recognizable. Even if you are out of view, your shadow may fall across the path of the enemy, revealing your position. In all these things, it is essential that you observe the enemy without being observed by him. Only in this way can you succeed.

Fig. 30



Fig. 31



This concludes the movements of the Kuji Ashi, by which it is possible to advance from one point of concealment to another without fear of discovery.

It cannot be stressed too highly that silence, speed, and careful consideration are the keys to this phase of Ninjitsu.

Overcoming Obstacles and Barriers

Having learned the basic techniques of meditation and the Nine Steps, Ninja training advanced, to penetrating the enemy's perimeter. The classic exercise of these skills is the Obstacle Course, used by military, paramilitary and covert operations groups for centuries to train their members. The key is confidence. Any obstacle can be overcome with practice and confidence. This is a lesson for whole life. Not just breaking and entering.



Fig. 31-When confronted by a fence topped by barbed wire, three methods may be used to cross the barrier. First, you may climb the fence, finding ample hand and footholds near the support poles. It is best to support body weight with the arms, staying as parallel to the fence as possible.

Fig. 32-When crossing the barbed wire, grasp it either at the support, or between the barbs and slowly let yourself over, taking care not to snag the uniform.

Fig. 33-Drop to the ground clear of the fence's other side. Land evenly on the feet, executing a forward roll immediately to absorb your impact and carry you away behind a pre-selected point of concealment.



The second method is to cut the wire. The best way to do this is to make a slit vertically, severing as few links as possible, until the mesh can be spread like a zipper, allowing you to pass. Or, cut the wire that holds the mesh to the pipe and roll under the edge. This is much quicker and leaves less evidence of infiltration.

The third is to burrow under the fence, in the manner of a dog tunneling to freedom. In the event the barricade is not loosely fixed at the base or is made of some other material. All of these methods, however, leave evidence of your passing and are not true to the principles of Ninjitsu.

A final note: care must be taken not to touch electrified barriers. Look for bare wire attached at intervals to insulators, or small dead animals which have inadvertently touched the fence. Most commercial installations clearly mark electrified fences to prevent accidental injuries.

“Over, Under, Around, or Through,” is the motto of the Obstacle or Confidence Course. Which may include a variety of physical challenges to provide practice for penetrating the perimeter invisibly.

CH'IANG PI KUNG (WALL CLIMBING ABILITY)



Two things hinder penetration of the enemy camp: barriers and sentries. To overcome the first of these, the Ninja employs *Chiang Pi Kung*, his Wall Climbing Ability. This consists of making the body light, and advancing in accordance with the theory of opposition. That theory states that maximum balance is obtained by moving the opposite arm and leg simultaneously as in the Lung Pu, Dragon Step.

Most obstacles, walls, barricades, present a variety of hand and foot holds for the climbing Ninja. With only a little practice, anyone can become a "second-story man." The Ninja, of course, developed these skills to a high degree. The projection, corner or, in this instance, drainpipe selected for the ascent must be of sufficient strength to support the weight of the climber. Therefore, small men are best at this sort of thing. But, even they enhance the ability by concentrating their energy in the Solar Plexus to make themselves light. This is also used in Leaping Kung, whereby the Ninja could jump flat-footed over most men or a crowd and escape.

Walls may be ascended with the chest to the surface, using drainpipes or trellises, bearing in mind that these are considerably weaker at the top than at the base. Test the structure by grasping it firmly with both hands and pulling straight down, exerting a steadily increasing pressure until you can lift your body to the toes. Gently push and pull against the supports which anchor the pipe before starting the climb.

Fig. 35 -Ancient texts tell of a method using the elbows and heels to climb with the back to the wall, as illustrated. This technique requires three years' practice crawling on the floor, three years climbing on a wall with bricks jutting out, and three years' climbing on a smooth wall. Movement by this method may be vertical, horizontal, or diagonal.

Climbing by these means may be accomplished by employing any ornamental ledge or windowsill. A lip of one inch for each point of contact (finger tips, toes) is sufficient for this purpose if sufficient finger strength can be generated.

Fig. 36-Press the body against the surface, getting a feel for the wall's material. Look directly upward, selecting the handhold route you will employ. Grip the ledge, and place the toes on a second ledge or other projection.

Fig. 37-Simultaneously push with the legs and pull with the arms, gaining sufficient momentum to carry your hand to tile edge of the wall. Maintain your balance by means of the other three points of contact. Only one such point is moved at a time in this technique.

Fig. 38-Shift the other hand to the wall edge and, using the arms to bear most of your weight, advance the legs alternately until you gain the summit. Once there, lie flat and listen for sounds denoting that you were observed. It is essential when moving on rooftops to avoid silhouetting. The steeper the angle of the roof, the more one must hug the surface.

Fig. 38



Fig. 37

Fig. 36

Fig. 35



CLIMBING DEVICES

The Ninja, being eminently practical is utilizing natural objects in their penetration of the perimeter, were also known for their vast array of tools and their predilection for turning ordinary objects into devices for infiltration.

The Ninja who is a skillful intelligence gatherer will know whether any special apparatus is necessary for the mission. Remember that any device may become an encumbrance and every device has more than one function.

NINJA-TO (SWORD OF DARKNESS)

Since the Ninja considered the utilitarian purpose of a device to be its most important value, it is little wonder that they devised new uses and variations for the traditional weapon of the warrior-the sword. One variation was the Ninja's emphasis on the straight thrust in combat, as opposed to the cut which was more classical. More on the sword later.

Bear in mind that the *Ninja-To*, the Sword of Darkness, is considerably shorter than the traditional samurai blade. This contributed to specialization; close-combat swordplay as well as the techniques of *Iajitsu*, or fast drawing methods, were thus emphasized.

The Ninja also considered the uses of the *tsubo* (fingerguard) and the scabbard. Even the parts of the blade were named and correlated to various functions. For example, the spine of the blade represented the concept of the shield, being the section which deflected or stopped enemy attack; the flat of the blade was considered armor, and was the basis for the use of metal bars sewn into the sleeves of the Ninja costume for blocking, as well as the light chain mail which was occasionally worn; the edge of the blade, naturally, headed the category of *shaken*, weapons which are thrown or launched at the enemy (shurikens, arrows, etc.).

The *tsubo*, or fingerguard, of the Ninja-To was often larger than that of the samurai sword. Most often it was also square, as opposed to the traditional circular design. By virtue of these modifications, its value as a tool was enhanced.

Fig. 39-Best known of the uses was the practice of propping the sword against a wall and using the *tsubo* as a short step. The sword would then be drawn up by means of a cord attached to the scabbard. This method is seldom effective on walls over ten feet in height, but is quite useful for reaching the eaves of a house and gaining the roof.

Fig. 40-A second purpose to which the *tsubo* could be put, in addition to a foothold, is that of a handhold. By hooking the *tsubo* over the lip of a low wall, "extending the grip," sufficient purchase can be gained to pull oneself to the summit. Further, and this is by far the most suitable use, one can hang by this method when descending. Thus one can get closer to the ground and make less noise when dropping down.





CH'IANg Pi CHU (WALL CLIMBING DEVICES)

The Ninja used a multitude of hooks, rakes, and collapsible ladders to scale enemy walls when necessary. The grappling hook is by far the best auxiliary tool/weapon for the individual. It is small, easily concealable, lightweight and, in the proper hands, noiseless. Further, the vicious hook can be used to flail the enemy, to entangle his weapon, or simply to beat him; the *sageo* (cord) can be employed as a whip, as a net, or to bind and strangle the enemy. The primary use, however, is in extending the reach of the user.

Hooks may be single, double, or multi-pointed. In an emergency the *sageo* (scabbard) can be tied at the end of the cord and wedged in a manner which will anchor the line. The cord of the grapple is derived from *sageo* which the Ninja wore on his scabbard. The hook is a derivative of the *tsubo*.

It is advisable to attach a short length of chain between the hook and the cord to prevent fraying. This adds but little weight and actually increases the accuracy of the cast.

Fig. 41-Illustrated is the basic four-prong snatch-hook apparatus. The grapple consists of four steel hooks welded at right angles, ending in two rings; covered with approximately two ounces of lead (for weight). These may be purchased at any fishing supply house at reasonable cost, and of a size and nature to suit the user. The grapple is attached to the cord by means of a short length of chain, which is linked to the double rings in the ends of the grapple and to a loop in the end of the line by master links. The cord itself is nylon line, one-half inch in diameter. All of the above apparatus is capable of supporting at least 200 pounds. All scaling apparatus must be checked before use to insure safety. The grapple and chain are normally held in the right hand, while the left holds the line loosely coiled.

Naturally, for the grappling hook to be effective, the implement itself must sail over the obstacle, and carry the cord with it. Then the hook may be set and the wall ascended. However, two things make this difficult: the method of casting the hook; and the play-out of the line. One can throw the grapple precisely into place, but if the line tangles or hangs up, the toss is useless. Therefore, learn to coil the line.

Fig. 42-Hold approximately six inches of the cord between the ball of the thumb and the first joint of the index finger of the left hand. Take a similar grip about two feet down the cord with the right hand, and pull the line taut.

Fig. 43-Bring the right hand to the left, twisting the rope between the fingers of the right hand to impart a slight curl to the line. Slip this coil between the fingers of the left hand, forming a loop about eight inches in diameter in the left hand.

