

道主南部義尚



NANBUDO

Life Philosophy, Philosophy of Life



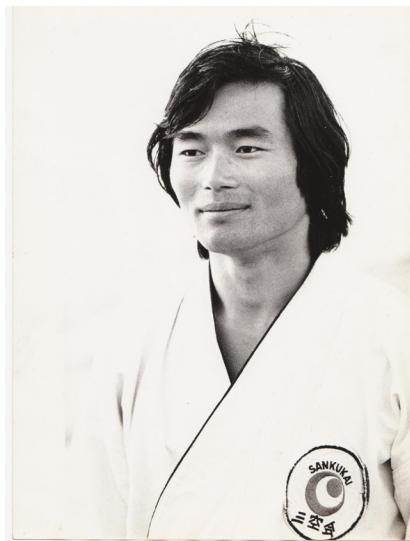
Promotional Booklet with DVD

WHAT IS NANBUDO?

NANBUDO is defined as an art for the creation of KI energy, an energy which promotes the harmonious union of the body and mind. The principles of NANBUDO originate in the laws of nature. The objective of NANBUDO is to completely liberate the practitioner from his fears and anxieties as this will release his desires and passions. One aim is to show the way and encourage a greater understanding of the realities of life and its many forms. The flow of energy (KI) results in a physical and mental stability and promotes good health and resistance to modern illnesses like stress, mental illness and backache, etc.

“NANBUDO, in essence, abolishes all forms of extrovert strength. However, it permits the acquisition of inner strength, which is confirmed each day by a positive attitude in our daily lives. Living is a perpetual renewal of this energy. Let us accept the natural cycle in which we find ourselves, and with all senses alert, let us bind ourselves closely to it. This marvelous sensation is at the basis of our creative force. Nature speaks to us: let us address her, and especially imitate her.”

(Yoshinao Nanbu DOSHU SOKE, 10. DAN)



The founder of NANBUDO (DOSHU SOKE) is Yoshinao Nanbu, born in 1943 in Kobe, Japan. He grew up in a milieu in which Budo (martial way) was held in high esteem. His great-grandfather was a famous SUMOKA (YOKOZUNA). At the early age of five Yoshinao's formation as a martial arts practitioner (BUDOKA) began with learning JUDO in his father's DOJO. After a few years he also began studying Japanese swordsmanship (KENDO) from his uncle. At the age of 18, when he was admitted at the University of Economic Sciences in Osaka, he discovered KARATE. He followed the teachings of Sensei Tani

and Tanaka and soon became the best KARATEKA in Japan. In 1963 he won the title of the All-University Champion of Japan, proclaimed to be the best fighter of the event in which there were 1250 competitors. Henry Plée, the promoter of KARATE in France, was impressed by the performances and motivations of the young champion and invited him to come to Europe, Paris, and take part in numerous all-style KARATE competitions. Again Yoshinao Nanbu won all gold

medals, event after event, such as French Cup or European Championship. In 1968 he returned to Japan. He wanted to enrich his technique and his knowledge of the way of BUDO. During that year, Master Chojiro Tani entrusted young Yoshinao Nanbu with the mission of developing SHUKOKAI KARATE in Europe. He fulfilled this mission with huge success. At 27 years of age Yoshinao Nanbu arrived at such a high degree of skill that he created his own method and called it SANKUKAI. However, he felt that SANKUKAI was only a stage in his journey. In 1974 he withdrew completely from the world of martial arts and went to Cap d'Ail. There, amidst the natural elements, he was able to meditate and to connect with the true value of things. He discovered the precise path he really believed in: NANBUDO was born.

NANBUDO AS IT IS

Since the creation of NANBUDO in 1978 until today Yoshinao Nanbu is a very active teacher. He is constantly developing and refining his art and he regularly travels around the world to direct NANBUDO seminars in different countries. The central seminar takes place every summer (July) on the beach of Platja d'Aro, Spain, thus bringing together many practitioners from all parts of the world in a creative and friendly atmosphere.



Different aspects of the martial art of NANBUDO can attract wide range of practitioners, mainly because of the nature of the martial art – it allows people to join the practice (KEIKO) in order to fulfill their own needs, as well as ambitions and intrinsic motivations. In NANBUDO the term DO or the way (path) is to be perceived in a very traditional way – this is a way to cultivate your own spirit using a

