



Ashida Kim

NINJA

HANDS of DEATH

a DOJO Press Electronic Book

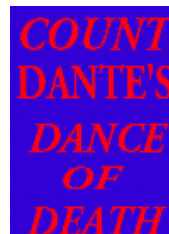
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Kata Dan'te
in Animation

NINJA-Hands of Death

Ashida Kim

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KATA DAN'TE

Dance of the Deadly Hands

Ninjitsu has been called the most savage and terrifying martial art known to man. The Ninja, practitioners of this unholy science, are, without doubt, the most effective and ruthless fighters the world has ever known. Much of this reputation is based on their skill in battle and espionage.

All martial arts teach punches and blocks as well as target areas, vital and fatal points of the body, and so on. The ultimate warrior is not necessarily one who presents flashy techniques or even a great variety of striking methods. He is the one who prevails.

In ancient times, when the practice of "karate" (Okinawan for "empty hand") was forbidden, and even before that time when the "masters" wished to organize and record their movements, the various means used to inflict fatal blows upon the enemy were strung together into the practice form known as "*kata*."

Kata is a Japanese word meaning, "dance." Thus, when accompanied by music, martial artists could practice in public without revealing their art to the uninitiated. Through the elaborate *kata* method, not only could the Ninja perform all the blocks and punches in combination, but the need for dull, repetitive drill of only one or two movements was also eliminated. Naturally, this complex exercise required a considerable amount of concentration on the part of the student. But, that too, was part of the training.

In this chapter is presented a specific kata, *Kata Dan'te*. Dan means "deadly" and Te means, "hand" So, "Kata Dan'te" would translate as Dance of the Deadly Hands.

Kata Dan'te was created and fostered by [Count Juan Raphael Dante](#), founder of the American branch of the feared and respected [Black Dragon Fighting Society](#). He selected from the vicious techniques of the Ninja, those, which were most deadly. Fusing them into the devastating self-defense form practiced today in his honor by all members of the society.

Kata Dan'te employs every major "hand-weapon" of all the Kung Fu and Karate masters. Furthermore, it strikes every major vital and fatal point on the human body and is designed to destroy the enemy in the simplest and most efficient manner possible. Prior to the development of this exercise, these techniques were taught as individual death-blows. A man might spend a lifetime trying to perfect just one of them.

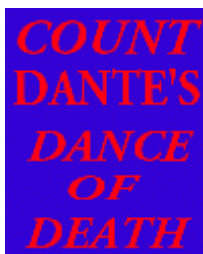
Kata Dan'te is composed of twenty-seven of the deadliest "iron hand" strikes ever devised by man. Each one of which is guaranteed to kill, cripple, or maim any attacker. In order to defend oneself, one need not spend years practicing nor suffer the indignities of training under the many brutal "black belts" who now abound in the world, nor disfigure the hands to "turn them into weapons" or "talons of terror."

In Kata Dan'te, there are no "war toys" to be purchased at inflated prices. No uniforms or belts to be earned by long years of toil and perspiration. All such tools are fine for those who wish to follow that Path. But, for most people who are interested in protecting themselves from muggers, rapists, or killers, all that is required is one hour's study of the practice form, illustrated here. Even if you only read this section three times, the information will be implanted in your brain. And that may be all that is needed to someday save your life.

Members of the Black Dragon Fighting Society are required to perform this exercise in ten seconds or less. Practice at that speed develops strength and concentration sufficient to make the strikes effective.

[Instructional Video by Grandmaster Ashida Kim available from DOJO Press](#)
VHS-NTSC Only, \$29.95 + \$3 s&h

It will also be noted that DOJO Press, in its never-ending quest to provide the finest in instructional manuals, has, with this Electronic Book initiated the practice of arranging the full page photographs of the author in demonstrating this method such that they may be viewed in "live action" animation simply by flipping the printed pages from under the thumb; by clicking through the E-book sequence of pages in order, or by clicking on the Animation Link provided:

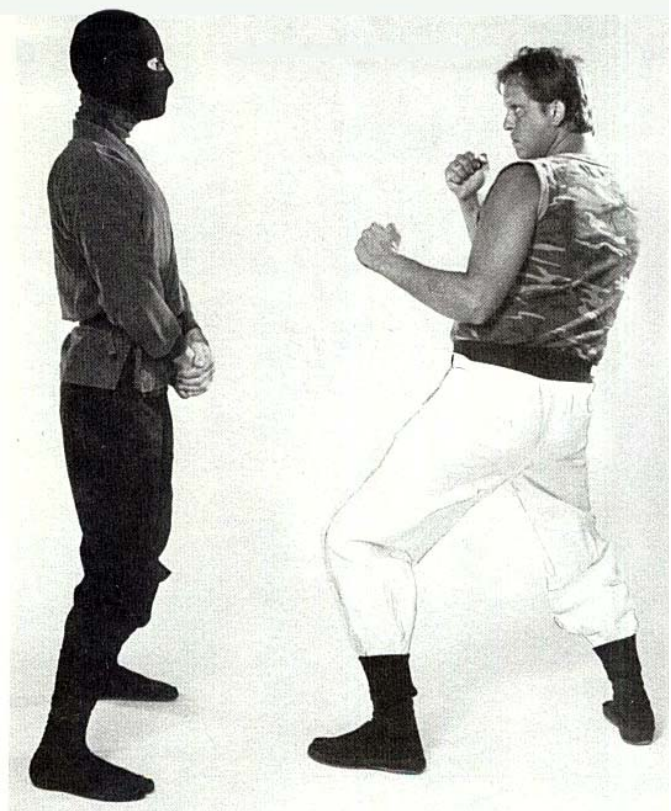


Keep in mind that Kata Dan'te, as a practice form, requires the Ninja to execute twenty-seven movements in five seconds. So, by counting to five as the animation plays, enough frames exist to make the figures move much as they did when Grandmaster Kim performed this demonstration on South African television and when interviewed for the Good Morning Australia TV program. [\[Ninja Unmasked NTSC Video\]](#) This innovation is only one of the many changes we hope to bring to the publishing industry. No one has done it before in any martial arts book. But, we are certain it will be 'adopted' by them in short order. [Editor-August 1999]

The Hidden Hand Stance

“He who strikes the first blow sets in motion the pattern of his own destruction.”

Old Ninja Saying



One of the cardinal principles of Karate is to never strike the first blow, but rather to act only in self-defense. This principle holds true because nothing is ever solved by fighting and you cannot prove your argument by beating in your enemy's head. Likewise, when the enemy attacks, he inevitably creates openings for a devastating counter-attack. Thus, the Three Principles of Self-Defense are: Never take a hit you don't have to (avoid rather than check); Never strike until there is an opening (patience and calm confidence); And, when there is an opening strike hard, strike fast, no mercy (for the stakes are life and death).

Kata Dan'te can ONLY BE USED IN SELF DEFENSE because the entire sequence depends on the enemy making the first, aggressive, movement which brings him into range of the techniques by his own free choice and contributes his own momentum to the impact of the strikes. This form represents the Fire Element in the Ninja Five Element Fist because the action is linear, straight forward and confrontational. The Ninja meets the enemy "head-on" in contrast to the Water Fist techniques, which are used to avoid and encircle the enemy.

The Ninja stands in Mi Ken Dachi (Japanese), for Hidden Hand Stance. Feet shoulder width apart, knees slightly bent, hands at the waist and eyes fixing the eyes of the enemy. From this position, it is possible to move in any direction to avoid and attack or even to duck and weave like a boxer. In this stance, there are no aggressive inclinations. The mind is calm and clear, the body is poised and well balanced in a relaxed stance of readiness, prepared to react spontaneously to the enemy's attack.

From the enemy posture, it is apparent he will lash out with his right fist. Kata Dan'te can be used against virtually any technique of this sort, a right cross, right jab, right hook, overhand right or lunging tackle. The name Hidden Hand Stance is derived from the fact that in ancient times when a fighter might only be a master of one style or technique, they didn't want to "give away" or reveal their planned defense. So they focused all their fear, anger, aggression, etc. into an isometrically tensed right fist "hand-weapon" and "concealed" it by covering with the left hand As illustrated.

The Mirror Block

“Reflecting the enemy’s attack.”

The enemy steps in with his right punch. Instead of retreating to avoid the fist, the natural inclination, step quickly forward, inside the attack, and deflect it with a Mirror Palm Block.

In so doing, strike the inner side of the enemy's arm to numb the limb by striking the radial and ulnar nerves. Or, break the arm with the outside edge of the hand. Observe that the Ninja's stance is a “mirror image” of the enemy, and that the psychological principle is to “reflect” the opponent's aggression back upon him. Thus the Ninja fights with neither fear or anger, he is blameless. The motivation is the enemy's.



Even if you miss striking his arm with your hand the forearm will act much like an upraised shield, defending the head and neck from his attack. Some martial arts styles develop tremendously strong forearms to absorb the impact of an opponent's attack and, concurrently, to be used as a weapon in their own right.

But, this is generally unnecessary, since the action of bringing the hand up to protect the head is a natural one; the Ninja merely embellished an instinctive reaction, making it more effective.

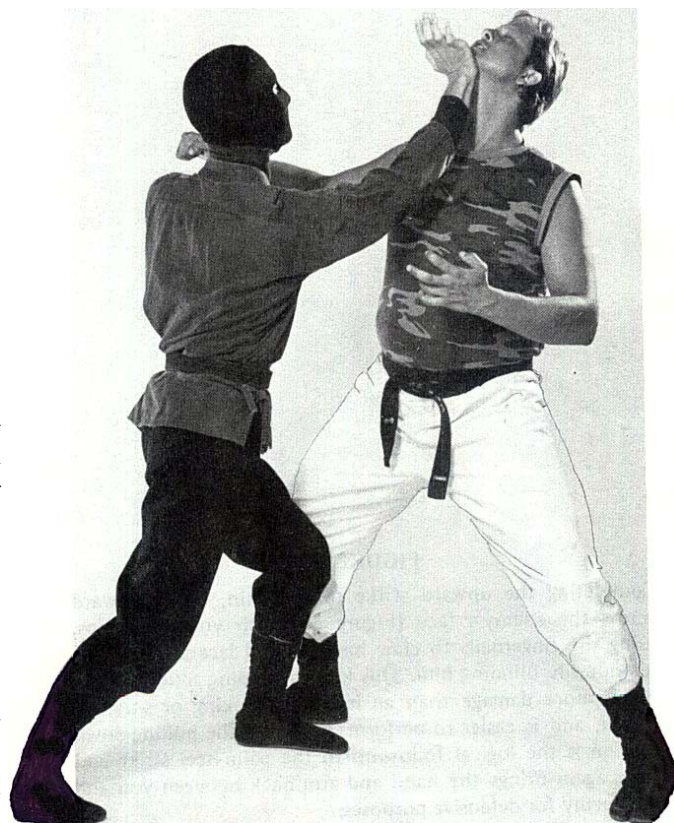
The action of the Mirror Block is exactly that which would be made if one were polishing a mirror with a soft cloth. In fact one of the Ten Temple Exercises practices this action as a method of developing leg strength. The left palm faces the opponent and describes a semi-circular arc from waist to head level to deflect his right arm. Keep the elbow in to protect the ribs, and the chin tucked into the shoulder defensively.

At the same time, your left foot circles forward, protecting the groin with the knee as you advance. The left knee blocks and jams the enemy's knee as he steps forward, halting his advance. The left heel stamps on his right foot, pinning him to the ground and breaking the small bones of the instep painfully. All three of these movements occur simultaneously. Stomp on his foot, bang into his knee with your knee, and hit his arm with the edge of your hand at the same instant. (Simultaneous Attack and Defense)

The right hand is held defensively near the centerline for the body in preparation for the next movement, which will occur almost instantly. One of the reasons Kata Dan'te represents the Fire Element is that it takes great courage to meet the enemy head-on, especially if he is bigger or presents a more fearsome image than ourselves. The Samurai used to say, “When frightened, tighten the belly and charge!” This exercise, Kata Dan'te, develops this “fire in the belly” needed to “leap joyfully into battle.” Much in the manner of football players who “psych-up” before a big game.

The Dragon Palm Strike

In the previous transitional step, the Ninja advanced into the enemy's sphere of influence with the left leg, holding the weight slightly back over the right leg for balance. This is the "opening" created by his advance. As he steps to throw his punch, his torso and the centerline of his body are exposed, making it possible to "slip inside his defense" and attack. To strike the enemy decisively, instantly shift your weight forward into Zenkutsu Dachi, or Forward Leaning Stance, sometimes called Mountain Climbing Stance. 70% weight on the front leg, 30% on the rear.



Drive the heel of your right hand upward along the enemy's chest to strike him under the chin from below. This is the devastating Palm Heel Strike, the simplest and most effective of all martial arts hand-weapons. It is taught and used in every army in the world for Hand-to-Hand Combat. The fact that the palm slides up the chest makes it impossible for the enemy to see or deflect it. Therefore, in Ninjitsu, it is an "[Invisible Fist](#)" that cannot be seen, heard, felt, or stopped.

In Kata Dan'te, the middle and ring fingers are slightly bent and the index and little fingers slightly extended without stiffening and the thumb is curled somewhat upward toward the palm to form the Dragon Fist formation. This configuration exposes the heel of the hand for this initial strike, while the fingers and thumb will be used in the follow-up technique.

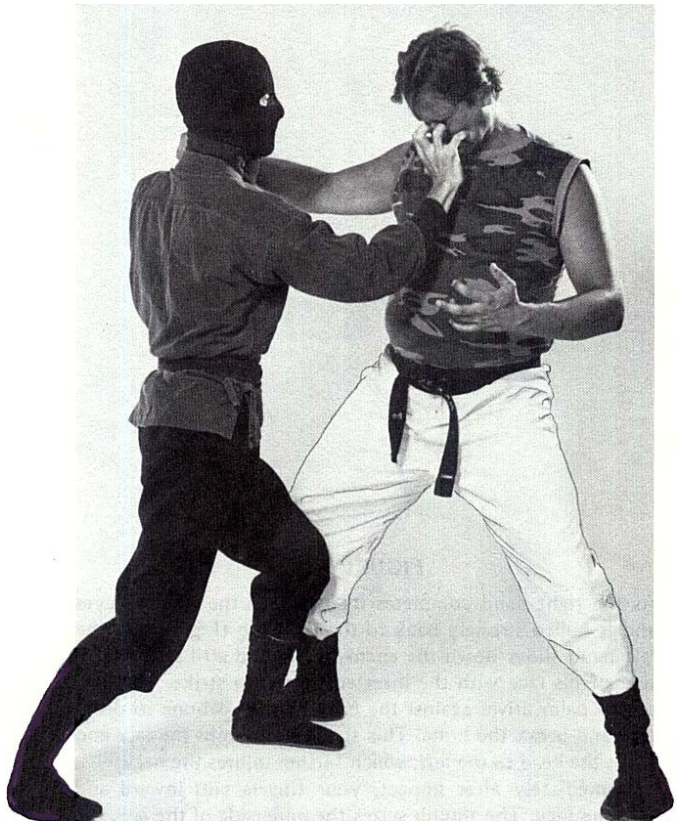
As the weight comes forward, twist the hips into the strike, adding your weight to the impact of the blow, keeping in mind that the enemy is also moving forward and you are going to "meet him half-way." So, the impact will be doubled. This strike drives the enemy's head backward causing a whiplash type injury to the back of the neck by jamming the cervical vertebral spines against each other. Further, it jams the enemy's teeth together forcefully, shattering them and dislocates the enemy's jaw.

The Palm Heel continues as driving action upward splitting the enemy's lip, crushing the nasal cartilage and bone, and tearing the nose upward away from the face. Since there are virtually no muscles holding the head down toward the chest, it is impossible to withstand this attack regardless of size or strength. And, even a light blow will usually chip his teeth or make him bite his tongue off if it is sticking out. Because of the shock to the Medulla Oblongata by the action of the head being snapped back, the Chin Jab can render an opponent unconscious. So, grab his arm to keep him from backing or falling away.

Ripping Out The Eyeballs

Completing the upward strike to the chin, rip downward on the enemy's face with your fingertips, using the fingernails to claw his eyes and lacerate his face, temporarily blinding him. This kind of ripping, tearing action will do much more damage than an individual poke or stabbing action, and is much easier to perform. Likewise, the “pulling down” motion is the logical follow-up to the Palm Heel Strike and once again brings the right hand and arm back between the combatants defensively.

As the Dragon Palm comes back down over the face in this slashing attack, the eyelids are cut open by the fingernail ripping action. This produces severe and uncontrollable watering of the eyes.



The index and little fingers may be shoved back into the eye sockets after the downward motion brings the middle and ring fingers to the chin. From this position, it is virtually impossible to miss the target and a short stabbing action will dislodge the eyeballs by the simple expedient of inserting the fingers into an area too small to contain them and the eyes at the same time. From here, they may be grabbed by the curled middle and ring fingers and literally ripped out of the enemy's head. Killing him with shock, trauma, and blood loss.

