英文「柳生新陰流を学ぶ」

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日本には多様な武道がある。そして柳生新陰流の技もその内の一つである。しかし江戸時代は原則として柳生新陰流は将軍とその一族だけが学ぶことが出来た。さらに柳生新陰流は、敵によって企てられた攻撃を防御することに焦点を当てることで、単なる武道と云ったものではなく、治世や戦闘での効果的な戦略と見なされた。

Japan has many varieties of martial arts, and the art practiced at the Yagyu Shinkage-ryu is one of them. However, at the Edo period this form of martial art was in principle only taught to Syouguu and his family. Furthermore, it is just a martial art, but considered an effective strategy for governing the country and fighting in wars, as it focuses on defending the offensive moves offered by an opponent.

しかしながら柳生新陰流の戦いは、敵の死を最終目的としてはいない。目的は武器を持った手を傷つけることで、敵の抵抗力を弱め、敵に戦うことを諦めさせることである。

However, a fight in this martial art form does not end in death. The aim is to injure the hand that holds the weapon, and reduce the strength and of the opponent forcing him to give up.

一般には日本の武道としては、剣道の方がよく知られている。剣道では、足の筋力を使って飛び込むことで戦う。しかし本来の伝統的な日本の剣術では飛び込むことはない。相手の攻撃を待って、攻撃するものは、敵が真直ぐに攻撃するのに対し、バランスを使っているのを避けて敵の隙を見つけて敵の攻撃を防ぐと同時に敵に勝つ。

People in general are most familiar with kendo, which is a form Japanese martial art in which people fight by jumping forward with the power of muscle. However there was no jumping in the original Japanese sword fighting art, the fighter would move around his opponent, with the power of balance waiting for the right moment to attack, and protect the attack of the opponent, at one time knock down the opponent.
English:

Ninjutsu is a form of dance or martial art, which is not understood by the non-Japanese, and is not part of the Olympic Games.

Japanese:

柳生新陰流の歴史 History of Yagyuu Sinkage-ryu

剣術は戦国時代、剣客の生死を賭けた実戦経験によってつくられた。

In the Sengoku era Swordsmanship was created through the venture a life and death combat experiences of sword masters.

日本の最も有名な剣術師範は新陰流を創始した上泉伊勢守である。

The most important instructor of swordsmanship in Japan is Kamiizumi Ise-no-Kami, who created Sinkage-ryu.

江戸時代の柳生新陰流の創始者・柳生宗厳は上泉伊勢守と仕合をして彼に敗れ、即座に弟子となった。

Yagyuu Munenori—the founder of the Yagyuu Sinkage-ryu in Edo period—challenged Kamiizumi Ise-no-Kami to a duel, but was soundly defeated by Kamiizumi. He immediately become a student of Kamiizumi.

1594年、江戸幕府を開く前の徳川家康は柳生宗厳と京都郊外で自ら木刀をとって立ち合いました。この時宗厳は、無刀取りの極意を披露する。徳川家康は、その技術に感服してその後戸次弟を入ることを希望した。これが、柳生家が幕府に入り、将軍の剣術師範として新陰流を教えるようになるきっかけである。

Tokugawa Ieyasu, before he created the Tokugawa Bakufu, challenged Yagyu Muneyoshi with a bokuto in the outskirts of Kyoto in 1594. Muneyoshi demonstrated his secret technique of Muto-Dori (taking the opponent’s sword while unarmed). Ieyasu was so impressed that he immediately asked become Muneyosi’s student. Consequently future shogun and their families were taught the swordman ship of the Shinkage-ryu by the Yagyu family.
1603年、徳川幕府の成立は、武道史において一つの大きな転換点である。それまでの血を血で洗うような戦国乱世とは打って変わり、基本的には平和な時代へと大きく変わる転換点である。

The formation of the Tokugawa Bakufu in 1603 was a turning point in the history of martial arts. It was a period of transition from the bloody years of the Sengoku era into a time that was fundamentally peaceful.

宗厳は、1563年年に上泉伊勢守に入門し、1565年には免許皆伝をもらっている。さらに1571年に一国一人の印可状を与えられ、新陰流の正統を継いだ。

Muneyosi entered the tutelage of Kamiizumi in 1563. In 1571, he was bestowed the highest certification meaning that he was certified as the only legitimate heir of the Yagyu Shinkage-ryu.

