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## The “Mind-Set” of jujutsuka in the Edo period in Japan as described in five historical documents (scrolls) from the Yoshin-ryu jujutsu school

Submission: 26.02.2015; acceptance: 24.03.2015

**Key words:** *budo*, *jujutsu*, *makimono* (scroll), *waza* (technique), *atemi* (striking), *ma-ai* (distance)

### Abstract

Background. The author obtained access to five scrolls (*makimono*) relating to a number of masters and practitioners from the Yoshin-ryu school of jujutsu; all have some connection to Kono Suan, the fourth Master of this school.

Aim. This study seeks insight into the technical aspects of jujutsu. Using the *makimono* from the Yoshin-ryu school of jujutsu, we clarified these techniques (*waza*), which consisted of five entries [1, 2].

Results and Conclusion. We identified the skills required for *Shin-no-kurai*, *Zanshin-no-metsuke*, *Muto-no-betsu*, *Zen-koshi*, and *Naga-tachi* as well as the specific techniques of Yoshin-ryu jujutsu. We explored “the spirit of Budo” by examining these five *waza* [Appendix 5-7].

We thus arrived at a definition of “the mind-set” of jujutsuka [Appendix 1].

### Introduction

The *waza* (techniques) of *jujutsu* include not only *katame-waza* (groundwork techniques) and *nage-waza* (throwing), but also *atemi* (striking the body) [Kuboyama 2013].

The key components of *atemi* are also particular treatments in Chinese medicine, such as the manipulation of pressure points (*tsubo*), rather than strong blows administered with the fist [Nagaki 1985; Asami, Sasaki 2000; Tezuka 2002; Kuboyama, Sasaki 2013b; Kuboyama 2014a; Appendix 4; see Figure 1].

The *waza* of jujutsu are still being used today as healing and treatment techniques. *Atemi* have been used not only in battle, but also to treat people. We have realized that we cannot interpret the real meaning of *waza* simply by studying the names of individual *waza*.

We seek to explore “the meaning hidden within these techniques (*ma-ai*)”; thus, we examine the *budo* that are relevant to it [Hirakawa 1992; Kuboyama 2012; Shishida 2014; Nakiri 2015; Notes 1].

This “hidden meaning” involves “not connecting with the opponent.” Quite a few academic papers have been published on this particular *waza* [Tomiki 1942].

However, further detailed studies are required on “the spirit of jujutsuka” for a better understanding of this special and effective technique [Kuboyama 2013a, b; Suzuki, Kitagawa 2013; Cynarski 2014] and, thus, to gain insight into the technical aspects of jujutsu.

We focused on the techniques of “not connecting with the opponent” in the *makimono* from the Edo era Yoshin-ryu school of jujutsu [Nagaki 1984; Kuboyama 2014; Appendix 4].

### Materials

Akiyama Shirobei, the founder of Yoshin-ryu jujutsu, was a doctor and a researcher; he devoted himself to both medical science and *bujutsu* [Iguchi 1893; Todo 2007]. Yoshin-ryu jujutsu was a *bujutsu* with which was much more widely-distributed in the Edo period. [see Figure 2]

The author consulted the most suitable articles on the philosophy of *jujutsuka* [Watanabe 1971; Oimatsu 1982; Irie 1989; see Photos 1, 2] to explore this topic [Appendix 9].

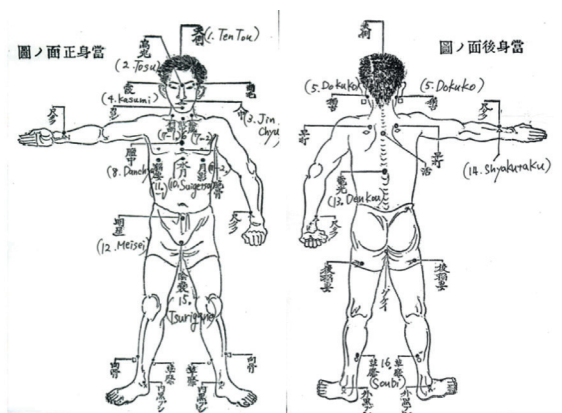


Figure 1 Atemi points of TenjinShinyo-Ryu.