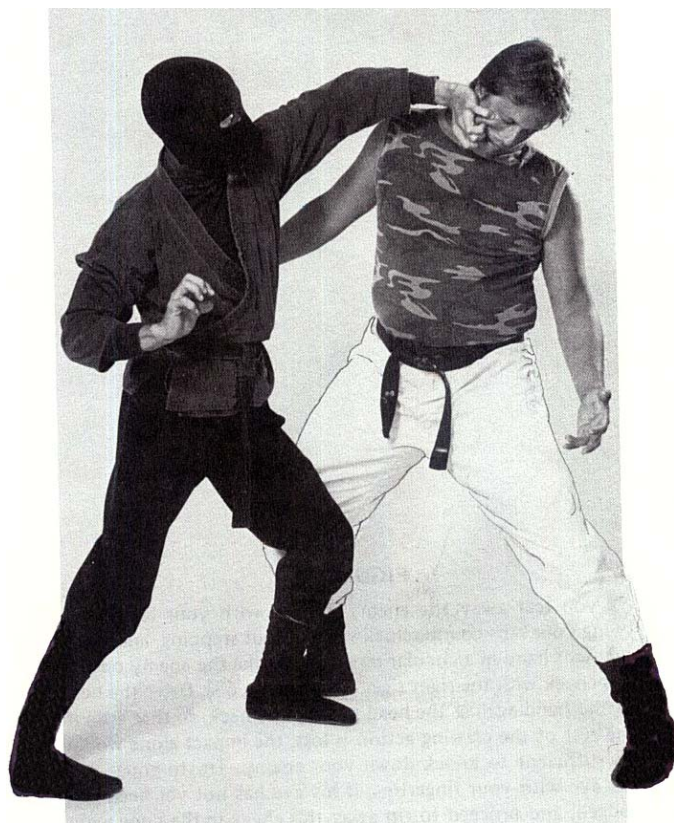
This, of course, is completely unnecessary in most instances, and was probably seldom done even in ancient times. But it does point out the degree of ergonomic and anatomical study devoted to this most unholy of sciences.

Most often, even a light tap to the eyes or the surrounding area will cause watering, pain, and temporary blindness. Wrestlers sometimes “press” on the eyes of their opponents while restraining them to dull their vision and “wear them down psychologically” during a match.

Likewise, the eyes are the most sensitive and protected area of the body in term of autonomic reactions to stimulus. For this reason, many Ninja techniques involve “making the enemy blink” so that one can vanish or strike from behind. Thus, the Dragon Palm Fist, used as described in an up and down twin actions, qualifies as one of the Invisible or Vanishing Fists by Ninja definition because it also is too close to be seen or stopped. AND, renders the Ninja unseeable to the opponent which makes all subsequent actions invisible as well.

Tiger Claw Fist (Left)

As the right hand completes its attack to the enemy's eyes and is pulled strongly back to the right hip, the left hand slides down the inside of the enemy's arm and strikes the right side of his face with an Inverted Tiger Claw Fist. This hand-weapon formation is much like the Dragon Palm Fist except that all of the fingertips are curled slightly inward as is the thumb. Again, this exposes the heel of the hand for the initial strike and positions the fingers for the clawing technique. Since all of the fingertips are employed, the symbolism of the Tiger is more appropriate than the Dragon to describe the action.



The heel of the hand drives against the back of the jawbone to dislocate and break the temporomandibular joint behind and below the ear. This strike also numbs the face and snaps the head to the left, which further injures the neck.

Immediately after the impact, the fingers curl upward and grip the flesh of the face. The thumb seizes the underside of the jaw, the middle finger hooks in the corner of the mouth and the little finger is in the corner of the eye. The first and third fingers augment and increase the pinching action of the fingers as the cheek and/or ear is firmly gripped.

The twisting action of the hips and shoulders as you pull the right hand back adds momentum to the strike, which whips dynamically from the shoulder in a circular action. In Wing Chun Kung Fu, this is known as the Inner Gate Punch, because the fist slides along the inside of the arm as the elbow deflects an attack to the upper quarter. It is a method of "pushing his arm out of the way with your elbow as you hit him."

Gripping the face firmly, use what Count Dante referred to as a "snap-tear" motion, twisting the flesh and ripping it away from the bone by sheer force of grip. This is not as difficult as it may sound, since the cheeks are thin and the ear barely "glued on." So, an excessive grip is not required. But the ancient masters in their infinite wisdom have provided a method of training the hand for this ferocious and terrifying grip nonetheless.

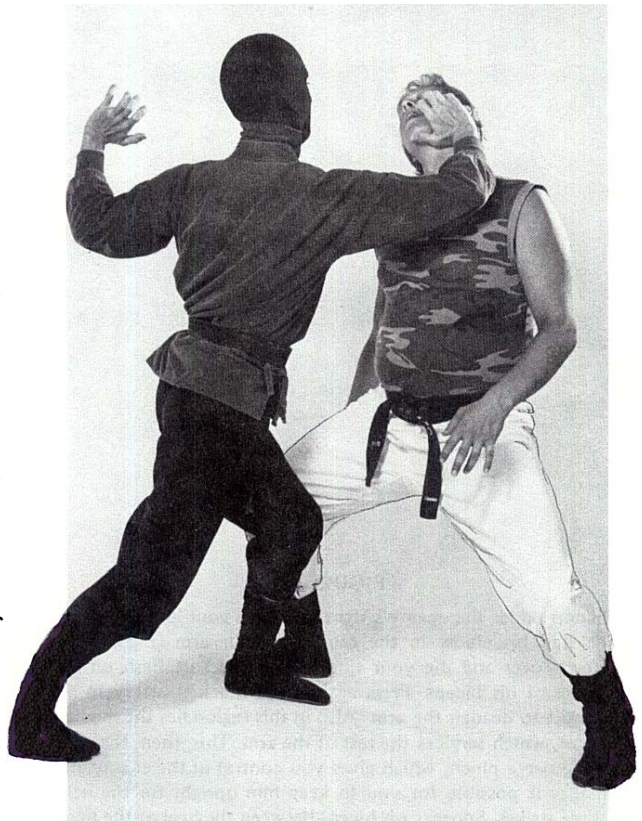
The practice involves carrying large open mouth jars, holding them at waist level with the fingertips, filled with sand or water to make them progressively heavier as the strength develops. For speed one must learn to juggle. But, not mere balls, rather small sacks filled with lead shot. And, not in the customary manner with the palms beneath, although that must be learned first to develop hand and eye coordination. But rather use a "clawing" action, turning the palms to face forward.

Snatching each out of the air in turn and squeezing them with the crushing grip developed in the previous exercise makes virtually one invincible.

Tiger Claw Fist (Right)

As you tear away the enemy's cheek and ear with the left Tiger Claw, swing your hips counter-clockwise without stepping to increase the strength needed to accomplish this purpose by adding the torque of your hips and shoulders to the pulling action. This also enables you to whip your right Tiger Claw Fist in a circular motion to strike the enemy on the left cheek, inflicting the same injury and mimicking the previous action exactly.

In military parlance, this is the Principle of Flanking Attacks, as symbolized by the double action of the twin Tiger Claw Fists. When the enemy's advance has been halted by the first technique of stamping on his foot, jamming his knee, striking his arm and driving his head back with a Chin Jab, his immediate reaction is to defend the centerline of the body.



Boxers will “cover up” by bringing their fists under their eyes, rounding their shoulders, tucking their chin, and bringing the elbows together to protect the “soft underbelly.”

Even though Kata Dan'te virtually prevents this from taking place through speed and locking methods, which appear shortly, a *kata*, is more than a series of punches and kicks strung together in an interesting, effective, or unusual manner. It is a “book,” a text from which many lessons may be learned. And this is true not only of the forms used by the Ninja, but also by every form that has been handed down in every martial art. Almost every martial artist as he studies, reaches a point where he thinks he can “invent” a *kata*. But, they are seldom very good because they are a random collection of techniques, even if they are little more than a “modification” to an existing form. That is because the “true” *kata* are those which teach many lessons on many levels. Such as the military extrapolation discussed here. *Kata* must teach strategy and tactics to be valid.

Likewise, in developing a “fighting spirit” this exercise and those like it, by visualizing the opponent and a successful outcome, psychologically build the confidence or “inner strength” of the student. If he believes he can do it, very often he can, and the adjustment of his body language or demeanor may be sufficient to dissuade an enemy from attacking.

Thus, this ancient form of exercise operates on many levels. That is why it was often said in olden times that “It may take half a lifetime to master one system.” Because the wise student is always probing deeper, looking closer, and discovering the “hidden lessons” that are taught by these “secret dances.”

Serpentine Armlock

Scoop under the enemy's right arm with your left arm, encircling and trapping his elbow in the crook of your arm. This "entwining" action gives the technique its name, since it is much like the action of a snake wrapping its coils around its prey.

Reach over his arm and dig your fingers into the soft flesh on the inside of his biceps muscle. Press against the brachial artery that lies between this muscle and the adjoining triceps to numb his arm and restrict the flow of blood to his hand. Or, reach deeper and press the tips of the index and middle fingers into the nerve and blood vessel plexus in his armpit to deaden the arm by pressing the median nerve that supplies it.



This then, is a crippling nerve pinch, which may be used as a "come-along" hold or simply to restrain an opponent. In this instance, it is used to prevent him from pulling or falling away while the next series of savage and terrifying deathblows are delivered.

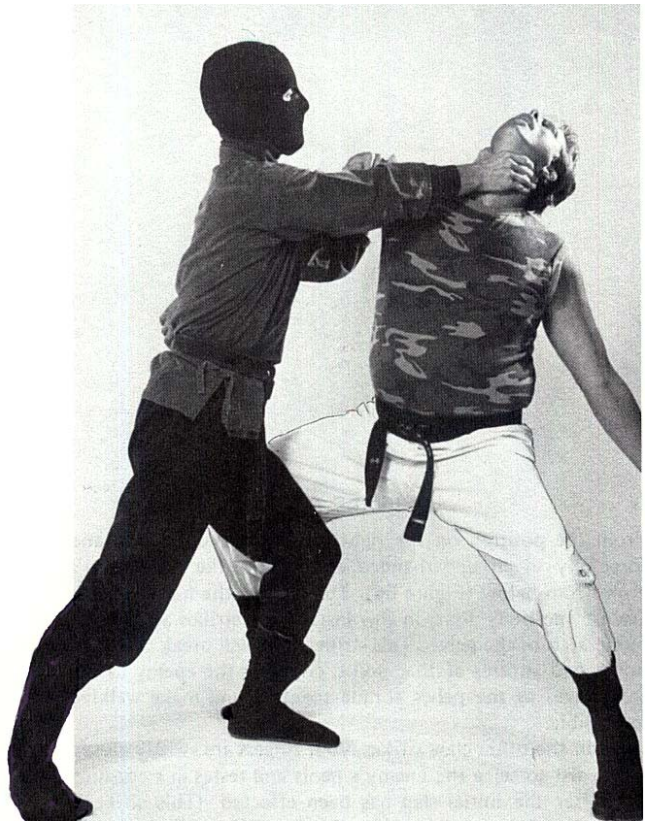
This technique can be used to escape from a common side headlock, in which the opponent has his arm wrapped round your head and holds you on his hip. Or, as illustrated here, to "capture" him.

The Principle of Sucker Punching holds that one should keep a firm grip on the victim so that he can't get away and so that he can be "pulled into" the punches as they land to increase their impact. Usually, this takes the form of grabbing a handful of shirt and hanging on. But, hair, belts, or, in this case, the offending limb, may also be used to secure the enemy. Those who study Shotokan Karate know this method well. The left hand is used to strike the opponent on the chest with a block to stop him, then his *ghi* (uniform) is seized and he is pulled into the right fist as it is thrown from the hip to double the impact. Sonny Chiba in his biographical film about Mas Oyama, founder of the Kyokushinkai system demonstrated this practice method when depicting Oyama alternately blocking then striking a tree in this manner until it withered, died and fell over from the punishment. Took about two years, but then Oyama Sensei had a "hand weapon" of considerable repute. Which enabled him to kill a bull with his bare hands. A true story of a martial arts legend of our own era.

From this position it would be a simple matter to pivot on the ball of the right foot and slam the enemy to the ground for a devastating takedown. Therefore, as promised, each technique is quite capable of "standing alone" having its own effective combat application. But, then it wouldn't be an exercise, and there are many other principles to present.

Ripping Out The Throat

Holding the enemy with the Serpentine Arm-lock, drive the right hand forward to strike him squarely in the throat with the "web" of the hand. This lies between the curved thumb and forefinger. This is known as the Small Tiger's Mouth Fist in most martial arts styles. It is meant to symbolize the open jaws of the tiger as it rips the throat out of its prey. Hit as hard as you can without fear of injury, since you are striking one of the soft areas of the body, and thrust the forceful open hand strike as deeply as possible into the neck. This blow injures numerous nerves and blood vessels in the carotid sheath, larynx, and trachea. Even a light blow to this area will result in gagging and uncontrollable coughing. This strike alone can render the strongest man senseless.



The impact of the web of the hand drives the root of the tongue upward and back, stretching and tearing the hypoglossal artery, which lies under the tongue. This can result in the enemy choking to death on his own blood as it fills his mouth and windpipe.

Also, as a control technique, the thumb and middle fingertips can be used to press on the mastoid process to produce severe and numbing pain, insuring that the victim will come along quietly. Very often this One Hand Choke will cut off the air supply, which may result in asphyxiation if applied long enough. But it is seldom possible to do so unless the victim is held in some other restraint technique. More often, the discomfort of pressure on the windpipe causes the victim to struggle all the harder to get free. In this case, the windpipe can still be closed by pushing the base of the tongue back, but, as this is less painful, the victim is often unaware he is being choked until it is too late.

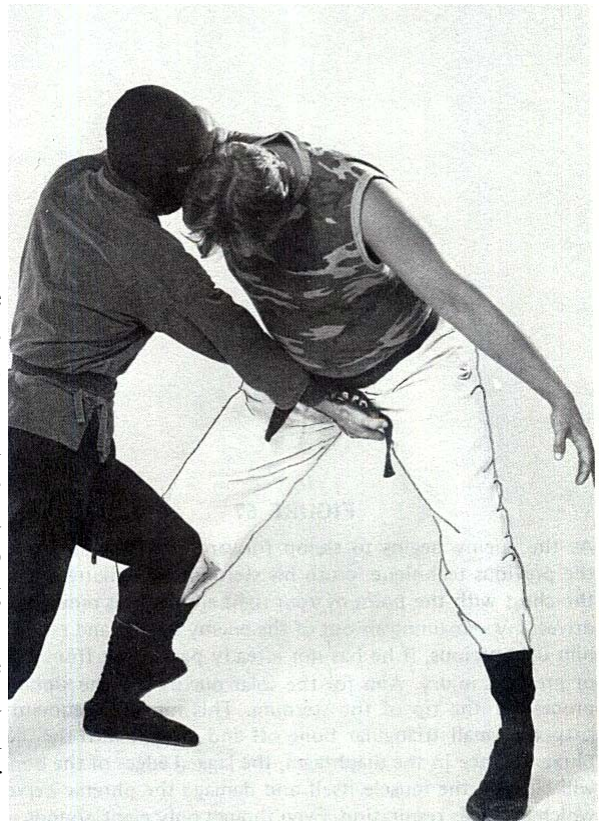
The classical application of this deathblow, however, lies in ripping out the throat and killing the enemy in a most spectacular fashion to intimidate all his mates. To accomplish this, dig your fingers into his neck and seize the cartilaginous rings that compose the trachea. Force the thumb through the flesh behind the windpipe. The surface area of the clustered fingertips makes this impossible to do this from their side. Close the fist. Twist counter-clockwise, turning the palm toward the ground, this will tear the other side of the neck open, and peel his trachea out so it can be ripped away when you jerk your right fist strongly back to your right hip, literally "tearing out his throat."

Professional wrestlers are aware of this technique in their practice and demonstrations as well. They often "slap" the opponent on the sternum, to toughen this form of [Iron Body](#) training and make a loud noise for the crowd. All that needs be done is to slide the hand upward to seize the throat and apply the One Hand Choke. Thus, making it another "Invisible Fist," that cannot be stopped.

Monkey Stealing A Peach

From the previous position on the right hip, while maintaining control over the opponent with the Serpentine Am-dock swing your right hand forcefully in an underhanded attack to strike the enemy's groin from below. The heel of the hand impacts against the body first. In this instance, it strikes against the pubic arch of the pelvis. This blow alone will often break the small bones and sutures at this point, crippling the enemy as the two halves of the pelvis abrade against each other, making walking impossible, a crippling technique.

The impact of this strike automatically brings the fingers and thumb up into position to seize the penis and testicles in a crushing grip after the initial strike has been effected. The previously described Dragon Claw or Tiger Claw Fist may be used.



Or the hand may be simply held with the fingers cupped to form the Shovel Strike. So named for its similarity to the action of throwing a handful of dirt upward into the enemy's eyes to temporarily blind him. An entirely separate technique from the [Vanishing Methods of the Ninja](#).

The practice method for this strike is to hang two golf balls inside a sock at the appropriate height. It takes only a few missed strikes to quickly learn all that needs to be known about grabbing the testicles. When you can strike and grip hard enough to be effective without inflicting pain on yourself, begin practicing snap-tearing the golf balls out of the sock. When you can do this, nothing short of denim or leather will prevent you from emasculating an opponent.

Once again, the key to these vicious Iron Sand Palm techniques is the action of striking, gripping, twisting and ripping strongly away. Pull upward and back toward the right shoulder, still maintaining your hold on his right arm, simulating the action of a monkey sneaking up on a peach tree, reaching up and pulling down a free fruit, and scampering off to the safety of the forest. The nature of this quick, underhanded action is the basis for the name of this technique.

