

Dictionary
of the

**MARTIAL
ARTS**

Louis Frederic

Translator and editor
Paul Crompton

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Abdomen see *Hara, Tanden*.

Abe-ryu Kendo. The oldest traditional *Kendo* school, adapted from *Ken-jutsu* and dating from the seventeenth century. It belonged to the Abe family, who were of imperial descent. They were *Daimyo*, or heads of a province. Also *Abe Tate-ryu*.

Abe Tadashi Aikido. A Japanese weapons master (1920–84) who introduced *Aikido* into Europe and lived in France from 1952 to 1960. He was one of the most faithful disciples of *Ueshiba Morihei*.

Abe Tate-ryu see *Abe-ryu, Kendo*.

Abise-taoshi Sumo. A technique of pushing against an opponent's chest, when *Tori's* arms encircle *Uke's* shoulders. See *Kimarite*.



Abise-taoshi

Age. 'To lift or raise from a low to a high position.'

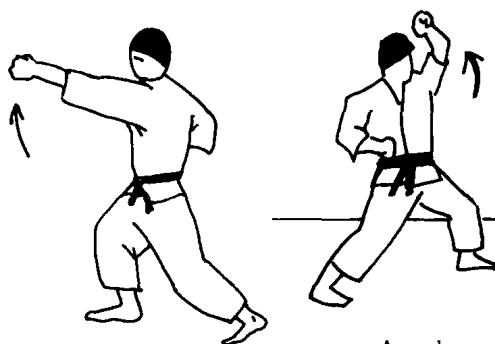
— **Age-oshi** see *Ju no Kata*.

— **Age-tsuki Karate.** A rising blow with the fist, similar to an 'uppercut'.

— **Age-uke Karate.** A rising defensive block carried out with the arm or leg.

— **Age-uke Gyaku-tsuki Karate.** A rising block using the rear foot.

Ai 'Love, harmony'. The fundamental concept of all the martial arts. From a philosophical point of view, it is the basic identity of all human beings and of nature itself. It is the vital force which governs the universe and keeps it in harmony. It always acts in a circle, never in a straight line; very similar



Age-tsuki

Age-uke

to the Chinese theory of the *Dao (Tao)*. In this context, *Ai* cannot be separated from the idea of *Ki* or 'universal breath'. In a wider sense it means sympathy, mutual understanding which unites individuals, enabling them to understand one another, even without words, by virtue of the *Yomi* or 'reading the thoughts of another'. This mutual understanding allows each person to accept the other, just as he or she is; to be open to him or her. Broadly speaking, it is the love between all living beings.

— 'Union, reunion'. When one or more individuals are confronting a situation of conflict, opposition or agreement, they find themselves in harmony.

— See *Aikido, Aiki, Ki, Kiai, Aiki-ho*.



Symbol of the union of opposing energies.

Ai-gamae (Ai-kamae) Aikido. Normal posture facing an opponent, one foot ahead of, not in front of, the other (right, *Migi*; left, *Hidari*), both in same posture, before carrying out a movement. It is the 'confrontation posture'. See *Gyaku-gamae*.

— **Ai-hanmi Aikido.** Refers to a situation at the moment of combat when two partners find themselves in identical postures, right foot (or left) in front. If they have different

feet in front, one the right foot, one the left, they are said to be in *Gyaku-hanmi*.

Aiki (Meeting of the *Ki*). The impassive state of mind of the combatant, in which all his or her force is collected in the *Hara*. Thus his or her mind must be completely free from all intention of injuring anyone and remain alert. This is the static mode of the *Kiai* of *Aiki*. The dynamic *Kiai* may be expressed aloud or not; it is this which gives one the power of overcoming an opponent, morally or spiritually, without the use of weapons. It is that psychological condition which demands 'win without striking a blow'. Finally, *Aiki* 'is that form of conduct, of being, resulting from a coming together in an individual of all that constitutes his life force'. [André Protin, *Aikidô, un art martial, une autre manière d'être* (Aikidô, a martial art, another mode of existence) (1970), p. 269]



Mitsu-tomoe, the union of the three energies of man, earth and sky in universal rotation.

Aikido. *Ai*: union, harmony; *Ki*: vital breath, energy; *Do*: way. (The way of harmony [or union] with the universal energy.) A martial art (*Budo*) developed from 1931 onwards by *Ueshiba Morihei* (1881–1969) with the creation of his first *Dojo*, the *Kobukai*, where he taught his techniques and philosophy. The foundation of the Aikido Association, the *Aikikai*, dates from 9 February 1948. It is therefore a modern form of *Budo*, adapted to our times. Besides his techniques of personal self-defence, he put forward a 'way of life' based on *Aiki*. From early youth, and with great dedication, *Ueshiba Morihei* studied the techniques of *Ju-jutsu*, *Ken-jutsu*, the use of the *Naginata*, and the stick fighting of the *Daito-ryu* tradition. Finding that these techniques were overly coloured by the warrior philosophy, he conceived a uniquely 'defensive' system. This combined a decisive attitude, a knowl-

edge of anatomy and swift reflexes in the execution of defensive movements against one or more attackers. Contrary to the methods of *Ju-jutsu*, he did not accept 'hand-to-hand' combat in his system, in order to avoid close contact with a potential assailant. From the old *Jutsu* techniques he preserved only the swift and precise movement and the decisive mind (*Kime*) – the only techniques, in his judgement, suitable for defending oneself (*Nage*) effectively against an armed or unarmed attack.

