

kendo-iai-naginata

The journal of the Eikoku Kendo Renmei

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Editorial

It has been a year or so since the last Journal appeared, so apologies are in order. We think most members are aware of the number of domestic problems that interfered with the continuity, but pressure being brought to bear, here is a renewed effort.

One of the chief duties of any proper Renmei is to encourage the members, old or new, with sound information in order to 'feed' their interest. Since we cover a reasonably wide range of entities within the *Bugei* traditions – Kendō, Iai-jutsu, Naginata, occasionally Sō-jutsu, and general or specific historical subjects – it is a pretty broad mandate and we try our best despite sidetracking by the Internet and deep-rooted popular misconceptions deriving there from. Accordingly, we propose to use some material that has been written over the past few months on subjects that we normally wouldn't have covered only broadly. The first of these will examine the subjects of *Kakegoe* and *Kiai*, both of great importance in all the classical weaponed disciplines. We have tended in the past to slightly neglect Iai-jutsu but the subject, in itself, tends to be 'inward looking' as we are, within this Renmei, mostly concerned with one of the oldest transmissions, the Hasegawa Eishin-ryū, and not the modern popular forms of the Settai Iai-dō. We may touch on the background reasons for this at some point but, nonetheless, parts of what we might discuss will apply whether the Iai is old or modern.

In the past we have welcomed members to submit items that they would hope interest readers, and these pieces can include illustrations, of course. Questions are also welcome and letters. We will make use of as much as possible but reserve the right to edit the content, if necessary. So please keep this request in mind as contributions sometimes lead to a lively debate and don't be daunted that space is reserved only for senior ranks. Please submit scanned illustrations, needless to say. We always welcome photos taken at recent Renmei meetings – portrait or general.

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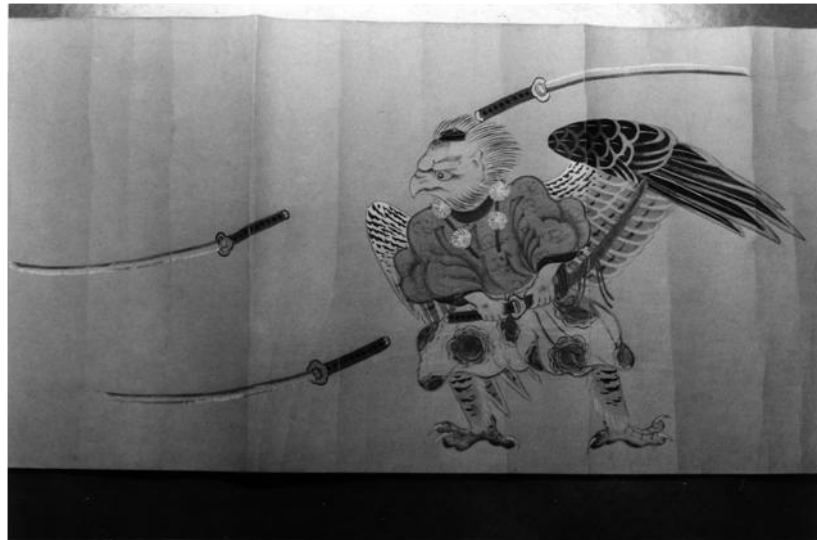
Kiai by *Roald and Pat Knutsen*

The first article in this new edition will be serialised from the continuation of the *Kiai* essay now more or less completed which interested quite a number of members a year or so ago. We were surprised when we started on this study to find that very little serious work had been published on *Kiai* even in the Japanese language, and what was available was deeply buried in academic articles written by various *sensei*, difficult to find and often with a simplified content. No criticism is intended in writing this, only an expression of regret that so important and fundamental a subject within the *Bugei* should so apparently neglected.