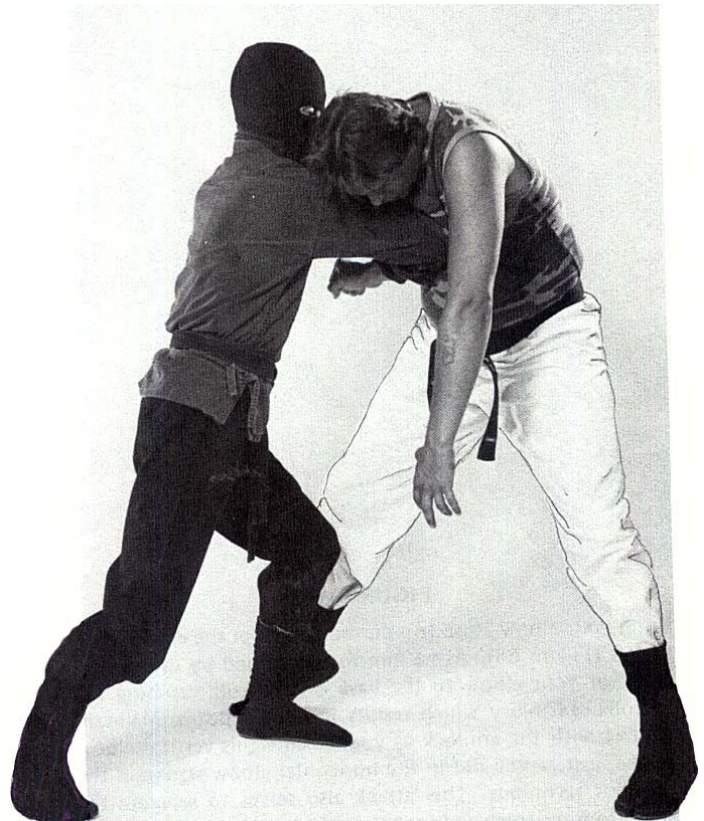
It should be recalled also that this "underhanded" attack was the very method used by Roman soldiers to kill hundreds on the battlefield. And was the "secret technique" discovered by Shaka Zulu that enabled him to bring blood back into warfare and unite all the tribes of what is now South Africa at the turn of the 20th century. Furthermore, it forces the enemy to bring his guard down for the next strike. (Making An Opening)

Elbow Strike (Horizontal)

As the enemy begins to slump forward from the effects of the previous technique, crush his sternum by striking out to his chest with the point of the right elbow.

This is a Horizontal Elbow Strike, thrown from the shoulder, using the torque of the hips as they turn back into the enemy following the Monkey Stealing A Peach technique to add momentum to the impact.

The striking surface is the olecranon process on the proximal ulnar bone. This "hook" or "point" of bone hooks into a depression in the distal end of the humerus bone of the upper arm to form the elbow joint proper.



The small knob of bone is able to strike a devastating blow to any target much like an extended knuckle on the fist might do. Since, like a knuckle, it is barely covered with skin and few if any nerves fall across the surface to discourage the student with painful bruises. Many famous martial artists who break boards with their "fists" in demonstration are actually turning their elbow in at the last second and crashing through the boards with this weapon, which is much less painful or subject to injury. The effect is that the fist has broken through the wood and the arm was bent afterward. But this gives you some idea of how powerful the technique can be.

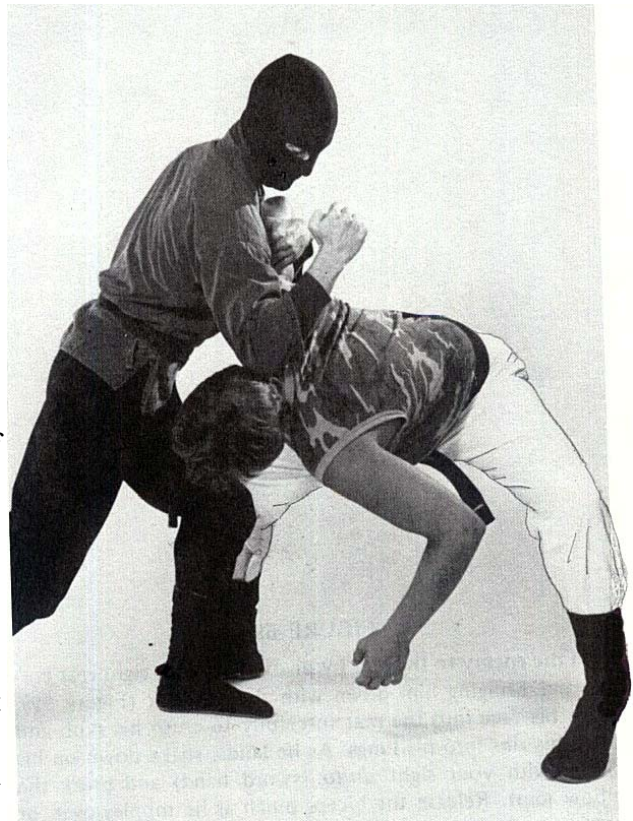
This strike drives any remaining air out of the opponent's lungs and renders him unconscious, if he has not passed out already from pain or a previous injury. Aim for the solar plexus and the xyphoid process at the tip of the sternum. This hit will frequently snap the small triangular bone off and drive it into the diaphragm. Once there, the jagged edges of the bone lacerate the muscle itself and damage the phrenic nerve, which controls respiration. Once the diaphragm stops pumping air into the lungs, the victim soon suffocates and becomes unconscious. The intercoastal muscles of the ribcage will keep him alive. They are a natural back-up system for the bellows pump of the diaphragm. But the fight will be over.

In some Karate sparring matches, this is the only target permitted for attack, and controlled techniques are applied for safety. It takes only eight pounds of pressure; the amount needed to break a 12 x 12 inch white or yellow pine board with the grain of the wood, to stun an opponent by striking this point. Such a blow will cause temporary dysfunction of the diaphragm but leave no permanent injury.

Elbow Strike (Vertical)

Pull your right arm across your body as if to touch your opposite shoulder. This will drag the enemy forward; assisting him to fall after the Triple Strike technique just applied. Note that all three of the targets struck in this series were on the Centerline of the body. And, that the pattern conforms to the boxing principle of the "safety triple." Allowing that the first punch will probably be blocked, the second is intended to draw the opponent's guard away from its normal position, creating an opening for the third, which will likely succeed.

Now it is time to bring the opponent to the mat for the finishing techniques. No other form contains so many techniques, which may be applied to a downed opponent.



Some have a dramatic final stomp or punch to the ground simulating a coup d' grace, but only Kata Dan'te makes a point of teaching you to follow through and make sure the enemy isn't going to get back up again, ever.

It should be noted, however, that all of these techniques are equally effective when used against a standing opponent, whether facing him or creeping up from behind. And, this same emphasis is seen in the [Sentry Removal techniques of the Ninja](#).

To execute the Vertical Elbow Drop, let the enemy fall forward as you continue to encircle his right arm. At this point his elbow is not locked, but his forearm is trapped and rests in the cradle formed by reaching across your body. As he passes waist level on his way to the mat, strike down forcefully with the point of the elbow to the back of his neck. This is a logical follow-up to the Horizontal Elbow Stroke, in which the arm-dock was used to pull the enemy into the strike. In this instance it is used to keep him from falling away from it.

This attack crushes the back of the skull, impinging on the medulla oblongata; or, knocks the skull off the cervical vertebrae; or, separates the vertebrae by driving them apart; or, separates the seventh cervical vertebrae at the base of the neck from the spine. All of which sever the spinal cord and result in paralysis or death. And, as indicated, one need not be too accurate. The backs of the neck and skull are favorite targets for muggers and infiltrators.

In some presentations of Kata Dan'te, an upward strike to the face with the right knee is applied simultaneously to crush the skull between them in a Hammer and Anvil Strike. This also lifts the right leg preparatory for turning and slamming the enemy to the mat.

Elbow Breaker

Pivot on the left foot and take a short step back with the right foot, turning the hips and shoulders to the left rear and add your weight to the enemy as he falls forward.

Slam the enemy to the mat using the armlock, which, by virtue of the pivoting movement, now hyperextends his elbow and becomes a Straight Arm Bar. In Aikido, this armlock may be used to pin the enemy to the mat and make him submit by pressure on the elbow.

Very often, the elbow will snap as a result of the takedown but, just to make sure, the Ninja strikes the joint with the edge of his right hand, using a Shuto or Hand Sword Strike to snap off the olecranon process of the ulna by hyperextending the joint into the olecranon fossa at the distal end of the humerus and crippling the opponent.



Arm-breaking techniques are common in Judo and other martial arts used to establish, maintain, or restore order. They usually end the argument before too many people get involved or hurt. Breaking the elbow is much more painful than breaking any other bones of the arm. Although, breaking a bone usually ends a fight as well.

And, this too, is one of the "hidden lessons" of this form. The ability to respond with sufficient force to achieve the goal but not necessarily deadly force. As well as the lesson of how leverage and balance may be used to lift or move objects seemingly too large or too heavy to be shifted by ordinary strength. The ancient masters perfected the Way of the Empty Hand/Unarmed Combat. One cannot improve on perfection.

The Ninja at their zenith, however, used the fear of pain and injury as a weapon as often as the physically vicious and brutal hand weapons they had forged in the fire of their will. To this end, they have provided the following options for crippling the opponent with this technique.

Release the biceps pinch as he topples over and use your left palm to drive his body to the ground by pushing on his shoulder. A sharp shove on the shoulder will often turn an opponent enough to permit escape.

Or, retain your grip on his biceps and let the leverage of the takedown literally rip the muscle from his arm. Naturally, this requires some strength of grip, which may be developed using the technique given elsewhere. It is, however, sufficiently fearsome to dissuade further hostilities.

Breaking the Shoulder

Follow-up the Takedown and Elbow Break by striking sharply downward on the back of his shoulder while maintaining the Straight Arm Bar. This impact will dislocate the shoulder joint anteriorly, or in the forward direction.

The shoulder joint is not broken cleanly by this technique as the elbow was previously. Instead, it is painfully separated tearing the muscles and tendons of this powerful joint and damaging the nerves along the inside of the arm and the armpit that supply the arm and chest.

Dislocated shoulders are not uncommon in Aikido practice, and most Sensei are familiar with the techniques for restoring them to their proper configuration.



The shoulder may "pop out" in a variety of directions, some more painful and more difficult to repair than others. But the most common injury is the anterior dislocation, which is sufficiently painful to discourage any aggression at the very least, or to cripple the enemy so badly that he can easily be disposed of.

Likewise, even after the elbow has been shattered, the arm can still be used as a lever to effect the same injury merely by pushing the arm forward with your shoulder until a sickening crunch is heard.

Note also that in this position, the Ninja is kneeling on his left knee. The kneecap may be applied to the enemy's back or lower ribcage to hold him down for the arm-lever dislocation. Since he might otherwise "roll with the pressure" and escape by executing a "chigari" or Shoulder Roll.

And, the Knee-Armlock Submission Hold can be used to encourage his compliance with the common rules of decorum and etiquette, should he agree that his behavior was unwarranted before he suffers permanent or painful injury.

Of course, in self-defense, the important thing is to make sure the enemy cannot renew his attack once he has negotiated his way out of the Submission Hold. Therefore, less consideration is given to the control aspects of such techniques than to their brutal, crippling capabilities. Both the Elbow Breaker and Shoulder Breaker are crippling techniques designed to incapacitate the enemy and render him completely helpless so the finishing blow may be applied.

Breaking the Neck

Complete this series of Sword Hand chops to the enemy with a powerful strike to the seventh cervical vertebrae. At this point and at the base of the skull the transition from thoracic to cervical vertebrae and from cervical to skull make the neck especially vulnerable to attack. Striking in this manner “breaks the neck” by separating the vertebrae and severing the spinal cord.

If, however, the blow should be somewhat misplaced, the effect will be much the same, so long as it falls between the base of the skull and the base of the neck.



In his first presentation of Kata Dan'te, [*World's Deadliest Fighting Secrets 1966*] Count Dante included the “secret method used by many Black Belts to break a brick with their bare hand.” He was, of course, criticized roundly. By those who used this secret to impress their students. By those who felt revealing any secret was sacrilege. By those who claimed that this “proved he was a fake” because it revealed that how he broke bricks was a “trick.”

But, there was a reason for this revelation. It will be noted in the illustration that the enemy is held in a particular position for the execution of this death blow. In the “secret brick breaking method” the “trick” is that the performer holds the brick in his left hand, tilting it slightly at the distal end to “lift” it a quarter inch off the hard surface upon which it will be broken. When the strike is made, the right hand, using Sword Hand, Palm Heel, or Hammer Fist usually, knocks the brick loose and drives it against the anvil, concrete block or similar hard surface, breaking it by virtue of sharp impact of a brittle object. Bricks, it will be recalled are intended to withstand compression, not sharp impact. Every Mason knows this. They don't cut bricks to make them fit. They break them off in much this same manner. Usually over the edge of another brick.

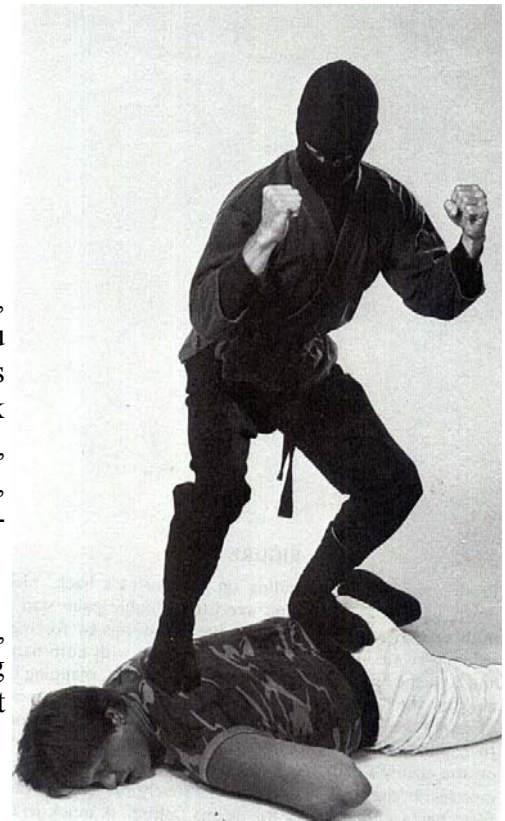
The application of this to Kata Dan'te lies in the fact that, when a person is held face down, with pressure on the base of the neck, and struck sharply on the cervical vertebrae, the leverage produced by this quarter-inch alignment of the vertebrae, “sets the neck up” and makes it easier to break. Exactly as it does in the brick breaking method.

So, now you have not only a way to practice the death blow without killing people, but also a “test” to see if you are doing it properly. No other martial artist has ever provided such a method of self-instruction. It takes sixteen pounds of pressure to break a brick in this manner. Compared with eight pounds to break a 12 x 12" white or yellow pine board, the “test” for breaking smaller bones .

Double Dragon Stomp (Back)

Release your hold on the enemy and, using both legs, spring up above him, pulling the knees toward the chest. As you come down, straighten your legs to add the force of the muscles to the weight of your body and land squarely on the enemy's back and spine with all your weight and force. Drive in with the heels, landing with one at the juncture of the hips and lumbar vertebrae, and the other at the base of the neck in a powerful, double crushing stomp.

The right heel drives down between the shoulder blades, separating the lumbar from the thoracic vertebrae and crushing the chest cavity. This impact also compresses the heart, forcing it to rupture.



The left heel lands on the end of the lumbar vertebrae and separates it from the top of the pelvis, effectively breaking the spine and both hips. The shattered pieces of bone fragments inflict further injury inside the body, notably to the intestines and colon. The kidneys are also damaged by compression and bone fragments.

In ancient times, this was known as the Double Dragon Stomp Kick. In more modern times, and with some modification, it has been found in the Commando Training Manual of a Col. Fairbairn, late of the British forces in Hong Kong at the time of World War II.

Among his techniques, which were gleaned from years of battling Chinese gangs as the Shanghai Chief of Police, Fairbairn taught the "Bronco Kick." Performed exactly the same way, except that the feet come together and both heels are driven into a single target rather than a simultaneous attack.

This method would be excellent for those also training as paratroopers, which the Commandos were at the time, because it could be practiced on every jump and the effectiveness would be undisputed. Likewise, this is just as good a method of finishing the enemy as the Dragon Stomp, except that it provides less balance.

With both feet together, one tends to topple over as the body crushed beneath you. Try it. Lay a heavy punching bag on the floor and jump on it. It will soon be seen that landing in a Horse Riding Stance, as shown, is a more stable position because the base of support is wider.

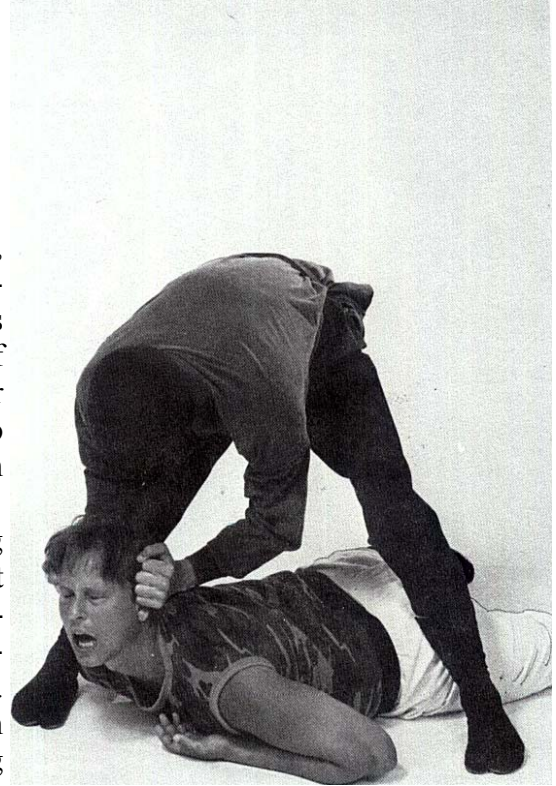
Also, it is preparatory for the next movement.

Double Ear Slap

Neck Breaker

From your position standing on the enemy's back, pivot on the heels of both feet to "grind" them into the enemy, increasing the amount of damage done by the stomp as the bone fragments are shifted by the pressure at both ends of the spine. Remain standing on his back to pin him down or step off astride him for stability. Extend your arms wide to the sides, bend over at the waist, and slap down with both palms cupped, striking the ears of the face down opponent.

This Double Ear Slap ruptures the eardrums by forcing a column of air into each ear. Even a light blow of this sort on one ear can easily induce vertigo and loss of balance temporarily. A harder blow can rupture the eardrum and permanently disable the enemy, even causing intercranial bleeding. A strong blow can break the temporomandibular joint on both sides and the mastoid process behind each ear, crushing the skull at the base.