The purpose of the study was to clarify the jujitsu technique. These weren't only the atemi, shime and joint lock but also the healing, Seikotsu and the cardiopulmonary resuscitation (Kappo) including “CPR”. The healing and “seikotsu” are parts of judo therapy and another is CPR now a day. We founded all these are “jujitsu-waza”. Modified from Kuboyama. (Correlative study of Sappo and Kappo. -From Waza(technique) of TenjinShinyo-Ryu.- The 8<sup>th</sup> International Judo Research Symposium. Poster Presentation (8.25.2013)

Methods

We clarified the particular waza (not connecting with the opponent) by examining the Yoshin-ryu jujutsu scrolls (makimono) and specifically makimono 1740 (no. 1-4). In jujutsu, there several kinds of waza, such as atemi (striking), nage (throwing), and so on. In this

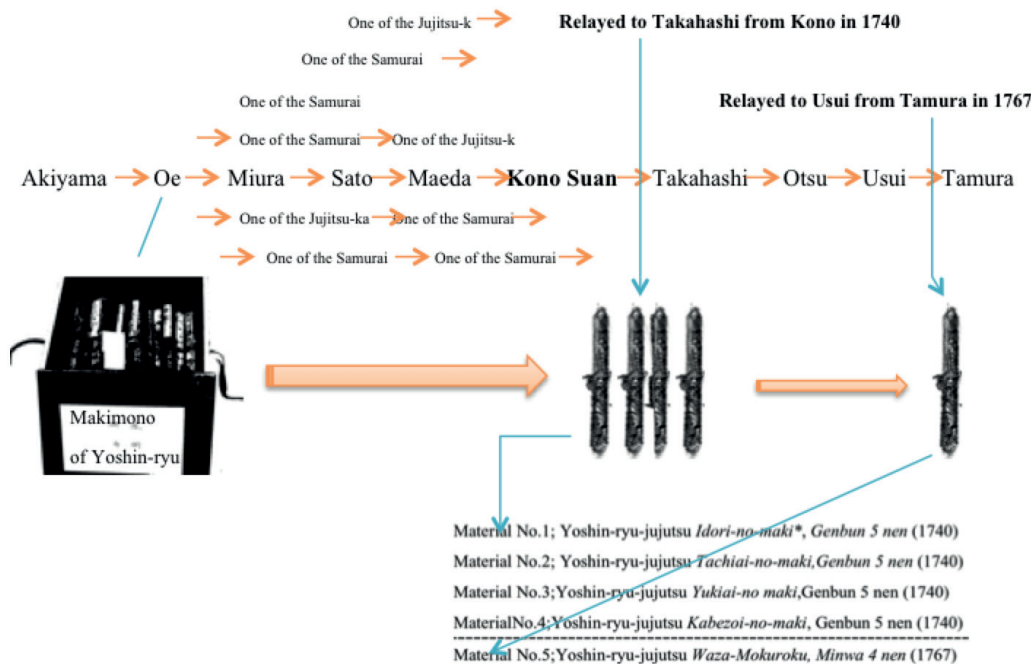
article, we especially focus on kamae (stance, posture etc.). We consider that although kamae is a technique that does not require physical contact, it is one of the important waza.

Results and Discussion

In total, 28 skills of waza were found, five of which are techniques concerned with “not connecting with the opponent”. The mokurokus (the catalogue of techniques) of each makimono (no. 1-4) was transmitted to Yoshin-ryu-jujutsu-ka by Kono Suan (the 4<sup>th</sup> Yoshin-ryu jujutsu master).

Makimono No.1 describes seven kinds of posture and distance. Nos. 2, 3, and 4 describe throwing techniques. Furthermore, we were able to identify the skills required for Shin-no-kurai, Zanshin-no-metsuke, Zen-koshi, and Naga-tachi, and the techniques of Yoshin-ryu-jujutsu which we interpreted from makimono no. 1. [Kuboyama 2014b, c; Table 2]

Our results suggest that these waza (not connecting with the opponent) prevent any connection with an opponent and are considered “tricks to disable the power of the opponent” or “the forwardness of defence.” Such



[ List of makimono (1740; No.1-4, 1767; No.5)]

Figure 2 Genealogy of the yoshin-ryu-jujutsu makimono

Yoshin-ryu-jujutsu was the common name for one of several different bujitsu schools founded in the Edo era. The most popular and well known was the Yoshin-ryu line, founded by the physician Akiyama Shirobei Yoshitoki in Nagasaki in 1632 [Modified Oimatsu S. (1982) *NIPPON BUDO TAIKEI*. Doho Shuppan, 6: 395-396]. In “Appendix 1”, we analyze the background of the two historical materials [ List of makimono (1740; No.1-4, 1767; No.5)].

