

## **1915 Kenjutsu Kyouhan**

This is a translation of the Katate Guntoujutsu Section (section 2, pages 72 to 100) and relevant articles from other sections of the Kenjutsu Kyouhan published in 1915. Sentence structure and formatting may be weird.

Link to the scanned original in the Japanese National Diet Library Digital Collection:

<http://dl.ndl.go.jp/info:ndljp/pid/936050>

## Parts from Other Sections Cited by the *Katate Guntoujutsu* Section

### Moving Forwards and Backwards

#### Part 36

Forwards and Backwards movements are movements made towards or away from an enemy and are done in the Kamae-tsutsu<sup>(2)</sup> position, with both legs kept flexible and quick, and both feet remaining close to the ground.

To move forward, move your right foot approximately a step's distance forwards and quickly move your left foot so that it stays a constant distance from the right foot. To move backwards reverse this.

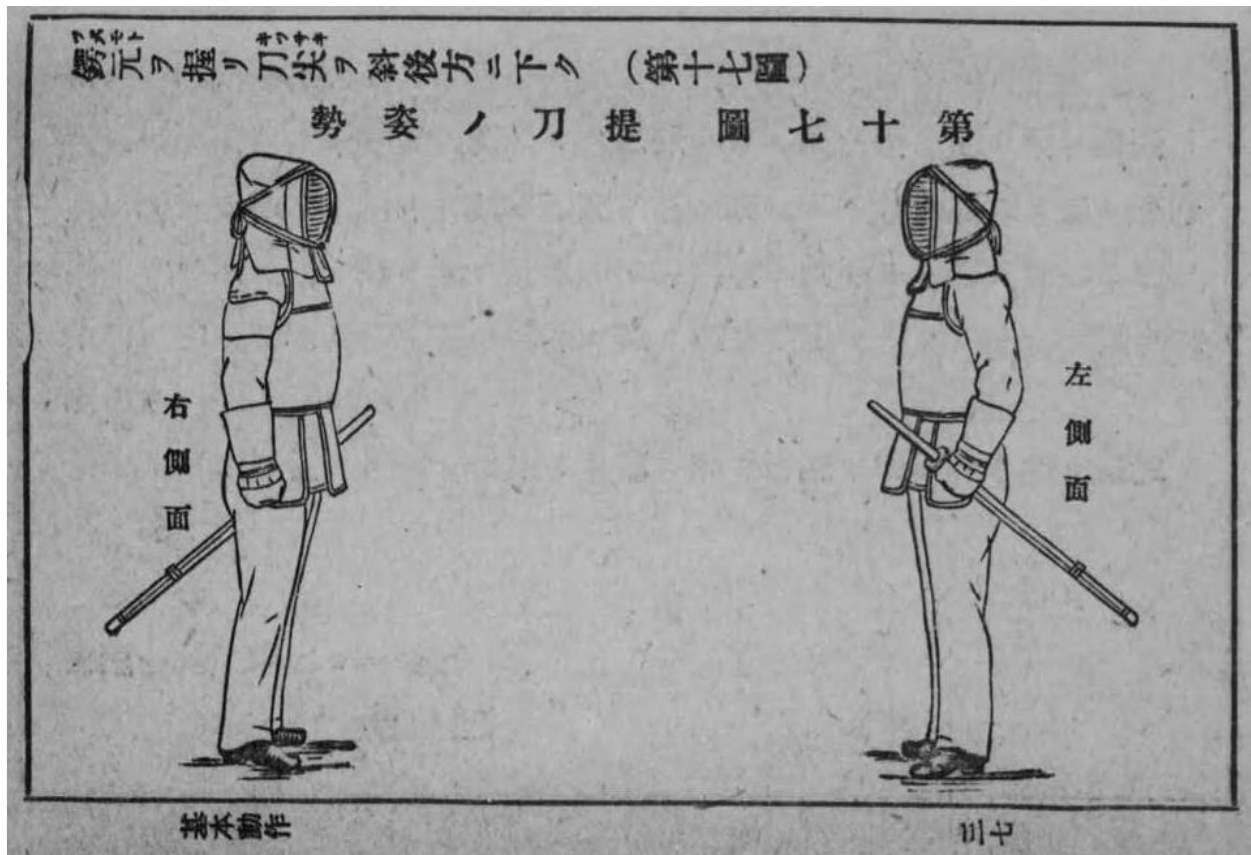
These movements, as well as diagonal movements forwards (and backwards), should be repeated numerous times. Strive to move quickly.

