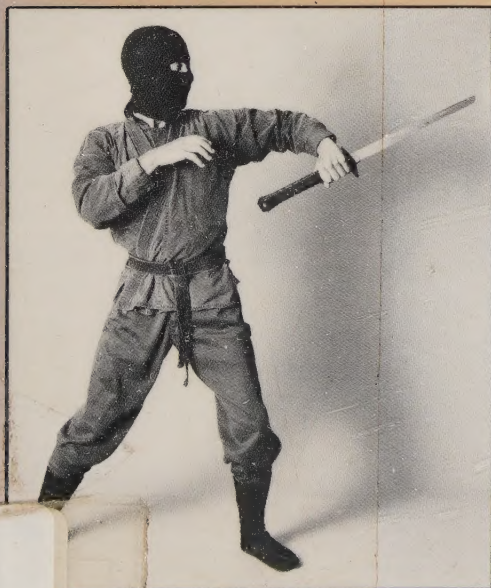
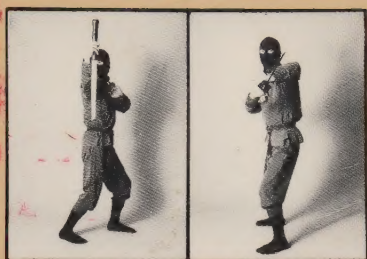


ASHIDA KIN

NINJA CLOAK AND DAGGER

ESPIONAGE AND WEAPON
TECHNIQUES

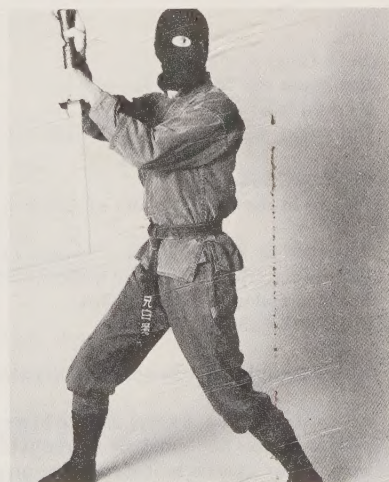


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Espionage and Weapon Techniques
by Ashida Kim

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Preface

Cloak and dagger is a term long used to refer to espionage activities. It would be difficult to say whither this euphemism derived. Spies, even in the most ancient of texts, have always been depicted as lurking in the shadows, often in the rain, their heads covered with a large brimmed hat or the drapings of a cowl, collars turned up against the wind hiding their faces (except for the eyes).

In motion pictures, the "spy" sometimes goes unnoticed, until he moves. If he steps out, suddenly appearing before some supreme hunter from the enemy secret police, it would all be over quickly. The knife would flash and the agent of the tyrant would be dispatched. This would permit the spy to escape to safety with the vital information he had purloined.

Several things need to be pointed out from the above scenario: The "good spy" would necessarily have to be wearing some sort of cloak and have in his possession a dagger. He would hide in the shadows in order to elude pursuit and set up an ambush. The "good spy" would accomplish his mission nonviolently and act in "self-defense" because he could not escape otherwise.

If a spy is really good, his presence is never known. He is humble because he knows that to attract attention to himself is to invite disaster.

And if, at some time in his life, he finds it necessary to engage in espionage activities, he would know that any engagement, for however noble the mission, must necessarily create enemies. And many of these enemies survive. And some hold grudges.

Shakespeare has said that a man in his time may play many parts, and psychologists have said that the personality is completely different every seven years. The Ninja have a name for this phenomenon—aging. There are stages through which every human must pass, physically and mentally. If one is lucky, one learns the lessons of life and continues to advance toward a greater understanding. This, too, is taught in ninjitsu.

It takes a special kind of person to be a spy including such activities as grace under fire and subtlety. Not many can do it; not many want to. "It is easy to die in battle, with the blood singing in the veins, surrounded by comrades," said one hero. "But slowly, over days of torture, it makes one shiver." And that was often the fate of spies.

But a Ninja is uniquely qualified. When a Ninja participated in espionage activities, he did so with all of the skill and cunning that had made the Ninja mystics and showed only the side which was warrior. Because the Ninja knew that fear magnified every experience and that tales grew in the telling, he terrorized the enemy. Propaganda, disinformation, etc., all depend on an understanding of human nature. Therefore the Ninja used psychology as well as technology to defeat the opponent.

Being imminently practical, the Ninja devised many systems of fighting with unorthodox weapons, and logic would dictate. As a spy, he would experiment with the tools of the trade—the cloak and dagger. What followed was a set of eighty-one techniques based upon using the cape as a shield, rope, or net. Herein we have presented eighteen.

Of course, fighting with a knife was a common enough skill in the age when the Japanese Ninja flourished. Consequently, the Ninja studied with the most vicious and successful knife wielders and developed a set of techniques which were quite effective. He employed both the underhand and

ice-pick grips just for balance and practiced with a short sword. In addition to having the best technique, the Ninja also had a slightly longer reach and weapon. The Hsiao Chein Do practice form is included here in *Ninja Cloak and Dagger*.

A section on cryptography is also included here since it is an excellent way to train the mind to develop the memory, as well as a method of transmitting secret messages to one's confederates.

Striking at the sentry while he sleeps is described since this is the most effective way for a single agent to disrupt an entire army, at least temporarily. For this reason, the Ninja were known as the Invisible Assassins, when in actuality they were merely using one of the oldest principles of military strategy. These principles, which predate even Clausewitz and Sun Tzu in their studies of strategy and tactics, are from the most ancient School of the Pole Star, a tribe known to exist in prehistoric China.

The Ninja. Looked for, they cannot be seen; listened for, they cannot be heard; felt for, they cannot be touched. It has been said the Ninja could walk through walls. This was not said by the Ninja, but the Ninja has done nothing to dispute the attribution of his power. Acting unseen makes it appear that all things are advancing as they should. And, since the Ninja is in harmony with Nature, in all probability, they are.



Introduction

It should be remembered that military secrets are the most fleeting of all: even more fleeting than glory. Therefore, in deference to Nathan Hale and others who have valiantly sacrificed their lives in the service of their country, it is important to note that the Ninja had no such qualms about surviving. Tales are often told of agents sacrificing themselves upon capture by means of seppuku or hara-kiri (literally, ritual suicide). This “never be taken alive” attitude was of some value in ancient times. Saving one’s family from dishonor, or sharing the slow torture spies were subjected to are indeed noble qualities. But in this day and age, events move so quickly and the web of intrigue the fabric of the espionage establishment—is so fluid that information which is vital today is useless tomorrow. Therefore, since deals are sometimes “cut” between warring factions and since agents are sometimes “sacrificed” to validate some information to the enemy or to repay old debts or create new ones, it behooves the agent in the field to come back from the assignment—if not merely to collect his fee, then to guarantee his own safety.

Therefore, we have omitted from this text those methods whereby such death or disfigurement may be accomplished, although these are well known and documented from ancient times. We have instead included the meditation technique of

the Black Dragon Society, which permits the consciousness to withdraw into the body. Thus, one is able to withstand torture and brainwashing or appear comatose, if need be.

CHAPTER 1

History

During the feudal era of Japan, with its constantly warring lords and clan rivalries, no single breed of men wreaked more havoc or spawned more terror than the mysterious hordes of the Ninja. The tales regarding these medieval espionage masterminds, who wore black from head to toe, appeared relentlessly across the pages of Japanese history from the thirteenth through the seventeenth centuries.

The basis for their incredible feats of skill and daring were first elaborated in the Chinese classic, *The Art of War*, in which the author, Sun Tzu, advised, "send your spies and mercenaries far ahead of the army proper, that they might create unrest, confusion, and fear among the enemy." In this regard, the Ninja were, and are today, without peer.

So powerful did the clans become, that in 1581 the warlord Nobunga Oda led an expeditionary force of over 46,000 men against the 4,000 Ninja of the Iga prefecture, destroying their power and the line of ascension. But it was not until the seventeenth century that the Tokugawa Shogun banned the practice of the Ninja art or its mention under penalty of death. This action, as well as the infamous "sword hunts," and the summary execution of every man, woman, and child of the most notorious and feared Koga clan set a seal of secrecy on the occult practices of ninjitsu which persists to this day.

A few of the Koga also survived. Their descendants, though few in number, maintain their art beneath a cloak of the utmost secrecy; and caring little for the whims of capricious fate or the laws of lesser men, they are seldom seen or known.

The teachings of these "Lost Clans" make them warriors without equal, coming from nowhere; their means and motives are scarcely known and are spoken of only in the most subdued of whispers—if at all. They prefer the isolated areas of the globe, far from the curious who would distort or misuse the ancient knowledge and arcane arts for selfish or petty motives. They are beyond that; and it is this lack of attachment to material possessions and to the aggrandizement of personal ego that make them superior and worthy of emulation.

From time to time, they may appear or take part in the activities of the world of men, but not taking credit and forgetting all thoughts of reward or fame, they are rarely acknowledged. This is the true Art of Invisibility. In this context, one should take note of the following old Ninja saying: "The wind stirs the surface of the lake, thus the effects of the unseen upon the visible are manifest."

CHAPTER 2

The Mission

The primary work of the Ninja is espionage.

Webster defines espionage as "the practice of spying on others; the systematic use of spies by a government to discover the political and military secrets of other nations." The Ninja is admirably equipped to fulfill this function due to his highly developed physical and mental abilities. In fact, it is the agent's skill at gathering intelligence which determines the chances of his survival in the highly competitive and ruthless world of international intrigue.

It is sometimes said that for the professional soldier life falls into one of two categories: fighting and getting ready to fight. Likewise, with the Ninja. When not actively in the field, agents spend most of their time in preparation. This effort may be classified into five basic divisions.

Striving for the perfection of character refers not only to the study of "cover identity" and the development of skills which enable one to blend with dissimilar types of people as well as natural surroundings, but also to the honing and polishing of the moral personality.

Fostering the spirit of effort means to encourage others who seek to improve themselves. Fellow agents as well as ordinary folk appreciate such positive reinforcement. Looking for the good and praising it also gives one a pleasant outlook and gentle disposition. This is generally to be desired

among civilized people, as it leads to peace and harmony; it is conducive to making and keeping friends.

Defending the paths of truth is often most difficult and frequently leads the Ninja into confrontation. At some stage or other in one's development, one comes to think he knows the great secret and that "others cannot wait to hear one sing." The real truth to be defended is the right of all free persons to choose their own pathway to understanding.

Honoring the principles of etiquette is a hallmark of Ninja behavior. The Sage says, "being overly polite elicits no blame." Tokugawa said, "Law is the basis of social order. Reason may be violated in the name of the law, but the law may not be violated in the name of reason." This statement is meant to imply a blind and equal justice for all; in reality, it means that the rules are more important than fairness. The rules of interpersonal relationships vary greatly from nation to nation, but he who yields and treats others with the respect with which he himself would like to be accorded is seldom labeled a troublemaker. He is, instead, usually welcome.

Guarding against impetuous courage is part of an overall interlocking set of behaviors which make it possible to live the life of warrior-priest, as do the above-described other divisions. This means guarding against the tendency to fight when struck, holding back from espousing one's philosophy in the face of those who do not know or care to understand, not interfering in the affairs of others, and leading by setting a good example.

These are the activities that occupy the days and nights of the working Ninja.

CHAPTER 3

Intelligence Gathering

Intelligence gathering means many things to the Ninja. We have spoken previously about the nature of infiltrating the enemy stronghold for the purpose of gathering such information, but little has been said about the nature of that data. Beyond that, there is the connotation of accumulating a body of facts from which to draw conclusions and expound hypotheses, and wanting to learn in order to be of service to one's fellow man. All are part of the strategy and tactics of the Great Game. For when one man (or a group of men) seeks to impose his will upon others, he will, quite naturally, encounter some resistance. This is due as much to human dislike for change as it is noble missions and causes. The best leaders lead by example; other members of the tribe follow, if for no other reason than to do so is easier than being the leader. If the leader excels, it is because he has superior intelligence. Knowledge is power—knowledge of how to lead armies across terrain, knowledge of how to fight and win. Above all, it is knowledge about the enemy.

“Know the enemy as thyself, and in one thousand battles you will be successful.” was the advice of Sun Tzu. For this purpose the leader, or the Ninja acting alone, is dispatched to the hostile territory to gather information that will be of use in preparing or carrying out operations in that area. There may be secondary assignments, such as sabotage, but the pri-

mary mission is intelligence-gathering.

Upon arriving in enemy-held territory, the field agent must ascertain his immediate status and security. In the case of a *chitsumishu*, or "friend in the castle," the local agent responsible for housing and assisting an agent is generally in a good position to provide up-to-the-minute details regarding the agent's location and the surrounding vicinity. Often such a briefing is expected as a verification of identity, the dispatched agent having been provided with as much information as was available before attempting the infiltration. Depending on the system used, other agents or friendly forces may be indicated as escape routes or sources of intelligence. The ancient Triad method held that no one member should know more than two others. In this way, a large organization would exist, but it would be quite difficult to infiltrate it by counteragents. Of course, such techniques made for some delay in communication, since any word of a meeting had to be passed by word of mouth from one member to another; but a large gathering could be assembled with all the attendants masked.

The second type of data gathered should be detailed and confirmed information regarding enemy location and deployment. This should include the names and types of units, recent and military history, nature and number of their weaponry, state of their morale and combat efficiency, customary schedule of activities, methods of transportation and supply, names and histories of their commanding officers (as well as any liaison personnel between civil authorities), and a synopsis of recent events.

Next, the assessment of the current standing of the civilian government and its enforcement agencies is crucial. During wartime or similar national emergency, local authorities may restrict the activities of the population by imposing curfew or nationalizing factories or utilities in the surrounding area. Likewise, freedom of speech and press and gatherings of more than a few people may be prohibited. If shortages of foodstuffs, medical supplies, or public assistance exist, rationing may have to be employed (as it was during World War II).