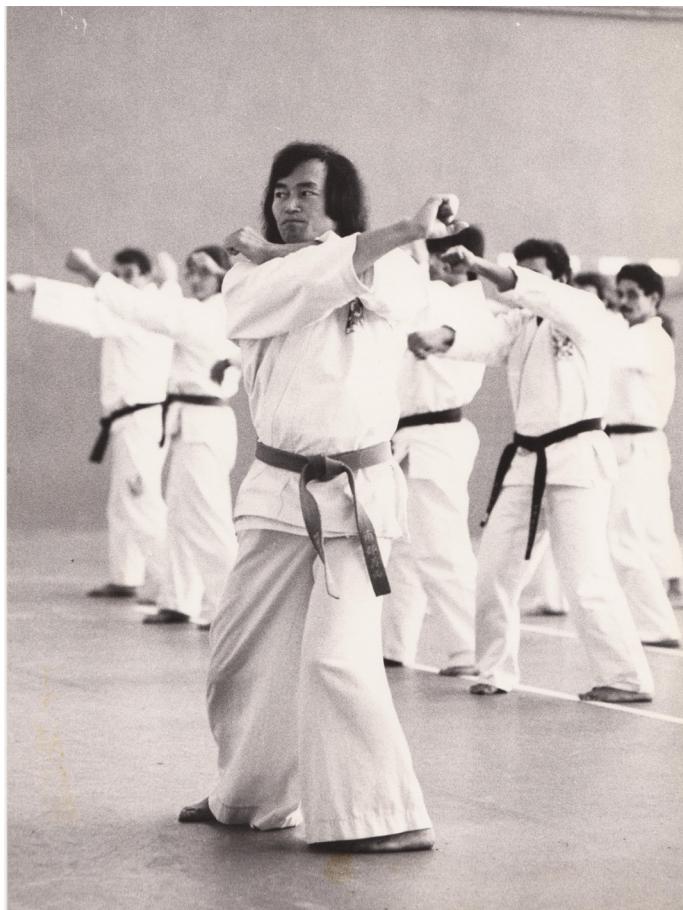
variety of different physical movements and mental exercises. NANBUDO is thus unique because of the concept of JINSEIKUN or precepts for life based upon lifelong practice (SHOUGAI KEIKO), life fulfilled with courage (SHOUGAI YUKI) and self-conviction (SHOUGAI SHINNEN). Furthermore, NANBUDO encourages a unique philosophy of life, based upon precepts of three and seven forces (NANBUDO MITSU NO CHIKARA and NANBUDO NANATSU NO CHIKARA), as well as upon a strong interaction (SANIITAI) between the elements of body (TAI), spirit (SEI) and a specific martial way (DO).



KI NANBU TAIKO

KI NANBU TAIKO lies at the heart of NANBUDO. This system of exercises is made of ten clusters of movements inspired by real and imaginary elements from nature. It is a dynamic warming-up exercise, which prepares the body for training, as well as a breathing and KI (vital energy) exercise, with auto-simulative effects. It provides a mediation experience with nature and its phenomena. Relating it to martial arts it is a special form (KATA) with effective self-defense application system (KATA BUNKAI). This exercise is unique and one of most important and significant creations of Nanbu DOSHU SOKE. Its movements are linked to all branches of the art. Regular performance of this KATA is a very significant part

of everyday NANBUDOKA practice. Ten exercises of this KATA are: NAMI, the wave, symbolizes the movements of water, the power of waves, flow of the tide; KAZE, the wind, imitates both strong blows and breezes by swinging the body, following the force of the wind; IWA, the rock, symbolizes stability and both physical and mental resistivity; MATSU, the pine, symbolizes the suppleness of the pine that bends to the force of the wind, but does not break; TSURU, the heron, symbolizes the balance of the bird, ability to fly freely; HEBI, the snake, imitates the dance of the snake, its liveness and agility; RYU, the dragon, symbolizes the great power of a dragon rising up and falling on his prey; CHOU, the butterfly,



imitates soft beats of butterfly's wings, the symbol of physical and spiritual beauty; TAKI, the waterfall, symbolizes the force of the water when it falls; NICHI, the sun, symbolizes immensity of the nature and its cyclic phenomena by imitating the sunset and the sunrise.

ASPECTS OF NANBUDO

BUDOHO, one aspect of NANBUDO, covers martial and self-defense techniques, in which there are basic exercises and combinations (KIHON WAZA and RENZOKUWAZA), RANDORI (practice combat techniques with many prearranged attacking and defensive movements), basic and advanced KATA (imaginary combat rich in symbols and energy) and it's applications (BUNKAI), JURANDORI a strictly defensive system of competitive combat. NANBUDO aims to free the participant completely from all of the fears and anxieties which give rise to stress and concern. To remove these concerns TENSHIN (dodging) is the basis of every combat form of martial exercise. It also promotes harmony between TORI (the attacker) and UKE (the defender) with emphasis on the flow (NAGARE) of KI between them. Some of the technique clusters of this martial arts section are BUDOHO, KIDOHO and NORYOKUKAIHATSUHO. BUDOHO is made up of the following: hand techniques (TE WAZA), leg techniques (KERI WAZA), falling techniques (UKEMI WAZA), sweeping (BARAI WAZA) and throwing techniques (NAGE WAZA), arm-lock techniques (KANSETSU WAZA), vital-points techniques (ATEMI WAZA), techniques with wooden staff



(BO), BOKKEN (Japanese wooden sword), basic and advanced forms (KATA) and their applications (BUNKAI).

