

Musashi's Ken

Kendo Nitō Ryu Waza & the Rationale

Niten Ichi Ryu “Musashi Kai,” (二天一流「武蔵会」)



Musashi (武蔵) wrote a book of “Five Rings” in here late in his life

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Translated from a Book “剣道二刀流の技と理論 (武蔵の剣)” by 佐々木博嗣(author)/中村天信(editor)/二天一流十七代師範

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By: Ted Imoto, 6/6/2018			

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Words from Nakamura Shigenori Tenshin sensei (17th Master of Musashi's Niten Ichi Ryu)

It was regime of a general (shōgun) Tokugawa Ieyasu (徳川家康) in 1603 when Miyamoto Musashi (宮本武蔵) was 20 years old, undergoing a mental conflict of his strength, and taking a pass of the competition of sword fights. The two great men reached their goals spending their lives seriously through trials and errors. Ieyasu (家康) established peaceful Edo regime lasting two hundred sixty years. Musashi (武蔵) sensei founded kendo waza Niten Ichi Ryu (二天一流).

Since then after passing four centuries and by the wonderful chance here today, we carried out to publish this book as Niten Ichi Ryu “Musashi Kai,” (二天一流「武蔵会」). There are young kendoka one after another joining in this club “Musashi Kai,” today and they aspire to learn Nitō Ryu kendo based on the rationale of Musashi's Niten Ichi Ryu. As long as this book exists, Nitō Ryu kenshi, properly learned, will be born for good in the future.

Before I knocked on the door of Araseki Tomisaburō Nitōsai 荒閑富三郎二刀斎 (二天一流十六代師範), I was practicing Nitō Ryu using my style wondering in the dark. But now, I think, I'm enlightened by the principles that proper Nitō Ryu is ultimately lead us to teach the true state of mind, Katsujinken (活人剣), the sword not to kill but make one alive. I believe Nitō Ryu waza can be acquired for anyone relatively easily with less time if one understands its true rationale.

This book summarizes the teachings of Niten Ichi Ryu logistically in the easy to understand ways referring to what we often practiced in keiko, learned in seminars, discussed and saw on the internet. Therefore, kendoka whoever aspiring to lean Niten Ichi Ryu will find this book to be a good teacher and an excellent textbook. The author of this book is Musashi-Kai's vice-President, Sasaki Hirotsugu Fuku-Kaicho (佐々木博嗣副会長). I sincerely appreciate his distinguished service.

Musashi (武蔵) sensei passed down Niten Ichi Ryu's kendo Kata using skinny light Bokuto. The Bokuto is readily usable for kids, males or females, because of the light-weight and skinnier. That is the very thing that Musashi in his last years reached a true state of mind called “Katsujinken (活人剣)” in his NitenDōraku (二転道楽). I am receiving benefit from this kendo concept because I'm small and not well built with an iron-arms. I believe kendo itself is so deep, and that there is no limit to kendo waza. I'm groping my way for reaching such a concept of kendo. I too as a successor of Niten Ichi Ryu, hope that I can work harder and devote my life to the pursuit of the true “Katsujinken (活人剣),” by taking the opportunity of the introduction of this book,

Introduction: What is Nitō Ryu?

Nitō Ryu (二刀流) and Niten Ichi Ryu (二天一流)

Everyone knows a word Nitō Ryu and the meaning nowadays because swordsmanship was introduced by the famous Miyamoto Musashi's style, Niten Ichi Ryu on plays, movies, and videos, that holds two swords one on each hand and fights. However, I think, a very few peoples know how the two swords are handled as a swordsman with actual waza.

It's not necessarily true that Musashi is the founder of the Nitō Ryu, because there is sword Kata from other schools before Musashi's time as we mention it in chapter 8 under the history of Nitō Ryu. However, their schools had Ittō Ryu (一刀流) primarily, and Nitō Ryu was secondary; whereas Musashi's Niten Ichi Ryu was the first style that Nitō Ryu used was primary. Because the Niten Ichi Ryu influenced the Nitō Ryu after Musashi's time in no small way, it suffices to say that Musashi established the Nitō Ryu and without studying Niten Ichi Ryu, we can not talk about the Nitō Ryu.

Is Nitō Ryu Jadō? (Not the proper way of doing it?)

Many peoples, not knowing the Nitō Ryu's waza, associate it with an image that Nitō Ryu is not approved by original kendo principles saying “double-dealing of right or left hand is wrong, the improper way” comparing with the old saying “One lose both if try to chase two rabbits.” There are many among professional Kendoka who don't look back Nitō Ryu and spread the thoughts and ideas of this Jadō (邪道) by associating it with this image. However, is it Jadō and not worth learning Nitō Ryu?

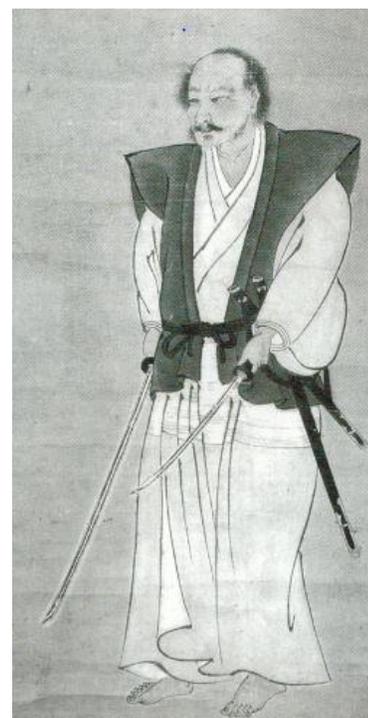


Figure 1:
Miyamoto Musashi at his late years

Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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The true meaning of Nitō Ryu

Miyamoto Musashi in his book of “Gorinsho (五輪書)” said the reason for using Nitō (two swords) is to learn how to handle a sword with one hand. In other words, Niten Ichi Ryu is not to pursue waza to fight with Nitō but to train how to handle two swords. Therefore, Niten Ichi Ryu is not Nitō Ryu for Nitō, but Nitō Ryu for learning one-hand swordsmanship. Musashi strongly denies sticking to a particular thing. That is sticking to Ittō Chudan stance in sword fighting, for example, is a meaningless attachment and so is sticking to Nitō.

In the battlefield, one must be able to fight in any situation; if one can handle the Nitō, fight with Nitō using its full advantage; if only able to use Ittō, fight with Ittō; if only able to use Kotachi (short sword), fight with it, etc. If you were Bushi (武士), you must be able to do your job according to the situations of the place and the time. For this reason, Bushi carries Nitō (two swords) under one's arm. The true meaning that Niten Ichi Ryu uses Nitō is having this purpose that we acquire Nitō Ryu waza through the proper training how to handle Nitō (one large/longer and one small/shorter swords) holding one sword on each hand.

Handling of drumsticks gives a false idea

Many peoples associate Nitō Ryu with drumsticks and think that Musashi got an idea from the manipulation of Taiko (drum). However, there is no left/right or right/left mutual manipulation in Niten Ichi Ryu as is seen in drumsticks. Then, how is the Nitō used? The basic Niten Ichi Ryu is to handle the Nito indeed the same way. If one can acquire handling a sword with one hand freely on two hands the same way, then this becomes as if two persons holding a sword. Then, a question arises as to the most effective way two can win against one enemy. In the old time drama, have you ever seen the following drama scene? Two brothers looking for revenge for their father's death find it difficult to accomplish it because the man who killed their father is much stronger. So, the two brothers plan to make the two minds and hearts mutually together and decide to attack from both the right and left sides at the same time. In reality, this basic principle is Niten Ichi Ryu. In other words, it cuts two places at the same time with two swords by focusing the two-hand motions, not handling separately. Therefore, the striking motion and the timing are indeed the same as Ittō Ryu.

Use Nitō as Ittō

This phrase “Use Nitō as Ittō” is well recognized in Niten Ichi Ryu Musashi-Kai, and it is an important goal as the members of Musashi-Kai to pursue the Nito Ryu. The TenoUchi, Taisabaki, and Riai in Ittō kendo hold true in Nitō kendo. The member of Musashi-Kai uses a pair of Shinai (large and small), and practice Nitō Ryu. The purpose is to acquire the essential, proper waza and heart through the Nitō practice. Therefore, the training of Nitō doesn't complete in Nitō Ryu world, but revive in Ittō Ryu kendo. Conversely, Nitō waza or practice method not linking to that of Ittō can be said: “it is Jadō (Not the proper way of doing it).” For this reason, one can improve Ittō if Nitō is improved, or one cannot advance Nitō if Ittō is not practiced hard enough.



Figure 2: Niten Ichi Ryu

Chapter 1: Niten Ichi Ryu (二天一流), “Musashi-Kai (武蔵会)”

1. Musashi Kai's genealogy

What is Niten Ichi Ryu “Musashi-Kai”?

Musashi-Kai is kendo club established by Araseki Tomisaburo Nitousai for pursuing the same concept and purpose of kendo set forth by AJKF today. This club is based on the principles of Niten Ichi Ryu tactics originated and handed down by Miyamoto Musashi. Knowing the Niten Ichi Ryu's outstanding Nitō Ryu waza and the rationale, Araseki sensei formed Musashi-Kai to teach a new generation that they can learn the spirit of polishing mind and heart through vigorous physical and mental training of kendo by using Nitō just as well as using Ittō. He passed on his secret teachings to his successor Nakamura Shigenori Tenshin (中村重則天信) for his Niten Ichi Ryu Seventeenth Master (二天一流十六代師範).

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Araseki Tomisaburō Nitōsai 荒関富三郎二刀齋

The former Niten Ichi Ryu master, Araseki Tomisaburō (荒関富三郎) sensei was under the leadership of Shinmen (Miyamoto) Nitō Ryu heir, Igarashi Kazutaka (五十嵐一隆), and received his full mastership status.

He, further, pursued Nitō Ryu to master the innermost secret of tactics by going to Kumamoto, opening the door of Matsunaga Tenkou (松永展幸), the Niten Ichi Ryu Fifteenth Master under Nodaha (野田派), and later receiving Niten Ichi Ryu Sixteenth Master (二天一流十六代師範).

In 1969, he participated in the Seventeenth All Japan Kendo Championships using Nitō, played an active role in many kendo activities, and systematized how Nitō should be fought in modern kendo society where Ittō Ryu dominates the concept of shinai kendo.

He combined from his experiences Nitō tactics mastered by the two former Hanshi, (Igarashi sensei, and Matsunaga sensei), and established Kendo Kata for Nitō Ryu. Musashi-Kai was organized to promote understanding Nitō Ryu and encourage learning the essence of Nitō Ryu waza and the rationale, Musashi's Ken (武蔵の剣).

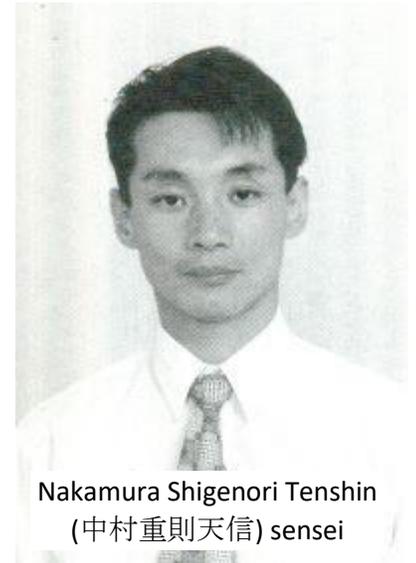


Araseki Tomisaburou Nitōsai
(荒関富三郎二刀齋) sensei

Nakamura Shigenori Tenshin 中村重則天信

In 1996, Araseki Hanshi initiated his student Nakamura Shigenori into the secrets of the art of Niten Ichi Ryu and handed it down. Nakamura Shigenori, young and talented, succeeded to the next Niten Ichi Ryu Seventeenth Master Hanshi.

He was born in Tochigi prefecture in 1968. Having the father of kendo national champion, he started kendo early at Utsunomiya Shōfūkan (宇都宮松風館) dojo. Being active as kendo player, one day in 1993, he was persuaded to abandon kendo due to the sudden spinal separation. Suffering every day in bed, he decided to come back to kendo seeking for freely controlled kendo on hips and knees. He found it in Nitō Ryu. Looking for Nitō Ryu master, he started Mushashugyo (go out nationwide to perfect one's skill in the martial arts) for about a year. Soon, he met, in Nagano by chance long-wanted, destined master of the art, Araseki Tomisaburō Nitōsai (荒関富三郎二刀齋). Nakamura sensei mastered Araseki Ryu Nitō kendo's secrets in no time, and in 1996, he became a successor of Niten Ichi Ryu Seventeenth Master (二天一流十七代師範). In 2000, Musashi-Kai's headquarter was moved from Nagano to Tochigi (栃木), where Nakamura sensei lives and his Shōgō (称号), Tenshin (天信) was given, and the new Niten Ichi Ryu Musashi-Kai was born.



Nakamura Shigenori Tenshin
(中村重則天信) sensei

2. Niten Ichi Ryu's main Dōtō (道統)/伝系, skipped

Musashi's successors..... Skipped

寺尾派, 三東派, 村上派, 野田派, 神免二刀流..... skipped

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3. Musashi-Kai's characteristic

Kendo Kata (1–13)

The late Araseki Nitōsai (荒関二刀齋) sensei, of Niten Ichi Ryu “Musashi Kai,” compiled the thirteen Nitō Kendo Kata based on Igarashiden Shinmen Nitō Ryu (五十嵐伝 神免二刀流). This kendo Kata is called “Niten Ichi Ryu Kendo Kata,” and becoming a very practical, highly combatant Nitō Kendo Kata. In practicing the Nitō Kendo Kata in Musashi-Kai, they learn how to handle Nitō, acquire the kendo rationale behind the waza, apply it to actual Nitō Shinai kendo practice, and they are characterized to study aggressively. There are many organizations nationwide where practicing Niten Ichi Ryu; however, at present, Musashi-Kai has shown the leading role in promoting and passing down the essence of Niten Ichi Ryu and the beyond including active studies of the Koryu (古流) Kata.

Activities of Musashi-Kai (武蔵会)

Figure 3: Musashi-Kai dojo scene at Kantōshibu (関東支部)



Since about the last Araseki Shihan(荒関師範), Musashi-Kai established branch offices at various districts and practiced Niten Ichi Ryu at these locations. But now in Nakamura Tenshin (中村天信)’s generation, Musashi-Kai started unique branch activities called “Musashi-Kai Internet.” This internet correspondence course enabled members of Musashi-Kai not only to search and study about Musashi’s Ken, Niten Ichi Ryu but also to associate with Musashi-Kai's members and more.

Through so-called exclusive “Internet Dojo” one can exchange kendo-related information even with Nakamura sense. Musashi-Kai Gōdō Keiko planned by so-called “Off Keiko-Kai,” is announced so that the members can get together primarily in Kanto suburbs to practice Nito Ryu waza or Kata, and have opportunity listening to Nakamura sense’s advice for any problems or questions raised there. And take home what one learned or advised, review it, and practice it to solve the problem or improve waza till next Gōdō Keiko. And make it habits of improving so that one can connect to acquire new waza. Repeating this process is basic Musashi-Kai's keiko situation.

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Chapter 2: Basic Subjects for Nitō Ryu

1. Nitō Shinai

Regulation of Nitō Shinai

All Japan Kendo Federation (AJKF) determined the standard size of Nitō shinai as shown in the following table:

1 in = 2.54 cm	Daitō (大刀)		Shōtō (小刀)	
	Man	Woman	Man	Woman
Length	114 cm and less	114 cm and less	62 cm and less	62 cm and less
Weight	440 g and up	400 g and up	280–300 g	250–280 g
Thickness	25 mm and up	24 mm and up	24 mm and up	24 mm and up

This regulation must be followed when one participates in official competition or exam; however, for normal practices, it is important to find Shinai that is easy to handle. Especially, for beginners who do not have TenoUchi (proper wrist strength and coordination), heavy Shinai may cause trouble to the wrist and elbow joints. According to age, build and ability, at first, select a bit lighter Shinai and gradually go to the standard size and weight after attaining physical strength.

The Balance of Shinai

The length and weight of Nitō's Daitō size are equivalent to Ittō Shinai size 37 (3.7 ft), a junior high school student size. However, one can make the Nitō's Daitō using adult Shinai size 39 (3.9 ft) by cutting 6 cm from Tsukagashira (柄頭) side including the Tsukagawa (柄革). This Shinai makes the balance better than using standard Shinai size 37. If it's still too heavy one can use Shinai size 38 to cut 6 cm. Further, those who are a woman or physically less built-in strength can use a bit shorter Shinai size 36 or 34.

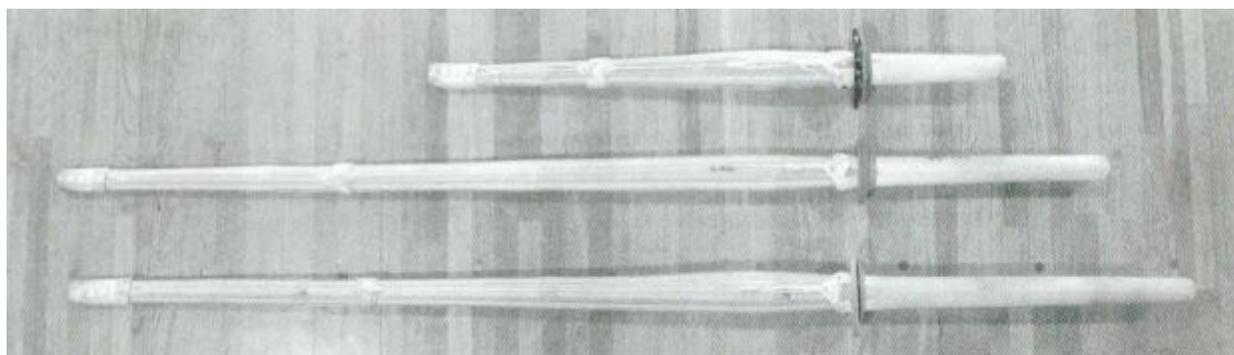


Figure 4:

Nitō Shinai

Nitō Shōtō
(Top)

Nitō Daitō
(Middle)

Ittō Shinai 39
(Bottom)

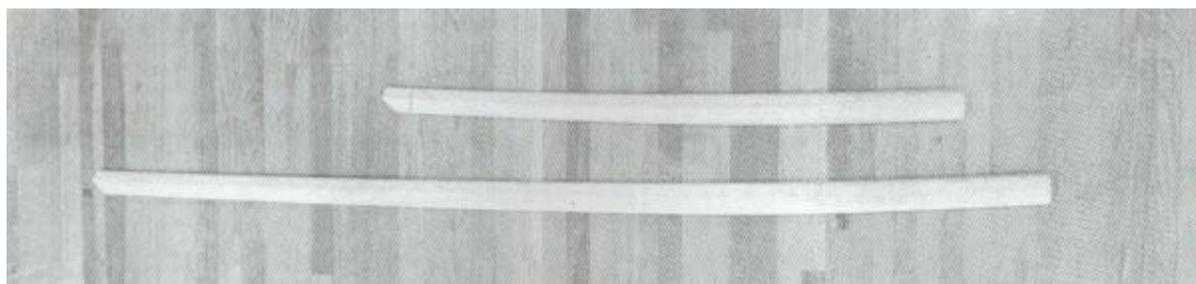


Figure 5:

Nitō Bokutō Used For
Niten Ichi Ryu Kata

Shōtō
(Top)

Daitō
(Bottom)

Let's Make Nitō Shinai

It's rare to find ready-made Nitō shinai in kendo equipment store because it is usually factory ordered. So, let's make it. Even in the book of “Gorinsho,” Musashi said, “Know the way of various functions of arts when learning the way of strategy.” Challenge to make one's Nitō Shinai, because by constructing oneself one learns how it's made, how it functions, why balance is important, etc. all the way that connects to improvements of one's kendo.

Figure 6 depicts Nitō Daitō (二刀大刀) structure made from Ittō Shinai size 39 by cutting the Shinai 6 cm from the Tsukagashira. Figure 7 depicts Nitō Shōtō (二刀小刀) structure made from Ittō Shinai size 39 by cutting the Shinai at 22 cm from the widest joint toward the Tsukagashira and at 62 cm toward Kensaki from the new Tsukagashira (cut end).

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Figure 6: Nitō Daitō

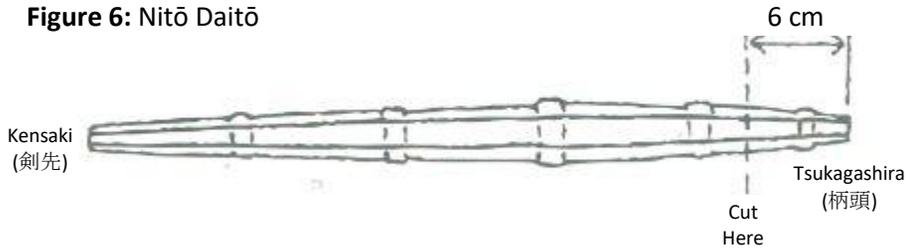


Figure 6: Nitō Shōtō

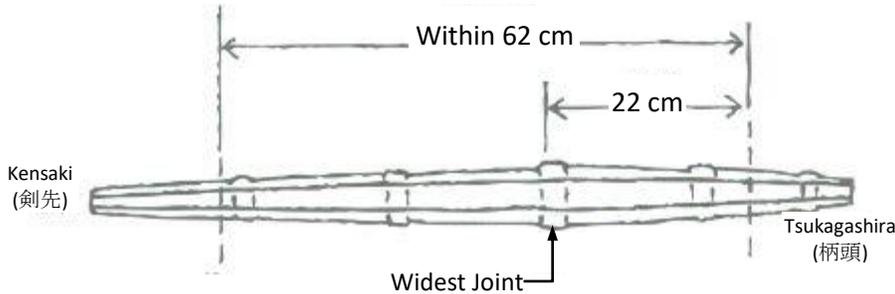


Figure 8: How to cut Shinai

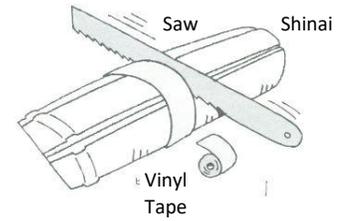


Figure 9: Cut End

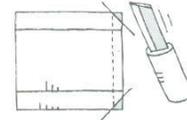


Figure 10: Tsuka (Handle portion to grip)

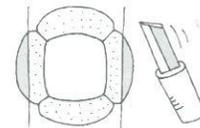


Figure 8 depicts a way to cut Shinai (made of four bamboo sticks).

Figure 9 depicts a picture of cutting the end to make sure the end is smooth without sharp edges. The Figure 10 shows to cut or scrape two opposite sides of the bamboo so that the cross-section of Tsuka where the hand is gripped is an oval shape; the longer side, of course, contains Hasuji and Tsuru (a string on Shinai).

Let's Make Tsukagawa for Nitō Shinai

Fig. 11

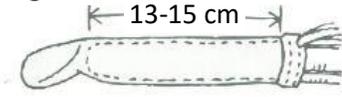


Fig. 12

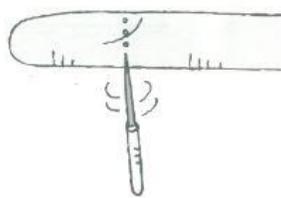


Fig. 13

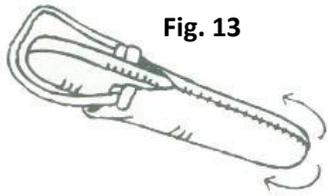


Fig. 14

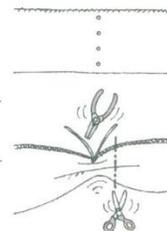


Fig. 15



Fig. 16



Fig. 17

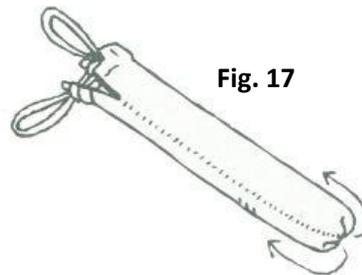


Fig. 18

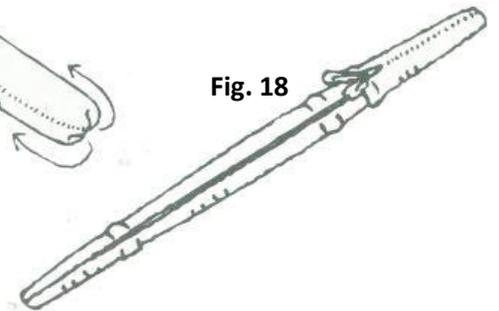


Fig. 11 – Fig. 13 show the first step to shorten the Tsuka length to 13-15 cm. Poke a series of holes along the line that determined to shorten, and then turn it inside out.

Fig. 14 – Fig. 16 show the portion of Tsuka near the holes after turned over. Pierce a string through the holes around the Tsuka diameter, tighten the string using a nipper and then cut out unnecessary portions of the string and the leftover Tsukagawa with a scissor as shown. Fig. 17 shows the final operation of turning over again, correct side back to outside. Fig. 18 shows the attachment of newly made Tsuka to the Shinai.

Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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Tsuba (鐔) and Tubadome (鐔止め)

Nitō Shinai's Tsuba and Tubadome need to select carefully according to the following plans. The hand holding Shōtō side usually sticks out by extending this arm in Kamae position; therefore, this side is hit hard or abused by Taiatari during keiko. So, to protect the fist, use a thicker and a bit larger (9 cm or less in diameter) Tsuba size on this side. The hand holding Daitō side need to consider that the Tsuba will not get loose during keiko; therefore, select immovable Fudō-Tsubadome by design or use conventional Himo-Tsubadome that can tie the Tsuba with the strings provided as in Fig. 20.

Fig. 19: Tsuba Size

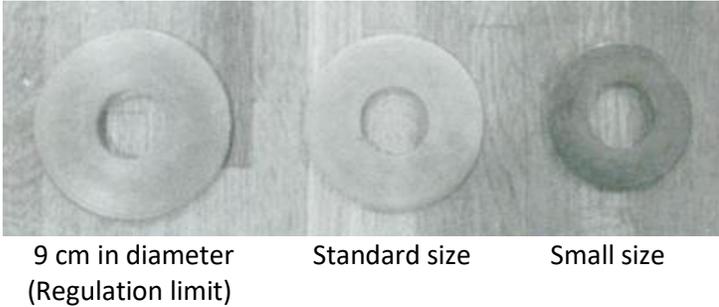
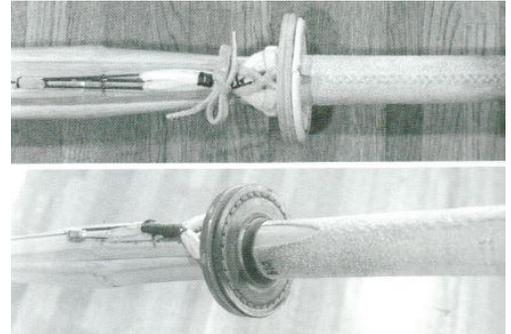


Fig. 20: Tsubadome



2. Points to occasional use of Nitō

Regulations of All United States Kendo Federation (AUSKF)

Refer to the blue book titled “Registrations of Kendo Shiai and Shinpan; The Subsidiary Rules of Kendo Shiai and Shinpan” issued by International Kendo Federation, December 7, 2006, for details of regulations, Reiho, and points to note.

When a competitor is using Nitō, note the following points:

- 1) You hold both Daitō and Shōtō in your left hand in Sagetō.
- 2) When you do Kamae, draw with your right hand the Shinai that you hold with the left hand and let it hold on the left hand (Kensen forward) and then draw the right-hand Shinai with the right hand for Kamae.
- 3) When you do Osame, put your right-hand Shinai away first by transferring it to hold (Osameru, Kensen backward) on your left hand with your left-hand Shinai and then with your right hand hold your left-hand Shinai to do Osame, so that your Shōtō is held under Daitō.
- 4) Other situations in handling Nitō Shinai are same as Ittō.

How to hold Notō Shinai (Sagetō and Taitō)

Fig. 21 shows the position of Shōtō when the competitor is sitting down, Seiza, position; Daitō is outside, Shōtō is inside, both placed on the left side, Shinai string on the outside and the Tsuba are in line with the knees in the same way as Ittō.

Fig. 22 shows how the Shōtō is held in standing, Sageto, position; Daitō & Shōtō both held on the left hand, Daitō is on top of Shōtō, strings of Shinai are down (cutting edge up). Tsukagashira is the center of your body. You may support with right hand if necessary.

Fig. 22a shows Shōtō is bottom side and the Tsuba is behind Daitō's Tsuba (See Fig. 22 above)

Fig. 22b shows bad examples of holding Notō Shinai.

Fig. 21: Seiza (正座)



Fig. 22: Taiō (帯刀)



Fig. 22a
Way to Hold
Nitō Shinai
On Left Hand

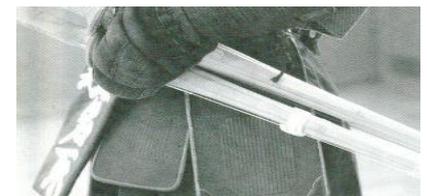
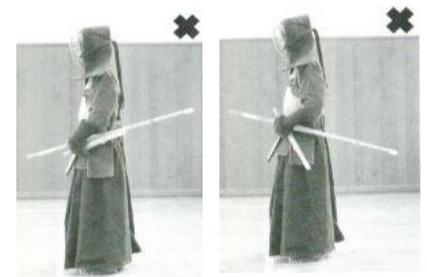


Fig. 22b
Two Bad
Examples
Of Holding
Shinai



Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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Nitō no Reihō (二刀の礼法): How to do Nuki (Drawing, 抜き), Kamae (Stance, 構え), and Osame (Closing, 納め)

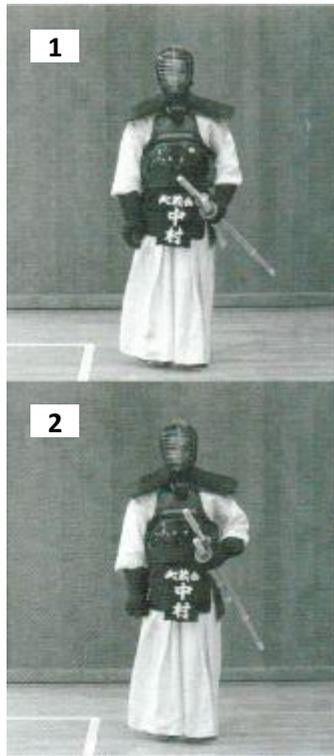
How to do Nuki (抜き方)

Note that ShōNitō (正二刀) uses Daitō on the right hand just like Miyamoto Musashi does in the picture Figure 1, and GyakuNitō (逆二刀) uses Daitō on the left hand.

Reihō Steps 1 thru 6:

- 1) With this Sagetō posture, bow your opponent at about 15° angle with good Metsuke.
- 2) With this Taitō posture, make three steps (see note step 3-6) forward together with your opponent.
- 3) On your second step, hold Tsuka (Shōtō for ShōNitō & Daitō for GyakuNitō) with your right hand near Tsubamoto.
- 4) On the third step while the right foot is sliding forward draw left-hand Shinai (Shōtō for ShōNitō and Daitō for GyakuNitō) and hand it over to your left hand.
- 5) Draw the right-hand Shinai (Daitō for ShōNitō and Shōtō for GyakuNitō) with your right hand as your left-foot is pulling toward the right-foot for Sonkyo.
- 6) Keep the Kensaki of Nitō crossing together toward opponent as shown and do Sonkyo. Daitō is in the right hand and on top of Shōtō; GyakuNitō is reversed.

