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### Disclaimer

Please note that we are NOT RESPONSIBLE in any manner whatsoever for any injury that may result from practicing the techniques and / or following the instructions given within. Since the physical activities described herein may be too strenuous in nature for some readers to engage in safely, it is essential that medical advice is sought prior to any training.

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Togakure Ryu Ninja Biken  
(Hidden Door School Ninja Secret Sword)

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(Catalogue)

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Taitou  
(Carrying A Sword)

In the Togakure Ryu there are 3 methods of carrying the sword which are as follows –

- 1, You carry the sword by attaching it to your back with the Sageo (sword string). This would be used for when you were climbing trees, or when you were crawling underneath low obstacles. Also, it would be carried this way when running long distances or when travelling through woods or thick brush. When wearing the sword on your back, the Tsuka is at your right shoulder to make it possible to draw the sword.
- 2, You wear the sword at the left hip. This is the normal way to wear the sword and the majority of techniques are done from this position.
- 3, You carry the sword like a walking stick. This would be used when the sword was concealed within a Shikomi Zue (blade concealed within a walking stick) and normally, it would match a disguise that the Ninja would be wearing.

# 鯉口切り

Koi Kuchi Kiri  
(Breaking the Carps mouth)

This is how to unlock the sword from the scabbard. Normally the thumb is used to push the tsuba to unlock the sword, but this is an indication that you are about to draw the sword, so instead, the Togakure Ryu developed alternative hidden methods for unlocking the sword.

- 1, Keep your thumb away from the tsuba so as not to indicate drawing the sword, and use your index finger from below to push the tsuba forward to unlock the sword. This will be hidden from the Uke.
- 2, Press the thumb nail between the tsuba and the mouth of the saya (koiguchi) to unlock the sword.

# 居合一抜刀

Iai – Batto

You should practice cutting in all directions with Iai Batto.

# 片手抜き

Katate Nuki (One Handed Draw)

The left hand is on the saya, and the right hand is on the tsuka next to the tsuba.. Pull the saya out of the obi about half way and then step back with the left leg and in the same motion remove the scabbard from the sword by pulling it back. Make sure the cutting edge is face up. Then, let the sword carry on up and over pivoting on the wrist and stop when the tip of the sword is at the Uke's eyes. This is the basic. As an advanced method, alter the position of the saya to change the angle of the draw. Also, your footwork will depend on your situation, and your surroundings.



# 左片手逆抜き

Hidari Katate Gyaku Nuki  
(Left One Handed Reverse Draw)

The left hand is on the saya, and the right hand is holding the tsuka next to the tsuba. The left hand changes, and holds the Tsuka instead of the right. Push the tsuka down and rotate the Tsuka clockwise so that the cutting edge of the blade faces out. This is done in one movement. Draw the Sword with the back of the blade (Mune) resting on the outside of the forearm and use the index finger along the tsuka for stability. This is similar to Jodan Uke from the Ukemi Gata of the Kukishin Ryu Bojutsu. The idea of receiving the attack is also the same.

# 右片手逆抜き

Migi Katate Gyaku Nuki  
(Right One Handed Reverse Draw)

The left hand is on the saya, and the right hand is holding the tsuka next to the tsuba. Rotate the Saya 180 degrees clockwise with the left hand so the blade is down. Change you grip on the tsuka to palm up. Draw the sword with Kesa Giri.

# 切上

Kiri-Age  
(Cut Up)

This is for cutting to the Uke's hands from a draw. The basic way of doing this is with Migi Katate Gyaku Nuki. The Uke is in Dai Jodan no Kamae with a sword and you are in Shizen no Kamae with your sword at your hip inside the obi. You prepare to draw with Migi Katate Gyaku Nuki. As the Uke cuts, you draw and cut the Uke's

leading hand with a feeling of stopping it and knocking it up. The important thing here is to keep the hips low as to allow you to counter the attack from below. Also, your timing has to be when you see the Uke's front hand starting to move. If you are too late, the Uke will cut you.



Kamae  
(Posture)



Ichi no Kamae  
(Figure One Posture)

This is a kamae for responding to any changes the Uke makes, so follow the Uke's movements with this Kamae. There is also the feeling of keeping the Uke at bay with this Kamae. The kissaki (sword tip) is pointed at the Uke's heart. This gives you a position of safety. Keep your grip on the tsuka loose. Keep your hips low. Extend your arms and lean back slightly. These are the key point for Ichi no Kamae.