KIDOHO, another aspect of the martial art, includes exercises for health maintenance and improvement. They are based on the ancient knowledge of KI (vital energy) and its flow (NAGARE) through the system of meridians (KEIRAKU) in the human body. Continuous flow along meridians is important for psychophysical health and existence of an individual. KIDOHO exercises use bodily movements, breathing (KOKYU WAZA), and mental activities to invigorate both, the body and the spirit, to maintain health and to create happiness. Some of the aspects of this section are NANBU KEIRAKU TAISO (seven therapeutic and meridian stimulating KATA), NANBU TENCHI UNDO (stimulating breathing and stretching exercises), KI UNDO (passive self-stimulation exercises), NANBU SHIZEN NO KI UNDO (natural flow of KI maintenance exercises) etc.

NORYOKUKAIHATSUHO, a third section, covers all meditation and philosophical parts of NANBUDO. It guides us to gain an understanding of ourselves and nature, and to develop our intellectual and perception abilities. In this section there are different kinds of active meditations and mantra repetitions, according to the three principles (NANBUDO MITSU NO CHIKARA) and the seven forces (NANBUDO NANATSU NO CHIKARA).



NANBUDO AND ITS INSTITUTIONS

WORLDWIDE NANBUDO FEDERATION (WNF) is a central organization open to everybody who wants to practice NANBUDO as a Japanese martial art and a school for life. The aim of WNF is to promote and develop this beautiful martial art worldwide and to strengthen national federations, associations and clubs, as well as to coordinate international NANBUDO related activities, manage WNF licenses etc. The technical development of NANBUDO is guided solely by Yoshinao Nanbu DOSHU SOKE'S vision and the organizational development of NANBUDO worldwide is supported by the Executive Committee. This organization assists and manages a number of events, such as common training-camps, main WNF international training-camp in Platja d'Aro in Spain, international seminars around the world throughout the year (all led by Nanbu DOSHU SOKE), official international competitions for both minors, juniors and seniors etc. NANBUDO is practiced in around twenty countries worldwide, on all continents, and the number of practitioners is increasing on a daily basis.

NANBUDO is a registered trademark and it is therefore necessary that everybody who practices it and uses the word NANBUDO or other related key-words in their activities and in web-domains, is in possession an official WNF license to do so. All federations, associations, national entities or single members, who pursue or want to pursue the martial art of NANBUDO, can apply for official membership in WNF family.

INTERNATIONAL NANBUDOKA UNIVERSITY (INBU) is a central education unit for all NANBUDO instructors and students. It encourages education in the martial art of NANBUDO, for all grades and all levels of knowledge. It functions as a central programming nucleus for developing as well as for promoting the true values of NANBUDO, as defined by its Founder Yoshinao Nanbu DOSHU SOKE. Furthermore, as NANBUDO is a dynamic ever developing martial art, with one living Founder (DOSHU) and Head (SOKE) the International Nanbu Budo University serves as a unique facility providing direct education and/or evaluation – not as an education substitute – always considering wishes and teaching methods of its Founder.

1.1. GENERAL PURPOSE

The general purpose of the International Nanbu Budo University is:

- (a) To provide an educational centre where NANBUDOKA can come and learn NANBUDO techniques in a structured way and receive instruction and qualifications in teaching NANBUDO e.g. instructor licenses.

- (b) To ensure that the martial art of NANBUDO is taught in the correct way, without breaking any NANBUDO guiding principles, and in harmony with NANBUDO etiquette (NANBUDO DOJO KUN).
- (c) To create NANBUDO education programs and documentation, such as standard programs, curriculums, evaluation schemes, special programs, grading syllabus and lists of techniques.
- (d) To market and promote NANBUDO as a true and traditional martial by teaching these values in its educational programs and thereby into NANBUDO students.

In this way, International Nanbu Budo University is an educational unit, created, as well as supervised, by the NANBUDO Founder.

1.2. ORGANISATION STRUCTURE

Organization structure of the International Nanbu Budo University follows the traditional system organization in the martial art of NANBUDO, i.e. the chief position of the Head Principal (DAIGAKU CHO) is reserved for the Founder Yoshinao Nanbu (as the title DOSHU SOKE implies). To assist the Founder an Executive Director is appointed. The International Nanbu Budo University is part of the Worldwide Nanbudo Federation, focusing on education strategies and principles of teaching NANBUDO as a martial art.

1.3. SPECIFIC ACTIVITIES

1. NANBUDO HONBU DOJO: One of the main objectives of the International Nanbu Budo University is to create a base or a nucleus for all NANBUDO activities and programming worldwide, i.e. a center, for further creation, exploration of curriculums, action planning, research and promotion activity.
2. Creation of ‘a theme for the year’ is an obligatory activity for any serious educational institution. The University will identify these and propose that all Worldwide Nanbudo Federation members adopt these in Presentations and Demonstrations which will be coordinated at the University.
3. Promotion of Nanbudo: The University will promote and develop Nanbudo in countries or regions not familiar with this martial art. This will be achieved by conducting seminars in the area or advertising NANBUDO events outside the area as well as making contact with neighborhood countries, federations, clubs and individuals to assist with distributing promotional material.
4. Classification of Techniques: Create a glossary of NANBUDO terms

with good descriptions and post this on the web site and update regularly. This will promote a better understanding of NANBUDO and help good communications.