Fig. 44-Holding the loop in the left hand, slide the right hand down the rope the same distance as before, and coil another loop into the left hand, remembering to twist the line, until the entire twenty or so feet have been collected lariat-style in the left hand.



SPIN METHOD OF THROWING THE GRAPPLE

Fig. 45- Hold the grapple by the end of the chain and whirl it clockwise to build up momentum; the faster the spin, the higher the hook will sail. Centripetal force will cause the hook to fly off tangentially to the circular path which you are creating. Hold the rope loosely coiled in the left hand. Be careful to hold the hook away from the body, lest you accidentally hook your leg.

Fig. 46- Release the chain and grapple in an underhand toss in such a manner that the hook sails over the wall. Note that the line plays out of the left hand smoothly as the fingers are slightly opened.

This method is employed when it is necessary to scale an unusually high wall, or where there is little room to throw effectively.

Fig. 45



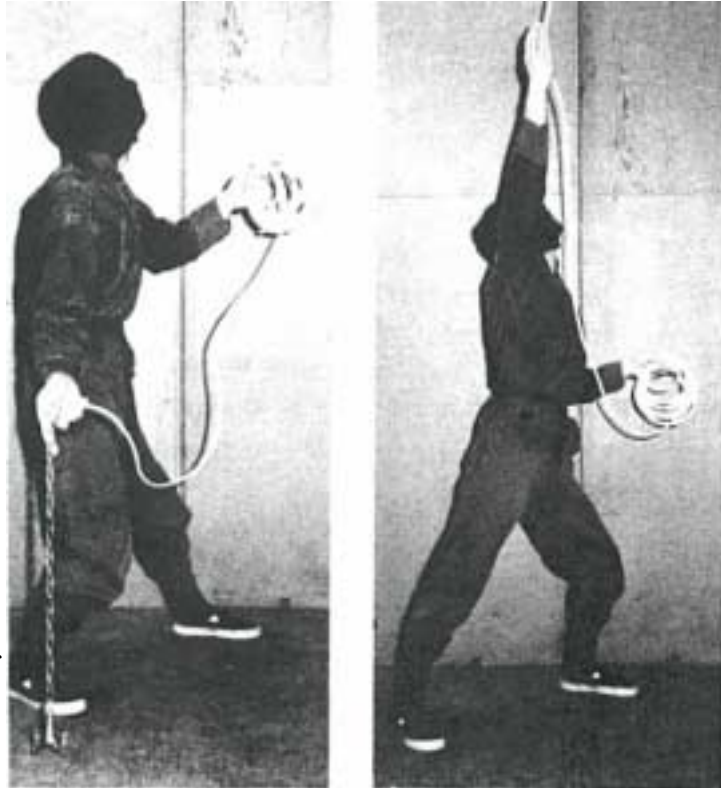
Fig. 46



HOOK METHOD OF THROWING THE GRAPPLE

Fig. 47 -Hold the chain and grapple in the right hand by the loop. Let the grapple almost touch the ground near the right foot. Shift the weight slightly to the rear. Hold the rope loosely coiled in the left hand. Look at the spot where you want the grapple to strike.

Fig. 48-Sling the grapple over the wall in the same way you would shoot a hook shot in basketball. This is by far the most accurate method for scaling walls of moderate height. Note that the weight is shifted forward on the cast, and that the rope feeds smoothly out of the coils in the left hand.



TOSS METHOD OF THROWING THE GRAPPLE

Fig. 49-Hold the grapple, chain and all, in the right hand. Hold the rope loosely coiled in the left hand. Toss the grapple upward over the wall, allowing the chain to play out en masse. This technique is used to place the grapple on the summit of a low wall.

The Grapple is a variation of the Ninja Retrievable Stone technique. The agent would practice hurling and whipping a weighted ball on the end of a rope as a weapon. In combat, this flail or mace could be devastating. Likewise, when the rope was tipped with a knife or blade, the Rope Dart techniques of throwing and retrieving the knife came into play. This practice enabled the Ninja to use his Grapple to great advantage.



CH'IANG SHENG KUNG (ROPE CLIMBING ABILITY)

Once the grapple has cleared the wall, the line is gradually pulled until the hook is set. This means that the hook digs into wood or stone sufficiently to hold your weight, or that the grapple becomes wedged between two obstructions tightly enough to hold you. Test the set by jerking sharply on the line to see if the hook is only snagged. If it is, this action will either dig the hook in, or pop the hook free.

Having set the hook, look about to see if your actions were observed. Then ascend.

Fig. 50 -The quickest method for this is hand-over-hand with the feet braced against the wall. Gravity will hold your feet to the surface as you climb by alternately advancing the opposite arm and leg.

[For more details on overcoming obstacles and rope techniques see: **Way Of The Spider** and **Infiltration and Assassination Techniques** DOJO Press]



Fig. 51-In those cases where such wall walking is impractical, one may simply climb the rope. Some Ninja used a method of climbing which employed the toes to grip the rope. Since they wore the tabi (split-toed socks), this was a matter of toe strength in most cases. This can be accomplished, however, by tying knots at regular intervals, and stepping on them with the toes. Alternately, one can cross the legs and grip the rope between them to gain a bit more purchase for climbing.



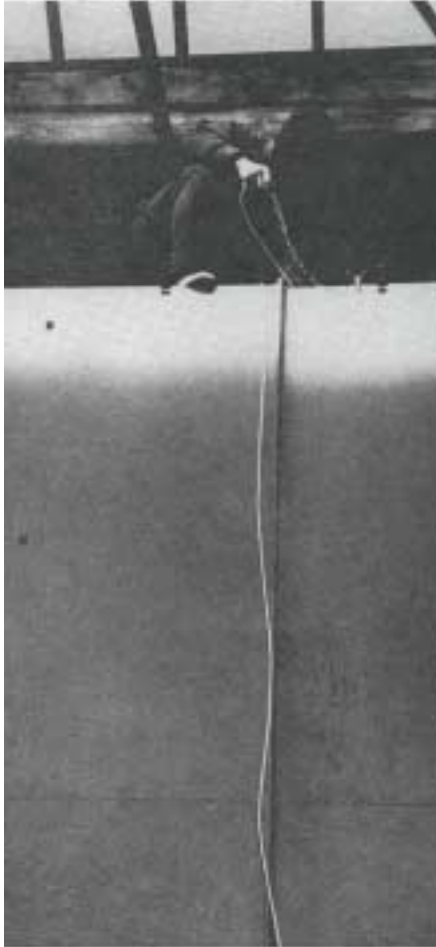


Fig. 54- Once you reach the summit of the wall, immediately retrieve the rope and clear all evidence of your passage. If the rope is to be used for the Tonpo phase of the mission, conceal it where the crossing will be made. The hook is a disposable weapon, as is the shuriken. It can be left behind or discarded at any time. Still, it should not be left in such a way that it will betray your presence.

Remember also to avoid silhouetting while on top of the wall. (Fig. 54)



Fig. 53-A third technique which may be used is the *seat method*. In this, the rope is slung under the body to form a loop where one can sit. The free end is held in the right hand, which holds the loop firm while the left hand advances on the rope. Next the right hand slides up to the left, adjusting the loop as the feet advance.

By reversing this procedure, it is possible to lower oneself slowly over long distances. It might be said that this is a Nin-jitsu type of rappelling.

HIDING PLACES

Once the perimeter has been penetrated, one becomes concerned with invisibility inside the camp. There are six basic positions which may be used to conceal your presence.

A position *above* the enemy is the first of these. As has been mentioned, most people look at the horizon or scan their surroundings at eye level. The Ninja uses this propensity to his advantage. Approaching the point of penetration across the rooftops is fairly safe so long as one keeps low to avoid silhouetting. Further, one can flatten out on the roof and observe the enemy camp.

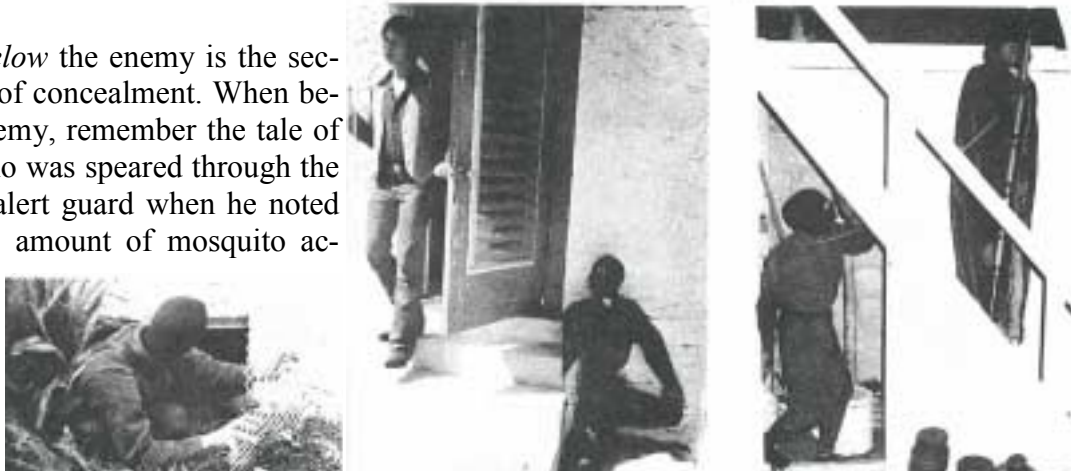
There is an ancient legend of a Ninja who entered an enemy camp and penetrated the attic of the enemy general. The Ninja drilled a tiny hole in the ceiling of the general's bedroom, lowered a thread through the opening, and dripped poison into the general's mouth as he slept. Attics are also excellent places to eavesdrop. Care must be taken to support one's weight only on the rafters, since many ceilings cannot support a person's weight.

