

Zen Nippon Kendo Renmei Iai (Kaisetsu)
All Japan Kendo Federation Iai
Instructional Manual

An English Language Translation by
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全日本剣道連盟居合(解説)
全日本剣道連盟

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序 Preface

全剣連居合道制定に当たって Establishing the Zen Ken Ren Iaidō Seitei Standard

剣道と居合道とは極めて密接な関係がある。居合における抜刀や納刀は勿論、刃筋気魄 その他手の内などは、剣道人としても参考となることが多いと思う。よく世人は「あなたは居合もやりますか」と問う。「やらぬ」といえばその人は不思議そうな顔をするであろうし、問われた本人も内心いささか面はゆい感がするにちがいない。それ程普通の人々は剣道と居合とは一本のもので剣道人は当然居合を知っていると思っているようである。また真剣をもって居合を試みるならば、このごろときどき耳にする「近頃の剣道は竹刀剣道だ」というような非難もうすらいでくるのではあるまいか、しかし居合にはいろいろな流派があり、それぞれの本数も多い、従ってその道へ入るとしても一々それをきわめることはむずかしく、また時間的にも問題がある。そこで居合道の基本的なもの、技(わざ)としても各派の基本的なものを抜きだし、これを総合して、いやしくも剣道人ならば、少なくともこの程度のことは知っている、そして抜くことができるというようにすることは本人にとってもまた居合の普及の面からも好ましいと考えられるわけである。この見地からずうっと以前に、その試みが全剣連でももたれたことがあったが、幸いにこのたびは急速に進展して、「まずこれならよい」、という案ができ上がり、それを昭和四十三年の京都大会で披露するまでに至ったことは誠に同慶の至りである。私は剣道をやる人なら少なくともこれくらいは心得られたいものと希っている。

Kendō and *iaidō* are intimately related. I believe that there are many things that *kendō* practitioners can learn from the techniques of *iai*, such as how to draw the sword, how to perform *nōtō*, as well as understanding the spirit of using *hasuji*, *kihaku* and other things such as *te no uchi*. People often ask, "Do you also do *iai*?" If you say, "I don't do it," that person will look at you strangely, and you will probably feel a little embarrassed inside. It seems that most people think that *kendō* and *iai* are one and the same and that *kendō* practitioners naturally know *iai*. Therefore, if you try to do *iai* with a *shinken*, I am sure that this will eliminate the commonly heard criticism that "nowadays *kendō* is just *shinai kendō*." However, there are various *ryūha* in *iai*, and within each *ryūha* there are a great number of forms. And even if one were to pursue this path, it would be difficult to fully master all of them. If *kendō* practitioners know enough (*iai*) so that they can extract the core *waza* from each *ryūha*, then draw upon these *waza* and integrate them into their practice, it will be good for them and good for the spread of *iai*. *Zen Ken Ren* has previously made attempts in this regard. Fortunately, there has been rapid progress recently. It is truly gratifying that upon the completion of a "good first draft", the result could be presented during the *Kyoto Taikai* in 1968. I hope that all *kendō* practitioners would be able to do this much at least.

全剣連居合道形の研究制定に当られた先生方のお話では、基本的なもの(技)は八、九分どおりそれに網羅されているとのことで入門としては充分と思うが、居合道はこれに尽きるものではなく、その技および応用は多岐に亘り、また奥深い精神的な面もあると思うので、多少とも居合道を窮めようとされる者は、この形にとどまることなく古来の流派も併せて研修されることが必要と思う。

According to the various *sensei* who were involved in researching and then establishing the *Zen Ken Ren Iaidō Kata*, it is thought that about 80~90% of the basic *waza* have been covered sufficiently for an introduction. I believe that *iaidō* is comprised of a wide range of *waza* and applications, as well as a profound spiritual aspect, so those who wish to master their knowledge of *iaidō* in any way should not limit themselves to these *kata* but should also be trained in the ancient *ryūha*.

昭和四十四年五月

May 1969

全日本剣道連盟
理事長 大谷一雄

Zen Nippon Kendō Renmei
Chairman, ŌTANI, Kazuo

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全日本剣道連盟居合(解説)の改正趣旨

Goal of the Revision to the *Zen Nippon Kendō Renmei Iai (Kaisetsu)*

これまでの「全日本剣道連盟居合(解説)」は、先人の苦心を結集して昭和四十四年に制定したものである。以来、昭和五十一年に一部改正、昭和五十五年に三本を追加し、広く全国で実施されてきて今や世界名国でも修練されるようになり、その解説書の外国語への翻訳も要請されるようになってきた。

Established in 1969, the set of *Zen Nippon Kendō Renmei Iai (Kaisetsu)* instructions as we know them today, came together thanks to the painstaking efforts of our predecessors. Since then, it was partially revised in 1976, and three more forms were added in 1980. It has been widely practiced throughout the entire world and a translation of this instruction manual into other languages, has been requested.

しかしその解説書には、明らかな誤植があったり、用語・かなづかいなどの表記法の問題や不統一、あるいは文章の構成や表現の難解さ、などのことから翻訳や修練の障害の一つになっている、という指摘もなされてきた。

However, the text contained obvious typographical errors, problems with notation and inconsistencies in terminology, *kana* usage, and so on. It has also been pointed out that difficult sentence structure and expressions used in the text have been an obstacle for the translation and for use in one's practice.

このような観点から、全日本剣道連盟居合道委員会はその研究・検討に基づいて通達・講習会などを行って補足してきた。今回の解説書改正は、現行解説書の内容を可能な限り尊重しつつ、解説書をやさしい構成と文体に書き改めてわかりやすくするとともに、申し合わせ事項、審判・審査上の着眼点、現在まで実施してきた具体的方法などを整理統合して全日本剣道連盟の統一見解として改正を行った。この解説書が居合道の正しい普及・発展と修練に役立つことを期待するものである。

With this in mind, and based on research using updates and workshops, the *Zen Nippon Kendō Renmei Iaidō* Committee has been providing updates and workshops to complement the situation. In addition to respecting the spirit of the current text as much as possible, this revision was made in order to make the text easier to understand by rewriting it in a more friendly structure and style, as well as to integrate the understanding of the main points for *shinpan* and *shinsa*, and specific methods that have been implemented to date, as a unified view of the *Zen Nippon Kendō Renmei*. I hope that this text will be useful in correctly disseminating, developing, and practicing *iaidō*.

昭和六十三年九月十七日

September 17, 1988

財団法人
専務理事

全日本剣道連盟
武安義光

Zen Nippon Kendō Renmei, Incorporated Foundation
Managing Director, TAKEYASU, Yoshimitsu

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解説書の主な改正点と解説の要領

Main Revisions Points and an Explanation of the Kaisetsu-sho Instruction Manual

- 一、解説は現代文表記法に従い、外国語への翻訳、独習の便を考えて表現を具体的にし、平易な文体とした。

The commentary is written in a plain style, following the modern writing system and uses specific expressions for the convenience of translation into foreign languages and self-study.

- 二、専門用語はそのまま使用して常用漢字以外にはふりがなをつけ、同一動作は同一用語で表現した。

Technical terms are used as they are, and *furigana* phonetic pronunciations were added to non-standard *kanji* characters. The same actions are expressed with the same terms.

- 三、剣道用語と違和感のないように用語を改めた。

Wording was changed to be more consistent with *kendō* terminology.

- 四、演武するときの動作順序にしたがって「作法」、「術技」を解説し、その他の事項を「補足」とし、全体を三部構成にしてわかりやすく整理統合した。

The book is divided into three parts, with the *sahō*, rules of etiquette and *jutsu gi*, techniques, explained according to the order in which they are performed in the *enbu*, and the other points are covered in the *hosoku*, supplemental information, for ease of understanding.

- 五、作法は居合道委員会の申し合わせ事項（昭和六十一年九月）を採用し、従来のものは「補足」で解説した。

The *sahō*, rules of etiquette, are based on the agreement made by the *laidō* Committee (September 1986), and the conventional rules are explained in the *hosoku*, supplemental information.

- 六、下げ緒を着用することにした。

Included wearing of *sageo* cord.

- 七、術技における「意義」を「要義」（肝要な筋道）と改め、簡潔に表記した。

The word *igi*, significance, in the *jutsu gi* portion of the text has been replaced with *yogi*, overview, (i.e., essential points), in order to provide a more concise description.

- 八、方向表記の基準を「演武時の正面」に統一した。

The standard for directional notation has been aligned with the *enbu ji no shomen*, i.e., forward direction in front of the *enbu* performance.

- 九、それぞれの技について、表現を整理統合し、若干の補足・修正を加えた。

For each of the *waza*, the expressions used have been consolidated and some additions and corrections have been made.

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全日本剣道連盟居合 (解説) 二本追加の趣旨

The Reason for Adding Two More Forms to the *Zen Nippon Kendō Renmei Iai* (*Kaisetsu*)

現在の全剣連居合は、昭和四十四年に制定されてから三十年を経過し、居合道の発展と普及に成果を挙げてきた。

Thirty years have transpired since *Zen Ken Ren Iai* was established in 1969, and this has resulted in the successful growth and popularization of *iaidō*.

世紀の変わり目にあたり、さらに全剣連居合の内容の充実を図り、より多くの人々が居合道に親しむようにするため、実施し易い技二本の追加を行うことにした。

At the turn of the century, in order to further enhance the content of *Zen Ken Ren Iai* and to encourage more people to become familiar with *iaidō*, it was decided to add two new and easy-to-implement *waza*.

さて、今後居合道の向上を図るためには、剣の理法に基づき、心気力一致を目指し、呼吸のしかたや手の内の修練を重ねること、特に刀の操法に習熟することが必要である。

In order to improve *iaidō* in the future, it is necessary to aim for unity of mind, spirit, and power, i.e., *shin ki ryoku icchi*, that is based on the principles of the sword, to practice things like breath control and *te no uchi*, and ultimately to master the use and manipulation of the sword.

さらに、居合道が剣道を修業する人にも愛されるようになり、剣居一体の実を挙げることが望まれる。

Furthermore, it is hoped that *iaidō* will be embraced by those who study *kendō*, and that it will result in the unity of *ken* and *iai*, i.e., *ken i ittai*.

今後、全剣連居合が剣道、居合道を修練する人達に、ますます普及することを念願するものである。

It is my hope that hereafter, *Zen Ken Ren Iai* will become increasingly popular among those who practice *kendō* and *iaidō*.

平成十二年十一月二日

November 2, 2000

財団法人
会長

全日本剣道連盟
武安義光

Zen Nippon Kendō Renmei, Incorporated Foundation
President, TAKEYASU, Yoshimitsu

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一、作法 **Sahō, manners and etiquette**

神前（道場）で演武するときには次の作法にしたがって行う。仏前、国旗、来賓席はこれに準ずる。

When performing your *enbu* in front of the (*dōjō*) *shinzen*, you should adhere to the following manners. The same set of manners also applies when you perform in front of a *Butsuzen* (Buddhist altar), the national flag, or seating for special guests.

「(一) 携刀姿勢」で「(二) 出場」し、「(三) 神座への礼」を行う。「(四) 演武の方向」に位置し、「(五) 始めの刀礼」を行って「(六) 帯刀」し、演武に移る。演武を終え、「(七) 終わりの刀礼」を行い、ふたたび「(八) 神座への礼」を行って「(八) 退場」する。

- 1) With the sword at your hip in *keitō shisei*,
- 2) go out to perform, i.e., *shutsu jyō*,
- 3) and then bow to the *shinza*, i.e., *shinza e no rei*.
- 4) Stand facing in the direction of the *enbu* i.e., *enbu no hōkō*,
- 5) perform the beginning bow to the sword, i.e., *hajime no tō rei*,
- 6) and insert the sword in the *obi*, i.e., *taitō*, to start the *enbu*.
- 7) Following the *enbu*, bow to the sword with the ending sword bow, i.e., *owari no tō rei*, then bow once more to the *shinza* with *shinza e no rei*,
- 8) and exit the venue, i.e., *tai jyō*.

