

Published and produced by
Takamatsuden Books

高松伝の本

Disclaimer

Please note that Takamatsuden Books are NOT RESPONSIBLE in any manner whatsoever for any injury that may result from practicing the techniques and / or following the instructions given within. Since the physical activities described herein may be too strenuous in nature for some readers to engage in safely, it is essential that medical advice is sought prior to any training.

All rights reserved. No part of this publication may be reproduced or utilized in any form or by any means, electronic or mechanical, including photocopying, recording, scanning, or by any information storage and retrieval system, without prior written permission from Takamatsuden Books.

玉
虎
流
骨
指
術

Gyokko Ryu Kossijutsu
(Jewel Tiger School Finger Bone Art)

玉虎流骨指術

Gyokko Ryu Kossujutsu
(Jewel Tiger School Finger Bone Art)

目録

Mokuroku

体変術

Taihenjutsu

前方回転

Zenpo kaiten

側方回転

Soku ho kaiten

後方回転

Koho kaiten

前方転回

Zenpo Tenkai

後方転回

Koho Tenkai

側方転回

Sokuho Tenkai

横流

Yoko Nagare

立流

Tate Nagare

前方受身

Zenpo Ukemi

前後左右上下跳躍

Zenpo Sayu Jôge Choyaku

Ken

鬼角拳

Kikaku Ken

手起拳

Shuki ken

不動拳 (仁王拳)

Fudo Ken (Nio Ken)

起転拳 (手刀)

Kiten Ken (Shuto)

指針拳

Shishin Ken

指端拳

Shitan Ken

蝦蛄拳 (指半拳)

Shako Ken (Shihan Ken)

指刀拳

Shito Ken

指躍拳

Shiyaku Ken

指環拳

Shikan Ken

骨法拳

Koppo ken

八葉拳

Happa Ken

体拳

Tai Ken

蹴

Keri

足躍拳

Sokuyaku ken

足起拳

Sokki Ken

足逆拳

Sokugyaku Ken

三宝合掌

Sanpo Gassho

天略宇宙合掌

Tenryaku Uchu Gassho

地略天風の合掌

Chiryaku Tenpu no Gassho

人略反応盆溢の合掌

Jinryaku Hanno Funitsu no Gassho

構

Kamae

一文字之構

Ichimonji no kamae

十文字之構

Jumonji no kamae

飛鳥之構

Hicho no kamae

体変術基本型

Taihenjutsu Kihon Gata

平之構

Hira no kamae

一文字之構

Ichimonji no kamae

十文字之構

Jūmonji no kamae

起型

Moto Gata

右一文字之構

Migi Ichimonji no kamae

左一文字之構

Hidari Ichimonji no kamae

右飛鳥之構

Migi Hichō no kamae

左飛鳥之構

Hidari Hichō no kamae

右十文字之構

Migi Jūmonji no kamae

左十文字之構

Hidari Jūmonji no kamae

捕手基本型

Torite Kihon Gata

その一（右表逆）

Soni Ichi (Migi Omote Gyaku)

その二（左表逆）

Soni Ni (Hidari Omote Gyaku)

その三（右表逆突）

Sono San (Migi Omote Gyaku Tsuki)

その四（左表逆突）

Sono Yon (Hidari Omote Gyaku Tsuki)

その五（右裏逆）

Sono Go (Migi Ura Gyaku)

その六（左裏逆）

Sono Roku (Hidari Ura Gyaku)

その七（右武者捕）

Sono Shichi (Migi Musha Dori)

その八 (左武者捕)

Sono Hachi (Hidari Musha Dori)

その九 (右武剣捕)

Sono Kyu (Migi Muso Dori)

その十 (左武剣捕)

Sono Ju (Hidari Muso Dori)

体変術

Taihenjutsu

前方廻転

Zenpo kaiten (Forwards Roll)

This is a forwards roll. With the two-handed roll, tuck the chin in and to the side of your chest, for a one handed roll, you roll over your shoulder. In time and with practice you will be able to roll on any surface. When you roll, you should be looking slightly to the rear. This I practiced 2 handed, 1 handed and without hands.

側方回転

Soku ho kaiten (Side Roll)

Ryote Sokuho Kaiten (Migi) – Start in Shizen. Place the right hand close to the right foot, with the tips of the finger pointing forwards. The left hand has the fingertips pointed to the right and is to the left side of the right hand almost in the middle – creating a T shape. Then roll to the right and back to Shizen

Katake Sokuho Kaiten (Migi) – This is the same as the last technique, but with just the right hand on the floor.

Mute Sokuho Kaiten (Migi) – This is the same as the last technique, only the right hand sweeps over the surface of the ground, not actually touching the ground.

These should be performed on both left and right sides.

後方回転

Koho kaiten (Backwards Roll)

From Shizen Tai sink down to the knees, and at the point just before you touch the floor, roll backwards. Go over the one shoulder so as not to damage the neck, then back to Shizen. Again, this should be done 2 handed, 1 handed and with no hands.

前方転回

Zenpo Tenkai (Forward Rotation)

Move forwards and handspring forwards. Again, this should be done 2 handed, 1 handed and with no hands.

後方転回

Koho Tenkai (Rear Rotation)

This is a backflip. Again, this should be done 2 handed, 1 handed and with no hands.

側方転回

Sokuho Tenkai (Side Directional Rotation)

This is a sideways handspring / cartwheel. Again, this should be done 2 handed, 1 handed and with no hands.

横流

Yoko Nagare (Side Flow)

From Shizen no Kamae, swing the leg to the side across the front of the supporting leg, drop down and roll so the swinging leg comes over the opposite shoulder, then back to Shizen.

立流

Tate Nagare (Standing Flow)

From Shizen, step forwards with one foot then drop down and just before the buttocks touch the floor. Then, with one leg extended forwards, roll backwards as in Koho kaiten, over the shoulder and then back to Shizen.

前方受身

Zenpo Ukemi (Front Breakfall)

It is wise for the beginner to start from kneeling and work up to doing this technique from standing. The impact from the floor is absorbed into the forearms. The rear leg comes up as a counter weight (Also a counter strike as a kick). Also, form a triangle with your hands, with your forearms resembling a Japanese number 8 八. Your face should be above the triangle when you strike the mat with your arms.

前後左右上下跳躍

Zenpo Sayu Jôge Choyaku

This is to jump in all directions. The directions that you should train are - Up (Ten 天), Down (Chi 地), Left (Hidari 左), Right (Migi 右), Forwards (Mae 前), Backwards (Ushiro 後).

When you jump, do not jump too high, instead make sure that you are jumping low and far. Distance is important.

Be aware that there is also Marutobi 円飛び (Circular leaps) - this means jumping to change your position to align yourself with your opponent. This is Hichojutsu.



Ken (Fists)



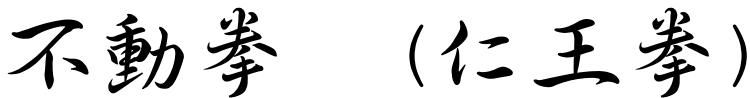
Kikaku Ken (Demon Horn Fist)

Using the thick bone on the forehead, sides, and the back of the head, use this strike to smash your opponent.



Shuki ken (Hand Wake Up Fist)

Use the tips of the elbow for striking close to the target. Practice Ryote Shuki Ken too.



Fudo Ken (Nio Ken) (Immovable Fist – Guardian Fist)

Use the knuckles of the index and middle finger for punching, and striking with the thumb on the outside of the fist. This is Fudo Ken.

When the knuckles of the little, and ring finger are used for striking, it is called Nio Ken.

起転拳 (手刀)

Kiten Ken (Shuto) (Wisdom Fist – Hand Sword)

Use the sides of the hands, with the hand open about 60 degrees, snapping the hand open on impact. (This strike is used a lot).

Shuto comes from the Koto Ryu (all techniques from these densho use this name for the fist). Kiten Ken comes from the Gyokko Ryu.