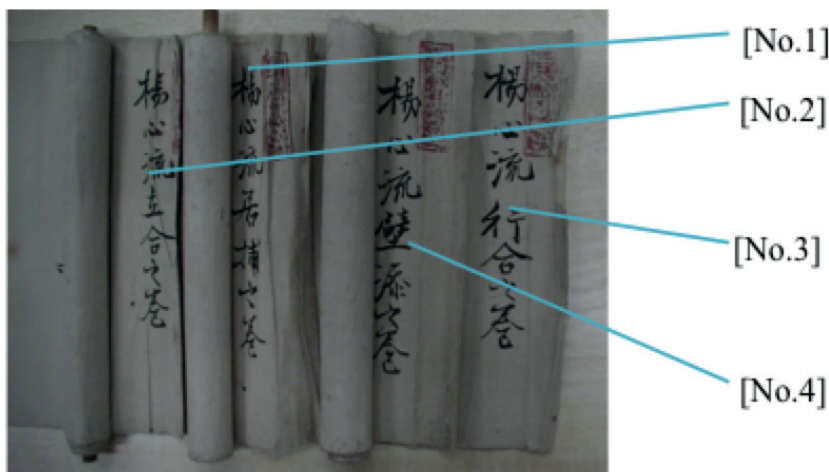


Photo 1 Makimono 1740 [No.1-4] NSSU (Minwa Library)

Makimono of Yoshin-ryu-jujitsu (1740), Relied to Jujitsu-ka from Kono Suan in Edo era.

No.1; Idori-no-maki, No.2; Tachiai-no-maki, No.3; Yukiiai-no-maki, No.4; Kabezoi-no-maki

(These scrolls appearance)

noteworthy techniques of jujutsu as *kurai*, *betsu*, *met-suke* and other skills [Photo 3], were part of these *waza*.

**Conclusion**

We verified the picture presented in *makimono* 1740 (Material no. 1), which allows for a better understand-

ing of this specific *waza*. Having taken a closer look at “*Muto-no-betsu*,” we believe that “*betsu*,” which originally referred to the Japanese *budo* term “*Ma-ai* (distance)” [The Foundation of Kodokan Judo 2000], does not mean “distance” in this source [Kuboyama 2014 b; Yoshida, Iguchi 18961; see Photo 4].

Although *betsu* and *ma-ai* originally described a lack of physical contact between two people, there is

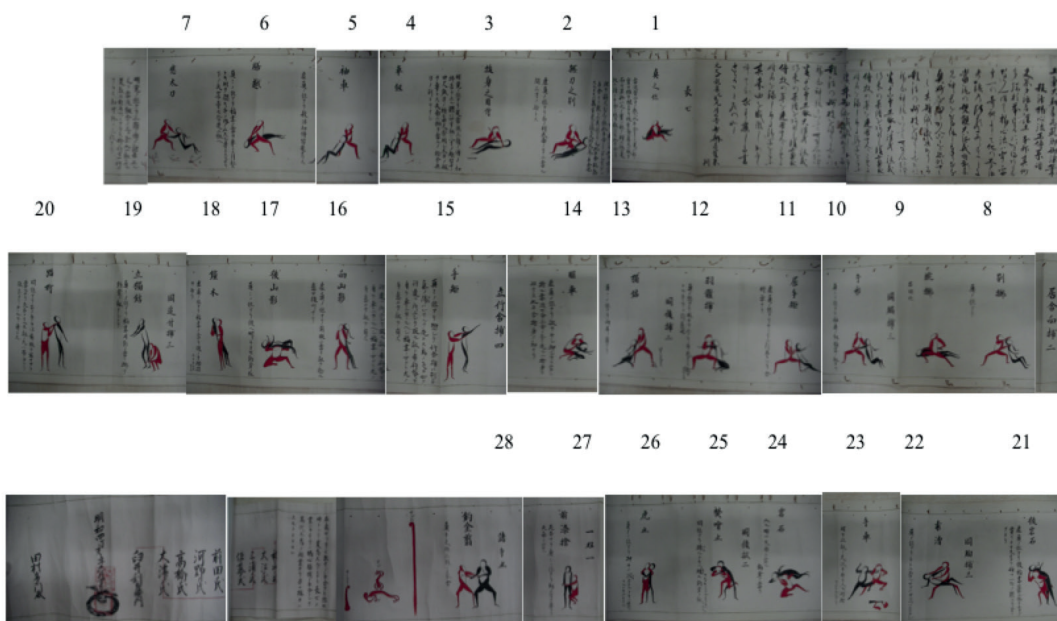


Photo 2 Makimono 1767 (Material [No.5]) NSSU (Minwa Library)