The feet are approximately 2 ½ to 3 feet apart with about a 1 to 2 inch gap between. The front foot (right) is angled very slightly to the right. This is not noticeable to the opponent. The back foot (left) points 45 degrees to the rear. Lower your centre of gravity as much as is comfortable (this takes time). Your knees should hide your feet if you are looking down (important point). Make sure the knees are not buckling inwards to take the strain. This will hurt initially but the pain is temporary and, if practiced correctly, will build strong legs. This is an important point. You should lean back slightly with this Kamae. Make sure your backside is not sticking out. This is a common mistake and should be corrected from the start. Your weight should be about 60/40 to the rear. Keep your shoulders relaxed and do not hunch them. The sword is held horizontally, and

is held straight out at about shoulder height with a small amount of give in the arms. Keep your neck and head straight and relaxed and pointing towards the Uke. Do not tilt your head to the side. This is a common mistake and should be corrected from the start. Fix your eyes on the Uke. Take all tension out of your body and relax, and remember to keep your grip on the tsuka light.

## 青眼之構

Seigan no Kamae  
(Correct Eye Posture)

The intention with this Kamae is to control the Uke with your strategy and make him attack where you want him to. You do this by moving the kissaki very slightly to create openings for the Uke to attack. This is Kyojutsu. You should also have the feeling is of stabbing at the Uke's eyes if you want to keep him away. Point the tip of the sword so that it is on the line between yours and the Uke's eyes. Keep your elbows in and hold your left hand near your right hipbone, about 1 fist width away. Keep your grip on the tsuka loose.

The feet are approximately 2 ½ to 3 feet apart with about a 1 to 2 inch gap between. The front foot (right) is angled very slightly to the right. This is not noticeable to the Uke. The back foot (left) points 45 degrees to the rear. Lower your centre of gravity as much as is comfortable (this takes time). Your knees should hide your feet if you are looking down (important point). Make sure the knees are not buckling inwards to take the strain. This will hurt initially but the pain is temporary and, if practiced correctly, will build strong legs. This is an important point. Your back is straight with this Kamae. Make sure your backside is not sticking out. This is a common mistake and should be corrected from the start. Your weight should be about 60/40 to the rear. Keep your shoulders relaxed and do not hunch them. Point the tip of the sword so that the kissaki is on the line between yours and the Uke's eyes. Keep your elbows in and hold your left hand near your right hipbone, about 1 fist width away, and the right hand should hold the tsuka with the feeling of just hooking the underneath of the tsuka with your fingers. This is an

important point. Keep your neck and head straight and relaxed and pointing towards the Uke. Do not tilt your head to the side. This is a common mistake and should be corrected from the start. Fix your eyes on the Uke. Take all tension out of your body and relax, and remember to keep your grip on the tsuka light.

## 中取之構

Chudan no Kamae  
(Middle Level Posture)

The intention with this Kamae is to drive the kissaki through the Uke's heart, and at the same time, you hold a feeling of drifting in space. The tsuka follows the line of the right forearm. The only difference between this Kamae and Seigan no Kamae is your left hand raises slightly to place the kissaki towards the Uke's heart. Other than that, all the points are the same.

## 下取之構

Gedan no Kamae  
(Lower Level Posture)

This Kamae is done with a feeling of making the Uke stop or hesitate with the intention to stab the Uke's foot at the Kyusho called Toki. Keeping the weight slightly further back is important in this Kamae. From Chudan no Kamae, keep the left hand in the same position and lower the right hand so that the kissaki points to Toki on the Uke's foot. Stare the Uke firmly in the eyes. Apart from these differences, the kamae is the same as the previous.

# 標水之構

Tosui no Kamae  
(Water Ridge Posture)

From Gedan no Kamae, switch feet so that the left foot is in front and shift your weight forwards. The tip of the sword is as in gedan, with the left knee just covering the left foot. The weight is mostly on the lead foot. Offer your left shoulder towards the Uke inviting an attack. You should put no intention forward and hold a feeling of caution as if you were standing on a sheet of thin ice. You should allow this feeling to spread out all around you whilst keeping your nerves on edge. This is so that you can determine what attack the Uke is going to make. Don't fix your stare, instead, use your peripheral vision. If you find this difficult, then stare at the Uke's forehead. In doing this, the Uke will not be able to determine what you are going to do. Apart from these differences, the principles of the Kamae are the same as Gedan no Kamae.

# 八相之構

Hasso no Kamae  
(Eight Phase Posture)

Build your intent the way energy builds up during a storm with the feeling of striking down the Uke in one instant, the same way a bolt of lightning strikes from heaven to earth. Point the kissaki at the heavens and keep your right hand next to your right ear. The left and right hands hold the sword very lightly, as if you were just keeping the sword steady. The left foot is forwards and the right foot points to the right. The feet should be about 30 to 40 centimetres apart. Your body is upright. You should drop your hips slightly and keep your shoulders relaxed, and do not hunch them. Take all tension out of your body and relax, and remember to keep your grip on the tsuka light. Your neck and head are straight and relaxed and pointing towards the opponent. Do not tilt your head to the side. This is a common mistake and should be corrected from the start. Fix your eyes on the Uke. (This can easily become Dai Jodan no Kamae also).