Public reaction to such suppression, repression, or shortages may be of great value in fomenting unrest toward the ruling party or in gaining popular support for local resistance groups and/or guerrilla units operating in the area. The sooner these units can be formed after an occupation, the more likely they are to be effective, since they take advantage of the turbulent conditions and natural resentment to disruption and change to recruit and motivate their forces. The longer an occupation is maintained, the more complacent the general public becomes, gradually accepting the new state of affairs as the status quo. During those periods, resistance and guerrilla teams are usually comprised of the more "hard-core" dedicated individuals willing to endure hardship and risk capture for the cause. The general population may still provide tacit support by not actively participating in the conflict and by their continued antipathy for the occupying forces.

Another activity of the Ninja when in enemy-held territory would be to spread dissension and fear among the general population and place blame on the reigning authorities if at all possible. There is an old Gypsy saying that a tale always grows in the telling, meaning that rumors become more elaborate, detailed, and exaggerated as they are repeated by each storyteller. This technique can be used to increase the reports of damage or defeat of unpopular troops, making the audience become bolder against what they then perceive as a not-so-invaluable oppressor. Likewise, tales of atrocities are avidly gobbled up and spread by gossips. Rumors abound during hostilities, and few can be confirmed or denied. Even then, man hears pretty much what he wants to hear, believing what he wants to believe. Even if the stories are only half-heartedly believed, they still conflict with the official reports. Such a situation creates confusion and distrust, since people are much more likely to believe the fabrication of a friend than the truth from an anonymous reporter or bureaucrat.

The Ninja, being aware of this principle, never believes "scuttlebutt." The saying, "believe nothing you hear, and only half of what you see," indicates the requirement for

confirmation of all incoming data. One requirement of many journalists is that any story must be confirmed by two independent sources. The requirements of law are even more stringent as to the admissibility of evidence. (It is interesting to note that German intelligence during World War II was deceived by a "cardboard army," whereby fake planes and tanks were made to appear real, created under the command of General George S. Patton; so, remember that you need to verify what you think you see.)

For the classical Japanese Ninja, the names, addresses, and security measures of prominent military leaders and local government and administration officials were the next bit of intelligence to be garnered. Double agents, counterinsurgents, and traitors were all targets for assassination. In some cases such persons were executed in a specific ritualistic manner. Such an act might be the secondary assignment of a field agent and could be used to demoralize the enemy by revealing that a legendary night stalker, able to pass through walls and move unseen among the night shadows, was in the area. This would bring a heightened state of awareness and security which would be allowed to continue until becoming lax again, only to be reawakened by a repetition of the crime or similar demoralizing sabotage. Beyond the confusion and disruption of a massive fire, for example, a secondary effect might be the destruction of enemy foodstuffs which would force the enemy to steal from the people, thereby creating more resentment. By the same token, contamination of food or water supplies can have an equally devastating effect. (After all, no one fights well with dysentery!) In that same context, the health and general well-being of the non-combatants should be protected as much as possible. Consider the popular legends of Zorro or Robin Hood. Such figures, while certainly acting in the best interests of the people, also brought about the eventual decline and destruction of their respective repressive regimes, replacing their rule with justice and fairness.

Other targets for sabotage or targets about which the Ninja might gather information for incoming forces include military and civilian headquarters, lines of communication

and supply, and stockpiles of goods, including ammunition.

The Ninja of old were accomplished meteorologists and took into account the seasons, phases of the moon, eclipses, the equinox and solstice, and sunrise in planning an operation. Therefore, the average annual rainfall, methods of irrigation, customary wind direction, ambient air temperature, relative humidity, and so on, were also items of interest to the infiltrating agent. Likewise, the national crops and exports, rates of exchange, socio-political influences, history of the area of operations, local religious and traditional taboos, and superstitions must be taken into account so that they may best serve the agent in the completion of his mission.

The agent may seem awed or even bewildered when wondering at the details of his environment. Fascinated by the smallest detail, like the samurai who pauses to marvel at a flower before going to battle, the Ninja absorbs the experience of a new or strange land as if he were a tourist on vacation. Later, his highly trained mind can replay the visual, aural, and kinesthetic information for detailed analysis.

The work of sabotage need neither be totally clandestine nor rely on exotic plastic explosives. The primary consideration should be access. Means, motive, and opportunity are the keys.

In olden times, the Ninja made a study of Hoka-no-jitsu, or how to use fire as a weapon. With knowledge of meteorology, the Ninja could predict the course of the wind and therefore use a dry field of grain as an army of fire to attack or defend. Also, by understanding wind currents and architecture, the Ninja was aware of the proper placement of small, slow-burning ember fires that would quickly engulf a dwelling. This was necessary since the use of flammable liquids, except for crude oils used in some lamps of the period, was difficult and untrustworthy. Modern saboteurs have the advantage of gasoline.

The Molotov cocktail, which was used during the street riots that accompanied the overthrow of the Czar in Russia, is a simple, effective firebomb capable of taking out a tank. Fill a fragile bottle three-fourths full of gasoline, mix in some

bits of Styrofoam if available, and plug with a coarse rag, leaving a tail approximately six inches long. Carry by the neck, keeping the strip-fuse dry, until ready to use. Then invert the bottle and let the rag become soaked. Light with a match and throw at the base of the target. When the bottle shatters, the flammable liquid is spread and ignited by the burning wick. The partially dissolved Styrofoam serves to stabilize the gasoline somewhat, but it splatters like napalm on impact.

A supply of gasoline may be contaminated with many types of chemicals to slow or impede transportation, thereby contributing to the general unrest. On the individual level, one can disrupt key vehicles or traffic signals, thereby creating traffic jams.

In the average motor vehicle, it would be enough to introduce as little as one cup of sugar to a ten-gallon tank. The hydrocarbons of the sugar are combustible, but leave a thick residue inside the cylinders of an engine, thereby rendering it unusable in a short time. If sugar is unavailable, ordinary urine may serve the same function.

Another method of disruption that is more immediate involves plugging up a car's tail pipe. A potato pushed into the exhaust and up the pipe with a short stick forms an effective cork. This prevents exhaust gases from leaving the engine, which changes the pressure inside the cylinders and prevents the pistons from firing.

Epsom salts in a car battery will make it run extremely well by altering the saline content of the acid/water mixture inside. The battery will then burn out. Baking soda neutralizes the acid altogether, thereby killing the battery instantly. Be careful when sabotaging a car battery: the chemical reaction with the introduction of the contaminant may be violent, causing the battery to explode and throw corrosive acid everywhere. A little contaminant should be plenty.

The disruption of lines of communication may be a matter of critical timing. Like power stations, radio, television, telephone, and telegraph/type facilities are prime targets for attack. If orders cannot be relayed and calls for reinforcements cannot get through, then breaches in the line of

defense may not be discovered until too late. The victory can then be won. The psychological sense of isolation that results when communication lines are cut off contributes to the stress of commanders and troops alike. Careful planning is the key here.

Any sort of communication line that is accessible can be severed. However, in an emergency, certain lines are given priority attention by authorities; these are usually underground or otherwise protected. In the old West, American Indians used to confound the Western Union Company by cutting a simple two-strand electric circuit and tying a small strip of rawhide between the break. Linemen, looking for a down wire, often did not see this arrangement the first time around, and repair of the telegraph was therefore delayed. Regarding communication systems, if a field commander cannot verify an official-looking document with the office which issued it, he may assume it to be valid or be unwilling to detain the bearer on his own authority (particularly if his authority is limited).

In times of crisis, rumors abound and exaggeration comes easily even to those who should know better. At such times the dissemination of propaganda can be very effective in undermining the confidence of enemy troops.

Another means by which public confidence in elected or ruling officials may be eroded is the undermining of the currency. Counterfeiting is the most obvious method, and spies are often equipped with large sums of bogus money with which to pay informants or bribe officials. By the time the funds are widely dispersed, it is difficult to track down the source, a process which takes time and effort which could be otherwise devoted to the war. Even if the funny money is discovered quickly, it causes the officials and the public to mistrust the currency.

Rumors of default or government banking troubles are two other means by which currency can be undermined. Devaluing paper certificates or even suggesting devaluation may set off a gold rush or runs on banks as investors and savers scramble to salvage what they can. Again, the more public assurances are made, the less they will be believed.

thereby only contributing to the confusion.

Financial institutions are also symbols of the wealthy and influential, who are mistrusted by the masses. When whipped to a frenzy, even an unarmed crowd can storm most banks. This requires an armed response first by civil authorities and perhaps the military later.

Bank robbery is also a method of financing covert operations in enemy territory. Basically, a "tiger" must be stationed at each entrance to capture everyone who enters and to defend the escape routes. He must be armed with fearsome weaponry. Meanwhile, the "rats" gather up the money.

CHAPTER 4

Secret Codes

In ninjitsu, the use of codes for the transmission of secret messages has always been of paramount importance. By such methods, the field agent, or "genin," could relay information which had been gathered regarding enemy strength, force deployment, and, if discovered, operational plans and procedures.

The simplest technique in this regard is known as the Substitution Code, whereby one letter in the alphabet is arbitrarily transposed for another. This may be done by the mere "scrambling" of the twenty-six letters of the alphabet or by a specific "adjustment." For example: the message "BEWARE" is easily encoded to make the undecipherable ADVZQD by simply writing the letter which appears *before* each letter in the message (i.e., B becomes A; E becomes D; and so on. Please note that it is necessary to use Z for the letter A).

To make things even more difficult, the code name of the agent sending the message could precede the linear transposition. To wit: "genin" would move the ciphering alphabet to an offset of five letters; the same message would then be, WZRVVMZ.

By the same token, one may substitute numbers for the various letters. The same message would then be read as 2-5-22-1-18-5. The number sequence could also be changed

by adding or by subtracting a predetermined "key number" known only to the recipient and the sender.

Of course, such systems are well known and easily broken.

Cryptographers (from the Latin *crypto* meaning hidden and *graphos* meaning writing) are well aware of certain rules which govern secret messages, making it easy for them to decipher even more complicated codes of the substitution type.

For instance, the most frequently used vowel in the English language is E. Therefore, by determining the most often seen symbol or letter, one can pretty well deduce that the letter would be an E. From this one would adjust the cipher-scale (a device whereby two corresponding alphabets may be juxtaposed for comparison), and it would be a relatively simple matter to see whether the message were in actuality a normal substitution code.

The least used vowel is U; the letter Y should also be included among the vowels (it appears frequently at the end of words). The vowels EA are most frequently seen together and are followed by OU in order of frequency of usage. Two vowels which are often seen together are EE or OO and are usually followed by a vowel or the consonants L, M, N, or R. The most common consonants found at the ends of words are S, R, and T.

The most used double consonants are BL, BR, DR, FL, FR, GL, PH, PL, SH, SP, ST, TH, TR, WH, and WR. The most frequently seen at the ends of words are CK, LD, LF, MN, ND, NG, RL, RM, RN, RP, RT, SM, ST, and XT.

The most common two-letter words are AN, TO, BE, BY, OF, ON, OR, NO, SO, AS, IF, IN, IT, ME, MY, US, WE, and AM.

With all these clues, it would seem that deciphering a secret message would be as easy as reading it noncoded. Most major newspapers publish daily crypto-quotes on which the aspiring cryptologist may practice. With a little effort, these can provide invaluable experience and no small amount of pleasure with increasing success and speed. While the daily newspaper makes things somewhat simple by maintaining the "phrasing," or separation of words in the quote, usually

ending it with the author's name (for example, Longfellow), spies and agents in the field run the letters together (that is to say, they write the entire message without any spaces between the words, making it more difficult to tell where one word ends and the next begins). The longer the message, the easier it is to uncode, owing to the frequency of letters repeated.

The reverse of all this is often seen in the "encoding" of "stock numbers" on some items in retail establishments where the sales people are often permitted to negotiate the price of certain products. The sales price may be clearly stamped on the tag, and above or below it may appear several letters which indicate the bottom line or wholesale cost to the shopkeeper. (One example would be a retail price of \$135.95 and a code of VTKE, meaning \$97.50. This can be deduced from substituting the ten letters of the phrase *black stove* for the cardinal numbers one through ten. Armed with this "secret knowledge," the buyer can make a lower offer for the item, knowing the minimum price that is acceptable.)

One thing that makes codes more difficult to break down is to write the message in a foreign language. (German is a good example, since most letters of the German alphabet correspond to those of English, with the notable exception of "ß," which stands for "ss." Words like street are thus transformed into the Germanic "strasse," which has no meaning to the uninitiated and might be overlooked as a possible solution to the code, or be misread as something else.)

Naturally, this cannot be done with languages that use ideograms or word pictures, such as Chinese or Japanese. (In fact, when the telegraph was introduced to China, it was considered virtually useless until a sophisticated system of numbering specific *kanji* or words to be used in telex transmission of normal correspondence. The Chinese Almanac lists over 8,000 such numbered terms.)

Word pictures were used by the Egyptians as a means of recording history and transmitting information to later generations. Hieroglyphics are unreadable to those without a thorough knowledge of ancient civilizations, yet they are the basis for Sanskrit, Arabic, and Hebrew alphabets. These

were not even readable to archeologists until the discovery of the Rosetta stone in 1799. Upon this archaic stone tablet was a record of daily events in Egyptian writing, Egyptian hieroglyphics, and Greek. By the careful comparison of these typographical records and the piecing together of what scientists were relatively certain were the languages of the time, the key to all three was uncovered. Hundreds of ancient texts were suddenly made clear.

INVISIBLE INK

Invisible inks are those which cannot be seen with the naked eye. They fall into two main categories: permanent and fugitive. With the permanent type, when the message is "brought out" by chemical, electrical, magnetic, or refractive (special glasses or lenses, or ultraviolet light projection) means, it is always visible thereafter. In the case of unusual bands of radiation, light infrared and ultraviolet, the message is always seen under the lamp. In the case of chemical means, when the message "appears" as the result of chemical radiation or when it is heated, it does not dissolve again.