The contents of Yoshin-ryu’s Makimono (1767), Have been described techniques of total 28. Relied to Jujitsu-ka from Kono Suan. Modified from Kuboyama ( Historical Resaerch; Derived from the Mokuroku of Yoshin-ryu-jujitsu. Bulletin of Nippon Sport Science University, 44-1:2,2014.)

Table 2 Clarifying the *waza* of the *makimono* of Yoshin-ryu-jujitsu

	Title of the <i>makimono</i>	<i>Waza</i> (technique)	Marked with an asterisk ( * )
No.1	<i>Idori-no-maki</i>	<i>Shin-no-kurai</i> *, <i>Zanshin-no-metsuke</i> *, <i>Muto-no-betsu</i> *, <i>Eri-guruma</i> , <i>Zen-goshi</i> *, <i>Shya-ke</i> , <i>Naga-tachi</i> *	5 ( * )
No.2	<i>Tachiai-no-maki</i>	<i>Ushiro-yamakage</i> , <i>Waki-yamakage</i> , <i>Muko-yamakage</i> , <i>Shyu-kin-ki</i> , <i>Ume-ori-eda</i> , <i>Ate-nage</i> , <i>Koma-kaeshi</i>	—
No.3	<i>Yukiai-no-maki</i>	<i>Maki-komi</i> , <i>Fu-betsu</i> , <i>Tachiai-ro</i> , <i>Ko-waza-ran</i> , <i>Koshi-tsuke</i> , <i>Ude-tsuki</i> , <i>Sune-tsuki</i>	—
No.4	<i>Kabezoi-no-maki</i>	<i>Hen-shya</i> , <i>On-mae-tori</i> , <i>E-kudaki</i> , <i>Kabe-zoi-ro</i> , <i>Iso-nami</i> , <i>Sa-(yu)-magari</i> <i>Atama-dori</i>	—
Total	4 catalogues	28 skills	5 skills

[*Wazas* of “not connecting with the opponent” are marked with an asterisk ( \* ).]

The *makimono* of all the classified *wazas* derived from the 4 scrolls (No.1-4) of Yoshin-ryu-jujitsu dating back 1740. NSSU(Minwa-Library), modified from the *makimono* of Yoshin-ryu-jujitsu (1740).

another description which suggests that there is physical contact between these two people. We conclude that although *betsu* originally meant “there is distance” (not connecting with the opponent) in Japanese there are, in fact, descriptions that show physical contact.

Moreover, in referring to *makimono* 1767 (Material no. 5), we verified the meaning of “*Ma-ai*” *Shin-no-kurai* [Notes 2], *Zanshin-no-metsuke*, *Muto-no-betsu*, *Zen-koshi*, and *Naga-tachi*; all of which involve contact with the opponent, even though the names of the *waza* originally