There is Omote Shuto and Ura Shuto.

The energy for the strike comes from the elbow. If you try use power for the Shuto from your shoulder, then you could dislocate it. From Ichimonji no Kamae, turn the hand over in front of the face to strike with Omote Shuto, sinking the knees down as you strike. With Ura Shuto, bring the fist to the opposite side ear, similar to the way that you would hold a phone receiver. This Shuto makes use of small but powerful movements.

指針拳

Shishin Ken (Finger Needle Fist)

This is for the fingertip for striking or pressure, using mainly the little finger. It is also known as Issun Boshi Ken 一寸法師拳 (one inch law teacher fist). In Japanese legend a little boy used this to beat a monster. There is a story that master Takamatsu Sensei once broke a rock in two halves using this technique.

指端拳

Shitan Ken (Finger Tip Fist)

With your fingers pointing forwards, you use 3 or 4 of your fingertips in a stabbing motion towards the opponent.

This fist is also known as ‘Sanshi Ittotsu Yo Ken 三指一突 踊拳’ (Three finger one strike dancing fist). When three fingers are used to strike together it is known as Gokukaku Ken 午角拳. Grip the thumb with the little finger with the middle three fingers hooked. Use this to strike the three points of the throat area – Ittoki 一時, Toki no to 時の当, Santo 三当 (Ittou - Nittou - Santou) This strike is also known as Hosen Ken (Bee Sting Fist).

蝦蛄拳 (指半拳)

Shako Ken (Shihan Ken) (Claw Fist)

Use the palm, and the fingertips to strike, and also to scratch. You can also strike with the palm of your hand. Master Takamatsu Sensei trained both his fingernails and toenails until his nails were like the claws of a wild beast. He had to use a pair of gardening sheers to cut his nails. Master Takamatsu Sensei trained his nails using rocks when he spent about a year in seclusion in the mountains. However, master Takamatsu Sensei’s fingers were actually soft and flexible. He was able to bend his fingers until they were almost touching the back of his hand.

指刀拳

Shito Ken (Sword Finger Fist)

This is most commonly referred to as Boshi ken 拇指拳 (This is what this fist will be known as in these densho).

Use your thumb extended, supported by your fist to jab and strike muscle areas and nerve endings of your opponent.

This is also known as Hiso ken 秘槍拳 (Secret spear fist).

The name Boshi ken comes from the Koto Ryu and Shito ken is from the Gyokko Ryu

指躍拳

Shiyaku Ken (Leaping Finger Fist)

Make a fist then extend the second knuckle of the middle finger.
Use this to strike the Uke's weak points/kyusho.

指環拳

Shikan Ken (Extended Knuckle Fist)

Use a fist similar to Fudo Ken, only use the second row of knuckles of your four fingers to strike the target.

骨法拳

Koppo ken (Bone Principal Fist)

Use the middle knuckle of your bent thumb supported against a clenched fist. Use this for striking or applying pressure to your opponent. You should also practise changing from Koppo ken to Boshi ken.

八葉拳

Happa Ken (Eight Leaves Fist)

Use your open hands, as slapping strike (mostly to your opponent's ears to rupture them).

You should train this, moving from Happa Ken, turning it into a Nio Ken. Then, from Nio Ken to Happa Ken.

体拳

Tai Ken (Body Fist)

Use the hips, shoulders etc to strike, slam or to apply pressure to your opponent. This is known as a Goshin 楔心 (Perceiving mind form) attack. This should be used when you wish to strike your opponent using your whole body. It is also called Tai Atari.

The secret of this fist is to ‘become the fist’.

蹴

Keri (Kicks)

足躍拳

Sokuyaku ken

This is to use the ball/heel of the foot, to kick into the Uke.

足起拳

Sokki Ken

This is to use the knee to strike close targets. You should train with a view of changing directions with this strike.

足逆拳

Sokugyaku Ken

This is to use the tips of the toes to strike, or jab the target. This can also be called Soku Shin To (Toe sword) if you strike with the toe.

三宝合掌

Sanpō Gasshō (Three Treasures Prayer)

天略宇宙合掌

Tenryaku Uchū Gasshō (Heavens Strategy Universal Prayer)

Begin in Shizen no Kamae. The hands are clasped in front of the body (chest) with the finger interlocked on the outside of the hands. Then move the hands straight out in front of you until the arms are straight, step back into Ichimonji no kamae.

Kuden: The meaning of Tenryaku Uchu Gassho is becoming one with nature. Enter a state of Emptiness.

This gives you the feeling of you becoming close to divinity, working as one through your own strength and mind. This will enable you to defend yourself.

The Ten Ryaku Uchu Gassho 天略宇宙合掌 means peace and harmony (all elements from the left and right united), with no desire to fight.

The following is also attributed to the Ten Ryaku Uchu Gassho:

Jin, Gi, Rei, Chi, Shin, Chi, Sui, Ka, Fu, Ku Gassho

仁義礼智信地水火風空合掌

Jin 仁 (Understanding of Human)

Gi 義 (Moral and ethical conduct)

Rei 礼 (Courtesy)

Chi 智 (Judgement and Wisdom)

Shin 信 (Belief, Faith)

Chi 地 (Earth), Sui 水 (Water), Ka 火 (Fire), Fu 風 (Wind), Ku 空 (Air/Sky)

Gassho 合掌 (prayer)

地略天風の合掌

Chiryaku Tenpu no Gassho (Earth Strategy Heavens Wind Prayer)

The thumb (Ku 空), and the forefinger (Fu 風) of each hand touch, the left then interlinks with those of the right hand. The rest of the fingers are straight and touching. These are then held vertical in front of the chest. This is Futen Goshin Gassho 護身合掌. Then move the hands straight out in front of you until the arms are straight, step back into Ichimonji no kamae.

Kuden: The meaning of Futen Goshin Gassho is that you take refuge in nature as one's protector.

(You should be free like the power of the wind).

When doing the Futen 風天, you should imagine that a Typhoon or whirlwind is spinning around you when you perform the Inso 印相. This will help protect you.

人略反応盆溢の合掌

Jinryaku Hanno Funitsu no Gassho (Human Strategy Responsive Seething And Overflowing Prayer)

The thumb (Ku 空), and the ring finger (Sui 水), of each hand touch, and those of the left hand interlink with those of the right hand. The rest of the fingers are straight and touching. They are held in front of the chest. This Hanno Hon Itsu Gassho 反応汎溢合掌. Then move the hands straight out in front of you until the arms are straight, step back into Ichimonji no kamae.

Kuden: The meaning of Han-o Hangeki Gassho is to take advantage of the opponent by ‘not’ matching the opponents movements.

Have the expression of a prayer, naturally responding to all movement, the same way that water can bring down a mountain.

構

Kamae (Posture)

一文字之構

Ichimonji no Kamae (Figure One Posture)

From Hira no Kamae step back with the right foot. The feet are approximately 2 ½ to 3 feet apart with about a 2 inch gap between. The front foot (left) is angled very slightly to the right. This is not noticeable to the opponent. The back foot (right) points 45 degrees to the rear. Lower your centre of gravity as much as is comfortable (this takes time). Your knees should hide your feet if you are looking down (important point). Make sure the knees are not buckling inwards to take the strain. This will hurt initially but the pain is temporary and, if practiced correctly, will build strong legs. This is an important point. Your back needs to be straight. Make sure your backside is not sticking out. This is a common mistake and should be corrected from the start. Keep your shoulders relaxed and do not hunch them. Your left arm is slightly bent at the elbow and held out to the front, 45 degrees to the right. The back of the leading hand is held towards the opponents heart as if it was a mirror reflecting it. The fingers are together. Do not open them. The tips of the fingers are about the same level as the eyes. The back fist is held loosely in Boshi Ken (do not clench the fist) and this sits loosely on the crook of the leading arm. The thumb is pointing up. Remember, keep the shoulders relaxed. Your neck and head are straight and relaxed and pointing towards the opponent. Do not tilt your head to the side. This is a common mistake and should be corrected from the start. Fix your eyes on your opponent. Take all tension out of your body and relax. This is Hidari (left) Ichimonji no Kamae. Do this on the other side also (Migi (right) Ichimonji no Kamae).