5. Instructors Licenses: Educate NANBUDOKA on how to instruct students and then create a system of examinations to rank and license them. This will help to have consistent standards throughout NANBUDO worldwide.
6. Central Seminar (e.g. Platja d'Aro, Spain): This Seminar is a premier event and all instructors and NANBUDOKA are actively encouraged to attend. It is annually organized by the International Nanbu Budo University and has a specific theme on which practice is focused.
7. Overall Education Curriculum Planning (for all aspects, Kidoho, Budoho and Noryokukaihatsuho): This planning includes those curriculums which will be evaluated and also specific programs for each category and aspect. Minimum requirements and teaching methods will be covered.
8. Special Education Curriculum Planning (e.g. Pre-school children level, handicapped, special needs, University Programs, Primary and Secondary School Programs): Planning specific programs to enter all education levels, e.g. pre-school, primary and secondary school level and university level, something similar to a 'degree in NANBUDO'.
9. Publications (PDF Surveys, Newsletters and Posters): Creating, editing, printing and publication of e.g. annual newsletters, online magazines, reports, seminar updates, demonstration reports, national and international NANBUDO events
10. Archiving: It includes a process of documenting all activities regarding NANBUDO and Yoshinao Nanbu DOSHU SOKE life in some kind of a unique storage space.
11. International Nanbu Budo University Web: Announcement of all International Nanbu Budo University activities and their outcomes on the official NANBUDO website (for now this is nanbubudo.org or nanbubudo.com for INBU activities). This web-site should function as a supplement to WNF web-site nanbudo.com not as a substitute in any way.

1.3.1. NANBUDO HONBU DOJO

The International Nanbu Budo University HONBU DOJO is a 'home institution', representing a central education place for all interested NANBUDOKA. It is structured as a form of NANBUDOKAIKAN, gathering place where all NANBUDOKA, from all over the world, can practice and develop their technical,

performance and instruction skills, thus also helping the development of HONBU DOJO. It accepts inner and outer students (UCHIDESHI and SOTODESHI) from all countries, without prejudice and restrictions, forming an intercultural and cross-cultural educational as well as institutional base.

1.3.2. NANBUDO PROGRAMMING

It encompasses annual activity with the following scenario:

- (a) defining annual theme (techniques or methodologies to be instructed more intensively);
- (b) defining annual presentation strategies, first to be evaluated by Worldwide Nanbudo Federation and Nanbu DOSHU SOKE, including demonstrations, spreading NANBUDO activity;
- (c) gathering information about these activities – in cooperation with national federations and/or clubs.

Every segment of the International Nanbu Budo University programming should be evaluated and validated by the Founder.

1.3.3. NANBUDO PROMOTIONAL ACTIVITY

It includes definition and creation of promotional tools:

- (a) annual list of demonstrations and presentations worldwide;
- (b) annual list of official visits by Nanbu DOSHU SOKE;
- (c) annual list of potentially interested countries in NANBUDO as a martial art;
- (d) annual formation of responsible personnel for each new country;
- (e) annual definition of secondary promotion tools (unique flyers, posters).

1.3.4. CLASSIFICATION OF TECHNIQUES

This will help instructors and students to grasp the enormous amount of techniques as well as diversity offered by NANBUDO as a martial art. It should be distributed in a unique and functional poster, authorized by Nanbu DOSHU SOKE, in Japanese and in Romaji version. Detailed clarification of techniques will be provided in supporting documents, such as manuals for instructors, ‘WAZA digest’ booklets, etc.

1.3.5. NANBUDO INSTRUCTORS LICENCES

Different types of licensing are proposed (MENKYO), mainly at the international level, regardless of grade, for example national, regional and international or first, second and third level instructors, etc. Instructor’s license is will be awarded by Yoshinao Nanbu DOSHU SOKE, regardless of grade, based on examination and

experience.

1.3.6. CENTRAL SEMINAR

It encompasses teaching and technical aspects of NANBUDO as a martial art. Some of the basic issues to be presented regularly:

- (a) What to teach? (technical level);
- (b) How to teach? (methodological level);
- (c) How to teach to teach? (metamethodological level).

1.3.7-8. EDUCATION CURRICULUM PLANNING

This encompasses creating general and/or specific curriculums for different groups and levels of knowledge in education process, such as:

- (a) basic program, e.g. KIDOHO, BUDOHO, KAIHATSUHO;
- (b) primary and secondary school program, or university program;
- (c) specific group programming (handicapped, older, senior age people, anti-stress).