(一) 携刀姿勢 1. *Keitō shisei, keitō posture*

左手は親指を鐔にかけて残り四指で下げ緒とともに鯉口近くを握り、肘をわずかにまげて刃が上、「柄頭」が腹部中央、「鐙」が約四五度後ろ下がりになるように左親指のつけねを左腰骨の上端に軽く接して刀を携える。右手は体側にそって自然に下ろす。

With your left hand, place you thumb on the *tsuba*, and hold the *sageo* near the *koiguchi* with the remaining four fingers. Hold the sword with the base of the left thumb lightly touching the upper end of the left hip bone so that the *kojiri*² is lowered about 45 degrees and the *tsuka gashira*¹ is in the center of your abdomen. Your elbow is slightly bent, and the blade faces up. Lower your right hand so that it is held naturally at your side.

注 Footnotes

- (1) 柄頭 = 柄の先端 = 拵の図参照。

Tsuka gashira = the pommel end of the *tsuka* handle = refer to the sword furnishing diagram

- (2) 鐙 = 鞘の先端 = 拵の図参照。

Kojiri = the end of the *saya* = refer to the sword furnishing diagram

(二) 出場 2. *Shutsu jyō, going out to perform the enbu*

「携刀姿勢」で右足より演武の位置に進み出る。出場前には必ず目釘をあらため、服装を正し、刀が帯びやすいよう左帯を調整するなどの諸準備を整えておく。

Starting with your right foot, step forward in *keitō shisei* to the *enbu* starting position. Before going out to participate, be sure to check the *mekugi*, straighten your uniform and make other preparations such as adjusting the *obi* on your left side, so that the sword can be easily inserted.

(三) 神座への礼 Shinza e no rei, bow to the shinza

「携刀姿勢」で神座に向かって直立する。左手を右脇腹^{わきばら}近くにおくり、右手で「栗形」^{(1) くりかた}の下部を下げ緒とともに握って刃が下、「柄頭」が後ろになるように刀を右手に持ちかえる。左手は鞘からはなして自然に下ろし、右手は「鐙」が前下がりになるように刀を体側にそって自然に提げる。上体を前に約三〇度傾けてうやうやしく礼を行う。終わって、右手首を左へひねって「たなごころ」⁽²⁾を右外に向け、そのままへそまえにおくる。左手の親指を鐙にかけて刀を左手に持ちかえ、ふたたび「携刀姿勢」となる。

Stand up straight in *keitō shisei* facing the *shinza* then move your left hand to your right side. Grasp the *saya* and *sageo* together, below the *kuri kata*¹ with your right hand so that the blade edge faces down and the *tsuka gashira* is behind you. The left hand releases the *saya* and is lowered naturally, while the right hand holds the sword naturally along the side of your body so that the *kojiri* falls forward. Lean your upper body forward about 30 degrees and bow respectfully. After completing the bow, twist your right wrist to the left so that the palm² is turned out to the right side, and move it directly to a point in front of the navel. Place your left thumb on the *tsuba* when you transfer the sword to your left hand and return to the *keitō shisei* position.

注 Footnotes

- (1) 栗型 = 下げ緒を結束する部分 = 拵図^{こしらえ}の参照。

Kuri kata = chestnut shaped attachment for the *sageo* = refer to the sword furnishing diagram

- (2) たなごころ = 手のひら = 手の握る部分。

Palm = *tanagokoro* = the part of your hand used to grip things

(四) 演武の方向 *Enbu no hōkō*, position when performing the *enbu*

「携刀姿勢」のまま右足の方へ回って⁽¹⁾「神座が左斜めになる方向」に位置する。

Turn towards your right foot while in *keitō shisei* so that the *shinza* is located diagonally to the left¹.

注 Footnotes

- (1) この方向を「演武時の正面」という（以下、この方向を方向表記の基準とする）。

This position is considered the *shōmen* during your *enbu*. Reference this directional notation for the actions that follow.

(五) 始めの刀礼 *Hajime no tō rei*, beginning bow to the sword

「携刀姿勢」から「1、着座」し、正面床上に柄を右側にして「2、刀を置き」、「3、正座の姿勢」となったのち、刀への「4、座礼」を行ってふたたび「正座の姿勢」となる。

- 1) From the *keitō shisei* position, sit down i.e., *chakuza*,
- 2) place the sword on the floor in front of you with the *tsuka* on the right side, i.e., *katana no okikata*.
- 3) After sitting up straight in *seiza*, i.e., *seiza no shisei*,
- 4) bow to the sword, i.e., *zarei*, and come back up into *seiza no shisei* posture.

1、着座 *Chakuza*, sitting

「携刀姿勢」から左右いずれの足も引くことなく、両膝^{ひざ}をわずかに開きながら折りまげ右手で「袴捌き」^{(1) はかまきり}を行って左、右の順に「両膝を床につく」⁽²⁾。両つま先を伸ばして親指をそろえ、腰を下ろして落ち着けながら、右手は指を軽く伸ばして右腿^{もも}上に置くと同時に、左手は刀を持ったまゝいったん左腿上に置く。

From the *keitō shisei* position, bend your knees slightly while opening them and perform *hakama sabaki*¹ with the right hand. Without pulling or stepping back with either leg “place your knees on the floor,”² first the left knee and then the right knee. Extend your toes so that the big toes come together, as you lower your hips

and settle into the kneeling position. Simultaneously place your right hand on your right thigh with your fingers extended naturally and place your left hand on your left thigh while holding the sword.

注 Footnotes

- (1) 袴捌き = 袴の裾^{すそ}を「たなごころ」で静かに左右へ払うこと。
Hakama sabaki = quietly brush the hem of the *hakama* to the left and right with your palm.
- (2) 両膝を床についたとき、両膝の間隔はおよそひとこぶしとする。この時、「鐙」が床に当たらないように刀を水平近くにする。
When you put both knees on the floor, they should be spaced about one fist width apart. During this time, keep the sword roughly parallel with the floor so that *kojiri* does not touch the floor.

2、刀の置き方 *Katana no okikata, sword placement*

左手で左腿上の刀をわずかに右前に引き出しながら右手を左手の内側におくり、右手の親指を鐙にかけて残りの四指で鯉口近くを握る。刃を正面に向けて右肘を伸ばしながら、左手は鞆をしごくようにして「鐙」近くにおくって上から軽く握る。上体を前に傾け、「鐙」が神座に向かないようにやや手前に引きて刀を正面床上に横たえる。上体を起こしながら両手を右、左の順に腿上に置き、気を静めて「正座の姿勢」となる。

Move the sword from your left thigh slightly forward, and to the right, with your left hand. At the same time, your right hand moves under the left hand, and you place your right thumb on the *tsuba* to grip near the *koiguchi* with the remaining four fingers. With the blade facing toward the *shōmen* and your right elbow extended, place your left hand on the *saya* near the *kojiri* and grip it lightly from above. Lean your upper body forward, move the sword slightly forward and lay it on the floor in front of you. When you do this, pull the *kojiri* slightly towards yourself in order to avoid pointing it at the *shinza*. When you raise your upper body, place your hands on your thighs, first right and then left, as you calm your mind and assume the *seiza no shisei* position.

3、正座の姿勢 *Seiza no shisei, seiza kneeling posture*

背筋^{せすじ}を伸ばして「丹田」^{(1) たんでん}に力をこめ、両肩の力を抜いて胸は自然に張る。「うなじ」⁽²⁾を伸ばして頭^{かしら}をまっすぐにし、両手を自然に腿上に置く。目は約四～五メートル先の床上に向け、半眼に開いて「遠山^{(3) えんざん}の目付け」^{めつけ}となり、気は四方にくばる。

Straighten your spine and put your energy into your *tanden*¹. Relax your shoulders and open your chest naturally. Hold your head up straight by extending the nape of your neck² and place your hands naturally on your thighs. Your eyes are looking at the floor at a point about 4 – 5 meters in front of you on the floor. Your gaze is *enzan no metsuke*³ with your eyes squinting in *hangan*. You should feel awareness all around you as your *ki* goes out in all four directions.

注 Footnotes

- (1) 丹田 = へその下 = 下腹。
Tanden = below the navel = lower abdomen.
- (2) うなじ = 首の後ろ側。
Nape of the neck = *Unaji* = behind the neck
- (3) 遠山の目付け = 目の前を注視しないで遠くの山を見る気持の目付け。
Enzan no metsuke = the feeling of looking at a distant mountain instead of staring only at what is right in front of you.

4、座礼 Zarei, kneeling bow

「正座の姿勢」から上体を前に傾けながら、指をそろえて両手を左、右の順に床につき、兩人さし指と親指の先をたがいに合わせて三角形をつくる。両肘を軽く膝と床につけて上体を低く倒して額ぬかずき、うやうやしく礼を行く。終わって上体を静かに起こしながら、両手を右、左の順に腿上にもどしてふたたび「正座の姿勢」となる。

From the *seiza no shisei* position, lean forward with your upper body. Place both hands flat on the floor with the fingers together, first left and then right. They will make a triangle by touching the tips of the index fingers and thumbs. Lower your upper body in a deep and respectful bow so that your elbows lightly touch your knees and the floor. When you have finished the bow, gently raise your upper body, and bring your hands back to your thighs, first right and then left, making the *seiza no shisei* position again.

(六) 帯刀 Taitō, wearing the sword in the obi

「始めの刀礼」を終え、剣心一体の心境となった「正座の姿勢」から上体を前に傾けながら両手を伸ばして刀をとる。右手は「たなごころ」を上にして鯉口近くを握って鐔に親指をかけると同時に左手を「鑑」近くにおくって鞘を上から軽く握る。上体を起こしながら「鑑」を腹部中央におくって左手でかけた帯の間に入れる。左手を左帯におくり、右手で鐔がへそまえにくるように⁽¹⁾「刀を帯びる」。終わって下げ緒を結び、両手を腿上に置いて帯刀した「正座の姿勢」となる。

After the *hajime no tō rei*, feel the unity of your sword and your mind, i.e., *ken shin ittai*. While in the *seiza no shisei* position, lean your upper body forward and reach out with both hands to take the sword. With the palm of your right hand facing up, hold the sword near the *koiguchi* and place your thumb on the *tsuba*, simultaneously place your left hand near the *kojiri* to lightly grip the *saya* from above. As you raise your upper body, the *kojiri* comes to the center of your abdomen, and you then insert the *kojiri* into the *obi* after creating an opening with your left hand. Move your left hand to your left side, over the *obi*, and position the sword with your right hand so that the *tsuba* is in front of your navel. Once you have inserted the sword¹, tie the *sageo* and place both hands on your thighs as you sit in the *seiza no shisei* position.

注 Footnotes

(1) 刀を帯びてから刀を前後に動かし、柄を回すなどのことは努めて避ける。

Try to avoid moving the sword back and forth or turning the *tsuka* after you have inserted it in the *obi*.

(七) 終わりの刀礼 Owari no tō rei, ending bow to the sword

演武を終え、「着座」したのち「1、脱刀」し、正面床上に柄が左側になるように「2、刀を置いて刀への座礼」を行く。左腿上に「3、刀をとり」、「4、立ち上がる」とともに「携刀姿勢」となる。

- 1) After the *enbu*, sit down, remove the sword, i.e., *dattō*,
- 2) place the sword on the floor in front of you with the *tsuka* on the left and bow to the sword, i.e. *katana o oite katana e no zarei*.
- 3) Place the sword on your left thigh, i.e., *katana o tori*,
- 4) stand up, i.e., *tachi agaru*, and assume *keitō shisei*.

1、脱刀 Dattō, removing the sword

帯刀した「正座の姿勢」から下げ緒をとき、左手は鯉口近くにおくって親指を鐔にかけて握り、刀をわずかに右前に引き出しながら右手は左手の内側におくる。右手の人さし指を鐔にかけて残りの四指で鯉口近くを握る。左手を左帯におくり、右肘を伸ばして刃が内側に向くように脱刀する。

While in *seiza no shisei* position with the sword in the *obi*, untie the *sageo*, place your left hand near the *koiguchi* with your thumb holding the *tsuba* and the right hand is held inside of the left hand while the sword is moved slightly forward and to the right. Place the index finger of your right hand on the *tsuba* and grip the *koiguchi* with the remaining four fingers. Put your left hand back on your left side over the *obi*, extend your right elbow and remove the sword so that the blade points inward.