Kuden

Stare into the opponent's eyes and create the intention of piercing through the opponent's heart

飛鳥之構

Hicho no Kamae (Flying Bird Posture)

From Ichimonji no Kamae lift the leading leg and place the foot loosely onto the crook of the supporting leg (the crook of the knee created by bending it). Other than that, the Kamae is identical to Ichimonji no Kamae. One important thing to watch out for is your back. Do not retain your balance by bending the back. Try to learn natural balance. Again, remove all tension from your body and relax into this Kamae. This Kamae is for being able to have perfect balance before and after kicking your opponent.

Kuden:

Stare into the opponent's eyes with the feeling of storing up energy in the your body, releasing the energy at the instant you are attacked. Also, it is important to have a feeling of being able to move freely.

十文字之構

Jumonji no Kamae (Figure Ten Posture)

From Hira no Kamae step back on a 45 degree angle about 3 feet with the left foot. The front foot (left) is forward. The back foot is 90 degrees facing out to the right. The weight should be slightly to the rear leg. Lower your centre of gravity as much as is comfortable (this takes time). Your knees should hide your feet if you are looking down (important point). Make sure the knees are not buckling inwards to take the strain. This will hurt initially but the pain is temporary and, if practiced correctly, will build strong legs. It feels as though you are sitting down on a chair. This is an important point. Your back needs to be straight. Your torso is 45 degrees to your opponent (left side forward). Make sure your backside is not sticking out. This is a common mistake and should be corrected from the start. Keep your shoulders relaxed and do not hunch them. The arms are crossed at the wrists with the left in front, at chest height. The wrists cross about two fist width from your upper chest. The hands are in extended Shito Ken 拖刃拳 (Boshi Ken). Hold these fists loosely. Your thumbs point up. The head looks out just above the hands. Your neck and head are straight and relaxed and pointing towards the opponent. Take all tension out of your body and relax. This is Hidari (left) Jumonji no Kamae. Do this on the other side also (Migi (right) Jumonji no Kamae).

Kuden:

Fill your whole body with intent, and stare into the opponent's eyes with the feeling of repelling any attacks.

体変術基本型

Taihenjutsu Kihon Kata (Body Changing Art Fundamental Forms)

These are for practising the Gyokko Ryu's basic ways of moving the body.

平之構

Hira no Kamae (Flat Posture)

Stand in Hira no Kamae. The Uke Stands in Dai Jodan no Kamae. The Uke cuts with Shomen Giri. As the Uke commits to the cut, lower your centre of gravity and move off 45 degrees to the rear with Sokuho Kaiten. Either left or right side are fine with this. Then, immediately recover from the roll into Ichimonji no Kamae. Zanshin.

一文字之構

Ichimonji no Kamae (Figure One Posture)

Stand in Ichimonji no Kamae. The Uke Stands in Dai Jodan no Kamae. The Uke cuts down. Begin to roll past the Uke with Katate Zenpo Kaiten (45 degree forward). You must time this well. Come up from the roll immediately and prepare to lunge at the Uke. Even if the Uke turns to face you and lifts the sword into Dai Jodan no Kamae, this is OK. Whilst leaping into a kneeling position, strike with Shito Ken either to Butsumetsu if you roll behind the Uke, or Suigetsu if you roll in front of the uke. Zanshin.

十文字之構

Jumonji no Kamae (Figure Ten Posture)

Stand in Jumonji no Kamae. The Uke stands in Dai Jodan no Kamae. The Uke cuts down. Step back with the left foot to avoid the cut and then leap back in with the left foot leading. Strike to Uko with a right Ura Shuto – then switch step (leaping) – strike to other side Uko with a left Ura Shuto. Then quickly leap away to escape. Zanshin.

The 2 Ura Shuto can also be Omote Shuto – also, this should be practiced left and right.

起型

Moto Gata (Awakening Patterns)

These are for learning the circular movements, which are characteristic of the Gyokko Ryu

右一文字之構

Migi Ichimonji no Kamae (Right Figure One Posture)

The Uke and the Tori are both in Ichimonji no Kamae. The Uke attacks with Fudo Ken to Men (head). You avoid this by stepping back 45/90 degrees with the right foot and by dropping your hips. You receive the attack with Jodan Uke to Hoshi (strike with the knuckles underneath the elbow). Raise the hips and prepare to strike the Uke with Omote Shuto. Also prepare to use the back foot to propel you and add momentum to your movement. Using the momentum created by the back foot, move in to strike the Uke to Uko with Omote Shuto. As you hit the Uke, turn your body in with the strike to increase the power created. Return to Ichimonji no Kamae and maintain Zanshin.

左一文字之構

Hidari Ichimonji no Kamae (Left Figure One Posture)

This is the same as the last technique, but done on the left.

右飛鳥之構

Migi Hicho no Kamae (Right Flying Bird Posture)

Stand in Hicho no Kamae. The Uke is in Ichimonji no Kamae. The Uke begins to attack with Fudo Ken to Suigetsu. Raise your fist in preparation to receive the attack. Either you parry the arm or strike to Nagare (straight down). Then, kick with the raised leg to Suigetsu.

At this point, either place the kicking leg down and prepare to strike with Ura Shuto (left hand in a fist by your right ear as if you were holding a telephone with the wrong hand), or, leap around with the legs, again, in preparation for the Ura Shuto. The leading leg lands slightly to the outside. As you strike the Uke to Uko with Ura Shuto, drop the hips. Return to Ichimonji no Kamae. Zanshin.

左飛鳥之構

Hidari Hicho no Kamae (Left Flying Bird Posture)

This is the same as the last technique, but done on the left.

右十文字之構

Migi Jūmonji no kamae

Both you and the Uke are in Jumonji no Kamae (right foot forward). The Uke strikes to Men with a left Fudo Ken. Step back slightly with the left foot and drop the hips. Receive the strike with your right knuckles to Hoshi. Then, strike to Kimon with right Shito Ken. Raise the hips and pass your right hands fingers across the Uke's eyes as Metsubushi. Zanshin Step back with the right leg into the opposite side Jumonji no Kamae (left foot forward). Again, the Uke strikes to Men with a right Fudo Ken. Step back slightly with the right foot and drop the hips. Receive the strike with your left knuckles to Hoshi. Then, strike to Kimon with a right Shito Ken. Raise the hips and pass your left hands fingers across the Uke's eyes as Metsubushi. Step back with the left leg into Migi Jūmonji no kamae. Zanshin.

左十文字之構

Hidari Jūmonji no kamae

This is the same as the last technique, but done on the left.

捕手基本型

Torite Kihon Kata

These techniques are for the purpose of practising the basic joint locks as well as the circular movement which is characteristic of the Gyokko Ryu. If your opponent is strong, use your body more effectively by dropping your weight. You do not need the opponent to let go of the jacket for you to be able to do the techniques. You begin from Shizen Tai.

In the Torite Kihon Gata, there are no official names for the Kata. They have become known by the first names listed here. They could

also be called number one (Sono ichi その一), number two (sono ni その二) etc.

その一 右表逆

Sono Ichi (No.1) Migi Omote Gyaku (Right Outside Wrist Reverse)

The Uke grabs your right lapel with his left hand. Cover this gently with your right hand. Come up onto the ball of your right foot and twist your hips in anti-clockwise towards the Uke and at the same time, drop your hips. This is to A: protect the groin and B: enter into a position to take the Uke's hand off your lapel. Grab the Uke's hand at the same time. Rise from the hips and use the push-up with your forearm under the Uke's arm to take the Uke's hand from your lapel. Change over to the other foot and raise onto the ball, again, to protect the groin (this is kind of a twisting motion). Pass the fingers of the left hand across the Uke's eyes as Metsubushi, and at the same time, twist the Uke's wrist up. Grip the Uke's left hand with both hands now in preparation of Omote Gyaku. Keep your elbows tucked in. Step back and around with the right leg and use the elbows as an axis to throw the Uke with a diagonal cutting motion (Kesa Giri). Keep hold of the Uke's wrist after the throw and maintain Zanshin.

