

# Bujinkan Dojo Shinden Kihon Gata Tenchijin Ryaku No Maki

*The Bujinkan Dojo's*

*Divine transmission of the basic forms*

*The Principles of Heaven, Earth and Man*



# **Bujinkan Dojo Shinden Kihon Gata Tenchijin Ryaku No Maki**

***The Bujinkan Dojo's***

***Divine transmission of the basic forms***

***The Principles of Heaven, Earth and Man***

## **Copyright**

All rights reserved. No Part of this publication may be reproduced in any form or by any means without the prior permission of the author.

# INTRODUCTION

The Tenchijin Ryaku no Maki consists of 3 books, Ten Ryaku no Maki (Principles of Heaven), Chi Ryaku of maki (Principles of Earth), and Jin Ryaku no maki (Principles of Man). In the west the Tenchijin Ryaku no maki is more commonly referred to as the 'Tenchijin', and on the Internet as 'TCJRNM'.

- **Ten Ryaku No Maki** 天略の巻 contains the basic skills of the Bujinkan Dojo 武神館道場, Ukemi 受身/Kaiten 廻転 (Rolling), Kamae 構 (Postures), Sanshin No Kata 三心の型, Kihon Happo 基本八法, Ken 拳 (fists) etc.
- **Chi Ryaku No Maki** 地略の巻 contains the different Nage 投 (throws), Gyaku 逆 (locks), Keri 蹴り (kicks) and Shime 締 (chokes) that are found in the Bujinkan Kata.
- **Jin Ryaku No Maki** 人略の巻 consists of a selected number of various Kata from the different Ryu-ha 流派 that are studied in the Bujinkan Dojo 武神館道場.

Studying the Ten Ryaku No Maki and Chi Ryaku No Maki, first, as a foundation to your training, will make the Jin Ryaku No Maki more understandable. Without this initial training, the Jin Ryaku No Maki will not be understood properly.

The exact origin of the Tenchijin Ryaku No Maki is not known to us. In the 1960's and 1970's Hatsumi Masaaki, the Soke (Grandmaster) of the Bujinkan Dojo, taught a collection of techniques which were known as the 'Hatsumi-ha'. These Hatsumi-ha techniques were constantly changing and there was no set formality to what was taught, as there was no need for a formalised system at that time.

With a growing number of people wishing to train with Hatsumi Sensei, and a greater number of foreigners visiting Hatsumi Sensei to learn from him, a more systemised collection of forms were needed. As such, the Tenchijin Ryaku No Maki was created.

The Tenchijin Ryaku No Maki is presented here is a collection of information that I have gathered regarding the original Tenchijin Ryaku no maki, which was once obtainable from Hatsumi Sensei.

I have used Hatsumi's original Japanese handwritten Tenchijin Ryaku no maki as the backbone and structure of this document. I have added to each technique and expanded it with additional information. For this I have used my own training notes, videos from Hatsumi Sensei, and notes from friends who live in Japan or who have visited Japan and studied any of these techniques whilst there. I have also added a Terminology and a Kyusho information which are both relevant to specified terms in the Japanese Text. This is not a direct translation of the original document.

Some Kata have katakana next to the kanji, this is because this is how it is written in the Japanese Tenchijin.

The names of Kata in Romaji (romanised characters) are as I have been taught them. Some versions of Tenchijin will for instance list a kata called Shi Sai 指碎, I feel this

is wrong and should be Yubi Kudaki 指碎. As you can see both have the same kanji for the terms Yubi Kudaki 指碎 and Shisai 指碎. When I asked non-Bujinkan Japanese language speakers what this read when I showed them these kanji they all said Yubi Kudaki 指碎, the description in the Jin Ryaku No Maki also lead me to feel it was also Yubi Kudaki 指碎 from Gyokko Ryu 玉虎流. This could be incorrect and it could after all be called Shi Sa i 指碎.

The translation of Kata names is also as they have been taught to me, or in some cases as I have attempted to translate them. The name of a Kata can occasionally be important to the form itself, implication to the movement or a vital part of the Kata may be hidden in the name. Yubi Kudaki 指碎 for instance, involves breaking (Kudaki 指碎) a finger (Yubi 指碎). Some names appear to have no immediate relevance. Many things in Budo are open to interpretation.

# ORIGINAL TENCHIJIN RYAKU NO MAKI'S

The original Tenchin Ryaku No Maki came in the form of two books. The first book which had a simple purple card cover with no markings or name plate. This contains both the Ten Ryaku No Maki and the Chi Ryaku No Maki. The second book was made in the same manner as the first, but with a simple red card cover also with no markings.

The pages were folded in half to make both sides of the page. The folded end was the outside of the page, whilst the open ends were used to form the spine of the books. This was to keep it in line with the traditional style of Japanese books, the only difference was that these were stapled together, rather than using the traditional cord method of binding a Japanese book.

The format was handwritten but only photocopied versions were available. This was, most probably, done to reduce the time it would take Hatsumi sensei to write original copies for each order he received.

The only drawings appear in the Ten and Chi Ryaku No Maki's. Ten Ryaku No Maki has drawings showing the kamae, and some of the fists (in the final section on the Ken). The Chi Ryaku No Maki has a few drawings to show the wrist and arm locks in the section on Gyaku Waza. In recent years these drawings have been reproduced, by Hatsumi sensei, in the Bujinkan Dojo Densho, called San Myaku.

At the end of the two books, there is Hatsumi sensei's name and address accompanied with one of his name stamps. Some copies are also signed by Hatsumi sensei. The Budo name Hatsumi is known by in these Densho is Haku Ryu O 白龍翁 (Venerable White Dragon).

The first book also states: 'this is the end of part 1', while the second book simply states: 'the end'

# 天地人略の巻

TENCHIJIN RYAKU NO MAKI

## 目録

MOKUROKU

# 天略の巻

TEN RYAKU NO MAKI

### UKEMI GATA TAIHENJUTSU

受身型体変術

#### Kuhen No Kata

受変の型

- |    |                     |        |
|----|---------------------|--------|
| 1. | Taihen Ukemi Gata   | 体変受身型  |
|    | Mae Gaeshi          | 前返     |
|    | Zenpo Kaiten        | 前方廻転   |
| 2. | Yoko Gaeshi         | 横返     |
| 3. | Ushiro Gaeshi       | 後返     |
| 4. | Zenpo Ukemi         | 前方受身   |
| 5. | Ryusui              | 流水     |
| 6. | Shiho Tenchi Tobi   | 四方天地飛び |
| 7. | Shoten No Jutsu     | 昇天の術   |
| 8. | Hokojutsu           | 歩行術    |
| a. | So Shin So Soku Ho  | 早心早速法  |
| b. | Hyo Jo Ho Ko        | 氷上歩行   |
| c. | Mu On No Ho         | 無音の法   |
| 9. | Shizen Gyoun Ryusui | 自然行雲流水 |

### SOSHIN GO KATA

初心の型

### GOGYO NO KATA

五行の型

### GOSHIN NO KATA

悟心の型

- |    |             |     |
|----|-------------|-----|
| a. | Chi No Kata | 地の型 |
| b. | Sui No Kata | 水の型 |
| c. | Ka No Kata  | 火の型 |
| d. | Fu No Kata  | 風の型 |
| e. | Ku No Kata  | 空の型 |

**KIHON HAPPO GATA**  
**Kosshi Kihon Sanpo**

基本八法型  
骨指基本三法

1. Migi Ichimonji No Kamae
2. Migi Hicho No Kamae
3. Migi Jumonji

右一文字の構  
右飛鳥の構  
右十文字

**Torite Kihon Gata Goho**  
Torite Kihon Gata

捕手基本型五法  
捕手基本型

1. Sono Ichi
2. Sono Ni
3. Sono San
4. Sono Yon
5. Sono Go

その  
その二  
その三  
その四  
その五

**KYU KAMAE**

九構

1. Fudoza
2. Shizen No Kamae
3. Hira Ichimonji No Kamae
4. Ichimonji No Kamae
5. Doko No Kamae
6. Hicho No Kamae
7. Hoko No Kamae
8. Kosei No Kamae
9. Jumonji No Kamae

不動坐  
自然の構  
平一文字の構  
一文字の構  
怒虎の構  
飛鳥の構  
抱圍の構  
攻勢の構  
十文字の構

**TAIHENJUTSU MUTODORI KATA**

体変術無刀捕型

1. Hira No Kamae
2. Ichimonji No Kamae
3. Jumonji No Kamae

平の構  
一文字の構  
十文字の構

**HOKEN JUROPPO**  
**KEN**

宝拳十六法  
拳

1. Kikaku Ken
2. Shuki Ken
3. Fudo Ken
4. Kiten Ken
5. Shi Shin Ken
6. Shitan Ken
7. Shako Ken
8. Shito Ken
9. Shikan Ken
10. Koppo Ken
11. Happa Ken
12. Sokuyaku Ken
13. Sokki Ken
14. Sokugyaku Ken
15. Tai Ken
16. Ki Ken

鬼角拳  
手起拳  
不動拳  
起転拳  
指針拳  
指端拳  
蝦蛄拳  
指刀拳  
指環拳  
骨法拳  
八葉拳  
足躍拳  
足起拳  
足逆拳  
体拳  
気拳



# 地略の巻

## CHI RYAKU NO MAKI

### HAJUTSU KYU HO

破術九法

- |    |              |      |
|----|--------------|------|
| 1. | Tehodoki     | 手解き  |
| 2. | Taihodoki    | 体解き  |
| 3. | Oya Goroshi  | 親殺し  |
| 4. | Ko Goroshi   | 子殺し  |
| 5. | Koshi Kudaki | 腰砕き  |
| 6. | Happo Geri   | 八方蹴り |
| 7. | Keri Kudaki  | 蹴り砕き |
| 8. | Keri Kudaki  | 蹴り砕き |
| 9. | Ken Kudaki   | 拳砕き  |

### TORITE KIHON DORI NO KATA

捕手起本捕りの型

#### Migi te dori

右手捕

- |    |                          |       |
|----|--------------------------|-------|
| 1. | Migi Te Omote Gyaku Dori | 右手表逆捕 |
| 2. | Ura Gyaku Dori           | 裏逆捕   |
| 3. | Suwari Gata              | 坐り型   |
|    | A. Ichi Geki             | 一撃    |
|    | B. Osae Komi             | 抑込    |

### HAPPO KERI HENKA NO KOTO

八法蹴り変化の事

- |   |            |       |
|---|------------|-------|
| ○ | Sukui Keri | すくい蹴り |
| ○ | Hito       | 飛倒    |
| ○ | Kappi      | 括飛    |
| ○ | Kompi      | 相飛    |
| ○ | Jumonji    | 十文字   |
| ○ | Keri Sukui | 蹴りすくい |
| ○ | Ashi Dome  | 足止め   |

### GYAKU WAZA

逆技

- |    |                    |       |
|----|--------------------|-------|
| 1. | Take Ori Omote/Ura | 竹折 表裏 |
| 2. | Omote Gyaku        | 表逆    |
| 3. | Ura Gyaku          | 裏逆    |
| 4. | Hon Gyaku          | 本逆    |
| 5. | Omote Oni Kudaki   | 表鬼砕   |
| 6. | Ura Oni Kudaki     | 裏鬼砕   |
| 7. | Musha Dori         | 武者捕   |
| 8. | Muso Dori          | 武双捕   |
| 9. | O-Gyaku            | 大逆    |

**NAGE KATA**

投げ型

- |    |                           |           |
|----|---------------------------|-----------|
| 1. | Ganseki Nage (Kuden)      | 巖石投 (口伝)  |
| 2. | Harai Goshi (Kuden)       | 拂腰 (口伝)   |
| 3. | Gyaku Nage (Kuden)        | 逆投げ (口伝)  |
| 4. | Taki Otoshi (Kuden)       | 瀧落 (口伝)   |
| 5. | Osoto Nage (Kuden)        | 大外投げ (口伝) |
| 6. | Uchimata Uchigake (Kuden) | 内股内掛 (口伝) |
| 7. | Hane Nage (Kuden)         | 跳投げ (口伝)  |
| 8. | Itami Nage (Kuden)        | 痛投げ (口伝)  |
| 9. | Ryusui Iki                | 流水行き      |
|    | A) Tomoe Nage             | 巴投        |
|    | B) Tachi Nagare           | 立流        |
|    | C) Yoko Nagare            | 横流        |
|    | D) Temakura               | 手枕        |

**SHIME WAZA GO GATA** 締技五型

- |    |              |      |
|----|--------------|------|
| 1. | Hon Jime     | 本締め  |
| 2. | Gyaku Jime   | 逆締め  |
| 3. | Itami Jime   | 痛締め  |
| 4. | Sankaku Jime | 三角締め |
| 5. | Do Jime      | 洞締め  |

# 人略の巻

## JIN RYAKU NO MAKI

- |                    |        |
|--------------------|--------|
| ○ Ichi Geki        | 一激     |
| ○ Osae Komi        | 抑込     |
| ○ Ude Ori          | 腕折     |
| ○ Kana/Kin Shibari | 金縛り    |
| ○ Tengu Dori       | 天狗捕    |
| ○ Ketsu Miyaku     | 締脈     |
| ○ Tai Jime         | 体締     |
| ○ Jigoku Otoshi    | 地獄落    |
| KERI NI TAISHITE   | 蹴りに対して |
| ○ Koto             | 虚倒     |
| ○ Huko 1           | 伏虎 (一) |
| ○ Huko 2           | 伏虎 (二) |
| ○ Nage Kaeshi      | 投げ返し   |
| ○ O Gyaku          | 押虚     |
| ○ Atami Dori       | 頭捕     |
| ○ Fu Kan           | 不諱     |
| ○ Koyoku           | 抗抑     |
| ○ Hote Ki          | 放擲     |
| ○ Ate Nage         | 当投     |
| ○ Kyoto            | 折倒     |
| ○ Hisaku           | 飛撲     |

○ Hito	飛倒
○ Seion	生音
○ Yume Makura	夢枕
○ Ryote Kake	両手掛
○ Fudo	不動
○ Gokuraku Otoshi	極樂落
○ Tei Ken	蹄拳
○ Setsu Yaku	雪躍
○ Musan	霧散
○ Gekkan	月肝
○ Katamaki	片巻
○ Ko No Ki	扣鬼
○ U Gari	鷄刈
○ Shizen	自然
○ Haibu Yori	背部より
○ Yubi Kudaki	指碎
○ Sakketsu	殺締
○ Kin Kudaki	金碎
○ Unjaku	雲雀
○ Kito	氣倒
○ Shiho Dori	四方捕
○ Moguri Dori	潜捕
○ Koku	虚空
○ Renyo	輦輿
○ Saka Nagare	逆流
○ Kasasagi	鳥鶻
○ Ko	棒
○ Soto	抓倒
○ Ransetsu	乱雪

#### MUTO DORI KATA

無刀捕型

- Ken Kobushi

拳流れ

#### SANTO TONKO NO KATA

鼠逃遁甲の型

#### SANTO TONKO NO KATA

鼠逃遁甲の型

1. Kata Ude Tonso Kata	片腕遁走型
Migi Ude Tonso Gata	右腕遁走型
2. Hidari Ude Tonso Kata	左腕遁走型
Hidari Migi Tonso Gata	左右腕遁走型
Hidari Tonso Gata	左遁走型
3. Kubisugi Tonso Kata	首筋遁走型
Migi Tonso Gata	右遁走型
Migi Te Kubi Sugi Tonso Gata	左手首筋遁走型
4. Atekomi Tonso Kata	当込遁走型
5. Kote Uchi Tonso Kata	小手打遁走型
6. Migu Uchi Tonso Gata	右打遁走型
7. Sayu Kumogakure Kata	左右雲隠型
8. Kosei Kirigakure Kata	攻勢霧隠型
9. Happo Kirigakure Kata	八方霧隠型

