

HISTORY OF MARTIAL ARTS

A

Aikido, as envisioned by its founder, is not only the synthesis of the founder's martial training, but also the expression of his personal philosophy of universal peace and reconciliation. Today, aikido continues its evolution from the koryū (old-style martial arts), to a wide variety of expressions by martial artists throughout the world.



Martial studies of Aikido's founder

Aikido was created by Morihei Ueshiba (植芝 盛平 Ueshiba Morihei, 14 December 1883–26 April 1969), also known by aikido practitioners as Ōsensei (“Great Teacher”). Ueshiba developed aikido primarily during the late 1920s through the 1930s through the synthesis of the older martial arts that he had studied. The core martial art from which aikido derives is Daitō-ryū aiki-jūjutsu, which Ueshiba studied directly with Takeda Sokaku (武田 惣角 Takeda Sōkaku, 1859–1943), the reviver of that art. Additionally, Ueshiba is known to have studied Tenjin Shin'yō-ryū with Tozawa Tokusaburō (戸沢 徳三郎, 1848–1912) in Tokyo in 1901, Gotōha Yagyu Shingan-ryū under Nakai Masakatsu (中井 正勝, fl. 1891–1908) in Sakai from 1903 to 1908, and judo with Kiyochi Takagi (高木 喜代子 Takagi Kiyochi, 1894–1972) in Tanabe in 1911.

The art of Daitō-ryū is the primary technical influence upon aikido. Along with empty-handed throwing and joint-locking techniques, Ueshiba incorporated training movements with weapons, such as those for the spear (yari), short staff (jō), and perhaps also the bayonet (jūken). Most notably, however, aikido derives much of its technical theory from the art of swordsmanship (kenjutsu).

Ueshiba moved to Hokkaidō in 1912, and he began studying under Takeda Sokaku in 1915. His official association with Daitō-ryū continued until 1937. However, during the latter part of that period, Ueshiba had already begun to distance himself from Takeda and the Daitō-ryū. At that time, Ueshiba was referring to his martial art as “Aiki Budō”. It is unclear when exactly Ueshiba began using the name “aikido”, but it officially became the name of the art in 1942, when the Greater Japan Martial Virtue Society (Dai Nippon Butoku Kai) was engaged in a government sponsored reorganization and centralization of

Japanese martial arts.

Philosophical and political developments

After Ueshiba left Hokkaidō in 1919, he met and was profoundly influenced by Onisaburo Deguchi (出口 王仁三郎 Deguchi Ōnisaburo, 1871–1948), the spiritual leader of the Ōmoto-kyō religion (a neo-Shinto movement) in Ayabe. Significantly, one of the primary features of Ōmoto-kyō is its emphasis on the attainment of utopia during one's life. This is the primary influence upon Ueshiba's martial philosophy of love and compassion, especially for those who seek to harm others. Aikido demonstrates this philosophy in its emphasis upon mastering martial arts so that one may receive an attack and harmlessly redirect it. In an ideal resolution, not only is the receiver unharmed, but so is the attacker.

In addition to the effect on his spiritual growth, the connection with Deguchi was to have a major effect in introducing Ueshiba to various elite political and military circles as a martial artist. As a result of this exposure he was able to attract not only financial backing but

also gifted students in their own right. Several of these students went on to found their own styles of aikido.



The international dissemination of aikido

Aikido was first brought to the West in 1951 by Minoru Mochizuki (望月 稔 Mōchizuki Minoru, 1907–2003) with a visit to France where he introduced aikido techniques to judo students. He was followed by Tadashi Abe (阿部 正 Abe Tadashi, 1926–1984) in 1952 who came as the official Aikikai Hombu representative, remaining in France for seven years. Kenji Tomiki (富木 謙治 Tomiki Kenji, 1900–1979) toured with a delegation of various martial arts through fifteen continental states of the United States in 1953. Subsequently in that year, Koichi Tohei (藤平 光一 Tōhei Kōichi, born 1920) was sent by Aikikai Hombu to Hawaii, for a full year, where he set up several dojo. This was backed up by several further visits and is thus considered the formal introduction of aikido to the United States. The United Kingdom followed in 1955; Italy in 1964; Germany and Australia in 1965. Today there are aikido dojos available to train throughout the world.

Aiki-ken (合気剣:あいきげん) is the name given specifically to the set of sword techniques, practiced according to the principles of aikido, taught first by Morihei Ueshiba (aikido's founder), then further developed by Morihiro Saito, one of Ueshiba's most prominent students.

Development of Aiki-ken

Much of the aiki-ken syllabus was developed by Morihei Ueshiba (植芝 盛平 Ueshiba Morihei, 1883–1969) at his dojo in Iwama, Japan, at the same time he developed aikido's staff training (called aiki-jō). It is well documented that Ueshiba studied several different styles of kenjutsu (Japanese swordsmanship), but the aiki-ken techniques are predominantly based upon the teachings of the Kashima Shintō-ryū. Most of the practice of Aiki-ken was ultimately systematized not by Ueshiba, but by Morihiro Saito (齋藤 守弘 Saitō Morihiro, 1928–2002), one of Ueshiba's most dedicated students and the person who took over the Iwama dojo after Ueshiba died. Hence the unofficial term "Iwama style" to refer to Saito's style of aikido, incorporating a significant amount of weapons training. In order to preserve the art and to teach an increasing number of students, Saito gathered the teachings of Ueshiba and presented the world with "aiki-ken". The first aiki-ken techniques were published in "Traditional Aikido", Vol I and II by Morihiro Saito, 1973. Before his death, Saito and his son Hitohiro Saito (齋藤 仁浩 Saitō Hitohiro, born 1957) revived and refined this art.

Note that the practice of aiki-ken is not pervasive. Some schools of aikido incorporate weapons' training that is unrelated to aiki-ken, and others forgo weapons training entirely.

Aiki-ken Practice

Much of aiki-ken bears little similarity to other modern sword arts. Rather than learning to "fight" with swords, the primary purpose of aiki-ken is to magnify errors in one's aikido technique, and to give the student an opportunity to apply the principles of aikido in different situations. Aiki-ken is practiced using bokken (a wooden katana) and has a wide variety of techniques. Saito codified two sets of techniques, the first being seven suburi (solo cutting exercises), and the second being five partnered forms. Some dojo also practice jiyu-waza armed with bokken (freestyle technique, without a predetermined form

of attack and response).

Suburi

Suburi (素振り:すぶり), A word that translates literally to something like “elementary swinging”, is used to refer to the basic solo movements of aiki-ken, developed by Saito as a distillation of the partnered practice. There are seven aiki-ken suburi, and are very simply named as follows:

1. Shodan: A simple downward vertical cut.
2. Nidan: Step back into jōdan-gamae, then a downward vertical cut.
3. Sandan: Step back into waki-gamae, then a downward vertical cut.
4. Yondan: Step forward with a downward vertical cut; repeat.
5. Godan: Step forward while guarding, then a 70 degree downward cut; repeat.
6. Rokudan: Step forward with a downward vertical cut, then shuffle forward and thrust.
7. Nanadan: Step forward while guarding, then a 70 degree downward cut, then step forward and thrust.

Kumitachi

The partnered forms practice of aiki-ken is called kumitachi (組太刀:くみたち), meaning the crossing/meeting of swords. There are five kumitachi in Saito’s aiki-ken curriculum. The kumitachi teach students how to alternately control the center line and move off of it to avoid attacks and how to blend with an opponent’s attacks, among other skills. Improvisational variations on the kumitachi (called henka), which generally cause the kumitachi form to end early with one person taking advantage of an opening to strike or throw the other, are also taught.

Aiki-jō (合気杖:あいきじょう) is the name given specifically to the set of techniques practiced with a jō (a wooden staff about four feet long), practiced according to the principles of aikido, taught first by Morihei Ueshiba (aikido’s founder), then further developed by Morihiro Saito, one of Ueshiba’s most prominent students.

Development of Aiki-jō

Much of the aiki-ken syllabus was developed by Morihei Ueshiba (植芝 盛平 Ueshiba Morihei, 1883–1969) at his dojo in Iwama, Japan, at the same time he developed aikido’s sword training (called aiki-ken). It is well documented that Ueshiba studied several different styles of martial arts, including the art of jōdō (the way of the jō). The aiki-jō techniques taught by Ueshiba were a distillation of that training, with an emphasis upon the use of the jō as a method for the refinement of one’s empty-handed aikido techniques.

Most of the practice of aiki-jō was ultimately systematized not by Ueshiba, but by Morihiro Saito (齊藤 守弘 Saitō Morihiro, 1928–2002), one of Ueshiba’s most dedicated students and the person who took over the Iwama dojo after Ueshiba died. Hence the unofficial term “Iwama style” to refer to Saito’s style of aikido, incorporating a significant amount of weapons training. In order to preserve the art and to teach an increasing number of students, Saito gathered the teachings of Ueshiba and presented the world with “aiki-jō”. The first aiki-jō techniques were published in “Traditional Aikido”, Vol I and II by Morihiro



Saito, 1973. Before his death, Saito and his son Hitohiro Saito (斎藤 仁浩 Saitō Hitohiro, born 1957) revived and refined this art. Note that the practice of aiki-jō is not pervasive. Some schools of aikido incorporate weapons' training that is unrelated to aiki-jō, and others forgo weapons training entirely.



Aiki-jō Practice

The primary purpose of aiki-jō practice is to magnify errors in one's aikido technique, and to give the student an opportunity to apply the principles of aikido in different situations. Saito codified three sets of techniques, the first being twenty suburi (solo cutting exercises), the second being ten partnered forms, and the third being two kata (solo forms). Some dojo also practice jiyu-waza armed with jō (freestyle technique, without a predetermined form of attack and response).

Suburi

Suburi (素振り:すぶり?), A word that translates literally to something like “elementary swinging”, is used to refer to the basic solo movements of aiki-jō, developed by Saito as a distillation of the forms and partnered practice.

There are twenty aiki-jō suburi. They are divided into sub-groups and named as follows (the English given is an approximate translation):

Five thrusting (tsuki) Movements

1. Direct thrust (choku-tsuki)
2. Counter thrust (返し突き kaeshi-tsuki)
3. Rear thrust (後ろ突き ushiro-tsuki)
4. Thrust, low counter (突き下段返し tsuki gedan-gaeshi)
5. Thrust, high counter strike (突き上段返し打ち tsuki jōdan-gaeshi-uchi)

Five Striking (うち uchi) Movements

6. Front-of-the-face stepping strike (正面打ち込み shōmen'uchikomi)
7. Repeating stepping strike (連続打ち込み renzoku uchikomi)
8. Head strike, low counter (面打ち下段返し men'uchi gedan-gaeshi)
9. Head strike, rear thrust (面打ち後ろ突き men'uchi ushiro-tsuki)
10. Reverse side-of-the-head strike, rear thrust (逆横面後ろ突き gyaku-yoko'men ushiro-tsuki)

Three One-handed (片手 katate) Movements

11. One-handed low counter (片手下段返し katate gedan-gaeshi)
12. One-handed distant-interval strike (片手遠間打ち katate tōma-uchi)
13. One-handed “figure-eight” counter (片手八の字返し katate hachi-no-ji gaeshi)

Five “Figure-eight” (八相 hassō) Movements

14. “Figure-eight” counter, strike (八相返し打ち hassō-gaeshi uchi)
15. “Figure-eight” counter, thrust (八相返し突き hassō-gaeshi tsuki)
16. “Figure-eight” counter, rear thrust (八相返し後ろ突き hassō-gaeshi ushiro-tsuki)
17. “Figure-eight” counter, rear strike (八相返し後ろ打ち hassō-gaeshi ushiro-uchi)
18. “Figure-eight” counter, rear sweep (八相返し後ろ払い hassō-gaeshi ushiro-barai)

Two Flowing (流れ nagare) Movements

19. Flowing counter strike (流れ返し打ち nagare-gaeshi-uch)

20. Right flowing counter thrust (右流れ返し突き *migi nagare-gaeshi-tsuki*)



Kumijō

The partnered forms practice of aiki-jō is called kumijō (組杖:くみじょう), meaning the crossing/meeting of staves. There are ten kumijō in Saito's aiki-jō curriculum. Ueshiba originally taught various partnered drills and techniques with the jō, and Saito originally codified them into a discrete series of seven such partner drills. In 1983, Saito was set to give a public demonstration, and so devised three more kumijō at that time.

The kumijō teach students how to alternately control the center line and move off of it to avoid attacks and how to blend with an opponent's attacks, among other skills. Improvisational variations on the kumijō (called *henka*), which generally cause the kumijō form to end early with one person taking advantage of an opening to strike or throw the other, are also taught.

Kata

Kata, simply meaning “forms”, are typically solo, predetermined series of techniques practiced against an imaginary opponent. In the aiki-jō curriculum, there are two primary kata. The first is called “Sanjūichi no Jō”, is generally referred to in English as the “Thirty-one Point Jō Kata”, and was taught by Ueshiba. The second one is “Jūsan no Jō”; “Thirteen Point Jō Kata”. There are also well known partnered versions of these forms, called *bunkai*.

Aiki-jūjutsu, Daitō-ryū (大東流合気柔術), originally called *Daito-ryū jujutsu (大東流柔術)*, is a Japanese martial art that first became widely known in the early 20th century under the headmastership of Sokaku Takeda (武田 惣角 Takeda Sōkaku). Takeda had extensive training in several martial arts (including *Kashima Shinden Jikishinkage-ryu* and *sumo*) and referred to the style he taught as *Daito-ryū*. Although the ryū's traditions claim to extend back centuries in Japanese history there are no known extant records regarding the ryū before Sokaku Takeda. Whether he is regarded as the restorer or founder of the art, the known history of *Daito-ryū* begins with Sokaku Takeda. Perhaps the most famous student of Sokaku Takeda was Morihei Ueshiba (植芝 盛平 Ueshiba Morihei), founder of aikido. Sokaku Takeda's third son, Tokimune Takeda, became the headmaster of the art following the death of Sokaku Takeda in 1943. Tokimune Takeda taught what he called *Daito Ryu Aikibudo*, an art that included the sword techniques of the *Ono-ha Itto-ryu* along with the traditional techniques of *Daito-ryū aiki-jujutsu*. It was also under Tokimune Takeda's headmastership that modern dan rankings were first created and awarded to students. Tokimune Takeda died in 1993 leaving no official successor, but a few of his high ranking students such as Katsuyuki Kondo and Shigemitsu Kato now head their own *Daito-ryū aiki-jujutsu* organizations.

B

Budō (武道:ぶどう) is a term describing Japanese martial arts. *Budō* is a compound of the word *bu (武:ぶ)*, meaning war or martial; and *dō (道:どう)*, meaning path or way. Similarly, *bujutsu* is a compound of the words *bu (武)*, and *jutsu (術:じゅつ)*, meaning science, craft, or art. Thus, *budō* is most often translated as “the way of war”, or “martial way”, while *bujutsu* is translated as “science of war” or “martial

craft.” However, both budō and bujutsu are used interchangeably in English with the term “martial arts”.



Budō vs. Bujutsu

It is very difficult to precisely delineate the differences between budō and bujutsu. Sometimes, the differences are considered historical; others cite differences in training methods, training philosophy, or emphasis on spiritual development. Although the distinction was first popularized in the west through the writings of Donn F. Draeger, many consider the difference a false construct with no historical basis. Some of the distinctions between the two forms are discussed below.

New vs. Old

During Japan’s feudal era, the word bujutsu was more commonly used to describe martial practices than budō. Likewise, terms for specific martial arts such as jujutsu, kenjutsu, and iaijutsu were in use. During Japan’s transition from a feudal to an industrial society, many schools of martial arts changed the suffix of the arts they were practicing from “jutsu” to “dō”. The intent of this change was in part to reflect a philosophical approach to training, where the spiritual and moral virtues of the martial arts are incorporated into one’s entire life. Whether the change in philosophy actually occurred, never occurred, or whether that philosophy was always incorporated is open to debate.

Today, so-called “traditional” martial arts (from before the Meiji Restoration) are often referred to as koryū bujutsu (literally, “old-style martial art/science”), while more modern martial arts are called gendai budō (literally, “modern martial way”).

Civilian vs. Military

Many consider budō a more civilian form of martial arts, as an interpretation or evolution of the older bujutsu, which they categorize as a more militaristic style or strategy. According to this distinction, the modern civilian art de-emphasizes practicality and effectiveness in favor of personal development from a fitness or spiritual perspective. The difference is between the more “civilian” versus “military” aspects of combat and personal development. They see budō and bujutsu as representing a particular strategy or philosophy regarding combat systems, but still, the terms are rather loosely applied and often interchangeable.

Individual preference

There is no test or standard to determine the classification, and it is certainly possible to consider these distinctions illusory. Generally speaking, a school of martial arts chooses whatever term they feel most comfortable with. A martial arts school might choose to call their practice bujutsu, because they desire a connection with the past, or to emphasize that their art is practiced as it was during a certain point in history. A school might choose to call their practice budō to reflect an emphasis on spiritual and philosophical development, or simply to reflect that the art was developed more recently, such as aikido, which was synthesized by its founder during the early twentieth century (the older name is aikijutsu or aiki-jūjutsu, which are still in use by some martial arts). Some schools may even choose bujutsu as an express rejection of the modern emphasis on spirituality and philosophy.