その二 左表逆

Sono Ni (No.2) Hidari Omote Gyaku (Left Outside Wrist Reverse)

This is the same as the last technique, but done on the left.

その三 右表逆突

Sono San (No.3) Migi Omote Gyaku Tsuki (Right Outside Wrist Reverse Thrust)

The Uke grabs your right lapel with his left hand. Cover this gently with your right hand. The Uke steps in with the left leg and punches with the right fist to Men. You step back with the right leg and drop low with the hips. Receive the attack with the left hand knuckles, upwards to Hoshi. Then, take the Uke's hand off your Lapel with your right hand, as with the last technique, and grasp it firmly with both hands. At the same time, raise the hips slightly. Keep your elbows tucked in. Step back and around with the right leg and use the elbows as an axis to throw the Uke with a cutting motion (Kesa Giri). Keep hold of the Uke's wrist after the throw and maintain Zanshin.

その四 左表逆突

Sono Yon (No.4) Hidari Omote Gyaku Tsuki (Left Outside Wrist Reverse Thrust)

This is the same as the last technique, but done on the left.

その五 右裏逆

Sono Go (No.5) Migi Ura Gyaku (Right Inside Wrist Reverse)

The Uke grabs your right lapel with his left hand. Cover this gently with your right hand. You cover the groin with the outside of the left knee by coming up onto the ball of the foot. Also use the fingers of the left hand as metsubushi to distract the Uke. You press the thumb of your left hand into the Kyusho between the thumb and the index finger.

Then press down with the right hand to release the Uke's grip.

Make sure that your left elbow is covering you from a potential attack. You drop the hips as you do this. Then, roll the hand into Ura Gyaku. Also switch the covering leg to the right leg. You apply Ura Gyaku. The Uke resists this throw. So, you change to Omote Gyaku. Reach in deep with the right hand to grab the Uke's hand. Roll the Uke's hand into Omote Gyaku. Also switch the covering leg to the left leg. Step back and around with the right leg and use the elbows as an axis to throw the Uke with a cutting motion (Kesa Giri). Keep hold of the Uke's wrist after the throw and maintain Zanshin.

その六 左裏逆

Sono Roku (No.6) Hidari Ura Gyaku (Left Inside Wrist Reverse)

This is the same as the last technique, but done on the left.

その七 右武者捕

Sono Shichi (No.7) Migi Musha Dori (Right Warrior Capture)

The Uke grabs your right sleeve. You step out to the right and stoop low. Roll the palm of your right hand under to the Uke's elbow and continue to roll to lock the arm. As you raise your hips, press onto the Uke's elbow from above with both hands.

The Uke's hand is caught in the crook of your outside elbow. Then, push to the Uke's left knee with your right foot to collapse the opponent to his knee - This is to break the knee. Maintain the pressure with the hands throughout this.

Apply pressure to the Uke's elbow and take the Uke down to the floor with this pressure. This is to break the elbow. Zanshin.

その八 左武者捕

Sono Hachi (No.8) Hidari Musha Dori (Left Warrior Capture)

This is the same as the last technique, but done on the left.

その九 右武剣捕

Sono Kyu (No.9) Migi Muso Dori (Right Warrior Destroy Capture)

The Uke grabs the end of your right sleeve. You pull back with the right leg and cover with the left hand to guard against a potential attack. Begin to wrap the Uke's arm with your right arm from above with a big wrapping movement. Also, adjust your feet so that you are on the same line as the Uke. Your hands lock vertically as in a prayer. Your right thumb is on top. This will make a solid lock. Then, pull your right leg back and go onto the right knee while lifting your arms, raising your hands over the right shoulder. This is when you would break the Uke's shoulder. Zanshin.

その十 左武剣捕

Sono Ju (No.10) Hidari Muso Dori (Left Warrior Destroy Capture)

This is the same as the last technique, but done on the left.

上略之卷

Jō ryaku no Maki

1. 虚空 Kokū (Empty Space)
2. 輦輿 Renyo (Palanquin)
3. 獅手 Danshu (Snapping Hand)
4. 獅指 Danshi (Snapping Finger)
5. 逆流 Saka Nagare (Counter-Current)
6. 鳥鷗 Keō (Seagull)
7. 跳火 Hane Bi (Leaping Fire)
8. 闕倒 Ketō (Fail And Overthrow)
9. 指碎 Yubi Kudaki (Finger Break)
10. 締脈 Ketsu Myaku (Tightening Vein)
11. 殺締 Sakketsu (Slice Off The Lock)
12. 蹄拳 Tei Ken (Hoof Fist)

三宝合掌

Sanpō Gasshō (Three Treasures Prayer)

天略宇宙合掌

Tenryaku Uchū Gasshō (Heavens Strategy Universal Prayer)

Begin in Shizen no Kamae. The hands are clasped in front of the body (chest) with the finger interlocked on the outside of the hands. Then move the hands straight out in front of you until the arms are straight, step back into Ichimonji no kamae.

Kuden: The meaning of Tenryaku Uchu Gassho is becoming one with nature. Enter a state of Emptiness.

This gives you the feeling of you becoming close to divinity, working as one through your own strength and mind. This will enable you to defend yourself.

The Ten Ryaku Uchu Gassho 天略宇宙合掌 means peace and harmony (all elements from the left and right united), with no desire to fight.

The following is also attributed to the Ten Ryaku Uchu Gassho:

Jin, Gi, Rei, Chi, Shin, Chi, Sui, Ka, Fu, Ku Gassho

仁義礼智信地水火風空合掌

Jin 仁 (Understanding of Human)

Gi 義 (Moral and ethical conduct)

Rei 礼 (Courtesy)

Chi 智 (Judgement and Wisdom)

Shin 信 (Belief, Faith)

Chi 地 (Earth), Sui 水 (Water), Ka 火 (Fire), Fu 風 (Wind), Ku 空 (Air/Sky)

Gassho 合掌 (prayer)

虚空

Kokū (Empty Space)

Kuden

This technique's meaning is to make somebody kick to an empty space. The important point in this technique is leaving your lower body in a place that the Uke can easily kick. Another important point is the three directions for stepping with the right foot, depending upon the distance.

Both clasp both hands in Tenryaku Uchū Gasshō and bow to each other. Then, both you and the Uke stand in Ichimonji no Kamae.

As the Uke punches to Men, step off to the right between 45 / 90 degrees, sink the hips, and strike with the left knuckles to Hoshi. Then, strike once more to Hoshi with a right Shuto whilst lifting the hips and shifting across (this is done to break the Uke's elbow).

Your body position when you finish this movement invites a kick to the groin. As the Uke kicks to your groin, pull the right leg back and around to the left to avoid this, and kick to the Uke's kicking leg with the left.

There are three ways of doing this.

- 1, If your leg is pulled back, kick to Kobura.
- 2, If the leg is pulled back but the distance is close, kick to the thigh.
- 3, If Yoko Aruki is used with your right leg instead of pulling the leg back as with the previous 2 examples, use the knee to the point called Sai.

Lastly, allow your whole body to fall into a Boshi Ken strike to Butsumetsu from the Kick. This is very powerful.

Return to Ichimonji no Kamae and Zanshin.



Renyo (Palanquin)

Kuden

This technique's meaning is to make the Uke fall like a wheel. The locking method is what's important here, but if the Uke escapes, use that to your advantage by kicking and simultaneously re-capturing the Uke with Omote Gyaku and then throwing the Uke down.