### Lower Swords

#### Part 48

Taking an unmoving stance, with the edge facing downwards, hold the sabre at the guard and point the tip down and rearwards at an angle. (Diagram 17)

#### Diagram 17

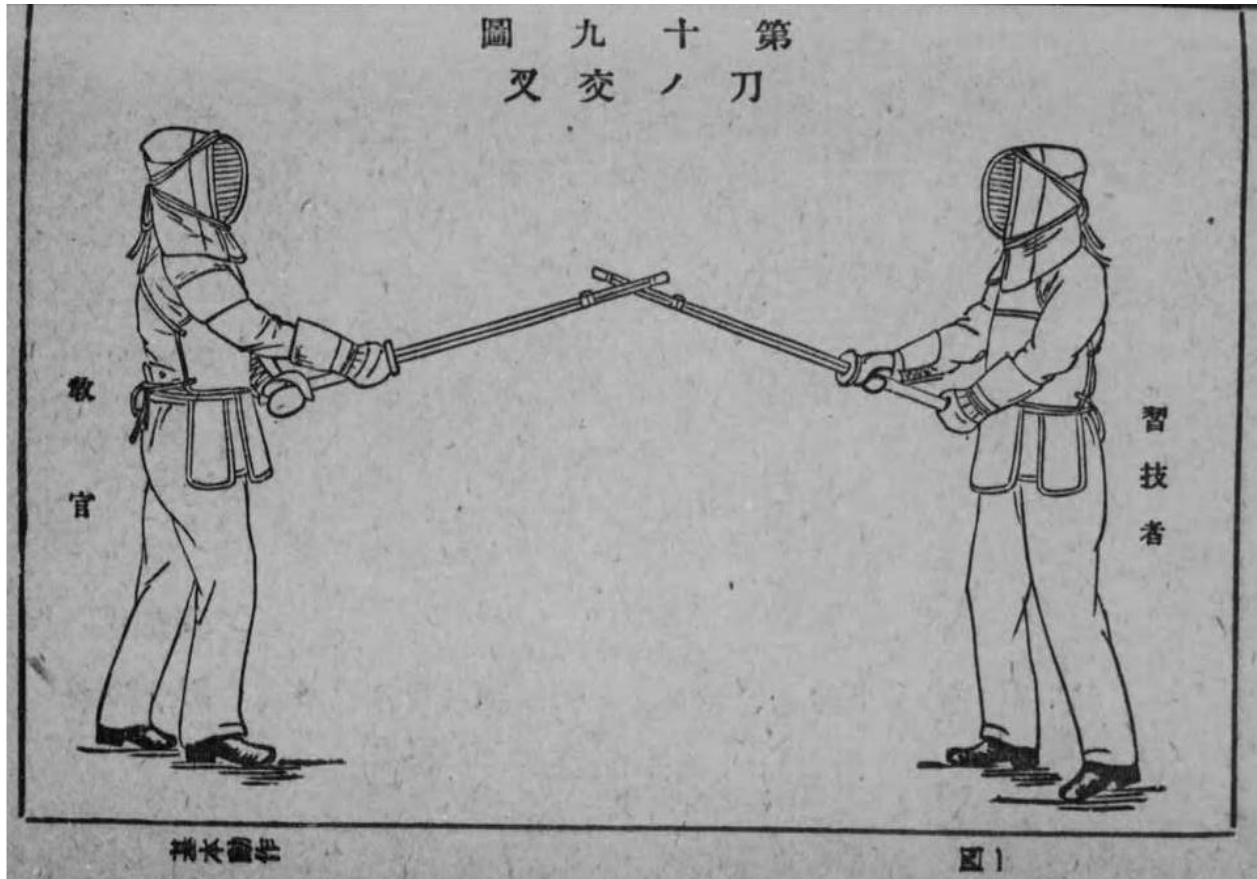


## Crossing Swords

### Part 52

Cross your swords at a point to the left of your sword, roughly a fist's length from the tip.  
(Diagram 19)