We shall start with an important quotation from Sun Tzu:

*Speed is the essence of war. Take advantage of the enemy's unpreparedness, travel by unexpected routes where he has taken no precaution and strike him.*¹

Taisha-ryū-no-Tengu
(Saga-Daigakuen Collection)



Since writing the first two parts of this study of Kiai, we seem to have tapped into a rather clouded, but intellectually interesting, area of Bujutsu and Budō that were considered part of the 'secret' levels right up to the end of the Edō period and even beyond. These 'secret' levels are known as the *gokui*, the inner teachings of the *ko-ryū* transmissions that were firmly in the hands of the *ryū* Headmaster and only passed on to those students whose understanding was complete or, in full, to his successor. This custom preserved the integrity of these traditions and survived into the 'modern' period, post-*Bakumatsu*, in the relatively few *ko-ryū* that were not lost forever after the 1877/78 second Civil War. As the modern Budō began to supersede or overlay the much older traditions prior to WWII, many masters adhered to these older teachings and customs, to the good fortune of their students, thus preserving the often centuries-old knowledge; but under the heavy influence of the Allied SCAP controls that were imposed after 1945 that aimed to de-militarise Japan, the existing older Budō and all the newer entities soon conformed and became increasingly 'sports-like', rapidly seeing little of real value in those old pre-war traditions, a trend that was greatly accelerated as the older pre-war generation began pass away through old age. This being the case, it would be very interesting to be able to refer to any 'official' assessment of the elements that characterised 'martial' (overtly) and 'acceptable' in the altered systems.

The order of proper Kendō and the surviving classical Iai *ryū-ha* is 'First the eyes, then the feet, then the sword, and finally the spirit'. This is the simple basis of proper Budō and, suitably modified, underpins the modern entities of Aikidō, Judō (in its more classical form), and, one suspects, Karate. It is easy to recognise the importance of constantly returning to basics, basics, and yet more basics, and yet the term 'spirit' is still all too often misinterpreted and construed as the need for aggression and the use of strength.

The problem seems to us to stem from the order of progress that is set out in the above short maxim. Of course novices need to be carefully instructed in the basics; the first three parts are plainly obvious, it is the 'spirit' part that causes the problem chiefly because the students gaining a fair level of competence in the basics reach the stage when they think they are becoming very

skilful but fail to realise that these preliminary stages last many years for the experience gained to sink in and be properly absorbed'

This fact is not really obvious and while it is obviously the truth, it is also true that many so-called 'martial artists' – god forbid the term – train hard and reach the much coveted 'black belt' and are at once lauded as being 'experts'! We have all experienced this but, from the traditional perspective, *maybe* the level of reasonable understanding might be postulated at *sandan*, or in Kendō terms possibly about 10 – 12 years experience? On the other hand, 'expertise' may be expected at *yondan* rank but will certainly be rather better 'all-round' by *go-dan*. This may seem a rather cynical opinion considering many student's very hard and sincere application both physically and mentally over as long as twenty or thirty years, but if a significant part of his experience lacks the intellectual 'internalised' training and understanding that this brings, then where does that leave him? The student will, of course, have technical ability to a high degree but he will still be severely handicapped in 'spirit', using the concept in its widest application.

At least, in regular Kendō training, the *deshi* will have been trained in *kakegoye*, the 'voice of Kendō', and this will lead, for some, to a proper and thorough understanding of *Kiai* – or will it?

Standing back, metaphorically speaking, from the very nature of *kiai-no-jutsu* – an explosive shout that has the aim of momentarily 'stunning' the opponent's reaction so that he is incapable of action for a split second, and comparing this to *kiai-no-ri*, one realises that the first vocalised shout has clear objectives whilst the second, non-vocalised 'shout' is not only silent but secretive and obscure. This 'secrecy' is entirely compatible with the deliberate concealment of the upper levels of transmission; they are, in the words of one of the most prescient commentators of Sun Tzu, 'mouth to ear' matters.² The explosive shout attacks the opponent, overawing him, sometimes more than once; it disorients by reason of its intensity and shock. But how does the silent *kiai-no-ri* work without sound and no violent auditory shock?

