

FORWARD

I am translating the script from a book “剣道叢書 Series 4” published by KokusaiShakaijinKendoClub (国際社会人剣道クラブ). A group of 国際社会人剣道クラブ came to Los Angeles in 2002. Kato Hirao (加藤平雄) Sensei, a chairman of the club at the time, received this script from Murakami (村上) Sensei who told him that he received from Mori Torao (森寅雄) Sensei. The copy of this script is written by Takano Sasaburo (高野佐三郎) Sensei.

It is my (隆文) desire to pursue today’s Shinai Kendo Waza, how derived and in particular what Takano Sasaburo (高野佐三郎) Sensei is trying to tell us about Kendo in prewar times.

The Ittō-Ryu was introduced by the founder Itō Ittōsai (伊藤一刀齋) and taught through Ono Jirōuemon (小野次郎右衛門), Ono Gyōo (小野業雄), Yamaoka Tetsshū (山岡鉄舟) and then Takano Sasaburo (高野佐三郎) Sensei.

The script lists headings. Each heading has a paragraph to describe/explain what this heading means and elaborates the Kendo Riai (剣道理合). However, the Japanese language used is Kobun (古文) including Kanbun (漢文) during Meiji(明治) era, 1868-1912. It is very different from the modern Japanese language.

Most of the headings were translated with some original Japanese words left as is for further study. I would like to leave room for corrections and or additions for pursuing true meanings that Takano Sasaburo (高野佐三郎) Sensei has intended to say.

At the end of this heading 残心の事 there are additional headings, some duplicated, without explanation. I think Takano Sasaburo (高野佐三郎) Sensei did not have time to finish. The script is dated 明治42年9月 (1908).

There are, in the end, itemized (1-45) script written in modern Japanese language. The script may have to do with Mori Torao (森寅男) Sensei because he had this Takano (高野) Sensei’s script for a while and handed it over to Murakami (村上) Sensei.

講習綱領

Kō shu kō ryō

講習綱領: One who learns and practices Kendo must always make a constant effort to improve oneself. 礼儀才重ジ、決して驕慢卑劣の行あるべからず。名誉廉恥は武士の生命なり。苟も表裏背信の行為あるべからず。恭敬慈愛才重んじ決して長才凌ぎ、少才侮り、剣才知らざる人才蔑し、名才争い、誉才競うべからず。和平専旨とし、務めて争心才去り、口論私闘の行あるべからず。質素は剛健の源にして浮華は懦弱の本なり。務めて軽佻淫靡の行才戒べし。兵は凶器なり。之才義に用ゆれば武の徳なり、之才不義に用ゆれば武の暴となる。師長に対しては尤も当に敬意才画すべし。その教え才奉じ、その命に遵ひ、以て絶対節制の習才養うべし。忠孝は皇国の精華にして、治に居て乱才忘れざるは古人の教えなり。剣道の講習たるものは此の條條才遵守し以て国華才發揮すべし。

## 剣道教法心得

Ken dō kyō hō shin toku

剣道教法心得: Preparation to learn Ittō-Ryu (一刀流): Kendo match is 千変万化、神出鬼没. Accordingly, you must be 軽身浮体、首尾相応、動作自在. 一刀流開祖 (founder of Itto-Ryu) Itō Ittōsai (伊藤一刀斎) Sensei said Banbutsu no Ri, 万物の理 (Reasons for all the things between heaven and earth) is on this Ittō (一刀). Ittō-Ryu teaches, as in Myōken (妙剣) and Zetsu Myōken (絶妙剣), Shin-Ki-Ryoku Itchi (心気力一致) with Munen-Musō no Kamae (無念無想の構え). See Addendum for this explanation.

## 地形之事

Chi kei no koto

地形之事: Geographical position for a fight, if there is a choice, should be chosen so that you are higher position than your opponent and slope down rather than sloping up position to take full advantage of your opponent.