Both clasp both hands in Tenryaku Uchū Gasshō and bow to each other. Then, both you and the Uke stand in Ichimonji no Kamae.

As the Uke strikes to Men, step off between 45 / 90 degrees and receive this with the back of the wrist.

As the Uke kicks to your groin, pull the leg back and kick to the Uke's Kobura as in Koku.

The Uke then grabs your lapel with the right hand. You cover the grab with both hands. You then shift forward with the right leg and strike the Uke's Uko with Ura Shuto.

Bring the hand back for Ura Gyaku. Turn your body clockwise and step across the front of the Uke with the left leg. As you apply Ura Gyaku with the right hand, brace the Uke's elbow all the way over with the left.

The Uke resists this. Turn your body anti-clockwise to face the Uke. As you do this, roll the Uke's hand over into Omote Gyaku with both hands and kick the Uke to the ribcage with the toes of the right foot.

You pull the left leg back and around (circular) for Omote Gyaku and throw the Uke. Keep a hold of the hand. Pull the arm up and kick with the left heel to Wakitsubo.

Zanshin

彈手

Danshu (Bouncing Hand)

Kuden

This technique's name means to strike with a bouncing shuto. The important point is, after striking with the left, use the rebound to strike with the shuto as though you are cutting the Uke.

Both clasp both hands in Tenryaku Uchū Gasshō and bow to each other. Then, both you and the Uke stand in Ichimonji no Kamae.

The Uke grabs the end of your right sleeve with his left hand. You step out with the right foot and stoop low to the right. Roll the palm of your right hand under to the Uke's elbow. As you raise your hips, press onto the Uke's elbow and turn it as in Musha Dori, but lightly, and with one hand instead of two.

The Uke punches to Men with the right fist. You receive this with the left fist. Keep hold of the Uke's sleeve. Then, you rock forwards and strike the Uke to Uko with Omote Shuto with the feeling of cutting with a sword.

Keep hold of the Uke's sleeve. Hold the left shoulder with your left hand and kick to the outside of the Uke's left knee with your right foot to collapse the Uke's leg. This is intended to break the knee. Then, place both hands on the Uke's elbow and put pressure onto it whilst dropping your weight to drop the Uke.

This is intended to break the elbow. Lastly, kick to either:
1, The Uke's Butsumetsu with the right toes or,

2, The Uke's Wakitsubo with the right heel.

Zanshin.

彈指

Danshi (Bouncing Finger)

Kuden

This technique means to strike with a bouncing finger (thumb). What is important is that after you have struck with the left fist, you strike down from above into Kimon with a turning motion of the wrist.

Both clasp both hands in Tenryaku Uchū Gasshō and bow to each other. Then, both you and the Uke stand in Ichimonji no Kamae.

The Uke grabs your lapel with his left hand. Cover with the right hand. Remove the hand as in ‘Omote Gyaku’. The Uke lunges forward with the left leg and punches to Men with the right fist.

Receive the punch with the left forearm while stepping back with the right foot. As a rebound from this movement, strike to Kimon with Boshi Ken with a downward motion.

Simultaneously grab the hand in Omote Gyaku and kick to Suigetsu with the right foot. Drop the foot and sink the body to apply the Omote Gyaku thus dropping the Uke straight down in front of you.

Stamp to Wakitsubo with your left heel to finish.

Zanshin.

Saka Nagare (Reverse Flow)

Kuden

This technique means to reverse the flow. The thing here is to strike the back of the Uke's hand / Hoshi when receiving on the outside, and when receiving the Uke's kick, do so with a sideways swinging of the knee.

Both clasp both hands in Tenryaku Uchū Gasshō and bow to each other. Then, both you and the Uke stand in Ichimonji no Kamae.

As the Uke strikes to Men with a right punch, step 45 degrees forward to the left with the left foot and strike the Uke's hand / Hoshi with the right fist. The Uke kicks with the right foot.

Receive this with the left leg, using a clockwise swinging motion of the knee. As this movement finishes, grab his right hand with your left hand. Raise the Uke's hand up and turn to face the Uke opening yourself for attack (Kyojutsu).

As the Uke strikes to Suigetsu with the left, step off to the left and strike down to Nagare. Strike with Omote Shuto whilst forcing down the Uke's right hand with your left. Within this movement, capture the Uke's hand with your right hand also (flowing motion after Omote Shuto). His will knock the Uke to the floor.

Keep hold of the Uke's wrist.

Finish with a left kick to Wakitsubo.

Zanshin.



Keō (Settling Seagull)

Kuden

The techniques meaning is the movement of a Seagull flapping it's wings. What is important here is when striking down to both of the Uke's hand's, is to beat down in a large movement like the way a Seagull flaps it's wings.

Both clasp both hands in Tenryaku Uchū Gasshō and bow to each other. Then, both you and the Uke stand in Ichimonji no Kamae.

The Uke grabs both lapels. Cover this lightly. Prepare to kick and strike simultaneously rapping your knuckles to the backs of the Uke's hands. Kick to Kinteki at the same time.

The Uke recovers from this and punches with the right fist to Men.

Stoop low to evade. Push up and out with your left forearm to the right arm to unbalance the Uke.

Strike the Uke's right Kasumi with a right Ura Shuto. Finish with a right kick to Butsumetsu.

Zanshin.

跳火

Hane Bi (Leaping Fire)

Kuden

This technique means the way fire pops and cracks, and the way it sends sparks shooting out. The thing here is when evading the Uke's kick, you should drop your body as low as you can, then suddenly standing up and pressing the other way, and throwing the Uke with a big motion.

Both clasp both hands in Tenryaku Uchū Gasshō and bow to each other. Then, both you and the Uke stand in Ichimonji no Kamae.

The Uke approaches from the rear. The Uke grabs the collar with the right hand. Grab this with the right hand. The Uke kicks with the right foot.

Evade this by turning anti-clockwise to face the Uke, dropping low and receiving the kick with the left arm. Take the Uke's hands off your collar and press the arm down / forward (stay low). Use the Uke's little finger to control the Uke all the way through this movement. Also, use your right hand to control the Uke's arm.

Change to Omote Gyaku suddenly, pressing the opposite way. Also kick suddenly with the right foot to Suigetsu.

Then drop this foot straight down. Step back with the left leg and throw with Omote Gyaku with a big motion.

Zanshin.

開 倒

Ketō (Break Down A Gate)

Kuden

The meaning of this technique is the manner of breaking down a gate. How you do the final kick is important in this technique. So you are putting your body weight through the right foot and keeping it there in order to stomp the Uke to the floor.

Both clasp both hands in Tenryaku Uchū Gasshō and bow to each other. Then, both you and the Uke stand in Ichimonji no Kamae.

The Uke kicks with the right foot to Suigetsu. Evade this by stepping out to the left 45 degrees forward with the left foot. Kick to the Uke's Kobura with the right foot.

The Uke evades this by pulling the leg back at the knee. The Uke then falls into a punch to the Suigetsu.

Evade to the right and stoop low while receiving the punch with the left forearm. Strike with Shako Ken to the face to unbalance the Uke. Also, push the Uke's arm forward. Keep the hand at the face and kick to Suigetsu to topple the Uke.

This last section is done with the feeling of kicking through the Uke.

Zanshin.

指碎

Yubi Kudaki (Finger Break)

Kuden

This technique means to crush the Uke's finger. The important point is to grasp the Uke's little finger with your right hand and at the same time, lower tour centre of gravity, and when the Uke retreats, to drive into his chest with your left finger.

Both clasp both hands in Tenryaku Uchū Gasshō and bow to each other. Then, both you and the Uke stand in Ichimonji no Kamae.

The Uke approaches from behind. The Uke grabs the back of the collar with the right hand. Respond by turning in an anti-clockwise direction and place your right hand on the Uke's hand.

The Uke pulls back by stepping back with the left leg. Move with this by stepping in with the left leg and strike with Boshi Ken to Butsumetsu with the left. (Keep hold of the Uke's hand with your right).