1.3.9-11. ARCHIVES AND DOCUMENTATION, WEB-SITE

It includes collecting all of the materials connected to NANBUDO and its DOSHU SOKE life. This material will be useful for creating promotional tools, newsletters or books and manuals, etc. Some of the materials should be and already is published on the web.



2. COMMENTS ON BENEFITS

Physical health and education for life area has the most significant role in the harmonious development of the anthropological characteristics of the students, but it also has the unique possibilities and peculiarities. It assumes that teaching of any physical activity and martial art of NANBUDO in

specific should be appropriated to some of the developmental characteristics of the students. For example, regular teaching in physical education in lower and higher education is geared toward the optimization of the (training) motor skills and to improvement of the skills and qualities of life. Education in NANBUDO should be thus an upgrade to the basic principles of physical health and education areas of primary or secondary school education; it should be a physical activity for life. Programming in NANBUDO martial art encompasses educational,

anthropological and cognitive components.

2.1. EDUCATIONAL COMPONENTS

The Educational components refer to the theoretical and practical teaching of physical education in NANBUDO. NANBUDO provides new and different ways of movements, coordination, self-defense, mental and physical self-development and autosuggestion. Training in NANBUDO offers complete knowledge on the preservation and promotion of health and the importance of everyday physical exercise. NANBUDO also offers training in special subjects, e.g. KIDOHO exercises (KIDAI) etc.

2.2. ANTHROPOLOGICAL COMPONENTS

Anthropological segment of physical education in NANBUDO refers to the systematic, continuous maintenance and improvement of the biological, motor and functional characteristics of the body. Today's life is often characterized by a widespread 'sedentary lifestyle' that suppresses the need to move which in turn affects the health of the complete body system. Appropriate programs of physical exercise can improve the body composition, resulting in a favorable ratio of muscle mass and subcutaneous fat tissue, which will prevent obesity and some physical disorders. NANBUDO offers a wide range of techniques, such as Japanese gymnastics, meditation and auto-suggestion techniques, self-defensive methods, and meridian therapy exercises.

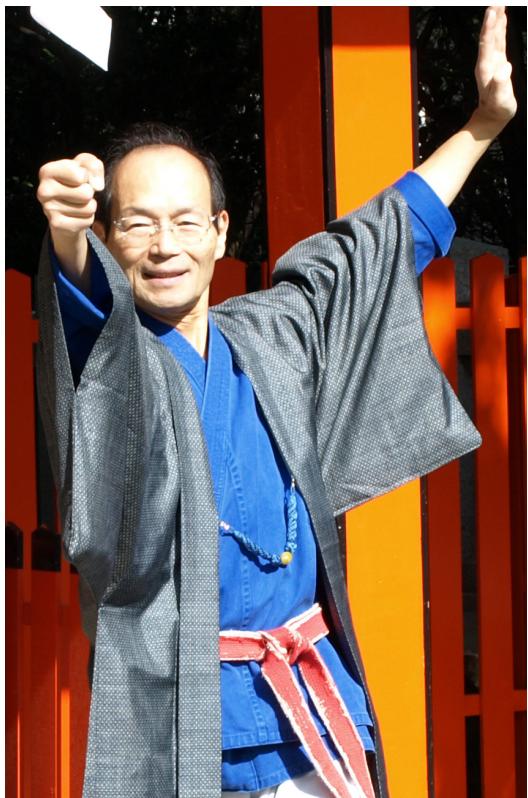




2.3. COGNITIVE COMPONENTS

The cognitive component involves encouraging positive values or positive way of thinking: so NANBUDO training is not only a physical activity for the body but a positive thinking/mind exercise for improving oneself. This is why NANBUDO has NORYOKUKAIHATSUHO that covers cognitive-meditative and philosophical parts of NANBUDO. It guides us to a better understanding of ourselves and of nature and development of intellectual and perception skills and capacities.

SHORT INTERVIEW: Yoshinao Nanbu, founder of NANBUDO and SANKUKAI KARATE, was born in 1943 in Kobe, Japan. For the past four decades he has lived in Paris. He often travels to Japan and holds monthly multi-day seminars throughout the world. Today he is the technical director of the Worldwide Nanbudo Federation (WNF) and head of the International Nanbu Budo University (INBU). He is the holder of high grades in several traditional martial arts, including KARATE, JUDO, AIKIDO, KENDO, IAIDO, etc.



LR: Which of the experiences from your earliest youth regarding the martial arts you still remember?

YN: One of the most beautiful moments of my youth relates to the trips in the mountainous area of Tajima, during the summer holidays. There I would usually spend the whole summer, swimming, catching fish, enjoying the environment. This essential relationship with nature has shaped my earliest childhood and in some way introduced me in the martial arts world. I later paid tribute to this area of my childhood by creating KATA that is called Tajima, a form that is still practiced in karate style of SANKUKAI and in NANBUDO, now called SHIN TAJIMA (New Tajima).

LR: Your entire life is actually related to martial arts. Where are the sources of this interest?