These techniques enabled one to nullify the force of an attack, not with strength but by a subtle use of evasive movements, body shifting (*Tai-sabaki*) and counter-measures which aimed to turn the force of an adversary (*Uke*) back on him- or herself. Equally, he wanted to create an art of self-defence which was unique and typically Japanese (this was at a time when Japanese nationalism was at its height, and rebuffed foreign influences), free from 'Chinese techniques' (*Kempo*). He was inspired too by the old techniques of sword-fighting without, however, resorting to the weapon itself. Aikido thus became an art of unarmed combat, to be used even against an armed opponent. *Ueshiba* was deeply religious and wished his techniques to be inspired by a feeling of harmony towards all men; he himself defined his art as 'the way of the love of mankind'. He made his own an ancient Japanese saying from sword-fighting: *Kuatsu-jin-ken*, which roughly means 'to bring men back to life through the sword' or 'to make one understand the essence of man's true nature by cutting through everything which is bad in him'. 'Bad' for him meant everything contrary to the concept of *Ai*: hate, desire to harm, failure to appreciate oneself and others, vanity. The sword, not being necessary in peace-time, was to be replaced by the 'sword of the mind'; in his judgement just as effective and less murderous.

In his Aikido he emphasized the importance of reaching a harmony between the breath (*Ki*) and the body (*Tai*) combined with nature; but he emphasized equally a harmony between the mind (*Shin*) and the moral outlook (*Ri*), symbolized by the *Do* or the way to be followed to reach self-perfection.

According to Ueshiba, only those who had fully materialized in themselves that intuitive perception of the harmony of everything in the universe, and were stamped with a pure love towards all creatures, could enter that higher state which put them beyond fear, cowardice, laziness and pride, and made them truly 'free'. He wished that this Aikido should become a school of self-perfection, a new religion based on knowledge of the body and the mind, with religious rites being replaced by the 'softening' of the first and the purification of the second.

For only a mind freed from material demands, possessed of perfect calm, was capable of anticipating the movements of an eventual adversary and reaching a permanent state of intuition and alertness (*Sen-no-sen*).

All the movements of Aikido are aimed at teaching students to free themselves from psychological and muscular barriers, to help them to breathe in tune with their movements, and to enable them to feel alive and in total harmony with everything which surrounds them. If one breathes well, if one's posture is natural, completely without tension, then the body will be better supplied with blood and a perfect physical balance will be obtained, centred on the focus of gravity of one's entire being, the *Hara* (or *Tanden*). One will then be able to anticipate the attacking movements of an opponent, block or parry them, without making use of one's own force, and throw him or her with great speed in a circle whose centre is one's own *Hara*.

Aikido is therefore 'essentially the preparation of a state from which the relationship between oneself and the cosmic world allows one a movement of self-expression, not with aggression, but above all through a state of union and harmony between two partners' (M. Random).

It follows from this that the movements must be carried out smoothly, describing a continuous circle, without breaks, like a force which moves continuously in the same direction. When an opponent pushes, the parry will take the form of a turn (*Tai-sabaki*) and against a pull, an 'entry' is the counter-attack. Also, the techniques of

Aikido call above all upon two categories of movement: those of 'control' (*Katame-waza*) and those of throwing an opponent (*Nage-waza*).

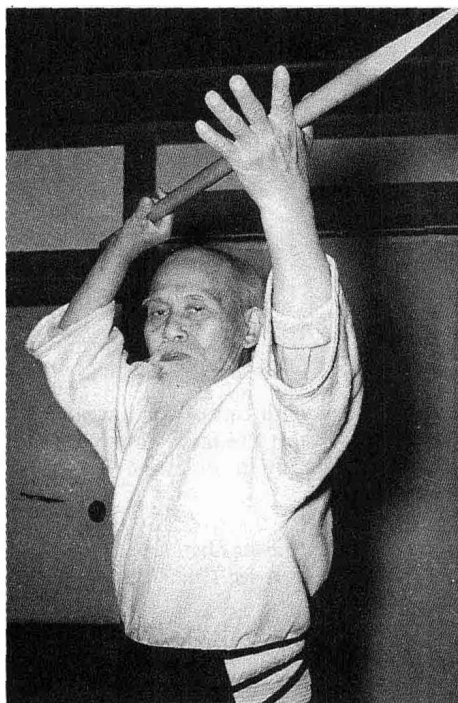
There are over seven hundred movements in Aikido belonging to these two *Waza*, all more or less derived from the basic *Kata* (forms), consisting of freeing oneself from grips (*Te-hodoki*), throwing an opponent to the ground by pressure on the limbs (*Rofuse*), and finally immobilizing him or her by pressure on the joints (*Kansetsu-gaeshi*). In Aikido, these three series of movements are the foundation of all the self-defence movements.

According to some martial arts historians, Aikido originated from the teachings given to *Samurai* during the Kamakura period (1185-1333). The fundamental techniques were codified by *Minamoto no Yoshimitsu* (1045-1127), a famous warrior of this epoch. The *Takeda* family, from the Aizu clan, were the ones who perfected this method of combat (then called *Aiki-jutsu*) and defined the vital or weak points of the human body (*kyusho*) which must be struck (*Atemi*) to place an enemy at one's mercy. The range of Aikido techniques is completed with these methods of attacking the weak points on the body of an enemy, *Atemi-waza*, and the use of *Te-gatana* or *Shuto* (sword-hand). Added to these fundamental techniques are the principles of upsetting an opponent's balance using the techniques of *Kansetsu-waza*, based on twisting the joints of the limbs. These techniques have been supplemented by methods of immobilization (*Osae-waza*) and, should the need arise, strangulation (*Shime-waza*).