## 二之目付の事

Ni no me tsuke no koto

二之目付の事: Beside you view your opponent entirely as one there are two other places to watch and pay attention. They are opponent's fist and Kensaki (tip of Shinai).

## 切落の事

Kiri otoshi no koto

切落の事: Kiriotoshi Waza is to strike your opponent unconsciously at the same time you knock down opponent's Shinai just like the sparkling when a flint and steel are struck hard. Do not think that you are going to strike after you knock down opponent's Shinai.

## 遠近の事

En kin no koto

遠近の事: Show your MaAi such that it looks distant for the opponent (Tōma), but closer to you (Issoku-Ittō distance). Standing taller and making the distance from you and tip of your Shinai shorter will help.

## 色付の事

Iro tsuki no koto

色付の事: Do not sway your mind by the color of opponent's tact such as unusual stance or voice.

## 目心の事

Me gokoro no koto

目心の事: Do not look opponent by your eyes, but look through your heart, because there is always doubts when you see with eyes.

## 横堅上下之事

Ō ju jō ge no koto

fu dō shin

横堅上下之事: This word has the same meaning as 不動心 (immovable mind). Have flexible mind able to respond to any situation although Shinai moves squarely up, down and sideway (横堅上下). What stays in the middle is your heart, and it must be immovable.

## 狐疑心の事

Ko gi shin no koto

狐疑心の事: Do not produce doubtful mind about your opponent's move and do not try to deceive like a fox (狐), or you will get hit. Do your business (kendo).

## 松風の事

Shō fū no koto

松風の事: You must break the Pine Tree and Wind relation in Kendo match. There is no win or lose situation when you resist very hard against strong wind and become gentle when the wind is a week. Your Kendo will improve as your moral education improves. These 剛毅、勇敢、忍耐、懇誠、果断、勉励、資徳、言行才慎ム、品位才高メル are the elements of Bushi-Do spirit. If you lose these elements, you do not benefit from learning Kendo.

## 無地心痛の事

Mu ji shin tū no koto

無地心痛の事: Do not think about things other than what you are facing now. Face your opponent with one thing in mind to defeat him. Focus on what you are doing.

## 間の事

Ma no koto

間の事: It is very importance to realize that Issoku-Itto distance is approximately 6 feet from your Tubamoto to your opponent's Tsubamoto. This MaAi is alive, constantly varying and it is up to you to take advantage of this distance.

残心の事

Zan shin no koto

残心の事: This Zanshin has a different meaning from what we normally know as an alertness after the strike. It means to attack wholeheartedly without leaving your mind behind.

Rei shiki

礼式

I kō (kurai gamae)

位構

Tai do

体度

Ta chi no mochi kata

太刀ノ持方

Ma no koto

間ノ事

Da tatsu hō

打突方

Utsu ke dokoro

打ケ所

Tsuku ke dokoro

突ケ所

Sa yū soku no shin tai

左右足ノ進退

Ki ai o haka ru koto

気合才度ル事

Ka ke goe no koto

掛ケ声ノ事

Tai ata ri no koto

体当リノ事

Kuchi hira ki kata

口開キ方

Shino ki kata

凌キ方

Me no tsukedokoro

眼ノ付所

LIST OF SCRIPT

1. A beginner should practice Waza as big as possible, Shinai swing time as short as possible and work as hard as you can.
2. Your posture and attitude must be correct.
3. Posture is important in Kendo. You cannot do Kendo with bad posture.
4. Practice kendo knowing that you will get hit if you fail to make a Yuko Datotsu.
5. Step forward even if it is a toe length when you start kendo match with "Hajime." Some Kenshi moves to the side as soon as the match starts. That is a very bad practice.
6. Your rear foot must always follow on the front foot immediately when you step forward. Conversely, your front foot must always follow on the rear foot immediately when you step back.
7. Your thumb must be pointed down when you grip Shinai with your hand.
8. It is not a good practice to hit each other from Chika-Ma (近間), close distance.
9. Win by Seme (攻め, pressure attack) first and then strike. Winning by strikes without Seme is not good.
10. Learn basic Waza, Men, and Kote first for beginners. Dō and Tsuki will come naturally.
11. Strike Men with right foot (Fumikomi Ashi) stepping out just before stepping on the floor.
12. Do not raise your knee up as you step out right foot. Start with sliding motion first and step out with your right foot.
13. Attack (or fake to attack) your opponent's right hand's fist by lowering your Shinai Tip (Kensen-剣先) if there is a chance to do this and then strike or thrust opponent when he flinches.
14. When you attack(Seme) with Kensen (剣先) lowered, it is not a good practice to lower your hip at the same time; rather, move forward even if it is half a step and thrust or strike when opponent flinches from this Seme.