天

略

の

巻

Ten Ryaku No Maki  
The Principles of Heaven

## UKEMI GATA TAIHENJUTSU

受身型体変術

**Defensive body change forms**

Ukemi Gata Taihenjutsu 受身型体変術 is to be performed from the nine Kamae 九構

## KUHEN NO KATA

空変の型

### 1. TAIHEN UKEMI GATA

体変受身型

**Body change defensive forms**

#### MAE GAESHI

前返し

**Forward somersault**

## ZENPO KAITEN

前方廻転

**Forwards roll**

- |                        |        |                                   |
|------------------------|--------|-----------------------------------|
| 1. Ryote Zenpo Kaiten  | 両手前方回転 | (2 hands)                         |
| 2. Katate Zenpo Kaiten | 片手前方回転 | (1 hand – left/right sides)       |
| 3. Mute Zenpo Kaiten   | 無手前方回転 | (No hands)                        |
| 4. Hicho Kaiten        | 飛薦回転   | (Flying roll - Handsprings)       |
| a. Kuten               | 空転     | (Air turn - 2 hands to the front) |
| Katate Kuten           | 片手転    | (Air turn - 1 hand to the front)  |
| b. Oten                | 横転     | (Side turn - 2 hand cartwheel)    |
| Katate Oten            | 片手横転   | (Side turn - 1 hand cartwheel)    |
| c. Kaiten              | 回転     | (Leaping roll)                    |
| 5. Shizen              | 自然     | (Natural rolling)                 |

- For two-handed (Ryote 両手) roll tuck the chin to the side of the chest, for a one handed roll, roll over the shoulder. With time you will be able to roll on gravel and concrete. When you roll, give a slight glance to the rear.
- Oten 横転. A normal one is the same as a standard Cartwheel. Unless you have exceptional skill the Mute 無手 will be horizontal

### 2. YOKO GAESHI

横返し

**Side roll**

Sayu kaiten 左右回転 (Rolls to left and right)

1. Ryote Sayu Sokuho Kaiten 両手左右側方回転 (sideways roll) with both hands touching
2. Katate Sokuho Kaiten 片手左右側方回転 with one hand touching

3. Mute Sokuho Kaiten 無手左右側方回転 with no hands touching
4. Hicho Kaiten 飛鳥回転
  - a. Kuten 空転
  - b. Oten 横転
  - c. Kaiten 回転
5. Shizen 自然

- Ryote Kaiten 両手回転 (Migi 右) – Place the right hand near to the right foot, with the finger tips pointing forwards. The left hand has the fingertips pointing to the right. It is placed to the left side of the right hand almost in the middle.
- Katate Kaiten 片手回転 (Migi 右) – Place only the right hand on the floor the same as you did with Ryote Kaiten 両手回転.
- Mute Kaiten 無手回転 (Migi 右) – The right hand sweeps over the surface of the ground (not touching) This is so the ground can be felt if needed, and helps keep the body posture during rolling)

### 3. USHIRO GAESHI

後返し

**Backwards movement**

**Koho Kaiten 後方回転 Backwards rolling**

From Shizen Tai 自然体 sink down on the knees, until the buttocks almost touch the floor. Then roll backwards. Go over one shoulder so as not to damage the neck. Kamae.

1. Ryote Kaiten (with both hands touching) 両手回転
2. Katate Kaiten (with one hand touching) 片手回転
3. Mute Kaiten (with no hands touching) 無手回転
4. Hicho Kaiten 飛鳥回転
  - a. Kuten 空転
  - b. Oten 横転
  - c. Kaiten 回転

### 4. ZENPO UKEMI

前方受身

**Forward passive defence**

**Front break fall**

Drop forwards with the forearms contacting the ground to keep the face and chest off the ground. One leg is raised up.

1. Kneeling (Seiza 正座) level both hands Zenpo Ukemi 膝立位両手前方受身  
The beginner should start from kneeling and work up to doing it from standing.
2. Katate (one hand) Zenpo Ukemi 片手前方受身
3. Standing (Tachi) level Zenpo Ukemi both hands 立位前方受身両手
4. Punch or kick from Ukemi 受身より突き蹴り
5. Shizen 自然

5. **RYUSUI**  
流水  
**Flowing water**

- **Suiryu**  
垂流  
**Hanging flow**

While standing let it flow past vertically

Hold Uke by the upper arms, then do a Tachi Nagare 立ち流れ between his legs. When you are on the ground move as in Tomoe Gaeshi 巴返し, to throw him behind you (kick up with the leg at his coccyx to throw back behind you).

- **Hidari Yoko Ryusui**  
左横流水  
**Left side drop**

Grab Uke in Kumi Uchi 組打, Tori then does a Tachi Nagare 立ち流れ. To the right the left leg goes across Ukes legs at the front. This is also known as Yoko Shiho Nagare 横四法流れ. Go to one side of the legs and throw to the side - in front of the legs - behind the legs

- **Migi Yoko Ryusui**  
右横流水  
**Right side drop**

Grab Uke in Kumi Uchi 組打, Tori then does a Tachi Nagare 立ち流れ. To the left the right leg goes across Ukes legs at the front. This is also known as Yoko Shiho Nagare 横四法流れ. Go to one side of the legs and throw to the side - in front of the legs - behind the legs

- **Tomoe Gaeshi**  
巴返し  
**Crescent drop to the rear**

Hold Uke by the upper arms. Do a Tachi Nagare 立ち流れ (keep your arms straight) the kick up with the leg at the coccyx/pelvis/groin throwing Uke behind you.

- **Kuruma Gaeshi**  
車返し  
**Rolling drop to the rear**

Hold Uke by the upper arms. Do a Tachi Nagare 立ち流れ the kick up with the leg at the coccyx throwing Uke behind you. Come with him to straddle him and choke (Shime 締め).

- **Shizen no Te**

自然の手

**Natural hands and methods**

Allow the momentum of the body to roll the body sideways.

**6. SHIHO TENCHI TOBI**

四方天地飛び

**Four way Heaven and Earth jumps**

Ten 天 - Up,

Chi 地 - Down

Hidari 左 - Left,

Migi 右 - Right,

Ushiro 後 - Back,

Mae 前 - Front

Tenchi 天地 - Ten (天) is high, Chi (地) is opposite. Do not jump high - jump low and far, and in four directions

There is Marutobi 円飛あり (Circular leaps) - this means to practice to change with the target.

Variations of Shizen Junishi-Gyo, (12 animals in the oriental calendar).

自然十二支行の変化

**7. SHOTEN NO JUTSU**

昇天の術

**Climbing to the heavens**

This means running up trees, pillars, fences, and human bodies.

This is a climbing technique with no hands (such as wall running). The idea is to climb high, then back down, and roll or flip away.

- In Togakure Ryu Ninpo 戸隠流忍法, start by running up a wood beam 5cm wide, and at a 45° angle. This as you become competent is increased in angle until it reaches 90°



## 8. HOKOJUTSU

歩行術

**Methods of walking**

### a) SO SHIN SO SOKU HO

早心早速法

**Fast heart fast speed method**

Also known as Kani Aruki 蟹歩き (crab walking) use the more commonly known version of Yoko Aruki 横歩き. When the legs are crossed so are the arms. Generally you look in the direction that you are running, or at your opponent if they are following. If this is the case, then you must occasionally look forwards to check your direction, or for obstacles.

### b) HYO JO HOKO

氷上歩行

**Walking on ice**

When walking on ice place the flat of the foot down all at once. Spread your weight evenly over the whole of the foot to take the weight. If walking fast do not put the heel down first, this can cause you to slip, by pushing the body weight forwards, sliding/slipping across the ice.

### c) MU ON NO HO

無音の法

**Silent method**

Move slowly. Place the toes, and the ball of the foot down on the ground first. Feel the surface of the ground with the toes. Gently lower your foot down, feel for sharp objects such as broken glass, Tetsubishi 鉄びし etc. Also be aware of small dry twigs, which will break with a loud crack when stepped on. If you have to move fast do so with short running steps.

## 9. SHIZEN GYOUN RYUSUI

自然行雲流水

**Natural moving cloud flowing water**

How is it possible to add on Shizen Gyoun Ryusui here 自然行雲流水?

Because 1 - 8 of the Taihen Ukemi Kata 体変受け身型 are natural.

With strikes you start by training to hit the Kyusho 急所 correctly. From the beginning, understanding the idea of Ken No Henka 拳の変化 (changing the fist), Ken Tai Ichi 拳体一 (lit: 'weapon and body do as one') is important. This body correctness termed Jukutatsu 熟達 (mastery, proficiency) must because, in olden times, straw was wrapped around a pillar with cloth wrapped over the top of it, to forge the strikes.

With my fist 拳 acquire Ken Tai Ichi Jo (As if the Body is one weapon).

## SANSHIN NO KATA

三心の型

### Form of the three hearts

#### What is the importance of the Sanshin no Kata?

The importance of it is that it is the basis of all are Taijutsu 体術. The movements are much more exaggerated than the Kata of Kihon Happo 基本八法. The legs, the knees are used more, and the body is lowered more by bending the knees. The forms are all related to Ken Tai Ichi Jo 拳体一如

#### What does the names of the Kata mean?

The Earth Kata (Chi 地) represents the most natural way to strike, with a swinging motion, which becomes a form of punching. This is much in the way as when we swing are arms as we walk. It is also the groundwork (Earth) of our Taijutsu 体術. The water Kata (Sui 水), and fire kata (Ka 火) are both killing strikes to the neck. The hand up (Omote Shuto 表手刀) in Sui represents the raindrops that fall into the hand from the sky to the earth, Ka is the light. The hand down containing the Water (Ura Shuto 裏手刀), is put on the fire putting it out (the killing strikes). The wind kata (Fu 風) uses Boshi ken to strike to the groin are the area of fertility, and should stop life before it begins. You must as you strike flow with the wind. Ku (Sky-Void 空) uses Chosui Dori 調子捕り. This is when you must pick the flow of the timing, when to block, and when to come in.

#### Why Chi, Sui, Ka, Fu and Ku? 地水火風空

The names are old, and in the past they were also used for counting for example Chi 地 = 1, Sui 水 = 2. So the names of the kata are not at all that important. In a way they are just a way of counting or numbering the Kata.

The Sanshin believed to be from a secret part of the Gyokko Ryu Hiden 玉虎流秘伝. This it says teaches beginners that we have to train ourselves with the spirit of a three year old not forgetting the spirit even though they think they accomplish these techniques. This is a three-step movement done with the heart of a three-year-old child. The Japanese believe that we keep this three-year-old heart until we are 100 years old.

The Sanshin no kata is broken down into 3 different versions. These are called Shoshin No Kata 初心の型 Gogyo No Kata 五行の型 Goshin No Kata 悟心の型. The version most commonly used is Gogyo No Kata.

**Kamae:** The kamae used is Shoshin no kamae 初心の構. When you step back to kamae at the start the lead hand straight, and the rear hand is in Boshi Ken 拇指拳 at the side of the belt. Do all forms three times on both sides

1. **CHI NO KATA**

地の型

**Earth form**

Tori starts in Hira no kamae 平の構 then steps back to Shoshin no kamae 初心の構. Dropping his weight slightly on the right leg, Tori steps forward with the right foot, and brings the right hand up in Sanshitan ken 三指端拳. The left hand is drawn back to the body in Boshi ken 拇指拳.

2. **SUI NO KATA**

水の型

**Water form**

Tori starts in Hira no kamae 平の構 then steps back to Shoshin no kamae 初心の構 and steps back to the right 45 degrees with a left Jodan Uke 上段受. Stepping forward with the right foot, Tori strikes with Omote Shuto 表手刀 to Uko 雨戸.

3. **KA NO KATA**

火の型

**Fire form**

Tori starts in Hira no kamae 平の構 then steps back to Shoshin no kamae 補心の構, and steps back to the right 45 degrees with a left Jodan Uke 上段受. Stepping forward with the right foot, Tori strikes with Ura Shuto 裏手刀 to Uko 雨戸.

4. **FU NO KATA**

風の型

**Wind form**

Tori starts in Hira no kamae 平の構 then steps back to Shoshin no kamae 初心の構, and steps back to the right 45 degrees with a left Gedan Uke 下段受. Stepping forward with the right foot, Tori strikes with a Gedan Shito Ken 下段指刀 to Koe 声.

5. **KU NO KATA**

空の型

**Sky form**

Tori starts in Hira no kamae 平の構 then steps back to Shoshin no kamae 初心の構. Tori does a left Gedan Uke 下段受. At the same time Tori lifts the right hand (open) above the head. Tori then does a right Sokuyaku Ken 足躍拳.

**KIHON HAPPO GATA**

基本八法型

**Eight fundamental basics ways**

Kosshi Kihon Sanpo 骨指基本三法, and the Torite (Torite) Kihon Goho 捕手基本五法 together are called Kihon Happpo 基本八法. You must train in these techniques

well. If you do the Kihon Happo correctly, everything is going to be right. Knowing the Kihon Happo can make everything work.

There is no right and no wrong way to do the Kihon Happo.

The eight basic principles should be interpreted as the basic mind training principles. Where and when you put in your full strength is the basis of any fighting technique. The eight basic principles include the basic forms of Ichimonji no kamae 一文字の構, Hicho no kamae 飛鳥の構, Jumonji no kamae 十文字の構, Omote Kote Kata 表小手型, Ura Kote Kata 裏小手型, Omote Gyaku Ken Sabaki Kata 表逆拳捌型, Ude Shime Ashi Ori Kata 腕締足折型 and the capturing form of Ganseki Kata 巖石投.

(**Special** These are the names for the kata as they appear in the book *Togakure Ryu Ninpo Taijutsu 戸隠流忍法体術* by Hatsumi Sensei 初見先生. In the *Tenchijin 天地人* the first 3 kata have the same names but the last five are just numbered and not actually named. The names used in this version of *Ten Ryaku no maki 天略の巻* are the ones commonly used today. The forms for each of these kata are still the same today as they were in the original *Ten Ryaku No Maki*, nothing has changed, the names are just from a different reference)

Kosshi Sanpo 骨指三法 · Torite Goho 捕手五法 is said to add up to the Kihon Happo kata 基本八法型, one after the next study the resources and this Kihon Happo kata correctly because etiquette (gire) in warrior matters in training and declaring again these fundamental (Kihon 基本) skills the Happo (eight principles 八法), it is said the process produces.

### **KOSSHI KIHON SANPO**

骨指基本三法

**Kosshijutsu' s three fundamental ways**

### **MIGI ICHIMONJI NO KAMAE**

右一文字の構

**Right Figure one posture**

Uke, and Tori are both in Ichimonji No Kamae 一文字の構え. Uke does a Jodan Tsuki 上段突き to Men. Tori steps back 45 degrees to the right, with a left Jodan Uke 上段受け, this is the intention of smashing the opponent's attack. Tori then steps forwards with the right foot, and strikes with a right Omote Shuto 表手刀, to the neck (Uko 雨戸).

Do this next on the left side 8 times.

For this Kata 型 the Gyokko Ryu 玉虎流 version of Ichimonji No Kamae 一文字の構 should be used rather than the one from Koto Ryu 虎倒流, which is more commonly used.

## MIGI HICHO NO KAMAE

右飛鳥の構

### Right flying bird posture

Tori is in Hicho no kamae 飛鳥の構, and Uke is in Ichimonji no kamae 一文字の構. Uke strikes with a Chuden Tsuki 中段突き to Suigetsu 水月. Tori drops his weight by bending his knee of the supporting leg. Tori then does a Gedan Uke 下段受け. As Tori lifts his body weight, he kicks to Butsumetsu 仏滅 (Suigetsu 水月 is preferred) with the sole of the left foot. Tori then drops the left foot to the ground, and steps forward with the right foot, and strikes with a right Ura Shuto 裏手刀 to Kubi Doumyaku 首動脈 (artery in the neck). Also on the left side

## MIGI JUMONJI

右十文字

### Right figure ten

Tori is in Jumonji no kamae 十文字の構, and Uke is in Ichimonji no kamae 一文字の構. Uke strikes with a right Jodan Tsuki 上段突き. Tori steps back to the right 45 degrees, and blocks with a left Jodan Uke (Tori keeps the arm straight). Tori the turning from the hips up clockwise, strikes with a left Shito Ken 指刀拳 to Kimon 鬼門 (keep the arm straight). Uke then steps forward with the left foot, and a left Jodan Tsuki. Tori steps back 45 degrees to the left, lifting the left hand up to the level of Ukes eyes, and strikes with a right Jodan Uke (keep the arm straight). Tori then turns from the hips up anti clockwise, and strikes with a right Shito Ken to Kimon. Tori then steps back with the right foot, to the shape of Juji kata 十字型 [Ju = 10 = 十) (Jumonji no kamae) with Kurai Dori 位捕.

