

故上野貴先生20周忌追悼

*The Late Ueno Takashi-Sensei*

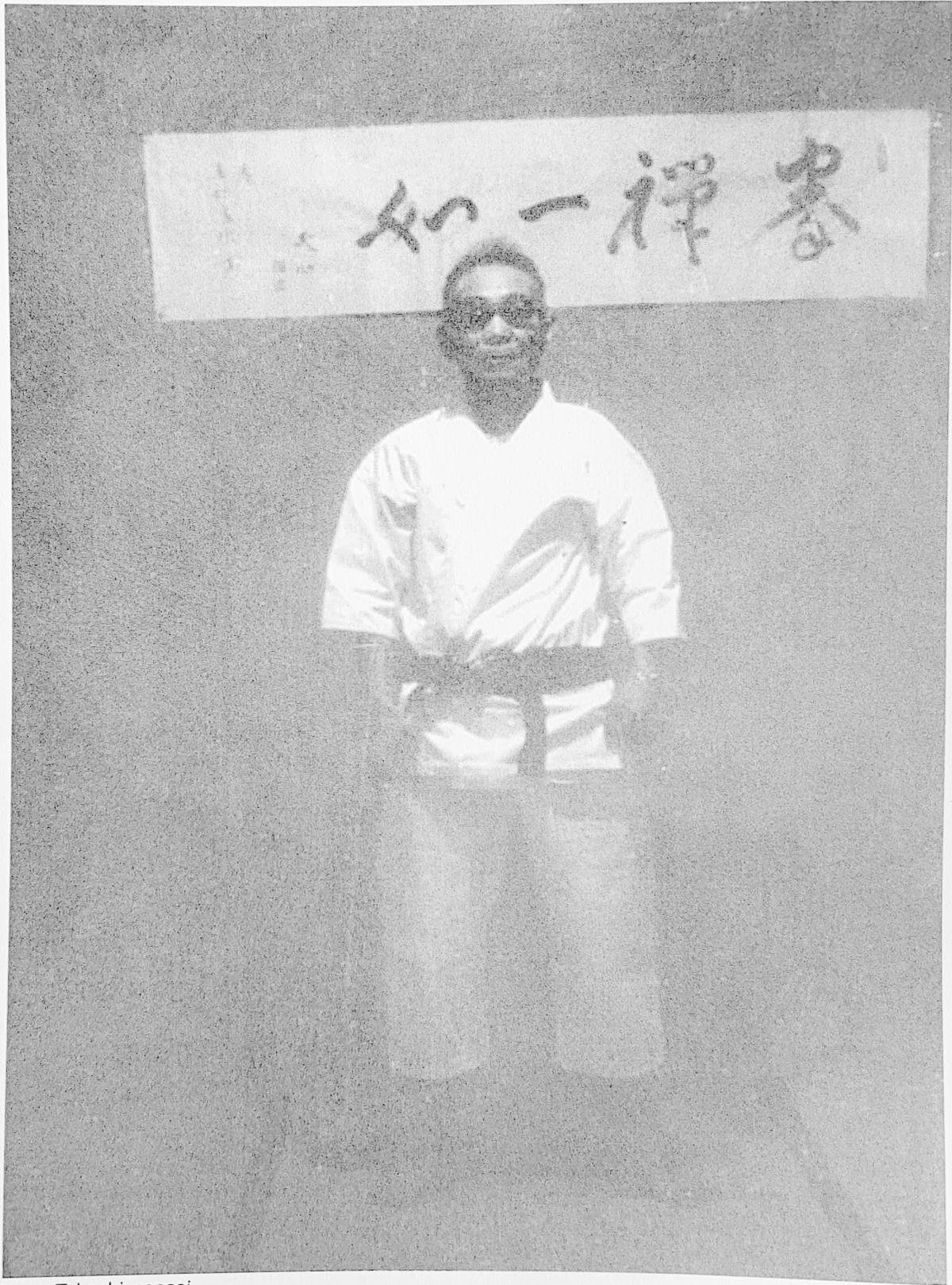
*20<sup>th</sup> Anniversary Memorial*

日本傳統武術演武大会

*Japanese Traditional Martial Arts*

*and Military Exercises Convention*





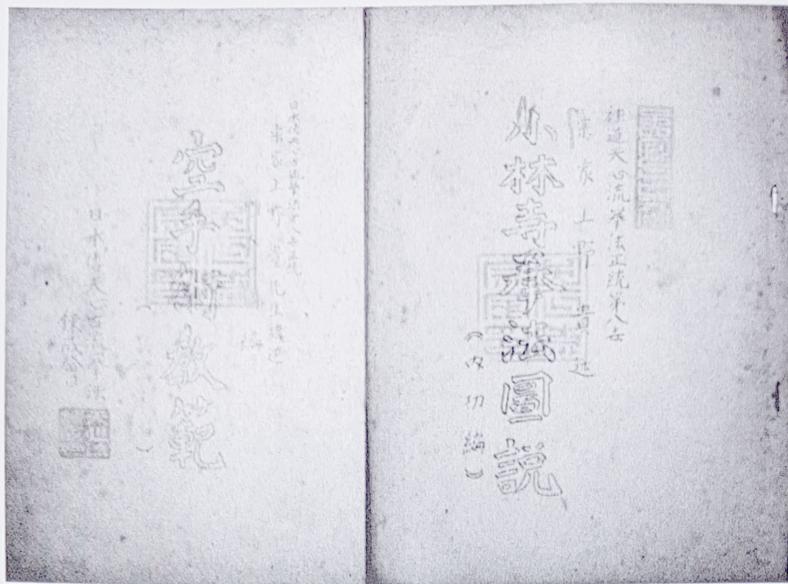
Ueno Takashi-sensei



20<sup>th</sup> Ueno Takashi Anniversary Embu Tai Kai participants.



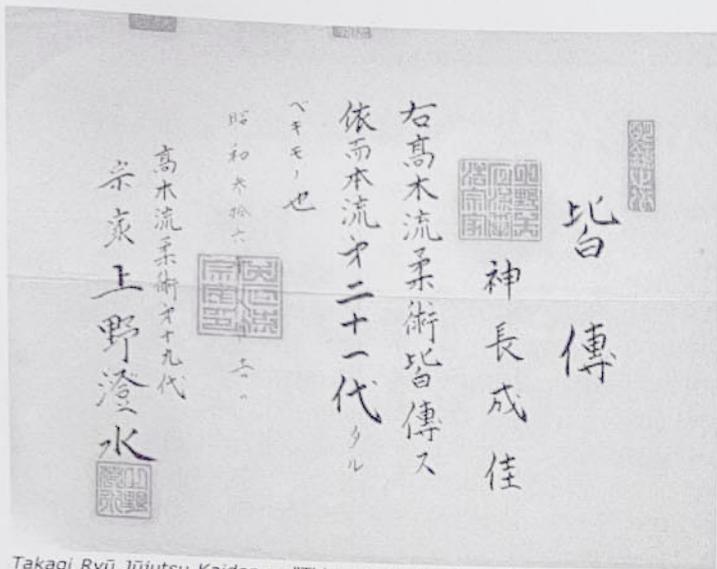
Kaminaga Shigemi-sōke with a Mahoroboshi-jutte.



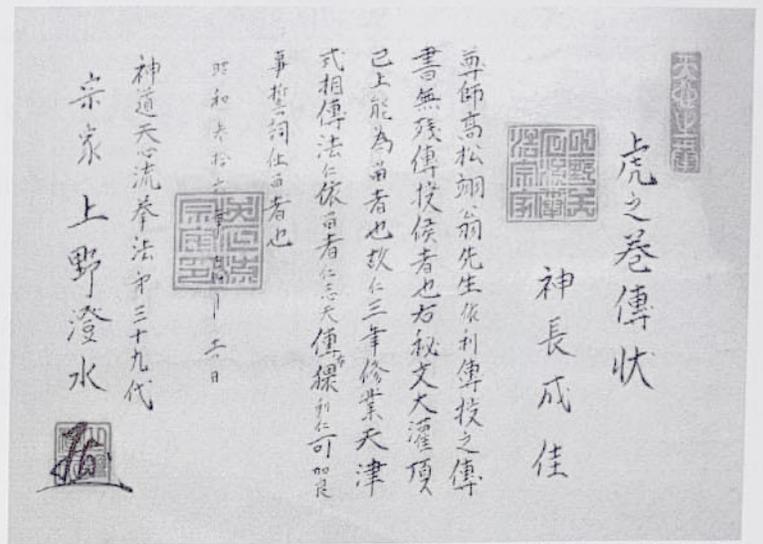
Shorinji Kempō Zusetsu. Written by Ueno Takashi (issued in June 1947).



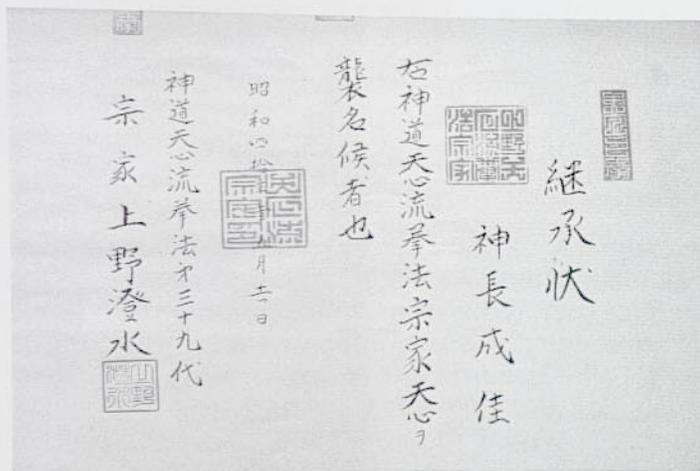
Hidensho passed from Takamatsu Toshitsugu to Ueno Takashi, and then to Kaminaga Shigemi. Hontai Takagi Yōshin Ryū Jūjutsu/Amatsu Tatarā Kukishin Ryū Bōjutsu.



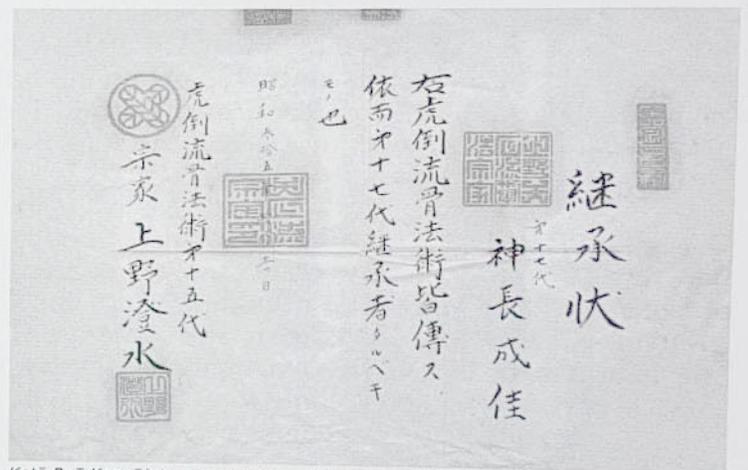
Takagi Ryū Jūjutsu Kaiden — "This person (Kaminaga) is accepted as the 21<sup>st</sup> successor of Takagi Ryū Jūjutsu Kaiden. By the 19<sup>th</sup> sōke of Takagi Ryū Jūjutsu, Ueno Chōsui."



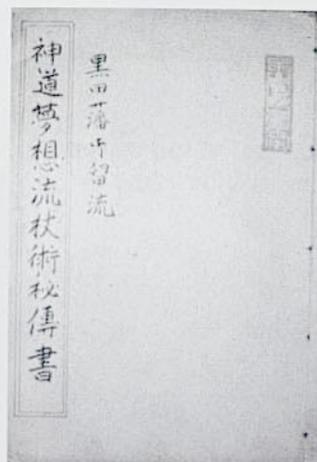
Shintō Tenshin Ryū Kenpō Tora no Maki — "This person (Kaminaga) is officially given the Tora no Maki, which was handed down to me from Takamatsu Toshitsugu Uō. By the 39<sup>th</sup> sōke of Shinto Tenshin Ryū Kenpō, Ueno Chōsui."



Shintō Tenshin Ryū Kenpō successor — "This person (Kaminaga) is accepted as my successor. By the 39<sup>th</sup> sōke of Shinto Tenshin Ryū Kenpō, Ueno Chōsui."



Kotō Ryū Koppōjutsu successor — "This person (Kaminaga) is accepted as the 17<sup>th</sup> successor of Kotō Ryū Koppōjutsu. By the 15<sup>th</sup> sōke of Kotō Ryū Koppōjutsu sōke, Ueno Chōsui."



Shintō Musō Ryū Jōjutsu Hidensho. Written by Ueno Takashi.

## **Greetings**

**Ueno Yoshiaki**

October 20th, 1996

It has been twenty years since my elder brother passed away. My brother, Takashi, would be very happy to know that so many students and related martial arts teachers participated in the Memorial Embu Taikai in Funabashi City. It is my wish that the schools my brother left behind — *Shintō Tenshin Ryū*, *Asayama Ichiden Ryū*, *Kukishin Ryū*, and many other traditional martial arts, will continue to be taught to future generations.

I want to express my appreciation to the students of my brother who are now teachers, the participants, and everyone else who helped with this event. It is my hope that the growth of martial arts will continue. Also, I give my special thanks to Kaminaga Shigemi, the *sōke* of *Shintō Tenshin Ryū Kenpō*, who was my brother's student.

## **Memorial Words**

**Naganuma Yoshiyuki, Asayama Ichiden Ryū**

Today, it has been twenty years since Ueno-sensei passed away, and in remembrance his students are holding a Memorial Embu Taikai to show the many martial arts he taught. Please allow me to say a few words.

The students taught by *Sensei* and persons associated with him solemnly hold this Memorial Embu Taikai. As a martial artist, I can feel *Sensei's* noble character and his deep feelings towards traditional martial arts.

After the War, as far as martial arts were concerned, there was a period in Japan when no one was permitted to teach, but *Sensei* was the one of the first to open a *dōjō* and teach, in order to develop the martial arts, which I deeply respect. At precisely that time in the summer of 1946, I visited a *dōjō* in Ōsaki. My uncle had a used bookstore in Ōsaki, and sometimes Ueno-sensei would come over and ask about my father, Tsuneyuki. After I received a very polite letter from *Sensei*, I went with my father to his *dōjō*, which was the first time that I met *Sensei* and saw a demonstration of *Asayama Ichiden Ryū Taijutsu*.

It's been fifty years since then — time goes by so quickly.

In the summer of 1988, I met Shibata Kōichi-san, who I knew to be a student of Ueno-sensei. At that time I saw *Sensei's* book *Asayama Ichiden Ryū Taijutsu Hidensho*, and was moved by how well it was written. I heard that *Sensei* was worried about the demise of the *Asayama Ichiden Ryū*, so he put out this book and also published other books concerning different *ryū*. *Sensei* spent his life studying and mastering many traditional martial arts and their secrets, so he wrote that book to leave for later generations the proper spirit and techniques of martial arts. I think this is something that not just anyone could do.

I think that this 20<sup>th</sup> Anniversary Memorial Embu Taikai is of great significance, and *Sensei's* spirit toward martial arts will continue forever. Maybe I, too, can help people interested in studying *Asayama Ichiden Ryū*. I feel, "Isn't this feeling of helping others what *Sensei* had in his heart regarding the *Asayama Ichiden Ryū*?" I hope from the bottom of my heart that everyone who loves traditional martial arts will make the effort to teach the next generation, thereby developing the school more and more.

In closing, I would like to thank and congratulate everyone from my heart for this wonderful Memorial Embu Taikai in memory of Ueno-sensei.

# The Martial Arts History of Ueno Takashi-sensei

(Martial names: Tenshin and Chōsui)

Ueno Takashi was born on February 21<sup>st</sup>, 1899, the third son of Ueno Sannojo Yoshitoshi, in Minagawa-chō #29, Kanda-ku, Tōkyō. At the age of eleven he started to study with his grandfather Ueno Nobuhisa, who lived in Yokohama and had served the lord of Odawara-han (present day Kanagawa Prefecture). He learned the family's *Shintō Tenshin Ryū*, which included *kenpō*, *toritejutsu*, *jōjutsu*, *tōjutsu*, *naginajutsu*, *juttejutsu*, *gunyōbō*, and *suntetsujutsu*.

At the age of eighteen he became the 8<sup>th</sup> generation *sōke* for *Shintō Tenshin Ryū*. He also studied and received *menkyo* in *Totsuka-ha Yōshin Ryū Jūjutsu* from his uncle Ōmori-sensei. He received *menkyo kaiden* for mastering *Tenjin Shinyō Ryū Jūjutsu* from Yamamoto Tomokichi-sensei (3<sup>rd</sup> generation of *Tenjin Shinyō Ryū*). He got his *shihan* license in *Ryūkyū Kenpō Karatejutsu* from Izena Yoshitomo, Hunakoshi Gichin, Mabuni Kenwa, and Konishi Yasuhiro-sensei. From Namba Shimpei-sensei, who lived in Yokohama, he received *menkyo kaiden* (for mastering *Bokuden Ryū Jūjutsu*), and the only copy of the scroll *Bokuden Ryū Hiden Tekagami* handed down to the present.

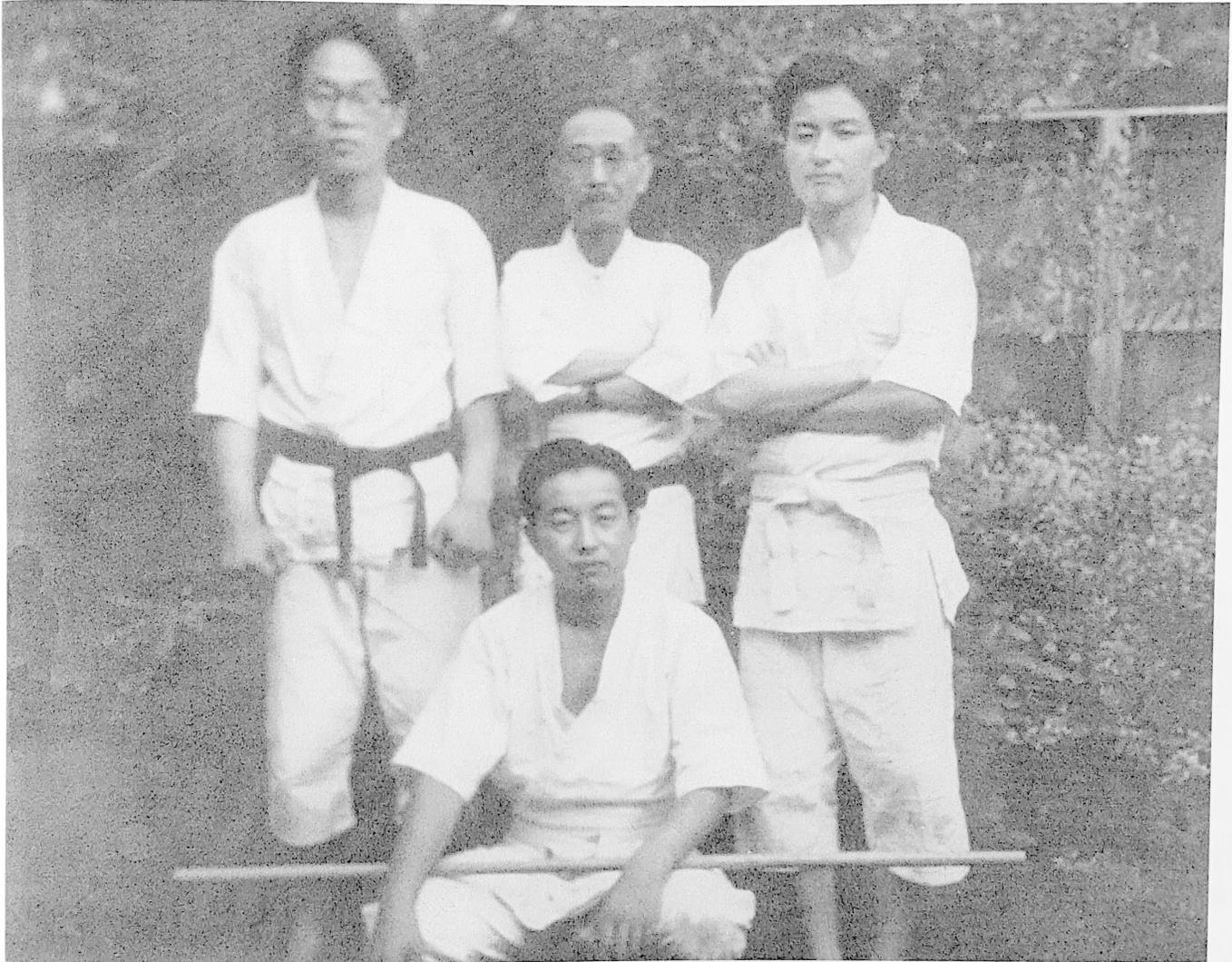
He opened his *dōjō*, the Tenshin Ryū Kenpō Renseikan, in Higashi Ōsaki, Shinagawa-ku, Tōkyō. Besides opening and teaching at his school, he also studied *Asayama Ichiden Ryū Taijutsu* with Naganuma Tsuneyuki-sensei and received *menkyo kaiden*, plus the *Chi no Maki densho*, becoming the 16<sup>th</sup> generation *sōke*. He received *menkyo* for *Yagyū Shingan Ryū Jūjutsu* from Hoshino Tenwa-sensei, who lived in Kamakura, and also received *menkyo* for *Yagyū Shingan Ryū Kacchū Kumiuchi* from Sato Jūshinsai-sensei.

He studied with Takamatsu Toshitsugu-sensei, who lived in Kashihara-shi (in Nara), and learned the following three schools: *Hontai Kishin Chōsui Ryū Kukishinden Dakentajutsu*, *Hontai Takagi Yōshin Ryū Jūjutsu* (including *Kukishin Ryū Bōjutsu*), and *Shinden Fudō Ryū Taijutsu*. In January of 1954, he became the *sōke* of the previous three schools and received the martial arts name "Chōsui" from Takamatsu-sensei. Furthermore, in December 1959 he received *menkyo kaiden* for *Gyokko Ryū Kosshijutsu* and *Kotō Ryū Koppōjutsu*, becoming the 15<sup>th</sup> generation *sōke*. From 1924 until 1929, in order to master Chinese *kenpō*, he travelled to Beijing where he studied *Shōrin Hoppa Kenpō* at the Shōrinkai.

After the Second World War he established the Kenyūkai, an association of individuals interested in martial arts, along with Konishi Yasuhiro, Ōtsuka Hironori, Fujita Seiko, and Mabuni Kenwa. In order to popularize traditional martial arts and teach *Nihon-den Tenshin Ko-Ryū Kenpō*, he opened several schools and branches in such places as Shinagawa-ku Higashi Ōsaki, Funabashi-shi Kaijin, Tōkyō Kurumazaka, Kanda, Zushi, and others. Around 1952 he returned to Funabashi-shi, where he taught many students.

He passed away at the age of 78, while staying at Miyamoto Hospital in Higashi-mura, Inajiki-gun, Ibaraki Prefecture. He is remembered as "Kihōzen Shōshinshi" at Enkaku Temple in Yokohama.

Ueno Takashi-sensei, with his outstanding sense of integrity and *giri-ninjō* (duty and humanity), dedicated his life to the study of martial arts. As a martial artist who contributed to the spread of traditional martial arts and the training of his students, he was truly an example and admired by all.



Ueno Takashi (center), Kaminaga Shigemi (left), Hiraizumi Kazugo (right), Hiraizumi Takao (bottom) — October 1956.

## **Memories of Ueno-sensei**

**Satō Kinbei**

As the proverb says, "Time flies like an arrow." Indeed, time does go by quickly. It has been twenty years since Ueno-sensei passed away. I don't remember exactly when and how I met him, since it was a long time ago. I think it was probably around 1952 or 1953 when I was introduced to Ueno-sensei by Takeuchi Nobuyoshi, who back then was an ancient martial art researcher living in Northern Kyūshū. Ueno-sensei had collected quite a few documents about ancient martial arts. It was the time when a copy couldn't be made as easily as today. He generously copied and handed out many valuable documents written with his unique and characteristic handwriting. I still have many of them now.

I invited Ueno-sensei two to three times to visit and conduct a seminar in Sendai, where I lived back then. We would demonstrate our techniques for each other during those visits. He would bring his student, Yonechi Minoru, who was attending Kyōiku University at the time. Mr. Yonechi eventually decided to pursue academic studies, and is now a professor at Keiō University.

I moved to Tōkyō with my entire family in 1958. However, I had no time to see Ueno-sensei because I was very busy teaching at the Police Academy, establishing my own clinical practice while studying in a clinic at the Metropolitan Hospital and learning a Chinese martial art under Ō Jukin-sensei, who moved to Japan from Taiwan. During that period I introduced Ueno-sensei to Takamatsu Toshitsugu-sensei, who was the *sōke* of *Kukishin Ryū Bōjutsu* and *Takagi Yōshin Ryū Jūjutsu*, living in Nara. At the time, Hatsumi Masaaki was studying under Ueno-sensei, and later learned *Togakure Ryū Ninjutsu* directly from Takamatsu-sensei. Hatsumi-sensei now takes an active part teaching as a "ninja."

Ueno-sensei greatly contributed to the martial arts world by teaching and raising many masters with his deep attainments to martial arts and his noble character. I couldn't be happier to know that the Memorial Embu Taikai of the 20<sup>th</sup> anniversary of the passing away of Ueno Takashi-sensei is being carried out today, due to the great effort of his successor, Kaminaga Shigemi. It is truly important that many people related to Ueno-sensei get together in order to think and talk about their memories of Ueno-sensei.

Our traditional eastern martial arts, containing the sublime truth, are different from those of the western world. These splendid martial arts that our ancestors established with their blood and sweat shouldn't be allowed to decline in our generation. I strongly believe that the only way to repay the soul of Ueno-sensei is to work together with our mind and spirit by correctly passing on our traditions to the next generation, so our wonderful martial arts can grow.

## **Memories of Ueno-sensei**

**Anegawa Katsuyoshi, 11<sup>th</sup> Generation Tenshin Ko-Ryū Kenpō, Kenseikai Chairman**

Today, on the 20<sup>th</sup> anniversary of the passing away of Ueno Takashi-sensei, many students have gathered for the Memorial Embu Taikai, so I think *Sensei* is very pleased up in Heaven.

It has been fifteen years since I first met Ueno-sensei. I wrote about our meeting in detail in my book *Jissen Bujutsu Monogatari* (The Story of Real Martial Arts), published last year.

When I told Ueno-sensei about the various secret arts that I had seen and heard of, such as Chinese *taiki-ken*, *ishiage no jutsu* (stone lifting), and *aikiento no jutsu* (ki energy), he said, "I have studied many martial arts, and have seen and heard many things, but I've never seen anything that fantastic, or any arts that are not capable of being done by humans like this..."

At the time, I had joined the Renseikan Dōjō in Ōsaki, Shinakawa, Tōkyō. The weekly training was as follows: on Monday and Thursday we studied *Tenshin Ryū Kenpō*; on Tuesday and Friday we studied *Shintō*

*Shizen Ryū Karate* (Konishi Ryōsuke-sensei); and on Wednesday and Saturday we studied *Nanban Sattō Ryū Kenpō* (Fujita Seiko-sensei).

One day I went to training like I always do. However, unlike most days, *Sensei* was wearing a suit. Next to him was his student, whom he introduced to me. The three of us went to the nearby Hōsui Elementary School. The student that I was introduced to attended this school when he was younger, and that night we showed different *kata* from *Tenshin Ryū Karate* to everyone who came to watch. We gave a demonstration in front of approximately twenty people, in the gymnasium. Mostly we showed *Heian no Kata*, and regardless whether or not the elementary school student's technique was good or bad I was surprised at their brisk movements. When they were finished, Ueno-sensei put on his *dōgi* and demonstrated *Heian no Kata* and *Unryu no Kata*. It was an incredible thing. When he was finished, everyone broke into applause. After that *Sensei* asked me to show some *jūjutsu kata*. I didn't expect *Sensei* to ask me, but, after I had changed into my *dōgi* all of the people who participated in the demonstration gathered around me. Subduing my opponents one by one, I showed techniques from *Tenshin Ryū's Shoden* and *Chūden Kata*, including my specialties from *Hakkō Ryū*. When I was finished, everyone was leaning forward and looking at me, wide-eyed. They were all very surprised and happy. With everyone in a good mood, we decided to wrap things up and finished the demonstration.

When we got back to the *dōjō*, Ueno-sensei said, "Well done. That was really a lot of fun."

Also, even though he held only one *jō*, the way Ueno-sensei spun the *jō* made it appear as if he had tens or hundreds, since the *jō* and body moved together, like the staff was a part of his body. I thought this was a God-given masterpiece. This was the first time I had seen such a thing. No matter how much I practiced, I felt I would never get to his level.

Lastly, I pray for the soul of Ueno-sensei from my heart.

## Greetings

### Kaminaga Shigemi, Taikai Chairman

For their cooperation, I would like to express my heartfelt gratitude to all of the teachers, senior students, and students who joined in the 20<sup>th</sup> Anniversary Memorial Embu Taikai, held in remembrance of Ueno Takashi-sensei. Also, I want to offer my deepest thanks to my personal students for their cooperation and great sacrifice of time and energy.

Due to his advanced age, Ueno Takashi-sensei was admitted to Miyamoto Hospital of Higashi-mura, Inajiki-gun, Ibaraki Prefecture, and passed away on January 25<sup>th</sup>, 1976. This year marks the 20<sup>th</sup> anniversary of his death.

Since I am not someone who earns his living in a field related to martial arts, someone like me does not have the ability or energy to carry out an event like this alone. However, I haven't forgotten my responsibility to mourn for my teacher, or show what he accomplished in his lifetime.

Time goes by so quickly, and these days the teachers of *Shintō Tenshin Ryū* (*Tenshin Ko Ryū*), who were directly taught by Ueno Takashi-sensei, are becoming fewer and fewer. The students of his students and even the students of his student's students have finally become mature and are teachers themselves. Therefore, the school has compounded its growth through the increase in number of each generation's teacher's students.

Ueno Takashi-sensei revived *Shintō Tenshin Ryū Kenpō*. And yet, everything handed down from the founder of the school, Ueno Tatsuemon Takayuki, to the last member of the Ueno family to receive the teachings, Ueno Takashi-sensei, is apparently about to be forgotten.

