

Role of the Sword *Futsunomitama-no-tsurugi* in the Origin of the Japanese *Bushidō* Tradition

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Abstract

One of the formative narratives in Japanese martial arts is the bestowal of the mystical sword *Futsunomitama-no-tsurugi* upon Emperor Jinmu, the legendary founder of Japan. Within the Kashima Shinden Bujutsu lineage, this bestowal is attested as a critical event in the initiation of the principles of *bushidō* martiality. However, the practical reasons for its significance have been unclear. Drawing on historical and archaeological records, in this paper we hypothesise that the physical conformation of the legendary sword *Futsunomitama-no-tsurugi* represented a comparatively incremental progression from the one-handed short swords imported from mainland Asia. These modifications allowed for a new, two-handed style of swordsmanship, and therefore it was the combination of the physical conformation of *Futsunomitama-no-tsurugi* and the development of appropriate techniques for wielding it that formed the basis of the martial significance of the “Law of Futsu-no-mitama”. We also argue that this new tradition of swordsmanship was the nucleus around which the Kashima Shinden Bujutsu lineage would develop, and therefore represented a critical first step towards the later concepts of *bushidō*. We also present a working model of what the techniques for usage of *Futsunomitama-no-tsurugi* might have been, and provide an account of an experiment testing its application.

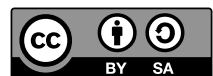
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Vloga meča *Futsunomitama-no-tsurugi* na začetku japonske tradicije *bushidōja*

Izvilleček

Ena od temeljnih pripovedi v kontekstu japonskih borilnih veščin je podelitev mističnega meča *Futsunomitama-no-tsurugi* cesarju Jinmuju, legendarnemu ustanovitelju Japonske. V tradiciji Kashima Shinden Bujutsu je ta podelitev pomemben dogodek na poti do uresničevanja načel *bushidōja*. A njegov velik pomen ni bil nikoli v resnici pojasnjen. Upoštevajoč zgodovinske in arheološke zapise v tem članku podajamo hipotezo, da je

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končna podoba legendarnega meča *Futsunomitama-no-tsurugi* nastala s postopnim razvojem enoročnih kratkih mečev, ki so prišli s celinske Azije. Ta razvoj je pripeljal do novega, dvoročnega sloga mečevanja, za katerega so nastali meč *Futsunomitama-no-tsurugi* in ustrezne tehnike za njegovo uporabo, ki so postale podlaga za tako imenovani »Zakon Futsunomitame«. Prav tako zagovarjamo trditev, da je omenjena tradicija mečevanja predstavljala jedro, okoli katerega se je razvila tradicija Kashima Shinden Bujutsu, z njo pa pozneje koncept *bushidōja*. Vključimo še model morebitnih tehnik za uporabo meča *Futsunomitama-no-tsurugi* in analiziramo poskus njegove uporabe.

Ključne besede: *bushidō*, Kashima Shinden Bujutsu, Japonska, arheologija, meč

One of the formative narratives in Japanese martial arts is the bestowal of the mystical sword *Futsunomitama-no-tsurugi* upon Emperor Jinmu, the legendary founder of Japan. Within the Kashima Shinden Bujutsu lineage, this bestowal is attested as a critical event in the initiation of the principles of *bushidō* martiality. What is unclear, however, is just why this was a pivotal event. If the story of *Futsunomitama-no-tsurugi* is intended to capture a military innovation, then it should consist both of a technological improvement or refinement, and of a change in strategic or tactical thinking that enabled full use of the new technology. Given that the evolution of weapon design in the Japanese archaeological records is a well-developed field, and that there are no major theories arising as to the nature of *Futsunomitama-no-tsurugi*, our hypothesis is that the story has its roots in at most a modest refinement of military technology, and thus must have been mostly a revolution in tactics or strategy. That being the case, insight into the nature of that refinement may be sought in the curriculum and history of the martial lineages which associate themselves with the mythology of *Futsunomitama-no-tsurugi*.

In this paper, we explore this hypothesis in two parts. In the first, using archaeological and historical records, we compare a sword design linked to the *Futsunomitama-no-tsurugi* narrative with other contemporary sword designs. Based on this, we argue that the confirmation of a physical manifestation of *Futsunomitama-no-tsurugi* would have been an incremental progression towards a longer sword more suitable for two-handed use, with a change in curvature towards an *uchizori* design.

