

天心古流拳法

天心古流拳法

Tenshin Koryu Kenpo

The origin of the Tenshin Koryu Kenpo is said to have derived from the secret scrolls of the Amatsu Tatara Hibumi and the Ueno family art of Tako Ryu. According to legend, the Otohe family were the guardians of the emperor for many generations. A one Otohe Komaro returned to Japan from China accompanied by a Buddhist monk with the name of Kanshin. Kanshin is said to have taught Otohe the way of Kenpo. Much later a kenpo master, Jinshi Kigi, is said to have taught Urabe Shukune Kentei. Urabe is believed to have introduced these methods into the Amatsu Tatara and after years of practice called it Dakentaijutsu (striking arts). This art was eventually renamed as Kijin Dakentaijutsu by Izumo Kanja Yoshiteru (founder of Kukishinden Ryu). This system was transmitted secretly within the Ueno family. The formal founder of the Tenshin Koryu was Ueno Shinyuemon. Ueno was a member of the Iga regions Dohan family. Ueno is believed to have fled from the attack of Oda Nobunaga to Ako founding his system of Tenshin Koryu based upon the secrets of Ichiden Ryu Torite, Katori Shinto Ryu and Takagi Ryu Jujutsu. The second generation soke was named Shimizu Hanyuemon. Shimizu mastered the arts of Sekiguchi Ryu and Araki Ryu and later introduced these teachings into Tenshin Koryu. Later, Satto Ryu Kenpo, Kito Ryu jujutsu and Choku Shinkage Ryu Kenjutsu was studied by the third generation headmaster. His name was Ichikawa Shuoku. The fourth generation head, Ueno Hikouemon, mastered several arts. He studied Hozan Ryu Tachijutsu, Yagyū Ryu Jujutsu and Ichijo Funi Ryu Koppo. This Ueno headmaster served as Shinan Yaku (head teacher) for Odawara domain. This headmaster is considered to have made the greatest contribution to the system. He added the Hishigi no Jutsu, which is said to have been feared by other Ryu at that time. The fifth generation master, Yamamoto Kasuke, mastered Takagi Ryu bojutsu. Ueno Ryukichiro, the 6th generation master, studied the arts of Sanwa Muteki Ryu, Shingyoto Ryu and inherited the system of Gyokushin Ryu. The 8th generation headmaster, the famous Ueno Takashi, was a very skilled budoka. He studied with and taught some of the great martial artists. Ueno Takashi inherited the Tenshin Koryu from his grandfather, Kujuro. In addition to Tenshin Koryu he also had menkyo Kaiden (complete mastery) in Tenshin Shinyo Ryu Jujutsu, Bokuden Ryu Jujutsu and Yagyū Shingan Ryu Taijutsu. He was also inheritor of 19th generation Shinden Fudo Ryu, 39th generation of Hontai Kijin Chosui Ryu Kukishinden Dakentaijutsu. Most of these latter systems were received from Takamatsu Toshitsugu. There was also a direct connection with Takamatsu's student Hatsumi Masaaki as he was a student of Ueno Takashi and received licensing from him in several arts. Today there are still several teachers of the Tenshin Koryu transmitting the art.

Kijin Chosui Ryu - Urabe Sukune Kanesada mixed his Taijutsu with Chinese Kenpo that was taught by a Chinese master named Jin Sonshi Rigi. The end result was Dakenjutsu. The next generation, Izumo Kanja Yoshihide added more and renamed it Kijin Dakentaijutsu. It wasn't until later that it was changed to Hontai Kijin Chosui Ryu Kukishinden Dakentaijutsu.

Shinto Tenshin Ryu - The beginnings are the same as Kijin Chosui Ryu. Around 1581, Ueno Takayuki founded Shinto Tenshin Ryu after mixing with other schools. It wasn't until after WWII that Ueno Takashi changed the name to Tenshin Koryu. This was renamed Tenshin Koryu due to the surrender and a misconception on the "ban" on martial arts. It was an effort to remove the word "Shinto" from the name in order to keep it from being abolished.