It is said that the heart of the traditional martial arts transmission is based on the admonition "Learn From the Past."

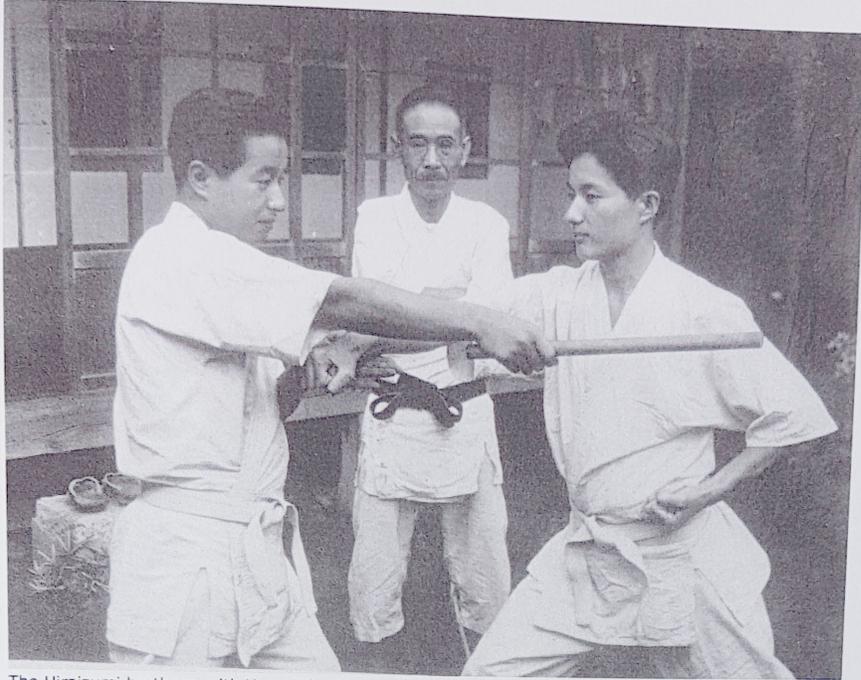
*Shintō Tenshin Ryū* is *sōgō bujutsu*, which includes *saya no uchi iaijutsu*, *naginatajutsu*, *juttejutsu*, *shurikenjutsu*, *suntetsujutsu*, and *hojōjutsu* (rope techniques), but focuses on *kenpō*, *toritejutsu*, and *jōjutsu*.

In the past, the Ueno family had several successive members named Hikōemon, who served the Ōkubo family since the family lived in Akashi-han. The Ōkubo family was the Tokugawa family's chief clerks. During the lifetime of Hikōemon Yoshiyuki of Sōshū Odawara-han (in present day Kanagawa Prefecture), *Shintō Tenshin Ryū* was very popular. At the beginning of the Meiji Era, the 7<sup>th</sup> generation Ueno family member Kujurō Nobuhisa began teaching to the public for the first time in Yokohama.

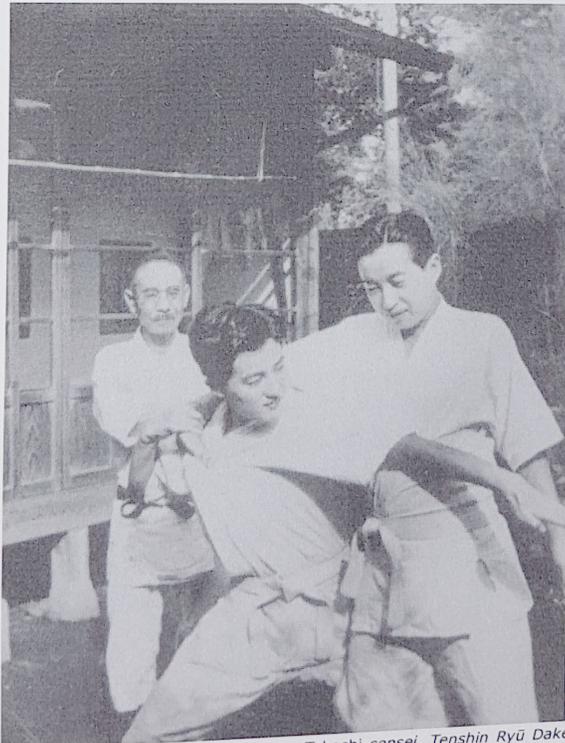
The 8<sup>th</sup> generation Ueno Takashi-sensei studied various schools and organized their complicated techniques into a book titled *Nihonden Tenshin Ko Ryū Kenpō Sōden-roku*. The explanatory illustrations and diagrams were easy to understand and follow, so the techniques were taught widely, with more than 200 master teachers throughout the country at its peak.

Regarding *Shintō Tenshin Ryū Kenpō*, due to the efforts of my student Koike Kazuyuki (a monk at Hukuda Temple) it was found out that starting from the Shōhō Era (1644-48) the name Hikōemon was hereditary from father to son in the Ueno family, based on the evidence left by the fourth generation Ueno Tatsuemon. Several generations later, during the Tempo Era (1830-1844), Ueno Hikōemon Yoshiyuki served the Ōkubo family in Odawara-han (present day Kanagawa Prefecture) and was not only quite famous, but considered to be a high level master. From the Shōhō Era to the Tempo Era and to the Ansei Era (1854-1860), for roughly 200 years, the name Hikōemon was not present in any official records, and only recently have we found out about this useage of the name Hikōemon. With this information, we now understand *Shintō Tenshin Ryū* was restored by Ueno Tatsuemon Takayuki during the Keichō Era (1596-1615). Furthermore, it is now clear (based upon old maps) exactly where the Ueno family lived when they were in Odawara-han.

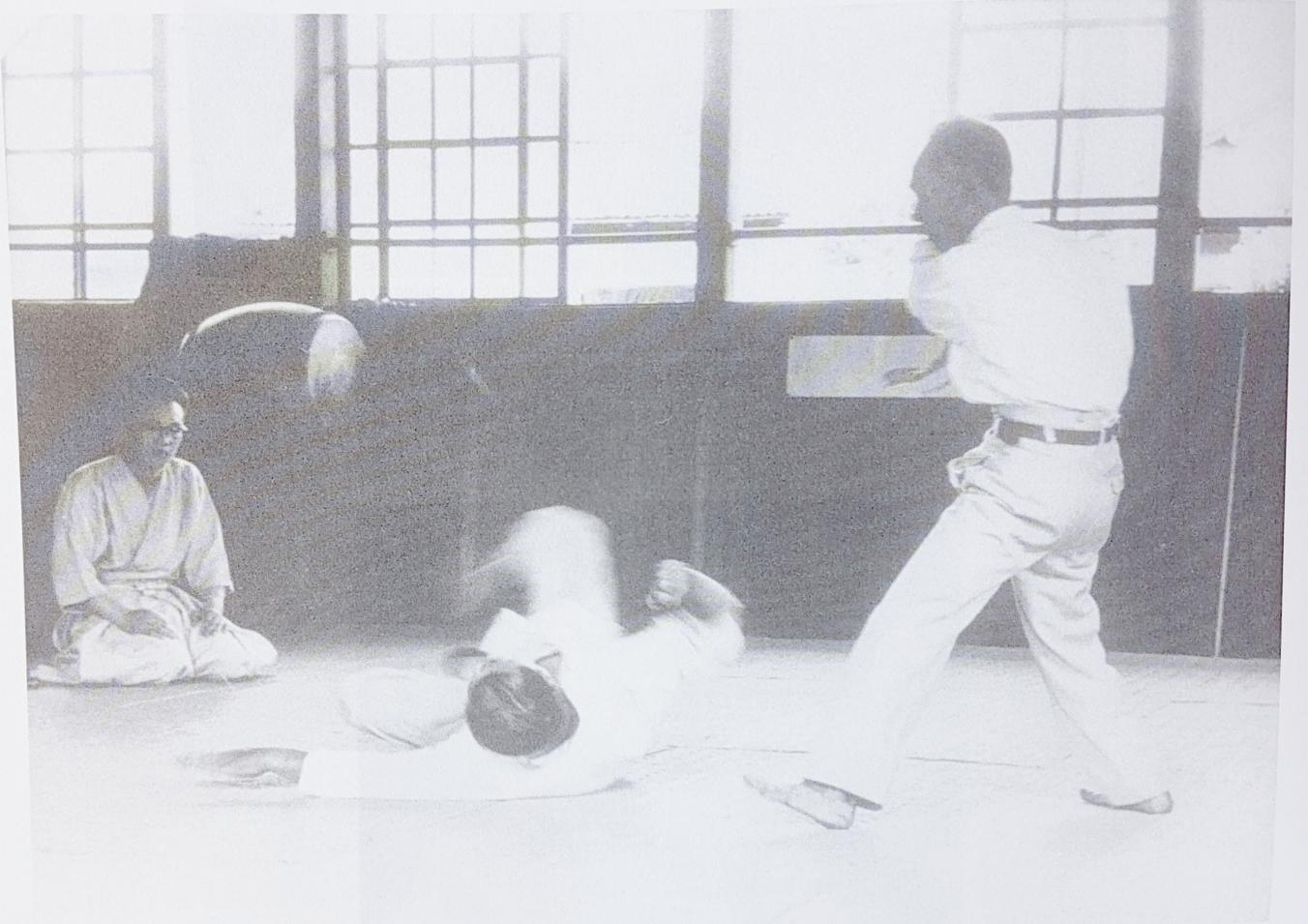
I pray for the souls of my teacher Ueno Takashi-sensei and the many *sōke* before him.



The Hiraizumi brothers, with Ueno Takashi-sensei. *Tenshin Ryū Hishigijutsu, Ichimonji* — October 1956.



The Hiraizumi brothers with Ueno Takashi-sensei. *Tenshin Ryū Daken-jutsu, Katagoromo Chūdan* — October 1956.



Ueno Takashi-sensei at the Kamakura Police Academy — June 1962.

## Martial Arts that Ueno-sensei Handed Down

### **Shintō Tenshin Ryū, Kenpō, Toritejutsu, Jōjutsu** Kaminaga Shigemi (Tenshin), 10<sup>th</sup> Generation and 41<sup>st</sup> Master

(Founder: Ueno Tatsūemon Takayuki)

According to the *densho*, at first our school was only called *Taiko Ryū*, but we do not know the actual origin of the name. The founder, Ueno Tatsūemon Takayuki (who was from Banshū), was trained in the techniques of *Ichiden Ryū Torite*, *Yōshin Ryū Jūjutsu*, and *Katori Shin Ryū Bōjutsu*, and mixed them with *Taiko Ryū*, creating *Shintō Tenshin Ryū Kenpō*. The 2<sup>nd</sup> generation, Shimizu Banuemon Shigehisa, mastered both *Sekiguchi Ryū* and *Araki Ryū*, and combined them into *Tenshin Ryū*. The 3<sup>rd</sup> generation, Ichikawa Shisaji Hideoku, became accomplished in *Sattō Ryū Kenpō*, *Kitō Ryū Jūjutsu*, and *Jiki Shinkage Ryū Kenjutsu*. The 4<sup>th</sup> generation Ueno Hikōemon Yoshiyuki mastered *Yagyū Ryū Kenjutsu*, and *Hōzan Ryū Kenjutsu* and *Jūjutsu*. He also mastered *Ichijō Fuji Ryū Koppō*, and created *Torite Bō Gyaku Tori*. The 5<sup>th</sup> generation Yamamoto Kasuke Katsushige mastered *Takagi Ryū Bōjutsu*. The 6<sup>th</sup> generation Ueno Ryūkichirō Toshihide mastered *Sanwa Muteki Ryū Jūjutsu* and *Shin Gyōtō Ryū Kenjutsu*. The 7<sup>th</sup> generation Ueno Kujūrō Nobuhisa mastered *Iga Ryū Jūjutsu* and *Shinkage Ryū Kenjutsu*, and then established *Tenshin Ko Ryū*. The 8<sup>th</sup> generation Ueno Takashi received *menkyo kaiden* in *Totsuka-ha Yōshin Ryū* and *Tenshin Shinyōshin Jūjutsu*. He also succeeded *Takagi Yōshin Ryū Jūjutsu*, *Kukishin Ryū Bōjutsu* and *Jūjutsu*, *Shinden Fudō Ryū Taijutsu*, *Hontai Kishin Chōsui Ryū Kukishinden Dakentaijutsu*, and *Kotō Ryū Koppōjutsu*. He also was given the title *Jōkyo Shihan* in *Ryūkū Kenpō Karatejutsu* under Izena Yoshitomo, Mabuni Kenwa, and Konishi Yasuhiro, and studied Chinese *kenpō* at the Shorin-kai in Beijing. The 9<sup>th</sup> generation Ueno Yoshiaki, who was actually the younger brother of Ueno Takashi, did not succeed his brother upon his death. As a result, Kaminaga Shigemi, who was the highest-ranking student of eighth generation Ueno Takashi, inherited the 10<sup>th</sup> generation, becoming the 41<sup>st</sup> master since the inception of *Taiko Ryū*.

There were so many *densho* in the Ueno family that if you include all the *densho* that Ueno Takashi had collected the total would be in the hundreds. They were kept in four boxes. In December 1944 there were air raids on Higashi Osaki, so the boxes were moved to an air-raid shelter. At some point one box was carried away by someone and was lost. The box contained numerous *densho*, including the original *Kenpō Densho*, which provided a written account of the origins of *Shintō Tenshin Ryū* since the beginning of *Taiko Ryū*. We do not have the ancient *densho* as a result of this loss.

In December 1966, while Ueno Takashi was hospitalized, his house in Kaijin-chō, Funabashi-shi, sadly caught fire, and the remaining *densho* were completely destroyed. Luckily, some of the *densho* did not succumb to the fire, including those he had passed on to his students or lent to the well-known late martial arts historical researcher Watatani Kiyoshi, and are now kept by Kaminaga Shigemi. It is interesting to note that prior to his extended hospitalization Ueno Takashi passed on numerous *densho* to his students, including Kaminaga Shigemi and Kobayashi Masao. It makes me think that he might have known his own destiny.

The story of the Ueno family *budō* was published in the 7<sup>th</sup> issue of the *Bugeichō*, in July 1963. I had summarized what I learned over the course of many years from my teacher Ueno Takashi, and published it under his name. The following is the article:

## Shintō Tenshin Ko-Ryū Kenpō

### Ueno Takashi (Tenshin)

*Shintō Tenshin Ryū Kenpō* was created by Ueno Tatsūemon Takayuki near the end of the Keicho Era (1596-1615). According to family legend, Ban, who was a *gōshi* (*Samurai* living on a farm) of Iga, took the name "Ueno." During the Tensho Era (1573-1592) Oda Nobunaga attacked Iga, and the Ueno family had to flee their homeland. After settling down in Echizen for a few generations, they moved on to Banshū Akō.

It is said that Ueno Tatsūemon was good at both *Taiko Ryū* and *taijutsu*, and after learning the intricacies of eleven other schools he went on to become the founder of *Shintō Tenshin Ryū Kenpō*. This *kenpō* was originally passed down with *taijutsu* and *ate mi* as the main focus, with the likes of *jō*, *torite*, *tanbō* (called *hishigi*), *kusari-fundo*, and *kusari-gama* mixed in. It differs from other strains of *jū*, *tai*, *yawara*, *torite*, *koshi-mawashi*, and *kumi uchi*, and is deeply Chinese-tinged. Our school has adopted old Chinese *kenpō* (*hakuda*), and excels in *ate mi sappō*. The *densho* were secretly passed down to later generations, from master teacher to master teacher. 4<sup>th</sup> generation Ueno Hikōemon served the Ōkubo family of Akashi-han, and went on to call themselves "Hikōemon" for many generations. Later, a descendent of Hikōemon was given a huge plot of land (270 *koku* in size) during his service in the Ōkubo family at Odawara-han in Soshū.

Ueno Banryūshi, the grandfather of Hikōemon Yoshiyuki, studied Chinese *kenpō* under *Shorinji Kenpō* master Ri Kō Sei. Hikōemon Yoshiyuki learned *Shintō Tenshin Ryū Kenpō* from his grandfather and Shimizu Shisaji Hideoku. He succeeded the 4<sup>th</sup> generation in 1770 (7<sup>th</sup> year of the Meiwa Era). According to the *Wako-den Hōhō*, Banryūshi was a master with 3,000 students in eastern Japan, and also achieved success in *hishigijutsu*, after learning *Ichijō Fuji Ryū Koppō*. The secret *tanbō* techniques of the school, which were forbidden to be taught to outsiders, were feared so much that it was said, "Watch out for the *hishigi* of *Tenshin Ryū*." He was a master of both martial and literary arts. Even after he became 70 years old, his small 5 *shaku* 2 *sun* (158cm or 5' 2 1/3") body was like a willow with gray hair. The Ōkubo family placed its trust in him, and he was popular among the common people.

In our school, *kenpō* and *taijutsu* offensive and defensive techniques (including their variations) number more than 1,300. The extremely dangerous striking techniques (*ate waza*) were systemized as the secret techniques — *kōbō ichi waza* and *henka nikyo waza*. Later, the idea of *hiki* (hidden weapons) and *kante* became the *Ikken Hissatsu no Waza* (deadly striking techniques). These secret techniques were absolutely forbidden from being shown to others, and were passed down in Odawara-han. What is called *ate mi sappō*, *mōkokken*, *unryūken*, *hiryūken*, and so on, were completed in this way.

5<sup>th</sup> generation Yamamoto Kasuke was a *bushi* (warrior) in Choshi, and a master of *Araki Ryū* and *Takagi Ryū*. He was also good at *Seikotsu no Waza* (bone-setting techniques). Later, he created *Araki Sanshin Ryū*. In March 1846 (3<sup>rd</sup> year of the Kouka Era), 6<sup>th</sup> generation Ueno Ryūkichirō succeeded Yamamoto Kasuke. At a little over 5 *shaku* tall (158cm or 5' 2 1/3"), Ryūkichirō was as small as his father and hometown. They looked at Ryūkichirō's small figure and laughed at him, "If he is a master of martial arts, he is too small to be any good!" Ryūkichirō heard the comment and grappled with a wrestler of at least six-feet in height (180cm). Within moments, Ryūkichirō took him down with a reversal. So goes the story.

The 7<sup>th</sup> generation Kujūrō Nobuhisa, who was a retainer of the Odawara-han, opened his *dōjō* in Yokohama in 1886. Nobuhisa was especially good at *kenpō*. One day, a Chinese claiming to be a *Shorinji Kenpō* master challenged him to a match. The self-styled master tried to strike, punch, and kick several times, but Nobuhisa, using *Seiryū no Kamae*, came down on the kicking leg and broke the challenger's ankle. At the same time he struck into the opponent's *suigetsu* with a *tateken* (vertical punch), and the challenger fell to the ground in agony. Other than that, there are several other anecdotes about

him, such as his fight with a boxer in the So region of China. Today's "jūhō" (*kenpō taijutsu*), "atehō," "seiryūken," "hiryūken," "unryūken," "mōkoken," "byakukoken," "hissatsuken," and the secret teachings of "atemi sappō" have descended from Ueno Kujūrō Nobuhisa.

I visited the Ryūkyū Islands, Taiwan, and China to research *bujutsu* in 1926. While training with a *Shōrin kai kenpō* group in Shanghai I had a chance to demonstrate *unryūken* from *Shintō Tenshin Ryū Kenpō* in front of a master, Ryū. He was very surprised by my martial arts and said, "Your technique is very similar to the *hakurenken* and *sangōken* of *Shōrinji Kenpō*, but it makes creative use of one technique for both offensive and defensive modes, and thus is several levels higher."

My grandfather had once told me, "The *kenpō* in Japan originated in China, and has been studied and refined so it could develop into its own unique style." I was reminded of his words, and their truth was confirmed.

*Shintō Tenshin Ryū Kenpō* is divided into two parts, *kenpō* and *taijutsu*, and is generally known for its *jūhō* (*kenpō taijutsu*), *jō*, and *toritejutsu*. However, "atehō," "kakuken," "atemi sappō," and the "72 secret teachings of *kenpō*" are extremely dangerous techniques, and therefore cannot be shown to the public. I feel a little bit sorry that these teachings are not supposed to be passed on to many students.

(The reporter Kaminaga Shigemi takes full responsibility for the wording and contents of this article.)  
July 1962, *Bugeicho*, 7<sup>th</sup> edition. Ueno Takashi passed away in January 1976.



*Shintō Tenshin Ryū Tanbōjutsu*. Kaminaga Shigemi-sōke (*Tori*), Kitae Tatsuya (*Uke*) — Amatsu Tatara Jinja Festival.

## The Techniques of Shintō Tenshin Ryū

### Kenpō Sappō (拳法殺法)

<b>Kojin Gata</b>	(個人型)
Unryū Dai	(雲龍大)
Unryū Shō	(雲龍小)
Fūko Dai	(風虎大)
Fūko Shō	(風虎小)

#### Taida no Kata (対打之形)

(These techniques are only taught to selected people as *hiden*)

#### Kihon/Kyojitsu no Kata (基本 / 虚実之型)

Seiryūken	(青龍拳)	15 techniques
Mōkoken	(猛虎拳)	15 techniques
Byakukoken	(白狐拳)	15 techniques
Unryūken	(雲龍拳)	15 techniques
Hissatsuken	(必殺拳)	15 techniques
Hiryūken	(飛龍拳)	15 techniques

72 gokui kenpō hiden (極意拳法七十二門秘傳)

### Kenpō Taijutsu (拳法体術)

#### Sōden Roku (相傳録)

Shoden Jōdan no Kurai	(初傳上段之位)	12 techniques
Chūdan no Kurai	(中段之位)	12 techniques
Gedan no Kurai	(下段之位)	12 techniques
Okuden no Kurai	(奥傳之位)	12 techniques
Menkyo no Kurai	(免許之位)	12 techniques
Katate Dori no Kurai	(片手取之位)	12 techniques
Idori no Kurai	(居取之位)	12 techniques
Kaiden no Kurai	(皆伝之位)	12 techniques
Atemi Sappō no Kurai	(当身殺法之位)	12 techniques

#### Honden (本傳)

(These techniques are only taught to selected people as *hiden*)

#### Menkyo no Maki – III (免許之卷三)

Jōdan no Kurai	(上段之位)	12 techniques
Chūdan no Kurai	(中段之位)	12 techniques
Gedan no Kurai	(下段之位)	12 techniques
Okuden no Kurai	(奥傳之位)	12 techniques
Idori no Kurai	(居取之位)	12 techniques

**Kaiden Inka no Maki – IV** (皆傳印可之卷四)

Jōdan no Kurai	(上段之位)	12 techniques
Chūdan no Kurai	(中段之位)	12 techniques
Gedan no Kurai	(下段之位)	12 techniques
Okuden no Kurai	(奧傳之位)	12 techniques
Idori no Kurai	(居取之位)	12 techniques
Tantō Dori no Kurai	(短刀捕之位)	12 techniques
Tachi Dori no Kurai	(太刀捕之位)	12 techniques
Atemi Sappō	(当身殺法)	12 techniques
Kante Kakushi no Den	(角手角指之傳)	
Atemi Sappō no Den	(当身殺法傳)	
Atemi Hiji	(当身秘事)	
Atemi no Hōhō no Den	(当身之方法之傳)	
Kappō Hiji	(活法秘事)	
Kappō	(活法)	

**Kahi Isshi Sōden no Maki – V** (家秘一子相傳之卷五)

Ten no Kurai	(天之位)	12 techniques
Jin no Kurai	(人之位)	12 techniques
Chi no Kurai	(地之位)	12 techniques
Manji no Kurai	(萬字之位)	12 techniques
Kyūsho Hizu	(急所秘函)	
Manji Seppō no Hiji	(萬字刹法之秘事)	

**Toritejutsu** (捕手術)

**Bōgyaku Torite** (棒逆捕手)

Tanbō	(one <i>shaku</i> three <i>sun</i> length)	
Kihon Kata	(基本形)	
Jōdan no Kurai	(上段之位)	10 techniques
Chūdan no Kurai	(中段之位)	10 techniques
Gedan no Kurai	(下段之位)	10 techniques
Okuden no Kurai	(奧傳之位)	10 techniques

**Kaiden Inka no Kurai (Hassun Hishigi no Den)** (皆傳印可之位/八寸挫之傳)  
32 techniques

**Torite Okugihī Sōhishigi no Kata** (捕手奧義秘双挫形)  
17 techniques

**Juttejutsu** (十手術)

Omote	(表)	7 techniques
Ura	(裏)	7 techniques

**Torinawajutsu** (捕縄術)

35 techniques

**Jōjutsu** (杖術)

Shoden	(初傳)	14 techniques
Chūden	(中傳)	15 techniques
Okuden	(奧傳)	28 techniques
Okugi	(奧義)	2 techniques

**Soto no Mono** (外之物)**Shuriken** (手裏劍)

Bō shuriken	(棒手裏劍)	2 techniques
Shinobi shuriken	(忍手裏劍)	3 techniques

**Saya no Uchi Iaijutsu** (鞘之内居合術)**Goigodan no Kata** (五位五段之形)

Kenu Kiai	(毛抜合)
Kiri Age	(切上)
Mogi	(扱)
Uchi Harai	(打拂)
Nuki Uchi	(抜打)
etc...	

**Naginatajutsu** (長刀術)**Bōjutsu** (棒術)

Shogaku Hōsoku	(初学法則)	12 techniques
Chikiōhen	(知機忘変)	12 techniques
Okugi	(奥義)	21 techniques

*54 techniques in total handed down from Shinkage Ryū Saya no Uchi.***Sōkama no Den** (双鎌之傳)

Omote	(表)	7 techniques
Ura	(裏)	7 techniques

*14 techniques total.***Suntetsujutsu** (寸鉄術)

Omote	(表)	12 techniques
Ura	(裏)	12 techniques

**Gunyōbō** (軍用棒)

Tai Katana Hō	(対刀法)	8 techniques
Tai Yari Hō	(対槍法)	4 techniques
Tai Bō	(対棒)	4 techniques

The lineage of *Naginatajutsu* and *Gunyōbō*:

Sanken Ichizō Minamoto no Noriyasu (founder)	(三間市藏源矩康)
Ueno Nobuhisa	(上野信久)
Ueno Takashi	(上野貴)
Kaminaga Shigemi (current)	(神長成佳)

**Other Ryūha**

<i>Shitō Ryū Karatejutsu</i>	(糸東流空手術)
<i>Okinawa Kobujutsu</i>	(沖縄古武術)

The lineage of *Shitō Ryū Karatejutsu* and *Okinawa Kobujutsu*:

Mabuni Kenwa (Founder of <i>Shitō Ryū Karatejutsu</i> )	(摩文仁賢和)
Ueno Takashi	(上野貴)
Kaminaga Shigemi (current)	(神長成佳)

<i>Shōrin Hoppa Kenpō</i> (少林北派拳法)	(Shōrinkai in Beijing)
Shōrin Ryūkonosai	(少林龍虎釵)
Shōrin Byakkonosai	(少林白虎釵)



Takeuchi Nobuyoshi  
竹内信義

Mabuni Kenwa  
摩文仁賢和

Satō Kinbei  
佐藤金兵衛

Fujita Seiko  
藤田西湖

Sakagami Takahiro  
坂上陸祥

Fujitani Masatoshi  
藤谷昌利

Sakagami Takejirō  
坂上武次郎

Hattori Masanobu  
服部正信

Hatsumi Masaaki  
初見良昭

Tanemura Shōtō ※  
種村匠刀

Osano Jun  
小佐野淳

Nishigōri Takio  
西郡多喜男

Tanemura Shōtō ※  
種村匠刀

Murakami Harumi  
村上晴美

Inoue Kazutoshi  
井上一利

Nakajima Atsumi  
中島篤巳

Ikeda Hōshū  
池田泰秀

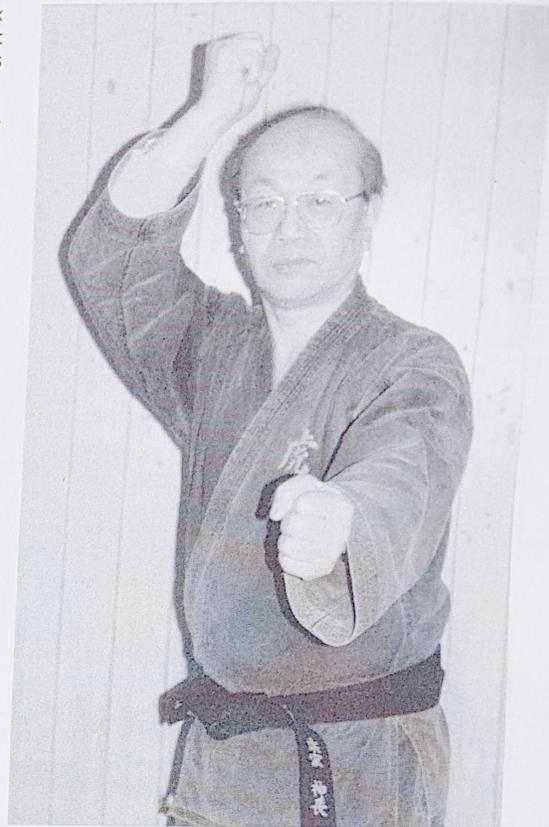
Yoshino Haruo  
吉野晴雄

Uchiya Eiji  
内谷英治

Nada Masuo  
灘増男



*Shizen no kamae* (自然之構) (left) Relax your whole body and place your feet shoulder-width apart. Lightly make fists with both hands, and lower your waist. This *kamae* allows you to use *henka* (variations), regardless of the type of attack or the angle you are attacked from.



*Seiryū no kamae* (青龍之構) (right) (left side and right side.) Make fists with both hands and take a step backwards with your right leg. Concentrate on your *tanden* (丹田), and keep your weight equally on both legs. Hold up your right fist above your forehead, and extend your left fist forward. This *kamae* is good for *kyōjitsu*.

