The “Mind-Set” of jujutsuka in the Edo period in Japan as described in five historical documents (scrolls) from the Yoshin-ryu jujutsu school

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].
The “Mind-Set” of jujutsuka in the Edo period in Japan as described in five historical articles, 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 4th *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

**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*.

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noteworthy techniques of jujutsu as kurai, betsu, metsuke 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 understanding 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...
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 *makihara* 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

### Table 2 Clarifying the waza of the *makihara* of *Yoshin-ryu-jujutsu*

<table>
<thead>
<tr>
<th>Title of the <em>makihara</em></th>
<th>Waza (technique)</th>
<th>Marked with an asterisk (*)</th>
</tr>
</thead>
<tbody>
<tr>
<td>No.1 <em>Idori-no-maki</em></td>
<td><em>Shin-no-kurai</em>, <em>Zanshin-no-metsuke</em>, <em>Eri-guruma</em>, <em>Zen-gosh</em>, <em>Shya-ke</em>, <em>Naga-tachi</em></td>
<td>5 (*)</td>
</tr>
<tr>
<td>No.2 <em>Tachiai-no-maki</em></td>
<td><em>Ushiro-yamakage</em>, <em>Waki-yamakage</em>, <em>Shyu-kin-ki</em>, <em>Ume-oru-eda</em>, <em>Ate-nage</em>, <em>Koma-kaeshi</em></td>
<td>–</td>
</tr>
<tr>
<td>No.3 <em>Yukiai-no-maki</em></td>
<td><em>Maki-komi</em>, <em>Fu-betsu</em>, <em>Tachiai-ro</em>, <em>Ko-waza-ko</em>, <em>Koshi-tsuke</em>, <em>Ude-tsuki</em>, <em>Sune-tsuki</em></td>
<td>–</td>
</tr>
<tr>
<td>No.4 <em>Kazezou-no-maki</em></td>
<td><em>Hench-shya</em>, <em>On-mae-tori</em>, <em>E-kudaki</em>, <em>Kabe-zou-ro</em>, <em>Iso-nami</em>, <em>Sa-(yu)-magari</em>, <em>Atama-dori</em></td>
<td>–</td>
</tr>
</tbody>
</table>

| Total                  | 4 catalogues                     | 28 skills                  | 5 skills                   |

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

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

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**Photo 3 Title of the *makihara* “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”.
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 katats. 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-TESHIN-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 mindset” 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 3rd World Science Congress of Combat Sports and Martial Arts, 3: 57].

References

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 jujutsu; 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-minded 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].

We think bujutsu does not only mean martial/military art/science [Oimatsu 1982].

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. Jujutsu — 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/joshin-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.