Common to 正& 逆



ShōNitō (正二刀)



GyakuNitō (逆二刀)



ShōNitō



GyakuNito



How to do Kamae

As shown in step 6 on the right, Daitō is always on top of Shōtō in Sonkyo position.

Stand up from this Sonkyo position as shown on the left, and pressure your opponent with Nitō, and then take a Jōdan stance with the Daitō as shown on the bottom left.

How to do Osame

Do Sonkyo from the standing Nitō Chūdan stance with crossed Shinai (see the picture on left top and next page, top). First, do Osame the Shinai holding on your right hand, immediately transfer the Shinai on your left hand to right-hand and do Osame, and then stand up. Do not do Osame as you stand up.

Step 6: Sonkyo position with Nitō Shinai crossed

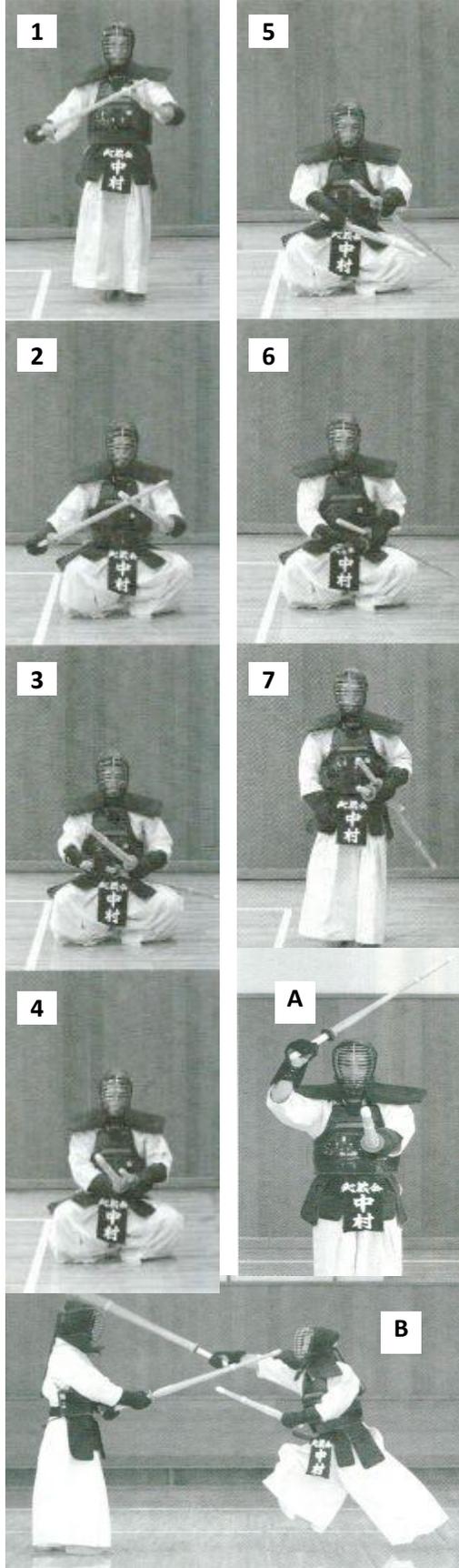
Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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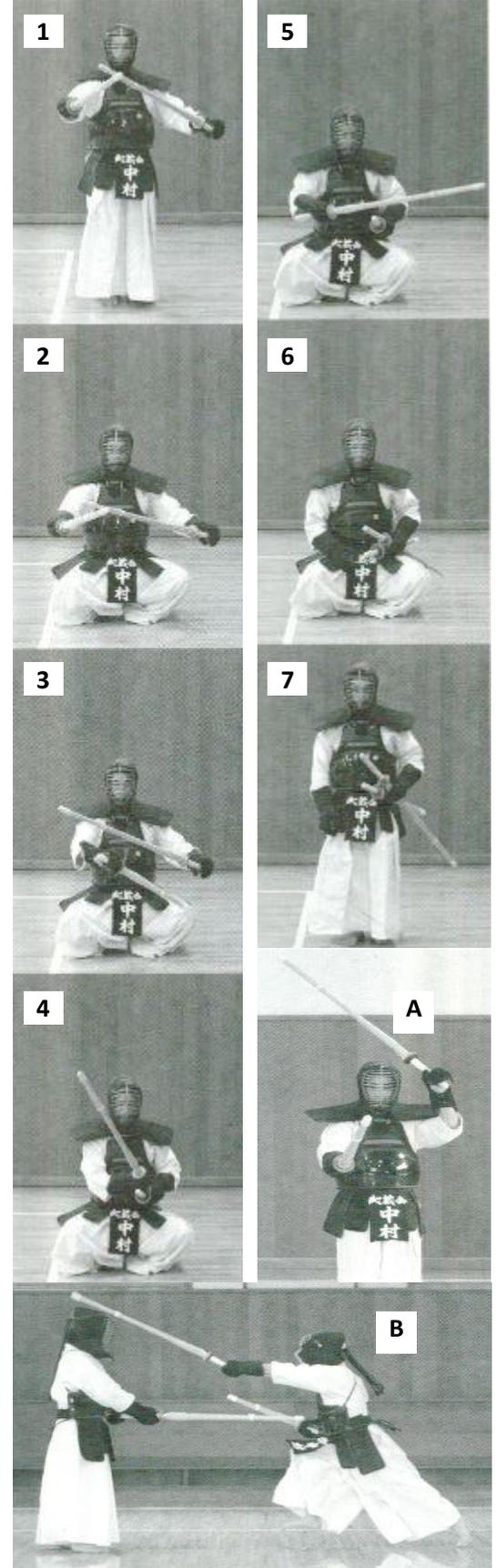
How to do Osame:

- 1) Do standing Kamae with Nitō Shinai crossing as shown (Daitō on top of Shōtō)
- 2) Go down to Sonkyo.
- 3) First, put the Shinai on right-hand away (transfer to left hand for Osame). This Shinai is Daitō for ShōNitō and Shōtō for GyakuNitō.
- 4) Immediately, hold the Shinai on left-hand with right-hand.
- 5) And put it away (transfer to left-hand for Osame). This Shinai is Shōtō for ShōNitō and Daitō for GyakuNitō.
- 6) Support Nitō Shinai with a right hand to make sure Daitō is on top of Shōtō, and the Tsuba is in front, etc.
- 7) Stand straight up in Taitō posture.

ShōNitō (正二刀) How to do Osame



GyakuNito (逆二刀) How to do Osame



ShōNitō (正二刀) and GyakuNitō (逆二刀)

In general, ShōNitō holds Daitō on right hand and Shōtō on left-hand. GyakuNito holds Daitō on left-hand and Shōtō on right-hand. You may start Nitō kendo from either style depending on your preference; however, remember that the ultimate purpose of Niten Ichi Ryu is to become able to use right and left hands freely the same way.

Fig. A is a typical Kamae.
Fig. B is a typical Men strike.

Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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3. Nitō no Kamae (二刀の構え)

YūkōMukō (有構無構): “There is no Kamae for Kamae.”

Niten Ichi Ryu has a concept of this **YūkōMukō**. Namely, the Kamae is originally considered as a state of physical and mental power prepared for any situation suddenly attacked by enemy or enemies even in peacetime. When entered a state of war, sword fighting situation, there must not be a fixed Kamae, but to cut down the enemy, situate oneself to swing sword freely for this purpose, and this is real Kamae itself, very rational thought.

Therefore, Kamae in Niten Ichi Ryu doesn't exist, that is, there are no fixed forms of Kamae that one must follow. However, as a basic Kihon principle to show various positions of Nitō, we have basic five Kamae known as “Gohō no Kamae.” They are three basic Kamae, Jō (上), Chū (中), Ge (下), and two applied Waki Gamae, left (左) and right (右), total five. Today's Shinai kendo in Musashi-Kai Nitō Ryu is also using these as basic Kamae.

Niten Ichi Ryu “Gohō no Kamae (五方ノ構).” –Fig. 30a – Fig. 30e

Musashi-Kai inherited Niten Ichi Ryu “Gohō no Kata (五方ノ形)” from former fifteenth Niten Ichi Ryu master, Matsunaga Tensachi (松永展幸). The Gohō no Kamae come from this Gohō no Kata as basic Kamae.

The Nitō Kamae used in modern Shinai Kendo and Niten Ichi Ryu Kendo Kata described in detail later all come from this Gohō no Kamae. They are changed and developed from it to suit to modern kendo.

Kamae and Tachisuji (太刀筋)

Miyamoto Musashi said in his book of Gorinsho (五輪書) that if you know well about Tachi no Michi (太刀の道), you can swing a sword with two fingers freely without difficulty. We want to understand about this Tachi no Michi first thing at an earlier stage.

Whether it's Ittō or Nittō, the basic Tachi no Michi, the way of the sword for a cut; namely, Tachisuji (太刀筋), there are only the following five ways.

- 1) Vertical up and down directions.
- 2) Upper right to lower left or lower left to upper right diagonally.
- 3) Upper left to lower right or lower right to upper left diagonally.
- 4) Horizontally left to right or right to left
- 5) Tsuki



Fig 30a
Chūdan



Fig 30b
Jōdan



Fig 30c
Gedan

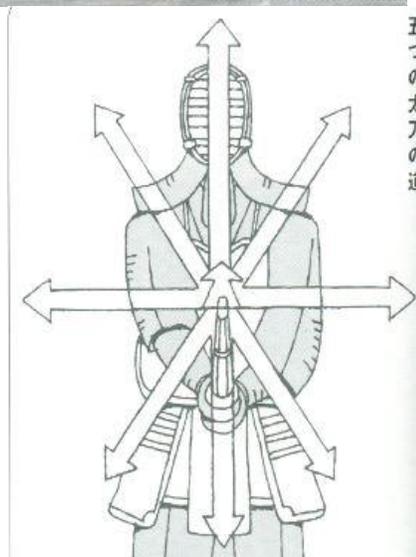


Fig. 31

The Way of the Sword for a cut
Five Tachisuji (太刀筋)



Fig 30d
Hidari



Fig 30e
Migi

Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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Niten Ichi Ryu considers that a sword cutting is to move sword from the present Kamae to other Kamae passing through one of these five ways of Tachisuji. The Kamae you changed to is a finishing point and becomes a starting point for next waza in the Tachi no Michi (太刀の道). Therefore, there are no wasted motions in handling a sword; it's like water flowing freely, changing without staying in one spot.

Nitō's Kamae in Modern Kendo

Thus, Niten Ichi Ryu defines Kamae as placing your sword at the position best suitable to freely swing to cut to live for this purpose.

Based on this purpose there are rational position and places of Shinai in Kamae one can choose considering condition and purpose of Kendo Gi/Shinai and limited Datotsubu (Kote, Men, Do & Tsuki) in our modern Shinai kendo.

We introduce herein the Nitō's Kamae normally used in modern Shinai Kendo in Musashi-Kai. But these Kamae are not to stiffen and settled to stay in one Kamae.

● Chūdan's Kamae, Fig. 32

Chūdan's Kamae in Nitō as shown in Fig. 32 is the basic stance, pressure opponent to aim at chest, throat, face or eyes from this stance, and then change to various other Kamae as shown in Figure 32a,b,c. (GyakuNitō Left foot front was omitted).

● JōgeTachi's Kamae, Fig. 32a,b,c

These Kamae are most used in modern kendo today suitable as Gohō no Kamae and practical for Kentai (懸待)-Itchi or Kōbō (攻防)-Itchi. The positions of Shōtō or the angle of Daitō, as well as the foot position, will change depending on the relation of Kōbō, attacking or defending, between you and your opponent. Each style, ShōNitō or GyakuNitō can consider foot position of “right foot front” or “left foot front.”

● Gedan's Kamae, Fig. 33a,b,c

Normally, this Kamae has a strong element for defense, because there is no KiriAge (cut upward) waza due to the restriction of Datotsubu in modern Shinai Kamae as shown in Figure 33a,b,c.

Chūdan's Kamae

Fig. 32



JōgeTachi(ShōNitō Left foot front)

Fig. 32a



JōgeTachi(ShōNitō Right foot front)

Fig. 32b



JōgeTachi(GyakuNitō Right foot front)

Fig. 32c



Fig. 33



Gedan's Kamae

Fig. 33a



Chūdan Jyūji

Fig. 33b



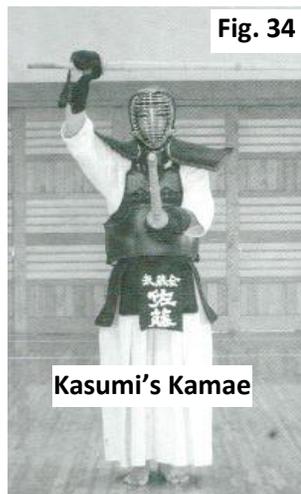
Jōdan Jyūji

Fig. 33c



Ryō Jōdan

Fig. 34



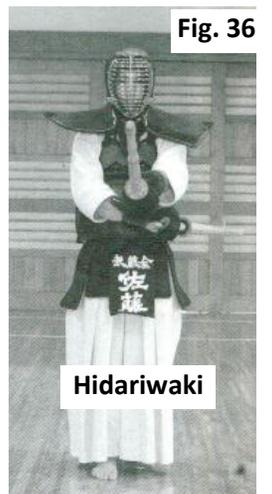
Kasumi's Kamae

Fig. 35



Migiwaki

Fig. 36



Hidariwaki

tan Migiwaki becomes Hidariwaki Kamae In Gyaku Nito
Hidariwaki becomes Migiwaki Kamae In Gyaku Nito

Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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- **Jyūji's Kamae (十字の構え), Fig. 33a and Fig. 33b**

This Kamae is an application of Chūdan's Kamae and known to be very effective in actual sword fighting in the war. Also, in modern kendo, it has wide application, and the position of hands and the height will change depending on your opponent.

- **Ryō Jōdan's Kamae (両上段の構え), Fig. 33c**

This Kamae raises both Daitō and Shotō to Jōdan position. Swing down from this stance both simultaneously and doing Kamae to Gedan position is Niten Ichi Ryu's fundamental Tachisuji (太刀筋). When you have this Ryō Jōdan, you must press your opponent from above with full mental power.

- **Kasumi's Kamae (霞の構え), Fig. 34**

Daitō is placed horizontally on top of your head, and Shotō is Chūdan's Kamae in center of your body. This Kamae evolved from JōgeTachi becomes very defensive because if you defend Tsuki and right or left Dō strikes with Shōtō, there is practically no opening to get you to hit.

- **Migiwaki's Kamae (右脇の構え) in ShōNitō, Fig. 35**

Daitō is taken to right hip as shown in Figure 35 with Kensen directed toward the opponent as Kamae.

- **Hidariwaki's Kamae (左脇の構え) in ShōNitō, Fig.36**

Daitō is taken to left hip with Kensen backward as shown in Figure 36.

Fig. 35a-d and Fig. 36a-c show practical and typical applications of right or left Wakigamae.

Fig. 35a-d, for example, shows Migiwaki Gamae after Dō strike, step back, and then go to Migi Katate Tsuki waza.

Similarly, Fig 36a-c shows Hidari Waki Gamae after Dō strike and then go to Migi Katate Kote waza (Debana) when an opponent comes to Men strike.

Fig. 35a-d: Migiwaki Kamae Waza Application

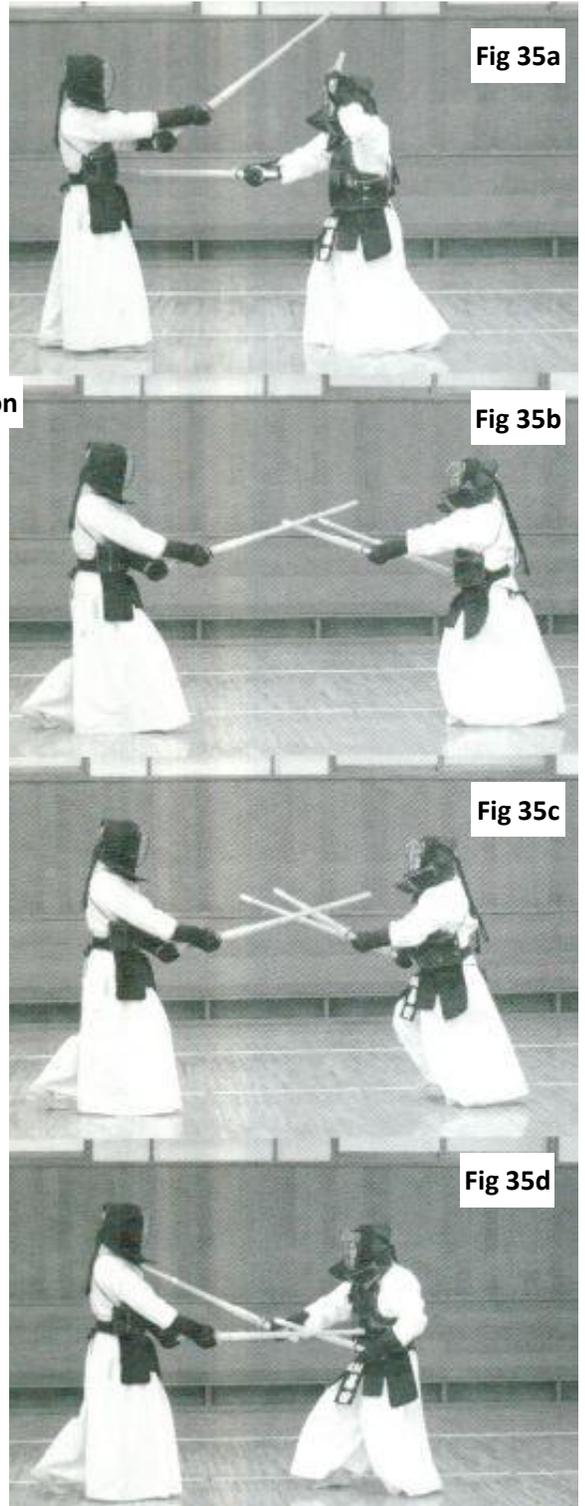
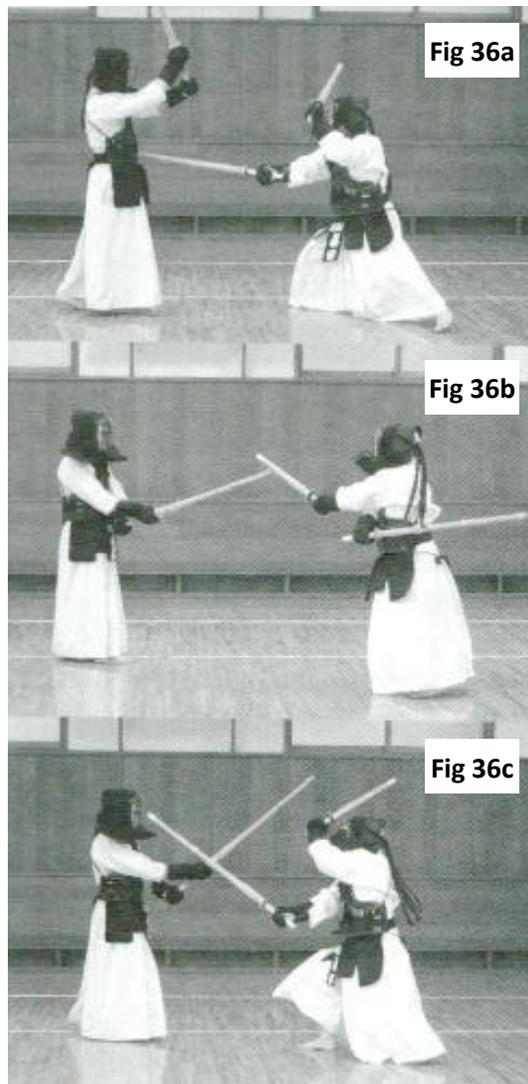


Fig 36a-c: Hidariwaki Kamae Waza Application



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Chapter 3: Basic Techniques for Nitō Ryu

1. How to use Nitō

Use Nitō together, at the same time

Usually, Nitō's kamae consists of Chūdan's Kamae with Shōtō and Jōdan's Kamae with Daitō, so that one can strike down with Daitō by blocking with Shōtō. Therefore, many think that it's a combination waza consisting of Kodachi's waza and Katate-Jōdan's waza. Namely, break opponent's Kamae with Shōtō by Harai or Osaе motion, and then strike down with Daitō from overhead; or blocking opponent's attack by Shōtō and then strike with Daitō.

Many think that is a way to use Nitō and think it as Kihon waza. However, handling Nitō thus separately thinking this combination works lead to the delusion that will hinder progress developing Niten Ichi Ryu. As was mentioned in the previous chapter, Niten Ichi Ryu's Kihon and the purpose of practicing is to use Nitō same way handling it with right or left hand freely with one mind/heart.

Figure 37 shows Men strike for Ittō (Fig 37a) and Nittō (Fig 37b); both show the same posture, but note in Nitō, that the attack and block are together same time.

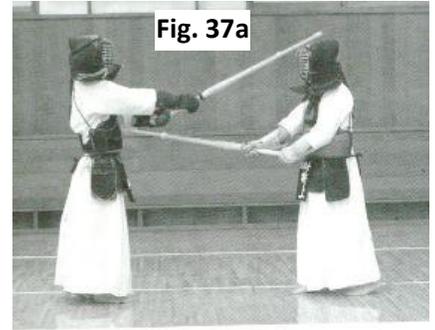


Fig. 37a

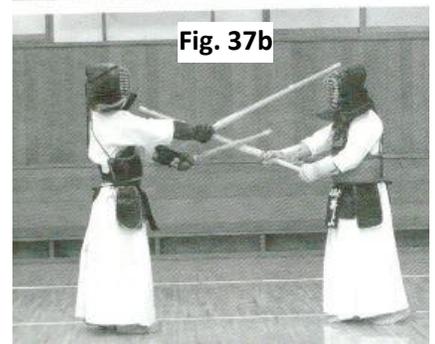


Fig. 37b

Attacking and Defending point of view in Nitō Ryu

Chūdan stance on kendo is considered as an orthodox and fundamental Kamae for Ittō or Nitō. Niten Ichi Ryu's Nitō for this Kamae is called “Chūdan Jūji no Kamae,” and the two Shinai placed in this form act as a strong gate-like barrier against your opponent to attack you. However, at the same time, it is difficult for you to attack the opponent from this Chūdan Jūji's Kamae. Therefore, you must open this gate to initiate an attack. So, you direct Kensen of Shōtō toward the opponent and Daitō overhead to Niten Ichi Ryu's Kamae called “Jōge Tachi.” This open Kamae enables you to attack, but same time opponent can find a chance to attack the middle portion. Therefore, momentarily protect center by placing Nitō near the center, and immediately attack opponent's Shinai with Shōtō, at the same time strike Men with Daitō as you take Hiraki Ashi to your right forward as shown in Figure 38d. This movement as an example is the basic point of view in Nitō Ryu for attacking and defending.

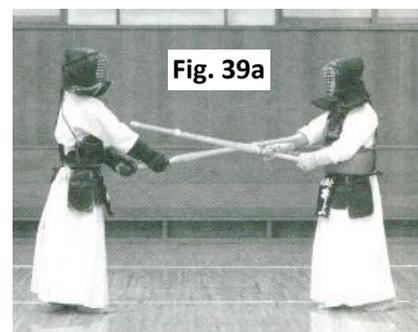


Fig. 39a

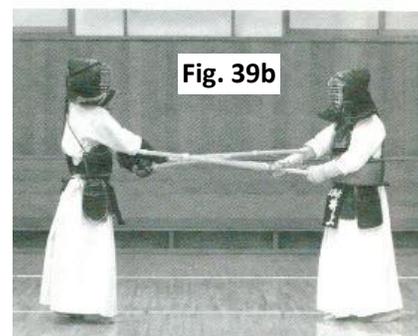


Fig. 39b

In general Nitō Ryu is considered doing seme or block with Shōtō to open a chance to strike, and then strike Men or Kote from overhead with Daitō. There is no “defending Ken” in Niten Ichi Ryu. In kendo, it is tabooed to have defensive Ki, but the spirit of Sutemi. They say “there is no defense for the sake of defense” or “You don't have Ken for defense” which is true for Niten Ichi Ryu, and make full use of Shōtō and Daitō to attack. Niten Ichi Ryu's point of view on Kōbō (攻防) is based on this principle of attacking.

Figure 39 shows the Kote strike for Ittō (Fig 39a) and Nittō (Fig 39b); both show the same posture, but note in Nitō, that the attack and block are together same time. Note the Kote is hit by crossing arms, one for block and the other for Kote strike.

Chūdan
Jūji no
Kamae

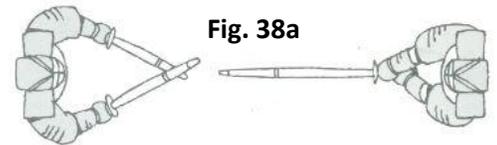


Fig. 38a

Jōge
Tachi
no Kamae

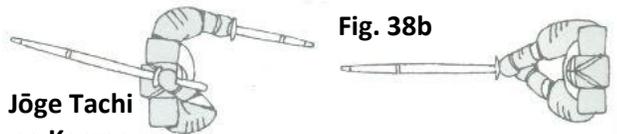


Fig. 38b

Reaction

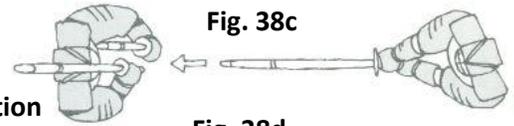


Fig. 38c

Men Uchi

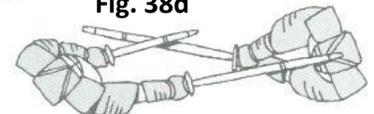


Fig. 38d

Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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2. Strike with one hand

No need to strike forcibly with one hand

In general, the most difficulty encountered in handling Nitō is the fact that one cannot hit well with one hand. Many flinch from trying Jōdan or Nitō saying, “how can I cut with one hand when not even satisfied with two hands.” I think this thought comes from a false belief that one hand strike requires more strength and constitutes difficult waza. In other words, they think even two-hand strike makes it difficult to cut sharply with proper strength, so one hand strike will make it harder. However, one hand strike is not supposed to use force to strike. With proper Tachisuji and TenoUchi even kids, male or female, can strike with one hand without developing muscles by practicing with heavy Shinai.

Tachisuji (太刀筋) for one hand strike

In general, when said to strike with one hand, you think image to swing Kensaki of Shinai from Tsukagashira, where you hold, as a fulcrum and rotate about your wrist. However, in this way, you impose a heavy burden on your wrist when you try to stop Shinai at the Datotsubui. For this reason, one tries to build the strength of wrist muscle by adding extra weight on the tip of Shinai, and practices swinging. But there is an easy way. Knowing the fact that, when an object is thrown it rotates about its center of gravity (C/G) and the point C/G takes a parabolic path in the direction thrown, switch from your wrist to this C/G of Shinai to use the rotational force to strike the target.

Learn Center of Gravity (C/G) of SHInai

First, let's confirm Shinai's C/G by balancing your Shinai on your hands as shown in Figure 40a. Depending on the weight of Tsuba used, this point C/G is usually about 10 cm toward Kensaki from the fattest portion of the bamboo joint. Let's mark this C/G point with colored vinyl tape and try the following test shown in Figure 40b,c,d. Hold Tsukagashira of Shinai with the left hand and this C/G point lightly with the right hand, thumb and index fingers as shown in Figure 40a, and make Hidari Jōdan posture. Push and throw the C/G point toward opponent's face straight as possible and let your left fist follow the straight pass of the C/G marking toward opponent's face and let Shinai rotate about the C/G point as you strike with the left hand. You will surprise that your left hand is pulled forward by this swing rather than downward. The speed of the Kensaki (tip of Shinai) is inversely proportional to the distance from Kensaki to the axis of the rotation, the C/G point.

At first the Kensaki starts rotating from Tsukagashira as a fulcrum (axis of rotation) with full arm length of Shinai and then as the Shinai swings forward closer to target (near finishing strike) the axis of rotation changes to the C/G point, shortening the arm distance like one-half, resulting gain (doubling) of the rotational speed of Shinai. That creates Sae (冴え), the sharpness of strike. If you swing Shinai from start to finish using Tsukagashira as a fulcrum, you will hit floor unless you hold up firmly with the hand. However, if you change the fulcrum to the C/G of Shinai as you throw this C/G point to opponent's face, the Shinai will fly forward. The function of the hand at this time is to pull the Tsuka end a bit toward the back to help to accelerate Shinai motion going forward as it rotates. Therefore, there is no force necessary to support the weight of Shinai since no downward motion. If trained, you can swing Shinai in this way with two fingers, ring and little fingers.

Figure 41 shows two fulcrums, one at the wrist and one at the center of gravity (C/G) of Shinai. If you do not use C/G of Shinai to swing Shinai, you can imagine how hard it is to hold Shinai up at the end of the swing. On the other hand, if the C/G of Shinai is used correctly for the strike, you can imagine how easy it is to hold up Shinai at the end of the swing because hardly any force is necessary to hold up. Refer to Figure 108 page 33 for the difference in Men Uchi for beginner and experienced.

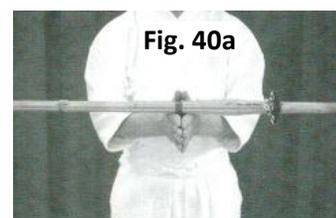


Fig. 40a

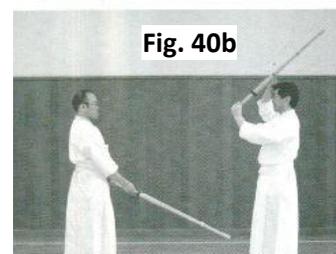


Fig. 40b

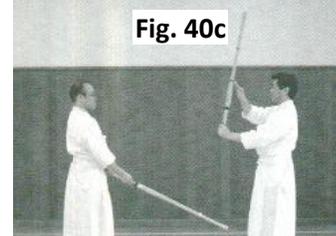


Fig. 40c

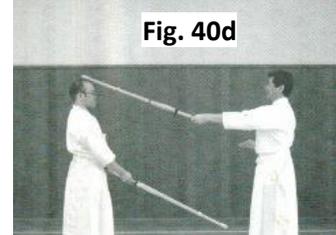


Fig. 40d

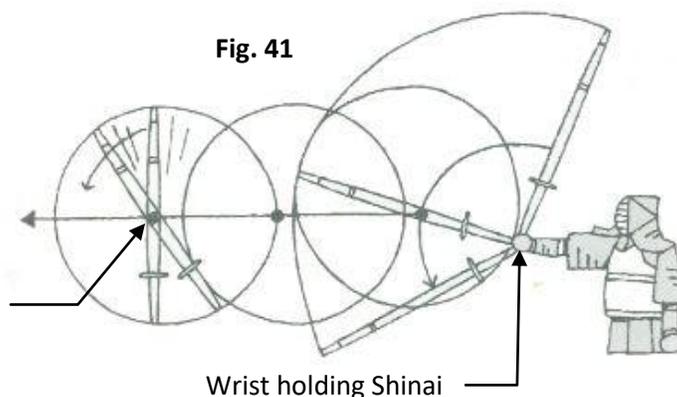


Fig. 41

C/G of Shinai

Wrist holding Shinai

Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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Practice method of Katate Uchi (片手打ち), one hand strike

To learn and practice the **TenoUchi** of one hand strike after knowing the Tachisuji is best suited to use Bokutō used in Kendo Kata. For kids, male or female, who do not have much strength it's a good idea to use Shōtō or the Niten Ichi Ryu's Bokutō which is lighter and skinnier. Figure 42 shows the use of Niten Ichi Ryu's Bokutō for this practice to learn TenoUchi. First, determine the center of gravity (C/G) of the Bokutō and mark the point with vinyl tape, and hold it so that the Bokutō is curved down, blade side up and Mine side down (used as Mine Uchi), and then practice to swing and note to rotate the C/G point as you swing. No need to use force to swing fast, but softly relaxing your wrist and utilizing natural rotation of Bokutō about the C/G. It's important not to resist the natural rotational force created; you must feel it's not bothered, and focus on practicing this **TenoUchi**. You should be able to find the way to show a quick, sharp and somewhat strong swing without much strength if you get used to it.