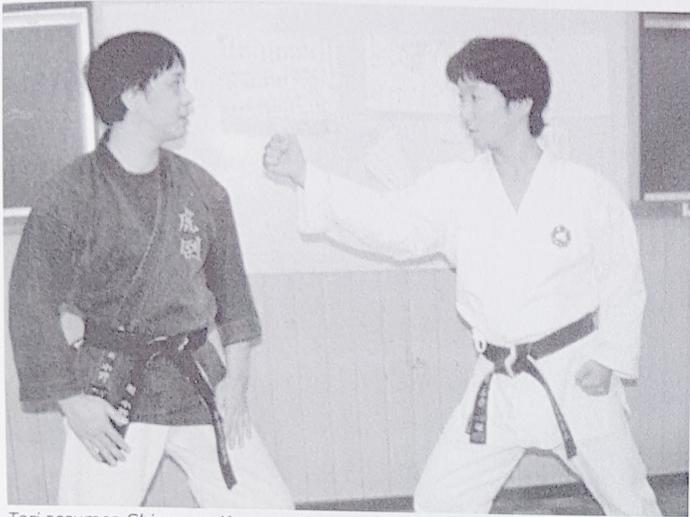


*Zangetsu no Kamae* (残月之構) (left) First, lower your left hand (palm facing down) and lift your right hand (palm facing forward). Lower your right hand (with the palm facing down) and block the *uke's* view by placing your left hand in front of his eyes (palm facing forward). Block *uke's* view more by moving both hands up and down, which allows you to maintain an advantage. In old days it was believed that you lose your eyesight for a moment when a cloud covers the Sun. When the cloud is gone, you get your eyesight back and are able to start attacking again. This *kamae* utilizes the importance of your "eyesight."



*Hōken no kamae* (包拳之構) (right) Keep your fist covered (*hōken*) in front of you. Move your hands (*hōken*) up and down, right and left, while keeping both arms by your sides. This is said to allow you to protect yourself from any kind of attack. Quickly punch with your left fist and return to the starting point.

**Seiryūken** (青龍拳)



Tori assumes *Shizen no Kamae*. Uke strikes tori's face with the right fist.



Tori blocks the uke's fist with the right hand, and at the same time prepares to strike the uke from *Chūdan*.

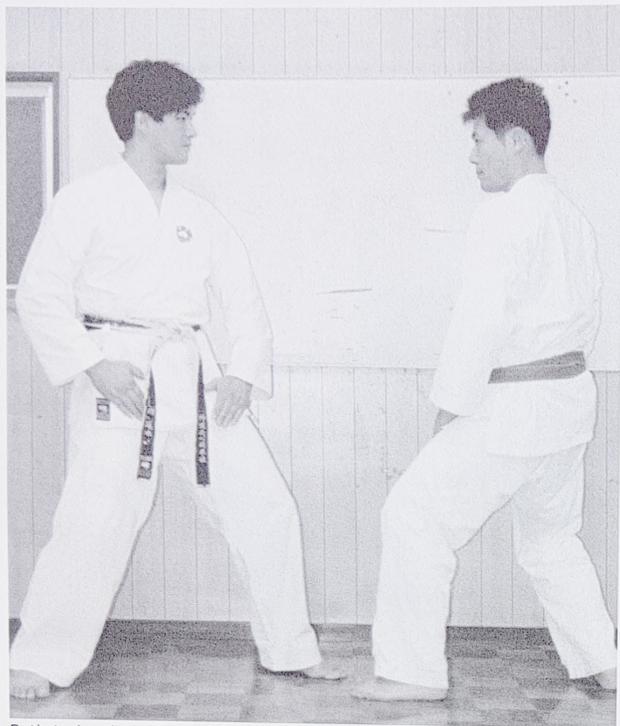


Tori strikes the uke from *Chūdan*. (In other words, the tori protects and attacks at the same time.)

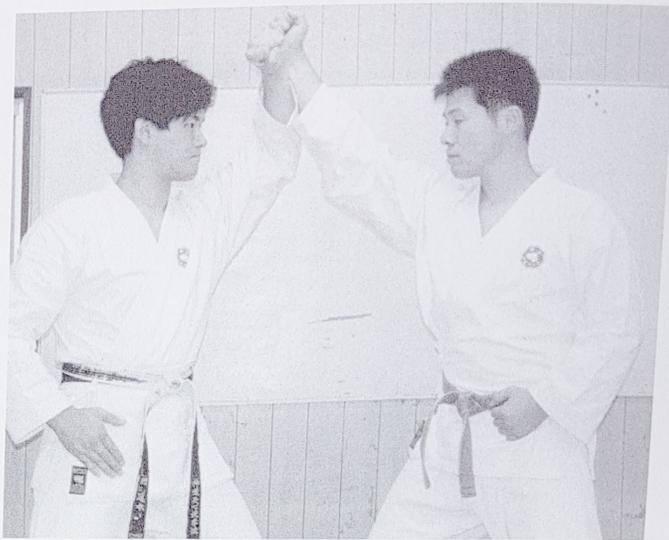


Tori hits uke's neck with the right *kote* (wrist).

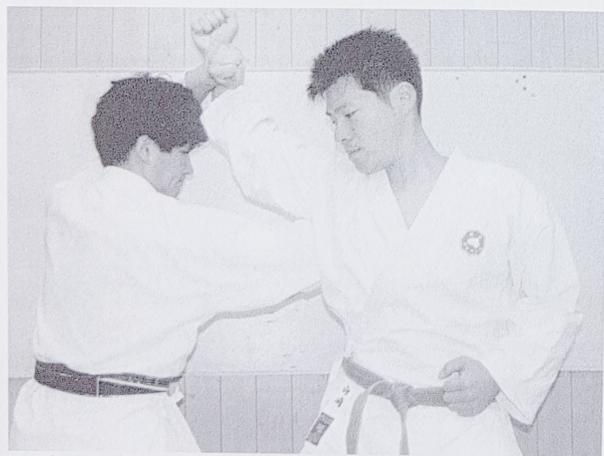
## Tani Otoshi (谷落)



Both *tori* and *uke* face each other.



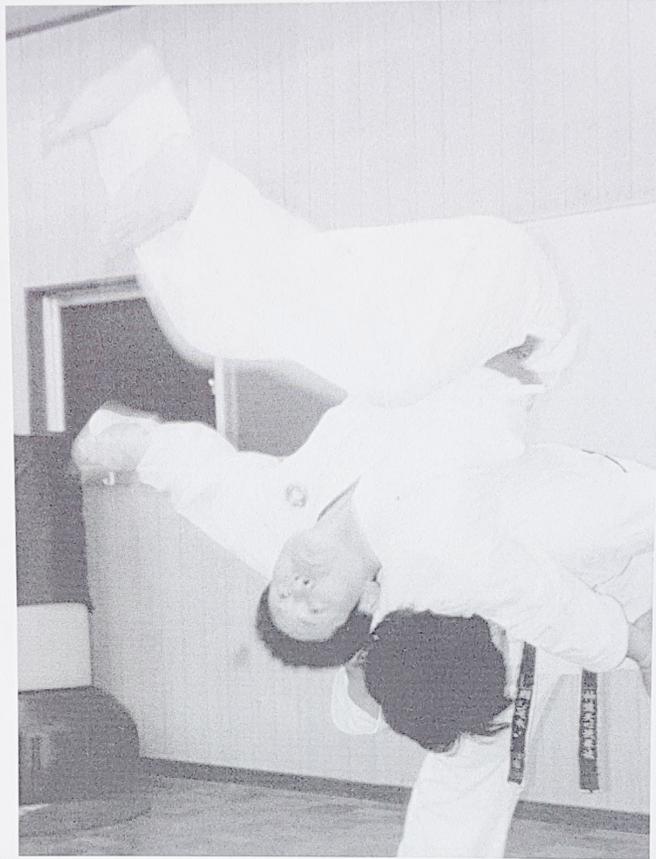
*Uke* hits the top of *tori*'s head with a right fist. *Tori* blocks with the left hand while lowering the waist.



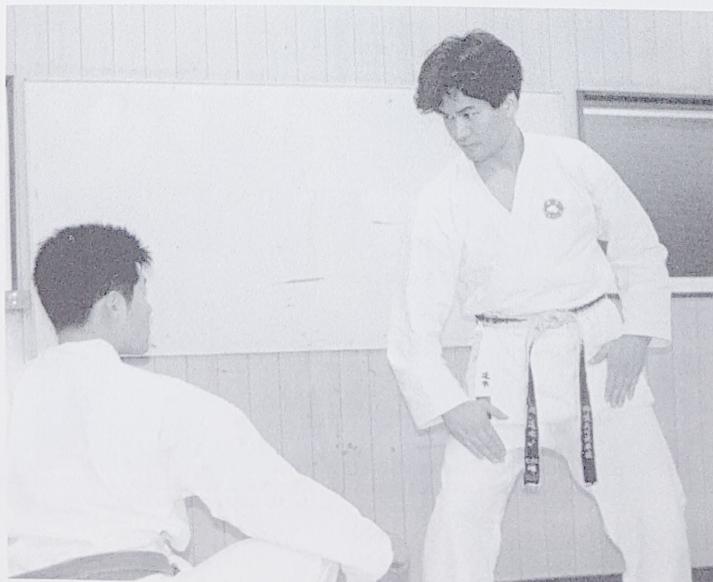
*Tori* steps forward with the right leg and strikes the right side of *uke*'s body, then quickly steps forward with the right leg behind *uke*'s left leg.



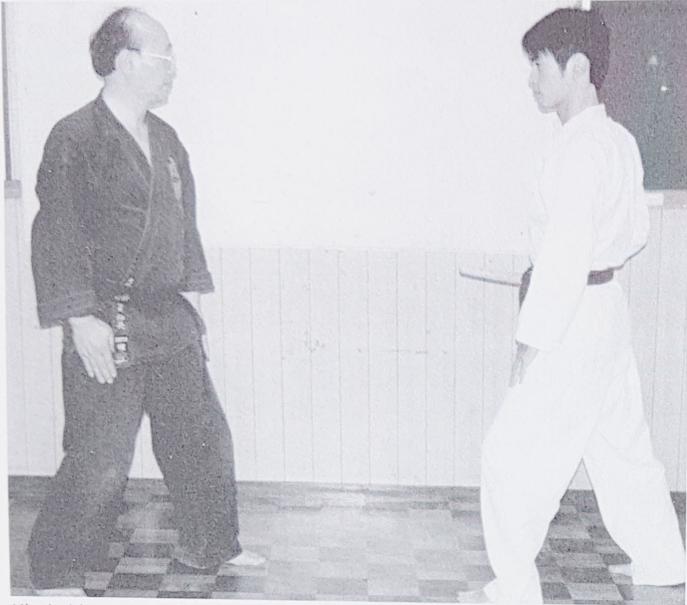
*Tori* grabs hold of *uke*'s right wrist from behind and holds the backside of *uke*'s lapel with the right hand.



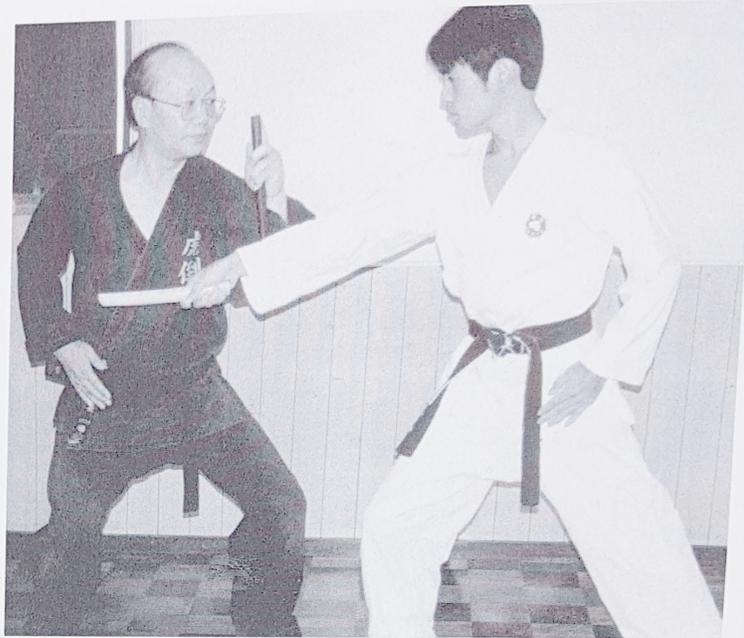
*Tori* throws *uke* using his back. In the original *waza*, the *tori* throws the *uke* while kneeling down on the ground with the left knee, which is very dangerous. This is why it is called *Tani Otoshi* (Valley Drop).



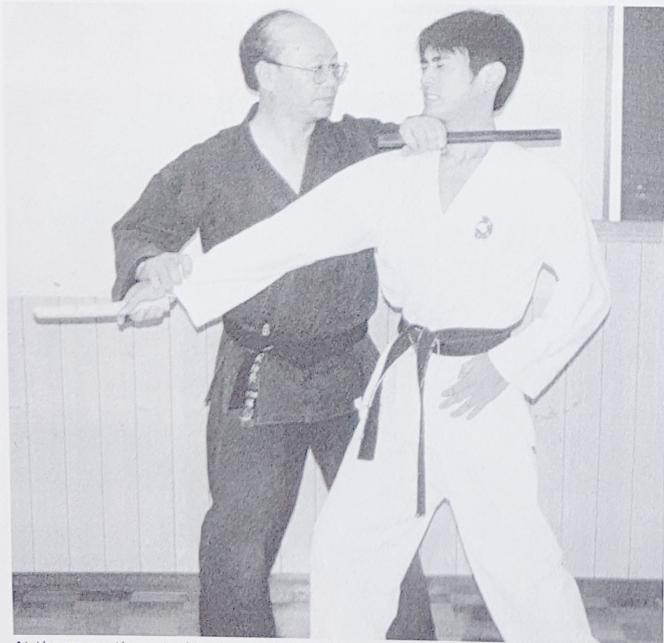
### Kōsa Jime (交叉締)



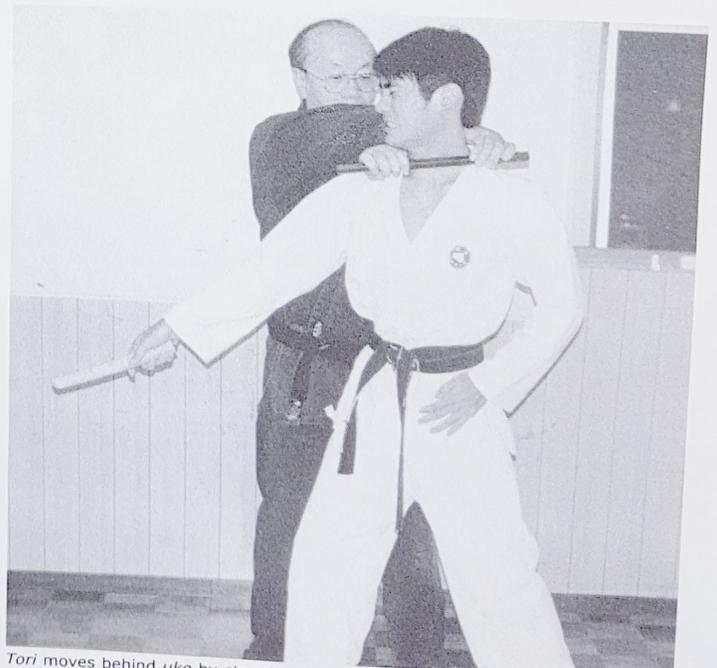
Uke holds a *tantō* with the right hand while keeping the right arm by the side. Tori has a *hishigi* hidden in his left hand.



Uke thrusts towards *tori's* stomach with the *tantō*. *Tori* shifts the body to the left while hitting away the *tantō* with the *hishigi* from the outside.



At the same time, *tori* grabs hold of *uke's* wrist with the right hand, and strangles *uke* with the *hishigi* (held in the left hand).



*Tori* moves behind *uke* by stepping forward with the left leg, then grabs hold of the tip of the *hishigi* with left hand and strangles *uke* by crossing both arms.

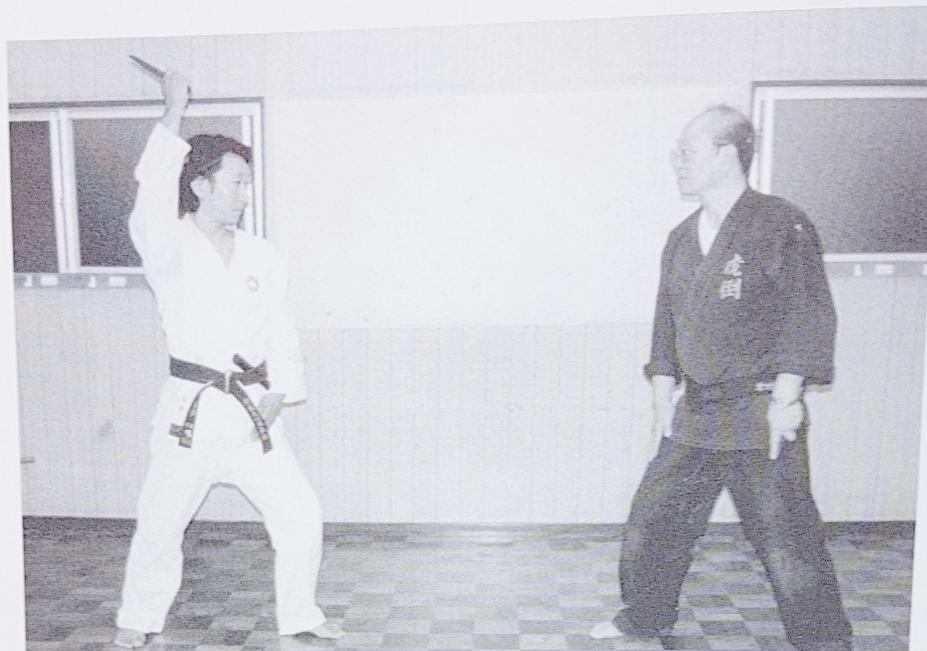


*Tori* kicks *uke's* right *kobura* with the back side of the right foot while strangling *uke's* neck.



*Uke* goes down while being strangled. *Tori* breaks *uke's* neck by pulling up while pressing on the back of *uke's* head with the chest. This *kata* is very cruel.

**Nuki Tsuki Ukemi no Koto** (抜附受身之事) (**Jōdan**)



*Tori has a tanbō (short bō) hidden in the left hand. Uke lifts the sword or wakizashi to attack tori.*



*As quick as lightning, tori grabs hold of the tanbō with the right hand.*



*Tori hits away uke's sword or wakizashi by blocking uke's kote (wrist) with the tanbō.*

***Nuki Tsuki Ukemi no Koto*** (抜附受身之事) (***Chūdan***)



*Tori hits uke's kote (wrist) with the tanbō.*



*Tori presses down on uke's left arm with the tanbō.*



*Tori hits uke's kasumi (a kyūsho) with the tanbō.*

## Asayama Ichiden Ryū Taijutsu

### The 15<sup>th</sup> Naganuma Yoshiyuki

(Founder: Asayama Sangorō Ichidensai)

Asayama Sangoro Ichidensai, who is the founder of *Asayama Ichiden Ryū*, was named Kuranosuke as a child, renamed Shigetoshi, and allegedly died at 78 years old on January 5<sup>th</sup> of the 4<sup>th</sup> year of the Jōkyō Era. So, when we count back it means that he was born in 1610 (4<sup>th</sup> year of the Keichō Era), became enlightened while praying to Tanba-Asayamamura-Fudō, and spread the teachings of this school. However, this theory doesn't quite match with history. According to another theory, he created *Asayama Ichiden Ryū* after learning *Ichiden Ryū*, whose founder is Marume Kurando. *Asayama Ichiden Ryū* was practiced by many *han* (feudal clans), but each style is different and diverse, depending on the *han*. Some schools practiced mainly *kenjutsu iai*, while other schools added *torite*, *jūjutsu*, *bōjutsu*, *kama*, *iai*, and so forth.

Back in the old days, Kajiwara Genzaemon Tadakage of Owari-han handed down *toritejutsu*, but it is unfortunate that later only *Seigō Ryū* was handed down and *Asayama Ichiden Ryū Toritejutsu* was not. The book *Seigō Ryū Kumiuchi Hone Kudaki no Den* contains many techniques of *Asayama Ichiden Ryū*. My teacher, Ueno Takashi, collected many *densho* related to *Asayama Ichiden Ryū* and *Seigō Ryū*, and gave sections of them to martial arts researchers Watatani Kiyoshi and Morita Sakae. I think that some knowledgeable people know that those *densho* are referred to in many of their books.

During the Edo Era, *Asayama Ichiden Ryū*, as practiced by the Morito Family of Tatebayashi-han, became very popular. This is *sōgō bujutsu*, in which sword practice is emphasized. It was handed down in the Sakura-han, Yamatokoriyama-han, Wakayama-han, Ajima-han, Kurume-han, and Hiroshima-han. On the other hand, in Mito-han it was the *Asayama Ichidenshin Ryū*, *Ko Ryū*, and *Taisei Ryū* (which emphasized *jūjutsu*) that became popular. *Asayama Ichiden Ryū* was practiced as a "town martial art" among common people in the Jōshū districts. *Kenjutsu* was the center of the school, and the Tsunoda family handed it down generation after generation. It is said that the gangsters Ōmaeda Hidegoro and Kunisada Tadatsugu learned the Tsunoda-den.

Our *Asayama Ichiden Ryū* was *sōgō bujutsu* before the Meiji Era. The 12<sup>th</sup> generation Tanaka Tamotsu belonged to a family whose lineage came from an Aizu-han retainer, Tanaka Gensai (who founded the Aizu-han school Nisshin-kan), and Tanaka Tosa, who committed suicide by *hara-kiri* on behalf of the Lord Matsudaira Katamori at the time of the Boshin War. He is also a descendant of the family who succeeded to the 12<sup>th</sup> generation of *Shin Musō Hayashizaki Ryū Iaijutsu* and the 9<sup>th</sup> generation of *Muraku Ryū Iaijutsu*. Although *Asayama Ichiden Ryū* seemed to be handed down to the Aizu-han retainer (the Tanaka Family), there is no actual proof because many of the traditions of the Aizu were lost during the Boshin War. Our *Asayama Ichiden Ryū* was handed down together with *Hayashizaki Ryū Iai*. *Shin Musō Hayashizaki Ryū Iaijutsu*, which was handed down to Shinjō-han, had no *densho* of its own and was handed down with *Muraku Ryū*. Fifty-six forms still exist today.

Our 12<sup>th</sup> master, Tanaka Tamotsu, was active in right-wing activities during the Meiji Era and died in Taiwan. It is said that he had six to seven high-level students back then. However, his nephew Ōkura Naoyuki, who studied *Asayama Ichiden Ryū Kenjutsu*, *iai*, *yarijutsu*, and *taijutsu* under him, became the 13<sup>th</sup> master, and received three *densho* from Tanaka: the *Ten no Maki*, *Chi no Maki*, and *Jin no Maki*. Ōkura Naoyuki opened the Butokukan Dōjō in Shirayamagoden-machi, Bunkyō-ku, Tōkyō, at the end of the Meiji Era. The *dōjō* was very popular because many students came to the *dōjō*, especially many *Jūdō* martial artists, since the founder of *Jūdō*, Kanō Jigorō, strongly recommended that members of the Kōdōkan should study at the Butokukan. Adachi Yuishō of Ibaragi Prefecture was also a disciple of the Kōdōkan.

One day, Takeishi Kentarō, a martial artist from Mito who practiced *Iga Ryū Jūjutsu* and *Muhi Ryū*

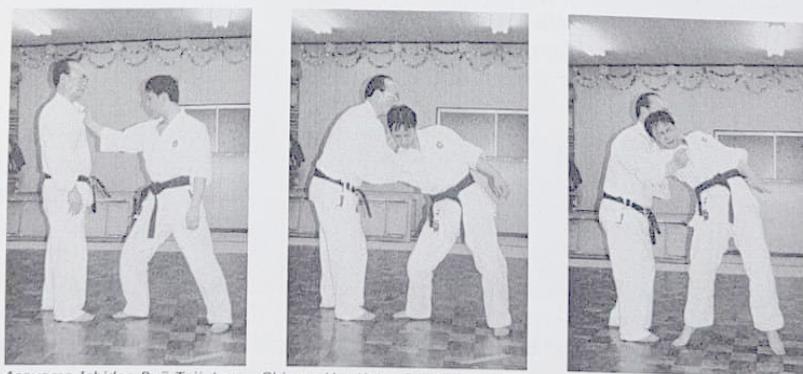
*Bōjutsu*, came to the *dōjō* and challenged Ōkura-sensei to a match with a *naginata*. Ōkura-sensei pressed down Takeishi's *naginata* with his *bō* so he could not apply any of his techniques. As a result, Takeishi came to the Butokukan for three years without ever missing a class.

There also was a unique student named Naitō Masamitsu. He later became a student of Hihino Raifū (*Shinto Ryū Kenbu Shigin*) and was adopted by Hihino. Eventually, Naitō became Hihino Raifū the Second, and succeeded *Shintō Ryū*. He was a superior master of *ken*, *iai*, and *taijutsu*.

The highest-ranking student, Naganuma Tsuneyuki, who was teaching *Asayama Ichiden Ryū* at the Police Academy and other places, handed down the *Chi no Maki* of *Asayama Ichiden Ryū* to his son, Naganuma Yoshiyuki. Since Naganuma Tsuneyuki was afraid that the teachings of the school might be lost, he also gave the *Chi no Maki* of the *Asayama Ichiden Ryū* to Ueno Takashi as a precaution. Ueno Takashi later published *Asayama Ichiden Ryū (Jū) Taijutsu Gokui Zukai Hidensho* as the 16<sup>th</sup> generation of *Asayama Ichiden Ryū*. Since the book contains many subtle techniques and detailed illustrations, it is considered a Bible among *jūjutsu* researchers, and is copied and read by many students. However, to my regret not all of the *Asayama Ichiden Ryū Taijutsu* techniques are covered in the book. Therefore, I hope that everyone will try to learn the true techniques from the true successor.

### ***Asayama Ichiden Ryū and Daitō Ryū Aikijūjutsu***

There are many common techniques between *Daitō Ryū Aikijūjutsu* and *Asayama Ichiden Ryū Taijutsu*, both of which are said to be the official *ryū* of Aizu-han. Takeda Sōkaku, who is believed to be the founder of *Daitō Ryū Aikijūjutsu*, was a very close relative of the Kurokōchi family, and was in charge of teaching Aizu-han *bujutsu* and *Shin Musō Hayashizaki Ryū Iaijutsu (Muraku Ryū)*. It seems he became the adopted son of Kurokōchi-den Gorō, who was renowned as a master of Aizu *budō*. Takeda was well educated by Kurokōchi-den Gorō and learned the martial arts of the Kurokōchi family. The Tanaka family, who were the chief retainers of Aizu-han, and the Kurokōchi family (who served the lord with *Hayashizaki Ryū Iai*) were families that passed down the lineage of *Hayashizaki Ryū Iaijutsu* (founded by Hayashizaki Jinsuke). Therefore, it is not surprising that *Asayama Ichiden Ryū* was handed down to Takeda Sōkaku. I assume that in the Kurokōchi family Takeda Sōkaku also learned *Asayama Ichiden Ryū Taijutsu*, *Bōjutsu*, and *Tanbōjutsu* (short stick technique). These techniques are still in the *Daitō Ryū Aikijūjutsu*. This is the reason that the same *kata* are contained in both *ryū* (lineages). However, I assume that the reason why Aizu-han's chief retainers, the Tanaka Family and the Kurokōchi family, did not openly claim *Asayama Ichiden Ryū Heihō* as their lineage is that *Tsunoda-kaden* was widely practiced among gamblers in Jōshū.



*Asayama Ichiden Ryū Taijutsu — Shin no Ura Kata, Sarute Katsu.*



Asayama Ichiden Ryū Taijutsu, Ashi Gatame Kata.



Naganuma Yoshiyuki (left) — 15<sup>th</sup> generation, and Kaminaga Shigemi (right) — 17<sup>th</sup> generation, Asayama Ichiden Ryu Taijutsu.