Bushido Early history

There is evidence of Bushido in; early literature to suggest that the styling of Bushido have existed in the Japanese literature from the earliest recorded literary history of Japan. Kojiki is Japan's oldest extant book. Written in 712 AD, it contains passages about Yamato Takeru, the son of the Emperor Keiko. It provides an early indication of the values and literary self-image of the bushido ideal, including references to the use and admiration of the sword by Japanese warriors. Yamato Takeru may be considered the rough ideal of the Japanese warrior to come. He is sincere and loyal, slicing up his father's enemies "like melons", unbending and yet not unfeeling, as can be seen in his laments for lost wives and homeland, and in his willingness to combat the enemy alone. Most important, his portrayal in the Kojiki shows the ideal of harmonizing the literary with the martial may have been an early trait of Japanese civilization, appealing to the Japanese long before its introduction from Confucian China.



This early conceptualizing of a Japanese self-image of the "ideal warrior" can further be found in the Shoku Nihongi, an early history of Japan written in the year 797. A section of the book covering the year 723 A.D. is notable for an early use of the term bushi in Japanese literature and a reference to the educated warrior-poet ideal. The term bushi entered the Japanese vocabulary with the general introduction of Chinese literature and added to the indigenous words, tsuwamono and mononofu.

In Kokin Wakashū (early 10th century), the first imperial anthology of poems, there is an early reference to Saburau — originally a verb meaning "to wait upon or accompany a person in the upper ranks of society". In Japanese, the pronunciation would become saburai. By the end of the 12th century, samurai became synonymous with bushi almost entirely and the word was closely associated with the middle and upper echelons of the warrior class.

13th to 16th centuries

From the Bushido literature of the 13th to 16th Centuries there exists an abundance of literary references to the ideals of Bushido.

Written in 1371, the Heike Monogatari chronicles the struggle between the Minamoto and Taira clans for control of Japan at the end of the 12th century—a conflict known as the Gempei War. Clearly depicted throughout the Heike Monogatari is the ideal of the cultivated warrior. The warriors in the Heike Monogatari served as models for the educated warriors of later generations, and the ideals depicted by them were not assumed to be beyond reach. Rather, these ideals were vigorously pursued in the upper echelons of warrior society and recommended as the proper form of the Japanese man of arms.

Other examples of the evolution (though it has been suggested constancy) in the Bushido literature of the 13th to 16th centuries included:

- "The Message Of Master Gokurakuji" by Shogunal Deputy, Hōjō Shigetoki (1198-1261 AD)
- "The Chikubasho" by Shiba Yoshimasa (1350-1410 AD)
- Writings by Imagawa Ryoshun (1326-1420 AD)
- Writings by Governor of Echizen, Asakura Toshikage (1428-1481 AD)

- Writings by the Samurai general Hōjō Nagauji (1432-1519 AD)
- The warlord Takeda Shingen (1521AD-1573 AD)
- The Precepts of Kato Kiyomasa (1562-1611 AD)



This period of early development of Bushido, as depicted in these various writings and house codes, already includes the concepts of an all encompassing loyalty to their master, filial piety and reverence to the Emperor. It indicates the need for both compassion for those of a lower station, and for the preservation of their name. Early Bushido literature further enforces the requirement to conduct themselves with calmness, fairness, justice, and politeness. The relationship between learning and the way of the warrior is clearly articulated, one being a natural partner to the other. Finding a proper death in battle, for the cause of their lord, also features strongly in this early history.

17th to 19th centuries

Although Japan enjoyed a period of peace during the Sakoku (“closed country”) period from the 17th to the mid-19th century, the samurai class remained and continued to play a central role in the policing of the country. It has been suggested that this period of relative peace led to the refinement and formalism of Bushido that can be traced back through the era of feudal Japan, or the Edo Period. Literature of the 17th to 19th Century contains many ideas of the philosophy of Bushido. This includes:

- The Last Statement of Torii Mototada (1539-1600 AD)
- Kuroda Nagamasa (1568-1623 AD)
- Nabeshima Naoshige (1538-1618 A.D.)
- Go Rin No Sho (The Book of Five Rings) by Miyamoto Musashi (1584-1645 AD)
- Bu[shi]do Shoshinshu (Bushido for Beginners) by Taira Shigesuke [Daidoji Yuzan] (1639-1730 AD)

Tenets

Bushido expanded and formalized the earlier code of the samurai, and stressed frugality, loyalty, mastery of martial arts, and honor to the death. Under the Bushido ideal, if a samurai failed to uphold his honor he could regain it by performing seppuku (ritual suicide).

In an excerpt from his book Samurai: [The World of the Warrior](#), historian Stephen Turnbull describes the role of Seppuku in feudal Japan:

Seppuku is a more correct expression for an act of suicide performed by the process of cutting open the abdomen. Seppuku is better known in the West as hara kiri (belly-cutting), and is a concept so alien to the European tradition that it is one of the few words from the world of the samurai to have entered foreign languages without a need for translation. Seppuku was commonly performed using a dagger. It could take place with preparation and ritual in the privacy of one’s home, or speedily in a quiet corner of a battlefield while one’s comrades kept the enemy at bay. In the world of the warrior, seppuku was a deed of bravery that was admirable in a samurai who knew he was defeated, disgraced, or mortally wounded. It meant that he could end his days with his transgressions wiped away and with his reputation not merely intact but actually enhanced. The cutting of the abdomen released the samurai’s spirit in the most dramatic fashion, but it was an extremely painful and unpleasant way to die, and sometimes the

samurai who was performing the act asked a loyal comrade to cut off his head at the moment of agony.

Bushido was widely practiced and it is surprising how uniform the samurai code remained over time, crossing over all geographic and socio-economic backgrounds of the samurai. The samurai represented a wide populace numbering between 7 to 10% of the Japanese population, and the first Meiji era census at the end of the 19th century counted 1,282,000 members of the “high samurais”, allowed to ride a horse, and 492,000 members of the “low samurai”, allowed to wear two swords but not to ride a horse, in a country of about 25 million.

However, Seppuku is not the sole emphasis of the Bushido philosophy. Other points are made to include methods of raising children, appearance and grooming, and most of all, constant preparation for death. One might say that death is at the very center of Bushido as the overall purpose- to die a good death and with one’s honor intact.

Seven virtues

- Rectitude (義 gi)
- Courage (勇 yū)
- Benevolence (仁 jin)
- Respect (礼 rei)
- Honesty (誠 makoto, or 信 shin)
- Honor, Glory (名誉 meiyō)
- Loyalty (忠義 chūgi)

-Translations from: Random House’s Japanese-English, English-Japanese Dictionary

Others that are sometimes added to these:

- Filial piety (孝 kō)
- Wisdom (智 chi)
- Care for the aged (悌 tei)

Modern bushido

Some people in Japan as well as other countries follow the same virtues listed above under the philosophical term modern bushido. The idea was derived from the fact that the Japanese male should be able to adapt his beliefs and philosophies to a changing world. In an excerpt of James Williams’ article “Virtue of the sword”, a fairly simple explanation of modern bushido can be found:

The warrior protects and defends because he realizes the value of others. He knows that they are essential to society and, in his gift of service, recognizes and values theirs... take the extra moment in dark parking lots at night to make sure that a woman gets into her car safely before leaving yourself. Daily involvement in acts such as these are as much a part of training as time spent in the dojo, and indeed should be the reason for that time spent training... When faced with a woman or child in a situation in which they are vulnerable, there are two types of men: those who would offer succor and aid, and those who would prey upon them. And in modern society, there is another loathsome breed that would totally ignore their plight!

Hapkido (also spelled hap ki do or hapki-do) is a dynamic and somewhat eclectic Korean martial art. In the Korean language, hap means “harmony”, “coordinated”, or “joining”; ki describes internal energy, spirit, strength, or power; and do means “way” or “art”. Thus, hapkido, which shares the same Chinese characters with aikido



(合気道), translates literally to “joining-energy-way”, but it is most often rendered as “the way of coordinating energy” or “the way of coordinated power.”



A historical link to Daito-ryu aikijujutsu is generally acknowledged, though the exact nature of which is clouded by the historical animosity between the Korean and Japanese peoples and the confusion following the end of the Second World War.

Hapkido prides itself on effective self-defense and as such employs joint locks, pressure points, throws, kicks, and other strikes. Hapkido is an authentic Asian martial art of total self-defense; it deals with countering the techniques of other martial arts as well as common “unskilled” attacks.

Although hapkido contains long range fighting and infighting techniques, the end of most situations is to get near for a close strike, lock, or throw. Hapkido emphasizes circular motion, non-resisting movements, and control of the opponent. Practitioners seek to gain advantage through footwork and body positioning to employ leverage, avoiding the use of strength against strength.

The birth of hapkido can be traced to the efforts of a group of Korean nationals in the post Japanese colonial period of Korea, Choi Yong Sul (b. 1904, d. 1986) and his most prominent students; Suh Bok Sub, the first student of the art, Ji Han Jae (b. 1936,) undoubtedly the greatest promoter of the art, Kim Moo Hong, a major innovator in the art, Myung Jae Nam who forged a greater connection between the art and Japanese aikido and then founded Hankido, and others, all of whom were direct students of Choi or of his immediate students.

Choi Yong Sul

Choi Yong Sul's training in martial arts is a subject of contention. It is known that Choi was sent to Japan as a young boy and returned to Korea with techniques characteristic of Daito-ryu, a forerunner of aikido. Some claim that while he was in Japan, Choi became the adopted son of the patriarch of Daito-ryu aikijujutsu, Sokaku Takeda. This is contradicted by other claims asserting that Choi was simply a worker in the home of Takeda. In fact, the meticulous enrollment and fee records of Takeda Tokimune, held by Takeda Sokaku's eldest son and Daito-ryu's successor, do not seem to include Choi's name among them. Therefore, except for claims made by Choi himself, there is little evidence that Choi was the adopted son of Sokaku Takeda, or that he ever formally studied Daito-ryu.

Stanley Pranin, then of Aiki News and now editor of the Aikidojournal.com, asked Ueshiba Kisshomaru about Choi Yong Sool and hapkido:

On another subject, it is true that a Korean named “Choi” who founded “Hapkido” studied Aikido or Daito-ryu?

I don't know what art it was but I understand that there was a young Korean of about 17 or 18 who participated in a seminar of Sokaku Takeda Sensei held in Asahikawa City in Hokkaido. It seems that he studied the art together with my father and would refer to him as his “senior”.

If that's the case the art must have been Daito-ryu.

I've heard that this man who studied Daito-ryu had some contact with my father after that. Then he returned to Korea and began teaching Daito-ryu on a modest scale. The art gradually became popular and many Koreans trained with him. Since Aikido became popular in Japan he called his art Hapkido [written in Korean with the same characters as Aikido], Then the art split into many schools before anyone realized it. This is what my father told me. I once received a letter from this teacher after my father's death.

Some argue that Choi Yong Sul's potential omission from the records and the ensuing debate over hapkido's origins may be due to tensions between Koreans and Japanese, partly as a result of Japanese involvement in the occupation of Korea (see History of Korea). At the height of dispute, it is claimed by Hapkido practitioners that Koreans were excluded from listing, though this is contradicted by Takeda's records which contain other Korean names. While some commentators claim hapkido has a Japanese lineage, others state that its origins lay with indigenous Korean martial arts.

Choi Yong Sul's first student, and the man whom some claim helped him develop the art of hapkido was Suh Bok Sup (also spelled Bok-Sub), a Korean Judo black belt when they met. Some of Choi's other respected senior students are: Ji Han Jae, Kim Moo-Hong, Won Kwang-Hwa, Kim Jung-Yoon, and arguably Suh In-Hyuk and Lee Joo Bang who went on to form the arts of Kuk Sool Won and modern Hwarang-do respectively (though some argue that their training stems from time spent training under Kim Moo-Hong).

Suh Bok Sub

Choi's first student and the first person known to have opened up a dojang under Choi was Master Suh Bok-Sub.

In 1948, when Suh Bok-sub was still in his early 20s, he had already earned his black belt in judo and was a graduate of the prestigious Korea University. After watching Choi Yong Sul successfully defend himself against a group of men when an argument erupted in the yard of the Suh Brewery Company, Suh, who was the chairman of the company, invited Choi to begin teaching martial arts to Suh and some of the workers at the distillery where Suh had prepared a dojang.

In 1951, Suh opened up the first proper dojang called the Korean Yu Kwan Sool Hapki Dojang. The first symbol, designed by Suh, which was used to denote the art was the inverted arrowhead design featured in both the modern incarnation of the KiDo Association and by Master Myung Kwang-Sik's World Hapkido Federation. Choi Yong Sul was also employed during this time to as a bodyguard to Suh's father who was a congressman. Suh claims that he and Choi agreed to shorten the name of the art from 'hapki yu kwon sool' to 'hapkido' in 1959.

Kim Moo Hong

(Alternately rendered as Kim Moo Woong or Kim Mu Hyun)

A notable student from the Choi and Suh's Yu Sool Kwan dojang was Kim Moo Hong who



later taught at Suh's Joong Ang dojang in Daegu. Suh, who promoted Kim to 4th degree, credits Kim with the development of many kicks which are still used in hapkido today. Master Kim apparently took the concepts from very the basic kicks he had learned from Choi and went to a temple to work on developing them to a much greater degree. Later, in 1961, Kim travelled to Seoul and while staying at Master Ji Han Jae's Sung Moo Kwan dojang they finalized the kicking curriculum.



Kim went on to found his Shin Moo Kwan dojang in the Jong Myo section of Seoul, also in 1961. Won Kwang-Wha also served as an instructor at this dojang. Kim's notable students were Lee Han-Chul, Kim Woo-Tak (who founded the Kuk Sool Kwan Hapkido dojang), Huh Il-Wooong, Lee Joo Bang (who founded modern Hwarang-do), Na Han-Dong, Shin Dong-Ki and Suh In-Hyuk (who founded Kuk Sool Won.

Originally a member of the Korea Kido Association, the organization sent Master Kim to teach hapkido in the United States in 1969. Upon returning to Korea in 1970, Kim looked to Ji Han Jae's move to set up his own organization and with the encouragement of his students followed suit and founded the Korean Hapkido Association (Hanguok Hapkido Association) in 1971. Later he combined this organization with the groups led by Ji Han Jae and Myung Jae Nam to form the Republic of Korea Hapkido Association.

Won Kwang-Wha

Won Kwang-Wha also served as a personal secretary and body guard to Suh Bok-Sub's father, congressman Suh Dong-jin. Having first learned hapkido from Suh he later studied directly from Choi Yong-Sul. In 1962, when Kim Moo Hong opened up his Shin Moo-Hong dojang in Seoul he became one the instructors there. Shortly thereafter Won opened his own school the Moo Sool Kwan.

Being already an older practitioner when he started his training and having pragmatic reasons for studying the art Won's Moo Sool Kwan emphasized what he believed constituted practical self defense techniques. Moo Sool Kwan emphasizes powerful and direct techniques and a greater emphasis on strength in responses rather than ki power. There is also a preference towards whole body throws than wrist centered joint locking throws.

Some of his notable students were Park Lee-Hyun, Kimm He-Young, Won Hyung-Dae

Won Hyung-Dae, his son, took over the management of the kwan upon his father's passing.

Ji Han Jae

Ji Han Jae was undoubtedly the prime mover in the art of Korean hapkido. It is due to both his technical contributions, promotional efforts and political connections as head hapkido instructor to the presidential body guard under president Park Jung Hee that hapkido became popularized, first within Korea and then internationally.

Whereas the martial art education of Choi Yong Sul is unconfirmed, the martial art history of Ji Han Jae's core training is somewhat easier to trace. Ji was an early student (Dan #14) of Choi. He details that prior to opening his martial art school in Seoul, the Sung Moo

Kwan, he also studied from a man known simply as Taoist Lee and an old woman he only knew as 'Grandma'.

As a teacher of hapkido, Ji incorporated traditional Korean kicking techniques (from Taoist Lee and the art Sam Rang Do Tek Gi) and punching techniques into the system and gave the resulting synthesis the name hapkido in 1957. Hapkido is the Korean pronunciation of (Japanese) aikido and is sometimes referred to as its Korean cousin.



Although a founding member of the Dae Han Ki Do Hwe (Korea Kido Association) in 1963 with Choi Yong Sool acting as official Chairman and Kim Jung-Yoon as Secretary General and Head Instructor for the association Ji found himself not able to exert as much control over the organization as he might have wished. To this end and with the support of the Head of the Security Forces, Park Jong-Kyu, Ji founded the very successful Dae Han Hapkido Association (Dae Han Hapkido Hyub Hwe) in 1965.

Later when this organization combined with the organizations founded by Myung Jae-Nam (Korea Hapki Association/Hangook Hapki Hwe) and Kim Moo-Hong (Korean Hapkido Association/Hangook Hapkido Hyub Hwe) in 1973 they became the very extensive and influential organization known as the Republic of Korea Hapkido Association (Dae Han Min Gook Hapkido Hyub Hwe).

Ji was imprisoned for one year on suspicion of tax fraud and embezzlement and he subsequently left Korea in 1984. This organization was taken over by his student Master Oh Se-Lim who re-christened the organization by Ji's first organization's name the Daehan Hapkido Hyub Hwe and the 'Korea Hapkido Federation' became the preferred rendering in English. The KHF remains probably the most influential of the many hapkido organizations existing in Korea today. This organization is still primarily run by students of Master Ji's original Sung Moo Kwan dojang.

In 1984, Ji moved first to Germany and then to the United States and founded sin moo hapkido, which incorporates philosophical tenets, a specific series of techniques (including kicks) and healing techniques into the art. Three of Ji Han Jae's notable students in Korea were Tae Man Kwon, Myung Jae Nam, and Han Bong Soo. Ji can be seen in the films Lady Kung-fu and Game of Death in which he takes part in a long fight scene against Bruce Lee.