その後、柳生家は徳川幕府の剣術師範となっていくが、とくに宗厳の五男である宗矩は、三代将軍家光との親交を深めていく、単なる剣術師範ではなく良い相談相手として信頼をえていく。1626年には惣目付（後の大目付）となり、最終的には禄高が1万2500石の大名にまでなる。

Following in his footsteps warriors of the Yagyu family become important instructors of swordsmanship to the Tokugawa Bakufu. Muneyoshi’s fifth son, Munenori, was particularly close to the third shogun Iemitsu. He served as an instructor of sword technique, and also as a trusted counsellor. He was promoted to the rank of ometsuke (inspector general) in 1626, and eventually became a daimyo possessing a large domain of 12,500 koku.

一方、宗厳の孫の兵庫助は尾張藩の剣術師範となった。宗厳の長男は戦場で負傷し身体が不自由になったためである。

江戶柳生も尾張柳生も江戸時代末期まで剣術師範を続けたが、江戸柳生は明治の初めに新陰流を離れた。それ以来、柳生新陰流は尾張柳生によって伝わっていくことになる。

While Yagyu Hyougonosuke, the grandchild of Muneyoshi became the instructor of swordsmanship in the Owari Clan. Because the firstborn son of Muneyoshi was injured in battlefield.

Both Edo Yagyu and Owari Yagyu kept the instructor of swordsmanship until the end of Edo period, but Edo Yagyu left from Yagyu Shinkage-rye. From then Yagyu Shinkage-rye is descended by Owari Yagyu.
江戸時代最後の尾張柳生の師範は柳生厳周である。厳周の高弟は下条小三郎、柳生厳長、神戸金七である。神戸金七は江戸武士の柳生新陰流をそのまま伝える柳生厳周の教え守っている。神戸金七の弟子で専門訓練館師範の加藤伊三男は厳周伝の柳生新陰流をそのまま後世に伝えることを使命として弟子を指導している。加藤伊三男の門人は江戸時代の近代化されていない真正の柳生新陰流を教えている。

The last instructors of swordsmanship in Edo period was Yagyu Genshu. The top pupils of Yagyu Genshu was Gejyo Kosaburou, Yagyu Ggensyu and Kannhe Kinsiti. Kato Isao, successor of Kanbe Kinshichi and kanchyo of the Shunpukan Doujyo in Nagoya purely instruct the teach of Yagyu Gensyu.

The pupils of Kato Isao teach genuine and un-modernized Yagyu Shinkage-ryu of the Edo period.

柳生新陰流の最も重要な教え

The essential points of Yagyu Shinkage-ryu:

1）踵を床に付ける
2）刀の撃り方：－龍の口
3）筋肉の力ではなく足腰の力を使う
4）腰を反らさない。

1) Heels must be in perpetual contact with the floor.
2) The way of grasping the sword:

* Tatsu no Kuchi: The mouth of the dragon.

Keep the superior muscles of the forearm loose and supple while utilizing the inferior muscles of the forearm.

3) Instead of relying on muscular strength,
   power should be generated from the movement of the hips, legs, and lower back.

4) Not to lean back waist.
fundamental movement of yagyu sinkage-ryu

mawashi uchi

1. assume the seigan position.
2. bring your sword upwards and intercept your opponent’s incoming frontal attack.
3. as you advance forward with your back left leg, rotate your sword over your right shoulder, diverting the path of your opponent’s sword.
4. continue the sword’s rotation upwards into the raitou position. (your left leg can be in the same position beside your right leg or it can be slightly behind)
5. forcefully utilizing the heel of your right foot, advance forward with your left leg so that your foot just lines up with the outer side of your opponent’s right foot. as you advance, turn your left shoulder in while positioning half of your body inwards towards your opponent and, from the side and at a downward angle, strike the right side of your opponent’s head.
   * both arms should be amply extended and your opponent’s center line should be facing your right hand.
6. bring your sword upwards and intercept your opponent’s incoming frontal attack.
7. as you advance forward with your back right leg, rotate your sword over your left shoulder, diverting the path of your opponent’s sword.
8. continue the sword’s rotation upwards into the raitou position. (your right leg can be in the same position beside your left leg or it can be slightly behind)
9. forcefully utilizing the heel of your left foot, advance forward with your right leg so that your foot just lines up with the outer side of your opponent’s left foot. as you advance, turn your right shoulder in while positioning half of your body inwards towards your opponent and, from the side and at a downward angle, strike the left side of your opponent’s head.
   * both arms should be amply extended and your opponent’s center line should be facing your left hand.