The Lineage of Tenshin Ryu

Our art was founded during the Keicho period in Japan, which was short lived, spanning from October 1596 to July 1615. We do not know an exact date for the founding of this art, but we believe it to have been around 1600.

Takayuki, Founder of Tenshin Ryu

The art was founded by Ueno Tatsuemon Takayuki . Takayuki was a Samurai of Goshin rank and a serving member of the Dohan family of Iga. Takayuki founded his art by blending his family art of *Tako Ryu*, and the teachings of a Buddhist monk who taught the Chinese art of *Kempo*. Takayuki called his art *Shinto Tenshin Koryu Kempo* and began transmitting it through his family.

A great warlord named Oda Nobunaga raided and captured the region of Iga. Prior to Nobunaga's raid Takayuki took his family and warriors and fled to Ako, where the art continued.

Since its inception, the art has been passed down within the Ueno family, each generation adding to it as times and techniques advanced. The art we practice today includes Takayuki's original *Daken-Taijutsu*, but also Aiki concepts added by the study of *Aikijutsu* and *Asayama Ichiden Ryu*.

As *Tenshin Ryu* was founded by a prestigious Samurai family, it was and is a *Budo* (warrior art). In concert with its hand arts, *Tenshin Ryu* places high esteem in the study of sword and stick art, as well as a distinctive system of spear and halberd fighting.

Ueno Tatsuemon Takayuki is considered the founder and first *Soke* (Master) of *Shinto Tenshin Koryu Kempo*. In addition to *Tenshin Koryu*, Takayuki was a master of *Ichiden Ryu Torite*, *Katori Shinto Ryu* and *Takagi Ryu Jujutsu*.

The Second through Seventh Masters

The next generation *Soke* was Shimizu Banuemon Shigehisa , who also studied *Sekiguchi Ryu* and *Araki Ryu*, and introduced some of their concepts into *Tenshin Ryu*.

Ichikawa Shisaji Hideoka followed as the next *Soke* and introduced *Choku Shinkage Ryu Kenjutsu* and concepts of *Satto Ryu Kempo* and *Kito Ryu Jujitsu*.

The fourth generation *Soke* was Ueno Hikoemon Yoshiyuki . In addition to *Tenshin Ryu*, he mastered *Hozan Ryu Tachijutsu*, *Yagyū Ryu Jujutsu* and *Ichijo Funi Ryu Koppo*. Yoshiyuki served as *Shihan Yaku* (Head Teacher) to the entire Odawara domain. This *Soke* is considered to have added one of the greatest contributions to *Tenshin Ryu* by introducing the art of *Hishigi no Jutsu* to the curriculum.

The fifth generation *Soke* was Yamamoto Kasuke Katsushige, who also mastered *Takagi Ryu Bojutsu*.

The sixth generation *Soke* was Ueno Ryukiro Toshihide. He studied the arts of *Sanwa Muteki Ryu*, *Shingyoto Ryu*, and, most notably, inherited the art of *Gyokushin Ryu*.

The next *Soke* was Ueno Kujuro Nobuhisa. Little is known about Nobuhisa, though we know he was a Samurai and loyal retainer to the Odawara. He lived through the end of the Edo period and through the end of the Samurai cast. Nobuhisa had a great contribution to the art, as he had also mastered *Daito Ryu Aiki Jujutsu*.

Takashi Soke, Modern Father of Tenshin Ryu

The eighth Soke—considered the last great Soke—was Ueno Takashi. Takashi inherited Tenshin Ryu from his grandfather, Ueno Kujuro Nobuhisa.

Takashi was born February 1899 and lived in Funabashi, Chiba prefecture. Takashi came from a respected Samurai line and was a very skilled. He was a famous *Budoka* (practitioner of *Budo*) and a member of a highly regarded circle of martial artists who brought Japanese *Budo* to the world.