Without glaring or visual distortions of the face, manifestations we find described in the Irish annals of Cú Chulainn, the *kenshi* must nonetheless suppress and dominate his opponents with his 'internalised strength of personality and spirit'? We are told by masters that this is the inward concentration of spirit projected to attack the opponent as if we had uttered a powerful *kiai*.

'Charisma', 'presence', 'strength of purpose in the posture', 'determination', even using the metaphor of a powerful predator like 'a tiger strolling, unmolested, through a pack of snarling dogs', these things can be understood in *kiai-no-jutsu*; but with *kiai-no-ri* how can this be expressed when no intense shout is uttered?

A great deal of effort seems to have been focussed on the nature and application of *ki* in some areas of the modern martial ways; discussions that are often abstruse and always repetitive, appearing to be original but, if so, are far too complex for a lay budōka to understand. In point of fact, few if any of these contributions acknowledge dependence on Kendō theory but happily go over the same ground *ad nauseum* and clearly without deep understanding. There are practically no old sources quoted or referenced and, worse still, nearly all the literature derives from relatively low-ranking writers, from the Budō viewpoint

It is within the *reigi* of the ko-bujutsu and the traditions of Kendō and Iai that one rarely sets out one's own thoughts without proper (and courteous) acknowledgement that the information derived from the teachings of so-and-so a *sensei*, and often that even in this case, it may well have been what his own *sensei* always taught before him. In this case we go back to the criticism made to

Miyamoto Musashi by one of his 'close' associates that he would possibly have written a better work on *heihō* had he waited a few more years to gain more experience before rushing into print! ³

This leads us to conclude that *kiai-no-ri* may fall into the category of being part of the super-theory of the Bugei that, whilst undoubtedly present, may never be fully explained but covered by the 'catch-all' phrase that if we practise hard enough we shall reach understanding! Whilst this may be the case, it may also be a device to side-track the deshi away from the truth. It could be a way of encouraging the advanced student to seek the solution for himself; again, a device to maintain the secret integrity of the transmission.

Can the Sonshi come to our aid?

It is possible that in trying to reach the truth we are ignoring the teachings of Sun Tzu that totally form the foundation on which the full corpus of these arts are based. The problem with reading the *Sonshi* and seeking support therein, is like referring to the *Bible*; one can find any number of verses that will support almost any proposed line. It is for this reason that arguments advanced by 'experts' in sport's Budō must be balanced against those opinions given by more senior and *careful* exponents of the true Bugei where the *Sonshi* is far better interpreted.

There are, in the *Sonshi*, the text of the *Ping-fa*, a number of pithy verses that are deeply influential in the Bugei and relevant to *kiai*. In Book IV, v.2., the Chinese Master wrote: 'Invincibility depends on one's self: the enemy's vulnerability on him'. He follows this (v.3.) with: 'It follows that those skilled in war can make themselves invincible but cannot cause an enemy to be certainly vulnerable'.

If we take the case of employing a powerful *kiai* – or the awareness of doing this in lieu of this vocalised *kiai* (*kiai-no-ri*) - at the instant that the swordsman is aware of the 'coming' chance, then his *kiai* uttered is a pre-yell and must be instantly followed by his cut to give him victory. This is to follow the well-known principle that 'attack is the better part of valour'. The *Sonshi* concurs with this in v.5 to advise that 'Invincibility lies in defence; the possibility of victory in the attack'. The *kenshi*, continuing with our examination using *Iai-jutsu* in particular, is predominately practiced formally in a state of calm concentration. No preliminary move is necessary other than that required in any situation. The only criterion is that the swordsman must appear completely calm in order to allay fears whilst reaching striking range.