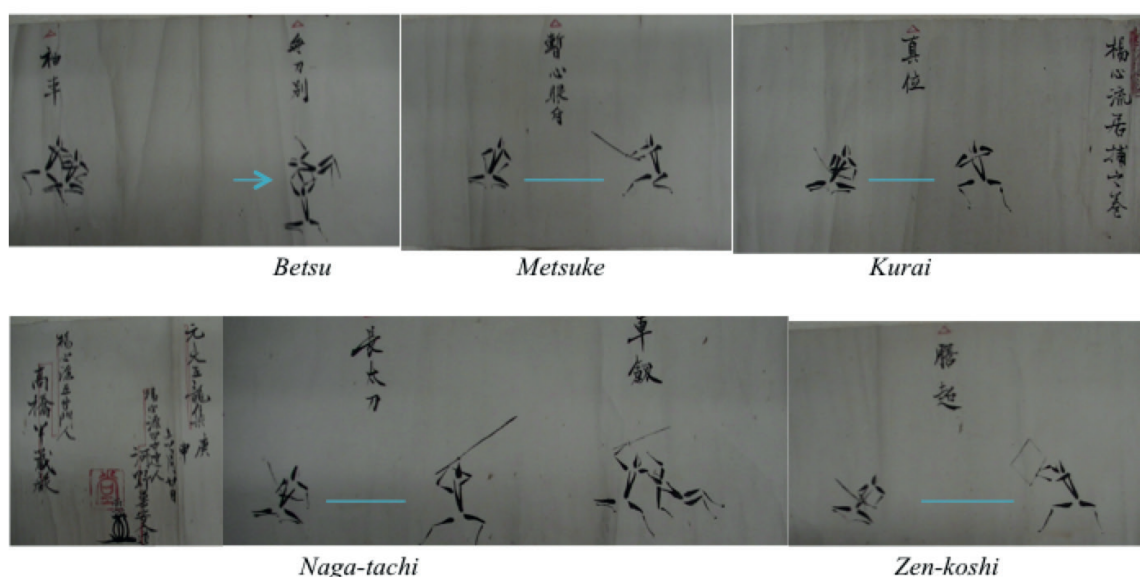


Photo 3 Title of the *makimono* “*Idori-no-maki*” (Material [No.1])

Be able to identify the *wazas* (*Shi-no-kurai*, *Zanshi-no-etsuke*, *Muto-no-betsu*, *Zen-koshi* and *Naga-tachi*) from “*Idori-no-maki*”.



Photo 4 “Muto-no- betsu” of the *makimono* 1740

“Betsu”, originally referred to the Japanese Budo team

“Ma-ai”(distance). Does not have the meaning of distance.

describe that there is no connection between the two people [see Photo. 5]. We conclude that the term “ma-ai” in Edo period *makimono* did not simply refer to “distance” but had a far broader meaning. Consequently, it has become clear that *betsu* as used in Yoshin-ryu does not mean “distance”.

## Notes

1. As with most *jujutsu* schools, the training is “kata”, which is based on a form of learnt fighting. The specific subtleties or hidden meanings of form in

*Jujutsu-ka* are found in the *katas*. There are over 100 *kata* in the *jujutsu*, unarmed combat, teaching of *waza* (*Shin-no-kurai*, *Zanshin-no-metsuke*, *Zen-koshi*, *Muto-no-betsu*, and *Naga-tachi*), which also include special healing methods and resuscitation (*Kappo*) [Modified Ohgushi N. (1926) *TENJIN-TESSHIN-RYU JUJITSU KATA GOKUI HIDEN ZUKAI: HOKOKUKAN RYU-KO-NO-MAKI*. Fujiki Hakuei Sha].

2. As discussed in our previously-published papers [Kuboyama 2014], “*Shin-no-kurai*” refers to the term “*kamae*” in *budo*. The meaning of “*kamae*” is “stance.” However, “*shin-no-kurai*” also refers to “the mind-set” of the *jujutsu-ka* [Modified Kuboyama K. (2014) A study of the *Jujutsu-waza* (without connecting to the opponent); Derived from the *makimono* of *Yoshin-ryu jujutsu*, Abstract Book of the 3<sup>rd</sup> World Science Congress of Combat Sports and Martial Arts, 3: 57].

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Photo 5 “Shin-no-kurai”, “Muto-no-betsu” and other *wazas* of the *makimono* 1767

“Shin-no-kurai”, “Metsuke”, “Muto-no-betsu”, “Zen-koshi” and “Naga-tachi”, which all refer to *wazas* with contact to the opponent. Modified from the *makimono* of *Yoshin-ryu-jujutsu* 1767(No.5)