After World War II, Takashi officially changed the name of the art from *Shinto Tenshin Ryu Kempo* to *Tenshin Koryu Kempo*. Because of the occupation of Japan at the end of the war, extreme Japanese nationalism was illegal and the allies objected to the word *Shinto*.

Among Takashi's friends and fellow martial artists were Fujita Soke and Takamatsu Soke. Takamatsu and Takashi spent a great deal of time together studying martial art. During this time, Takashi taught from his Hombu dojo, the Renseikai dojo. Takamatsu asked Takashi if he would take one of his students, Sato Kinbei in order to teach him.

Not long after, one of Takashi's students, Massaki Hatsumi, began learning under Takamatsu after years of study under Takashi. Hatsumi then founded the Bujinkan, in 1980.

Shoto Tanamura, founder of the Genbukan, also was a student of Takashi. Tanamura would later claim *Menkyo Kaiden* (complete transmission) of Tenshin Koryu.

When Takashi spoke about or taught *Tenshin*, he would refer to the system as “Tenshin Flow”, emphasizing the continuous fluid movements which are *Tenshin Ryu's* signature quality. Takamatsu called him *Chosui* which means “Pure Water”.

Ueno Takashi died in January of 1976. He had dedicated his life to the study of *Budo* and, in addition to *Tenshin Koryu*, was known as a master of several arts. At the time of his death he was considered by his peers to be one of the most prominent and influential martial artists of his generation.

Among his students were: Fukumoto Yoshio Sensei, Kobayashi Masao Sensei, Kaminaga Shigemi Sensei, Sakagami Takejiro Sensei, Hatsumi Yoshiaki Sensei, Shoja Murakoshi Sensei, Massaki Hatsumi Soke and Shoto Tanamura Soke.

尾張天心古流拳法 相伝目録

Owari Tenshin Koryū Kenpō Sōden Mokuroku

Heaven's Heart Old School Fist Method Inheritance Catalog

拳法 Kenpō Fist Method

青龍拳 - 十五法
猛虎拳 - 十五法
当身殺法 - 十五法
七十二門拳

Seiryūken Blue Dragon Fist 15 Methods
Mokōken Fierce Tiger Fist 15 Methods
Atemi Sappō Kill by Striking Method 15 Methods
Shichijūnimon Ken 72 Gates Fist

NOTES: Shichijūnimon Ken is some kind of reference to the 72 climates of the year, based on the 24 solar seasons. I would guess that it is a teaching about utilizing nature and the seasons of nature.

柔術 Jujutsu Gentle Art

初伝-上段之位-十二法
初伝-中段之位-十二法
初伝-下段之位-十二法
小手取之位-十二法
骨法之秘伝 -十六法
中伝之位-十二法
奥伝之位-十二法
至奥之位-十二法

Shōden Jōdan no Kurai Initial Transmission Upper Position 12 Methods
Shōden Chūdan no Kurai Initial Transmission Middle Position 12 Methods
Shōden Gedan no Kurai Initial Transmission Lower Position 12 Methods
Kotedori no Kurai Position of a Wrist Capture 12 Methods
Koppō no Hiden Bone Method Secret Transmission 16 Methods
Chūden no Kurai Position of Middle Transmission 12 Methods
Okuden no Kurai Position of Inner Transmission 12 Methods
Shioku no Kurai Position of Inner Attainment 12 Methods

NOTE: 'Shioku' is a term just like 'Okuiri' and means "Entrance to Secrets".