FIGS. 79 & 80-One can also hide *below* the enemy when wishing to gather intelligence by eavesdropping. Examine dwellings for crawl spaces, air conditioning ducts, or cellars. Enter



where you will not be seen and move using the She Pu (Serpent Step) beneath the floor to a spot where the enemy can be overheard. Remember to cover the penetration by replacing any trap doors or grates which may have barred your path. Beware of being trapped above or below the enemy. When fleeing, never run to a position which will enable the enemy to "tree" you (trap you by surrounding the base of the tree) by surrounding your higher position.

Hiding *below* the enemy is the second method of concealment. When beneath the enemy, remember the tale of the Ninja who was speared through the floor by an alert guard when he noted an excessive amount of mosquito activity over the imprudent Ninja's hidden position.



Hiding *beside* cover is a third method which may be used. Regardless of the object which you will employ, keep as low as possible. Look around cover to see the enemy. In this way you will be concealed partially by the object's shadow. When high visibility by the enemy makes it necessary to actually be beside an object, select the side on which the deepest shadow lies and conceal yourself within it, assuming the same shape.



Hiding *behind* cover is the fourth technique. In selecting this approach, bear in mind that you must assume the shape of the object. That is, you must not allow any part of your body to show and reveal your position. Shrubs, hedges, crates, stacked material, and so on, may be used for this purpose. Keep the obstruction between yourself and the enemy.

Hiding *inside or between* objects is another technique of concealment. The trick is to choose places a person is not expected to fit. The Ninja must possess great flexibility and the ability to remain utterly still. This is known as “hiding like a quail.”



Hiding in *front* of cover is the boldest and most difficult of these concealment methods. To accomplish this, one must select the object of concealment, position himself directly before it, and assume its same shape. Lower the torso and slightly tense the Hara. Look directly ahead without fixing the eyes on any one point. Relax the body.

Covert Entry

Studies have shown that eight out of ten burglars enter through doorways. This may be a matter of habit or personal taste. Certainly, doorways are the most convenient means of ingress, but do not be limited to these.

Door latches may be jimmed or picked; each method has its advantages and its drawbacks. Hinge pins sometimes can be removed to allow entry, or panels can be cut out of the door itself. Always listen at the doorjamb for any sound of movement from within before opening a door. Upon entering, take a position behind the door and listen for sounds of discovery or pursuit.

Windows are the second easiest means of covert entry. Glass can be cut or pulled out of its frame. It can be broken out by taping in a crisscross manner and then covering the point of impact with a coat or jacket to muffle the sound. When employing this approach, be sure to remove and conceal any jagged bits of glass from the frame. A window frame with no glass will pass a cursory inspection, appearing to be a clear pane.

Air shafts can be used, but they generally have screens and filters which impede movement. Cellars and crawl spaces can be employed, though it i-nay be necessary to cut through the floor. And further, they do not make for quick escapes.

Some methods, such as tunneling or breaking out a wall, are considered too tedious for true surreptitious entry.

JU CH'UANG (ENTERING WINDOW)

Ju Ch'uang is a Ninjitsu technique concerned with entering by a window. Standing beside the wall side of the window, after compromising the latch or having determined that it is unlatched, open the aperture.

Grip the top and bottom of the opening if possible; if not, grip both sides. Pull the body forward, extending one leg into the room. Shift weight forward, projecting yourself inside. Place both hands inside, pushing yourself over the lead leg. Draw the trailing leg inside. Crouch beside the window, then close it behind you.

Remain motionless for a few seconds, listening for any sign that your passage was observed.



SO HAO TSUI (LOCK-PICKING FORM)

When confronted by a locked door, recourse sometimes must be made to the art of *So Hao Tsui*, or Lock-Picking Form. The ancient Ninja developed special tools for slipping the latches of their enemies.

To employ such tools, one kneels at the door, adjusting height so that eyes are even with the lock. In the case of modern manipulation, the turning wrench is held in the left hand, applied with a slight pressure, while the pick is inserted and used to set the pin tumblers by the right.

This posture is preferable especially at night, since it offers some concealment. There is a method known as *raking*, in which the pick is used in a rapid to-and-fro action to bounce the tumblers free. While raking, one should stand and appear to be trying to make a proper key work. This technique is often used by hotel burglars. If they are discovered, they can pretend to be closing the door instead of opening it.



NING SHIH LIEN (PEEKING THROUGH THE CRACK)

When encountering a door which is slightly ajar, approach the hinge side of the threshold, reach across the door, and lightly grasp the latch. Scan the interior of the room beyond by looking through the crack between the doorjamb and the door itself. You may slowly open or close the door to allow more of the interior to come into view, bearing in mind that extremely slow movement is not visible.

Never stand in front of a door even if it is closed, since doors are easily penetrated by gunfire. Police use a variation of this position when preparing to enter a room occupied by armed suspects.

JU MEN (ENTERING DOOR)

When confronted by a closed door, approach its latch side. Press your back to the wall next to the jamb. Slowly open the latch using the right hand and peek inside through the aperture thus provided. Place the left hand on the wall near the shoulder and be prepared to push off and escape should you draw attention.

In all instances, listening at the doorjamb is equally as important as trying to see inside.

Ju Men Pu, the Entering Pivot of the Kuji Ashi, is used to enter a doorway without being observed. At night, when you enter a lighted room, light will escape as the door is opened, revealing your presence. If the interior is unlit, the shadow cast by the door, or its very movement may give you away:

To overcome this, press the shoulder against the doorjamb, gripping the latch with the left hand. Open the door quietly, inch by inch, and move slowly forward. Hold the cloak or hand above the head, lightly touching the top of the door, to fill the newly formed opening.

Press into the opening, filling the gap and allowing no light to escape. Step in and back with the right foot first. Slide the hips in, then the shoulders. The head, the left foot, and lastly the right hand are drawn inside. The right hand is lowered only after the door is closed from within.

By this method, the door is opened only slightly, lessening the chance that the hinges will creak, or that the movement of the door will betray you.



LI TSU AN (HIDING IN THE DOOR'S SHADOW)

Inside, if you hear the approach of a sentry, dart to a position behind the door where you may utilize *Li Tsu An*, or Hiding in the Door's Shadow. The sentry may pass outside without entering. The sentry may open the door and look inside without entering.

Here you can see the sentry through the crack in the doorjamb. He may be suspicious and enter. In this event you will be blocked from view by the door. Or the sentry may enter and search. Should this occur, remember that if the door is opened at least ninety degrees, sufficient shadow will be cast to conceal you. If the door is opened farther, you will remain hidden behind it.

The most difficult time occurs when the sentry has entered and searched, and is preparing to leave. As he nears the door he will be looking directly at you. At this time great courage is required not to move and betray your position. The odds are that the sentry will be at ease, having found no one in the room; he may drop his guard or lower his weapon as an indication of this. He will be thinking of his exit, possibly berating himself for his suspicions. Watch his eyes; if they are downcast, he will not see you. If the light switch is near the door, he may shift his gaze to it as he nears you, and this will insure your invisibility.

If he sees you, you must spring upon him and silence him instantly. One school advocates whipping around the door, slamming it and locking the sentry in behind you if discovered. But this is not true Ninjitsu.



KEN SUI SHAO PING (FOLLOWING IN THE FOOTSTEPS OF THE SENTRY)

Of course, the simplest and most daring technique of infiltrating the enemy encampment is to have him open the door for you.

Fig. 55- Having advanced to a position behind the enemy, fix your attention on the back of his skull and key your actions to his. As he steps forward with his left foot, cross-step (Heng Pu) behind with your right foot. Cock your left Backfist beside the right ear. Maintain a covered stance at all times by crossing the right arm over the body. Direct the Qi forward with the right palm.

You can strike the enemy sentry at any time when following him in this manner (*Ken Sui Shao Ping*) by whipping out with the left Backfist, opening the hand at the moment of impact to strike the base of his skull in an upward stroke with the sword edge of the hand (*Shuto*). The impact of this blow must be sufficient to lift the skull free of the cervical vertebrae and sever the spinal cord. Death is instantaneous. Continue to follow the sentry by this sequence.



As the enemy steps forward with his right foot, step out with your left. This places you in a karate frontal stance, with your left side to the enemy. The arms remain as before; the left fist is tensed and will act as *Mu-Te* or Striking Hand, while the right hand shields the body. These steps must be executed quickly and lightly; they also must be synchronized with the enemy's steps so that he does not hear you.



Fig. 56-The enemy has advanced to his objective. Cross-step behind once more, adjusting balance to keep your shape behind the enemy's shoulders. When following in this manner, it does not matter if the enemy should sense your presence and quickly move around to catch you. This is due to the time lag factor between seeing, identifying, and acting.

It does not matter in which stance he may catch you, and it does not matter which way he turns, though most often he will pivot forward (to his left rear if his right foot is forward).

Fig. 57- In certain cases it may be necessary to follow a sentry in order to pass through locked doors. Once the door is open, shift body weight forward and turn his corner, bringing yourself into his peripheral view. This will cause him to turn toward you.