Prior to the death of Choi Yong Sul, Ji came forward with the assertion that it was he who founded the Korean art of hapkido, asserting that Choi Yong Sul taught only yawara based skills and that it was he who added much of the kicking, and weapon techniques we now associate with modern hapkido. He also asserts that it was he that first used the term 'hapkido' to refer to the art. While both claims are contested by some of the other senior teachers of the art, what is not contested is the undeniably huge contributions made by Ji to the art, its systematization and its promotion world wide.

Myung Jae Nam

In 1972 Myung Jae Nam was the 8th person to receive an 8th degree black belt from Ji Han Jae, and was one of the original members of the Korea Hapkido Association (Dae Han Hapkido Hyub Hwe), which was formed in 1965 at the request of the South Korean

President Park Chung Hee. The Korea Hapkido Association was formed with the assistance of Mr. Park Jong Kyu, who was the head of the Presidential Protective Forces and one of the most powerful men in Korea at the time.



Later Myung Jae Nam broke away from all the other organizations and started to focus on promoting a new style, hankido. Until his death in 1999 he was the leader of the International HKD Federation (Kuk Jae Yeon Maeng Hapki Hwe), one of Korea's three main hapkido organizations.

Al-ai-dō (居合道), approximately “the way of mental presence and immediate reaction”, is a Japanese martial art associated with smooth, controlled movements of drawing the sword from its scabbard or saya, striking or cutting an opponent, removing blood from the blade, and then replacing the sword in the scabbard or saya. Modern day iaidō exponents typically use an iaito for practice. Beginners may use an iaito while the more advanced practitioner might use a shinken (sharpened sword).

Hayashizaki Jinsuke (Minamoto no) Shigenobu is generally credited with establishing the influence and popularity of iaidō, early in the sixteenth century. However, around a century before his birth, the dynamic art of iaijutsu had been developed by Iizasa Ienao, the founder of the Tenshin Shoden Katori Shinto Ryu.

laidō should not be confused with kendo (剣道) or kenjutsu (剣術):

- Kendo teaching does not include drawing and re-sheathing of a sword. The weapon used in kendo, a flexible bamboo shinai uses no scabbard. Kendo is practiced with a partner in full contact training or in kata practice.
- Kenjutsu is executed in the form of kata, but usually in pairs, and often does include drawing or resheathing of the sword,

Delineation from battōjutsu (抜刀術), literally “technique of drawing the sword” is more difficult: battōjutsu is the historical (5th century) term encompassing both the practice of drawing the sword and cutting (tameshigiri). The term iaijutsu (居合術) became prevalent later (ca. 17th century), and the current term iaidō is due to the general trend of the 1960s to replace -jutsu with -dō in Japanese martial arts in order to emphasize a mental or even spiritual component. In contemporary usage, battōjutsu focuses on the techniques of cutting, with individual practice kata that starts with the sword in the sheath.

laidō forms, or kata, are performed individually against one or more imaginary opponents. Some traditional iaidō schools, however, include kata performed in pairs. Some styles and schools also do not practice tameshigiri, cutting techniques.

The primary emphasis in iaidō is on the psychological state of being present (居). The secondary emphasis is on drawing the sword and responding to the sudden attack as quickly as possible (合). Starting positions can be from combative postures or from everyday sitting or standing positions. The ability to react quickly from different starting positions was considered essential for a samurai (侍).

A very important part of iai, is nukitsuke or the life of iai. This is a very quick draw accomplished by drawing the sword out of the scabbard by (鞘 saya), moving the saya

back in saya biki. The blade may be brought out of the scabbard and used in a quick nukitsuke slashing motion.



The Tenshin Shoden Katori Shinto-ryu (天真正伝香取神道流) included iaijutsu (居合術) in its curriculum in 15th century. The first schools dedicated exclusively to sword drawing appeared some time during the late 16th or early 17th century. Most modern schools consider a samurai called Hayashizaki Jinsuke Minamoto no Shigenobu (1546-1621) as the originator of iaidō. Little is known of his life - leading some scholars to doubt his historical existence as a real person. The two largest schools of iaidō that are practiced today, Muso Shinden-ryu (夢想神伝流) and Muso Jikiden Eishin-ryu (無雙直傳英信流), and both claim a lineage from Hayashizaki Jinsuke Shigenobu (林崎甚助重信). But to say most, it is a form of Japanese sword art.

Before Nakayama Hakudo (1873?-1958) coined the word iaidō, early in the 20th century, various other names such as battō, battōjutsu, or saya no uchi were used. Iaidō is the usual term to refer to the modern self improvement oriented form taught by the All Japan Kendo Federation (AJKF), while iaijutsu is used for some amongst the older koryu, combative, techniques.

Seitei iaidō

Seitei iaidō is the iaidō style of the All Japan Kendo Federation (AJKF, Zen Nippon Kendo Renmei or ZNKR). The AJKF was founded in 1952, immediately following the restoration of Japanese independence and the subsequent lift of the ban on martial arts in Japan. In 1969, the AJKF introduced its seitai (制定) curriculum of seven iaidō kata. These were drawn from or based on several of the major traditional sword schools, including Muso Jikiden Eishin-ryu, Muso Shinden-ryu and Hoki Ryu. Three more kata were added in 1981 and two more in 2000, increasing the number of seitai iaidō kata to the current standardised twelve. These kata are officially known as Zen Nippon Kendo Renmei Iai (全日本剣道連盟居合) or Zen Ken Ren Iai (全剣連居合) but are still commonly referred to as seitai.

These twelve setaigata are now standardised for the tuition, promotion and propagation of iaidō within the Kendo Federation. Although not all dojo teach seitai iai, the AJKF uses them as a standard for their exams and shiai. As a result, seitai iaidō has become the most widely recognised form of iaidō in Japan and the rest of the world.

Seiteigata (ZNKR Iai)

Dojo that are affiliated with the All Japan Kendo Federation generally begin practice with these twelve setaigata. AJKF dojos typically start students on these before going on to teach any classical forms of iai that may be included in their curriculum.

1. 前 Mae (Front)
2. 後ろ Ushiro (Rear)
3. 受け流し Ukenagashi (Receive, Parry and Cut)
4. 柄当て Tsuka-ate (Striking with the Hilt)
5. 袈裟切り Kesagiri (Diagonal Cut)
6. 諸手突き Morotezuki (Two-Hand Thrust)
7. 三方切り Sanpogiri (Three Direction Cut)
8. 顔面当て Ganmen-ate (Hit to the Face)
9. 添え手突き Soetezuki (Joined Hand Thrust)

10. 四方切り Shihogiri (Four Direction Cutting)
11. 総切り Sougiri (Complete Cuts)
12. 抜き打ち Nukiuchi (Sudden Draw)



Classical period-lai

The two main classical styles (koryu) of iaidō practiced worldwide are Muso Jikiden Eishin-ryu and Muso Shinden-ryu. They resemble each other quite strongly because they branched off from one style sometime in the 18th century, under Oguro Motouemon Kiyakatsu sensei. After Oguro, there came into being two branches that were formed on philosophical differences between two students of Oguro: The Shimomura-ha and Tanimura-ha (branches), the former being headed by Maysuyori Teisuke Hisanari and the latter by Matsuyoshi Teisuke (Shinsuke) Hisanari, who became the 12th grandmaster.

These two branches would co-exist for many years until Muso Jikiden Eishin Ryu officially came into being in the early 20th century through the initiative of Oe Masamichi Shikei, the 17th headmaster of the Jikiden Eishin Ryu. Oe would bring together the Tanimura-ha, Hasegawa Eishin Ryu and the Omori Ryu to form what is today's Muso Jikiden Eishin Ryu.

The Shimomura-ha held its own headmasters and philosophy for many years but would eventually fade away. The last Shimomura-ha (claimed) headmaster, Nakayama Hakudo who is considered the 16th, created a new iai-art called Muso Shinden Battojutsu that was heavily influenced by his Shimomura-ha training, but also took elements from other iai-arts. Nakayama Hakudo is not known to have taught the "pure" Shimomura-ha teachings in its complete form to any of his students and thus it can be argued that Shimomura-ha no longer exists as a separate entity, even though elements of it remain in what would later become the modern Muso Shinden-ryu.

One of the differences between the two schools can be seen in the noto (sheathing the katana back in the saya). In Muso Shinden, noto is done on the horizontal plane, the blade parallel to the floor. In Jikiden, the blade is perpendicular to the floor in a more or less vertical plane.

A third, although less well-known, style of iaido is Mugai Ryu. Mugai Ryu was developed for use in the narrow streets of Edo, and is characterized by short, direct movements. Chiburi, for example, is performed with a much smaller movement than in other styles, and is not used at all in zagi waza. As it was developed in 1697 by Tsuji Gettan Sukeshige, a Zen practitioner, it has deep links with Zen Buddhism. In advanced waza, the focus is on techniques that neutralize the opponent, rather than kill. There are several distinct lineages of Mugai Ryu throughout Japan. Soke Hosho Shiokawa is regarded as the 15th soke of Mugai Ryu laihyodo.

There are several branches of Muso Jikiden Eishin-ryū (MJER) that are practised today. Different iaidō organisations generally recognise different people as their sōke. One person who is considered to be a sōke is Miura Takeyuki Hidefusa, who holds a 9th Dan in MJER. The All Japan iaidō Federation (Dai Nippon iaidō Renmei) recognises Ajisai Hirai (9th Dan Hanshi) as the 22nd sōke of MJER.

There are several lines of transmission extant for Muso Shinden-ryu also. One of them claims Mitsuzuka Takeshi as the sōke, second one (those who are affiliated with Nippon

laidō Kyokai) regard Takada Gakudō as their head teacher.

In the All Japan Kendo Federation (AJKF) or Zen Nippon Kendo Renmei, one of the largest federations both in Japan and outside Japan, there are two lines representing the Muso School. The current sōke for Muso Jikiden Eishin-ryū is Fukui Torao (21st master), and the last sōke for Muso Shinden-ryū was Nakayama Hakudo with no official successor.



Modern lai/battō

A newer style of iaijutsu is Toyama-ryu battōjutsu. This is a style originating in the late 19th century, and taught primarily to officers in the Second World War. It is different from the older styles primarily in that all techniques are performed from a standing position. Toyama Ryu was in turn the basis of Nakamura Ryu, created by Nakamura Taizaburo; incorporating Noto and Kamae from older Koryu, notably Omori Ryu. It has been a long time since any differing schools have competed using Shinken (sharp blades); hence it cannot be said that the traditional schools are superior to the modern schools, or vice versa, in the ultimate test.

Kung fu (Chinese: 功夫 pinyin: Gōngfu) and wushu (Traditional Chinese: 武術) are popular Chinese terms that have become synonymous with Chinese martial arts.

The origins of Chinese martial arts can be traced to self-defense needs, hunting activities and military training. Hand to hand combat and weapons practice were important components in the training of Chinese soldiers. Eventually, Chinese martial arts became an important element of Chinese culture.

According to legend, the reign of the Yellow Emperor (Huangdi, traditional date of ascension to the throne, 2698 B.C.) introduced the earliest forms of martial arts to China. The Yellow Emperor is described as a famous general who, before becoming China's leader, wrote lengthy treatises on medicine, astrology and the martial arts. He allegedly developed the practice of jiao di or horn-butting and utilized it in war. Regardless of these legends, jiao di evolved during the Zhou Dynasty (2nd Millennium B.C.) into a combat wrestling system called jiao li. The practice of jiao li in the Zhou Dynasty was recorded in the Classic of Rites. This combat system included techniques such as strikes, throws, joint manipulation, and pressure point attacks. Jiao li became a sport during the Qin Dynasty (221 - 207 B.C.). Jiao li eventually became known as shuai jiao, its modern form.

Sophisticated theories of martial arts based on yin and yang and the integration of “hard” and “soft” techniques are recorded in the annals of the Spring and Autumn Period (722 BCE–481 BCE).

The Han History Bibliographies record that, by the Former Han (206 BCE–8 CE), there was a distinction between no-holds-barred weaponless fighting, which it calls shōubó (手搏), for which “how-to” manuals had already been written, and sportive wrestling, then known as juéli or jiǎoli (角力).

Wrestling is also documented in the Shǐ Jì.

In the Tang Dynasty, descriptions of sword dances were immortalized in poems by Li

Bai. In the Song and Yuan dynasties, xiangpu (the earliest form of sumo) contests were sponsored by the imperial courts. The modern concepts of wushu were fully developed by the Ming and Qing dynasties.



Reference to the martial arts can also be found in Chinese philosophy. There are passages in the Zhuangzi (庄子), a Daoist text, that pertain to the psychology and practice of martial arts. Zhuangzi, the author of the same name, is believed to have lived in the 4th century BC. The Tao Te Ching, often credited to Lao Zi, is another Daoist text that contains principles applicable to martial arts. According to one of the classic texts of Confucianism, Zhou Li (周禮/周礼), Archery and charioteering were part of the “six arts” (Traditional Chinese: 六藝; Simplified Chinese: 六艺; pinyin: liu yi, including rites, music, calligraphy and mathematics) of the Zhou Dynasty (1122 - 256 B.C.E.). The Art of War (孫子兵法), written during the 6th century B.C. by Sun Tzu (孫子), deals directly with military warfare but contain ideas that are used in the Chinese martial arts. Over time, it changed with the evolving Chinese society acquiring philosophical bases.

Taoist practitioners have been practicing physical exercises that resemble Tai Chi Chuan at least as early as the 500 B.C. era. In 39-92 A.D., “Six Chapters of Hand Fighting”, were included in the Han Shu (history of the Former Han Dynasty) written by Pan Ku. Also, the noted physician, Hua T’uo, composed the “Five Animals Play” - tiger, deer, monkey, bear, and bird, around 220 B.C... Taoist philosophy and their approach to health and exercise can still be seen in the internal styles of Chinese martial arts.

With regards to the Shaolin style of martial arts, the oldest evidence of Shaolin participation in combat is a stele from 728 A.D. that attests to two occasions: a defense of the Shaolin Monastery from bandits around 610 A.D., and their subsequent role in the defeat of Wang Shichong at the Battle of Hulao in 621 A.D. From the 8th to the 15th centuries, there are no extant documents that provide evidence of Shaolin participation in combat. However, between the 16th and 17th centuries there are at least forty extant sources which provided evidence that, not only did monks of Shaolin practice martial arts, but martial practice had become such an integral element of Shaolin monastic life that the monks felt the need to justify it by creating new Buddhist lore. References to Shaolin martial arts appear in various literary genres of the late Ming: the epitaphs of Shaolin warrior monks, martial-arts manuals, military encyclopedias, historical writings, travelogues, fiction, and even poetry. These sources, in contrast to those from the Tang period, refer to Shaolin methods of unarmed combat, as well as combat utilising various weapons. These include the spear (Qiang), and with the weapon that was the forte of Shaolin monks and for which they had become famous—the staff (Gun, pronounced as juen). By the mid-16th century, military experts from all over China were traveling to Shaolin to study its fighting techniques. The fighting styles that are practiced today were developed over the centuries, after having incorporated forms that came into existence later. Some of these include Bagua, Drunken Boxing, Eagle Claw, Five Animals, Hsing I, Hung Gar, Lau Gar, Monkey, Praying Mantis, Fujian White Crane, Wing Chun and Tai Chi Chuan.

The present views of Chinese martial arts are strongly influenced by the events of the Republican Period (1912-1949). In the transition period between the fall of the Qing Dynasty as well as the turmoil’s of the Japanese invasion and the Chinese Civil War, Chinese martial arts became more accessible to the general public as many martial

artists were encouraged to openly teach their art. At that time, some considered martial arts as a means to promote national pride and improve the health of the Nation. As a result, many martial arts training manuals (拳谱) were published, and numerous martial arts associations were formed throughout China and in various overseas Chinese communities. The Central Guoshu Academy (Zhongyang Guoshuguan, 中央國術館) established by the National Government in 1928 and the Jing Wu Athletic Association (精武體育會) founded by Huo Yuanjia in 1910 are examples of organizations that promoted a systematic approach for training in Chinese martial arts. A series of provincial and national competitions were organized by the Republican government starting in 1932 to promote Chinese martial arts. In 1936, at the 11th Olympic Games in Berlin, a group of Chinese martial artists demonstrated their art to an international audience for the first time. Eventually, those events led to the popular view of martial arts as a sport.



Chinese martial arts started to spread internationally with the end of the Chinese civil war and the founding of the People's Republic of China on October 1, 1949. Many well-known martial art practitioners choose to escape from the Communist rule and migrate to Taiwan, Hong Kong and other parts of the world. Those masters started to teach within the overseas Chinese communities but eventually they expand their teachings to include people from other cultures.

Within China, the practice of traditional martial arts was discouraged during the turbulent years of the Chinese Cultural Revolution (1969-1976). The government instead promoted the concept of Wushu as a replacement. In 1958, the government established the All-China Wushu Association as an umbrella organization to regulate martial arts training. The Chinese State Commission for Physical Culture and Sports took the lead in creating standardized forms for tai chi chuan and other fists and weapon arts. During this period, a national Wushu system that includes standard forms, teaching curricula and instructor grading were established. Wushu was introduced at both the high school and university level. The suppression of traditional teaching was relaxed during the era of reconstruction (1976-1989), as Communist ideology became more accommodating to alternative viewpoints. In 1979, the State Commission for Physical Culture and Sports created a special task force to reevaluate the teaching and practice of Wushu. In 1986, the Chinese National Research Institute of Wushu was established as the central authority for the research and administration of Wushu activities in the People's Republic. Presently, both traditional styles and modern Wushu approaches are being promoted by the Chinese government.