Kasumi no Kamae  
(Mist Posture)

This is a Kamae of Kojitsu. Stare vacantly at the Uke's forehead so as to hide your true intentions. Your Kamae for this is similar to Seigan no Kamae from the waist down, only your weight should be central. The sword is held horizontally above the head, with the tip pointing to the left if the left foot is forward or the right if the right foot is forward. The sword should be held about head height. Make sure that your arms do not obscure your face. At most, they should just cover the chin. Apart from these differences, refer to Seigan no Kamae for the finer points of this Kamae.



Totoku Hyoshi no Kamae  
(Sword Hiding Catapult Form Posture)

This Kamae means to respond to an enemy that you cannot see. The intention is to hide your body behind the width of the blade and to remain still. This Kamae is to deflect shuriken or arrow attacks, and will protect your vital points. Use peripheral vision instead of looking directly at one spot. It is important not to worry about being hit, as if you do get hit, then it is very unlikely that the wound will result in death. To do this Kamae, kneel on the left knee, on your toes (do not flatten the foot). The right knee is towards the Uke. Hold the sword out to your centre with the right hand, the edge of the sword should be facing to the right. Keep your shoulder back to protect it and your back hand should be at your left hip. Keep your back, neck and head upright with a feeling of hiding behind the blade.

# 忍 者 秘 劍 之 型

Ninja Biken no Kata  
(Ninja Secret Sword Forms)

## 飛 竜 之 劍

Hi-Ryu no Ken  
(Flying Dragon Sword)

This techniques name refers to the way a mythical dragon circles through the air. This technique is to spin the Uke's sword up and then to cut him.

The Uke faces you in Seigan no Kamae, and you begin in Ichi no Kamae. Lunge in and knock the Uke's sword to the left to take it off-line. While keeping contact with the sword make 3 large circles counter-clockwise (this is called Maki Age), using the body, knees and arms to compensate for the short length of the Togakure blade. At the end of the third circle, flick the Uke's sword away using the momentum that you have created. This will put the Uke off balance, and at that point, cut with Kesa Giri or Do Giri, attacking the Uke's right side. Repeat this on the other side also, knocking the sword to the right, making three circles clockwise and finishing with a cut to the Uke's left side. This is the form. In a real confrontation, it would be one circle and then cut. The important point is to learn how to flick the Uke's sword away and to cut within the same movement. It is also important to learn how to use the back of the blade when making the circles, to avoid damaging your cutting edge.

# 霧之劍

Kasumi no Ken  
(Mist Sword)

This techniques name means that your sword movements are a haze to the Uke.

Begin in Ichi no Kamae. The Uke begins in Daijodan no Kamae. The Uke attacks with Kara Take Wari. Receive by striking upwards to the left or the right with the back of the blade. This is called Hane Age. Do not pull the blade back too far when you do this, or you will be cut. The area of the Uke's blade that you strike is about half way down the blade. Then cut to the Uke's neck. Repeat this three times for the form. The footwork is as follows –

Uke cuts – right step forwards to right with left Hane Age – left step forwards to the left and cut to Uke's right side neck – Kamae – Uke cuts – left step forwards to the left with right Hane Age – right step forwards to the right and cut Uke's left side neck – Kamae - Uke cuts – right step forwards to right with left Hane Age – left step forwards to the left and cut to Uke's right side neck – Kamae. This is the form.

The important point here is do not make the sword movements too big. Keep your sword movements small and you will avoid being cut.

# 無想之劍 (浦波)

Muso no Ken – (Ura Nami)  
(No Thought Sword – (Inlet Waves))

This techniques name means to move naturally without showing any intention. This technique is for knowing what to do when your sword has been deflected by the Uke.

Begin in Gedan no Kamae. The Uke begins in Seigan no Kamae. You then Tsuki past the Uke's hands to his stomach. This should be very hard for the Uke to counter. The Uke deflects your sword to the



side. You respond to this by letting go of all strength in the sword and allowing the Uke to successfully knock your sword to the side. You then respond by cutting with Gyaku Kesa Giri. The form is as follows –

You Tsuki – Uke deflects your sword to the left – Yoko Aruki forward and to the right with the left foot – Gyaku Kesa Giri starting at the Uke's right hip.

You Tsuki – Uke deflects your sword to the right – Step forward and to the left with the left foot – Gyaku Kesa Giri starting at the Uke's left hip.

As strategy it is important to know how to make the Uke block to the side that you want him to if you so wish. If you thrust slightly to the Uke's right side, he will deflect the right side of your sword. If you thrust lightly to the left, he will deflect the left side of your sword. It is important to allow the Uke to deflect and then cut with Gyaku Kesa Giri as quickly as you can, so the Uke has no time to cut.