To make the case that these changes were significant beyond an aesthetic sense, in the second part we develop the idea that the corresponding tactical revolution was a new tradition of swordsmanship, which became the nucleus around which the Kashima Shinden Bujutsu lineage would develop. By analysing the traditions and kabala of the Kashima Shinryū, we can then present a working model of what the techniques for usage of *Futsunomitama-no-tsurugi* might have been, and provide an account of an experiment testing its application.

The Tradition and the True Form of the Mystical Sword *Futsunomitama-no-tsurugi*

The Kashima Shinden Bujutsu are those martial traditions that date their origin back to *Kashima-no-Tachi*, the martial art revealed by the deity Takemikazuchi-no-mikoto to Kuninazu-no-Mahito, the head priest of the Kashima Grand Shrine during the fifth century (Seki 2009). The lore of the Kashima Shinden Bujutsu states that it realises its divine nature by virtue of being derived from the “Law of Futsunomitama”. Meanwhile, the *Futsunomitama-no-tsurugi* (sometimes translated as the “cross sword”) is a divine sword described in both the *Kojiki* (1963) and the *Nihon Shoki* (Kuroita 1943). They recount (e.g., the description in the *Kojiki*; Fig. 1) that its origins arose during the Eastern Expedition of Kamuyamato iwarehiko-no-mikoto (the name of Emperor Jinmu before taking the throne; Fig. 2), when according to those accounts he fell into trouble at Kumano in 663 BC (Urabe Kanenaga, transcribed 1522). At this point, Amaterasu-ōmikami (Fig. 3) and Takami-musubi-no-kami (the divine ancestors of the Imperial family) dispatched Takemikazuchi-no-mikoto to rescue him. Upon considering the situation, Takemikazuchi-no-mikoto judged that the Imperial progenitor’s mission of the pacification of the nation could be achieved simply by depositing *Futsunomitama-no-tsurugi* in the treasury of one Takakuraji (the progenitor of the Mononobe clan, or Weapons Ministry of the Imperial Court), and then allowing Takakuraji to pass it on to Kamuyamato iwarehiko-no-mikoto.

The *Sendaikujihongi* (Urabe 1522), the historical records of the Mononobe clan, expands further on the circumstances. It recounts that the army led by Kamuyamato iwarehiko-no-mikoto had attacked and subdued the Nishikitobe clan, who had been ruling the entirety of the coastal region around Arasakatsu in Kumano, at which point the Earthly Deities (who opposed the conquest of the land by the imperial progenitors) spread a “poisonous vapour” which caused all of the Imperial Army to lose their fighting spirit. In the *Kojiki*, this loss of fighting spirit is described using the character 惑, meaning “beguiling” or “perplexing”. In the natural order of things, having defeated the armies of the Nishikitobe clan, the Imperial Army should have been in high spirits. However, the *Nihon Shoki* similarly documents this poisonous vapour sapping the martial spirit of the entire army, and it is not implausible to interpret these “poisonous vapours” as being wild and baseless rumours aimed at shaking the spirit of the army. As outlined above, Takemikazuchi-no-mikoto’s response to this was to deliver *Futsunomitama-no-tsurugi* to Kamuyamato iwarehiko-no-mikoto, with Takakuraji as the agent. According to the *Sendaikujihongi*, as the sword *Futsunomitama-no-tsurugi* was both symbol of the legitimacy of the August Deity’s army and evidence of advanced military

technology, the Imperial Army regained its martial spirit and willingness to fight. For this, the sword *Futsunomitama-no-tsurugi* was recognised as a “sword with the power to pacify the angry deities” upon the commencement of Emperor Jinmu’s reign. Yet there are no records that identify exactly what property of *Futsunomitama-no-tsurugi* made it such a powerful, advanced weapon technology for those times.