Formulate a strong Datotsu (打突, strike)

We learned a principle of effective Datotsu utilizing rotational force about Shinai's center of gravity and practiced **TenoUchi** necessary to acquire. However, this method alone does not yield enough Datotsu power for cutting, because body weight must be added to the cutting power. How can we do that? Let's consider a vaulting horse, you jump over it, in gym class. Examine Figure 43 how you do this exercise. Probably, when you jump it over, you use lower side two-arm muscles and hit the mat from over your head (Fig 43a) to move your hips forward over the mat (Fig. 43b). An important point for this motion is how you use the lower side two arm muscles (side of arm muscle that ring and little fingers are connected). You swing both arms big without bending elbows too much and closing under your arms. Also, as you hit the mat hard to move your hips forward and over, you must intend to make this motion of moving your hips. Use this image to practice swinging Shinai. Your feeling is to jump this horse mat in front of you, at the moment you start swinging, using the arm muscle and riding your body weight onto the Shinai on your hands, and carry your hips forward. Better to have an image of carrying your body forward than the image of jumping higher. And when you strike, have a feeling of squeezing wrist near thumb a bit inward and grip ring and little fingers at the same time. With this method adding your body weight to the natural rotational force of Shinai swing centered at the center of gravity (C/G) of Shinai, Datotsu power of cutting is thus formulated. Figure 44a is the resulting form when body weight is added to the Datotsu power. Figure 44b is not quite using the body. In practicing this method at first, you may not be able to get Ki-Ken-Tai Itchi. You may need to practice more on this footwork, Fumikiri/Fumikomi, rather than hand swing to acquire Ki-Ken-Tai Itchi. Please practice repeatedly.

Figure 43a shows a person jumping over a vaulting horse. Figure 43b shows the person landing with their hips forward. Figure 44a shows a person swinging a Shinai with body weight added. Figure 44b shows a person swinging a Shinai without using the body. Figure 42 shows a person holding a Bokutō with the center of gravity marked.



Fig. 44a

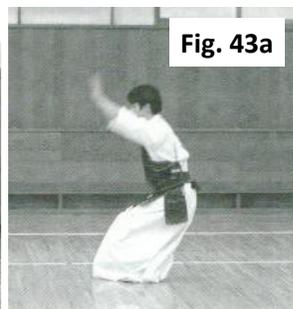


Fig. 43a



Fig. 44b



Fig. 43b

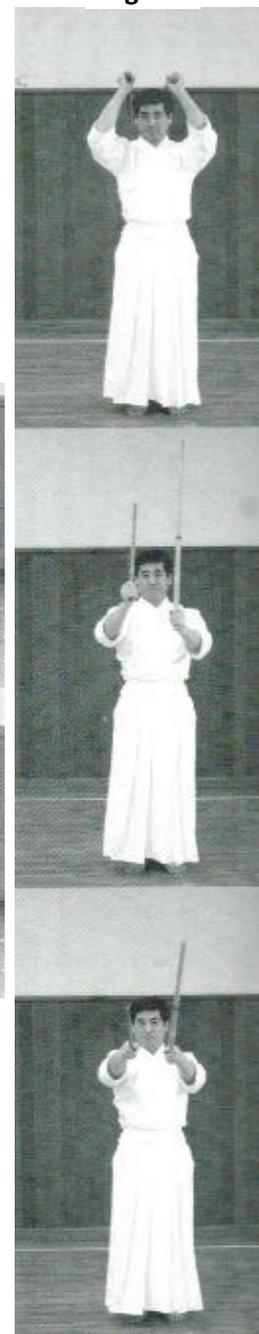


Fig. 42

Kiritsuke and Kirioroshi

You may think Katate Uchi may not be powerful enough to cut a thing because it utilizes a natural rotational force of the Shinai swing. Indeed, if you try to cut a roll of Japanese rice straw with a sword, as in Tameshigiri, you need to stand almost as close as a distance you can touch with hand, lower your hips as you cut, and pull slightly toward you when you cut. This posture is different from modern Shinai kendo. In modern Shinai Kendo, Men Uchi for example, you jump in to strike from Tōma, pull in left foot keeping relatively high posture, hold Shinai high after the strike, pass through opponent's left side, and quickly turn around to show Zanshin. What a difference! Why different?

Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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Fact is, there are two ways to cut in the rule of law in Japanese swordsmanship. One is called Kiritsuke, and the other is called Kirioroshi. As a principle, Kiritsuke does not consider to kill enemy completely by the first cut but considers to kill by the second or third cut. Therefore, the posture after the cut becomes important in case of the enemy dodges and responds with counterattacks. Of course, you do not assume the second or the third cut in Kiritsuke, nor you do not neglect the strength of power cut in Kiritsuke.

On the other hand, the purpose of Kirioroshi is to kill the enemy completely, or at least make enemy incapable of combat. One takes wider feet, dropped hips, and relatively lower posture for Kirioroshi as in Figure 45a. Studying various old Kenjutsu or Iai Kata, many are the combination of the Kiritsuke and Kirioroshi. We introduced here AJKF's Iaido Seitei no Kata Ippon Me "Mae" as shown in Figure 46. Kiritsuke is also referred to as "Shotachi."

The first cut in figure 46 starts with Kiritsuke or Shotachi as in Figure 46b and cuts an imaginary enemy's temple horizontally which gives a chance for the second cut. The second cut is Kirioroshi moving closer with a big Furikaburi as in Figure 46c and then strike down forcibly with the whole body. In an actual combat situation, we do not consider moving into the enemy, who has equipped the same way as you, to kill the enemy. We believe today's kendo has been developed mainly from the concept of Kiritsuke or Shotachi. Therefore, the Shinai is a bit (10cm) longer than the sword, so that face cut (Fig 45b) for the sword as Shotachi corresponds to head cut (Fig 45c) when Shinai is used, and the cut requires speed and good posture to go through opponent's side to show Zanshin. If we understand the technique of Shinai kendo corresponding to the rule of law in Japanese swordsmanship is this Kiritsuke or Shotachi, it makes sense that Katate Uchi, one hand strike, will serve the purpose of Kiritsuke and support the rationale.

3. Practice method of feet and body

Move from feet

Footwork in kendo is very important regardless of Nitō. You do not bend or twist upper body, or lean back, when you are striking or blocking your opponent. Niten Ichi Ryu teaches to set up your footwork first and then swing a sword so that body can move in the direction. That does not mean you must move feet first before Shinai because the body and Ken is one like an object (body) and the shadow (Ken). Katate Uchi tends to focus on moving hand first, so try to move from feet. Fig. 47a shows a bad example of bending the upper body; move your feet like Fig. 47b regardless of Ittō of Nitō.

How to use feet

Ittō kendo Kamae with right-hand front/right-foot front practices always to move from the right foot for going forward and left foot for going backward. However, for Nitō kendo, which foot you move first is not important, because Niten Ichi Ryu has freedom of thought not sticking to the restriction that may hinder the development of Nitō kendo. However, there is a fundamental principle called "InYo no Ashi (陰陽の足)" that move in a pair like "Lighted object and the shadow." In this footwork, you move the two feet together in the pair without delay, for example, right and left or left and right.



Fig. 45a

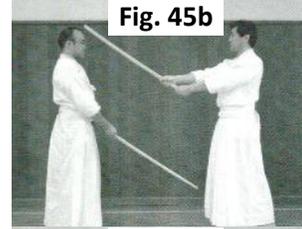


Fig. 45b

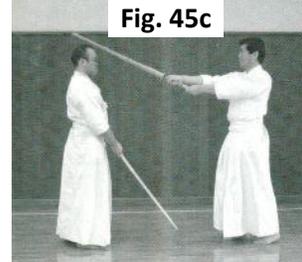


Fig. 45c

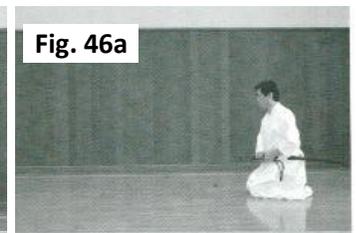


Fig. 46a



Fig. 46b

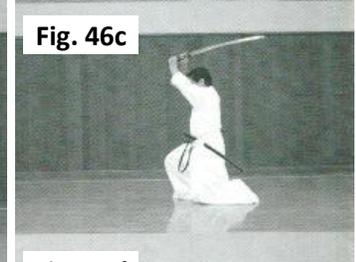


Fig. 46c



Fig. 46d



Fig. 47b



Fig. 47a

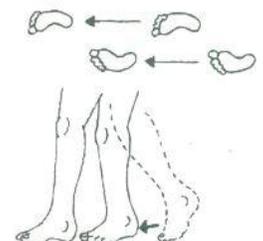
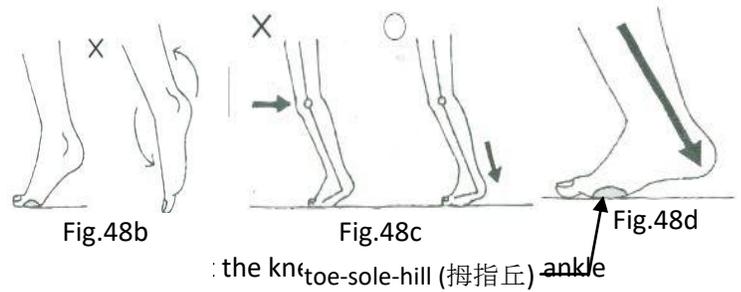


Fig.48a: InYo no Ashi

Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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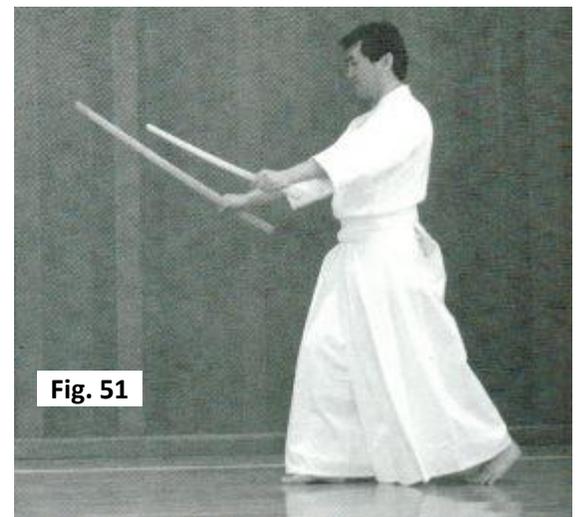
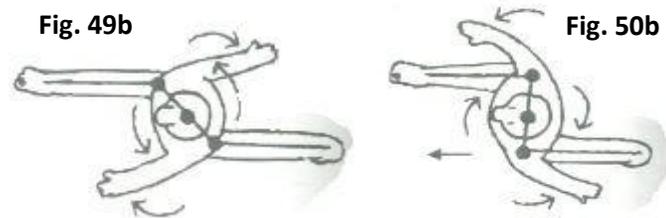
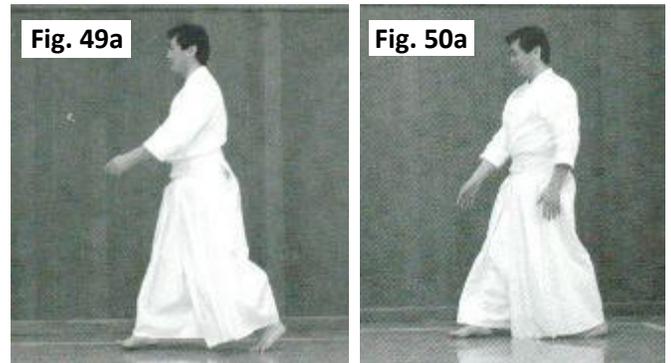
When you carry out the footwork going forward, rearfoot toes should be slightly lifted, transfer your weight on the toe-sole-hill (拇指丘), and extend hollow (back) of the knee. This push motion at the back of the knee is properly made using spring action at the left ankle by stepping down motion of left heel without hitting the floor. In Fig. 48b shows a bad example of the use of ankle. Fig. 48c shows where the spring action is. “X” correct way.



Walking method without moving the upper body

It is necessary to acquire a walking method and the footwork for Nitō Ryu so that the upper body handling sword is not affected by the free movements of the lower body without restrictions which foot you move first. Let's review the old Japanese walking method used traditionally in performing arts such as Sumoh, Kabuki, Noh, etc. The walking style is known as “Nanba walk” or “Hikyaku running.”

Let's examine the method and the mechanism of the way modern people walk and compare it with the mechanism of the old traditional peculiar way old Japanese people used to walk. The picture in Figure 49a is a way we walk now, and Figure 49b is the mechanism of the modern way. The picture in Figure 50a is an old way, and Figure 50b is the mechanism of the old traditional way. In Fig 49b, if you push floor back with left foot, it transmits a force through the left leg to your hips, hips rotate counter-clockwise when seen from the top, and this force moves your right foot forward. The right shoulder in the upper body at this time rotates clockwise to keep body balance. This clockwise shoulder rotation transmits a force to move the left hand forward. The Fig. 50b has a different mechanism. Instead of pushing off with the left foot, loosen right foot knee, utilize body weight like it is sliding forward, then move the left foot to follow this body motion, and use hips to rotate clockwise so that the right shoulder will rotate the opposite, counter-clockwise to keep body balance. This motion makes right hand forward and left hand back as the right foot is moved forward in this way. However, this method does not yield dynamic movement like our normal walking method, because the movement is natural, left foot is not used to kick floor to move forward. Also, the hip rotation is not as much as the normal walking method as you can expect. Practicing these two walking methods, you can acquire the desired Niten Ichi Ryu kendo footwork Fig. 51 that does not affect upper body motion. It may take time to master these methods of footwork, but anybody can learn if you focus and practice hard. Please try.



Chapter 4: Nitō no Waza (二刀の技)—Basic Edition (基本編)

1. Kihon Datotsu

Men Uchi

Kihon Datotsu for Men Uchi in Nitō Ryu uses Jōgetachi Kamae as shown in Figures 32 page 13, and strike with Daitō using either right or left foot Fumikomi Ashi. Note to be aware of that when you strike with the right hand, move left hip forward, and when you strike with the left hand, move right hip forward to balance your body.

Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

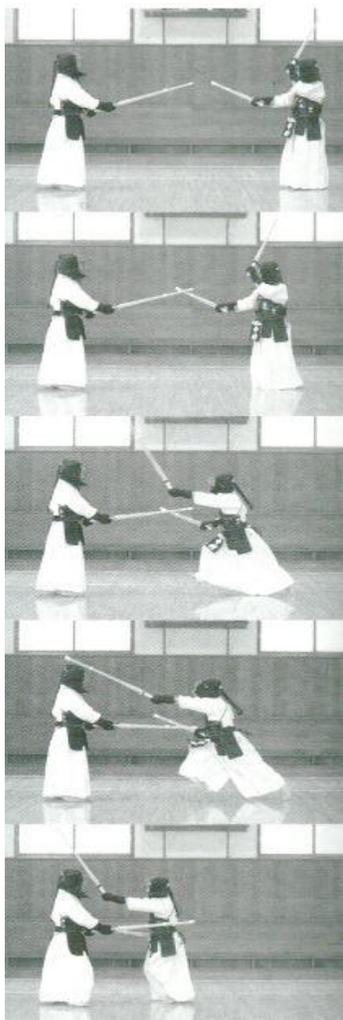
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**Fig 52a: ShōNitō,
Right foot front**



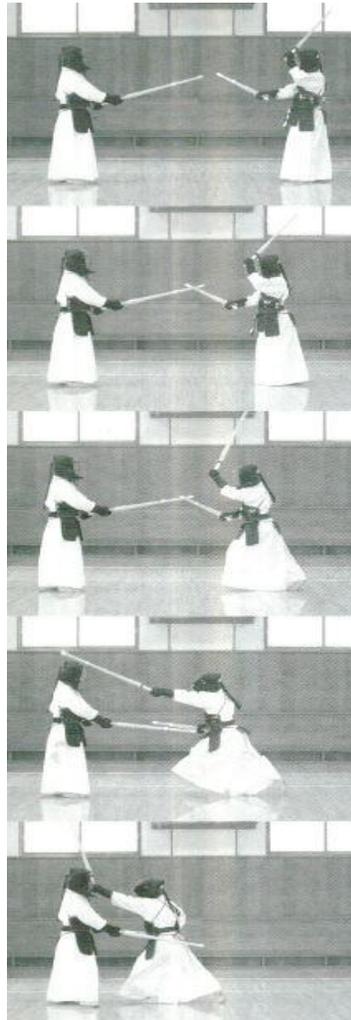
Right foot Fumikomi: Left hip forward w/ Daitō right hand & Shōtō left hand pull to balance

**Fig 52b: GyakuNitō,
Right foot front**



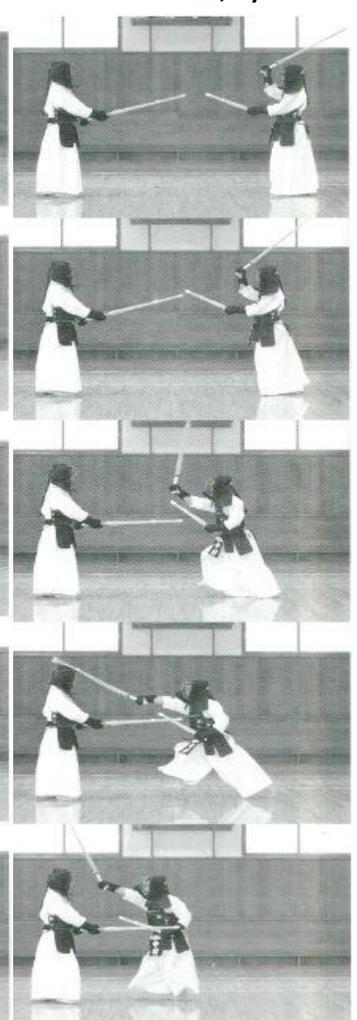
Right foot Fumikomi: Right hip forward w/ Daitō left hand & Shōtō hand pull to balance

**Fig 52c: GyakuNitō,
Left foot front**



Left foot Fumikomi: Right hip forward w/ Daitō left hand & Shōtō hand pull to balance

**Fig 52d: ShōNitō,
Left foot front, Ayumiashi**



Right foot Fumikomi: Left hip forward w/ Daitō right hand & Shōtō hand pull to balance

Kote Uchi

Footwork for kote uchi is same as Men Uchi in that right-foot front or left-foot front, or move right-foot first, or move left-foot first; it is all free depending on the time

and the situation relating to your opponent. An important thing in Kote Uchi is how you use Shōtō. In general, in Nitō Shinai kendo Kote Uchi practice, you see, you tend to strike Kote with Daitō while using Shōtō to defend for the opponent coming for Men.

This practice idea is against Niten Ichi Ryu's principle; Niten Ichi Ryu's Kihon is to use both Daitō and Shōtō at the same time. Shōtō cut up through your Seichūsen (正中線, the center of the body) as its blade turned around, and Daitō cut down through the same Seichūsen, the distance between them being so close at the crossing of your hands.

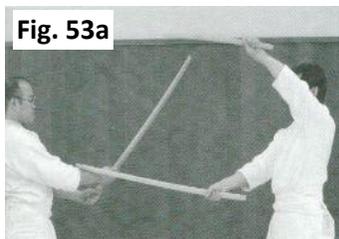


Fig. 53a

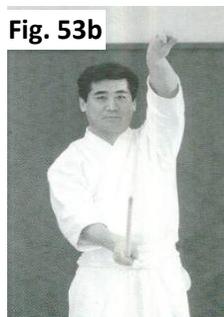


Fig. 53b



Fig. 53c



Fig. 53d

Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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Figure 53a and 53b show this Seichūsen cut with the hand holding Shōtō; Niten Ichi Ryu's bokutō is used. As the result of this motion, Daitō strikes opponent's Kote, and Shōtō defends overhead. If you do not turn the blade and bring up straight for blocking, it may not only collide with Daitō by going wrong with the Hasuji, but also it becomes two motions and kills the function of Shōtō. Another important thing in Kote Uchi is to move your body so that opponent's Kote is in your Seichūsen as in Fig 53c and your body is away from the opponent's Seichūsen as in Fig. 53d, and moreover, that you strike Kote at the same time your body finish the movement. The posture when you strike Kote is more criticized in the case of Nitō as compared with Ittō because you tend to bend body since the opponent's kote is usually not in your Seichūsen.

Dō Uchi

Dō Uchi practice in general, many will strike Dō as Ōji waza by first parrying with Shōtō and then use Daitō to strike Dō. However, just like the Kote Uchi, as Shikake waza, this idea does not satisfy the rationale of Nitō. You move to the side of Daitō with Hiraki Ashi to parry opponent's Men Uchi by your body, and at the same time Shōtō strikes Jōdan, Daitō strikes opponent's Dō diagonally from Jōdan to Chūdan (Dō area), resulting as if Shōtō parries opponent's Shinai by striking from Chūdan to Jōdan position. Again like Kote Uchi, your Taisabaki (body motion) is very important to keep your balance and composure.

Tsuki thrust

Tsuki waza in Nitō is usually unthinkable, but it is easier to do Tsuki with Nitō than Ittō if once you get used to it. Place your Daitō quietly in a line connecting from opponent's throat to your eye position, at the same time move your hips forward with one step, and you thrust with Shinai turning it inward slightly with your wrist. At first, you may practice this Tsuki waza in two motions, one to place the Shinai in a horizontal position and one to make thrust motion with your body as in Fig. 58a. Eventually, you practice this waza to be able to do in one motion as in Fig. 58b. To place the Shinai in that position, have an image that you move your Kensen from Jōdan to the Tsuki-Dare without pulling the Shinai back; also an image that you thrust from your hips, not from hand, arm, nor your foot.

Fig. 54a: Kote Uchi 正

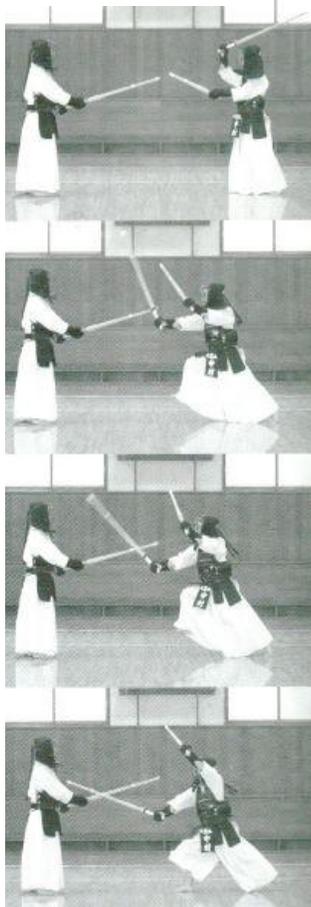


Fig. 54b: Kote Uchi 逆

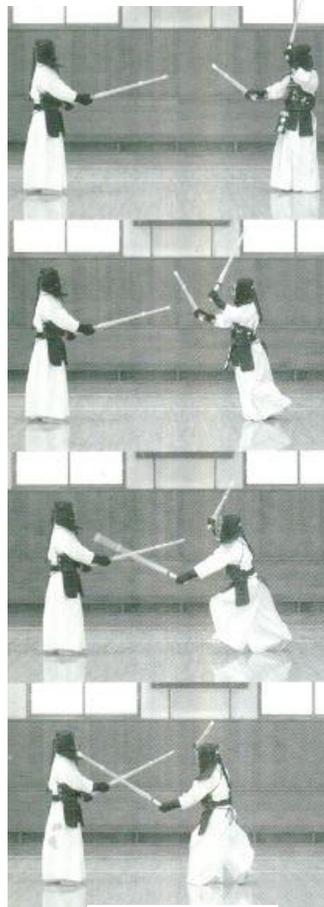


Fig. 56: Dō Uchi against 面

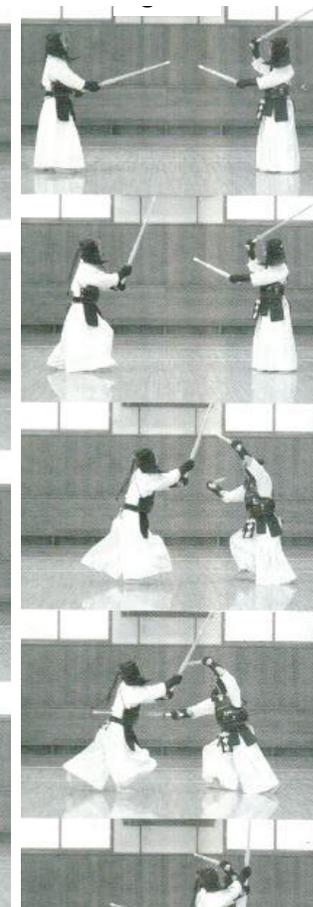


Fig. 55: Dō Uchi



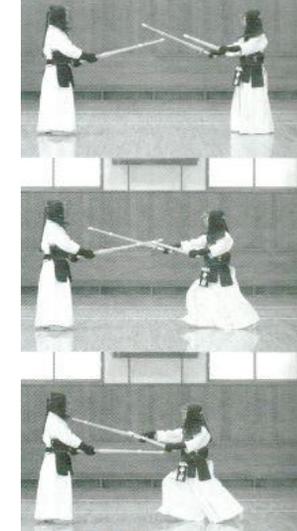
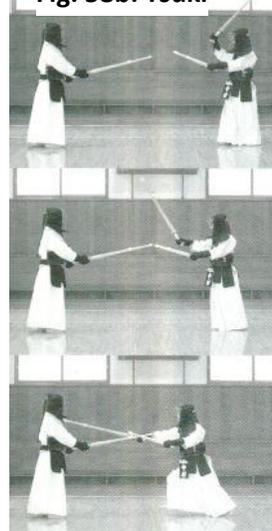
Fig. 58a: Tsuki (Kihon)



Fig. 57: Tsuki



Fig. 58b: Tsuki



Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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2. Kirikaeshi (切り返し)

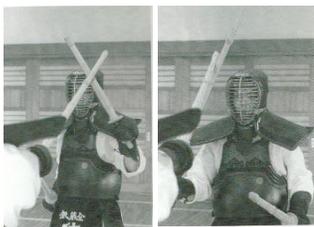
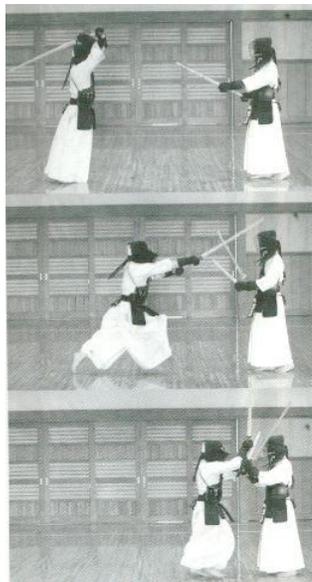
Useful Kirikaeshi

Kirikaeshi practice in kendo is very important in learning Kihon kendo movement such as Taisabaki, Kensabaki, Ashisabaki, etc. regardless of Ittō or Nitō as it is said, “kendo practice starts with Kirikaeshi and finishes with Kirikaeshi.” Method of Kirikaeshi in Musashi-Kai is made naturally to acquire the property of these techniques including Nitō's MaAi, TenoUchi, and Tachisuji; besides you can practice it mixing with Ittō practitioner. The detailed procedure is depicted in Figures below:

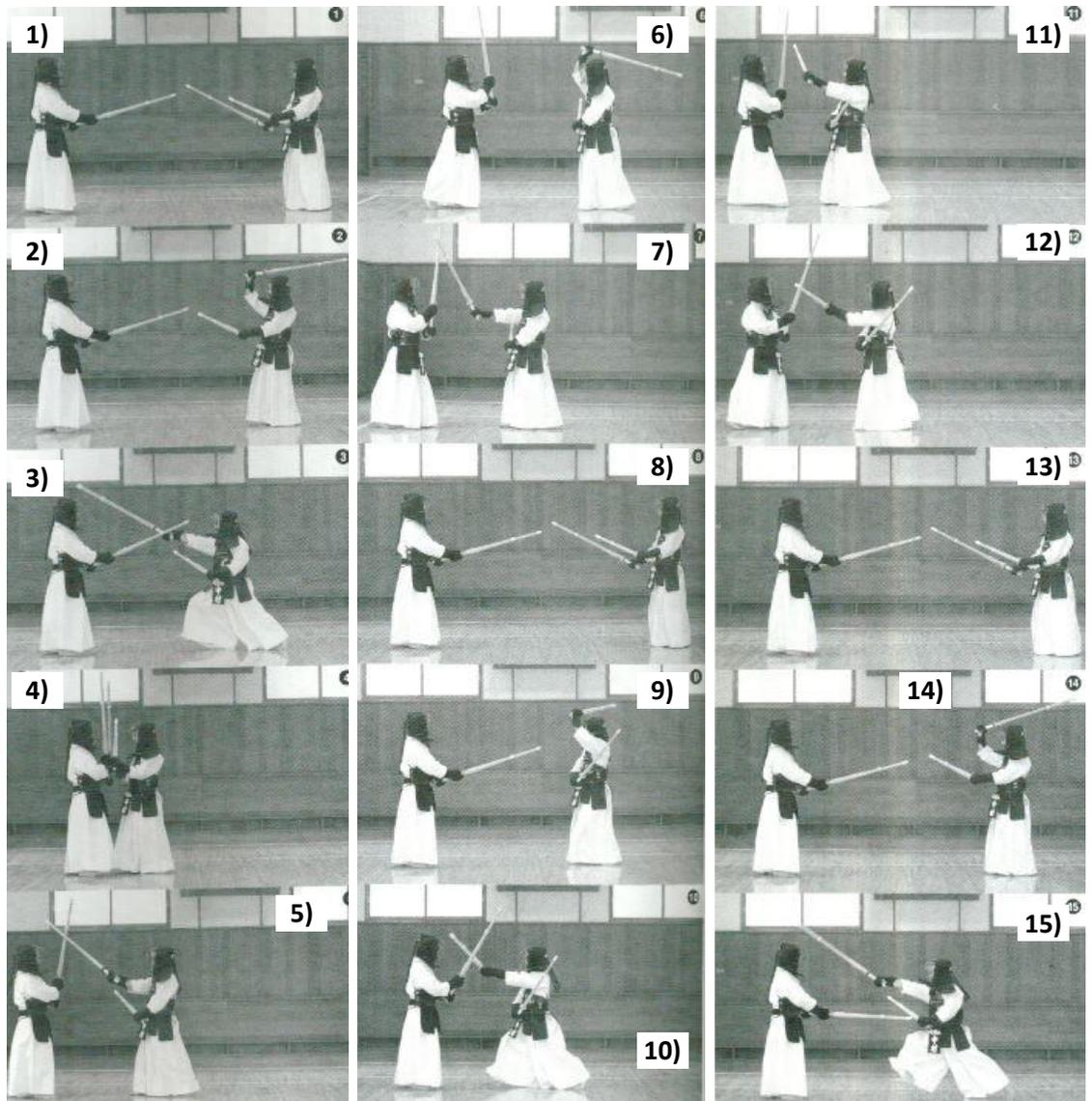
- 1) Position both Daitō and Shōtō for Chūdan's Kamae at Issoku Ittō distance.
- 2) Shōtō in Chūdan and as you make a step forward take Jōdan Furikaburi with Daitō.
- 3) Step in (Fumikomi) with the front foot and strike Men with Daitō.
- 4) Do Taiatari folding two Shinai in Jūji in front of your chest.
- 5-7) Protecting Daitō side Dō with Shōtō, strike Sayūmen with Daitō starting from the right side (4 front & 5 back with OkuriAshi)
- 8) Take MaAi with both Shinai at Chūdan Kamae after the nine Daitō Sayūmen with Okuri Ashi.
- 9) Shōtō at Chūdan, Daitō at Wakigamae, and take a big step forward to take MaAi for Shōmen Uchi with Shōtō.
- 10) Strike Men with Shōtō; Daitō protect Shōtō side Dō. 11) Do Taiatari with Shōtō in front of your chest area.
- 12) Leaving Daitō in Wakigamae, strike Sayūmen with Shōtō starting from the right side (4 front & 5 back w/ OkuriAshi).
- 13) Take MaAi with both Shinai at Chūdan Kamae after the nine Shōtō Sayumen with Okuri Ashi.
- 14) Shōtō in Chūdan, Shōtō side foot in front, and from back foot step forward to take Jōdan Furikaburi with Daitō.
- 15) Fumikomi from back foot (becomes AyumiAshi), strike Men with Daitō. Pass thru, turn, and show Zamshin w/ Chudan.