2、刀の置き方と座礼 *Katana no okikata to zarei, how to place the sword during zarei*

左手は左腰に当てたまま、右手は「鐙」を右膝右前方において刀の刃を内側に向けていったん刀を床上に立てたのち、刀を静かに左に倒して正面床上一文字に横たえる。上体を起こしながら両手を腿上に置いて「正座の姿勢」となる。「(五)の4、座礼」にならって刀への礼を行ったのち、両手を腿上にもどしてふたたび「正座の姿勢」となる。

While keeping your left hand on your left hip, use your right hand to place the *kojiri* on the floor with the blade facing toward you. The *kojiri* should be placed on the floor, with the sword standing up in front of, and to the right of, your right knee. Then gently tip the sword to the left and lay it on the floor in front of you so that it is sitting on a line parallel with the *shōmen*. While raising the upper body, place both hands on your thighs and assume the *seiza no shisei* position. After bowing to the sword in accordance with Section 5.4 - *Zarei*, kneeling bow, return your hands back to your thighs and assume the *seiza no shisei* position again.

3、刀のとり方 *Katana no torikata, how to pick up the sword*

左手は左腿上においたまま、右手を伸ばして、人さし指を鐙にかけて残りの四指で鯉口近くを握る。刃を内側に向けたままいったん刀を静かに正面中央に立てる。左手を鞆の中程におくり、「鐙」近くまで下ろす。両手で刀を左脇後方へ引いて左腿上に置く。左手を鞆からはなして、右手の内側におくる。左手の親指を鐙にかけ、残りの四指で鯉口近くを握って刀を左手に持ちかえ、右手は右腿上に置く。

Keep your left hand on your left thigh, reach out with your right hand, place your index finger on the *tsuba* and use your other four fingers to hold the *saya* near the *koiguchi*. With the blade facing toward you, calmly stand the sword up directly in front of you, i.e., on your body centerline. Place your left hand on the middle of the *saya*, and then move it down close to the *kojiri* (translator's note, as if stroking down with a paint brush). With both hands, pull the sword back to your left side and place it on your left thigh. Your left hand releases the *saya* and move up to your right hand. Put your left thumb on the *tsuba* and hold the sword, near the *koiguchi*, with your remaining four fingers and place your right hand on your right thigh.

4、立ち上がり方 *Tachi agari kata, Standing up*

刀を左腿上に置いた「正座の姿勢」から腰を上げ、両つま先を立てて腰を伸ばす。右足を左膝頭の内側におくり、上体を前に傾けることなく立ち上がると同時に後足を前足にそろえて「携刀姿勢」となる。

Raise your hips out of the *seiza no shisei* position with the sword resting on the left upper thigh. Come up on to the balls of your feet as you lift your hips. Bring your right foot to the inside of your left kneecap and stand up without leaning your body forward. Bring your back foot up next to the front foot and assume the *keitō shisei* position.

(八) 退場 *Taijyō, Exiting*

「携刀姿勢」で神座に向き直り、刀を右手に持ちかえて「神座への礼」を行う。ふたたび左手に持ちかえて「携刀姿勢」となり、左足から二、三步後退し、右足の方へ右回りに回って退場する。

In the *keitō shisei* position, turn to face the *shinza*, hold the sword in your right hand, and perform the *shinza e no rei* bow. The sword is again moved back to *keitō shisei* in your left hand and you retreat 2 or 3 steps backwards starting on your left foot. After backing up, turn clockwise towards your right foot to exit.

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二、術技 *Jutsu gi, techniques*

〔正座の部〕 *Seiza no Bu, kneeling set*

(一) 一本目「前」 *Ippon me, Mae*

〔要義〕 *Yōgi, overview*

対座している敵の殺気を感じ、機先を制して「こめかみ」に抜きつけ、さらに真っ向から切り下ろして勝つ。

You are facing a seated *teki*. Upon sensing their murderous intent (*sakki*), you beat them to the punch (*kisen o seishite*) with a *nuki tsuke* draw to their *komekami*¹ and realize victory by cutting down from above your head with *makko no kiri oroshi*.

注 Footnote

(1) こめかみ＝目と耳の線付近。

Komekami = the area in the vicinity of a line from the eye to the ear, i.e.- the temple.

〔動作〕 *Dōsa, movements*

1、正面に向かって正座する。静かに刀に両手をかけて鯉口を切り、腰を上げながら刃を上にしたまま「⁽¹⁾ 鞘引き」とともに刀を抜き出し、両つま先を立てて鞘を左へかえし始め、「⁽²⁾ 鞘放れ」寸前に刃を水平にし、腰を伸ばして右足を「⁽³⁾ 踏み込む」と同時に敵の「こめかみ」めがけて激しく「⁽⁴⁾ 抜きつける」。

Sit in *seiza* facing *shōmen*. Both hands gently take hold of the sword releasing it from the *koiguchi*; while you raise your *kōshi*, start drawing the sword with *saya biki*¹ keeping the *ha* pointing upward. As you come up on the balls of your feet, start turning the *saya* to the left, the blade is fully horizontal just before *saya banare*,² then step your right foot out firmly (*fumi komi*)³ by extending your hip, and simultaneously draw fiercely with *nuki tsuke*⁴ to the *teki's komekami*.

注 Footnote

(1) 鞘引き＝左手は鯉口からはなすことなく。小指を帯に押しつけて左こぶしをじゅうぶん後方にひくこと。

Saya biki = the left hand remains on the *koiguchi*. The little finger presses against the *obi* while pulling your left fist all the way back.

(2) 鞘放れ＝切っ先が鞘の鯉口から放れること。

Saya banare = when the *kissaki* sword tip is released from the *saya* at the *koiguchi*.

(3) 踏み込んだとき、左足のつま先は左膝の真後ろとなって両膝が直角となるようにじゅうぶん腰を入れ、上体をまっすぐにして「丹田」に力を入れる。

When you step out firmly using *fumi komi*, the toes of your left foot should be directly behind the left knee; fully press your hips so that both knees are bent at 90° angles. Straighten the upper body and focus your power in the *tanden*.

(4) 抜きつけたとき、上体は約四五度へ左開き、右こぶしは右斜め前方で止める。切っ先は右肩よりわずかに下げ、右こぶしよりやや内側で止める。

Finish *nuki tsuke* with the upper body opened to the left at about 45°, with the right fist stopping diagonally forward and to the right. The *kissaki* sword tip stops slightly below the right shoulder and just inside of the right fist.

2、左膝頭を右かかと近くにおくと同時に鯉口をへそまえにもどしながら切っ先を左耳にそって後ろを突く気持ちですばやく刀を頭上に「⁽¹⁾ 振りかぶる」。振りかぶると同時に左手を柄にかけ、間をおくことなく右足を踏み込むと同時に真っ向から「⁽²⁾ 切り下ろす」。

Push your left kneecap up close to the right heel as you bring the *koiguchi* back in front of the navel and simultaneously swing into *furi kaburi*¹ above your head with the feeling of thrusting the *kissaki* backwards past your left ear. Grab the *tsuka* with your left hand as you swing up into *furi kaburi*, step your right foot out with *fumi komi* without pausing as you cut down with *kiri oroshi*² from above your head.

注 Footnote

- (1) 振りかぶったとき、切っ先を水平より下げない。

When making *furi kaburi*, the *kissaki* does not drop below the horizontal plane.

- (2) 切り下ろしたとき、左こぶしはへそまえて止め、切っ先を水平よりわずかに下げる。体勢は「前項の注(3)」と同様である。

Kiri oroshi stops with your left fist in front of your navel, and the *kissaki* slightly below horizontal. The posture is the same as in Section 1, Footnote 3, above.

3、左手を柄からはなして左帯におくと同時に右手の「たなごころ」を上にかえして刃先を左に向け、そのまま右へおおきく肩の高さに回して肘をまげてこぶしを「こめかみ」に近づける。立ち上がりながら「袈裟に振り下ろしての血振り」をして「居合腰」となる。

Release the left hand from the *tsuka* then place it on top of the *obi* at your left side, simultaneously turn your right “palm” upwards so that the cutting-edge faces to the left, continue by making a large arc bringing your fist up to shoulder height and then bend your elbow to bring your fist close to your temple. Make *kesa ni furi oroshite no chiburi*¹ as you stand up to assume *iai goshi*².

注 Footnote

- (1) 袈裟に振りおろしての血振りは雨傘の傘^{あまがさ}を振りきるときと同じ要領で行う。振り下ろしたとき、右こぶしは左手と水平の高さで右斜め前方となり、切っ先は約四五度前下がりとなって右こぶしはよりやや内側で止める。このとき刃先は振り下ろした方向に向く。

Kesa ni furi orosite no chiburi is done as if you are shaking water off an umbrella. Your downward swing follows a diagonal path forward and to the right, at the end of your swing the right fist is at the same height as the left. At that point, the *kissaki* will be pointing down to the front at about 45° and stopped inside of the right fist. The cutting-edge points in the direction of the downward swing.

- (2) 居合腰=残心^{ざんしん}の気構えで両膝をわずかにまげ、腰をおとした姿勢。

Iai goshi = a posture in which both knees are slightly bent, and the hips lowered while maintaining an attitude of *zanshin*.

4、「居合腰」のまま後ろ足を前足にそろえ、続いて右足を引く。左手を左帯から鯉口におくって「納刀」^{(1)のうとう}し、納め終わると同時に後ろ膝を床につく。

Bring your back foot up to and in-line with the front foot, then pull back your right foot, all while maintaining *iai goshi*. The hand on your *obi* goes from your left side to the *koiguchi* and then return the sword with *notō*.¹ Your rear knee touches the floor as you finish returning the sword to the *saya*.

注 Footnote

- (1) 納刀のとき、左手は鯉口を中指で握って親指と人さし指の握りをゆるめ、右手は鰐元近くの棟^{むね}を左手の親指とまげた人さし指のくぼみにおくる。右肘を右斜め前方に伸ばして切っ先を左腰近くにおくるとともに、左手の鯉口も左帯近くにおくって切っ先を鯉口に入れる。刀を納めはじめるとともに左手で鞘をわずかに引き出してこれを迎え、静かに両手で納め終わって鰐に左手親指をかける。納め終わったとき、鰐はへそまえとし、刀はほぼ水平にする。

During *notō*, your thumb and forefinger remain relaxed as your middle finger grips the *koiguchi*. Your right hand brings the *tsuba*, i.e., *tsuba moto*, of the sword *mune* to the hollow between your left thumb and bent forefinger. Extend your arm, i.e., open the right elbow, diagonally forward to the right bringing the *kissaki* closer to your left hip, at the same time pull the *koiguchi* to your side with your left hand and insert the *kissaki*. Your left hand moves the *saya* out slightly to meet the sword at the start of the *notō*

action, calmly and gently use both hands to finish putting the sword away, upon which time the left thumb will secure the *tsuba*. After you have finished putting the sword back with *notō*, the *tsuba* is in front for the navel and the sword will be almost horizontal.

5、立ちあがると同時に後ろ足を前足にそろえる。右手を柄からはなして⁽¹⁾「帯刀姿勢」となり、左足より退いて元の位置にもどる。

As you stand up, bring your rear foot up next to your front foot. Remove your right hand from the *tsuka* to assume *taitō shisei*¹ and lead off with the left foot as you step back to the *moto no ichi* initial position.

注 Footnote

(1) 帯刀姿勢=刀を帯に差した姿勢。

Taitō shisei = standing position with the sword in the *obi*.