Also on the left side

## TORITE KIHON GATA GOHO

捕手基本型五法

### Five basic methods of hand escape forms

## TORITE KIHON GATA

捕手基本型

### Five forms for hand captures

- In the original Japanese Tenchijin Ryaku no maki 天地人略の巻, the kata from here on are numbered 1 – 5. They do not have names. Today the Torite Kihon Gata has names for the 5 forms, Omote Gyaku 表逆, Omote Gyaku Henka/Tsuki 表逆変化/付, Ura Gyaku 裏逆, Musha Dori 武者捕, and Ganseki Nage 巖石投. Learn them by these names listed here.

1. **SONO ICHI**

その一

**Number One**

**Omote Gyaku**

表逆

**Outside twist**

Teki 敵 steps forward and takes hold of Tori's 取り lapel with the right hand. Tori takes hold of Teki's hand placing the thumb into the back of the hand, bends the knees, Tori twists the knees to the right keeping them together. The left elbow is pushed up to come to Teki's elbow locking his arms open. Tori then pulls the hand free of the collar and while twisting the knees back to the left, the right hand joins the left hand and Tori applies Omote Gyaku 表逆.

2. **SONO NI**

その二

**Number two**

**Omote Gyaku Henka**

表逆変化

**Outside twist variation**

Teki 敵 steps forward and takes hold of Tori's 取り lapel with the right hand. Tori takes hold of Teki's hand with the left hand. Teki then steps forward with the left foot, and strikes at Tori's Men 面 with a left Uchi Kudaki 内碎き to hoshi 星. Tori steps back to the left dropping the body weight to pull him off balance, and blocks with a right Jodan Uke 上段受け. Tori pulls Teki's hand from the lapel. The left hand joins the right hand, and Tori steps back with the rear leg and applies a Omote Gyaku 表逆 to throw Teki.

3. **SONO SAN**

その三

**Number three**

**Ura Gyaku**

裏逆

**Inside twist**

Teki 敵 grabs the lapel with the right hand. Tori's 取り twists the knee to the left as the right hand comes across passing across the front of the eyes and takes hold of Teki hand. Tori's elbow presses over Teki's elbow locking it. Tori pushes the hand down to release it, then in a circular motion raises the hand over to the other side of the body. Tori twists the knees to the right and then steps to the right, and applies a Ura Gyaku 裏逆. The left hand changes grip on the Teki's wrist and the lock is converted to an Omote Gyaku, Tori steps back with the left foot and throws Teki.

#### 4. SONO YON

その四

##### Number 4

#### Musha Dori

武者捕

Capture the warrior

Teki 敵 step forward and takes hold of Tori's 取り Sode Kuchi 袖口 (sleeve cuff) with the right hand. Tori steps back with the left foot, and lift the left forearm up vertical on the inside of Teki's arm. Tori then steps back in with the left foot, and back, and across to the left with the right foot. Tori's left arm goes over the top to the outside of Teki's arm, and under. Tori lifts his left arm up, and takes hold of his left hand with the right hand. Tori applies a Musha Dori 武者捕 lock, and drops Teki.

#### 5. SONO GO

その五

##### Number 5

#### Ganseki Nage

巖石投

Rock throw

Uke grabs Tori's right sleeve, with the left hand. Tori steps back with the right foot, and pulls Uke off balance. Tori steps back in with the right foot in between Ukes legs (back is to Uke). The right arm at the same time comes up under Tori's arm (on the outside) lifting Ukes arm so that it rests on top of Tori's shoulder. Tori's right arm looks as if he is saluting, barring Ukes arm Tori turns to the left from the Torso up, and throws Uke to the left.

- Ganseki Nage 巖石投 is used today as the final form in Kihon Happo 基本八法. In the past Kukishinden Ryu Oni Kudaki 九神伝流鬼碎 has been used instead of Ganseki nage, some teachers still use Oni Kudaki 鬼碎 instead of Ganseki Nage. The Gyokko Ryu 玉虎流 has Muso Dori 武双捕 in place of Ganseki Nage.

#### KYU KAMAE

九構

##### Nine postures

The upper half of the body the force is taken out (relax); in kamae force resides in the lower half of the body, Tai Kamae 体構 (Tai 体 - body) (Designate/summon the nine kamae 九構).

As referred to as the optimum attitude for martial artists

#### Guide to understanding the Kamae section:

With each Kamae 構 there is listed several items after the name and description i.e. Taihenjutsu 体変術, Goshin 悟心 etc. If you read this carefully you will see that it

provides you with a further continuation of study apart from just standing in Kamae like a statue. Once you have trained each individual Kamae (standing like a statue) it suggests that you go back through the information in this book prior to the Kamae section. Basically it is telling you to now study the Taihenjutsu (rolling section) then the Goshin (version of Sanshin No Kata 三心の型 which comes after Gogyo No Kata 五行の型) then the Kihon Happo 五行の型. It then tells you to now explore Kihon Happo and do Henka 変化 from the Kosshi Kihon Gata 骨指基本型 (first part of the Kihon Happo). You are asked to do this with every Kamae listed. Once you have done this and you can do this, move on to the next part of the Ten Ryaku No Maki.

### 1. **FUDOZA (A.K.A. Za Kamae)**

不動坐 (坐構)

**Immoveable seat posture**

Sit on the heel of the left foot, and have the sole of the right foot, tucked into the calf of the left leg.

- a) Hidari Kamae (left) 左構え
- b) Migi Kamae (right) 右構え
- c) Taihenjutsu 体変術 while seated in Fudoza
- d) Movement using Goshin no dousa 悟心の動作 (The third version of Sanshin no kata 三心の型)
- e) Kihon Happo 基本八法
- f) Torite Kihon Gata 捕手基本型
- g) Kosshi Kihon Gata Henka 骨指基本型変化

### 2. **SHIZEN NO KAMAE**

自然の構

**Natural posture**

Feet shoulder width apart, with both hands, palms back against the hips.

- a) Relax the upper body. Let the lower body remain free
- b) Roppo no Kamae 六法の構 (6 ways of doing the kamae), Jodan 上段, Chudan 中段, Gedan no kamae 下段. Also called Roku 六, San 三, and Juhachi Kata 十八型 (6 六, 3 三 and 18 十八 forms). These high, middle and low levels are also called Tenchijin Ryaku No Kamae 天地人略の構.
- c) Taihenjutsu 大変術
- d) Goshin no dousa 悟心の動作
- e) Kihon Happo 基本八法
- f) Torite Kihon Gata, 捕手基本型
- g) Kosshi Kihon Gata Henka 骨指基本型変化



### 3. HIRA ICHIMONJI NO KAMAE

平一文字の構

**Flat number one posture**

Stand with the knees bent with the feet facing slightly in. The arms are out stretched to the side of the body held at shoulder height.

- a) Roppo no kamae 六法の構 (6 ways posture). This kamae is done in 6 ways left 左 to right 右
- b) Taka no mai 鷹の舞 (Dance like a Hawk)
- c) Taihenjutsu 体変術
- d) Goshin no dousa 悟心の動作 changing to attack
- e) Kihon Happo 基本八法
- f) Torite Kihon Gata 捕手 基本型
- g) Kosshi Kihon Gata Henka 骨指基本型変化

### 4. ICHIMONJI NO KAMAE

一文字の構

**Figure number one posture**

The left leg is forward, and slightly bent. The left arm is straight out pointing at Uke, and the hand is open. The right hand is in Shuto 手刀, and is held above the left bicep with the palm face towards the face.

- a) Point at the opponents heart, hit at the heart from a distance (Toari ate 遠当)
- b) Sayu (left and right 右左) no Kamae, Jodan 上段, Chudan 中段, Gedan 下段. Jodan is standing up. Chudan is like a normal Ichimonji No Kamae, Gedan is to put the right or left knee on the ground. The thing is, the knee is placed on top of the ground. Since this helps one to do a variation on Moguri Gata 潜型 [crouching form].
- c) Taihenjutsu 体変術
- d) Goshin no dousa 悟心の動作
- e) Kihon Happo 基本八法
- f) Torite Kihon Gata, 捕手 基本型
- g) Kosshi Kihon Gata Henka 骨指基本型変化

### 5. DOKO NO KAMAE

怒虎の構

**Angry Tiger posture**

Similar to Ichimonji no Kamae 一文字の構, except the body does not lean backwards, and the right hand is held above the head, and the right hand is in Fudo Ken 不動拳.

- a) There is a left and a right Kamae 左右構
- b) Hit from a distance Toate 遠当) at the enemies eyes 目 (Me)
- c) Jodan, Chudan, Gedan. 上段 中段 下段

- d) Taihenjutsu 体変術
- e) Goshin no dousa 悟心の動作
- f) Kihon Happo 基本八法
- g) Torite Kihon Gata, 捕手 基本型
- h) Kosshi Kihon Gata Henka 骨指基本型変化

## 6. HICHO NO KAMAE

飛鳥の構

**Flying bird posture (crane)**

The left hand is held out in front of the body in the direction of Uke (left to left). The right hand is clenched in Shito Ken 指刀拳, is placed slightly hidden on the inside of the left elbow. The sole of the left foot rests on the top of the right calf muscle. The left knee faces Uke.

- a) Left and Right 左右
- b) Make the opponents techniques fail to work, use the front leg to follow. Practise killing the opponents technique. Practise stamping down to crush the instep of your opponent. Use the leg in front to follow up and strike, and use the hand/fist to strike and crush the top. Practise taking the opponents foot.
- c) Taihenjutsu 体変術
- d) Goshin no dousa 悟心の動作
- e) Kihon Happo 基本八法
- f) Torite Kihon Gata, 捕手 基本型
- g) Kosshi Kihon Gata Henka 骨指基本型変化

## 7. HOKO NO KAMAE

抱圍の構

**Bear receiving posture**

The left foot is slightly forwards, and the body is very upright. The hands are held above the head in Shako Ken 蝦蛄拳. The whole posture looks as though you are holding a large ball. The weight ratio is 70/30 forwards. Make yourself look big.

- a) Roppo (six ways) 六法 – 4 directions up and down.
- b) Juhachi kata no kamae (18 form postures) 十八型の構え. This is the roppo 六法 done on 3 levels.
- c) Taihenjutsu 体変術, walk sideways (Yoko Aruki 横歩き), also called Yoko Aruki 横歩き (sideways walking) / Kani Aruki (crab walking 蟹歩き)
- d) Goshin no dousa 悟心の動作. Practise kicking with both legs (Keri Komi 蹴込)
- e) Kihon Happo 基本八法
- f) Torite Kihon Gata, 捕手 基本型
- g) Kosshi Kihon Gata Henka 骨指基本型変化

**8. KOSEI NO KAMAE**  
攻勢の構  
**Aggressive energy posture**

The left hand is in Shikan Ken 指環拳 above the eyes. The right hand by the heart in Shikan Ken. Stare at Uke's eyes.

- a) Left and right (Sayu) 左右
- b) Jodan 上段, Chudan 中段, and Gedan 下段
- c) Taihenjutsu 体変術
- d) Goshin no dousa 悟心の動作
- e) Kihon Happo 基本八法
- f) Torite Kihon Gata, 捕手 基本型
- g) Kosshi Kihon Gata Henka 骨指基本型変化

**9. JUMONJI NO KAMAE**  
十文字の構  
**Cross letter posture**

The left foot is slightly in front of the right foot. The arms are crossed at the wrists with the left in front, at chest height. The hands are in extended Shito Ken 指刀拳.

- a. Left 左, right 右 and centre 中心. Do henka 変化 from all three kamae.
- b. Jodan, Chudan, and Gedan 上段中段下段
- c. Taihenjutsu 体変術
- d. Goshin no dousa 悟心の動作
- e. Kihon Happo 基本八法
- f. Torite Kihon Gata, 捕手 基本型
- g. Kosshi Kihon Gata Henka 骨指基本型変化

**TAIHENJUTSU MUTODORI NO KATA**  
体変術無刀捕の型  
**Body movement defence against swords**

- An essential point or foundation of Taihen 体変 is to first measure the distance between you and the opponent's sword. Then, it is to know the character of the opponent's weapon. The next thing is to avoid the opponent's weapon, it is important to avoid the sword, not dodge it. Otherwise, it will hit you. Avoiding is most important.
- First measure the distance between you and the opponent with respect to the sword, Taihen Kihon 体変基本. Then, as you raise the sword over your head in Jodan and strike in, about the first 3 inches of the sword tip will hit the opponent's forehead. Taihenjutsu 体変術 training move here.

1. **HIRA NO KAMAE**  
平の構  
**Flat stance**

Teki 敵 is in Daijodan no Kamae 大上段の構 with a Katana 刀. Tori 取り faces him in Hira no Kamae 平の構 at least 3 shaku 三尺 away (3 feet). Teki cuts with Jodan Kiri 上段切り. Tori steps back from Hira no Kamae 平の構, to Ichimonji no kamae 一文字の構 to avoid the cut. Tori turns a little from the hips up to the left, and rolls to the right on the right shoulder. Finish in Ichimonji no kamae facing Teki.

2. **ICHIMONJI NO KAMAE**  
一文字の構  
**Letter One stance**

Teki 敵 is in Daijodan no kamae 大上段の構 with a Katana 刀. Tori 取り faces him in Ichimonji no kamae 一文字の構. Teki cuts with Kiri komi 斬り込. Tori rolls forwards to the right 45 degrees with Chu Gaeshi 宙返 on the right shoulder. Teki turns to face Tori, with the Katana in Daijodan. Tori is on one knee, and as Teki strikes with Jodan Kiri 上段切り, Tori moves in and strikes with Shito Ken 指刀拳 to Suigetsu 水月.

3. **JUMONJI NO KAMAE**  
十文字の構  
**Cross stance**

Teki 敵 is In Daijodan 大上段の構 with a Katana 刀. Teki cuts with Itto Kiri Komi 一刀 斬り込 (single cut down). Tori 取り faces Teki in Jumonji no kamae 十文字. Tori steps back with the left foot to avoid the cut, and promptly steps back in with the right foot striking to Kubi Wa 首輪 (collar – Uko 雨戸), with the right hand in Ura Shuto 裏手刀) jumping in the spot and switch stepping Tori the does a left Ura Shuto to the other side of the neck and jumps backwards.

**HOKEN JUROPPO**  
宝拳十六法  
**The sixteen secret fists**

**KEN**  
拳  
**Fist**

The Bunkai 分解 described here are not in the Tenchijin I have added them to serve as examples of the application of the individual Ken 拳.

1. **KIKAKU KEN**  
鬼角拳  
**Demon corner fist**

Using the thick bone on the forehead, sides, and the back of the head, in a smashing butting action, until you can use either freely

**Bunkai**

分解

**Application**

Uke grabs from behind, Tori head butts to the rear.

**2. SHUKI KEN**

手起拳

**Hand wake up fist**

Use the bone points of the elbow to strike close to the target.

Women must use this strike a lot to help them escape. Try six ways (Roppo 六法) moreover practice double Shuki ken 手起拳.

**Bunkai**

分解

**Application**

Uke right punches. Tori moves forwards so that they are under the strike and slam the right elbow into the Butsumetsu 仏滅. Then lifts the elbow up so that it strikes upwards, under Ukes arm lifting it up. The forearm is turned vertical and the elbow strikes downwards into the top of the thigh.

**3. FUDO KEN**

不動拳

**Immovable fist**

Use the clenched fist for punching, and striking. Keep the thumb on the outside. This fist can be used in many ways

**Bunkai**

分解

**Application**

As Uke punches, Tori drops to the right knee and touches the floor, then suddenly rises to strike upwards under Asagasumi 朝霞

**4. KITEN KEN**

起転拳

**Get up and fall down strike**

More commonly known as Shuto 手刀

Use the sides of the hands, with the hand open approx 60 Degrees. Snap the hand open on impact. (This strike is used a lot).

**Bunkai**  
分解  
**Application**

Uke does a right strike. Tori does a right step back left Ura Kiten 裏起転拳 to Kaku 角. Quickly rise the Ura Kiten 裏起転 up to Jinchu 人中, then a right step forwards and an Omote Kiten Ken 表起転拳 to Uko 雨戸.