## The Techniques of Asayama Ichiden Ryū Taijutsu

### Chi no Maki

#### Jōdan no Kurai (上段之位)

Hiki Otoshi (引落) Kakae Komi (抱込) Kote Gaeshi (小手返) Iri Chigai (入違)  
Ete Nage (猿手投) Ryōte Dori (両手取) Ryō Mune Dori (両胸取) Kasumi Gaeshi (霞返)  
Oriki (折木) Uchi Otoshi (打落) Iki Chigae (行違) Eri Hiki (襟引)

#### Chūdan no Kurai (中段之位)

Hiki Tachi (引立) Marumi (丸身) Gyakute Nage (逆手投) Mojiri Gaeshi (もじり返)  
Ichimonji (一文字) Gyaku Mune Dori (逆胸取) Eri Jime (襟締) Mae Kata Dori (前肩取)  
Tsurigane (釣鐘) Uchikomi no Kakae (打込抱) Kaeri Nage (帰投) Sanmyaku Dori (三脈取)

#### Gedan no Kurai (下段之位)

Mae Morote (前双手) Katate Jime (片手締) Gyaku Tora Gaeshi (逆寅返)  
Uchikomi no Oshi (打込押) Kasumi Gaeshi (霞返) Ushiro Morote (後双手)  
Yokohiki Otoshi (横引落) Koshi Gaeshi (腰返) Kansetsu Age (関節投) Tsubasa Jime (翼締)  
Kubi Nage (首投) Ushiro Kata Dori (後肩取)

#### Okuden no Kurai (奥傳之位)

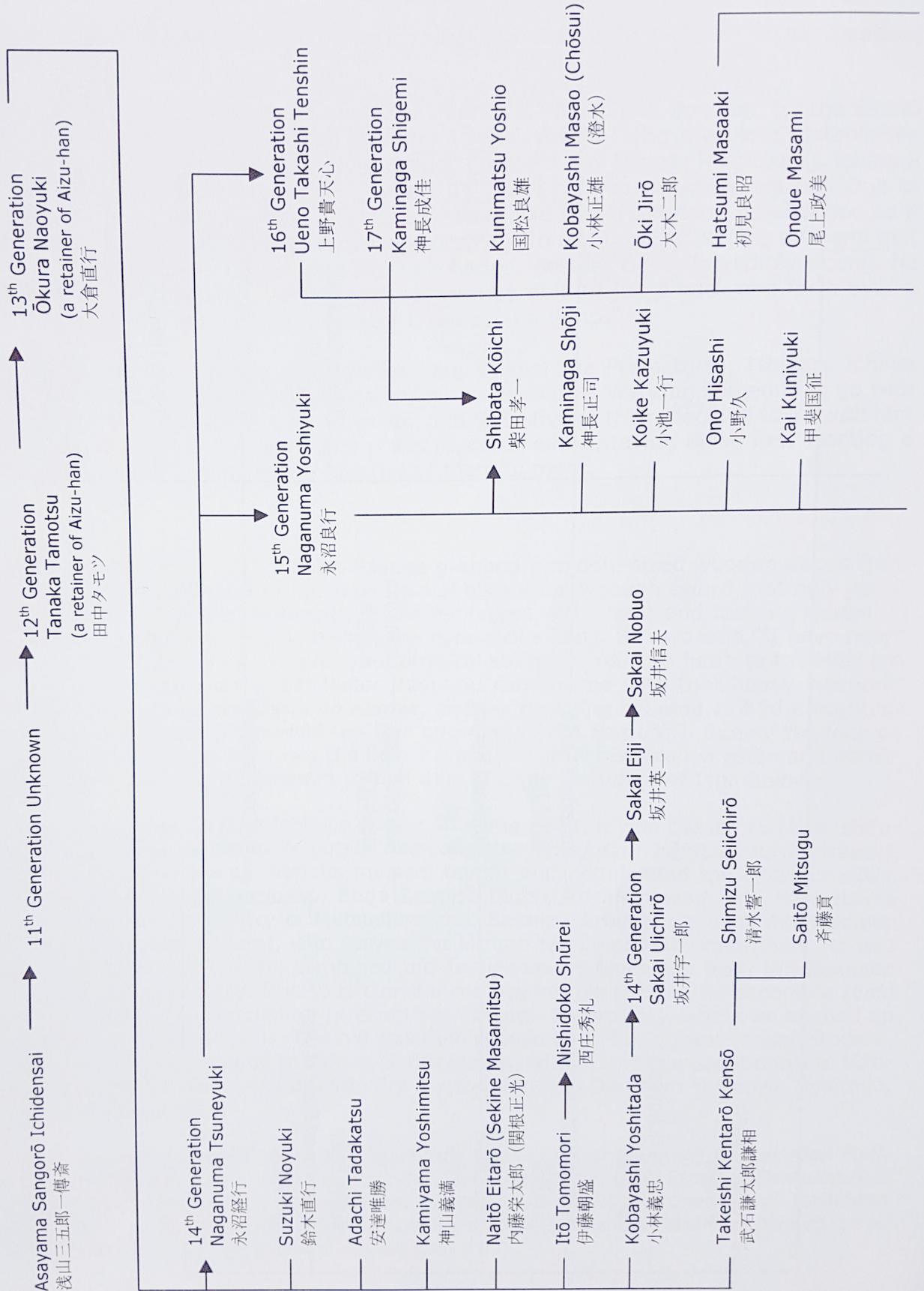
Uchi Komi (打込) Mae Otoshi (前落) Wankotsu Nage (腕骨投) Harai Taoshi (払倒)  
Gansekki Otoshi (岩石落) Inkō Otoshi (咽喉落) Irimi (入身) Gyaku Zeoi (逆背負)  
Morote Nage (双手投) Kannuki Gaeshi (門返) Banho (縛捕) Sumizeme (隅攻)

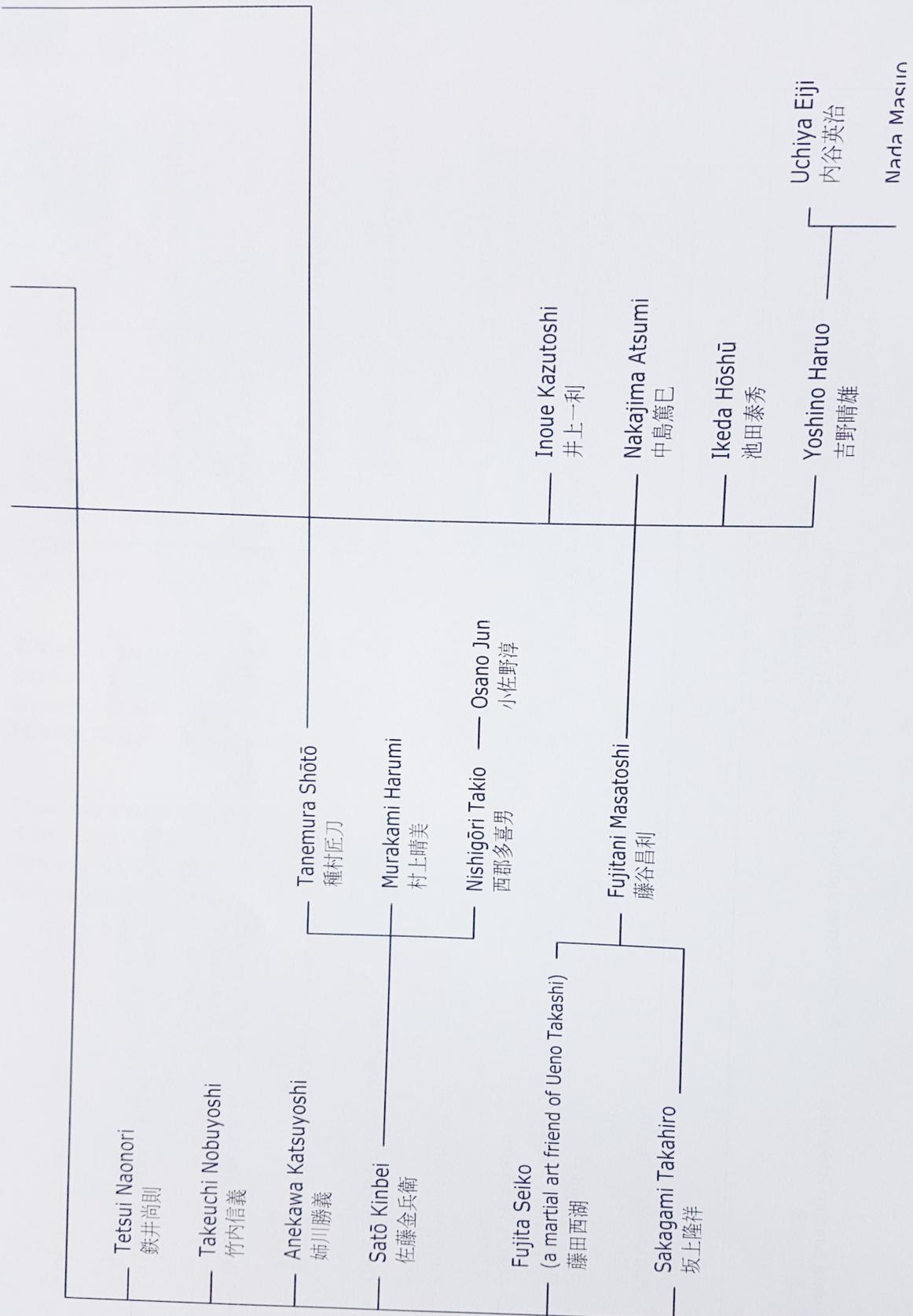
#### Idori no Kurai (居取之位)

Hoshi Otoshi (星落) Hoshi Gaeshi (星返) Shishi Tsuke (獅子付) Shishi Kudaki (獅子碎)  
Tengu Otoshi (天狗落) Tengu Gaeshi (天狗返) Katate Tsubasa (片手翼)  
Tsubasa Gaeshi (翼返)

# Asayama Ichiden Ryū Heihō (Written by Kaminaga Shigemitsu)

浅山一伝流系譜





## Bokuden Ryū Jūjutsu

(Originator: Tsukahara Bokuden Takamoto; Restorer: Aoyama Daigaku Takeyoshi; Protector of the Tradition: Kaminaga Shigemi-sōke)

*Bokuden Ryū* was started when Ishii Bokuya, who was the nephew of Tsukahara Bokuden (of the *Shintō Ryū*) taught a practitioner of the *Ten Ryū* named Ishihara Ichihei Yoshiie, who then later established *Bokuden Ryū*. According to the *densho*, "While living in Echigo (present day Niigata Prefecture), Ishihara Ichihei studied *Ten Ryū* diligently from the time he was a boy until he was twenty years old. Due to the uniqueness of the training he became so strong that he was able to hit someone barehanded as if they had been struck with a wooden sword (by an average person). In addition, by holding a tatami mat vertical with a cord he could strike and cut it with his bare hands. Besides being incredibly strong, he was acrobatic as well. From a crossed-leg seated posture, he was able to jump back and forth over a 180cm-tall (6 foot) folding screen. No one else was able to do such a thing."

Having heard of Ishii Bokuya, who lived in Aizu (present day Fukushima Prefecture), Ishihara Ichihei thought he would challenge him to a fight and then go to China afterwards. Wanting someone to go with him, Ishihara Ichihei spread the word among his students, and forty-five of them decided to go with him to Aizu. In Aizu he continued to practice with some of his students while staying at an inn. Wanting a match with Ishii Bokuya, a *Samurai* arranged for the two of them to meet.

<Omission>

Ishihara Ichihei challenged Ishii Bokuya to a fight. Bokuya grabbed a middle-sized wooden sword from the floor and faced his opponent. Ishihara Ichihei took hold of his special wooden sword (not only was it quite large at 4 *shaku* (120cm or 4 feet) in length, it was reinforced with steel) and took up *Gedan no Kamae* (holding the sword so that it is pointing toward the opponent's feet). Bokuya said, "I have heard you are very good at acrobatics and are known for your physical strength. You can jump to the Heavens and crush the Earth, but I can cut your throat faster than you can cut me with that heavy weapon." Upon saying this, Bokuya took up *Ichi no Tachi no Kamae*, and upon setting his resolve had a frightening expression on his face like Hachiman Marishi-ten (the guardian of the *Samurai*). Seeing the look on Bokuya's face, Ishihara Ichihei realized who was the better man. He threw his weapon aside and admitted defeat, before the match was fought. Ishihara Ichihei then became a student of Ishii Bokuya.

This *Bokuden Ryū* was passed down in the Ishihara family. At some point, it was passed to Matsushirohan, and the modern school now teaches *kenjutsu*, *naginatajutsu*, *yarijutsu*, *bōjutsu*, *koshi-mawari*, and *toritejūjutsu*. In the Matsushiro area, various masters taught and popularized the different skills. For example, Yata Bokuryūken taught *yarijutsu*, Suga Sentarō taught *koshi-mawari*, and Hara Heima taught *toritejutsu*, according to the history of Matsushiro-cho. Shimizu Jirōemon taught this tradition to Aoyama Daigaku Takeyoshi (Hanryūken), who served the Mizuno family of Matsumoto-han. He was also a master of *Sekiguchi Ryū Jūjutsu*. He combined the *koshi-mawari* teachings from the *Bokuden Ryū* with his *Sekiguchi Ryū Jūjutsu* skills. Due to circumstances beyond his control, he became a *rōnin* (masterless *Samurai*) and moved to Matsushiro (present day Nagano Prefecture), where he opened up a *dōjō* and taught a variety of different skills. The *ryū* was then passed on to his highest-ranked student, Yata Bokuryūken. Next, it was passed along to Yajima Genjizaemon, who in turn handed it down to Maejima Sukenosusumu Hisatoshi. At the end of the Edo Era it was passed to Okumura Yoshihisa Takatada, who taught *Nanpa Shinpei Bokusai*.

In April of 1932, Ueno Takashi received all of the teachings (*densho* and training) of *Bokuden Ryū*, becoming the next successor. The *densho* include: *Bokuden Ryū Monogatari* (The Story of *Bokuden Ryū* — one scroll), *Gamokuroku* (three scrolls), *Bokuden Ryū Jūjutsu* (two scrolls), and one scroll forbidden to be taught to outsiders titled *Bokuden Ryū Hiden Shukan*, which Aoyama Daigaku had passed on to Yata Bokuryūken in October 1802 (2<sup>nd</sup> year of the Kyōwa Era).

# The Techniques of Bokuden Ryū Jūjutsu

## Jūjutsu (柔術)

### Za Gata (坐型)

1. Suigetsu (水月)
2. Hiza Guruma (膝車)
3. Hishō (ひ勝)
4. Oni Kobushi (鬼拳)
5. Furi Komi (振込)
6. Hineri (捻)
7. Tobi Chigae (飛違)
8. Tsuki Komi (突込)
9. Kata Tsuki (肩附)
10. Sōsha (奏者)
11. Sōsha Gaeshi (奏者返)

### Tsukasabaki no Kata (柄捌之形)

1. Kuruma Dori / front, back, right, left (車捕 / 前, 後, 右, 左)
2. Hogure / front, right, left (保愚礼 / 前, 右, 左)
3. Daishō no Tori / front, right, back, left (大小之捕 / 前, 右, 後, 左)
4. Hogure / front, right, back, left (保愚連 / 前, 右, 後, 左)

### Katame Gata (固形)

1. Hagoromo no Magari (羽衣曲)
2. Furo Jime (風呂絞)
3. Kotori Jime (小鳥絞)
4. Kiri Otoshi (切落)
5. Mizu Dori (水鳥)
6. Ōgoroshi (大殺)
7. Sennin Zume (千人詰)
8. Sotsukubi (素首)
9. Migi Kata Tsuki (右肩付)
10. Iki Ate (行当)
11. Yuki Zure (行連)
12. Nage Mawashimi (投廻身)
13. Muso Tsukubi (無素首)
14. Hachi Hudaki (鉢碎)

### Daishō Tachiai no Kata (大小立会形)

1. Front (前)
2. Right (右)
3. Left (左)
4. Hoguro / front, right, back, left (保愚露 / 前, 右, 後, 左)

### Kogusoku (小具足)

1. Front (前)
2. Front-II (前二)
3. Hiki Wakizashi (引脇差)
4. Sōsha (奏者)
5. Right-III (右三)
6. Yume Makura (夢枕)
7. Eri Dori (襟取)
8. Maedashi Eri Dori (前出襟取)
9. Kubi Kaki (頸搔)
10. Tsuki Wakizashi (突脇差)

## **Kenjutsu, Yarijutsu, and Naginatajutsu** (劍術、鎧、薙刀術)

### **Kenjutsu** (劍術)

1. Torai (虎斐) 2. Seigan Hiki Komi (性眼曳込) 3. Mujūken (無住劍)
4. Gohei Hishigi (御幣ヒシギ) 5. Saya Uchi (鞘打)
6. Kyūsungobu o Sanshaku Issun Nite Tomegoto (九寸五分ヲ三尺一寸ニテ留事)
7. Yamino Yukizure (ヤミノ行連) 8. Tenhyō Taoshi (天豹タオシ) 9. Zengoe (膳越)
10. Sode Dori (袖取) 11. Meshichi Dori (女シ千取) 12. Amado Sakashi (納戸サカシ)
13. Kakinawa Hayanawa Koto (カキ縄ハヤナハ事) 14. Hiuchi Nawa (火打縄)

Yaburishiai Yontsu (破仕合四通) Nanajō no Mokuroku (七条之目録)

Kasumi no Mokuroku (霞之目録) Yami no Tachi no Mokuroku (闇之太辺之目録)

Kyūjō no Mokuroku (九条之目録) Ichi no Mokuroku (一之目録)

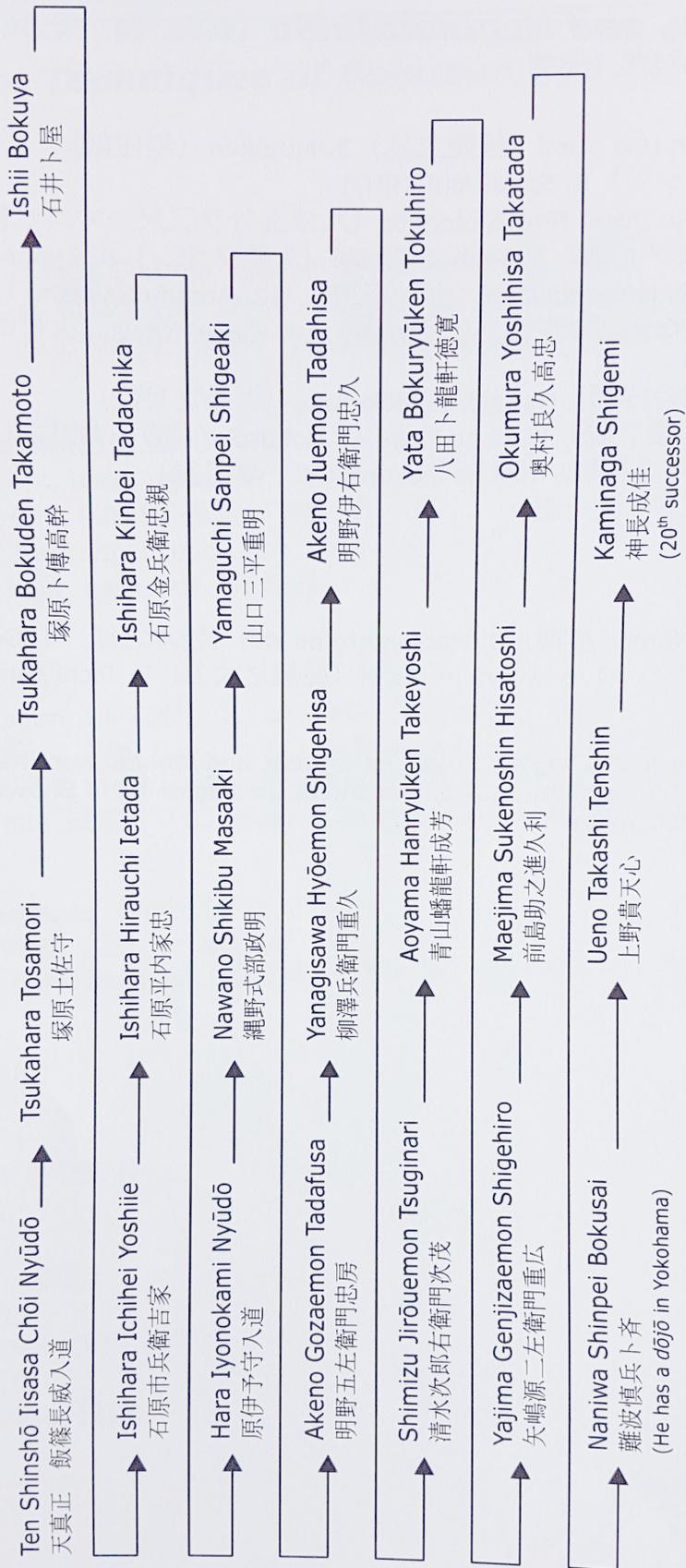
Gokui Isshō Ichigan (極意一性一眼)

### **Yarijutsu** (鎧術)

1. Oija (追者) 2. Uchi Nami (打波) 3. Matsumoto no Yari (松本之鎧) 4. Genkō (源光)
5. Chikara Sahami (カサハミ) 6. Koryū no Tachi (虎龍之太刀) 7. Tachi Yari (立鎧)

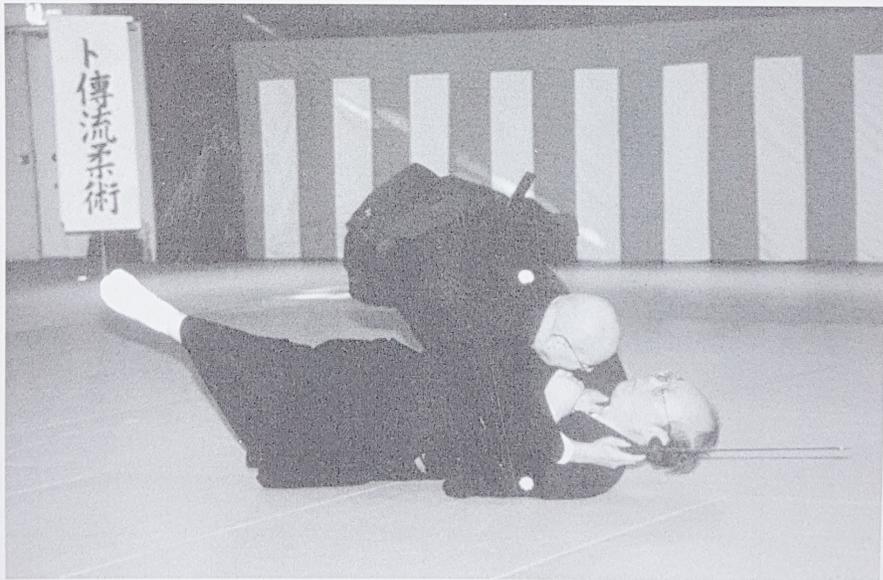
Many *densho* of *kenjutsu*, *yarijutsu*, *naginatajutsu*, *nawajutsu*, and *taijutsu* were handed down. However, many of them were lost during Meiji and Taishō Eras and at the beginning of Shōwa Era. It is regrettable that only a few *densho* are left today.

## Bokuden Ryū Jūjutsu 卜傳流柔術

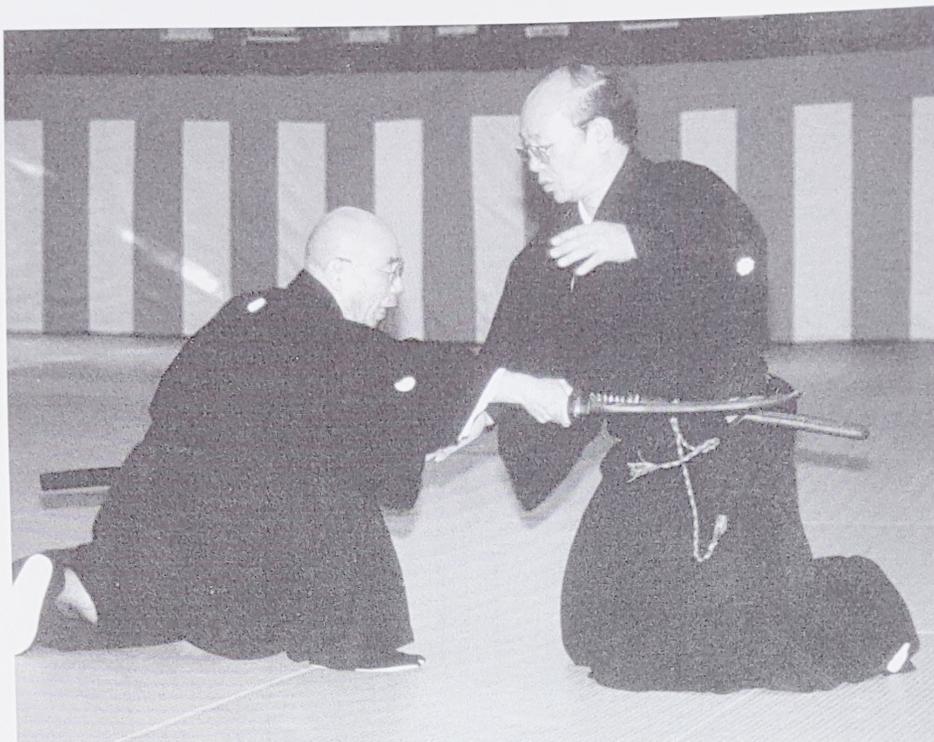




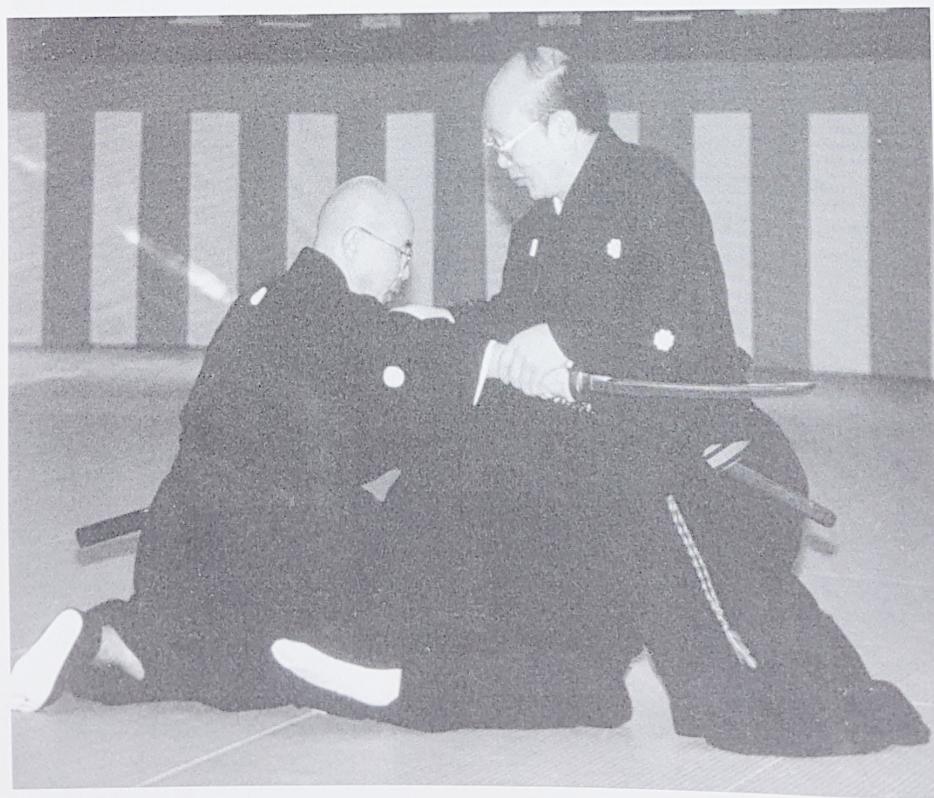
Tobi Chigae no Kata.



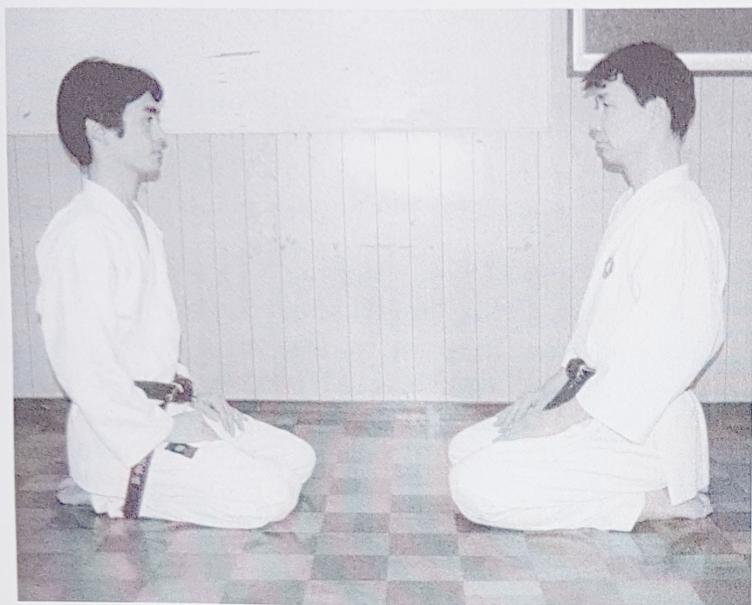
Kubi Kaki Kata.



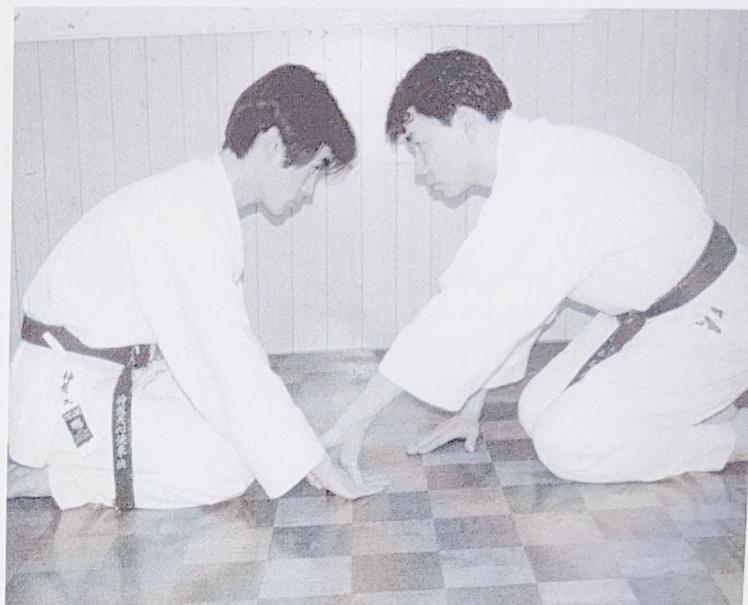
Koike Kazuyuki-shihan (left), and Kaminaga Shigemi-sōke (right) — Bokuden Ryū Jūjutsu.



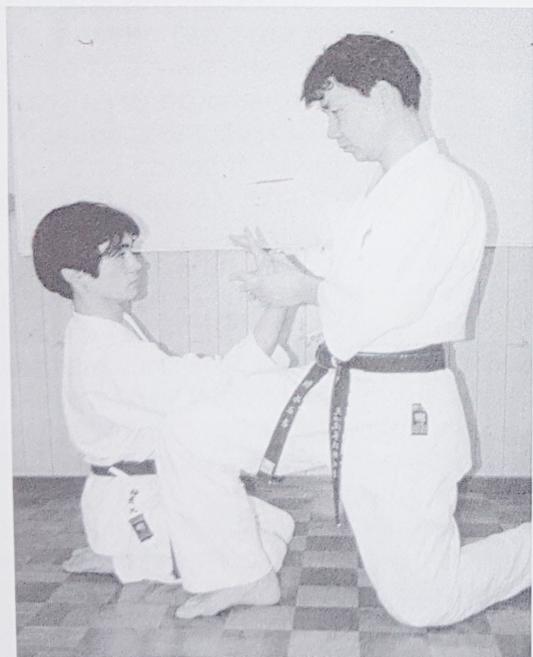
**Sōsha** (奏者)



*Seiza no Kamae.*



*Tori holds the back side of uke's hand with the left hand as shown in the picture.*



*Tori pushes down on uke's thumb with the left four fingers, pushing down the back side of uke's hand with the left thumb and also holds the back side of uke's hand with the right hand (tori's thumbs are crossed). Tori kneels on the ground with the right knee, and pulls uke's hand towards the chest.*



*Tori lifts both of uke's hands to the left and throws uke.*

## **Hontai Takagi Yōshin Ryū Jūjutsu Amatsu Tatara Kukishin Ryū Bōjutsu, Jūjutsu**

### **18<sup>th</sup> Sōke, Kaminaga Shigemi Tenshin**

(*Hontai Takagi Yōshin Ryū Jūjutsu Founder: Takagi Oriemon Shigetoshi; Amatsu Tatara Kukishin Ryū Bōjutsu, Jūjutsu Founder: Okuni Onihei Shigenobu*)

Around 1569 (12<sup>th</sup> year of the Eiroku Era), in what is now present day Miyagi Prefecture, there lived a monk by the name of Unryū at the foot of Mt. Funagata. This monk, who was a descendant of the Abe family, was a master of *taijutsu*, *bōjutsu*, and *shurikenjutsu*, which he learned from the secret teachings of the *Amatsu Tatara Rinbō Hiden Sessho*. These secret teachings were studied by Itō Kiinokami Sasatada, who lived in what was then called Ōshū (present day Tohoku Chiho — northern Honshu island). He later reorganized the techniques of *bōjutsu*, *yarijutsu*, *naginatajutsu*, etc. and created *Kenkō Ryū*, which contained his own style of *yarijutsu*, *bōjutsu*, *shurikenjutsu*, and *naginatajutsu*, based on what he had learned. In the year 1645 (2<sup>nd</sup> year of the Shōhō Era), in Sendai-han of Ōshū (present day Miyagi Prefecture), while in the employ of Katakura Kojūrō (the lord of Shiraishi Castle), Takagi Oriemon Shigetoshi entered the school of Itō Kiinokami Sasatada. When he was twenty years old, Takagi Oriemon completed his training, including all the *gokui* (essential point) teachings. Oriemon was an incredibly powerful man who loved *sumō* wrestling. He added this "*sumō* fighting style" to his martial arts skills, and *Takagi Yōshin Ryū Taijutsu* was born.