YN: My father and my uncle both taught judo in Japan, in Kansai region, and they were excellent instructors in the traditional sense of the old school judo. Their training methods were very strict as well as the training methods of my first karate instructor. In the earliest days of my martial arts practice I already knew that I would become a martial arts instructor. I trained many of them, JUDO, KARATE,

KENDO, IAIDO, AIKIDO. At that time I didn't have a vision of my own style or my own, new, reformed methods, but I had a synthetic mind, when it comes to martial arts. My family was a samurai family, I mean my ancestors, and all my relatives and contemporaries, friends, were closely related to the different martial traditions of Japan – not only to skills that would later overwhelm the West but also with lesser known skills as JUKENDO.

LR: What were the training methods in your early days? Can you upload some experience?

YN: The most fresh are my memories of judo trainings that were very demanding, with lots of repetitions. However, great attention was put on to the technique, precision and softness of judo techniques, in the sense that it was first employed by Jigoro Kano. Today, such an approach to judo is almost lost, although it exists, it has been preserved, somewhere deep in the original idea of JUDO RANDORI techniques or KATA. Furthermore, one of my most interesting instructors was Tanaka sensei, an AIKIDOKA whose teaching methods were specific – in the early stages of learning he would never touch his students with bare hands, and all of the arm-locks and throwing techniques would be performed using a wooden stick. In early youth I had been introduced to aikido, and even watched its founder Morihei Ueshiba demonstrating. I am actually still fascinated by the fluidity of the movements in almost all these Japanese martial arts.

LR: However, you also had a close relation to your teacher Chojiro Tani?



YN: Yes, Tani sensei is one of the karate instructors who deeply influenced my understanding of martial arts, particularly modern karate. Although at one point I refused to follow him, this was a conceptual split, even though at that time I was entrusted the mission of development of TANI HA SHITO RYU KARATE in Europe, particularly in France, I could not completely follow his path. Karate at that time had a certain dosage of inflexibility and lack of adaptability that made me more of detached to it than would have made me attracted to his many and great values. I had to go my own way and leaving my teacher Tani was a hard task for me. At a time when we were parting, saying hello, a bottle of sake cracked in his hands. Several months later he died.

LR: How did you decide to go to Europe?

YN: My departure from Japan was not a simple and easy decision. There were a lot of financial and diplomatic obstacles, from the procurement of paper and warranty documents on one hand, to parting with friends, family, etc. on the other. However, it was a good decision, I did not regret it. I got to know a different culture, in which I later founded my family, and out of NANBUDO I made an interculturally recognized and unique art. I also made friends with many Japanese immigrants in France. Life is a unique opportunity and we should not complain even for once, we should be aware of our own mistakes and continue to follow the path. The first years in Europe were very difficult for me. I practiced a lot and had a sort of contract with Henry Plée, French legend of karate and my patron at the time, to visit as many of the international and national tournaments and championships and to always win. That's what I did. I taught a lot, which really shaped me as primarily BUDO teacher. In the early morning hours, in Paris centre, actually in today's dojo of Henry Plée, I taught aikido, later on I taught judo in the afternoon and in the evening hours I conducted karate lessons, almost daily.

LR: In Paris, where you live today, of course, and on many trips, you have met many celebrities, both from the world of martial arts and other domains?

YN: Yes, big names of the Japanese BUDO are my friends, from Mochizuki, Kamohara, Nakamura, Nakahashi, to the great ZEN philosopher and writer Taisen Deshimaru. Paris is a great center of martial arts in Europe and all over France, a fertile ground on which many Japanese instructors found their home. With most of them I still intensively socialize, we organize joint seminars and lead a sort of an association of Japanese experts in Europe. French Federation of Karate and Associated Disciplines (FFKDA, Fédération Française de Karaté et Disciplines Associées) recently decided to award myself with the grade of 9th DAN, due to my lifelong achievements in promoting traditional Japanese martial arts and my own way of BUDO in France. Most of the officials in charge of giving this high title to

me were actually and paradoxically my first students in the past. Nevermind, this is the highest rank in the federation of this kind and the highest grade to be awarded and approved in France, on which I am very proud.

LR: How has NANBUDO actually created and which intimate causes led to this?
YN: It was created in very unsuitable conditions but in very favorable circumstances, on the other side. NANBUDO flourished in me even in the period when I was in Europe for the first time, spreading a mixture of SHITO RYU and SHUKOKAI methods and styles, and later on SANKUKAI KARATE. However, the suitable conditions for presenting NANBUDO to the public were not yet present. The gap and conceptual differences in SANKUKAI KARATE organization led me to my escape in solitude. In 1976, after disagreements with Tani's concepts, as well as after many conflicts within a large SANKUKAI KARATE family, I finally realized that I should not be satisfied with my newly created style and techniques, which in Europe and Japan had a large number of followers. In the natural environment of Cap d'Ail in southern France I remained until 1978, before finally presenting



NANBUDO to general public. I had a big opportunity to demonstrate NANBUDO in front of Prince Rainier and Monaco royal family. During the solitude period I meditated almost every day, rehearsing a variety of principles and forms. It was not a classic isolation like, for example, isolation of a Zen priest – it was more an enrolment to create a positive work environment – and a place for a hard work.