shinkage ryu essentially does not utilize blocking. intercepting the cut in mawashiuchi is a fundamental movement meant to instill correct form in the practitioner’s body, with the next step being sweeping the opponent’s sword off it’s trajectory with the sword’s rotation, and finally cutting the head. if one does actually block their opponent’s frontal attack they will be immediately cut by their opponent; therefore one must sweep his opponent’s sword, braking his posture, and cut him. however, when sweeping the opponent’s attack, a skillful tactician will utilize the power exerted by this attack to mount his own counter attack. essentially, one must instantaneously rotate both his sword and body and cut his opponent (円の太刀 en no tachi).

mawashiuchi is not only a form of solo-training, but also a form of practice to be done with a partner. advancing forward and retreating backwards, exchange strikes with your partner keeping a fast and continuous tempo.
下からの切り上げ
SHITA KARA NO KIRIAGE

① Assume the Seigan position.
② Bring your sword straight up in front of your face.
③ Rotate your sword backwards over your left shoulder to your left side.
④ As you bring your left leg forward, cut upwards along your opponent's center line.
⑤ In a large motion, bring the sword up above your right shoulder while taking care not to change the angle of the sword's edge.
⑥ Rotate your sword backwards over your right shoulder to your right side.
⑦ As you bring your right leg forward, cut upwards along your opponent's center line.

* As you continue to advance forward and perform kiriage, you should try and create the character ∞ (Infinity) with your sword.
SANGAKUEN NO TACHI (EDOZUKAI)
I. 一刀両段 (ITTOU RYODAN)

A: Assume the Seigan position, pointing the tip of your sword at your opponent's left shoulder, and approach.
B: Assume the Edozukai Sha position with your hips slightly lowered, your knees bent slightly and show your left shoulder to your opponent.

A: When within range, attack your opponent's left shoulder at a downward angle.
B: Wait calmly while your opponent approaches and begins his attack.

A: Utilizing your lower back, hips, and legs, in one motion, defeat your opponent's attack by striking his sword.

NOTE: The real method of defeating your opponent is to strike his left wrist, instead of his sword. In this case, the Uchidachi should wear kote.
B: With your left leg, take one step forward with the tip of your sword pointed directly at your opponent.

A: As your opponent approaches with the tip of his sword, take one step backwards.

B: Keeping in line with your opponent, close in on him, assuming the Bin position, and prepare to strike him down.

A: Moving around backwards and to the right, pull your sword up into the Hassou position.

B: Continuing to keep your body in line with your opponent, finish by nimbly moving your sword by his left temple, ending with the tip pointed at his right eye. Make sure you do not elevate your shoulders.
II. 斬釘截鉄 (ZANTEI SETTETSU)

B: Assume the Jodan position with your right leg forward and your right hand at the height of your right shoulder.
A: Assume the Jodan position with your right leg forward and your right hand at the height of your right shoulder. Advance with your right leg then move in closer with your left leg as you pull your sword up into the Hassou position.

A: Enter your opponent's space and, as if trying to smash it to pieces, strike the middle of your opponent's sword.

B: Just in time, receive your opponent's attack with the edge of your sword.
B: Just as your opponent’s strike makes contact with your sword, immediately rotate your sword to above your right shoulder.

B: Continuing to rotate your sword, cover your right shoulder and make your body as narrow as possible.

B: Moving your right leg forward, strike down on your opponent’s right wrist keeping your sword in line with your right shoulder and leg.
B: After striking your opponent, don’t remain standing still. Instead, proceed slowly by pressing down on his right wrist while rotating the edge of your sword to the right. Without changing the placement of your sword, take your opponent’s flank by moving in with your left leg, showing only the side of your body to your opponent. Your sword should be lined up for a thrust to his abdomen.
III. 半開半向 (HANKAI HANKOU)

A: Assume the Seigan position and approach your opponent while making a 2 centimeter, flicking, diagonal cut on every step of the right leg until your approach is complete.

