

NINJUTSU

“OF BASIC KNOWLEDGE”

HAKKO KAI KOGA-RYU

BY PW BOTHMA – Dai Soke



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NINJUTSU
"OF BASIC KNOWLEDGE"

SOKE – PAUL W BOTHMA

FOREWORD

I dedicate this book to my wife Sharon Deidrè Bothma, whom has supported me throughout my life as a devoted teacher and instructor to the art of ninjutsu, as also to my personal instructor Chris Engels and his instructor Shihan Barry Pictor.

Special thanks to the ongoing support of fellow **Sensei** Anton Ferreira, **Sensei** Carl Potgiter teaching at the Parow Dojo and **Sensei** Emile M Du Preez and **Sensei** Stuart JV Davies of the Rondebosch dojo and students, Peter Andrews, Richard Dutton and Simon Theunissen, Kurt Straus and Vasili Vikos and Marno Swanepoel of the Rondebosch dojo in Cape Town RSA, whom has helped with the photo sessions for illustration purposes and last but not least a special thanks to my daughter Deidré Van Zyl for devoting her time in taking the photos as also my son Paul Bothma Jnr. whom also had helped as a model and student in the taking of photos.

Thank you for your time and effort.

This book "Of Basic Knowledge" will not be ventured into all the already given literature which is usually distributed world wide in almost every **ninjutsu** book on the martial arts market. Basically all ninjutsu history goes back to the "Iga" or the "Koga" prefectures in Japan, except for minor details of smaller groups that come and go.

This book will be based on and will be illustrating thoughts, structures and movements that was passed on to me by the above mentioned tutors as also the expansion of my own ideas that was learnt through my years of experience.

I hereby hope that other masters will acknowledge this book, and find that although not being able to practice the more religious part or the very misunderstood higher order form "**NINPO**", we as westerners can still attain the warrior spirit and foster the effort of will, in practicing the combat art of ninjutsu.

Concerning the weaponry, only short basic portions will be illustrated and discussed upon, but will be dealt with in future literature.

It is to my, belief, anybody who truly instructs **ninjutsu** should not deny the fact that all fundamentals of ninjutsu are at basic level, the same. The same principles, etiquette and values are being taught or adopted. Only the techniques of skill mastered and founded by leading instructors which are adapted and applied to the various different schools or discipline of ninjutsu, could differ to other existing renowned styles or **dojo**.

It must be understood that techniques tend to change regularly, in order to enhance proficiency.

SOKE Paul Walton Bothma

INTRODUCTION

NINJUTSU – “Of Basic Knowledge“

Ninjutsu....!

A mystical word in the martial arts society, “is it true, is it false”, does it exist or is it just another continuation of exploiting an art form once flourished in medieval Japan.

Yes, there are a good lot of misconceptions and untrue stories and rumors, fantastic stories of so obscure detail that, it would immediately give the impression of it, not being true. Just remember where there is smoke, there is fire.

None the less, **ninjutsu** does exist....

The question is, is the person proclaiming to be a **ninjutsu** teacher, really a teacher of this mystic art, does he understand the reality of being. Is he in the broader perspective implementing the good foundation which was invented and laid out before us...!

Ninjutsu, most commonly referred to as the art of winning, although it can also mean perseverance, endurance and forbearance and it can also mean stealth, secretiveness, concealment, in both physical and mental realm,

Another word for ninja is, **Shinobi**,

A **ninja** is a person learning the art of ninjutsu, it is said, one, must be born in the lineage of ninja to be able to become a ninja, I will not argue that statement but, any person with the right capabilities and trains in all the different levels for that particular art, will be able to say he is trained in the art of **ninjutsu**.

Ninja is not a type of race, sex, gender or even a nationality, one can carry on endlessly discussing where it all began but, this is not what this book is all about.

There are multitudes of books on history and development of which you can read up on the history.

With this book I hope to inspire the reader, to understand the concept of what we are doing and where we are going. And to give insight into the great advantages of knowing how simple it really is to defend oneself by learning the foundation of an awesome combat art, used centuries ago.

In to-days life it is most common to find "dojo" where students are taught the art of

ninjutsu, and by further investigation, to find the teacher is only, either a unqualified drop-out "other" form of martial art instructor, or even a qualified martial arts instructor proclaiming to be a "ninja" instructor, this is a wrong doing, to the sake of the art and also for the sake of ones mind (to be discussed on a later stage).

Another aspect is ninjutsu instructors trying to teach students methods and techniques that they can't do or apply themselves, they have only read up about on but, don't fully understand or know the technique well. This is all misleading to the student. When an instructor says he teaches "dim mak" (death touch), he will have to prove that to the student, actions speak louder than words, if you lie about one technique, you can lie about many more. Beware of false instructors who try to build up an image just to get more students. If there is one thing in life that I have learnt from my foster father, it is, to practice what you preach. You can not teach students things, you can't do yourself. You can only teach of what you know, not of what you think you know.