### Diagram 19



## Section 2: Sabre<sup>(1)</sup> in One Hand

### Chapter 1: On Foot

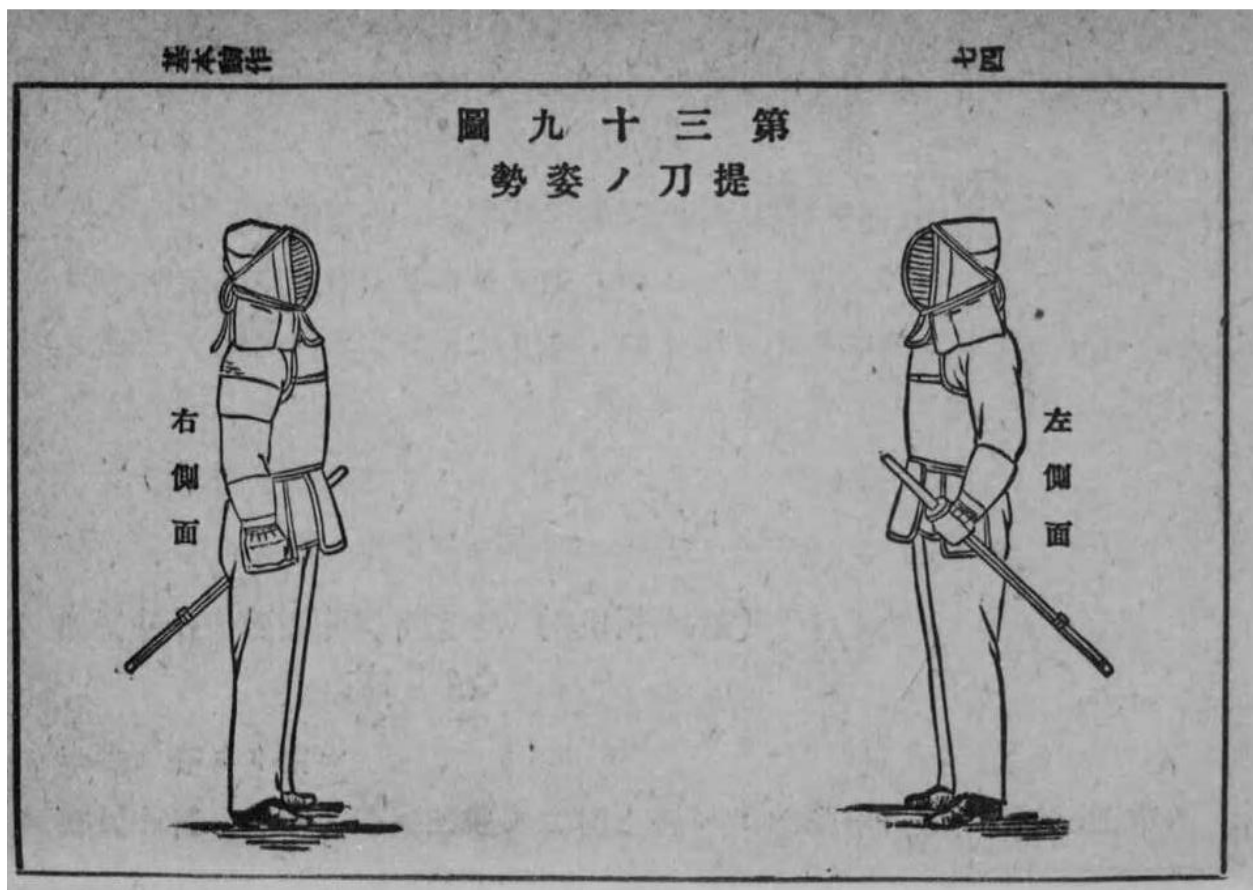
#### Part 66

Single handed sabre fencing on foot is mostly meant to teach the basics for sabre fencing on horseback.

#### Lower Swords

#### Part 67

Done according to Part 48. (Diagram 17)



## En Garde

### Part 68: Raising a Lowered Sword

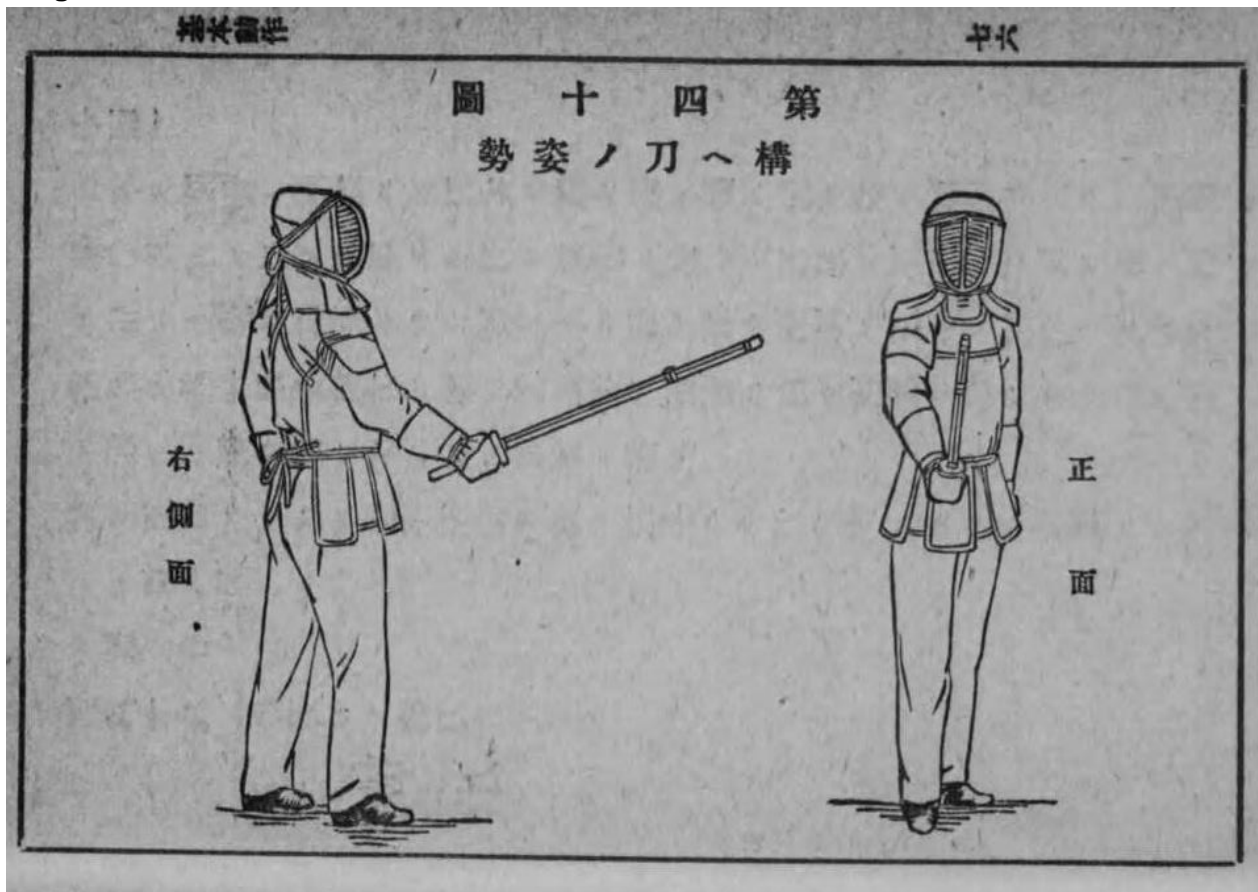
#### Command:

#### “*Kamae-Tou*” (En garde!)

Whilst facing forwards, rotate forty-five degrees<sup>(3)</sup> to the left and slightly raise the sabre in your left hand. Bring your right hand towards the guard and grip the handle firmly and securely.