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## Appendix

### Glossary of technical terms

1. Philosophy — We think that it is necessary to understand “Zen” to understand the spirit of martial arts. For “Zen” is the mental attitude of *jujutsuka*; the writer of this “Primer” has rightly given expression to what was going on generally in the subconscious mind of the samurai. The awareness of death, on the one hand, makes a person’s thoughts extend beyond the limitations of this finite life yet at the same time firing them up so as to take daily life seriously.  
It was, therefore, natural for every sober-mind samurai to approach Zen with the idea of mastering death. Zen’s claim to handle this problem without appealing either to learning or to moral training or to ritualism, must have been a great attraction to the comparatively unsophisticated mind of the samurai. There was a kind of logical relationship between his psychological outlook and the direct practical teaching of Zen [Suzuki, Kitagawa 2013].
2. *Bujutsu* — It may be difficult to delineate the differences between *budo* and *bujutsu*. Sometimes, the differences are considered historical; others cite differences in training methods, and training philosophy, or emphasize spiritual development.  
We think *bujutsu* does not only mean martial/military art/science [Oimatsu 1982].
3. Jujitsu — *Jujutsu* is a Japanese martial art and a method of close combat for defeating an armed and armoured opponent in which one uses no weapon or only a short weapon. “*Ju*” can be translated to mean “gentle, soft, supple, flexible, pliable, or yielding”. “*Jutsu*” can be translated to mean “art” or “technique” and represents manipulating the opponent’s force against himself rather than confronting it with one’s own force. [<http://ja.wikipedia.org/wiki/yoshin-ryu>]
4. “*Atemi*” of Yoshin-ryu jujutsu — This method is noted for a curriculum including “*atemi*” striking the vital points and the development of internal energy; teachings most likely influenced by Chinese sources.

It is believed that these teachings were eventually absorbed by many other jujutsu traditions.

5. "Waza" of Yoshin-ryu jujutsu — Akiyama felt that the jujutsu techniques he had learned were too few (28 *kappo* and 3 *waza*), so he retreated to Tenmangu Shrine, where he devoted himself to meditation for one hundred days, during which time he developed 300 more *waza*. Thereafter it was widely deployed as a *bujutsu* by Oe.
6. "Kata" of Yoshin-ryu jujutsu – The training methodology, as with most *jujutsu* systems, is "kata" based or a "form" of pre-arranged fighting. Students learn the specific subtleties, or the more hidden meaning of the *kata*, through continuous repetitions of the *katas*.
7. *Waza* ("kurai", "metsuke", "Betsu", etc.) to learn from *kata* – "Shin-no-kurai" have the meaning "stance" (or "posture") in English. But it does not merely refer to a stance (and posture).

Attitude of *kata*, is not only psychological training to understand the opponent but also to know about yourself. In addition, the observation method ("Metsuke") is also used to learn about the opponent and yourself. Furthermore, it is possible to learn the distance between the opponent as "Betsu"(Ma-ai) and also includes special healing methods and resuscitation (*kappo*). [Kuboyama 2014b]

8. *Kappo* – Certain *katas* are surrounded in mystery and taught in secret as their effects can be lethal, and have become part of the mythology of martial tradition.

The *kappo* or resuscitation techniques, were also secret. And *jujutsu-kappo* was only permitted to experts. [Kuboyama 2014a]

9. Proficiency – the *jujutsu* ranking system in the Edo period, was *Mokuroku* (catalogue) and *Menkyo* (license). A *jujutsu-ka* expert was known as "Kaiden".

The five scrolls that were analyzed in this study are "Mokuroku".

### Sposób myślenia *jujutsuka* przedstawiony w pięciu materiałach szkoły Yoshin-ryu jujutsu w okresie Edo w Japonii

**Słowa kluczowe:** *budo*, *jujutsu*, *makimono* (zwoje), *waza* (technika), *atemi* (ciosy), *ma-ai* (odległość)

#### Abstrakt

Wstęp. Autor pracy uzyskał dostęp do pięciu zwojów (*makimono*) kilku mistrzów i praktyków szkoły Yoshin-ryu *jujutsu* odnoszących się w jakiś sposób do Kono Suana, czwartego dyrektora tej szkoły.

Cel. Badanie to umożliwia wgląd w aspekty techniczne jujutsu. Korzystając z materiałów historycznych (*makimono*) szkoły Yoshin-ryu jujutsu, podjęto próbę wyjaśnienia technik (*waza*), która składała się z pięciu linii.

W Yoshin-ryu jujutsu stwierdzono 28 umiejętności związanych z techniką *waza*, np. takich jak *atemi* (uderzanie), *nage* (rzut) itp. W niniejszym artykule autor w szczególności koncentruje się na postawie (*kamae*), która chociaż nie wymaga fizycznego kontaktu, jest jedną z najważniejszych technik.

Wyniki i wnioski: Zidentyfikowano umiejętności wymagane do *Shin-no-Kurai*, *Zanshin-no-Metsuke*, *Muto-no-betsu*, *Zen-Koshi* i *Naga-tachi* oraz technik w Yoshin-ryu jujutsu. Zbadano „ducha Budo” przez badanie pięciu technik. W ten sposób określono „sposób myślenia” *jujutsuka* (osoby uprawiającej jujutsu).