In this book I hope you to find one reasonable technique of how to defend yourself, using normal body movements, and if necessary using weapons or implements of today's life.

When ever you hear the word **ninja**, you would most probably think of a black clothed figure wearing a black hood, covered with weapons, crawling and crouching from one corner to the next in trying to outwit a person to being able to assassin him, in medieval times most probably, yes but, now it is modern times, you don't do things that way.

The art of the ninja also entails to blend in with people and surroundings, in the night and it's a bushy area, yes you could don the dark clothes, but not in normal circumstances.

It would be very conspicuous to see someone roaming about in "ninja gi", he would be reported to the authorities instantly as a possible cat-burglar or something.

To blend in you must be able to look like you are part of the people in that particular area, wear normal clothes, act normal do normal things, using an old "ninja trick" posing as a merchant promoting or selling items... will probably still get you in anywhere. A little disguise could do the trick. "honsu jutsu".

Weapons of the combatant, how do you think it would look running down the street with a broad sword, a spear or even "senban" or "shuriken" clipped all around your waist, in today's surroundings it's going to be more of a hindrance than anything else, objects will be bumping or hooking into things, your throwing stars or spikes will be tearing your pockets of your new Sunday suite, or might even cut you, for you think the blades must be super sharp.

In the daily modern walk of life, you have so many natural weapons to your disposal, you must just learn how to use them, but obviously who is going to teach you...

You will have to find somebody that knows and understands the body-mechanics of movement and balance and that knows how and where to use a pencil or broom or even a tray full of cups and saucers to defend yourselves.

THE AUTHOR

(And martial arts instructor)

Paul Walton Bothma, born in January the 7th 1962 in the year of the tiger, in Wynberg Cape Town in the Republic of South Africa.

As a boy, never involved with any form of combat, the longing was there but not the funds, the closest I came to martial arts, was a book about **kung-fu**, my foster parents had bought me. I had practiced the moves, but never really liked the obscure moves, I however was fascinated by the **nunchaku**, I had made myself a pair out of broom-sticks and became very proficient with them, however to my mom it became a liability and she took them away. And there ended my training.

As time went by and school was completed, I joined up at the age of 18 to the services of my country, and enrolling into the South African Police force. In this period of time, after my training was completed I had volunteered to do specialized training in bush combat and counter insurgency, whereby I was sent on to the border lines of my and neighboring countries to protect the people of that area. At this stage a lot could be learned of tracking, camouflaging and combat tactics as also on survival.

After completing various tours to the border line, I was posted to the Namibian country, at that stage it used to be called "South West Africa".

Whilst serving my duties I started learning a **karate** form in Windhoek, (name of style withheld) much to my ideas of a **karate** form, I realized that people were enhanced to be very aggressive in general approach, Shouting and moving in harsh blockish forms, at further investigation I found my second sensei always to be in fights, and hands always to be damaged, as a police officer it did not take long to find out why, The sensei acted as a bouncer at one of the Windhoek's hotels and was always in confrontation with someone, upon investigation of his background he was quiet a well known client at the Windhoek police department for being abusive and aggressive. To me this was not setting a good example to students.

Concerning the art itself, I still looked for something with more freedom of movement.

As years went by I saw movies of **ninjutsu**, and started looking for the teachers, I eventually found one in Cape Town, after a couple of years of training bouncing from one place to the next, only to realize that this was not a true **ninjutsu** instructor, although proclaiming to be one, on question he could show me Kung-fu certificates but no **ninjutsu** certificates. I left him.

It was in 1985 that I joined a **Koga-Ryu** ninjutsu school, headed by the South African Ninjutsu Federation under the director **Shihan** Barry Pictor, I studied the art in Bellville Cape Town RSA under **Sensei** Chris Engels.

The year 2000, after 20 years of service I left the South African Police services, to devote my life in learning and teaching the art of "**ninjutsu**".