**5. SHI SHIN KEN**  
指針拳  
**Finger needle strike**

The small finger is used. This can be modified from Nio Ken 仁拳 (Guardian strike). Stick out the little finger and use it to attack the groin. Shishin Ken's other name is Issun 一寸拇指拳 Boshi Ken (inch boy strike). In Japanese legend a little boy used this to beat a monster. Understand the analogy? Master Takamatsu once broke a rock into halves using this technique.

This is used mainly against the neck (Uko 雨戸)

**Bunkai**  
分解  
**Application**

Shift inside the strike. Strike up with the little finger under the chin into Yugasumi 夕霞. Then shove it into the cheekbone Kyusho.

**6. SHITANKEN**  
指端拳  
**Finger tip strike**

Mainly the middle, index, and ring fingers touch and strike (the tips touch). Use mainly the ends of the fingers for striking. It is also called Sanshi Ittotsu Yoken 三指一突踊拳 [Three finger one strike dancing fist]

Main targets are

- Sides of the neck (Uko 雨戸)
- Cheek (Ken 顴)
- Temple (Kasumi 霞)

**Bunkai**  
分解  
**Application**

Turn sideways so that the left hand is forwards and you move from a Hoko no kamae to Hira Ichimonji No Kamae 平一文の構. The left hand strikes into the cheek Kyusho 急所. Step in with the right foot and with a Sanshin 三心 motion strike to Suzu 鈴 with Shitan Ken 指端拳.

- Ken 臉 – area between eye and cheek
- Kyo 頬 – cheek
- Ken 顴 – cheek bone

## 7. SHAKO KEN

蝦蛄拳

**Claw strike**

Use the palm, and the finger tips to strike and rake. Then change this into a fist. One variation is to strike with the palm of the hand

**Bunkai**

分解

**Application**

Block the strike with a left shako ken, then step in with the right foot and slap the face with the right hand in Shako ken. Then grab the face with a right Shako Ken and wrap his arm with your left arm. Holding the face drag him backwards.

## 8. SHITO KEN

指刀拳

**Finger sword fist**

- More commonly called Boshi ken 拇指拳.

Use an extended thumb that is supported by a fist to jab, and strike muscle areas, and nerve endings.

**Bunkai**

分解

**Application**

Sanshin style Tsuki with a Shito Ken 指刀拳 to Suigetsu 水月 then a Shito ken upwards to Asagasumi 朝霞.

## 9. SHIKAN KEN

指環拳

**Extended knuckle Fist**

Use the bones of the middle knuckles of half folded fingers to strike the target. Also can be with just the middle knuckle extended.

- Target areas are
- Face (Menbu 面部 / Jinchu 人中)
- Sternum (Suigetsu 水月)
- Stomach (Gorin 五輪)

**Bunkai**  
分解  
**Application**

Block then Shikan ken 指環拳 to Suigetsu 水月

**10. KOPPO KEN**  
骨法拳  
**Bone principle fist**

Use the middle knuckle of a bent thumb that is braced against the clenched fist. Use to strike or apply pressure. This can be used as an alternative to Boshi ken 骨法拳. Practise also moving from Koppo ken 骨法拳 to Boshi ken 拇指拳.

**Bunkai**  
分解  
**Application**

Uke does a right strike. Tori does a right Koppo Ken 骨法拳 down on top of the Nagare 流れ. Turn the hand so that the Koppo Ken comes back at Uke into his Uko 雨戸.

**11. HAPPA KEN**  
八葉拳  
**8 leaves fist**

Use the open hands, as slapping strike.

Practise moving from Happa Ken 八葉拳 then turning it into Nio Ken 仁王拳. Then practice using the Nio Ken, then opening the hand into Happa ken 八葉拳

**Bunkai**  
分解  
**Application**

Ryomune dori 兩胸捕. Happa Ken 八葉拳 down on top of the Kote 小手. Happa Ken into the shoulders (Ken 肩) or ears (Mimi 耳). Jump up at Uke and wrap the legs around his waist, force him backwards and down. Happa Ken to Mimi when he is down.

**12. SOKUYAKU KEN**  
足躍拳  
**Dancing foot fist**

Use the bottom ball, heel (sole) of the foot, to shove into the target. The heel contacts first. Use this in combination with Happo Geri 八法蹴 and Hicho Geri 飛鳥蹴



**Bunkai**

分解

**Application**

Walk to your opponent and kick him once then again in the chest. Just by lifting the foot and kicking out. Turn to face away from him and drop to the ground with Zenpo Ukemi 前方受身, he shifts to your right, turn and roll to the right so that you come to face him (on your back), he moves in to stamp, kick up at him.

**13. SOKKI KEN**

足起拳

**Waking up leg fist**

Use the bone points of the knee to strike close targets. Practise changing directions with the knee strike.

**Bunkai**

分解

**Application**

Uke right punches, left punch. Tori holds the sleeve of the right arm with the left hand, then shifts in and lifts the right knee to knee up under the left arm. Turn to the outside of the right arm and place left knee above the elbow to force the arm down. Drop that knee then slam the right knee up into the Butsumetsu 仏滅. Force him down with pressure to the elbow with the hands.

**14. SOKUGYAKU KEN**

足逆拳

**Toe reverse fist**

Use the tips of the toes to strike, or jab the target. Sometimes it is best to first use Hicho 飛鳥 then the Geri 蹴り, then Sokugyaku ken 足逆拳.

**Bunkai**

分解

**Application**

Uke does a right punch. Kick with the left to Butsumetsu 仏滅, right to Suzu 鈴, then turn away and drop to half roll back and kick left right into the body (rapid).

**15. TAIKEN**

体拳

**Body fist**

Use the hips, shoulders etc to strike (slam) or apply pressure. Use this when you want to strike using the whole body. Also sometimes called Tai Atari 体当 (body ramming)

**Bunkai**

分解

**Application**

As Uke strikes duck then rise up under his strike to slam the shoulder or the hip into him knocking him back

**16. SHIZEN KEN**

自然拳

**Natural fist**

Use the nails and teeth, etc to attack close targets.

This is also called To-ate 遠当 (distant strike), or Shinki-fudo ken 神氣不動拳 (Gods mind immobile strike). This is a good technique for women to use against the groin. This is a striking technique using positive and strong mental attitude.

This is known by several other names

- Sei ken      正拳 (Strike of justice)
- Nin On Ken      拳 (Blind spot strike)
- Myo ken      明拳 (Bright strike)
- Ki ken      氣拳 (Mind fist)
- Shin Ken      心拳 (Heart fist)

**Bunkai**

分解

**Application**

As Uke comes in to strike, move the body forwards making yourself look as if you will attack him also, use a load Kiai 気合 at the same time. If you stop him in his tracks this is related to Toate 遠当

- This form, Shizen Ken is not actually described in the Japanese version of Ten Ryaku No Maki 天略の巻. Only 15 are described and numbered.

地

略

の

巻

Chi Ryaku No Maki  
The Principles of Earth

## HAJUTSU KYU HO

破術九法

Nine methods of overpowering an attacker

1. **TEHODOKI**  
手解き  
Untying the hands

a. **MIGI TE HODOKI**  
右手解き  
Right hand escapes

**KATATE**  
片手  
One hand

Uke grabs with the left hand the right hand. Tori, turns the right hand in to his body while at the same time he drives the right elbow in at Uke.

b. **HIDARITE HODOKI**  
左手解き  
Left hand escapes

As with Migi Tehodoki 右手解き but, with the left hand this time.

**Bunkai**  
分解  
Application

Uke approaches Tori and grabs the left wrist with the right hand. The right foot, steps back while the left hand moves forwards (the hand is vertical with the fingers pointing downwards). Sink the hips as you step back with the right foot (you are side on to Uke). The left hand then comes vertical with the chest

a. **RYOTE HODOKI**  
両手解き  
Two hand escapes

Two hand escape grabs. Move the body to force the release from the grab. Strength is not required.

2. **TAIHODOKI**  
体解き  
Untying the body

From a bear hug (Daki Tsuku 抱きつく = embrace; hold forcibly), slam the head and the hips back, also lift both arms to aid the escape. Use the body to escape the hold applied by Uke. Use the hands, feet, head, nails etc.

3. **OYA GOROSHI** 親殺し  
**Kill the parent**

- **Right Goroshi** 右殺し
- **Left Goroshi** 左殺し

Uke grips the lapel with right hand. Tori turns to the left and takes hold of his thumb with the right hand "killing" the thumb joint. The left hand joins the right hand. Extreme freedom is the thing.

4. **KO GOROSHI**  
子殺し  
**Kill the child**

Uke with the right hand grabs the lapel, turning my body to the left side to get the little finger, take it with the right hand, using the Kyusho with my right hand. Take with my left hand, the right hand little finger applying Ko Goroshi 子殺し. Extreme freedom is the thing.

Three main techniques exist in Oya Goroshi 親殺し and Ko Goroshi 子殺し

1. Me Dori 目捕 (attacking eyes)
2. Hachiyo Dori 八葉捕 (attacking ears)
3. Yubi Dori 指捕 (attacking fingers)

5. **KOSHI KUDAKI**  
腰砕き  
**Breaking hip**

To prevent being thrown by a attacker, who has grabbed you and tries right Koshi Nage 腰投. Drop the body weight, and the centre of gravity by crouching. Strike into Shichibatsu 七抜. Hit the weak points. Strike with the feet

6. **HAPPO GERI**  
八方蹴り  
**Eight directions of kicking**

Kick series counters for body, and arm grabs.

- (1) With my right foot kick hitting to Hidari Uchi Sai 左内催 (left inner thigh)  
Kyusho 急所
- (2) With my left foot kick hitting to Migi Uchi Sai 右内催 (right inner thigh)
- (3) My right foot takes left leg crushing Soto Sai 左足外催 (outer thigh) with the heel.
- (4) My left foot kicks to right leg Soto Sai 右足外催 (outer thigh)
- (5) My right foot leg weakening inside with turning Sokushi 足指 (lit. = foot finger) toe strike to the enemy's Kin 金 (groin).

- (6) My left foot weakening inside with turning Sokushi 足指 (lit. = foot finger) toe strike to the enemy's Kin 金 (groin).
- (7) Henka 変化 (variation) consecutive moving attacks
- (8) Henka 変化 on the opposite side

## 7. KERI KUDAKI

蹴り碎き

**Kick break**

Over powering a kick

Using mainly the hands and the feet to attack Ukes kicks. Shift the body to the outside, and the inside of the kick, and counter.

### a) Kicking punch, or kicking base leg or groin

- Uke does a right punch. Move to the left and kick with the right foot to the punch.
- Uke does a right kick. Kick it up Keri Age 蹴上 with the right leg try to use the heel.
- Uke does a right kick. Yoko Aruki to the left and kick with the right Sokushi Ken 足指拳 to the groin (Kinteki 金的).
- Uke does a right kick. Move to the left side and break leg with Ashi Ori Kudaki 足折り碎き.

### b) Catch the kick, and knee strike to the caught leg

Uke does a right kick. Move to the left and catch the leg in the left hand. Place the right hand on top of the leg. Kick the other knee (just above it), to break it (Hiza Kansetsu Kudaki Taoshi 受膝関節碎き倒し - knee joint smashing knockdown) to take Uke down.

## 8. KERI KUDAKI

蹴り碎き

**Kick crush**

Uke attacks with a right kick. I shift across to the left and strike it with my right fist, striking into the Kyusho 急所. With the right or left hand take the foot and break it.

## 9. KEN KUDAKI

拳碎き

**Fist crush**

### (1)

Uke strikes. Tori does a left Jodan Uke 上段受, and immediately follows with either a Shuto 手刀 or a Fudo ken 不動拳, to the same area that the Jodan Uke 上段受 was applied. This can be done to either the inside or the outside of the attack.

(2) **HENKA KUDAKI**

変化碎き

**Variation of the break**

Uke does a right strike. Receive the strike with the right fist smashing Uke's strike. Follow this with a kick to the arm. Uke then does a right Keri 蹴り. Block with the right fist (Gedan Uke 下段受け), driving in with the right foot kick at the left leg Kyusho 急所 knocking Uke down.

**TORITE KIHON DORI NO KATA**

捕手起本捕の型

**Captured hand new start capturing forms**

1. **MIGI TE OMOTE GYAKU DORI**

右手表逆捕

**Right hand Outside twist capture**

1. Take hold of the Ukes right hand and take him down to the ground with Omote Gyaku 表逆
2. Holding his arm diagonal across the shin (foot close to his head) with the hand in Omote Gyaku 表逆, press the Ukes elbow (Niku Kin 肉筋 sinews) against the knee and pull on it backwards to break it.
3. From this last position move the foot so that it is pressing on top of the neck (Kubi 首). When you press you are applying a choke (kubi Shime 首締め). The break the arm by applying Omote Gyaku 表逆 with the arm locked over the shin.
4. With the arm raised, kick the left leg in, striking in to the Waki 脇き (upper part of the ribs). The arm is forced against the leg at the same time breaking it (the hand).
5. When he is laid down on the floor the arm is placed out to the side and you kneel on the upper muscles. The lower arm is bent as you lever it with Omote Gyaku 表逆 to damage the arm/wrist, this is an arresting control technique One translation calls this hiji dori 肘捕, (elbow capture).
6. With this last position you can also aid it by applying Oya Dori 親捕り (a.k.a Oya Goroshi 親殺し)

- There is left waza 左技の事

2. **URA GYAKU DORI**

裏逆捕

**Inside wrist twist**

2. The wrist is twisted with Ura Gyaku Dori 裏逆捕り, forcing Uke to the ground on his front.
3. Ukes upper right arm is pinned by Tori's knee (Gozen Dori 御前捕).
4. Apply pressure to the head with the body area while breaking the arm (Ude Ori 腕折) with leverage on the elbow is added for better control.

5. Maintain the Ura Gyaku 裏逆 as you fold in the elbow and keep him restrained.

- There is left waza 左技の事

### 3. SUWARI GATA

坐り型

**Seated techniques**

#### a. ICHI GEKI

一撃

**One rage**

Tori and Uke are both in Fudoza 不動坐. As Uke comes up on one foot, and grabs Toris jacket with the right hand. Tori grabs Ukes arm with the left hand. Tori leans back and kick Ukes in Suigetsu 水月 with the right foot using a Kiai 気合. Tori releases his grip on Ukes hand, and retreats back one step from Uke. Zanshin 残心.

#### b. OSAE KOMI

抑込

**Pin down**

Tori and Uke are both in Fudoza 不動坐. Uke comes up on the right foot, and grabs Toris jacket with his right hand. With his right hand Tori applies Ura Gyaku Dori 裏逆捕 to Ukes grabbing hand, and kicks Ukes into Gedan 下段 with the right foot. Tori continues the Ura Gyaku. Uke falls to Toris right side face down. Tori places his right knee onto Ukes right arm and twists the arm. Tori then moves back. Zanshin 残心.

- In the Chi Ryaku No Maki 地略の巻 this kata is not actually named, but has been identified as Osaekomi 抑込

### HAPPO KERI HENKA NO KOTO

八法蹴り変化の事

**Eight way changing kicks**

#### SUKUI KERI

すくい蹴り

**Scooping or lifting kicks**

1. Right inside edge of the foot kick into the groin (Kinteki 金的).
2. Left inside edge of the foot kick into the groin (Kinteki 金的)
3. From outside kick the right Sai 右催. Step upon the right instep to break it.
4. From outside kick the left Sai 左催. Step upon the left instep to break it.
5. Right foot traps a foot, the left kicks (Soumetsu keri 掃滅蹴り clean sweep / annihilation kicks) to Suigetsu 水月.
6. Left foot traps a foot, the right kicks (Soumetsu keri 掃滅蹴り clean sweep / annihilation kicks) to Suigetsu 水月.



7. Migi Ashi Barai 右足掃 - with the right foot kick to Yaku 扱, sweep while kicking. Yaku is in the middle of the calf)
8. Hidari Ashi Barai 左足掃 - with the left, foot kick to Yaku 扱, sweep while kicking

## **HITO**

飛倒

**Flying fall**

Uke strikes Tori in the chest below the collar bone with Sanshin Ken 三指拳 to Omote Kimon 表鬼門, causing Uke to slump from the pain. Uke then leaps into the air, and does Ryo Sokuyaku Ken 両足躍拳 to the Chest. Uke then lands on the ground on his feet.