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(二) 二本目「後ろ」 *Nihon me, Ushiro*

〔要義〕 *Yōgi, overview*

背後にすわっている敵の殺気を感じ、機先を制して「こめかみ」に抜き付け、さらに真っ向から切り下ろして勝つ。

Teki is sitting behind you. Upon sensing their murderous intent (*sakki*), you beat them to the punch (*kisen o seishite*) with a *nuki tsuke* draw to their *komekami* and realize victory by cutting down from above your head with *makko kara no kiri oroshi*.

〔動作〕 *Dōsa, movements*

正面から右足の方へ右回りに回って後ろ向きに正座する。静かに刀に両手をかけ、「一本目、動作の1」にならって刀を抜き出す。刀を抜き出しながら右膝頭を軸に左膝を立てて左回りに回って正面の敵に向き直り、同時に左足をやや左寄りに踏み込んで敵の「こめかみ」めがけて激しく抜きつける。

After turning clockwise towards your right foot, sit down in *seiza* facing backwards, away from the *shōmen*. Both hands gently take hold of the sword, then draw the sword according to the movements previously outlined in *Ippon-me Dōsa*, Section 1. Turn around to face the *shōmen no teki* behind you by rotating counterclockwise to the left on your right knee and raising your left kneecap as you draw the sword. Simultaneously step your left foot out a little bit left of your centerline with *fumi komi*, as you execute a strong (fierce) *nuki tsuke* to *teki's* temple.

以下「一本目、動作2、3、4」と同様に足の運びを左右逆にして「切り下ろし」、「血振り」、「納刀」し、「帯刀姿勢」となって左足より退いて元の位置にもどる。

After that, *kiri oroshi*, *chiburi*, *notō*, and *taitō shisei*, are preformed according to “*Ippon me, Dōsa*, Sections 2, 3, and 4” but with the left and right footwork reversed, and then returning to the *moto no ichi* initial position starting from the left foot.

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(三) 三本目「^う受け^{なが}流し」 *Sanbon me, Uke Nagashi*

〔要義〕 Yōgi, overview

左横にすわっていた敵が、突然、立って切り下ろしてくるのを「⁽¹⁾ 鑷」で受け流し、さらに袈裟に切り下ろして勝つ。

There is a *teki* sitting on your left side, they suddenly stand up and cut at you with *kiri oroshi*. As they cut down you use your *shinogi*¹ to fend off their strike with *uke nagashi*, and then cut down the *kesa* line with *kiri oroshi* to realize victory.

注 Footnote

(1) 鑷＝刀身の図参照。

Shinogi = refer to the figure showing the sword blade.

〔動作〕 Dōsa, movements

1、正面から右向きに正座する。正面（左横）の敵に振り向くと同時に両手をすばやく刀にかける。間をおくことなく、腰を上げて右足つま先を立て、腰を伸ばしながら左足を右膝の内側に足先をやや外側に向けて踏み込んで刀を胸元近く頭上前方に⁽¹⁾抜き上げると同時に立ちあがり、右足を左足の内側に踏み込んで敵の打ち下ろした刀を受け流す。

Face towards *shōmen*, then turn to your right and sit down in *seiza*. Quickly place both hands on the sword as you simultaneously turn to look at the *shōmen no teki* (on your left side). Raise your hips without pausing and come up onto the toes of your right foot. As you engage your hips, step your left foot up beside your right knee so the toes point slightly outward. Keep the sword close to your chest as you stand to draw-up¹ above and in front of your head. Use *uke nagashi* to parry *teki's* downward strike as you firmly step your right foot up into your left instep.

注 Footnote

(1) 刀を抜き上げたとき、刃先は後ろ斜め上に向けて切っ先を下げ、刀で上体をかばった姿勢となる。

After drawing upward, the sword protects your upper body. Raise the blade diagonally upward with the *kissaki* lowered and the *hasaki* edge pointing behind you.

2、受け流した勢いで切っ先を右上方へ回して敵に向き直りながら左手を柄にかけ、刀を止めることなく左足を右足後方に引くと同時に敵の左肩口から、⁽¹⁾「袈裟に切り下ろす」。

As you face *teki*, your left hand grips the *tsuka* after the momentum from the *uke nagashi* parry carries the *kissaki* up to your right side. And then without pausing the sword, simultaneously pull your left foot back behind your right foot as you cut down diagonally with *kesa ni kiri orosu*.¹ The *kesa ni kiri orosu* cut is aimed at the base of the neck, on *teki's* left side, cutting from his left down to his right.

注 Footnote

(1) 袈裟に切り下ろしたとき、左こぶしはへそまえで止め、切っ先は水平よりわずかに下げ、やや左となる。

Your left fist stops in front of your navel, with the *kissaki* slightly below horizontal and a little bit to the left, after cutting down along the *kesa* line.

3、そのままの姿勢で刃先を前方に向けながら⁽¹⁾「両手を左前」にして⁽²⁾「ものうち」近くを右膝頭の上におく。

Without changing your posture, point the *hasaki* blade edge to the front as you move both hands forward to your left¹ and the sword is placed above the right kneecap. The part of sword near the *mon ouchi*² is placed above the kneecap.

注 Footnote

(1) 両手を左前にしたとき、左手は肘を伸ばして柄を上から握り、右手は「たなごころ」を上に向け、握りをゆるめて柄を下から支える姿勢となる。

Once both hands are placed in front of you and to the left, your left hand grips the *tsuka* from above with the elbow extended, and the right palm faces up to support the *tsuka* from underneath with a relaxed grip.

(2) ものうち=刀身の図参照。

Mono uchi = refer to the figure showing the sword blade

4、右手を柄からいったんはなし、上から逆手に持ちかえる。
さかて

Briefly release your right hand and change to a reverse grip (*sakate*) holding the *tsuka* from above.

5、左手は柄からはなして鯉口を握る。右手は「たなごころ」を上にかえして切っ先を下から左へ回して鰐元近くの棟を鯉口におくる。逆手のまま「納刀」し、納め終わると同時に後ろ膝を床につく。

The left hand takes hold of the *koiguchi* after releasing the *tsuka*. The right “palm” turns upward bringing the *kissaki* up to the left with the sword’s *mune*, near the base of the *tsuba* (*tsuba moto*), to the *koiguchi*. Your back knee touches the floor as you finish putting away the sword with the reverse hand grip *notō*.

6、立ちあがると同時に後ろ足を前足にそろえる。右手を柄からはなして「帯刀姿勢」となり、左足より退いて元の位置にもどる。

Bring your back foot up next to the front foot as you stand up. Move your right hand from the *tsuka* and assume *taitō shisei*, then lead off with your left foot and retreat, back to the *moto no ichi* initial position.

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〔居合膝の部〕 *Iai Hiza no Bu*, raised knee set

(四) 四本目「柄^{つかあて}当て」 *Yonhon me, Tsuka Ate*

〔要義〕 *Yōgi*, overview

前後にすわっている二人の敵の殺気を感じ、まず正面の敵の「水月」に「柄頭」を当て、続いて後ろの敵の「水月」を突き刺し、さらに正面の敵を真っ向から切り下ろして勝つ。

Sensing murderous intent (*sakki*) from two *teki*, one sitting to the front and one behind, you defeat them by first striking the *shōmen no teki's suigetsu*¹ with the *tsuka gashira*, then stabbing the *ushiro no teki* in the *sui getsu*, and finally you realize victory by cutting down the *shōmen no teki* with *makko kara no kiri oroshi*.

注 Footnote

(1) 水月=みずおち。

Sui getsu = *mizu ochi*, solar plexus.

〔動作〕 *Dōsa*, movements

1、正面に向って「居合膝」で着座する。^{(1) いあいひざ}すばやく刀に両手をかけて腰を上げ、左足のつま先を左膝の真後ろに立てて腰を伸ばし、右足を踏み込むと同時に、両手で鞘もろとも刀を前に突き出して「柄頭」で正面の敵の「水月」に激しく当てる。

Sit down in *iai hiza*¹ facing towards *Shōmen*. Quickly put both hands on the sword, raise your *koshi*, come up off the ground with the toes of your left foot directly behind your left knee, extend your *koshi*, step forward with your right foot, and at the same time, thrust the sword and *saya* forward using both hands, striking the *shōmen no teki* hard (fiercely) in the *sui getsu* with the *tsuka gashira*.

注 Footnote

(1) 居合膝は次の要領で着座する。「帯刀姿勢」から「袴捌き」ののち、両膝を折りまげて左膝を床につき、右足を左膝の内側におくって左つま先を伸ばす。右足は膝を斜めに傾けて立てて足裏右の方で床を踏み、尻を左かかとにのせて上体を落ち着ける。両手は「たなごころ」を下に向けて軽く握り、両腿の中程に置いて「作法、五の3」「正座の姿勢」にならって正しい姿勢となる。
For *iai hiza*, sit in the following way. From “*taito shisei*” perform “*hakama sabaki*”, bend both knees and place your left knee on the floor. Place your right foot inside of your left knee and then extend the left toes. The right side of your right foot is on the floor with the knee tilted upward on an angle. Keep your upper body relaxed and composed, with your buttocks resting on the left heel. The palms of both hands press lightly downward at mid-thigh. Sit correctly in accordance with “*Seiza no Shisei*” kneeling position, (*Sahō*, Section 5.3).

2、直ちに左手で鞘だけ後方に引きながら後ろの敵に振り向き、左膝頭を軸に左足のつま先を右に回して上体を左に開いて抜き放つと同時に「ものうち」近くの棟を左乳に当てて刃を外側にする。間をおくことなく、左手を内側にしぼって鯉口をへそまえにおくと同時に右肘を伸ばして後ろの敵の「水月」を突き刺す。

Pull back the *saya* with your left hand and look over your shoulder at the rear *teki* without any delay. Open your upper body to the left, as you pivot on the left kneecap you unsheathe the blade, and your left toes rotate to the right. Simultaneously, bring the *mune* side of the sword's *mono uchi* against your left breast with the *ha* blade edge pointing outward. Without pausing, stab the rear *teki*. Squeeze your left hand inward to bring the *koiguchi* in front of your navel and simultaneously extend your right elbow as you stab the rear *teki* in the *sui getsu*.

3、正面の敵に振り向き、左膝を軸に左足先を元にもどすと同時に刀を引き抜きながら頭上に振りかぶり、左手を柄にかけて正面の敵に向き直ると同時に真っ向から⁽¹⁾「切り下ろす」。

Look back at the *shōmen no teki* and then return your left toes to their original position by pivoting on your left knee. As you turn toward the *shōmen no teki* the sword is pulled out and goes above your head into *furi kaburi* as the left hand grips the *tsuka* and then cut down from above with *kiri oroshi*.¹

注 Footnote

(1) 切り下ろしたとき、切っ先や体勢は「一本目、動作2の注(2)」と同様である。

When cutting down with *kiri oroshi*, the *kissaki* and posture are the same as described in “*Ippon me, Dōsa* Section 2, Footnote 2.”

4、そのままの姿勢で、左手は柄からはなして左帯におくと同時に右手の刀は⁽¹⁾「右に開いての血振り」をする。

Without changing position, perform a *chiburi* that opens to the right. Your left hand releases the *tsuka* and goes to your *obi*, on your left hip, as your other hand moves the sword to the right, this is called *migi ni hiraite no chiburi*.¹

注 Footnote

(1) 右に開いての血振りをしたとき、右こぶしの位置は右斜め前方にあって、その高さは左手と水平にする。刃先は右に向け、切っ先はわずかに下げ、右こぶしよりやや内側で止める。

After *migi ni hiraite no chiburi*, your right fist will be at the same height as your left hand and positioned diagonally forward to the right. The *hasaki* blade edge should point to the right, and the *kissaki* is slightly lowered and stopped just inside of the right fist.

5、左手を左帯から鯉口におくって「納刀」しながら前足を後ろ足に引きつけて腰を落ち着けて、片膝ついた蹲踞の姿勢となる。

Beginning with your left hand on the *obi*, over your left hip, move that hand to the *koiguchi* for *notō*. You drop your hips as you put the sword away with the front foot pulling back towards the rear foot as you crouch down on one knee in a *sonkyo* position.