The essence of both *Iai-no-jutsu* and *Kiai-no-jutsu* is surprise. To be effective the *kenshi* must reach – or nearly reach – striking range but he must not forewarn his first selected opponent. *Iai-jutsu* is all about drawing the sword and dealing a severe cut at the first opponent *before* he, or others, can react. If this attacking cut is accompanied by a pre-yell and a full-bloodied intense *kiai* then it will conform to Sun Tzu's v.5, above, by gaining the initiative and victory. This is where the training pre-supposes a single opponent, but in many *ko-ryū* *Iai* transmissions (in the *gokui* especially) the *kenshi* deals with a number of complex and varying situations where there are multiple opponents involved.

In the context of combat, the *Iai* forms in the Bugei reduce everything to its lowest common denominator, preferring to instruct the *kenshi* at this individual-plus-'ghost' level than weigh down the theory with situations where multiple solutions are possible. The simpler the better, a principle that the best military training manoeuvres follow right down to the present day. Even at a distance of more than two-and-a-half-thousand years separating Sun Tzu from ourselves, the same truths apply.

The sudden and unexpected effect of a powerful *kiai* cannot be anticipated or prepared for by the opponent. The *kiai* is truly a real weapon, albeit one that does not kill. Nevertheless, the yell is a weapon that in combination with a strike made a fraction of a second later, provides the tiniest 'window' for victory where even the most attentive is ill-prepared. It will not produce an immediate result every time the *kiai* is employed. The shout must come like a thunderclap, never anticipated, never half-hearted, and without the slightest warning. This is the chief reason that *kiai* must be thoroughly practised and, therefore, why this sudden blast of sound – the pre-shout – occupies its position in that pithy reminder found on many a common *tenugui*: 'First the eyes, then the feet, then the sword and lastly the spirit'. This constant reminder is easily overlooked simply because the elements are so fundamental.

We use the eyes to appraise the situation, especially to 'shape' the opponent.⁴ We are not blind fools to rush into a fight without some sort of awareness. To reach engagement distance we must use our feet but train to estimate interval (distance) with great accuracy. To reach this stage, the swordsman will already have acquired technical skill with his weapons but now, in the actual field of combat, spirit is needed. This goes without saying but it is all too easily glossed over. In the Budō, spirit is often equated with 'fighting spirit' but that must surely include other qualities besides blind 'fierceness' to overwhelm the opponent? Such fierceness can suddenly well-up and be employed as a weapon but, in the context of these four fundamental basics, it is not just 'fighting spirit' but a complete area of training. We think that this '*ki*' is essentially the use of *kiai* as 'the art of striking at a distance' but has, through neglect, tended to become obscured and neglected.

Sun Tzu may seem to have laid down his philosophy on the *Art of War* so long ago as to be totally irrelevant but to take this view would be to make a very big mistake. However, in the case of *kiai* we need to realise that this art comes from down to us from that ancient Chinese master, but its rationale, based on the aphorisms contained in the '*Ping-fa*', is best understood in the few writings that have survived from the *Sengoku* and Tokugawa-*jidai*.

Yamamoto Kansuke-taishō

Yamamoto Kansuke Harunobu was one of the most famous generals, or strategists, serving Takeda Shingen, lord of the Takeda-han. In notes written before his death at the second battle of Kawanakajima in 1561, he put down in writing his philosophy of the arts of warfare.

'Defeating your opponent successfully means attacking before he realises he is being attacked. Even if he understands the situation, attack him before he is able to prepare'.

Applied to the principles of Bujutsu training, it is clear that one of the applications is *Kiai* and further linked in the *ko-ryū* transmissions of Iai-jutsu to the 'Four Poisons' – fear, doubt, surprise and indecision. All these 'poisons' can be induced by that pre-shout. In the quotations above, Yamamoto Kansuke provides us with an authoritative view of the Bugei in his '*Heihō Okigishō*'.⁵ Throughout this work we are directly touching an original interpretation of the *Sonshi* dating from the middle of the *Sengoku-jidai*.