Later, in the reign of the Emperor Sujin, *Futsunomitama-no-tsurugi* the sword was enshrined as a deity itself (*Futsunomitama-no-ōkami*) at Isonokami Shrine. In 1874, Kan Masatomo, the head priest of the Isonokami Shrine at that time, was granted permission to conduct an excavation in the *kinsoku-chi* (forbidden area) behind the front shrine, and found a sword buried there (Fig. 4). In a report dated August 24th 1874, to Shishido Tamaki, a deputy minister of the Ministry for Religious Education, Kan described the form of the sword found in the shrine as an *uchizori* (inward-curving) ring-pommel iron sword, with an overall length of 84.55 cm, a blade length of 66.18 cm, a width of 3.64 cm, an inner curvature of 1.21-15.2 cm, a hilt length of 12.73 cm, and a pommel diameter of 3.64 cm. According to this report (Ueda and Saeki 1989), the sword was archaeologically determined to date sometime between the Yayoi and Kofun periods (between the 4th century BC and the 3rd century AD). It is therefore plausible to assume that this sword, if not the historical *Futsunomitama-no-tsurugi* itself, is based on its form. We can thus compare the properties of this *Futsunomitama-no-tsurugi* to those of other contemporary swords, to try and identify the characteristics that set it above its rivals.

Incidentally, much later in 622 AD, Fujiwara-no-Kamatari (the founder of the Fujiwara or Kuninazu clan, with the familial deity of Amenokoyane-no-mikoto) decapitated Soga-no-Iruka using a short *uchizori* sword of almost the same shape as *Futsunomitama-no-tsurugi* as part of the Isshi Incident (Fig. 5). The demands of propriety would have forced Fujiwara-no-Kamatari to carefully choose a weapon that would demonstrate respect for Soga-no-Iruka, who was his superior at court, and this emphasises that *Futsunomitama-no-tsurugi* remained a weapon with divine and mystical associations at this time. The incident is credited as the trigger of the Taika Reform conducted by Naka-no-ōe-no-Ōji (the name of Emperor Tenchi before enthronement) and Fujiwara-no-Kamatari.

From what is known of the diffusion of swords in Japan, *hosogata-dōken* (narrow bronze swords) were imported from Korea sometime near the end of the first part of the Yayoi period, with Japanese manufacture of bronze swords commencing sometime around the middle of the same period. Excavation of bronze swords with distinct regional markers from various sites makes clear that production was

thriving in northern Kyūshū, as well as locations including the Seto Inland Sea and the coast of Ōsaka Bay. While these bronze swords are considered a hallmark of the Yayoi period, it has been established that the middle of this era also saw the spread of iron weapons from China. Consequently, it is difficult to imagine that the defining property making *Futsunomitama-no-tsurugi* an advanced weapon was the fact that it was made of iron. There is a distinct possibility that the army opposing Kamuyamato iwarehiko-no-mikoto would have been armed not just with bronze weapons, but iron swords as well. For example, an iron ring-pommel sword was excavated from a group of tombs found in Saga Prefecture and dating to the last part of the first half of the Yayoi period (now an important cultural property of Saga Prefecture). The first part of the tip of the sword is missing, but its remaining overall length is 50.25 cm.

However, nearly all of these iron swords are *Uchizori* swords introduced from the early to later Han Dynasty, and are short swords which appear to be intended for one-handed use in cavalry fights on the Asian continent. Indeed, the traditional academic hypothesis for this kind of ring-pommel sword was that it was suitable only for one-handed techniques. In contrast, *Futsunomitama-no-tsurugi*, with its overall length of 84.55 cm, is considerably longer than other known specimens. The hilt portion itself, at 12.73 cm, seems suitable for two-handed use: if one were to take the hilt in the right hand, the pommel would fall naturally into place within the palm of the left hand using the grip prescribed within the Kashima Shinden Bujutsu. At this point, the distance spanned by the hands (16.37 cm) would be appropriate for the sword's blade length, allowing free use of the spiral movements of Kashima Shinden Bujutsu.

The second feature of *Futsunomitama-no-tsurugi* is the fact that it is an almost straight ring-pommel sword, with only slight inner curvature. Japanese *uchizori* swords completed in the Heian period are extremely rare, but stone and bronze swords have been excavated from many ruins dating from the Jōmon period through to the Kofun. A bronze sword, excavated from the “Misakiyama A ruins” in Yamagata Prefecture, serves as a representative example. Sato (1996) describes this small bronze sword (now in the possession of the Tokyo National Museum) as measuring “26 cm in total length, with a blade length of 16.6 cm and maximum blade width of 3.2 cm. The shape has a gentle arc from the hilt to the back of the blade, with the blade entering the hilt portion in a straight line. The blade portion is inwards-curving, with some remnants of the blade remaining visible and sharp.” Again, in comparison this emphasises the two key distinctions of *Futsunomitama-no-tsurugi*: a length suitable for two-handed usage, and an inwards-curving iron blade with a reduced curvature compared to other extant examples.