## **KAPPI**

括飛

**Lively jump**

Uke, and Tori walk towards one another. Just as they pass on their right side, Uke strikes Tori with a right Ura Shuto 裏手刀 to Tori neck (Uko 雨戸). Uke then leaps to the left in Hicho Tobi 飛鳥飛び and escapes.

## **KOMPI**

相飛

**Surrounding jump**

Uke comes storming towards Tori. Tori steps with the left foot to Ukes right foot, Tori then strikes in hard with a left Ura Shuto 裏手刀 to Uko 雨戸, then jumps to the right in Hicho Tobi 飛鳥飛び.

There is a left waza 左技.

## **JUMONJI**

十文字

**Cross**

Uke does a right Jodan Tsuki 上段突き. Tori steps back and blocks with a left Jodan Uke 上段受け, followed by a right Fudo Ken 不動拳 using a Ken Kudaki 拳砕き style movement. It is important to hit the same Kyusho 急所 twice. Jump back to clear a distance between you and Uke.

## **KERI SUKUI**

蹴りすくい

**Lifting the kick**

Uke moves in with a right kick. Tori ducks forward, and to the right to tackle Ukes supporting left leg (Ashi Dori 足捕), and throwing Uke onto his back. If it is a Mawashi Geri まわし蹴 (turning kick) change according to the attack, but everything is still the same. Also practise kicking to the legs to break them.

## ASHI DOME

足止め

**Leg stop**

Uke does a right kick, Tori moves to the left, and does a right Gedan Uke 下段受け  
Tori takes the left leg, or punches the left leg.

## GYAKU GI

逆技

**Locking techniques**

- |                          |       |                    |     |
|--------------------------|-------|--------------------|-----|
| (1) Take Ori Omote / Ura | 竹折 表裏 | (2) Omote Gyaku    | 表逆  |
| (3) Ura Gyaku            | 裏逆    | (4) Hon Gyaku      | 本逆  |
| (5) Omote Oni Kudaki     | 表鬼碎   | (6) Ura Oni Kudaki | 裏鬼碎 |
| (7) Musha Dori           | 武者捕   | (8) Muso Dori      | 武双捕 |
| (9) O Gyaku              | 大逆    |                    |     |

### 1. TAKE ORI OMOTE/ URA

竹折 表裏

**Bamboo break - Outside/ Inside**

#### OMOTE TAKE ORI

表竹折

**Outside break the Bamboo**

The back of Ukes hand is gripped. Toris hand circles the underside of Ukes wrist, with the thumb, and middle finger, and folds the wrist joint (Wangetsu) towards the inside of the forearm.

#### URA TAKE ORI

裏竹折

**Inside break the Bamboo**

The palm of Ukes hand is gripped by either of Toris hands. Toris thumb, and middle finger encircle the back of Ukes hand. Ukes wrist is then pulled to fold against the inside of the forearm.

### 2. OMOTE GYAKU

表逆

**Outside twist**

Ukes left hand is held by both of Toris hands, with the palm facing Uke, and the fingers vertical. The thumb is placed into the back of the hand. This is the Omote Gyaku 表逆 Kyusho 急所.

3. **URA GYAKU**  
裏逆  
**Inside twist**

Tori holds the back of Ukes right hand with his own right hand. Tori turns Ukes hand over so that Ukes palm face to Toris left. The Ura Gyaku 裏逆 Kyusho 急所 is high in the webbed area between the thumb and the index finger. This Kyusho is called Gokoku 合谷.

There are many ways of doing this

4. **HON GYAKU**  
本逆  
**Straight lock**

Ukes left hand is held in Ura Gyaku 裏逆. Tori holds the hand close to his chest. The right foot is moved forward, and Tori bends over from the hips, and applies extreme pressure to Ukes wrist.

5. **OMOTE ONI KUDAKI**  
表鬼碎  
**Outside destroy the devil**

Uke extends his right arm. Tori places the back of his left hand against Ukes inside wrist. Tori then place his right arm under Ukes upper arm. Tori then pushes his left hand to meet his right hand. As this is done Ukes arm bends locking him. Do not interlock the fingers this is dangerous. The palm of the left hand faces up. If it does not the lock is not as effective.

6. **URA ONI KUDAKI**  
裏鬼碎  
**Inside destroy the Devil**

Uke extends his right arm. Tori places his inside wrist of his left hand against the inside of Ukes right wrist. Tori places his right arm over the top of Ukes upper arm and under the arm. Tori then grabs hold of his own left forearm to lock Uke (the left hand has taken hold of Ukes wrist).

7. **MUSHA DORI**  
武者捕  
**Warrior catch**

Tori places his left arm over the top of Ukes extended right arm, at the elbow. Tori wraps his arm around Ukes, and grasps his right hand. Ukes arm is bent, and his is leaning backwards.

8. **MUSO DORI**  
武双捕  
**Catch a strong man**

Uke takes hold of Tori sleeve. Tori steps out, and bends his arm in so that his hand is next to his chest, trapping Ukes arm. Tori then places his other hand on Ukes elbow locking him up. Apply pressure to take him down.

9. **O-GYAKU**  
大逆  
**Big lock**

With Uke laid flat on his stomach. Pin the shoulder down, and fold his arm over and across his shoulders.

**NAGE KATA**

投げ型

**Throwing forms**

- |                      |      |                              |            |
|----------------------|------|------------------------------|------------|
| 1. Ganseki Nage      | 巖石投  | (Throw a big rock)           | (Kuden 口伝) |
| 2. Harai Goshi       | 拂腰   | (Sweeping hip)               | (Kuden 口伝) |
| 3. Gyaku Nage        | 逆投げ  | (Reverse throw)              | (Kuden 口伝) |
| 4. Taki Otoshi       | 瀧落   | (Dragon drop)                | Kuden 口伝)  |
| 5. Osoto Nage        | 大外投げ | (Outside throw)              | (Kuden 口伝) |
| 6. Uchimata Uchigake | 内股内掛 | (Inner thigh inner hook)     | (Kuden 口伝) |
| 7. Hane Nage         | 跳投げ  | (Leaping throw)              | (Kuden 口伝) |
| 8. Itami Nage        | 痛投げ  | (Painful throw)              | (Kuden 口伝) |
| 9. Ryusui Iki        | 流水行き | (Entering the flowing water) |            |
| a) Tomoe Nage        | 巴投   | (Coma throw)                 |            |
| b) Tachi Nagare      | 立流   | (Standing flow)              |            |
| c) Yoko Nagare       | 横流   | (Side flow)                  |            |
| d) Temakura          | 手枕   | (Hand pillow)                |            |

1. **GANSEKI NAGE**  
巖石投げ  
**Big rock throw**

Put your left arm under Ukes right arm, and put it on the shoulder. Put the left foot in front of Ukes right foot, and throw. It will change from Ganseki Otoshi 巖石落 (Drop the big rock) to Ganseki Oshi 巖石押 (Pushing the big rock) to Ganseki Ori 巖石折 (Break the big rock)

2. **HARAI GOSHI**  
拂腰  
**Sweeping hip throw**

Put the right hip against Ukes right hip. Take the Ukes right hand with your left hand, and grab his left collar with your right hand. Use the hip and throw

3. **GYAKU NAGE**  
逆投げ  
**Reverse throw**

Put Uke right arm on your left shoulder, turn palm up and throw over your shoulder. Also called Gyaku Seoi 逆瀬尾 (Reverse shoal tail).

- Beginners must reverse the lock when trying the technique. It is very easy to break the elbow when throwing this way. Only those who have trained it many times are permitted to try and throw with the arm locked open. It is always best to then throw someone who is able to escape this throw safely.

4. **TAKI OTOSHI**  
瀧落とし  
**Dragon drop**

Throw with body motion. When the opponent is still in the air, move out and let the opponent fall to the ground.

Do this with ..

- A) Seo Nage 瀬尾投げ
- B) Koshi Nage 腰投げ

5. **OSOTO KAKE**  
大外掛  
**Outside throw**

Move to the opponent's right side. Put the right leg behind the Ukes right leg and hook it, then throw him down using Sabaki 捌 to help with the movement. Uke avoids the throw, use the left leg.

- In the Mokuroku 目録 this kata is listed as Osoto Nage 大外投げ (Outside throw) but in the kata description section it is named Osoto Kake 大外掛 (Outside hook)

6. **UCHIMATA UCHIGAKE**  
内股内掛  
**Kick inside of leg, sweep from outside**

Sweep the Ukes inside left thigh with a right kick, turn the body after sweeping up, and throw Uke down.

7. **HANE KOSHI NAGE**  
跳ね腰投  
**Jumping throw**

Tori stand with his back to Ukes chest. Uke grabs Tori from over the right shoulder. Tori holds the grab, and kicks back with the right leg, to the knee, or the calf, and also pull on the arm to throw him.

- A) Shu Ken (hand fist) 手拳
- B) Soku Ken (leg fist) 足拳
- C) Tai Ken (body fist) 体拳

- In the Mokuroku 目録 it is listed as Hane Nage 跳ね投, but in the Kata description it is called Hane Koshi Nage 跳ね腰投 .

## 8. ITAMI NAGE

痛投げ

**Painful throw**

Grab both Butsumetsu 仏滅 and cause pain. Step back with the left foot throwing Uke with Taoshi Nage 倒す投げ (tripping up throw). It is important to include the throw. It is very important to throw as soon as the Kyusho 急所 are attacked.

- A) Shu Ken 手拳
- B) Soku Ken 足拳
- C) Tai Ken 体拳

## 9. RYUSUI IKI

流水行き

**Going with the flowing water**

- Tomoe Nage 巴投
- Tachi Nagare 立流
- Yoko Nagare 横流
- Te Makura 手枕
- Kuruma Nage 車投
- For all of these forms there is a left and a right form.
- The Chi Ryaku No Maki 地略の巻 does not have any actual descriptions for these Kata in it.

### a) TOMOE NAGE

巴投

**Comma throw**

Tori grabs Ukes lapels, drops onto his backside, and places the sole of one of the feet into the stomach. Tori then rolls back throwing Ukes overhead.

### b) TACHI NAGARE

立流

**Standing flow**

Tori grabs Ukes lapels, drops to his backside, and slides one of the legs straight out between Ukes legs (The other is sole of the foot down with the knee bent vertical). Tori then pulls on the collars and throws Uke overhead.

c) **YOKO NAGARE**  
横流  
**Side flow**

Tori grabs Ukes lapels. Then does the Yoko Nagare Kaiten 横流回転, pulling on the lapels as he rolls throwing Uke forwards.

d) **TE MAKURA**  
手枕  
**Hand pillow**

Tori's left hand grabs Uke's right wrist, and the right arm hooks up from behind Uke's upper left arm. Tori braces the arm against his own chest. Tori then drops onto his backside pulling Uke with him. Uke falls onto his face.

e) **KURUMA NAGE**  
車投  
**Water wheel throw**

Tori grabs Uke's lapels, and drops onto his backside swinging the foot up into Uke's groin throwing him backwards. Tori continues the rolling motion, and finishes sitting on Uke's chest.

**SHIME WAZA GO GATA**  
締技五型  
**Five methods of choking**

The main forms of constriction, Shimeru 絞める (strangling), Shime Otosu 締め落とす ("strangle [while] throwing down"), Shime Kudaku 締め砕く (smashing/breaking strangle), Shime Ateru 締め当てる (hitting strangle Ate 当てる – to hit) sprout the Kihon 基本.

1. **HON JIME**  
本締め  
**Principle choke**

Uke grabs the right upper lapel with the right hand, and the left lower lapel with the left hand (the wrists are crossed). The palms face towards the body, with the thumbs inside the jacket. Uke applies a scissor action pulling down with the left hand to apply the choke. Twisting the knuckles into the sides of the neck can also aid the choke.

2. **GYAKU JIME**  
逆締め  
**Reverse choke**

Uke grabs the same as Hon Jime 本締め, but the palms face out, with the fingers inside the jacket. Uke does the scissor action to choke. Strike into the pharynx (Intou 咽頭).

**3. ITAMI JIME**  
痛締み  
**Painful choke**

Tori does Ryote Mune Dori 両手胸捕, with the palms down. Tori then pulls forward while pushing back and inward with the tips of the knuckles or Boshi Ken 拇指拳 on both sides of the neck.

**4. SANKAKU JIME**  
三角締み  
**Triangle choke**

Uke is sitting. From the floor, hold one inch (2.5cm) from Ukes neck on the left shoulder with the right hand, and pull. Jump in from the right side to the rear, and apply the Sankaku Jime 三角締み. The right hand is across the back of the neck and the left across the front of the neck.

**5. DO JIME**  
洞締み  
**Torso choke**

Restrain the legs (Ashi Shime 足絞め), arms (Ude Shime 腕絞め), or the body (Tai Shime 体締み - body choke).

- This techniques is also called "Tai Jime" 体締み (body choke). It is said this constricts the body the most, use the hands and feet, the head and body freely Shime 締み is the thing.



人

略

の

巻

Jin Ryaku No Maki  
The Principles of Man

The Tenchijin Ryaku No Maki's, Jin Ryaku No Maki has Kata from the following schools and levels

戸隠流忍法体術 鼠逃遁甲の型	<b>Togakure Ryu Ninpo Taijutsu</b> San to tonko no kata
玉虎流骨指術 上略の巻 中略の巻	<b>Gyokko Ryu Kosshijutsu</b> Jo Ryaku no maki Chu Ryaku no maki
本體高木楊心流柔體術 中伝の捌型 中伝の体の型 潜型	<b>Hon Tai Takagi Yoshin Ryu Jutaijutsu</b> Chuden no Sabaki kata Chuden no Tai no Kata Moguri Gata
神伝不動流打拳体術 天の型 自然至極の型	<b>Shindentudo Ryu Dakentaijutsu</b> Ten no Kata Shizen Shikoku no kata
九鬼神伝流打拳体術 初伝の型 中伝の型 捌の型	<b>Kukishinden Ryu Dakentaijutsu</b> Shoden no kata Chuden no kata Sabaki no kata
虎倒流骨法術 初伝の型 中伝の型 奥伝の型	<b>Koto Ryu Koppojutsu</b> Shoden no kata Chuden no kata Okuden no kata

There are also kata that come from schools that have so far been unidentified.

- In some cases there is a final notes that states 'there is also a left/right waza (Sayu Waza) 左右技. This is to indicate that there is an Ura Gata 裏型/ Henka 変化 that is the same but performed on the opposite side. In a few cases (i.e.) there is two kata listed for the form. In all case every variation or kata is to be learnt.

- These skill in the latter Waza 技 of sitting forms (Za Gata 坐型) deal with the freedom of Sabaki 捌 as a means of understanding Osae Kata 押え型 (controlling forms)

## ICHI GEKI

一激

**One rage**

Tori and Uke are both in Fudoza 不動坐. As Uke comes up on one foot, and grabs Toris jacket collar (Katamune Dori 片胸捕) with the right hand. Tori grabs Ukes arm with the left hand. Tori leans back and kick Ukes in Suigetsu 水月 with the right foot with a kiai . Tori releases his grip on Ukes hand, and knocks it away, with the left hand striking the wrist. Tori stands stepping back with one step. Zanshin 残心

## OSAE KOMI

抑込

**Pin down**

Tori and Uke are both in Fudoza 不動坐. Uke comes up on the right foot, and grabs Toris jacket with his right hand collar (Katamune Dori 片胸捕). With his right hand Tori applies Ura Gyaku Dori 裏逆捕り to Ukes grabbing hand, and kicks Ukes in Gedan 下段 with the right foot. Uke falls to Toris right side with Ura Gyaku Dori 裏逆捕り. Tori places his right knee onto Ukes right arm (Osae Komi 抑込). Then leap back and clear of Uke. Zanshin 残心

## UDE ORI

腕折

**Arm break**

Uke and Tori are both in Fudoza 不動坐. Uke comes up on the right foot, grabs the collar with the left hand and does a Tsuki with a right Shoto 小刀. Tori kicks up with the right foot (Keri Age 蹴上) to the left elbow to break the arm, then back off from Uke and Zanshin.

The principles of standing waza (Tachi waza 立技) are the same. The opponent comes with a right weapon thrust, I henka 変化 to the right. Right weapon thrust comes, again capture with my right leg breaking the opponent's left arm. With this shime 締め (constriction) to be facing counter attacks.