Grab the ears with both hands using the Tiger or Dragon Claw formation for a secure grip and jerk the head sharply backward toward you, snapping the neck by hyperextending the throat. This jams the cervical vertebrae against each other, snapping off the vertebral spines and lacerating the vertebral artery and vein.

In combat, this technique is performed with the right knee in the enemy's back, shown elsewhere as a Sentry Removal technique. And, achieves virtually the same effect and injury on the enemy as in the Chin Jab/Palm Heel Strike, which drives the head backward. As in the Palm Heel Strike, there are very few muscles that hold the chin down; gravity usually takes care of that in a vertical bipedal stance. Therefore, it is difficult for even a strong man to withstand this pressure. A sharp twist in either direction when the neck is stretched in this fashion herniates the intervertebral discs and lacerates cervical vertebrae laterally.

A quick jerk backward is all that is required to break the neck, however; if it has not been previously destroyed by the foregoing techniques in Kata Dan'te.

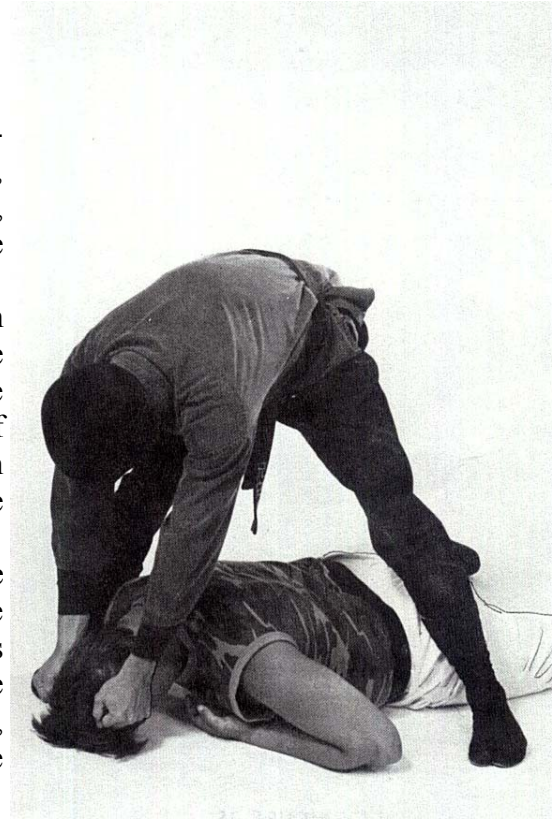
Or, the alternative follow-up technique. In the event the Ninja is not strong enough to snap his neck, or he resists. Which, like all good martial arts, takes advantage of his resistance and turns it against him.

Brain Buster

By means of your grip on the enemy's head and the hyperextension of his neck, shift your weight over your arms, flexing the elbows in so doing to add "spring" to the strike, and drive his forehead forcefully onto the mat or concrete surface.

Even if this does not split the skin of the forehead open or crack the skull, it drives the back of the brain against the back of the skull when the head is thrust forward. This is due to inertia of the brain itself as it floats in a shallow pool of cerebro-spinal fluid. This bruising of the brain alone can cause a concussion and is a secondary effect of many of the neck striking techniques.

But then, when the back of the brain bounces off the skull and drops suddenly forward toward the ground, the skull is already there, taking the impact. So, the brain gathers speed, then slams the prefrontal lobes into the inside of the front of the skull, causing what is called in medical parlance, "contricule lacerations." Those resulting on the opposite side of the brain from the side where the impact occurred.



Countless blood vessels are thereby ruptured and swelling and bruising damage the nerves and tissues of the brain itself. The impact is analogous to hitting the enemy's forehead with a hammer. The site of the impact is, ideally, the Third Eye acupuncture point slightly above and between the eyebrows. This is a sensitive junction of many important nerves and is associated with the pineal gland deep inside the brain. It is often used as a focal point in meditation, since concentration eventually results in the phenomenon of the adept being able to "roll his eyes back into his skull." Long practice in meditation enables the Initiate to "look upward" at this point thereby exposing only the white schlera at the bottom of each eye. Making it appear as if his pupils had vanished. Indeed, the effect of holding the eyeballs in this position is to connect certain nerves, making it possible to achieve more vivid visualizations. All which time the student is, of course, in a semi-conscious state.

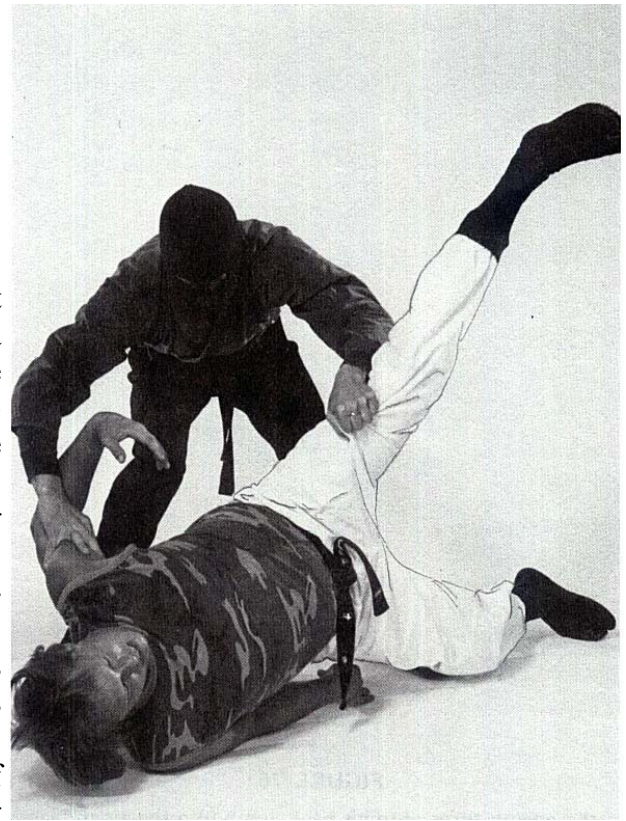
And if you hit someone between the eyes with an extended knuckle, or sharp rap as if knocking on a door, very often their eyes will roll up in their heads and they will fall over unconscious. Boxers, on the other hand, train to strike the opponents glove with their foreheads at the moment of impact. But, it still jars the brain, and cumulative results of many bouts often result in slurred speech, vertigo, or just being "punch-drunk."

Shoulder and Hip Throw

Place your right foot to the prone enemy's right side. Reach down and grab across his back, taking a firm hold on his left shoulder and hip. This is best done if you can grab a handful of uniform. But in the absence of that, you can "reach under him" and grab the armpit and inside of the thigh to effect this hold.

Now, step across his body backward with your left foot and place it near the right. Lower your hips and pull. The enemy will roll over onto his back, exposing his abdomen to more punishment.

This hold works equally well if the opponent is standing. Step back to back with him. Reach across your body and seize his shoulder and hip as described, step out with your right foot, or simply turn your hips if already in a wide stance, and "whip" him around your body in the direction of any nearby wall or obstruction.



Here it is used to roll the opponent, who should be quite unconscious and mangled, by this time, if not dead, because it provides the leverage and balance needed for even one of lesser strength to accomplish the feat.

Those of greater strength have been known to whip an opponent over in this manner much like someone "snapping a rug." Namely, that by lifting as they start to roll, the enemy can be elevated somewhat, depending on the skill of the Ninja, and dropped soundly onto his back driving any air that might be in his lungs forcefully out. Even if, he had not been previously incapacitated.

In *kata* presentation, punching the ground with both fists simultaneously, with the hands spread and in line to simulate where the enemy would be lying, simulates this action.

Some schools teach this double strike as a vertical technique as well. In which case it is usually known as the Large Tiger Mouth Strike in contrast with the Small Tiger Mouth Fist used to rip out the throat earlier.

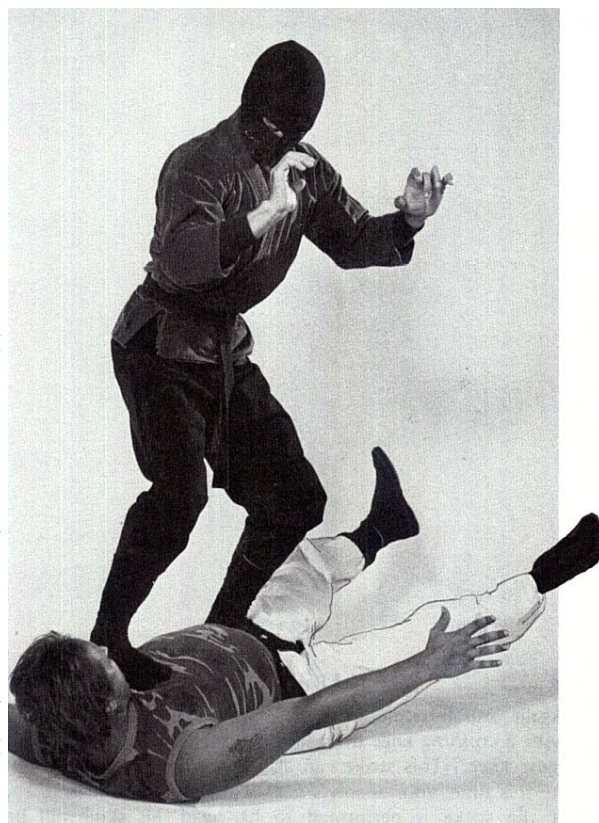
Since the enemy is face down and unable to assist in this technique, it may be necessary to kick his right arm alongside his body so that it doesn't form an "outrigger" perpendicular to his torso and impede progress. This is often seen in the professional wrestling arena. It should be recalled, however, that this arm has been pretty well shattered, and should not present a difficulty in any event.

Double Dragon Stomp (Front)

As the enemy turns or is thrown onto his back, jump up in the air and land on him with both feet, using all your weight to drive your heels as far as possible into the soft tissues of this lower belly and chest.

Bear in mind that the ribcage is designed to protect the internal organs from precisely this type of shock and crushing pressure.

Therefore, aim for the throat with the right leg. As described in the Small Tiger Mouth technique, the trachea is composed of cricoid cartilage rings. Not easily damaged. This blow, however, is capable of crushing the windpipe against the cervical vertebrae.



The target area of the lower belly is the Tan Tien Point approximately one and one-half inches below the navel. This is the softest spot of the small intestines and therefore the most vulnerable to damage. Any excess pressure to the belly is likely to result in hernia and rupture of the smooth muscle wall that covers this area.

Again, the heels are "driven in" and twisted for maximum effect and injury.

At this point, some styles bring both feet together and drive them into the solar plexus level to burst the heart and include a variation of the Double Dragon Stomp technique. Likewise, this blow ruptures the stomach and spleen, and the liver may be displaced resulting in permanent disability,

All of these targets lie along the Centerline of the Body. This is an imaginary line drawn from the top of the head to the base of the torso, front and back, upon which are found most of the major vital and fatal points of the body. Part of Count Dante's intent with this form, which includes every major fist weapon as well, was to insure that the student learn anatomy. And, he made it simple. Virtually anywhere along this line can be struck with devastating effect.

One of the reasons why so many American martial artists dislike *kata* practice is the commonly heard complaint that it is a long boring drill of blocks and punches. Not all of which are easy to remember. This method of self-instruction requires that the student concentrate not only on the movement he is making, but also on the target he is striking, while thinking ahead to his next movement. It is a mental exercise and challenge. Not a long, boring drill.

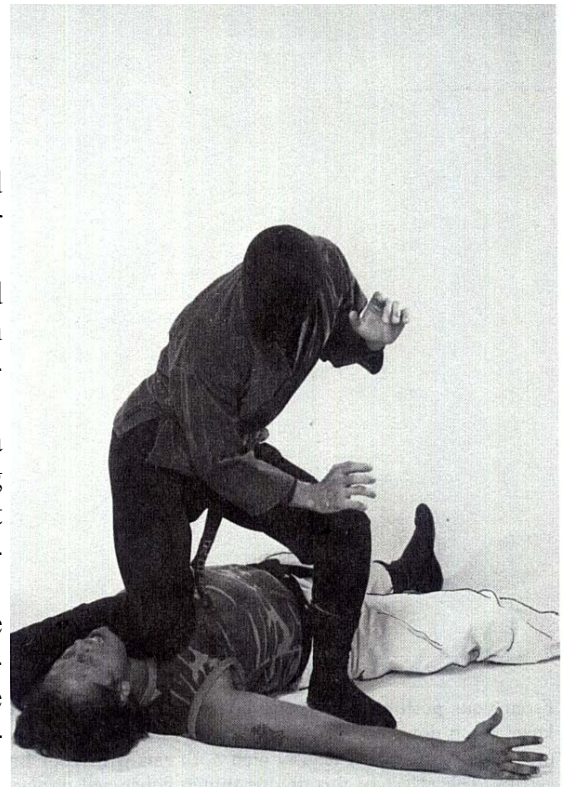
Knee Drop

Again leap into the air above the helpless victim and land with a Knee Drop to his neck, chest, or face with your right knee. This will crush his throat, sternum, or skull.

If the target selected is the skull, the top of the head will separate from the face bones. The brainstem, which controls all autonomic functions of the body, will be compressed and rupture, insuring instant death.

Shaolin monks practice this death blow by placing a large pillow in a wooden box open at one end and driving their knee into it. This is done not only as a meditation, but also as a therapeutic exercise for certain imbalances of energy, and as a coup d' grace.

It is from their records of the application of these techniques in actual combat that makes it possible to describe with great accuracy the injury or damage that will be inflicted by these strikes. And, this too is part of the anatomy and psychological training of the student.



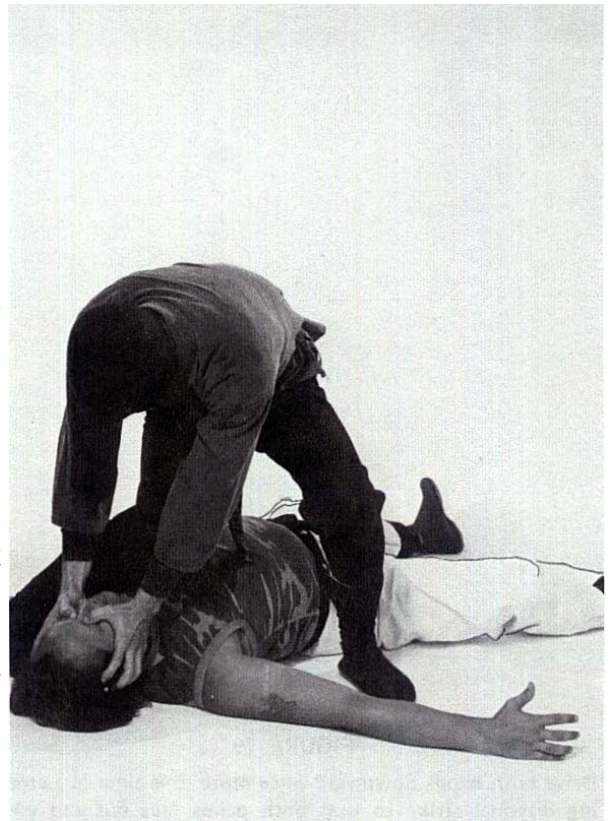
Most people don't want to hurt others because they do not wish to be hurt themselves. So, they hesitate to strike a blow, even in self-defense. Until it is too late, and they have fallen victim to a bully, who does like to hurt people. It may sound shocking to contemplate crushing the skull of another human being or ripping out his eyeballs. But, neither of these things is that easy. To do them with conscious intent and precise accuracy requires years of daily practice. Which, unlike training in which bags or partners or wooden men is the surrogate enemy, who always "win" because they are always there for you to ventilate your anger upon. Until you realize that it is your hands and feet that are suffering not the bag. Kata practice is "no impact." In this instance, the emphasis is on speed. Because with speed, you will strike hard enough and ergonomically efficiently enough to be effective in combat. Even if you "miss the mark" by several degrees. And thinking about the injuries, no matter how distasteful, makes you realize that you do have the power of life and death in your bare hands. So, you must be careful how you use it.

One other variation of this technique is to strike with the shin across the throat. This is much like the Small Tiger Mouth Fist in effect, since the enemy, having been stunned by the strike can be choked into submission or unconsciousness by bearing down with the weight on the shin.

Double Thumb Gouge

From your position poised above the enemy on your right knee, reach down and drive both thumbs into his eyes. The additional mass of the thumbs inside the eye sockets will displace the eyeballs laterally. Blinding the enemy permanently, unless surgical application is made quickly. Again, this is one of the characteristic Invisible Fists of the Ninja in that it is impossible to defend against, utilizes the principle of simultaneous attack on two targets, and leaves the enemy unable to see the Ninja rendering him, for all practical purposes, invisible.

Simultaneously, grab both ears with your curled fingertips. The ears and cheeks may now be ripped completely free of the underlying bone using the "snap-tear" technique. The effect of this is to permanently disfigure the opponent. Perhaps leaving him as a reminder to others of what can be done in self-defense.



And, as usual, this technique can be applied equally well in the standing position, just like the Double Ear Slap can be employed whether facing the opponent or creeping up behind him.

Alternately, the thumbs can be driven into the mouth, to rip the cheeks backward, and the temporomandibular joint behind and below the ear may be seized and pulled forward to painfully dislocate the jaw.

When the enemy is down, as in this presentation, the ground or mat acts like an anvil and the force of the Double Thumb Gouge can smash the cheek bones and smash the trigeminal nerve with the heels of the hands as the thumbs penetrate the opening of the skull.