Chinese martial arts have now evolved from its Chinese heritage to become world-wide phenomenon. No longer restricted by ethnic origin, students of Chinese martial arts can now be found in every part of the world, each student continuing a rich and ancient tradition of self discovery.

Styles

The meditative arts Taijiquan being practiced on the Bund in Shanghai

China has one of the longest histories of continuously recorded martial arts tradition of any society in the world, and with hundreds of styles probably the most varied. Over

the past two to four thousand years, many distinctive styles have been developed, each with its own set of techniques and ideas. There are also common themes to the different styles, which are often classified by “families” (家, jiā), “sects” (派, pai) or “schools” (門, men) of martial art styles. There are styles that mimic movements from animals and others that gather inspiration from various Chinese philosophies, myths and legends. Some styles put most of their focus into the belief of the harnessing of qi energy, while others concentrate solely on competition and exhibition. Each style offers a different approach to the common problems of self-defense, health and self-cultivation.



Chinese martial arts can be split into various categories to differentiate them: For example, external (外家拳) and internal (内家拳). Chinese martial arts can also be categorized by location, as in northern (北拳) and southern (南拳) as well, referring to what part of China the styles originated from, separated by the Yangtze River (Chang Jiang); Chinese martial arts may even be classified according to their province or city. The main perceived difference about northern and southern styles is that the northern styles tend to emphasize fast and powerful kicks, high jumps and generally fluid and rapid movement, while the southern styles focus more on strong arm and hand techniques, and stable, immovable stances and fast footwork. Examples of the northern styles include Changquan and the sword and broadsword routines used in contemporary Wushu competitions, and examples of the southern styles include Nanquan, Houquan (monkey style) and Wing Chun. Chinese martial arts can also be divided according to religion, imitative-styles (象形拳), and more. There are distinctive differences in the training between different groups of Chinese martial arts regardless of the type of classification.

Kung Fu Chinese martial arts training consist of the following components: basics, forms, applications and weapons. Each style of Chinese martial arts has its own unique training system with varying emphasis on each of those components. In addition, philosophy and ethics are highly regarded by most Chinese martial arts. True Chinese martial arts training should provide insight into Chinese attitudes and culture.

Basics

Basics (基本功) are a vital part of the training, as a student cannot progress to the more advanced stages without them; without strong and flexible muscles including the management of the “Chi” (breath, or energy), many movements of Chinese martial arts are simply impossible to perform correctly. Basics are generally a simple series of simple movements that are performed repeatedly over a short interval. Basics include such things as stretching, stances, and meditation and special techniques.

A common saying concerning basic training in Chinese martial arts is as follows:

内外相合, 外重手眼身法步, 内修心神意气力。

Which can be translated as

Train both Internal and External. External training includes the hands, the eyes, the body and stances. Internal training includes the heart, the mind, the spirit and strength.

Stretching

Many Chinese martial arts pay considerable attention to stretching. Speed, power and

reducing injuries can be achieved by increasing the range of motion. Common stretching exercises include general joint rotations, static stretching and dynamic stretching. These exercises are performed individually but also can be practiced in pairs. Different styles have different approaches to increase the student's flexibility but those approaches should be consistent with the fundamentals of sports medicine.



Stances

Stances (steps or 步法) are special postures used in Chinese martial arts training. They represent the individual elements of a form. Each style will have different names and variations for each stance. Stances can be differentiated by such factors as feet position, body weighting and body alignment. Stance training can be practiced statically, in which case, the goal is to maintain the structure of the stance through a set time period. Stance training can also be practiced dynamically, in which case, a series of movements is performed repeatedly. The horse riding stance (弓步) or a bow stance is a representative example of a stance found in many styles of Chinese martial arts.

Meditation

In many styles, meditation is considered to be an important component of basic martial arts training. Meditation can be used to develop focus, clarity of thought and as a basis for qigong training. Meditation when practiced in this context does not require a religious component.

In Shaolin Kungfu (Siu Lum) Ch'an or Zen Meditation is paramount to the practice. Ch'an was formed at the Shaolin Temple in Henan province. Founded in antiquity, according to legend, by the monk Bodhidharma, an almost mythical figure. He himself is not without some contention as far as historical evidence goes. The second patriarch of Ch'an, Hui Ke is said to have learned the practice of Ch'an from Bodhidharma and to have carried it forward. In its current state, Zen is global in scope and is associated with Buddhism because that is where it originated. The practice of Ch'an meditation is not necessarily religious, but it is one of the three major components of Shaolin Kungfu practice, the other two being medicine and martial arts.

Special Techniques

Special techniques are basic exercises that are unique to a particular martial arts style. Special techniques are developed based on the experience and understanding of a particular style. For example, many styles have training to increase the ability to withstand a direct hit. In Wing Chun, basic training includes the use of a wooden dummy ("Mook Jung" in Cantonese and "Moo Juang" in Mandarin) to develop striking power and some hand trapping techniques.

Forms

Forms or taolu (Chinese: 套路; pinyin: tào lù) in Chinese are series of techniques defined by their stances combined so they can be practiced as one whole set of movements. Some say that forms resemble a choreographed dance, though martial artists often argue that a general difference is the speed and explosiveness seen in most external styles, and that the movements are actual fighting techniques.

These forms sought to incorporate both the internal and external aspects of Chinese

martial arts. A kung fu form needs to be practical, usable, and applicable as well as promoting flow, meditation, flexibility, balance and coordination. Often kung fu teachers are heard to say “train your form as if you were sparring and spar as if it were a form.”



Types of forms

There are two types of forms in Chinese martial arts. Most common are the solo forms, performed alone by one person, but there are also “sparring” forms, which is a combined fighting sets performed by two or more people. There is another meditative component on kung-fu that is very useful to put the student on an imaginative real fight situation and also to literally “defeat” the fear factor. It can also increase skills such as speed, concentration, imagination, reflexes, and cannon power.

Many styles consider forms as one of the most important practices, as they gradually build up the practitioner’s strength and flexibility, internal power, speed and stamina, and teach balance and coordination. They also function as a tool for both the students and the teacher to remember the many techniques taught by the style, and sort them into various groups.

A style can have many compartments, both empty-handed and with weapons. In most styles, empty-handed techniques are the most common, but many styles also contain forms using a wide range of weapons of various length and type, utilizing one or two hands. There are also styles that only practice a certain weapon, containing only forms with the specific weapon.

Forms are meant to work the body. Once a basic structure is able to be maintained in the body, forms are then used to work that structure. Forms develop a sensibility of moving from position to position. This teaches the body to react.

Some forms focus specifically on punching and kicking, while others focus on joint manipulation, grappling, jump kicking, or weapons. Still other forms focus on different styles of movement, or on using specific hand configurations. Often, forms will combine several of these attributes.

Appearance of forms

Even though forms in Chinese martial arts are based on martial techniques, the movements might not always be identical to how the techniques they symbolize would work when applied in actual combat. This is due to the way many forms have been elaborated: on the one hand to provide better combat preparedness, and on the other hand, to look more aesthetic. One easily understood manifestation of this tendency toward elaborations that go beyond what most often might be used in combat is the inclusion of lower stances and higher kicks. The regular practice of techniques while using lower stances both adds strength to the same techniques when used with higher stances, and also facilitates using the same techniques in the lower stances when the realities of combat make doing so the most appropriate choice.

In recent years, as the perceived need for self-defense has decreased, many modern schools have replaced practical defense or offense movements with acrobatic feats

that are more spectacular to watch, thereby gaining favor during exhibitions and competitions. The mainland Chinese government has especially been criticized by traditionalists for “watering down” the wushu competition training it promotes. Appearances have been important in many traditional forms as well, seen as a sign of balance, but may not be the most important requirements of successful training, from the martial perspective. Some martial artists have looked for supplementary income by performing on the streets or in theaters, although in the most traditional schools, such performance is forbidden.



Another reason why the martial techniques might look different in forms is thought by some to come from a need to “disguise” the actual functions of the techniques from outsiders, namely rival schools or the authorities, since China has been ruled by foreign powers in the past. The intention was to leave the forms in such a state that they could be performed in front of others without revealing their actual martial functions, while retaining their original functionality in a less obvious form. However some forms were created for reasons other than combat and martial application: some were created to help martial artists develop certain qualities. For example, in addition to aesthetic reasons, acrobatics blended into martial arts help martial practitioners develop strength, balance and flexibility.

Modern forms

As forms have grown in complexity and quantity over the years, and many forms alone could be practiced for a lifetime, styles of modern Chinese martial arts have developed that concentrate solely on forms, and do not practice application at all. These styles are primarily aimed at exhibition and competition, and often include more acrobatic jumps and movements added for enhanced visual effect compared to the traditional styles. Those who generally prefer to practice traditional styles, focused less on exhibition, are often referred to as traditionalists. Many traditionalists consider the evolution of today’s Chinese martial arts as undesirable, saying that much of its original value is lost.

Application

Application training refers to the training of putting the martial techniques to use. Chinese martial arts usually contain a large arsenal of techniques and make use of the whole body; efficiency and effectiveness is what the techniques are based on. However, many Chinese martial arts appear to be flowery and ‘fancier’ than other arts but the movements are very meaningful in terms of application. When and how applications are taught varies from style to style, but in the beginning, most styles focus on certain drills where each person knows what technique is being practiced and what attack to expect. Gradually, fewer and fewer rules are applied, and the students learn how to react and feel what technique to use, depending on the situation and the type of opponent. ‘Sparring’ refers to one aspect of application training that simulates fighting situations but still with rules and regulations to reduce the chance of serious injury to the student.

The subject of application training is controversial and is part of a raging debate between the practice of martial arts and sports based on the martial arts. In the traditionalist view, martial arts training should eventually lead to and be proven by actual combat. In comparison, the sports view suggests that the training does not require such extreme methods. The traditionalist view is shaped by the history of Chinese martial arts where the techniques were developed as a means of self-preservation. Because of its importance,

application training was kept secret and was given only to those that were considered 'worthy.' From the vantage point of martial arts as a sport, the issues of life and death is no longer decided by martial arts. As a result, the goal of the training should re-focus towards health and friendly competition.



Competitive sparring is one approach to satisfy the difference between the two viewpoints. In this approach, opponents can use their combat techniques but subject to a set of pre-defined rules and regulations which are designed to limit serious injuries. An example of this approach in the Chinese martial arts is the tradition of Lei tai (擂臺, raised platform fighting) and Sanda (散打) or Sanshou (散手). Lei Tai represents public challenged matches that first appeared in the Song Dynasty. The objective for that contest is to knock the opponent from a raised platform by any means necessary. San Shou represents the modern development of Lei Tai contests but without the raised platform and having rules in place to reduce the chance of serious injuries. Many schools of Chinese martial arts schools teach sanshou and work to incorporate its movement, characteristics and theory into sanshou's modern context. It is popular as a competition event and allows martial practitioners to both practice and put their skill to use in a friendly, non-hostile environment. It is similar to Muay Thai and is a type of sparring competition where the competitors wear protection and gloves, and get points when scoring a hit on the opponent or performing a successful throw. Sanshou involves both stand up striking and grappling, and as a modern competition is limited for safety reasons, in turn limiting technique and other components of the martial arts. However, many of these skills and techniques are still practiced among many sanshou practitioners, such as chin na and ground fighting.

Weapons training

Most Chinese styles also make use of training the broad arsenal of Chinese weapons for conditioning the body as well as coordination and strategy drills. Weapons training (器械) are generally carried out after the student is proficient in the basics, forms and applications training. The basic theory for weapons training is to consider the weapon as an extension of your body. The same requirement for footwork and body coordination is required. The process of weapon training proceeds with forms, forms with partners and then applications. Most systems have training methods for each of the Eighteen Arms of Wushu (十八般兵器) in addition to specialized instruments specific to the system.

Use of qi

The concept of qì or ch'ì (氣), the inner energy or "life force" that is said to animate living beings, is encountered in almost all styles of Chinese martial art. Internal styles are reputed to cultivate its use differently than external styles.

One's qi can be improved and strengthened through the regular practice of various physical and mental exercises known as qigong. Though qigong is not a martial art itself, it is often incorporated in Chinese martial arts and, thus, practiced as an integral part to strengthen one's internal abilities.

There are many ideas regarding controlling one's qi energy to such an extent that it can be used for healing oneself or others: the goal of medical qigong. Some styles believe in focusing qi into a single point when attacking and aim at specific areas of the human

body (similar to the study of acupuncture), to cause maximum damage or disable certain functions of the body. Some go so far as to think that at an advanced level it is (or was, as some believe such abilities are now lost) possible to cause harm without even touching the opponent, a popular concept in Chinese martial arts movies.



Jōdō (杖道:じょうどう), meaning “the way of the jō”, or jōjutsu (杖術:じょうじゅつ?) is a Japanese martial art using short staves called jō. The art is similar to bōjutsu, and is strongly focused upon defense against the Japanese sword. The jō is a short staff, usually about 3 to 5 feet (0.9 to 1.5 m) long, about the average length of a walking stick. However, the art was not used, as one might fancifully imagine, by travelers to ward off aggressive bandits or swordsmen. The martial art of jōdō was the province of professional warriors.

Legendary origin of the first school of Jōjutsu

Shintō Musō-ryū jōdō, (formerly Shintō Musō-ryū jōjutsu), is reputed to have been invented by the great swordsman Musō Gonnosuke Katsuyoshi (夢想 權之助 勝吉, fl. c.1605, date of death unknown) about 400 years ago, after a bout won by the legendary Miyamoto Musashi (宮本 武蔵, 1584–1645). According to this tradition, Gonnosuke challenged Musashi using a bō, or long staff, a weapon he was said to wield with great skill. Although there are no records of the duel outside of the oral tradition of the Shintō Musō-ryū, it is believed that Musashi caught Gonnosuke’s bō in a two sword “X” block (jūji-dome). Once in this position, Gonnosuke could not prevent Musashi from delivering a counterattack, and Musashi elected to spare his life.

Gonnosuke then withdrew to a Shinto shrine to meditate. After a period of purification, meditation, and training, Gonnosuke claimed to have received a divine vision. By shortening the length of the bō staff from roughly 185 cm to 128 cm (or, in the Japanese measurements, four shaku, two sun and one bu), he could increase the versatility of the weapon, giving him the ability to use techniques created for the long staff, spear fighting and swordsmanship. The length of the new weapon was longer than the tachi (long sword) of the period, but short enough to allow the reversal of the striking end of the jō in much tighter quarters than the longer bō. Gonnosuke could alter the techniques he used with the jō stick, depending on the opponent he faced, to provide himself with many different options of attack. He named his style Shintō Musō-ryū and challenged Musashi again. This time, when Musashi attempted to use the jūji-dome block on the jō staff, Gonnosuke was able to wheel around the other end of the staff (because of the reduced length), forcing Musashi into a position where he had to concede defeat. Returning the courtesy he received during their previous duel, Gonnosuke spared Musashi’s life.

This may be a fabricated origin of the creation of jōjutsu, as the oral tradition of the Shintō Musō-ryū is the only mention of this duel, or for that matter, a person defeating Musashi in combat. Witness accounts of Musashi’s life, as well as his own writings, insist he retired from dueling undefeated. What is known, however, is that Gonnosuke eventually became the martial arts instructor for the Kuroda clan of northern Kyūshū, where jōjutsu remained an exclusive art of the clan until the early 1900s, when the art form was taught to the general public?

Modern practice

The modern study of the jō, known as jōdō (way of the jō), has essentially two branches. One is the koryū, or “old school” jōdō, which also incorporates other arts and weapons, such as the short staff (tanjō), the chained sickle (kusarigama), the police truncheon (jitte), and a lesser-known art called hojojutsu, the art of tying up one’s opponent after subduing him. All of these point to jōdō’s strong connections to law-enforcement, which is probably what it was originally used for. The other branch is called Seitei Jōdō, which is practiced by the All Japan Kendo Federation (全日本剣道連盟 Zen Nippon Kendō Renmei) in conjunction with kendo, the art of Japanese fencing, and iaidō, the art of drawing and cutting with a real blade. Seitei Jōdō starts with 12 pre-arranged forms (kata), which are drawn from the koryū system. After mastering these 12 kata the student continues with the study of the koryū. Today, jōjutsu has also been adapted for use in the Japanese police force, which refers to the art as keijō-jutsu, or police stick art.



Judo

Judo had its origin in the ancient Japanese art of jujutsu, a system of hand-to-hand combat. The bushi of feudal Japan (samurai) are usually credited for developing jujutsu (at their time the art was known as Yoroi kumi-uchi, a grappling method for fighters fully clad in Japanese armor). However, the Nihon Shoki (the Chronicle of the Japanese nation) documents public unarmed competitions (hikara-kurabe) dating back to 230 B.C.

Jujutsu has been known by several names throughout Japanese history: taijutsu, yawara, kempo, kugusoku, kumiuchi, koshinomawan. What is unique to the art is that one did not use brute strength to overpower an opponent, but rather skill, finesse and flexibility. Economy of energy, balance, and grace were the outstanding hallmarks of the good jujutsu practitioner. Unlike the Western hand-to-hand fighter, the jujutsu fighter was expected to be soft and pliable, winning by appearing to yield.

In classical form, during the feudal period, jujutsu was part of the bushi training, along with archery; spear fighting, swordsmanship, horsemanship, maneuvering, and etiquette. Its importance grew with the rise of the bushi class after the late Heian period. Throughout subsequent periods of Japanese history (Kamakura, 1185-1336; Muromachi, 1336-1573 into the Tokugawa period, 1603-1868) the art became more diversified and specialized, being taught in schools (ryus). Ryus organized around different aspects of the art, perpetuating their founders’ vision.