Fig. 58- Jam his right arm since it holds the weapon, and simultaneously strike into his face with the left Backfist. Here the right hand acts as *Soe-Te*, or Entangling Hand. Strike his nose directly as this will cause uncontrollable watering of the eyes, as well as muffle any outcry. This allows you sufficient time to permanently quiet him.

SENTRY REMOVAL

It may be necessary to eliminate a sentry in order to penetrate the enemy camp. The principle of *Nyudaki No Jitsu* is used to take advantage of the psychological weakness of a sentry. *Nyudaki* is translated from the Japanese to mean "idleness" or a "dislike for being industrious." It is advisable to select your target carefully. Bear three things in mind when seeking to discover the shortcomings of an enemy: first, never look down on the enemy and underestimate him; second, never fear the enemy and act without confidence; and third, never hesitate..

In attacking a sentry, two facets should be considered: He must be killed as quickly as possible, and he must make no outcry. It is preferable to remove a sentry when he will be least missed, such as shortly after post checks that occur at regular intervals.

People sleep most deeply between 3:00 and 5:00 A.M. The body is accustomed to this cycle. Therefore, a sentry, nearing the end of the watch, shortly after a post check, and just before dawn, is a prime target. He probably will not be missed until the changing of the guard. Also, those inside the camp will be in their deepest sleep and thus are less likely to hear a muffled cry.

It should be noted that these techniques have been taught to British Commandoes, U.S. Special Forces, and before them to Thuggees, assassins and Chinese bandits throughout history. Have no doubt of their effectiveness and study the anatomy of the human body to know where to place the blade accurately.

Classical Ninjitsu teaches that there are three basic methods of attacking a Sentry from ambush, from above, below, or behind. The initial attack must be totally incapacitating and catch the enemy completely off guard. Attacking from a position of concealment or ambush increases the probability of success by a factor of four and increases the damage done by the attack by a factor of three because the enemy is unprepared for the strike.

Discussed next are the five assassination options open to the knife-wielding Ninja: *Slitting the Throat*; *Kidney Thrust*, - *Subclavian Artery Thrust*; *Jugular Thrust*; and the *Heart Thrust*.

Fig. 59 -Approach to within three or four feet of the enemy and assume the illustrated stance. This will enable you to make a lightning strike by springing on him. The dagger is held in the lead hand (*Mu-Te*) while the left arm acts to seize and hold the enemy for the knife thrust (*Soe-Te*).

The stance should be a slight crouch. This will lower the center of gravity, increasing the balance, place the body below normal eye-level, making it harder to see, and make it possible to approach the Sentry silently, using the Pa Pu Step, to within striking distance. The Chinese army teaches its soldiers to crawl within twenty feet of the enemy before standing to make the final assault. This is so that if the enemy should suspect your presence and turn quickly, you can make a quick rush at him over the remaining distance and strike before he can raise an alarm or get off a shot.



SLITTING THE THROAT



Fig. 60-Spring forward and cup the enemy chin with the left palm, lifting it clear of the throat. Draw the blade across the throat at the level of the cricoid cartilage, beginning at the hilt and stroking to the tip. This attack slices the trachea, preventing any sort of outcry; then cuts deeper, severing the carotid sheath. The sentry dies in twelve seconds due to oxygen starvation of the brain. Unconsciousness occurs in five seconds.

KIDNEY THRUST



Fig. 61-Spring forward, whipping the left wrist into the enemy's trachea to prevent outcry. The effectiveness of this blow is easily demonstrated by tapping one's Adam's apple with only one-twentieth of the force required. This action disrupts the phrenic nerve, causing the diaphragm to cease pumping air in and out of the lungs. Simultaneously drive the dagger into the kidney horizontally. Cut to both sides by pushing and pulling tile wrist side to side. Death results in thirty seconds and no help of man can prevent it.

SUBCLAVIAN ARTERY THRUST



Fig. 62-Spring forward and clamp the left hand over the enemy mouth and nose using the method known as the One-Hand Smother. Pinching the nose between your thumb and the first joint of the opposing index finger. Grip the jaws between the heel of the hand and the remaining finger tips. This method alone will require almost two minutes to produce unconsciousness. Holding the dagger in the ice-pick grip, thrust the point well down behind the collarbone (clavicle) and cut side to side. Death will result in three seconds from severing the subclavian artery.

JUGULAR THRUST



Fig. 63-Spring forward and employ the One-Hand Smother. Pull the enemy's head to the left and thrust the dagger with edges parallel to the ground well into the leading edge of the sterno-cleio-mastoideus muscle running around the side of the neck. This severs the carotid sheath which contains the carotid artery, jugular vein, and vagus nerve. Cut side to side. Death ensues in twelve seconds, unconsciousness in five.

HEART THRUST



Fig. 64-Spring forward, sliding your left arm over the enemy right arm and up to clamp over his mouth from below. Bend him backwards, breaking his balance to the rear. Drive the knife slightly upward under the rib cage, into the chest cavity to penetrate the heart. Cut side to side. Death comes in three seconds, unconsciousness is induced instantly.

Very likely these attacks will cause the enemy to drop his weapon, or knock off his helmet or headgear. Should this occur, make no attempt to prevent these incidental noises. Remain still for about ten seconds, listen for sounds of pursuit. It is probable that slight noises will be overlooked, especially if they are unrecognizable. Hearing no sound of pursuit, use

the hold of your left arm to drag or carry the sentry backward out of sight.

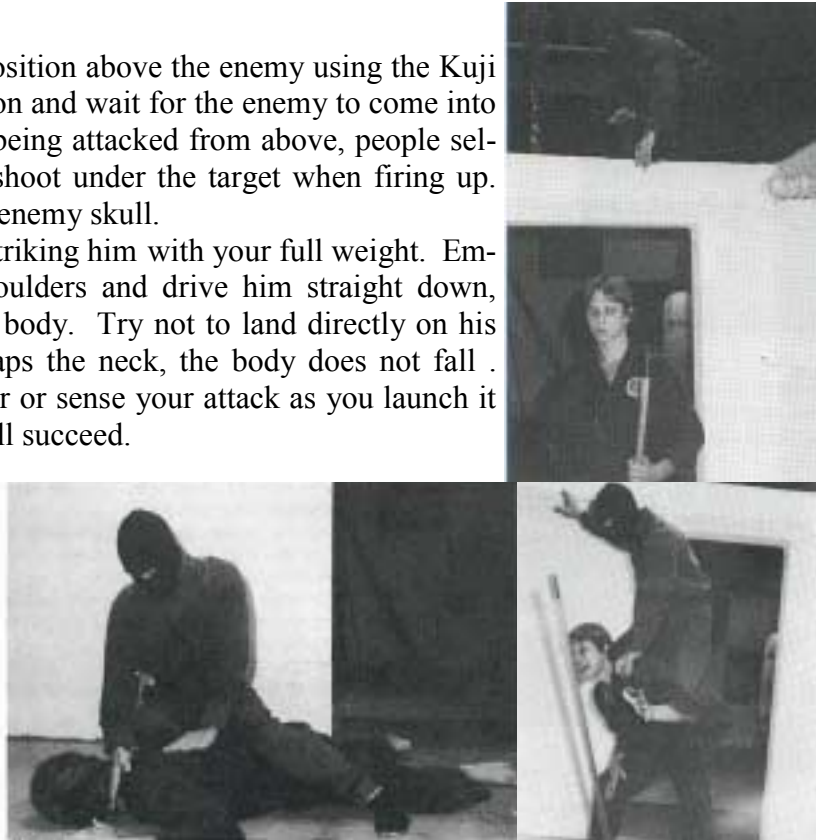
In selecting a knife, three factors should be considered: durability, keenness, and balance. The handle should fit comfortably in the hand. It is essential that the blade have a sharp stabbing point and clean cutting edges. An artery which is torn through by a dull blade tends to contract. An artery which is cleanly severed bleeds freely and is usually a fatal wound.

AMBUSH FROM ABOVE

Fig. 65-Begin by gaining a position above the enemy using the Kuji Ashi, or hide in a superior position and wait for the enemy to come into range. Bear in mind that when being attacked from above, people seldom look up, and they tend to shoot under the target when firing up. Fix your gaze on the back of the enemy skull.

Fig. 66-Drop on the enemy, striking him with your full weight. Employ the knees to strike his shoulders and drive him straight down, breaking your own fall with his body. Try not to land directly on his head; though this frequently snaps the neck, the body does not fall properly. Should the enemy hear or sense your attack as you launch it and turn about, the attack will still succeed.

Fig. 67-Ride the enemy body to the ground, crushing his spine beneath you. Apply the coup de grace by striking the base of the skull with the right Shuto, breaking the neck.



AMBUSH FROM BELOW

When cover is scarce or low, consider attacking from below. Select a point of concealment above which the enemy will pass and from which you may launch your assault unseen.

Fig. 68-As the enemy passes, cup his rear foot in the palm of your hand (the right in this case), simultaneously poisoning the dagger in your left.

Fig. 69-Scoop the enemy foot forward as he shifts his weight forward onto his lead foot, lifting it clear of the ground and breaking his balance to the rear. Cock the dagger beside your left ear in an ice-pick grip.

Fig. 70 -As the enemy falls beside you, landing on his shoulders, pivot over your right knee and drive the dagger downward into his heart. It is essential that you sweep the enemy as he takes his weight off his rear foot. This prevents him from saving himself by taking a quick step forward.