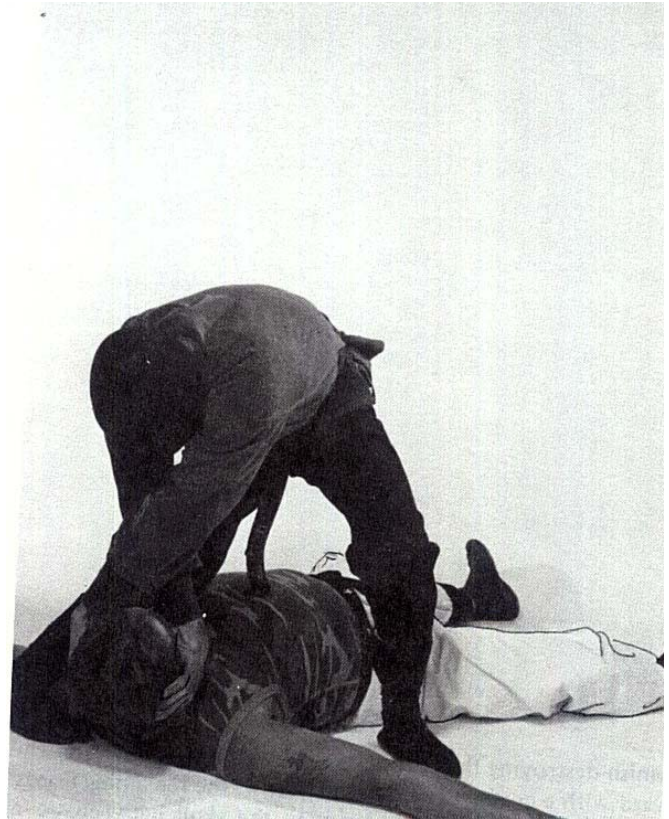
The Single Thumb Gouge is often used by boxers to "worry" an opponent. The 12 or 16 oz. gloves make displacing the eyeball unlikely. But, the thumb of the standard boxing glove, when poked, pressed, jabbed and shoved into the eye of an opponent soon begins to affect his vision. This is, of course, prohibited in the Ring. Which makes it all the more suitable as a self-defense technique.

Pulling back strongly with both hands toward their respective hips as part of the ripping, snap-tear motion, positions them for the next strike in the series.

Double Inverted Tiger Claw

Drive both hands downward once again. This time, with a crossing, diagonal strike so that the hands are inverted from the previous position. (Thumb Gouge)

As before, the thumbs may be inserted into the eye sockets or mouth and the fingers grip the adjoining tissue. This technique, it is believed, is included to illustrate that one cannot always get a straight or easy punch on the enemy and must "reach around him" to secure a technique or hold.



Count Dante described it as being used to "tear away any remaining flesh" from the face. But, surely, by this point in the exercise, there would be very little left to work with. Thus, those who have studied and written on this form conclude that it is meant as a variation for primarily historical purposes.

Another variation known as the Reverse Tiger Claw, directs the Ninja to cross the wrists and enter the eye sockets or mouth with the middle finger, then close the fists tightly as before and rip backward. This too, is what could well be considered an awkward technique. But one that is nonetheless effective.

These variations of the Tiger Fist are also found in the Shantung Black Tiger system. Which includes a variety of low kicking methods and ferocious, multiple ripping attacks. Most of the techniques are named for some action of the tiger. But, there are only so many kicks and punches. So, it is not unusual to find parallel development in other styles and systems.

And, the symbolism of the Tiger builds the fighting spirit of the student, who comes to think of himself as possessing the weapons and tactics of the animal. Then, with practice, the psychology and strategy. Until, at some point, he or she also comes to be possessed by the Tiger spirit and becomes a truly formidable foe.

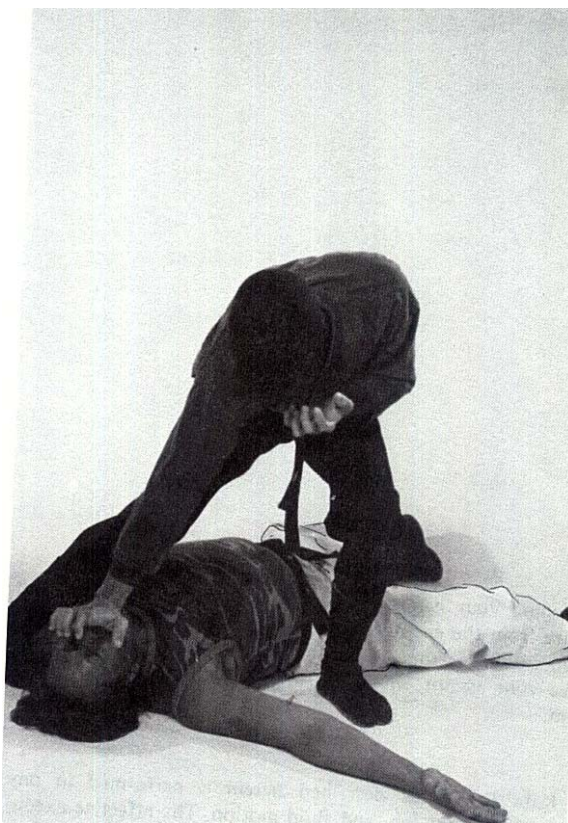
The Tiger reacts to any aggression or intrusion into his domain. The Dragon, on the other hand, can initiate action. And therefore, is capable of making "pre-emptive" strikes against enemies not yet declared.

In most martial arts such symbolic animals are usually "paired" to represent the interplay of Yin and Yang energies. The corresponding animal for the Tiger is the Crane. For the Dragon, it is the Phoenix.

Palm Heel Strike

Finish destroying the enemy's skull by striking downward with a powerful Palm Heel Strike to the remaining bones of the face. Aim for the point of his nose and crush his skull between your hand and the floor. The bones of the sinuses, behind where the nasal cartilage used to be, are small and fragile. Easily broken by such a blow and driven into the soft tissues of the brainpan to sever the brainstem. This blow crushes the face and ruptures the brain by intercranial pressure. It is the basis for Karate legends that the nasal septum could be broken off and driven into the brain.

That, of course, is not possible. The nasal septum is made of cartilage. Much softer even than the thin bones of the maxilla and sinuses. It would never be able to penetrate into the brain. This is the final coup d' grace of Kata Dan'te. As with all of these methods, each is quite capable of killing, crippling, or maiming any attacker. All are the foundation of other blows and techniques found in other styles and systems; usually applied with less force or intent to cause injury.



But, self-defense is not a game, not a sport. It is personal combat individual warfare. And the nature of war is to kill the enemy. Lest he kill you first.

It is wished that no man ever had to apply Kata Dan'te even in self-defense. But, the nature of the world and those in it makes it unlikely that this wish will be realized. From time to time, everyone encounters situations in which they must fight or flee. Ninjitsu provides techniques that apply to either of these contingencies and capitalize on the instinctive adrenaline response that enables anyone to become superman for five minutes.

Kata Dan'te is only one side of the coin. The means whereby one fulfills the first requirement of becoming a Ninja. One must be strong. This exercise builds that strength, mental and physical. It contains no fancy flying kicks, nor elaborate chain-wrestling techniques. Those are for those who wish to train in a martial art.

The Dance of the Deadly Hands is strictly for self-defense. When performed in the manner described here, Kata Dan'te is a single, smooth, continuous, and fluid motion. The effective execution time of this form is five seconds. Few ever achieve this speed. Black Dragon Fighting Society applicants are required to do it in less than ten seconds to qualify for membership.

Kata Dan'te, The Dance of the Deadly Hands, is, without doubt, the most savage and terrifying self-defense form known to man. It is composed of twenty-seven of the deadliest Poison Hand techniques ever devised by the mind of man. Each one of which is guaranteed to kill, cripple, or maim any attacker, regardless of size, physical strength, or numerical superiority. *Kata Dan'te* is not for the squeamish, nor the weak at heart.

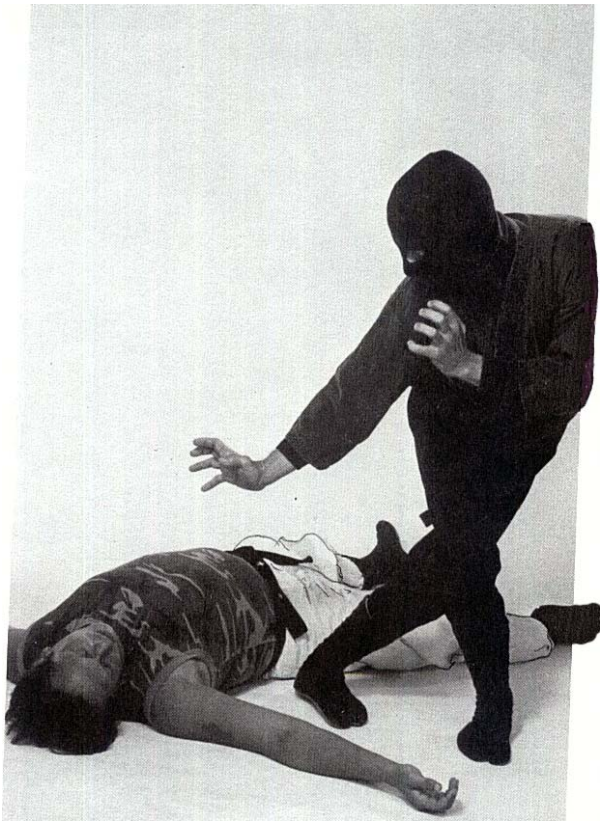
When martial arts were first introduced to America, many pretenders, at least in the early days, saved themselves from having to defend their honor in bar fights by loudly proclaiming or subtly letting it be known that they were practitioners of *Kara-Te*, The Way of the Empty Hand and were of Black Belt rank and that their hands, and later feet, were registered as lethal weapons with Federal authorities. And further, that law prohibited them from engaging in personal combat because their professional status made it a mismatch for anyone not ranked by Ring magazine and therefore classified as an amateur to even get into the squared circle. In fact, they might be seriously injured or even be killed by a single blow because the speaker's skill was so great that he could break bricks with his bare hands. So, no normal man would stand a chance. Which usually dissuaded the offender, or victim from further confrontation. And, most of these fellows didn't know their elbow from a hot rock.

But, *Kata Dan'te* is the proof that it can be done. That a man can turn his hands into lethal talons of terror, literally, "hands of death," ripping off the enemy's head and spitting in his neck, then stomping him into mush.

I, Ashida Kim, have done it. And, I have no magic power. Anyone can do the things I do, if they but know how. Knowledge is power.

I am on file with the United States Army as a member of the Black Dragon Fighting Society. A fact that did not prohibit me from training troops. I have fought many battles, some at sanctioned martial arts events, where I competed in kata, weapons, and kumite. Some in the professional arena, with no-holds-barred. And, some for money, in back alleys, rescuing damsels in distress, standing fire with friends. And, I can break bricks with my bare hands.

But, *Kata Dan'te* is only one method of dealing with aggression. A very straightforward and confrontational method to be sure, but only one of five elemental categories. Therefore, we have included a following section from the Ninja arsenal of techniques that may be used to escape an aggressor and run away. (become invisible) Or, sneak up on him from behind and attack him without warning, Either way success is virtually assured.



“So, here you are...
Bone dry and bottle empty...
A cogless, meshless automaton...
With only your hands to give death to men..

“You have forged your body into a weapon,
In the fire of your will...
You have learned many new things,
And acquired many new skills...

“Now you are strong
Now you know what a can be done,
That now, you can do it.
But, it is not enough merely to know.
Now you stand upon the threshold of knowledge.

“One must dare,
Now that you are safe.
One must be silent.
To become a Ninja,

“Learn more ways to heal,
Rather than kill.

“Avoid, rather than check,
Check rather than block,
Block, rather than strike,
Strike, rather than harm,
Harm rather than kill,
Kill rather than be killed.

“Only when all avenues of escape have been exhausted,
Is the use of Force justified
The taking of a life does no one honor,
Nor can any be replaced...”



Ashida Kim

Submission Holds

Ninjitsu is a "balanced" martial art. We have shown you how to "meet the enemy head-on/face-to-face," and prevail. Now we shall demonstrate the "other side of the coin," creeping up on the enemy from behind and making him surrender instead of die. These techniques have found many expressions and employment over the centuries, notably among the *yakuza*, which contributes in no small way to the fearsome reputation on the Ninja. Yakuza is the name of the Japanese criminal caste. The word *yakuza* itself is composed of three ideograms for the numbers three, eight, and nine, totaling twenty. This is an unlucky, or losing, number in certain gambling circles. According to legend, the Yakuza adopted their name out of a sense of irony, but in any event, the word has eventually come to mean gangster. This underworld hierarchy is divided into clans, fashioned in large part on the ancient Ninjitsu system. Some say it was derived therefrom, but we prefer to believe that the two systems evolved more or less concurrently. This similarity of structure made it easy for many masterless agents of the Ninja clans to be absorbed into the criminal "families" during those periods when practice of the Art was forbidden.

Among gamblers, debts are frequently encountered. It is the custom of the Yakuza, when a debt is owed which is greater than the ability of the debtor to pay, or when *seppuku* (ritual suicide) is indicated because of disgrace, to cut off the tip of the little finger as an acknowledgment of that debt and of the inability to repay. This ceremony is known as a "small beheading," but is actually a token gesture of suicide. It is usually reserved for the most extreme circumstances. Much more common is the "loan sharking" method. Being logical men, the Yakuza reasoned that physical violence was often sufficient to "squeeze blood out of a turnip." And naturally those who employed such methods certainly felt justified in punishing those who incurred bad debts, repeatedly stalled payment until later, or put it off altogether. The Yakuza felt that killing a man because he owed the gang a debt might set a good example to others, and encourage them to pay their own debts promptly. Therefore, many gangs simply took out their frustration on the debtors and beat them to death. Later, as the gangs became more sophisticated, they realized that such drubbings had the effect of keeping many of the more cautious players away from the gaming tables. What man would risk his life on such a dangerous game of chance? Besides, not much payment could be extracted from a corpse. At that point, an elaborate system of values was established. No longer could a dishonored gambler save face for his family by being killed. Now he had to contend with being crippled or maimed by the wrath of the Yakuza if he did not pay up.

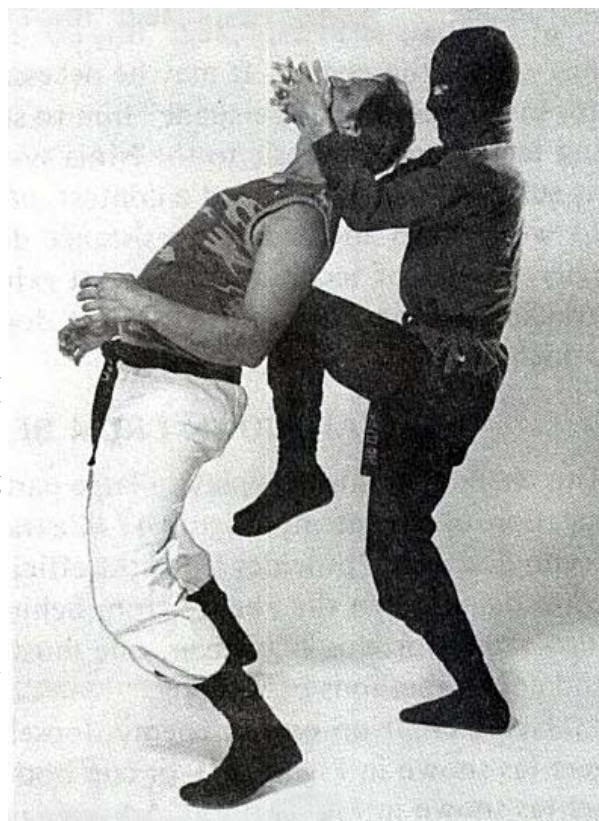
When the Ninja encountered this system, it had been in practice for centuries. It remained, however, somewhat crude and relied rather heavily on bone-breaking techniques. With their vast store of medical knowledge, the Ninja soon modified such "muscle" tactics. They not only reduced the savagery of the punitive measures, but also made them far more just. After all, although no one forced the gambler to lose his money, there seemed little fairness in crippling a man for life simply because he owed you some money. For instance, if a man were in arrears and had been given many chances to pay (remember that gamblers want the money far more than trouble), where the old method might require that the offender's thumb be broken, under the new Ninja system, it would simply be dislocated. Thus, the hand would be rendered useless, but could be easily mended when the debt was paid. .

In combat, as in espionage, it is not always the best course just to kill the enemy. It maybe prudent or necessary to take a prisoner for interrogation purposes and "persuade" him to cooperate. The following techniques are basic to the Ninja system of combat and may be found in wrestling and ultimate challenge matches as well. They are designed to hold the opponent securely while allowing pressure to be exerted against a joint or nerve plexus to induce him to surrender. All are quite painful and many result in dislocations or unconsciousness. They may be used as Submission Holds to end a contest, or as Punishment Holds to wear down the opponent's resistance during a match. Naturally, these do not exhaust the wide variety available to the martial artist. But they do illustrate the basic principles upon which such systems are founded.

TAKEDOWN FROM BEHIND

The element of surprise plays a large part in the effectively subduing the enemy. This Takedown method is an ancient Jujitsu technique, also found in military and Ninjitsu schools, which, as the Jujitsuka would say, “provides the most efficient unarmed means of bringing down the enemy from behind.”