The schools differed in emphasis and strategy. Some specialized in throwing (nage), others in groundwork (osae, shime, kansetsu), and others in striking (atemi). In matters of strategy, some schools valued taking the initiative in combat while others preferred timely reaction to an opponent’s aggression. Those that followed the principles of swordsmanship insisted on sudden, total attack. Others preferred to neutralize the opponent’s attack once it was in motion.

Given the constant state of war in Japanese feudal history, ryus tested their vision of jujutsu on the battlefield, where the premium was on survival. The three hundred years of peace that followed the Japanese civil wars led to a change in the nature of the art. Under the harsh Tokugawa martial codes combats between bushi became rarer and heavy warfare far less frequent. On the other hand, unarmed combat became more common.

The rise of the common citizen at the end of the period required that jujutsu techniques be adapted to the needs of everyday life.

At that time, several ryus lost their insistence on ceremonial or ritual posturing in favor of a more practical approach to hand-to-hand combat. By the end of the Tokugawa period, the ancient martial arts of Japan (Bujutsu) created for the warrior class began to lose importance as the martial ways (Budo) created for the commoner gained ascendancy. Budo was not simply a collection of fighting techniques but also a spiritual discipline, a way of life.

During the Meiji Restoration after 1868, the transition from Bujutsu to Budo was completed. Several branches of the martial arts changed names and orientation entirely. Kyujutsu became Kyudo, iai-jutsu became iaido, aiki-jutsu became aikido, and jujutsu became Judo. There was a shift from warfare techniques to everyday life principles, with the spiritual side of the arts being more emphasized. Schools now passed their tradition to students in the form of techniques, philosophy and codes of ethics. Students were expected to be fully versed on hand-to-hand combat, but also to embody the philosophy of the ryu's founders.

Dr. Jigoro Kano, founder of modern Judo, was born in the town of Mikage in the Hyogo Prefecture, on October 28, 1860. Shihan Kano never viewed the martial arts as a means to display physical prowess or superiority. As a pacifist, he studied them to find a way to live in peace with other human beings. In his youth Kano studied Jujutsu under a number of different masters. Sensei Teinosuke Yagi was his first teacher, but at the age of 18 he entered the dojo of Tenshin-Shinyo Sensei Hachinosuke Fukuda. Upon graduation from Tokyo University, he studied the Kito tradition under Sensei Iikubo. By his mid-twenties, Shihan Kano had been initiated into the secret teachings of both ryus.

Kano's search for a unifying principle for the techniques he learned led him to the first principle of Judo--Seiryoku Zenyo (maximum efficiency in mental and physical energy). To him, only techniques that kept practitioners from spending much physical and mental energy should be incorporated into the system. One should use the energy of one's opponent to defeat his or her aggression. He called the resulting body of knowledge Judo. To propagate his art Kano founded the Kodokan (the "school to learn the way") at the Eishoji Temple in 1882.

Kano built his system around three major sets of techniques: throwing (nage waza), groundwork (katame waza) and striking (atemi waza). The throwing techniques, drawn from the Kito ryu, were further divided into standing (tachi waza) and sacrifice (sutemi waza) techniques. Standing techniques included hand (te waza), hip (koshi waza) and foot (ashi waza) throws. Sacrifice techniques include full sacrifice (ma sutemi waza) and side sacrifice (yokosutemi waza) throws.

Kano's groundwork and striking techniques were drawn more heavily from the martially oriented Tenshin-Shinyo ryu. Groundwork is organized into holds (osaekomi waza), strangulations (shime waza) and joint locks (kansetsu waza). While Kano taught ground holds earlier to his students, the secrets of shime and kansetsu waza were saved for those who had attained a higher ranking in the art. High ranking students were also expected to know the art of resuscitation (kappo), so as to conduct their training in a safe



and responsible manner.

Judo's striking techniques included upper (ude ate) and lower limb blows (ashi ate). Among the striking techniques were those utilizing fists, elbows, hand-edges, fingers, knees and feet as striking points. Because of its lethal nature, Atemi waza was also taught exclusively to high ranking Judokas at the Kodokan.



Judo was taught in a well-structured process. Standing techniques were organized into five sets ranking from less strenuous or technically difficult to more advanced, (the Gokyo no Waza). Ground and striking techniques were organized in sets also. The sets were introduced slowly as Judokas became more proficient in the art. Students were divided into mudansha (color belt level) and yudansha (black belt level). Mudansha students were ranked into five classes (kyus) while yudansha were ranked into ten degrees (dans). Ranks indicated the student's level of expertise in the art as different techniques were introduced at each new rank.

To complete the transition from jutsu (martial art) to Do (way of life), Kano added a strict code of ethics and a humanitarian philosophy to his newly created system. Kodokan instructors and students were expected from the beginning to be outstanding examples of good character and honest conduct. Any hand-to-hand combat outside of the dojo, public demonstrations for profit, or any behavior that might bring shame to the school could lead to suspension or expulsion from the Kodokan.

Kano's ultimate concern for the well-being of the whole individual and of the community is reflected in his teaching methods and in Judo's second guiding principle. Kano utilized four teaching methods in his dojo: randori (free practice of all Judo technique), kata (pre-arranged forms, considered the more technical rituals of the art), ko (his systematic lecturing), and mondo (periods of question and answer).

The debates between Shihan Kano and his disciples led him to the second principle of Judo, Jita Kyoei (the principle of mutual benefit and prosperity). Kano believed that the diligent practice of Judo would lead to the realization that one could not progress at the expense of others, that in mutual prosperity laid the key to any real progress in human life. He was so taken with the principle that he regarded its diffusion, through the practice of Judo, as his greatest mission in life.

Most of Judo's development took place around the turn of the century. In 1889 Kano traveled to Europe and America to promote his martial art. He would make as many as eight trips to other continents to propagate Judo before his untimely death at sea, on May 4, 1938.

The technical aspects of Judo came into full maturity in 1900 with the founding of the Kodokan Yudanshakai (association of black belt holders). On July 24, 1905 eighteen masters representing the leading Japanese Jujutsu ryus gathered at the Butokukai in Kyoto to join Kano's system. Kano's work had triumphed over Jujutsu in Japan, replacing the Tokugawa period aggressive martial arts with the more sophisticated way of life he had envisioned. The final touches were added in 1909 when the Kodokan became a foundation and in 1920 with the revision of the throwing techniques called the Gokyo no Waza. The art's intellectual and moral philosophy came into full being by 1922 with the

foundation of the Kodokan Cultural Judo Society.

Between 1912 and 1952, when the International Judo Federation was founded, several Japanese experts immigrated to other continents, spreading Judo teachings. Sensei Gunji Koizumi, 7th Dan, went to Great Britain in 1918, founding the London Budokwai. Mikinosuke Kawaishi, 7th Dan, one of the world's foremost experts on Judo kata, went to France in 1922. Sensei Sumiyuki Kotani, 8th Dan in 1952, trained the first team of American Air Force Judokas at the Kodokan. That team became the seed of what is now the United States Judo Association.



As Judo spread throughout the Western world it slowly gained the form of a sport. Its eventual popularity in World and Regional Games and inclusion in the 1964 Olympic Games led more and more to an emphasis on the physical and competitive aspects of the art, sometimes at the expense of its intellectual, moral and spiritual underpinnings. In 1982 (on the 100th anniversary of the founding of the Kodokan) the Kodokan Judo throwing techniques, the Gokyo no Waza, were revised and expanded, and then in 1997 the Kodokan added two additional throws.

Karate History

Most Western students of Asian martial arts, if they have done any research on the subject at all, will surely have come across references to Bodhidharma. He is known as “Daruma” in Japan and as often as not, this Indian Buddhist monk is cited as the prime source for all martial arts styles or at the very least, for any style which traces its roots back to the fabled Shaolin Temple. However, the question of his contributions to the martial arts and to Zen Buddhism and even of his very existence has been a matter of controversy among historians and martial arts scholars for many years (Spiessbach 1992).

As legend has it, the evolution of karate began over a thousand years ago, possibly as early as the fifth century BC when Bodhidharma arrived in Shaolin-si (small forest temple), China from India and taught Zen Buddhism. He also introduced a systematized set of exercises designed to strengthen the mind and body, exercises which allegedly marked the beginning of the Shaolin style of temple boxing. Bodhidharma's teachings later became the basis for the majority of Chinese martial arts. In truth, the origins of karate appear to be somewhat obscure and little is known about the early development of karate until it appeared in Okinawa.

Okinawa is a small island of the group that comprises modern day Japan. It is the main island in the chain of Ryuku Islands which spans from Japan to Taiwan. Surrounded by coral, Okinawa is approximately 10 km (6 mi) wide and only about 110 km (less than 70 mi) long. It is situated 740 km (400 nautical mi) east of mainland China, 550 km (300 nautical miles) south of mainland Japan and an equal distance north of Taiwan. Being at the crossroads of major trading routes, its significance as a “resting spot” was first discovered by the Japanese. It later developed as a trade center for southeastern Asia, trading with Japan, China, Indo China, Thailand, Malaysia, Borneo and the Philippines. In its earliest stages, the martial art known as “karate” was an indigenous form of closed fist fighting which was developed in Okinawa and called Te, or ‘hand’. Weapons bans, imposed on the Okinawans at various points in their history, encouraged the refinement of empty-

hand techniques and, for this reason, was trained in secret until modern times. Further refinement came with the influence of other martial arts brought by nobles and trade merchants to the island.



Te continued to develop over the years, primarily in three Okinawan cities: Shuri, Naha and Tomari. Each of these towns was a center to a different sect of society: kings and nobles, merchants and business people, and farmers and fishermen, respectively. For this reason, different forms of self-defense developed within each city and subsequently became known as Shuri-te, Naha-te and Tomari-te. Collectively they were called Okinawa-Te or Tode, 'Chinese hand'. Gradually, karate was divided into two main groups: Shorin-ryu which developed around Shuri and Tomari and Shorei-ryu which came from the Naha area. "It is important to note, however, that the towns of Shuri, Tomari, Naha are only a few miles apart, and that the differences between their arts were essentially ones of emphasis, not of kind. Beneath these surface differences, both the methods and aims of all Okinawan karate are one in the same" (Howard, 1991). Gichin Funakoshi goes further to suggest that these two styles were developed based on different physical requirements (Funakoshi, 1935). Shorin-ryu was quick and linear with natural breathing while Shorei-ryu emphasized steady, rooted movements with breathing in synchrony with each movement. Interestingly the concept of two basic styles also exists in kung-fu with a similar division of characteristics (Wong, 1978).

The Chinese character used to write Tode could also be pronounced 'kara' thus the name Te was replaced with kara te - jutsu or 'Chinese hand art' by the Okinawan Masters. This was later changed to karate-do by Gichin Funakoshi who adopted an alternate meaning for the Chinese character for kara, 'empty'. From this point on the term karate came to mean 'empty hand'. The Do in karate-do means 'way' or 'path', and is indicative of the discipline and philosophy of karate with moral and spiritual connotations.

The concept of Do has been prevalent since at least the days of the Okinawan Scholar Teijunsoku born in 1663, as this passage from a poem he wrote suggests:

No matter how you may excel in the art of Te, and in your scholastic endeavours, nothing is more important than your behavior and your humanity as observed in daily life. The first public demonstration of karate in Japan was in 1917 by Gichin Funakoshi, at the Butoku-den in Kyoto (Hassell 1984). This, and subsequent demonstrations, greatly impressed many Japanese, including the Crown-Prince Hirohito, who was very enthusiastic about the Okinawan art. In 1922, Dr. Jano Kano, founder of the Japanese art of Judo, invited Funakoshi to demonstrate at the famous Kodokan Dojo and to remain in Japan to teach karate. This sponsorship was instrumental in establishing a base for karate in Japan. As an Okinawan "peasant art," karate would have been scorned by the Japanese without the backing of so formidable a martial arts master (Maliszewski, 1992).

Today there are four main styles of karate-do in Japan: Goju-ryu, Shito-ryu, Shotokan, and Wado-ryu:

Goju-ryu developed out of Naha-te, its popularity primarily due to the success of Kanryo Higaonna (1853-1915). Higaonna opened a dojo in Naha using eight forms brought from China. His best student, Chojun Miyagi (1888-1953) later founded Goju-ryu, 'hard soft way' in 1930. In Goju-ryu much emphasis is placed on combining soft circular

blocking techniques with quick strong counter attacks delivered in rapid succession.

Shito-ryu was founded by Kenwa Mabuni (1889-1952) in 1928 and was influenced directly by both Naha-te and Shuri-te. The name Shito is constructively derived from the combination of the Japanese characters of Mabuni's teachers' names - Ankoh Itosu and Kanryo Higaonna. Shito-ryu schools use a large number of kata, about fifty, and are characterized by an emphasis on power in the execution of techniques.

Shotokan was founded by Gichin Funakoshi (1868-1957) in Tokyo in 1938. Funakoshi is considered to be the founder of modern karate. Born in Okinawa, he began to study karate with Yasutsune Azato, one of Okinawa's greatest experts in the art. In 1921 Funakoshi first introduced Karate to Tokyo. In 1936, at nearly 70 years of age, he opened his own training hall. The dojo was called Shotokan after the pen name used by Funakoshi to sign poems written in his youth. Shotokan Karate is characterized by powerful linear techniques and deep strong stances.

Wado-ryu, 'way of harmony', founded in 1939 is a system of karate developed from jujitsu and karate by Hienori Otsuka as taught by one of his instructors, Gichin Funakoshi. This style of karate combines basic movements of jujitsu with techniques of evasion, putting a strong emphasis on softness and the way of harmony or spiritual discipline.

History of Karate

Okinawa

Japan annexed the nominally independent Ryukyu island group in 1874 after centuries of strong Japanese influence over the kingdom's affairs following the invasion by the Japanese Satsuma clan in 1609. The relationship between Okinawa and Japan is complicated. For purposes of discussing karate, it is convenient to speak of Okinawa and Japan as separate entities. The question of whether karate is Japanese or Okinawan is somewhat akin to asking whether the luau or the hula dance are American traditions or Hawaiian ones: They developed in Hawaii prior to when Hawaii became one of the United States, and so are usually described as Hawaiian, not American. The case is similar for karate, which is originally of Okinawan origin.

The Okinawan martial art "ti" was practiced by Okinawa royalty and their retainers for centuries before, and alongside, later Chinese influences. For the most part there were no particular styles of "ti", but rather a network of practitioners with their own individual methods and eclectic traditions. Early styles of karate are often generalized as Shuri-te, Naha-Te and Tomari-te, named after the three cities in which they emerged, although these are not concrete distinctions. Each area (and the teachers who lived there) had particular kata, techniques, and principles that distinguished their local version of "ti" from the others.

Members of the Okinawan upper classes were sent to China regularly to learn and study a variety of disciplines, political and practical; this exchange was not too different from the practice of exchange students today. The incorporation of empty-handed Chinese



kung fu occurred partly because of these exchanges. Estimates of the Chinese influence in modern karate styles (or schools) vary considerably, and there are no clean divisions among 'styles'. To this day karate styles from some areas bear a striking resemblance to Fujian martial arts such as Fujian White Crane, Five Ancestors, and Gangrou-quan (Hard Soft Fist, pronounced "Gōjūken" in Japanese), while some karate looks distinctly Okinawan.



In 1806, Tode Sakukawa (1782-1838), who had studied pugilism and staff (bo) fighting in China (according to one legend, under the guidance of Koshokun, originator of kusanku kata), started teaching a fighting art in the city of Shuri that he called "Karate-no-Sakukawa" (at that time meaning "China hand of Sakakawa"). This was the first known recorded reference to the art of karate (written as 唐手).

Around the 1820's, Sakukawa's most significant student, Sokon Matsumura(1809-1899) taught a synthesis of te (Shuri-te and Tomari-te) and Shaolin (Chinese 少林) styles. It would become the style Shorin-ryū.

Anko Itosu

Matsumura taught his karate to Anko Itosu(1831-1915), among others. Itosu adapted two forms he learned from Matsumara, namely kusanku and chiang nan, to create the ping'an forms ("heian" or "pinan" in Japanese, as the symbols can be read differently) as simplified kata for beginning students. In 1901 he was instrumental in getting karate introduced into Okinawa's public schools. These forms were taught to children at the elementary-school level. Itosu is also credited with taking the large naihanchi form ("tekki" in Japan) and breaking it into the three well-known modern forms naihanchi shodan, naihanchi nidan and naihanchi sandan.

Itosu's influence in karate is very broad. The forms he created for beginners are common across nearly all forms of karate. His students included some of the most well-known karate practitioners, including Gichin Funakoshi, Kenwa Mabuni, and Motobu Choki. He is sometimes known as the "Grandfather of Modern Karate." In addition to the three early "ti" styles of karate, a fourth Okinawan influence is that of Kanbun Uechi (1877-1948), who, at the age of 20, went to Fuzhou in Fujian Province, China, to escape Japanese military conscription. While there, he studied under Shushiwa, the leading figure of Chinese Nanpa Shorin-ken at that time. He later developed his own style of karate and brought it to Japan, though the style itself was neither taught in Okinawa nor rooted in Okinawan "ti".