Before continuing, it is worthwhile quoting further from the words of this sixteenth century master strategist as what he wrote so long ago still applies equally in our own early twenty-first century, His main thrust is realism in the Bugei, (he applies the term '*Heihō*' which specifically means 'Strategy') and the avoidance of self-delusion, a point of view that Donn Draeger

emphasised and drove home in his trilogy.⁶ We shall start by quoting verbatim, his words concerning 'masters of strategy':

'The masters of strategy used bows and arrows, spears, longswords and other deadly weapons (*yumi, yari, naginata, tachi, katana*). In considering how to win, they attacked when the timing was to their advantage, and refrained from attacking when it was not advantageous.

A man who never taught the use of a given weapon to any of the various weaponed troops would not be considered a master of strategy. *Even* if a man taught only one kind of weapon to a troop, he would not be called a master of strategy. A man who taught archery was considered an archery master. A man who taught the use of a spear was a spear master. A man who taught the use of a sword was a sword master. These people were considered masters of the weapon they taught. A master strategist could teach everything.'

According to Yamamoto-*taishō*, the aspiring strategist was first taught *kenpō* (the unarmed martial arts), then *koshi* (fluid movements of the hands and legs), *shinshin* (harmony of the mind and body), next *tanpyō-no-jutsu* (short weapons), then *naga-dōgu* (long weapons), continuing with training in *tobi-dōgu* (bows, arrows and guns).

At the same time, instruction in *jinri* (leading and controlling people) followed by *chiri* (the use of your surroundings) and *tenri* (using nature's cycles and the weather). All these areas were encompassed by strategy.

This famous strategist, a general who 'greatly extended his lord's lands' and certainly one of the foremost *bugeisha* in Japanese medieval history, was a firm believer in gaining experience in a wide spectrum of the martial arts. He expressed this in the necessity of starting from the simple just as one would learn one's $a - b - c$ or to count $1 - 2 - 3$.

Basics are the foundation of all knowledge from which you can advance from the simple to the complex. We have here again a straightforward statement of the principle of *shu - ha - ri*; however, like many masters of the *bugei*, Yamamoto-*taishō* cautions that understanding must be accompanied by creativity in application. The *deshi* must absorb the teaching thoroughly and in time add his own ideas ('in order to win') but this recognises that each strategist's ideas will not be the same. Everyone's experience of combat is different and so no two masters will be identical. 'Therefore', continues Yamamoto Kansuke, 'a strategist who was able to combine old, high-strategy with to-day's strategy, was (is) of prime importance.'

It follows that one should take advantage of this clear sixteenth century wisdom and master the required basics, a type of extended 'foundation' course. The principle then as now is always 'basics, basics, and basics'; once thoroughly mastered, then return again to the beginning and continue with the basics. It is commonly said that both Kendō and Iai masters aspiring for advancement from *nanadan* to *hachidan* must 'forget everything they have already learnt and return to the very beginning all over again'. Precisely the message contained in the '*Heihō Okigishō*'.

In common with many subsequent masters, Yamamoto Kansuke only sketches what is required; he does not explain but only states the unadorned framework. The *deshi* must refer to others for their practical guidance and become 'creative' in his or her own right. After starting with the most

basic principles, the $a - b - c$, the foundation is being set that will lead the student from the simple to the more complex.

‘There are five basic principles of action: *meshu* (learning with the eyes), *nishu* (learning with your ears), *shinshu* (learning with your mind), *shushu* (learning with your hands), and *sokushu* (learning with your legs).’ These five principles, once learnt, lead to action based on sure knowledge. This is evaluation through observation and creativity. Look a plan with your mind, and put the plan into action with your hands and legs. These are the five basic principles.’