The Spiritual Transmission of Martial Arts for Usage of *Futsunomitama-no-tsurugi*

Support for the idea that the style of usage of *Futsunomitama-no-tsurugi* was linked to Kashima Shinden Bujutsu is found in the seventh volume of the *Sendaikujibongi*, which references a “Heaven above and Heaven below” purification ritual specifically linked to Takemikazuchi-no-mikoto. This ritual, imparted to Kuninazu-no-igatsu-omi-no-mikoto (Fig. 6), references the *Hasshinden* (hall of eight deities) which is a feature of the *ōhara'e* ritual of the Kashima Grand Shrine (Seki 1976). The *Sendaikujibongi* notes that in this ritual the “Heaven above” references its religious applications, while the “Heaven below” references its military ones (Fig. 7). With the common connection to Takemikazuchi-no-mikoto, it is reasonable to conclude that *Futsunomitama-no-tsurugi* and the techniques bequeathed to Kuninazu-no-igatsu-omi-no-mikoto were related. Just as when performing the Great Purification Ritual of the Nation of Japan, the spiral motion of the “Law of Futsunomitama” through the eight divine attitudes of the *Hasshinden* can be executed with a unified motion used for drawing a circle (characterised by wave equations, as used in, for example, the Schrödinger equation). Accordingly, the “attitude of warriors” performing divinely-transmitted martial arts will become “totally devoted” to the “attitudes of the divinities”.

Kuninazu-no-igatsu-omi-no-mikoto was at the time head of the Nakatomi clan, responsible for the maintenance of this ritual, and in the accounts referenced above was later appointed by Emperor Jinmu as the chief officiant at the Kashima Grand Shrine soon after Emperor Jinmu took the throne, i.e., in 660 BC (Urabe Kanenaga, transcribed 1522). Given this, and the similarities previously noted between the descriptions of the ritual and what is now practiced at the Kashima Grand Shrine, it is not a stretch to assume that this style of swordsmanship would have served as the prototype of Kashima-no-Tachi. Within the Kashima Shinden Bujutsu, techniques can broadly be divided into one of two categories: *shinmyō-ken* (techniques which aim to defeat the opponent without blocking or striking their sword) or *kōmyō-ken*. As *shinmyō-ken* is specifically credited to a divine inspiration granted to Kuninazu-no-Mahito (Fig. 8) in the fifth century, the dynamics of the usage of *Futsunomitama-no-tsurugi* must be based exclusively on the principles inherent in *kōmyō-ken*. From this, the prediction would thus be that the soldiers of the Imperial Army, as led by Kamuyamato iwarehiko-no-mikoto, would have charged towards the enemy in either the *shimo* (lower) or *kami* (upper) *hassō kamae* of the Kashima Shinden Bujutsu, and one step outside the opponent’s reach would, as an opening gambit, strike towards the enemy’s neck along a parabolic arc with a locus just in

front of their midline. Should the enemy be unable to counter this, *sen-no-sen* victory would be achieved, with the *uchizori* blade decapitating the enemy as if it were a sickle being used to reap the heads of rice.

A skilled enemy, however, might seek to defeat this attack by cutting into and binding up the initial strike. At this point, the inwards-curving blade of *Futsunomitama-no-tsurugi*'s design becomes relevant. The mechanical principles of cutting in Kashima Shinden Bujutsu mean that at the point of transition from the “backswing”, or beginning of the parabolic arc, to the striking forward motion, there is a point where even if one were to release the sword entirely, it would fly forward directly towards the opponent. At that point, when holding the sword in two hands, one can rotate the pommel inside the left hand so as to twist the whole sword around, meaning that one would transition from cutting with the sword to striking with the *Shinogi* (ridgeline) at the very peak of its outwards curvature. The enemy's sword can then be struck and broken using the *kurai-tachi* technique, with the enemy's attack being deflected away to the rear and left. The outwards curvature of the *Shinogi* serves to concentrate the force of the impact, and as the impact does not occur on the blade itself, swords modelled on *Futsunomitama-no-tsurugi* used in this way will not chip. However, a more pronounced curvature would make the rotation of the pommel in the left hand difficult to execute. From here, so long as the movement of the technique is not stopped, the sword will continue through its parabolic motion and cycle around. By then reversing the rotation of the pommel to its original position, the enemy would then be struck down, as in the case of the *sen-no-sen* victory.