With fugitive ink, ink that is brought out and made visible continues to react and fades out forever. (For an example of this type, consider the old story of the disciple of a wizard who stole the master's secret text which revealed the source of his power. Eagerly he threw back the cover and began to read. The first sentence explained that the book was written in special ink and should only be read at night by the light of a small candle, since excessive light would damage the pages, dissolving the secrets for all time. And with that, it faded away.)

An adequate crypto-lab (such as that of the Federal Bureau of Investigation) is equipped with speed cameras. Highly trained personnel familiar with this type of procedure would be prepared to capture such an image, however fleeting. The fugitive ink ploy ensures that only one person will be able to read the message.

The simplest and most basic invisible ink is lemon juice; it conforms to the fundamental principle of this method

(i.e., the solution contains some component which will be absorbed by the paper but not be seen). Another easy example is salt water. When the liquid evaporates, the tiny crystals of salt remain, hardly visible unless one looks closely. Unfortunately, these crystals are easily disturbed and dislodged, making them unsuitable in most cases. Magicians and the ancient Ninja often used potassium nitrate in powder or prepared solution on charms and amulets to burn a mystic symbol on the ground or large parchment for dramatic effect.

The main drawback to lemon juice is that the mild acidic content of the solution can cause it to bleach out the message on any paper that was tinted. Therefore, colored stationery could not be used. This points up another problem of organic inks: over a long period of time, they will eventually become visible.

To employ the lemon juice, obtain a crow quill pen tip from an art supply store and a bottle of lemon juice. Dip the clean pen tip into the solution, and write a short message on a clean white page. It will be necessary to replenish the supply of ink with frequent trips to the "ink bottle." You will be able to "see" what you are writing as the clear water on the page. When the water dries completely, the message will vanish!

To bring out the message, iron the paper with a dry iron on medium heat or carefully pass the note over a low candle flame. The heat will turn the message brown.

Naturally, one would not send a blank page as a secret message; it would be too obvious that there is a message there and would invite tampering. Of course, one could direct attention to the "false letter," rather than the envelope upon which the real message could be penned quite boldly. Likewise, on a real letter, one could quite easily write a long and complete secret report on the envelope.

In the event the correspondence *is* tampered with (say, steamed open), the heat from the steam used to dissolve the glue will bring out the message. This means that it cannot be delivered, since it would show evidence of having been breached. Since such a report would be more or less expected, its delayed arrival would arouse suspicion. With a

fugitive ink, the message would be destroyed, another tip-off that security had been compromised.

Another ploy one could use would be to write the secret report in between the lines of the "true" letter (the one that is to be seen and read openly). In this case, the recipient would have to know the message was present in order to bring it out; otherwise it might go unread.

An even more elaborate method is to write the message in tiny letters *underneath* the stamp; of course, less can then be written due to the small size of most stamps and the message would have to be brief. Paint over the message with clear nail polish or similar protectant so that it will not be removed by the glue of the stamp. Likewise, this is an excellent spot to conceal a frame of film with secret information or a microdot.

BOOK CODES

This category of codes is composed of those that require both the sender and recipient to be in possession of identical copies of the same text. For this reason, many spy networks, most notably the British, delight in making ciphers and keys from various passages of the Bible. The Bible is widely available and accessible in most parts of the world; even an agent in strange lands could obtain a copy and use it for encoding his message. Obviously, it would behoove the sender and receiver to agree on the specific edition to be employed (for example, the King James version) since there are certain minor discrepancies between versions which may profoundly affect the message.

Basically, the encoded message consists of a series of numbers. The sequence is also prearranged so that the first number would be the page number, and the subsequent figures would refer to specific words on that page. For instance, if this were the numbered page, a message could be transmitted as 99-111-41-32-33-48; which translates as "agent encoding key King James Bible." Such a code is virtually unbreakable unless the key book is known. Cryptographers frequently assume that the numbers are some sort of substitution code.

A similar technique when writing is for the message to be composed of every third or fifth word of the letter. This requires no small amount of skill on the part of the writer. One method whereby this could be accomplished is through the medium of poetry. Further, in such an effort, the use of symbolism and code words could come into play. Many believe that ancient books and scrolls are composed of such allegorical references and that if one but knew which words to substitute for the key ones, all sorts of secret, hidden, or occult meanings and formulae would be revealed.

Another way of confounding cryptographers is by leaving out a crucial word, number, or letter. Magician Harry Houdini provides an excellent example of this with his quote of "PRSRVYPRFCTMNVKPTHSPRCPTSTN," which he says was an "inscription over the Decalogue in a country church."

What is a Decalogue? you may ask. Answer: the Ten Commandments. And what is missing from the sentence? Answer: the letter E. Therefore, what is the message? The message is, *preserve, ye perfect men; ever keep these precepts ten.*

HIEROGLYPHIC CODES

It has been previously stated that writing a secret message in a foreign language makes it more difficult to break down. Likewise, using foreign symbols increases the security of the message. There is an infinite variety of symbol codes from which one can choose, a variety limited only by the imagination of the writer.

The Stickmen Code requires a number of childlike "stick men" equal to the number of letters in the alphabet to be used. (In English, 26; unless some are left out such as Y, for which I is used instead). Each of the figures stands in a different pose or position (arms up, out to the side, standing on one leg, etc.) The message is then written around the border of the "obvious" letter. In this way, the message appears to be a bunch of meaningless doodles until decoded.

A simple way to make hieroglyphs is to erase one or more of the vertical lines of a letter (E thus becomes "Ξ"). Artists sometimes color in the spaces *between* letters to make dis-

tinctive logos. The same method creates hieroglyphs from the emptiness rather than the existing letters.

Those with a musical background can substitute notes and their varying positions on the scale in place of the required letters. Playing such a composition might be quite difficult, but a layman might overlook sheet music, especially if it is "concealed" among other sheets.

The Sign Alphabet used by the deaf is recommended not only as a means of writing secret messages, but also as a silent means of communication. In this example, the fingers are held or positioned to represent the letters, and the sentence is "spelled out" to the "listeners." There is also an extensive series of "signs" that mean whole words, thereby making it possible to speak more quickly, only spelling out proper names, and so on. American Indian tribes were known to be conversant in a universal type of sign language regardless of their tribal tongue. Such signals were probably derived from hand and motion gestures used in hunting as a party. And, of course, the military has a set of hand commands for field use. The Ninja were known to employ nonverbal methods of communication when acting in teams of more than three.

For the purpose of encoding, simply draw stick lines in the shape of the letters required, using these as a border around the periphery or some obvious message or as part of a larger mosaic or decorative pattern.

The most universal code which should be familiar to all agents is the International Morse Code. It could be classified as a hieroglyphic sort or a substitution type of code since a group of dots and dashes replaces each letter. It can be transmitted by sound, light, or touch; and, like Braille, by pin pricks which are virtually unnoticeable to the untrained eye. Such "rapping" or "tapping" codes are often used by prisoners of war so that they can communicate between their cells and keep the spirit and intellect alive.

MAGICIAN CODES

These comprise some of the most subtle and elaborate means of communication ever devised, giving rise to the myth

(encouraged by the performer) that it is possible to communicate telepathically. In most demonstrations, the seer is blindfolded or leaves the room while his assistant "helps" the audience select one of their number for the test, or to select an object to be hidden for the magician to find by using his psychic powers.

The most obvious of these ploys is to simply choose a predetermined item, say, a watch. (Likewise, in a blindfolded cabaret show, a series of items is preselected.) The seer then fathoms the depths of the mental energy of the audience, members of whom are directed to concentrate on the object. In this way, the assistant can ask the same question verbatim, thereby allaying any suspicion that he or she is using key-words to tell the performer what object has been chosen. For example, the assistant can ask, "*What* do I have?" to inform the magician the object is a watch; "*Now* what do I have?" can indicate a wedding ring, and so on. The simpler the code (predetermined), the more mystifying it can be.

In the Checkerboard Method, each square of the board is assigned a letter value, and messages are left by the strategic placement of checkers. Similarly, the Clock Code is one way whereby an assistant can direct the seer by laying an object like a pencil on an imaginary clock at some previously chosen location. If the point is toward "one o'clock," the concealed object would be in the northeast corner of the room.

OTHER CODES AND CIPHERS

One method of encoding and decoding messages known from the time of Archimedes was for the sender and receiver to be in possession of two cylinders of identical diameter. A long strip of paper or cloth was wrapped around the object and the message written in simple language. When unrolled, it became undecipherable, appearing to be a strip of totally unrelated letters. However, when received and wound about the matching "core," the letters realigned themselves to spell out the message.

Similarly, in modern times, an ordinary comb could be used to transmit secret information. By making each space between the teeth of the comb represent the appropriate letter of the alphabet, the message could be "written" by carefully winding a thread from "letter to letter." As the thread was unwound from the comb, the various letters of the message would be revealed in reverse. By writing the message backwards and separating the words into their proper groups, the message was revealed.

A sophisticated method of encoding was the "Ultra" encoding typewriter of World War II. By setting the machine to certain predetermined patterns, the mere typing of the message became totally scrambled by the random striking of keys that followed no logical substitution pattern. The recipient, being aware of which "tape" or pattern was used, would set his machine accordingly and type the cipher. The message would then be printed out.

CODE NAMES AND RECOGNITION SYMBOLS

Another means of secret communication between agents in the field or their distant receivers of gathered intelligence data is a method used by espionage agents prior to World War I. At that time, there were fewer official networks, and there was a type of fraternal relationship among the agents, most of whom operated on a freelance basis. At this same time, *Le Mercenaire* (mercenary soldier) was a viable force on the global scale.

Agents with connections to professional soldiers and adventurers (as well as the underworld of thieves and assassins) who had access to the highest levels of government developed the system of "naming" one another out of a sense of camaraderie based on a daring exploit in which they had collaborated or competed (self-protection may have been another motive). During World War II, English agent Eddie Chapman was thought by both sides to have actually been an agent for the other when in reality he was probably merely doing his best for both sides in an effort to ensure his own well-being no matter the outcome of the war.

The assumption of a "nom de voyage," or traveling name, was a common practice, as are "cover" identities in this day and age. It was not uncommon for Jonin to dispatch several separate agents on the same mission. Among members of the same group, team, or ryu, subtle signals were used for identification. In this way, at least the "brother" met in the field was likely to be on the same assignment. It was not unknown, however, that an agent would be dispatched to kill another after completion of the mission; this was a primitive, but effective, security precaution. Hence the old saying, trust no one after leaving the briefing room.

In the Hai Lung Ryu (Black Dragon Society), one of these security precautions is the formal bow. Sometimes a bow might not be appropriate, as in a public place, for instance. But true Ninja can sense the presence of others using kobudera, or masking of real intent. The junior agent always bows first, thus establishing a chain of command. The senior agent might address the genin by some pseudonym, indicating him to be a distant relative (perhaps a cousin or nephew of the same family name). When meeting in private, the code name would be employed. This might reflect some previous incident known only to the Jonin, leader at the base camp, or something selected on the basis of prowess. (An American analogy to this would be naming a street gang member "Shiv," meaning knife, because of his proficiency with a blade.)

Some members of secret societies have a tattoo in some hidden place (inside the lip, in the armpit, and behind the ear are but a few examples). Gestapo agents were numbered in this manner and photographed in profile with right hand on left ear. This effectively covered their faces, making them anonymous, while showing the tattoo for the purpose of identification by superior officers. The Ninja may inscribe an eye on the palm of the hand or employ the method of mentally forming an image on the skin. Such a feat would be proof of ninjitsu powers of mind control, and, of course, the image would be one significant to the particular ryu in question.

Two analogous historical references would be the Wing

Chun warriors of China, who used the hand tattoo as a distraction, flashing it in the eyes of the victim, and the Shaolin monks, who seared the patterns of the dragon and tiger on their forearms as a reminder of having passed through the Hall of Death and having moved a large metal urn full of coals to one side.

The Black Dragon Ninja employ several techniques to bring out secret symbols and tattoos to distinguish them to others in the field. In this way, the signs are invisible to everyone until needed or desired. This is a magical technique known to but a few (and based on the principles elaborated in the section on invisible inks).

Other types of recognition codes may consist of a rapping code in which each member of the signal and response pair would tap on the table or clap the hands a specific number of times, totaling twenty-one. The pattern could be random, each clicking any number of times, and the other answering always one short of the final total. Or the pattern may be based on a multiple of three or seven. In this case, the sender taps four times, the receiver answers with three (total, seven), until the total key number is reached. Three repetitions equals 21.

Sometimes the mere positioning of a discarded can or addition of some tiny device, like a push-pin unobtrusively placed on a tree or under a bench, can be the sign that all is well. This object placement would be used at a meeting site or package drop.

CHAPTER 5

Meditation

In the ninjitsu practice of Kuji Kiri, there are Nine Steps and Nine Gates through which one must pass to gain mastery of the self. This will enable the practitioner to endure pain, hardship, and even torture without flinching, although, of course, they are to be avoided whenever possible. This form of meditation is so efficient that even if no other method were used, all would eventually become known to the practitioner.

Begin sitting in a cross-legged position, or half-lotus pose, with the hands folded in the lap. The right hand, palm up, is cradled in the palm-up left hand; the thumbs touch or cross. Fix the gaze and attention on a wall about six feet in front of you. Since the Ninja essentially operates alone, the wall becomes a symbol of the Mind Fortress, which can resist even psychic attack. In the practice of debriefing meditation, this point is replaced by looking into the Third Eye of the companion to establish subconscious rapport, making it easier to transmit and receive information.

Tighten the seat muscles slightly, place the tip of the tongue on the roof of the mouth, and inhale and exhale through the nose, drawing the air deep into the Hara (a point in the center of the lower abdomen that is one-and-one-half inches below the navel). Breathe at the rate of nine heartbeats per inhalation and nine per exhalation. Repeat nine

times. The breath should be slow, fine, and continuous. The nose hairs should not quiver, and the sound of respiration should not be heard by the performer.