Complete Aikido training sometimes includes the use of the short staff (*Jo*), medium staff (*Tambo*) or long staff (*Bo*).

The principle 'schools' of Aikido are the *Aikikai So Hombu* (techniques of Ueshiba and his disciples), the *Yoshinkai* (techniques of master *Shioda*), the *Yoseikan* of master *Mochizuki*, the *Korindo*, the *Daito* and the *Takeda-ryu*. The *Kodokan* of Tokyo also has an Aikido section.

— **Aikidogi.** Training uniform worn in Aikido *Dojo*, consisting of a *Keikogi* for the first six grades (*Kyu*). Those who have black belt grade wear a black *Hakama* and white



Master Ueshiba Morihei demonstrating boar-spear technique.

jacket. Teachers have a black Hakama and black jacket. 'Masters' have a white Hakama and a white jacket. See *Kyudan*.

— **Aikido-ka.** A practitioner of Aikido.

Aiki-ha. The doctrine developed by the *Yagyū Shinkage-ryū*, amongst others, which put the accent on not resisting the push, weight or pull of an opponent, just like 'the willow branch which bends beneath the weight of snow and allows it to fall off'. Adopted by numerous other *Ryū* of martial arts.

Aiki In-yo Ho. The doctrine of 'Harmony of mind based on the concept of *Yin* and *Yang*', elaborated by the learned Takeda Takumi no Kami Soemon (1758–1853) of the Aizu clan (today the prefecture of Fukushima in the north of the island of Honshu) and used in the teaching of martial arts. See *Yin-Yang*.

Aiki-jo see *Aiki-ken*.

Aiki-jutsu see *Aikido*.

Aikikai see *Aikido*.

Aiki-ken Aikido. Art of unarmed fighting against opponents using a sword or staff (*Aiki-jo*).

Aiki-taiso Aikido. Exercises done alone, without a partner. A kind of gymnastic exercise emphasizing breath control (*Kyoku*) and mental concentration in order to harmonize the physical functions and the spiritual energies. Also called *Aiki-undo*.

Aiki-undo see *Aiki-taiso*.

Aikuchi see *Swords*.

Ai-nuke. Situation in which two potential opponents have arrived at a union of their respective *Ki*, either before a confrontation or during it, and are not able to fight; there can be neither a winner nor a loser. The two opponents have thus reached a mutual understanding which goes beyond the mere physical combat, and reunite in a mental state which surpasses it, in perfect harmony. See *Ai*, *Aiki*.

Aio-ryū. Old martial arts tradition using the techniques of handling a lance (*Yari*) combined with those of *Jūjutsu*.

Aite Kendo. When two opponents find themselves face to face in the same posture. Similar to the *Ai-gamae* of *Aikido*.

— **Aite no Tsukuri Judo.** Action of preparing for a movement on the part of Uke. See *Jibun no Tsukuri*.

Ai-Uchi. Simultaneous actions of two opponents making the same movements at the same time. See *Ai*.

Aizu Iko see *Kage-ryū*.

Aizu Kage-ryū see *Kage-ryū*.

Aka. 'Red'.

AKIRESUKEN

Akiresuken (Achilles tendon) see *Feet*.

Akiyama Shinobu see *Yoshin-ryu*.

Ako-Gishi. 'Tale of the doughty men of Ako'; Japanese name given to the epic of the 'Forty-seven Ronin' (*Samurai* serving no master) staged in theatres under the title *Chushingura* (Treasure of the faithful retainers) in the eighteenth century. This exemplary tale demonstrates how a Samurai should behave and recounts the exploits of forty-seven warriors in the service of Asano, lord of Ako. In 1701 Asano was outraged by the behaviour of a lord at the court of the *Shogun* at *Edo* (Tokyo). This lord, Kira, was wounded by the incensed Asano in the very palace of the Shogun. This lapse in etiquette was condemned by the Shogun *Tokugawa* Tsunayoshi, and Asano was obliged to commit *Seppuku*. But forty-seven of his faithful vassals, now without a master, resolved to take revenge on Kira and wash the honour of their lord in his blood. For two years they waited while they prepared in secret. At last, on 14 December 1702, they all reunited and attacked Kira's home, killed him and handed themselves over to the authorities. The Shogun ordered them to commit *Seppuku*, which they did, in front of Asano's tomb, on 4 February, 1703. The people acclaimed them as heroes and they rapidly became symbols of loyalty, courage and honour. Every year their tombs, placed in the garden of the Sengaku-ji temple in Tokyo, are decorated with flowers by the Japanese who still admire their deed. The theatre, literature and cinema have all popularized this exemplary warrior figure, so characteristic of the spirit of *Bushido*.

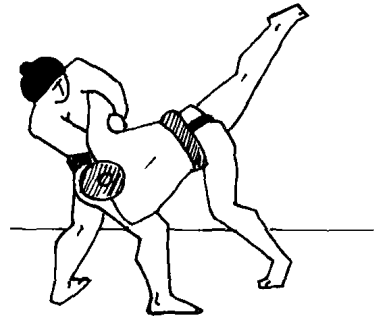
Am see *Yin (Yin-Yang)*.