6、腰を伸ばし、右足を踏み出して立ち上がると同時に後ろ足を前足にそろえる。右手を柄からはなして「帯刀姿勢」となり、左足より退いて元の位置にもどる。

Step step forward with your right foot using your hips to stand up as you bring your back foot up next to the front foot. Move your right hand from the *tsuka* and assume *taidō shisei*, then lead off with your left foot and retreat back to the *moto no ichi* initial position.

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[立ち居合の部] *Tachi Iai no Bu*, standing set

(五) 五本目「袈裟切り」 *Gohon me, Kesa Giri*

[要義] *Yōgi*, overview

前進中、前から敵が刀を振りかぶって切りかかろうとするのを逆袈裟に切り上げ、さらにかえす刀で袈裟に切り下ろして勝つ。

While moving forward, you cut upward with *gyaku kesa giri* as *teki* swings their sword up in order to cut you from the front. Following your upward cut you immediately return the sword by cutting down with *kiri oroshi* along the *kesa* line to realize victory.

[動作] *Dōsa*, movements

1、右足より正面に向かって前進し、左足を踏み出したときにすばやく刀に両手をかける。鞘を左下にかえしながら刀を抜き出し、右足を踏み込むと同時に右片手で正面の敵の右脇腹から逆袈裟に⁽¹⁾「切り上げる」。

Advance toward the *shōmen* starting on the right foot, then as you step forward with the left foot quickly take hold of the sword with both hands. Draw the sword as you turn the *saya* down to the left. “Cut upward”¹ from the right side of *teki*'s body with *gyaku kesa giri* using your right hand as you step out with the right foot.

注 Footnote

(1) 切り上げたとき、刀をかえして右のこぶしは右肩の上方となる。

After cutting upward, your right fist will be above the right shoulder when you turn the sword over for the return cut.

2、そのままの足踏みで左手は鞘を元にもどしながら鯉口からはなして柄にかけ、切り上げた刀を止めることなく敵の左肩口から袈裟に⁽¹⁾「切り下ろす」。

Keep your feet where they are and return the *saya* to its original position with the left hand. The left hand then releases the *koiguchi* and takes hold of the *tsuka*. After the upward cut, you cut down from *teki*'s left collar (*kata guchi*) without stopping. The downward *kiri oroshi*¹ cut follows the *kesa* line.

注 Footnote

(1) 切り下ろしたとき、左こぶしと切っ先の位置は「三本目、動作2の注(1)」と同様である。

After cutting downward, the position of the left fist and *kissaki* are the same as described in “*Sanbon me, Dōsa* Section 2, Footnote 1”.

3、右足を引きながら八相の構え^{はっそう}となって残心を示す。

As you pull back the right foot, assume *hassō no kamae* in order to show *zanshin*.

4、左足を引きながら左手を柄からはなして鯉口を握ると同時に「袈裟に振り下ろしての血振り」をする。

The left hand releases the *tsuka* and grips the *koiguchi* as the left foot pulls back during *kesa ni furi oroshite no chiburi*, i.e., *chiburi* that swings down along the *kesa* line.

5、そのままの姿勢で「納刀」する。

Do *notō* without changing position.

6、後ろ足を前足にそろえ、右手を柄からはなして「帯刀姿勢」となり、左足より退いて元の位置にもどる。

Bring your back foot up next to the front foot. Move your right hand from the *tsuka* and assume *taitō shisei*, then lead off with your left foot and retreat back to the *moto no ichi* initial position.

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(六) 六本目「諸手突き」 *Roppon me, Morote zuki*

〔要義〕 *Yōgi, overview*

前進中、前後三人の敵の殺気を感じ、まず正面の敵の右斜め面に抜き打ちし、さらに諸手で「水月」を突き刺す。つぎに後ろの敵を真っ向から切り下ろす。続いて正面からくる他の敵を真っ向から切り下ろして勝つ。

While moving forward, you sense murderous intent (*sakki*) coming from three *teki* who are in front of and behind you. First, draw and diagonally cut (*nuki uchi*) the right side of *shōmen no teki*'s face in a single motion, and then stab them in the *sui getsu* using both hands. Next, cut down the *teki* behind you with *makko kara no kiri oroshi*. Continue on to realize victory by defeating another *teki*, who is coming at you from the *shōmen*, by cutting them down with *makko kara no kiri oroshi*.

〔動作〕 *Dōsa, movements*

1、右足より正面に向かって前進し、左足を踏み出したときに刀に両手をかけ、右足を踏み込むと同時に上体を左へ開いて正面の敵の右斜め面からあごまで抜き打ちする。

Advance toward the *shōmen* starting on your right foot. Then as you step with your left foot, take hold of the sword with both hands. As you step on your right foot again, simultaneously open your upper body to the left and cut down to the chin with a diagonal *nuki uchi* to the *shōmen no teki*'s face.

2、直ちに後ろ足を前足近くにおくりながら刀を中段に下ろして左手を柄にかけ、間をおくことなく右足を踏み込むと同時に諸手で正面の敵の「水月」を突き刺す。

Bring the rear foot up close to the front foot without any delay. As you bring the rear foot up, lower the sword to *chudan* and grasp the *tsuka* with your left hand. Without pausing, step out (*fumi komi*) on your right foot and stab the *shōmen no teki* in the *sui getsu* using both hands.

3、後ろの敵に振り向き、右足を軸に左回りに回って刀を引きながら左足を左に踏みかえ、受け流しに頭上に振りかぶり、後ろの敵に向き直ると同時に右足を踏み込んで真っ向から「切り下ろす」。

Look at the rear *teki* and then turn left by pivoting on your right foot. The sword pulls out with the turn as you step (*fumi kae*) to the left with your left foot. Bring the sword above your head into *furi kaburi* with *uke nagashi*. Turn to face the rear *teki* as you step out firmly (*fumi komi*) with the right foot and cut down with *makko kara no kiri oroshi*.¹

注 Footnote

(1) 切り下ろしたとき、両こぶしはへそまえで止め、刀は水平にする。以下、十二本目まで真っ向から「切り下ろす」場合はすべて同様である。

The sword is horizontal (parallel with the floor) and both fists stop in front of your navel after cutting down with *kiri oroshi*. This applies to all *makko kara no kiri oroshi* in all the *waza* that follow, i.e., up to #12 *Jyunihon me*.

4、さらに正面からくる他の敵に向き直ると同時に左足を左に踏みかえ右足を踏み込んで真っ向から切り下ろす。

Turn to face another *teki* coming toward you from the *shōmen* and step (*fumi kae*) to the left with your left foot. Step out firmly (*fumi komi*) with the right foot and cut down with *makko kara kiri oroshi*.

5、そのままの姿勢で左手を左帯におくと同時に「右に開いての血振り」をする。

Without changing stance, your left hand goes to your *obi*, over your left hip, as you do *migi ni hiraite no chiburi*.

6、左手を左帯から鯉口におくり、そのままの姿勢で「納刀」する。

Keeping the same position, move your left hand from the *obi*, over your left hip, to the *koiguchi* and perform *notō*.

7、後ろ足を前足にそろえ、右手を柄からはなして「帯刀姿勢」となり、左足より退いて元の位置にもどる。

Bring your back foot up next to the front foot. Move your right hand from the *tsuka* and assume *taitō shisei*, then lead off with your left foot and retreat back to the *moto no ichi* initial position.

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(七) 七本目「^{さんぼうぎ}三方切り」 *Nanahon me, Sanpō giri*

〔要義〕 *Yōgi, overview*

前進中、正面と左右三方の敵の殺気を感じ、まず右の敵の頭上に抜き打ちし、つぎに左の敵を真っ向から切り下ろし、続いて正面の敵を真っ向から切り下ろして勝つ。

While moving forward, you encounter three *teki* who are to your front, on your right and on your left. You sense their murderous intent (*sakki*), and first make a *nuki uchi* overhead drawing cut to the right *teki*. You next cut down the *teki* to the left with *makko kara no kiri oroshi*, and finally realize victory by cutting down the *shōmen no teki* at the front with *makko kara no kiri oroshi*.

〔動作〕 *Dōsa, movements*

1、右足より正面に向かって前進し、左足を踏み出したときに刀に両手をかける。正面の敵を押しながら刀を抜き出し、右の敵に左足を軸にして向き直ると同時に右足をやや前方に踏み込んで敵の頭上からあごまで抜き打ちする。

Move forward starting with your right foot. Both hands grasp the sword as you step out with your left foot. While maintaining pressure on the *shōmen no teki* draw the sword and turn toward the right *teki* by pivoting on your left foot. As you turn, step your right foot slightly forward with *fumi komi* and make a *nuki uchi* overhead drawing cut to the right *teki's* chin.

2、そのままの足踏みで右足を軸にして左の敵に向き直りながら刀を受け流しに頭上に振りかぶると同時に左手を柄にかけ、間をおくことなく真っ向から切り下ろす。

After stepping out in *fumi komi*, leave your feet where they are and pivot on your right foot to face the *teki* on the left. As you turn to the left, your left hand grips the *tsuka* as you bring the sword above your head into *furi kaburi* with *uke nagashi*. Without pausing you then cut down the left *teki* with *makko kara no kiri oroshi*.

3、左足を軸にして正面の敵に向き直りながら刀を受け流しに振りかぶり、右足を踏み込むと同時に真っ向から切り下ろす。

Pivot on your left foot as you turn to face the *shōmen no teki*. As you turn back to the *shōmen* bring the sword above your head into *furi kaburi* with *uke nagashi*. You then cut down the *shōmen no teki* with *makko kara no kiri oroshi* as you step out with right foot (*fumi komi*).

4、右足を引きながら諸手左上段の構えとなって残心を示す。

Show *zanshin* by taking *morote hidari jodan no kamae* while pulling back the right foot.

5、左足を引きながら左手を柄からはなして左帯におくと同時に「袈裟に振り下ろしての血振り」をする。

The left hand releases the *tsuka* and goes to the *obi*, over your left hip, as the left foot pulls back during *kesa ni furi oroshite no chiburi*, i.e., *chiburi* that swings down along the *kesa* line.

6、左手を左帯から鯉口におくり、そのままの姿勢で「納刀」する。

Without changing your stance, move your left hand from the *obi*, over your left hip, to the *koiguchi* and perform *notō*.

7、後ろ足を前足にそろえ、右手を柄からはなして「帯刀姿勢」となり、左足より退いて元の位置にもどる。

Bring your back foot up next to the front foot. Move your right hand from the *tsuka* and assume *taito shisei*, then lead off with your left foot and retreat back to the *moto no ichi* initial position.

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(八) 八本目「がんめん あ顔面当て」 *Hachihon me, Ganmen ate*

〔要義〕 Yōgi, overview

前進中、前後二人の敵の殺気を感じ、まず正面の敵の顔面に「柄当て」し、続いて後ろの敵の「水月」を突き刺し、さらに正面の敵を真っ向から切り下ろして勝つ。

While moving forward, you encounter two *teki*, one in front and one behind you. You sense their murderous intent (*sakki*), and first strike the *shōmen no teki* in the face with the *tsuka*, i.e., *tsuka ate*. You follow this up by stabbing the rear *teki* in the *sui getsu*, and then go on to realize victory by cutting down the *shōmen no teki* with *makko kara no kiri oroshi*.

〔動作〕 Dōsa, movements

1、右足より正面に向かって前進し、左足を踏み出したときに刀に両手をかける。右足を踏み込むと同時に鞘もろとも突き出して「柄頭」を敵の両眼の間に激しく当てる。

Move forward starting with your right foot. Both hands grasp the sword as you step out with your left foot. As you step out (*fumi komi*) with your right foot, simultaneously strike *teki* forcefully (fiercely) between the eyes with the *tsuka gashira*. The *saya* is thrust out with the *tsuka gashira* during the strike.