The following is an account of an experiment validating the practicality of this Kashima-no-Tachi (a technique of *kōmyō-ken*) method of striking with the *shinogi* (tested using *bokutō*, by Seki Humitake as *shitachi* (performing) with Sekiya Ryoichi as *uchitachi* (attacking), at a special instruction session of the Kashima Shinryū Federation of Martial Sciences, December 20, 2006:

[previous section omitted] in the case where *uchitachi* uses a battlefield cut [suitable against armoured opponents] and *shitachi* uses [*kurai-tachi*], it should be mechanically feasible to introduce a strike with the *shinogi*. Sure enough, the battlefield cut was deflected and disposed of using the *shinogi* strike. Furthermore, if without advance notice *uchitachi* used the principle of *teppa* (iron breaking) in the battlefield cut, then at the moment of the *shinogi* strike *uchitachi*'s *bokutō* would violently shake. This shaking *bokutō* felt as if it were a burning fire thong: the right hand would spontaneously release the hilt, and the back portion of the hilt produced a peculiar tactile sensation. A crack appeared at the *tsuba* expanding towards the

rest of the hilt. Following this, when repeating the *shinogi* striking several times, on each occasion the crack expanded towards the hilt. The fact that the cracking started from the base of the *tsuba* can be understood as strong destructive power being applied to a discontinuity in the *bokutō*'s structure. And so, despite cutting together at the *monouchi* (cutting portion) of the swords, this demonstrates that the recorded breaking of even high-quality swords just above the *tsuba* may be caused by the destructive potential of this phenomenon in some cases. (Ryūtei n.d.)

Conclusion

In summary, by combining archaeological and historical evidence with the curriculum of the Kashima Shinryū, we advance here a thesis in which the “bestowal of *Futsunomitama-no-tsurugi*” reflects the development of a longer, outwards-curving sword configuration suitable for a style of two-handed usage which became part of the *kōmyō-ken* curriculum within Kashima Shinden Bujutsu. This represents one of the earliest of the interactions between technology and technique that drives the evolution of *bushidō* culture. Certainly, it would not have been the last such refinement.

As mentioned previously, after the enthronement of Emperor Jinmu, Kuninazu-no-igatsu-omi-no-mikoto was appointed as the first head officiant of the Kashima Grand Shrine. At that time, the eastern part of the Japanese archipelago was controlled by the Emishi (alternatively, Ebisu or Ezo), who violently resisted the eastwards expansion of the Yamato court. Given the role of the Kashima Grand Shrine in the eastern military campaign, it can be expected that the Kuninazu family would then have taught *kōmyō-ken* to the soldiers fighting against the Emishi, who in turn might have imitated and stolen *kōmyō-ken* techniques themselves. Substantiating this, there are dozens of family tombs throughout the Kantō and Tōhoku regions which are noted as having extracted from them iron swords with a configuration similar to *Futsunomitama-no-tsurugi*, examples of which include Maebashi Tenjinyama Kofun in Gunma Prefecture, Ōyasuba Kofun and Aizu Ōtsukayma Kofun in Fukushima Prefecture, and the Mushazuka Kofun complex in Tochigi Prefecture.

As victory over the Emishi ebbed back and forth, it can be expected that there was pressure to refine and develop *kōmyō-ken*. This culminated in the divine revelation granted to Kuninazu-no-Mahito, where in Hōjō Tokichika's account he initiated the marvellous techniques called *hitotsu-no-tachi*, and exerted his ingenuity to receive the revelation of the “Law of Futsunomitama” (Seki 2013). Thus, the physical

refinements of swords in the style “Heaven below” of *Futsunomitama-no-tsurugi* enabled a new and powerful style of swordsmanship, which was itself then further refined and expanded (building on yet further innovations in the development of sword technology) to provide a part of the conceptual framework of Kashima Shinden Bujutsu, an enduring part of Japan’s *bushidō* culture.