Am-duong see *Yin-Yang*.

— **Am-duong Tan** see *Bo Phap*.

Ami-uchi Sumo. A movement of wrapping one's arms around the inside of an opponent's arms, in order to lift and throw him forwards. See *Kimari-ite*.

Anzawa-ryu. A traditional school of fighting using the *Naginata*, which was invented



Ami-uchi

in the seventeenth century as a weapon for women to protect the family honour and to assure their safety in the event of an attack on the home.

An Long see *Phuong Duc*.

— **An Long Son** see *Thu Phap*.

Antachi-waza Karate. Position at the beginning of a movement from the floor when one of the opponents is standing (*Tachi*) and the other is on his knees (*Suwaru*).

Anzawa Heijiro (1887–1970). A master of *Kyudo*, disciple of Master *Awa Kenzo*. He studied *Kyudo* and wrote a small work called *Dai-sha-do* (The Great Doctrine of Archery Including the Thoughts of Master *Awa Kenzo*). He was the first *Kyudo* master to come out of Japan and give demonstrations, particularly in France, where he inspired people to follow his art. In Japan he had a considerable influence on the development of *Kyudo*, which he helped to revitalize. He is regarded as one of the last great masters of *Kyudo*.

Ap-cha-gi Tae-kwon-do. Direct frontal kick.

Ap-ku-bi Tae-kwon-do. A forward-moving position with the front leg bent.

Ap-seu-gi Tae-kwon-do. Normal walking position or stance.

Araki (Mujinsai) Mataemon Minamoto Hidetsuna see *Araki-ryu*.

Araki-ryu. School of martial arts founded by Araki (*Mujinsai*) Mataemon Minamoto Hidetsuna (c. 1584–1638) of the Matsudaira family from Echizen province (now Fukui-ken), using round wooden swords covered with white fabric and called *Shirobo* or 'white sticks'. It was one of the last schools (*Ryu*) to use this weapon for training and followed the methods of classical *Kendo*. Araki Mataemon had studied the techniques of *Yagyū Shinkage-ryū* and *Muso Jikiden-ryū* before founding his own school. At first he called it *Toriie-kogusoku*, then *Moro Budo Araki-ryū-kempo*; here he taught various other martial arts, including unarmed combat (*Ju-jutsu*).

Ariake Kyudo. Technique of taking aim when firing an arrow, in such a way that the whole target can be seen (*Monomi*) on the left of the bow, so that the aim (*Mikomi*) can be perfected before the arrow is released (*Hanare*). See *Yami*.

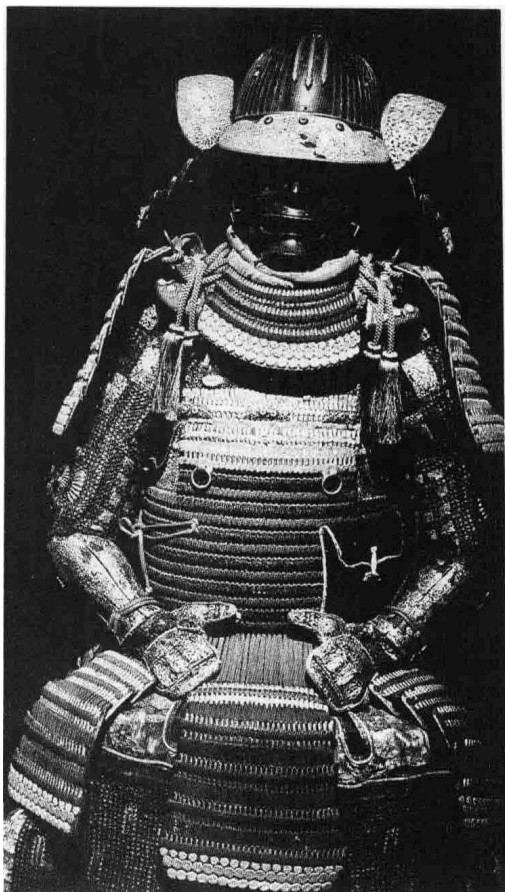
Armlocks see *Rofuse*, *Katame*, *Kansetsu-waza*.

Armour. In every period of their history the Japanese have used armour to protect themselves in combat. The oldest examples were made of iron and covered the torso. They were found in megalithic tombs (*Kofun*) dating from the fifth to seventh centuries. Other suits of armour from the eighth century have been preserved in the Shoso-in museum at Nara. After the twelfth century most warriors wore armour which was to a greater or lesser extent highly ornate and richly decorated. The style continued to become more and more complicated, making the *Samurai* look like magnificent steel beetles. Two types of armour continued in use. These were the *O-yoroi*, sometimes called *Kachu* or simply *Yoroi*, which covered the whole body, and the *Haramaki*, which almost from the outset did not include a helmet and covered only the torso. It was the custom that *Yoroi* were reserved for the chief *Samurai*, while the *Haramaki* were mainly used by ordinary *Samurai* and foot soldiers (*Zusa*).