After the nine repetitions, without losing focus or concentration, lower the eyes to look at a spot on the floor in front of you at an angle of approximately 45 degrees. Repeat nine breaths at the rate of nine heartbeats in and out in this position; then shift the eyes downward to look at the hands. In Dreaming Practice, the first thing the practitioner must learn to see in his dreams are his hands as they are familiar to him. After that, one can begin to learn to set up a dream to solve a problem that is not resolved during waking hours. Repeat nine breaths at this site, as before.

Next, direct the eyes to look at the tip of the nose. This will cross the eyes gently. Do not strain. Conduct nine breaths at this level also. Remember to focus the attention on the Hara. Breathe with the abdomen, and let the shoulders be slightly rounded in a comfortable slouch, keeping the back straight. If the shoulders ride up and down during practice, one is breathing with the lungs, not the Hara.

After nine breaths, close the eyes gently but continue to look at the tip of the nose. Perform nine breaths at the rate of nine heartbeats per inhalation and exhalation at this point. Then do nine more, listening for any sound of breathing. There should be none.

Following those eighteen breaths, turn the eyes inward a bit more so that they look at each other inside the skull. Concentrate on drawing the breath into the Hara nine times as before.

For the ninth level, concentrate on the Hara, inhale three heartbeats, hold for three, and exhale for six. When you no longer notice your breathing, you will be meditating.

To come out of the meditation, one should relax, inhale a full breath, and slowly let it out through the mouth. One should slightly tighten the muscles at the back of the throat so that a soft snoring type of sound is produced. Repeat three times. This is a decompression step.

Slowly rub the Hara counterclockwise with the left hand thirty-six times. Then rub the hands together in a circular

manner, again counterclockwise, twenty-five times. Place the hands lightly over the eyes and inhale three times, drawing the warmth from the hands down into the Hara before opening the eyes slowly.

CHAPTER 6

The Demon Mask School

Confucius said, "Out of every three, one is a teacher." This saying has long been interpreted to mean that out of every three people one person encounters, it is possible to learn something from at least one of the three. If we take the Zen concept that all experiences are either lessons or tests, it then follows that different teachers have different requirements and examinations in the selection of students. One should remember that to teach is to learn twice, since the information is not only repeated, but reflected by the pupil, whose behavior is modified by the instructor, and whose behavior is accordingly modified by observation of the principles, causes, and effects of the teaching.

There are certain lessons pertaining to survival and propagation that must be learned by warriors. In Ninja Hsi Men Jitsu (psychology), these facets of human thought processes were classified as being the Five Feelings and the Five Desires. One of these was Kyosha, or fear.

Manipulation of the enemy through fear takes advantage of illusionary demons and phantoms conjured up by the mind. These arise from what psychologists call the Id, and are the foundation for superstitions and phobias. Local taboos or myths can be utilized to enhance the supernatural image of the Ninja or his clandestine armies, or the inherent and instinctive basis common to all men may be used. The

Demon Mask school is one of these.

Of the many principles upon which ninjitsu is based, man's fear of darkness and the formless and terrifying shapes that inhabit it is one. Ever since primitive humanoids huddled in groups for warmth and safety, this fear has persisted. Even after the discovery of fire, few left the protective circle of light it cast to venture into the darkness. But the Ninja did. And by so doing, he discovered that things were not as terrifying as he had imagined. There were still bears and tigers to contend with, but those had to be dealt with in daylight, too. It was only the imagined defeat that multiplied the power of these animals.

At night, the power of suggestion is greatly increased. The snapping of a twig conjures up all manner of foot which could have accomplished it (from wild animal to enemy infiltrator to demon) if the imagination is allowed to run free. And this is the secret of the mystery schools—fear of the unknown. Let the enemy create his own monsters; it is far easier than conjuring up real ones.

Any terrifying image can be used to startle the enemy and momentarily freeze him for the critical second in which the battle is won or lost, having made him vulnerable to a devastating first strike. In boxing, wrestling, or other contact sport, when a contestant flinches (reacts to an attack thought to be real which is false), the fight is lost. So too, in war.

Certain gargoyles and other demons of folklore have many features in common: glowing eyes, great fangs, or sudden rushing motion. Such creatures are found in almost every culture throughout history. These represent basic characteristics which are easily recognizable and perceived to be life-threatening. Since it takes less than half a second for the mind to recognize an image, there is no need for a great deal of detail in a demon mask one might wear to frighten an adversary. Elaborate masks of demons and gargoyles have been developed, however, which are considered quite beautiful; the gargoyles which adorn Gothic cathedrals are an example. In olden times, the type and design of mask might indicate to which ryu (school) the user belonged.

A variation of this theme is the faceless terror. We will

illustrate the various ways in which the cloak may be used in combat; this cloak technique makes use of the psychological principles.

One may creep up on the enemy, making no sound, and strike from behind to render a sentry on patrol unconscious. But what if he turns or suspects your presence too soon—before the interval is close enough to permit a successful attack? Bear in mind that reconnaissance by fire is not customary and that a verbal challenge is most often made before one shoots into the dark (in case the approaching figure should happen to be a friend). One may halt and remain motionless, inviting the sentry to investigate (which he may do since the cloak distorts the silhouette). Or, one can rush forward and hope to startle him and smother his outcry with the cloak.

While the cape may be used to confuse the enemy by altering the distinctive shape of the human figure, it may also be used to make him think a persona exists that is, in fact, not there at all. Law-enforcement officers are familiar with the technique of holding their flashlights off to the side of their bodies when searching for armed assailants; if the beam were held in front (which most people tend to do), an assailant need only fire at the light to strike the officer.

In much the same manner, the Ninja of yore might have hung his cloak in such a way as to make it appear as if someone were standing slightly away from his true position. He could then attract the attention of a sentry by making a slight noise. Whether the enemy fires or investigates, the cape has served its purpose—serving as a distraction. By this means, one skilled in ventriloquism could enhance the illusion. Note that it is the person who is imagined to be inside the cape that is the key to this technique.

In some cases, the cloak may be used to create a mysterious figure of the night. By rising slowly in a darkened room, one can seem to appear magically from beneath the floor. One might use the cloak to muffle sounds made by crawling across the floor to the foot of the enemy's bed. Even if seen, one would look like a shadow or rug. When looming over a drowsy or dozing enemy, the enemy's mind "fills the void"

of the menacing shape with terror from the depths of his own mind. The enemy's own fear and the Ninja's psychologically superior position make the Ninja magical in the mind of his victim, invulnerable and omnipotent.

CHAPTER 7

The Cloak

The cloak, useful for lurking in shadows, and the dagger, traditional tool of assassination, have long been associated with spies and espionage activities. The symbolism of these two items is not lost on those who would employ them as the tools of such a trade.

Cloaking refers to far more than the mere garment which may be worn as an adjunct to the Shinobi Shokuzo, or suit of darkness. It also implies the shelter afforded by the cover identity and to the invisibility necessary to make the assignment a success. It has been said that there is no magical technique whereby the Ninja may render himself transparent and therefore unseeable. Consequently, one must concentrate on developing those skills which most closely approximate this ability. For this, there is no better device than the traditional cloak, sometimes known as the "blanket worn ten thousand ways."

The cloak may be used in the manner of the Spanish bull-fighter, confusing the enemy, making it possible to evade his onrushing attack. Or, it can be employed after the manner of the magician, making it appear one is in a certain place while actually being at another. *Ametori-no-jitsu*, for example, is one trick of setting the coat up like a scarecrow to mislead the enemy as to one's true position. Further, the cloak serves as a shield, not only by distorting the silhouette

when hiding in shadows, but also as a flail, net, or wrapping about the arm to absorb impact. As a survival tool, tent, sleeping bag, and improvised knapsack, the cloak is most valuable.

THE SHINOBI SHOKUZO

It is often believed that the Ninja were authorized to operate only in tight-fitting ebony night suits known as Shinobi Shokuzo. This myth has been perpetrated in the modern age by the selling of camouflage pattern uniforms. While it is true that these costumes have their function, in ancient times the main concern was that one not be identified (hence the masks or hoods). Only if sect members used "terrifying image" as part of their techniques would a particular uniform be of value. Some Italian monks, for example, would surround the victim of their vigilante justice and slowly tighten the circle upon him until he could be stabbed to death from all sides. Ritual murder, in this instance, was accompanied by terror. And the family of the rulers of Monte Carlo disguised themselves as monks to infiltrate and capture the kingdom of Monaco.

The true Ninja, however, would prefer to be well outside such activities. Far better to be a counselor of war who could advise the generals where the most strategic strike could be made, or, better still, to be a Sage to whom other men would come for advice *before* going to war and thereby avoid bloodshed.

If he had to take a part, however, the Ninja agent might operate in any of the various disguises discussed elsewhere. If it became necessary to be invisible, being at one with nature, he could blend into the shadows and vanish. But, one of the most valuable, yet innocuous, tools was the blanket.

Even from antiquity, possession of a blanket was often the mark of a civilized man. The state of repair of that item, the material from which it was made, and decorations in the weave said much about the wearer. As man became more civilized, clothing became more sophisticated, but even in this day and age, capes, shawls, and similar attire can still

be seen in the fashion world.

The art of wearing a blanket ten thousand ways has been handed down for generations among the Koga Ninja and is revealed here for the first time. It is a skill known for centuries to the wandering mystics and sages of China, from whence it is derived. In the Hai Lung Ryu, it is called the Way of the Kimono, despite the fact that a more traditional blanket may be used in place of the kimono.

This following series of techniques is presented, and taught, as an aspect of the "cloaking" facet of Ninja espionage work. Among the techniques may be included the methods of "fixing the eye of the enemy" by draping the cloth over the leading arm in the manner of the fictional Dracula; misleading the enemy by using the material as a matador's cape; and vanishing entirely behind the temporary screen of the magician's curtain. The simple cape, hooded cloak, one-shoulder wrap (Roman style), and methods of carry are covered here, and demonstrate the cloak's versatility. And this single item of the Ninja arsenal isn't even considered by many to be a weapon!

NET TECHNIQUES

The cloak's effectiveness as a weapon depends largely on the fact that the cloak is a passive restraint, swallowing any force directed against it as it entangles and smothers. It is a web of fibers from which one cannot easily disengage oneself. In this respect, it is much like a net, and many of the techniques for employing it in battle are derived from that similarity. Once wrapped in the soft folds of the cape or blanket, the enemy can be disarmed, tied up, or smothered to death.

Mental hospitals often used the "wet sheet" treatment to confine unruly or violent patients. The legendary Harry Houdini once stated that the most difficult escape he had ever performed was from such a restraint, even though he was renowned for freeing himself from straight jackets. The clinging, cloying nature of wet cotton sheets can actually cause the sheets to tighten as the patient struggles. Much

the same effect can be achieved with a wet or dry blanket, at least for short periods—long enough to end a fight.

Photo 1 shows the basic method of gripping the cape in preparation for throwing. This posture also distorts the silhouette, making it hard for the enemy to accurately judge the distance between himself and the Ninja.



Photo 1

TWO-HAND OVERHEAD CAST

One method of smothering the attack of the enemy is the overhead cast. As the combatants square off (Photo 2), the



Photo 2



Photo 3

Ninja reaches up underneath the cape to grasp it by the edge with both hands in a reverse grip (Photo 3). Pulling forward strongly, the Ninja pulls the cloak off the shoulders (Photo 4) and propels it upward above the heads of both fighters. The cloak settles over the head of the enemy (Photo 5), entangling and blinding him momentarily. Note that it also negates his weapon.



Photo 4



Photo 5

*Photo 6*

SIDE CAST

This method is similar to throwing a cover over a car or boat. Essentially, the blanket or cloak is made to play out in a wide fanning action to the side and draped over the enemy.

The Ninja lifts the cape free of his shoulders with the two-hand grip as the enemy approaches (Photo 6).

The Ninja's left arm circles around his head (Photo 7) to smoothly pull the cloak off his shoulder. The cloak is swung in a wide arc to the side, held open by inertia and the air passing around it, enveloping the enemy (Photo 8) and entangling his weapon. Even if he were to make a defense, it is difficult to divert so large an area of engagement as the blanket, and is similar to trying to block a handful of sand.

*Photo 7**Photo 8*

TWIRL CAST

Although similar to the side cast method, this technique combines elements of the overhead technique as well, enabling the Ninja to cover the enemy's head while attacking from the side.

Having lifted the cape off his shoulders in the described manner, the Ninja circles the left arm over his head (Photo 9) as if to pull the blanket off as in the previous technique. Instead of pulling both arms around as before, however, the Ninja brings the left hand between the combatants and executes the cast with the right hand. This opens the cape (Photo 10). The Ninja then twirls it much like a lariat to make it as big as possible.

Note the reversed position of the arms as the cloak is draped over the enemy's head (Photo 11).

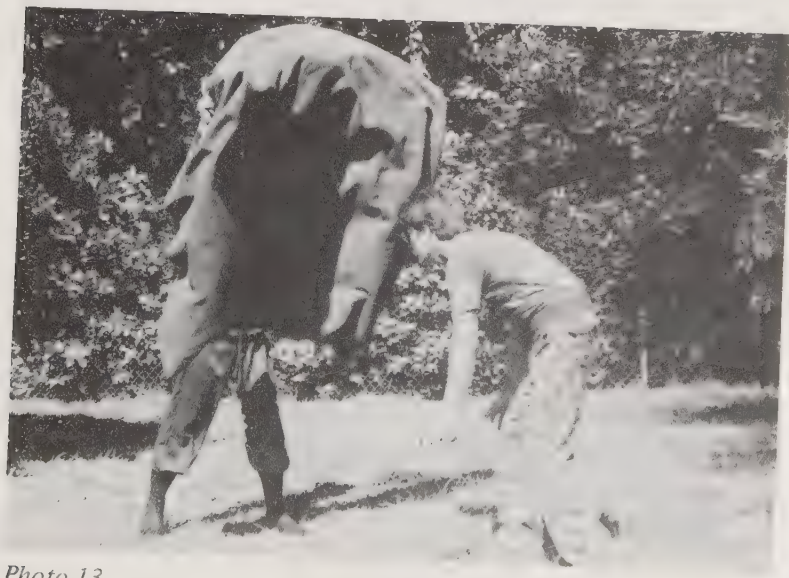


Photo 9

*Photo 10**Photo 11*

BASIC VANISH

This technique uses the blanket to temporarily blind the enemy so an escape can be made or counterattack launched. Like the overhead cast, it functions as a surprise to the enemy. The enemy rushes forward, thinking the Ninja is trying to hide behind the shield of his cape (Photo 12).