2、直ちに後ろの敵に振り向きながら「鞘引き」をする。右足を軸に左回りに回って「鞘放れ」と同時に左足を左に踏みかえ、後ろの敵に向き直ると同時に右こぶしを右上腰に当てて刃を外側にして刀を水平にする。間をおくことなく、右足を踏み込むと同時に上体を崩さずに右肘をじゅうぶん伸ばして後ろの敵の「水月」を⁽¹⁾「突き刺す」。

You immediately look at the rear *teki* as you pull back the *saya*, i.e., *saya biki*. Turn left by pivoting on the right foot to release the sword from the *saya*, i.e., *saya banare* and simultaneously step (*fumi kae*) to the left with your left foot. As you face the rear *teki*, place your right fist against your right upper hip with the blade edge pointing out to the side and the sword horizontal (parallel with the floor). Without pausing, step out (*fumi komi*) with your right foot, fully extend your right elbow without breaking your upper body posture, and stab the rear *teki* in the *sui getsu* with a *tsuki* thrust.¹

注 Footnotes

(1) 突き刺したとき、右こぶしは切っ先よりわずかに下げる。

After the *tsuki* thrust, your right fist will be a slightly lower than the *kissaki*.

3、正面の敵に振り向き、刀を引き抜きながら右足を軸に左回りに回って左足を左に踏みかえ、受け流しに振りかぶり、左手を柄にかけると同時に正面の敵に向き直り、間をおくことなく右足を踏み込んで正面の敵を真っ向から切り下ろす。

Look at the *shōmen no teki*. Pull the sword (out of the rear *teki*) as you turn to the left by pivoting on your right foot, and then stepping (*fumi kae*) to the left with your left foot. Swing up into *furi kaburi* with *uke nagashi* and then grab hold of the *tsuka* with your left hand as you turn to face the *shōmen no teki*. Without pausing, you cut down the *shōmen no teki* with *makko kara no kiri oroshi* as you step out (*fumi komi*) with your right foot.

4、そのままの姿勢で左手を柄からはなして左帯におくと同時に「右に開いての血振り」をする。

Without changing position, your left hand releases the *tsuka* and goes to your *obi*, over your left hip, as you perform a *chiburi* that opens to the right, i.e., *migi ni hiraite no chiburi*.

5、左手を左帯から鯉口におくり、そのままの姿勢で「納刀」する。

Without changing your stance, move your left hand from the *obi*, over your left hip, to the *koiguchi* and perform *notō*.

6、後ろ足を前足にそろえ、右手を柄からはなして「帯刀姿勢」となり、左足より退いて元の位置にもどる。

Bring your back foot up next to the front foot. Move your right hand from the *tsuka* and assume *taitō shisei*, then lead off with your left foot and retreat back to the *moto no ichi* initial position.

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(九) 九本目「添え手突き」 *Kyūhon me, Soete-zuki*

〔要義〕 *Yōgi, overview*

前進中、左の敵の殺気を感じ、機先を制して右袈裟に抜き打ちし、さらに腹部を添え手で突き刺して勝つ。

While moving forward, you encounter a single *teki* to your left. Sensing murderous intent (*sakki*), you beat them to the punch (*kisen o seishite*) with a drawing cut (*nuki uchi*) along their right *kesa* line. You then realize victory by stabbing them in the abdomen with a supporting hand *tsuki*.

〔動作〕 *Dōsa, movements*

1、右足より正面に向かって前進し、左足を踏み出したとき、左の敵に振り向くと同時に刀に両手をかける。続いて踏み出した右足を軸にして敵に向き直りながら左足を引くと同時に上体を左に開いて敵の右肩口から左脇腹まで⁽¹⁾「袈裟に抜き打ちする」。

Move forward starting with your right foot. As you step with your left foot, place both hands on the sword and look at the *teki* to your left. Then after you step with your right foot use it as a pivot and turn to face *teki*. Make a drawing cut (*nuki uchi*) as you pull your left foot back and at the same time open your upper body to the left. The *nuki uchi* cuts down from *teki's* right collar (*kata guchi*) to their left side along the *kesa* line, i.e., *kesa ni nuki uchi*.¹

注 Footnote

(1) 袈裟に抜き打ちしたとき、右こぶしはへその高さで止め、切っ先は右こぶしよりわずかに上がったところで止める。

After the *kesa ni nuki uchi* drawing cut, the right fist stops at the height of your navel, and the *kissaki* stops slightly higher than your right fist.

2、右足をやや外側に向けてわずかに引いて⁽¹⁾「添え手突きの構え」となり、間をおくことなく左足を踏み込むと同時に敵の腹部を⁽²⁾「突き刺す」。

Assume the *soete zuki no kamae*¹ stance by pulling the right foot slightly back with the toes turned slightly outward. Without pausing, you step in (*fumi komi*) with your left foot and simultaneously stab *teki* in the abdomen with *tsuki*.²

注 Footnotes

(1) 添え手突きの構え = 左手は刀身の中程の棟を親指と人さし指の間でしっかりはさみ、柄を持つ右手は右上腰にあて、刃先を下に向けて刀を水平にし、上体を右に開いた姿勢。

Soete zuki no kamae; the left hand firmly pinches the mid-point of the blade *mune* between the thumb and index finger. The right hand holds the *tsuka* at the right upper hip, with the blade edge pointing down and the sword horizontal (parallel with the floor). Stand in a posture with your upper body opening to the right.

(2) 突き刺したとき、右こぶしはへそまえで止め、刀は水平にする。

The sword is horizontal (parallel with the floor), and your right fist stops in front of your navel after the *tsuki* thrust.

3、左手の位置を動かすことなく、刀を引き抜きながら刃先を前下に向け、右こぶしを右乳前方において⁽¹⁾「構え」、残心を示す。

Without moving the position of the left hand, hold the blade edge facing forward and downward as you withdraw it (out of *teki*). In this stance, i.e., *kamae*,¹ move your right fist to a position in front of the right breast, and you demonstrate *zanshin*.

注 Footnote

(1) 構えたとき、左手は親指と人さし指の間に刀身をはさんだまま「たなごころ」を下に向け、右腕は軽く伸ばして刀との角度はおおむね直角にする。

When you are in this *kamae*, the left hand pinches the sword blade, i.e., *tō shin*, between the thumb and index finger with your palm facing downward. Your right arm is slightly extended and at roughly a right angle to the sword.

4、左手を刀身からはなして鯉口を握り、左足を引くと同時に刃先の向きにそって「右に開いての血振り」をする。

Your left hand releases the sword blade and grasps the *koiguchi*. You perform a *chiburi* following the blade edge and opening to the right, i.e., *migi ni hiraite no chiburi*, as you pull back your left foot.

5、そのままの姿勢で「納刀」する。

Perform *notō* without changing your stance.

6、後ろ足を前足にそろえ、右手を柄からはなして「帯刀姿勢」となり、左足より退いて元の位置にもどる。

Bring your back foot up next to the front foot. Move your right hand from the *tsuka* and assume *taito shisei*, then lead off with your left foot and retreat back to the *moto no ichi* initial position.

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(十) 十本目「^{しほうぎ}四方切り」 *Jippon me, Shihō giri*

〔要義〕 *Yōgi, overview*

前進中、四方の敵の殺気を感じ、機先を制してまず刀を抜こうとする右斜め前の敵の右こぶしに「柄当て」し、つぎに左斜め後の敵の「水月」を突き刺し、さらに右斜め前の敵、続いて右斜め後ろの敵、そして左斜め前の敵をそれぞれ真っ向から切り下ろして勝つ。

While moving forward, you encounter four *teki*. Upon sensing their murderous intent (*sakki*), you beat them to the punch (*kisen o seishite*) by first striking the *teki* to your right front diagonal on their right fist with *tsuka ate* just as they start to draw. You next stab the *teki* left diagonally behind you in the *sui getsu*. You then realize victory by next cutting down the right forward diagonal *teki*, then the right back diagonal *teki*, and finally the left forward diagonal *teki*. The final three strike are all *makko kara no kiri oroshi* cuts.

〔動作〕 *Dōsa, movements*

1、右足より正面に向かって前進し、左足を踏み出したとき、右斜め前の敵に振り向くと同時に刀に両手をかける。鞘ごと突き出して、刀を抜こうとした敵の右こぶしを右足を踏み込むと同時に強く柄の平^{ひら}で打つ。

Move forward starting with your right foot. As you step with your left foot and place both hands on the sword, you look at the *teki* who is diagonally forward on your right. Push out with the *saya* just as *teki* tries to draw their sword, then you strike their right fist with the flat of the *tsuka* at the same time that you step out (*fumi komi*) with the right foot.

2、直ちに左手で「鞘引き」しながら左斜め後ろの敵に振り向き、切っ先が鯉口から放れると同時に、左回りに回って敵に対し「一重身」⁽¹⁾となり、「ものうち」⁽²⁾付近の「棟を左乳に当てる」。間をおくことなく左足を踏み込むと同時に左手を内側にしぼりながら右肘を伸ばして敵の「水月」を突き刺す。

Immediately look at the *teki* who is diagonally behind you on the left. As you turn your head to look, unsheathe the sword with *saya biki* using your left hand. At the moment the *kissaki* is released from the *koiguchi*, you turn left to engage *teki* with *hitoe mi*¹ and place the *mono uchi* area of the sword's *mune* on your left breast.² Without pausing, simultaneously step out (*fumi komi*) with your left foot, squeeze your left hand inward, and extend your right elbow to stab *teki's sui getsu*.

注 Footnotes

(1) 一重身 = 半身よりも上体が開き、ほぼ真横に向いた状態。

Hitoe mi = the upper body is opened more than a *hanmi* stance and facing almost completely sideways.

(2) 棟を左乳に当てたときおよび突き刺したときの上体は「四本目、柄当て」のときと同様である。

When placing the sword's *mune* on the left breast and executing the *tsuki* thrust, the upper body position is the same as in *Yonhon me, Tsuka ate*.

3、右斜め前の敵に振り向き、刀を引き抜きながら頭上に振りかぶると同時に左手を柄にかけ、右足を軸に右回りに回って敵に向き直ると同時に左足を踏み込んで真っ向から切り下ろす。

Look at the *teki* who is diagonally forward on your right. As the sword is pulled out (of *teki*) and goes above your head into *furi kaburi* the left hand grips the *tsuka*. Turn right to face *teki* by pivoting on your right foot, then simultaneously step out (*fumi komi*) with your left foot and cut them down with *makko kara no kiri oroshi*.

4、右斜め後ろの敵に振り向きながら左足を軸にして受け流しに振りかぶり、敵に向き直ると同時に右足を踏み込んで真っ向から切り下ろす。

As you look at the *teki* who is diagonally behind you on the right, pivot on your left foot and make *furi kaburi* using the *uke nagashi* motion. At the same time as you turn to face this *teki*, step out (*fumi komi*) with your right foot and cut them down with *makko kara no kiri oroshi*.

5、後ろ(左斜め前)の敵に振り向きながら右足を軸にして左回りに回り、左足を左に踏みかえて脇構えになりながら受け流しに振りかぶり、右足を踏み込むと同時に左斜め前の敵を真っ向から切り下ろす。

While turning left to look at the *teki* behind you (diagonally in front of you on the left) use your right foot as the pivot for the turn. As you turn, step (*fumi kae*) with your left foot, pass through *waki gamae* stance, and then make *furi kaburi* using the *uke nagashi* motion. As you step out (*fumi komi*) with your right foot simultaneously cut them down with *makko kara no kiri oroshi*.

6、右足を引きながら諸手左上段の構えとなって残心を示す。

Show *zanshin* by taking *morote hidari jodan no kamae* as you pull back the right foot.

7、左足を引きながら左手を柄からはなして左帯におくと同時に「袈裟に振り下ろしての血振り」をする。

The left hand releases the *tsuka* and goes to the *obi*, over your left hip, as the left foot pulls back during *kesa ni furi oroshite no chiburi*, i.e., *chiburi* that swings down along the *kesa* line.

8、左手を左帯から鯉口におくり、そのままの姿勢で「納刀」する。

Without changing your stance, move your left hand from the *obi*, over your left hip, to the *koiguchi* and perform *notō*.