Fig. 60: How to receive Kirikaeshi

Figure 59: how to do Nitō Kirikaeshi



Receive Taiatari folding two shinai in Jūji in front of your chest. Receive Sayūmen alternately from the left side. Use AyumiAshi.



Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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3. Method for defense

Point of view for defense

You do not need to think about defense if it is to block opponent's attack, especially for Nitō when you have two Shinai one on each hand, because Nitō has more advantage over Ittō if it is for blocking only. Be aware that you are already forestalled when you need to block opponent's attack. You need to prepare and respond with Ōji waza as counterattack immediately after the block. Therefore, Kihon for the defense is to maintain attacking posture with Ōji waza and defend using the minimum amount of motions in blocking or parrying.

Against opponent's Men strike

There is no opening for Men strike in Jōgetachi's Kamae in Nitō, Daitō in Jōdan and Shōtō in Chūdan. If you were hit, there must be a reason that you created an unguarded moment. It is common to use Shōtō to defend against Men attack when Shōtō side Men is attacked because Shōtō is short, light and easier to handle. When this happens as in Figure 61a, your Dō and Tsuki are unguarded; therefore if your opponent attacks these places, you have no choice but to use Daitō to strike down (Uchiotoshi) to defend Dō or Tsuki. Once Daitō is brought down by Uchiotoshi, it takes a bit time to restore the normal Jōgetachi's Kamae, and this is the moment your opponent strikes your Men. From the standpoint of defense in Jōgetachi's Kamae, the upper body is defended by the Daitō and the lower body is defended by Shōtō. It is important not to change the role of this defensive mechanism. The Yokomen or Sayūmen on the Shōtō side can easily be blocked by placing Daitō near horizontal over your head as in Fig. 61b. This Kamae is called “Kasumi no Kamae” as in Fig. 61c. You can even tilt the Kensen down to block for worst horizontal Yokomen; moreover, you can use Ukenagashi waza after parried with Daitō and counterstrike him back. Shōtō should be used to protect Chūdan level, Tsuki and right or left Dō.

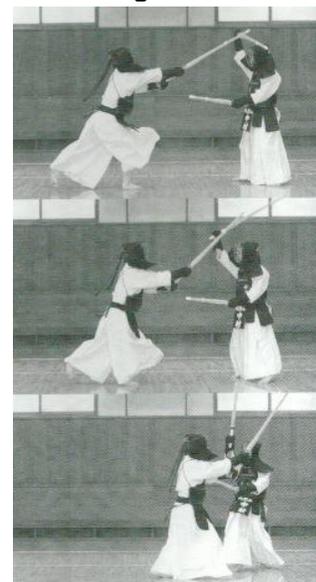
Fig. 61a



Fig. 61b



Fig. 61c



Against opponent's Kote strike on Shōtō side

Kote Datotsubui on Shōtō is relatively often targeted because you push out Shōtō as Chūdan's Kamae. The easiest way to avoid the Kote Uchi is to pullback Shōtō to Wakigamae as shown in Fig. 62a,b, but this posture opens up Tsuki and Dō Uchi; therefore, normally use a basic Ōji waza, “Kote Nuki Men” using Daitō over your head when Shōtō side Kote is attacked. However, in many cases, they use Renzoku waza, a consecutive set of combination waza such as “Daitō side Kote and Shōtō side Kote Uchi,” “Shōtō side Kote and Tsuki,” or “Shōtō side Kote and Dō Uchi.” So, here is another way to block and strike Men as shown in Fig. 62c,d. Let's call it, “Shōtō Kote Block Men.” Keep the Kensaki of Shōtō in the center, but open it to side blocking Kote Uchi at Tsubamoto, and immediately strike Men with Daitō from overhead.

Fig. 62a



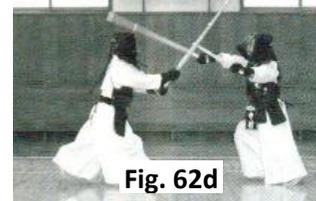
Fig. 62b



Fig. 62c



Fig. 62d



Against opponent's Kote strike on Daitō side

Daitō side Kote Uchi is targeted most frequently because it is a basic way to break Nitō Kamae in the concept that as long as you can press and control Daitō side Kote, you will not get hit with Daitō. Note in theory that you can normally dodge opponent's Hidai Kote Uchi by moving your left wrist back as shown in Figure 63b when you use Ittō with Hidari Jōdan Kamae.

Fig. 63a-1



Fig. 63a-2



Fig. 63a-3



Fig. 63b



Fig. 63c



Fig. 63d

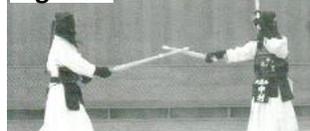


Fig. 63e



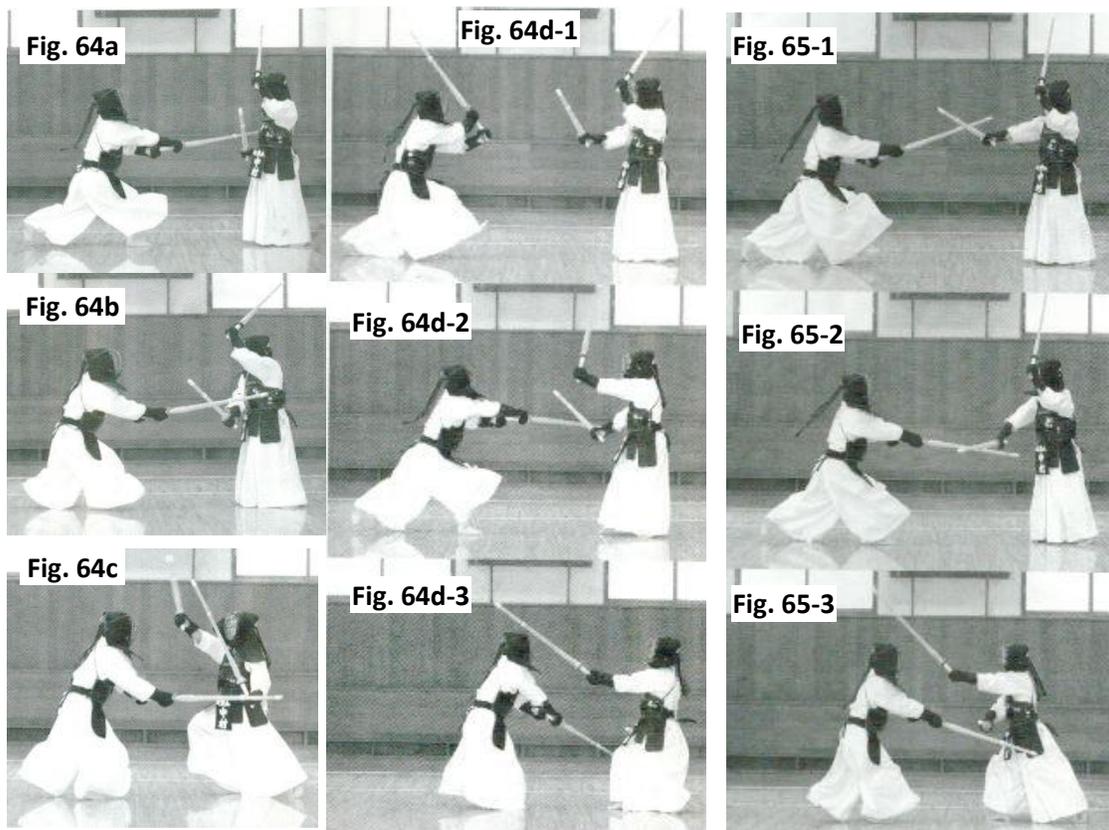
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However, in Nitō Jōdan Kamae, the Tsuka length is six cm shorter; therefore, your MaAi is closer to your opponent; so, sometimes, this method does not work as in Fig. 63c. So, when Daitō side Kote is attacked, you block it with Daitō as in Fig. 63a-1 at Tsubamoto by sliding motion of your hand downward from Jōdan position, and at the same time strike opponent's Men with your Shōtō as in Fig. 63a-3. Also, there is a way to avoid Daitō side Kote Uchi, by attacking opponent's Seichūsen vigorously using Shōtō so that opponent cannot plunge into Daitō side Kote Uchi so easily as in Fig. 63d,e. In this case, you can readily dodge the Daitō side Kote Uchi, by pulling back your Daitō hand. Nitō's defense will increase if you can handle Shōtō well and pressure opponent's attack.

Against opponent's Dō strike

Shōtō placed in Chūdan's Kamae is to protect against Tsuki or Dō Uchi. Kihon method is to press down opponent's Shinai coming for Tsuki or Dō Uchi with the Shōtō and at the same time use Daitō to strike Men as in Figure 64. Figures 64a and 64b depict blocking Migi Dō and Hidari Dō respectively with Shōtō. Fig. 64c depicts blocking Gyaku Dō with Daitō. Be aware that your Dō will be unguarded if you stick your Shōtō out too much or move around too much by reacting to opponent's Seme. In case that you use Shōtō to protect your upper body portion and opponent comes to Dō Uchi, strike down (Uchiotosu) opponent's Shinai with Daitō, step in, and strike opponent's Men with Shōtō, and then restore your Jōgetachi Kamae.



Against opponent's Tsuki

Defense against an opponent's Tsuki attack is handled by Shōtō as shown in Figure 65. However, Kihon method to protect against Tsuki attack is not to parry an opponent's coming to Tsuki with Shōtō by moving it up or down, or moving it sideways right or left, but rather move your body forward keeping the Shōtō center of your body. If your opponent comes to Tsuki thrust, it is your chance to strike Men with Daitō. It's better not to press or parry with the Shōtō but go for Men strike.

Chapter 5: Nitō no Waza (二刀の技)—Active Edition (実戦編)

1. Datotsu chance (打突の機会)

Meaning of “Take Center” 「中心を取る」

I think many kendōka understand the meaning of “Take Center” in kendo as Seme to take the center of an opponent by Kensen controlling physically with your body and Shinai. And they find the meaning of kendo in this role of Seme. For this reason, they tend not to look back Jōdan or Nitō whose kamae does not show Kensen in front of the opponent, and therefore, they cannot embody the Seme concept against these Kamae, Jōdan, and Nitō. No doubt that taking an opponent's center in kendo is important, but that is not the only thing that is having the meaning of “Take Center.” Beside this conventional “take center” there is “when you take the center,” in the time axis. Niten Ichi Ryu calls it “Hyōshi no Ma, 拍子の間,” time distance, and pays high regards.

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Three centers and three chances

Then, where are the three centers on the time axis? The following three centers are considered:

- 1) “Just before the opponent’s waza is accomplished.” Namely, the time between “the waza appeared in shape” and “waza becomes effective.” If you take the center of this time axis and counterattack, it is called “Ōji waza (応じ技).” Musashi calls it “Tai no Sen (待の先),” for catching this time and strike; whereas AUSKF calls it “Go no Sen (後の先).” Niten Ichi Ryu uses Musashi’s terms.
- 2) “Just before the opponent starts waza after composed Kamae.” Namely, the time between “the state of stillness” and “the state of Datotsu motion,” or “attacking Seme” and “Datotsu motion.” If you take the center of this time axis and counterattack, it is called “Debana waza (出端技).” Musashi calls it “Tai Tai no Sen (体体の先),” for catching this time and strike; whereas AUSKF calls it “Sen no Sen or simply Sen (先の先, or simply 先).” Niten Ichi Ryu uses Musashi’s terms.
- 3) “Just before the opponent is conscious of striking after composed Kamae.” Namely, the time between “the state of unconscious mind” and “the state of conscious mind.” If you take the center of this time axis and attack, it is called “Sensei no waza (先制の技),” it seals the opponent’s intent to strike. Musashi calls it “Kakari no Sen (懸の先),” for catching this time and strike; whereas AUSKF calls it “Sen Sen no Sen (先先の先).” Niten Ichi Ryu uses Musashi’s terms.

Musashi-Kai expresses the above three centers on the time axis as follows:

- 1) Center of **Ken** or Waza (剣/技の中心)
- 2) Center of **Tai** or Motion (体/動作の中心)
- 3) Center of **Ki** or Heart (気/心の中心)

When Nitō becomes Ittō

The “Niten (二天)” in “Niten Ichi Ryu (二天一流)” has various shades of meaning, one of the meaning refers to InYo (陰陽) thoughts/theories, Ten (天) means Sky (空), Niten means “night sky” controlled by a moon and “day sky” controlled by a sun. The moment one sky is replaced by other, namely, “Tora no Koku (寅の刻),” today’s time about 4:30 A.M., Musashi started writing a book of “Gorinsho (五輪書),” and suggested importance of “Tora no Itten (寅の一点).” The secret of Musashi-Kai’s Nito Ryu based on the principles of Niten Ichi Ryu is “Use Nitō as Ittō.” The moment when you use the Nitō as Ittō is the “Tora no Itten (寅の一点);” namely, “Taking the three centers on the time axis.” Musashi-Kai’s Niten Ichi Ryu Kendo Kata described later consists of thirteen Nitō Kata. The Kata #1 thru #9 teach waza that **Ken** is center, #10 & #11 teach waza that **Tai** is center, and #12 & #13 teach waza that **Ki** is center.

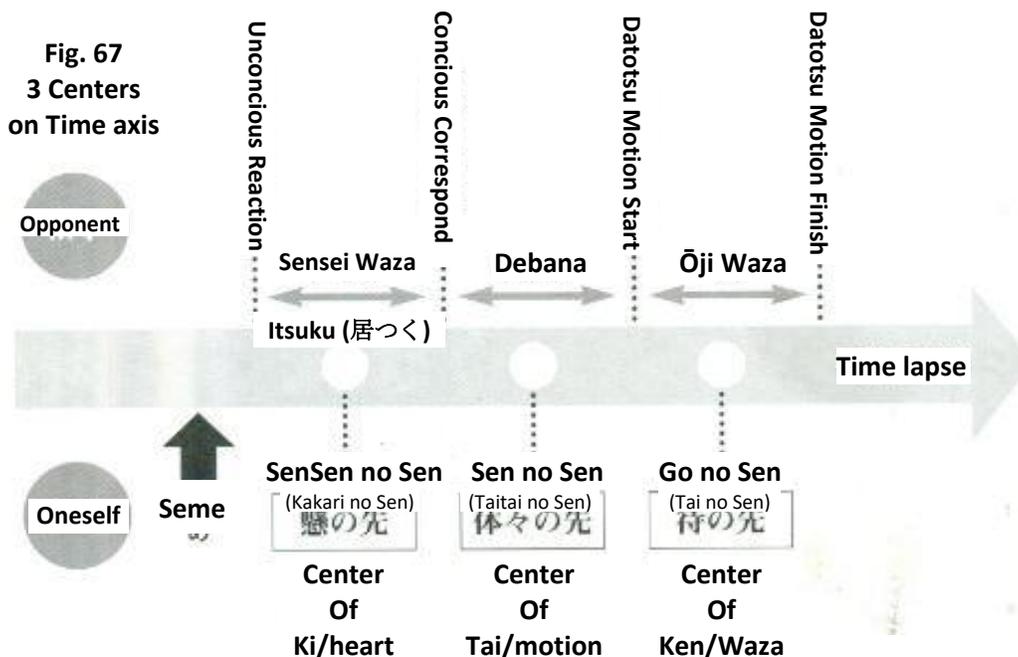


Fig 66a depicts Ittō against Ittō both in Chūdan Kamae.

Fig 66b depicts Ittō in Chūdan against Ittō in Hidari Jōdan.

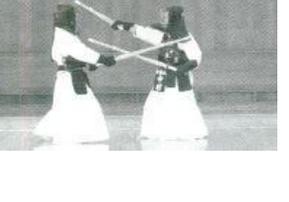
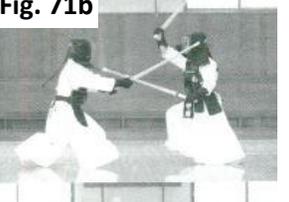
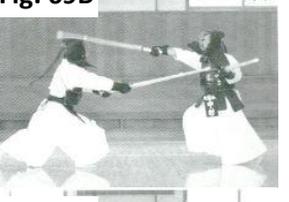
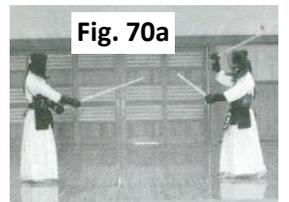
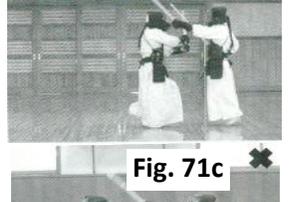
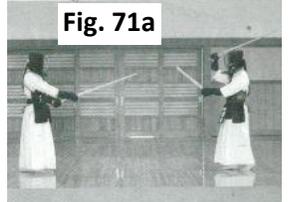
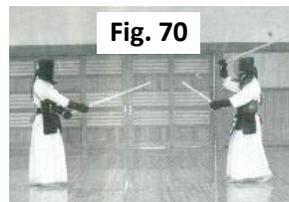
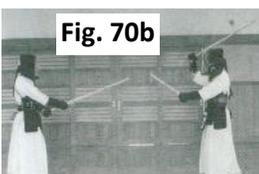
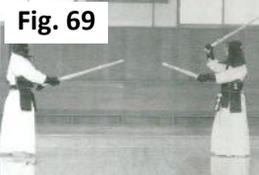
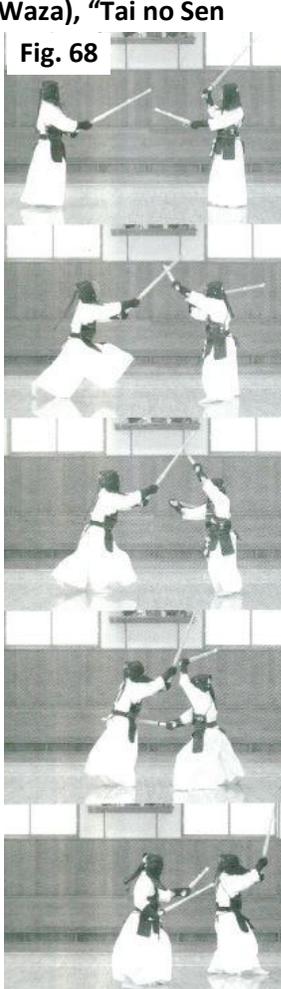
Fig 66c depicts Ittō in Chūdan against ShōNitō in Jōgetachi.

Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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2. Take the center of Ken (Waza), “Tai no Sen Men ōji Dō

There are two ways of Taisabaki. See Chapter 4, Kihon Dō Uchi Figure 56 on page 21, for moving body toward Daitō side after striking Dō from Shō Jōgetachi. Here, we discuss moving body to Shōtō side after striking Dō from Shō Jōgetachi Kamae. The basic rationale is same for both; you must start moving right or left side, depending on your opponent's move, using Hiraki Ashi. At the same time you strike Dō on Daitō side with Daitō, and at the same time you strike opponent's Shinai with Shōtō from Chūdan position to Jōdan as if you knock the Shinai off (Uchiotoshi feeling); actual motion is Uchiage, Haraiage or Kiriage. Fig. 68A depicts Dō strike (bad example) without moving body. This Dō does not count as Yukō Datotsu.



Shōtō side Kote nuki Men

When your opponent attacks Shōtō side Kote, you can pull your hand to your hip, and at the same time, you strike the opponent's Men with Daitō as in Fig. 69. Fig. 69A depicts Shoto hand is not pulled enough (bad example) and trying to strike Men. Fig. 69B depicts the Shoto hand is dead (bad example of Kensen is off center). If you are well trained to use Shōtō as Seme, you can move opponent's Ki/heart with the Shōtō and strike Men with Daitō easily.

Dō osae Men

When an opponent attacks right or left Dō, you can strike down opponent's Shinai with your Shōtō and immediately strike Men with Daitō. Fig 70 depicts Men strike with Daitō by striking down (Uchiotoshi) with Shotō at the same time when Migi Dō is attacked. Fig. 70a depicts Hiki Men used due to Maai consideration.

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If you are following and practicing the basic principles of Jōgetachi that role of Shōtō is to protect lower body parts, Tsuki and right or left Dō Uchi; then, you need not worry about coping with this attack. Just in case your Shōtō is raised high by opponent's Seme, then strike it down with Daitō and strike his Men with your Shōtō as in Fig. 70b. It's better to practice Nitō using right or left hand interchangeably, that is, use Shō Jōgetachi or Gyaku Jōgetachi interchangeably.

Daitō side Kote ōji Men

When your opponent attacks Daitō side Kote, you can strike down (Uchiotoshi) with Daitō at the Tsubamoto, and immediately strike opponent's Men with Shōtō as in Fig. 71a for Shō Jōgetachi, and as in Fig. 71b for Gyaku Jōgetachi. Take the Daitō to your hip and keep the Kensen aiming at opponent's throat. AUSKF has Shiai rule on this that to be Yūkō Datotsu (valid strike) with Shōtō Men strike, your Daitō must be suppressing an opponent, and Datotsu must have sufficient strength with your arm extended. Fig. 71c depicts a bad example that Kensen of Daitō is dead.

Tsuki osae Men

It's standard move that when the opponent attacks Tsuki, you press down with Shōtō and go for Men strike as in Fig. 72. Avoid moving Shōtō unnecessarily up and down or right and left, but keep it at center with a feeling of Seme into opponent's bosom.

3. Take the center of Tai (Motion), “Tai Tai no Sen.”

Debana Kiriotoshi Men Uchi

Strike down with Shōtō the opponent's Shinai when he is about to attack (Bebana), at the same time strike Men with Daitō. Just like the previous Ōji waza, “Tsuki osae Men” use Shōtō to press your opponent hard with Seme, catch Debana moment, and strike as if your Daitō and Shōtō are combined as one Shinai with an image of Kiriotoshi (切落) waza; namely, use Shōtō as a role of Kiriotoshi and Daitō as a role of Men Uchi as in Fig. 74b.

Debana Kiriotoshi Kote Uchi

Similar to the previous “Debana Kiriotoshi Men Uchi,” use Shōtō as Kiriotoshi waza and strike Kote with Daitō. In the case of Shō Nitō, your hands are crossed slightly near at your wrist as in Fig. 75, but in the case of Gyaku Nitō, your hands are opened in shape “\ /” as in Fig. 76a, and the two Shinai in the shape of “/ \” as in Fig. 76b. Fig. 76c depicts a bad example of posture, body bent & off balance.

4. Take the center of Ki (Heart), “Kakari no Sen.”

Shōtō Seme Men Uchi

There is teaching “Not to deal with Shōtō against Nitō, but deal with Daitō,” but this thought give Nitō practitioner great opportunities to strike by pressing very hard with Shōtō. For example, against those who hate Shōtō Seme and take Kamae with their Kensen way off center, you strongly attack with Shōtō watching their eyes, strike Men when they drop eyes onto Shōtō as in Fig. 77.

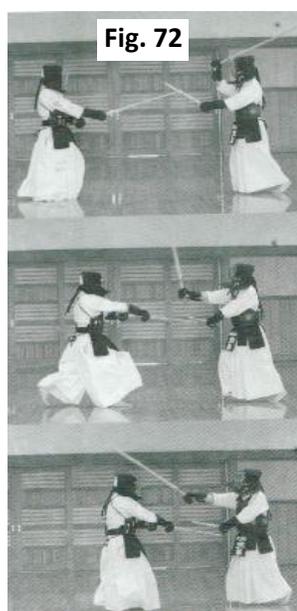


Fig. 72



Fig. 73



Fig. 75a

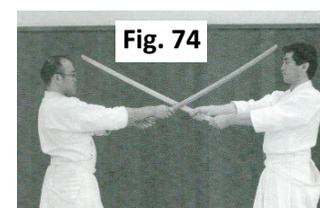


Fig. 74

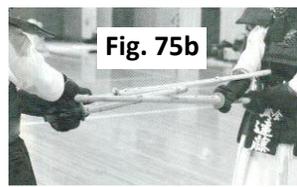


Fig. 75b

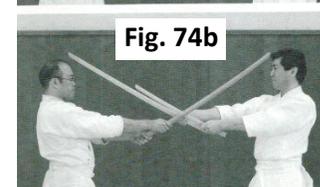


Fig. 74b

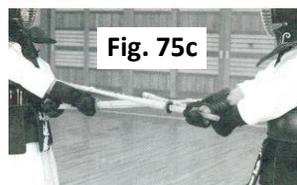


Fig. 75c



Fig. 76a

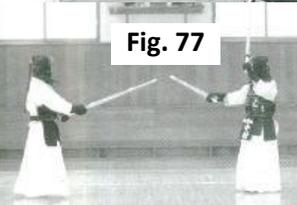


Fig. 77

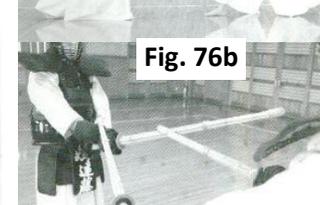


Fig. 76b

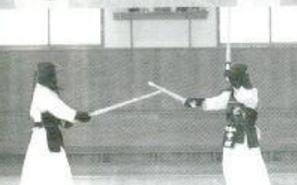
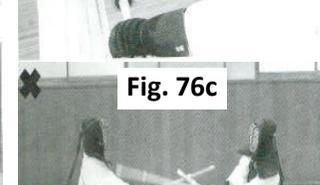


Fig. 76c



Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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This watching opponent's Ki (heart) develops so-called “Kan no Me (観の目)” in kendo, and help to manage to see through his eyes a state of conscious or unconscious mind.

Daitō Seme Kote Uchi

For your opponent who always guards against Shōtō, you can do Seme using Daitō. You can show your Seme and intent to strike by erecting Daitō slightly, immediately raise up Shōtō as you turn the blade upward (Kiriage motion), and at the same time strike down with Daitō. Opponent's subconscious mind is induced with the combination of the Seme by Daitō and immediate Kiriage motion of Shōtō, and this chance is called “Itsuku (居つく)” or “Sensei no waza” as in Fig. 67, page 25.

Ryōtō (Dato & Shōtō) Seme and Tsuki

For an opponent who always guards against Shōtō and change Kamae to Jōdan or Hei Seigan (平青眼), Chūdan with Kensaki eye level, you keep him focused on Shōtō and quietly bring down the Kensen of Daitō toward Chūdan position, and then thrust Tsuki with Daitō as in Fig 79. For an opponent who fixes

his heart on guarding Shōtō, he is restrained, he is nailed down, and he can not change his consciousness right away. This timing of “Itsuku” is the chance to strike, kendo ReAi (rationale). Niten Ichi Ryu teaches this principle as “Kage wo Osaeru (陰を抑える), Press Shadow.” The key is to bring down Daitō with a mental state of “Munen Musou (無念夢想).”

5. Tsubazeriai

Point of Tsubazeriai

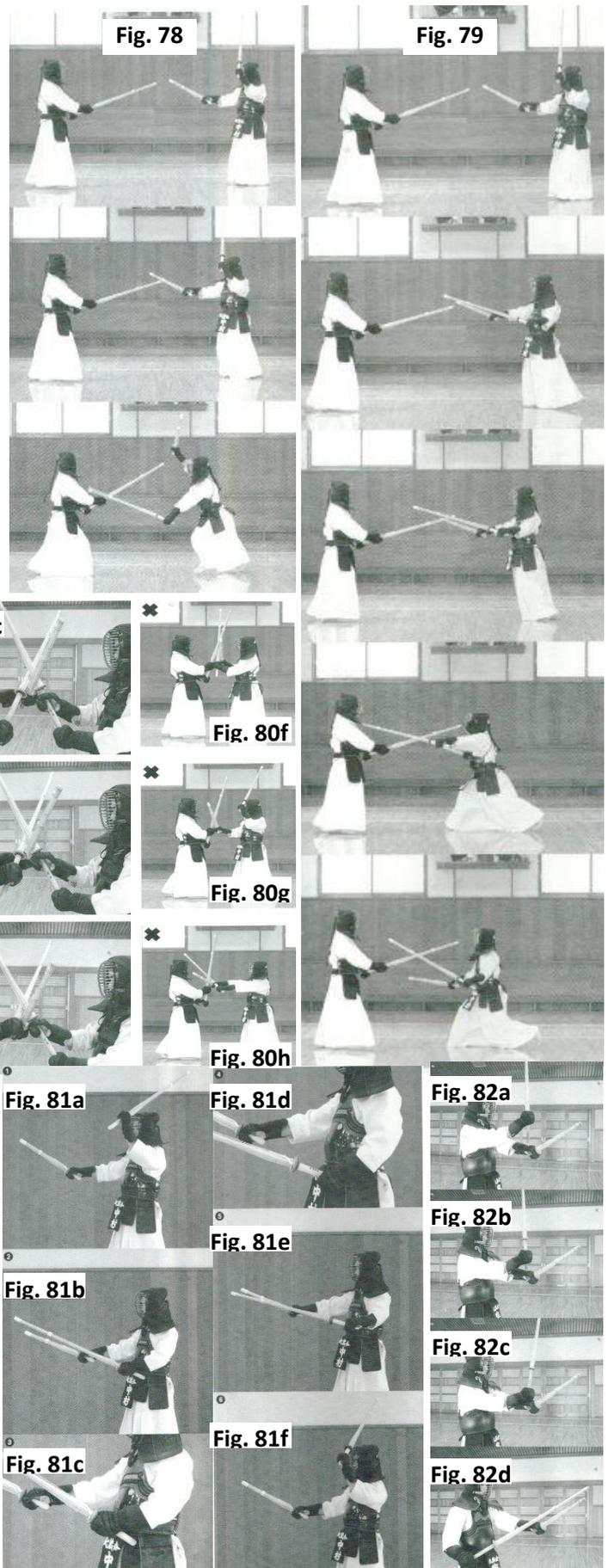
AUSKF mentions the following points about Nitō Tsubazeriai:

“Use Shōtō under Daitō in a form intersecting each other for Nitō Tsubazeriai.” See Fig. 80b. Fig. 80f has Shoto on top (bd example).