The complete armour (*Yoroi*) consisted of a helmet (*Kabuto*) with its accessories, a

corselet of lacquered iron, usually made up of several pieces laced together (*Do*), shoulder guards (*Sode*) made of articulated plates, arm and hand protectors (*Kote*), metal leg guards (*Sune-ate*) and a type of skirt made up of several overlapping pieces to protect the thighs and abdominal region (*Hae-date*). Sometimes a large linen cloth resembling a flowing cape (*Horo*) was attached to the back of the armour to intercept the flight of arrows coming from the rear. The helmet was a very important element which served not only to protect the head but also as a distinctive sign of rank and of the wearer's function. It was often decorated at the front with hornlike ornaments made of metal or other insignia of quite

An example of *O-yoroi* or complete suit of armour (eighteenth century).



large dimensions (*Kuwagata*) and by two 'wings' or *Fuki-gaeshi* to stop blows from a sword. The visor (*Mae-bashi*) was fixed. A neck protector was fixed at the base of the helmet, and was called (*Shikoro*). Finally a face mask (*Men*) made of lacquered iron (sometimes with a movable nose-piece to allow the wearer to blow his nose) covered either the entire face (*So-men*) or a part of it (*Menpo*). A jaw-piece (*Ho-ate*) protected the throat in the same fashion as the throat-piece (*Nodo-wa*). Helmets could take on a multitude of forms, according to the period or rank of their owner. The whole set of armour was often completed by a pair of bearskin shoes (*Ko-gake*, *Ke-gutsu*) and, in certain cases, a fixture to take the shaft of a banner (*Sashimono*), attached to the back of the *Do*.

Each suit of armour had a name which varied widely according to the period or the name of the man who had incorporated improvements into the design. In times of peace or when simply not in use they were kept in a wooden chest carried by servants. Before 923 they were called *Kawara*, as they were most often made of thick leather. See *Do*, *Yoroi*, *Kogusoku*, *Kumiuchi*.

Arms. Arm movements play a very important part in martial arts, and the specific terms applied to different parts of the arms should be known, as they are included in numerous Japanese expressions applied to particular techniques:

Arms: *Wan*
 Shoulder: *Kata*
 Elbow: *Empi* (*Hiji* is an older term)
 Forearm: *Kote*, *Ude*
 Wrist: *Tekubi*
 Articulation, joint: *Kansetsu*
 Inside of the arm: *Nei-wan*
 Outside of the arm: *Gai-wan*

See *Body*, *Hands*.

Arrows see *Ya*, *Hanare*, *Hikime*, *Kabura-ya*, *Kyudo*.

Asa-geiko. 'Morning training', a type of training principally observed in Japan which took place at the height of summer. This type of training complemented the one which took place in winter (*Kan-geiko*) and

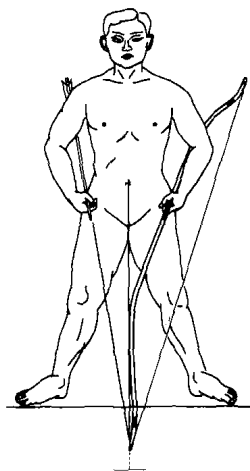
was widely practised by the *Budoka*. In English the word for 'training' is sometimes written with an initial 'K' to give *Keiko* or with a 'G' to give *Geiko*. This variation is frequently found in martial arts terms which come from Japan, and depends on the position of the word in an expression or phrase. Usually a 'K' is used if the word is the first word of an expression and the 'G' is used if the word appears later in the expression.

Ashi 'Legs'. See *Body*, *Legs*, *Feet*.

— **Ashi-barai (-harai) Judo.** A sweeping movement in which *Tori* takes *Uke's* legs or feet from under him or her using his or her own legs or feet, and throws him or her on to his side.

— **Ashibo-kake-uke Karate.** Blocking an opponent's leg by hooking with one's own leg.

— **Ashibumi Kyudo.** The first position assumed by an archer, legs placed an arrow's width apart, toes pointing outwards, the centre of the body in a direct line with the centre of the target. The bow is held under the left forearm and the arrow under the right upper arm so that they both point towards the centre-line.

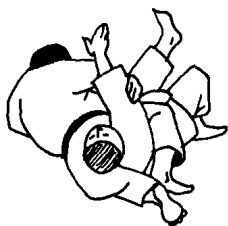


Ashibumi

— **Ashi-garami** see *Kansetsu-waza*, Competition Rules of *Judo*, 18.

— **Ashi-gatame Judo.** In groundwork

(*Ne-waza*) techniques a dislocation of a leg using both arms.



Ashi-gatame

— **Ashi-gatana Karate.** 'Foot-sword', a reaping technique using the foot, to the outside or inside, which acts in a similar way to a sword stroke. Also *Sokuto*.

— **Ashi-guruma Judo.** 'Leg wheel'. By turning his or her hips, *Tori* places his or her right leg in front of *Uke* and pulls downwards on *Uke*'s sleeve with the left hand. *Uke* loses balance in a forward direction and falls over *Tori*'s outstretched leg in a circular or wheel-like shape.



Ashi-guruma

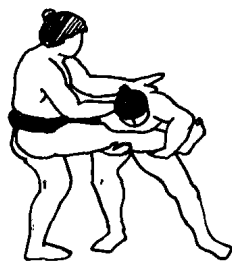
— **Ashi-kubi 'Ankle'.** See *Legs, Feet*.

— **Ashi-kubi Kake Uke Karate.** Blocking of the ankle by hooking the leg.

— **Ashi-sabaki** see *Tai-sabaki*.