Move your right foot about one step in front of you and point the tip of the foot forwards. Stiffen both thighs but let them yield slightly. Straighten your upper body and let it sit solidly on your hips. At the same time let go with your left hand and slightly pull your left elbow rearwards. With your right hand draw your sabre forwards and point your edge downwards, slightly bend your right elbow, and keep your hand at the level of your hips while pointing your sabre's point roughly at your opponent's eyes. Look straight into your opponent's eyes. (Diagram 40)

Diagram 40



### Part 69: Lowering a Raised Sword

Command:

“*Sage-tou*” (Lower swords!)

Pull your left foot up to your right foot while remaining faced forward. Complete a *sage-tou* by reversing a *kamae-tou*.

### Moving Forwards and Backwards

#### Part 70

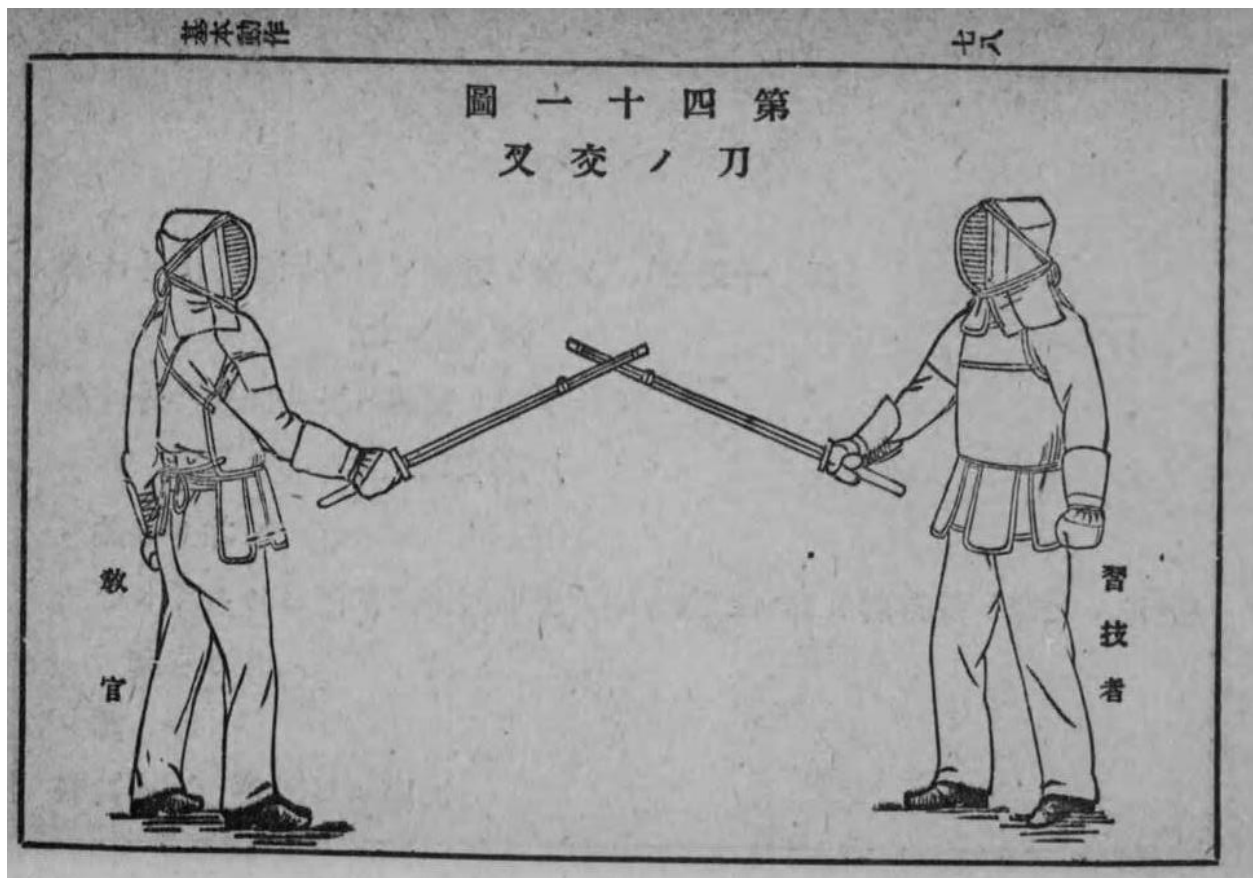
Done according to Part 36.