In 1671 (11<sup>th</sup> year of the Kanbun Era), there lived a man named Takagi Umanosuke Shigesada, who was a *Samurai* of the Mori family of Sakushū Tsuyama-han (present day northern Okayama Prefecture). From the age of sixteen he learned this art from Oriemon and mastered the *gokui* teachings. For some reason, he left Mimasaka (an area within Sakushū) and went to Tōkyō and Kyōtō (among other places). He was asked to go to Owari-han (present day Aichi Prefecture), where he taught many students *taijutsu*, *kenjutsu*, *yarijutsu*, *bōjutsu*, *naginatajutsu*, and *teppanjutsu*. Takagi Gennoshin, Umanosuke's son, was a skilled martial artist, just like his father. Especially good at *taijutsu*, he created a special advanced level of *taijutsu* and called it *Takagi Ryū Jūjutsu*. He served the Honda Nakamu family of Himeji-han (present day Himeji City area), and managed land that produced 500 *koku* of rice.

The origin of *Kukishin Ryū* can be traced back to the activity of the Taheiki Era (approximately 1333). At that time (also known as the Nanboku-chō Era) Nawa Shinzaburō Motonaga and his elder brother, Nawa Kotarō Nagataka (later known as Nawa Nagatoshi, the leader of the *Izumo-bushi*), and their clan protected the Emperor Godaigo in the Izumo and Hōki areas (present day Tottori and Shimane Prefectures), where they raised an army. With Nagatoshi as their leader, and Nawa Shichirō Kunitaka (who was a master of military strategy and martial arts), they formed a powerful clan, and together with monks from Shikoku and Kyushū numbered more than 4,000 men.

After the Taheiki Era, Nawa Shinzaburō Motonaga took the *Amatsu Tatara Hitei no Maki* scroll (that his family possessed) to Mt. Kōya. There, he visited his ancestor's graves to pray while staying at his family's temple, Hōshō Temple's Hosono-an, where he became a monk and studied for enlightenment. Nawa Shinzaburō Motonaga taught Ōkuni Onisanta Kiyosumi, son of Ōkuni Onigenta Kiyosada. Kiyosumi then spread the teachings, known by the name *Kishin no Jutsu*. Kiyosumi taught his son, Onihachirō Kiyochika, as well as Narita Kojirō Kingo.

Later, Kingo went to Kumano and became a *gyōja* (ascetic). Yakushimaru Takasada, one of his students, was a master of military strategy and very good at *bōjutsu*, and later helped protect the Emperor Godaigo. He received the family name "Kuki" from the Emperor, and after this gave the name *Hontai Chōsui Kukishin Ryū* to his martial art. This new Kuki family continued to teach their style of martial arts to their descendants. Around the time of the Edo Era, when they were awarded management of the land,

the area where they lived came to be called Ayabe-han and Sanda-han.

Ōkuni Onigenta Kiyosada, who was taught the *Amatsu Tatara Hitei no Maki* by Nawa Shinzaburō Motonaga, taught his son Onisanta Kiyosumi. He, in turn, taught his son Onihachirō Kiyochika. Ōkuni Onisanta Kiyosumi, on the 16<sup>th</sup> of August 1359 (14<sup>th</sup> year of the Shōhei Era), as a member the Nawa clan, with the Chigusa and the Kikuchi Takemitsu clans led by the Seiseitai Shogun Kanenaga Shinnō (a son of the Emperor), fought against Shōni Yorinao. Kiyosumi charged into the enemy army on horseback, breaking their ranks. He then set fire to the enemy camp's command position. Kiyosumi received a promotion as a result.

Some member's names from later generations who were taught are: Ōkuni Kawachi no Kami Masayoshi, Ōkuni Onihei Hisayoshi, Ōkuni Izumonokami Takamochi, Ōkuni Kogenta Yukihisa, and Ōkuni Onihei Yoshitane. Ōkuni Onihei Shigenobu continued to teach his family's *Amatsu Tatara's hiden* (secret teachings) and became a martial arts master. He became an ascetic in Kumano where he learned *Yakushimaru-den* from the monk Kuki Shunseibō. Later, he restored *Kukishin Ryū Bōjutsu*, *Naginatajutsu*, *Yarijutsu*, and *Taijutsu*. While living in Izumo, Ōkuni Onihei Shigenobu was a recognized master of martial arts, and sometimes visited the *dōjō* of Takagi Gennoshin at his request. He stayed for a while as Gennoshin's guest, and taught *bōjutsu* to the students. Gennoshin became ill, and while on his sickbed he requested Onihei to take care of things after his death. Gennoshin soon passed away.

Another story has it that Gennoshin and Onihei had both a *bōjutsu* match and a *jūjutsu* match. Onihei defeated Gennoshin with his *bōjutsu*, but Gennoshin beat Onihei with his *jūjutsu*, and that is why the *jūjutsu* continues as the *Takagi Yōshin Ryū*, and *bōjutsu*, *yarijutsu*, and *naginatajutsu* are continued as the *Kukishin Ryū*. Onihei, as the 4<sup>th</sup> generation *sōke*, gave these arts the names *Hontai Takagi Yōshin Ryū Jūjutsu* and *Kukishin Ryū Bōjutsu*, *Yarijutsu*, *Naginatajutsu*, and they have continued to be handed down in this way together. These arts were passed down from generation to generation until the Tempō Era (1830-1840), when they were divided up between three high-ranking students: Fujita Tōgorō, Inoue Kumatarō, and Ishitani Takeo. After Yagi Ikugorō relocated to the Akashi area, Fujita Tōgorō and Mizuta Yoshitarō carried on our lineage.

## The Techniques of Hontai Takagi Yōshin Ryū Jūjutsu

### Shoden no Kata (初傳之形)

1. Kasumi Dori (霞捕)
2. Hokora Gaeshi (洞返)
3. Karame Dori (搦捕)
4. Kyotō (虚倒)
5. Kata Mune Dori (片胸捕)
6. Ryō Mune Dori (両胸捕)
7. Oikake Dori (追掛捕)
8. Kaigo Kudaki (戒後碎)
9. Iki Chigae (行違)
10. Yui Gyaku (唯逆)
11. Midare Kachi (乱勝)
12. Ken Nagashi (拳流)
13. Hiza Guruma (膝車)

13 total. Each ura technique has 3 variations.

### Eri Jime no Kata (襟締形)

1. Eri Jime (襟締)
2. Gyaku Jime (逆締)
3. Ude Jime (腕締)
4. Tsumi Jime (摘締)
5. Itame Jime (痛締)
6. Oshi Jime (押締)
7. Gyaku Oshi Jime (逆押締)
8. Hishigi Jime (坐締)

8 total.

### Chūden no Kata (中傳之形)

#### Sabaki no Kata (捌形)

1. Kata Mune Dori (片胸捕)
2. Ryō Mune Dori (両胸捕)
3. Oni Kudaki (鬼碎)
4. Seoi Sukashi (背負賺)
5. Koshi Nage Sukashi (腰投賺)
6. Ude Ori (腕折)
7. Sakate Nage (逆手投)
8. Kimon Nage (鬼門投)

8 total.

#### Tai no Kata (體之形)

1. Koshi Guruma (腰車)
2. Yotsute (四ツ手)
3. Yotsute Kuzushi (四ツ手崩)
4. Keitō (刑頭)
5. Koshi Ori (腰折)
6. Ude Nagare (腕流)
7. Hiki Chigae (引違)
8. Kumoi Gaeshi (雲井返)
9. Ryōte Dome (両手止)
10. Mizu Nagare (水流)
11. Ryū Setsu (柳雪)
12. Kasasagi (鶺鴒)
13. Fukube Otoshi (飄墜)
14. Tomo Dori (鞆捕)
15. Mizu Iri (水入)

15 total.

#### Mutō Dori Gata (無刀捕形)

1. Sōsha Dori (奏者捕)
2. Ichimonji (一文字)
3. Tsuka Otoshi (柄落)
4. Mukai Dori (向捕)
5. Mawashi Dori (廻捕)
6. Ushiro Dori (後捕)
7. Shizume Dori (沈捕)

7 total.

### **Daishō Sabaki no Kata** (大小捌之形)

1. Tsuka Kudaki (柄碎)
2. Hiki Dori (引捕)
3. Iri Dori (入捕)
4. Rangaku (乱岳)
5. Harai Dori (捌捕)
6. Ryū Kotsu (柳骨)
7. Shio Gaeshi (潮返)
8. Kake Otoshi (掛落)
9. Kote Dome (小手止)
10. Yoko Gatana (横刀) (3 variations)
11. Kuruma Nage (車投)
12. Yotsute Gatana (四ツ手刀)
13. Hamusubi (刃結)
14. Sukashi Dori (透捕)

14 total.

### **Okuden no Kata** (奥傳之形)

#### **Shirabe Gata** (調形)

1. Baido (梅吐)
2. Kuruma Gaeshi (車返)
3. Ama Gaeshi (天返)
4. Nagare Dori (流捕)
5. Yama Otoshi (山落)
6. Tomo Arashi (鞆嵐)
7. Sode Guruma (袖車)
8. Ryōte Gake (両手懸)
9. Kimo Kudaki (キモ碎)
10. Rai Raku (来落)
11. Karada Kudaki (体碎)
12. Musō (霜楓)
13. Gyaku Dori (逆捕)
14. Ranpu (乱風)
15. Fū Setsu (風折)

15 total.

### **Kaiden no Kata** (皆傳之形)

#### **Moguri Gata** (潜形)

1. Gokuraku Otoshi (極楽落)
2. Jigoku Nage (地獄投)
3. Tama Kudaki (玉碎)
4. Hichō Dori (飛鳥捕)
5. Oni Buse (鬼伏)
6. Inazuma Dori (稲妻捕)
7. Mizu Dori (水鳥)
8. Rai Sestu (来雪)
9. Tai Otoshi (體落)
10. Moguri Dori (潜捕)
11. Moguri Nage (潜投)

11 total.

### **Yurushi no Maki** (許之巻)

#### **Shoden Yurushi** (初傳許)

1. Yokukō Arashi (翼攻嵐)
2. Tefuki Jime (手拭締)
3. Geta no Tsukaikata (下駄之使方)
4. Menbu no Ate (面部之当)
5. Ryōte Gake (両手懸)
6. Gosunnawa no Kakekata (五寸繩掛方)
7. Sansun Nawa no Kakekata (三寸繩掛方)
8. Shukketsu Dome (出血止)
9. Yōkaimi (妖怪見)
10. Katu no Irekata (活之入方)
11. Shin no Eri Jime (真之衿締)
12. Sasoi no Katsu (誘之活)

#### **Chūden Yurushi** (中傳許)

1. Hō Gaku (方角)
2. Kachimi no Jutsu (勝身術)
3. Shihō Gatame (四方詰)
4. Gonin Dori Tsuki (五人捕附)
5. Taikai no Katsu (大海之活)
6. Furoya Zume (風呂屋詰)
7. Kodachi Irimi (小太刀入見)
8. Shiraha Dome (白刃止)
9. Mumei no Katsu (無名之活)
10. Suishi no Katsu (水死之活)
11. Hiden Kuden (秘伝口伝)
12. Kurai Dori (位捕)

**Okuden Yurushi** (奥傳許)

1. Happō Zume (八方詰)
2. Happō Nuki (八方抜)
3. Musha Gumi (武者組)
4. Musha Dori Tsuki (武者捕附)
5. Gōyū Dori Tsuki (強勇捕附)
6. Ukatsu Sakatsu (右濶左濶)
7. Mumei no Katsu (無明之活)
8. Seishi no Mi (生死之見)
9. Ōgi Kasumi (扇霞)
10. Fukumi Gusuri (含藥)
11. Dosui Katsu (土水活)
12. Suidoku (水毒)
13. Suishō (水生)

**Menkyo no Maki** (免許之卷)

1. Shiketsu Chūketsu Shidai no Zu (死穴中穴次第之図)
2. Kamitsutsu Harikotsutsu (紙筒張子筒)
3. Katsu Zenbun (活前文)
4. Katsu Hibun (活秘文)
5. Mumeiken (無明劍)
6. Sodetsutsu (袖筒)
7. Hiyaku Shikata (秘藥仕方)
8. Mumeibun (無明文)
9. Sosei Katsu (蘇生活)
10. Rikuchin Hō (陸沈法)
11. Kasumi Saku (霞策)

**Kaiden no Maki** (皆傳之卷)

Sanpō Kuden (三法口傳)

# The Techniques of Amatsu Tatara Kukishin Ryū Bōjutsu

## Bōjutsu

### Rokushakubō Kamae (六尺棒構)

Jōdan no Kamae (上段之構)

Chūdan no Kamae (中段之構)

Gedan no Kamae (下段之構)

Ichimonji no Kamae (一文字之構)

Hira Ichimonji no Kamae (平一文字之構)

### Gorin no Kamae (五輪之構)

1. Hokoya no Kamae (鉾矢之構) 2. Tenchijin no Kamae (天地人之構)

3. Gyorin no Kamae (魚鱗之構) 4. Chōda (Shōhen) no Kamae (長蛇 / 詔變之構)

5. Fumon (Seigan) no Kamae (普門 / 正眼之構)

### Kihon Gata (基本形)

1. Ukemi (受身) 2. Ashi Barai (足拂) 3. Shihō Barai (四方拂) 4. Bō Furi (棒振)

### Shoden no Kata (初傳之形)

1. Gohō (伍法) 2. Ura Gohō (裏伍法) 3. Sashiai (差合) 4. Funa Bari (船張)

5. Tsuru no Hitoashi (鶴之一足) 6. Suso Otoshi (裾落) 7. Ippon Sugi (一本杉)

8. Kage no Ippon (蔭之一本) 9. Taki Otoshi (瀧落) 10. Kokū (虚空) 11. Kasa no Uchi (笠ノ  
内)

12. Ura Issoku (裏一足) 13. Ura Suso Otoshi (裏裾落) 14. Kokū Ura (虚空裏)

### Chūden no Kata (中傳之形)

1. Tachi Otoshi (太刀落) 2. Harai (拂) 3. Kote Tsuki (小手附) 4. Mukai Zume (向詰)

5. Tobi Age (跳拳) 6. Uchi Dome (擊留) 7. Tsuke Iri (附入) 8. Gorin Kudaki (五輪碎)

9. Ten Chi Jin (天地人) 10. Mae Hiroshi (前廣) 11. Ryō Kote (兩小手) 12. Ura Nami (浦波)

13. Tama Gaeshi (玉返) 14. Sayū (左右)

### Okuden no Kata (奥傳之形)

1. Jūmonji (十文字) 2. Roppō (六法) 3. Kuji Dome (九字止)

### Okugi no Kata (奥義之形)

Kujihiryū no Kata (九字飛龍之形)

## Hanbōjutsu

### Hanbōjutsu Kamae Hen (半棒術構遍)

1. Otonashi Sugata / Kangi (音無姿 / 扞技)
2. Shinsen Sugata / Shinjō (神仙姿 / 神杖)
3. Kachimi Sugata / Ichimonji (勝身姿 / 一文字)
4. Danhi Sugata / Shizen (斷飛姿 / 自然)
5. Ōtai Sugata / Gojō (黃退姿 / 悟杖)

### Shoden no Kata (初傳之形)

1. Tsuke Iri (附入)
2. Kasumi Uchi (霞打)
3. Ude Ori (腕折)
4. Ate Komi (当込)
5. Kote Gaeshi (小手返)
6. Tsuki Taoshi (突倒)

### Chūden no Kata (中傳之形)

1. Tachi Otoshi (太刀落)
2. Ate Komi (当込)
3. Koshi Ori (腰折)
4. Ate Gaeshi (当返)

### Okuden no Kata (奥傳之形)

1. Kiri no Ichiyō (桐之一葉)
2. Otoshi Bana (落花)
3. Mizu Dori (水鳥)
4. Gorin Kudaki (五輪碎)
5. Mawashi Dori (廻捕)

### Kaiden no Kata (皆傳之形)

1. Kansei (鶴声)
2. Karame Dori (搦捕)
3. Shin no Karame (真之搦)

### Mongai Fushutsu no Gokuhi Goto (門外不出之極秘事)

Amatsu Shinden Tatara Kangi no Jutsu Himaki (天津神傳踏鞴扞技之術秘卷)

## *The Techniques of Kukishin Ryū Jūjutsu*

### **Shoden no Kata** (初傳之形)

1. Hoshi Kage (星蔭)
2. Ama Gaeshi (天返)
3. Jigoku Nage (地獄投)
4. Utsushi Dori (写鳥)
5. Ryōte Gake (両手懸)
6. Gekko (月光)
7. Katate Kudaki (片手碎)
8. Tsuki no Wa (月之輪)
9. Tobi Otoshi (飛落)
10. Sode Guruma (袖車)
11. Iki Chigae (行違)
12. Kasumi Daoshi (霞倒)
13. Matsuba Otoshi (松葉落)

*13 total, left side and right side.*

### **Chūden no Kata** (中傳之形)

1. Kata Mune Dori (片胸捕)
2. Ryōte Dori (両手捕)
3. Kaigo Kudaki-I (戒後碎 一)
4. Kaigo Kudaki-II (戒後碎 二)
5. Kaigo Kudaki-III (戒後碎 三)
6. Oni Kudaki (鬼碎)
7. Katate Guruma (片手車)
8. Koromo Gaeshi (衣返)
9. Seoi Nage (背負投)
10. Koshi Nage (腰投)

*10 total, left side and right side.*

### **Shime no Kata** (締技之形)

1. Eri Dori (襟取)
2. Mawashi Jime (廻締)
3. Ryō Zuri (両釣)
4. Katate Jime (片手締)
5. Gyaku Jime (逆締)
6. Ude Jime (腕締)
7. Waki Zuri (脇釣)

*7 total.*

### **Tai no Kata** (體之形)

1. Koshi Guruma (腰車)
2. Yotsute (四ツ手)
3. Hokora Gaeshi (洞返)
4. Ude Nagashi (腕流)
5. Kasasagi (鶺鴒)
6. Ke Gashira (毛頭)
7. Ryōte Dome (両手止)
8. Mizu Nagare (水流)
9. Ryū Setsu (柳雪)
10. Tsubame Gaeshi (燕返)
11. Kochō Dori (小蝶捕)
12. Fukube Otoshi (飄墜)
13. Fūsha (風車)

*13 total, left side and right side.*

### **Mutō Dori no Kata** (無刀捕之形)

1. Katate Otoshi (片手落)
2. Ichimonji (一文字)
3. Shizumi Nage (沈投)
4. Ushiro Dori (後捕)
5. Hira Ichimonji (平一文字)
6. Seigan (正眼)
7. Tsuka Kudaki (柄碎)
8. Matsuba Otoshi (松葉落)

*8 total.*

**Mutō Dori no Kata Ura** (無刀捕之形裏)

1. Katate Otoshi Ura (片手落裏)
2. Shizumi Nage Ura (沈投裏)
3. Ushiro Dori Ura (後捕裏)
4. Hira Ichimonji Ura (平一文字裏)
5. Seigan Ura (正眼裏)
6. Tsuka Kudaki Ura (柄碎裏)
7. Matsuba Otoshi Ura (松葉落裏)

7 total.

**Musō Dori no Kata** (無双捕之形)

1. Tobi Chigae (飛違)
2. Kuruma Gaeshi (車返)
3. Fū Setsu (風雪)
4. Rai Raku (来落)
5. Gyaku Nage (逆投)
6. Ryō Otoshi (両落)
7. Saka Otoshi (坂落)
8. Taki Otoshi-I (瀧落 一)
9. Taki Otoshi-II (瀧落 二)

9 total.

**Sensu Dori no Kata** (扇子捕之形)

1. Kote Tsuki (小手附)
2. Ate Komi (当込)
3. Sakate Nage (逆手投)
4. Kata Mune Dori (片胸捕)
5. Ate Gaeshi (当返)
6. Saka Otoshi (坂落)
7. Hiki Komi (引込)
8. Kote Kudaki (小手碎)
9. Iki Chigae (行違)
10. Katate Ori (片手折)
11. Shime Waza (締技)
12. Uchi Waza-I (打技 一)
13. Uchi Waza-II (打技 二)
14. Uchi Waza-III (打技 三)
15. Ude Nagashi (腕流)
16. Kasumi Dori (霞捕)
17. Kaigo Kudaki-I (戒後碎 一)
18. Kaigo Kudaki-II (戒後碎 二)
19. Nage Waza (投技)

19 total.

**Okuden no Kata** (奥傳之形)

**Shirabe Gata** (調形)

1. Gokuraku Nage (極楽投)
2. Jigoku Zume (地獄詰)
3. Iwa Kudaki (岩碎)
4. Yama Arashi (山嵐)
5. Oni Buse (鬼伏)
6. Inazuma Dori (稲妻捕)
7. Mizu Dori (水鳥)
8. Rai Setsu (来雪)
9. Tai Otoshi (体落)
10. Futari Dori (二人捕)
11. Musha Dori (武者捕)
12. Kachimi (勝身)

## **Menkyo no Kata** (免許之形)

### **Moguri Gata** (潜形)

(These techniques are taught to only select people, as *hiden*)

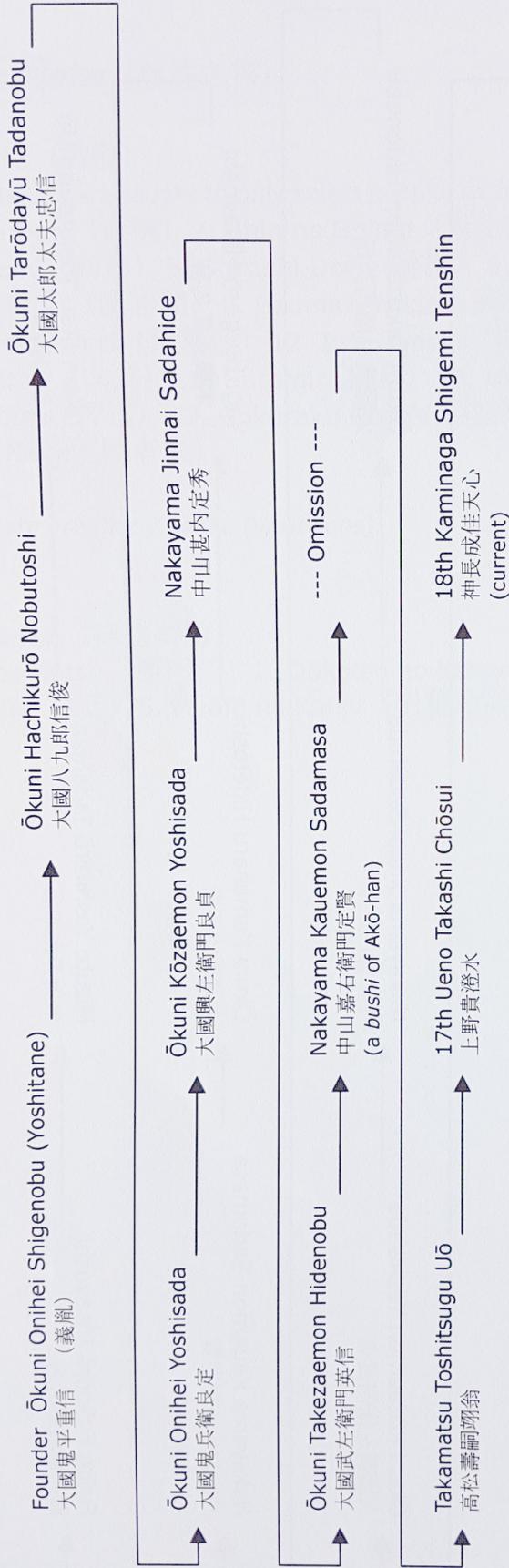
1. Tsubame Dori (燕捕)
2. Shin no Shime (真之締)
3. Musha Nage (武者投)
4. Kata Otoshi (肩落)
5. Sukashi Dori (透捕)
6. Hon Tomoe (本巴)
7. Mawashi Tōrō (廻行燈)
8. Uzumaki Dori (渦卷捕)
9. Uzumaki Nage (渦卷投)
10. Uzumaki Yaburi (渦卷破)
11. Tobi Otoshi Dori (飛落捕)
12. Iwa Gaeshi (岩覆)
13. Yagura Nage (櫓投)
14. Mukai Dori (向捕)
15. Sutemi (捨身)
16. Ukimi Nage (浮身投)
17. Sizumi Dori (沈鳥)
18. Oshi Komi (押込)
19. Gokuraku Otoshi (極楽落)
20. Gōsha Dori (剛者捕)
21. Gōsha Nage (剛者投)

21 total. There are many *henka* (variations).