Obviously, to come in range to apply this maneuver, one must be skilled in stealth and covert methods of creeping up on the enemy. This is the main province and special trademark of the Ninja, discussed in several other books on stealth, magic, and invisibility. [\[Related titles from DOJO Press\]](#)



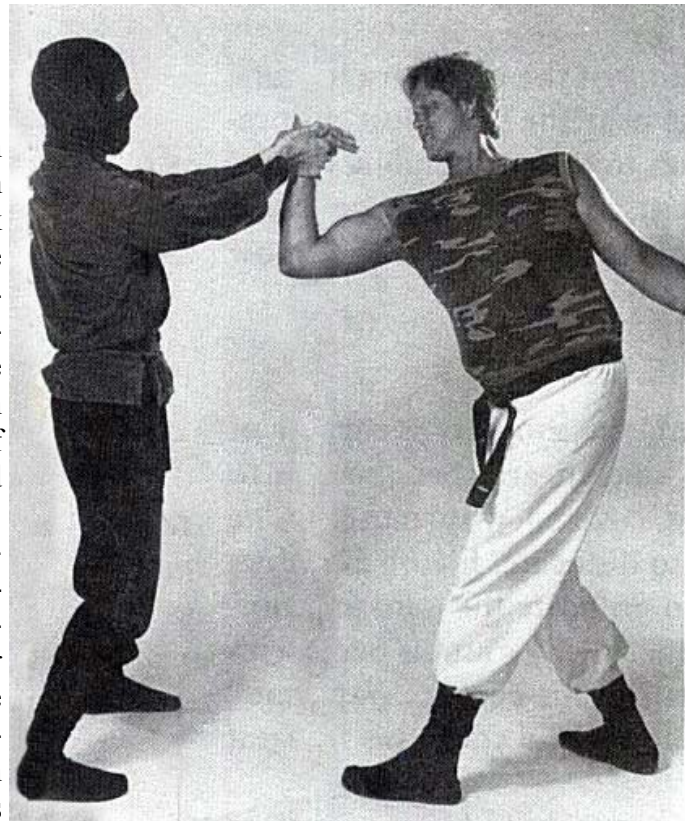
Having crept up on the enemy, loosely interlock your fingers or cup both hands, one atop the other, in the modern method. Advance the final step with the right foot and drop the "loop" of your arms over the enemy's head, as you jerk your left knee upward. The passage of the hands in front of his face will induce him to look down. Make no attempt to choke him or strike his throat. Rather, catch his chin in both hands and pull him backward as your knee drives into his spine. The impact, between the lumbar and thoracic vertebrae, will drive the air out of his lungs and the chin lift will prevent him from crying out if the intention is merely to take him down and capture him silently. The knee strike also prevents him from stepping back to save himself from falling. To complete the takedown, step back with your left leg and pull his head down and back. This will stun him by inducing a whiplash type injury to the medulla at the base of the skull as the chin lift jerks his head back. Or, when the back of his head impacts the ground. For Sentry Removal purposes, he may be readily dragged out of sight by his chin without shifting your hold whatsoever. Or, move so that you are kneeling behind him and he is sitting by pulling down as his balance is broken such that he “sits down” jarringly on the mat. Then choke him with your knee pressing between his shoulder blades and your fingers around his throat with your thumbs against the back of his skull and behind his ears.

Among the Wind Fist or Air Element Techniques of the Ninja this method is often practiced by creeping up on the training partner from behind, clapping down on the trapezius muscles on either side of the neck lightly. And, pulling down and back on his shoulders from above to break the balance and drop the practice sentry safely but effectively enough to prove its value in combat.

Wrist Breaker

A simple but very painful technique often used in self-defense to “take off the hand” of an opponent who has seized the Ninja this wristlock also allows the agent to maintain control over the enemy from the safety of arms length. This is accomplished by holding the thumb side of the enemy's hand in your left palm with the outside edge of his hand in your right hand. By placing both thumbs side by side in the center of the back of his hand his wrist can be painfully twisted upward and toward the outside of his shoulder.

When properly executed, this wristlock involves the enemy's entire arm. Since the counter-clockwise motion of your hand also twists his elbow inward and tends to displace his shoulder joint toward the front and downward. Most of the pain occurs in the captured wrist as the bones between the fingers and arm are ground against each other. Once this has happened, the torque on his arm places him firmly under control.



If his arm is whipped outward, the enemy will be thrown backward, an instinctive reaction to the pain, before the bones separate, break, or his shoulder dislocates. Once in the position illustrated, a quick snap executed by pulling with the right hand and pushing simultaneously with the left will dislocate the hamate bone from the ulna at the wrist. Characteristically, the little finger will spasm toward the palm. The method of restoring the hand requires a through knowledge of anatomy. In this day and age, suffice to say that a physician will be required

Using wristlocks of this sort to control an opponent is characteristic of Aikido, in which only enough pressure is applied to cause a reaction and break the opponent's balance for a takedown and submission hold. Holding the hand as described here enables the Ninja to drag the enemy in any position desired by his trapped hand.

By pressing forward with the thumbs, the enemy be “dropped to his knees,” as his fingertips are painfully directed toward his shoulder .

Turning inward, instead of outward as shown, automatically brings the Ninja into the arm-bar position in the next technique given.

Pulling the hand toward you and downward brings the enemy forward onto his knees then down onto his chest.

Turning outward violently, slams him onto his back.

And, in any of these positions, the wrist can continue to be torqued until the enemy submits or concedes.

Arm Breaker

The elbow is similar to the knee in that it is a hinge-type joint. A dislocated elbow is far more painful than a dislocated wrist. Unlike the flexibility which allows most of these holds to be reversed by an expert martial artist, in this one the ulnar side of the forearm actually "hooks" into the humerus of the upper arm making it extremely difficult to escape. It is quite possible to extract submission from the enemy due to the extreme pain you can inflict by locking his elbow straight, gripping his forearm and twisting his hand back and forth, as shown.

This twisting action grinds the olecranon process (the hook) back and forth in the olecranon fossa (matching depression in the humerus). This will induce compliance even among the unwilling before a serious injury results. Once the ligaments have been "stretched" a little by this lock, it is possible to dislocate the joint anteriorly by loosening the hold slightly and pulling back with the left hand.

As a result of this injury, a lifting of the upper arm occurs, and the back of the hand hangs near the hip. Most dislocations create minor trauma injuries to the surrounding tissues, as does this dislocation. Ligament and nerve damage below the elbow are almost always experienced even after the elbow is reset or repaired surgically.

Pulling back strongly or application of a sharp jerking action will often break off the olecranon process, destroying the joint permanently. Even surgery cannot adequately repair such an injury. The pain of this technique is more than sufficient to make even the most stalwart opponent pass out. Even if the sharp ends of the bone do not protrude from the injury, the joint is gone, rendering the arm a tremendous liability in combat.

Many professional fighters have had their careers ended due to such an injury. For that reason, this and certain other Ninja submission holds are classified as Crippling Techniques because they result in permanent debilitating injury.

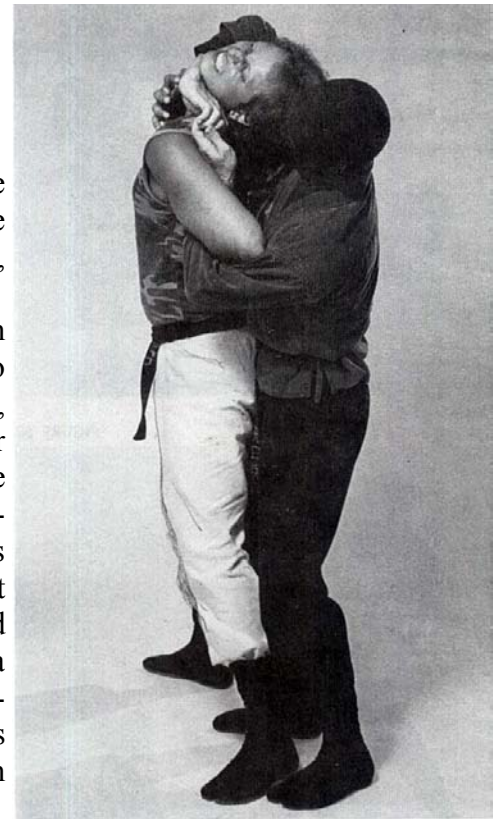
Great care must be exercised when practicing these methods, lest the training partner be injured himself. In Aikido and Jujitsu classes these armlocks are "set" and pressure is applied slowly until the partner begins to feel the effect and signals the hold is working by "tapping out," acknowledging the effectiveness of even a slight amount of pressure.



Shoulder Breaker

As a "ball-and-socket" type of joint the shoulder is capable of a wide range of motion. Also, since it attaches the arm to the trunk it is quite strong and covered with muscle. The shoulder is, however, remarkably easy to dislocate with proper leverage.

Illustrated is a method used for centuries by the Ninja from their arsenal of [Sentry Removal Techniques](#). It can be used to drag a sentry out of sight and strangle him into unconsciousness, or dislocate the shoulder of an opponent causing him to surrender due to pain. In wrestling, this hold is applied across the face of the opponent, twisting his head painfully to one side for the submission hold rather than around the neck, which effectively silences him. Begin with the basic "Hammerlock Hold." The enemy's left arm is bent behind his back at the elbow with the back of his hand lying in the small of his back. Secure this hold by applying a "chicken-wing" to his captured arm. Slide your left arm from under and below his bent elbow, upward until your hand rests on his left shoulder. This grappling method allows you to cradle his arm in the crook of your elbow.



Normally, to apply the initial Hammerlock Hold it would be necessary to grip the enemy's left wrist with your right hand and hold it behind him. By lifting on the hand, painful pressure can be induced, often bringing about a submission before any other pressure is needed.

But here, the hand is held in place by pressure of your body against the enemy's back. Otherwise, if he is skilled, he may escape from the initial hold. This pressure by the body is accomplished by snaking your right arm up and over his shoulder, around his neck, and hooking the fingertips of the hands together as shown.

DO NOT INTERLOCK THE FINGERS!

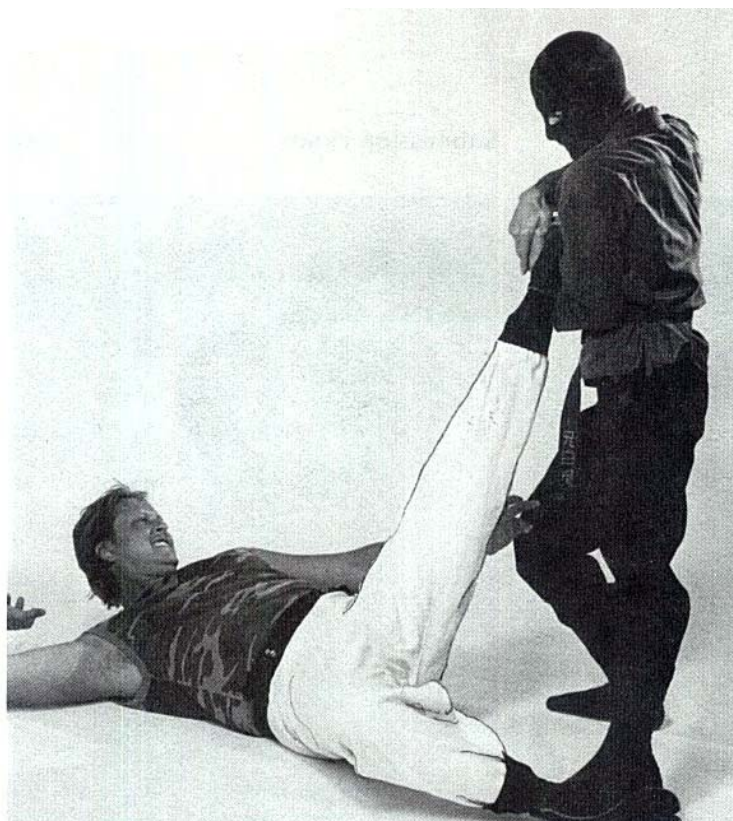
This might allow him to make enough resistance that your fingers will hurt and you will let him go. Once in this painful position, the enemy is usually ready to listen to any proposal you may offer.

If not, you can dislocate his shoulder forward by lifting up and back with your left arm, using the leverage of your hand against his shoulder and the fulcrum of his hand against his back, to pop the "ball" out of its "socket." An anterior dislocation can be easily reduced (restored) to its proper position by one skilled in Kuatsu, the Jijitsu system of resuscitation. But, the method is beyond the scope of this text

Ankle Breaker

Observe how the techniques have progressed from long range (wrist), medium range (elbow), to close range. (shoulder) This progression too is part of the learning of Ninjitsu. All of the teachings are organized in easy to remember, logical patterns.

Having taken the enemy or opponent to the ground with any of the previous methods, or with a Leg Dive, Tackle, or similar technique whereby his legs are attacked, it is now possible to make him surrender the contest or agree to your directions, such as revealing the location of his troops, or simply prevent him from any further pursuit without killing him. Obviously, the stomping, ripping, and tearing methods of Kata Dan'te could be previously given could also be used for that purpose.



Having dropped the enemy on his back by whatever means, seize his left foot with your right hand and lift it to straighten his leg. Step on his other foot with your left foot to pin it to the ground and keep him from making any counterattack by kicking, or escaping by rolling away.

Reach underneath the enemy's instep with your left hand. Cradle his left heel in the crook of your left elbow. Your left hand is now palm up on the instep of his left foot. Take hold of his toes on the inside, curling your fingers onto the underside of his foot from below. Now, twist his foot to the outside. This will lock his knee, keeping his leg straight, and exert painful torque against his ankle, compelling him to comply, lest you push harder with your shoulder and pull with your right hand to break his ankle. At which point he will curl up and hold his injured foot, effectively taking him out of the conflict with a severe sprain or dislocation.

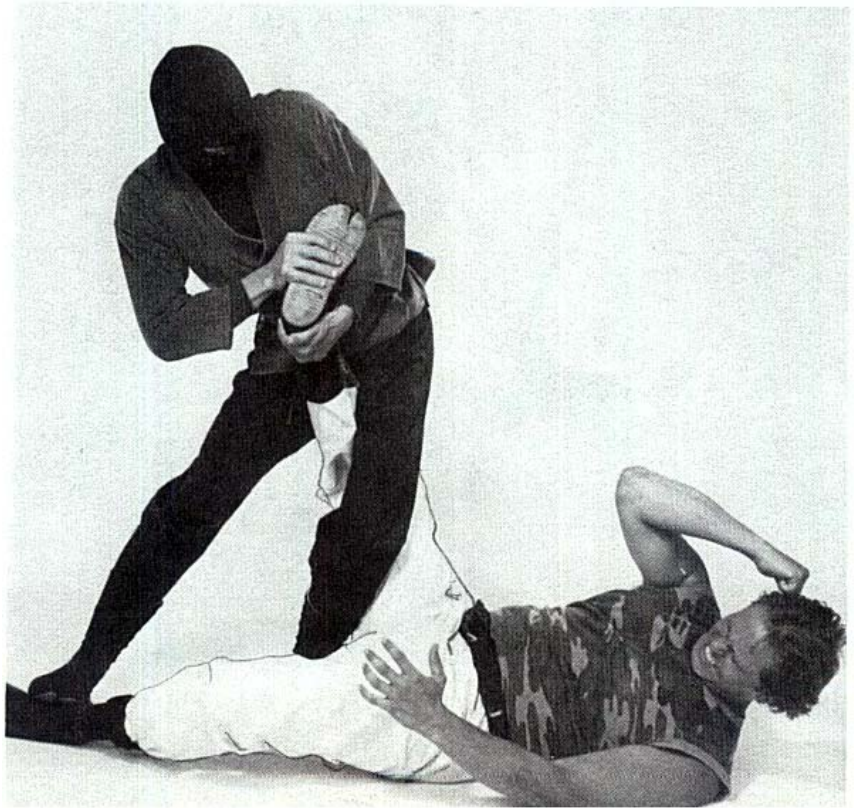
Of course, there is an escape from any hold. Therefore, this is not a long term punishment technique. Sooner or later he will figure out that if he rolls to his left, he can probably pull his left foot free and relieve the pressure on his ankle by turning to his stomach. Naturally, the Ninja are equipped with a variety of techniques for dealing with this contingency. Several of which follow shortly.

The trick here is to keep him helpless at long range, the full extension of his captured leg, and helpless from the pain until he "taps out" or suffers a broken ankle. If used to stop pursuit, it can be applied quickly and without the need to pin his free leg down. A quick pick-up, twist and snap will stop even a very large adversary from chasing you any farther. Again, one of the principle tenets of Ninjitsu, "If the enemy cannot find you, he cannot attack you." So, if you run off, leaving him in pain, you become "invisible."

Knee Breaker

This technique is a very good follow-up to a rear Bear Hug Escape, in which the Ninja reaches between his legs to pick up one of the enemy's legs, causing him to fall backward. Likewise, it can be used after the preceding Ankle Breaker, if more serious injury or compliance is required.

Step over his captured leg, wrapping it around your own as illustrated. Step on his free leg with your right foot to pin it to the ground and make escape more difficult.



Cupping his heel in your right hand, rotate your hips forward and twist his leg, exerting a painful torquing action against his ankle and knee. If the right hand is used to pull in the opposite direction from the left, the technique becomes known as the Standing Toe Hold, since greater pain is felt in the foot than the knee. This pressure can be increased even further, and twist the foot severely enough to dislocate or sprain the ankle. Another excellent move to discourage pursuit.

To execute this dislocation quickly, the entire procedure may be reduced to stepping over the leg, seizing the foot, and spinning counter-clockwise with the entire body. This snaps the ankle quickly with leverage and sprains the knee simultaneously. (Spinning Toe Hold)

Dislocation of the knee is accomplished by bending your left leg and dropping onto the enemy's left thigh with your left knee. At the same time, push strongly with the hands against his foot, bending it upward toward his chin. This action bends his foot inward and "opens" the knee laterally. When the weight of your hips lands on the folded leg, it will pop out on the lateral co-lateral ligament, inflicting an extremely painful injury. One that has brought down many a hardened professional football player. So the effectiveness of this techniques need not be in question, nor the small amount of force required to accomplish it.