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Whilst Yamamoto Kansuke served the Takeda-ke right up to his death in 1561 in the second indecisive battle at Kawanakajima,⁷ there is no doubt that he had a close association with a contemporary strategist, Tsukahara Bokuden, the founder of the famed Kashima Shintō-ryū. The latter strategist certainly visited the Takeda domain on several occasions in the first half of the sixteenth century, probably before Yamamoto Kansuke was first employed by the Takeda-ke and still residing in Mikawa province. This was the possibly in the periods when Bokuden-*sensei* travelled as a *musha-shugyōsha* following the ‘*yamabushi-no-michi*’⁸.

There is a most interesting further comment by Yamamoto-*taishō* in the ‘*Heihō Hidenshō*’ in the section entitled: ‘*Jinri-no-maki*’ (Use of the Mind, Spirit and Body)⁹ discussing ‘Reading your Opponent’s Voice’ It reflects Tacitus’ remarks on the German tribes’ *barritus*. He writes:

‘In order to read your opponent’s voice, listen carefully. If your enemy is afraid, his voice will sound as though it was coming out of his kidney, and if your enemy is faking, his voice will sound as though it were coming out of his head.

The Kashima Shintō-ryū *Ōmote-dō-kata*, where the techniques required are closely based on understanding the principles of the *Sonshi*, are delivered with both fierceness and spirit; there is little ‘stately’ in this *ryū*, no ‘stiffness’ of posture, just a smooth natural flow of subtle movement and intense *kiai* accompanying nearly all attacks or defences within the corpus at all levels. We described this in Part One of this study, but it is always worth reminding students that these important *ko-ryū* transmissions were first formulated and critically improved upon during the whole period covered by the increasing unrest and warfare of the Muromachi-*jidai*. Even without cohesive authenticated facts, these powerful *ko-ryū* must surely have found their roots as far back as the Kamakura or Yoshino periods in the thirteenth or fourteenth centuries. The Kashima Shintō-ryū developed alongside the Matsumoto Bizen-ryū and probably the Kashima Shin-ryū, all descended from much older trans-missions. Amongst others that were created by the great *kenshi* before the *sengoku-jidai* were the Nen-ryū, the Kage-no-ryū, the Katori Shintō-ryū, the Chujō-ryū, and the Kurama-ryū. Of these, only their names survive from antiquity and little else, apart from the Katori-ryū which remains intact.¹⁰

Each of these early systems, by inference from their later off-shoots, contained a plethora of theories and techniques covering a range of weapons; skills based on the principles of the Chinese ‘*Seven Martial Classics*’, principally the *Sonshi*, outlined and refined by skilled martial strategists like the later *kenshi* Aisu Ikkyō, Tsukahara Bokuden and Yamamoto Kansuke. We can be quite certain that all these older transmissions and their immediate off-shoots, contained an obligatory study of *kiai*, both vocalised and internalised. Several of these ‘source’ *ryū* inspired many of their most able students to ‘hive-off’ and devise their own transmissions, a custom followed to the

present day, although it is not known if there was a *ko-ryū* specifically devoted to Kiai-no-jutsu as such, none being recorded or surviving Bakumatsu, it is quite certain that training was given in this art.

The variety and the number of confusing teachings concerning the sound of the kiai seem to have developed quite naturally according to the thinking of individual masters, some transmissions favouring one set of yells and another something different. This surely indicates that some of these preferences, at least, had been part of these respective *ryū-ha* for a significant period, and large numbers of creative-minded students have honestly striven to pass on intact or improve on these secret teachings. Looked at from this point of view, we can readily understand the Chinese commentator on Sun Tzu, the strategist named Tu Mu, in stating that all these inner *gokui* precepts were 'mouth to ear' matters.¹¹

As noted above (in Part One), quite often poems known as *Kaden*, *Uta* or *Waka* were used as an *aide-memoire* for students in many of the martial traditions; these poems assisted the students to easily recall to mind the special teachings. These *waka* are usually composed in the ancient classical form of five lines of 5 – 7 – 5 – 7 – 7 syllables, the first three lines being termed the 'base' and the last two, the 'ending'.¹²

One of these *kaden*, very likely originating in the *Sengoku-jidai*, concerned instruction in the correct use of strength and *hara*. It is interesting since it reflects the teaching that the *tsuki*, or thrust, must be controlled in battle or problems will follow. The thrust with sword or spear must not be allowed to penetrate the enemy's body more than two inches. This particular *kaden* reminds the *bugeisha* of both the need for strength in the *hara* and for full spirit.