免許之位-十二法
片手取之位-十二法
居取之位-十二法
椅取之位-十三法
揮閃之位-十二法
皆伝之位-十二法
印可之位-十二法

Menkyo no Kurai License Position 12 Methods
Katatedori no Kurai Position of Single Hand Capture 12 Methods
Iridori no Kurai Position of Sitting Capture 12 Methods
Idori no Kurai Position of Chair Capture 13 Methods
Kisen no Kurai Position of Wielding 12 Methods
Kaiden no Kurai Position of Completed Transmission 12 Methods
Inka no Kurai Position of Complete Proficiency 12 Methods

靈拳伝至妙拳 (表裏二十四法・萬字之奥祕事)

Reikenden Shimyōken (Omote Ura Nijūshihō • Manji no Ōhishō)

Spirit Fist Transmission Extraordinary Fist Transmission (Outer and Inner 24 Methods • 'Inner Secret Book of 10,000 Characters')

応永靈氣之法(六甲祕祝九字眞法及び早切法祕事)

Ōuei Reiki no Hō (Rokko Hishuku Kuji Shinpō Oyobi Hayagiri Hō Hikoto)

Method of the Eternity Accepting Aura (6 Armors Secret Celebration 9 Syllables True Method and Early Cutting Method Secret Matters)

NOTES: "Eternity accepting" 応永 is also the name of an era in Japanese history, the Ōuei era (1394 -1428 a.d.) So the phrase 'Ōuei Reiki no Hō' could easily be translated something like: "Method of Antiquity" indicating a specific part of antiquity, namely, the Golden era. This 'Ōuei no hō' is directly related to the Kuji Juji no Hō (9 Syllables 10 Syllables Method) and to the divination system known as Kimon Tonko (Qiamen Dunjia, in Chinese.)

捕手術 **Toritejutsu** Grappling Art

八寸挫伝 **Hassun Hishigi Den** Eight Inches Crushing Transmission

| | |
|----------|--|
| 五行之位-十五法 | Gogyō no Kurai Position of [Using] the Five Elements 15 Methods |
| 四季之位-十五法 | Shiki no Kurai Position of [Using] the Four Seasons 15 Methods |
| 月之位-十五法 | Tsuki no Kurai Position of [Using] the Moon, Moonlight and Nighttime hours 15 Methods |
| 日之位-十五法 | Hi no Kurai Position of [Using] the Sun, Daylight and Daylight Hours 15 Methods |
| 唯授一人伝 | Iju Hitori Den Transmission of Solely Instructing One Person |

短棒伝 (一尺三寸) **Tanbō Den** (Isshaku Sansun) 1 Foot 3 Inches Short Stick

| | |
|-----------|---|
| 基本六法 | Kihon Roppō Basic Six Methods |
| 初伝勢法-十五法 | Shōden Seihō Initial Transmission Strength Methods 15 Methods |
| 中伝勢法-十五法 | Chūden Seihō Middle Transmission Strength Methods 15 Methods |
| 奥伝勢法-十五法 | Okuden Seihō Inner Transmission Strength Methods 15 Methods |
| 皆伝勢法-十五法 | Kaiden Seihō Complete Transmission Strength Methods 15 Methods |
| 奥祕双挫伝-胡蝶乱 | Okuhi Sōhishigi Den Kochōran Inner Secrets Crushing Pair Transmission Butterfly Battle |

NOTES: There are 17 methods in this section labeled as 'Kochoran'. 'Ran' (乱) has the meaning of a 'riot; conflict; skirmish; or battle'. It is a picture of a flock of butterflies flitting about violently. Kochoran are methods of dealing with a riot or skirmish, many parties fighting, such as in the streets or on a battlefield with multiple attackers.

半棒伝 **Hanbō Den** Half Staff Transmission

| | |
|----------|---|
| 半棒五法之構 | Hanbō Gohō no Kamae Five Posture Methods of the Half Staff |
| 基本八法 | Kihon Happō Basic Eight Methods |
| 半棒初伝-十二法 | Hanbō Shōden Initial Transmission of Half Staff 12 Methods |
| 半棒中伝-十二法 | Hanbō Chūden Middle Transmission of Half Staff 12 Methods |
| 半棒奥伝-十二法 | Hanbō Okuden Inner Transmission of Half Staff 12 Methods |