## KANA SHIBARI (Kin Shibari)

金縛り

**Iron/ metal/ gold grip**

Uke attacks with a Ryomune Shime 両胸締め to the throat. Tori with the hands and applies a Koppo Ken 骨法拳 into the arteries in the side of the neck with excess pressure (use Amado 雨戸), and suddenly applies a Kikaku Ken 鬼角拳 to the face, pulling Uke towards him with the grab. Release the left hand and throw Uke with a Koshi Nage 腰投げ (hip throw)

## TENGU DORI

天狗捕

**Capture the demon**

If Uke applies a technique similar to Kana Shibari 金縛り (choking the arteries), Tori tightens the neck so he has to use both hands. Then knock him down (tsuki taosu 突倒す) to the ground with Tengu Dori 天狗捕 (strike to the nose).

## KETSU MIYAKU

締脈 (ケツミヤケ)

**Artery Crush**

Uke is behind Tori, and applies a Sankaku Jime 三角締 to Tori (right hand to front of the neck). Tori turns his chin to the right into the pit of the elbow, and drops his hips (do these together). Place the thumb (of the right hand), into the Kyusho 急所 point above the inside of Ukes right elbow (Chu Kansetsu Uchigawa 中関節中側 - middle joint inside side). Toris left hand takes Uke right hand, and pulls the right arm out from the body (keep it straight, lock it open). Tori then throws Uke over the top of the shoulder (Seio Nage 背負投), the right foot then kicks to the Waki 脇. Zanshin. 残心

## TAI JIME (A.K.A Karada Jime)

体締

**Body squeeze**

**Kuden** 口伝

Hit the opponent's body, striking freely driving strikes into the Kyusho 急所. Strike areas, such as, Koe 声 (hollow area of the hips), Mune 胸 (chest), and Waki 脇 (arm pit).

You should also practice freely seizing and throwing down the opponent. While doing this, also train to strike with the Ken 拳 (fist), hitting Kobura 腓 (the calf), Jakkin 弱筋 (upper arm muscle). Etc. Use Hajutsu 破術 (defeating skills) against the opponent's Keri 蹴 (kicks) hitting Kobura, against a Tsuki 突き hitting Jakkin 弱筋, Nagare 流れ, Hoshi 星. Practicing Tsuki Otoshi 突落 (thrusting drop) at these targets.

This is accompanied by the Tenchijin Ryaku Kihon Kata 天地人略基本型 - Hajutsu No Ho 破術九法 (Nine methods of overpowering an attacker).

## JIGOKU OTOSHI

地獄落

### Hell plunge

Uke steps forward with a right Keri 蹴り (kick). Tori steps back to the left or right, and does a left or right Jodan Uke 上段受け (Joude Gyaku Dori 上腕逆を捕り), and grabs the wrist with the blocking hand, and pulls the arm so that it is straight. Moving around the arm, and switching the grip from the left to the right hand, Tori places his left knee against the elbow and Hiji Ori 肘折, and forces Uke to the ground.

## KERI NI TAISHITE

蹴りに対して

### Kicks against the body

## KOTO

虚倒

### False push

Uke does a right kick Tori strikes with a right Gedan Uke 下段受け. The right hand takes hold of the calf, while the left hand comes to take hold of the ankle, and pulling on it. With the right fist Tori hits Kobura 腓, finishing with Zanshin. 残心

## HUKO 1

伏虎 (一)

### The Tiger lays down #1

Uke steps forward with a right Chudan Keri 中段蹴り. Tori steps out to the left, and does a right strike to Yaku 扼 (on the outside). Tori then steps forward with the left foot, and strikes with a left strike to the groin kyusho (Kinteki Uchi 金的打ち - strikes to the testicles) from under the right leg. Finish by pushing the Uke to the ground.

## HUKO 2

伏虎 (二)

### The Tiger lays down #2

Uke steps forward with a right Chudan Keri 中段蹴り. Tori steps out to the right, and does a left Gedan Uke 下段受け, and catches the leg with the left hand. Then rocking back in Tori strikes the Yaku 扼 (Yaku Uchi 扼打) with the right hand. Tori then kicks out Ukes left leg (Keri Taosu 蹴倒す) knocking him to the ground.

## **NAGE KAESHI**

投げ返し

**Counters to throws**

## **OGYAKU**

押虚

**False push**

Uke attempts a Koshi Nage 腰投. Step back with the right foot bringing the right of the body back, and push the stomach forwards. Thrusting a left Boshi Ken 拇指拳 into Shichibatsu 七抜 this will cause him to step back with his right foot opening himself up so that he faces you, step in with a right Boshi Ken (or any fist) coming to Butsumetsu 仏滅. Use this to knock him down.

## **ATAMI DORI ( A.K.A. Zu Dori)**

頭捕

**Capture the head**

Uke attempts at throw. Tori drops his hips, and strikes from Ukes right side with a right Fudo Ken 不動拳 to the face, and at the same time, grabs the hair with the left hand to drag him back to the ground. Tori then strikes with a Shako Ken 蝦蛄拳 to the face. Twisting Ukes head (Zu Dori 頭捕) helps with the take down. This is called Kubi Gyaku Dori 首逆捕 (Neck twist grab)

## **FU KAN**

不諱 (フカン)

**Wind turning**

Uke attempts a Seio Nage 背負投. Tori is in Shizentai 自然体 and then punches Uke in the face with a right Fudo Ken 不動拳, and grabs the back of Ukes belt (Ushiro Koshi Obi 後腰帯) with the left hand. Tori steps across the legs, then leans forward, and rolls, taking Uke with him. So that Uke finishes face down

## **KOYOKU**

抗抑 (コウヨク)

**Resist and scoop**

Uke strikes with a Jodan Tsuki 上段突き. Tori steps back to the right 45 degrees, with a left Uke Nagashi 受け流し. Then without moving the legs, Tori turns from the hips upwards to the left, and strikes with a Ken 拳 to Ukes left Omote Kimon 表鬼門 (ribs above the pectoral muscle). Keeping the left arm trapped with the right arm Tori drops to the left knee and throws with either Seio Nage 背負投.

There is also a left waza

## **HOTEKI**

放擲 (ホウテキ)

**Release and throw**

Uke grabs Tori's lapel with a left hand Katamune Dori 左手片胸捕り. Tori checks Ukes hand with his right hand. Uke steps in with a right Jodan Tsuki 上段突き. Tori shifts to the right of the Jodan Tsuki and strikes with a left Ura Shuto 裏手刀 to the Hoshi 星 of Ukes striking arm. The right arm pushes up on the elbow pushing the thumb in as a Boshi 拇指 so that it is bent, then step through and throw with Koshi Nage 腰投. Finish by pinning him down.

## **ATE NAGE**

当投

**Strike and throw**

Uke grabs Toris lapel with the left hand. Tori take hold of the hand with his right hand in Gyaku Te Take Ori 逆手竹折, Tori turns to the right going under Ukes left arm bringing Ukes arm to his Waki 脇, and grabs Ukes left shoulder with the left hand. Tori then kicks Ukes supporting leg out (Kobura 腓), and throws him down backwards.

## **SETTO**

折倒 (セツトゥ)

**False push**

Uke grabs Toris lapel with the right hand. Tori checks this with the left hand. With a left step to the left Tori strikes with a right Omote Shuto 表手刀 to the inside of Ukes right bicep area. Tori then strikes with a left horizontal Boshi Ken 拇指拳 to Butsumetsu 仏滅.

## **HISAKU**

飛撲 (ヒサク)

**Fly and squeeze**

Tori and Uke walk towards each other. Tori strikes with a right Boshi Ken 拇指拳 into the side of Ukes throat Uko 雨戸. Then grabbing the tops of the shoulders, Tori jumps up, and wraps his legs around Ukes waist. Squeezing the legs together to knock the wind from Uke, Tori releases his hold on the shoulders, and drops to the ground. Then taking hold of the ankles he pulls Uke to the ground. Tori wraps his right arm around Ukes left calf (Kobura Shime 扁み締) and applies pressure. A right Kagato Keri 踵蹴り to the chest, Tori then rolls with Koho Kaiten 後方回転. Happa 八葉.

## HITO

飛倒 (ヒトウ)

**Flying fall**

Tori approaches Uke, and then strikes Uke with Sanshin 三指 (lit. = 3 fingers) into opponent's Omote Kimon 表鬼門, causing Uke to slump from the pain. Tori then leaps into the air, and does Ryo Sokuyaku Ken 両足躍拳 to the Butsumetsu 仏滅 (break it with both heels). Tori then lands on the ground on his feet with both hands on the floor, and then does kaiten 回転. Tori then goes to his original kamae Zanshin 残心.

## SEION

生音

**Living sound**

Uke holds Tori in Kumi Uchi 組打ち (hold the left collar, and the right elbow sleeve). Tori steps back with the left foot and the right thumb, presses into the nerve in the side of the neck, and the left hand pulls the sleeve. Tori shifts the left foot to the left, and with the right foot, kick the point Soto Sai 外催 (Kyusho 急所 on outside thigh) breaking the middle joint (Knee - Chu Kansetsu Ori 中関節折) immediately sending out the left and turning anti clockwise Tori throws Uke onto his back.

There is also a left waza.

## YUME MAKURA

夢枕

**Dream pillow**

Uke does a right Jodan Tsuki 上段突き, Left Jodan Tsuki, right Zenpo Keri 前方蹴り, right Jodan Tsuki. Tori responds with a left Jodan Uke 上段受け, right Jodan Uke, left Gedan Uke 下段受け, and finally with a right Jumonji Dori 十文字捕. Tori's left hand takes hold of Ukes right wrist, and the left hand takes Ukes elbow. Tori steps back and brings the arm into a form of Oni Kudaki 鬼砕. Tori then changes the grab from backwards to forwards, and applies Te Makura 手枕. Tori holds Ukes straight arm against his chest, and falls backwards taking Ukes arm with him. Tori then rolls over Ukes back, and holds him in O Gyaku 大逆

There is left waza.

Once you have trained this basic form, you should develop an understanding of how to transform this kata into henka also using O-Gyaku 大逆, Omote Oni Kudaki 表鬼砕, Muso 無双, Musha 無者.



## **RYOTE KAKE**

両手掛

**Two hand trap**

Uke does a double hand choke to Toris neck (Doumyaku 首動脈 - artery choke)). Tori drops his hips, and steps back with the left foot, and pushes up on the underside of both of Ukes elbows. Tori then suddenly pivots to the right dropping to the right knee, and pushes up with the left hand, and pulls down with the right hand. This flips Ukes onto his back with a right koshi otoshi 腰落とし or a similar throw

There is also a left waza.

## **FUDO**

不動

**Motionless**

Uke grabs with the left hand, and punches with the right hand. Tori takes hold of the grabbing hand from underneath (lightly) steps to the right, and does a left Uke Nagashi 受け流し. Tori grabs Ukes hand with the right hand (from underneath palm up lightly), and applies Take Ori 竹折. Tori then grabs the left shoulder with the left hand, at the same time moving across to the left. Tori maintains the Take Ori, while pulling Uke forward by the shoulder to throw Uke to the ground. Tori steps back with his right foot, and throws him so that he lands face down.

- There is a left waza

## **GOKURAKU OTOSHI**

極祭落

**Let fall to heaven**

Uke holds Tori in Kumi Uchi 組打 (right to lapel, and left on the right sleeve). Tori steps back to the right with the right hand pulls. Uke tries to regain his balance, Tori places his left hand on Ukes right hand and steps back with the right foot. Tori does a left Osoto Gake 御外掛け and pushes Uke to Tori's left pulling him over onto his back.

## **TEIKEN**

蹄拳 (テイケン)

**Squeeze fist**

Uke is holds Tori in Hanuke jime 羽交締 (full nelson). Bring both hands up to grab the hands/Kote 小手. Apply pressure with the thumbs for a Boshi 拇指 into the backs of the hands. Step out to the left side sinking low. Remove his hands so that you spread them out as in Hira Ichimonji no kamae 平一文字の構. Step back and under the left arm twisting the wrists the wrists then pulling them up to lever Uke over using the movement of Katate Gyaku Nage 片手逆投げ. When Uke is down kick with kerikomi けり込み. Zanshin、残心.

- There is left waza 左技. Also henka 変化 for Front 前 and back 後 examples.

## SETSU YAKU

雪躍

**Dancing snow**

Uke does a right punch to the head. Tori then shifts to the right, and takes hold of Ukes right wrist (Te Kubi 手首) with his left hand (the palm is down and on top of the hand). Tori steps in with the right foot, across to Ukes right foot. At the same time twist Ukes hand out as in Omote Gyaku 表逆. Toris right hand comes up under Ukes right arm (Maki Dori 巻捕), and grabs the shoulder, and then bar's the arm with just enough force to stop the break. Tori then steps through with the right foot, and turns a little clockwise, and Seio Nage 背負投 to throw him.

## MUSAN

霧散

**Scattered frog**

Uke strikes with a right Fudo Ken 不動拳 to Suigetsu 水月. Tori steps back, and across the left so the punch passes by his chest. At the same time as stepping Tori drops his body weight, and takes hold of Ukes wrist with the left hand. The right hand comes up under Ukes arm, with a Shako Ken 蝦蛄拳 to the face or a Fudo Ken to the chest. Tori then steps back with the right foot to face Uke, and turns the grabbed hand so is similar to Take Ori 竹折. Tori then passes under the arm anti clockwise, keeping it straight. When Tori has passed under it completely, he stands at the side of Uke with the arm still straight (in a straight line with the opposite shoulder). With a right Shuto 手刀 Tori strikes the upper arm muscles (Ude Ori 腕折 – break the arm) dropping Uke. Zanshin 残心.

## GEKKAN

月肝

**Moon Liver**

Both are in Shizen 自然. Uke steps forward, and punches. Tori does a slight right step, and lifts the left hand to take hold of Ukes wrists (he does not grab). Tori the shifts back to the left, and takes hold of Uke right shoulder (Toris left), and kicks with Sokuyaku 足躍拳 to Suigetsu 水月. Without stepping back to the ground Tori drops straight out the right knee, at the same time he lifts the left hand, and pulls the right hand with him. Tori drops Uke on his stomach on the ground to his right side. Tori finishes with O-Gyaku 大逆.

There is left waza. When Uke strikes receive it from on the right side with the left side. With a left step move around the body applying an O Gyaku 大逆捕り to the right hand/arm. Kuden 口伝

## KATAMAKI

片巻

### One side wrap

Uke does a right Jodan Tsuki 上段突き. Tori steps to the right, and does a left Jodan Uke 上段受け. Uke strikes with a left Jodan Tsuki, Tori slides the right foot back, and does a Jodan Uke, dropping this into a Musha Dori 武者捕 to his left arm. Tori then steps in with the right foot, applies the lock, and strikes with a left Boshi Ken 拇指拳 to Butsumetsu 仏滅.

There is left waza.

## KO NO KI

扣鬼(コキ)

### Strike the demon

Uke approaches Tori. Tori grabs Uke with a Ryote Happa Ken 両手八葉拳 to the ears. Tori then jumps up in front of Uke, and strikes with a Ryote Sokuyaku Ken 両手足躍拳 to Suigetsu 水月. Tori then rolls (Chu Gaeshi 宙返) to the original starting position. Zanshin 残心

There is left waza. Here you will learn a different way to use happa ken. You do not only have to strike the ears with Happa ken 八葉拳 which is what would be expected. Strike with both koppo ken 骨法 to the Yugasumi 夕霞, then strike both Butsumetsu 両佛滅 with Ryote Shito Ken 指刀拳. Striking like this is also called happa 八葉. It is a way for learning how to utilize striking with both hand fists 両手拳, both elbows 両肘拳, both knees 両膝拳, both feet 両足拳, in any combination or order that you choose to do it. The Happa here is the use of a double strike to the same target left and right.

## UGARI

鶉刈

### Reap the Quail

It is said in nature the question of gaining an understanding (Satori 悟り) of Gyoun Ryuusui 行雲流水 (moving clouds and running water; taking life easy) is the reason to live.