— **Ashi no Tachi Kata Karate.** Method of placing the feet on the ground in anticipation of an attack or in preparation for a counter-attack.

— **Ashi-tori Sumo.** Technique of seizing an opponent's leg on the inside, using both hands, in order to throw him or her backwards by pushing with the shoulder on the inside of the thigh. See *Kimarite*.



Ashi-tori

— **Ashi-ura 'Sole of the foot'.** See *Feet*.

— **Ashi-waza Karate.** The name given to all leg and foot techniques.

Tae-kwon-do: Yokki.

Judo: A section of the *Tachi-waza* (standing) techniques consisting of three fundamental movements: *Okuri Ashi-barai*, *Sasae Tsurikomi Ashi*, *Uchi-mata*. See *Nage-no-Kata*.

— **Ashizoku 'Foot strike'.** See *Feet*.

Ashikaga. A family of *Daimyo* descended from the *Minamoto*. When, after a civil war, the *Bakufu* of *Kamakura* had been destroyed, Ashikaga Takauji (1308–58) had himself proclaimed *Shogun* by the emperor, thus inaugurating the Ashikaga Shogunate, also known as *Muromachi*, which lasted until 1573, when the general Oda Nobunaga conquered the last of the Ashikaga, Yoshiaki. The Ashikaga line numbered some fifteen *Shoguns*.

Ashiko. A metal sole with four hooks which the *Ninja* fitted to their shoes to enable them to climb walls more easily. See *Shuko, Ninja*.

Atama 'Head'. See *Body, Kashira, Tsu*.

— **Atama-tsuki** see *Tsu-ate*.

Atari-to see *Omori-ryu*.

Atatamaru 'Warm-up'. Stretching and warm-up exercises performed in the *Dojo* in preparation for actual training.

Atemi 'Body blows' (from *Ateru*, to strike, and *Mi*, body). Atemi are blows aimed at the vital or weak points of an opponent's body in order to paralyse, by means

ATEMI

of intense pain. Such blows can produce loss of consciousness, severe trauma and even death, according to which point is struck. A good, all-round knowledge of these vital points is necessary to avoid accidents during training. Knowledge of the location of such points and the way of striking them is generally reserved for *Budoka* of black belt standard or higher, in the empty-hand martial arts. The smaller the striking surface used in Atemi, the greater the power of penetration and thus the greater the effectiveness of the blow. Atemi technique, or *Atemi-waza*, is very ancient and almost entirely based on knowledge of anatomy and the points and meridians used in acupuncture. See *Weapons*, *Kyusho* (vital points).

— **Atemi-waza Wa-jutsu.** A group of fundamental movements (*Kata*) carried out either in *Suwari-waza* (kneeling down, face to face) – *Hakko-dori*, *Kao-ate*, *Hiza-gatame* – or standing – *Hakko Zeme Dori*, *Tachi Hiza-gatame*, *Mae Kata-te Hakko-dori* – and their variations. All these movements focus on seizing the wrists, *Te-hodoki*.

Ato no Sen ‘Defensive initiative’, an action which forestalls an attacker’s intention as soon as it is perceived, by means of a simultaneous block and counter-attack. Sometimes, if the defender’s perception is adequate, he or she may attack first. Also called *Ato-no-Saki*, *Go-no-sen*. See *Go-no-sen*, *Sen-no-sen*.

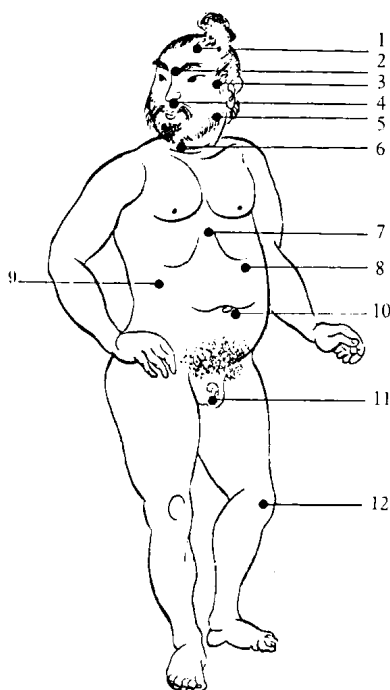
Ato-uchi Kendo. A feinting action carried out during an attack.

Attacks see *Hasso*, *Kumite*, *Kong Kyeu*, Competition Rules of *Judo*, 14.

Awa Kenzo Kyudo. A great archery master (1880–1939) who taught his art to Eugen Herrigel from 1923 to 1929 and awarded him 5th *Dan*. One of his most famous disciples was *Anzawa Heijiro* (1887–1970).

Awasete-ippou see *Waza-ari*, Competition Rules of *Judo*, 22.

Awase-tsuki Karate. A straight punch,



Drawing illustrating the vital points or Atemi points:

1. Tendo, point at the junction of the bony sutures between the parietal and frontal bones.
2. Uto, the point at the root of the nose.
3. Kasumi, the point on the temple.
4. Jinchu, the point on the upper lip.
5. Dokko, the point on the maxillary or jaw bone.
6. Kachigake, the point on the end of the chin.
7. Suigetsu, the point on the solar plexus.
- 8 and 9. The two points on the lateral and upper areas of the abdomen.
10. Myojo, the point close to the umbilicus, or navel.
11. Tsurigane, the testicles.
12. Shitsu-kansetsu, the point on the knee joint.

delivered and also withdrawn at top speed.