### **Kappō Kuden** (活法口傳)

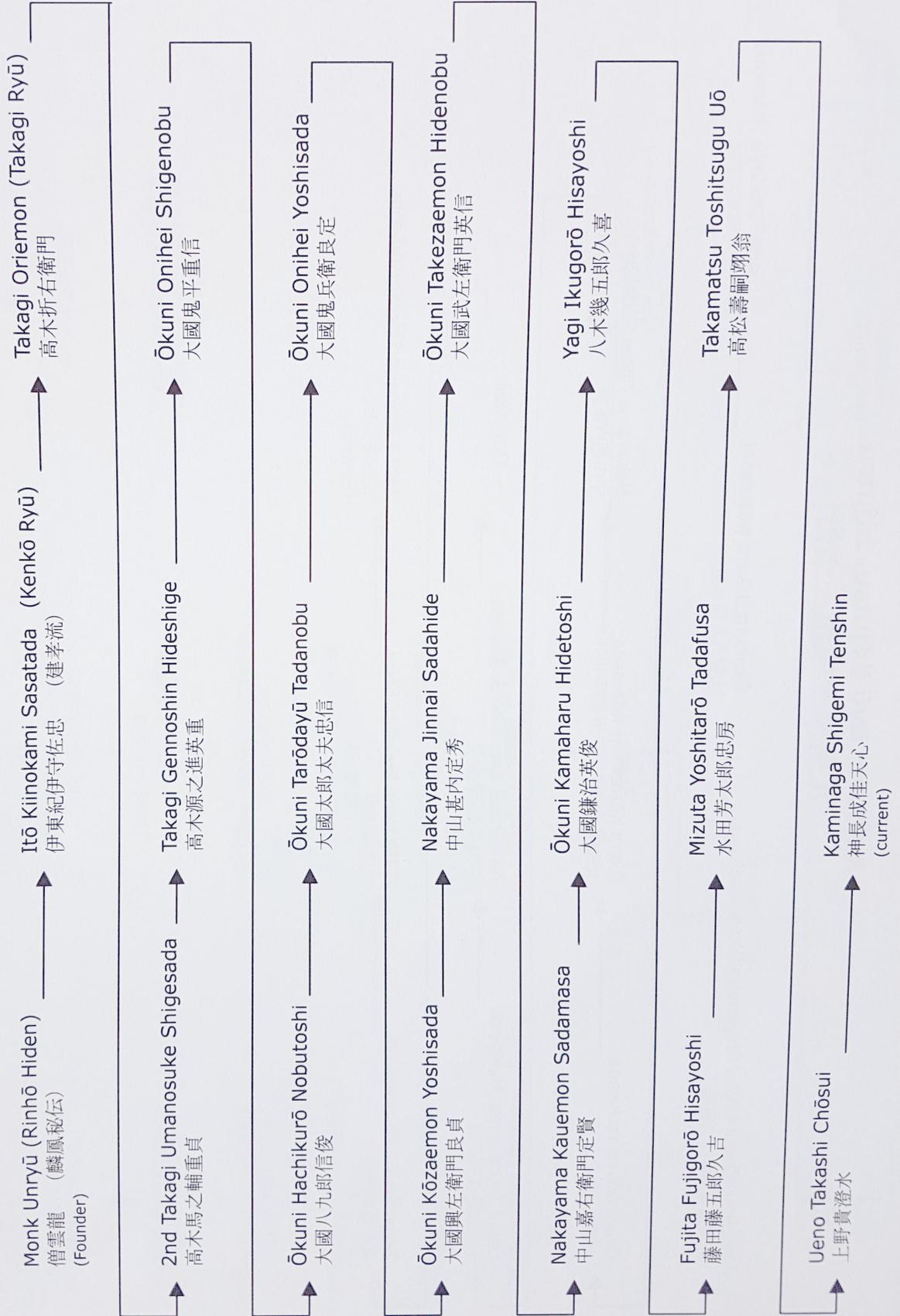
1. Amon no Katsu (阿門活)
2. Dōkotsu no Katsu (ドウコツノカツ)
3. Kyūkatsu (灸活)
4. Onkatsu (温活)
5. Myōjō no Katsu (明星之活)
6. Ate Komi no Hiden (当込之秘傳)

# Kukishin Ryū Bōjutsu, Jūjutsu 九鬼神流棒術、柔術



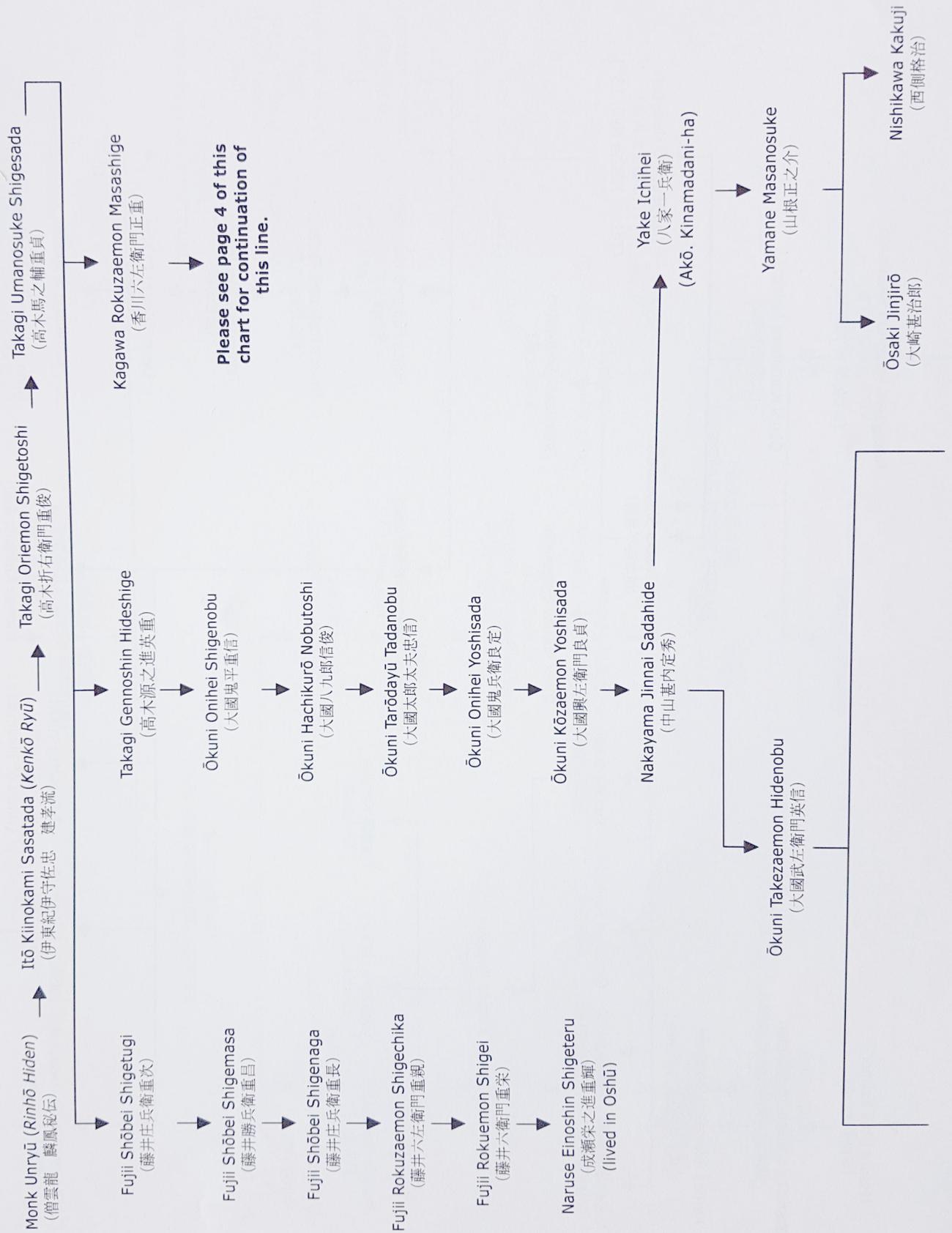
# Hontai Takagi Yōshin Ryū Jūjutsu

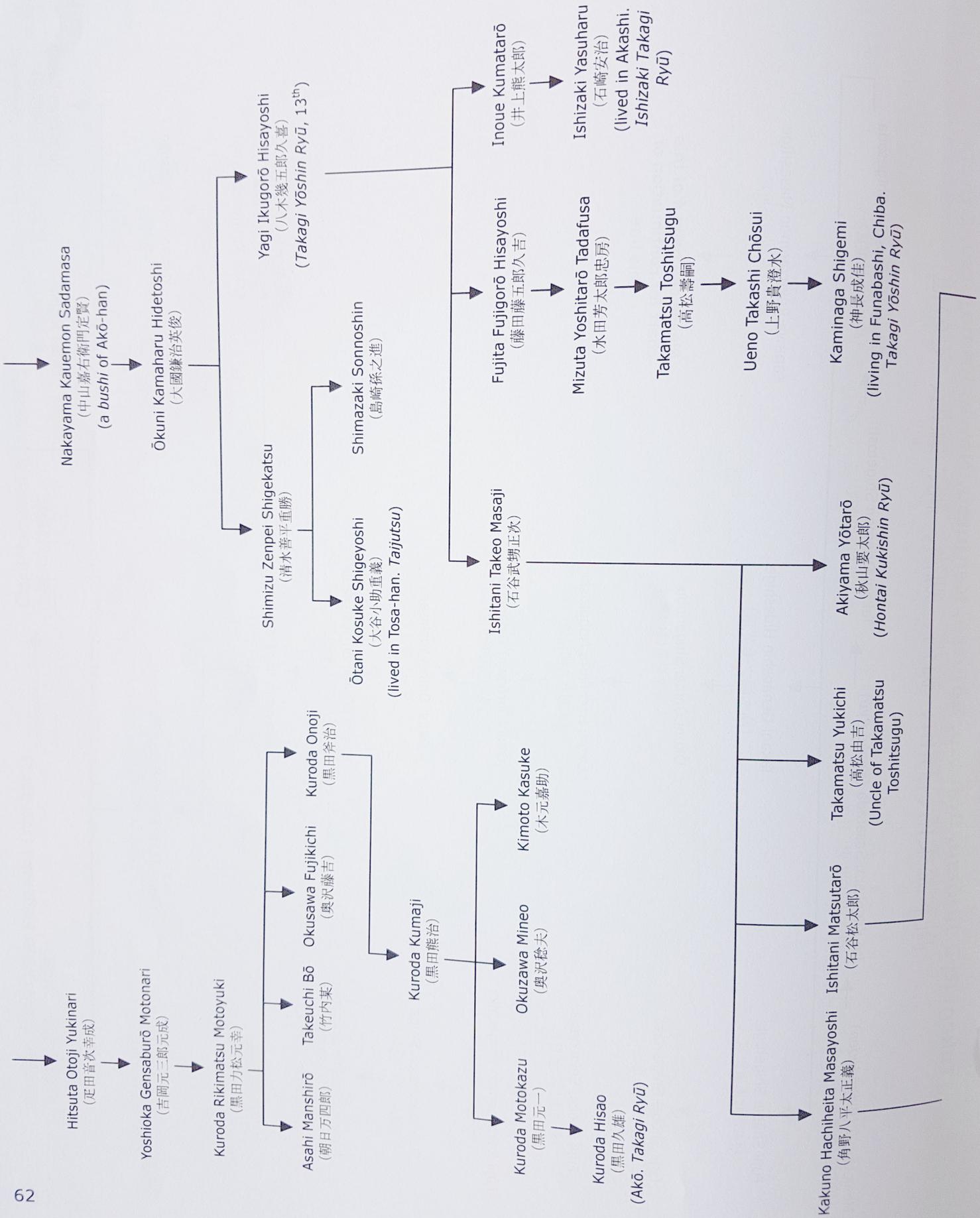
## 本體高木揚心流柔術



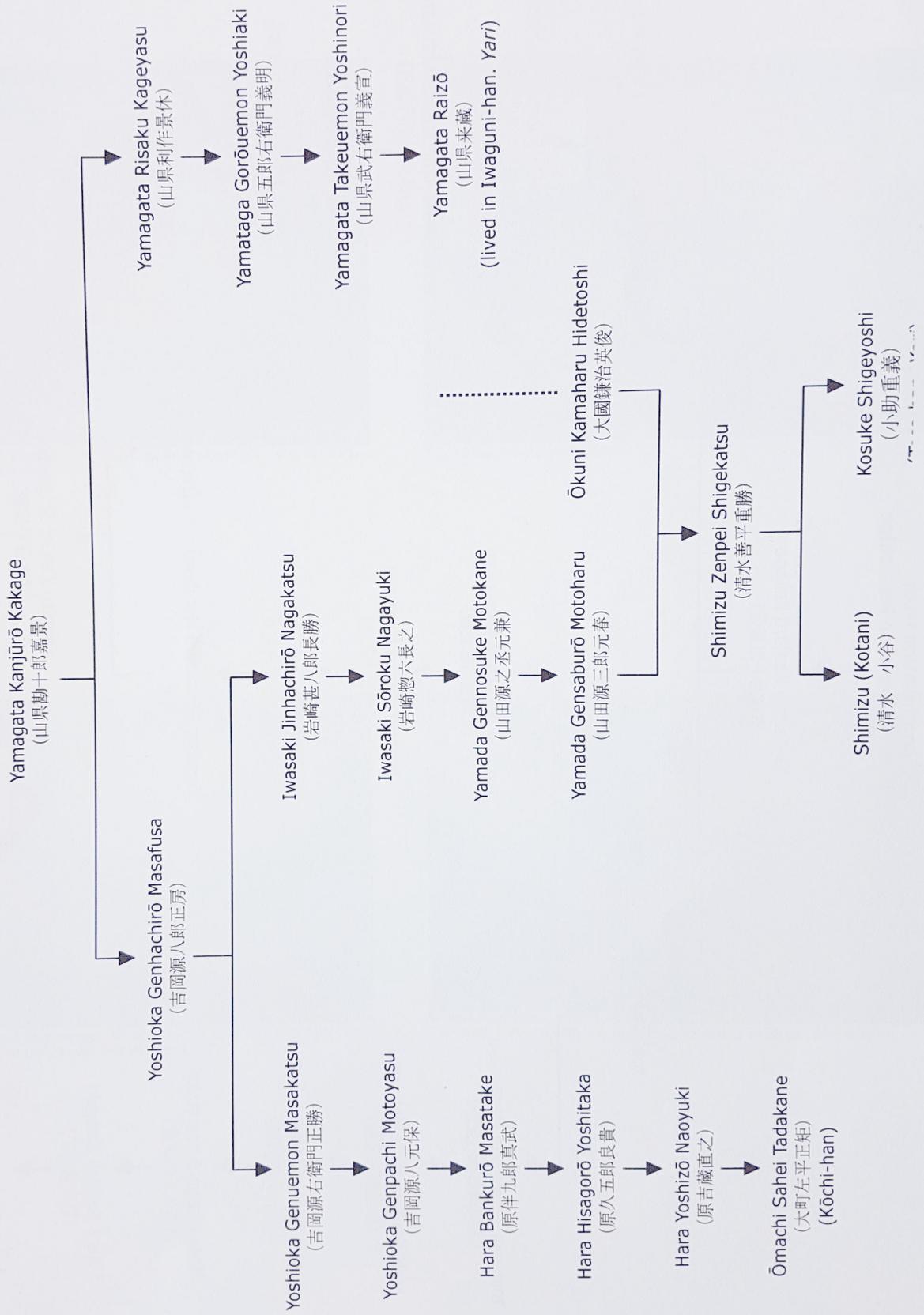
# Takagi Ryū Jūjutsu, Bōjutsu, Sōjutsu, Kenjutsu, Nawa, Kamajutsu, Others

高本流柔術、棒術、槍術、劍術、繩、鎌術、その他

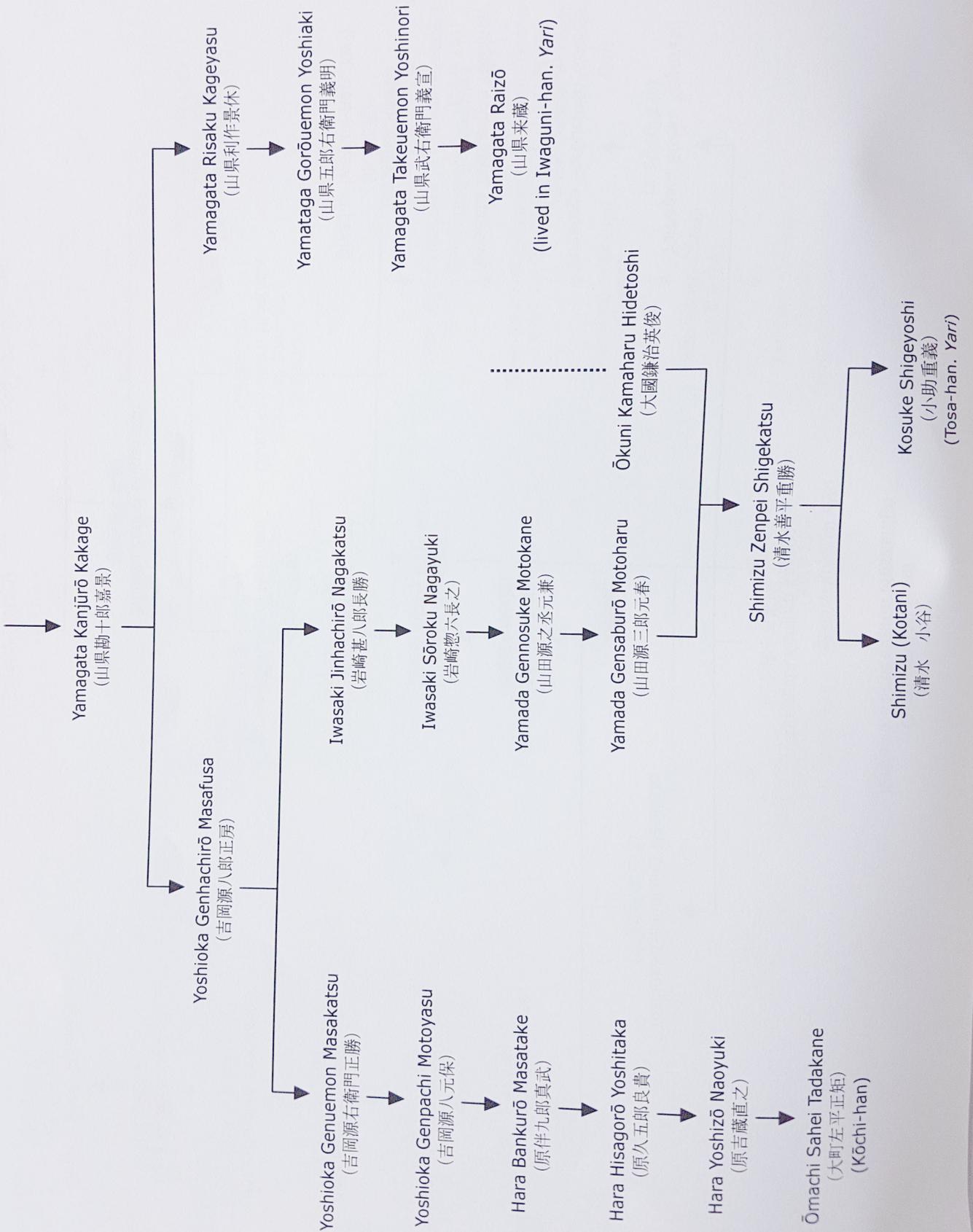




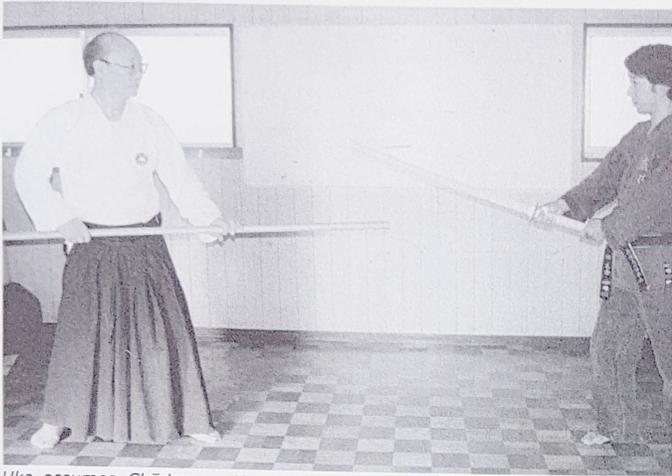
Continuation from  
Kagawa Rokuzaemon Masashige



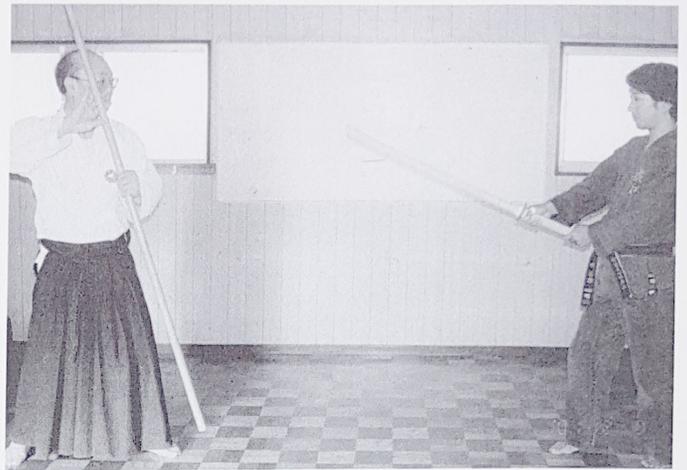
**Continuation from  
Kagawa Rokuzaemon Masashige**



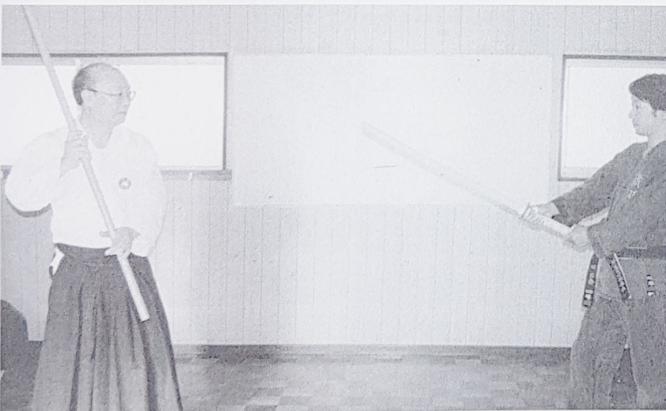
**Gohō** (伍法)



*Uke assumes Chūdan no Kamae with the wooden sword. Tori assumes Yoko Ichimonji no Kamae with the bō.*



*Tori swings the bō three times.*



*Tori lets go of the left hand and swings the bō one-half turn with the right hand, then holds the lower part of the bō with the left hand.*



*Tori steps forward with the right leg and strikes uke's leg. Uke blocks.*



*Tori* steps forward to the left with the left leg, and strikes *uke's* left leg. *Uke* blocks.

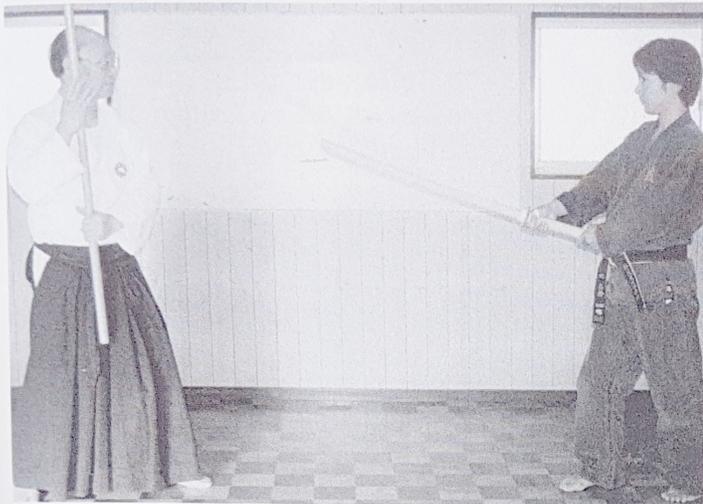


*Tori* steps forward to the right with the right leg, and strikes *uke's* right leg.

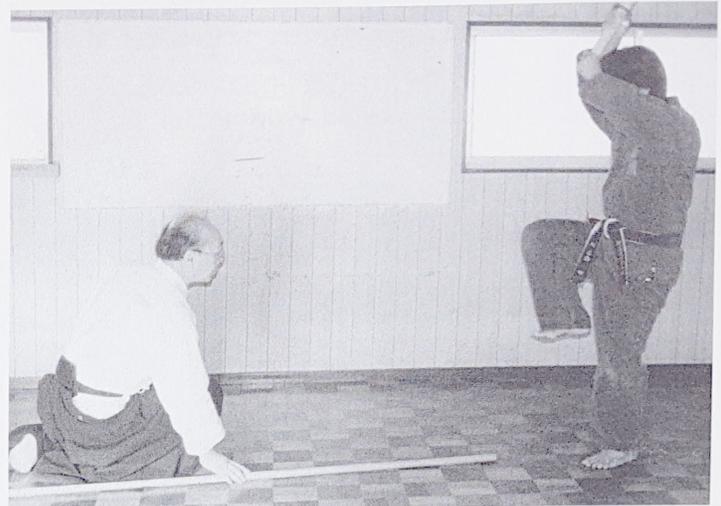


At the same time, *tori* strikes the side of *uke's* head, then steps back and does *zanshin* in *Yoko Ichimonji no Kamae*.

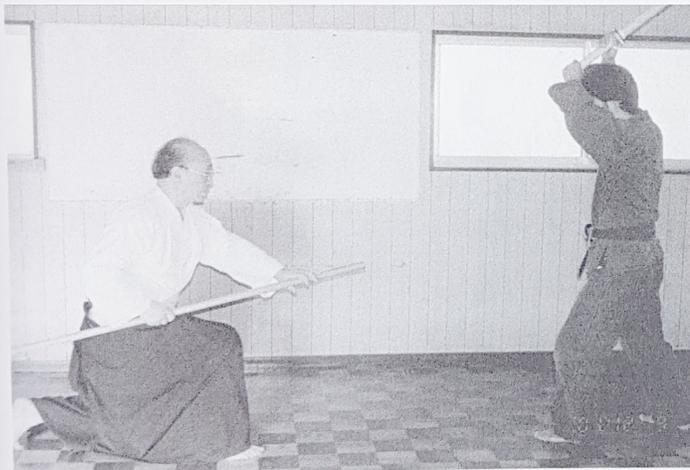
**Tsuru no Hitoashi** (鶴之一足)



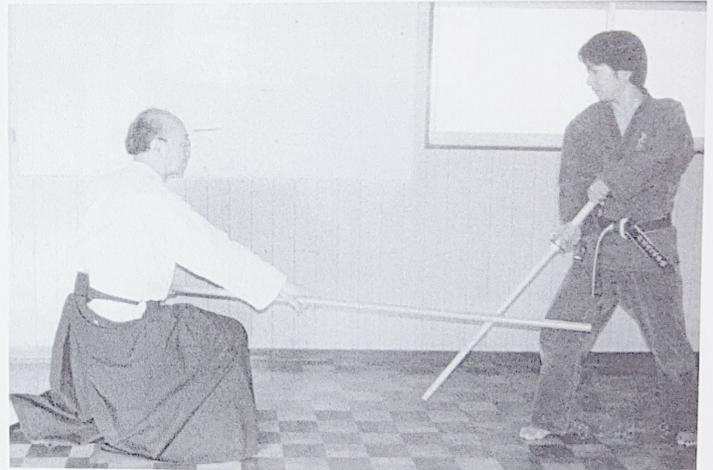
*Uke holds the wooden sword in Chūdan and steps forward. Tori assumes Tenchi no no Kamae.*



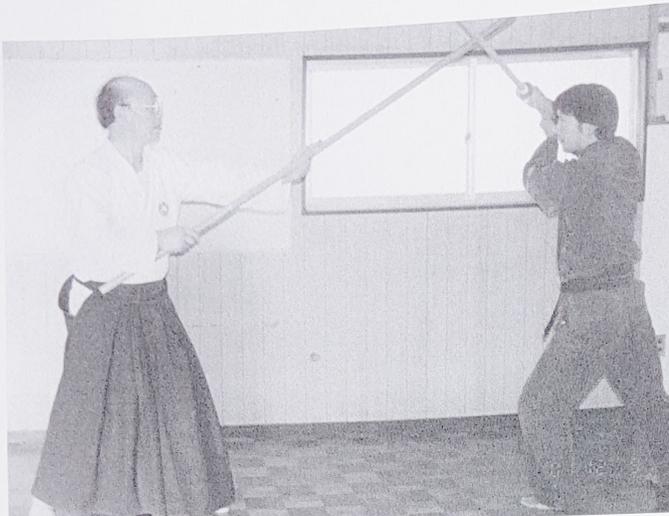
*Tori steps forward with the right leg and kneels down on the ground with the left leg, then hits the ground with the bō, striking the back of uke's foot. Uke dodges by lifting the right leg.*



*Tori gets up half-way, holding the tip of the bō with the left hand, and pulls the bō back.*



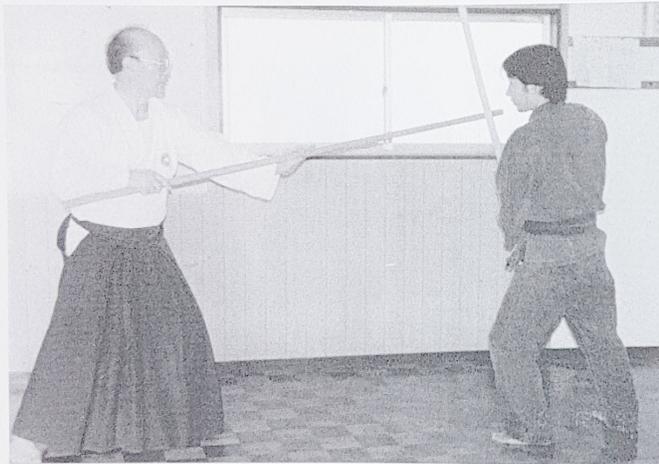
*Tori strikes uke's kimono sleeve with the end of the bō. Uke blocks while stepping forward with the right leg.*



Tori pulls the bō to the left taking a step with the left leg. At the same time, tori stands up and strikes uke's head with the end of the bō. Uke blocks.



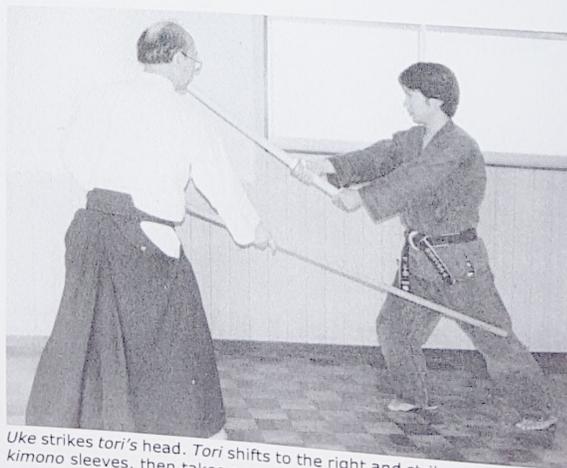
Tori pulls the bō a little and strikes uke again. Uke blocks.



Tori pulls the bō back one sun (30cm or 1 foot), grabs hold of the tip of the bō with the right hand, and strikes the side of uke's head. Uke blocks.



Tori switches both hands, in other words holding the middle part of the bō with right hand and the lower part of the bō with the left hand. Uke is about to strike tori.



Uke strikes tori's head. Tori shifts to the right and strikes both of uke's kimono sleeves, then takes a step back and does zanshin.

## Hontai Kishin Chōsui Ryū Kukishinden Dakentaijutsu

(Founder: Nawa Shinsaburō Motonaga; Dakenjutsu Founder: Urabe Sukune Kanesada)

The following letter was originally written by Sōke Takamatsu Toshitsugu Uō to 39<sup>th</sup> Generation Ueno Takashi Tenshin, on an auspicious day in December, 1954. The letter now belongs to 42<sup>nd</sup> Generation Sōke Kobayashi Chōsui. The letter reads:

Regarding the *Amatsu Tatara Shinden*, it is a sacred treasure that has been handed down as an oral tradition for posterity from the miraculous works of Okuninushi. His works were written on necklaces, pieces of wood, animal skins, etc. and then passed down by religious masters and ancient emperors. For example, of the two Heaven and Earth Treasures, the Heaven Scroll (*Ten no Maki*) holds the secrets of a religious/spiritual nature, and the Earth Scroll (*Chi no Maki*) holds the secrets of a martial nature. Similarly stated, "Amatsu" is religious, and "Tatara" is martial. The Heaven and Earth scroll secrets (*Tenchi no Maki no Okugi*) are divided up into four sections, known as the "Shii no Ihō" (Four Sacred Treasures). Of these four, the *Amatsu Tatara's Nakatomi Hibun* and *Mononobe Hibun* are religious in nature, and the *Amatsu Tatara's Ōtomo Hibun* and the *Ōhikonaga Hibun* are martial in nature. These Four Sacred Treasures, from the time of Toyotomi to the Tokugawa Era, were divided up, arranged, and separated into 106 sections. Collectively they are known as the *Shinmei-shii no Hiden*, and are said to be the foundation of all religious sects and martial arts of Japan. It is known that these 106 scrolls, in October of the year 1640 (17<sup>th</sup> year of the Kanei Era), were kept in the Kōyo Yamashita storeroom for precious artifacts in Edo Castle. As for the *Shii no Ihō* today, it is known by the names *Takamagahara Hisen no Maki*, the *Hitei no Maki*, the *Senkaku no Maki*, and the *Hyōtei no Maki*. (The 106 were re-organized and put into four sections again.)

*Kishin Chōsui Ryū* was started using the *Amatsu Tatara Gorin Hitei no Maki* as its foundation. This *ryū* was later inherited by the Izumo family, which was a clan with a warrior (*Buzoku*) background, passed along to later generations from master teacher to master teacher. Some members of the Minamoto Kotaro Nagataka family who lived in Nawa-shō and mastered the *ryū* were Nawa Shichirō Kunitaka, Ōkuni Kanbe Kiyoshige, Ōkuni Onitōta Otsumaro, and Nawa Shinzaburō Motonaga. On March 7th, 1332 (2<sup>nd</sup> year of the Genko Era), after his overthrow by Hōjō Takatoki, the Emperor Godaigo, on his way to the prison island of Okikuni, was guarded by several thousand Izumo *bushi* who gathered to protect him, including *bushi* from Shikoku and Kyūshū.