## UGARI

鶉刈

### Reap the Quail

Uke grabs the lapel with the right and the sleeve with the left. Tori grabs the Wakishita 脇下 (ribs at the side) from below the hands. Uke attempts Osoto Gake 御外掛け. Tori lets Uke do a right throw, but does a Yoko Nagare 横流れ to a seated position (this is a Sutemi 捨身). Tori then pulls Uke over his head or Shoulder, and continues the rolling motion to end up sitting astride the prone Uke. Finish with a Hon Jime 本締 and strikes with a Boshi Ken 拇指拳 into the arm pit.

## SHIZEN

自然  
Natural

Tori is in Shizen Tai 自然体. Uke does Ryote Mune Dori 両手胸捕, and starts to shove Tori. Tori lowers his hips, and grabs both shoulder with the hands, then the foot goes to Gedan Sutemi 下段捨身 (Tomoe Nage 巴投げ).

If Uke pushes, use this movement against them and hit with the right fist into the Suigetsu 水月. Then a kick to the Gedan 下段 (groin) in a Sanshin 三心 motion. All movements must be natura. Shizen Tai 自然体.

## HAIBU YORI

背部より  
From the back

## YUBI KUDAKI

指砕  
Finger break

Uke is behind Tori, and grabs the rear of the Collar with the right hand. Tori drops his hips brings his right hand to cover then grab, at the same time taking the little finger, and then steps out 45 degrees to the right, and strikes with a left Fudo Ken 不動拳 to Ukes Mune 胸. Tori then brings Ukes right hand over in Ura Gyaku 裏逆 (by the little finger) and bends Ukes elbow also to drop him down. Tori drops back and down on the left knee applying the elbow lock holding the little finger. Drop him on his back. Keri Komi 蹴込 when he is down

## SAKKETSU

殺締 (サツケツ)  
Killer squeeze

Uke attacks Tori from behind with Kannuki Jime カンヌキ締 (bear Hug). Tori drops his body weight, pushing his hips and head backwards and leans a little forward, and grabs Ukes right hand, and pulls the out to the sides (same as Hira Ichimonji 平一文字) applying Yubisaki Gyaku Dori 指先逆捕り (finger tip reverse). Tori then does Yoko Aruki 横歩き with the left hand striking back at Ukes face, and then throwing Uke with Ganseki Otoshi 岩石落とし (make sure he land face up) Keri Komi 蹴り込ん and Zanshin 残心。

## KIN KUDAKI

金砕  
Destroy the Gold

Uke is behind Tori, and holds him forcibly. Tori shifts to the side, and grabs Ukes groin with the hand (Kin Shime 金締め testicle constriction) and then stamps on the foot, with the heel. Tori then grabs the head and throws with Seio Nage 背負投.

- In the Kin Shime 金締め, Kin 金 is the Kyusho 急所 name for the testicles),

## UNJAKU

雲雀

Skylark

Uke strikes with a right fist at Ukes face. Tori drops down to the left knee with both hands on the ground. Tori then suddenly rises striking up under the chin. The right hand immediately grabs the underside of the arm (Wakishita 脇下), entering with the right hip and Ganseki Otoshi 岩石落.

That is the secret to practice for when the Uke comes with a thrusting right fist towards your face my body drops to one knee. From here I can also thrust. Hitting to Suigetsu 水月, Butsumetsu 仏滅 Koe 声. Or, when the Uke strikes, move with henka to left side, striking at him with my right elbow (Hiji Ken 肘拳) so that it smashes Uke's Sai 摧 (thigh Kyusho 急所. From this an understanding of using Sanshin as the fist, as Sanshin No Tai Ken (body weapon) would explain the secret/mystery.

- You can strike up while you are still kneeling

## KITO

氣倒

Drop the soul

Uke moves forward with a right Zenpo Keri 前蹴. Tori moves to the left so that he is on the outside of Ukes leg. Then with a Sokugyaku 足逆拳, Tori kicks upwards under Ukes leg to the groin (Kinteki 金的) or strike with the elbow (Hiji 肘) the thigh (Sai 摧). Knock Uke down with this strike.

You then strike with many different fists as possible. Remove the Ki 氣 between the different fists. An example is to hit with a right Shuto 手刀 to the Butsumetsu 仏滅 changing it into a right Sho Ken 掌拳 (palm strike), then hitting to the same Butsumetsu again with a right Hiji Ken 肘拳 accompanied by a left hand. When smashing the Butsumetsu with the three fists, one will attain what is called Kiryokuken 氣力拳 (energy, vigour fist), it is important that you should be able to strike quickly with a flow.

## SHIHO DORI

四方捕

### Four way capture

Uke strikes with a right Jodan Tsuki 上段突き, Tori does a left Jodan Uke 上段受け to the wrist and grabs the wrist. Tori's right arm comes up in front of his body, and with the right arm applies Oni Kudaki 鬼碎 to Uke's right arm. Tori steps in with the right foot and starts (right hip to right hip) Ippon Seionage 一本背負投.

There are other ways to do this kata. After the wrist grab apply Ura Oni Kudaki 裏鬼碎 and finish with Osoto Gake 大外掛. This Kata 'Shiho Dori 四方捕' is designed as a Oni Kudaki Henka 鬼碎きの変化. Oni Kudaki 鬼碎 as an application is in preparation for other holds such as O-Gyaku 大逆, Gokuraku 極楽, Musou 無双, Musha 無者, Ura Gyaku 裏逆, Omote Gyaku Dori 表逆捕, etc. You must be able to change your end results when doing Shiho Dori. For O-Gyaku, from Ura Oni Kudaki the right hand may take hold of Uke's right shoulder. By pulling the right foot back, the Uke is thrown face down.

## MOGURI DORI

潜捕

### Submerging capture

1. Uke does a right Jodan Tsuki 上段突き Tori does a left Jodan Uke 上段受け (hit either Hoshi 星 or Jakotsu 弱骨) – hit the bones (Kosshi 骨子). If instead of a strike Uke does a right Keri 蹴り, with Tori doing a left Gedan Uke 下段受け (hit either Sai 催, Kaku 角, or Yaku 扱).
2. With the left hand grabbing either the sleeve or wrist. Holding on to Uke, step back with the right foot pulling Uke back then step in with the same foot, entering into Uke.
3. Tori strikes with a right Boshi Ken 拇指拳 into Ryumon 龍門 (dragons door), Uko 雨戸 (door of rain - rear of the Jaw bone) or Gokuraku 極楽. Press with the thumb, pull with the left hand, enter with the left hip throwing Uke. If you are striking with the left hand enter for a right hip throw.

Or, if I do it is as you would do in Kuki Sabaki 九鬼捌 (note: this is a possible reference to Kukishin Ryu 九鬼神流), first do the kata from one Uke then from two Uke, here you have the power of two against you. Then do it with three Uke coming at you. What is important here is that you avoid.

Kuden 口伝. In randori 乱捕, practice is the important thing.

- From this Gyokko Ryu Waza 玉虎流技 - Koku 虚空 (empty space) in regard to assembling from the secret skills the ability to be hidden whether you are far away or near in the Tama 玉 (sphere) between the you and the enemy (Teki 敵). Understanding of Hicho No Jutsu 飛鳥の術 is important.

## KOKU

虚空

### Empty sky

Uke, and Tori are in Ichimonji no kamae 一文字の構. Uke strikes with Jodan Tsuki 上段突き to the face (Men 面). Tori steps back to the right 45 degrees, and does Ken Kudaki 拳碎 (this is a Koppo Waza 骨法技) to Hoshi 星 (from below) to break the elbow. Uke follows with a right Keri 蹴. Tori steps out to the left with the right foot (not Yoko Aruki 横歩), and then walking around kicks up with a left Keri 蹴 under Ukes leg. As Uke turns to his left, Tori's left foot drops to the ground, and a left Shito Ken 指刀拳 strikes Uke in the muscle below the floating ribs (Butsumetsu 仏滅). Zanshin 残心

## RENYO

輦輿 (レソヨ)

### Giving a Ride

Uke and Tori are both in Ichimonji no kamae 一文字の構. Uke strikes with a Jodan Tsuki 上段突き to the face (Men 面). Tori steps back to the right 45 degrees, and does a left Jodan Uke 上段受け. Uke does a right Keri 蹴 to Suigetsu 水月. Tori steps a little to the left and does a right Keri Kaeshi 蹴返. Uke spins around from a result of the Keri Kaeshi, and comes back to face Tori, and takes hold of his lapel with the right hand, and strikes with a right Ura Shuto 裏手刀 to Uko 雨戸. The right foot pulls back. Tori takes Ukes hand in the right hand and then applies a Ura Gyaku 裏逆 with the right hand. Tori applies the Ura Gyaku so that Uke is bent over at the waist. Tori kicks up to Ukes stomach with the right foot, at the same time changing to a Omote Gyaku 表逆, and throwing Uke. With the Uke on his back and the arm straight with Take Ori 竹折 bring the left foot down on the Wakitsubo 脇壺 Zan shin 残心

There is a left Waza.

## SAKA NAGARE

逆流

### Reverse flow

Both Uke, and Tori are in Ichimonji no kamae 一文字の構. Uke strikes with a right Jodan Tsuki 上段突き. Tori shifts to the left, and blocks with a right Jodan Uke 上段受け to the back of the forearm muscle (Nagare 流れ), and promptly takes hold of the wrist with the right hand. Uke then kicks with the right foot, to Gorin 五輪 or Suigetsu 水月. Tori does a Keri Kaeshi 蹴り返し (upwards), and changes the grip from the right to a left hand Omote Gyaku 表逆. Uke then attempts to strike with a left Fudo 不動拳 Ken to Suigetsu 水月, Tori blocks with a right Gedan Uke 下段受け, and then steps in with a right Ura Shuto 裏手刀 to Uko 雨戸 straight up from the Gedan Uke slamming it into the neck. Tori then does Omote Gyaku 表逆 to Ukes hand.

There is a left waza

## **KASASAGI**

烏鶇 (カササギ)

**Magpie**

Uke steps forward with a right Jodan Tsuki 上段突き. Tori steps back to the left 45 degree, and takes hold of the wrist with the right hand and pull on the sleeve. Uke then does a right Zenpo Keri 前方蹴り. Tori stops the kick by Yoko Keri 横蹴り (side kick). Tori lifts the arm and then strikes with a left Boshi Ken 拇指拳 to below the armpit by the ribs (Waki 脇). Tori keeps the arm up, and steps under it, the left hand also takes hold of Uke's wrist and applies an Omote Gyaku 表逆 to pull Uke to the ground, or throw him on his back with a flip. Finish with a hook (heel) kick Zanshin 残心

There is a left waza

## **KO (AKA. Hanetsurube)**

椀 (コー)

**Well bucket**

Uke cuts down with a Shoto 小刀, Tori in a left Ichimonji no kamae 一文字の構え, steps to the right inside of Uke and grabs the wrist. Uke then does a right Keri 蹴り, Tori steps to the left and does Gedan Uke 下段受け catching the leg. Tori sinks his hips, while pushing back Ukes left arm, and lowering the hand, lifting his leg up with the right arm while twisting his body to take Uke down.

It may be altered so that when you scoop the leg up step back 3 shaku 三尺 (3 foot - 1 metre), drop down on the left knee to throw Uke to your left. Zanshin 残心.

Another way to do it is to move the kick form a right scoop to a left scoop instead changing hand grabs as you scoop the kick. Also practise placing the kick not on the arm but the shoulder, and then throwing down.

There is left waza.

## **SOTO**

抓倒 (ソウトウ)

**Hold and fall**

Uke walks towards Tori. Tori applies Ryote Boshi Ken 両手拇指拳 to Ryumon 龍門, and pushes down. As Toris head comes close to Ukes head, Tori strikes with Kikaku Ken 鬼角拳 to Men 面, and steps between Ukes legs with the left foot. The right foot comes to Koe 声. Tori then applies Kuruma Gaeshi 車返し. Tori continues the roll finishing astride Uke. Finish with a Shime Waza 締め技. Zanshin 残心。



## RANSETSU

乱雪

**Crazy snow**

Uke walks towards Tori. Tori steps right, and applies Ryote Shako Ken 両手蝦蛄拳 to the Wakishita 脇下, and striking the Kimon 鬼門 by sinking the thumbs in. Tori then steps between Ukes legs with both feet, and drops backwards pulling Uke with him so he smashes his face in to the ground.

For a left side waza, use Yoko Nagare 横流れ to throw Uke. This is called Nagasu 流す (let flow).

## MUTO DORI KATA

無刀捕型

**Unarmed defence against a blade**

- Until now the skill was to let them have the weapons as being the reason for Mutou Dori kata 無刀型, so practice ways, saying this Mutou Dori kata is Taijutsu's 体術 foundation and by saying too much or something.
- Train Muto Dori 無刀 using all techniques with weapons. It's not too much to say that Muto Dori is the basis of Taijutsu 体術. By mastering Muto Dori you can handle weapons, and this can be a Katana 刀, Bo 棒, or Yari 槍.

## KEN KOBUSHI (Ken Nagare)

拳流れ

**Flowing Strike**

Uke steps forward with a Shoto 小刀 in the right hand (Chudan Tsuki 中段突き). Tori steps forward with his left foot and pivots on the left foot, turning clockwise, so he is side on to the blade. Tori's left hand takes hold of Ukes knife hand (wrist). Tori then strikes with a right Shikan Ken 指環拳 to the back of Ukes knife hand, making him release the grip. Tori then steps back with the left foot, and applies an Omote Gyaku 表逆.

- It is possible to also use Metsubushi 目潰し, Shuriken 手裏剣 (throwing blade), Teppan 鉄盤 (iron plates) etc. With this class of Taihen 体変 or both to live is the thing. Performing the waza 技 yourself strongly against a person it is said. The spirit guides the body unknowingly. Superb spirit 神韻.

## SOTO TONKO NO KATA

鼠逃遁甲の型

**Practice form of the escaping Rat**

Put a pocket inside your Gi jacket (black clothes), and place Metsubushi powders inside it. Place nine Senban Shuriken 銚盤手裏 (Teppan 鉄板) inside the pocket.

In the book Shinjin Ichinyo no maki 神人一如の巻 (the oneness of god and man) the skills of Moku 木, Ka 火, Kin 金, Do 地, Sui 水 are written. The secrets of Goton no Ton Gata 悟遁の遁型, are important if you wish to master true Ninpo Taijutsu 忍法体術. This is the secret of the Bu 武 (warrior). While doing natural movements the mind understands the natural movement. Becoming Ku 空 (the void) yourself. Train one after another to improve all.

To successfully use the strategies of Heaven, Earth, and mankind (Tenchijin 天地人), the Ninja 忍者 must become one with all things in the Universe, and embody the spirit of the flowers, and the Bamboo. You must know when to bend with the wind, and know there is no need too bend when there is no wind. You must be able to become the void itself, in order to master the secrets of using the scheme of totality, to accomplish your will.

If you ask if there is truly such a thing as the fundamental techniques of Ninjutsu 忍術, we will say No. If you ask if you are practising the Kihon Happo 基本八法 correctly, we will tell you there is no right, and no wrong way. These moves which we call Kihon Happo are only a means for the attainment of the natural ever appropriate responsive movement that comes with personal enlightenment.

## **SANTO TONKO KATA**

竄逃遁甲の型

**Escape practice forms**

### **1. KATA UDE TONSO KATA**

片腕遁走型

**Single arm escape form**

### **MIGI UDE TONSO GATA**

右腕遁走型

**Right arm escape form**

Uke uses his right hand to grab Tori's right wrist. Tori, and Uke, both go into Hachimonji no Kamae 八文字の構. Uke pulls Tori, backwards three times in a shuffle step. On the second step, Tori takes hold of Uke's wrist. On the third step Tori does Take Ori 竹折 lifting up the arm, and kicks Uke in the Gedan 下段 (groin) with the right foot, and turns under the arm anti clockwise. Tori then throws Uke to the ground by the wrist with Katate Nage 片手投げ, and then scatters Metsubushi 目潰し into his face. Tori then escapes with Doton 地遁.