“As a rule, Datotsu by Shōtō in Tsubazeriai is not considered as Yūkō Datotsu.”

Practice Nitō Tsubazeriai in the following way:

- 1) Match your Shōtō Tsuba with your opponent's Tsuba.
- 2) Place your Daitō over your Shōtō crossing in the form of Jūji (十字) as in Fig. 80b.
- 3) Don't push hard with Daitō as in Fig. 80h, but use it as if Daitō is affixed to Shōtō which you control.
- 4) Need a caution that Daitō is not separated from Shōtō unnecessarily for a long time as in Fig. 80g.
- 5) You may consider changing Daitō's hand grip location from Tsukagashira to Tsubamoto as in Fig. 81.



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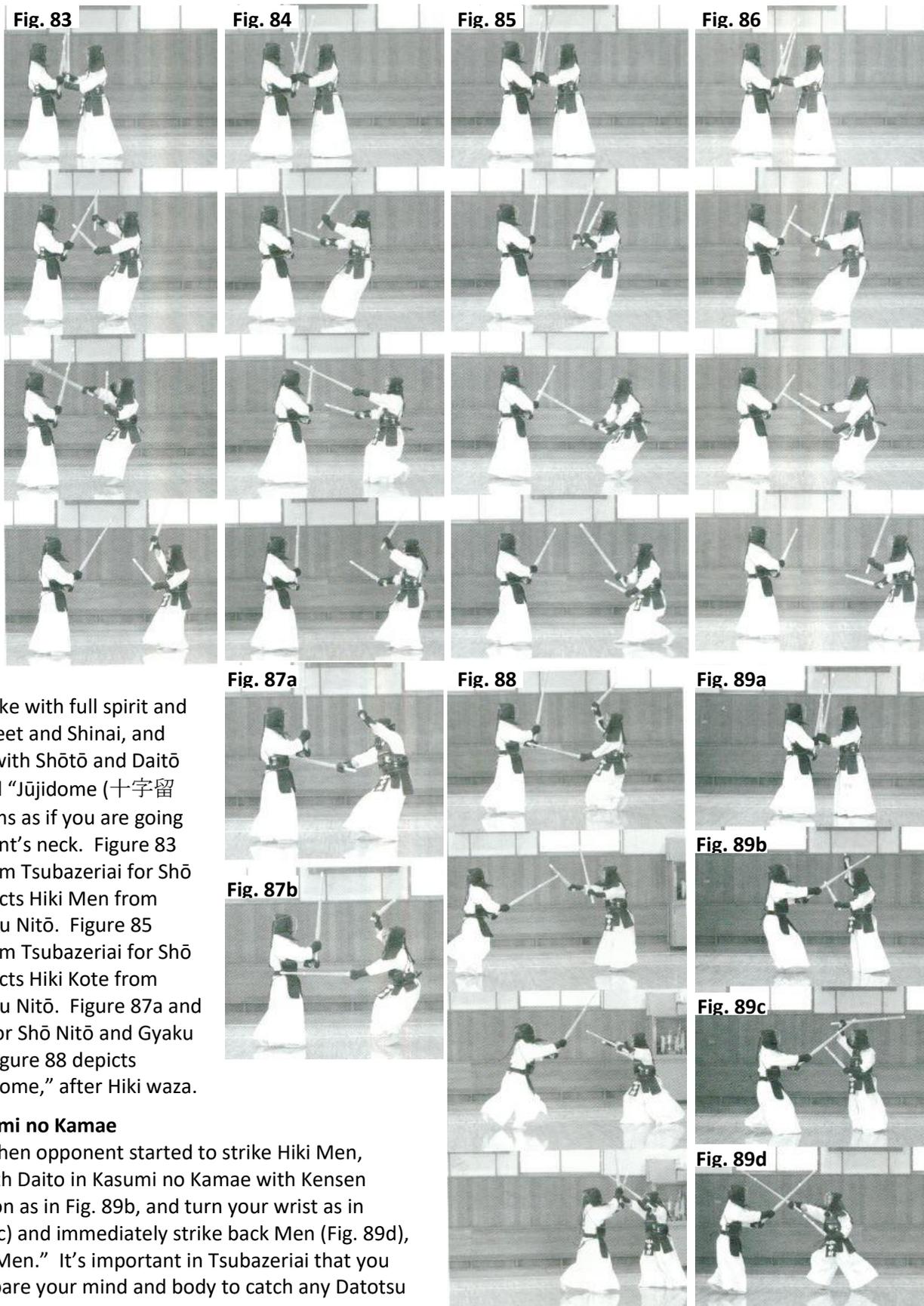
After separated from Tsubazeriai, and to restore the Daitō hand grip from Tsubamoto to Tsukagashira, keep Kensen to an opponent, press Tsukagashira against your hip, and slide your hand down to Tsukagashira as in Fig. 81c,d. Or, quickly slide down by erecting Daitō on top of your Shōtō side Kote as in Fig. 82a-c.

Hiki Waza from Tsubazeriai

Use Shōtō softly with Nayashi motion to open up Kote, Men or Dō, immediately strike with full spirit and power using body, feet and Shinai, and then show Zanshin with Shōtō and Daitō formed in Jūji, called “Jūjidome (十字留め),” and extend arms as if you are going to snip your opponent’s neck. Figure 83 depicts Hiki Men from Tsubazeriai for Shō Nitō. Figure 84 depicts Hiki Men from Tsubazeriai for Gyaku Nitō. Figure 85 depicts Hiki Kote from Tsubazeriai for Shō Nitō. Figure 86 depicts Hiki Kote from Tsubazeriai for Gyaku Nitō. Figure 87a and 87b depict Hiki Dō for Shō Nitō and Gyaku Nitō respectively. Figure 88 depicts Zanshin called “Jūjidome,” after Hiki waza.

Ōji Waza from Kasumi no Kamae

From Tsubazeriai, when opponent started to strike Hiki Men, quickly receive it with Daitō in Kasumi no Kamae with Kensen slightly lower position as in Fig. 89b, and turn your wrist as in Kaeshi waza (Fig. 89c) and immediately strike back Men (Fig. 89d), called “Ukenagashi Men.” It’s important in Tsubazeriai that you don’t relax, but prepare your mind and body to catch any Datotsu chance.

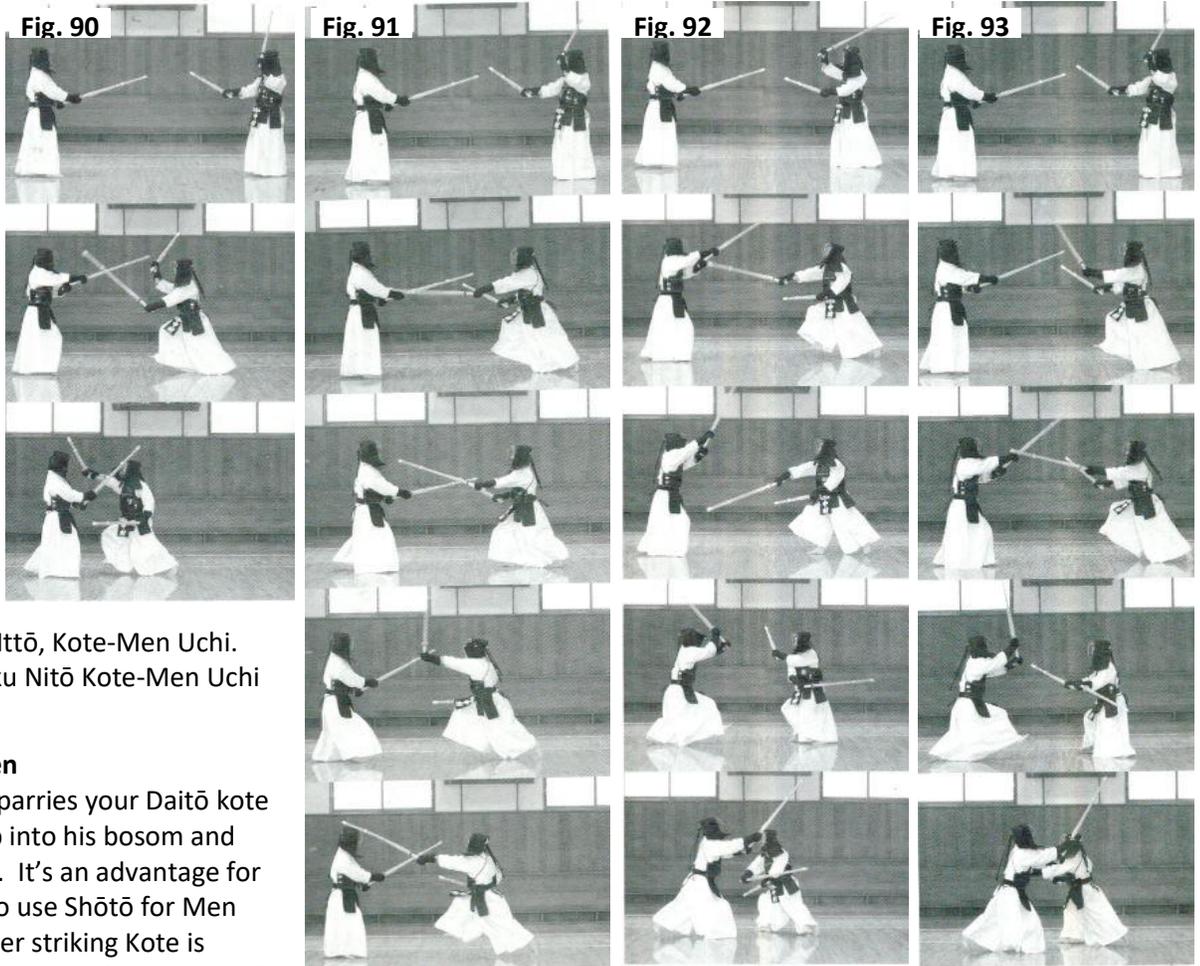


Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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6. Renzoku Waza Daitō Kote-Men

One hit, one deadly blow is a historical concept for swordsmanship; however, one needs to prepare Renzoku waza in the case of the enemy parried the first blow. For this Renzoku waza, Daitō Kote-Daitō Men, you must use TenoUchi, softly and quickly, with footwork Okuri Ashi-Fumikomi Ashi timing as you do with Ittō, Kote-Men Uchi. Figure 91 depicts Gyaku Nitō Kote-Men Uchi waza with Daitō.



Daitō Kote- Shōtō Men

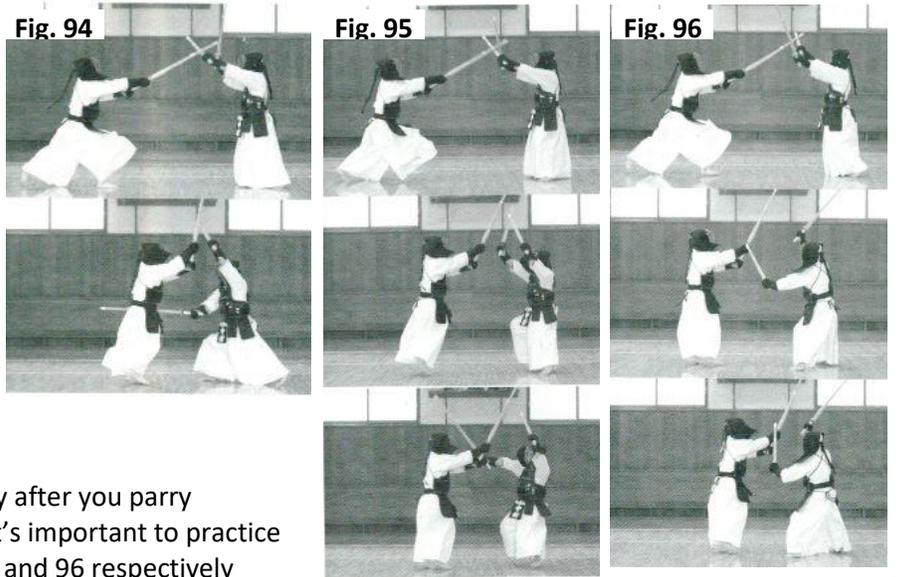
When your opponent parries your Daitō kote Uchi, you quickly jump into his bosom and strike Men with Shōtō. It's an advantage for the Nitō practitioner to use Shōtō for Men Uchi because MaAi after striking Kote is already close to the opponent, but you need to practice this Renzoku waza well. Figure 90 depicts this waza Daitō Kote-Shōtō Men.

Daitō Kote-Nuki Dō (Shō Nitō)

When your opponent parries Daitō kote Uchi by moving back, and your Shōtō cannot reach for Men, use Daitō by swing it back to Wakigamae position and immediately return the Hasuji to strike Dō while moving your body to the Dō Nuki direction using Hiraki Ashi. Figure 92 depicts this waza Daitō Kote-Nuki Dō.

Jūjidome-Dō, Men, or Shōtō Kote

This Renzoku waza is used basically immediately after you parry opponent's Tsuki or Men Uchi with Jūjidome. It's important to practice this waza to strike in one motion. Figure 94, 95 and 96 respectively depict the waza.



Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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7. Coping with Various Waza Against Hei Seigan (平青眼)

For your opponent who takes Hei Seigan (Kamae of Shidachi in the 5th Kendo Kata), you cannot use Shōtō effectively; conversely, your opponent is also difficult to attack you easily, and he is waiting to react to your move by Ōji waza which is “Go no Sen or Tai no Sen.” Therefore, you position your

Shōtō's Kensaki so that it will be in the line drawn between opponent's Kensaki and your Tsuki Dare as in Fig. 97 for Shō Nitō. Then, use Daitō to pressure him, look for his reaction, and strike when his tone is out of order as in Fig. 97a-e, strike Kote when opponent's hands moved up.

Against Ittō Kasumi (霞) no Kamae

For your opponent who takes Ittō Kasumi (Kamae similar to HeiSeigan except Kensen is opposite side), you position your Shōtō Kensai in the same way as above; namely, place the Kensaki of Shōtō in the line drawn between opponent's Kensaki and your Tsuki Dare as in Fig. 98 for Gyaku Nito. Then you can attack and strike the opponent's Hidari Kote as in Fig. 98a,b, and if he raises his hand as his reaction, then immediately strike Hidai Men as in Fig. 98e. The Tachisuji (cutting path) for this Hidari Men Uchi becomes parallel with his Shinai direction.



Fig 97



Fig 98

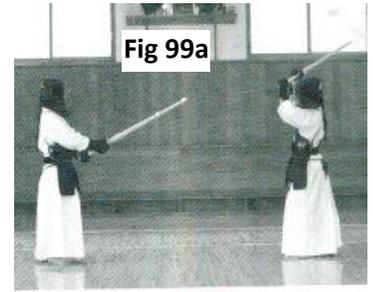


Fig 99a



Fig 99b

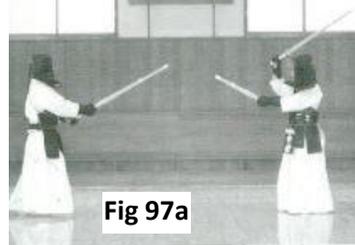


Fig 97a

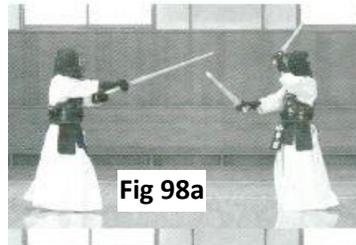


Fig 98a

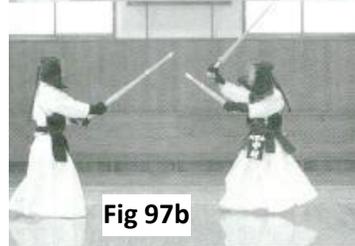


Fig 97b

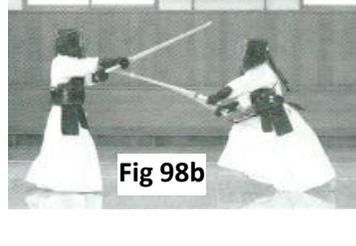


Fig 98b

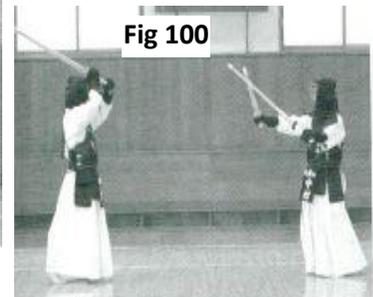


Fig 100

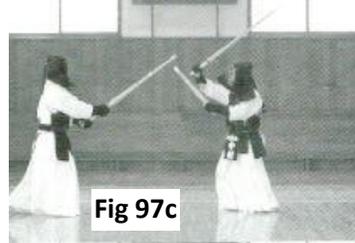


Fig 97c

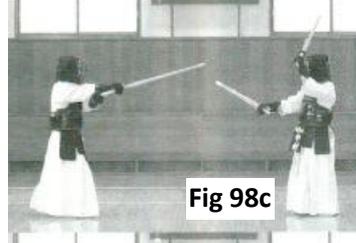


Fig 98c

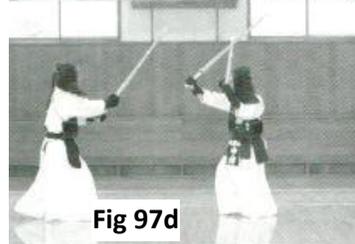


Fig 97d

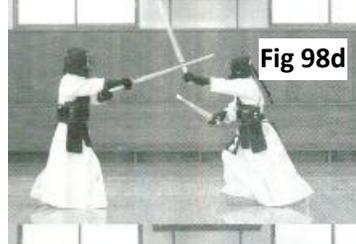


Fig 98d



Fig 97e

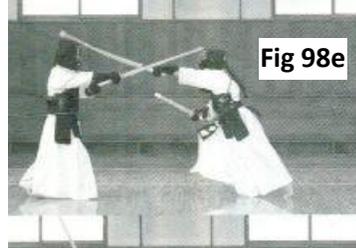


Fig 98e



Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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Against Jōdan

At a glance, Jōdan and Nitō when faced against Ittō Chūdan Kamae, seem similar Kamae, but the big difference is the MaAi. Remember the length of Nitō Tsuka is 6 cm shorter than Ittō Tsuka. Therefore, you must force your way into your Uchi-Ma. As the method to break into this MaAi, Jōdan Jūji no Kamae with Shōtō on top of Daitō is effective. With this Kamae, you quickly close MaAi to thrust with Daitō or strike Jōdan's Kote or Dō. Figure 100 depicts Jōdan Jūji no Kamae to Tsuki thrust. Figure 101 depicts Jōdan Jūji no Kamae to Kote Uchi. Figure 102 depicts Jōdan Jūji no Kamae to Dō Uchi.

Against Nitō (Ai Nitō)

Against same Nitō kenshi, having strong defense Kamae, you have a chance to learn Seme Uchi of “Kyojitsu” which leads to the teaching of “HitotsuByōshi no Uchi” and “Futatsu no Koshi no Byōshi ” as in Musashi's book of “Gorinsho,” Volume of Mizu.

Figure 102a (Shō Nitō) and 102b (Gyaku Nitō) both depict Men Uchi with “HitotsuByōshi no Uchi, (一つ拍子の打ち).” This timing of striking opponent is when you get close to your MaAi (Uchi Ma) before your opponent's MaAi; you strike straight very quickly before your opponent mind is set to act, knowing he is not ready and not showing him your mindset of readiness.

Figure 103a and 103b depict Men Uchi and Kote Uchi respectively with “Futatsu no Koshi no Byōshi (二つのこしの拍子).” This timing of striking opponent use “Feint” technique pretending an intended motion to draw out your opponent and then quickly strike.

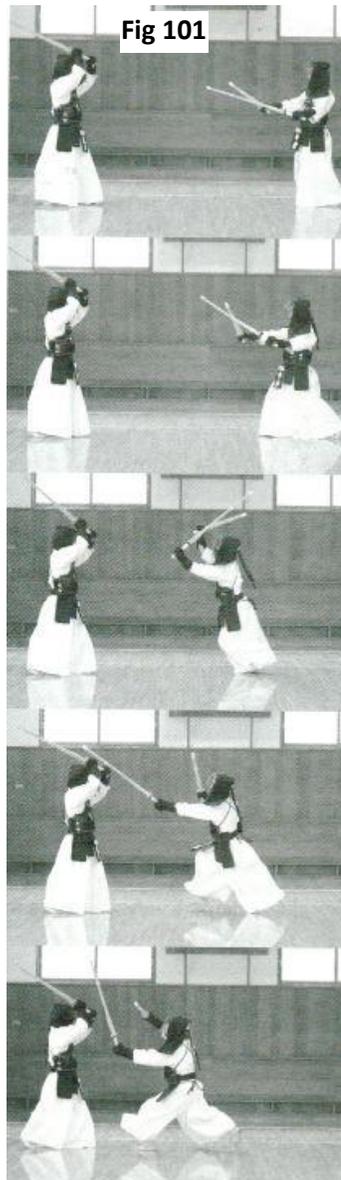


Fig 101



Fig 102

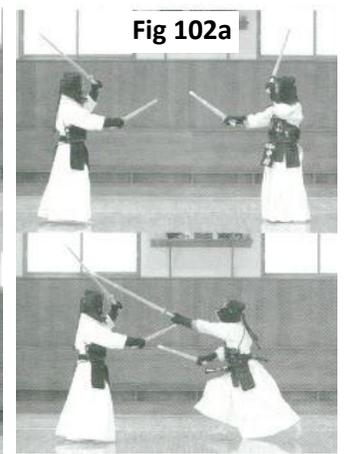


Fig 102a

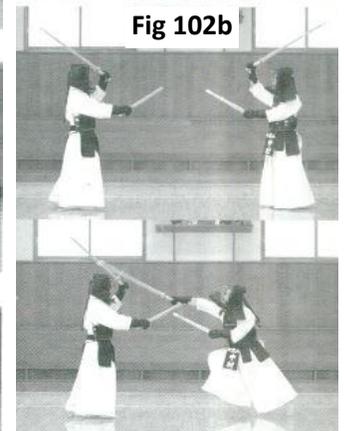


Fig 102b

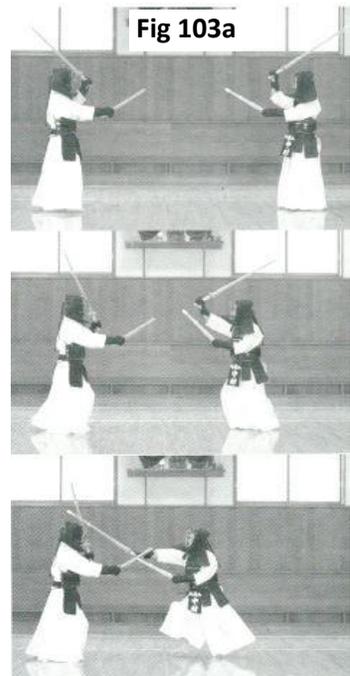


Fig 103a

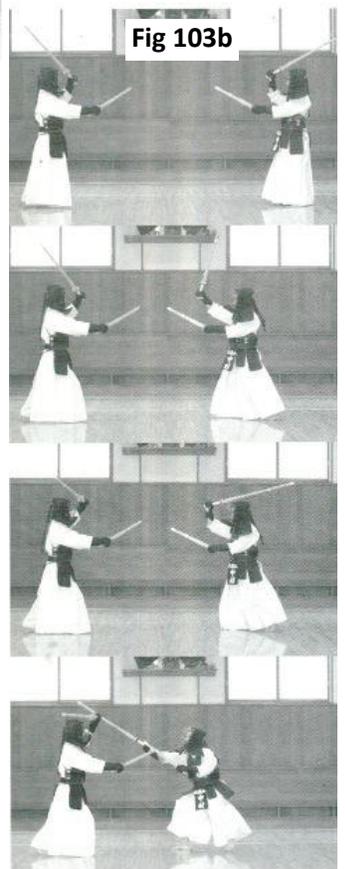


Fig 103b

Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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Chapter 6: Nitō no Waza (二刀の技)—Applied Edition (応用編)

1. Shōtō on my hand with my heart on Daitō

How to use Shōtō effectively

The first barrier you come across after started Nitō kendo, I think, is the fact you cannot handle Shōtō well; namely, the situation your Shōtō is not very effective. What is then the meaning of “Effective use of Shōtō”? It is whether or not the Shōtō is pressuring your opponent when you strike with Daitō. The pressure must be applied not only to the opponent's Ken (waza), but also Tai (motion) and Ki (mind/heart). There are two ways to use Shōtō effectively as indicated by two arrows in Figure 104. One way is to make your opponent aware of Shōtō and to attract his mind/heart to Shōtō. The other way is to make your opponent aware of Daitō by its motion. You quietly seme in with Shōtō to your Uchi-Ma and then strike with Daitō as you press down with Shōtō. It's important to see/read an opponent's mind/heart with your trained instinct, *Kan no Me* (観の目), and acquire how to use Shōtō effectively with perfect freedom.

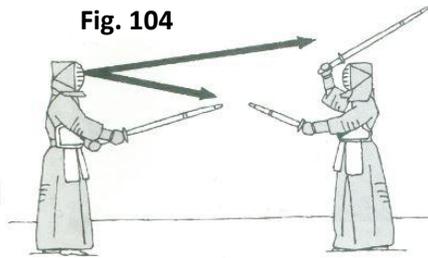


Fig. 104

Striking with Shōtō

You find it unexpectedly difficult to strike with Shōtō with Ki-Ken-Tai Itchi and correct Hasuji after reaching to your MaAi. You need considerable experience and training to strike with Shōtō as in Japan Kendo Kata, Kotachi no Kata, as in Figures 105a with the right hand for Gayu Nitō, and Figure 105b with the left hand for Shō Nitō. Based on the Niten Ichi Ryu's principle, “You must win with Daitō and also with Shōtō,” it is important always to practice with Shōtō a proper TenoUchi. However, it is not advisable to use Shōtō Datotsu exclusively at kendo Shiai events, but it is advisable to strike with Daitō using Shōtō as your Seme. Figure 106a depicts a way to practice Shōtō Uchi by holding Daitō as shown under left arms for Shō Nitō. However, Daitō Men Uchi as shown in Figure 106b is Kihon (basic) especially for Men uchi in Shiai event.

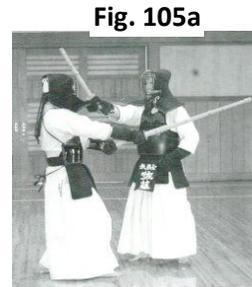


Fig. 105a

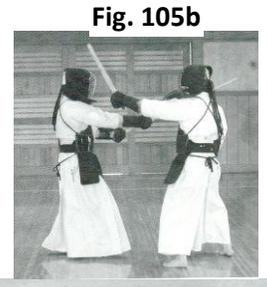


Fig. 105b

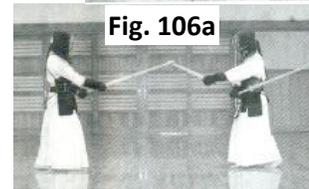


Fig. 106a

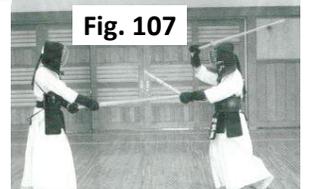


Fig. 107

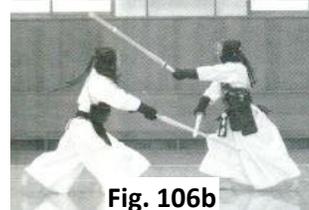


Fig. 106b



Not to use Shōtō

You reach to a mental state that you have “Shōtō on my hand with my heart on Daitō,” “Muga no Ken” or “Kū no Ken” if you accomplish Niten Ichi Ryu's one-hand kendo goal. The goal is to strive for mastering how to handle Daitō/Shōtō, how to use a right/left hand, etc. and strike with Daitō without conscious but freely as any situation comes. Figure 107 depicts the standard way to strike Men.

2. Apply to Ittō

Apply TenoUchi learned in Nitō (one-hand Uchi) to Ittō (two-hand Uchi)

Let's observe Ittō kendo Men Uchi for beginner and experienced as in Fig. 108. We notice that the beginner use Tsukagashira where left-hand hold as an axis of rotation, and swing Shinai in a slow and large moving arc; whereas the experienced kendoka shifts the axis of rotation from Tsukagashira to the center gravity point of Shinai, and swing Shinai quick and small moving arc.

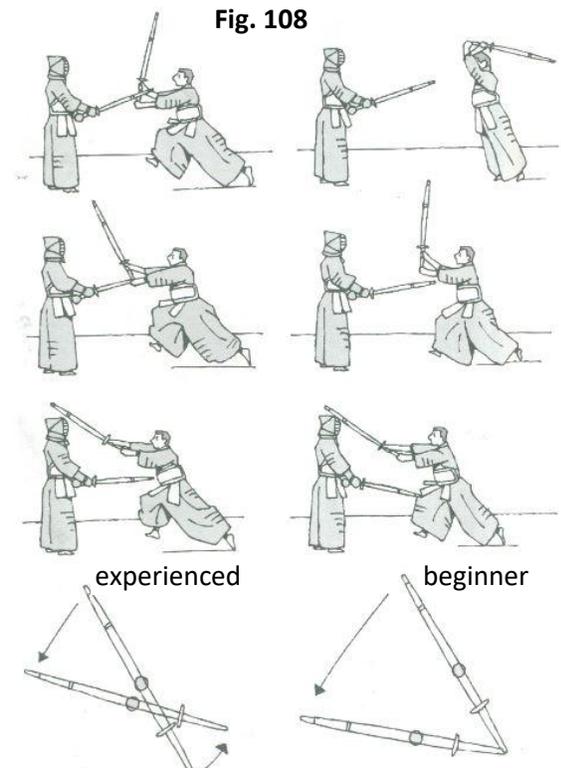


Fig. 108

Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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The two-hand strike of the experienced kendoka results in a sharp, strong Datotsu called “Datotsu no Sae” with a delicate TenoUchi. However, the two-hand (Ittō) practice method can easily deviate from the TenoUchi creating a fulcrum (axis of rotation) in between the two hands, right hand to push and left hand to pull. Because this method is easy, the proper TenoUchi making use of the center of gravity of Shinai is not used, and a bad habit of so-called “Right Hand Strike” continues, or it takes a long time to acquire the correct technique. In Musashi-Kai, we learn to use one hand from beginning to swing Shinai with this proper TenoUchi, and we can interchange Nitō Shinai hand, Shōtō to Daitō, or Daitō to Shōtō. For this reason, when we change to two-hand Ittō Shinai, we can swing with proper TenoUchi automatically.