# KYŌHŌSHINTOKU(教法心得) for PRACTICING KENDO published by 国際社会人剣道クラブ

Kendo Script from Takano Sasaburō (高野佐三郎) Sensei

Translated by Imoto Takafumi (井本隆文)

15. Strike when your Seme moved opponent's Kensen away from your way.
16. Study footwork so that your rear foot always follows behind your front foot.
17. Always show Zanshin (guard opponent) when you strike right Dō (右胴).
18. Step forward as a block against opponent's Tsuki thrust rather than stepping back.
19. The best chance for Yukō Datotsu (有効打突, valid strike) is to catch at Dehana (出端) or Hikigiwa (引際). The moment your opponent is about to step forward or about to step backward. A light hit is okay in this case.
20. When you strike, push out your right hand, but your feet, abdomen, and arms must be united together in harmony.
21. It is a chance to strike when your opponent does not react to your Seme by pushing off his Kensen (剣先). If he reacts by pushing back, then it is a chance to strike from Ura (裏) side.
22. When you strike Men by attacking under opponent's Kensen by wrapping around, he might attack your Kote. In that case, all you need to avoid this Kote is to extend your arms straight. His Kote is not valid
23. It is not a good practice to hit hard opponent's Shinai from Ura (裏) side for Seme; rather, push lightly from Omote (表) side and keep your Kensaki (剣先) center of opponent's body.
24. When you strike Kote, your body should not bend or tilt to the side to view your opponent's Kote; rather, strike with a straight body posture. Moving your right foot in front of your left foot will help.
25. When you strike Men from Issoku-Itto (一足一刀) distance (MaAi), push your opponent's Shinai lightly to keep it off the center of your body (Seme in with your body, not with your arms) and then strike with a small Men.
26. When an opponent comes to Men strike, your Dō counter attack (Ōji Dō Waza) should be made with the following feeling: Wait and parry when his Shinai reaches to your hair and his hand is fully extended. Same for Ōji Kote.
27. After you strike Men, do not raise your arms up over your head but show Zanshin right away.
28. Block Right Kote strike using Monouchi and Left Kote strike using the middle of Shinai. For Men strike raise Shinai straight diagonally up and never block by swinging your Shinai side way. (Block Dō strike using Tsubamoto)
29. When an opponent comes to attack, do not parry side way, but use Suriage motion to strike back.
30. Striking Hiki Kote without strength from the abdomen is not Yuko Datotsu (not valid strike).
31. Do not swing up Shinai over your head (Furikaburi) immediately after striking Hiki Men. (Refer to Kendo Kata #5)
32. When you are facing an opponent with Jōdan Kamae, block your right Kote with your Shinai tip and left Kote with your Tsuba and then step forward.
33. When you are Jodan Kamae, your hand grips should be loose and grip at the moment you strike.
34. When opponent strikes from Jodan Kamae block your right Kote with Kensaki and do not get agitated.
35. When you are Jodan Kamae, do not back up or be defensive. That is a loser.
36. For Ai-Jodan (相上段) Kamae, when an opponent comes to attack Kote, you parry with your body by stepping back and then step forward for counter attack; never use the body or arms alone without footwork to avoid this Kote strike.
37. For Tai-Atari (体当り) you must push your opponent arms upward by lowering your hip and arms.
38. You do not feel defeated if you make one step forward with good Kamae when an opponent attacked you. Do not flinch when you do this.
39. Catch opponent's Okori (起こり, begin to attack), and hit as small as you can.
40. Practice watching MaAi. Always attack with a spirit of Sen (先, ahead), find a chance to strike and practice striking even though you might miss or the strike is incomplete. Practice Kiriotoshi (切落し) and Sutemi (捨身).