## お相の剣

Dato No Ken (Striking And Felling Sword)

The point of this technique is to deflect the Uke's attack upward with Hane Age and to cut whilst walking.

Begin in Gedan no Kamae. The Uke begins in Seigan no Kamae. The Uke changes to Daijodan no Kamae. As the Uke cuts in with Kara Take Wari, receive by striking upwards to the left or the right with the back of the blade (Hane Age). Do not pull the blade back too far when you do this. Then move around the Uke using Yoko Aruki and cut the Uke's neck from behind. This is the form for both sides –

You are in Gedan no Kamae – Uke is in Seigan no Kamae – Uke changes to Dai Jodan no Kamae – Uke cuts in with Kara Take Wari – You step to the right with the left foot in the manner of Yoko aruki

and then Hane Age – You keep moving in this manner until you are behind the Uke enough to cut to the Uke's neck.

You are in Gedan no Kamae – Uke is in Seigan no Kamae – Uke changes to Dai Jodan no Kamae – Uke cuts in with Kara Take Wari – You step to the left with the left foot and then Hane Age – You keep moving in the manner of Yoko Aruki until you are behind the Uke enough to cut to the Uke's neck.

The important point here is to control the Uke's elbows with your own. Do not let the Uke counter-attack. Also, keep your sword in a position where you can cover yourself against a counter attack if necessary (similar to Kasumi no Kamae). This was a special method of using the sword that was developed by the Togakure Ryu due to the length of the sword. It was also a method of defeating a superior swordsman by taking away their ability to attack. Remember, this technique is one continuous movement. Even though you are moving in Yoko Aruki, it is important to keep your upper body facing the Uke at all times.



Issen Ken  
(A Sword Flash)

This technique means to knock down the Uke's sword and cut in an instant, like a flash of light. There are 2 forms.

Begin in Seigan no Kamae. The Uke begins in Seigan no Kamae. You then tsuki to the Uke's face. The Uke deflects your sword to the left or the right (remember, you can manipulate which side the Uke deflects to). If he moves to your left and deflects, then you use Yoko Aruki with the left foot forward slightly to the right and use the back of the blade by turning the wrists counter-clockwise and press the Uke's sword down to the left. Use your right hand as a pivot for this movement and the left hand to lever, and use your body weight also. If you try to do this with just your arms, the Uke will overpower you – so Taijutsu is essential. This must be done in immediate response to the Uke's deflection. After this, step forwards slightly to the right

with the right foot and cut to the right side of the Uke's neck with a feeling of rushing past his left hand side. If the Uke moves to your right and deflects, then the technique is the same, only, step forwards to the left with the left foot and press the Uke's sword down, and then move off and cut to the Uke's left side throat with Yoko Aruki. This is the first form.

The second form's taijutsu is different. Begin in Seigan no Kamae. The Uke begins in Seigan no Kamae. You then tsuki to the Uke's face. The Uke deflects your sword to the left or the right. he moves to your left and deflects, then you bring your left leg forwards and slightly to the right and bring your left hand up and rotate the tsuka clockwise so that the position of the sword is following the line of your right forearm and the blade is flat with the cutting edge facing behind you. The side of the blade now acts as a shield between this movement and the next. This is important. Next, move with Yoko Aruki forwards with the right foot and turn your body slightly to the right. From this position, cut down to the back of the Uke's sword with the back or the side of your blade with the feeling of pounding the Uke's sword down (this is important). From here, step forward with the left foot and cut to the left side of the Uke's neck with a feeling of rushing past his right hand side. If the Uke moves to your right and deflects, then the technique is the same, only, step forwards to the right with Yoko aruki with the left foot, and bring the right foot around 90 degrees counter clockwise (you should be standing with the Uke's sword side on and in front of you) – let the tsuka rotate in your right hand to enable you to strike with the back/side of your blade (you must learn this movement well, it may be a bit confusing at first, but when you get it, it will be very effective) and then move off and cut to the right side of the Uke's throat with the left foot in Yoko Aruki with the feeling of rushing past him.

For both forms, it is important to remember the 'rhythm' of these forms – Tsuki – Press or Pound Down – Cut. Your Taijutsu should be in 3 movements – try to understand this well.

# 雷光之劍

Rai-Ko no Ken  
(Lightning Sword)

This techniques name means to use the sword the same way a bolt of lightening strikes. This technique can be a 2 man technique or can be done as a solo form. It teaches correct cutting methods. What is important with this technique is the way you turn your wrists over whilst moving from one cut to the other. It is also said that this technique was used by the Togakure Ninja for moving through a crowd. Another important point is to keep your hips low from the first cut onwards. Do not let your body move up and down when doing this. Do not grip the tsuka when doing these movements – at the point of cutting, have the feeling of wringing out a wet cloth with your hands on the tsuka. This is the correct way to cut. And make sure all of your cuts are straight and free of tension. It is important to remember to stop the cut at the point that it would have exited the Uke's body – don't keep cutting as this will leave you open.