Japan

Masters of Karate in Tokyo (1930s)

Toyama Kanken, Ohtsuka Hironori, Shimoda Takeshi, Funakoshi Gichin, Motobu Choki, Mabuni Kenwa, Nakasone Genwa and Taira Shinken

Gichin Funakoshi, father of Shotokan karate, is generally credited with having introduced and popularized karate on the main islands of Japan. He was a student of Anko Asato and Anko Itosu, who had worked to introduce karate to the Okinawa Prefectural School System in 1902. He brought Itosu's pinan kata to Japan (as did other of Itosu's students, such as Kenwa Mabuni, founder of Shito-ryu karate). Funakoshi worked specifically to

introduce modernizations into karate and to spread it to Japan. However, there were many other Okinawan karateka living and teaching in Japan during this time period. Funakoshi's peers included such notable figures as Kenwa Mabuni, Chojun Miyagi, Motobu Choki, Toyama Kanken, Kanbun Uechi and several others.



This was an especially turbulent period in history for that area of the world, including Japan's official annexation of the Okinawan island group in 1874, the First Sino-Japanese War (1894-1895), the Russo-Japanese War (1904-1905), and the rise of Japanese expansionism (1905-1945). The karate styles within Japan have fairly clean lineages.

Japan was invading China at the time, and Funakoshi knew that the art of Tang/China hand would not be accepted; thus the change to "way of the empty hand". The "dō" suffix implies that karatedō is a path to self knowledge, not just a study of the technical aspects of fighting. Like most martial arts practiced in Japan, karate made its transition from -jutsu to -dō around the beginning of the 20th century. The "dō" in "karate-dō" sets it apart from karate "jutsu", much as aikido is distinguished from aikijutsu, judo from jujutsu, laidō from laijūtsu and so on.

Funakoshi Gichin

As mentioned, Funakoshi changed the names of many kata and the meaning of the art itself (at least on mainland Japan). He most likely did this to get karate accepted by the Japanese budo organization Dai Nippon Butoku Kai. Funakoshi also gave Japanese names to many of the kata. The five Itosu pinan forms became known as heian; the three naihanchi forms became known as tekki; seisan' as hangetsu; chinto as gankaku; wanshu' as empi; etc. These were mostly just political changes, rather than changes to the content of the forms, although Funakoshi did institute changes to the content. The name changes may have been designed to make the art sound more Japanese (less "foreign"). Funakoshi had trained in two of the popular branches of Okinawan karate of the time, Shorin-ryū and Shorei-ryū. In Japan he was influenced by kendo, incorporating some ideas about distancing and timing into his style. He always referred to what he taught as simply "karate"; however, in 1936 he built the Shotokan dojo in Tokyo, and the school or style he left behind is usually called Shotokan.

The modernization and systemization of karate in Japan also included the adoption of the ubiquitous white uniform which consisted of the kimono and the dogi or keikogi - mostly called just karategi (pronounced 'gee' like 'key', and with a hard "g") - and colored belt ranks. Both of these innovations were originated and popularized by Jigoro Kano, the founder of judo, one of the men Funakoshi consulted in his efforts to 'modernize' karate.

In 1922, Ohtsuka Hironori attended the Tokyo Sports Festival, where he saw the Karate of Gichin Funakoshi. Ohtsuka was so impressed with this that he visited Funakoshi on numerous occasions during his stay. Funakoshi was, in turn, impressed by Ohtsuka's enthusiasm and determination to understand Karate and agreed to teach him all he knew about it. In the following years, Ohtsuka set up a medical practice dealing with martial arts injuries. His prowess in martial arts had led him to be the Chief Instructor of Shindo Yoshin Ryu Jujitsu at the age of only 30, and assistant instructor at Funakoshi dojo.

By 1929, Ohtsuka Hironori was registered as a member of the Japan Martial Arts Federation. Okinawan Karate at this time was only concerned with Kata, which is a set

sequence of movements against an imaginary opponent (or group of opponents). Ohtsuka thought that the full spirit of Budo, which concentrates on defence and attack, was missing, and that kata techniques did not work in realistic fighting situations. He experimented with other, more combatative styles such as Judo, Kendo and Aikido. He blended the practical and useful elements of Okinawan karate with traditional Japanese martial-arts techniques from jujitsu and kendo, which lead to the birth of Kumite, or fighting, in Karate. Ohtsuka thought that there was a need for this more dynamic and fluid type of Karate to be taught and he therefore decided to leave Funakoshi to concentrate on developing his own style of Karate - Wado.



In 1934 Wado-Ryu Karate was officially recognized as an independent style of Karate. This recognition meant a departure for Ohtsuka from his medical practice and the fulfillment of a life's ambition - to become a full-time martial artist.

Ohtsuka's personalized style of Karate was officially registered in 1938 after he was awarded the rank of "Renshi-go". He presented a demonstration of Wado Karate for the Japan Martial Arts Federation. They were so impressed with his style and commitment that they acknowledged him as a high-ranking instructor. The next year the Japan Martial Arts Federation asked all the different styles to register their names. Ohtsuka registered the name Wado-Ryu.

In 1944, Ohtsuka was appointed Japans Chief Karate Instructor.

A new form of karate called Kyokushin was developed by Masutatsu Oyama in 1964. Kyokushin taught a curriculum that emphasized contact, physical toughness, and practical application of karate techniques to self-defense situations. Because of its emphasis on physical, full-force sparring, Kyokushin is now often called "full contact karate." Many other karate organizations based, at least in part, on the Kyokushin curriculum have "spun-off" over the years.

There are four recognized (by the Federation of All Japan Karatedo Organization), traditional styles of karate:

- **Shotokan**
- **Shito-ryu**
- **Goju-ryu**
- **Wado-ryu**

Styles that do not belong to one of these schools are not automatically considered to be "illegitimate" or "bad" karate, just not one of the traditional schools. Many/most schools will be affiliated with or heavily influenced by one or more of these traditional styles.

Kyūdō (弓道:きゅうどう), literally meaning "way of the bow", is the Japanese art of archery. It is a modern Japanese martial art (gendai budō).

In its most pure form, kyūdō is practiced as an art and as a means of moral and spiritual development. Many archers practice kyūdō as a sport, with marksmanship being paramount. However, the goal most devotees of kyūdō seek is seisha seichu, "correct shooting is correct hitting". In kyūdō the unique action of expansion (nobiai) that results in a natural release, is strived for. When the spirit and balance of the shooting is correct

the result will be for the arrow to arrive in the target. To give oneself completely to the shooting is the spiritual goal. In this respect, many kyūdō practitioners believe that competition, examination, and any opportunity that places the archer in this uncompromising situation is important, while other practitioners will avoid competitions or examinations of any kind.



Kyūdō practice

In a typical practice session, a practitioner will begin with seiza (traditional sitting position) followed by mokuso (meditation).

The practitioner may then warm-up by shooting at a specially designed straw target called makiwara ya (not to be confused with a regular makiwara used in karate). The makiwara ya is shot at from a very close range (about seven feet, or the length of the archer's strung yumi when held horizontally from the centerline of his body). Because the target is so close and the shot most certainly will hit, the archer can concentrate on refining his technique rather than on worrying about where the arrow will go.

After warming up, the archer may then move on to shooting at a target called a mato. Mato sizes and shooting distances vary, but most mato typically measure thirty-six centimeters (or 12 sun), a traditional Japanese measurement equivalent to approximately 3.03cm) in diameter and are shot at from a distance of twenty-eight meters. However depending on the practitioner's skill level, they may be asked to shoot from half or three-quarters distance.

Typically the first round of shooters will fire two arrows in seated practice (zasha) before shooting from the standing position (risha)

Kyūdō equipment

The yumi (Japanese bow) is exceptionally tall (standing over two meters), surpassing the height of the archer (kyūdōka). Yumi are traditionally made of bamboo, wood and leather using techniques which have not changed for centuries, although some archers (particularly, those new to the art) may use synthetic (i.e. laminated wood coated with glass fiber or carbon fiber) yumi. Even advanced kyūdōka may own non-bamboo yumi and ya due to the vulnerability of bamboo equipment to extreme climates.

Ya (arrow) shafts were traditionally made of bamboo, with either eagle or hawk feathers. Most ya shafts today are still made of bamboo (although some archers will use shafts made of aluminum or carbon fibers), and ya feathers are now obtained from non-endangered birds such as turkeys or swans. Every ya has a gender (male ya are called haya; female ya, otoyā); being made from feathers from alternate sides of the bird, the haya spins clockwise upon release while the otoyā spins counter-clockwise. Kyūdō archers usually shoot two ya per round, with the haya being shot first.

The kyūdō archer wears a glove on the right hand called a yugake. There are many varieties of yugake; they are typically made of deerskin. Practitioners can choose between a hard glove (with a hardened thumb) or a soft glove (without a hardened thumb), there are different advantages to both.

With a hard glove, the thumb area is not very flexible and has a pre-made groove used to

pull the string (tsuru). With a soft glove, the thumb area is very flexible and is without a pre-made groove, allowing the practitioner to create their own, based on their own shooting habits.



Typically a yugake will be of the three or four finger variety. The amount of fingers on the glove is dependant on the weight of the bow being pulled. Three finger yugake are usually used with bows below 20 pounds, while four finger yugake are used with bows above 20 pounds. Though rare, it is not unheard of for archers to use one finger or five finger gloves. Practitioners knock and grip of the arrow can be dictated by the glove and bow they are using. It is not uncommon for practitioners who have upgraded or downgraded bow weight to continue to use the same glove and not change.

Kyūdō technique

All kyūdō archers hold the bow in their left hand and draw the string with their right, so that all archers face the higher position (kamiza) while shooting.

Unlike occidental archers (who, with some exceptions, draw the bow never further than the cheek bone), kyūdō archers draw the bow so that the drawing hand is held behind the ear. If done improperly, upon release the string may strike the archer's ear or side of the face.

Immediately after the shot is released, the bow will (for a practiced archer) spin in the hand so that the string stops in front of the archer's outer forearm. This action of "yugaeri" is a combination of technique and the natural working of the bow. It is unique to kyūdō.

Kyūdō technique is meticulously prescribed. The All Nippon Kyudo Federation (ANKF), the main governing body of kyūdō in Japan, has codified the hassetsu (or "eight stages of shooting") in the Kyudo Kyohon (Kyudo Manual). The hassetsu consists of the following steps:

1. Ashibumi, placing the footing. The archer steps on to the line from where arrows are fired (known as the shai) and turns to face the kamiza, so that the left side of his body faces the target. He then sights from the target to his feet and sets his feet apart so that the distance between them is approximately half his body height. A line drawn between the archer's toes should pass through the target after the completion of the ashibumi.
2. Dozukuri, forming the body. The archer verifies his balance and that his pelvis and the line between his shoulders are parallel to the line set up during ashibumi.
3. Yugamae, readying the bow. Yugamae consists of three phases:
 1. Torikake, gripping of the bowstring with the right hand.
 2. Tenouchi, the left hand is positioned for shooting on the bow's grip.
 3. Monomi, the archer turns his head to gaze at the target.
4. Uchiokoshi, raising the bow. The archer raises the bow above his head to prepare for the draw.
5. Hikiwake, drawing apart. The archer starts bringing down the bow while spreading his

arms, simultaneously pushing the bow with his left hand and drawing the string with the right, until the arrow is level with his eyebrows.

6. Kai, the full draw. The archer continues the movement started in the previous phase, until he reaches full draw with the arrow placed slightly below his cheekbone. The arrow points along the line set up during ashibumi.

7. Hanare, the release. The bowstring is released from the right hand.

8. Zanshin, “the remaining body or mind” or “the continuation of the shot”. The archer remains in the position reached after hanare while returning from the state of concentration associated with the shot.

While other schools’ shooting also conforms to the hassetsu outlined above, the naming of some steps and some details of the execution of the shot may differ.

(なぎなた, 長刀 or 薙刀) is a pole weapon that was traditionally used in Japan by members of the samurai class. It has become associated with women and in modern Japan it is studied by women more than men; whereas in Europe and Australia naginata is practiced predominantly (but not exclusively) by men. A naginata consists of a wood shaft with a curved blade on the end; it is similar to the European glaive. Usually it also had a sword-like guard (tsuba) between the blade and shaft.

The martial art of wielding the naginata is called naginata-jutsu. Most naginata practice today is in a modernised form, a gendai budo called Atarashii naginata, in which competitions also are held. Use of the naginata is also taught within the Bujinkan and in some koryu schools. Naginata practitioners may wear a modified form of the protective armour worn by kendo practitioners, known as bogu.

History

The term “naginata” first appeared in the Kojiki in 712 CE and was used by Sohei warrior priests during the Nara Period, around 750 CE. In the paintings of battlefield scenes made during the Tengyo no Ran in 936 CE, the naginata can be seen in use. It was in 1086, in the book Ōshū Gosannenki (“A Diary of Three Years in Ōshū”) that the use of the naginata in combat is first recorded. In this period the naginata was regarded as an extremely effective weapon by warriors.

During the Gempei War (1180-1185), in which the Taira clan was pitted against Minamoto no Yoritomo of the Minamoto clan, the naginata rose to a position of particularly high esteem. Cavalry battles had become more important by this time, and the naginata proved excellent at dismounting cavalry and disabling riders. The widespread adoption of the naginata as a battlefield weapon forced the introduction of sune-ate (shin guards) as a part of Japanese armor. The rise of importance for the naginata can be seen as being mirrored by the European pike, another long pole weapon employed against mounted warriors. An excellent example of the role of women in Japanese society and martial culture at this time is Itagaki, who, famous for her naginata skills, led the garrison of 3,000 warriors stationed at Toeizakayama castle. Ten thousand Hōjō clan warriors were dispatched to take the castle, and Itagaki led her troops out of the castle, killing a significant number of the attackers before being overpowered.



During the Edo Period, as the naginata became less useful for men on the battlefield, it became a symbol of the social status of women of the samurai class. A functional naginata was often a traditional part of a samurai daughter's dowry. Although they did not typically fight as normal soldiers, women of the samurai class were expected to be capable of defending their homes while their husbands were away at war. The naginata was considered one of the weapons most suitable for women, as it allows a woman to keep a male opponent at a distance, where his greater height, weight, and upper body strength offers less of an advantage.



By the 17th century the rise in popularity of firearms caused a great decrease in the appearance of the naginata on the battlefield.

Due to the influence of Westernization after the Meiji Restoration the perceived value of martial arts, the naginata included, dropped severely. It was from this time that the focus of training became the strengthening of the will and the forging of the mind and body. During the Showa period, naginata training became a part of the public school system.

Martial art training in Japan was banned for five years by the Allied Forces after Japan's surrender at the end of World War II. After the lifting of the ban in 1950, a modern form of naginata training, known as Atarashii naginata (New naginata), was developed. Since World War II, naginata has primarily been practiced as a sport with a particular emphasis on etiquette and discipline, rather than as military training.

Construction

The naginata, like many weapons, can be customized to fit the build of the bearer. Generally, the naginata shaft is the height of the bearer's body, with the blade mounted atop usually measuring two or three shaku (one shaku is equivalent to 11.93 inches, or 303 mm) long. Unlike most polearms, the shaft is oval in cross section to allow easy orientation of the blade, and ranges from 5 to 7 feet (1.5 to 2.1 meters) long. The blade is usually curved, sometimes strongly so, towards the tip. As with Japanese swords, naginata blades were forged blades, made with differing degrees of hardness on the spine and edge to retain a sharp edge but also be able to absorb the stress of impact. Some naginata blades may, in fact, have been recycled katana blades.

Note also at the opposite end of a naginata, the ishizuki, (a metal end-cap, often spiked, which functioned as a counterweight to the blade) was attached, rendering the naginata an effective weapon whichever end was put forward.

In contemporary naginatajutsu, there are two general constructions. The first, the kihon yo, is carved from one piece of Japanese white oak and is used for the practice of katas (forms). This is quite light, and may or may not feature the tsuba between the blade and shaft sections. The second type, the shiai yo, uses a similar wooden shaft, but the blade is constructed from bamboo and is replaceable as it can break through hard contact. This type is used in atarashii naginata, the bamboo blade being a lot more forgiving on the target than a wooden or metal blade.

Many of the imitation "naginata" for sale to the public are not actually naginata at all, as may be concluded from the above details on proper construction. Specifically, these

imitations have shorter, rounded shafts, very short blades, and screw-together sections.



Usage

Naginata can be used to stab, but due to their relatively balanced center of mass, are often spun and turned to proscribe a large radius of reach. The curved blade makes for an effective tool for cutting due to the increased length of cutting surface. In the hands of a skilled practitioner, one 5-foot (1.5 m) tall wielder could conceivably cover and attack in 380 square feet (35 m²) of open, level ground with a 5 foot (1.5 m) shaft, 3 foot (1 m) blade, 3 foot (1 m) reach. Naginatas were often used by foot soldiers to create space on the battlefield. They have several situational advantages over a sword. Their reach was longer, allowing the wielder to keep out of reach of his opponent. The long shaft offered it more leverage in comparison to the hilt of the katana, enabling the naginata to cut more efficiently. The weight of the weapon gave power to strikes and cuts, even though the weight of the weapon is usually thought of as a disadvantage. The weight at the end of the shaft and the shaft itself can be used both offensively and defensively. Swords, on the other hand, can be used to attack faster, have longer cutting edges (and therefore more striking surface and less area to grab), and were able to be more precisely controlled in the hands of an experienced swordsman.

Ninjutsu

The ninja has a traceable history that precedes most martial arts. The ninja's martial art is not a form of karate. The ninja's martial art is called Ninjutsu and is different than most other arts.

There are nine different schools of ninjutsu that is recognized by the Japanese government as current, active styles of ninjutsu. These nine schools, or nine ryu, make up what is called the Bujinkan Dojo. There are, historically, other styles of ninjutsu but these have faded away. Most of these other styles have their traditional scrolls of information in museums, therefore, rendering the style with no official leadership or sole Grandmaster. Our Grandmaster or traditionally known as the Soke is Dr. Masaaki Hatsumi, of Noda City, Japan. He has the scrolls of the nine ryu therefore; these styles of ninjutsu are active schools, although, there is more to having an active style, than just having the scrolls. He is the 34th generation Soke, or grandmaster, of legendary Togakure ryu ninjutsu, the oldest form of the ninja arts.