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Appendix

Glossary

English (Japanese)

Aizu Ōtsukayma Kofun (会津大塚出古墳)

Amaterasu-ōmikami (天照大神)

Amenokoyane-no-mikoto (天兒屋命)

attitudes of the divinities (神々の立場)

attitude of warriors (武人の境地)

bokutō (木刀)

cross sword (横刀)

Emishi (蝦夷)

Emperor Jinmu (神武天皇) 711-585 BC (traditional)

Emperor Kenzō (顕宗天皇) 450-487 AD (traditional)

Emperor Ninken (仁賢天皇) 440-498 AD (traditional)

Emperor Sujin (崇神天皇) 148-30 BC (traditional)

Emperor Tenchi (天智天皇) 626-672 AD

Fujiwara-no-Kamatari (藤原 鎌足) 614-669 AD

Futsunomitama-no-ōkami (布都御魂大神)

Futsunomitama-no-tsurugi (布都御魂劔)

Great Purification Ritual of the Nation of Japan (大祓儀式)

Han Dynasty (漢王朝) 206 BC – 220 AD

Hassbinden (八神殿)

hassō kamae (八相構)

Heian period (平安時代) 794-1185 AD

hitotsu-no-tachi (一太刀)

hosogata-dōken (細形銅劔)

Isshi Incident (乙巳の変) 645 AD

Isonokami Shrine (石上神社)

Jōmon period (縄文時代) circa 4,000-300 BC

Kami (上)

Kamuyamato iwarehiko-no-mikoto (神倭伊波禮毘古命)
 Kan Masatomo (菅 政友) 1824-1897 AD
 Kashima Grand Shrine (鹿島神宮)
 Kashima-no-Tachi (鹿島之太刀)
 Kashima Shinden Bujutsu (鹿島神傳武術)
kinsoku-chi (禁足地)
 Kofun (古墳時代)
Kojiki (古事記)
kōmyō-ken (功妙劍)
 Kumano (熊野)
 Kunii Genpachirō Minamoto no Kagetsugu (國井 源八郎 源 景繼)
 Kuninazu-no-igatsu-omi-no-mikoto (國摩伊賀津臣命)
 Kuninazu-no-Mahito (國摩真人)
kurai-tachi (位太刀)
 Law of Futsu-no-mitama (詔靈之法則)
 Maebashi Tenjinyama Kofun (前橋天神山古墳)
 Maita Shime (蒔田志米)
 Misakiyama A ruins (三崎山A遺跡)
 Mononobe clan (物部氏)
monouchi (物打ち)
 Mushazuka Kofun (武者塚古墳)
 Naka-no-ōe-no-Ōji (中大兄皇子)
 Nakatomi clan (中臣氏)
Nihon Shoki (日本書紀)
 Nishikitobe (丹敷戸畔)
ōharae ritual (大祓儀式)
ōmuraji (大連)
 Ōshū Shirakawa-go Shirasaka (奥州白川郷白坂)
 Ōyasuba Kofun (大安場古墳)
 Phenomenal World (現象界)
 Reality World (実相界)
Sendaikujihongi (先代旧事本紀)
sen-no-sen victory (先之先勝)
shimo (下)
shinmyō-ken (神妙劍)
shinogi (鎚)
 Shishido Tamaki (宍戸 璣) 1829-1901
shitachi (仕太刀)
 Soga-no-Iruka (蘇我 入鹿) d. 645
 Sōryōshiki Lord (総領職)

Taika Reform (大化の改新)
 Takakuraji (高倉下)
 Takami-musubi-no-kami (高御産日神)
 Takemikazuchi-no-mikoto (武甕槌尊)
 teppa (鉄破)
 totally devoted (一向専念)
 tsuba (鍔)
 uchitachi (打太刀)
 uchizori (内反り)
 Yamato court (大和朝廷)
 Yayoi (弥生時代) circa 300 BC-300 AD