Habit in Ittō appears in Nitō Kamae

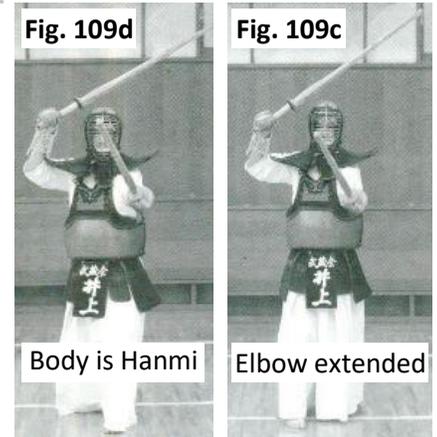
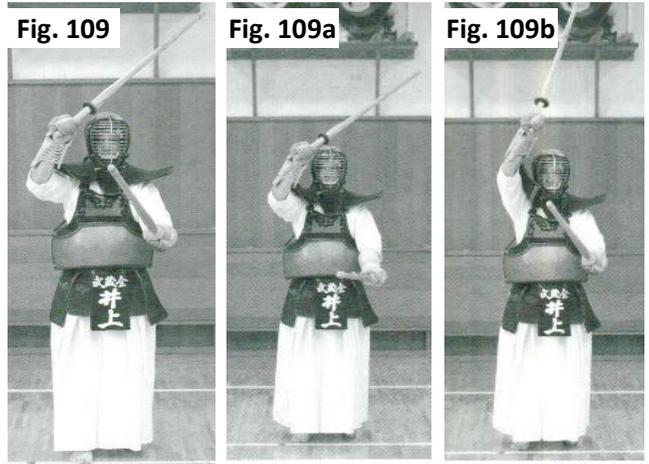
Figure 109 depicts correct Nitō Kamae. It shows a bad habit of Ittō Kamae as well. For example, your left-hand Shōtō position in Shō Nitō goes down as in Fig. 109a if your left hand is idle in Ittō Kamae. If you put too much force on your right hand in Ittō Kamae or Ittō striking, then your right hand Daitō in Shō Nitō is raised up as in Fig. 109b. Also, if you tend to become Hanmi (by lack of left hip clockwise rotation) when you strike, or you are easy to break your posture, then practice with Shō Nitō or Gyaku Nitō Kamae, because the bad habit will be emphasized and shows up as in Fig. 109d and 109e.

Break Ittō bad habits by Nitō

If you have those bad kendo habits mentioned above in Ittō and practice with Nitō, your partner (opponent) in Ittō can see it, and he can correct your bad habit just by dealing with you in practice. For example, if your left hand is idle in Ittō, your left hand in Shō Nitō goes down, your opponent in Ittō attacks near your throat; therefore, you have a chance to practice hard to defend with Shōtō and learn the trick. Also, if you put too much force on your right hand in Ittō, your right hand Daitō in Shō Nitō is raised, your opponent in Ittō attacks your right Kote; therefore, you have the chance to practice hard to defend with Daitō, learn how to relax, how to use wrist, and how to use right-hand power only when necessary. In general, if you practice Nitō all the time they think it will not only delay developing Ittō, but it also gives bad influences. However, it will for sure give good influence to develop Ittō if you follow the principle of Niten Ichi Ryu and practice Nitō. The real motives for Niten Ichi Ryu kendo are to overcome this barrier of Ittō or Nitō and to emphasize developing both Ittō and Nitō kendo.

Ken of perfect freedom

By training Shō Nitō and Gyaku Nitō, you can manage to compete against one with various Kamae and waza for example seen not only in Ittō Chūdan but also in Hidari Jōdan and Migi Jōdan. We can seek for perfectly free kendo not being particular about various arms (equipment) or Kamae. Niten Ichi Ryu practiced as in Fig 110 is pursuing a state of mind not to stick to these things.



Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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3. Consideration of Ittō against Nitō

Strike Nitō's Men

Let's consider Ittō against Nitō. How do you apply pressure or seme against Nitō? First of all, you need to break the Jōdan or Nitō Kamae, that is, the Shinai over the head must be moved down. But, How? It's difficult to get this Seme concept if you have no experience practicing with Jōdan or Nitō practitioners. Contrive how to strike Jōdan's Men or Nitō's Men and study necessary Seme for this attack when you practice against Jōdan or Nitō practitioners. Fig. 111a is against Jōdan and Fig. 111b is against Nitō how to strike Men.

Don't be aware of Nitō

Breaking Nitō Kamae to attack, the first important thing comes to my mind is not to be conscious of Nitō. If you do you become a one-sided dealer, Daitō or Shōtō. If you focus on Daitō, your Kensen is pressed down by opponent's Shōtō by the Seme. Conversely, if you focus on Shōtō, you lose the sight of Daitō. It's a standard idea that Nitō practitioner seeks an opening and strikes you when you are in doubt, puzzled and cannot decide what to do when you are concerned about Daitō or Shōtō, back and forth. Whether it's Ittō or Nitō, Tai (motion) and Ki (mind/heart) is always one and cannot separate them. If you take your MaAi and catch the opponent's body movement and the mind/heart (in motion) to strike, you can deal with Nitō or Ittō equally well.

Attack three places same time

Basic for taking measures against Nitō is attacking three places. For example in Ittō, you see “Men feint Seme and strike Kote” which is two-place Seme. Physically speaking, however, against Nitō, the two-place Seme/attack is easily blocked. So, here is an example of three-place Seme: You attack (feint) Tsuki, opponent responds with Shōtō to block, you attack (feint) Daitō Kote, and you immediately go for Men Uchi as in Fig. 112a and 112b. This concept of three-place Seme becomes necessary for Ittō practitioner to compete against Nitō practitioner. It is easier to write down or say these principles than actually practicing what's said or what's written. Most of you lose balance and a proper body composure when you try the three-place Seme in kendo practice as in Fig. 112c. Some exhibit bad Ashisabaki (footwork), stiff upper body, overstrained arms and shoulders, stiff wrist with no TenoUchi, etc. These peoples become a striking target for Nitō practitioner because they lose balance in the middle of working on three-place Seme. Regardless of Ittō or Nitō, let's set our goal to pursue persevering kendo that has proper upper body posture, the footwork of closing MaAi like sliding water, flexible wrist, and able to turn Shinai up, down, right or left side freely and quickly with proper TenoUchi.



Fig. 111a

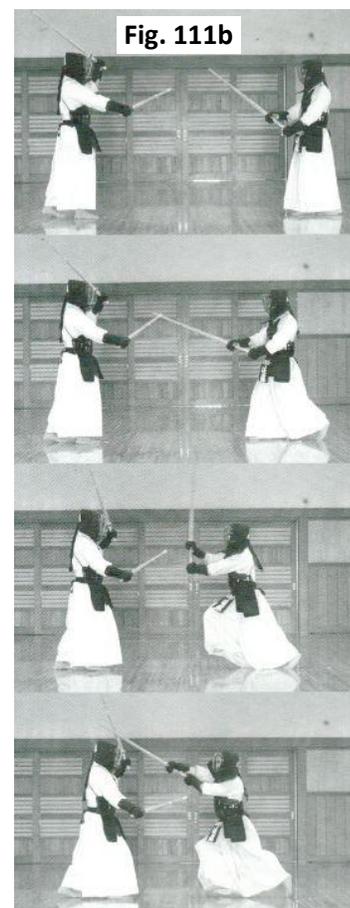


Fig. 111b



Fig. 112a

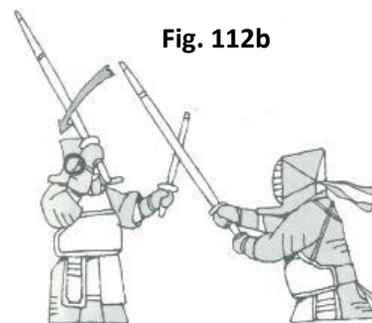


Fig. 112b

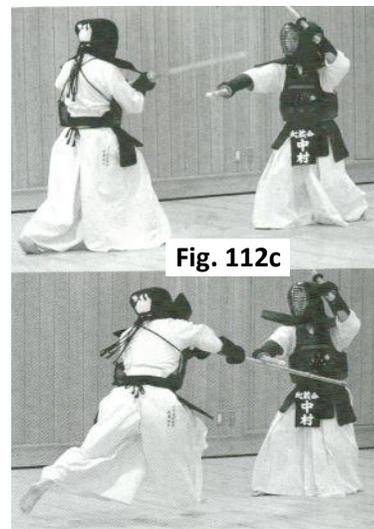


Fig. 112c

Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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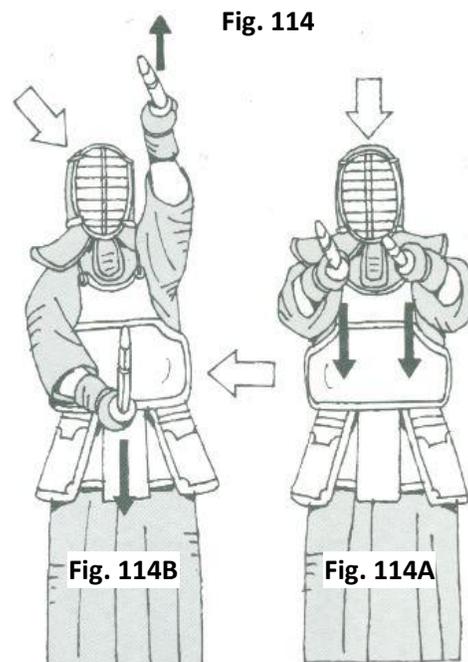
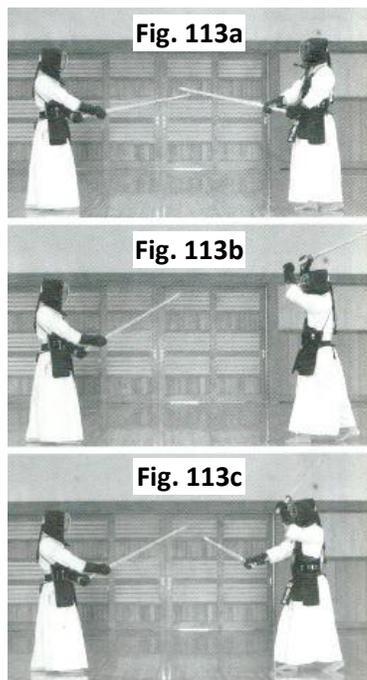
Mind/heart not to retreat

Against Jōdan or Nitō you need full of spirit, not to retreat, when an opponent comes to strike you, but rather step forward with your hips and strike same time. When you strike Jōdan's Kote or Nitō's Daitō Kote, for example, your opponent can easily dodge your Kote Uchi if you go just for Kote. However, if you intend to go aiming for Yoko Men beyond Kote by leaping from your hips, then you can strike the Men in case they pulled away Kote. It's important to face against Jōdan or Nitō practitioners with strong mind/heart, not afraid of, nor flinch by their Kamae, so that you can freely move, reach out to strike them.

Know Nitō's MaAi

Let's examine MaAi of Ittō Chūdan, Jōdan, and of Nitō Jōgetachi for comparison and advice. In Morote Hidari Jōdan, they strike with left hand using footwork of left foot front; therefore, they can strike from a bit further distance (MaAi) away. For this reason, when you face against Jōdan practitioners as in Fig. 113b, you do not practice in their MaAi, but move into your MaAi. How about Nitō practitioners? Nitō practitioners also use Katate Uchi (one-hand strike) like Jōdan; however, the Shinai is shorter by 6 cm (shorter Tsuka).

For this reason, when you face against Nitō practitioners as in Fig 113c, you do not take the same MaAi as you do with Jōdan practitioners. If you do, they take advantage of their Shōtō to control you. If you take a MaAi they cannot use Shōtō effectively and then practice; you have the advantage of using 6 cm longer Shinai with an image that they have Ittō in Jōdan stance rather than Nitō.



Know the principle of Notō's movements

Breaking Nitō Kamae to attack, last important thing comes to my mind is to know the secret principles of Nitō Shinai's Tachisuji (Cutting path), a manner of using two swords, Daitō and Shōtō. From the standpoint of Ittō practitioners, it looks complicated to handle Daitō and Shōtō in the way Nitō practitioners use. However, there are only two basic movements in principle. Daitō and Shōtō move the same direction or opposite direction at the same time! When moved in the same direction there are openings to strike the opposite side, Men Uchi in the case of Figure 114A. When moved in opposite direction there are openings to strike diagonally opposite side of the line connecting Daitō and Shōtō as in Figure 114B, right Men or left Dō Uchi, for that example. If you keep these things in mind when you practice against Nitō practitioners, you will not fear nor feel handicapped.

Chapter 7: Niten Ichi Ryu Kendo Kata (二天一流剣道形)

1. About practicing Niten Ichi Ryu Kendo Kata

Origin and Elements of Niten Ichi Ryu Kendo Kata

Niten Ichi Ryu Kendo Kata was originated from the former Niten Ichi Ryu Sixteenth Master, Araseki Tomisaburou (荒関富三郎) sensei, based on his experiences combining Nitō tactics mastered by the two former Hanshi, (Igarashi sensei, and Matsunaga sensei), and established Kendo Kata for Nitō Ryu. Musashi-Kai was organized to promote understanding Nitō Ryu and encourage learning the essence of Nitō Ryu waza and the rationale, Musashi's Ken (武蔵の剣). Through the training of this Nito Kendo Kata, you can acquire basic Nito Kendo techniques, use practical application and make use of developing modern kendo.

Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

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Bokutō for Niten Ichi Ryu

It was told that Musashi made his own Daitō and Shōtō for Nitō Bokutō practice. Musashi-Kai uses the same Bokutō size as Musashi used; namely, Daitō 100 cm (三尺三寸), Shōtō 60 cm (二尺), and they are light and skinner. See Figure 5 in Chapter 2. Each Bokutō is best suited for Nitō Ryu Kendo Kata considering the purpose of Niten Ichi Ryu, learning correct Hasuji and Tachisuji.

Kakegoe (Shouting KiAi)

The Kakegoe shall be Uchidachi “Yä” and Shidachi “Tän” based on Niten Ichi Ryu Kendo Kata.

Kamae for Niten Ichi Ryu Kendo Kata

The following Kamae was developed based on the application of “Gohō no Kamae (五方の構)” as shown in the figures:

- 1) Ryō Jōdan
- 2) Jōdan (Jōgetachi)
- 3) Chūdan
- 4) Gedan
- 5) Jūji
- 6) Kasumi
- 7) Waki

Fig. 115.1



Fig. 115.2



Fig. 115.3



Fig. 115.4



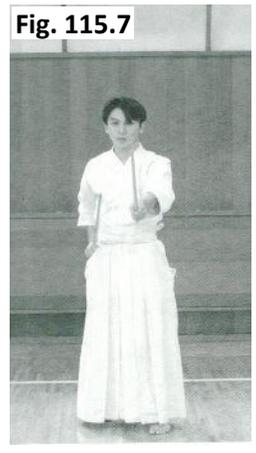
Fig. 115.5



Fig. 115.6



Fig. 115.7



2. Niten Ichi Ryu Kendo Kata

Tachiai Zengo no Sahō/Reihō (Etiquette before & after Enbu/Demo)

Before Enbu begins, Uchidachi (left side) and Shidachi (right side) stand by at Shomoza as in Picture A, holding Bokutō on right-hand in Sagetō, and enter from Uchidachi as in Picture B. Do Seiza facing each other at three steps apart in Shimoza as in Picture C-D. Place Bokutō on the right side. As in Picture D Shidachi places Shōtō inside parallel with Daitō and body facing Uchidachi. Bow each other as in Picture E. Stand up as in Picture F holding Bokutō on the right hand with blade side up, Tsuka in front, and in Sagetō position, and then start moving as in Picture G to Tachiai position, Uchidachi and Shidachi facing at nine steps apart approximately.

Picture A



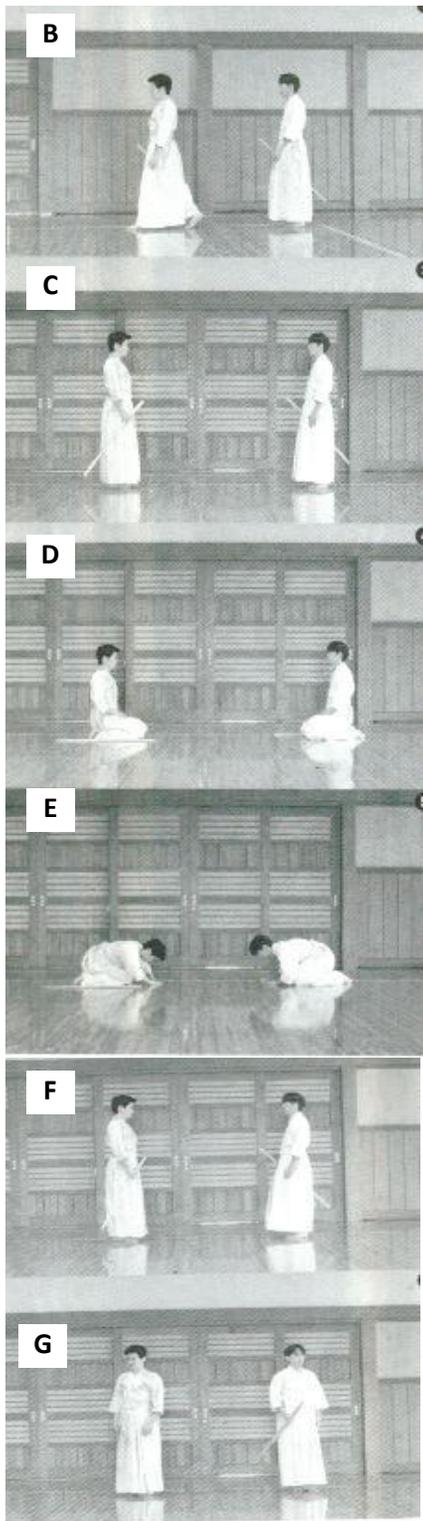
Rei (礼) at the beginning and RitsuRei (standing bow)

MaAi of Tachiai where you start Enbu is approximately nine steps apart, the distance between Uchidachi and Shidachi as in Picture 1. Mutually face to Kamiza and bow as in Picture 2 when reached to Tachiai's MaAi, and then face each other and bow as in Picture 3. Exchange Bokutō's hand from right to left side as in Picture 4, and hold Bokutō in Taitō position as in Picture 5. Mutually take three steps forward as in Picture 6, on the second step put your hand on Tsuka to start drawing as in Picture 7, and on the third step mutually draw Bokutō while doing Sonkyo as in Picture 8-9. Uchidachi keeping blade side toward the right, Shidachi Daitō, Shōtō in this order in Jūji's form, place Bokutō on the floor as in Picture 10-11. Mutually bow in the Sonkyo position with Bokutō on the floor as in Picture 12-13 and Picture 13A. Uchidachi holds Bokutō from the right hand, Shidachi holds first Shōtō with the left hand and Daitō with the right hand, and mutually stand up in Chōdan Kamae as in Picture 16-17. Next, open the Kamae and bring down Kensen as in Picture 18, ready to separate. Mutually from left foot take small five steps backward to return to Tachiai position as in Picture 19-20. Then take Chūdan posture as in Picture 21 to start Kata #1.

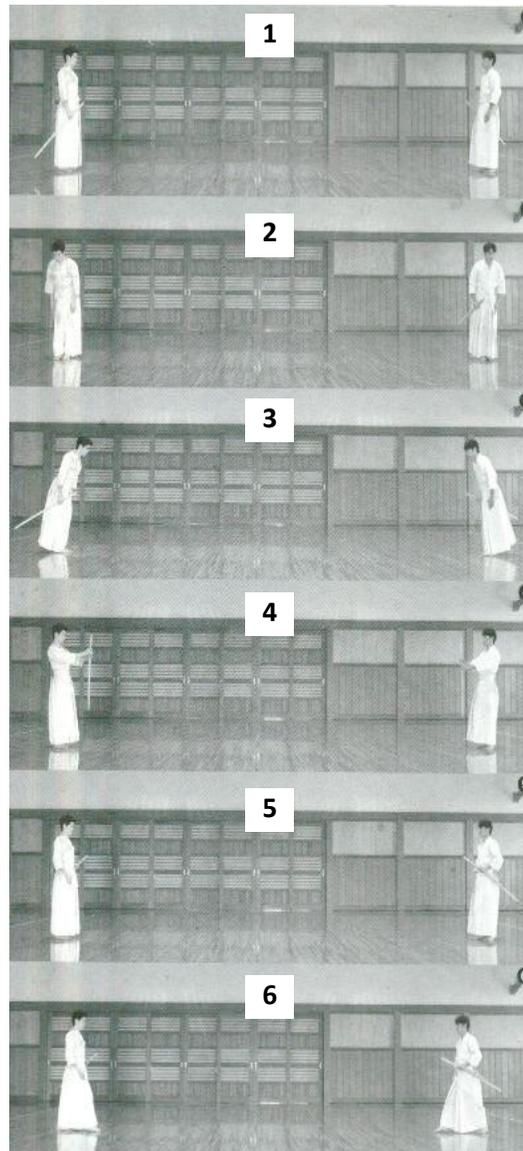
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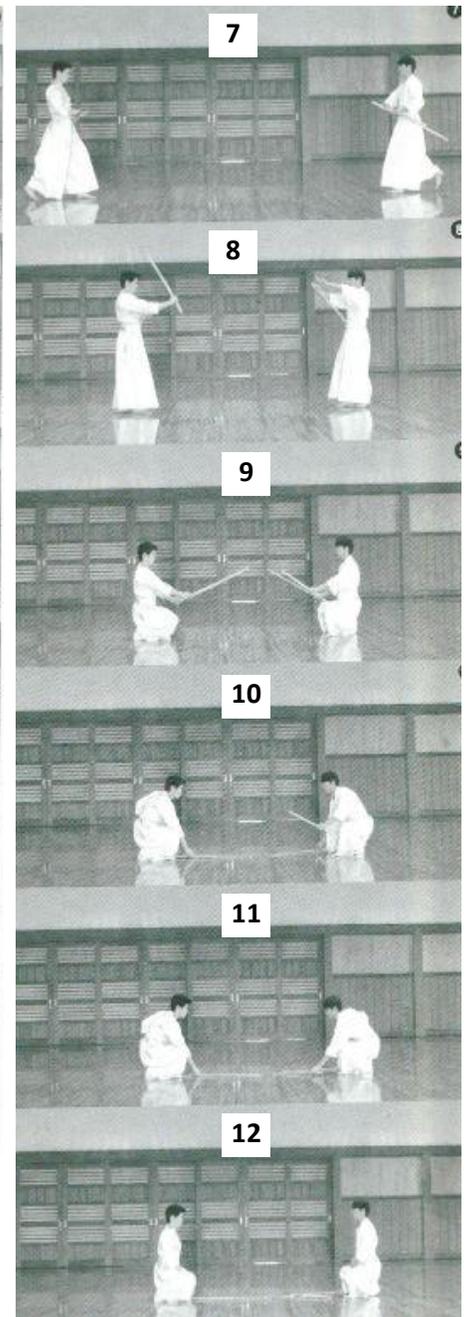
Picture



Picture



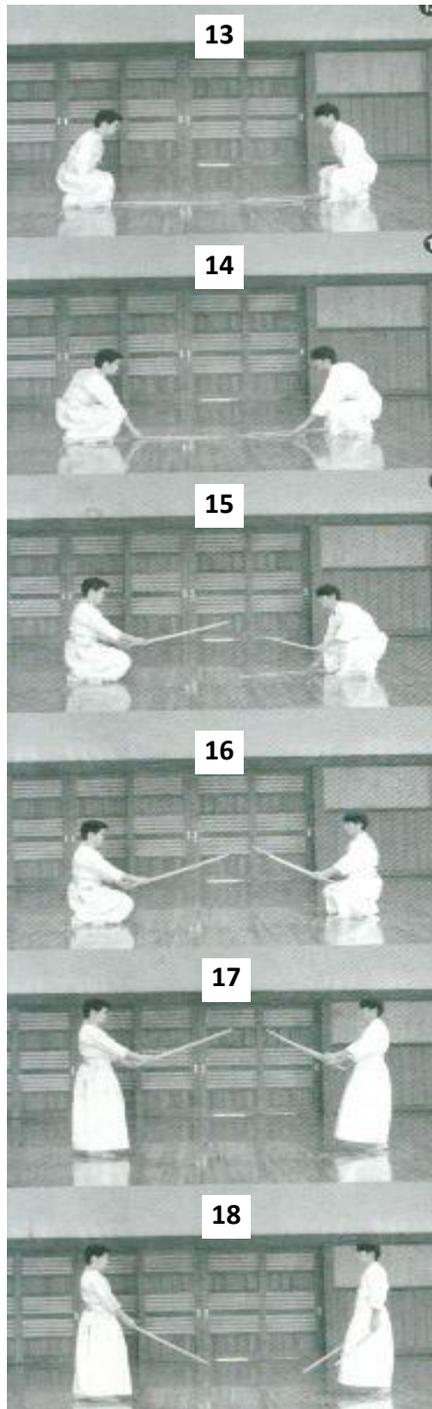
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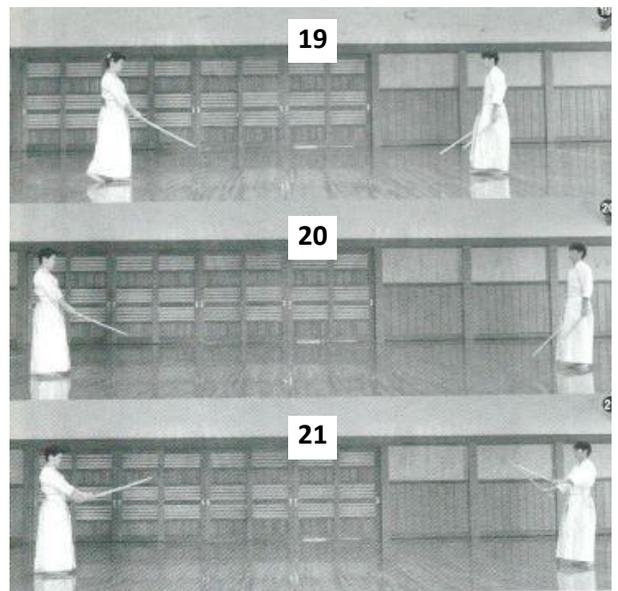
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Nitō Kendo Kata #1: Ippon Me

Uchidachi in Ittō Morote (two-hand) Hidari Jōdan, Shidachi in Daitō Shōtō Ryō (both) Jōdan as in [1], Uchidachi from left foot, Shidachi from the right foot, both mutually start as in [2].

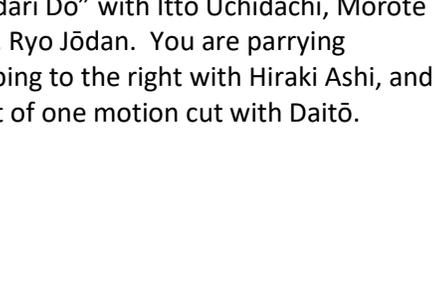
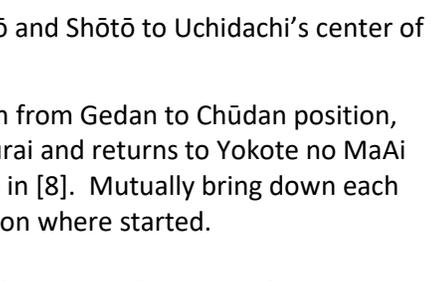
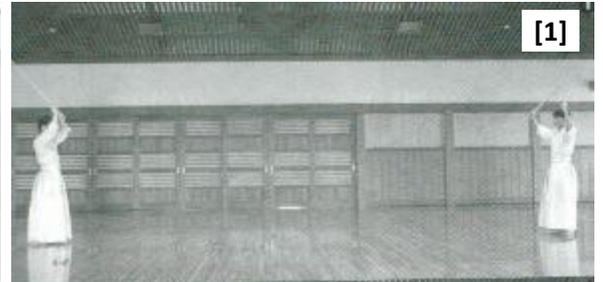
Uchidachi steps right foot in and strikes Shidachi's Men saying “Yä,” seeing a chance to strike as he comes in close to his UchiMa.

Shidachi moves forward to the right with Hiraki Ashi as in [4-5] and strike Uchidachi's Dō with Daitō and his Ken (Bokutō) with Shōtō, saying “Tän” as he pulls his left foot behind right foot as in [6].

Because Uchidachi lowers his Kensen and takes one step back, Shidachi takes Shōtō Chūdan Kamae with full spirit of Seme and confidence (Kigurai), withdrawing Daitō to his right Wakigmae position, and takes Zanshin by directing Kensen of Daitō and Shōtō to Uchidachi's center of the face as in [7].

Because Uchidachi brings his Kensen from Gedan to Chūdan position, Shidachi takes Chūdan with full Kigurai and returns to Yokote no MaAi where mutually drew out Bokutō as in [8]. Mutually bring down each Kensen and returns to Tachiai position where started.

Kata #1 waza looks like “Men Ōji Hidari Dō” with Ittō Uchidachi, Morote Hidari Jōdan, and Shō Nitō Shidachi, Ryo Jōdan. You are parrying opponent's Men by your body stepping to the right with Hiraki Ashi, and the Ōji motion by Shōtō is the result of one motion cut with Daitō.