*Photo 12**Photo 13*

Crouching slightly, the Ninja throws the cape forward (Photo 13) and over the enemy's head. As the cloak drops over his head (Photo 14) the enemy is stopped, and the Ninja drops down to roll away (Photo 15) or to execute a low leg sweep to take down the foe.



Photo 14



Photo 15

SCREEN TECHNIQUES

Using the cloak or cape as a screen (Photo 16) is a magician's trick. The blanket is to be between the combatants much in the manner of a matador, or bullfighter, the object being to conceal one's position and intent. When using the cape as a net in the previous section, the Ninja will tend to stand in a frontal or back stance, enabling him to use subtle feints (bending the knees to make it appear he is moving forward). Standing behind the cape, one would employ the horse stance, making it possible to sidestep and vanish quickly.

The grip for this set of techniques is the opposite of that for the casting maneuvers in which the wrists were to the front and the fingers curled backward in an underhand grab.



Photo 16

Here, the fingertips wrap over the top of the blanket edge. This is sometimes referred to as “raising the curtain.” Magicians often apply a pair of false hands to a cape, and duck behind the screen and disappear off stage. Onlookers think he is still there because they see what they perceive to be his hands. This is a variation of Ametori-no-jitsu, a method in which the blanket is draped over a manikin, tree, or bush and shaped to look like a man. Since the silhouette is distinctive, most people are fooled.

RUG THROW

One of the easiest methods of upsetting the enemy’s balance is to pull the rug out from underneath him. This may also be accomplished with the cape or blanket, although it is not always easy to get the enemy to step on the carpet.

One method is to simply step back quickly as the enemy comes forward, laying the cloak before him (Photo 17). If his momentum carries him onto the trap, pull back strongly to jerk the rug (Photo 18) out from beneath him (Photo 19). If he suspects the trick, it may take several attempts for this technique to work. One alternative method is to wear the cape and perform a backroll, leaving the cloak on the ground as you roll out of it. Regardless, make sure both of his feet are on the cape before pulling, and remember to pull away rather than up (magicians practice snatching silk tablecloths out from under full dinner settings). Back, not up, is the key.



Photo 17

*Photo 18**Photo 19*

FLAPPING

This is a diversionary technique—not intended to physically injure the enemy, but rather to drive him back momentarily so your escape can be made. The edge of the cape is seldom deadly, but a sharp pop can be quite painful and sufficient to dissuade an enemy from coming closer.

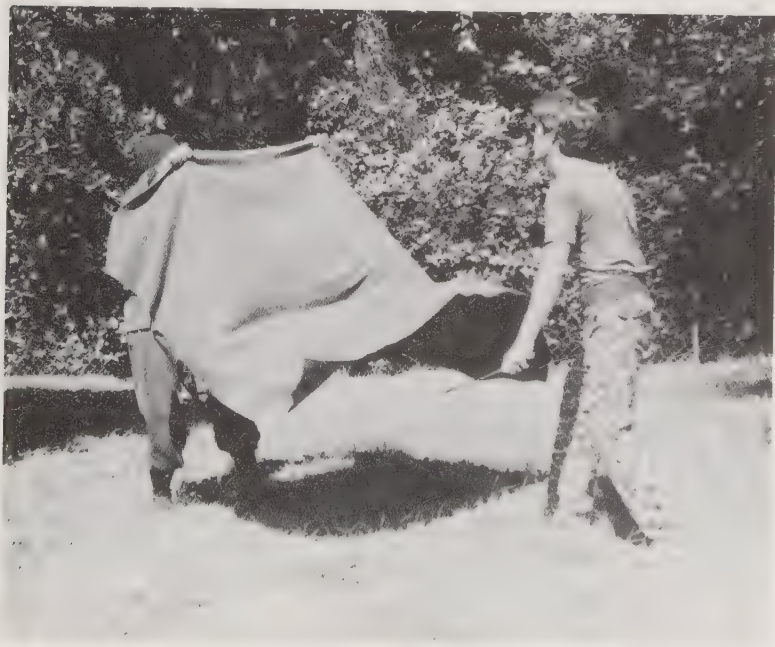
Hold the cloak in the prescribed grip, standing in a low horse stance (Photo 20).

As the enemy approaches or conducts an aggressive action to seize the initiative, pull the cloak up (Photo 21) and then sharply downward as if flapping a sheet to drape it over a bed (Photo 22). If the enemy is close enough, throw the cape over his head, as in the first technique, in order to capture him. Or, as shown in Photo 21, snap the edge in his face, forcing him to draw back defensively.

This is also an excellent transitory movement, or recovery movement. It is also used as a feint to set up other techniques.



Photo 20

*Photo 21**Photo 22*

TAKEDOWN VANISH

Similar to the basic vanish, this variation is executed by throwing the blanket up between the combatants to serve as a screen. Use the second that it hangs there through inertia to drop quickly downward. Perform a lateral roll beneath the curtain, knocking the legs out from under the enemy in a baseball fall-away slide, or the football drill monkey roll.

The combatants are shown at the ready in Photo 23. The Ninja throws the cape up in front of the enemy, who lifts his arms defensively (Photo 24). The Ninja ducks down before the cloak can fall (Photo 25), invisible to the enemy, and takes the enemy down with a side-roll (Photo 26).



Photo 23

*Photo 24**Photo 25*



Photo 26

AMETORI-NO-JITSU

This refers to a series of techniques in which the cloak is used to create a false impression of space similar to those conducted by a magician with his scarf.

Ametori-no-jitsu is derived from an ancient tale of two samurai, who had wagered as to which one could steal the sword of the other within the period of one week.

On the night the bet was to be concluded, a terrible rainstorm swept the vicinity. Neither of the two had successfully accomplished the object of their contest. Just as one of the warriors was about to decide that his fellow samurai was not coming, possibly due to the storm, he heard the flapping of a raincoat on his outer porch. Believing this to herald his companion's arrival, he sprang up and dashed to the door, planning to take advantage of the momentary entanglement which was to result when the garment was to be removed, and seize his associate's blade.

Bursting upon the porch, he grappled for a second or two with the empty coat of his friend—a coat which was merely flapping in the wind, having been hung on a peg. Looking back into the warmth of his chamber, he saw the other contestant sitting cross-legged, dripping wet, smiling, with the captured katana on his knees.

The principle presented here is that the coat implies the presence of the man inside it—even if, in reality, he is not there.



Photo 27

SCARECROW AMBUSH

The human silhouette is quite distinctive and recognizable. When the cape or blanket is draped over an appropriate frame to simulate a man with arms spread, it has been known to fool even sharp-eyed crows—hence the name.

In Photo 28, the sentry is shown creeping up on what he believes to be an intruder, having been lured to this spot by the Ninja. The sentry attacks from behind the figure (Photo 29), while the Ninja emerges from his place of concealment. As the sentry guesses the trick, the Ninja strikes the base of his skull (Photo 30). The sentry falls (Photo 31).

*Photo 28**Photo 29*

*Photo 30**Photo 31*

BANNER TAKEDOWN

Crouching low and moving forward on one's knees with the simulated torso figure above the real body presents the enemy with a large target. It is a target which is quite devoid of substance. Even bullets pass through this screen, making the Ninja seem ethereal or invulnerable.

Hide behind the cloak as shown in Photo 32. As the enemy advances, watch his approach from under the blanket. When he comes into range, strike out with a sweep kick (Photo 33) or ankle pick-up and take him down (Photo 34). Apply the coup de grace to the fallen sentry by smothering him with the blanket.



Photo 32



Photo 33

*Photo 34*

AMETORI VANISH

Shaking off the cloak from his shoulders, the Ninja suddenly stops and drops flat on the ground, holding the base of the frame up to simulate his presence (Photo 35). The sentry

*Photo 35*

advances. Though unable to see the Ninja, he makes a grab for him. The Ninja uses this precise moment to release the cape and roll to one side (Photo 36). The sentry finds himself holding the empty cape, which only seconds before was running away from him. The illusion that the Ninja vanished into thin air has been created once the enemy drops the cloak (Photo 37), realizing the Ninja is not there.



Photo 36



Photo 37

CLOAK AS A SHIELD

Wrapping a blanket, shirt, or jacket around one's arm when faced with a knife-wielding assailant is a prudent method of defending oneself against a slashing attack (photo 38).

When partially around the arm (Photo 39), the folded blanket becomes a short flail. It can be used in the manner of Roman gladiators, who used the material partially wrapped around their arm to entangle the enemy's legs. Be sure to cover the weapon so you can grab it without causing yourself injury.

Holding the cloak like a matador (Photo 40) in the screen position, use it to ward off attacks by sidestepping or pivoting behind the curtain. This requires some practice and good timing. As in the bullring, a dagger or sword may be hidden in the garment.



Photo 38

*Photo 39**Photo 40*

RAT TAIL WHIP

An effective and vicious weapon can be quickly fashioned from a cloak or blanket by seizing one of the corners and spinning the free end in a circular manner (Photo 41). Twist the fabric into a long cord. The cloak is, of course, lengthened considerably by this preparation, making it a long-range weapon since it now extends diagonally from corner to corner.

For the beginner, it is well to start the training of this technique by using a lighter and more flexible material than the blanket—say, a towel—since it is difficult to initially develop the proper snap with the heavier blanket.

The secret with this technique lies in whipping the far end of the cloak toward the enemy and jerking back on the near



Photo 41

end at the moment of impact. This transmits the inertia of the entire rippling movement to the tip of the coiled cloth (which is now a sharpened corner rather than a wide edge). When practicing, one will know whether the technique is working properly when there is an audible pop, much like the cracking of a bullwhip.

BULLWHIP STRIKE

For the sake of safety while practicing this technique, strike with the more blunt, or less twisted end. In actual combat, one would hold the large end and attack with the sharpest point.

Photo 42 shows the combatants at the beginning of the engagement. The Ninja swings the whip around his head to gather momentum as the enemy starts his attack, and strikes out with the rat tail whip in the overhand bull-whip method (Photo 43). As the weapon reaches its maximum extension, the Ninja jerks backward on the held end to "pop the whip" (Photo 44), the target area being the enemy's eyes or face. With this method, one may keep even an armed opponent at bay. Although this technique will not kill an opponent, the hit may cause blindness.



Photo 42

*Photo 43**Photo 44*

UNDERHAND WHIP

This technique is the logical follow-up to the previous one in that it may not be possible to make a wide swing in a confined area, or when the enemy is not deterred by the bullwhip strike and tries to advance before a second whip can be made.

The combatants prepare to engage (Photo 45). Although both ends of the blanket are shown gripped, the striking end may be on the ground. The Ninja pulls the whip forward from his waist to launch the tip at the enemy (Photo 46). The blanket covers the intervening space in half the time, but has less inertia. Again, at the apex, snatch back on the held end to pop the whip, striking the hand of the training partner as shown in Photo 46. Photo 47 shows the cloak as it has swung away from the target.



Photo 45



Photo 46



Photo 47

WHIPPING THE LEG

To the Ninja, the enemy's lead leg, representing the most advanced element of his attack, is a legitimate target. In a life-or-death struggle, anything that can disable or impede an enemy's advance is permissible.

In Photo 48, the Ninja makes a slight advance while staying out of the sword's range, though his enemy is in range of the whip. Looping the twisted cloak around the enemy's



Photo 48



Photo 49

*Photo 50**Photo 51*

leg at the ankle (Photo 49) by swinging it in a low arc along the ground (letting the inertia carry the tip in a tight wrap on the target), the Ninja gains the advantage.

By pulling the cloak back strongly (Photo 50), the Ninja upsets the enemy's balance and topples him. Even if the enemy tried to retreat, he is captured in the Ninja's web by this entangling trick. Photo 51 shows the enemy on the ground.

SPIN PIVOT

Should the enemy grab the edge of the cloak in an effort to restrain the Ninja, he would find his seemingly advantageous position quickly reversed. Since the cape is merely draped on the body, one can easily slip out of it and use it to entangle one's opponent.

In Photo 52, the sentry is shown seizing the cape. The Ninja steps to the left with his right foot under the enemy's arm (Photo 53) and then steps behind him, flipping the cloak over him from the rear as the Ninja makes good his escape (Photo 54).

It may seem that the two opponents are wrestling over possession of the blanket, since neither releases his hold and it is pulled back and forth. It may appear that the Ninja will become wrapped up in the cloak as he turns, but, with practice, one can back out of the cape without harm.



Photo 52

*Photo 53**Photo 54*

HOLDING THE BAG

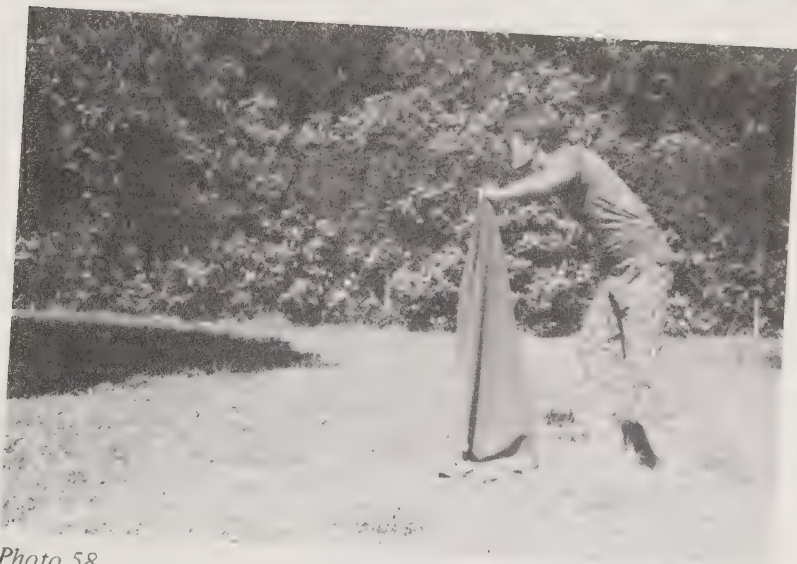
In the unlikely event that the enemy should get too close, one method of vanishing one can use is to hand him the cape. Most people will instinctively grab an item that is suddenly thrust toward them. The trick here is to take advantage of



Photo 55



Photo 56

*Photo 57**Photo 58*

the momentary pause to escape.