### Crossing Sabres

#### Part 71

Done according to part 52. (Diagram 41)

Diagram 41



## Cutting and Thrusting Locations (Target Areas)

### Part 72

The cutting locations (*zangeki-bu*) and thrusting locations (*shitotsu-bu*) are as follows.  
(Diagram 42)

#### **Zangeki-bu**

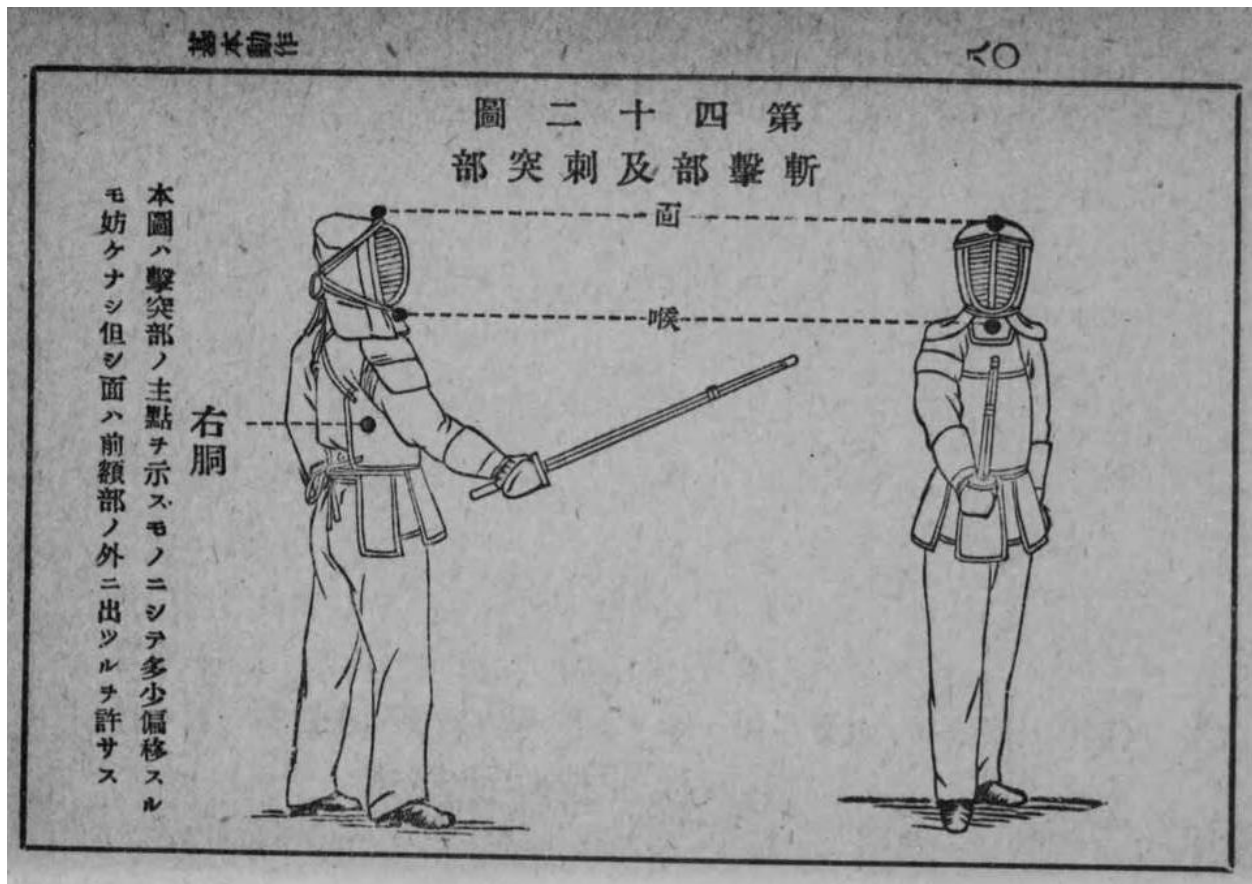
**Men** (Head)

**Migi-dou** (Right torso)

#### **Shitotsu-bu**

**Nodo** (Throat)

### Diagram 42



## **Zangeki (Cuts) and Shitotsu (Thrusts)**

### Part 73

To cut an opponent, from the en garde position swing your sabre upwards and at the same time step forward fully with your left foot and then quickly move your right foot forward whilst extending your elbow and quickly cutting through. During this action keep your feet close to the ground.

Always return to the en garde position after completing a cut.

## Part 74

To thrust at an opponent, from the en garde position step forward fully with your left foot and then quickly move your right foot forward and thrust your blade through. During this action keep your feet close to the ground.

Always return to the en garde position after completing a thrust.

## Part 75: Cut towards the head

A cut towards the head is a cut straight down towards the head.

After you have crossed sabres, your instructor will say the following command and you will lean your blade slightly to the right.