B: Assume the Seigan position and wait, allowing your opponent to approach and answering his small diagonal cuts with your own small diagonal cuts.

A: Seize the opportunity and attack your opponent’s left wrist.

B: Without raising your sword and, while utilizing your lower back, hips, and legs, defeat your opponent’s attack by moving your sword to the left, at a downward angle, and cutting down your opponent’s sword.
正しい投げ込み

左手首を胸の高さに上げて

大刀を上下または斜めにジャンプと動かし、打っていくための拍子をとる。自分自身の文を切ること
が大切で、相手に合わせる必要はない。

大刀を大きく上下したり、手首を使っ
て文を切ると隙が生じるので

（文）を切る

衣の要にして、文を切る結果、たがい拍子
の文になるのであって、最初からた
がい拍子に文を切るわけではない。

神戸金十一月之抄と尾張柳生

次のようにある。

「文の拍子」とは、大刀にて拍子を取
り、小さく打つことである。この裁
相とは、大刀、大刀の大切を打
ち合わせ、大刀、大刀の大刀を打
ち合わせ、大刀、大刀の大刀を打
ち合わせ、大刀、大刀の大刀を打
ち合わせ、大刀、大刀の大刀を打
ち合わせ、大刀、大刀の大刀を打
ち合わせ、大刀、大刀の大刀を打
IV. 右旋左転（USENSATEN）

A: Assume the Seigan position and make small, diagonal, flicking cuts towards your opponent's sword.

B: Assume the Seigan position and, in rhythm with your opponent, answer his small diagonal cuts with small cuts of your own.

② A: Moving in with your right leg forward, strike the middle of your opponent's sword.

B: Just in time, recieve your opponent's attack.
4. B: Just as your opponent’s strike makes contact with your sword, immediately rotate your sword to above your right shoulder.

5. B: Moving your right leg forward, strike down on your opponent’s right wrist keeping your sword in line with your right shoulder and leg.

6. B: After striking your opponent’s right wrist, immediately adjust your stance and take the Gyakusha position. Your left leg should be forward with your left shoulder facing your opponent.
B: Just as your opponent’s strike makes contact with your sword, immediately rotate your sword to above your right shoulder.

B: Moving your right leg forward, strike down on your opponent’s right wrist keeping your sword in line with your right shoulder and leg.

B: After striking your opponent’s right wrist, immediately adjust your stance and take the Gyakusha position. Your left leg should be forward with your left shoulder facing your opponent.
A: In an instant, attack your opponent's exposed left shoulder.

B: Rotating your lower back, hips, and legs, defeat your opponent's attack by raising your sword up and to the right at an angle and strike the middle of his sword handle.

B: In a large movement, move backwards into the Gyakusha position.
A: In a large movement, pull backwards while keeping your body sideways with your right shoulder facing your opponent, and lower the tip of your sword.
V. 長短一味（CHOUTAN ICHIMI）

A: Assume the Seigan position and make small, diagonal, flicking cuts towards your opponent's sword.

B: Assume the Seigan position and, in rhythm with your opponent, answer his small diagonal cuts with small cuts of your own.

B: In time with your opponent, move into the Gyakusha position so that your opponent's last cut misses it's mark.

A: As soon as your opponent changes his stance, point the tip of your sword at his left shoulder and, in an instant, attack his exposed left shoulder at a downward angle.

B: Utilizing your lower back, hips, and legs, rotate your right hip forward as you bring your sword up and to the right at an angle and finishing by cutting down your opponent's sword at a downward angle. NOTE: If your opponent is wearing kote, strike his left wrist.
B: In a large movement, move backwards into the Gyakusha position. Do this in time with your opponent.
A: In a large movement, pull backwards while keeping your body sideways with your right shoulder facing your opponent, and lower the tip of your sword. Do this in time with your opponent.
A: Point the tip of the sword at your opponent between his left elbow and shoulder and approach.

B: Assume the upright Sha position and wait for your opponent to approach.

A: When within range make a frontal, straight attack against your opponent's forehead.