Suku waza wa	As for the techniques of the thrust
ude no chikara ni	strength in the arms won't do
yorazu shite	thrust from the hara
hara no kiai wo	filled with kiai
homete sukubeshi	

In personal instruction in the Kashima Shintō-ryū tradition, these thrusts are short jabbing motions accompanied by a brief, but powerful, '*Ha!*' kiai. This seems to be the requirements of the thrust in the Katori Shintō-ryū according to the teaching Ōtake Risuke-*sensei*, explained by Donn Draeger on a visit to the master's dojo in early 1976.

Much of the original inspiration for the Hayashizaki-ryū, according to oral traditions contained in the Hasegawa Eishin-ryū Iai-jutsu, came from a *reimu*, or 'divine revelation'¹³ in which an intuitive thrust to the rear, made with a left-handed backwards draw, killed an assailant immediately before he was able to strike from behind. It is more than possible that this thrust is still contained deep in the *gokui* but not taught to the great majority of students. It is also probable that the thrust was accompanied by both a pre-shout and a full kiai.¹⁴ This particular thrust clearly influenced several 'regular' and some 'irregular' forms within the subsequent rationale of these important ryū and their direct offshoots, certainly as early as the closing years of the Muromachi period, (the Azuchi-Momoyama period from roughly 1580 to 1600) that immediately followed the unification of the country before power passed to the Tokugawa *bakufu*. (To be continued)

From the Renmei Archives



Here's an interesting photo of a Junior Kendo Taikai held in Kobe back in 2010 when Simon Crittenden, *rokudan*, (Tunbridge Wells dojo) and Ric Bithell, *go-dan*, (Butokukan dojo) attended as guests of the Kobe Isshinkan Dojo. Judging the match on the left of the photo is the late Inoue Tomoshige-*sensei*, *rokudan Renshi*, one of our hosts on this visit who passed away suddenly the following year.

Loss of Special Bokutō

Recently, Roald Knutsen reported the loss of his rosewood Bokutō, a special personal gift from the late-Ozaki Nobushige-sensei in Kobe, presented at the time of the Isshinkan Dōjō's Twenty-fifth Anniversary in 1982.

The 'blade' has a slight twist in it and was crafted without a 'shoulder' to take a tsuba. It is a deep warm reddish-brown and well-known to most senior members.

Please would all members who attended the two or three Renmei Practice Meetings at Southend or Tunbridge Wells think if they have seen this sword, just in case it was mislaid there. This request is made in the possibility that it was overlooked at one or other of these practices and its recovery would be deeply appreciated.

News from Australasia



Iai in Perth

Toby Whitnall has taken his Perth Kendo Dōjō into its second year with flourishing junior and senior groups. He reports that the children are enthusiastic and growing 'in experience and ferocity' but are now progressing into *bōgu* – a drawn out process which will be drastically reduced if 'they learn to tie their own knots'. He clearly has the right idea . . . The adult membership is also increasing with a number of students who have trained elsewhere. Toby's *sempai* at Perth is Jon Sanders and a valued help to ensure the future.

We expect to have more news later, especially on the Iai, (pictured above), but may have to wait until after Toby and family return to Perth after a planned visit to Japan in October.

We wish him and the Dōjō well and 'keep up the good work'!

. . . and from New Zealand . . .