The art is not taught for competition. Trophies are not awarded. This is due to the very nature of ninjutsu. This art is about self-preservation, not sport. How can one be awarded points in a tournament? Most of his techniques of ninjutsu would induce his disqualification for the use of very dangerous or disabling techniques.

The history that surrounds the ninja is distorted, although, they were feared by most all people. There are very short historical references that some of the ninjas were spies and assassins, this is a stereotype, just as there are good and bad people. If one member of a family is wicked does this make for a wicked family? There were peaceful ninja. The peaceful ninja lived quietly with his family, perfecting the art in order to protect his family and himself and his country. Other ninja worked with the samurai. In fact some of the ninja were established samurai warriors. On the other hand, sometimes the samurai

were his enemy. History shows the rare occurrence of instances where the ninja was hired by a shogun or emperor to gather information much like today's CIA or act covertly to achieve a specific goal such as a military Special Forces unit, for the most part the ninja engaged in his mission alone. Therefore, if he were discovered, the enemy would not be able to trace this lone person's intentions. It could be passed off as a wandering vagrant or even a spy but they would not know from where he originated. Unfortunately, it is this side of the ninja that has received the most attention. The ninja is to persevere in the studies of this art in order to protect his loved ones or the less fortunate or himself or country, not for one's own ego or to achieve a certain financial status or rank. The ninja trains endlessly because he enjoys it. The ninja, unlike on TV, tries to the fullest extent to resolve a dispute without using violence. The ninja would not provoke the violence, he would only respond accordingly to it. Ironically, a ninja could be provoked into a situation that may justify the use of his skills, although, he may choose to resolve the situation using other means other than self defense.



Ninjutsu is relatively new to America. One reason is since the art was not taught commercially like karate in Japan. The ninja of the older era were considered extremely dangerous. In fact, during Japan's history ninjutsu was banned at different times during its history. For example, during World War II, the ninja were not allowed to pursue their art of ninjutsu due to their secrecy, ability, and often viewed upon as their counter-culture attitude by those with the samurai mentality. In light of the art's history, it is easy to understand why ninjutsu was not readily taught to foreigners. Within the last few decades, a few Americans braved the ninja world in Japan and generally some of them were not accepted with open arms. Some of those that pioneered this art for the Americans, and other countries, endured harsh treatment from some of the ninja practitioners of Japan. Although, this attitude has changed, the Japanese practitioners kindly accept most Americans. On the other hand, some of the Japanese already welcomed the Americans decades ago.

Many reasons exist for why the ninja has survived into this present era. The ninja has the trait of adaptability. While the ninja trains in the perfected forms of old, he also trains for his current threat. He has centuries old defense forms that are effective against knife, gun, and random violence.

Since the art of Ninjutsu is so realistic, for actual defense, we must make sure that we train only exceptional members of society. This is simply due to the fact that these effective techniques can be used in an inappropriate manner, just as history records. In this art you will encounter a membership application that will allow an investigative background inquiry.

The training atmosphere is different from some styles since it is relaxed. This is more of an appropriate learning atmosphere for this art. Students work at their own pace, feeling comfortable to ask questions. The ranks that an adult can acquire are sent directly from Japan. Shidoshi Spangler can promote a Ninjutsu practitioner into and through the black belt ranks. Although, the test for fifth degree black belt and must be administered by Grandmaster Hatsumi of Japan.

Samurai (侍) was a term for the military nobility in pre-industrial Japan. The word “samurai” is derived from the archaic Japanese verb “samorau”, changed to “saburau”, meaning “to serve”; a samurai is the servant of a lord.



Iron helmet and armour with gilt bronze decoration, Kofun era, 5th century. Tokyo National Museum.

It is believed that mounted warriors, archers, and foot-soldiers in the sixth century may have formed a proto-samurai. Following a disastrous military engagement with Tang China and Silla, Japan underwent widespread reforms. One of the most important was that of the Taika Reform, issued by Prince Naka no Ōe (Emperor Tenji) in 646 AD. This edict introduced Chinese cultural practices and administrative techniques throughout the Japanese aristocracy and bureaucracy.

As part of the Yōrō Code, and the later Taihō Code, of 702 AD, the population was required to report regularly for census, which was used as a precursor for national conscription. With an understanding of how the population was distributed, Emperor Mommu introduced the law whereby 1 in 3-4 adult males were drafted into the national military. These soldiers were required to supply their own weapons, and in return were exempted from duties and taxes. This was one of the first attempts by the Imperial government to form an organized army modelled after the Chinese system. It was called gundan-sei(軍團制) by later historians and is believed to have been short lived.

The Taiho Code classified Imperial bureaucrats into 12 ranks, each divided into two sub-ranks, 1st rank being the highest adviser to the emperor. Those of 6th rank and below were referred to as “samurai” and dealt with day-to-day affairs. Although these “samurai” were civilian public servants, the name is believed to have derived from this term. Military men, however, would not be referred to as “samurai” for many more centuries.

In the early Heian period, the late 8th and early 9th centuries, Emperor Kammu (桓武天皇) sought to consolidate and expand his rule in northern Honshū, but the armies he sent to conquer the rebellious Emishi lacked motivation and discipline, and were unable to prevail. Emperor Kammu introduced the title of Seiitaishogun (征夷大將軍) or shogun, and began to rely on the powerful regional clans to conquer the Emishi. Skilled in mounted combat and archery (kyudo, 弓道), these clan warriors became the emperor’s preferred tool for putting down rebellions. Although these warriors may have been educated, at this time (7th to 9th century) the Imperial court officials considered them to be little more than barbarians.

Ultimately, Emperor Kammu disbanded his army, and from this time the emperor’s power gradually declined. While the emperor was still the ruler, powerful clans around Kyoto (京都) assumed positions as ministers, and their relatives bought positions as magistrates. To amass wealth and repay their debts, magistrates often imposed heavy taxes, resulting in many farmers becoming landless. As the threat of robbery rose, the clans began recruiting these exiles in the Kanto plains. Because of their intense training in the martial arts, they proved to be effective guards. Small numbers would accompany tax collectors and, merely by their presence, deter thieves and bandits from attacking. They were saburai, armed retainers, yet their advantage of being the sole armed party quickly became apparent. Through protective agreements and political marriages, they accumulated political power, eventually surpassing the traditional aristocracy.

Some clans were originally formed by farmers who had taken up arms to protect themselves from the imperial magistrates sent to govern their lands and collect taxes. These clans formed alliances to protect themselves against more powerful clans, and by the mid-Heian period they had adopted characteristic Japanese armor and weapons, and laid the foundations of Bushido, their ethical code. We must remember, however, that Bushido was never a code of ethics per se, and only in the late nineteenth, early twentieth century did the term gain popular currency. For most of samurai history, warriors described themselves as followers of “kyuba no michi,” or the “way of the bow and horse,” and had no overlying code of ethics to which they were beholden. To be sure, samurai were expected to comport themselves in a certain manner, but any specific points of behavior would have been limited to family or clan teachings.



Before the 14th century, samurai were generally illiterate, rusticated brutes; they did, however, aspire to the more cultured abilities of the nobility. Few achieved such elegance until later periods, however. Examples such as Taira Tadanori (a samurai who appears in the Heike monogatari) show us that warriors did respect the arts and aspire to become skilled in them, but that few achieved their desire; Tadanori is famous for the rarity of his skill with the pen, indicating that it was rare for a samurai to possess such skill as to be recognized for it. Beginning around the fourteenth century, samurai were expected to be cultured and literate, and the ancient saying “Bun Bu Ryo Do” (lit. literary arts, military arts, both ways) or “The pen and the sword in accord,” was an ideal to which many aspired. However, the number of men who actually achieved the ideal and lived their lives by it was low. Few warriors had the time or inclination to dedicate their already difficult lives to such pursuits.

An early term for warrior, “Uruwashii”, was written with a kanji that combined the characters for literary study (“bun” 文) and military arts (“bu” 武), and is mentioned in the Heike Monogatari (late 12th century). The Heike Monogatari makes reference to the educated poet-swordsman ideal in its mention of Taira no Tadanori’s death:

“Friends and foes alike wet their sleeves with tears and said, ‘What a pity! Tadanori was a great general, pre-eminent in the arts of both sword and poetry.’ “

According to William Scott Wilson in his book *Ideals of the Samurai*: “The warriors in the Heike Monogatari served as models for the educated warriors of later generations, and the ideals depicted by them were not assumed to be beyond reach. Rather, these ideals were vigorously pursued in the upper echelons of warrior society and recommended as the proper form of the Japanese man of arms. With the Heike Monogatari, the image of the Japanese warrior in literature came to its full maturity.” Wilson then translates the writings of several warriors who mention the Heike Monogatari as an example for their men to follow. It is necessary to remember, however, that the Heike warriors are men fictionalized by a fourteenth century dramatist, and the tales about such warriors had been modified for centuries before the Tale of the Heike was actually written down. Thus, while we can, if careful, see some of how warriors behaved in literary sources; the actual behavior of early samurai is difficult to glean from literature alone.

Kamakura Bakufu and the rise of samurai

Originally these warriors were merely mercenaries in the employ of the emperor and noble clans (kuge, 公家), but slowly they gathered enough power to usurp the aristocracy and establish the first samurai-dominated government.

As regional clans gathered manpower and resources and struck alliances with each other, they formed a hierarchy centered around a toryo, or chief. This chief was typically a distant relative of the emperor, and a lesser member of one of three noble families (the Fujiwara, Minamoto, or the Taira). Though originally sent to provincial areas for a fixed four year term as a magistrate, the toryo declined to return to the capital when their terms ended, and their sons inherited their positions and continued to lead the clans in putting down rebellions throughout Japan during the middle and later Heian period.

Because of their rising military and economic power, the clans ultimately became a new force in the politics of the court. Their involvement in the Hōgen Rebellion in the late Heian period consolidated their power, and finally pitted the rival Minamoto and the Taira clans against each other, in the Heiji Rebellion of 1160. Emerging victorious, Taira no Kiyomori became an imperial advisor, the first warrior to attain such a position, and eventually seized control of the central government, establishing the first samurai-dominated government and relegating the emperor to figurehead status. However, the Taira clan was still very conservative in comparison with its eventual successor, the Minamoto, and instead of expanding or strengthening its military might, the Taira clan had its women marry emperors and attempted to exercise control through the emperor.

The Taira and the Minamoto clashed again in 1180, beginning the Gempei War which ended in 1185. The victorious Minamoto no Yoritomo established the superiority of the samurai over the aristocracy. In 1190 he visited Kyoto and in 1192 became Seii Taishogun, establishing the Kamakura Shogunate or Kamakura Bakufu. Instead of ruling from Kyoto, he set up the Shogunate in Kamakura, near his base of power. “Bakufu” means tent government, taken from the encampments the soldiers would live in, in accordance with the Bakufu’s status as a military government.

Over time, powerful samurai clans became warrior nobility (buke), who were only nominally under the court aristocracy. When the samurai began to adopt aristocratic pastimes like calligraphy, poetry and music, some court aristocrats in turn began to adopt samurai customs. In spite of various machinations and brief periods of rule by various emperors, real power was now in the hands of the shogun and the samurai.

Ashikaga Shogunate and the Feudal Period

Various samurai clans struggled for power over the Kamakura and Ashikaga Shogunates.

Zen Buddhism spread among samurai in the 13th century and helped to shape their standards of conduct, particularly overcoming fear of death and killing, but among the general populace Pure Land Buddhism was favored.

In 1274, the Yuan Dynasty (Mongol Empire) sent a force of some 40,000 men and 900 ships to invade Japan in northern Kyūshū. Japan mustered a mere 10,000 Samurai to meet this threat. The invading army was harassed by major thunderstorms throughout



the invasion, which aided the defenders by inflicting heavy casualties. The Yuan army was eventually recalled and the invasion called off. This invasion was noteworthy because the Mongol invaders used small, exploding bombs, which was likely the first appearance of bombs and gun powder in Japan.



The Japanese defenders recognized the possibility of a renewed invasion, and began construction of a great, stone barrier around Hakata Bay in 1276. Completed in 1277, this wall stretched for 20 kilometers around the border of the bay. This would later serve as a strong defensive point against the Mongols. The Mongols attempted to settle matters in a diplomatic way from 1275 to 1279. Each envoy that was sent to Japan was executed, and this time set the stage for one of the most famous engagements in Japanese history.

In 1281, a Yuan army of 140,000 men with 4,400 ships was mustered for a renewed invasion of Japan. Northern Kyūshū was defended by a Japanese army of 40,000 men. The Mongol army was still on its ships preparing for the landing operation when a typhoon hit north Kyūshū Island. The casualties and damage inflicted by the typhoon, followed by the Japanese defense of the Hakata Bay barrier, resulted in the Mongols again recalling their armies.

The thunderstorms of 1274 and the typhoon of 1281 helped the Samurai defenders of Japan repel the Mongol invaders despite being vastly outnumbered. These winds became known as kami-no-kaze, which literally translates as “wind of the gods.” This is often given a simplified translation as “divine wind.” The kami-no-kaze lent credence to the Japanese belief that their lands were indeed divine and under supernatural protection.

In the 14th century, a blacksmith called Masamune developed a two-layer structure of soft and hard steel for use in swords. This structure gave much improved cutting power and endurance, and the production technique led to Japanese swords (katana) being recognized as some of the most potent hand weapons of pre-industrial East Asia. Many swords made using this technique were exported across the East China Sea, a few making their way as far as India.

Issues of inheritance caused family infighting as primogeniture became common, in contrast to the division of succession designated by law before the 14th century. To avoid infighting, invasion of neighboring samurai’s territories was common and bickering among samurai was a constant problem for the Kamakura and Ashikaga Shogunates.

The Sengoku jidai (“warring-states period”) was marked by the loosening of samurai culture with people born into other social strata sometimes making names for themselves as warriors and thus becoming de facto samurai. In this turbulent period, bushido ethics became important factors in controlling and maintaining public order.

Japanese war tactics and technologies improved rapidly in the 15th and 16th century. Use of large numbers of infantry called ashigaru (“light-foot”, due to their light armour), formed of humble warriors or ordinary people with Nagayari (a long lance) or (Naginata), was introduced and combined with cavalry in maneuvers. The number of people mobilized in warfare ranged from thousands to hundreds of thousands.

The arquebus, a matchlock gun, was introduced by Portuguese via a Chinese pirate ship in 1543 and the Japanese succeeded in naturalizing it within a decade. Groups of mercenaries with mass produced arquebus played a critical role.



By the end of feudal period, several hundred thousand firearms existed in Japan and massive armies numbering over 100,000 clashed in battles. The largest and most powerful army in Europe, the Spanish, had only several thousand firearms and could only assemble 30,000 troops. Ninja also played critical roles in intelligence activity.

In 1592, and again in 1598, Toyotomi Hideyoshi decided to invade China (唐入り) and sent to Korea an army of 160,000 samurai (Hideyoshi's invasions of Korea, 朝鮮征伐), taking great advantage of its mastery of the arquebus and Korea's poorly organized army. The most famous samurai in this war are Kato Kiyomasa and Shimazu Yoshihiro.

The social mobility of human resources was flexible, as the ancient regime collapsed and emerging samurai needed to maintain large military and administrative organizations in their areas of influence. Most of the samurai families that survived to the 19th century originated in this era declaring themselves to be the blood of one of the four ancient noble clans, Minamoto, Taira, Fujiwara and Tachibana. In most cases, however, it is hard to prove who their ancestors were.

Oda, Toyotomi and Tokugawa

Oda Nobunaga was the well-known lord of the Nagoya area (once called Owari Provinc) and an exceptional example of samurai of the Sengoku Period. He came within a few years of, and laid down the path for his successors to achieve, the reunification of Japan under a new Bakufu (Shogunate).

Oda Nobunaga made innovations in the fields of organizations and war tactics, heavily used arquebuses, developed commerce and industry and treasured innovations. Consecutive victories enabled him to realize the termination of the Ashikaga Bakufu and the disarmament of the military powers of the Buddhist monks, which had inflamed futile struggles among the populace for centuries. Attacking from a "sanctuary" of Buddhist temples, they were constant headaches to any warlords and even the emperor who tried to control their actions. He died in 1582 when one of his Generals, Akechi Mitsuhide, turned upon him with his army.

The Samurai Hasekura Tsunenaga in Rome in 1615, Coll. Borghese, Rome.

Importantly, Toyotomi Hideyoshi (see below) and Tokugawa Ieyasu, who founded the Tokugawa Shogunate, were loyal followers of Nobunaga. Hideyoshi was brought up from a nameless peasant to be one of Nobunaga's top generals and Ieyasu had shared his childhood with Nobunaga. Hideyoshi defeated Mitsuhide within a month and was regarded as the rightful successor of Nobunaga by avenging the treachery of Mitsuhide.

These two were gifted with Nobunaga's previous achievements on which build a unified Japan and there was a saying: "The reunification is a rice cake; Oda made it. Hashiba

shaped it. At last, only Ieyasu tastes it.” (Hashiba is the family name that Toyotomi Hideyoshi used while he was a follower of Nobunaga.) Toyotomi Hideyoshi, who became a grand minister in 1586, himself the son of a poor peasant family, created a law that the samurai caste became codified as permanent and heritable, and that non-samurai were forbidden to carry weapons, thereby ending the social mobility of Japan up until that point, which lasted until the dissolution of the Edo Shogunate by the Meiji revolutionaries.