Take the Uke's hand off in a circular motion and crush the little finger with the right hand, while holding the Uke's arm at the elbow with the left.

Move forward slightly with the right foot and bend the arm into a right-angle. (keep pressure on the little-finger). Step back on the left knee and drop the Uke. Break the little finger whilst doing this.

Stand up immediately and keep hold of the sleeve and the finger. Stamp with the right foot to Wakitsubo to finish.

Zanshin.

締脈

Ketsu Myaku (Tightening Vein)

Kuden

This techniques name means to sever the blood flow. The important point is to inflict pain to the Uke before the Uke's sankaku-jime attack is complete, and then to throw the Uke.

Both clasp both hands in Tenryaku Uchū Gasshō and bow to each other. Then, both you and the Uke stand in Ichimonji no Kamae.

The Uke grabs from behind with San-Kaku-Jime with the right arm across the throat., and the left arm behind the neck. In response, put your chin in and drop your hips.

Hold the Uke's hand lightly with your left hand and place your right thumb on Hoshi. Press the thumb up into Hoshi, raising the Uke's right arm slightly to release the choke (make sure you also have hold of the Uke's sleeve at the elbow).

Keep hold of the Uke's left hand and left sleeve. Drop to the left knee to throw the Uke with Ippon Seoi-Nage. Keep hold of the Uke's hand and sleeve, and stamp into Wakitsubo with the right foot to finish.

Zanshin.

殺縛

Sakketsu (Killing Lock)

Kuden

This technique means to squeeze to death. The important point with this technique is to extend the arms and strike back with your hips with enough power.

Both clasp both hands in Tenryaku Uchū Gasshō and bow to each other. Then, both you and the Uke stand in Ichimonji no Kamae.

The Uke grabs with Kannuki Jime from behind (this is to restrain by wrapping your arms around the person when their arms are by their sides. Lock your hands together also and squeeze).

Strike back with the hips and lift the upper arms to the side and lower your posture to break the choke (you must do this before the choke is completed). Grab the Uke's right hand with your right hand. Step to the right and strike to the Uke's face with a left Fudo-Ken. Follow this with placing your left arm behind the Uke's upper arm.

Drop the Uke with Ganseki-Otoshi (keep hold of the Uke's hand).

Press the hand down to compress the bones . Finish by stomping to Wakitsubo with the right foot.

Zanshin.

蹄拳

Tei Ken (Hoof Fist)

Kuden

This technique means the appearance of a bull kicking with it's hooves. It is important to make sure your hips are far enough out to the left.

Both clasp both hands in Tenryaku Uchū Gasshō and bow to each other. Then, both you and the Uke stand in Ichimonji no Kamae.

The Uke grabs from behind with Hagai-Jime (under the arms and grab the collar bone). Before the choke is complete, squeeze in with your elbows to stop the choke. Then, cover the hands and place the thumb tips on the back of the Uke's hands and apply pressure.

Twist both of the Uke's hands away from your body with Ura Gyaku. Slam your hips to the left while holding the Uke's hands high (do this all at once).

Bring the Uke's hand's forward to take balance. Place your right leg behind the Uke and bring the Uke's hand's in toward you. Pull the Uke's hand's up and begin to move forward to throw the Uke (all of this is done with a big circular motion).

Keep hold of the left hand and stamp to Wakitsubo with the right foot to finish.

Zanshin.

玉虎流骨指術

Gyokko Ryu Kossujutsu
(Jewel Tiger School Finger Bone Art)

中略之卷

Chū ryaku no Maki

1. 鳥鶴 Ujaku
2. 鯖倒 Seitō
3. 狸振 Dashin
4. 虎落 Kōrai
5. 蜂先 Hōsen
6. 檀 Kō
7. 獅猿 Shien
8. 崩落 Hōraku

中略之卷

Chūryaku no Maki

三宝合掌

Sanpō Gasshō

地略天風の合掌

Chiryaku Tenpu no Gassho (Earth Strategy Heavens Wind Prayer)

The thumb (Ku 空), and the forefinger (Fu 風) of each hand touch, the left then interlinks with those of the right hand. The rest of the fingers are straight and touching. These are then held vertical in front of the chest. This is Futen Goshin Gassho 護身合掌. Then move the hands straight out in front of you until the arms are straight, step back into Ichimonji no kamae.

Kuden: The meaning of Futen Goshin Gassho is that you take refuge in nature as one's protector.

(You should be free like the power of the wind).

When doing the Futen 風天, you should imagine that a Typhoon or whirlwind is spinning around you when you perform the Inso 印相. This will help protect you.

鳥鶴

Ujaku (Magpie)

Kuden

This technique means to move quickly, like a Korean Crow (Magpie). What is important here is, when slipping in under the Uke's arm, to stick with one's back against the opponent.

Both clasp both hands in Futen Goshin Gasshō and bow to each other. Then both you and the Uke stand in Ichimonji no Kamae.

The Uke attacks with a right punch. Evade this by stepping to the left with the left foot and strike to Hoshi with the right fist. Then, grab the sleeve at the elbow with the same hand.

The Uke then attacks with a right kick. Kick upwards to receive this with the right foot (instep), then as your foot lands, step towards the Uke with the left foot and strike the Uke's Butsumetsu with a left Shito Ken. At the same time lift the Uke's right arm and slide your hand to catch the Uke's hand in Omote Gyaku.

Then, with the right foot, step across with Yoko Aruki passing under the Uke's arm to the front of the Uke. (Be aware of potential attack while doing this movement and use the left to cover against an attack). Then, bring the left leg around in a $\frac{3}{4}$ circle, so that your legs are open and parallel.

Keeping hold of the Uke's hand, also grab this hand with your left hand, and throw by lifting the Uke's hand up and at the same time move forward. Finish by kicking to Butsumetsu with the right heel.

Then return to Ichimonji and Zanshin.

鰯倒

Seitō (Mackrel Drop)

Kuden

This technique means to move with the speed and power of a Mackrel. The important thing here is when you grab the Uke's shoulder with your right hand, reach across with the intention of at. Acking the Uke's eyes (Metsubushi).

Both clasp both hands in Futen Goshin Gasshō and bow to each other. Then both you and the Uke stand in Ichimonji no Kamae.

The Uke attacks with a right punch. Evade this by stepping to the right with the right foot and strike to Hoshi with the left fist.

The opponent then kicks with the right foot.

Twist from the hips to the left and use the power generated by this to strike with the right fist to Kaku (knee).

The Uke then punches low with the left fist. Respond by stepping off to the right while striking his arm down with the left at the point called Nagare (forearm) to shock the Uke's arm and then immediately catch the Uke's wrist.

Then, strike with the fingers of the right hand to the Uke's eyes for Metsubushi. From the last movement, grab the Uke's shoulder with the right hand and kick with the right foot to Suigetsu.

Recover from the kick by kneeling straight down onto the right knee and pull the Uke's shoulder to drop the Uke down.

Then get up (still maintain the grip on the Uke's wrist) and kick to Wakitsubo with your left heel.

Then return to Ichimonji and Zanshin.

Dashin (Shake & Pull)

Kuden

The name of the technique means to shake and pull down.. What is important here is the method of striking the Uke's thumb with the shuto when you are knocking his short sword down.

Both clasp both hands in Futen Goshin Gasshō and bow to each other. Then both you and the Uke stand in Ichimonji no Kamae.

The Uke draws a short sword and stands in Seigan no Kamae.

As the Uke thrusts with the short sword to your stomach, shift to the left with the left foot and lightly control the Uke's wrist with the left hand. Then, shift forward with the right foot and strike with a Shuto to the thumb to make the Uke drop the short sword.

Take the Uke's right hand in Omote Gyaku with both hands in preparation for a throw.

The Uke kicks with either the left or the right. Kick up with the right foot in response to this to put the Uke off-balance, then pull back with your left leg and throw the Uke with Omote Gyaku.