## 2. **HIDARI UDE TONSO KATA**

左腕遁走型

**Left arm escape form**

## **SAYU TONSO GATA**

左右腕遁走型

**Left right escape form**

## **HIDARI TONSO GATA**

左遁走型

**Left escape form**

Uke grabs Tori's left wrist with his right hand. Both then move into Hachimonji no kamae 八文字の構. Uke then pulls Tori with three short shuffle steps. On the second step, Tori moves his hand so that he holds Uke's wrist. On the third step Tori lifts Uke's grabbing hand up in Take Ori 竹折. Tori grabs Uke's right shoulder with his right hand. Tori drops the left hip (bend the knee), kicks to the Gedan 下段 (groin) with his right foot, and stepping straight back drops to his right knee, bringing Uke with him. Tori then scatters Metsubushi 目潰し and escapes Tobi-Noku 飛び退く (jump back). Drop to the earth (Chi 地)

## 3. **MIGI TONSO GATA**

右遁走型

**Right escape form**

## **KUBISUGI TONSO KATA**

首筋遁走型

**Rear collar escape form**

## **MIGITE KUBISUGI TONSO GATA**

左手首筋遁走型

**Right hand rear collar escape form**

Uke is behind Tori, and grabs the back of his collar with the right hand. Uke then pulls Tori back with three short shuffle steps. On the second step, Tori grabs Uke's right hand with his right hand. Tori drops his body weight, turns to the left applying Gyaku Te Dori 逆手捕 (similar to Ura Gyaku 裏逆), and strikes Uke in Suigetsu 水月 with a left Shuki Ken 手起拳. The left hand then takes hold of Uke's bicep, and the right hand lifts Uke's right hand from the collar. With a rolling motion of the left hand (Ura Gyaku 裏逆) Tori throws Uke with Katate Nage 片手投げ. Tori then scatters Metsubushi 目潰し, and escapes with Doton 土遁.

## 4. **ATEKOMI TONSO KATA**

当込遁走型

**Strike, and escape practice form**

Uke has a Katana 刀 in Daijodan 大上段, and cuts with Jodan Kiri 上段切. Tori is in Hachimonji no Kamae 八文字の構え and lowers his hips. As the sword comes down (with a kiai 気合), Tori rushes in under the sword, and strikes with Boshi Ken 拇指拳 to Suigetsu 水月. Tori then leaps back to the right and escapes with Ukemi 受身. Use Metsubushi 目潰し and Mokuton 木遁 is the main finish here.

**5. KOTE UCHI TONSO KATA**  
小手打遁走型  
**Arm strike escape practice form**

Uke is in Daijodan 大上段の構え, and cuts with Jodan Kiri 上段切. Tori is in Hachimonji no kamae 八文字の構, and moves to the left, and strikes down with a right Shuto 手刀 to Ukes right Nagare 流れ. As Uke drops the sword, Tori turns the hips to the right, and strikes with a left Shikan Ken 指環拳 to Butsumetsu 仏滅 (he drops to the left knee). Tori then scatters Metsubushi 目潰し, and escapes, to the left with Mokuton 木遁.

**6. MIGI UCHI TONSO GATA**  
右打遁走型  
**Right strike escape practice form**

Tori is in Happogakure no kamae 八方隠の構 (Happo no kamae 八方隠の構). Uke has a katana 刀 in Seigan no kamae 青眼の構え, and strikes with Chudan Tsuki 中段突き and a Kiai. Tori shifts to the right, brings the left hand down, and grabs the handle of the sword. The right hand follows, and strikes with Shuto 手刀 to Ukes left forearm. Tori pulls the Katana away from Uke, Tori then jumps backwards, takes the Metsubushi 目潰し, and scatters it in Ukes face and escapes and leaps to the right and using Mokuton 目遁 escapes.

**7. SAYU KUMOGAKURE KATA**  
左右雲隠型  
**Two handed cloud form**

Two Uke face Tori in Daijodan 大上段 at a distance of two ken 間. Tori is in front of them with Metsubushi 目潰し in each hand standing in Happogakure no kamae 八方隠の構え. As the Uke prepare to move in, Tori drops his hips, opens his Kamae 構. Tori backs off three steps, Uke both follow and prepare to attack, as they move forwards for the attack. On the third step Tori drops his hands to his hips and then raises them crushing the Metsubushi 目潰し, Tori throws the Metsubushi into the their faces. As he throws the Metsubushi, Tori drops low, and passes between them, striking them both in Butsumetsu 仏滅 with Boshi Ken 拇指拳. Tori then does Ukemi 受身 with Chu Gaeshi 宙返 (two times), and escapes with Mokuton 目遁.

**8. KOSEI KIRIGAKURE KATA**  
攻勢霧隠型  
**Attacking and hiding in the fog form**

Four Uke to the front of Tori at a distance of two to three ken 間, each with Daito 大刀 held in Jodan no kamae 上段の構, Seigan no kamae 青眼の構, etc. Tori assumes Tonso no kamae 遁走の構. In the left hand Tori hold Teppan 鉄板 (metal plates) one per Uke. Then turning randomly to each Uke so that they flinch as they come at them. Tori scatters several Metsubushi 目潰し in all directions to develop a screen. Then Tori starts to throw Shuriken 手裏剣 at the startled Uke, and escapes through them with Ukemi/Kaiten 受身・回転 in the confusion. Escape with Mokuton 木遁.

## 9. HAPPO KIRIGAKURE KATA

八法霧隱型

**Disappearing into the fog in all directions**

When Tori is surrounded by three Uke in front and two behind him. Tori moves forwards then throws Shuriken 手裏剣 to the front. The Uke at the rear now attack, so Tori throws Metsubushi 目潰し to the rear in to the Kukan 空間 (empty space). Tori then drops to one knee, and throw Shuriken in all directions, leap in to the empty space (Kukan). Tori uses the space that is created and escapes using Ukemi 受身 and Mokuton 木遁.

# 急所 KYUSHO

## **Amado**

雨戸

### **Rain doors**

3 AU lateral to the laryngeal prominence, in the posterior margin of the sternocleidomastoid. It can be found on the side of the neck, level with the Adam's Apple and directly below the ear.

## **Butsumetsu**

仏滅

### **Buddha's passing**

On the mid-axillary line, in the seventh intercostals space. This point can be found on the side of the body, midway between the centre of the armpit and the free end of the eleventh (floating) rib.

## **Chu Kansetsu**

中関節

### **Middle joint**

Elbow

## **Doumyaku**

首動脈

Artery in the neck.

## **Ganmen**

顔面

### **Face**

Face

## **Gokuraku**

極樂

Side of the neck (Uko)

**Gokoku**

合谷

**Fit the valley**

Located in between the thumb and index finger

**Hiji Kansetsu**

肘關節

**Elbow connecting knuckle**

Elbow joint

**Hiji Kubi**

肘首

**Elbow collar**

Elbow

**Hoshi**

星

**Star**

In the pronator teres and the brachialis muscles, one the ulnar side of the elbow, just below (distal) the inner knob of the elbow (the medial condyle of the humerus).

**Intou**

咽頭

**Choked head**

Pharynx – this is part of the alimentary canal, which is placed behind the nose, mouth and larynx. It is a membranous sac, about 4.5 inch long and conical (point down) from the base of the skull to the 5<sup>th</sup> cervical vertebra

**Jakkin**

弱筋

**Weak Muscle**

Three AU above (proximal) the inside end of the crease of the elbow, in the space between the biceps and the triceps.

**Jakotsu**

弱骨

**Feeble Bone**

Three AU above (proximal) the inside end of the crease of the elbow, in the space between the biceps and the triceps.

**Kaku**  
角  
**Angle/Corner**

Side/behind the knee joint

**Kimon**  
鬼門  
**Demon Gate**

In the fourth intercostal space, 1 AU supralateral to the nipple. It is just to the outside and above the nipple in the space between the 4<sup>th</sup> and 5<sup>th</sup> ribs. Kin – Testicles

**Kinteki**  
金の  
**Metal target**

Testicles

**Kobura**  
こぶら

Calf muscle

**Koe**  
声  
**Voice**

Level with the upper border of the pubic symphysis, 3.5 AU lateral to the centerline, in the crease of the leg. It is located just at the outside edge of the femoral artery.

**Kubi Doumyaku**  
首動脈  
**Neck artery**

Artery in the neck

**Menbu**  
面部  
**Face**

The face, most specifically the forehead/bridge of the nose)

**Nagare**  
流れ  
**Flow**

At the crease of the elbow, just outside (lateral) to the biceps tendon at the origin of the brachioradialis muscle.



**Omote Kimon**

表鬼門

**Outer Demon Gate**

Top of the pectoral muscles

**Ryumon**

龍門

**Dragon's gate**

In the depression at the middle of the superior border of the clavicle, 4 AU (1 AU = the width of the thumb at the nail) from the median line, at the clavicular head of the sternocleidomastoid muscle. This point lies just behind the collarbone directly above the nipple.

**Sai**

催

**Crush**

Posterior to the sartorius muscle, on the medial aspect of the thigh, about midway between the knee joint and the groin. This point is located in the middle of the inner thigh.

**SAIN**

左陰

**Left Passivity**

1 AU directly below the pupil at the crest of the cheekbone.

**Shichibatsu**

七抜

**To extract seven**

Back of the hip bone

**Soto Sai**

外催

**Outside hold**

Outside of the thigh

**Suigetsu**

水月

**Water moon**

On the midline of the abdomen, 6 sun above the umbilicus or 1 sun below the xiphoid process of the sternum. The solar plexus.

**Suzu**

鈴

**Bells**

The testicles

**Toki**

時

**Time**

Top of the foot

**Uchi Sai**

内催

**Inside hold**

Inner thigh

**Yuin**

右陰

**Right Passivity**

1 AU directly below the pupil at the crest of the cheekbone

**Waki / Wakishita**

脇 / 脇下

**Side**

In the hollow area of the armpit.

**Wakitsubo**

脇壺

The armpit.

**Wankansetsu / Wangetsu**

腕關節

**Arm elbow knuckle**

Wrist joint

**Uko (Amado)**

雨戸

**Rain doors**

Side of the neck

**Yugasumi**

夕霞

**Evening Mist**

In the hollow at the back of the neck (between the trapezius and sternocleidomastoid muscles), just below the occipital bone.

**Yaku**

扼

**Press**

In the centre of the belly and/or to the side of the gastrocnemius (Calf muscle)

# GLOSSARY

Amado	雨戸	Kyusho
Bo	棒	Staff
Bu	武	Warrior/Samurai
Budoka	武道者	Martial artist
Bujinkan Dojo	武神館道場	Organisation created by Hatsumi sensei
Butsumetsu	仏滅	Kyusho
Chi	地	Earth
Chi no kata	地の型	Earth form
Chi Ryaku No Maki	地略の巻	The Principles of Earth
Chu Gaeshi	宙返り	Type of roll
Chu kansetsu Ori	中関節折	Knee break
Chu kansetsu uchigawa	中関節中側	Kyusho
Chudan no kamae	中段の構	Sword kamae
Daijodan	大上段	Sword kamae
Dai Katana	大刀	Large type of sword
Densho	地	Book of techniques
Do	地	Earth
Doton	地遁	Earth escapes
Ganseki Kata	巖石投	Same as Ganseki Nage
Gedan Uke	下段受け	Low block
Goton no Ton Gata	梧遁の遁型	Five methods of escaping
Gyaku	逆	Lock/reverse
Gyaku Te Dori	逆手捕	Reverse hand capture
Gyaku Te Take Ori	逆手竹折	Reverse hand Take Ori
Gyaku Ude Shimeru	逆腕締め	Reverse arm constriction, same as Musha Dori
Hadome	齧止	Kyusho
Hatsumi Masaaki	初見良昭	Headmaster fo the Bujinkan Dojo Creator of the TCJRNM
Henka	変化	Variation
Hicho	飛薦	Leaping
Hidari	左	Left
Hiden	秘伝	Secret transmission
Hiza gyaku dori	膝逆捕	Knee lock and capture
Hiza Ori	膝折	Knee break

Honshu (Torite) Goho	本手基本五法	Second level of the Kihon Happo
Hoshi	星	Kyusho - star

Ichi no Kamae	一文字の構	Same as Ichimonji no kamae
---------------	-------	----------------------------

Jakkin	弱筋	Kyusho
Jin Ryaku No Maki	人略の巻	The Principles of Man
Jodan Kiri	上段切	Cut down with the sword
Jodan no kamae	上段の構	Sword kamae
Jodan Tsuki	上段付	Upper punch/thrust
Juji	十字	Ten cuts

Ka	火	Fire
Kaiten	回転	Roll
Katana	刀	sword
Katate	片手	One hand
Katate gyaku nage	片手逆投げ	One hand reverse throw
Katate Nage	片手投げ	One hand throw
Ken	拳	Fist
Kiai	気合	Shout
Kihon Happo	基本八法	Eight basic forms
Kinteki	金的	Kyusho
Koe	声	Kyusho
Koho kaiten	後方回転	Back roll
Kosshi Kihon Sanpo	骨指基本三法	First level of Kihon Happo
Kote Gaeshi	小手返	Aikido version of Omote Gyaku
Ku	空	Sky
Kuden	口伝	Oral transmission
Kumi Uchi	組討	Grappling
Kuji	九字	Nine cuts
Kuten	空転	Handsprings
Kyusho	急所	Weak/pressure points

Mae	前	Front
Toda	戸田	Teacher to Takamatsu
Metsubushi	目潰し	Eye attacks
Migi	右	Right
Moku	木	Wood
Mokuroku	目録	List of techniques
Mokuton	木遁	Earth escapes
Moguri Gata	潜型	crouching form
Mune	胸	Chest

Mute	無手	No hands
Muto Dori	無刀捕	Sword escapes

Nagare	流	To flow / Kyusho
Ninja	忍者	Spy
Ninpo Taijutsu	忍法体術	Ninja's form of Jujutsu
Nio Ken	仁王拳	Type of Fudo Ken

Omote Gyaku Ken Sabaki Kata	表逆拳捌型	Same as Omote Gyaku
Omote Kimon	表鬼門	Kyusho
Omote Kote Kata	表小手型	Same as Omote Gykau
Oten	横転	Cartwheel

Rokushakubo	六尺棒	6ft staff
Ryote	両手	two hands
Ryote Mune Dori	両手胸捕	Two hand collar grab
Ryumon	龍門	Kyusho

Sankaku Jime	三角絞め	Triangle choke
Sayu kaiten	左右回転	Rolls to left and right
Seigan no kamae	青眼の構	Type of Ichimonji no kamae, and sword kamae
Senban Shuriken	銚盤手裏	Throwing blade
Shaku	尺	Measure of length
Shichibatsu	七拔	Kyusho
Shime	締め	Choke
Shime waza	締め技	Choking techniques
Shimeru	絞める	Strangling
Shizen	自然	Natural
Shoto	小刀	Short sword
Shuken	手拳	Hand fist
Shuriken	手裏剣	Throwing blade
Sokuken	足拳	Leg as a fist
Soto Sai	外催	Kyusho
Sui	水	Water
Suigetsu	水月	Kyusho
Suzu	鈴	Kyusho

Taijutsu	体術	Form of Jujutsu
Takamatsu	高松	Teacher to Hatsumi Masaaki
Taiken	体拳	Body as a fist
Ten	天	Heaven/ Up
Tsuki	付	To strike

Ten Ryaku No Maki	天略の巻	The Principles of Heaven
Teppan	鉄盤	Iron plates
Tetsuban	鉄板	Iron throwing plates
Tetsubishi	鉄びし	Caltrops

Ude Ori	腕折	Arm break
Ura Gyaku	裏逆	Wrist lock
Ura Kote Kata	裏小手型	Same as Ura Gyaku
Uke	受け	Attacker in the kata
Uke Nagashi	受け流し	Type of block
Ukemi	受身	Break falls
Uko	雨戸	Kyusho
Ura Gata	裏型	Separate form from the main kata
Ushiro	後	Back

Waki	脇	Kyusho
Wakishita	脇下	Kyusho

Yaku	扱	Kyusho
Yari	槍	Spear
Yoko Gaeshi	横返し	Side roll
Yoko keri	横蹴り	Side kick
Yugasumi	夕霞	Kyusho

Zenpo Kaiten	前方廻転	Forwards roll
Zenpo Ukemi	前方受け身	Forwards breakfall

九鬼神伝流八法秘剣術

本體高木楊心流柔體術

神伝不動流打拳体術

戸隠流忍法体術

玉虎流骨指術

虎倒流骨法術

義鑑流骨法術

玉心流忍法

雲隠流忍法