B: Calmly, tranquilly wait.

B: Using the Owari method of twisting the sword up your back, bring the sword above your head.
B: When having brought the sword above your head, without pause and with perfect timing begin your attack.

B: Activating your lower back and hips drive forward with your left leg, toes pointed up, and complete your cut without completely extending your elbows.

B: When the cut has been completed your stance should be strong, your left shoulder should be extended forward and the tip of your sword should stop less than a centimeter from your opponent's forehead. Instead of striking with incredible force, strike with control and focus and smoothly make the attack.
II. 斬釘截鉄 (ZANTEISETTETSU)

A・B: Both begin this kata in the Jodan position with their right hands at the height of their shoulders and their swords angled upwards. Both begin their attack simultaneously by stepping forward with their right legs.

A: Step forward with your left leg while bringing the sword over your right shoulder into the tall Hasso position and strike towards your opponent's right wrist.
B: Immediately reacting to your opponent's approach and strike, suppress him by nimbly rotating the sword over your right shoulder.

B: Keeping the sword in line with your right shoulder and right leg, step forward with your right leg and cut straight down onto your opponent's right wrist, successfully stifling his attack.
B: Leaving the tip of your sword on your opponent’s wrist lower his hands with your sword as you step in with your left leg.

When entering his space you should only face your left side to him while simultaneously rotating the edge of your sword counter-clockwise 90 degrees in preparation for a thrust.
A: Assume the Seigan position and approach your opponent while making a 2 centimeter, flicking, diagonal cut on every step of the right leg until your approach is complete.

B: Assume the Seigan position and wait, allowing your opponent to approach and answering his small diagonal cuts with your own small diagonal cuts.

A: Having approached seize the opportunity to make an attack at your opponents left wrist making sure not to enter too deeply into his space.

B: With perfect timing, just before your opponents sword cuts your wrist, twist your forearms out of the way so that his sword barely misses but making sure to keep the tip of your sword in the same place.

Simultaneously shift your position by moving your right leg to the right and entering your opponent's space with your left leg. Just as your stance is completed your sword should be above your opponent's forearms.
B: Bring the edge of your sword down and cut the inside of his left forearm.
IV. 右旋左軸（USESATSUEN）

A: Assume the Seigan position and make 2 centimeter diagonal cuts stopping your sword just before your opponent's sword.

B: Assume the Chudan position and answer your opponent's small cuts with small up and down cuts of your own.

B: During one of your opponent's small diagonal cuts, at the right time, seize the opportunity to rotate the tip of your sword clockwise around your opponent's sword. As you finish the rotation, position your sword so that it is in line with your right leg and shoulder and so that your opponent's sword is still on the outside.

A: With your sword having been controlled, slowly move backwards three steps in time and rhythm with your opponent.

B: Keeping your sword where it is slowly take three step towards your opponent. At the right time seize the opportunity to force the tip of your opponent's sword to the right at a downward angle. Simultaneously, curve your body 90 degrees clockwise and then change your positioning by moving backwards and putting space between you and your opponent.
A: Your opponent having retreated into a waiting posture, assume the Seigan position and approach for attack while making 2 centimeter, diagonal cuts on every step of the right leg.

B: Having smoothly retreated into the Seigan position, wait for your opponent to approach.

A: Attack your opponents left wrist and side.

B: Just before your opponents sword makes contact, in a large motion, pull back into the Raitou position so that your opponent’s attack just misses.

B: In a large but slow movement make a frontal attack to your opponents head.
V. 長短一昧 (CHOUTAN ICHIMI)

A: Assume the Seigan position and make 2 centimeter diagonal cuts.
B: Assume the Chuudan position and, in proper rhythm with your opponent, answer his small cuts with small up and down cuts of your own.

B: Keeping rhythm with your opponent make one of his small cuts miss by moving into the Gyakusha position.

B・A: Simultaneously and with a large movement, both opponents lift their swords above their heads into the Raitou position.
A: From the Raitou position make a straight attack for your opponent's head.
B: Utilizing Gasshi-uchi make a decisive cut and defeat your opponent's technique.

A: In a large motion move backwards slightly while keeping the right side of your body in line with your opponent and lower the tip of your sword.
B: As your opponent moves, simultaneously pull back into the Gyakusha position.
使太刀: Assume the Chuudan position and wait for your opponent to approach.