### Command:

*“Men wo Ute”*

Raise your right fist roughly to head height whilst swinging your sabre upwards in front of you, move forwards, and cut straight down at your opponent's head. (Diagram 43) (Diagram 44)

## Diagram 43

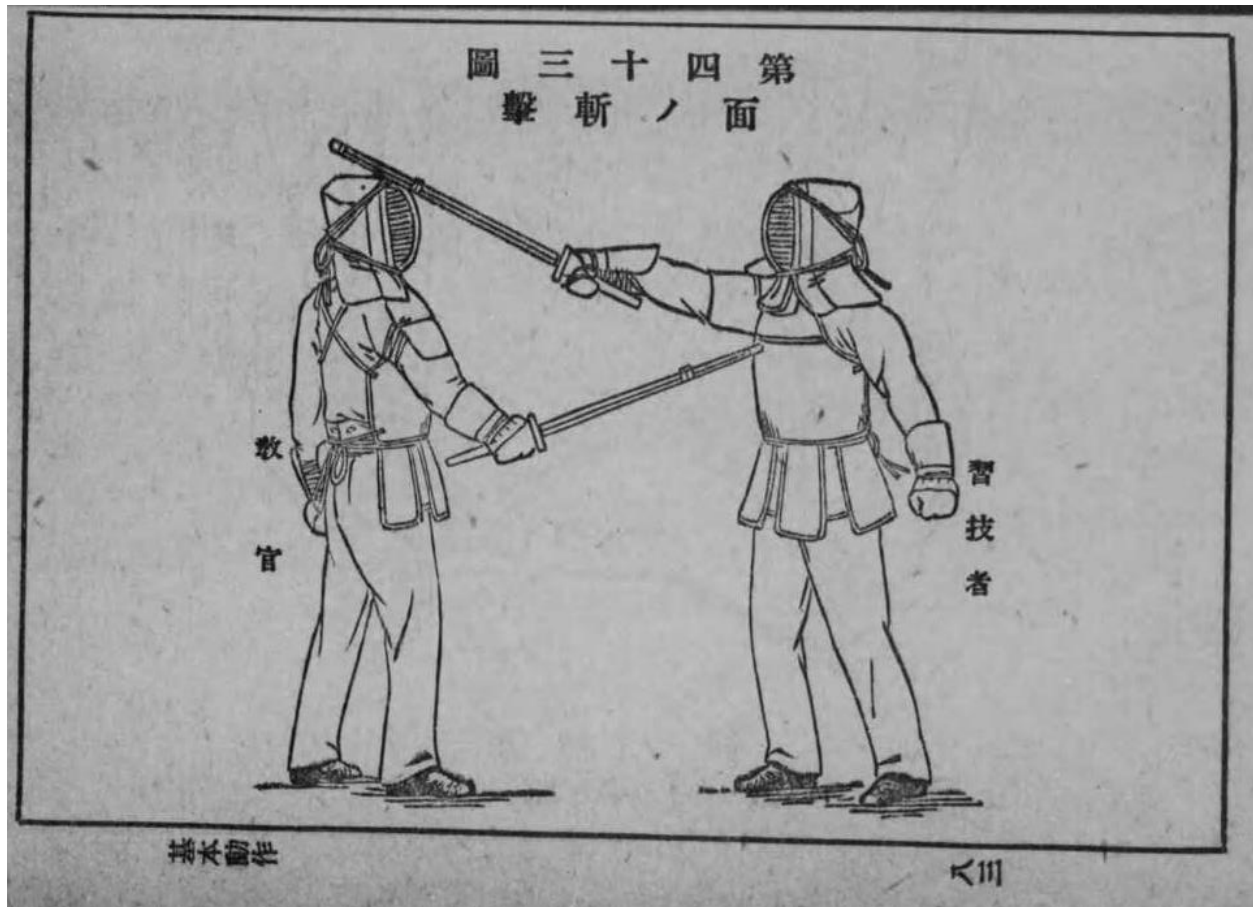
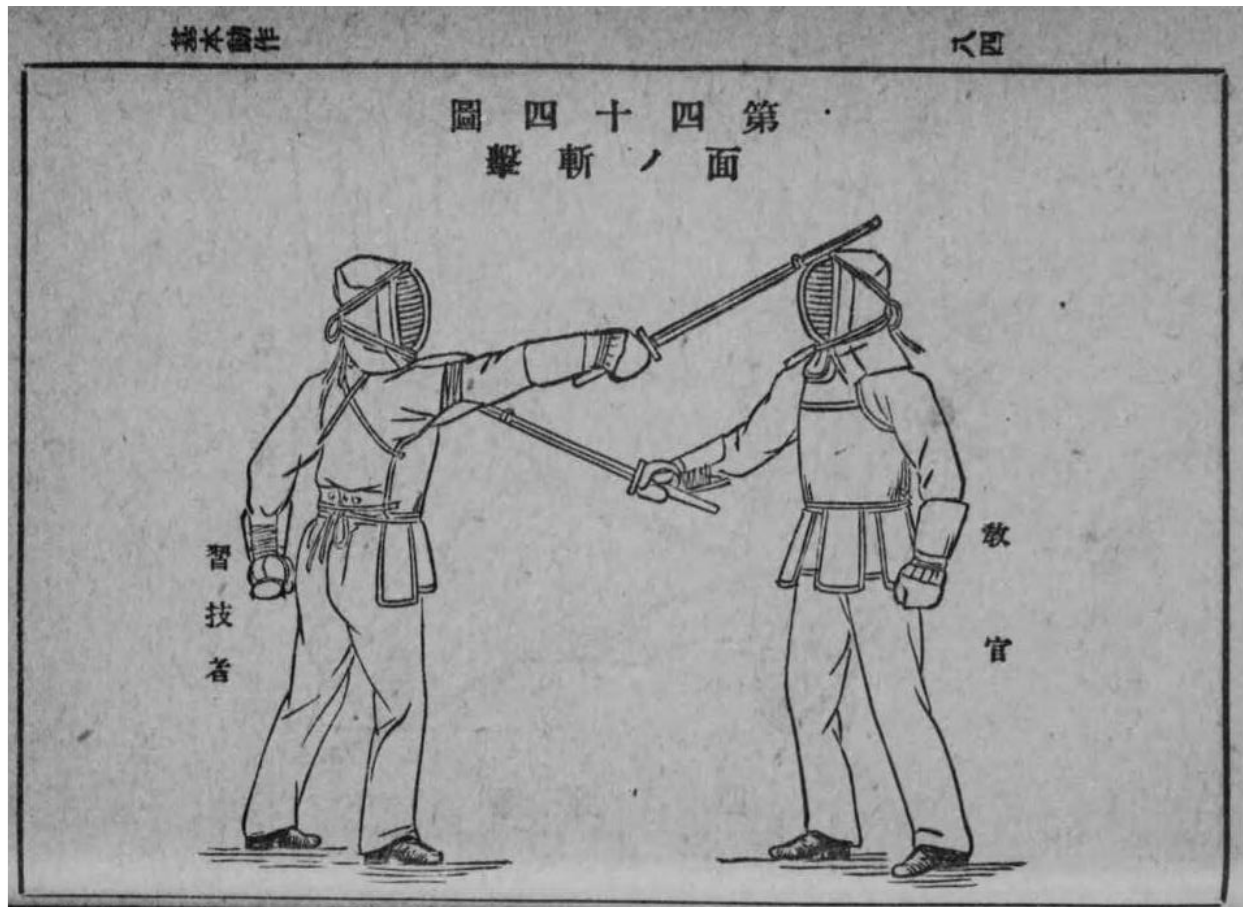