Finish with a right kick to Wakitsubo.

Then return to Ichimonji no Kamae and Zanshin.

虎落

Korai (Tiger Fall)

Kuden

The name of this technique means to throw down a tiger. The important point here is when slipping in underneath the Uke's arm is to stick with your back against the Uke.

Both clasp both hands in Futen Goshin Gasshō and bow to each other. Then both you and the Uke stand in Ichimonji no Kamae.

The Uke draws a short sword and stands in Jodan no Kamae with the short sword over the head (one hand holds the short sword).

The Uke cuts down from above. Take one step back with the left and catch the wrist with the right hand. (Turn the hand in for this). The Uke tries to pull away from this. Stay with the Uke and move in the same manner as in Ujaku.

Bring the short sword between you and the Uke and continue as in Ujaku. Throw the Uke with Katate Nage.

Place the hand that holds the short sword at the right hip to control the Uke's short sword to stop him cutting you. (Control the Uke's thumb).

Finish with a stamp to the Uke's head with the left foot.

Then return to Ichimonji no Kamae and Zanshin.

蜂先

Hōsen (Bee tip)

Kuden

The name of this technique means to knock the Uke down with a strike to the Uke's throat. The strike in this technique was once called Hōsen Ken (蜂先拳).

Both clasp both hands in Futen Goshin Gasshō and bow to each other. Then both you and the Uke stand in Ichimonji no Kamae.

The Uke draws a short sword and stands in Jodan no Kamae (one hand holds the short sword).

The Uke cuts down from above. Step 45 degrees back to the left with the left foot whilst using Moguri Gata (submerging pattern).

The Uke then prepares for Migi Kubi Giri (neck cut). At the moment this begins, kick up with the right foot (toes) to the Uke's right elbow (kick the area is just above the elbow, to the nerve points at the start of the muscle). This will knock the short sword out of the Uke's hand and raise the right arm up.

As you land from the kick, strike the Uke with Gyokaku Ken (hold the thumb and the little finger together and use the other 3 fingers like a claw. Strike with the middle finger aimed at the base of the windpipe and the other 2 on top of the collarbone). This strike knocks the Uke down.

Finish by leaping onto the Uke with Migi Kakato Geri to the right of the Uke's chest to finish.

Return to Ichimonji no Kamae.

Zanshin.

Kō / Hane Tsurube (Well Bucket)

Kuden

The meaning of this technique is to use leverage. The important point is that you don't attempt to catch the Uke's kicking leg on your arm, but instead, you place it onto your shoulder. This Kata has two names (Ko and Hanetsurube) and is two different forms.

Sono Ichi (Number 1)

Both clasp both hands in Futen Goshin Gasshō and bow to each other. Then both you and the Uke stand in Ichimonji no Kamae.

The Uke draws a short sword and stands in Dai Jodan no Kamae with the short over the head. (one hand holds the short sword)

The Uke cuts down from above. Evade outside to the left with the left foot and grab the Uke's right wrist lightly with your right hand.

The Uke kicks with the right foot.

Drop down low and scoop up under the Uke's leg with the right arm while still holding the hand with the short sword.

Finish by ramming your right hand into the Uke's face and stepping forward with the right foot in order to throw the Uke.

Then return to Ichimonji no Kamae and Zanshin.

その二

Sono Ni (Number 2)

Both clasp both hands in Futen Goshin Gasshō and bow to each other. Then both you and the Uke stand in Ichimonji no Kamae.

The Uke draws a short sword and stands in Jodan no Kamae with the short sword over the head (one hand holds the short sword).

The Uke cuts down from above. Evade inside to the right with the right foot and grab the Uke's right wrist lightly with your left hand.

The Uke kicks with the right foot.

Shift to the left with the left foot and sink low, then scoop up with the right arm to catch the Uke's leg on your right shoulder.

Finish by ramming your right hand into the Uke's face and stepping forward with the right foot in order to throw the Uke.

Then return to Ichimonji no Kamae and Zanshin.

獅猿

Shien (A Lion & A Monkey)

Kuden

The name of this technique means strength of a lion and cleverness of a monkey. What is important here is when kicking the Uke's right kick using keri kaeshi with your right leg, is to kick upward using a spinning motion with your body.

Both clasp both hands in Futen Goshin Gasshō and bow to each other. Then both you and the Uke stand in Ichimonji no Kamae.

Stand in Hira no Kamae (Shizen no Kamae). The Uke draws the short sword and prepares to thrust into your back from behind.

As the Uke thrusts, shift to the right to evade and lightly grab the Uke's wrist from above with your left hand.

The Uke attempts to free himself by kicking with the right foot.

Respond by turning clockwise on the right foot to evade this, lift the Uke's hand in Ura Gyaku and kick up with the right foot into the Uke's Kobura.

With the left hand, catch the Uke's hand in Omote Gyaku. (This is done in a similar manner to Renyo from the Joryaku no Maki). Begin to turn the body anti-clockwise to prepare for the throw.

Pull the left leg back and drop to the left knee to throw the Uke with Omote Gyaku.

Then stand and finish with a right kick to Wakitsubo.

Then return to Ichimonji no Kamae and Zanshin.

崩 落

Hōraku (Cave-In)

Kuden

The name of this technique means a mountain that crumbles and falls. It is important that when avoiding the Uke's thrust, pull your left foot slightly back to close in the distance, and hug the Uke's arm tight into your armpit.

Both clasp both hands in Futen Goshin Gasshō and bow to each other. Then both you and the Uke stand in Ichimonji no Kamae.

Stand in Hira no Kamae (Shizen no Kamae). The Uke draws the short sword and prepares to thrust into your back from behind.

As the Uke thrusts, shift to the left to evade and hug the Uke's arm under your right arm. Smash down to the Uke's hand with your left palm in a manner similar to Take-Ori to make the Uke drop the short sword.

Take hold of the Uke's wrist with the left hand and turn by pivoting clockwise on the right foot until you are parallel to the Uke to prepare for a Shuto.

Strike with Ura Shuto to the Uke's Kasumi (temple). This will put the Uke off-balance. Stamp onto the Uke's right foot with your right foot and grab the right shoulder with the right hand all at the same time.

Drop back to the left knee and pull the shoulder to throw the Uke face-down to the floor. This is done with a twisting motion. (Keep the Uke's hand raised).

Finish by standing up, still controlling the Uke's hand, and stamp on the Uke's head with your right foot.

Then return to Ichimonji no Kamae and Zanshin.

玉虎流骨指術

Gyokko Ryu Kossijutsu
(Jewel Tiger School Finger Bone Art)

下略之卷

Ge Ryaku no Maki

1. 隼雄 Shun U
2. 隼足 Shun Soku
3. 一撃 Ichi Geki
4. 魁足 Kai Soku
5. 掏掠 Kō Ryaku
6. 意合封 Iai Fū
7. 沈雁 Chingan
8. 風盃 Fūmō

下略之卷

Ge ryaku no Maki

三宝合掌

Sanpō Gasshō

人略反応盆溢の合掌

Jinryaku Hanno Funitsu no Gassho (Human Strategy Responsive Seething and Overflowing Prayer)

The thumb (Ku 空), and the ring finger (Sui 水), of each hand touch, and those of the left hand interlink with those of the right hand. The rest of the fingers are straight and touching. They are held in front of the chest. This Hanno Hon Itsu Gassho 反応汎溢合掌. Then move the hands straight out in front of you until the arms are straight, step back into Ichimonji no kamae.

Kuden: The meaning of Han-o Hangeki Gassho is to take advantage of the opponent by ‘not’ matching the opponents movements.

Have the expression of a prayer, naturally responding to all movement, the same way that water can bring down a mountain.

隼雄

Shun U (Falcon Excellence)

This technique means to be swift like a falcon. You use this technique for controlling the Uke at the instant that he tries to draw his sword. What is important here is to thrust into the base of the Uke's nose with a right boshi ken and at the same time press against the grip of his sword with the left hand.