① 打太刀: Starting with an appropriate distance between you and your opponent, assume the Soigan position and slowly approach your opponent.

② 打太刀: When having reached the boundary of safe distancing, begin your attack. Extending your left leg forward, slowly and grandly rotate your sword to the left, continuing the rotation above your head, and finally rotate to the right as you step with your right leg and move 45 degrees to the right. You should have just crossed into your opponent's space.

③ 打太刀: Having just entered your opponent’s space and prepared your attack, slowly attack his left wrist.
④使太刀: Having evaded your opponent’s attack via a 45 degree angle, keep in line with him and move backwards while keeping your sword by your head.

⑤使太刀: Begin approaching your opponent slowly and move into the Chuudan position while aiming the tip of your sword at your opponents face in preparation for a thrust. 打太刀: Keeping in line and rhythm with your opponent move backwards while lifting your sword upwards towards the Hassou position.

⑥使太刀: As you approach, continue to raise your sword and it will intersect with your opponents sword. When your swords cross begin to rotate the edge assume the Hassou position. 打太刀: Finish backing up and, having raised your sword, of your sword upwards so that when you have finished your approach the tip of your sword is threatening your opponent’s right eye and the edge of your sword is facing upwards.
打太刀と使太刀: At the point of impact, both Uchidachi and Shidachi yell aloud and drawn out “HAAAA!”. When the draw is complete, the cutter moves close to the foot and twists both hands counter-clockwise. Using the left side of your sword, knock down your opponent's sword and successfully stifle his attack.

⑦打太刀: Seizing the opportunity, shift from one foot to the other and attack the left side of your opponent's neck with only your right hand gripping the sword.

使太刀: Shift from one foot to the other, using your hips twist both hands counter-clockwise. Using the left side of your sword knock down your opponent's sword and successfully stifle his attack.

⑧使太刀: Keeping your sword as is back up a few steps. After putting enough space between you and your opponent, raise your sword into the Raitou position.

打太刀: With your right leg forward assume a position of showing your right side to your opponent as well as bringing your sword to meet your left hand. Hold the sword in your left hand without gripping the edge.

⑨使太刀: Approach your opponent to make an attack at his exposed head.

打太刀: Stepping forward with your left leg intercept and block your opponent's attack by raising the sword upwards making sure you use the edge of the sword for contact. Immediately slide your left hand towards your opponent's Sword and using your fingers (excluding the thumb) grip the side of his sword disabling him from moving it.
⑬ 使太刀：Immediately switch legs and, using the power of the hips, twist your hands so as to face the edge of your sword upwards. From here immediately make a quick upward cut to your opponent’s four fingers and, leaving your sword facing upwards, retreat a few steps.

⑭ 打太刀：Having raised the sword to block your opponent’s attack, move backwards in line with your opponent as you position the sword to your right side at chest level.

⑮ 打太刀と使太刀：Both simultaneously return to the center line, rotating their swords from their left sides, up to above their heads into the Raitou position.

⑯ 打太刀と使太刀：Both simultaneously make a frontal attack ending with their swords
II. 猿廻（ENKAI）

①打太刀と使太刀: Both simultaneously take the Enkai no Sha position by switching their left legs forward and facing their left shoulders towards each other. The sword is held at a downward, 45 degree angle in front of the body with the handle at the bodies center line.

使太刀: As you move your body slightly to the left, bring your sword to the left, edge facing to the left, and intercept your opponent’s attack.

②打太刀: With the left leg forward, slightly forward and to the right and attack your opponent’s left shoulder.

使用刀: In time with your opponent move to the right. Keeping your sword in line with your right shoulder and right leg defeat your opponent’s attack and cut his right wrist.

③打太刀: Moving your body slightly to the left, quickly brandish the sword close to your body keeping it parallel to your center line. Switching your right leg forward, attack your opponents right wrist keeping your sword in line with your right shoulder and leg.
III. 山陰 (YAMAKAGE)

①使太刀: Stepping forward with your left leg, bend your body forward in a low position while twisting your arms and reversing the tip of your sword so as to defend your left knee. In doing so, preparing for an upward attack of your opponent’s left side.