AMBUSH FROM BEHIND

Advance to a position behind the enemy, armed in this case with a garrote. This consists of a length of thin steel cable approximately two feet long or a length of the *sayo*, the cord used to tie the sword to the belt.

Fig. 71-Wrap the ends of the cable around your fists and grip the central position with the thumbs. Some schools advocate crossing the garrote, forming a loop to slip over the enemy head. This merely makes the attack more difficult and less likely to succeed.

Fig. 72-Drop the garrote over the enemy's head and pull back with both hands, exerting sufficient pressure to force the enemy backward. His reaction will be to try to seize the garrote and relieve the pressure against his throat. This attack affects the trachea, preventing any outcry, as well as shutting off the blood supply to the brain through the carotid artery.

Fig. 73-Continue to exert choking pressure with the arms, crossing the fists behind the enemy neck. Drive the knee upward into the small of his back, breaking the spine. To finish him off, you can twist to your right, dropping him face down, and sit atop him on your knee until he ceases to struggle.

Fig. 71



Fig. 72



Fig. 73



SHIMEWAZA (JAPANESE STRANGLE)

Any time you are behind the enemy you may seek to employ the Japanese Strangle to subdue him. This technique may be applied while standing, sitting (as after a throw), or on the mat. Three variations are possible.

The Rear Naked Choke is not a true strangle hold, but one in which the pressure of the forearm is directed against the windpipe. This hold is quite painful, causing the enemy to struggle more violently. This choke, however, will induce unconsciousness, usually when the strangle is improperly applied.

Fig. 74-In the *Classical Method*, whip the left forearm around the enemy throat, striking him on the trachea with the inside edge of the wrist or hand. This action will cause him to inhale sharply. Continue the action until the crook of the left forearm/elbow lies against the injured trachea. The left bicep will press against the left side of the enemy neck, while the left forearm will press against the right. Clamp the right palm behind the enemy skull with the finger tips behind his left ear. This will be used to push him forward into the left elbow.

Fig. 75-Grip your right bicep with your left palm. Relax the left arm and push with the right palm. This is not a punishing hold to the enemy, since he could still breath if your throat-strike had not damaged the phrenic nerve. Pressure is directed instead to the sides of the neck, specifically against the carotid artery which collapses in a ribbon-like manner when one inhales. When the supply of blood to the brain is cut off, unconsciousness results in five seconds. If the hold is improperly applied and only one artery is sealed, unconsciousness will begin in ten to fifteen seconds.

It is possible to revive a person rendered unconscious by this technique, but this is employed in sport applications only.

The *Tel Shia* Technique is useful should the enemy seek to escape by reaching behind to strike your groin. Extend the fingers of both hands forming the Shuto with each, then step quickly back with the right leg and pull him down. This action will dislocate the skull from the spinal column resulting in instant death.

Fig. 74



Fig. 75



TONPO- The Art of Escaping

Tonpo, the Art of Escaping, may be divided into three phases. The *hideout* may be a point of concealment inside the enemy camp or on its perimeter. It is a temporary refuge only. The *refuge* refers to a hiding place within enemy control but sufficiently safe to allow rest or regrouping. The refuge may be an indigenous ally or take the form of a disguise. The FBI and CIA frequently use this device. They are known as safe houses and new identities. The *sanctuary* consists of a position outside the control of enemy forces, where friendly forces can assist you. Beware of these situations, however; even here, a Ninja is not truly safe.

Previously stressed has been the importance of observing the enemy, his encampment, and so on. For the most part, the escape route should be the same as the penetration route. It should be retraced stealthily, as if one were entering instead of leaving; indeed, this is penetration outwards. The reason for using the same route is that less likelihood exists of being discovered. Also, since the route has been used once, it is more familiar. Great care must be taken not to let one's guard down during *Tonpo*.

No one can plan for all contingencies, but one can try. To this end, at least two other escape routes should be available, one directly opposite and the other veering ninety degrees from the original path. These are to be employed in the event of the primary route's discovery.

In selecting the primary route, look for means to employ stealth.

In selecting alternatives, look first for means to employ speed and cover. Second, look for areas where distractions can be created. If possible, locate and prepare an escape route from the guardhouse for use in the unlikely event you are captured. Bear in mind that when being pursued, it may be necessary to stand and fight. Select points along the escape route that have the advantage of high ground, and note that doorways and gates can often be held by one man. In short, any spot where the enemy will be hampered by obstacles can be used to the escaping Ninja's advantage.

Avoid inhabited areas such as barracks, mess halls, or command posts. Beware of booby traps, mined or alarmed areas, and those brightly lit. The location and strength of every guard post should be known before entering.

Long-term escape and evasion may include identity changes and familiarization with public and private means of transportation, border patrols, and security checks. Numerous works exist on these subjects, which are not directly connected with pure Ninjitsu.

However, in modern warfare, these considerations must be planned for assiduously. Nothing can be left to chance because the stakes are life and death.

P'ENG WEI (CRASHING OUT)

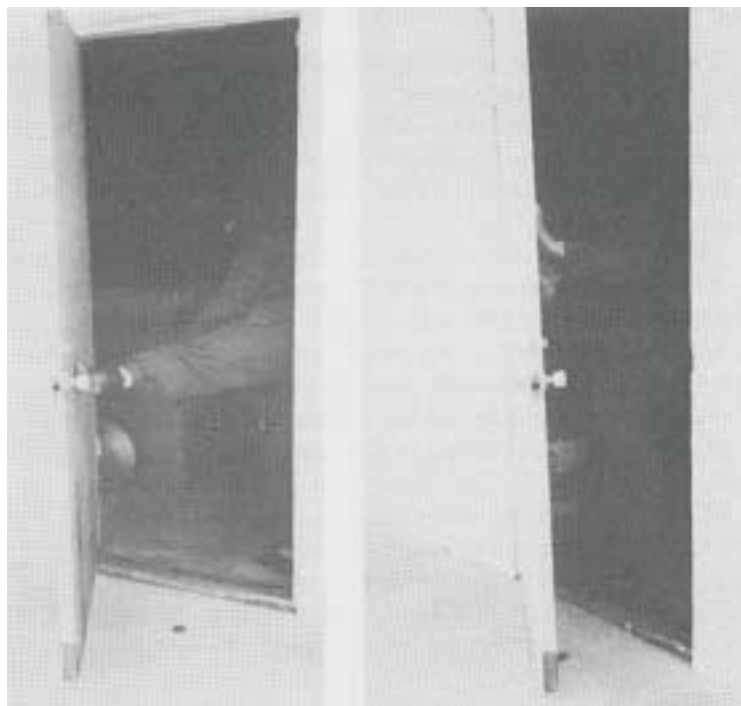
The first principle of Tonpo is to escape as quickly as possible. The longer you remain in enemy control, the less likely you are to escape. Should your presence be discovered, vanish and follow your escape route to freedom. Should you be captured, and it becomes necessary to attempt escape from a guardhouse, consider the *Peng Wei*, or Crash Out.

Fig. 76-Locked doors which open outward may be kicked open in P'eng Wei, using the Dragon Stamp Kick or the more common Side Kick. Direct the force of the blow as close to the latch as possible, the object being to shatter the doorjamb with the bolt.

Fig. 77-The shoulder also can be used to force open the door. When striking the door with the shoulder, apply the force as near the center of the door as possible. This will bend the door, pulling the lock bolt clear of the doorjamb to spring it open. Doors with panels will shatter, causing you to fall forward. It is necessary that you roll out to avoid losing momentum. Striking with the shoulder may also be used against flimsy doors which open inward. To accomplish this feat requires a running start from several feet away. This adds momentum and impact.

Fig. 76

Fig. 77



A third P'eng Wei possibility calls for diving out a window. Again, it is essential to execute a forward roll on impact to avoid injury and to maintain momentum. In the case of diving out, you will land on the hands, which must collapse, allowing the shoulders to bear the brunt of the fall.

Diving through glass is not recommended, though it may be necessary if the window's lock cannot be compromised. In this event, cross both arms over the head to protect the face and eyes and drive forward. Extend the arms to break your fall once clear of the window, not before. Diving through glass with the arms extended results in serious injuries.

Sufficient forward momentum must be generated to clear the windowsill, since jagged bits of glass will cling to the frame and slash you. Never dive through a large plate glass window or door. Glass from the upper portion will fall and spear you before you can get clear. Smash these large windows with a chair or similar object, then escape.

LAO TSU CHI HUO (DROP TOE HOLD)

The following is an escape to be employed when the Ninja is detained in the military frisk position.

Fig. 78-Note that the enemy hooks your leg with his left leg to sweep your feet from under you should you resist. His left hand presses against your back, locking the vertebrae and forcing him to raise the pistol over his arm.

Fig. 79 -As pressure is applied to your back, tuck your arms and fall straight forward, twisting to your left rear. Break this fall by seizing the enemy's right wrist, pulling him forward and turning the weapon to the outside. Land on your left hip, driving your left knee behind his left knee. Catch his left ankle with the crotch of your right knee. Drive your right palm upward into his hip, striking his left hip socket. Watch the pistol. He may resist, trying to keep his balance, or spasmodically get off a shot.

Fig. 80-Pull down and push up with your hands. Swing the body to the right, using your weight to slam the enemy into the wall. Slip your leg between the enemy legs and scissor his left leg with your own. This trips him forward and prevents him from saving himself. This movement must be executed with blinding speed.