It is important to note that the distinction between samurai and non-samurai was so obscure that during the 16th century, most male adults in any social class (even small farmers) belonged to at least one military organization of their own and served in wars before and during Hideyoshi's rule. It can be said that an “all against all” situation continued for a century.

The authorized samurai families after the 17th century were those that chose to follow Nobunaga, Hideyoshi and Ieyasu. Large battles occurred during the change between regimes, and a number of defeated samurai were destroyed, went ronin or were absorbed into the general populace.

Tokugawa Shogunate

During the Tokugawa era, samurai increasingly became courtiers, bureaucrats, and administrators rather than warriors. With no warfare since the early 17th century, samurai gradually lost their military function during the Tokugawa era (also called the Edo period).

By the end of the Tokugawa era, samurai were aristocratic bureaucrats for the daimyo, with their daisho, the paired long and short swords of the samurai (cf. 'katana' and wakizashi) becoming more of a symbolic emblem of power rather than a weapon used in daily life. They still had the legal right to cut down any commoner who did not show proper respect, but to what extent this right was used is unknown. When the central government forced daimyos to cut the size of their armies, unemployed ronin became a social problem.

Theoretical obligations between a samurai and his lord (usually a daimyo) increased from the Genpei era to the Edo era. They were strongly emphasized by the teachings of Confucius and Mencius (ca 550 B.C.) which was required reading for the educated samurai class. During the Edo period, after the general end of hostilities, the code of Bushido was formalized. It is important to note that bushido was an ideal, but that it remained uniform from the 13th century to the 19th century - the ideals of Bushido transcended social class, time and geographic location of the warrior class.

Bushido was formalized by many samurai in this time of peace in much the same fashion as chivalry was formalized after knights as a warrior class became obsolete in Europe. The conduct of samurai became a favorable model of a citizen in Edo, with formalities being emphasized. With time on their hands, samurai spent more time in pursuit of other interests such as becoming scholars.

Bushido still survives in present-day Japanese society, as do many other aspects of the samurai's way of life.

Decline during the Meiji Restoration

By this time, the Way of Death and Desperateness had been eclipsed by a rude awakening in 1853, when Commodore Matthew Perry's massive steamships from the US Navy first imposed broader commerce on the once-dominant national policy of isolationism. Prior to that only a few harbor towns, under strict control from the Shogunate, were able to participate in Western trade, and even then, it was based largely on the idea of playing the Franciscans and Dominicans off against one another (in exchange for the crucial arquebus technology, which in turn was a major contributor to the downfall of the classical samurai).



The last showing of the original samurai was in 1867 when samurai from Chōshū and Satsuma provinces defeated the Shogunate forces in favor of the rule of the emperor. The two provinces were the lands of the daimyo that submitted to Ieyasu after the Battle of Sekigahara (1600).

Other sources claim that the last samurai conflict was in 1877, during the Satsuma Rebellion in the Battle of Shiroyama. This conflict had its genesis in the previous uprising to defeat the Tokugawa Shogunate, leading to the Meiji Restoration. The newly formed government instituted radical changes, aimed at reducing the power of the feudal domains, including Satsuma, and the dissolution of samurai status. This led to the ultimately premature uprising, led by Saigō Takamori.

Emperor Meiji abolished the samurai's right to be the only armed force in favor of a more modern, western-style, conscripted army. Samurai became Shizoku (士族) who retained some of their salaries, but the right to wear a katana in public was eventually abolished along with the right to cut down commoners who paid them disrespect. The samurai finally came to an end after hundreds of years of enjoyment of their status, their powers, and their ability to shape the government of Japan. However, the rule of the state by the military class was not yet over.

Post Meiji restoration

In defining how a modern Japan should be, members of the Meiji government decided to follow the footsteps of United Kingdom and Germany, basing the country on the concept of "noblesse oblige." Samurai were not to be a political force under the new order.

With the Meiji reforms in the late 19th century, the samurai class was abolished, and a western-style national army was established. The Imperial Japanese Armies were conscripted, but many samurai volunteered to be soldiers and many advanced to be trained as officers. Much of the Imperial Army officer class was of samurai origin and they were highly motivated, disciplined and exceptionally trained.

Samurai were many of the early exchange students, not directly because they were samurai, but because many samurai were literate and well-educated scholars. Some of these exchange students started private schools for higher educations, while many samurai took pens instead of guns and became reporters and writers, setting up newspaper companies, and others entered governmental services.

Western samurai

The English sailor and adventurer William Adams (1564-1620) seems to have been the first foreigner to receive the dignity of samurai. The Shogun Tokugawa Ieyasu presented him with two swords representing the authority of a samurai, and decreed that William Adams the pilot was dead and that Miura Anjin (三浦按針), a samurai, was born. Adams also received the title of hatamoto (banner man), a high-prestige position as a direct retainer in the Shogun's court. He was provided with generous revenues: "For the services that I have done and do daily, being employed in the Emperor's service, the emperor has given me a living" (Letters).

He was granted a fief in Hemi (逸見) within the boundaries of present-day Yokosuka City, "with eighty or ninety husbandmen, that be my slaves or servants" (Letters). His estate was valued at 250 koku (measure of the income of the land in rice equal to about five bushels). He finally wrote "God hath provided for me after my great misery" (Letters) by which he meant the disaster ridden voyage that had initially brought him to Japan.

Also, during the Boshin War (1868-1869), French soldiers joined the forces of the Shogun against the Southern Daimyos favorable to the restoration of the Meiji emperor. It is recorded that the French Navy officer Eugène Collache fought in samurai attire with his Japanese brother-in-arms. At the same time, the Prussian Edward Schnell served the Aizu domain as a military instructor and procurer of weapons. He was granted the Japanese name Hiramatsu Buhei (平松武兵衛), which inverted the characters of the daimyo's name Matsudaira (松平). Hiramatsu (Schnell) was given the right to wear swords, as well as a residence in the castle town of Wakamatsu, a Japanese wife, and retainers. In many contemporary references, he is portrayed as wearing a Japanese kimono, overcoat, and swords, with Western riding trousers and boots.

Culture

As de facto aristocrats for centuries, samurai developed their own cultures that influenced Japanese culture as a whole.

Education

A samurai was expected to read and write, as well as to know some mathematics.

Toyotomi Hideyoshi, a great samurai yet originally a peasant, could only read and write in hiragana and this was a significant drawback for him. Samurai were expected, though not required, to have interests in other arts such as dancing, Go, literature, poetry, and tea. Ōta Dōkan who first ruled Edo wrote how he was shamed to realize that even a commoner had more knowledge of poetry than he, and this made him abdicate.

Shudō (衆道), the tradition of love bonds between a seasoned and a novice samurai was held to be "the flower of the samurai spirit" and formed the real basis of the samurai aesthetic. It was analogous to the educational Greek pederasty and an honored and important practice in samurai society. It was one of the main ways in which the ethos and the skills of the samurai tradition were passed down from one generation to another.

Another name for the bonds was **bidō (美道 "the beautiful way")**. The devotion that two samurai would have for each other would be almost as great as that which they had for their daimyo. Indeed, according to contemporary accounts, the choice between his lover and his master could become a philosophical problem for samurai. Hagakure and other samurai manuals gave specific instructions in the way that this tradition was to be carried



out and respected. After the Meiji Restoration and the introduction of a more westernised lifestyle, the practice died out.



Names

A samurai was usually named by combining one kanji from his father or grandfather and one new kanji. Samurai normally used only a small part of their total name.

For example, the full name of Oda Nobunaga would be called “Oda Kazusanosuke Saburo Nobunaga” (織田上総介三郎信長), in which “Oda” is a clan or family name, “Kazusanosuke” is a title of vice-governor of Kazusa province, “Saburo” is a name before genpuku, a coming of age ceremony, and “Nobunaga” is an adult name. Samurai got to pick their own last names.

Marriage

The marriage of samurai was done by having a marriage arranged by someone with the same or higher rank than those being married. While for those samurai in the upper ranks this was a necessity (as most had few opportunities to meet a female), this was a formality for lower ranked samurai. Most samurai married women from a samurai family, but for a lower ranked samurai marriages with commoners were permitted. In these marriages a dowry was brought by the woman and was used to start their new lives.

A samurai could have a mistress but her background was strictly checked by higher ranked samurai. In many cases, this was treated like a marriage. “Kidnapping” a mistress, although common in fiction, would have been shameful, if not a crime. When she was a commoner, a messenger would be sent with betrothal money or a note for exemption of tax to ask for her parent’s acceptance and many parents gladly accepted. If a samurai’s wife gave birth to a son he could be a samurai.

A samurai could divorce his wife for a variety of reasons with approval from a superior, but divorce was, while not entirely nonexistent, a rare event. A reason for divorce would be if she could not produce a son, but then adoption could be arranged as an alternative to divorce. A samurai could divorce for personal reasons, even if he simply did not like his wife, but this was generally avoided as it would embarrass the samurai who had arranged the marriage. A woman could also arrange a divorce, although it would generally take the form of the samurai divorcing her. After a divorce samurai had to return the betrothal money, which often prevented divorces. Some rich merchants had their daughters marry samurai to erase a samurai’s debt and advance their positions.

A samurai’s wife would be dishonored and allowed to commit jigai (a female’s seppuku) if she were cast off.

Philosophy

The philosophies of Buddhism and Zen, and to a lesser extent Confucianism, influenced the samurai culture as well as Shinto. Zen meditation became an important teaching due to it offering a process to calm one’s mind. The Buddhist concept of reincarnation and rebirth led samurai to abandon torture and needless killing, while some samurai even gave up violence altogether and became Buddhist monks after realizing how fruitless their killings were. Some were killed as they came to terms with these realizations in the battlefield. The most defining role that Confucianism played in samurai philosophy was to

stress the importance of the lord-retainer relationship; this is the loyalty that a samurai was required to show his lord.



Bushido was a term attached to a samurai “code of conduct” enforced during Edo period by the Tokugawa Shogunate, so that they could control the samurai more easily. Its deceptive simplicity led to countless arguments over its interpretation. Hagakure: the Book of the Samurai by Yamamoto Tsunetomo is a manual of instruction into the way of the samurai. Even as it was published, it received a number of reviews that criticized its strict and impersonal interpretations. If the lord is wrong, for example if he ordered a massacre of civilians, should he observe loyalty to massacre as ordered or should he observe rectitude to let the civilians escape unharmed? If a man had sick parents but committed an unforgivable mistake, should he protect his honour by committing seppuku or should he show courage by living with dishonor and care for his parents?

The incident of 47 Ronin caused debates about the righteousness of the samurai’s actions and how bushido should be applied. They had defied the shogun by taking matters into their own hands but it was an act of loyalty and rectitude as well. Finally, their acts were agreed to be rectitude but not loyalty to the shogun. This made them criminals with conscience and eligible for seppuku.

Women

Maintaining the household, or i.e., was the main duty of samurai women. This was especially crucial during early feudal Japan, when warrior husbands were often traveling abroad or engaged in clan battles. The wife, or okusan (meaning: one who remains in the home), was left to manage all household affairs, care for the children, and perhaps even defend the home forcibly. For this reason, many women of the samurai class were trained in wielding a pole arm called a naginata or the kaiken in an art called tantojutsu (lit. the skill of the knife), which they could use to protect their household, family, and honor if the need arose.

Traits valued in women of the samurai class were humility, obedience, self-control, strength, and loyalty. Ideally, a samurai wife would be skilled at managing property, keeping records, dealing with financial matters, educating the children (and perhaps servants, too), and caring for elderly parents or in-laws that may be living under her roof. Confucian law, which helped define personal relationships and the code of ethics of the warrior class, required that a woman show subservience to her husband, filial piety to her parents, and care to the children. Too much love and affection was also said to indulge and spoil the youngsters. Thus, a woman was also to exercise discipline.

Though women of wealthier samurai families enjoyed perks of their elevated position in society, such as avoiding the physical labor that those of lower classes often engaged in, they were still viewed as far beneath men. Women were prohibited from engaging in any political affairs and were usually not the heads of their household.

This does not mean that samurai women were always powerless. Powerful women both wisely and unwisely wielded power at various occasions. After Ashikaga Yoshimasa, 8th shogun of the Muromachi shogunate lost interest in politics, his wife Hino Tomiko largely ruled in his place. Nene, wife of Toyotomi Hideyoshi, was known to overrule her husband’s

decisions at times and Yodo, his mistress, became the de facto master of Osaka castle and the Toyotomi clan after Hideyoshi's death. Chiyo, wife of Yamauchi Kazutoyo, has long been considered the ideal samurai wife. According to legend, she made her kimono out of a quilted patchwork of bits of old cloth and saved pennies to buy her husband a magnificent horse on which he rode to many victories. The source of power for women may have been that samurai looked down upon matters concerning money and left their finances to their wives.



As the Tokugawa period progressed more value became placed on education, and the education of females beginning at a young age became important to families and society as a whole. Marriage criteria began to weigh intelligence and education as desirable attributes in a wife, right along with physical attractiveness. Though many of the texts written for women during the Tokugawa period only pertained to how a woman could become a successful wife and household manager, there were those that undertook the challenge of learning to read, and also tackled philosophical and literary classics. Nearly all women of the samurai class were literate by the end of the Tokugawa period.

Weapons

The samurai used various weapons, but the katana is the weapon that is synonymous with samurai. Bushido teaches that the katana is the samurai's soul and sometimes a samurai is pictured as entirely dependent on the katana for fighting. They believe that the katana was so precious that they often gave them names and considered them as part of the living. This contrasted with the swords and crossbows of Europe at the same times which were, principally, tools for combat. However the use of swords did not become common in battle until the Kamakura period (1185-1333), where the tachi and uchigatana (the predecessor to the katana) became prevalent. The katana itself did not become the primary weapon until the Edo period.

After a male child of the bushi was born, he would receive his first sword in a ceremony called mamori-gatana. The sword, however, was merely a charm sword covered with brocade to which was attached a purse or wallet, worn by children under five. Upon reaching the age of thirteen, in a ceremony called Gembuku (元服), a male child was given his first real swords and armour, an adult name, and became a samurai. A katana and a wakizashi together are called a daisho (lit. "Big and small").

The wakizashi itself was a samurai's "honour blade" and purportedly never left the samurai's side. He would sleep with it under his pillow and it would be taken with him when he entered a house and had to leave his main weapons outside.

The Tantō was a small dagger sometimes worn with or instead of the Wakizashi in a daisho. The tanto or the wakizashi was used to commit seppuku, a ritualized suicide.

The samurai stressed skill with the yumi (longbow), reflected in the art of kyujutsu (lit. the skill of the bow). The bow would remain a critical component of the Japanese military even with the introduction of firearms during the Sengoku Jidai period. The yumi, an asymmetric composite bow made from bamboo, wood, rattan and leather, was not as powerful as the Eurasian reflex composite bow, having an effective range of 50 meters or less (100 meters if accuracy was not an issue). It was usually used on foot behind a tedate (手盾), a large and mobile bamboo wall, but shorter versions (hankyu) could also be

used from horseback. The practice of shooting from horseback became a Shinto ceremony of Yabusame (流鏝馬).

In the 15th century, the yari (spear) also became a popular weapon, displacing along with the naginata from the battlefield as personal bravery became less of a factor and battles became more organized around massed, inexpensive foot troop's ashigaru. A charge, mounted or dismounted, was more effective when using a spear than a katana and it offered better than even odds against a samurai using a katana. In the Battle of Shizugatake where Shibata Katsue was defeated by Toyotomi Hideyoshi, then known as Hashiba Hideyoshi, the Seven Spearmen of Shizugatake (賤ヶ岳七本槍) played a crucial role in the victory.

The latter half of the 16th Century saw the introduction of the teppo or arquebus in Japan through Portuguese trade, enabling warlords to raise effective armies from masses of peasants. The new weapons were highly controversial. Their ease of use and deadly effectiveness was perceived by many samurai as a dishonorable affront to Bushido tradition. Oda Nobunaga made deadly use of the teppo at the Battle of Nagashino in 1575, leading to the end of the Takeda clan. After their initial introduction by the Portuguese and the Dutch, the teppo, were produced on a large scale by Japanese gunsmiths. By the end of the 16th Century, there were more firearms in Japan than in any European nation. Teppo, employed en masse largely by ashigaru peasant foot troops were in many ways the antithesis of samurai valor. With the establishment of the Tokugawa shogunate and an end to civil war, production of the guns declined sharply with prohibitions to ownership. By the Tokugawa Shogunate most spear-based weapons had been phased out partly because they were suboptimal for the close-quarter combat common in the Edo period, this combined with the aforementioned restrictions on firearms resulted in the Daisho being the only weapons typically carried by samurai. In the 1570s cannons became a common part of the samurai's armory. They often were mounted in castles or on ships being used more as anti-personnel weapons though in the siege of Nagashino castle (1575) cannon was used to good effect against an enemy siege-tower. The first popular cannon in Japan were swivel-breech loaders nick-named kunikuzushi or destroyer of provinces. Kunikuzushi weighed 264 lbs. and used 40 lb. chambers; they fired a small shot of 10 oz. The Arima clan of Kyushu used guns like this at the battle of Okinawate against the Ryozei clan. By the time of the Osaka campaign (1614-1615) cannon technology had improved in Japan. At Osaka Ii Naotaka managed to fire an 18 lb. shot into the castle's keep!

Some other weapons used by samurai were jo, bo, and the Chinese trebuchets (more as an anti-personnel weapon than a siege engine).