②打太刀: Moving at an angle backwards and to the right, assume the Hassou position.

使太刀: As you rotate the sword from your Left side up into the Yoko Raitou position, move with your left leg back and to the left and evade your opponent’s attack.

③使太刀: Move into your opponent’s space and with your left leg forward, attack his left knee. Yell “HAAAA!”.

③打太刀: As you return to the center line cut both of your opponent’s hands. Yell “HAAAA!”.
① 使太刀：Control both of your opponent’s hands by pressing down with your sword. Immediately move backwards a few steps, evading your opponent’s one-handed strike by assuming the Yoko Raitou position.

打太刀：As your opponent begins to move backwards, make a small spinning strike with your righthand towards your opponent’s center line.

② 使太刀：From the Yoko Raitou position, leaving the sword as it is, bring your sword down and suppress your opponent’s attack using the ridge on the side of the blade.

NOTE：In reality you would strike the opponent’s right hand with the ridge of your sword.

② 打太刀：Take aim at your opponent’s exposed right side and cut upwards.

③ 使太刀：Switching your legs, make a quick frontal attack against your opponent and cut the middle of his sword.

NOTE：In reality you would cut the opponents left hand.
4. 打太刀と使太刀: Simultaneously moving backwards and right at an angle, both bring their swords to their right sides, the edges and tips of the swords facing upwards.

使太刀: Show that you intend to cut at your opponent's left side or shoulder by twisting your hips forward, turning your sword so that the edge faces to the left and so the point is in line with your opponent's left shoulder.

5. 打太刀: Immediately assume the Hassou position.

v. 浦波（URANAMI）

使太刀: With your right leg take a big step towards your opponent's right and, just as you plant your foot down, turn your sword and strike down your opponent's attack.

打太刀: Step in with your right leg and make an attack against your opponent’s left side.
① 打太刀: Having had your sword Struck down, turn towards your opponent and, with your right hand, make a large, circular cut towards your opponent's left arm.

使太刀: Moving at a 45 degree angle to the left of the center line, facing your opponent, move backwards with your right leg and pull your sword back into the Hassou position.

③ 使太刀: Evade your opponents circular, single-handed attack by pulling your left leg back, and moving into a tall Hassou position.

使太刀: As your opponent moves in to attack you from below, move to his left side and, in an upward angle, attack his left shoulder or neck.

④ 打太刀: Begin an attack at your opponent's exposed, left underarm by bending forward and cutting upwards. As your opponent begins a preemptive counter towards your left shoulder, abandon your upward cut and defend against his strike by lifting the sword up on your left shoulder.
使太刀: Avoid your opponent’s attack by abruptly whirling around to the right as you twist your sword straight up into the air, with the point above your head and the edge facing outwards. Your left foot should be in line with your opponent’s right foot.

VI. 浮舟 (UKIFUNE)

①使太刀: Turning your body towards your approaching opponent and stepping in with your right leg, suppress his upward attack by bringing the right, ridge of your sword down upon his sword.

②使太刀: As you nimbly Switch legs, return to the center line and make a large, frontal attack to the middle of your opponent’s sword.

⑤打太刀: Turn counter-clockwise towards your opponent and make a slash down his left shoulder.

打太刀: Approach and attack your opponent’s exposed left side by cutting upwards with your left hand holding the sides of the blade. As your opponent begins countering your upwards cut, intercept and block your opponent’s attack by, perpendicularly, raising the sword upwards.

打太刀: As you move backwards, intercept your opponents second strike by keeping the sword raised, perpendicular to your opponents sword.
打太刀: Continue to move backwards and, still holding the sword by the handle and blade, position the sword at chest level with the point facing your opponent.

③使太刀: Bending forward, twist the sword into a lower stance with the intention of attacking upwards at your opponent's left shoulder.

④打太刀: Lift the sword up and, with your right hand only, attack the left side of your opponent's neck.

使太刀: Pulling your left leg back, evade your opponent's strike as you rotate the sword upwards into the Raitou position.

打太刀: As your sword is knocked down, lower your hips into a kneeling position in time with your opponent.

⑤使太刀: Immediately strike downwards, crossing and stifling your opponent's sword as you lower your hips into a kneeling position.