Fig. 78

Fig. 79

Fig. 80

SHOU K'AO K'AI (HANDCUFF SWITCH)

The enemy has captured you and ordered your hands atop your head. He moves into position behind you and reaches up to take your right arm into a Hammer Lock. This is preparatory to tying your hands or handcuffing them behind your back. The enemy presses his weapon into your back to discourage resistance. In an arrest, one officer generally covers the other.

Fig. 81-The enemy pulls your arm behind your back. This is the best moment to attack since he must either reach for his cuffs or holster his weapon. His attention will be distracted.

Fig. 82-Step to the right with your left foot, pivoting on the ball of the right foot, and reversing the enemy's wristlock by lifting it over your head and seizing his arm. Slap the enemy weapon to the outside with the left hand by crossing the body. This is known as a cross-push block. If he has bolstered his weapon, strike him in the rib cage as you turn.

Fig. 83-Slide-step with the right foot to a position even with the enemy. Step to his rear with your left foot, maintaining your grip on his wrist. Pull downward in a semicircular arc with your right hand, twisting the enemy's right arm into a hammer lock. Seize the enemy's left wrist from behind to prevent his executing a similar reverse.

Fig. 81

Fig. 82

Fig. 83



This is a common escape from a Hammer Lock found in most martial arts as a self defense trick. It involves using the Entering Pivot from the Kuji Ashi. From this it can be seen that the Ninja applied a few techniques to a variety of purposes. Making their system simple and easy to learn as well as effective. This is the same step used to enter a doorway without letting light escape as the door is opened shown earlier.

TEARING OFF THE FINGER

Fig. 84-This method is employed should the enemy be so foolish as to place his weapon against your chest to intimidate you.

Fig. 85-Slap down with the right hand, clamping it over the pistol. Two things are essential: the web of the hand must fall between the hammer and the firing pin to prevent discharging a round; and the weapon must be deflected down and to the left outside line, just in case. In the case of revolvers, it is further possible to grip the cylinder and keep it from turning. This prevents the weapon from firing.

Fig. 86-Having secured the grip, twist the barrel back upon the enemy. This traps his finger inside the trigger guard. Seize his wrist with your left hand to reinforce the finger lock. The enemy will most likely seize your right elbow to resist this attack. In this event, step quickly back with the right foot, jerking down on the weapon. The index finger will dislocate at the knuckle and can be torn off using the metal edges of the trigger guard.

Fig. 84

Fig. 85



Fig. 86



ESCAPE BY TURNING

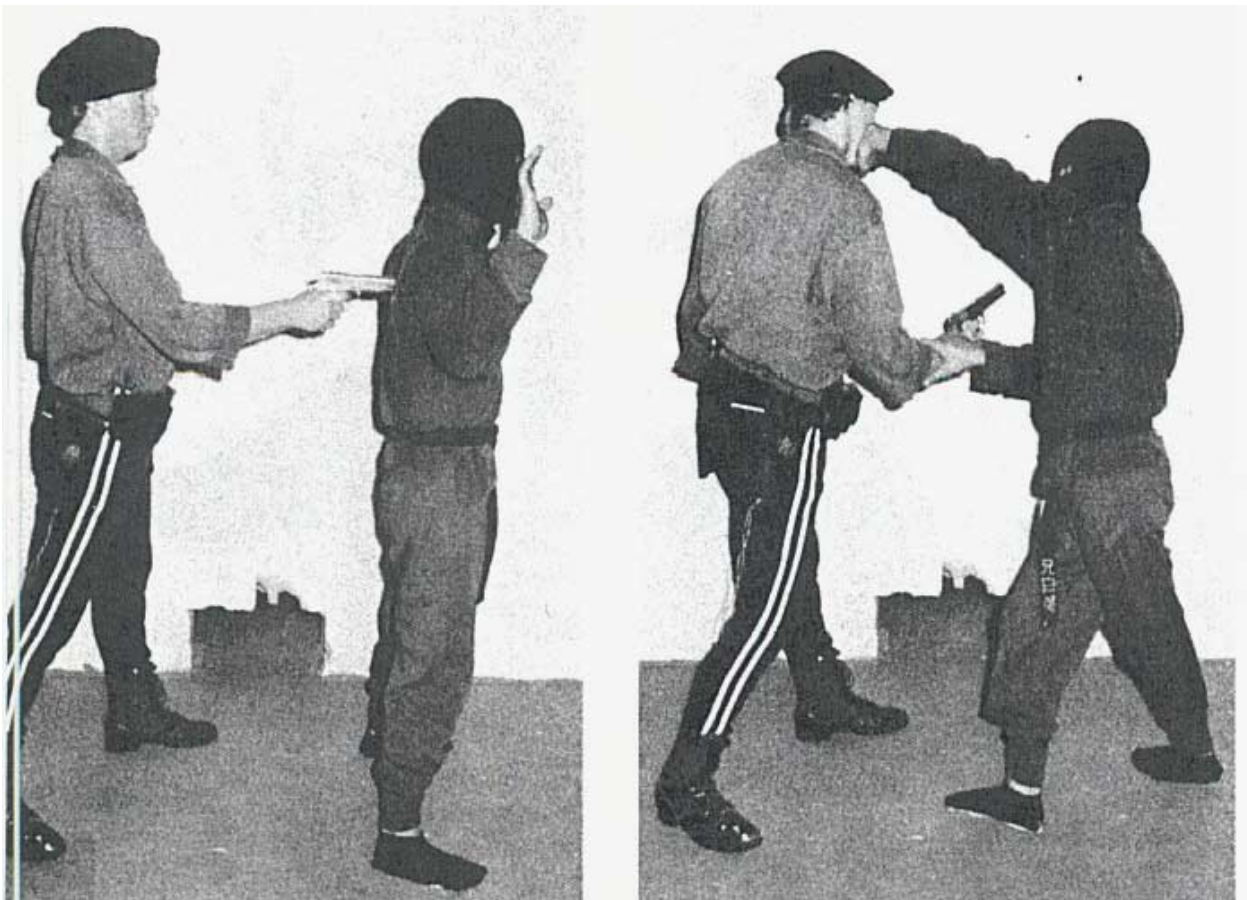
Fig. 87-Should the enemy apprehend you and place his weapon at your back, consider the point at which he actually touches you. This will determine the type of block you will employ when turning. In most instances, a Mirror Block will be most effective since, as you turn, your shoulder will drop. In this, as in the previous technique, be assured that it is possible to act before the enemy can fire. In both cases, your first concern is moving out of the line of fire, either by deflecting the weapon or by shifting your position.

Fig. 88-Pivot on the balls of both feet simultaneously. Execute a right Mirror Block to deflect the weapon to the outside line. Execute a left hooking arc with the left Palm-Heel, striking the enemy on the mastoid process. This consists of the small bony ridge just under the ear. Bear in mind that the carotid sheath is near the surface at this point also. The impact should be sufficient to dislocate the jaw.

By these means, the enemy can be disarmed and the Ninja can escape from custody. These techniques are drawn from the Ninja Art of *Kumi-Uchi*, Escapes and Reversals. A part of the fighting system.

Fig. 87

Fig. 88



KUMI UCHI- Escapes and Reversals

Most combat techniques of Ninjitsu involve target avoidance and evasion. The Ninja value peace and harmony above all else, therefore, they have a simple and preferred method of dealing with violence—run away.

Only when all avenues of escape have been exhausted is a martial artist permitted to use his deadly art to defend himself. Most martial arts schools begin by teaching this concept, then spend decades learning how to kill, cripple and maim an attacker.

Ninjitsu, however, is the Way of the Invisible Fist. The practice is to vanish from sight rather than engage the enemy in a conflict in which either or both combatants might be injured. More on those techniques in a later section.

Still, even a skilled Ninja can be cornered and trapped. Not only “under the gun” as demonstrated in the previous section, but also by an enemy intent on fighting who cannot be avoided. Most fights begin standing up with a few kicks or punches, progress to grapples and throws, and end on the mat. Escaping or reversing grapples and throws is the province of Kumi Uchi.

ESCAPE FROM HEADLOCK

This technique works well against a rear naked choke or side headlock. Should the enemy seize you and seek to employ the rear choke, the first consideration is freeing the windpipe. To accomplish this, turn the head inward toward the enemy ribs and dig into his torso with your chin. This is an old wrestling trick to make the enemy “jump” so his balance can be broken. Second, it will provide a breathing space and take the pressure off your neck so that the headlock, which painful, is not a choke-hold.

Fig. 89— The enemy has secured a Rear Naked Choke from behind, his forearm pressing against the windpipe, making it difficult to breathe. Relieve this pressure by gripping his wrist from below and turning you heard to the “open” side of his hold. This is a good example of “starting in the opposite direction from the true intent.

Fig. 90— Back Out Step with the left leg, unexpectedly turning the Choke into a Side Headlock without the enemy’s permission. Or start from the Headlock, since it is a commonly encountered hold. Reach over his shoulder and cup his chin in your right hand. Tilt his head back. Reach behind his left knee with your left hand and bend his knee by pressing on the ligaments behind the kneecap.

Fig. 91— Drop onto your left knee, turning the enemy by the two holds to fall across your upraised right knee. This will snap his spine if done quickly. Immediately releasing the arm around your head or neck.



Fig. 89

Fig. 90



K'AI KUAN (STANDING SWITCH)

Should the enemy seize you about the waist in seeking to capture you, it is possible to reverse positions with him or escape by employing the Standing Switch.