9、後ろ足を前足にそろえ、右手を柄からはなして「帯刀姿勢」となり、左足より退いて元の位置にもどる。

Bring your back foot up next to the front foot. Move your right hand from the *tsuka* and assume *taitō shisei*, then lead off with your left foot and retreat back to the *moto no ichi* initial position.

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(十一) 十一本目「^{そうぎ}総切り」 *Jyūippon me, Sō giri*

〔要義〕 Yōgi, overview

前進中、前方の敵の殺気を感じ、機先を制してまず敵の左斜め面を、つぎに右肩を、さらに左胴を切り下ろし、続いて腰腹部を水平に切り、そして真っ向から切り下ろして勝つ。

While moving forward, you sense murderous intent (*sakki*) coming from a *teki* in front of you. You beat them to the punch (*kisen o seishite*) by first attacking their left diagonal *men*, next their right shoulder, then their left *dō* with *kiri oroshi* cuts. Continue with a horizontal cut to their waist and lower abdomen, and finally realize victory by cutting them down with *makko kara no kiri oroshi*.

〔動作〕 Dōsa, movements

1、右足より正面に向かって前進し、左足を踏み出したときに刀に両手をかける。右足を踏み出して刀を前方に抜き出し、右足を左足近くに引きよせながら受け流しに頭上に振りかぶると同時に左手を柄にかけ、間をおくことなく右足を前に踏み込んで正面の敵の左斜め面からあごまで切り下ろす。

Move forward starting with your right foot. As you step with your left foot place both hands on the sword. Step with your right foot and draw out (the sword) to the front. As you pull your right foot back close to the left foot swing up into *furi kaburi* using the *uke nagashi* motion and grasp the *tsuka* with your left hand. Without pausing, step out (*fumi komi*) with your right foot and cut the *shōmen no teki* from their left diagonal *men* down to the chin with *kiri oroshi*.

2、切り下ろした刀を棟の方向に返して頭上に振りかぶり、右足を前に踏み込んで正面の敵の右肩口から「水月」まで切り下ろす。

After cutting down with *kiri oroshi*, bring the sword back above your head into *furi kaburi* following the direction of the *mune*. Step out (*fumi komi*) with the right foot and cut the *shōmen no teki* from their right collar (*kata guchi*) down to the *sui getsu* with *kiri oroshi*.

3、切り下ろした刀を棟の方向に返して頭上に振りかぶり、右足を前に踏み込んで正面の敵の左脇下から⁽¹⁾「へそまで切り下ろす」。

After cutting down with *kiri oroshi*, bring the sword back above your head into *furi kaburi* following the direction of the *mune*. Step out (*fumi komi*) with the right foot and cut the *shōmen no teki* from their left armpit down to the navel with *kiri oroshi*.¹

注 Footnotes

(1) へそまで切り下ろしたとき、刀は水平にする。

The sword is horizontal (parallel with the floor) after you cut down to the navel.

4、切り下ろした刀を棟の方向に返して頭上に振りかぶり、刃先の方向を前方に返ししながら左上腰に刀を水平にし、刀を止めることなく右足を前に踏み込んで正面の敵の右腰腹部から左腰腹部を水平に切る。

After cutting down with *kiri oroshi*, bring the sword back above your head into *furi kaburi* following the direction of the *mune*. Move the cutting edge forward, so that the sword is level with your left upper hip. Without stopping the sword, step (*fumi komi*) forward with your right foot and cut the *shōmen no teki* horizontally, from right to left, across their hips and abdomen.

5、水平に切った刀を止めることなく頭上に振りかぶり、右足を前に踏み込んで正面の敵を真っ向から切り下ろす。

Without stopping after the horizontal cut, bring the sword back above your head into *furi kaburi*. Step out (*fumi komi*) with the right foot and cut down the *shōmen no teki* with *makko kara no kiri oroshi*.

- 6、そのままの姿勢で左手を左帯におくと同時に「右に開いての血振り」をする。
Without changing stance, your left hand goes to your *obi*, over your left hip, as you do *migi ni hiraite no chiburi*.
- 7、左手を左帯から鯉口におくり、そのままの姿勢で「納刀」する。
Without changing your stance, move your left hand from the *obi*, over your left hip, to the *koiguchi* and perform *notō*.
- 8、後ろ足を前足のそろえ、右手を柄からはなして「帯刀姿勢」となり、左足より退いて元の位置にもどる。
Bring your back foot up next to the front foot. Move your right hand from the *tsuka* and assume *taitō shisei*, then lead off with your left foot and retreat back to the *moto no ichi* initial position.

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(十二) 十二本目「^ぬき^う打ち」 *Jyūnihon me, Nuki uchi*

〔要義〕 *Yōgi, overview*

相対して直立している前方の敵が、突然、切りかかってくるのを、刀を抜き上げながら退いて敵の刀に空を切らせ、さらに真っ向から切り下ろして勝つ。

Unexpectedly a *teki*, standing directly across from you, suddenly slashes at you. As you draw your sword up, move backwards so that *teki's* sword cuts the air, and you then realize victory by cutting down with *makko kara no kiri oroshi*.

〔動作〕 *Dōsa, movements*

1、直立したまますばやく刀に両手をかけ、左足を後方に引き、右足を左足近くに引きよせながら刀をすばやく頭上に抜き上げると同時に左手を柄にかけ、間をおくことなく右足を踏み込むと同時に真っ向から切り下ろす。

Swiftly grasp the sword with both hands while standing up straight. Pull your left foot backwards, then pull your right foot close to the left foot. While moving back, quickly draw the sword up above your head and grab the *tsuka* with your left hand. Without pausing, you step in (*fumi komi*) with your right foot as you cut down with *makko kara no kiri oroshi*.

2、右足を左足の後方に引きながら左手を左帯におくと同時に「右に開いての血振り」をする。

As you pull your right foot behind your left foot, your left hand releases the *tsuka* and goes to your *obi*, over your left hip, and at the same time perform a *chiburi* that opens to the right, i.e., *migi ni hiraite no chiburi*.

3、左手を左帯から鯉口におくり、そのままの姿勢で「納刀」する。

Without changing your stance, move your left hand from the *obi*, over your left hip, to the *koiguchi* and perform *notō*.

4、後ろ足を前足にそろえ、右手を柄からはなして「帯刀姿勢」となり、右足より前に出て元の位置にもどる。

Bring your back foot up next to the front foot. Move your right hand from the *tsuka* and assume *taitō shisei*, then step forward with your right foot and return to the *moto no ichi* initial position.

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三、補足 Hosoku, Supplementary Information

(一) 神殿内での出場・退場における足の運び方・回り方

Shinden-nai de no shutsu jyō/tai jyō ni okeru Ashi no Hakobi-kata / Mawari-kata, how to move your feet and turn when entering and leaving the court inside the *shinden*

神殿内で演武する場合、出場するときは「⁽¹⁾下の足」から進み、退場するときは「⁽²⁾上の足」から退く。方向をかえるときは「上の足」の方へ回る。

When performing a special *enbu* in the *shinden* (sacred hall) at a *Shintō* shrine, enter the *shinden* with your *shimo no ashi*¹ foot, and withdraw from the court with your *kami no ashi*² foot. Turn towards your *kami no ashi* foot to change direction.

注 Footnote

(1) 下の足 = 「神座」または「^{かみざ}上座」から遠い方の足、正中線上に位置したときは左足。

Shimo no ashi = foot farthest from the *shinza* or *kamiza*. This will be your left foot when standing on the venue centerline, i.e., *seichusen*, directly in front of the *shinza* or *kamiza*.

(2) 上の足 = 「神座」または「上座」に近い方の足、正中線上に位置したときは右足。

Kami no ashi = foot closest to the *shinza* or *kamiza*. This will be your right foot when standing on the venue centerline, i.e., *seichusen*, directly in front of the *shinza* or *kamiza*.

(二) 神殿内における神座への礼 *Shinden-nai ni okeru shinza e no rei*, bow to the *shinza* while inside the *shinden*

「携刀姿勢」で神座に向かい、「作法、(五)の1」になって「着座」する。左手で左腿上の刀をわずかに右前に出しながら右手を左手の内側におくる。右手の人さし指を鐙にかけ、残り四指で下げ緒とともに鯉口近くを握り、刀を右手に持ちかえる。左手を左腿上に置きながら右手は「鐙」を左後方から右後方におくり、刃は内側にして鐙を膝頭にそろえ、右腿と平行におよそひとこぶし離し静かに床上に置く。右手を刀からはなして右腿上にもどし、「作法、(五)の4」になって「座礼」を行う。逆の順序で左腿上に刀をもどし。

When you are in a *shinden* (sacred hall), face the *shinza* (altar) in the *keitō shisei* position, and sit down, i.e., *chakuza*, according to the procedure outlined in *Sahō*, Section 5.1. With the left hand, move the sword from your left thigh slightly forward and to the right, and place your right hand to the inner side of the left hand. Place your right index finger on the *tsuba* and hold the *sageo* near the *koiguchi* with your remaining four fingers, in order to transfer the sword to your right hand. As you place your left hand on your left upper thigh, move the *kojiri* from behind you on the left to behind you on the right. Place the sword quietly on the floor with your right hand so that it is about one fist away from and parallel to your thigh, with the blade edge facing inward and the *tsuba* lined up with your kneecap. Release your right hand from the sword and place it on your right upper thigh, and then perform a kneeling bow, i.e., *zarei*, as described in *Sahō*, Section 5.4. Reverse the order of these steps when you return the sword to your left thigh.

(三) 相互の座礼 *Sōgo no Zarei*, mutual keeling bow

(二)の「神殿内における神座への礼」と同様であるが、恩師ならびに先輩に対しては先に額ずき、おくれて上体をおこす。

It is done in the same way outlined in Section 2 above, “*Shinden-nai ni okeru shinza e no rei*, bow to the *kamiza* while inside the *shinden*.” In the situation where you are facing your sensei or senpai, lower your head before they do and raise your upper body after they raise theirs.

(四) 野外での刀礼 *Yagai de no tō rei*, bow to the sword while outdoors

「携刀姿勢」より左手をわずかに右前に引き出しながら右手を左手の内側におくる。右手の親指を鐔にかけ、残りの四指で下げ緒とともに鯉口近くを握る。刃を外側に向けて右肘を右前に伸ばしながら左手は「たなごころ」を上に向けて、「鑑」近くにおくる。両手で刀を目の高さにいただき、刀に対してうやうやしく礼を行う。「始めの刀礼」のときは続いて「鑑」を腹部中央におくって「帯刀」し、「終わりの刀礼」のときは刀を左脇後方へおくって「携刀姿勢」となる。

From the *keitō shisei* position, bring your right hand under your left hand while moving your left hand slightly forward and to the right. Place your right thumb on the *tsuba* and hold the *sageo* near the *koiguchi* with your remaining four fingers. With the blade facing away from you and your right elbow extended, place your left hand on the *saya* near the *kojiri* with your “palm” facing upward. Hold the sword at eye level with both hands and bow to it respectfully. When performing the *hajime no tō rei* beginning bow to the sword, the *kojiri* is inserted into the obi at a point in the middle of your abdomen and you assume *taītō*. The *owari no tō rei* ending bow to the sword, finishes when the sword is placed, pointing to the rear, at your left side, and you assume the *keitō shisei* position.

(五) 提げ刀姿勢 *Sagetō Shisei*, posture when holding the sword

左手は下げ緒とともに刃を上にして鯉口を軽く握り、体側にそって「鑑」が後ろ下がりになるよう刀を自然に提げて立った姿勢。「休め」のとき、この姿勢をとる。

Grip the *koiguchi* lightly with the *sageo* in your left hand so that the blade points up. Stand naturally and hold the sword at your side so that the *kojiri* points down behind you. Take this position when you are resting, or on a break.