Kendo Nitō Ryu Waza & the Rationale (Musashi's Ken)

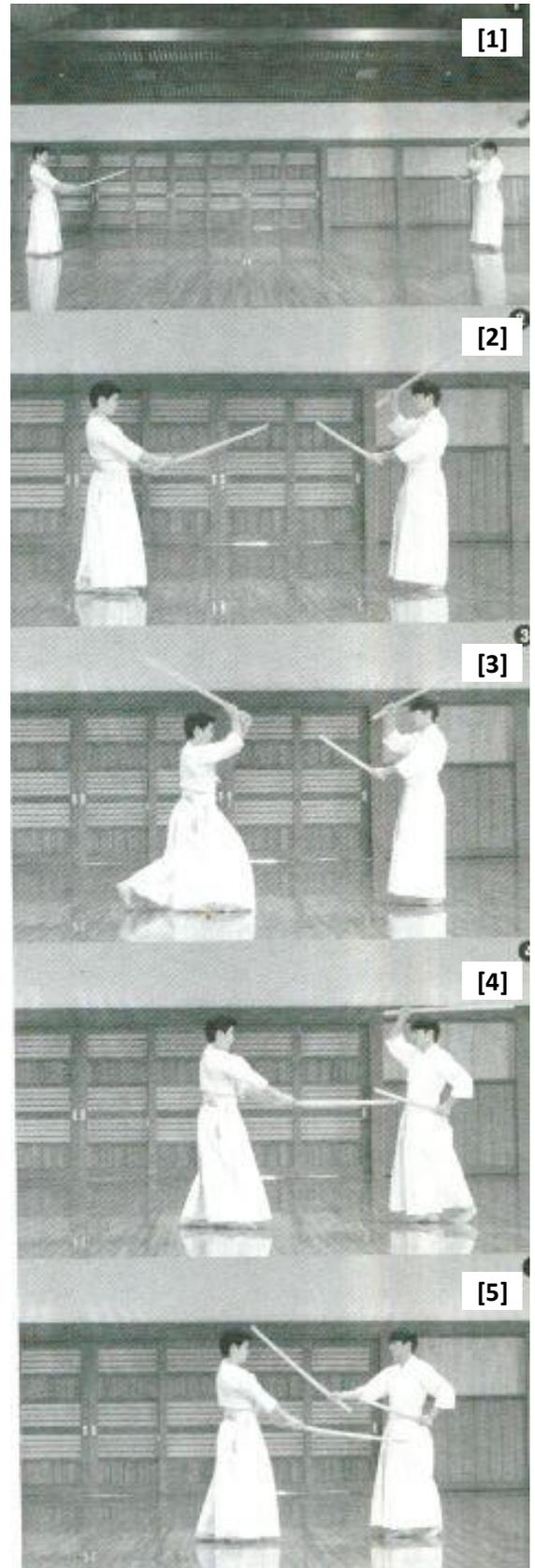
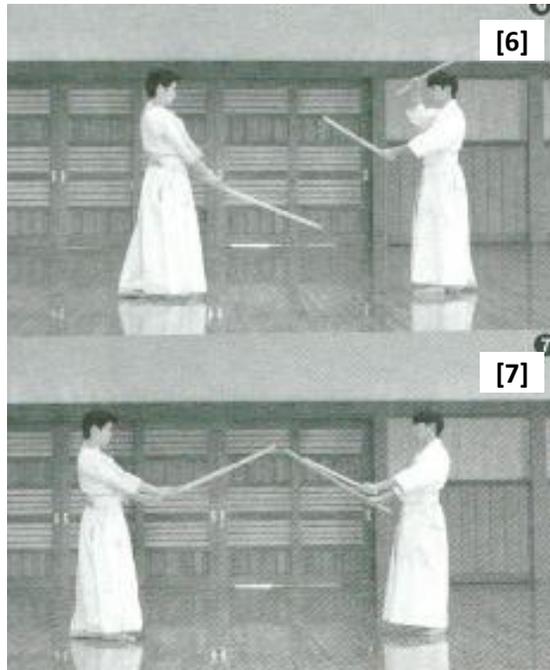
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Nitō Kendo Kata #2: Nihon Me

Uchidachi in Ittō Chūdan, Shidachi in Shō Nitō Jōgetachi (right foot front) as in [1], both from right foot mutually start, Uchidachi steps right foot in and strikes Shidachi's left Kote (Shōtō side) saying “Yä,” seeing a chance to strike as he comes in close to his UchiMa. Shidachi moves his left foot back followed with his right foot, same time pulling Shōtō to his left hip, and strike Uchidachi's Men with Daitō as in [2-5], saying “Tän” as he steps his right foot forward.

Shidachi takes Shōtō in Chūdan, same time Daitō in Jōdan to show Zanshin as he pulls back his right foot with left foot front as in [6]. Because Uchidachi starts taking his Kensen to Chūdan position, Shidachi also takes Chūdan, as he pulls his left foot, bringing down Daitō with full Kigurai, and returns to Yokote no MaAi where mutually drew out Bokutō as in [7]. Mutually bring down each Kensen and returns to Tachiai starting position.

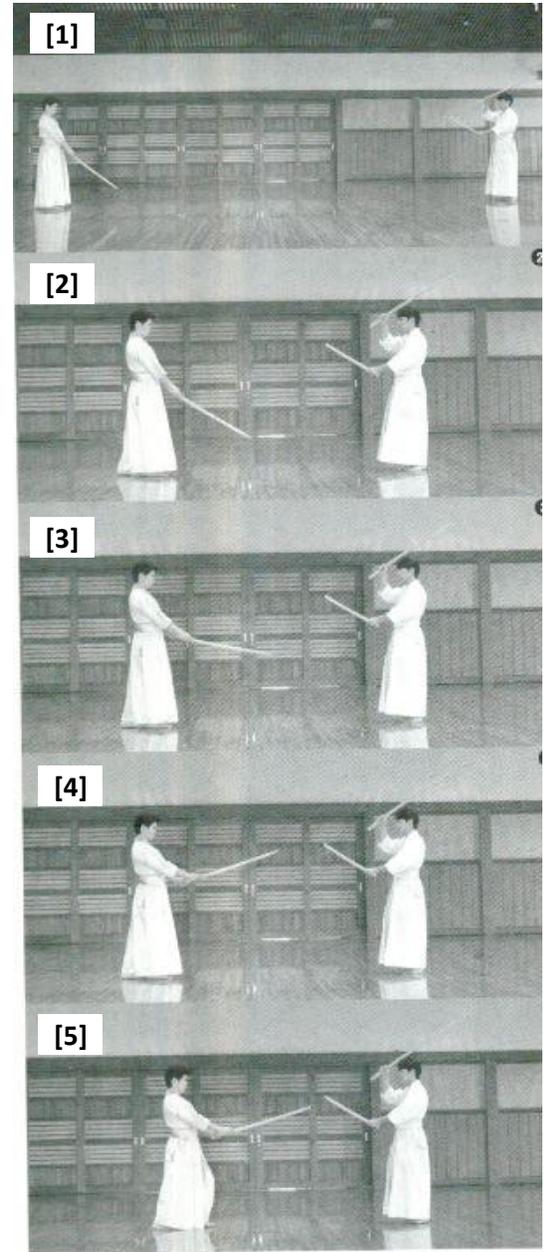
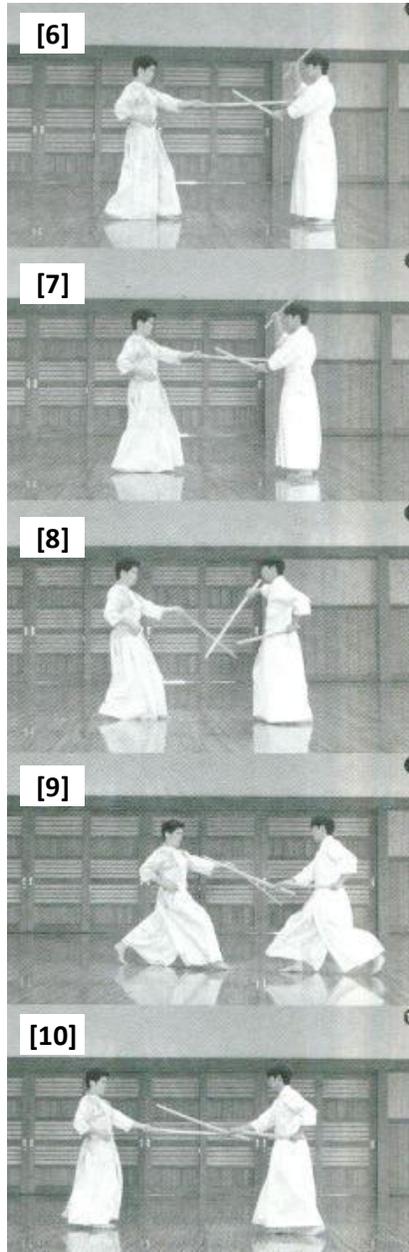
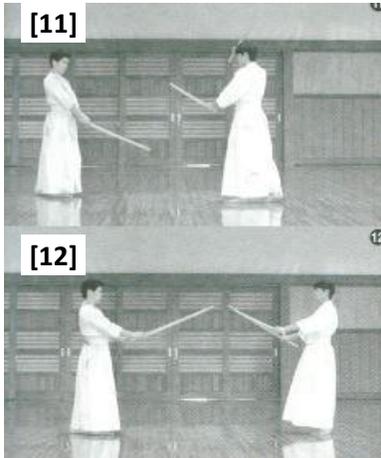
Kata #2 waza looks like “Shōtō Kote Nuki Daitō Men” with Ittō Uchidachi in Chūdan, and Shō Nitō Shidachi in Jōdan Jōgetachi, right foot front.



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Nitō Kendo Kata #3: Sanbon Me



Uchidachi in Ittō Gedan, Shidachi in Shō Nitō Jōgetachi (right foot front) as in [1], both from right foot mutually start, Uchidachi gradually brings his Kensen in Chūdan as in [2-4], steps left foot in Ayumi Ashi, and thrusts Uchidachi's chest with left hand saying “Yä,” seeing a chance to thrust as he comes in close to his UchiMa. Shidachi presses down the Katate Tsuki with Shōtō as he steps left side in Hiraki Ashi immediately strike it down with Daitō as in [5-8]. Uchidachi takes a big step back with left foot, Shidachi steps in immediately with right foot saying “tän” as he thrust Uchidachi's chest as in [9-10].

Shidachi takes Shōtō in Chūdan, Daitō in Jōdan, and shows Zanshin as he steps back his right foot as in [11]. Because Uchidachi starts taking his Kensen to Chūdan position, Shidachi takes a Chūdan stance, as he pulls his left foot, bringing down Daitō with full Kigurai, and returns to Yokote no MaAi where mutually drew out Bokutō as in [12]. Mutually bring down each Kensen and returns to Tachiai starting position.

Kata #3 waza looks like “(Hidari) Katate Tsuki Uchiharai Muna Tsuki” with Ittō Uchidachi in Gedan, and Shō Nitō Shidachi in Jōdan Jōgetachi, right foot front.

More like Tsuki in video

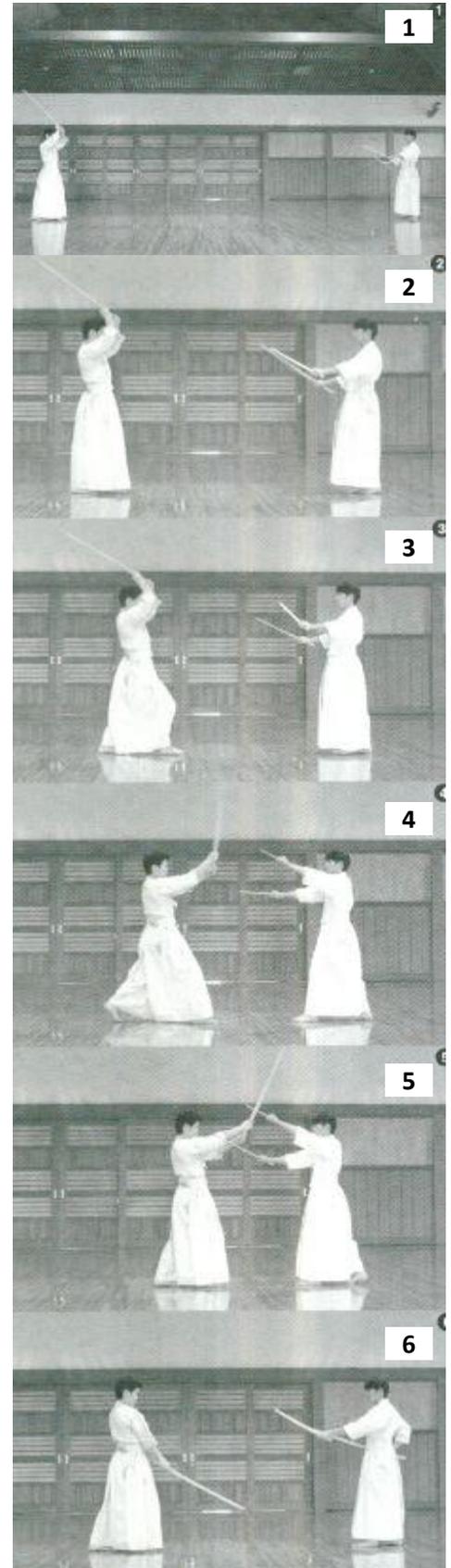
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Nitō Kendo Kata #4: Yonhon Me

Uchidachi in Ittō Morote Hidari Jōdan, Shidachi in Shō Nitō Ryō Chūdan (each foot even?) as in [1], Uchidachi from left foot, Shidachi from the right foot, both mutually start, Uchidachi steps right foot in and strikes Shidachi's Shō Men saying “Yä,” seeing a chance to strike as he comes in close to his UchiMa. Shidachi moves his left foot forward blocking it with Shōtō, and same time saying “Tän” strikes Uchidachi's right arm near elbow from under with Daitō as in [2-5]. Because Uchidachi lowers his Kensen and takes one step back, Shidachi takes Shōtō to Chūdan with full spirit of Seme with confidence, withdrawing Daitō to his right Wakigmae position as he pulls his right foot, and shows Zanshin by directing Kensen of Daitō and Shōtō to Uchidachi's center of the face as in [6]. Both take Chūdan without disconnecting tension, but with full spirit of Kigurai and returns to Yokote no MaAi where mutually drew out Bokutō. Mutually bring down each Kensen and returns to Tachiai starting position.

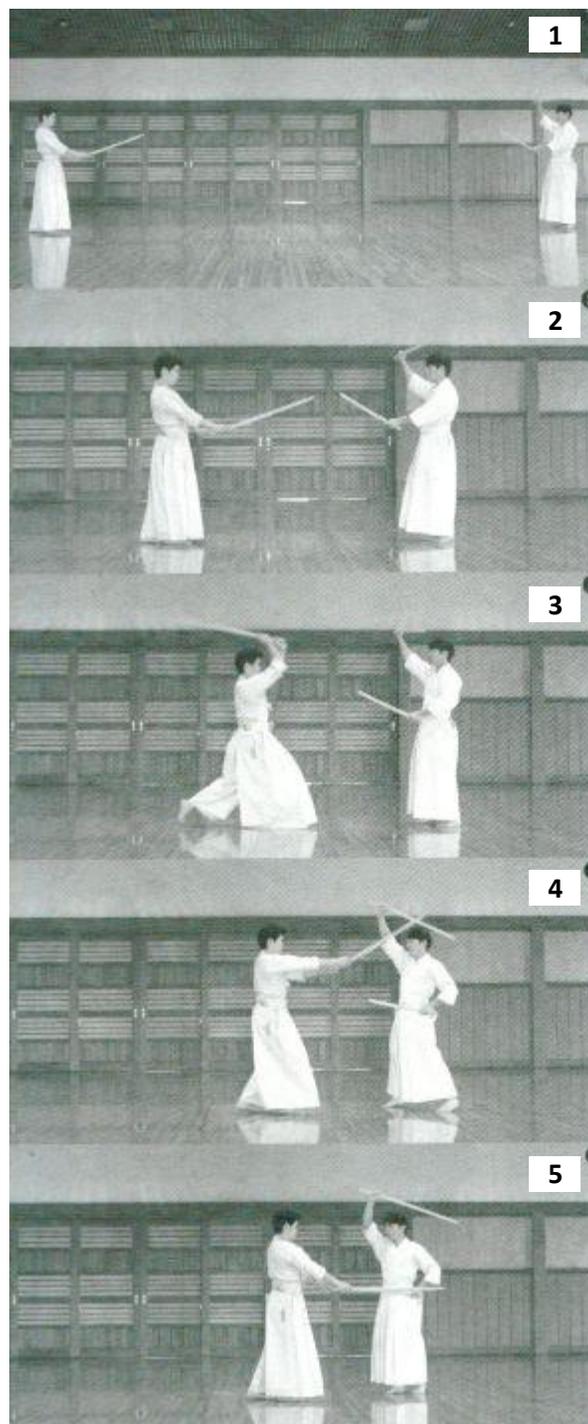
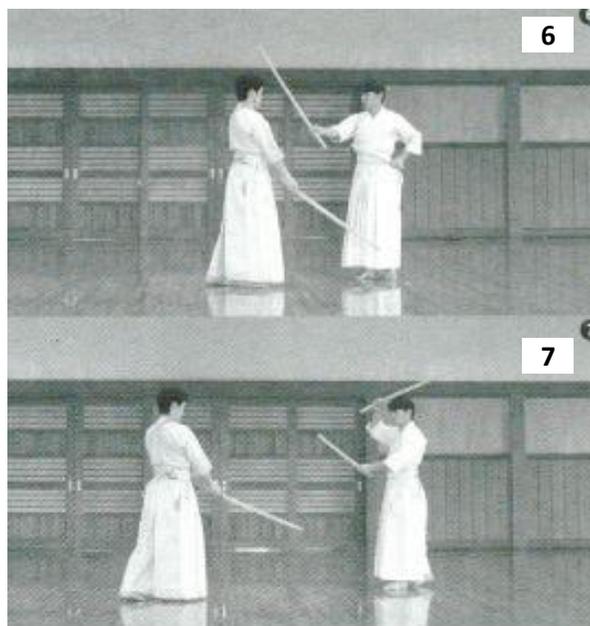
Kata #4 waza looks like “Men Shōtō-ŌjiAge Daitō Arm” with Ittō Uchidachi, Morote Hidari Jōdan, and Shō Nitō Shidachi, Ryō Chūdan.



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Nitō Kendo Kata #5: Gohon Me



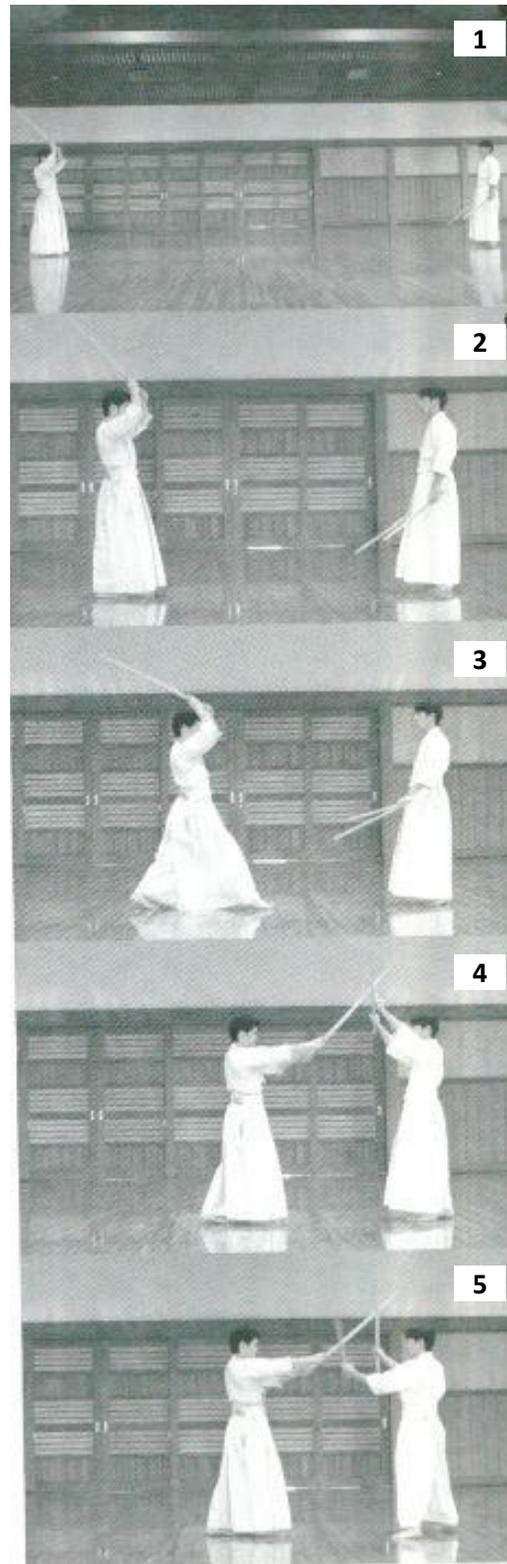
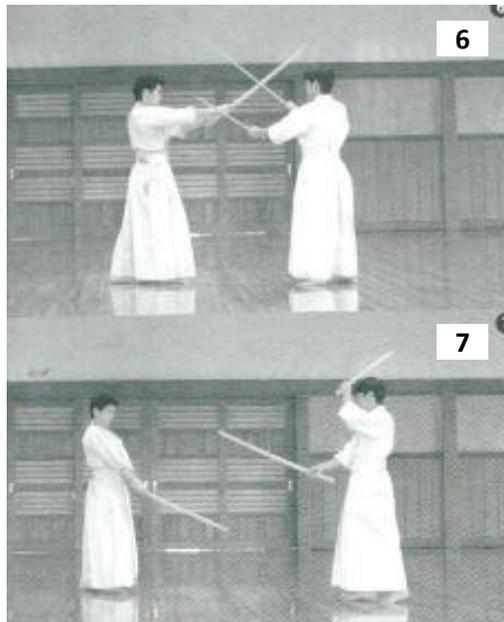
Uchidachi in Ittō Chūdan, Shidachi in Shō Nitō Kasumi no Kamae as in [1], both from right foot mutually start, Uchidachi steps right foot in and strikes Shidachi's Shō Men saying “Yä,” seeing a chance to strike as he comes in close to his UchiMa. Shidachi moves right with Hiraki Ashi, parries with Daitō using Ukenagashi technique to his left shoulder and immediately strikes Uchidachi's Men saying “Tän” as in [3-6]. Shidachi keeping Shōtō at Uchidachi's face shows Zanshin as he pulls his right foot and takes a Jōdan position with Daitō as in [7]. Because Uchidachi faces Shidachi and starts taking his Kensen to Chūdan position, Shidachi also takes a Chūdan stance. Both from left foot without disconnecting tension, but with full spirit of Kigurai returns Yokote no MaAi where mutually drew out Bokutō. Mutually bring down each Kensen and returns to Tachiai starting position.

Kata #5 waza looks like “Men Ukenagashi Men” with Ittō Uchidachi, Chūdan, and Shō Nitō Shidachi, Kasumi no Kamae.

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Nitō Kendo Kata #6: Roppon Me



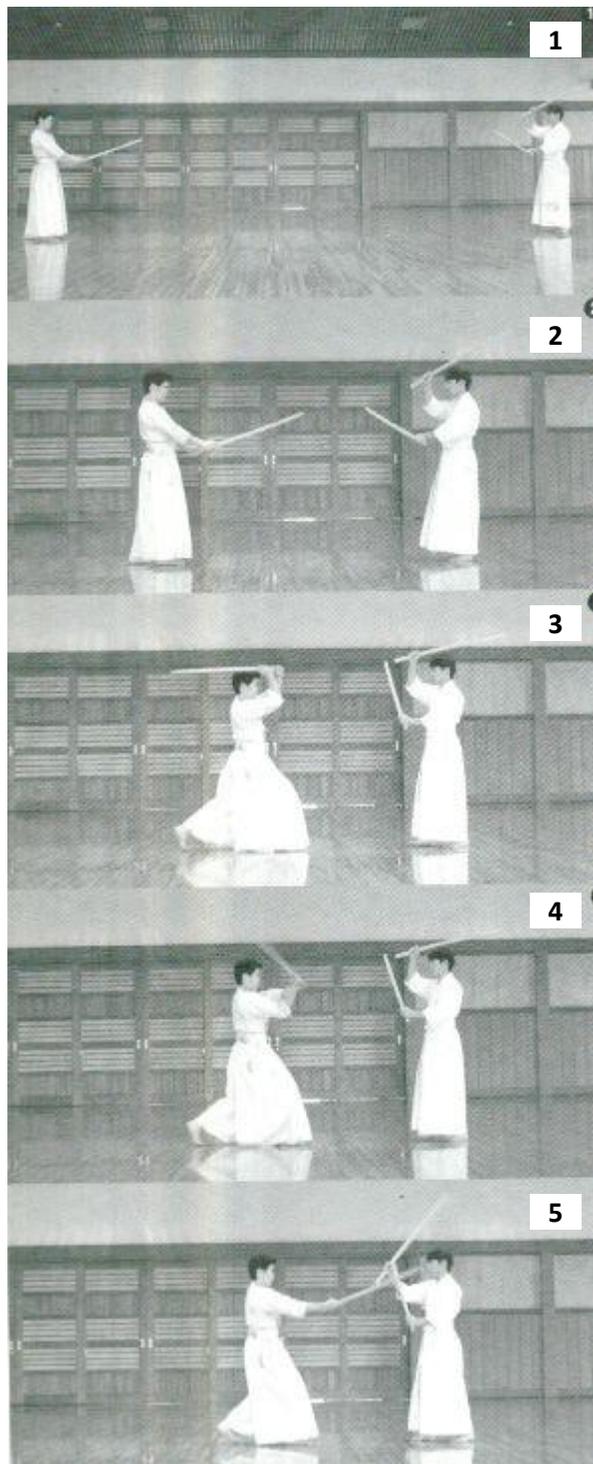
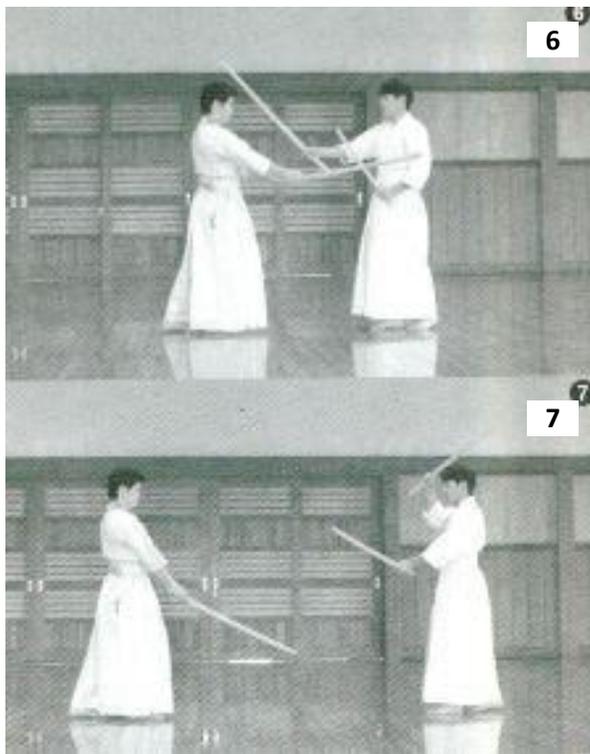
Uchidachi in Ittō Morote Hidari Jōdan, Shidachi in Shō Nitō Gedan (each foot even?) as in [1], Uchidachi from left foot, Shidachi from right foot, both mutually start, Uchidachi steps right foot in and strikes Shidachi's Shō Men saying “Yä,” seeing a chance to strike as he comes in close to his UchiMa. Shidachi blocks with Jūji no Kamae pushes up with Daitō moving to left with Hiraki Ashi and strikes Uchidachi's Kote with Shōtō saying “Tän” as in [2-6]. Because Uchidachi lowers his Kensen and takes one step back to Gedan position, Shidachi takes Jōdan with Shōtō and Chūdan with Daitō as he moves back to his left to show Zanshin as in [7] facing each other diagonally. Both take Chūdan without disconnecting tension, but with full spirit of Kigurai and returns to Yokote no MaAi where mutually drew out Bokutō. Mutually bring down each Kensen and returns to Tachiai starting position.

Kata #6 waza looks like “Men Jūji ŌjiAge Kote” with Ittō Uchidachi, Jōdan, and Shō Nitō Shidachi, Gedan no Kamae.

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Nitō Kendo Kata #7: Nanahon Me



Uchidachi in Ittō Chūdan, Shidachi in Shō Nitō Jōgetachi (right foot front) as in [1], both from right foot mutually start, Uchidachi steps right foot in and strikes Shidachi's left Dō saying “Yä,” seeing a chance to strike as he comes in close to his UchiMa. Shidachi blocks with Shōtō pulling it back, and same time strike Uchidachi's Men with Daitō saying “Tän” as he steps his right foot forward as in [2-6]. Because Uchidachi steps back and takes Gedan position, Shidachi takes a Jōdan stance with Daitō as he pulls his left foot back keeping Shōtō pressuring middle and shows Zanshin as in [7]. Both take Chūdan without disconnecting tension, but with full spirit of Kigurai and returns to Yokote no MaAi where mutually drew out Bokutō. Mutually bring down each Kensen and returns to Tachiai starting position.

Kata #7 waza looks like “Dō Shōtōōji Men” with Ittō Uchidachi, Chūdan, and Shō Nitō Shidachi, Jōgetachi no Kamae.

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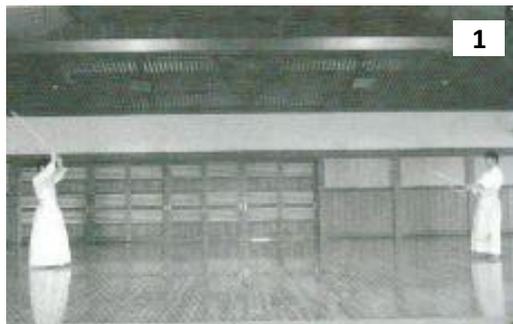
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Nitō Kendo Kata #8: Hachihon Me



Uchidachi in Ittō Morote Hidari Jōdan, Shidachi in Shō Nitō Chūdan (each foot even?) as in [1], Uchidachi from left foot, Shidachi from the right foot, both mutually start, Uchidachi steps right foot in and strikes Shidachi's Shō Men saying “Yä,” seeing a chance to strike as he comes in close to his UchiMa. Shidachi blocks with Jūji no Kamae pushes up with Shōtō, moves right with Hiraki Ashi and strikes Uchidachi's left Dō with Daitō saying “Tän” as in [2-5]. Because Uchidachi lowers his Kensen and takes one step back to Gedan position, Shidachi takes Seigan, Kensen to face, with Shōtō and takes Daitō to Migi Wakigamae as he steps back with his right foot to show Zanshin as in [6]. Both take Chūdan without disconnecting tension, but with full spirit of Kigurai and returns to Yokote no MaAi where mutually drew out Bokutō. Mutually bring down each Kensen and returns to Tachiai starting position.

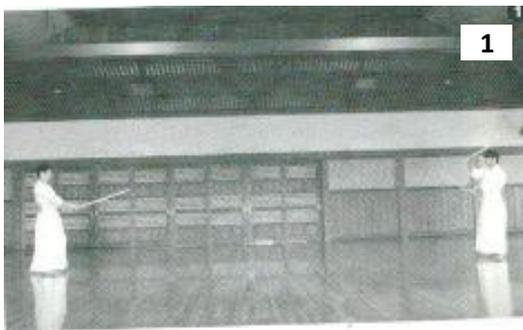
Kata #8 waza looks like “Men Jūji OjiAge Daitō Hidari Dō” with Ittō Uchidachi, Hidari Jōdan, and Shō Nitō Shidachi, Chūdan no Kamae.



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Nitō Kendo Kata #9: Kyuhon Me



Uchidachi in Ittō Chūdan, Shidachi in Shō Nitō Jōgetachi (right foot front) as in [1], both from right foot mutually start, Uchidachi steps his left foot forward and strikes Shidachi's right Dō saying "Yä," seeing a chance to strike as he comes in close to his UchiMa. Shidachi pulls Daitō down and blocks as he steps in with left foot, and strike Uchidachi's Men with Shōtō saying "Tän" as he pulls his right foot behind left as in [2-6]. Because Uchidachi lowers his Kensen and takes one step back to Gedan position, Shidachi takes a Jōdan stance with Shōtō as he pulls his left foot back pressuring middle with Daito in Chūdan and shows Zanshin as in [7]. Both take Chūdan without disconnecting tension, but with full spirit of Kigurai and returns to Yokote no MaAi where mutually drew out Bokutō. Mutually bring down each Kensen and returns to Tachiai starting position.

Kata #9 waza looks like "Dō Daitō Ōji Shōtō Men" with Ittō Uchidachi, Chūdan, and Shō Nitō Shidachi, Jōdan no Kamae, Jōgetachi.