Diagram 44



### Part 76: Cut towards the right of the torso

A cut towards the torso is a diagonal downwards cut through the right of the opponent's torso.

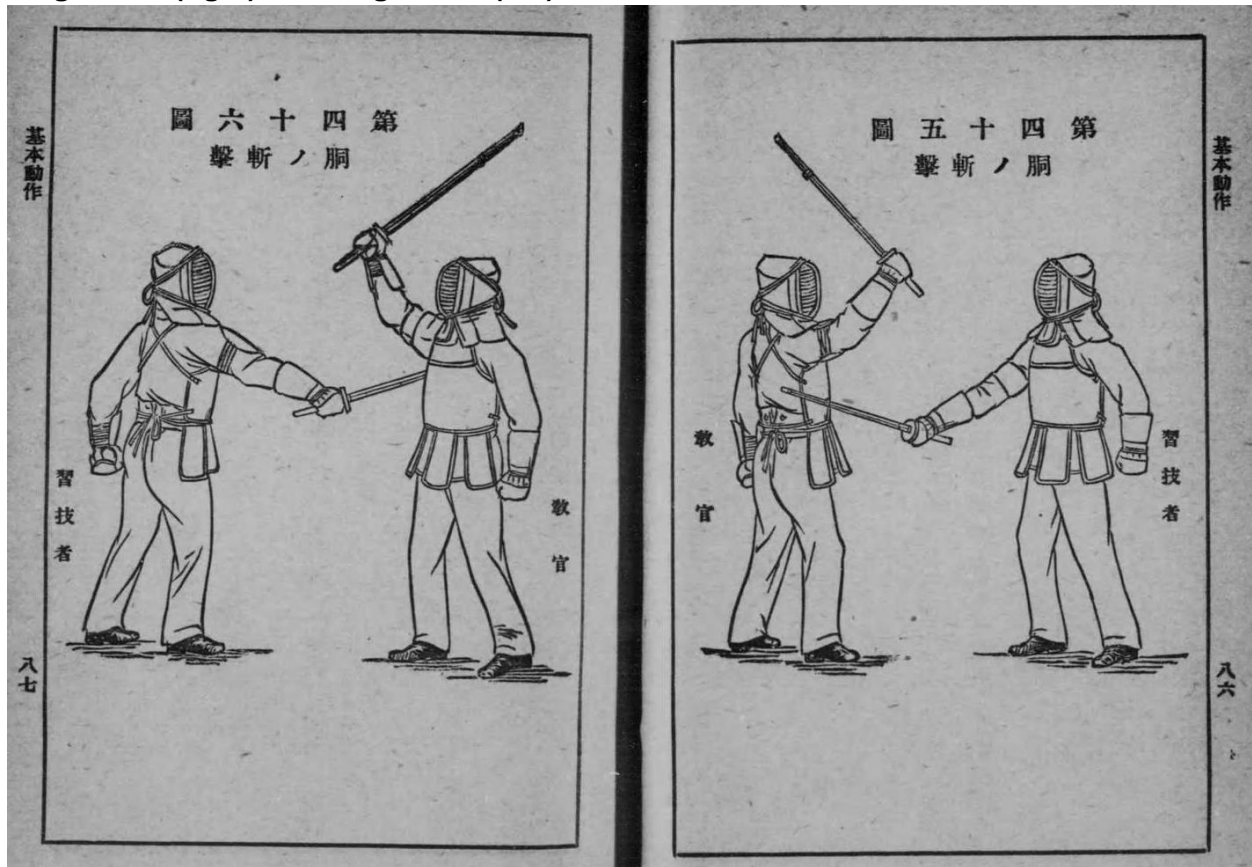
After you have crossed sabres, your instructor will say the following command and you will swing your sabre above your head.