杖術 **Jōjutsu** Cane Arts

| | |
|---------|---|
| 九通之型-九法 | Kutsu no Kata Nine Pass Form 9 Methods |
| 萬字之型-九法 | Manji no Kata Form of 10,000 Characters 9 Methods |
| 前目錄-十二法 | Mae Mokuroku Front Catalog Listing 12 Methods |
| 後目錄-九法 | Ushiro Mokuroku Back Catalog Listing 9 Methods |
| 式杖之伝-十法 | Shikijō no Den Teachings about Cane Styles 9 Methods |
| 許杖之伝-十法 | Yurushijō no Den Teachings about Licensed Cane 9 Methods |
| 投杖-二法 | Nage Jō Cane Throwing 2 Methods |

手裏劍術 **Shurikenjutsu** Blade Throwing Art

尾張天心古流拳法

沿革

尾張天心古流拳法は上野家伝の太古流を淵源とする。

流儀の発祥に就いては次の如く伝えられて居る。

大伴の久米部として皇居侍衛の任に世々奉仕した大伴氏の裔、大伴古麻呂は孝謙帝・天平勝宝六甲子年六月(西暦 754 年)に唐僧・鑑真ら 8 人を伴い帰国したが、鑑真の弟子の思託鑑禎と言う僧に拳法を講ぜしめ、家伝の体術にこれを加えた。

その後、卜部宿禰兼定が貞和年間(西暦 1345～1350 年)、渡来した唐の殷王旭輪の臣孫・仁師季義と言う拳法の達人に伝授せしめ、天津韃韃武門中の体術にこれを取り入れ打拳術とした。

出雲冠者義秀は是を尙神打拳体術として大成し、一子相伝の極秘伝として以後連綿として継承され、この流れが上野家に伝えられた。

流祖・上野辰右衛門隆幸は代々伊賀郷士・伴氏より出て上野氏を称し、天正年間・織田信長の伊賀攻略に敗れた一族と共に故郷を離れ、播州赤穂に移り住み、上野家伝の武術(太古流)を基礎にして、一傳流捕手・香取神道流・高木流を学び奥義に達し、慶長年間(西暦 1596～1615 年)に天真流拳法を起流した。

二世・清水伴右衛門は、関口流・荒木流を学び、天真流に合流させた。

三世・市川四三二秀奥は、殺当流拳法・起倒流柔術・直心影流剣術を極めた。

四世・上野彦右衛門義之は、宝山流太刀術・柳生流柔術を極め、小田原の大久保藩に指南役として二百七十石で仕えた。この彦右衛門義之は流祖以来の達人で、一条不二流骨法の秘伝を加え、捕手術中「挫の術」を大成し、天真流の挫と称して他流に恐れられた。

五世・山本嘉助勝重は、高木流棒術の奥秘を極めた。

六世・上野柳吉郎利秀は、三和無敵流・心形刀流剣術の奥秘を極め、更に玉心流を継承し、相州小田原了尊寺で祈願をなし、大僧正より拳法・杖術・捕手術の神宣を得て、神道天真流拳法とし、老後は仙術に達した。