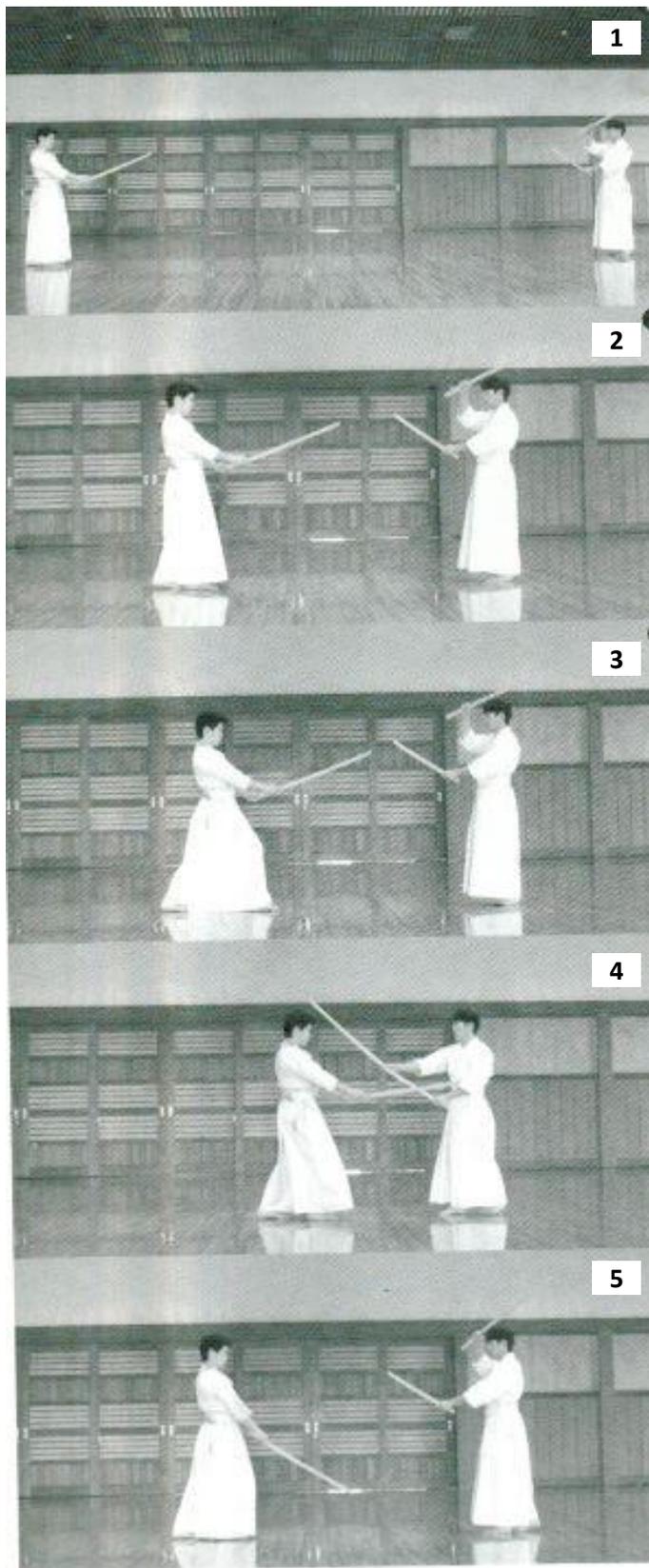
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Nitō Kendo Kata #10: Jippon Me

Uchidachi in Ittō Chūdan, Shidachi in Shō Nitō Jogetachi (right foot front) as in [1], both from right foot mutually start, Uchidachi steps right foot in with full Kigurai taking center and pressures Shidachi's Ki (気) saying “Yä,” creating a chance to strike as he comes in close to his UchiMa. Shidachi blocks with Shoto pressing down (Kiriosae) to his left, and same time strike Uchidachi's Men with Daitō saying “Tän” as he steps in with right foot as in [2-4]. Because Uchidachi lowers his Kensen, Shidachi takes a Jōdan stance with Daitō as he pulls his right foot back pressuring middle with Shoto in Chūdan and shows Zanshin as in [5]. Both take Chūdan without disconnecting tension, but with full spirit of Kigurai and returns to Yokote no MaAi where mutually drew out Bokutō. Mutually bring down each Kensen and returns to Tachiai starting position.

Kata #10 waza looks like “Men(?) Seme Dehana Daitō Men” with Ittō Uchidachi, Chūdan, and Shō Nitō Shidachi, Jōdan no Kamae, Jōgetachi.



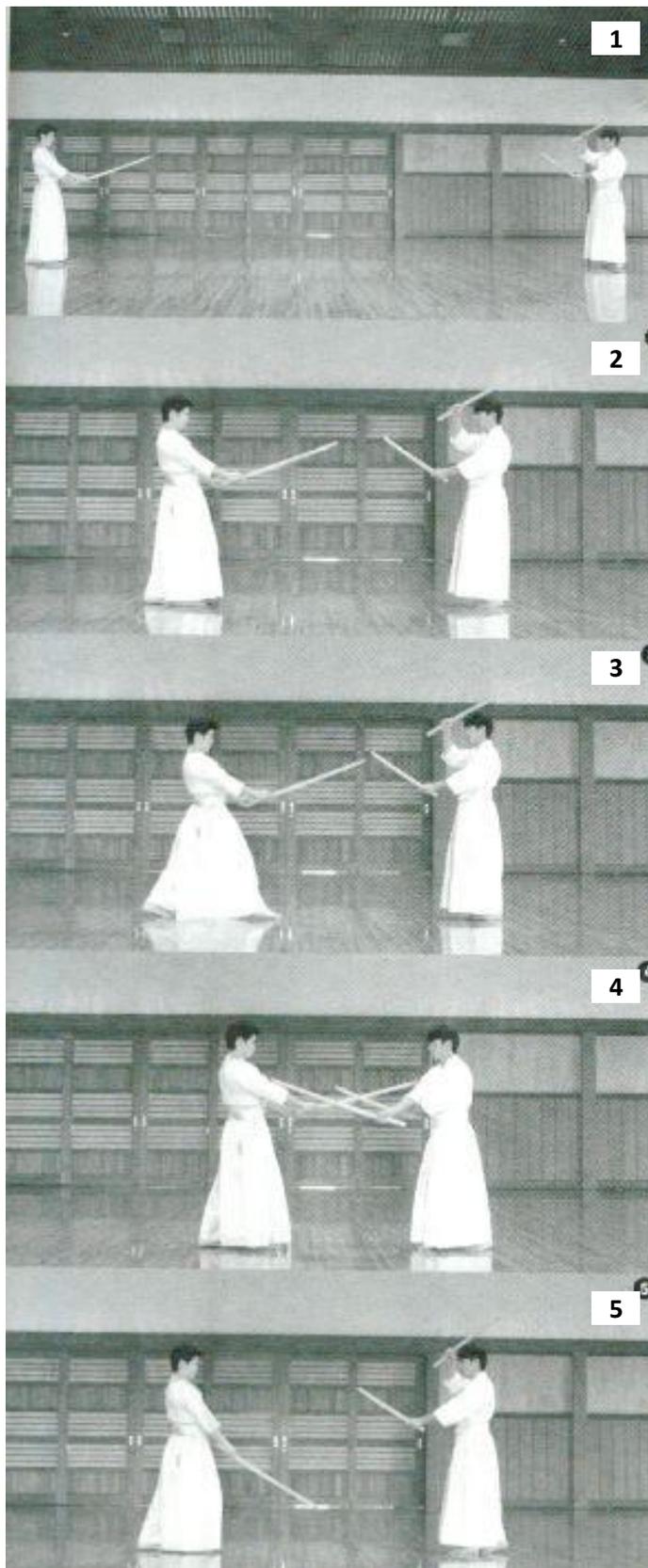
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Nitō Kendo Kata #11: Jūippon Me

Uchidachi in Ittō Chūdan, Shidachi in Shō Nitō Jogetachi (right foot front) as in [1], both from right foot mutually start, Uchidachi steps right foot in with full Kigurai taking center and pressures Shidachi's Ki (気) saying “Yä,” creating a chance to strike as he comes in close to his UchiMa. Shidachi blocks with Shotō pressing down (Kiriosae) to his right, and same time strikes Uchidachi's Kote with Daitō saying “Tän” as he steps in with right foot as in [2-4]. Because Uchidachi lowers his Kensen, Shidachi takes a Jōdan stance with Daitō as he pulls his right foot back pressuring middle with Shoto in Chūdan and shows Zanshin as in [5]. Both take Chūdan without disconnecting tension, but with full spirit of Kigurai and returns to Yokote no MaAi where mutually drew out Bokutō. Mutually bring down each Kensen and returns to Tachiai starting position.

Kata #11 waza looks like “Men(?) Seme Dehana Daitō Kote” with Ittō Uchidachi, Chūdan, and Shō Nitō Shidachi, Jōdan no Kamae, Jōgetachi.



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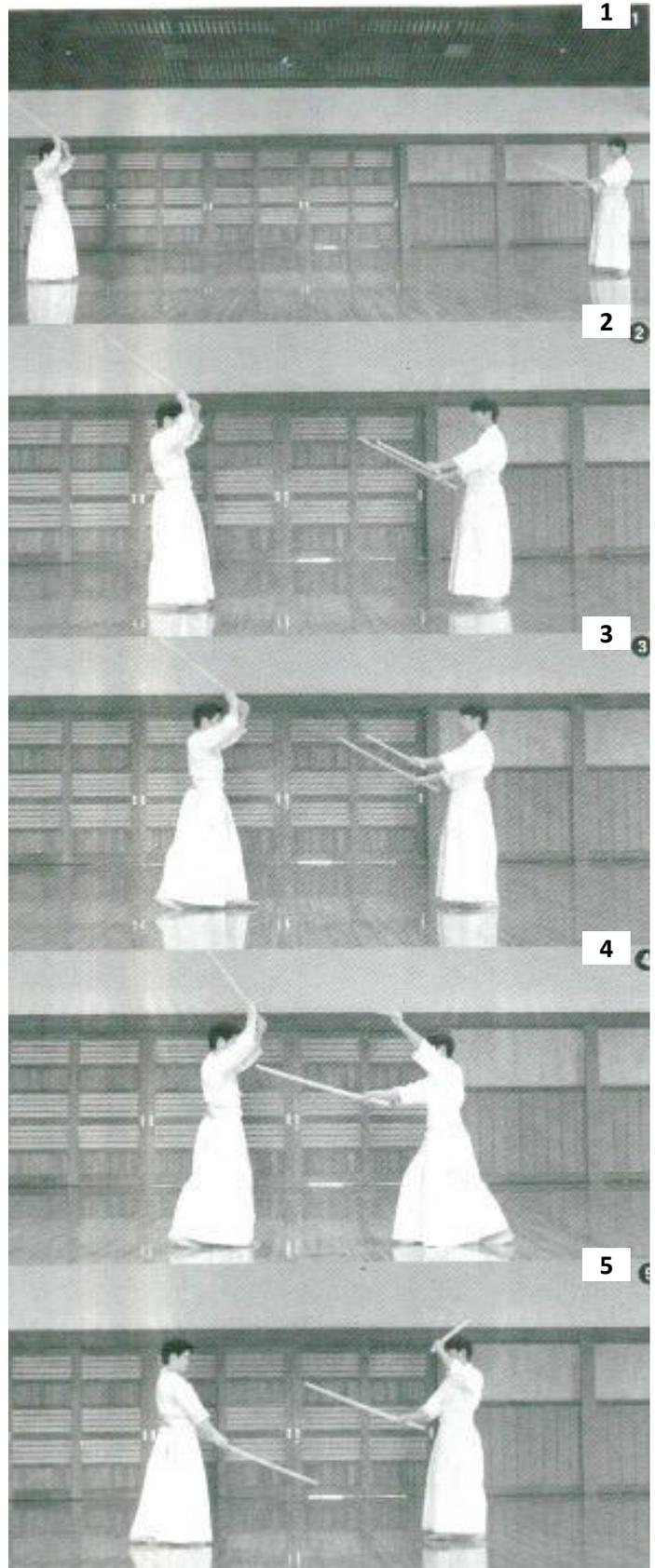
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Nitō Kendo Kata #12: Jūnihon Me

Uchidachi in Ittō Morote Hidari Jōdan, Shidachi in Shō Nitō Chūdan (each foot even?) as in [1], Uchidachi from left foot, Shidachi from the right foot, both mutually start, Uchidachi steps left foot in saying “Yä,” and pressure with full spirit of Kigurai from Jōdan as he comes in close to his UchiMa. Shidachi saying “Tän” thrusts Uchidachi's chest with Daitō taking Shōtō Jōdan position as he moves his right foot forward as in [2-4]. Because Uchidachi lowers his Kensen and takes one step back to Gedan position, Shidachi takes Daitō to Chūdan position keeping Kensen at the center of Uchidachi's face and leaving Shōtō Jōdan position as he pulls back his right foot to show Zanshin as in [5]. Both take Chūdan without disconnecting tension, but with full spirit of Kigurai and returns to Yokote no MaAi where mutually drew out Bokutō. Mutually bring down each Kensen and returns to Tachiai starting position.

Kata #12 waza looks like “Ki/Tai Seme Seishite Daitō Muna Tsuki” with Ittō Uchidachi, Jōdan, and Shō Nitō Shidachi, Chūdan.

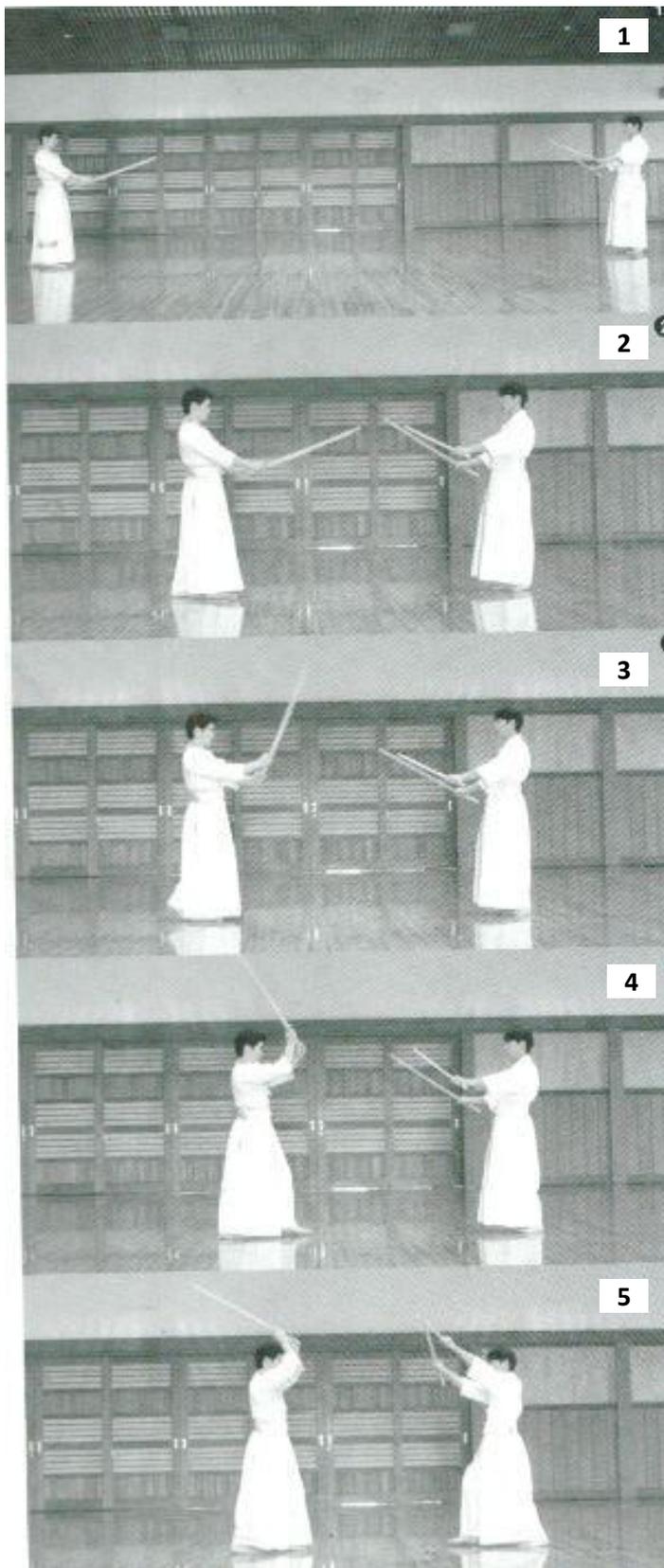
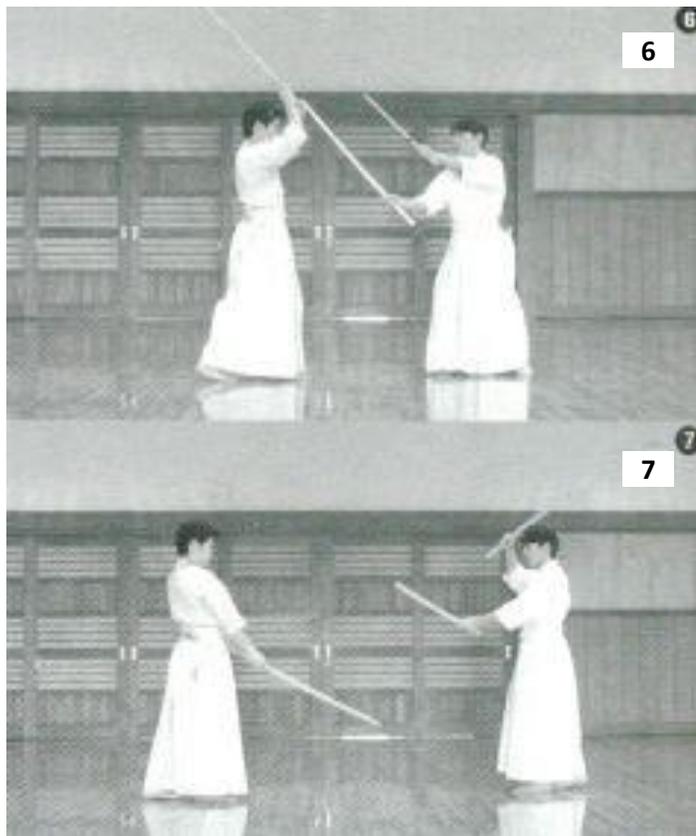
Seishite = 制して = control/seal intent of...
Muna Tsuki = thrust chest, not used as a kill purpose



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Nitō Kendo Kata #13: Jūsanbon Me



Uchidachi in Ittō Chūdan, Shidachi in Shō Nitō Chūdan as in [1], both from right foot mutually start, Uchidachi steps right foot in saying “Yä,” and takes Jōdan as he comes in close to his UchiMa. At same time Shidachi takes Jūji no Kamae, and immediately saying “Tän” strikes Uchidachi’s left Kote as in [2-6]. Because Uchidachi lowers his Kensen and takes one step back to Gedan position, Shidachi takes Chūdan with Shōtō and Migi Wakigamae with Daitō as he pulls his right and left foot back to show Zanshin as in [7]. Both take Chūdan without disconnecting tension, but with full spirit of Kigurai and returns to Yokote no MaAi where mutually drew out Bokutō. Mutually bring down each Kensen and returns to Tachiai starting position.

Kata #13 waza looks like “Ki/Tai/Ken Seme Seishite Daitō Hidari Kote” with Ittō Uchidachi, Chūdan, and Shō Nitō Shidachi, Chūdan.

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Rei (礼) at the ending

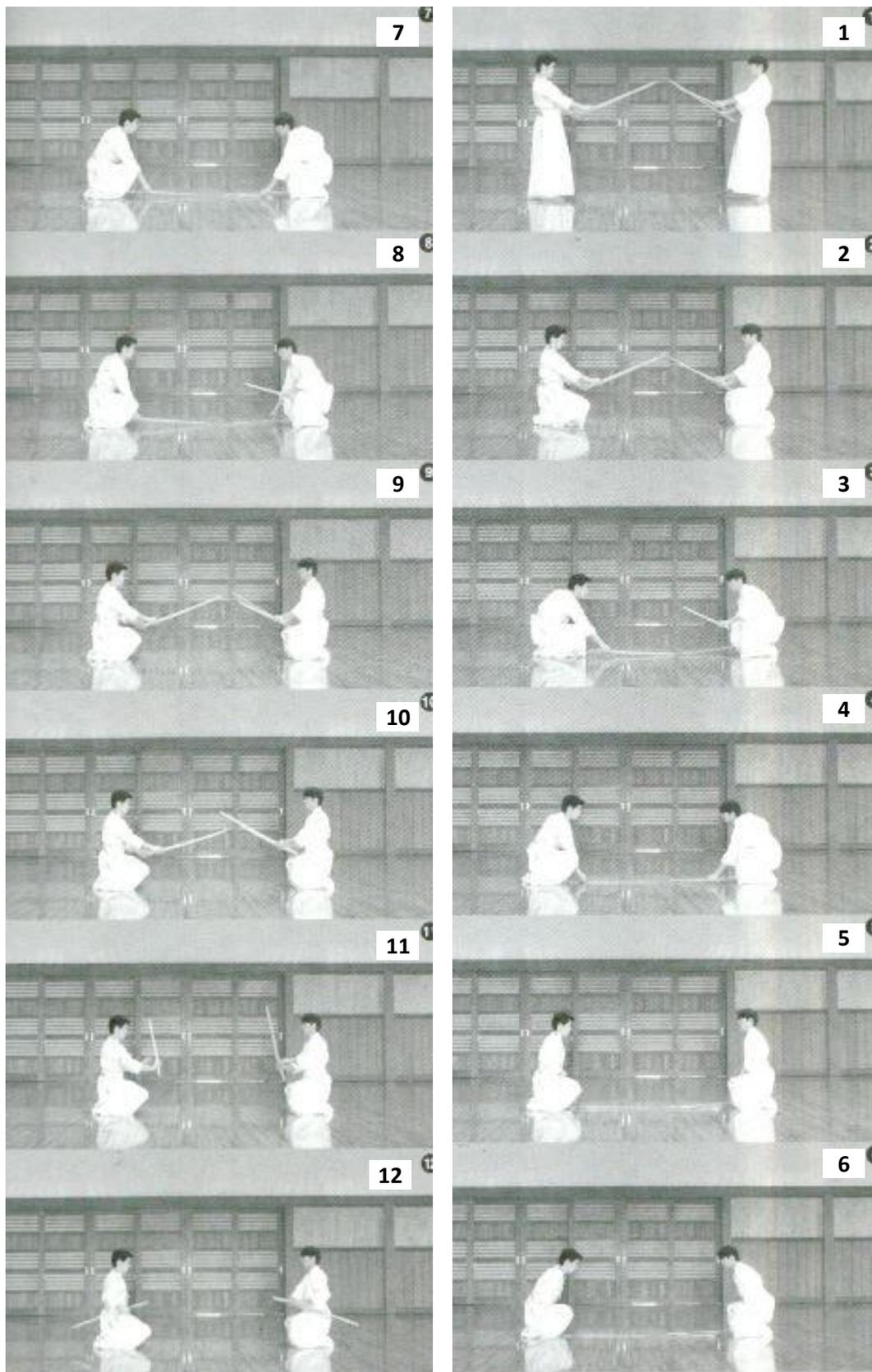
Rei at the ending follows the same rule as Rei at the starting, but the sequence is reversed.

After returned to Yokote no MaAi where mutually drew out Bokutō as in [1], mutually do Sonkyo, put down Bokutō as in [2-4], and perform Niten Ichi Ryu's Rei as in [5-6].

Hold Bokutō and take a stance in Sonkyo position as in [7-9]. Shidachi holds Daitō/Shōtō together as in [10], put them away in Hidai Waki (left hip) and stand up as in [11-13].

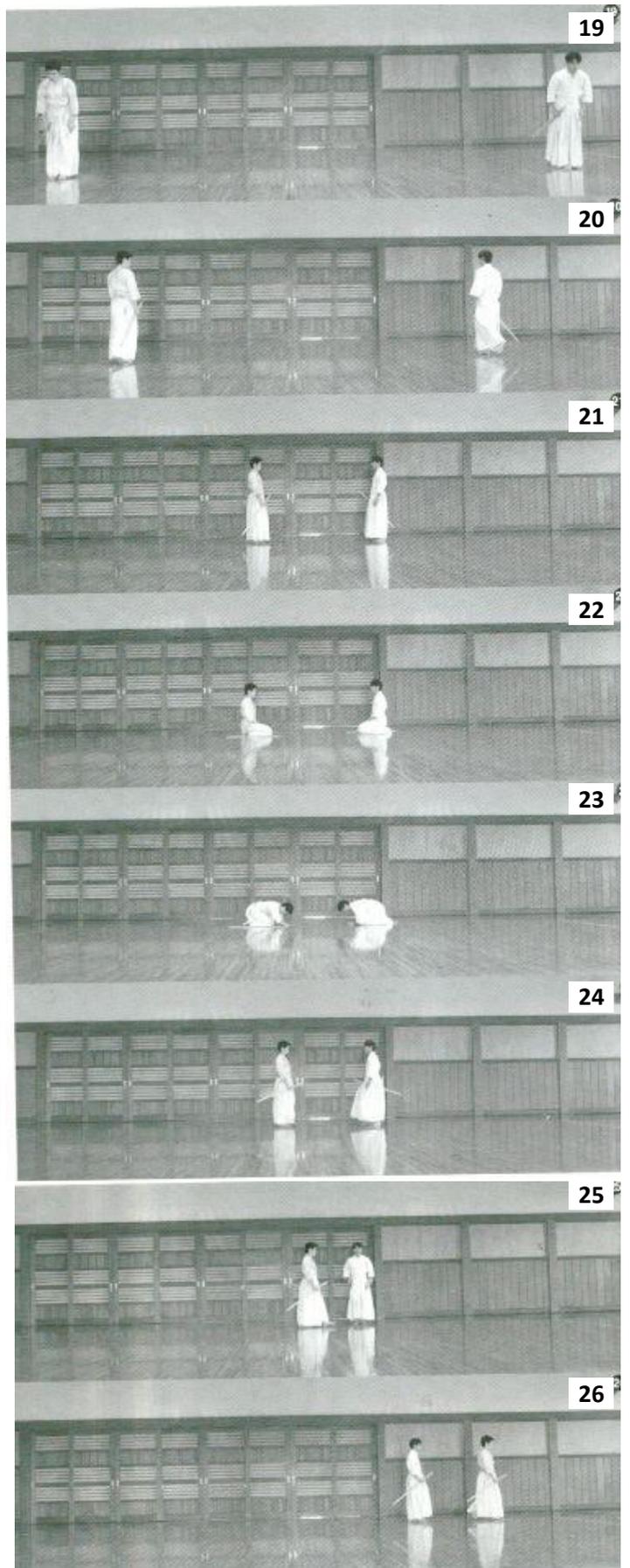
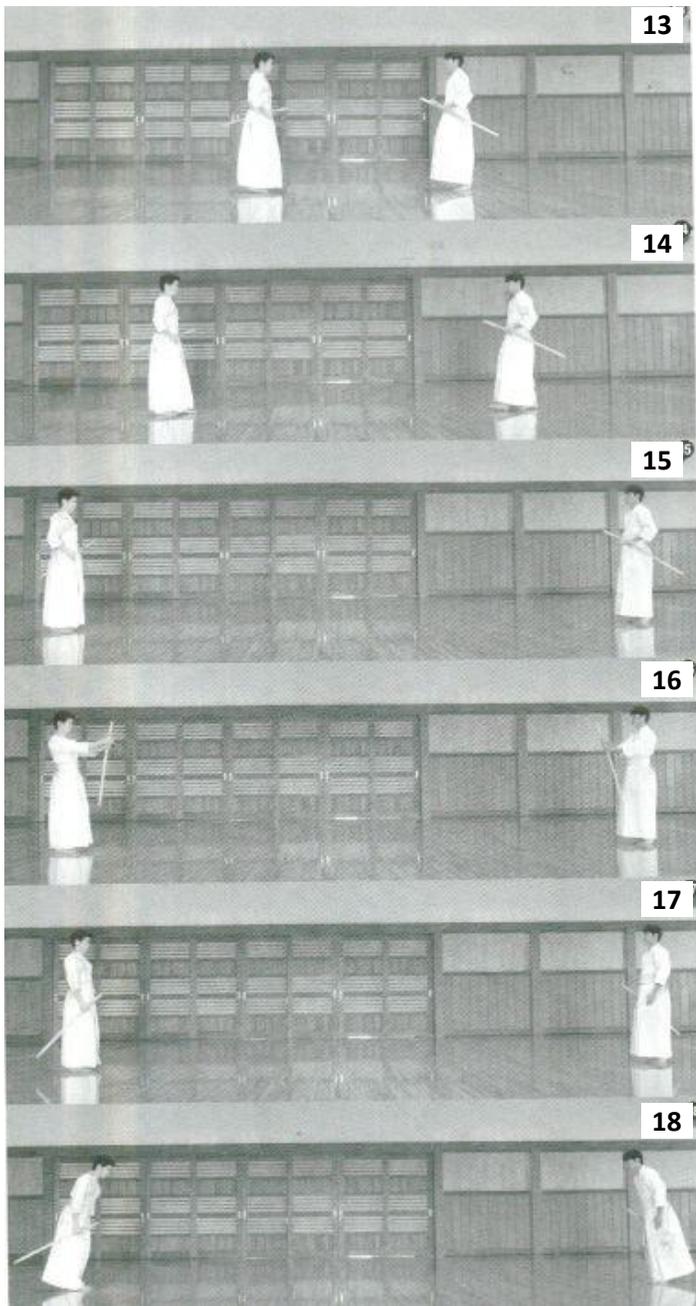
Mutually take five steps back to Tachiai position where started as in [14-15], pass Bokuto from left hand to right hand, mutually bow as in [16-18], next face Kamiza and then bow as in [19].

Return to Zarei position in Shimoza as in [20-21], do Seiza and mutual bow, stand up as in [22-24], and Uchidachi leads to walking out as in [25-26].



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Chapter 8: History of Niten Ichi Ryu

To be looked into.



生誕地とされる岡山県大原町にある宮本武蔵顕彰武蔵武道館



武蔵と佐々木小次郎の決闘の地・巖流島



武蔵が埋葬されたといわれる熊本市・武蔵塚の石碑



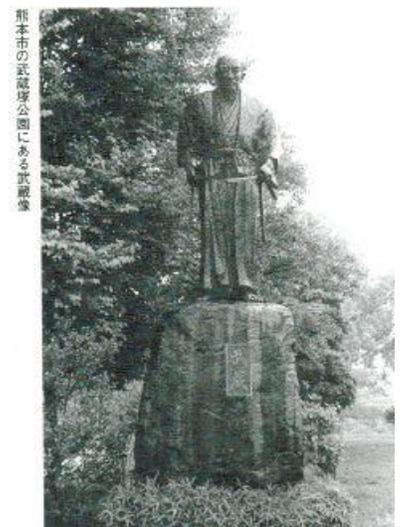
小倉 遠西愚の寺向山に墓子伊藤が建てた宮本武蔵顕彰碑



宮本武蔵坐像



晩年の武蔵がこもって「五輪書」を書いた霊巖洞



熊本市の武蔵塚公園にある武蔵像