The Ninja pushes the cape toward the sentry (Photo 55). As the enemy grabs it, the Ninja turns behind the screen (Photo 56). Dropping down, the Ninja rolls away out of sight (Photo 57); and the sentry is left holding the empty cloak (Photo 58).

SIDESTEP KIDNEY STRIKE

This technique permits the enemy to penetrate one's sphere of control by enabling one to step out of his way and strike a vulnerable target from an unexpected angle. It is the basis for the deadly and subtle Applegate Assassination Technique taught to British Commandos during World War II.

The combatants square off (Photo 59). The enemy steps forward with a thrusting attack to the centerline, while the Ninja steps to the left with his left foot (Photo 60), moving out of the line of fire or attack. (This is a basic evasive maneuver common to most styles of karate; one may strike with the knee or a roundhouse kick.) The Ninja steps forward with his right leg and swings his fist, palm up and thumb knuckle extended. He then strikes the enemy's kidney (Photo 61), thereby stunning him.



Photo 59

*Photo 60**Photo 61*

CHAPTER 8

The Dagger

In modern times, there exists a plethora of knife styles and shapes: the Fairbairn-Sykes Commando Dagger of World War II, the stiletto, Japanese tanto, survival knives, butterfly knives, Bowies, and many, many others. All have their values and drawbacks, and we would not presume to endorse one over another. Rather let it be said that each soldier must select the tool he finds to be most appropriate, and this selection should be done after careful consideration and due experimentation. Also, one should not be adverse to switching to another blade and keep abreast of the latest knife developments. If one's life may depend on one's blade, then, by all means, it should be one with which he is comfortable.

In olden times, however, most of the Ninja's weapons were cast-offs or broken, stolen, or homemade dirks and short swords, including the fencing type "needle" or icepick style, which could only be used for thrusting since it had no cutting edge. As such, the Ninja dagger was normally shorter than the customary sword. Contrary to popular misconceptions, persons concerned with slipping about silently in the dark would not ordinarily encumber themselves with the huge blades that are commonly sold and pictured today as the Ninja-To.

The weapon used in this presentation is custom-made for the practitioner. It is measured along the arm, as can be seen

in the first stance of the Hsiao Chien Do Set: straight, single-edged, with a blood groove and square Tsubo (fingerguard).

The size of the blade is of little importance in its effective use as a weapon; one of the most easily concealable cutting edges is a razor blade. When used in the manner demonstrated herein, it becomes a deadly weapon (there is only a slight difference in range).

In Japan, it is forbidden to possess a "live blade" without a special permit. This law is notably an example of bureaucracy and of the respect afforded to the honorable and lethal weapon of ancient times. Such regulations, naturally, have done little to preclude the obtaining of unregistered swords or their use in the hands of partially trained, criminal, or egoistic individuals bent on using such blades for their own purposes.

The man in the street, however, is restricted to having a knife with a blade no longer than two inches. This may seem, at first, to be a handicap. However, when it is recalled that such a small blade is easily hidden in the palm and, when properly employed, its application can be both vicious and devastating, it can be considered an asset. It too, becomes an invisible, or hidden, weapon just like the razor blade.

Lastly, one may use a metal fingernail knife or claw or the trained hand of the martial artist. The principles are the same: conduct a surprise attack with a secret weapon.

DAGGER FORM

The Dagger Set, or Short Sword Kata, is a practice form taught to members of the Black Dragon Society. It has been known and taught to spies and assassins since ancient times and employs both the fencing grip and the reverse grip. It is intended to be used in conjunction with the cloak or cape, which "hides" the weapon until it is too late for the victim to realize the danger and defend himself adequately.

We have illustrated elsewhere several techniques which utilize the cape alone. When combined with this set of knife attacks, the cape and knife form the Nine Methods of the Cloak and Dagger System. These are not pretty or flowery

movements, but real and deadly strikes used by bandits and street fighters for centuries. They are intended to end the conflict with one stroke.

Because the dagger, knife, tanto, Bowie or Roman size short sword, shuto (wakazashi), or even so large a blade as the daito (katana) is often concealed from view behind the cloak, we have performed it here only simulating the cape so that the weapon can be seen. Likewise, due to the sudden appearance and vanishing of the knife by means of the movements and angles involved, it is sometimes known as the Hidden Knife, or Invisible Dagger Form. Those who take an interest in the history of such things believe it is derived from the Chinese Hsiao Chien Do, or the "Way of the Melting Sword."

In Photo 62, the Ninja is shown holding the blanket, but behind it he holds a sword (Photo 63). In Photo 64, a sword



Photo 62

*Photo 63**Photo 64*

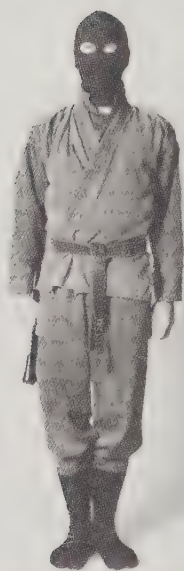
is hidden behind his leg, and is shown hidden behind a cape in Photo 65): These forms are found in the Hsiao Chien Do Practice Set.



Photo 65

DAGGER TECHNIQUES

Photo 66 shows the ready position, in which the feet are together, arms are at sides, and the shoulders are square. The sword is concealed behind the right arm (Photo 67), which is the side view of the first position (shown in Photo 66) held

*Photo 66**Photo 67**Photo 68**Photo 69*

*Photo 70*

in a reverse grip. The sword is now invisible to an opponent.

Lift the left forearm vertically as if raising a curtain or cloak in front of the face (Photo 68). Many of the Ninja kata, or dances, begin with this curious “curtain raising”

*Photo 71*

movement, which simulates the cloak hiding the knife from the victim. Concurrently, it acts as a feint or distraction, since the normal eye will follow the movement if no cape is used.

*Photo 72*

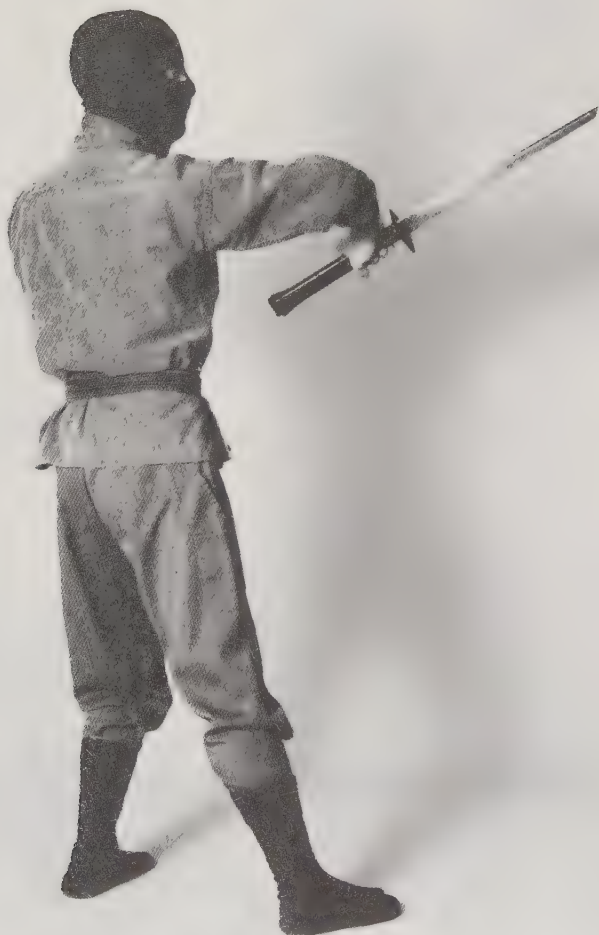
Step forward with the right foot (Photo 69), whipping the dagger edgewise at shoulder level (Photo 70). This is known as the horizontal throat cut. Let the dagger tip swing toward the body (Photo 71), then up and out, palm



Photo 73

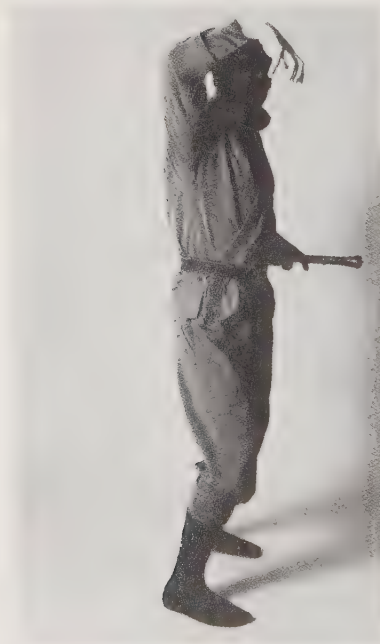
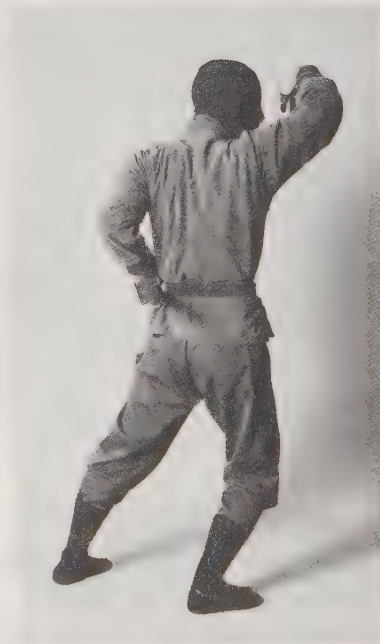
up (Photo 72). This technique is known as the reverse under-hand throat cut.

Lift the elbow (Photo 73) so the knife loops back to strike in a slashing strike to the neck diagonally (Photo 74) in a

*Photo 74*

reverse grip. Swing the blade in front of the legs so that it is held on the left hip with a two-hand grip (Photos 75, 76). This technique is known as the Sword Vanish #1.

A figure eight on its side, the Sign of Infinity, an occult

*Photo 75**Photo 76**Photo 77**Photo 78*

*Photo 79*

symbol, is shown in Photos 77 to 84. Raise the curtain on the right (Photos 77, 78). Step forward with the left foot (Photo 79), slashing horizontally at the belly level in this stomach cut on draw (Photo 80).

*Photo 80*

Swing the blade in and back (Photo 81), cutting diagonally upward to the armpit (Photo 82) in the brachial artery cut. Finish the figure eight on the left side (Photo 83) by cutting diagonally down on the shoulder (Photo 84) with a

*Photo 81*

subclavian cut.

Up until now, all the cuts have been made with a reverse grip from a hidden position. This is the "in-fighting" application of the form (close range), used to drive an enemy

*Photo 82*

back. Advance one step to strike the head and half a step to strike the body. The next three steps are designed to cut the enemy as he advances.

The Ninja is shown turning away from the enemy (Photo

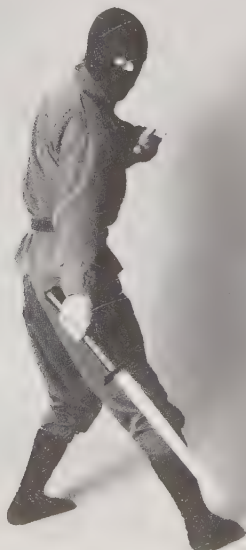
*Photo 83*

85) while holding the sword vertically in front of his center-line defensively (Photo 86). The Sword Vanish #2 is shown in Photo 87 from the perspective of the enemy and is also a short withdrawal or retreat.

*Photo 84*

Step with the left foot even with the right and stab backward under the arm to the enemy's solar plexus.

If the enemy did not advance far enough to be impaled, continue to turn (Photo 88) and cut to his knee (Photo

*Photo 85**Photo 86**Photo 87**Photo 88*

*Photo 89*

89). If the enemy evades the cut and lunges forward, step to the side (Photo 90) and thrust slightly upward to his heart

*Photo 90*

(Photo 91).

Shift your weight over the right leg, lifting the left toes

*Photo 91*

(Photo 92), to shift out of the way (Photo 93). Perform a vertical block. Shift back away from the enemy (Photo 94)

*Photo 92*

and cut horizontally to the biceps to disable the enemy (Photo 95). This is known as the biceps cut.

*Photo 93*

Chop downward on the enemy's forearm from above (Photo 96) as he thrusts forward with his own sword. See

*Photo 94*

Photo 97 for the wrist cut. Reverse the downward chop (Photo 98) and cut upward under the enemy's forearm

*Photo 95*

(Photo 99) to perform the forearm cut.

Using the wrist alone, execute a horizontal circle (Photo

*Photo 96*

100) to cut the carotid artery in your enemy's neck with the tip of the blade (Photo 101). Swing the sword downward in

*Photo 97*

an arc (Photo 102), striking diagonally to the enemy's thigh or knee (Photo 103). This is, of course, known as the knee cut.

*Photo 98*

Reverse the arc (Photo 104) and chop diagonally down on the side of the neck to cut the enemy's jugular vein

*Photo 99*

(Photo 105). Pivoting from the elbow (Photo 106), let the back of the blade sweep in front of your body (Photo 107).

*Photo 100*

As the blade sweeps defensively in front (Photo 108), execute a wrist-roll as the tip passes to chop (Photo 109)

*Photo 101*

your enemy's vein. Let the momentum carry the blade down (Photo 110), and strike your enemy with a chest

*Photo 102*

cavity cut (Photo 111).