Both clasp both hands in Hanno Hon Itsu Gasshō and bow to each other. Then, you stand in Ichimonji no Kamae and the Uke steps back with the right leg and prepares to draw his sword.

As the Uke steps forward with the right leg and begins to draw the sword, step forward with the left foot slightly to the left and stop the sword draw by blocking the sword handle with your left hand and press.

At that instant, the Uke retreats with the left foot. As this happens, take hold of the end of the Uke's sword handle with the left hand and at the same time, step forward with the right foot and strike Uke to Jinchu with a right Boshi Ken.

Pull back with the right leg and take hold of the sword handle with your right hand. Carry on moving back with the right leg and draw the Uke's sword, cutting edge up. Your finishing position should resemble Ichimonji no Kamae with your right hand under your belly button and your left palm supporting the back of the blade. The tip of the sword points to the Uke's stomach.

Zanshin.

隼足

Shun Soku (Falcon Feet)

This technique means to have footwork like that of a falcon. You use this technique for controlling the Uke at the instant he tries drawing his sword. You must take a step in while you are pushing down the sword handle with the left hand.

Both clasp both hands in Hanno Hon Itsu Gasshō and bow to each other. Then, you stand in Ichimonji no Kamae and the Uke steps back with the left leg and prepares to draw his sword.

As the Uke steps forward with the right leg and begins to draw the sword, step forward with the left foot slightly to the left and stop the sword draw by blocking the sword handle with your left hand.

The Uke responds by striking down with the right fist to your left hand. As the Uke does this, stoop low and push the sword handle down, and at the same time, move with the right foot forward and slightly to the right – this movement prevents the Uke from connecting with the strike to your hand.

Carry this movement on to pivot yourself clockwise on your right heel so that you are side-by-side, and slightly further back than the Uke. Within this movement catch the scabbard with your right hand and the Uke's right wrist with your left hand.

The scabbard is against the Uke's arm just above the elbow. Drop your weight and press on the arm with the scabbard while anchoring the Uke's right hand at your hip to drop the Uke face down to the floor.

Finish by kicking with the right foot to the Uke's side.

Zanshin.

Ichi Geki (One Blow)

This technique's meaning is to knock down the Uke in a single strike. What is important here is to is to push the Uke's right elbow up high enough so as to create unbalance before the next movement.

Both clasp both hands in Hanno Hon Itsu Gasshō and bow to each other. Then, you stand in Ichimonji no Kamae and the Uke steps back with the left leg and draws his sword.

The Uke stands in Seigan no Kamae.

The Uke then changes into Dai Jodan no Kamae. At that instant jump in with the left foot forward and place your left hand onto the Uke's right elbow – press into the nerve point (Hoshi) with your left thumb and press the elbow up to unbalance the Uke. Then, strike downwards to the Uke's left Kimon with a right Boshi Ken. The Uke will slump at this point and will be off balance. This should be done all at once to take balance effectively.

Then, with your right foot, kick to the Uke's Suigetsu to drop the Uke.

Finish in Ichimonji no Kamae.

Zanshin.

This technique should flow as one simultaneous attack - just as the Uke is changing Kamae - jump, strike and then kick.

魁足

Kaisoku (Superior Foot)

This technique means to have superior footwork. What is important here is to knock the Uke over with O-Soto by means of putting the leg down naturally after lifting it for O-Soto – making the movement as flowing as possible.

Both clasp both hands in Hanno Hon Itsu Gasshō and bow to each other. Then, you stand in Ichimonji no Kamae and the Uke goes into Dai Jodan no Kamae.

As the Uke cuts down, shift to the left with the left foot to evade and kick upwards to the Uke's right hand with the right foot. This will knock the sword out of the Uke's hand.

The Uke goes to draw his short sword.

Step onto the Uke's right foot with your right foot and control the Uke's right wrist with your left hand. At the same time, strike to kasumi with a right shuto.

Then, put your right hand between his right arm and his body to grab his shoulder – you are still controlling the right wrist with your left hand. This movement will release the Uke's hand from the short sword.

Now, you open the Uke's right hand out into Omote Gyaku with your left hand and hold the Uke's shoulder with your right hand, and at the same time, kick the Uke's right leg away with a right O-soto. Pin the Uke.

Return to Ichimonji no Kamae.

Zanshin

掬掠

Kūryaku (Scoop Up Water & Sweep Over)

This technique means to scoop or snatch away. It is important to keep your right arm a touch lower when using your body for sutemi.

Both clasp both hands in Hanno Hon Itsu Gasshō and bow to each other. Then, you stand in Ichimonji no Kamae and the Uke goes into Dai Jodan no Kamae.

The Uke cuts down from Dai Jodan. Evade to the right and cover the top of the Uke's right hand with your left hand. Shift your weight to the left as you reach to grab the Uke's right elbow with your right hand. Apply pressure as though wringing the arm out to lock the arm, and then throw your body down to the left (your right leg passes the Uke's right leg) for Sutemi. (as you are throwing your body down, pull the Uke's arm to your stomach).

Immediately get back up and return to Ichimonji no Kamae.

Zanshin.

意合封

Iai Fū (Sealing The Sword Draw)

The meaning of this technique is to match the Uke's energy and to envelop him. The important point here is to keep your left fist directly above your head when you approach the Uke so that your head is protected from being hit with the handle of the sword.

Both clasp both hands in Hanno Hon Itsu Gasshō and bow to each other. Then, you stand in Ichimonji no Kamae and the Uke immediately draws the sword for a horizontal cut to your stomach.

Evade this by leaping back (still in Kamae).

The Uke then enters into Dai Jodan no Kamae.

Immediately step back in with the right foot and cover with your right fist just in front of your forehead / above your head, and simultaneously strike the Uke's left Kimon with a right Boshi Ken.

Next, kick the Uke to Suigetsu with the right foot to knock the Uke down.

Return to Ichimonji no Kamae and Zanshin.

沈雁

Chingan (Wild Goose Sinking)

The name of this technique means to lower your posture like a wild goose sinking. What is important here is to make sure you get low enough when turning to the left and sinking down, then build up your strength for the next movement.

Both clasp both hands in Hanno Hon Itsu Gasshō and bow to each other. Then, you stand in Ichimonji no Kamae and the Uke stands in Seigan no Kamae. Enter into Han No Honitsu No Kamae (sink the body down low with the hands out forwards, left leg is in front) The body is similar to Jumonji no kamae with the body facing forwards. The hands are in the Inzo. The middle and ring finger bend to touch the thumb. The index and little fingers are straight out pointing. The leading hand has the hand thumb on top.

The Uke attacks with Chudan Tsuki.

Evade to the left while keeping low, and as the attack flows past you, keep your hands in the Inzo and point them at the Uke's hands.

Then, with your left hand on top and your right hand underneath, cup the Uke's hands and raise the Uke's hands above your head (do not extend your arms fully) and at the same time, bring your right leg to a position where you are in front of the Uke (keep your posture low).

Then, pull your left leg back and around counter-clockwise and pull the Uke's hands to throw the Uke. Finish with a right kick to the Uke's side. Return to Ichimonji no Kamae.

Zanshin.

風 盆

Fūmō (Big Wind)

This technique means big wind. What is important here is the right and left hands make large and simultaneous opening movements when taking the sword away.

Both clasp both hands in Hanno Hon Itsu Gasshō and bow to each other. Then, you stand in Ichimonji no Kamae and the Uke goes into Dai Jodan no Kamae.

As the Uke cuts down, evade to the left as in the last technique.

With your right hand, gently grasp the handle of the sword between your index finger and your middle finger just behind the Tsuba .

At this point, strike with a left Shuto to the Uke's eyes. This will release the sword from the Uke.

Then, take the sword handle with the left hand also and, with a big movement, step to the left with the left foot and slice the Uke's somach. For training purposes, step back with the left foot instead so that the cut misses the Uke.