LR: What were the reactions to the new martial art?

YN: Reactions were different. On one hand, they called me thinking machine, because the techniques that I presented to the public were very complex, quite different from the systems that were represented in the most popular martial arts. Some of them, of course, were skeptical. But, in my life I was never served, people have always tested me, ever since my youth. As a captain of Japanese karate team at the University of Osaka, I was often forced to demonstrate my own authority, even though I was more easygoing in the way of preparing the university team, especially considering MAKIWARA techniques. Even my own father often tested me. Now I would like to only mention one episode, just before my first trip to Paris: I had to agree on performing judo randori with my own father in front of the audience. Luckily I performed a quick and explosive technique IPPON SEOI NAGE, and indeed this symbolic match was recorded by my friends. Once I was even tested by Willy Wallace, who wanted to actually test the effectiveness of NANBUDO principle of simultaneous punches and defense.

LR: What part of NANBUDO is the most complex, in your opinion?

YN: Perhaps the most complex part is KEIRAKU TAISO and KI NANBU TAISO systems, therapeutic forms of energy circulations, primarily because they function as little KATA, small forms, as well as respiratory exercises and meridian therapy. In the combat system of NANBUDO perhaps the most complex are sweeping and throwing techniques, especially the circular sweeping systems, such as KAITEN GERI GEDAN technique, which has become the trademark of NANBUDO as a martial art. When the practitioner enters the system of NANBUDO, of course, he eventually recognizes the purpose of all the elements that are interconnected and, in my opinion, form a unified system.

LR: You often emphasize the importance of individual training, a kind of self-evaluation within the art and within one's own understanding of BUDO. Can you explain that?

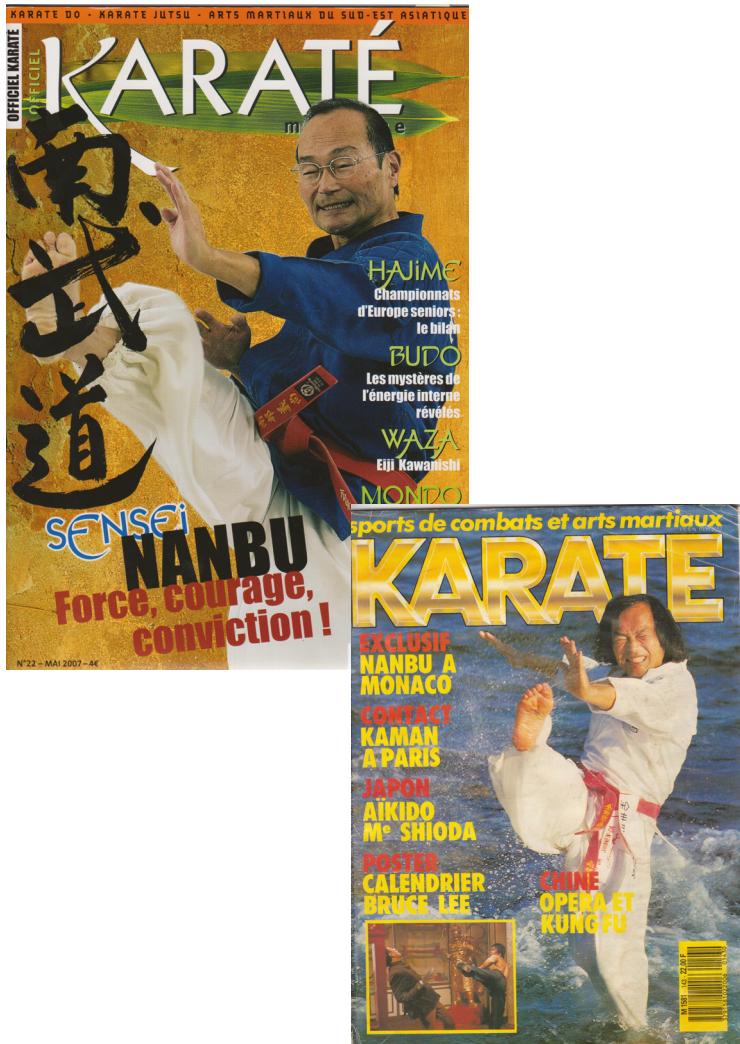
YN: This refers to the physical and mental health level. One drop of water does not damage a hard rock, but after a few decades, the stone breaks under the force of water. Rather, the persistence of the water subsides. When I was young I wanted, for example, to strengthen the muscles and speed up the leg

kicks wearing GETTA sandals and carrying out hits with them. Every day I would wear them to the university but one day the manager of the train station asked me to stop wearing them – because they were damaging the floors. I would work up to a thousand kicks a day, I would practice hand techniques on MAKIWARA and finally I would use a bicycle tire for training explosive judo throws and karate punches. Today, of course, that does not work, but I projected this concept of physical work on mental training. Therefore, NANBUDO is a living art: I observe my students during seminars and I modify techniques, transform them, frequently and radically changing my method, introducing new elements into existing and already established system. Otherwise, the metaphors of water is extremely important for my martial art, it lead me in the moments of meditation and during the creation days of NANBUDO, and I often use it today to describe the relaxing mode and naturalness of NANBUDO techniques.