Figures and tables

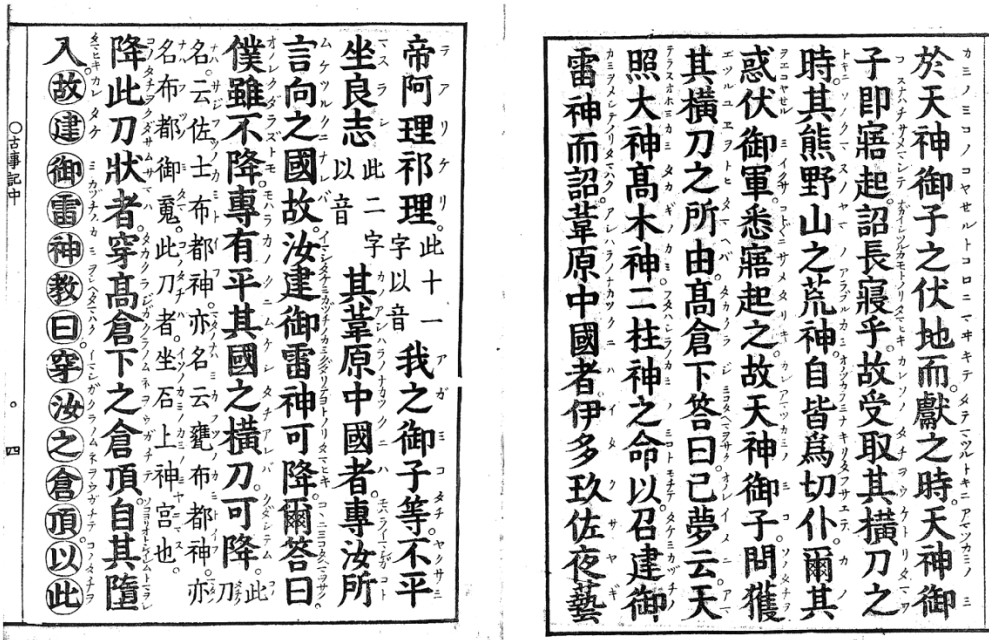


Fig 1: Text from the Kojiki describing the divine sword Futsunomitama-no-tsurugi bequeathed to the treasury of Takakuraji (Motoori 1803).



Fig 2: Emperor Jinmu, drawing by Gyokuransai Sadahide. (*Ryūtei Tanehide*, latter period of the Edo era).



Fig 3. Amaterasu-ōmikami, the 8th August Deity. A part of wood-cut-print scroll *Amaterasu-ōmikami*, published by Maita Shime with the permission of the Ise Grand Shrine in February of 1880.

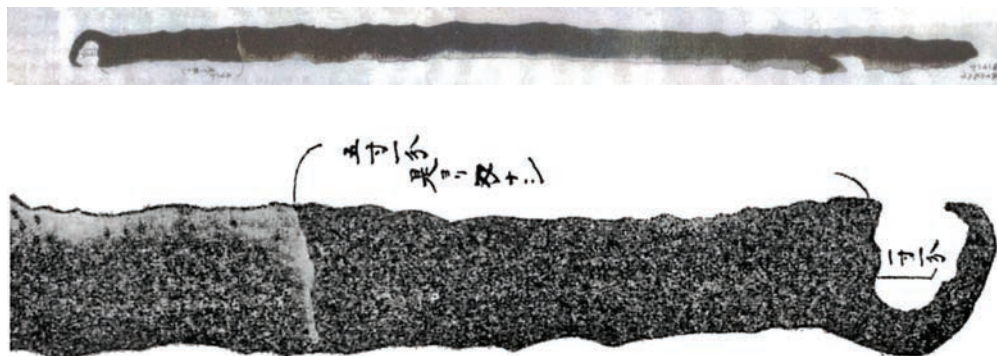


Fig. 4: The whole picture and the pommel and hilt of the mystical sword Futsunomitama-no-tsurugi as excavated from Isonokami shrine.

一第卅六皇極天皇女帝也治三年敏達曾孫茅
 障淳王女也此帝舒明后也帝失玉_附後即位玉
 明日香河原宮御之天豐賊重日足姬共申又
 室皇女_元此時蘇我入麻大臣聖德太子御子
 孫共三人奉失_ト兵起斑鳩宮奉_{國政}太子御
 子大兄玉申_ト廻計逃_ト玉_ト雲乘天人像顯放_光
 西_毛去玉_キ異香紫雲聳此時入麻大臣國政我
 任天下_蔓蔓_セ力_中中兄皇子鎌子廻計入麻頸鎌
 力_キ切_ケリ入麻屍_又豐浦大臣許遣大怒火中

Fig. 5. The Issbi Incident in 622 AD (Hanawa edited, 1793–1819).



Fig. 6: Amenokoyane-no-mikoto, ancestral deity of Kuninazu-no-igatsu-omi-no-mikoto, is the most loyal deity serving the August Deity “Amaterasu-ōmikami”. A part of wood-cut-print scroll Amaterasu-ōmikami published by Maita Shime with the permission of the Ise Grand Shrine in February of 1880.