Reverse the downward momentum and twist the wrist



Photo 103

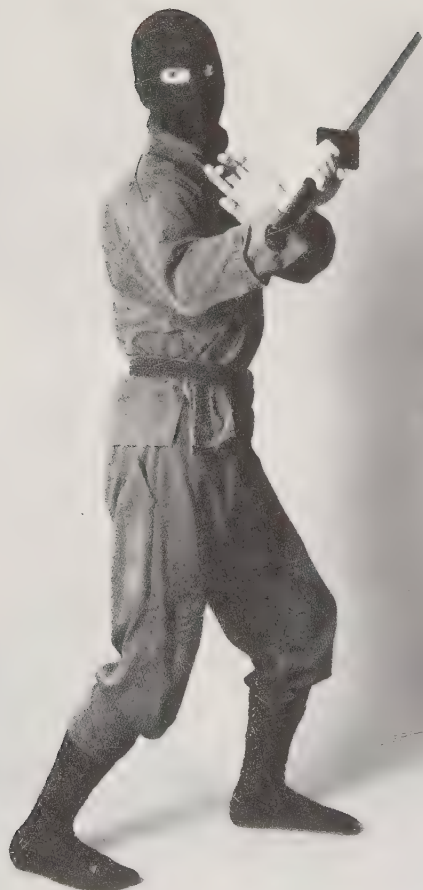
(Photo 112), cutting upward into the groin (Photo 113) as you conduct the femoral artery cut. Let the momentum

*Photo 104*

carry the blade up (Photo 114) and around the head in a whistling arc (Photo 115) in this overhead block.

*Photo 105*

To conduct the skull cut, chop down strongly to the top of the enemy's head (Photos 116, 117) to cut it in half

*Photo 106*

vertically. Withdraw the sword and let the tip drop (Photo 118) so the grip can be reversed; turn the edge out (Photo

*Photo 107*

119).

Step back with the right foot and swing the right arm

*Photo 108*

down to the side to again conceal the dagger behind the arm in the ready stance (Photo 120). Photo 121 shows the side

*Photo 109*

view of this movement. From this angle, the sword is completely hidden from view. This is the Third Sword Vanish of

*Photo 110*

the Hsiao Chien Do Kata, or "Way of the Vanishing and Appearing Sword." Every major vein and artery of the body



Photo 111

is efficiently severed to bring about massive blood loss and shock to the enemy. Most styles of this vanish only teach the

*Photo 112*

deadly points and neglect the vulnerable areas on the arms and legs, not to mention the dirty tricks of stabbing to the

*Photo 113*

groin. There are Nine Methods of Vanishing the Sword in the complete form. These three are the most basic, and the only

*Photo 114*

ones suitable to be presented to the public at this time. We have illustrated the set from two angles, as seen by the enemy

*Photo 115*

and as seen from the side, so the reader has a clearer understanding of the movements and angles of the cuts: two steps

*Photo 116*

forward, one step back, one side step, and the second step back.

*Photo 117*

*Photo 118**Photo 119**Photo 120**Photo 121*

CHAPTER 9

Dagger of the Mind

The Ninja are great believers in the old adage, "kill the head, and the body dies." Recognizing that it is seldom the peasants who make war, but rather the generals, the invisible assassins of ancient Japan were often dispatched to slay rival warlords before negotiations broke down to the point where war was inevitable. This might be accomplished by merely terrifying the enemy leader by appearing in his bed chamber to deliver some threatening message or by doing him in. (Consider the motion picture *The Godfather*, in which the minions of the underground society placed the severed head of a producer's favorite horse in his bed, clearly implying that he could be killed just as easily any time it was ordered or desired. Naturally, he complied with the wishes of the patriarch.) When faced with one's own mortality or vulnerability, decisions become more conservative.

There is a legend among the Ninja of an agent who killed his target by hiding in the rafters above his bed and trickled poison down a thread onto the victim's lips. The man died while sleeping with his wife, who never heard a thing. No trace remained of how this feat was accomplished, but credit was duly given to the shadow warriors of the night, the Ninja.

There is a good deal to be said for sufficiently intimidating the enemy. It is said that the reason the Shogun employed

over 40,000 troops to raid and destroy the four-thousand-man Iga Ninja encampment was his great fear that some Ninja might survive and take revenge upon him. Because the Ninja had for years made certain that tales of their prowess and physical abilities were spread across the land, the emperor probably thought their forces were far larger than they were—a tribute to the Ninja's dissemination of "black propaganda."

The Cloak of Secrecy contributes to the mystical image of the Ninja; the Dagger of the Mind places fear in the enemy's heart. (This is one of the interpretations one can make of the "nin" ideogram or symbol, the cloak/sword above the heart.) As we have seen, there are always multiple meanings to every event, and the trick is to have the proper interpretation of the gathered intelligence so that seemingly minor incidents can have major effects.

CHAPTER 10

Surreptitious Entry

The art of stealing in, also known as the methods of hiding, or Inpo, was the special stock and trade of the ancient Ninja. Modern revelations have shown that such “black bag” operations persist in the intelligence community even today.

Any time the enemy writes something down or sketches an item or prototype, he places that information at risk. Egyptian pharaohs were known to kill all the slaves who labored on the critical parts of a pyramid, and the high priests, who often knew the secrets of the structure, were frequently expected to entomb themselves alive with their leader to protect the security of the edifice. Spy masters are fond of secret compartments and microfilm; others employ heavy safes or elaborate security systems.

Penetration of the enemy stronghold was a particularly dangerous and challenging task to the masked warriors of the night. It was often used as a test for the rookie agent; that is, one trained in the art of stealth and in need to prove himself to the master. True leaders (Jonin) seldom allowed youthful zeal and enthusiasm to be the downfall of potential Genin. They realized that it is the nature of young men and women to undergo such rites of passage.

An assignment which specified covert entry, extraction of

intelligence data, and withdrawal without being caught required daring and skill. If captured and tortured, the Jonin would, of course, deny any knowledge of the agent's actions.

Bypassing alarm systems in olden times was relatively easy. A gravel path around the domicile, while appearing merely decorative, would make loud grating sounds when trod upon, thereby alerting sentries or the occupant of the house. The Ninja would muffle this noise by rolling his wide, soft obi, or belt, across the sidewalk and slip quietly across.

Modern burglar alarms, cameras, photoelectric eyes, motion detectors, tremblers, sonic fields, and simple circuit switches that sound the alarm when closed or opened all present difficult obstacles. Basically there are two ways of defeating them: kill the power, and follow the guards.

Ancient Shaolin temples in China had an elaborate set of pressure-sensitive floor plates which would trigger darts or bear traps when stepped on by unauthorized persons seeking to sneak in and learn their techniques. Initiates had a ritual kata similar to hopscotch whereby they walked only on the safe squares, avoiding the pitfalls. If this pattern was unfamiliar, it was quite hard for the untrained initiate to duplicate it, and he would give himself away. If one tried to pass when no one else was present, the secret triggers were almost certain to get him. Even if a guard were taken captive and forced to show the pattern, he could sacrifice himself by tripping one of the traps and ducking aside.

One method of defeating this device was to walk on large boards, which distributed the weight over a bigger surface. This made the Ninja too "light" to set off the alarm. Similarly, when entering a Ninja stronghold, there was a prescribed set of shrines by which one needed to pause in front of, thus silently identifying oneself to any hidden watchers.

Some military installations and security-sensitive individuals employ both human and animal sentries, the most often seen being the K-9 (canine) Corps of the Army. German shepherds, Doberman pinschers, Labrador retrievers—virtually any large dog—can be trained for this purpose.

Dogs were among the first animals domesticated by man, and, if properly handled, are loyal and dedicated. Usually the handler and the dog are a team from the first day the pup is selected. This builds a bond of friendship and devotion which is almost unbreakable. Guard dogs have been known to "pine away" and die when their masters fall in the line of duty. In the Western *Call of the Wild* by Jack London, a Saint Bernard in the Alaskan Yukon actually revenges itself on the Indians who killed its master. Such loyalty is not unknown in the real world, either.

When entering an area with a guard animal, it must be first eliminated, be it leopard, cougar, or canine. Traps and snares are one method to use; poison meat (seldom effective with well-trained animals who only eat from their handlers) or a female of the species to incite competition among the pack or occupy the hound in question have all been used, but require some preparation. Naturally if the dog patrols alone, sans handler backup, he is more vulnerable.

Since Roman times, geese have been an effective deterrent to surreptitious entry, squawking loudly when anyone approaches. They require little supervision or care and tend to operate in a gaggle or pack. Unlike with a dog, one may pass upwind of geese since their olfactory senses are poorly developed; after all, a dog would smell your presence. Any bird, startled at night, can give away your position.

We have discussed in *Secrets of Invisibility* the various methods of bypassing a sentry, and while even that work does not encompass all the techniques available to the practicing Ninja, it does illustrate the fundamental principles of that aspect of the art of invisibility. Likewise, there are many excellent books on the market which explain the means whereby the standard locks found in use today may be manipulated and opened with specially designed lockpicks and tiny turning wrenches. It is not our purpose here to enter into a treatise on these topics, but rather to discuss the more ancient and archaic hiding places used by the agent in the house of feudal times.

Considering the state of Chinese and Japanese architecture during that period, eavesdropping was a relatively simple

task for the secreted Ninja. Many floors were raised above the ground, providing crawlspaces into which one might scurry at the approach of a guard, or simply hide beneath to overhear conversations between officers or enlisted men of the castle. One must recall, however, the tale of the agent betrayed by a small cloud of mosquitoes above his position. An alert samurai noticed the insects, knowing a human was nearby, and impaled the unfortunate listener by plunging his spear through the floor boards.

Another frequently used hiding place was among the rafters of the enemy's house. Clinging like a giant bat to the upper beams was one way of remaining in the shadows cast by candles and primitive oil lamps. Modern hung ceilings are easier.

ATTIC/RAFTER HIDING PLACES

As a hiding place inside an enemy's dwelling, attics are hard to beat. They are accessible by way of vents that allow air to circulate in the upper chamber and open to the outside. Any small boards or screens that cover these openings to keep out insects must be cut away or be sawed out with the tiny keyhole saw-type tool.

In the attic, the roof rests upon the triangle portion of the framework known as a truss. The ceiling is fixed to the horizontal part of the truss, above the heads of those beneath it. Most are quite fragile, and not designed to bear weight. Therefore, one must move from beam to beam (Photos 122, 123) to keep from falling through. The thinness of ceiling panels makes it easy for one to hear through them for the purpose of eavesdropping. Drilling a tiny hole with the point of one's knife permits a wide view of the room below.

Attics and lofts are also accessible inside the house by means of trapdoors; these may be found in halls or closets.

Modern methods of eavesdropping include the Bionic Ear, a long-range "shotgun microphone" capable of picking up a whisper across a football field; microphones, both planted and carried by agents when participating in an assignment; and Infinity-type devices which can cause an ordinary



Photo 122



Photo 123

telephone to pick up conversations. Many mikes are sensitive enough to pick up ordinary conversation through plaster or thin wooden walls. The Ninja can employ a common stethoscope for this purpose or the rim of a drinking glass and press it to the wall. By putting the ear near the base, voices can be discerned through the barrier due to the inductive nature of sound waves, which strike the wall, are amplified by the air trapped in the glass, and are transmitted to the listener's ear. One should experiment to find out which shape of glass is best. Since sounds are naturally muffled somewhat by this technique, a certain amount of practice is necessary so that you can make out what is being said.

The Ninja of old were skilled in both lip and body reading, which enabled them to "listen in" on conversations out of normal earshot. The use of binoculars or telescopes makes it possible to perform this feat from a concealed or even further distant position, but is seldom reliable for detailed information.

Another improvised listening device is the primitive ear trumpet of the early English physicians. It was made from a cone of tightly rolled paper. With the small end to the ear, the larger, collecting end was placed against the patient's chest.

Listening outside the windows was also a common tactic. In ancient times, many walls and windows were made of paper for the sake of simplicity, lack of glass, and frequent need to rebuild the homes, especially in Japan, after earthquakes, floods, or typhoons. But one cannot see through paper, and even a thin sheet might distort key words or phrases. Furthermore, the act of poking a hole" in the screen produced a small, although noticeable and distinctive, sound, which might alert the occupants to the presence of an eavesdropper.

To test this theory, construct a small frame of paper and try to quietly make a hole in it. Not so easy. But, a pinhole makes very little noise, and by placing the eye next to the aperture, quite a wide field of view can be had. Still, creating the pinhole does make a noise; unless the needle tip or pin point is "drilled" through with extremely gentle pressure.

So the ancient Ninja, with his knowledge of science and chemistry, devised another way. By wetting the paper with the tip of the tongue, an opening could be "melted" out, making an even larger gap through which to observe the interior. An earlier variation on this principle was to moisten the end of a finger and push out a tiny trap-door type of hole through the softened papyrus. Dampening the site at which a sharp point would enter (as in the pinhole) rendered it useless. Once the tool was withdrawn, the wet fibers tend to seal themselves back together.

Such miniscule "peepholes" could also be used to peer through floors and ceilings; modern "fish-eye lenses" help.

CLOSET AMBUSH I

There is no legitimate reason for being inside a closet. Most people never set foot inside one, and even a searcher normally just sticks his head in to look around. Be aware of this tendency to not enter the closet all the way since it can work to the advantage of the lurker.