There are 7 cuts. The sword cuts are in the following order: Hidari Kesa Giri – Migi Do Giri - Kara Take Wari - Hidari Kesa Giri - Migi Kesa Giri - Hidari Gyaku Kesa Giri - Migi Gyaku Kesa Giri.

Begin in Hasso no Kamae with the left foot in front. Step forwards with the right foot and cut Kesa Giri – pull the right foot back and turn the sword over to the left so that your wrists are crossed, right wrist on top. With the left foot forwards, cut with Do Giri. Pull the left leg back and you do either one of 2 movements – 1, bring the sword to your right hand side by turning the sword over clockwise and bringing your left wrist to a point just above the forehead – the sword should follow the line of your right forearm. 2, as you pull back with the left leg, turn the sword over to the left and bring the right wrist to a point just above the forehead – the sword should follow the line of your left forearm and your wrists should be crossed. With these 2 movements, your arms/hands do not cover the face. From either of these 2 positions, step forwards with the right leg and cut Kara Take Wari – pull the right leg back and turn the sword over to the left and bring the right wrist to a point just above the forehead

– the sword should follow the line of your left forearm and your wrists should be crossed. Step forwards with the right foot again and cut Kesa Giri. Pull the right leg back and bring the sword to your right hand side by turning the sword over clockwise and bringing your left wrist to a point just above the forehead – the sword should follow the line of your right forearm. Step forwards with the left foot and cut Kesa Giri. Pull the left foot back and turn the sword over and back to the right – your right hand should be by your right hip with the sword at a 45 degree angle behind you towards the floor. Step forwards with the right foot and cut Gyaku Kesa Giri. Pull the right foot back and turn the sword over to the left of your body with your wrists crossed at your left hip. Again the sword should be about 45 degrees to the floor behind you. Lastly step forwards with the left foot and cut with Gyaku Kesa Giri. And back to Hasso no Kamae with the left foot in front.

一 刀 投 げ

Itto Nage  
(One Sword Throw)

The techniques name means to throw your sword. This technique is for when you are in a desperate situation of which there is no other way out, and you have to take a life. There is no real form to this technique – and it is to be practiced from all of the Kamae. The optimum distance to throw your sword effectively is about 6 metres away from the target. The idea is to throw the sword straight ahead. You should practice against an inanimate object and concentrate on when is the best point to release the sword to make it fly straight at the target. It is the same principal as Shurikenjutsu. To clarify, if you are in Gedan no Kamae or Tosui no Kamae, you throw from where the sword position is – so you throw the sword up and out. If you are in Seigan no Kamae, Chudan no Kamae or Ichi no Kamae, then it is more like throwing it straight out. Hasso no Kamae is almost like cutting and letting go at the optimum time. Kasumi no Kamae would be to throw the sword in a similar manner of doing a Shuto fist strike. You get the idea. This technique requires long practice, and also requires good Taijutsu.



Itto Giri  
(One Sword Kill)

This technique means to cut down the Uke with one cut. You start in Seigan no Kamae, the Uke is in Dai Jodan no Kamae. The Uke cuts down. The idea of this technique is to let the Uke's attack sail past your right side as you step forwards to the left with the left foot with a feeling of brushing past him – do not stop his attack, this is an important point of this technique. As you evade, slice the Uke's side with a stabbing motion by turning your wrists slightly anti-clockwise to present the edge of the blade to the Uke's side, and don't stop until you are clear of the Uke. If you wish, you can also turn the blade over so that the tsuka is in front and slice the Uke's side with a feeling of pushing the blade through, and using the sword in the crook of your right arm to help the push. It is important to have your elbows at a distance so that if you need to control the Uke, you can, but do not stop the Uke with your elbows – remember, the feeling of brushing past him, not stopping him.

The other way of performing this technique is to drop to your left knee as the Uke cuts, then turn your wrists counter-clockwise and cut with Gyaku Kesa Giri – then stand up immediately and continue to thrust through the Uke as in the last form. This variation could be used if it is not possible to run straight past the Uke – maybe there is an obstacle in the way. So by dropping to the knee and cutting with Gyaku Kesa Giri, you are moving the Uke to your right side to prepare for the finish.

This technique is useful for fighting multiple enemies.