七世・上野九十郎信久は、幕末に佐幕に与して戦いに破れ、明治年間に横浜に道場を開き、特に拳法に優れ、当流武技に全面的改良を加え纏めた。



八世・上野貴天心

八世・上野貴天心は旧小田原藩士・祖父上野九十郎信久より家伝の神道天真流拳法を伝授され継承する。

他に、天神真揚流柔術・ト傳流柔術・柳生心眼流体術を修め免許皆伝。

浅山一傳流体術十六代宗家、本体高木揚心流柔術十九代宗家、神伝不動流二十代宗家、本体道神澄水流九鬼神伝打拳体術三十九代宗家を継承する。

更には、琉球拳法、支那の少林拳を学び、大和古来の伝統を誇る各流の中より良き技を選び採り、家伝の勢法と合わせて受身の効かない勢法に大成し、神道天心流拳法とした。

昭和 51 年 1 月帰幽。



九世・上野義明天心

九世・上野義明天心は武術の事に関しては兄、八世・貴天心翁が遺した門人に任せ、余生を静かに過ごして居たが、平成 9 年 4 月帰幽した。

故に、神道天心流(天心古流)の宗家は九世で終り、後は師範家に続く。



富山県出身。

18 歳より糸東流空手を始める。

30 歳の時、天心古流拳法と出会い、十一世・日森定雄天心師範に師事し、拳法修行の道に入る。

その後、武道史家の島田貞一師範に杖術及び武道論を学ぶほか、尾上政美師範に捕手術、十二世・国松良雄澄心師範に拳法の教唆を受けるなど、上野貴天心・八世に私淑する。

平成元年 7 月、上野義明天心・九世より上野家傳天心流拳法の印可を受け、正武天心古流拳法と号する。

武芸が本来持って居た正しい理・真実の姿を後世に残すため、厳選した少数の門人達とともに、伝統諸流派、中国武術などの理合いをも取り入れ改良を続け、あらゆる武術の根源となる法を象水流掌法として纏め、伝来の天心古流拳法と併

せて、正武天心古流拳法とする。
尾張天心古流拳法は、石田博昭静水がこれを継承したものである。

初代・岩城英男象水

拳法理念

天地の始まる時、物体も形象もない。この様な状態を「無」と言い、無は自然の本体であり、宇宙の本源でもある。

拳法も然り。人は無より作用を起こすと形象が現われる。其れを「有」と言う。即ち、自然の作用である。

凡そ物事には、見聞きする手がかりが無ければ、人はそれを知る事が出来ない。併し、天地の働きは深遠で微妙なものであって、万物と共に推移し、常に変化して止まる事が無い。

拳法の原理もまた天地の働きと同じ事である。

「変動して常なし、敵に因って転化し、事の先とならず、動けば即ち随う」

この様であれば、友人や親兄弟が非人道的な行為を受けた時に守護することが出来る。これを活人手と言う。

活人手とは、永き習いより生み出す仁徳を言う。

いくら暴者無頼な者であっても制御し、押さえ込み、訓戒を与え懲らしめるのみ、決して殺傷しない事を言う。

併し、現今に於いては、強の術ばかり追求し、柔の道を求めようとする者が少ない。

柔の効用は伸縮自在で、相手の変化に応じて、いかようにも対応が出来る。

伸ばせば身体の末端まで行き渡り、縮めれば身体の中心に収めてしまう。

故に、柔ならず剛ならず、これを理想の理念とする。

老子曰く「弱は強に勝ち、柔は剛に勝つ。これが分かって居ながら、天下に誰一人と実行する者が居ない」と。

理想の拳法は水の如く下に立つ。

力で秩序を維持することなく、人間の良心に随う故、平穩無事である。

荒々しい気風も無く、争いごともせず、純粹で素朴である。

これを拳法の妙趣とする。

尾張天心古流拳法系譜

太古流

流祖 上野辰右衛門 隆幸

天真流

二世 清水伴右衛門 重久

三世 市川 四三二 秀奥

| | | | |
|--------|----|--------|----|
| | 四世 | 上野彦右衛門 | 義之 |
| | 五世 | 山本 嘉助 | 勝重 |
| 神道天真流 | | | |
| | 六世 | 上野 柳吉郎 | 利秀 |
| | 七世 | 上野 九十郎 | 信久 |
| 神道天心流 | | | |
| | 八世 | 上野 貴 | 天心 |
| | 九世 | 上野 義明 | 天心 |
| 正武天心古流 | | | |
| | 初代 | 岩城 英男 | 象水 |
| 尾張天心古流 | | | |
| | 二代 | 石田 博昭 | 静水 |