Jess and Mel have now been in N.Z. for a good eight months or so and write that they have been practicing – meaning, in Kendō 'going through the mill' with the New Zealand members. We shall look forward to news from them both and are certain that their time out there will be well spent and that their *kiai* will be even stronger!

. . . and lastly . . .

The Butokukan *diaspora* continues with the departure of Stephen O'Leary from the Butokukan Dojo to Japan to stay and, hopefully, practice for a full year. He's taken his *bōgu* with him so we wish him luck!

Notes

¹ Sun Tzu; Chap. XI, v.29. There are two comments by important commentators on this quotation that are worth considering. The first is by Tu Mu: ' (the Master) summarises the essential nature of war . . . and the ultimate in generalship'. The second is by Chang Yü: 'Here, Sun Tzu explains . . . that 'the one thing esteemed is divine swiftness'. (Translated by Samuel Griffiths).

² Sun Tzu; '*Ping-fa*': Comment by Tu Mu on Verse 12, Chapter 13. (Griffiths, '*Sun Tzu*', p.147).

³ We cannot find the exact source of this criticism but think that it can be found quoted by Yamada Jirokichi-sensei, in his *Nihon Kendo-shi*, published in 1919 – a very important 'source' book indeed.

⁴ 'Shaping' the opponent is discussed in terms of the *bugei* in Knutsen; *Sun Tzu, etc.*

⁵ '*The Secret of High Strategy*', mainly written by Yamamoto-taishō in around 1540 – 1561 but not published until 1804 in separate form. Between 1571 and the latter date it was part of the '*Kōyō-gunkan*, ('*Record of the Kōyō-War*') compiled by Kōsaka Danjō but unfinished for forty years until after his death. It was then published in combined form between 1616 and 1623. The 1804 edition was republished in translation by Obata Toshihiro in 1994, Hawley Publications, Calif., USA.

⁶ '*Classical Bujutsu*', '*Classical Budo*' and '*Modern Bujutsu and Budo*', Weatherhill, USA and Japan.

⁷ Most authorities are agreed that Takeda Shingen faced his rival, Uesugi Kenshin, no less than four times at the confluence of the Shinano-gawa and the Chikuma-gawa in the mid-sixteenth century. There may even have been six battles at this place where the rivers came together. A number of famous incidents are recorded during these engagements, at least two of them still preserved in the Kashima Shintō-ryū transmissions at Kashima-jingu, Ibaragi-ken. Yoshikawa Kyoitsu-sensei, in personal teaching during the winter of 1976, held the view that his ancestor (in direct blood-line), Bokuden-sensei, and Yamamoto-taishō met several times, possibly for extended periods, in order to exchange their philosophies of the Bugei. Because the Takeda-ke were very much larger than the relatively tiny Kashima-ke there was no possible threat. The latter's style was the Kyō-ryū, developed in the Kinki region around Kyōto

⁸ See Knutsen, '*Rediscovering Budo*' for details of these periods of *shugyō*

⁹ Ch. III, 8.

¹⁰ The Nen-ryu transmission line was confused in the mid-16th century but continues as the Maniwa Nen-ryu; the Kurama-ryu *may* still continue under the same name, if reports are correct.

¹¹ Tu Mu (803-52), a native of Wan-nien, graduating about 930, he rose to be a secretary in the Grand Council. A well-known poet and artist. (*Sun Tzu, 'Ping-fa'*, (Griffith, Book 13, 12 (p.147).

¹² Jeffrey Dann, Ph.D.; '*Poetry in the Martial Ways*', unpublished provisional essay, Mitō, April 1975.

¹³ *Reimu*, possibly the product of intuitive analysis of long experience gained through severe training. Thought by the *kenshi* to be a revelation through the medium of the deities residing in the respective important shrines, such as Kashima and Katori, where the *musha-shugyō-sha* customarily withdrew to refine their personal concepts of swordsmanship.

¹⁴ According to instruction in this technique by Takami Taizō and Kamō Jisaku-sensei between 1962 and 1980.