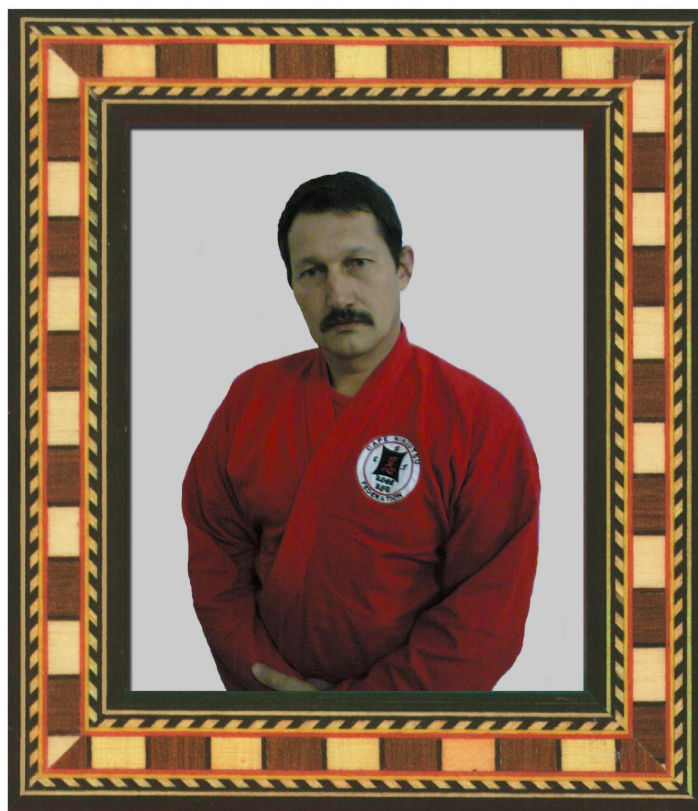
During the trials and tribulations I ended up running my own school the, "Cape Ninjutsu Federation" as from year 1991.

My my grades were granted to me by the South African Ninjutsu Federation as also by the Black Dragon Fighting Society, **Soke** Ashida Kim 10th Dan from USA.

Today I am still a devoted trainee and teacher of the ninjutsu art, and are continuously honing my skill on research and studies of knew methods and techniques, with eyes and ears open, attending seminars of other ninjutsu styles, constantly keeping in touch with present day adaptations. Although representing the **Koga-Ryu**, I have an open relationship with the "**Iga**" styles to. And also encourage my students to participate in what they have to offer on there seminars.

Currently on writing this book, I have "**dojo**" operating in the area of Parow, Rondebosch and Paarl and they are all in the Cape Town province in RSA.

Author - Shihan Paul W Bothma - 5TH Dan Koga-Ryu Ninjutsu



CHAPTER 1

PRESENT DAY NINJUTSU OF SOUTH AFRICA

In today's life **ninjutsu** is devised to suite almost everybody's lifestyles, whether it be, the ordinary man looking for a good applicable self-defense system or a police officer usually catering for the every day confrontation, whether it be verbally or physically, or even security personnel or any other institution that would require a need for the use of a self-defense system, which could arm the respondent with the knowledge to serve and protect.

Today the doors of ninjutsu are open to any individual who is willing to learn this interesting yet deadly art of combat no matter what race, age, sex or creed or nationality.

Although my followers and myself honor the traditions and arts of the Japanese, we even abide by their basic etiquette, I have even taken up learning the Japanese language lessons to enhance the correct pronunciations of the Japanese terminology used, but never the less, we are Westerners and we as well as the Easterners should accept the facts that we do have different cultures, different values and many other different insights, there is a proverb stating, "you cannot change a scorpion into a monkey".

We as westerners do things different, but the fighting style and the abilities still remain the same.

My personal feeling is that we don't have to reach out for ancestral search to progress our mental state of mind, to achieve the ultimate warrior way of self-defense, yes you do have to practice self control, and therefore have to strive to be a well balanced human being. After all, one has to be disciplined in not to go beyond oneself, to counter act certain actions taken against you.

There are so many qualified yoga instructors available, even **Zen** masters, in teaching you self control, and these are not religious institutes, they are there to teach you how to be disciplined and to be in control of ones self.

For the religious person, your sole believe in yourself that god will prevail and give you the strength to support and help you in any given situation will be more than enough to get you up and going to defend you and your loved ones if deems necessary.

It is usually the case when someone gets introduced into the art of **ninjutsu**, that they might have to sit around candles, make "funny" suggestive moves with their hands and call out **mantras** or even get introduced to Japanese shrines and be enhanced to collect Eastern calligraphy, with which supposedly it will help to encourage their training skills of **ninjutsu**.

This is all not necessary, hundreds of years ago there weren't any electricity or such, people trained and gathered in candle or lamp light to being able to see each other, also then **ninjutsu** is refined to believed to be a Japanese combat art, so it's only obvious you would see Japanese calligraphy all over their premises, as also their philosophies are much more deeper in insight to the western community, hence their historical believes and culture, and a great part of their religion.

In our modern society all around the globe, people come to realize that to survive, you need money to pay your way for immediate necessities like food; clothes; housing; paying of bills and most likely your martial art training, that also means you have to work, or create some means to have an income. This takes time of day, giving you less time to devote your entire days to practice.

Even in Japan people must spend time to work to create an income, you can't just arrive at a Japanese master's house and say you want to be trained by him, research must be done for availability, and it will cost you a lot of money.

All this comes down to, that the scenario that what you would see in the movies, does not exist. Today you have your training schedule in a very domesticated training hall, so you do not creep or move around in secretiveness to gain access to your training hall.

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