天心古流拳法 相伝目録

◇拳法

- 青龍拳 十五法
- 猛虎拳 十五法
- 当身殺法 十五法
- 七十二門拳

◇柔術

- 初伝 上段之位 十二法
- 初伝 中段之位 十二法
- 初伝 下段之位 十二法
- 小手取之位 十二法
- 骨法之秘伝 十六法
- 中伝之位 十二法
- 奥伝之位 十二法
- 至奥之位 十二法
- 免許之位 十二法
- 片手取之位 十二法
- 居取之位 十二法
- 椅取之位 十三法
- 揮閃之位 十二法

- 皆伝之位 十二法
- 印可之位 十二法
- 靈拳伝 至妙拳(表裏二十四法・萬字之奥祕事)
応永靈氣之法(六甲祕祝九字眞法及び早切法祕事)

◇捕手術

- 〈 短棒伝(一尺三寸)〉
- 基本六法
- 初伝勢法 十五法
- 中伝勢法 十五法
- 奥伝勢法 十五法
- 皆伝勢法 十五法
- 奥祕双挫伝 十七法
- 奥祕双挫伝 胡蝶乱
- 〈 八寸挫伝 〉
- 五行之位 十五法
- 四季之位 十五法
- 月之位 十五法
- 日之位 十五法
- 唯授一人伝
- 〈 半棒伝 〉
- 半棒五法之構
- 基本八法
- 半棒初伝 十二法
- 半棒中伝 十二法
- 半棒奥伝 十二法
- 〈 杖術 〉
- 九通之型 九法
- 萬字之型 九法
- 前目錄 十二法
- 後目錄 九法
- 式杖之伝 十法
- 許杖之伝 十法
- 投杖 二法
- 〈 手裏劍術 〉



八世・上野貴 天心翁愛用の万力鎖 天心古流で使用する一尺三寸短棒

象水流掌法 相伝目録

○象妙之門(機軸六法)

| | | | | | |
|-----|-------|-----|-----|-----|-----|
| 花卉手 | 振武手 | 浮木手 | 練成手 | 円転手 | 撞捌手 |
| 観掌手 | 八法体閃法 | 雲手 | 風手 | | |

○歩六法

| | | | | | | |
|-----|-----|-----|-----|-----|-----|-----|
| 基本捌 | 外 歩 | 内 歩 | 三角歩 | 入身歩 | 独楽歩 | 眉 歩 |
|-----|-----|-----|-----|-----|-----|-----|

○手解初伝

| | | | | | |
|-----|-----|-----|-----|-----|-----|
| 霞 解 | 順手卷 | 綾手卷 | 綾手投 | 上 聯 | 下 聯 |
| 横 抜 | 綾手抜 | 片手差 | 両手差 | 両甲返 | 片甲返 |

○手解奥伝

| | | | | | |
|-----|-----|-----|-----|-----|-----|
| 睦 月 | 如 月 | 弥 生 | 卯 月 | 皐 月 | 水無月 |
| 文 月 | 葉 月 | 長 月 | 神無月 | 霜 月 | 極 月 |

○月山拳

| | | | | | |
|-----|-----|-----|-----|-----|-----|
| 双羽返 | 裏差毛 | 裏羽戟 | 裏振込 | 裏藪陰 | 気 羽 |
| 裏朝霧 | 裏腰付 | 雲 水 | 隻 影 | 裏猛威 | 沖 天 |

○武明拳

| | | | | | |
|-----|-----|-----|-----|-----|-----|
| 二 水 | 内 陣 | 倒 置 | 驅 使 | 破 竹 | 希 代 |
| 光 華 | 山 容 | 上 差 | 陰 星 | 垂 流 | 弾 琴 |

○風授拳

| | | | | | |
|-----|-----|-----|-----|-----|-----|
| 駒 風 | 挟 返 | 釣 鐘 | 波 返 | 風 輪 | 谷 風 |
| 胡 蝶 | 銀 波 | 竹 生 | 打 吹 | 山 崩 | 水 鴨 |