Fig. 92 -As the waist cinch is secured, drive your left arm down along the inside of the enemy's knee. This locks his elbow between your hip and tricep. Toe-out with the left foot and drop the left shoulder.

Fig. 93 -Pivot on the ball of the left foot, swinging the right leg for added momentum. This action will certainly break the waist cinch or dislocate the enemy's elbow. Step behind the enemy with your right foot, maintaining a grip on his thigh with your left hand. From here you may step behind with the left foot and cinch him, or slide up and apply the Japanese Strangle.

Fig. 92



Fig. 93



LUN T'OU (WHEEL THROW)

Fig. 94 -Should the enemy seize you by both wrists, free your hands by rotating them up and to the outside line. (Double Mirror Block) Step forward with the left foot, striking with double palm heels to the enemy's chest. This will drive him slightly back, breaking his balance to the rear. Grip the enemy lapels with both hands. If lapels are not available, cup both hands behind his head.



Fig. 94



Fig. 95

Fig. 95 -Maintaining your hold on the enemy, sit down near your left heel, pulling him forward and onto you, taking advantage of his natural reaction in trying to save himself from being pushed backward. Execute *Ke-Age* (kicking up) with the right leg. Strike the enemy groin or Hara.

Fig. 96 -Use your grip on the enemy to support him over you. This prevents his falling forward too fast and striking you with his head. Place the left foot in the enemy's Hara and push up strongly with both legs, lifting him off the ground.

Fig. 96

Fig. 97



Fig. 97 -Push the enemy clear allowing him to Backfall to a head-to-head position above you. The impact alone of this fall is sufficient to drive the air from his lungs and incapacitate him. Using your grip on the enemy to maintain your momentum, execute a back roll swinging the feet overhead, tucking the head to one side, and pulling with both hands.

Fig. 98 -Completing the Back Roll, land with the buttocks on the enemy chest or abdomen, driving the air from his lungs and crushing the chest cavity. Both knees should land on his biceps, rupturing the muscles. Release the grip on the enemy with the right hand and execute a driving Palm Heel to the enemy chin, snapping his neck.



The Wheel Throw, or Tomoe-Nage, illustrates one of the fundamental principles common to all martial arts— yielding. By alternately pushing the enemy back then using his own resistance to pull him forward, it is easy to unbalance even a much larger opponent. And send him crashing to the mat. Tomoe-Nage is a basic sport Judo throw, but has its roots in Jujitsu., the much more ancient martial art of the Samurai.

ERH LUNG TE (TWIN DRAGON FIST)

These techniques are used in the event the enemy is successful in cornering you and launches a Fist attack. They result in the enemy's permanent blindness, making possible your escape.

Fig. 99 -Should the enemy throw a right lead, fall back slightly and counter with a right Mirror-Block. This action crosses the enemy with his own arm, preventing him from using his left hand to attack. Bear in mind that in Ninjitsu one does not truly block-one strikes. Therefore, the mirror-block is actually an attack to the wrist. By striking the ulnar nerve at this point, one numbs the arm.

Fig. 100 -Immediately overturn with the right hand, trapping the enemy's right wrist and pulling him forward. Remember, he is forward already, heaving advanced to launch his attack in the first place. This action pulls him even farther, breaking his balance. As you begin to tip the enemy over, extend the left hand palm down, with the index and middle fingers outstretched. This forms the



Twin Dragon Fist. The third and little fingers are curled into the hand. Do not stiffen the fingers as they will be easily broken. Do not drive forward with the fingers; rather, draw the enemy to them. No great amount of strength is required-only accuracy.

Fig. 101 -If the enemy is more cautious and launches a left jab or hook, fall back slightly, executing a right shoulder-block. Again, you are actually attacking the wrist, in this case the radial nerve. This action opens the enemy center line to attack.

Fig. 102 -Before the enemy's arm can be recovered from his left jab, strike out from the right shoulder-block position with the Twin Dragon Fist, attacking the eyes. Do not stiffen the fingers; imitate the action of a serpent striking. Use the left arm to execute a depressing forearm block as you lash out. This will deflect any attack that might have been launched by the enemy's right fist or, as in this case, will trap his left arm, preventing him from saving himself.



Blinding a fellow human being is an extreme measure and should only be used in self-defense. Deliberately breaking into a man's castle to rob him or kill him is NOT self-defense. It should also be noted that these two techniques, the Inside and Outside Finger Jab are the hallmarks of the Black Dragon Fighting Society self defense system. It may be brutal, but is it more brutal than being killed? That is the question to be considered.

CAPTURE IN PASSING

Ninjitsu is known as the Art of Invisibility. Inpo, the Art of Hiding, teaches us how to remain unseen once we are out of the enemy's view. Tonpo, likewise, teaches us how to vanish from the view of the enemy. The techniques of *Huo Nei Kuo* are the basis for this ability. Translated to mean "capture in passing," the term is related to the stratagem in chess of overcoming the enemy pawns should they fail to act. These techniques are the basis for many legends about masters of the martial arts who would overcome an opponent with no physical contact. In each case it is possible to evade the enemy's attack without killing him. For this reason the *Mi Lu kata* from which the techniques are drawn is sometimes known as the Way of Fighting Without Fighting or the Dance of Invisibility.

KASUMI (CLOUDING THE MIND)

This method is employed when the enemy is poised in a wide stance, but has not yet advanced. Lower the body slightly for better balance. Relax both wrists so the hands hang loosely with the backs toward the enemy. Assume a Horse Stance. This will sometimes induce the enemy to widen his stance since he will expect lateral movement from you. You should be three to five feet from the enemy. Raise the hands, arms extended between you, aiming the back of the wrists at the enemy face. You must do this not so slowly that he reacts before you are ready, and not so quickly that he will ignore the movement. Watch your own hands this will induce the enemy to do likewise. The idea is to focus his attention on your hands.

Fig. 103 -Step quickly forward, lowering the body still more. This will move the hands toward the enemy but, since the arms are not moving and the perspective is foreshortened, you will be upon him before he can react. As the right foot touches the ground, flick the fingers into the face of the enemy. Regardless of whether you actually touch his face or merely flash him, he will flinch or blink. This is an autonomic reflex and is virtually uncontrollable. Immediately as you flash or haze the enemy, drop straight down over the feet into a squatting position. You will not see the enemy blink, since you are looking over the ends of your wrists and, by lifting the fingers, you will obscure his face from view. The haze will cause the enemy to raise his guard to protect his eyes. Since you will be crouched almost at his knee level, you will be screened from view by his own arms.



FIG. 193-As you sink out of sight, and see the enemy lifting his guard, tuck your head into your chest, round the shoulders, and push off with both feet. The momentum of this effort will carry you between the enemy's legs. Execute a forward roll as your hands touch the ground behind him. This will enable you to vanish downward to a position ten feet behind the enemy.

T'IAO UKE (VAULTING THE ENEMY)

This method is employed when the enemy attempts a low-line attack, such as a leg dive or tackle.

Fig. 105 -The enemy steps forward, dropping his shoulders and reaching in to seize the knees. Effect a back-out step by slapping down onto his back with both hands and kicking both feet straight to the rear. This prevents the leg dive and stalls the enemy in a forward leaning stance.

Fig. 106 -Push off with both hands and jump straight up spreading the legs. The combination of the enemy's forward momentum and your own spring will carry him under you. Some practitioners prefer to grip the enemy head when vaulting, thus insuring that it remain low enough to prevent accidental groin injuries.

Any type of Roman Horse vault will suffice to clear the enemy, depending on the acrobatic agility of the practitioner and the depth at which the enemy attacks. In this way, one vanishes upward to a position three to five feet behind the enemy.



Fig. 104



Fig. 105

Note that this technique is commonly practiced and seen in Professional Wrestling, but ancient acrobats practiced it by leaping onto the backs of raging bulls as an Olympic event when civilization was in its infancy.

HSING TSIA (GO BEHIND STEP)

This method requires an external distraction to be truly effective. Two methods are preferred, one being *Kiai*, the spirit shout. Sometimes called the "attack by intimidation," the *Kiai* is a belly shout drawn from the Hara. It is a scream of total commitment. Charge the enemy from out of range, feinting a ferocious attack to the eyes. This attack must be sufficiently terrifying to startle the enemy and make him cover his own eyes in defense. The *Kiai* may be employed effectively with the *Kasumi* technique.

Sha Nei Mu, or "sand in the eyes," is the second distraction which is used to temporarily blind the enemy. Some schools devise complex formulae for their blinding powders. Itching and sneezing dust are two obvious examples. In ancient times these were stored in hollowed-out eggshells, so they could be brought quickly into play. A handful of native dirt will produce the same effect if one can be surreptitiously obtained.

Fig. 107 -Cup the right palm lightly, keeping the dust concealed from the enemy. Swing the arm in a semicircular arc, crossing from the right to left hip, up to the left shoulder, then back in front of the right shoulder. Abruptly stop the right palm in an extended shoulder-block position, casting the powder into the face of the enemy. As you begin the casting movement, step toward left. This will give the impression that you are attempting to flee in that direction and distract the enemy's attention from the action of the right arm.