Kiri Kaeshi  
(Returning Cut)

The name of this technique means to counter cut. This technique is to match the Uke's cut with a thrust to his eyes to make him flinch, then to observe his next move before returning the attack. The Uke can start in any Kamae. The point is at the instant the Uke begins to cut, thrust to his eyes with Kiai to make him hesitate. If he does nothing, then tsuki through the eyes – if he shifts to either your left or your right, then step in with the left foot and cut with Do Giri to the Uke's right side, or step forwards with Yoko Aruki with the left foot and cut with Do Giri to the Uke's right side and carry on moving past the Uke. This all depends on where the Uke moves, and your decision on the best position to cut the Uke. The important points are to stop the Uke with a Kiai and a tsuki to the eyes, and then to wait to see his next move before you respond.



Sute-Mi  
(At the risk of ones life)

The technique means to hold the intention of sacrificing your own life. This technique is used for when you are faced with many enemies. The strategy here is to make the strongest looking person or the boss think that you are attacking them, and then quickly change to attack the weakest looking one – if you are circled, then this becomes the weakest area in the circle. You begin from Shizen no Kamae. Face the boss/strongest man and do Kiri Kaeshi (previous technique) but instead of finishing the technique, turn to cut down the weakest enemy with any of the techniques that you have learned. Issen Ken or Datou no Ken are best for this. This is a strategy more than a technique, however, it is an excellent way to practice flowing from one technique to another. Remember, the point of this technique is not to get caught up in a sword fight, the point is to escape.



Me-Tsubushi  
(Eye Crush)

The Metsubushi is made by removing the contents of an egg by piercing the top and bottom and blowing the contents out. The egg is the half filled with things such as iron filings, ground chilli, ground pepper and various abrasives – this would have depended on what the Ninja had available to him at the time. The Metsubushi was also kept in the bottom of the Ninja-To Scabbard.

The first technique means to make the Uke flinch by using Metsubushi, and then to cut the Uke down. Begin from Shizen Tai with the left foot forward with the sword un-drawn. The reason for standing like this is so that the Uke cannot see you removing the Metsubushi from your jacket. At the moment the Uke attacks, crush the egg in your hand and throw the Metsubushi – palm up - so that it creates a belt of Metsubushi in the air. Then, you must wait for the perfect opportunity to either attack the Uke with any of the techniques that you have studied, or to escape with Goton no Jutsu. (there will be a separate Densho on this subject – it is too vast to go into here).

The second methods is as follows: After removing the Metsubushi, transfer the Metsubushi to the left hand – and draw the sword with the right hand. Stand in Daijodan no Kamae with the Metsubushi in the left hand. Throw as in the last technique but with the palm down. The rest is the same.

For the third technique, you stand in Kocho no Kamae (posture the same as in Ichi no Kamae, sword is in the left hand similar to Kasumi no Kamae, but with the tip of the sword pointing to the Uke's eyes. The Saya (scabbard) is held at about 2/3 the way down straight in front of you at a slight angle - the Koiguchi slightly higher than the base of the Saya. If there is 1 or 2 enemies in front of you, Make an arc as though cutting with the Saya to create a belt of Metsubushi in front of the enemies and then either attack with any of the techniques you have learned, or escape with Goton no Jutsu. If you have one enemy to the front and one enemy to the rear, create a belt of



Metsubushi to the front and cut, then, create a belt of Metsubushi to the rear and either cut or escape with Goton no Jutsu. These last techniques are called Itto Ryudan (一刀断縁 – Cutting The Gordian Knot).

Remember, the important point of using Metsubushi is to wait until the Uke is about to attack – his eyes will be at their widest at that point. Also be aware of the direction of the wind before using these techniques – position yourself with the wind at your back. – This is the use of Tenmon (Heaven's strategies).



Kage no Itto  
(Shadow of a Sword)

This technique is for drawing the sword when there is either an obstacle or a person between you and the Uke. It was also used for when the Ninja wanted to draw the sword in a narrow space, or when the Ninja was against a wall. Drawing in this way will keep you hidden and in the shadows. This is used as a strategy in this method. Please keep this in mind when training this technique. You begin from Shizen Tai. Step to the left and pull the Saya sword out to the left with the left hand. Then, push the Saya to the right across your small of your back with your left hand, so the tsuka is to the right with the tsuba by your right hip. Place your right palm onto the tsuka with the palm facing back. Turn the tsuka 360 degrees clockwise (use the skin between your thumb and index finger called Yahazu for this – do not grasp the tsuka) and bring the sword up over your right shoulder to draw and cut.

This requires a great deal of flexibility in your wrists, so please bear this in mind when training – there is no way around it, so concentrate on gaining flexibility in your wrists.



Ninja Iai  
(Ninja Sword Draw)

The point of this technique is to suddenly cut the Uke taking advantage of your shorter blade. You begin from Shizen-Tai with the right foot forwards. You let the Uke begin to draw first. At that instant, you draw and cut to the Uke's wrists in a flash.