(六) 演武の心得 *Enbu no kokoroe*, *enbu* guidelines

演武はすべて、充実した氣勢、正確な刀法、適法の姿勢、いわゆる「気・剣・体の一致」を心がけ、全身全霊を打ち込んで真剣勝負の心境で「行ずる」心がけが大切である。

For all *enbu* performances, it is important to pay attention to what is called the unity of spirit, sword, and body, i.e., *ki ken tai no icchi*, which means having full spirit, using the correct principles of the sword and correct posture. It is important to put your whole heart and soul into your performance and try to “do it” with the mindset as if you are dueling with real swords, i.e., *shinken shōbu*.

(七) 呼吸 *Kokyu*, Breathing

各技に移るときは原則として三呼吸目を吸い込んだときに動作を始める。各技を一呼吸で終えることが望ましいが、さもなくば敵に呼吸を悟られないようにすることが大切である。

As a general rule, start each *waza* upon the third inhalation. It is preferable to complete each *waza* in a single breath. If you cannot do that, it is important to not show your breathing to the *teki*, i.e., do not allow *teki* to perceive how you are breathing.

(八) 柄の握り方 *Tsuka no nigiri kata*, how to grip the *tsuka*

右手は鐔元近くを握り、左手は⁽¹⁾「巻き止め」に小指がかからぬように「柄頭」を余して握る。両腕とも上筋より下筋を強くし、小指と薬指を締めて他の指をゆるめ、ちょうど鶏卵^{けいらん}を握るように柄に「たなごころ」が全部さわっているよう、柔らかく握る。

The right hand grips the *tsuka* near the base of the *tsuba*, i.e., *tsuba moto*, while the left hand grips the *tsuka* above the *tsuka gashira* leaving space so that your little finger does not touch the *maki dome*.¹ Put more strength into your lower rather than upper arm muscles. Tighten your pinky and ring fingers while keeping the other fingers loose so you can grip softly with your entire “palm” touching the *tsuka*. Hold the *tsuka* as if you were softly clutching a chicken’s egg.

注 Footnotes

(1) 巻き止め = 拵の図参照。

Maki dome = refer to the sword furnishing diagram

(九) 下げ緒 Sageo

刀には下げ緒を結束するのが原則である。下げ緒の結束法および捌き方は、各流派の定める方法により行う。ただし場合によっては着用を省略することもできる。

As a general rule, a *sageo* should be tied to your sword. The tying and handling of the *sageo* should be done according to the method specified by each school. However, depending upon the situation, a *sageo* may be omitted.

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全日本剣道連盟居合審判・審査上の着眼点

All Japan Kendō Federation Iai Shinpan and Shinsa Checkpoints

財団法人 全日本剣道連盟

All Japan Kendō Federation, Incorporated Foundation

作法 (礼法) *Sahō (Reihō)* Etiquette (Manners)

定められた礼法の通り行っているか。

Is the prescribed sequence of *reihō* properly demonstrated?

一本目 (前) 1, *Mae*

① 抜きつけのとき、十分に鞘引きをしているか。

During *nuki tsuke* is there sufficient *saya biki*?

② 左の耳にそって、後ろを突く気持ちで振りかぶっているか。

Is *furi kaburi* assumed with the feeling of thrusting back along side of the left ear?

③ 振 かぶった切っ先は、水平より下がっていないか。

Did the *kissaki* not drop below the horizontal plane during *furi kaburi*?

④ 間を 置くことなく切り下しているか。

Was the *kiri oroshi* done without pausing?

⑤ 切り下ろした切っ先は、わずかに下がっているか。

Is the *kissaki* slightly down after finishing the *kiri oroshi* cut?

⑥ 血振りの体勢は正しいか。

Is the posture during *chiburi* correct?

⑦ 正しく納刀しているか。

Is *nōtō* done correctly?

二本目 (後ろ) 2, *Ushiro*

① 刀を抜きながら向き直ると同時に、左足をやや左寄りに踏み込んでいるか。

When finishing the simultaneous sword draw and turn, does the left foot go slightly left with the *fumi komi* step?

② 敵のこめかみに正しく抜きつけているか。

Is there correct *nuki tsuke* to the *teki's* temple?

三本目 (受け流し) 3, *Uke nagashi*

① 受け流しの体勢にて、上体をかばった姿勢になっているか。

Does the position of the *uke nagashi* sufficiently protect the upper body?

② 左足を右足後方引き、袈裟切りになっているか。

Does the left foot pull back behind the right foot with the *kesa giri* cut?

③ 左こぶしはへそまえで止め、切っ先がわずかに下がっているか。

Does the left fist stop in front of the navel with the *kissaki* sword slightly down?

四本目 (柄当て) 4, *Tsuka ate*

- ① 柄頭が敵の水月に確実に当たっているか。
Does the *tsuka gashira* strike the *teki's sui getsu* with certainty?
- ② 後ろの敵に対し、左手は鯉口を握ったまま、しばり込むようにへそまえにおくり、右肘を伸ばして突いているか。
Does the right elbow fully extend for the *tsuki* toward the *teki*, and does the left hand grip the *koiguchi* in front of the navel so as to squeeze it with an inward twisting motion?
- ③ 前の敵に対しては、刀を引き抜きながら頭上に振りかぶり、真っ向から切り下ろしているか。
Is the sword pulled out while swinging it above the head into *furi kaburi*, and then cutting straight down with *kiri oroshi* to the front *teki*?

五本目 (袈裟切り) 5, *Kesa giri*

- ① 逆袈裟に切り上げたとき、刀をかえした右こぶしは右肩の上方になっているか。
When the sword is rotated following the *gyaku kesa* cut, is the right hand above the right shoulder?
- ② 左足を引きながら左手が鯉口を握ると同時に刀を袈裟に血振りをしているか。
Does the *kesa chiburi* happen concurrently with the left hand grasping the *koiguchi* and the left foot moving backward?

六本目 (諸手突き) 6, *Morote zuki*

- ① 敵の右斜め面を抜き打ちしたとき、あごまで切り下ろしているか。
Does the right oblique *nuki uchi* to the *teki's* face cut down to the chin?
- ② 中段になりながら後ろ足を前足に送り込んで確実に水月を突き刺しているか。
When assuming *chudan* does the rear foot move toward the front foot, and is the *tsuki* thrust made correctly to the *sui getsu*?
- ③ 刀を引き抜きながら受け流しに振りかぶっているか。
Is the sword pulled out with *uke nagashi* into *furi kaburi*?

七本目 (三方切り) 7, *Sanpō giri*

- ① 右の敵に抜き打ちしたとき、あごまで切り下ろしているか。
Does the *nuki uchi* to the right *teki* cut down to the chin?
- ② 左の敵に向き直り、間をおくことなく真っ向から切り下ろしているか。
Turning to the left *teki*, is the *makko kara no kiri oroshi* downward cut done without pause?
- ③ 受け流しに振りかぶり、切り下ろした刀は水平になっているか。
After the *uke nagashi* motion into *furi kaburi*, and cutting down with *kiri oroshi* has the sword stopped on the horizontal plane?

八本目 (顔面当て) 8, *Ganmen ate*

- ① 柄頭で両眼の間を正しく突きいているか。
Is the *tsuka gashira* correctly thrust to the space between the eyes?
- ② 後ろの敵に対し右こぶしを正しく右上腰にとっているか。
When confronting the rear *teki* is the right hand correctly placed on the right upper hip?
- ③ 後ろの敵に完全に向き、かかとをわずかに上げて突いているか。
Facing completely to the rear *teki*, is the heel slightly raised?
- ④ かぎ足で突いていないか。
Is the *tsuki* made without the toes pointing to the side in *kagi ashi*?

九本目 (添え手突き) 9, *Soete tsuki*

- ① 右袈裟に抜き打ちしたとき、右こぶしはへその高さとなり、切っ先は右こぶしよりわずかに上がっているか。
After the *nuki uchi* drawing cut is made on the right *kesa* line, does the right fist finish at the same height as the navel, and is the *kissaki* slightly higher than the right hand?
- ② 左手が刀身の中程を親指と人さし指の間で 確実にはさみ、右こぶしは右上腰に当てているか。
Does the left hand firmly pinch the blade midway along its length between the thumb and index finger, with the right fist on the right upper hip?
- ③ 腹部を突き刺したとき、右こぶしはへそまで止まっているか。
After piercing the abdomen with *tsuki*, does the right fist stop in front of the navel?
- ④ 残心のとき、右肘が曲がったり、右こぶしが右乳より高くなったりしていないか。
During *zanshin*, is the right elbow straight, i.e., not bent, and is the right fist held at the height of the right breast?

十本目 (四方切り) 10, *Shihō giri*

- ① 柄当てのとき、強く確実に柄の平で打っているか。
When striking with the *tsuka*, is the flat side used to make a strong and certain hit?
- ② 鞘引きしたとき、物打付近の棟を左乳に当て水月を 確実に突き刺しているか。
After *saya biki*, is the *mono uchi mune* touching the left breast, with a sharp and clear *tsuki* thrust to the *sui getsu*?
- ③ 突いたとき、左手は鯉口を握ったままへそまえにおくり、左右のしぼり込みができているか。
When the *tsuki* thrust is made, does the left hand grasping the *koiguchi* move toward the navel, and are both hands used during the *shibori komi* squeeze?
- ④ 脇構えを取ってからではなく、脇構えになりながら振りかぶっているか。
Because there is no stop at *waki gamae*, is *furi kaburi* assumed without pausing at *waki gamae*?

十一本目 (総切り) 11, *Sō giri*

- ① 刀を抜き上げたとき、受け流しに振りかぶっているか。
Is *uke nagashi* used to draw the sword up into *furi kaburi*?
- ② 切るとき、送り足になっているか。
Are the cuts made using *okuri ashi* footwork?
- ③ 腰腹部を切るとき、刃筋正しく水平に切っているか。
Is the lower abdominal cut made with the blade edge correctly aligned on the horizontal plane?

十二本目 (抜き打ち) 12, *Nuki uchi*

- ① 刀を抜き上げたとき、左足を十分に後方引いているか。
Is the left foot pulled back far enough when the sword is drawn up?
- ② 刀を抜き上げたときの、右手の位置は正中線になっているか。
Is the right hand held on the body centerline when the sword is drawn up?

昭和六十三年九月十七日

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追記 一, 1st Edition

一 昭和四十四年五月制定、Established May 1969

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追記 二, 2nd Edition

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This document is a line-by-line Japanese to English translation of the *Zen Nippon Kendō Renmei Iai (Kaisetsu)*. The current 6th edition of the *ZNKR Iai (Kaisetsu)* was published in 2006 and is the official standard for *seitei iai*. This translation was created in an effort to close the knowledge gap facing non-Japanese speaking *iaidō* practitioners, and to better help them understand what is specified in the *kaisetsu*, instruction manual.

When using this instruction manual please keep in mind that *Zen Nippon Kendō Renmei Iai* is a living art form, having great depth. Therefore, the details regarding how to do the various *waza* are beyond this text. Students of *iaidō* are encouraged to actively seek advice from senior *dōjō* members and their *sensei*. Attending seminars and other events to further your *iaidō* knowledge is strongly encouraged.

It is hoped that this document will be used by *iaidō* practitioners around the world. Please download a PDF of this translation from the [Idaho Kendo Club](http://www.idaho-kendo.com) website and feel free to share it with others who are studying to improve their *iaidō*. All portions of the translation were done in the spirit of capturing exactly what is stated in the "*kaisetsu*" while striving to provide natural English phrasing.

This text should allow non-Japanese speakers to better understand subtle points that can only be grasped using the original Japanese language. For that reason, where possible technical terms are used without translation. However, the glossary section was created to carefully define all Japanese terms used in this document.

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To anyone I have overlooked in this acknowledgement, I apologize for my oversight, and want you to know that all of your contributions to this effort were greatly appreciated.

Thank you for your enthusiasm and interest in *iaidō* and your support for this project. Train hard and have fun.

Robert D. Stroud, *kendō kyōshi* 7 dan, *iaidō renshi* 6 dan
Idaho Kendo Club, www.idaho-kendo.com
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