Fig. 108 -As the enemy gropes forward toward what he believes to be your position, duck under his attack to his lead side. In this way you will have less distance to travel to get behind him. This is an extended variation of the Spinning Back Pivot found in Inpo. Fix your attention on the left temple of the enemy. This is where you will strike him should he somehow not have been blinded. If you are close enough to the enemy, the action of casting will carry your extended finger tips horizontally across the enemy's eyes, producing the desired effect. This attack is also found in Wing Chun, but is followed by a palm-up finger jab.

Fig. 109-Execute the second half of the *Mi Lu* pivot, slipping by the enemy as his grasp closes on emptiness. You are now invisible behind his left shoulder. Continue to target his left temple. You may now pivot into the final *Mi Lu* position and assume a stance behind the enemy, or dart behind cover to vanish, or simply flee (**Fig. 110**)





Fig. 107



Fig. 108

Fig. 109



In this way, you vanish completely, in full view of the enemy.

LEAVING NO TRACE

In Ninjitsu, it is essential that as little evidence of the methods used remains for the enemy to study. Thus, we strive to leave no trace of our passing for the enemy to follow.

When being pursued, and the enemy cannot be outrun, the options are few. The Ninja can stand and fight, in which event the foremost enemy should be killed as savagely as possible, striking terror into the hearts of his fellows. Or, he can shake off the enemy by means of false trails carrying the pursuit away from his actual position.

One method of shaking off the enemy is known as the *false exit*. Gaining sufficient lead from the enemy to escape his view, open a door or gate and leave it ajar as you pass. Few people will leave an outside door open, and virtually no security installation would tolerate it. The enemy in hot pursuit would be faced with the decision of which path to take. At the least, this should induce him to divide his forces.

A similar technique is known as *disturbing the dust*. It calls for leaving footprints in an area where they can be seen by the enemy. Running by means of the Heng Pu leaves tracks which seem to travel in both directions at once. *Back-tracking* is a variation of this. It involves allowing the enemy to overrun your concealed position as he follows a previously prepared trail, then doubling back to your real intent.

Chia Ying, or the false shadow, is a technique for using an S-shaped candle to hide the Ninja's position. In ancient times, such a candle could be hung on projecting cornices or brush, giving the impression that the assassin was standing holding a candle where there were no places to set one. Modern police officers utilize a similar technique in holding their flashlights away from the body. A suspect would naturally assume the light to be in front of the body and fire at that.

Ametori no jitsu is probably the most famous method of concealing the true escape route. It is based on the principle that a raincoat always implies the presence of the person inside. Thus, a cloak or suit of armor could be positioned so that it appeared to be a person standing, producing the same effect as a scarecrow.

Whenever possible it is advisable to create confusion in the enemy. Overlook nothing. Utilize meteorological phenomena such as rain, a sudden flash of lightning, the passing of the moon behind a cloud, blinding sunlight, and deceptive moonlight. All should be considered.

Fire is an excellent diversion which will create confusion. Fire at strategic sites in the camp is best used to cover escape rather than entry, since it will arouse the enemy and put him on guard. Fire on the perimeter can be used to drive the enemy back.

Lastly, consider *terminating the trail*. The ancient Ninja were masters of this. Lead the enemy to a precipice and disappear, leaving no trace; lead the enemy into a trap; or lead the enemy to an intersection leaving no clue as to which path was taken. In short, escape his pursuit in such a manner that he will believe you have vanished into thin air. To accomplish this, one must be a master of Inpo.

MUGEI-MUMEI-NO-JITSU (NO NAME, NO ART)

Ninjitsu as revealed herein is essentially a pragmatic art. It will employ any technique from any source which will serve its purpose. It strives always to be one with the natural order of things. This is the true meaning of passing without leaving a trace.

It is said that the Ninja can walk through walls; that when they are looked for, they cannot be seen; when listened for, they cannot be heard; and when they are felt for, they cannot be touched. A Ninja never swaggers-his gait is firm and straight ahead. He neither makes a show of force, nor beats his own drum. This is known as *Mugei-Mumei no-Jitsu*, "no name, no art."

The *Tao Te Ching*, written by Lao Tsu as the request of a gatekeeper as he was leaving mankind in disgust after years of teaching enlightenment to ancient Chinese who squandered his words and wasted his lessons echoed this sentiment in one of the eight-one short poems in which he summarized all that he had learned. "Work is done, then forgotten. Thus, it lasts forever." Taking credit inevitably leads to accepting blame. The Ninja had many injunctions against revealing the identity or the nature of their Art, destroying the weapon used to kill an enemy, for example. It is unlikely that sophisticated enough techniques existed in feudal Japan to make such evidence damning. The main reason it was done was to help the Agent purge himself of the horrible deed he had been forced to perform. The Ninja are not mindless, blindly obedient slaves as seen in popular fiction. They are the only martial art intended to lead the Student on a journey of Self Discovery, so that there is no need to impose one's will on the world. All the while providing the means whereby any individual could ruthlessly claw his way to power. IF he but choose to. The Game is not to kill the enemy. But rather to see him as lost and helpless. The Ninja of old wandered the countryside, seeking a kingdom where the people were happy and well fed. They would approach the ruler of such a tribe and offer to teach him the secrets of longevity, that his empire might live long and his people prosper.

Such is the Great Work, the "secret teaching," the reason for anonymity.

THE MISSION

For here you are,
A cogless, meshless, automaton,

A body upon whom officials had performed clinical autopsy,
And left all of you that mattered back upon empty seas,
And strewn over darkened hills,

Here you are,
Bone dry, bottle empty, fireless.
Chill, with only your hands to give death to men.
A pair of hands is all you are now . . .

(Ashida Kim)

Erich Fromm, the noted psychologist, once said that "the function of any ethical system in any given society is to sustain the life of that society." He neglected to mention that any system can consider itself ethical. Thus it falls to the Ninja to determine which mission he will undertake.

Missions are divided into three major categories:

Sabotage includes disrupting the enemy camp as well as eliminating strategic points along the enemy perimeter which will allow an assault to succeed.

Espionage deals with the gathering of intelligence about the enemy. This may be done surreptitiously, or data gathered by the enemy may be boldly stolen.

Assassination is an art unto itself. It may take the form of poisons, booby traps, or murder. Needless to say, the ability to get in and out without being discovered is a prerequisite.

A Ninja will not sacrifice himself needlessly, he will not be swayed by emotional appeals; and he does not question the motives of those who would employ him. Should he accept their commission, he will become their hands, and accomplish that which they could not.

Ninjitsu is a way of doing anything or nothing—simply being. Invisibility is merely the focus of the art.

A Ninja does not surrender peaceably, nor does he carry on his person documents which might implicate his superiors. The Ninja acts alone, relying on his own ability. He is one with himself.

What will happen in one's life is already written, but one must choose to be there. This is the Way of Ninjitsu.

I wrote *Secrets of the Ninja* in 1980 as a training manual at the request of my student, Christopher Hunter, who had written *Book of the Ninja* for Paladin Press. It was published in 1981 and immediately created a storm of controversy. First, because it was one of the few books on a “forbidden” subject, and second because of the mask.

Let it be said that the Veil of Secrecy surrounding Ninjitsu has not been broken. All of the techniques presented here can be found in other Arts. There are only so many kicks, punches, arm-locks, throws, grapples, and takedowns, after all, and the history of man in conflict is long. And, while many of the techniques are drawn from military sources, others come from thieves and killers. The point is their effectiveness.

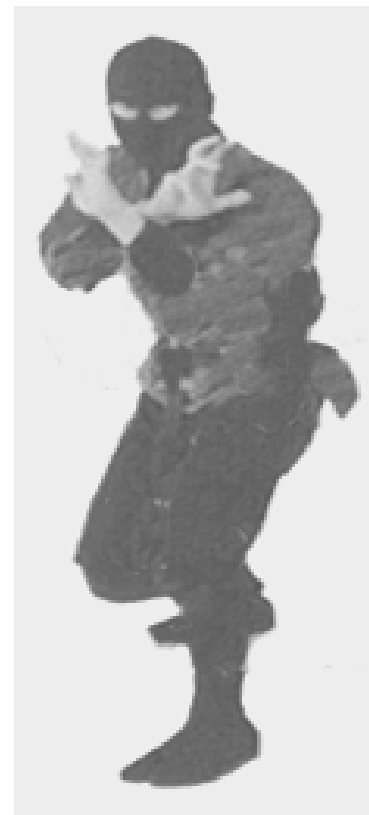
It should be noted that the student is taught the most devastating techniques first. In this way an army can be raised and trained in the field in a short time. The subtlety of the Art, however, lies not in tearing off the enemy’s head, but rather in non-violence. An army can attack a castle and many will die on both sides. But, a Ninja can “convince” an enemy warlord that his cause is unjust and that he should abandon his plans for conquest while holding a knife to his throat in the darkness, and save a battle. This is the Silent Way. The translation of Nin-Jitsu.

The purpose of the mask is not to conceal the identity, although that is the purpose for which it is most commonly employed. By “hiding the face” one can “diminish the ego.” This calms the mind, heals the body, and insures that the Ninja acts in harmony with Nature. At this printing, some twenty years later, many think they know the face beneath the mask in this book. But, the truth is, it could be anyone. Because anyone can be a Ninja.

The Way that can be told is not the Eternal Way. The name that can be named is not the eternal name. It cannot be explained, or defined. It can only be experienced. Given here are the means whereby this can be accomplished.

Ashida Kim

1st Day of the 1st Month
Year of the Dragon
(2000 A.D.)



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