How you do this is dependant on the distance. If the Uke is not close enough for you to cut, step in with the right foot – if the Uke is close enough, step back with the left foot – if the Uke is too close, use the end of the tsuka to smash his hand or elbow.

When you have cut to the wrist, press down with your right hand on the back of the blade and press the Uke to the floor to control the Uke – also hook the Uke's wrist with your fingers. This is a part of Tai Wari Itto (the final technique in the densho). This, along with smashing into the Uke's hand with the end of the tsuka are methods of Koppojutsu.

For Iai, you can also drop to the left knee to cut underneath the Uke's wrist.



Te no Uchi  
(Hands Inside)

Means to manipulate the sword in your hand or to cut / control the Uke without fully drawing the sword. You begin from Shizen Tai. The Uke begins from any Kamae. There are 12 of these forms to teach what Te no Uchi is.



Sono Ichi  
(Number 1)

Begin in Shizen Tai. The Uke begins in Daijodan no Kamae. As the Uke cuts with Kara Take Wari, move in slightly to the right and partially draw the blade with the left hand so the Uke's left arm will be cut as he swings his sword down. Change hands on the tsuka to your right hand and grab the Uke's wrist with your left hand at the same time. The blade still cuts into his arm. Take the Uke to the floor in an anti-clockwise manner by controlling the wrist and creating pressure / pain with the sword. Finish in a kneeling position next to the Uke and return the sword to the saya. Be ready to strike to the head with the tsuka. Zanshin



Sono Ni  
(Number 2)

You begin in Shizen Tai. The Uke begins in Daijodan no Kamae. As he Uke cuts with Kata Take Wari, move forwards slightly to the right and draw the blade with the right hand so the Uke will be cut as he swings his sword down. The rest of the technique is the same as the last.



Sono San  
(Number 3)

Begin in Shizen Tai. The Uke begins in Daijodan no Kamae. As the Uke cuts with Kara Take Wari, move in slightly to the right and partially draw the blade with the left hand so the Uke's left arm will be cut as he swings his sword down. You then re-sheath the sword

and control the Uke's right wrist with your left and strike up to the Uke's chin with the right palm – this will twist the Uke's neck to help throwing him to the ground. As the Uke falls, keep control of his right hand – you can trap the Uke's hand between your hip and your Saya., and prepare to strike the Uke's head with the tsuka-gashira if he resists. Zanshin.

その四

Sono Yon  
(Number 4)

You begin in Shizen Tai. The Uke begins in Dai Jodan no Kamae. The Uke cuts with Kara Take Wari. You shift with the left foot forwards to the left and strike down to the Uke's right wrist with the tsuka. Then, place your left foot behind the Uke's right foot and force the Uke's leg to the floor with your leg. When the Uke is down, switch knees to your right knee and place it onto the Uke's leg to pin him. Lastly, prepare to strike the Uke's head with the tsuka-gashira if he resists. Zanshin.

その五

Sono Go  
(Number 5)

You begin in Shizen Tai. The Uke begins in Seigan no Kamae. As the Uke thrusts with the sword, step out to the left side and strike the top of the Uke's right hand with the tsuka. Finish by stepping into the Uke's right side and thrust the tsuka-gashira to the Uke's right side Butsumetsu. Zanshin.

Sono Roku  
(Number 6)

You begin in Shizen Tai. The Uke begins in Dai Jodan no Kamae. The Uke cuts with Kara Take Wari. You shift with the right foot forwards to the right and strike down to the Uke's left wrist with the tsuka, making the left hand release it's grip. You the drop to right knee and hold the Uke's right hand with your left hand, and at the same time, grab the Uke's right calf muscle with your right hand. Press the Uke's right hand outwards and down to take the Uke to the floor face up (do not pull the Uke's leg for the take down). Pin the Uke with your right knee and apply your weight through the knee to pin the Uke – from take down to pin must be seamless. Keep pressure on the Uke's right hand and use your left hand to strike the Uke with the tsuka-gashira if he resists. Zanshin.

Sono Shichi  
(Number 7)

You begin in Shizen Tai. The Uke begins in Dai Jodan no Kamae. The Uke cuts with Kara Take Wari. You shift with the right foot forwards to the right and strike down to the Uke's left wrist with the tsuka, making the left hand release the grip. Then you grab the Uke's left wrist with your left hand and turn the body counter-clockwise to bring yourself side on to the Uke. Take the Uke's own Saya with your right hand and place it onto his elbow to apply pressure. Take the Uke to the ground in a counter-clockwise motion and pin him with your right knee. Lastly, prepare to strike the Uke's head with the tsuka-gashira if he resists. Zanshin.