Awase-waza *Judo*. A score of no points to either contestant when one is held down by the other, but when he or she in turn is strangling the opponent effectively. The contest may begin again, in a standing position, on the referee's command.

Bach-dai see *Kyu, Kyudan*.

Back see *Ushiro*.

Ba Gua Quan Wushu. 'Eight hexagram' boxing of China (see *Yijing*), which belongs to the 'internal' methods (*Nei-jia*). The techniques of this style of 'boxing' are practised alone but have an application to fighting. They consist of a series of successive movements performed round an imaginary circle about 2.5 metres in diameter. When performed with a partner they take on three forms: expanding (*Kai*), pushing and raising (*Peng*) and holding (*Chan*). Vietnamese: **Bat Quai**. See *Kung-fu, Wushu*.

Bai see *Bai To, Bo*.

Bai Hok Taidu see *Taidu*.

Bai Su see *Bai To*.

Baito Qwan-ki-do. Salutes (see *Rei*) used in various ways:

facing a teacher, hands in front (*Bai Su*)
before beginning a *Quyen*, hands joined in front of the neck (*Le To*)
before beginning an advanced *Quyen* (*Vu Bai*)
kneeling, traditional (*Bai*), with the head placed on the hands, which rest palms down on the floor.

Ba-ji Quan Wushu. Chinese school of combat using violent punching and strong shoulder strokes.

Ba-jutsu. 'Methods of horsemanship', formerly considered to be a martial art method (*Bu-jutsu*) and used in conjunction with the art of the sword (*Ken-jutsu*) and the bow (*Kyu-jutsu*) by all those Samurai who followed *Kyuba no Michi*, the forerunner of *Bushido*. This art of horsemanship associated with archery still plays a part in the performance of *Yabusame* techniques.

Formerly in Japan, a rider mounted his horse from the right and settled the weight of his body towards the rear, the opposite of present-day practice. The mounted Samurai

would hook the reins through a ring on his armour to keep his hands free for fighting or firing his bow. He would direct his mount by using his legs or his body weight. The saddle was made of wood covered in fabric or leather, and included a backrest. The stirrups were large and deep to give a stable seat at any speed. *Ba-jutsu* included a complete course in horsemanship, with and without armour, leaping over obstacles, crossing rivers, as well as the use of various weapons which could be used on horseback: long swords (*Jin-tachi, No-tachi, O-dachi*), bow (*Yumi*), *Yari*, *Naginata*, etc. Every warrior family (*Buke*) had its own *Ba-jutsu* techniques. One of the most ancient schools (*Ryu*) of *Ba-jutsu* was created in the fifteenth century and called *Otsubo-ryu*. Its followers used the long bow (*Yumi*) and a very long sword with a curved blade (*O-dachi*).

Bakufu. 'Government from the tent', a type of Japanese military rule installed by *Minamoto no Yoritomo* in 1185. The emperor nominated a *Shogun* who governed the country in his name. There were three *Bakufu* or *Shogunates* in the history of Japan: the *Kamakura* (1185–1333), the *Ashikaga* (or *Muromachi* 1336–1573) and the *Tokugawa* (or *Edo*, 1603–1868). See *Bushi*.

Bando see *Thaing*.

Bang-o Tae-kwon-do. Defensive techniques using evasion (*Pihag-gi*) or blocking (*Makki*) with the hands, forearms or legs. See *Uke*.

Bang-xie Bo see *Bo*.

Bankoku-choki. A Japanese weapon of ancient times consisting of a metal ring armed with spikes, used for striking the vulnerable *Atemi* points. It could be easily hidden in the clothing and is identical to the *Vajramushti* of India. This little-used weapon was mainly for brigands, *Ninja* or rebellious peasants. The *Bushi* rarely made use of them, for they were not considered weapons worthy of the nobility, as they belonged in the category of concealed weapons (*Kakushi*). However, one school (*Ryu*) of martial arts followed by the

people, *Nagao-ryu*, taught the use of them. This school appeared during the Edo era (1603–1868). Also known as *Tekkan-zu*. See *Kakushi*.

'Bansenshuka'. 'A hundred thousand rivers', a work produced in 1676 by Fujibayashi. It dealt with the art of *Ninjutsu* and with the *Ninja*. Fujibayashi was a *Ninjutsu* expert belonging to the *Iga-ryu*, a school in the Iga region, and in his work he described the physical and philosophical aspects of *Ninjutsu*.

Banshay see *Thaing*.

Banzuke see *Sumotori*, *Sekitori*, *Seki-wake*.

Bao-zi Taidu see *Taidu*.

Ba Quan Wushu. Chinese martial arts style created during the Ch'ing (Qing) dynasty. It belonged to the 'internal' style (*Neijia*) of the *Shaolin-si* tradition. See *Ba Gua Quan*.

-barai see *Harai*.

Bara-te Karate. Reverse punch using the fingers. See *Weapons*.

-basami see *Hasami*.

Bassai (from *Hasamu*, to insert; *Sai*, fortress). 'To storm the fortress.'

Karate. Name given to several *Kata* 'offensives', typical of the *Tomari-te* of *Okinawa*.

Bat Ho see *Phong Duc*.

Bat Phong Son see *Thu Phap*.

Bat Quai see *Bagua Quan*.