41. Your right foot toes must be directed toward your opponent. If not, there is no sense practicing Kendo.
42. Kirikaeshi (切り返し) removes bad tension on your shoulder; therefore, without raising your shoulders, relax and move your arms over your head (Furikaburi) just enough to see your opponent between your arms. From this position strike diagonally down to your opponent's left side first by aiming at 3<sup>rd</sup> Men-Gane (面金) from the top. Do not swing horizontally.

Receive Kirikaeshi to help extend your opponent's arms and diagonal cut by moving your Shinai vertically and from an up position to down position as you sweep left to right and right to left. Never receive to snap back opponent's Shinai.

The last Men Uchi for the Kirikaeshi must be Yuko-Datotsu Men. That is to strike with Monouchi from Issoku-Itto distance with spirit and timing of Ki-Ken-Tai no Itchi.

43. There are two eyes to see in Kendo. One is to look visually, and the other is to perceive with heart from what you see. The visual look has many tasks but has a small value; whereas, perceived look has a big value and contributes a lot to the way of kendo life. Refer to Kan Ken Itchi (観見一致).
44. If possible to strike drive into from Tōma (遠間), far distance.
45. Do not practice for your benefit, but share it with your partner.

#### ADDENDUM

by Ted Imoto

Shin-Ki-Ryoku Itchi (心気力一致): We do not hear this word used in prewar times anymore because this was replaced with Ki-Ken-Tai Itchi (気剣体一致). It is controversial to say the two words have the same meaning since the word is spelled differently.

Takano (高野) Sensei explains that Ryoku (力) as follows:

- 1) It is a vessel (器) to be utilized.
- 2) It is Waza (技) to be learned

The vessel (器) is Tai (体); namely, your body and Waza (技) means Ken (剣) in Ki-Ken-Tai Itchi (気剣体一致). Therefore, Shin-Ki-Ryoku Itchi (心気力一致) have deeper meaning by the addition of Shin (心); namely, your heart and combining Ken and Tai together as Ryoku (力).

Ki-Ken-Tai Itchi (気剣体一致) was derived from Shin-Ki-Ryoku Itchi (心気力一致) after the War for simplicity of teaching and students learning Kendo more like a sport. For advanced students, there is another word "Shin-Ki-Shin-Gan-Gi no Itchi (心気身眼技の一致)." That has the following meanings/teachings:

- 1) Shin (心) means "Heart" to be calm and immovable
- 2) Ki (気) means "Mind" to be quick and flexible
- 3) Shin (身) means "Body" to be light and spontaneous
- 4) Gan (眼) means "Eye" to be clear and alive
- 5) Gi (技) means "Waza" to be intense and undefeatable

#### Analysis and Comparison:

The mental elements Ki (気) and Shin (心) ought to be together, but they are often conflicting; therefore, Shin (心) must be added to Ki-Ken-Tai no Itchi (気剣体一致). Similarly, the physical elements Shin (身) and Gan (眼) ought to be together, but again we see that they are often conflicting; therefore, Gan (眼) must be added to Ki-Ken-Tai no Itchi (気剣体一致).

The Ken (剣) in "Ki-Ken-Tai no Itchi" means Waza (技) and possibly means Shin (心) and Tai (体) as well.

The important thing is that all these five elements must be linked and act together for Kendo Yuko Datotsu.

Munen-Musō no Kamae (無念無想の構え) is the Kamae with no intention and no thought. You mentally empty your mind so that your opponent can not perceive anything out of you.