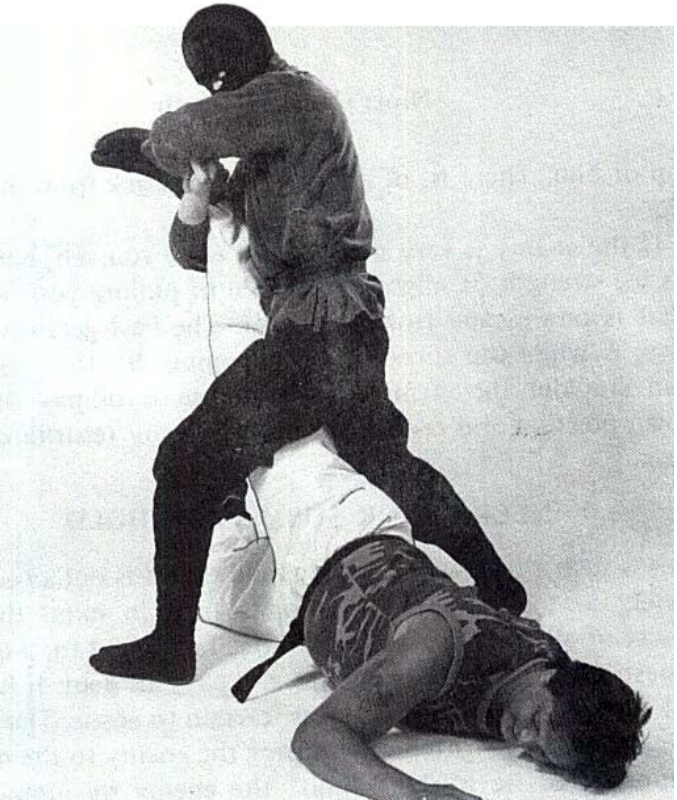
This dislocation can be reduced by straight traction, applied by one skilled in the method, lest more damage be done. The lateral co-lateral ligament is at least severely strained, if not partially or completely torn in two by this maneuver. Depending on the degree of separation, there may also be damage to the cruciate ligaments behind the kneecap and the medial co-lateral ligament on the inside of the knee joint. It is a "finishing hold" for any conflict. The enemy is simply unable to continue to defend himself from further attack.

Hip Breaker

This is a more severe and disabling punishment of the leg than so far illustrated, usually resulting in permanent injury. It is therefore classified as a Crippling Technique and seldom taught outside the secret Ninja Brotherhood.

Previously it was stated that the enemy might save himself from the Ankle Breaker by rolling onto his stomach to relieve the pressure. Should the enemy attempt such an escape, simply maintain your hold on his foot and turn with him.

Once he is face down, lift his leg using a secure grip such as the Figure-4 Lock. This is another special technique used by grapplers of many systems, like “hooking” the fingertips instead of interlocking the fingers, or making a fist with one hand and grabbing it with the other, to insure that even an opponent covered with perspiration does not slip through one’s grasp and effect an escape.



The Figure-4 Lock may be applied to any appendage of the body, head, neck, arms, and so on. Here the method is clearly demonstrated on the captured right ankle of the enemy. With the left hand holding his heel, reach around his leg with your right forearm and secure a firm hold on your own left forearm, pulling the captured leg to your chest.

Once in this position, he can squirm all the wants, even turning his foot completely around, without being able to slip it free. The captured foot forms a “knob” too large to pass through the opening between the linked forearms.

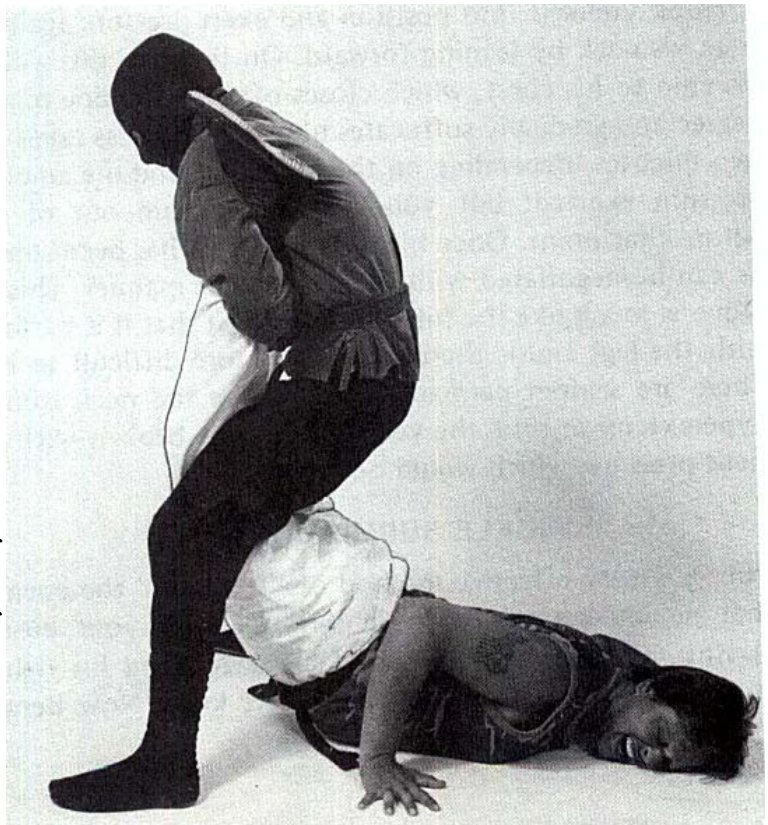
Furthermore, the edges of the radius bone on the upper forearm can be applied to the sensitive nerves of his shin to make the hold more painful. Once again, step on his other knee or foot to prevent him from rolling away. If the intent is merely to cause pain and force a submission.

In American “catch-as-catch-can” wrestling, this hold is known as the Single Boston Crab and may be employed to dislocate the hip anteriorally by lifting the foot and leaning back as far as possible as you turn the foot outward by your grip on his heel. This is not as easy as it sounds; however, the enemy will usually submit from the pain in his lower back before he can be crippled in this manner.

Much like separating the shoulder, the dislocating of the hip forward normally does little internal damage to arteries and ligaments at the site of the injury. It does, however, make it impossible to walk. Effectively ending the conflict.

Spine Breaker

Having demonstrated the Single Boston Crab, in itself difficult to perform and correct, and so named because it is applied to one leg and named for a Boston wrestler named Crabb, it seems only appropriate to illustrate the Full or Double Boston Crab as a method of dislocating both hips permanently by breaking the spine at the point where the pelvis joins the backbone. It should also be noted that the “inventor” of this hold was neither the first, nor the last to use it. It is found in several systems of Asian descent as a crippling technique, including Ninjitsu, which is descended from ancient times. Mr. Crabb, however, did make it famous in the professional ring.



The Ninja, being concerned with efficiency and simplicity in their techniques, use this method to break the pelvis off the spine, rather than dislocate the hips as before. There is no comeback from this hold. The enemy is permanently paralyzed below the site of the injury.

The grip is usually obtained after a double leg dive or similar takedown technique. Maintaining your hold on both legs as the enemy falls on his back as before you, step over his body, turning him onto his stomach by means of the torque against his spine.

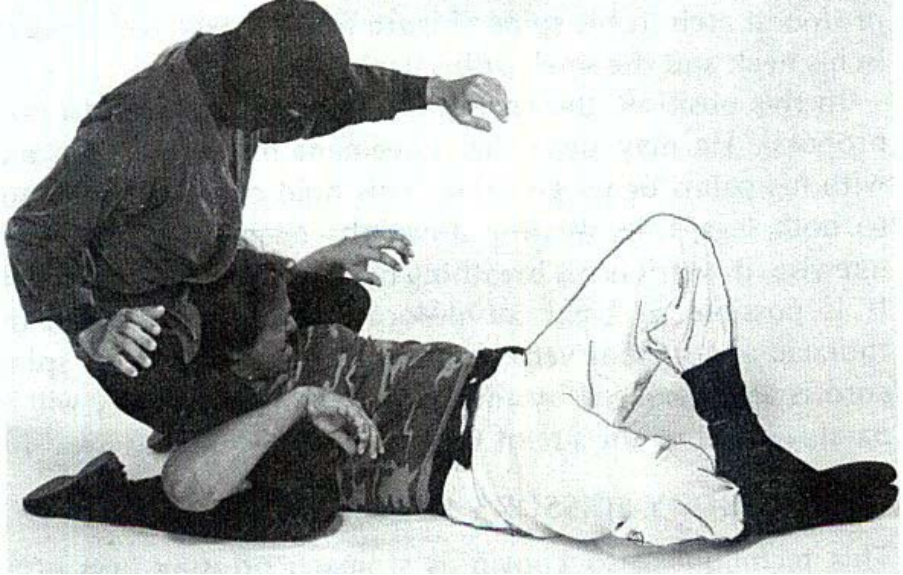
Once he is face down, lean back to extract a tap-out or acknowledgement of submission from him. The pain on the lower back is excruciating and your balance must be excellent lest you inadvertently break his back. If that is the desired intent, you need only sit down on his hips and lean back until a loud, sickening, crunch is heard.

If the enemy is very much larger than you are, beware of his leg strength. It is possible to escape this hold if he presses himself upward, like doing a push-up exercise, and “straightens his legs” before you can apply sufficient force to cripple him. This is not likely in normal combat, but one skilled in grappling techniques can give you a hard time, if not subdued quickly by this hold.

Likewise, if he pushes up and rolls his shoulders to one side or the other, he can sometimes twist his legs free as his hips follow the action of his body. Once again, this requires considerable strength and the ability to raise the chest off the floor before the spine separates; beyond that of most people.

Neck Crank Submission Hold

This is such a severely punishing hold that it is outlawed completely in the practice of judo. It comes from the much more ancient Jujitsu, a system of unarmed combat used by the Samurai, and was initially included in the sport form of the art among various chokes, strangleholds, and other submission techniques used to overcome an opponent in friendly competition. It is essentially a suffocation hold, since it presses the enemy chin forward onto his chest, cutting off or closing the windpipe.



Depriving the enemy of air in this manner may require as much as two minutes to render him unconscious. So, it is an excellent submission technique. Bearing in mind that the object of all these movements is to get payment for a debt, it is best if the subject cooperates and pays his debt. If he does not do so, an argument is almost certain to ensue. The Ninja, being a superior fighter, might bring the enemy to the mat by grappling, or he might "climb" the enemy by jumping on him. In either event, the object is to straddle the enemy's shoulders.

Hook yourself into position and exert pressure against the enemy's neck by leaning forward. On the mat, this will press his chin to his chest, which closes off his windpipe to a large degree and gradually suffocates him. Once his desire to fight has been subdued, he can be negotiated with in a reasonable manner. This technique is much like the full nelson, except that it is performed with the legs and is therefore much more difficult to break. There are seldom permanent injuries to the neck from this hyperextension, but the vertebrae can be broken with sufficient pressure, which would be fatal.

Again, the psychological effect of finding himself taunted by your face screaming into his, while his arms are completely trapped and he cannot reach you with his legs to extricate himself in any way, is devastating. Most often he will surrender long before he passes out. The reason this hold is outlawed is because, once in place, it is virtually impossible to escape. Thus, in sport judo, once this hold was secured, the match was over.

The neck can be easily broken in this position by crossing your ankles beneath him and leaning still further forward. This lifts the skull off the spinal cord resulting in instant death. Should the opponent simply pass out, release the hold and spontaneous respiration should resume once the airway is cleared of the compression effect of the Neck Crank.

SICKLE SUBMISSION HOLD

This is a very effective method of "tying up" the enemy so that he understands you are serious about your business with him and induce him to see the logic of your argument. Bear in mind that many of these techniques were used in feudal Japan by members of the Black Dragon Koga Clan of Ninja to "collect" gambling debts among the Yakuza. This was a common occupation by mercenaries and masterless Samurai between the many wars that plagued that ancient time.



When the Koga clan was expelled from their province by the armies of the Shogun Tokugawa, as were all the rest of the Ninja clans who were not killed as part of his great "sword-hunt" to disarm the peasants, many found themselves displaced refugees in Kyoto, Osaka, and other "cities" of the period. Not that many survived the Shogun's genocidal attack. As warriors of extraordinary repute, they soon found employment as bodyguards, spies, assassins, and the like, utilizing talents that had been well paid for by their former master when he had used them to bring himself to power only a short time before.

This is an extremely painful hold that also makes the enemy feel psychologically helpless since he is free to flail about all he wants with his arms to no effect.

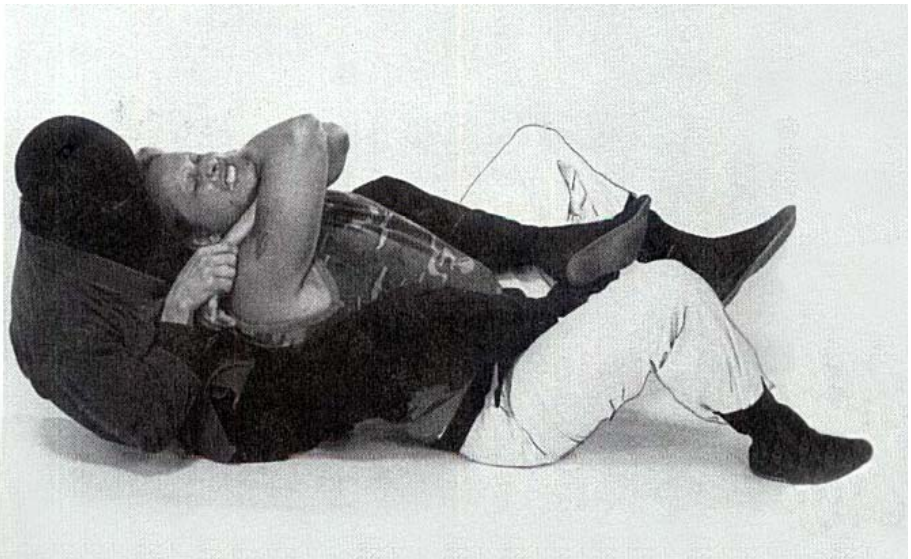
Having taken him to the mat facedown, bend his right leg and put his right foot behind his left knee. Now bend the right knee to trap the left foot. Hook his left foot against your left thigh to maintain the pressure, then reach up and cup his chin with both hands. Pull his head back to put a profound arch in his spine. He will feel the pain in his neck and the small of his back.

In this position, the enemy is compelled to listen to your proposal. He may signal his agreement by tapping the mat with his palms or by grunting. This hold cuts off circulation to both legs, thus wearing down the enemy's will to resist; likewise, it restricts his breathing by stretching his diaphragm. It is possible to break or dislocate the spine between the thoracic and lumbar vertebrae with this method. If the spinal cord is also damaged by this hyperflexion, the enemy will be paralyzed below the site of the break.

The extreme arching inflicted upon the spine, causing it to resemble the curvature of the small hand scythes and sickles used by farmers of olden times, provides the technique its name.

HUMAN STRAIT JACKET HOLD

This technique, also known as stomach pressing, was often used by agents in the field to question sentries. The Ninja takes the guard down and turns him onto his stomach. Before an outcry can be raised, the agent "floats" upward onto the enemy's back, seizes both his wrists, and crosses them above his head. Next he lifts his chest off the enemy's back by planting one foot beside the enemy's hip. Naturally, the enemy tries to get up. As soon as the sentry tries to get his hands and knees under him, the Ninja pulls up and back on both wrists, simultaneously pushing with the raised leg, to roll the enemy over into his lap.



Now the Ninja is in a position to choke the sentry with his own forearms by pressing the wrists against the carotid plexes below the ears. He augments this discomfort by wrapping his legs around the enemy's waist and squeezing the air out of his lungs by means of the Body Scissors Hold. This grip can exert tremendous crushing pressure to the abdomen, often causing the enemy to regurgitate as the contents of his belly are squeezed upward. This compression also limits the amount of air getting into his lungs, making the choke quicker and more effective. Additionally, he might dig his heels into the enemy's groin to further discourage him from struggling or putting up any resistance.

Once he is in command, the Ninja can whisper in the sentry's ear and thus interrogate him about the installation he was previously guarding. The sentry can only try to nod or answer in whispers, depending on the degree of pressure the Ninja applies. If he tries to roll over, about the only means of escaping this hold, the Ninja simply rides with him. The technique is equally effective whether he is face up or face down, standing, sitting, or prone.

Finally, the sentry can be rendered unconscious using the choke hold across his neck, or the strangle against his carotid arteries. And, as in the suffocation methods, spontaneous respiration normally occurs once the pressure is released. He is still quite groggy and disoriented for some time after he starts breathing again, however, providing ample opportunity for the Ninja to make his escape and vanish into the darkness. Some Mental Health facilities use this method to restrain patients who are "acting out" aggressively. By just holding them, the same psychological frustration, and physical exhaustion are produced as placing him in a Strait Jacket. And he can be calmed by verbal intervention.

Thus we have come full circle. Beginning with a face-to-face method of "aggressively" dealing with an enemy, we conclude with techniques for attacking from behind and making him surrender or be rendered unconscious "passively." This represents the Yin and Yang nature of the Silent Way.

NINJITSU

Ninjitsu is translated from the Japanese to mean, "The Silent Way."

It is the name given to a particularly vicious and savage art used by the warriors, spies, and assassins of feudal Japan. Those who studied it were rumored to possess magical powers to fly, pass anywhere unseen, and vanish without a trace. We have presented here a glimpse into the ancient and secret, forbidden combat techniques that enabled them to attain this legendary reputation. They were, and are today, ultimate warriors. Not only on the physical level as warriors, but also of the mind. The real training is learning how to listen to the inner sounds and to think and reason. This is a first step. One must be able to survive if one is to learn enough to be of service to his fellow Man.

Following are examples of the psychological training of the Ninja. Remember to "read between the lines" and "within the words." This is part of the Ninja Code. The transmission of secret knowledge. Consider the symbolic meaning of these techniques and how they could apply to other situations. You will find they provide a simple insight into many previously confusing behaviors, many "answers" to psychological conundrums.

If one is accepted into Ninja Apprenticeship, which may take many forms, there is no going back. Each student advances at his own pace through the successive degrees of learning, up to the level at which he decides to remain.