Sono Hachi  
(Number 8)

You begin in Shizen Tai. The Uke begins in Dai Jodan no Kamae. The Uke cuts with Kara Take Wari. Step forwards with the left foot slightly to the left and strike upward with the tsuka to the Uke's left wrist. Then, take the Uke's wrist with your right hand to your right hip and the tsuka of your sword on the Uke's elbow for a lock. You then drop to your left knee and drop the Uke face down to the floor. From this position, you maintain control over the Uke's right arm and prepare to strike the Uke's head with the tsuka-gashira. Zanshin.



Sono Ku  
(Number 9)

You begin in Shizen Tai. The Uke begins in Dai Jodan no Kamae. The Uke cuts with Kara Take Wari. Step forwards and to the right with the right foot and strike the Uke's right wrist from below by striking upwards with the tsuka (left holds tsuka). Change your grip with your left hand from the tsuka to the Uke's left wrist, and catch the Uke's left elbow with your right hand. In a counter clockwise motion, press the Uke to the floor and pin him with your right knee to his side, and his left wrist at your left hip. Lock the Uke's elbow with your right arm. If the Uke struggles, be ready to draw your sword by holding the Uke's arm and your own saya with your left hand, and drawing and striking the Uke's head with the tsuka-gashira. Zanshin

Sono Ju  
(Number 10)

You begin in Shizen Tai. The Uke begins in Dai Jodan no Kamae. The Uke cuts with Kara Take Wari. You step forwards with the right foot and drop down onto the left knee and strike with the tsuka to Suigetsu – make sure that you are close enough, not allowing the Uke a chance to cut again. Rise up immediately and catch the Uke's left arm and throw with Seoi Nage over your right side – you need to keep awareness on the Uke's sword. Maintain control of the Uke's left arm. Keep pressure on the Uke's left hand and use your left hand to draw and strike the Uke to the face with the tsuka-gashira if he resists. Zanshin.

Sono Ju Ichi  
(Number 11)

You begin in Shizen Tai. The Uke begins in Dai Jodan no Kamae. The Uke cuts with Kara Take Wari. You step forwards with the right foot and drop down onto the left knee and strike with the tsuka to Suigetsu – make sure that you are close enough, not allowing the Uke a chance to cut again. Rise up immediately and catch both of the Uke's arms locking them against your left shoulder. You then throw the Uke and keep control of the Uke's hands / arms throughout this movement. Finish by pinning the Uke's hands / arms with your right knee, and prepare to strike the Uke's head with the tsuka-gashira if he resists. Zanshin.

その十二

Sono Ju Ni  
(Number 12)

You begin in Shizen Tai. The Uke begins in Hasso no Kamae. As the Uke cuts with Kesa Giri, Yoko Aruki slightly forwards and to the right with the left foot and thrust the tsuka into Suigetsu. Zanshin.

下げ緒之型

Sage-O no Kata  
(Sword String Form)

The Togakure Ryu uses a small iron weight (fundo) attached to the end of the Sageo. This was used as a form of Metsubushi when it was used for fighting. There were countless other applications for this as I am sure you realise (for when the Sageo is used as a rope). It was also common for the Sageo to have an egg filled with Metsubushi attached to the end of it. For these reasons, the Sageo was usually concealed inside the jacket. The Saya was also used as a form of Metubushi.

その一

Sono Ichi  
(Number 1)

You begin in Shizen Tai. The Uke begins in any Kamae. Place the Sageo in your right hand. The Uke begins to attack. At the point of attack (same principal as in the technique 'Metsubushi') you throw the Metsubushi that is attached to the Sageo at the Uke's eyes. At the instant the Uke flinches, you draw your sword and cut.



# その二

## Sono Ni (Number 2)

For this technique, you tie the end of the Sageo to your Obi. This is so when you use the Saya as Metsubushi, you can recover it.

You begin in Shizen Tai. There are 2 Uke's – one in front, one behind – they are in any Kamae. Remove the un-drawn sword from the Obi in your left hand. With Kiai, cut to the Uke nearest you, then, turn and throw the Saya to the second Uke's eyes as Metsubushi. Then, you leap and cut the second Uke.

# 体寄一刀

## Tai Wari Itto (One Sword Body Cut)

The name if this technique means to cut using your whole body. This is more a way of thinking as a strategy rather than a written technique. It is depends on where your cut lands as to what technique you use – this will pretty much determine what form Tai Wari Itto will take. This technique is to use Tai-Sabaki, to use your body to cut with the sword that has already cut into his body, so it is either with a feeling of throwing, dropping or choking the Uke at this point to obtain maximum damage and to remove your sword from the Uke. You can use your hand on the back of the blade to 'push' the cut down, or your fingers against the wrist to help the blade bite into the Uke's wrist. As previously mentioned, this is Koppojutsu.