Batto see *Omori-ryu*.

— **Batto-jutsu Iai-do**. Style of sword-fighting, based on the speed of drawing a sword, created by *Hayashizaki Shigenobu*, a seventeenth-century warrior. It is the ancient name for *Iai-jutsu*. See *Iai-do*.

Begin see *Ushiro*.

Belly see *Hara*, *Tanden*.

Belts see *Obi*, *Mawari*, *Kyu*, *Kyudan*, Competition Rules of *Judo*, 3, 28; *Karate*, 2.

Benkei see *Bo-jutsu*, *Yoshitsune*.

Bersilat. Malaysian style of martial arts named after an Indonesian woman called Minangkabau, from Sumatra, who transmitted her art to Malaka. Bersilat closely resembles the *Pentjak-Silat* of Java, as it imitates the movements of animals, after the fashion of Chinese *Wushu*. It is possible that the Chinese exported their techniques to Indonesia, where they had a profound influence on the styles which grew up in the archipelago. Bersilat, in consequence, divided into many schools; some placed the accent on unarmed combat, others on the use of weapons. Over the centuries, two forms of Bersilat developed. One was a kind of sport used in demonstrations; the other was a system of real combat. The sporting form is known as *Sila-pulat*, the combat form as *Sila-buah*. See *Penchak-silat*, *Kundao*.

Bikime see *Ikiwake*.

Bisen-to. A Japanese weapon resembling a *Naginata* with a short thick blade; a type of slash-hook, used mainly by the peasants and the *Ninja*.

Bitei 'Coccyx'. See *Body*, *Kyusho*.

'Bleeder'. Name given by the Americans to a new weapon which is in fact a *Nunchaku* armed with razor-sharp blades. Its purpose is not to attack; it is a test of the user's skill during demonstrations on electronic targets. The use of this terrible weapon demands speed and great precision. See *Nunchaku*.

Blows see *Atemi*, *Ate*, *Tsuki*.

Blue see *Aoi*.

Bo. A long staff (1.60 to 2.80 m approximately) made of wood; nearly always round in section but occasionally hexagonal. The most common long staff is cylindrical but some weapons schools use a tapered *Bo*. It is made of hardwood, most often of oak.

Various staffs are included in this category of weapon: long staff (*Kyushaku-bo*, *Bo* of 9 *shaku*, 2.80 m approximately) and the medium staff (*Rokushaku-bo*, *Bo* of 6 *shaku*, 1.90 m approximately), sometimes called *Tambo*. The art of handling this long staff is *Bo-jutsu*. The police staff or baton is called a *Keibo*, and metal staffs are known as *Kanabo*. A favourite weapon of the *Ninja* is a short staff called a *Han-bo* (half-staff). Vietnamese: **Bong**.

Bo (Bai) Wushu. Fundamental postures used principally in *Kung-fu*:

Ma-bo, 'horse-riding stance', feet wide apart, knees bent.

Gong-bo, feet apart, legs stretched, fists on hips.

Mao-bo, 'cat stance', weight carried on the toes, hands open, trunk turned to the side.

Lau-ma-bo, front leg crossed over rear leg, weight carried on the toes.

She-bo, 'snake stance', squatting down



Ma-bo



Yang Ma-bo



Banxie-bo



Lau-ma-bo



Mao-bo



She-bo



Gong-bo



Pak-hok-bo

sideways on.

Yang-ma-bo, 'hourglass stance', legs apart, knees and toes turned in.

Pak-hok-bo, 'crane stance', weight on one leg, one leg raised.

Banxie-bo, 'crab stance', somewhat similar to *Yang-ma-bo* but with the fists on the hips.

Bodhidharma. A Buddhist religious teacher who is thought to have lived from 460 to 534 and is considered to have been the twenty-eighth patriarch of the pure meditation sect (*Dhyana*). He came to China from India and installed himself at the Small Forest Temple (*Shaolin-si*), where he created the *Chan* Buddhist sect. When the *Chan* teaching was introduced into Japan it became known as *Zen*. Bodhidharma is credited with the creation of a system of unarmed fighting, but this is debatable. The system, intended to strengthen the monks' bodies and to increase their determination, became the basis for the majority of Chinese martial arts. Stories concerning events in the life of the founder abound in the form of legends, the dates being always uncertain. Chinese: **Damo**; Japanese: **Daruma**. See *Shaolin-si*, *Shorinji Kempo*, *Zen*.

Body. Words which describe the body (*Tai, mi*) play a crucial role in the vocabulary of martial arts, whether in descriptions of movement or in pinpointing the weak spots (*Kyusho*) which are targets for *Atemi* blows:

Chest: *Mune* (middle level, *Chudan*)

Belly: *Hara* (low level, *Gedan*)

Shoulders: *Kata*

Hips: *Koshi* (-*goshi*)

Pit of the stomach: *Suigetsu*

Clavicle: *Sakotsu*

Top of the sternum: *Kyototsu*

Solar plexus: *Kyosen*

Testicles: *Kinteki*.

Points on the back:

Point between 4th and 5th ribs: *Kyoei*

7th cervical vertebra: *Soda*

7th dorsal vertebra: *Chelang*

Lumbar vertebrae: *Kodenko*

Small of the back: *Hizo*

Coccyx: *Bitei*.

See also *Arms*, *Legs*, *Head*, *Feet*, *Hands*.