○曉鷹拳

| | | | | | |
|-----|-----|-----|-----|-----|-----|
| 将 風 | 山 陵 | 野 分 | 葉 陰 | 木 楯 | 波 状 |
| 差 毛 | 風 烈 | 筆 頭 | 猛 威 | 羽 戟 | 朝 霧 |

○静水拳

浮葉 水見草 水禽 流露 緩流 龍泡 浮木 飛沫
静渦 水鏡 遊波 細波 波輪 殘水 渦潮 羽戟

○拳法殺活法

碎き(十法) 殺法(二十六法) 十二時間之大要 活法(十法) 応急救護法 整法

○拳法陰陽伝

一陽来復 陰陽交互 殺活 純陰 純陽 一陰九陽
二陰八陽 三陰七陽 四陰六陽 五陰五陽 陰陽虚実

○拳法天象伝(活人拳)

風揺枝 揺枝絡 咽喉鎮 卵抱捻 豹出牙 虎戯玩 木鶏折 鼓鳴旗
竹伸反 蛙倒地 猫仔綾 雨通身 淘猪崩 尾振虎 雲龍爪 身化辺
鶴登水 股打掬 鷹揚丘 鴻羽展 犬兔促 胡蝶飛 赴会手 鯉反腰
割草捨 獅子起 鶴翼関 猿偵手 醉羅漢 存一花 出戦破 三角返
腕捻開 鯉空観 蛇枝沿 身揺手 八甲渡 樹氷折

○象妙之門(無影伝)

天象之歩 十四歩法

○象妙之門(発水求魚)

折木戸 枝折 筒切 脱兎 狐拳 肘車 不知火
雪中松 桂投 波之花 滝之花 疾風 迅雷 葉陰

○象妙之門(円転滑脱)

乾坤(一条~七条) 手車 銀杏返 水車 立錐 巴藤 萬字
雨下 浦波 松波 岩燕 步行渡 七里引 猿橋

○象妙之門(胡蝶双飛)

桐之葉 青柳 五月雨 山風 木葉返 木枯 笹之露 二連滝
手枕 潮菊 玉之緒 竹之花 雪崩 萬字 投網

○象妙之門(雲龍伝)

雲龍拳

波垣 龍風 万雷 瀧登 臥龍 雲隱 炎雲 龍飛
峽霧 光輪 瑞龍 雨散 調推 触発 雲龍

○象妙之門(風水伝)

風水之舞

開虎 龍門 雲手 腰付 零石 波掬 袖挫 屏風返
小葉返 指宿 摩墨 と革 木立伐 門返 盾無 巴藤
細雨 入違 一寸木 逆生 手車 万字 五月雨 一丈落
高飛車 氷筍 水引 抱龍 波摘 麻手刈 樋廻 片雲 燕返

○象妙之門(無極伝)

氷下魚 降封 山立 吹上 山笠 竹符 茶臼 白玉
啜中 玉締 宿祢 百合捻 抽斗 順渦旋 逆渦旋

○象妙之門(風見草)

辻 風 火 振 雨 田 鳥 落 円 月 回 月 振 子 発 破
車 折 鼓 棹 棚 無 扇 指 角 崩 胡桃割 大 月 二条止
曳 舟 片 敷 夕 月 雲 切 山 車 早 瀬 逆 浪 知 足
鹿 角 大 糸 太 秦 十字返 袖車返 大外返 鞍 無 浮 草

○拳法雲漢記(活人手)

活人手八十四法及び相對手口伝

○拳法奇正変

奇正之变 七法

北辰伝 十二法

水月伝 二十法

山河伝 二十五法

○浅山一傳流体術(横浜伝)

上段之位十二法 中段之位十二法 下段之位十二法 奥伝之位十二法

居取之位十二法 至奥之位十二法

外物

○拳法昔夢抄(浅山一傳流無刀取)

小刀取之位 十二法 太刀取之位 十三法

○拳法昔夢抄(一心流体術伝書)

表手極 十五法 裏手極 十五法

○拳法昔夢抄(渋川流柔術伝書)