He is taught how to kill. In this case with Kata Dan'te, but a spear, a sword, a gun, any weapon, teaches the same lesson. Then he is taught to "heal" or restore to life. Here with the simple chokes and strangleholds from which the enemy can recover spontaneously, but in some schools, these techniques include Dim Mak, the unholy science of using acupuncture or pressure to cause illness rather than relieve it. And how to think. This too, is part of that training.

NINJA RANKING SYSTE and CHAIN OF COMMAND

Ronin/Nonmember/Irregular Troops

Wei Piao (watchers, audience)
Yen Chi Che (player, volunteer, free-lance)
Sheng Shou (novice)

Genin

Hsueh T'u (apprentice)
Shou Shou (adept)
Ch'uang Shih (initiate of basic ability)

Chunin

Yao Su (initiate of the elements)
Yuan Tse (initiate of the principles)

Jonin

Men T'u Mi Te (disciple of secrets)
Men T'u Shen Mi (disciple of mysteries)
Men T'u Tao (disciple of the way)

Ronin was the name applied to "masterless Samurai." The Genin level is stoic, staid, and even harsh in its disciplines of the mind and body. Initiates at this level require a monastic headquarters. Most sects prefer a hidden location: cave, abandoned castle, haunted house, or an area over which constant surveillance can be maintained.

In the heyday of Ninjitsu in Japan, many Ninja villages existed. The entire population consisted of watchers, who seemed to be simple workers and merchants, but reported to their senior officers all that they saw and heard. The comings and goings of members of the clan were never questioned. Nor was the disappearance of those who did not return from a mission. They were simply not spoken of again.

The adept level of the Genin is roughly equivalent to the martial arts *yudansha*, or Black Belt. On being accepted into the fraternity, one is referred to as "brother" or "sister" until the Jonin level is attained.

Any agent who believes himself capable of being a Chunin, or middleman, can gather up a squad, or a *team*, and take on an assignment. Of course, he might lead them all to their deaths, or they might participate in a great adventure and earn a reward or win a prize. At the very least, they will learn some lesson.

Whenever an initiate reaches the level of Chunin, he begins to attract to himself a number of like-minded followers. This is not a function of his charisma, but rather a sign of his inner peace, which is perceived by others. There is an old saying: "When the student is ready, the master will appear." In this case, the reverse is also true.

All of the new students will be of the same character type as their leader. The "tough guy" will attract those who wish to bask in the reflected glory of his exploits; the true guru will summon those who seek peace and harmony. The loyalty of your henchmen must be judged over time, but they will automatically leave your service upon finding their own center. Likewise, if you as the leader change alignment, few if any of your current group can be expected to follow. A new group can be recruited, however, as you attain greater levels of skill.

In the chain of Ninja command, upper-level agents reported to higher-ups, who analyzed and systemized the information and eventually reported it to the Grand Mute, a figure swathed in an all-concealing costume so that he could not be identified. In this way, the head of the organization could not be compromised, even under torture, because no one knew who he was. Yet, this was the Jonin, the head man or grandmaster, whose orders were obeyed without question. (Every culture has a term for this degree of attainment. The Indian shaman, the Hindu guru, the Hawaiian kahuna—all are the same—Men of Knowledge, or Power.

By virtue of his "thousand eyes," the local Jonin will soon know of any activity within his province. He may let it continue without interference if it serves some subplot of his own; or he may make contact with the Chunin. In that event, he may either demand a piece of the action, charging a percentage for extending his protection, or he may simply forbid the activity.

The wise agent heeds this negotiation and either pays the fee or challenges the head of the guild. Naturally, if he challenges the Jonin he might find himself at some disadvantage in terms of experience and reserves, but if he wins, the challenger can assume the mantle of command and become the new Grand Mute. No one will ever know. Because the identity remains a secret. Generally speaking such advancement by combat is seldom employed. It is better to rise progressively through the ranks.

Yet above the Jonin there are even greater powers and ranks. The levels of the superior masters, the forces of nature, and the immutable laws of the universe all remain to be explored when one thinks one has achieved the uppermost rank among the mystic warriors of the night. But there are fewer players at that level.

Intelligence Considerations

The Ninja mission in feudal Japan was divided into the following five major categories, intelligence gathering, espionage, sabotage, covert operations, and assassination. But, each of these categories is only a symbol. They also represent learning, knowing, doing, daring, and self knowledge. Just as Batto-jitsu (Kendo, Kenjitsu, Swordsmanship) in its purest form is not for slaughtering the enemy, but rather for “cutting away the imperfections in one’s own character,” or “polishing the spirit.” Assassination can also be directed toward eliminating those parts of one’s “self” that may be considered undesirable for some reason. Remember, depression is anger turned inward. This is an instinctive human process for subconsciously modifying one’s behavior, usually induced by some traumatic event, such as loss. And through which there are five stages of evolution that each of which may last for minutes, days or decades. Denial, anger, bargaining, acceptance, reflection. And, in exactly the same pattern are all fundamental military tactics and strategy. Each of which represented by one of the Five Elements; each with its own specific attributes, strengths, weaknesses, and methods of interacting with the other elemental forms that conform to the immutable laws of the universe, regardless of whether the opponent is aware of them or not.

The Nine Methods of Prevailing

In Ninjitsu, the other main Mnemonic Memory Device is Shugendo, the number “nine.” In tactical and strategic terms, these are the equivalent of Sun Tsu’s *Art of War* 5th century B.C. China and Miyamoto Musashi’s *Book of Five Rings* in 12th century Japan.

MUGEI-MUMEI NO JITSU

This technique (translated “no name/no art”) of denying the enemy information applies to all dealings with the enemy, whether overt or covert.

The primary source of information about any of us is ourselves. We may glory in our accomplishments and reveal those areas of which we are proud, and therefore make ourselves vulnerable to flattery; or else we may cry in our beer and betray our insecurities and weaknesses. The best defense against these forms of self-betrayal is a combination of proper mental attitude, silence, self-confidence, and faith in the philosophy of Ninjitsu.

Remember the following when dealing with the enemy:

- 1 . Go by the name by which the enemy addresses you, unless that is different from the identity or pseudonym which you have told him. Be familiar with the details (date of birth, identification numbers, and so on) of your alter ego and maintain that character in the face of any attempts to make you confess otherwise.
2. Always be respectful, even if being interrogated, but do not give the impression of being overly cooperative or easily manipulated, since this will encourage the enemy to question you at length. In general conversation, you will be much more popular if you show concern for the affairs of others and a willingness to listen to their problems. Do not become involved in these details, however, except as they affect the mission. Be firm but courteous in refusing to disclose details of your personal affairs as well as information that might be of value to the enemy.

3. Do not believe statements made by the enemy until they have been verified by independent sources. Do not try and "trick" the enemy with false information; once you start talking, it is hard to stop.

4. If captured, never give information about other prisoners. Beware of "plants" (undercover agents) in the ranks, and refuse to believe that others have "broken" and talked. This is a common ploy to get your guard down.

5. Be aware of the following techniques the enemy might use to "program" your activities. This knowledge, together with mind and body control training, make it possible to withstand even lengthy confinement under adverse conditions.

Repetition. This, together with "dulling," is the most common method of breaking down the prisoner's will. By bombarding him with constant repetitive questioning and granting relief only when the "proper" response is given, the prisoner gradually comes to embrace the desired answers as his own just so he can get through the interrogation as quickly as possible. While the prisoner may believe he is maintaining his integrity, if he parrots the proper answers on cue, he is compromised.

Humiliation. This technique is used to wear down those who resist the previous method. As was mentioned, "dulling" plays a large part in physically weakening the prisoner. Solitary confinement, restricted movement, and even denial of exercise gradually causes one to lose a certain amount of self-image. Likewise, if the interrogators embarrass the prisoner or make him look ridiculous in the eyes of his fellows, he can be made to lose all self-esteem.

Harassment. This, too, is a progressive process. It is designed to create and maintain a state of anxiety in the prisoner. In this way, he may be made to doubt his own will and become willing to submit or give up to end the harassment. This may take the form of psychological abuse (denial of clocks, flashing lights, loud unexpected noises), physical abuse (beatings, torture, solitary confinement), or even administrative abuse (false charges, loss of documentation, denial of any defense by the prisoner).

Remember, if you refuse to be intimidated and cannot be swayed in your cover story, the enemy will begin to doubt his own sources, and may even think he is the one in error rather than the one in charge. If you are uncooperative but maintain proper etiquette, the enemy will feel a certain amount of respect for you as a professional and realize that you cannot be "turned" or tricked into compromising your mission. Confidence in yourself and your Ninjitsu training to sustain your will to survive may be the only weapons with which you can prevail.

CHIKAIRI NO JITSU

This is the name given to those techniques which involve actually penetrating the enemy sphere of influence, those areas under his control. Much of the direct intelligence gathering work of the Ninja is accomplished by infiltration, on-site reconnaissance, surveillance, and intervention. Because of the emphasis on individual initiative, special operations in the field, such as individual patrols from forward base camps, ambush, sabotage, and other forms of clandestine activity, are not only necessary but essential to the success of the mission. Intelligence is gathered and classified as follows:

Information about the enemy: The number and type of units encamped, their morale and state of readiness, their present and past deployment, and the caliber and experience of their leaders.

Cover and concealment: These factors must be observed and evaluated not only for the enemy, but also for infiltrating agents.

Obstacles: Anything which might prevent a successful assault or impede an approach.

Avenues of approach and escape: Both are necessary for any type of intervention.

Fields of observation and fire: Consider these from both the enemy point of view and your own.

The objective of reconnaissance is to locate and obtain this information. The success of any attack depends on the accuracy and timeliness of this data. Ideally, patrols consist of three individuals acting alone with the same mission. These agents move by stealth, avoiding any engagement with the enemy, and gather intelligence by direct surveillance. This may be accomplished by establishing observation posts, by patrolling, or by infiltrating the enemy in disguise. All of the information so collected must then be coordinated and evaluated, as well as verified, so that an effective assault can be planned.

Ninja are especially trained in methods of memory retention, a skill which enables them to accurately observe and recall the details of enemy positions and strength. Furthermore, the Ninja are not above tricking the enemy into thinking he is under attack. When this happens, the enemy alerts his troops and assembles them so they can be counted. They are harassed by the false alarm, and the officers are made to look foolish. All of this confusion and dissension serve to further the mission.

FUKURO-GAESHI NO JITSU

This term means presenting falsehood as truth, or deceiving the enemy. This might be considered the mission of the counterintelligence elements of the organization. It involves not only providing believable "cover" stories for agents in the field (based on up-to-date intelligence reports, adequate research, and sufficient documentation), but also disseminating so-called "black propaganda" (false or misleading reports which are presented as being factual).

One example of black propaganda was the blanket of secrecy which covered the Allied troops prior to the invasion of Normandy during World War II. The English kept the Germans busy reading dispatches about troop movements and preparations to attack across the Channel at Calais. They even built hollow buildings and constructed entire encampments and stockpiles so that Nazi aircraft would believe the invasion force was in one place while they were actually massing in another. Likewise, the German command was lulled into a false sense of security by the belief that their coastal defenses were impenetrable-which they almost were.

In Ninjitsu, most of these techniques are referred to as *echoes*, since they require some feedback from the enemy to know if they are being effective. *Yamabiko Shiko No Jitsu* means telling a possible enemy something he knows is false and noting his reaction. If he corrects you, he reveals that he knows you are in error; if he does not, he may be letting you labor under a false impression, which is not in your best interest. Thus his loyalty is determined. *Hotarabi No Jitsu* is the method of letting a supposedly secret dispatch fall into the enemy hands, while *Yamabiko No Jitsu* is the trick of having an agent pretend to "betray" his lord and offer to serve in the army of the enemy. By these means he might infiltrate to gather information, assassinate the enemy lord, or wait until the battle has reached a crisis and then turn against the enemy once again. A modern application of this principle would be to "feed" a known double-agent harmless or misleading information.

KAMIGAKURE NO JITSU

This refers to detecting the enemy's activity and predicting his movements. Normally this function is carried out at the command level of organization; that is, it is the responsibility of the senior levels, the Chunin and Jonin, to evaluate raw data and formulate scenarios of possible enemy operations. The Genin, or field agent, however, must be aware of the type of information required for this process, and at least be partially able to predict the outcome of a confrontation in order to determine what information is to be given priority.

By the same token, the Ninja must constantly be on guard against infiltration by enemy agents. This is usually the responsibility of the internal security units. They not only screen potential applicants, testing them with a battery of psychological ploys, but also verify all incoming data and report any discrepancies. In the ancient Ninja clans, everyone was responsible for such internal security. Few outsiders even knew that they had encountered a clan, family, or agent. After the many "nights of the long swords," when the memberships were often decimated, the more organizational structure of the resulting groups (as opposed to the previous familial structure) made such indoctrinations and analyses essential.

Because of this need for security, the Ninja often appear to be secretive or evasive. But the real masters can talk all day and never tell you a thing. Moreover they seem to be quite pleasant and very polite, even likeable-and they are. Most people have the idea that Ninja are the deadliest fighting masters in the world. That image should be believed, for it is true. The Ninja do not fight all the time, however. Neither do they train all the time, nor sleep all the time. They are mere mortals, with exceptional insight and amazing abilities to be sure, but mortals nonetheless. One is often asked, "What is the goal of Ninjitsu?" The answer is peace and harmony, as well as the freedom to enjoy it. In this regard, the Ninja is like the master fisherman who keeps his own counsel about where the big ones can be found. Thus his secrets are safe from those who would misuse them.

KATSURA OTOKO NO JITSU

This refers to neutralizing the enemy. A Ninja's operations in the field involve more than just intelligence-gathering activities, although these are by far the most numerous of his duties. However, in order to secure one's position, defend oneself, or divert attention from the true mission, it may be necessary to take appropriate countermeasures against the enemy. If possible, this action should take place on the enemy's home ground, rather than allowing matters to escalate into Ninja territory. Techniques which fall into this category include sabotage, arson, assassination, spreading dissension and false rumors, in addition to fomenting unrest by turning the various factions of the enemy camp against each other.

In intelligence circles, an enemy agent may be "compromised." That is, his mission may be detected and his cover exposed. This would obviously eliminate his effectiveness in the field; thus it would not be necessary to kill him. Alternatively, an enemy agent could be "crippled" or "marked." This is a more permanent form of neutralization, in which the enemy is either effectively destroyed as an agent permanently (with an elbow shot or knee shot), or is otherwise scarred or tattooed so that he cannot be mistaken when met. One such universally accepted sign of ancient times was to cut off the hand of a thief. (This practice was also known in the Middle East and among some European nations.) Lastly, of course, the enemy could be executed.

However, it is sometimes better to let a spy live than let him know you are on to him. *Tensui No Jitsu* is the technique of slowly compromising a known agent by "feeding" him harmless data. When his superiors become suspicious, he is offered an opportunity to save himself by turning against them. An agent recruited in this manner is said to be "turned."

The Ninja prefer using obscure and subtle means to effect their plans. Believing that one man in the right place at the right time can alter the course of history, each Ninja trains to be that man. It is far better to "surgically" eliminate the enemy by discrediting his leaders than to slaughter hordes on the battlefield. Ninja often fall back on enlisting popular support when it can be clearly shown that the enemy leaders are not acting in the best interests of the people.

It is said in Ninjitsu that a good fighter is not angry, a good soldier is not violent, and a good winner not vengeful. The ancient masters were profound, subtle, and even mysterious. The depth of their knowledge can scarcely be imagined. Not seeking fulfillment, they were not swayed by the desire for change. They were courteous, like visiting guests; watchful like men crossing a winter stream, yielding like ice on the verge of melting; alert like men aware of danger; yet simple like uncarved blocks of wood. This is known as the virtue of not striving, the ability to deal with people, and the ultimate unity with Heaven. This is the Way of a Man of Knowledge- a Ninja.

Postscriptum

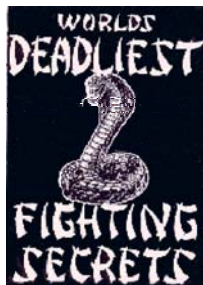
This is a book on Ninja strategy and tactics. On the one hand, these two aspects of warfare can obviously be applied to the battlefield; on the other, they represent certain aspects of the interaction of all things: the strategy of life, and tactics of mistake.

Strategy refers to planning the operation, gathering and sifting considerations of intelligence, and formulating the means whereby one may get the better of an adversary. *Tactics* deals with actually implementing that plan and analyzing the results.

For the swordsman, for instance, when the weapon is employed in combat, that represents tactics; having the sword resting in its sheath and possessing the ability to use it is strategy. One would naturally try to be as practiced and adept a swordsman as possible. Respect for the blade reflects respect for oneself, and further, skill demands that one have the same devotion to the scabbard. A good swordsman does not drag his cutting edge out, slicing the mouth of the receptacle and dulling the sharpness, as well as making the motion slow and noisy. Instead, he lets the blade leap into his hand as it is needed-quietly, quickly, and effectively.

To the Ninja, the Great Game of Life is the philosophical stage upon which a variety of roles may be played. Its challenge depends upon the skill with which one performs and the joy of having done one's best, whether that results in victory or defeat- although, winning is nice.

I learned Kata Dante as part of my training as a Ninja agent. But, so that the Aspirant may know the origin of this formal martial arts exercise and have the biography of the Supreme Grandmaster of the Black Dragon Fighting Society who invented and taught it as a true representation of the ancient martial arts, how they developed and why, we have included a copy of his only known publication and text *World's Deadliest Fighting Secrets* as a free bonus. Thus, the true Student can compare the original with this presentation and decide for himself if I have learned it well and truly. And, realize that this is only the passing on of knowledge received by a loyal and faithful member of the *Black Dragon Fighting Society* so that it will not be lost and so that others may practice it if they choose. Which is the purpose of our fellowship, to preserve, practice and promote the martial arts.



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