Later, the *Amatsu Tatara Hitei no Maki* was taken to Mt. Kōya by the enlightened Nawa Shinzaburō Motonaka, who went to pray at his ancestor's graves. On Mt. Koya, he passed along the teachings to Ōkuni Onisanta Kiyosumi, son of Ōkuni Onigenta Kiyosada. Kiyosumi then spread the teachings of the *Kishin Chōsui Ryū*. Ōkuni Onisanta Kiyosumi's son, Onihachirō Kiyochika, and Narita Kosaburō's son, Narita Kojirō Kingo, were also taught. Kojirō Kingo became an ascetic in Kishū Kumano. Furthermore, Yakushimaru Takasada, a master of *bōjutsu*, was taught other martial skills. Yakushimaru finally named this collection of skills *Hontai Kishin Kukishin Ryū*. Around this time the *Kishin Chōsui Ryū* and the *Kishin Kukishin Ryū* were also established.

The word "Kishin" is based on the Ōtomo family's *densho* of the *Amatsu Tatara Hibun* as a foundation, not the *densho* that the contemporary Kuki family has. The Kuki family ancestors are from the Nakatomi family, so they have the (*Amatsu Tatara's*) *Nakatomi Hibun*. It so happened that Yakushimaru Takasada, known for his *bōjutsu* skills and as the founder of the *Kukishin Ryū*, was thought to be a member of the Kuki family because the name of the *ryū* contained the same word "Kuki" – but this is not correct. This *ryū* was named *Kukishin Ryū* because of the *Kishin Shihō-den*. The *Shihō-den* contains nine types of martial skills, allowing the practitioner to fight with a "demon spirit," hence the name *Kukishin Ryū* (Nine Demon Spirit School). A superbly advanced martial artist can understand this. It is said that the *Kishin* sacred scrolls were acquired out of the belly of a fish. Nawa Shinsaburō Motonaga took these sacred scrolls to Mt. Kōya. There, he entered Hōshō Temple's Hosono-an, where he mastered both

martial arts and literature. He later taught Ōkuni Onitōta Otsumaro, and a priest from Kumano named Yakushimaru Kurando. At that time Yakushimaru named his martial art *Kukishin Ryū*, and Ōkuni Onitōta Otsumaro called it *Kishin-Den Chōsui no Jutsu*.

Urabe Sukune Kanesada was taught by a Chinese *kenpō* master named Jin Sonshi Rigi of Innō Kyokurin. He mixed this knowledge with his own *taijutsu* skills, named it *dakenjutsu*, and spread it widely. Izumo Kanja Yoshide named the art *Kishin Dakentaijutsu* and spread it widely as well. Among all the schools of *jūjutsu* and *taijutsu*, this *Kishin Chōsui Ryū* (also called *Kukishin Ryū*) contains techniques for certain victory. *Dakenjutsu* is on the same level as *karate*, but with certain additional knowledge a person can knock down their opponent with *dakentaijutsu*. Even when facing an incredibly strong and fierce opponent, with *Kishin Chōsui Ryū Dakenjutsu* you can throw them as easy as 1-2-3. There are very few people who have mastered this *ryū* because only one person can inherit the true spirit and skills. This is the *dakenjutsu kaiden* method, as described in the initiation instructions contained in the *Amatsu Tatara Tora no Maki*. There is only one successor, and in the future it will be the same as today. This requires very hard ascetic training, as described in the scroll, in order to become the next successor.

### **Kōshiki Kamae** (公式構) (**Official Kamae**)



*Gako no Kamae* (餓虎之構)  
(Starving Tiger)



*Hakari Gaeshi no Kamae* (揆返之構)  
(Repulse)



*Hichō no Kamae* (飛鳥之構)  
(Flying Bird)



*Mōko no Kamae* (猛虎之構)  
(Fierce Tiger)



*Shinko no Kamae* (心虎之構)  
(The Mind of a Tiger)

## The Techniques of Hontai Kishin Chōsui Ryū Kukishinden Dakentaijutsu

### Kata (形)

#### Kōshiki Kamae (公式構) (Dakenjutsu) (打拳術)

1. Hichō no Kamae (飛鳥之構)
2. Hakari Gaeshi no Kamae (撥返之構)
3. Fukko no Kamae (伏虎之構)
4. Shizen no Kamae (自然之構)
5. Goshin Bōko no Kamae (護身暴虎之構)
6. Mōko no Kamae (猛虎之構)
7. Nyūko no Kamae (乳虎之構)
8. Shinko no Kamae (心虎之構)
9. Gako no Kamae (餓虎之構)

#### Kihon Gata (基本形) (Dakenjutsu) (打拳術)

1. Uken Saken (右拳左拳)
2. Migi Shutō, Hidari Shutō (右手刀左手刀)
3. Migi Chinken, Hidari Chinken (右椿拳左椿拳)
4. Migi Suiken, Hidari Suiken (右捶拳左捶拳)
5. Migi Tanshi, Hidari Tanshi (右担指左担指)
6. Migi Sōshi, Hidari Sōshi (右押手左押手)
7. Migi Sōshu, Hidari Sōshu (右抓手左抓手)
8. Migi Hattō, Hidari Hattō (右跋倒左跋倒)
9. Migi Sekitō, Hidari Sekitō (右跖倒左跖倒)

#### Kihon Gata Ukemi (基本形受身) (Dakenjutsu) (打拳術)

1. Shizentai no Kamae (自然体之構)
2. Fukko no Kamae (伏虎之構)
3. Nyūko no Kamae (乳虎之構)
4. Mōko no Kamae (猛虎之構)
5. Bōko no Kamae (暴虎之構)
6. Sago no Kamae (扱護之構)

6 total, left side and right side.

#### Shoden no Kata (初傳之形) (Dakenjutsu) (打拳術)

1. Hōsetsu (崩雪)
2. Iso Arashi (磯嵐)
3. Ryū Setsu (柳折)
4. Fubuki (吹雪)
5. Kata Ho (片帆)
6. Tatsu Maki (龍卷)
7. Ura Nami (浦波)
8. Kata Nami (片浪)
9. Kasumi Gake (霞掛)
10. Taki no Se (瀧之瀬)
11. Shio Kaze (塩風)
12. Shihō Ura (四方浦)

12 total, left side and right side.

#### Chūden no Kata (中傳之形)

1. Ara Koma (荒駒)
2. Kasoku (鹿足)
3. Chikusei (竹声)
4. Yume Makura (夢枕)
5. Suso Otoshi (裾落)
6. Iso no Wa (磯之岩)
7. Kobi (虎尾)
8. Jūgan (重岩)
9. Kimon (鬼門)
10. Ura Kimon (裏鬼門)
11. Ukimo (浮藻)
12. Ranpū (乱風)

12 total, left side and right side.

**Okuden no Kata** (奥傳之形)

1. Fū Kō (風扣)
2. Sai Waza (扱技)
3. Kō Nage (扛投)
4. Fu Kuki (扼鬼)
5. Sō Setsu (抓雪)
6. Hentō (持倒)
7. Kyogō (拒剛)
8. Dafū (拏風)
9. Joriki (拏力)
10. Kofū (梱風)
11. Ekitō (溢打)
12. Setsutō (摺打)

12 total, left side and right side.

**Shigoku no Kata** (至極之形)

1. Sentō (剪倒)
2. Heikei (剽輕)
3. Ko Fuku (虎扼)
4. Kotō (虎打)
5. Ryū Fuku (龍扼)
6. Kaku Kō (櫻喉)
7. San Gyaku (サン逆)
8. Teki Otoshi (擲落)
9. Hekitō (撇倒)
10. Gokei (ゴ形)
11. Tantō (タン投)
12. Sui Waza (反技)

12 total, left side and right side.

**Gokui** (極意)

Itami Kyūsho Hihō (痛み急所秘法)

Ate Komi Hihō (当込秘法)

Itami Dokoro Hitō (痛み所秘法)

Ate Komi Hihōkai (当込秘法解三十二穴) 32 techniques

Ate Komi Goku Hiden (当込極秘傳)

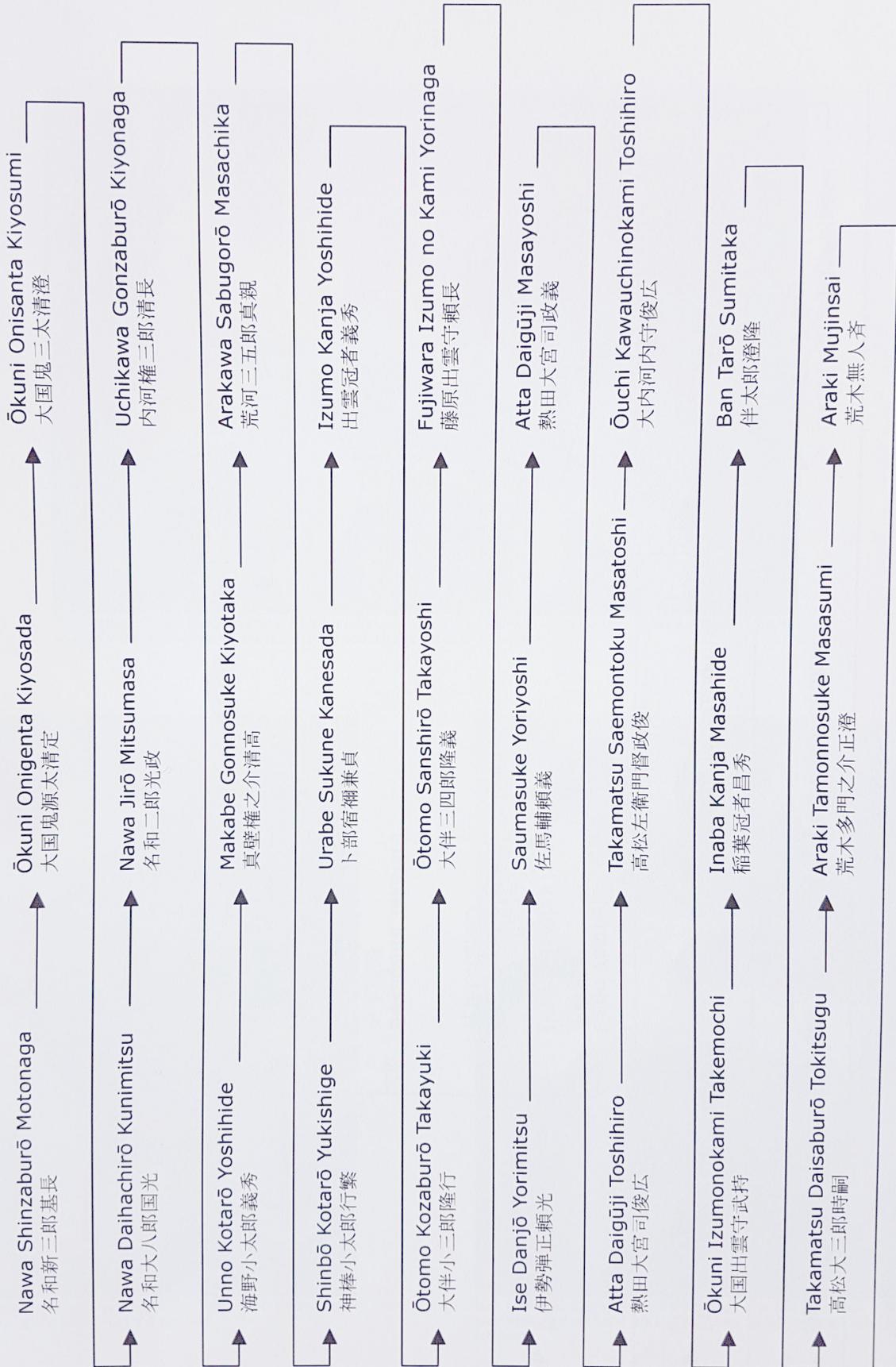
Reiki Tanren Hihō (靈氣鍛鍊秘法)

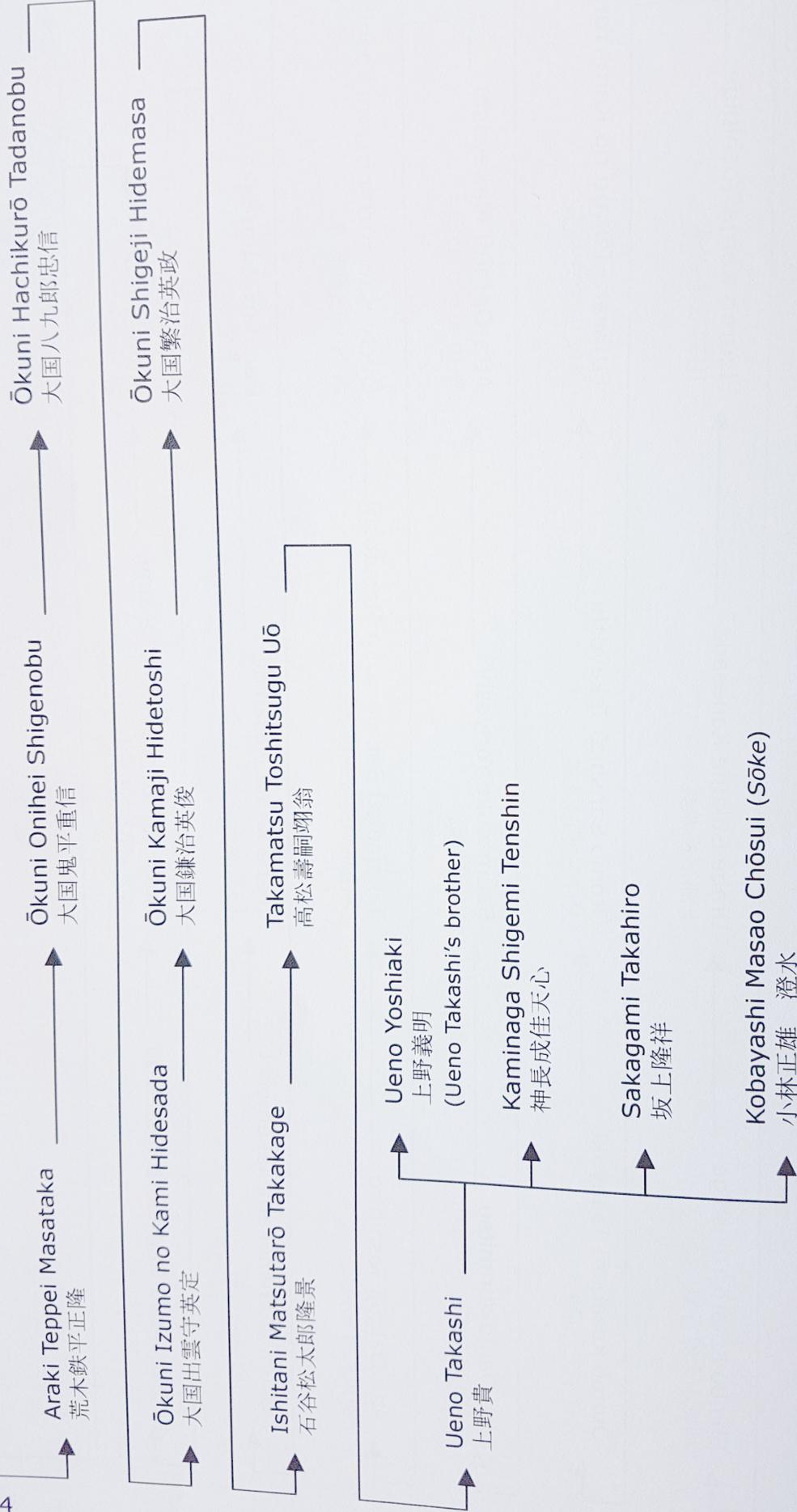
**Kaiden** (皆傳)

Amatsu Tatara Tora no Maki (天津踏鞴虎之卷)

# Hontai Kishin Chōsui Ryū Kukishinden Dakentaijutsu

## 本體道神澄水流九鬼神傳打拳體術





**Hō Setsu** (崩雪)



*Tori assumes Hichō no Kamae from Shizen no Kamae. In Hichō no Kamae, you appear as if you are about to jump to attack the uke before he starts attacking you. Uke is about to attack tori.*



*Uke steps forward with the right leg and punches tori's face. Tori blocks it with the left arm while stepping backward with the right leg.*



*Uke kicks the side of the tori's stomach with the right foot. Tori takes a big step backward with the left leg, then hits away uke's leg from Gedan with the left arm.*



*Uke punches tori's face with the left fist. Tori dodges it by shifting the body to the right, and grabs hold of uke's left fist with the left hand. At the same time, tori strikes uke's throat bone with the right thumb. (Note: In the picture 4, the uke's footwork is wrong. The uke should keep the right leg forward.)*



*Furthermore, tori grabs hold of uke's left lapel in order to throw uke, using the shoulder.*

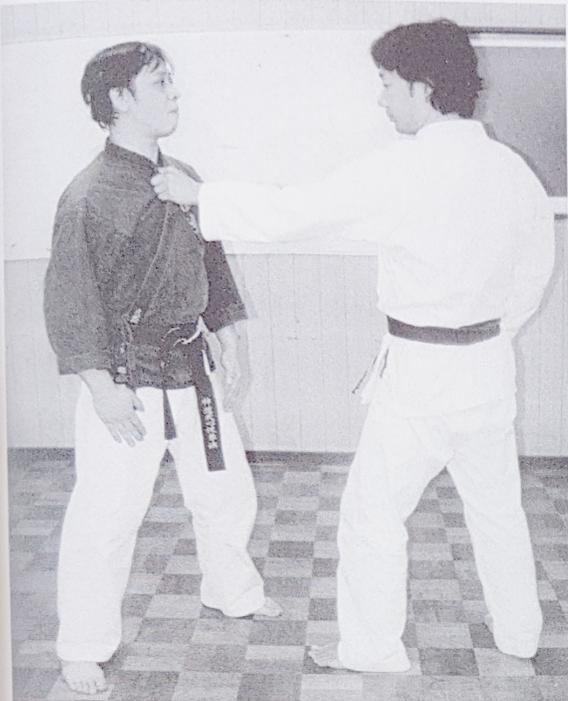


*Tori throws uke.*



*Tori does zanshin.*

# Iso Arashi (磯嵐)



*Uke holds tori's lapel with the left hand.*



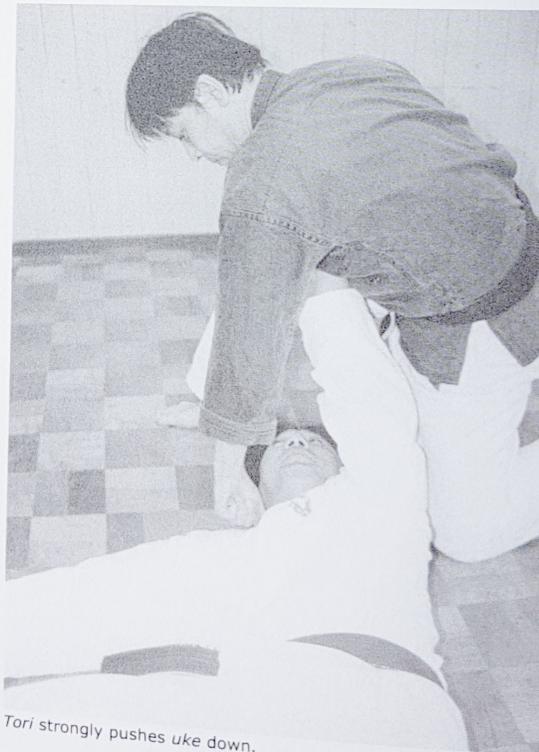
*Tori lightly holds uke's right hand. Uke punches tori with the right fist. Tori blocks it with the left arm.*



*Uke punches tori's face with the left fist and kicks tori's testicles with the right leg. Tori holds uke's left fist and dodges the kick by shifting the body to the right and stepping forward to the right with the right leg. Tori hits away the right leg in Gedan with the left hand.*



Tori presses the *uke's amado* (雨戸) (a *kyūsho*) with the left thumb, and kicks *uke's* left thigh with the right leg. Tori then throws *uke* down on the ground.



Tori strongly pushes *uke* down.

## Kobi



*Uke* holds with the right hand.

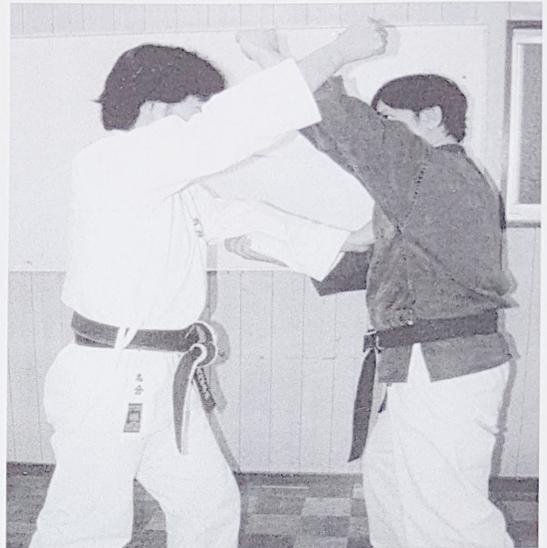


*Uke* kicks tori by stepping forward at the same time block.

**Kobi** (虎尾)



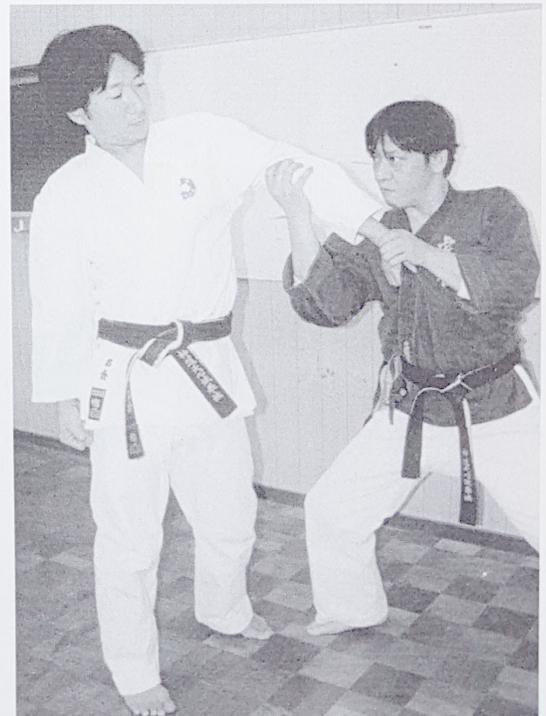
*Uke holds tori's lapel with the left hand. Tori holds uke's left elbow with the right hand, and lightly holds uke's hand with the left hand.*



*Uke punches tori's face with the right fist. Tori blocks it with the left arm.*



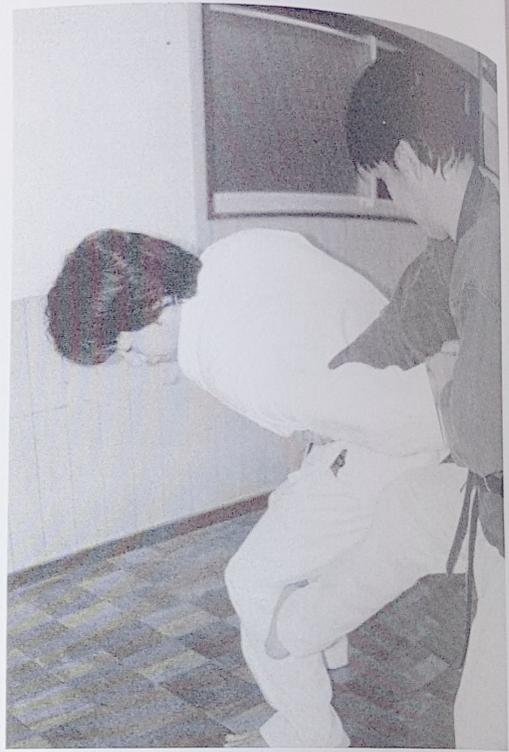
*Uke kicks tori from Gedan with the right leg. Tori shifts the body by stepping forward to the right with the right leg, and at the same time blocks uke's leg with the left hand.*



*Tori holds uke's arm in takewari kata (竹割り型 / bamboo cutting kata), then twists up with both hands, which is extremely painful and prevents the left arm from moving at all.*



Tori moves his head under uke's arm, to the back.



Tori kicks and breaks uke's kobura (a kyūsho) with the back of the right foot.



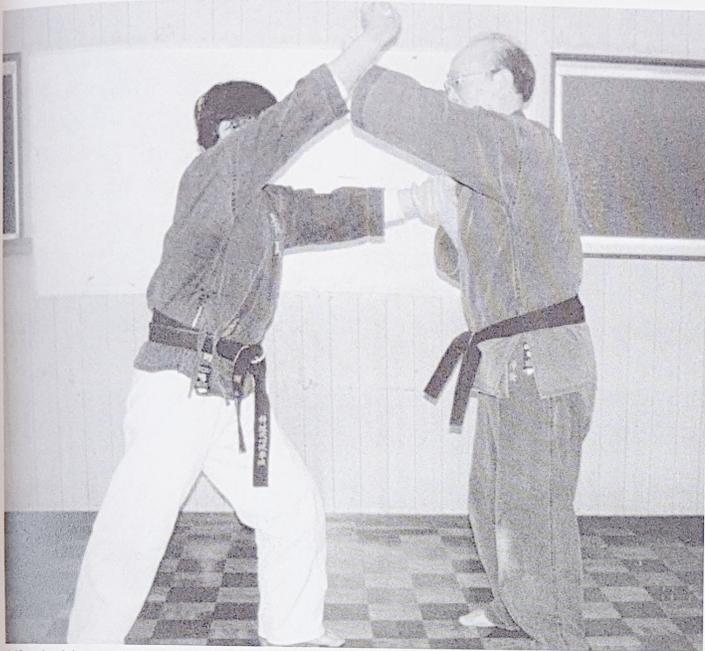
Tori takes uke down to the ground.

Fubuki

Uke holds tori's  
Tori blocks uke  
underneath with

Tori twists uke

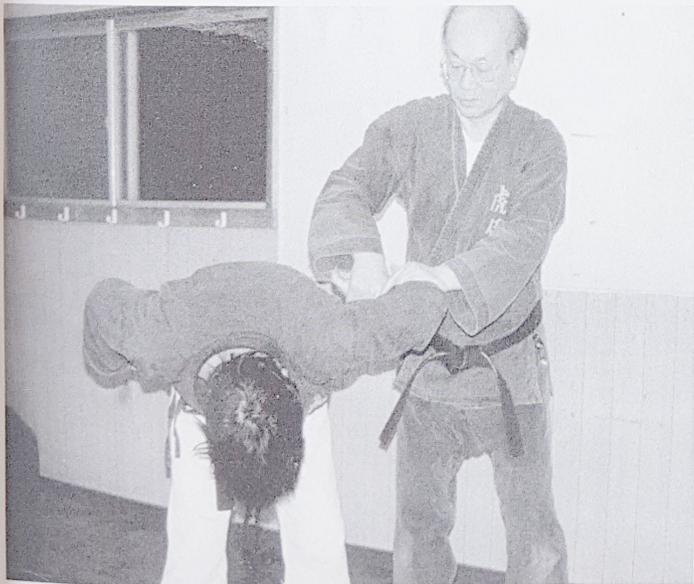
**Fubuki** (吹雪)



*Uke holds tori's lapel with the left hand, and punches tori's face with the right fist. Tori blocks uke's fist with the left hand while grabbing hold of uke's left hand from underneath with the right hand.*



*Uke kicks tori from Gedan with the right leg. Tori hits away uke's leg with the left hand while stepping forward to the right with the right leg.*



*Tori twists uke's left arm around and pushes down on the elbow with the left hand.*



*Tori takes uke down to the ground, then kicks and breaks uke's left kobura with the back of the right foot.*



Shinden Fudō Ryū Bōjutsu.

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## Shinden Fudo Ryū Taijutsu

(Founder: Asahina Gorō Minamoto no Yoshihei; Originator: Ōtomo Furumaro)

In February of the year 755, Ōtomo Furumaro returned to Japan from China. He was taught Chinese *kenpō* by a famous monk named Ganshin Wajō, and lectured on the subject for the first time in Japan. In 1345, Jin Sonshi Rigi of Innō Kyokurin, who was a *kenpō* master, taught Urabe Sukune Kanesada the secrets of *kenpō*. Urabe mixed these teachings with his own *Kanesada Tatara Shinden* knowledge, and then decided to name it *Dakenjutsu*. Three generations after Ōtomo Furumaro, Ōtomo Sukune Kuniuji changed his name to Ban Ason Kuniuji, and using Chinese *karatejutsu* and *Shinden Tatara no Jutsu*, created *Ban Shinden Ryū Taijutsu*. Later, Hotta Masamichi mastered this art, reformed it, and renamed the style *Seishin Fudō Ryū*. Miyamoto Musashi mastered this art, then established *Musashi Ryū Taijutsu*.

In 1701 (15<sup>th</sup> year of the Genroku Era) in Hoki no Kuni (present day Tottori Prefecture), the Chief Priest of Ōyamanawa Shrine, Shigemura Masahide, at the age of eighteen was a master of both martial arts and literacy. Twelve generations prior to Masahide, his ancestor Shigemura Kanbejō Gorōhyōei died in May of 1337 (3<sup>rd</sup> year of the Engen Era) in a battle with Ashikaga Takauji. Masatane was the younger brother of Shigemura Kanbejō Gorōhyōei. All were members of the Nawa family. Masatane was famous because he had received the *Amatsu Tatara Kotei no Maki*, which is also called *Shinpi Hyōhen no Maki*. This scroll was passed directly from master teacher to master teacher. Thinking he would wander the country in search of people to challenge and test his martial skills (*musha shugyō*), Masahide went to many places, in particular Shimotsuke no Kuni (present day Tochigi Prefecture). There, he went to a town named Utsunomiya, and while staying at a farmer's house met their eighteen-year old son, Yoshihei. Masahide noticed the boy was different from most boys in that he had "bright eyes" and a unique character. He felt if he taught the boy one thing, he could master ten things. Together they traveled the country pursuing *musha shugyō*. Yoshihei changed his name to Asahina Gorō Yoshihei and continued to spread the *Shinden Fudō Ryū Taijutsu*, *Yarijutsu*, and *Kenjutsu*, far and wide.