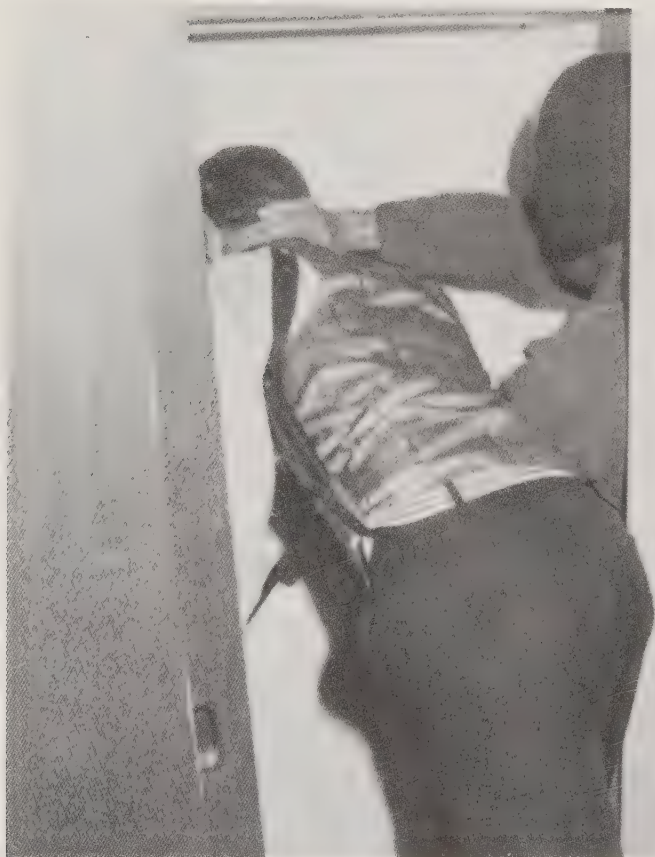
Press one shoulder on the outside wall near the side of the door which opens first. This crack may provide an observation port. If hiding in a secure area, be sure to conceal yourself after the room is swept by guards. If hiding from pursuit, use the following technique.

From a position of concealment on the nearest side of the closet and with your right arm against the wall overhead in preparation, wait for the sentry to look in fully (Photo 124). This side of the alcove offers the best shadow in which to hide to escape detection. If the guard spots you, drop your right hand down on the back of his neck (Photo 125), grabbing the hair, and jam the gun hand with the left hand. Jerk the enemy forward, ramming his head into the far wall (Photo 126) to render him unconscious. Follow up with a knee to the chest.

CLOSET AMBUSH II

Another hiding place inside an alcove or closet is on the

*Photo 124**Photo 125*

*Photo 126*

upper shelf (Photo 127). Many times there are boxes, hats, and so on that can be used to provide extra cover and concealment. This also employs two principles of hiding: people don't look up, and people do not walk into closets.

There are two methods in which to hide on a closet shelf: lie along the back wall of the shelf or crouch in the corner. The latter method is more useful in attacking a searching sentry.

As the bodyguard opens the door and checks the interior, he may not see the hiding figure (Photo 128). If, however, one wishes to make an attack, strike out strongly with a sidekick to the face or throat (Photo 129), stunning him long



Photo 127



Photo 128



Photo 129

enough to drop out of the place of concealment on top of him for the finishing technique.

SITTING SENTRY ATTACK I

In ancient times, when people sat on the floor or knelt on tatami mats, methods of attacking a target lower than oneself, especially an unsuspecting one, were among the Ninja repertoire.

One of the best moments for such a strike is just as the victim is off balance in preparing to be seated.

As he makes himself comfortable, he is most vulnerable. Stand swiftly and silently behind the victim (Photo 130) poising with the garrote loosely between the hands (Photo 131).

Drop the cord over his head, pulling upward and to the rear with both hands (Photo 132). He can be strangled by this method in from five to thirty seconds with no outcry being possible.



Photo 130

*Photo 131**Photo 132*

SITTING SENTRY ATTACK II

When penetrating the enemy stronghold, one may need to hide behind some article of furniture to avoid being discovered, or one may creep to such a position (Photo 133) for an attack.

The important thing is to stun the enemy instantly without permitting him to make an outcry. This may be accomplished by reaching over the back of the chair in which he is seated (Photo 134) or reaching behind the head of the bodyguard and dropping your fingers into his hair.

Simultaneously, jerk his head up and back to lift the chin, and swing around the side of the chair to chop him in the throat with a "Thousand Hand Strike" to the Adam's apple (Photo 135).

A strong strike will crush the windpipe, but this may be difficult for some to do; even a light tap will cause breathlessness by disrupting the nerve impulses of the phrenic nerve, which controls the diaphragm.

*Photo 133**Photo 134**Photo 135*

SLEEPING SENTRY ATTACK

Even bodyguards must sleep. Normally, they do so in shifts of four hours each, which ensures that those on duty remain fresh and alert. One might suspect that the off-duty guards would tend to drop their defenses a bit. The Ninja takes advantage of this psychological characteristic by practicing attacking the sentry as he sleeps.

Being masters of stealth, the Ninja could quite adroitly creep up on an adversary who was wide awake. Practiced in the methods of seeing in the dark, they could also easily locate their victim in pitch-black darkness.

Some professional killers surround their beds each evening with the pages of whatever newspaper is at hand in whatever city they may find themselves. This makes a cheap but effective burglar alarm, since anyone who tries to cross the paper would necessarily make a distinct rustling noise that would awaken the sleeper. This is a variation of the ancient Japanese principle of the nightingale floor, made of fitted board that would sing out by creaking when trod on.

Of course, no hired gun or mercenary would ever be far from his weapon. He must therefore be considered armed and dangerous. After reclining only ten minutes, his reaction time is doubled, a highly significant point one should remember.

The crafty Ninja prepares for the attack by secreting himself in the barracks area before the sentry arrives. By peeking out from under the bed (Photo 136), he can observe and discern the movements of the bodyguard as he enters, checks his weapon, and prepares to get some rest. By listening to the sounds of his breathing, the Ninja is able to determine the enemy's state of relaxation. Sleeping respirations, if not distinctive snoring, are not regular or equal; they are generally deeper and slower than the normal waking rate.

Keeping well below the edge of the bed or cot (Photo 137) ensures that the Ninja remains out of sight, even with the lights on. Once clear of the frame and the covers which previously concealed him from view, he is careful to avoid any rustling of cloth by using the serpent step, raising up on



Photo 136



Photo 137

*Photo 138*

the fingers and toes and lifting the torso to glide an inch or so above the surface.

Drawing the body up into a coil, preparing to strike and then pushing off strongly with the knees and elbows, the Ninja springs upon the bodyguard, dropping his elbow onto the solar plexus (Photo 138) and his weight onto the enemy's chest to pin him to the cot and trap his arms.

CAPTURING A SLEEPING SENTRY

It may be that you wish to question the subject or take him prisoner. In that event, the intimidation factor of seeing a knife at his throat (Photo 139) is a compelling argument for him to follow any whispered instructions. Further, by clamping the free hand over his mouth, the sleeper is prevented from making any outcry or raising an alarm when held in a no-outcry hold. If the intent is to kill the sleeper, the combination of covering the mouth and severing the carotid artery just below the ear is most effective.

*Photo 139**Photo 140*

If the intent is to question the sleeper, some Ninja ryu employ the more mysterious method of clamping the hand over the enemy's eyes and holding him to the pillow by the leverage of this hold. In this invisible assassin hold/technique, the tip of the dagger is placed under the enemy's chin to prevent outcry and act as a threat (Photo 140). This technique psychologically makes the Ninja omnipotent with a minimum of contact.

HIDING BEHIND THE CURTAIN

In the previous technique, one might question the body-guard while pinning him to the floor or bed with a hand over



Photo 141

*Photo 142*

the eyes. When the interrogation is over, one may take advantage of an outcry to misdirect an incoming sentry and thereby catch him off guard as well.

If the room is dark, stand beside the door on the latch side. If the room is lit, duck out of sight behind a curtain



Photo 143

(Photo 141) should one be present, as the sentry rushes in.

As he passes, step out of concealment behind him (Photo 142).

Jam his gun hand by placing the right palm behind his elbow and cup him under the chin with your left hand. Tip

him over backward (Photo 143) and ram his head into the wall to render him unconscious. Or, you can take him down to the mat and pin him with a knee to the throat or chest.

THE LOFT ESCAPE

In ancient times, the upper reaches of the ceiling were



Photo 144

*Photo 145*

often shrouded in the dim half-light of small candles or lanterns. Taking advantage of this and the fact that people seldom look upward, the Ninja would sometimes escape pursuit or search by sentries by swinging onto overhead beams and rafters.

In the modern age, attics and air-conditioning ducts offer much the same opportunity (Photo 144). Hook the fingertips on the inside lip of the attic-trapdoor panel and push it aside with the feet. Pull the body into the opening (Photo



Photo 146

145) out of sight. If the intent is to hide, replace the trapdoor (Photo 146). A really alert sentry might feel a draft from an open vent. Naturally, one must move very little and make no noise since the hollow chamber will amplify any sound.

THE LOFT AMBUSH

If the intent is to ambush the bodyguard from above, one may lie across the trapdoor opening, filling it with shadow. If a rafter or beam is used for a quick escape during pursuit, allow the sentry to pass beneath the concealed position.



Photo 147



Photo 148

(Photo 147) and then drop silently behind him (Photo 148). Strike before he can turn and fire (Photo 149).

The illusion that the fleeing Ninja has vanished is enhanced if the door at the end of the hallway is left slightly ajar. This gives the psychological impression that the quarry has contin-

*Photo 149*

ued in a direct line of flight, a natural tendency and therefore likely to be believed by the pursuer.

Remember that attacking from behind increases the chance of success by 50 percent. Use a thousand hand strike to the back of the enemy's neck or ear.

CHAPTER 11

Escaping

It has been said that it is the duty of captured soldiers to attempt escape, thereby tying up as many of the enemy's resources in searching for the escapee and keeping the pursuer as confined as possible. One of the most notable examples of this was the so-called "Great Escape" of British and American prisoners of war into central Europe during World War II. Several hundred internees successfully tunneled out of a German concentration camp and eluded civil and military authorities for several weeks. Only a few managed to make it back to friendly lines, a feat which required the crossing of hundreds of miles of enemy-held territory. During that time, the internees opened up a virtual second front within the occupied area, not so much by sabotage or counter-military action, but by the simple act of fleeing across the country.

Acting independently or in small groups of two or three with forged documents, many of which passed checkpoints and credentials checks, the escapees caused police and army personnel to tighten security everywhere, restricting all types of movement and thereby slowing supplies and troops rushing to the fronts. When they were spotted, it often took squads of men to chase them down for recapture. Of course, they had to be transported back to the stalags, taking up valuable trucks, gasoline, and other resources badly needed

in the war.

It was reported that the majority of the escapees were killed "resisting arrest," but they had served a valuable function. So, too, an escaping Ninja.

During times of confusion or disruption, it is often possible to precipitate catastrophic events with minimal effort. Yelling "fire" in a crowded theatre, especially if smoke is smelled or flames are visible, is quite likely to cause panic as the audience races for the exits like a human tidal wave. In such a near riot, people are sometimes knocked down and trodden upon until they are crushed to death. It is important to stay on one's feet and be carried along with the tide. Keeping the arms up and moving from shoulder to shoulder is one method, but the ribs must be protected, and one must continue to breathe.

In the darkness or semi-darkness of an auditorium, one can easily become lost in the crowd, thereby slipping away from those who are pursuing you. Likewise, if guards are posted at the exits, they will most likely be swept away by the human flood as it pours through the doors. Even armed sentries would find it difficult to identify, sight, and fire accurately upon a given target in such a situation. Also, while gunfire may disperse those in the immediate vicinity of the shots, it frequently draws counterfire and even almost suicidal attacks by the unarmed. When acting in fear of one's life, even the most timid soul may become a lion.

One can try to play on the sympathy of the group in order to escape. Confronting a pursuer and accusing him of some heinous crime can sometimes incite a lynch mob which you can use to your advantage. One must suit the crime to local taboos to get the most significant response.

CHAPTER 12

Debriefing

Once an assignment has been successfully completed, the agent in the field reports to his commanding officer and makes his report of the mission. His information may confirm, deny, or validate data already gathered, or be the basis for an entirely new line of inquiry. Different schools use various methods. In some, the report is first written down and the agent is then questioned and told what parts, if any, he may divulge to others. Other schools prefer an oral recitation before a board of inquisitors, while some wait until the agent has recovered fully and then meet in solemn meditation.

Nothing is ever lost or forgotten since even the smallest detail may someday be of tremendous importance. Techniques which were useful are examined to see whether they can be improved. It is often said in ninjitsu that the smallest things take on great significance and what seems to be the overall big picture pales to nothingness in the face of understanding. Just as the indigenous forces of which we spoke earlier are the unseen hands of the Ninja, the returning agent is considered one of the thousand eyes. With his information, the Jonin or those who seek to control the destiny of nations and those they consider lesser men can know all, see all, and tell all, thereby making them kings and rulers.

Remember, the mission isn't over until all the agents have been debriefed, meaning that they must all come back or be accounted for. It is sometimes important to go and see for oneself, but it is just as important to come back to tell others what one has discovered.

STORAGE

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The Ninja. Looked for, he cannot be seen. Listened for, he cannot be heard. Felt for, he cannot be touched. A mastermind of subterfuge, the Ninja engages in espionage activities with the skill and cunning that has made him infamous.

Always practical, he devises many systems of fighting with unorthodox weapons. As a spy, he experiments with the tools of the trade—the cloak and dagger.

Like the bullfighter, the Ninja may use the cloak to confuse the enemy and evade an onrushing attack, or wield it as does the magician in order to deceive. He may also convert this versatile tool into a shield, flail, net or wrapping about the arm to absorb the impact of a blow.

Known to spies and assassins since ancient times, the dagger techniques covered here are intended for use with the cloak, which “hides” the weapon until it is too late for the victim to realize the danger and defend himself. Not pretty or flowery movements, the cape and knife attacks form the Nine Methods of the Cloak and Dagger System—real and deadly strikes intended to end a conflict quickly.

The Ninja’s survival in the highly competitive and ruthless world of international intrigue rests on his ability to gather valuable intelligence, and it is these skills which author Ashida Kim covers here, in addition to secret codes, surreptitious entry, escaping and cloak and dagger techniques.

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