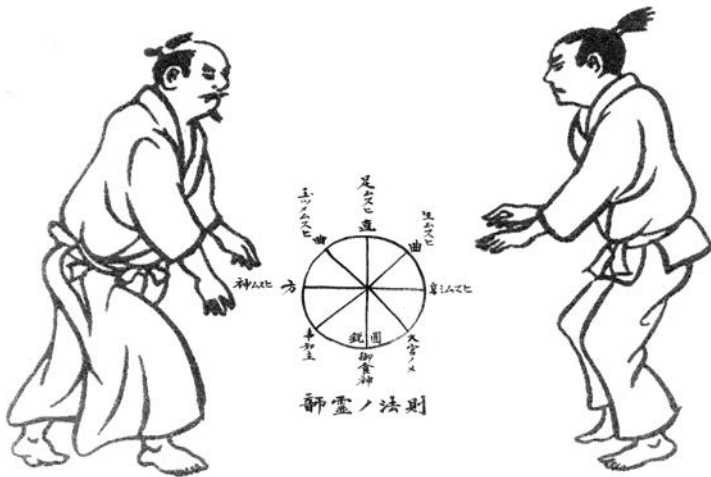


Fig. 7. An example of “Heaven Below” of the Ōharae Ritual of the Kashima Grand Shrine to achieve its military application, with a visual setting for “the Phenomenal World and the Reality World” through the “Hasshinden sphere” upon jūjutsu combat of divine martiality.

存し給ひしなり是れ實に我玉神武
 の御原に之を武王學ぶ者之心持る前
 之なり是れ則ち神武は天孫を御
 治す給ふ天之心の顯現に之を奉
 たり隨て改まるは此が存るは此が自
 りなり此が包容同化の大義を奉り
 則ち業有り真に御手とて之を明か
 るるなり神武なり我玉民の武を
 學ぶ可き大道も亦自らが明か
 り麻島神院は麻島神宮に古より
 ら傳ゆる麻島は是が創りたるなり
 百年前麻島神宮を司る麻島真人
 初名を是が創りたるなり世に傳

Fig. 8. The first historical documentation on “bushidō martiality” was granted directly from the deity Takemikazuchi-no-mikoto to the head priest Kuninazu-no-Mabito of the Kashima Grand Shrine. Kuninazu-no-Mabito held concurrently the portfolio for Minister ōmuraji by the appointers of Emperor Kenzō (485–487) and Emperor Ninken (488–498).

This document is a part of the memorandum originally given in the early 1540's to Kunii Genpachirō Minamoto no Kagetsugu (Sōryōshiki Lord of the Ashikaga Shogunate of the Domain Ōshū Shirakawago Shirasaka) by Matsumoto Umanosuke Masamoto (a priest serving the Kashima Grand Shrine on a hereditary basis [the 1st headmaster of Kashima Shinryū]). The memorandum was incorporated into the historical description in the scroll of menkyo-kaiden of Kashima-Shinryū martiality, when it was first transcribed by Kunii Taizen (1780s), and re-transcribed by Kunii Zenya (1960s).

Table 1. Attitudes of the Hasshinden's Eight Divinities

POSITION	DIVINITY	FUNCTION OF SPIRITUAL ENERGY
First Seat ^{#1}	<i>Takami-Musubi</i> (高御産日神)	“crushing evil and exhibiting justice (<i>haja ken-sei</i> 破邪顕正)”
Second Seat ^{#2}	<i>Iku-Musubi</i> (生産日神)	“praises the activity of generative energy (<i>musubi</i> ムスビ)”
Third Seat ^{#3}	<i>Taru-Musubi</i> (足産日神)	“brings an activity to its peak, overflowing capacity”
Fourth Seat ^{#4}	<i>Tamatsume-Musubi</i> (玉積産日神)	concentrates spiritual energy within the body “thou shall not kill”
Fifth Seat ^{#5}	<i>Kami-Musubi</i> (神産日神)	“killing one harmful person for saving the lives of many” (<i>issetsu manshō</i> 一殺万生)”
Sixth Seat ^{#6}	<i>Kotoshironushi</i> (事代主神)	“receptivity to spiritual oracles and inspiration”
Seventh Seat ^{#7}	<i>Miketsu</i> (御食津神)	“a divinity of food: i.e., energy supply”
Eighth Seat ^{#8}	<i>Ōmiya-no-Me</i> (大宮売神)	“harmonious fusion of human minds (<i>jinsbin yūwa</i> 人心融和)” & “activity of origination and manifestation as one (<i>kibatsu ittai</i> 起発一体)”