LR: You often emphasize the importance of KATA in development of BUDOKA.

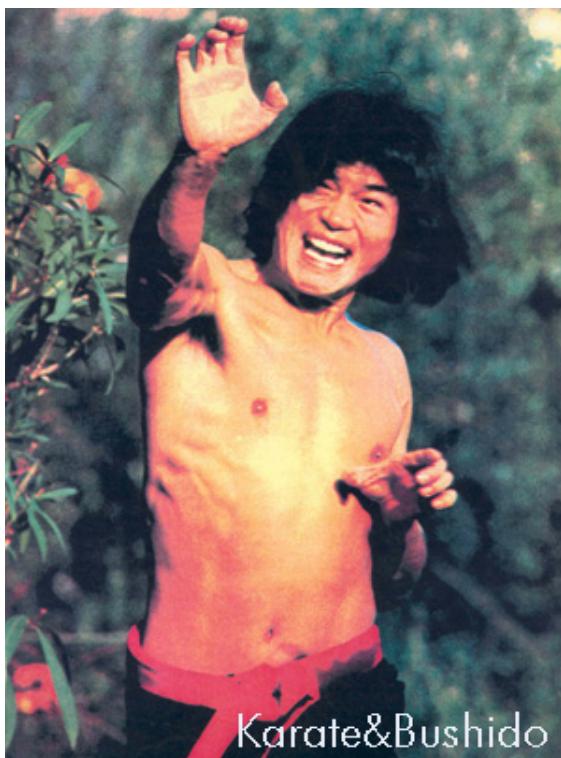
YN: From the moment I began to teach and study martial arts – that is what I do today, forty years later – I realized the importance of KATA in learning all of the techniques in every kind of BUDO. Regularly, I try to convince my students that KATA is foundation of every traditional Japanese martial art. I have devoted great attention to teaching and practicing KATA techniques: in SHITO RYU KARATE there were hard Okinawa KATA systems to learn, in SHUKOKAI KARATE slightly softer, in JUDO training the turn for me were the KODOKAN KATA. At a time when I came to Europe the technical base of karate were the reformed SHOTOKAN KATA, PINAN and HEIAN KATA. In the early stages of SANKUKAI KARATE these KATA were replaced by my own HEIWA KATA systems. HEIWA means peace, and in the beginnings of SANKUKAI KARATE these KATA were actually the equivalent of basic SHOTOKAN KATA, HEIAN and PINAN system. Indeed, the entire catalog of NANBUDO techniques today actually revolves around the idea of KATA, precisely specified sequence of techniques, without deviations. All aspects of NANBUDO, from martial (BUDOHO), to its energy (KIDOHO) and mental bases (NORYOKUKAIHATSUHO) actually focus on the training forms. There is nothing in NANBUDO that exists outside of form-systems, which is why most martial arts connoisseurs stand fascinated in front of the disciplined nature of NANBUDO, as well as in front of its precision. KATA is thus a prerequisite for the existence of basic learning, necessary for the so called catalog of techniques for transferring (MENKYO KAIDEN). System of KATA techniques at the same time disciplines body (TAI) and mind (SHIN), because the students are thus forced to think categorically, orderly and systematically. In SANKUKAI this mental side –

in NANBUDO it is called NORYOKUKAIHATSUHO and is understood as self-development (SHUGYOHO) – was completely ignored. I worked on that mental awareness of NANBUDO, so this actually represents a shift away from traditional karate which I belonged to, although I still appreciate it immensely.



LR: NANBUDO as a martial art is alive thanks to you. You are constantly traveling and giving seminars around the world. How come you're not tired?

YN: Positive energy that comes out of my students gives me strength, all over the world, from Cameroon and Ivory Coast to Norway, Finland, France, Spain, Morocco, Hungary, Slovenia and Croatia, to mention just some of them. NANBUDO is often defined solely as 'an art for creation of KI energy', although this may seem a bit fashionable, considering the spread of modern alternative methods. But NANBUDO really awakes the positive side in human beings, because it emphasizes the communication within the movement, because it is fluid and open, because it allows customization, and its wide range of techniques makes it suitable for all. Martial arts should not forget their origin in nature (SHIZEN) and should not function at the expense of nature and natural law. NANBUDO, in its essence, removes virtually all forms of external strength and simultaneously allows the acquisition of internal strength, strengths which are daily confirmed by a positive attitude, positive action. This is the core essence of NANBUDO, which lies in everyday practice, in daily process of acquiring confidence, in the process of precise reasoning, in gentleness towards others.





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