Toda Shinryūken, who taught *Shinden Fudō Ryū Taijutsu* during the Meiji and Taishō Eras, had a *Shinden Fudō Ryū Taijutsu dōjō* in Kōbe, where he taught many pupils faithfully what he was handed down to him from his ancestors. Takamatsu Toshitsugu, a relative of Toda Shinryūken, entered the *dōjō* at the age of nine, and received his *menkyo kaiden* at the age of eighteen. Later, he succeeded the *ryū*. Ueno Takashi finished his studies in 1953. In December of 1954 he received his *menkyo kaiden* as proof of his mastery of the three *ryū*: *Amatsu Tatara Hontai Kishin Chōsui Ryū Kukishinden Dakentaijutsu*, *Hontai Takagi Yōshin Ryū Jūjutsu* (including *Kukishin Ryū Bōjutsu* and *Jūjutsu*), and *Shinden Fudō Ryū Taijutsu*. He also received the martial arts name "Chōsui" from Takamatsu Toshitsugu as proof that he was the true successor of those three schools.

In April of 1948, Kaminaga Shigemi became a student of Ueno Takashi, and received his *menkyo kaiden* in May, 1958.

# The Techniques of Shinden Fudo Ryū Taijutsu

## Kamae (構)

Za Gamae (坐構) Hira Ichimonji (平一文字) Seigan (青眼) Katate Seigan (片手青眼)  
 Shizen Gamae (自然構)

## Shoden no Kata (初傳之形)

Kata Mune Dori (片胸捕) Matsu Kaze (松風) Ryūko (龍虎) Gedan Gake (下段掛)  
 Ude Ori (腕折) Kimon Dori (鬼門捕) Jinchū Nage (人中投) Koromo Gaeshi (衣返)  
 Saka Otoshi (阪落) Sakoku Nage (佐谷投) Katate Otoshi Gyaku Nage (片手落逆投)  
 Gokuraku Nage (極楽投)

*Each ura technique has 3 variations.*

## Chūden no Kata (中傳之形)

Fū Setsu (風雪) Gyoku Raku (玉落) Ugo Tsuki (雨後月) Midare Dori (乱捕)  
 Tsuki no Wa (月輪) Kochō Dori (小蝶捕) Kasa Barai (笠拂) Kansei (鶴声)  
 Kasumi Gake (霞掛) Ryō Tsubasa (兩翼) Utsushi Dori (写鳥)

*Each ura technique has 2 variations.*

## Okuden no Kata (奥傳之形)

Ryū Fū / Eri Jime Gata (柳風 / 襟締型) Gōsha Dori / Dō Jime Gata (剛者捕 / 胴締型)  
 Te Ate / Ate Gata (手当 / 当型) Ganka / Sabaki Gata (雁下 / 捌型)  
 Tatsu Maki / Gyaku Gata (龍卷 / 逆型) Furoya Nage / Tai no Kata (風呂屋投 / 体之型)  
 Suichū Shiai / Moguri Gata (水中仕合 / 潜型)  
 Yama Arashi / Mutō Dori (山嵐 / 無刀捕) Bai Setsu / Daishō Sabaki (梅雪 / 大小捌)

*Each ura techniques has 4 variations, except Suichū Shiai.*

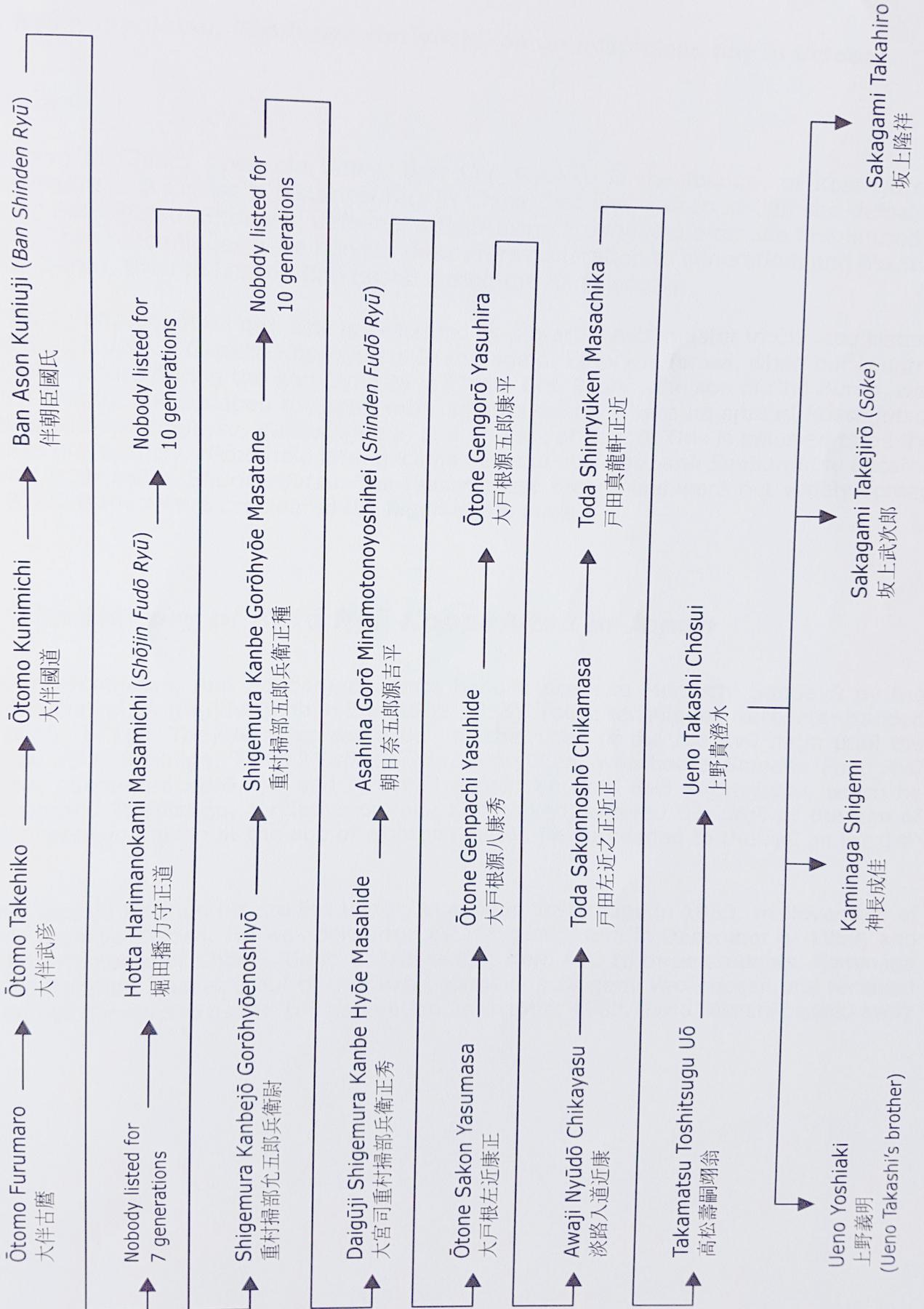
## Menkyo no Maki (免許之卷)

Ate Komi Hihō (当込秘法) 32 techniques  
 Seishikan Hō (生死観法) Fukumi Gusuri (含薬) Kappō Hihō (活法秘法) 8 techniques  
 Happō Nage (八方投) Kasumi no Hō (霞之法) Kachimi no Hō (勝身之法)  
 Mumeibun (無名文)

## Kaiden no Maki (皆傳之卷)

Ihō Shinpi Hyōhen no Maki Hibun (畏ホウ神秘豹変之卷秘文)

# Shinden Fudō Ryū Taijutsu 神傳不動流体術



## Kotō Ryū Koppōjutsu

16<sup>th</sup> Sōke of Kotō Ryū Koppōjutsu, Kaminaga Nariyoshi, on an auspicious day in October, 1996.

(Founder: Toda Sakyō Isshinsai)

It has been well known in China, since old times, that Chō Gyokko is the founder of *Kosshijutsu*, *Hichōjutsu*, and *Senbanjutsu*. It is also a historical fact in China that she was so skillful she defeated many opponents using *kosshijutsu*. She even defeated a tiger using *kosshijutsu* after she first injured it by using *senbanjutsu*. These techniques were handed down from generation to generation, and eventually passed on to Chō Buren, then to his son Chō Bushō during the Kan Dynasty.

Chō Gyokko was a young and beautiful girl. She is described as a martial arts master in Chinese history books. The origin of *Koppōjutsu* is *Gyokko Kosshijutsu*. In the age of Emperor Tenwa, when our country fought against Sonnishi Kudara during the Kan Dynasty in China, Chō Bushō, the son of Chō Buren, was a general of Sonnishi Kudara. He escaped to Japan with his attendants, where he spread *Kosshijutsu*, *Hichōjutsu*, *Senbanjutsu*, *Naginatajutsu*, *Karauchijutsu*, and 18 *kata* of *kenpō*. This is believed to be the origin of *Koppōjutsu* of our country. *Hichōjutsu* later became *Hesetsu no Jutsu*, and *Senbanjutsu* became *Zeni-nage*, which was later called *Shurikenjutsu*. The reason these techniques were not widely spread was mainly due to the fact they were considered the *hiden* of the *ninja*.

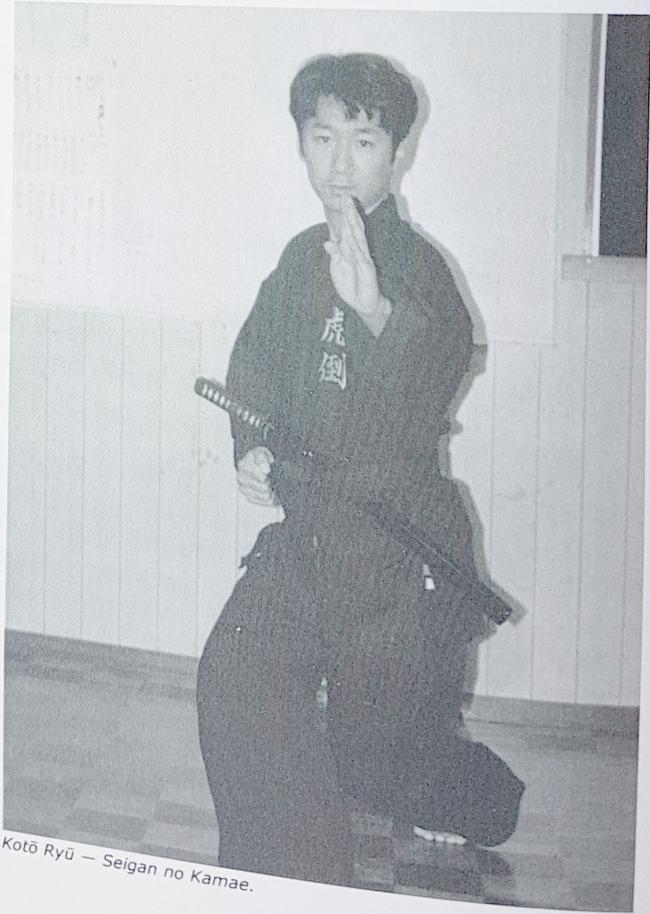
### The History of Kotō Ryū Koppōjutsu in Japan

*Kotō Ryū Koppōjutsu*, *Hichōjutsu*, and *Senbanjutsu* were handed down to Momochi Sandayū by the founder, Toda Sakyō Isshinsai, during the Tenbun Era (1532-1555). Those techniques were later handed down to the Toda family of Iga. They were spread widely as the *hiden* of the *Iga Ryū ninja* until the 12<sup>th</sup> sōke Toda Daisaburō Chikashige. The 13<sup>th</sup> sōke, Toda Shinryūken, who had a *Shinden Fudō Ryū Taijutsu dōjō* in Kōbe, succeeded *Kotō Ryū* and renamed it *Shinden Kotō Ryū Karatejutsu*, which he secretly taught. Takamatsu Toshitsugu, a relative of Toda Shinryūken, entered the *dōjō* at the age of nine and received his *menkyo kaiden* at the age of eighteen. Later, he succeeded to the *ryū* as the 14<sup>th</sup> generation.

15<sup>th</sup> generation Ueno Takashi finished his studies under Takamatsu Toshitsugu in 1953. In November of 1956 he received his *menkyo kaiden*. He was permitted as 15<sup>th</sup> generation in December of 1959, and was given the martial arts name of Chōsui. Ueno Chōsui taught *Kotō Ryū* to three students, Kaminaga Shigemi, Ōki Jirō, and Hatsumi Masaaki. Out of the three, Kaminaga Shigemi was chosen and received his *menkyo kaiden* and all the *densho* as the 16<sup>th</sup> generation, in October 1960. Ueno Takashi passed away in January of 1976.



Ono Hisashi (right) and Nakura Toshiaki (left) demonstrating *Kotō Ryū*.



*Kotō Ryū* — *Seigan no Kamae*.

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## The Techniques of Kotō Ryū Koppōjutsu

### Gohō no Kurai Dori (五法之位取)

Seigan no Kamae (正眼之構) Hira Ichimonji no Kamae (平一文字之構)  
 Hōi no Kamae (抱圍之構) Bōbi no Kamae (防備之構) Jiyū no Kamae (自由之構)

Each kamae has the right and left sides.

### Kihon Gata (基本形)

Shiten Hakkō (四天八光) 12 techniques

### Taihenjutsu (体変術)

Karada Sabakijutsu (体捌術) Kani Hashiri (カニ走) Kūsha Sabaki (交叉捌)

### Ate Komi Sappō no Maki (当込殺法之巻)

(These techniques are taught to only selected people as *hiden*)

Shoden	(初傳)	18 kata, 36 variations
Chūden	(中傳)	12 kata, 24 variations
Okuden	(奥傳)	12 kata, 24 variations
Daishō Sabaki Gata	(大小捌形)	16 techniques

### Shigoku no Kata (至極之形)

28 techniques.

### Sōden no Maki (相傳之巻)

#### Shoden (初傳)

1. Yokutō (抑倒)
2. Ō Gyaku (押虐)
3. Kōyoku (抗抑)
4. Shitō (指倒)
5. Hosoku (捕促)
6. Hōteki (放擲)
7. Shatō (斜倒)
8. Katō (掛倒)
9. Sakugeki (挫撃)
10. Tangeki (タン撃)
11. Batsugi (抜技)
12. Setsutō (折倒)
13. Shihaku (指拍)
14. Kyogi (拒技)
15. Kakukō (括拷)
16. Ura Nami (浦波)
17. Tenchi (天地)
18. Kata Maki (片巻)

18 total, left side and right side. 36 variations.

**Chūden** (中傳)

1. Hida (飛打)
2. Hisaku (飛掙)
3. Hichō (飛鳥)
4. Hitō (飛倒)
5. Kappi (括飛)
6. Monpi (捫飛)
7. Suitō (反倒)
8. Gohi (ゴ飛)
9. Hekihi (撤飛)
10. Tekihen (擲返)
11. Kōtō (喉倒)
12. Kakuhi (カク飛)

12 total, left side and right side. 24 variations.

**Okuden** (奥傳)

1. Sanate (サン当)
2. Santō (サン倒)
3. Kotō (虎倒)
4. Jinsen (神剪)
5. Kohi (梱飛)
6. Jo Setsu (拏摺)
7. Sōsetsu (抓摺)
8. Settō (抓倒)
9. Kōki (扣鬼)
10. Kimon (鬼門)
11. Ran Setsu (乱雪)
12. Ura Kimon (裏鬼門)

12 total, left side and right side. 24 variations.

**Hekitō Gata (Sabaki Gata)** (壁刀型/捌型)

1. Tsuku Boku (蹴朴)
2. Boku Hen (朴返)
3. Dakō (打扣)
4. Shu Riki (手力)
5. Kibō (跋望)
6. Bakko (跋コ)
7. Seki Riki (跣力)
8. Kohi (跨飛)

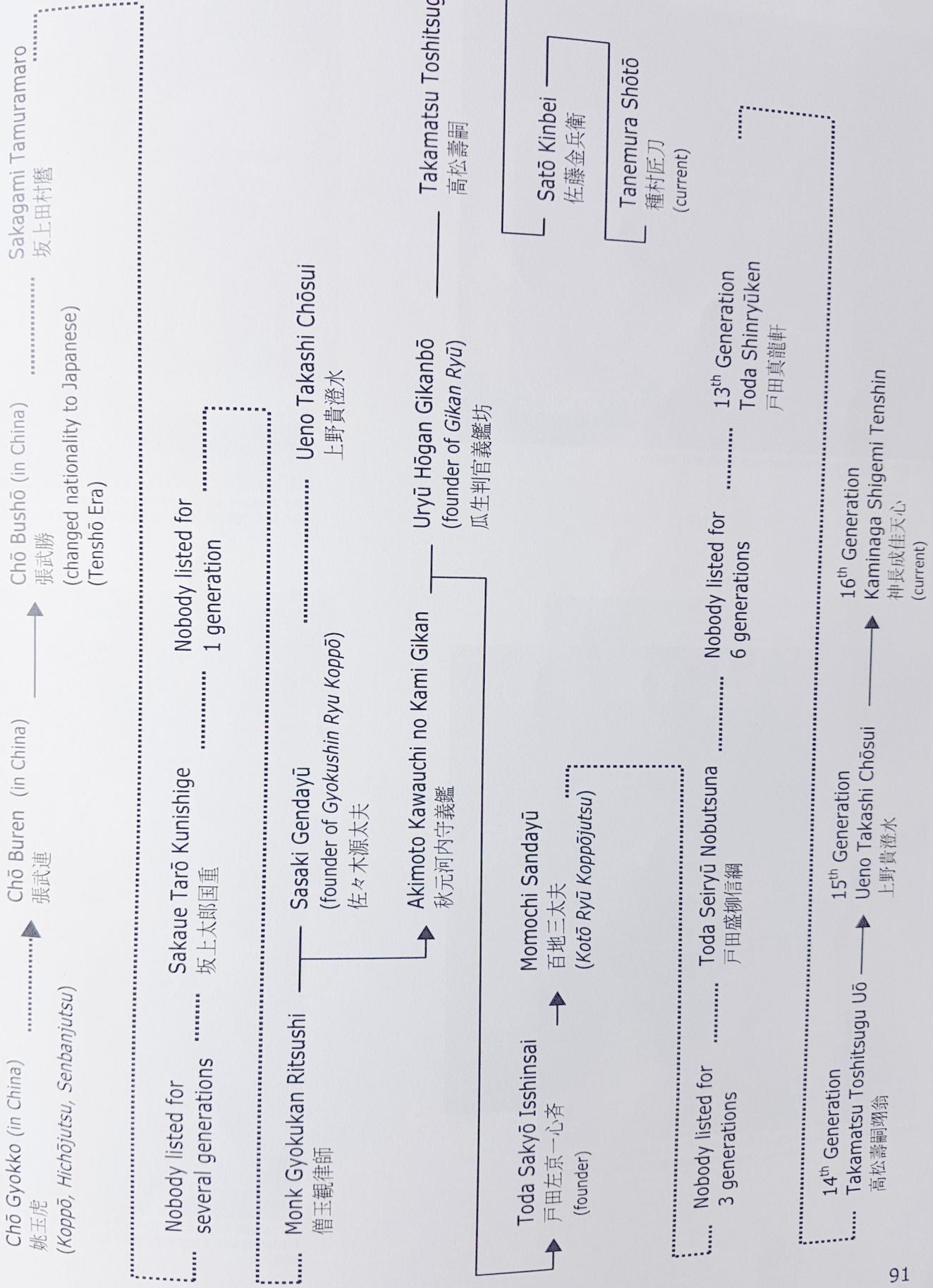
8 total.

**Yurushi no Den** (許之傳)

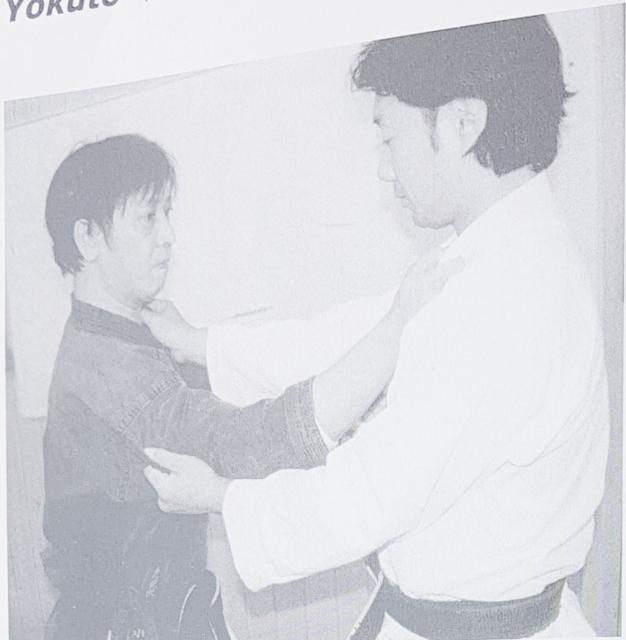
1. Hotoke Gokoro (佛心)
2. Oni Gokoro (鬼心)
3. Kami Gokoro (神心)

3 total.

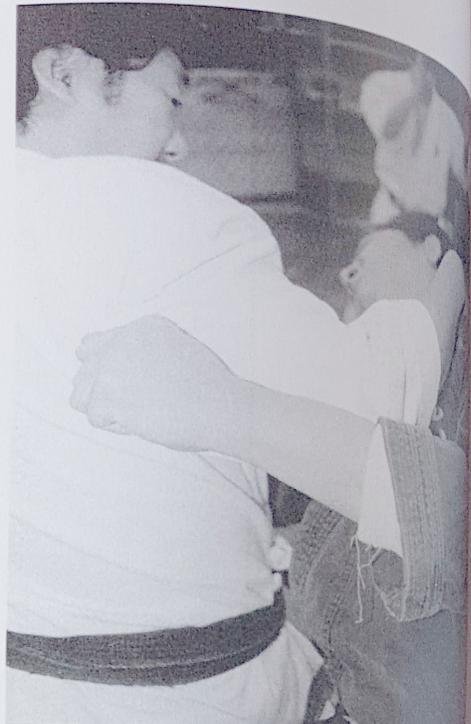
# Kotō Ryū Koppōjutsu 虎倒流骨法術



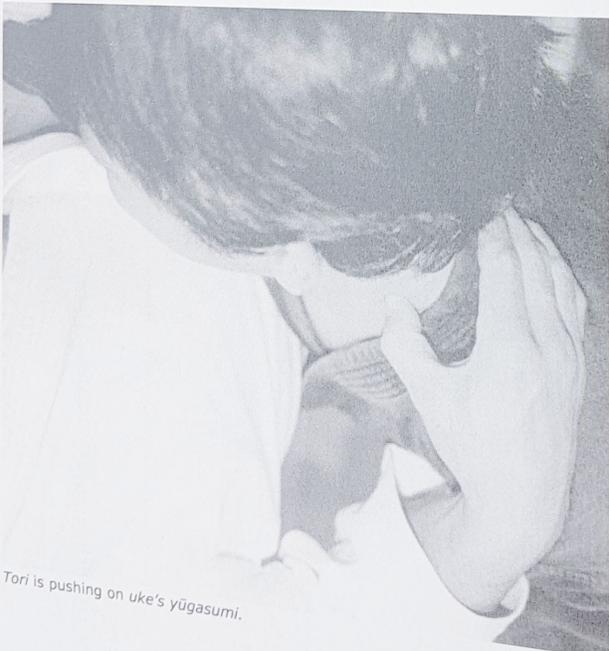
# Yokutō (柳投)



Both tori and uke hold each other's lapel and sleeve.



Tori presses up on uke's yūgasumi (夕霞) (a kyūsho under the collar) with the right thumb, while pulling uke's left sleeve.



Tori is pushing on uke's yūgasumi.



Tori steps forward to the left with the left leg, then takes uke's right leg with the right hand, throwing uke's right leg with the right hand. Tori jumps back into zanshin.

# Kappi



Uke approaches (右正眼之構 / right eye stance)



Tori strikes uke under the ear)

# Kappi (括飛)



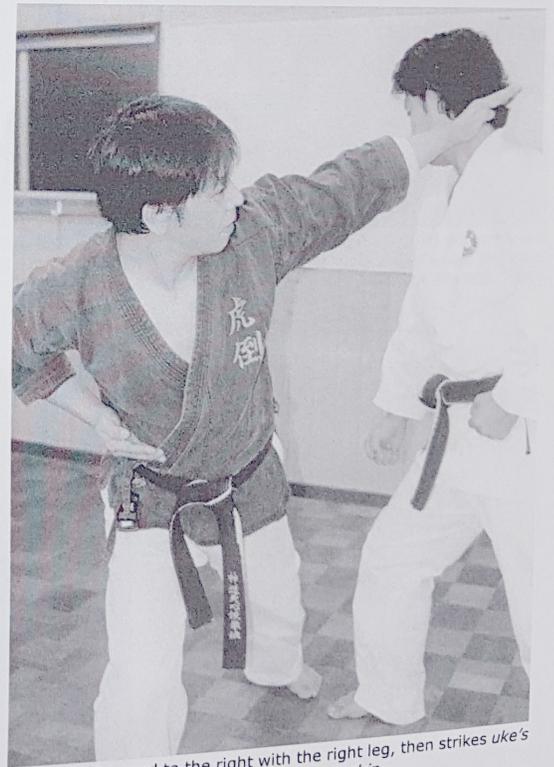
Uke approaches tori to attack. Tori assumes Useigan no Kamae (右正眼之構 / right Seigan) from Shizen no Kamae.



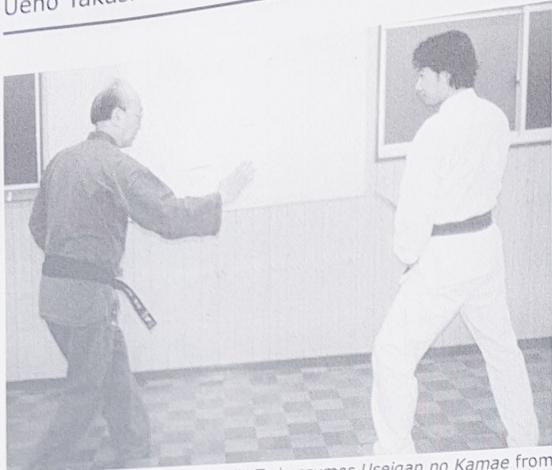
Uke strikes tori's chest with the right fist. Tori shifts the body to the right and chops down on uke's right arm with the left hand.



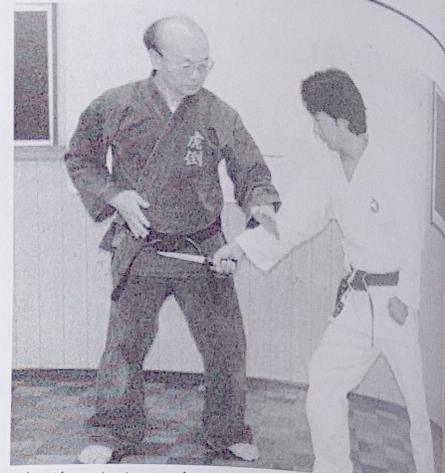
Tori strikes uke's right amado (兩戸) (a kyūsho 2 sun [60cm or 2 feet] under the ear) with the right hand.



Tori steps forward to the right with the right leg, then strikes uke's left amado. Tori jumps back and does zanshin.



Uke draws a tantō (short sword). Tori assumes Useigan no Kamae from Shizen no Kamae.



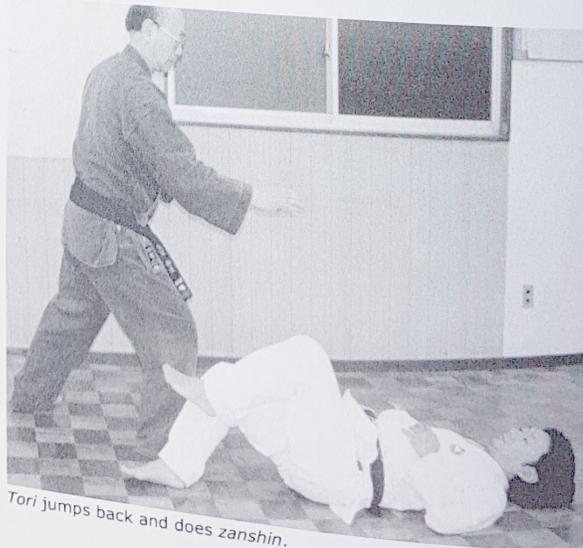
Uke thrusts towards tori's stomach with the tantō. Tori shifts the body to the left and strikes uke's arm.



Uke drops the tantō from the impact caused by tori's strike. Tori strikes uke's left eye with the right index, middle, ring finger and pinky, then also strikes uke's jinchū (人中) (a kyūsho) with the thumb.



Tori pushes uke down.



Tori jumps back and does zanshin.

Ueno Takashi

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## Other Schools

Ueno Takashi learned and mastered many other schools:

1. **Shinden Fudō Ryū Kenpō**  
(Founder: Yada Hankan Tokuaki) Given one scroll from Mabuni Kenwa, who was the founder of *Shitō Ryū Karate*. This school currently exists.
2. **Totsuka-ha Yōshin Ryū Jūjutsu**  
Partially handed down from his uncle, Mr. Ōmori.
3. **Tenshin Shinyō Ryū Jūjutsu**  
Mastered *bōjutsu* handed down from Yamamoto Tomokichi in Yokohama. This branch no longer exists.
4. **Shōrin Hoppa Kenpō**  
Studied *shōrin hokken*, *taisoken*, *shōrin darumaken*, *sōsetsukon*, and *sansetukon* at the Shōrinkai in Beijing. Wrote *Shōrin Daruma*.
5. **Yagyū Shingan Ryū**  
Mastered *Yagyū Shingan Ryū Taijutsu*, *Bōjutsu*, and *Tachijutsu* from Hoshino Tenwa. He also mastered *Kacchū Kumiuchi* under Satō Kinbei. This school currently exists.
6. **Shintō Musō Ryū Jōjutsu**  
This school was handed down from Uchida Yoshigorō of Kuroda-han to Uchida Yoshihira, and then to Hioki Ryūsuke. Ueno Takashi mastered this *ryū* under Hioki Ryūsuke, who was a *shihan* of *Kōdōkan Jōjutsu*. Ueno Takashi was such a great master of *jōjutsu* that he was called "Ueno of the *jō*," and everybody was frightened of him. He liked to have matches with other schools.

卜傳流傳書

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