#### Command:

**“*Dou wo ute*” (Attack the torso!)**

Raise your fist to about head height and at the same time swing your sabre upwards in front of you and angle your blade diagonally downwards, and whilst moving<sup>(4)</sup> forwards, cut towards the right torso of your opponent. (Diagram 45) (Diagram 46)

Diagram 45 (right) and Diagram 46 (left)



### Part 77: *Tsuki* (Thrusts)

Thrusting is the act of thrusting at your opponent's throat.

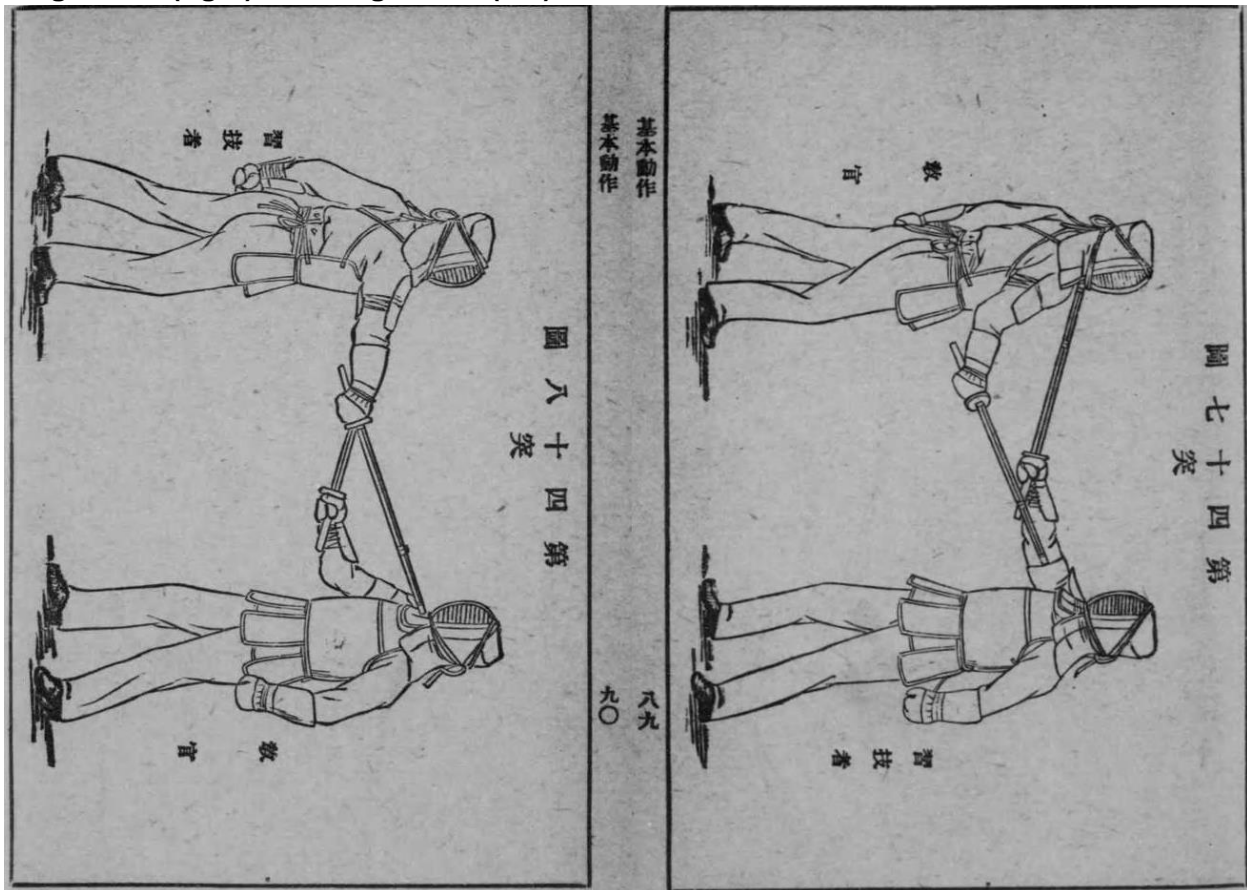
After crossing sabres, your instructor will say the following command, and you will move your blade slightly to the right.

**Command:**

**"*Tsuke*" (Thrust!)**

Move forwards, and from the side you crossed sabres, thrust at your opponent's throat.  
(Diagram 47) (Diagram 48)

Diagram 47 (right) and Diagram 48 (left)



### Ripostes (*Hengeki-Totsu*)

#### Part 78

Ripostes are actions in which you use the edge of your blade to quickly sweep aside an attacking opponent's blade and quickly attack the opening this creates.

#### Part 79: *Men no Hengeki*

*Men no hengeki* is the action of sweeping away an opponent's cut to your head, then cutting at their head

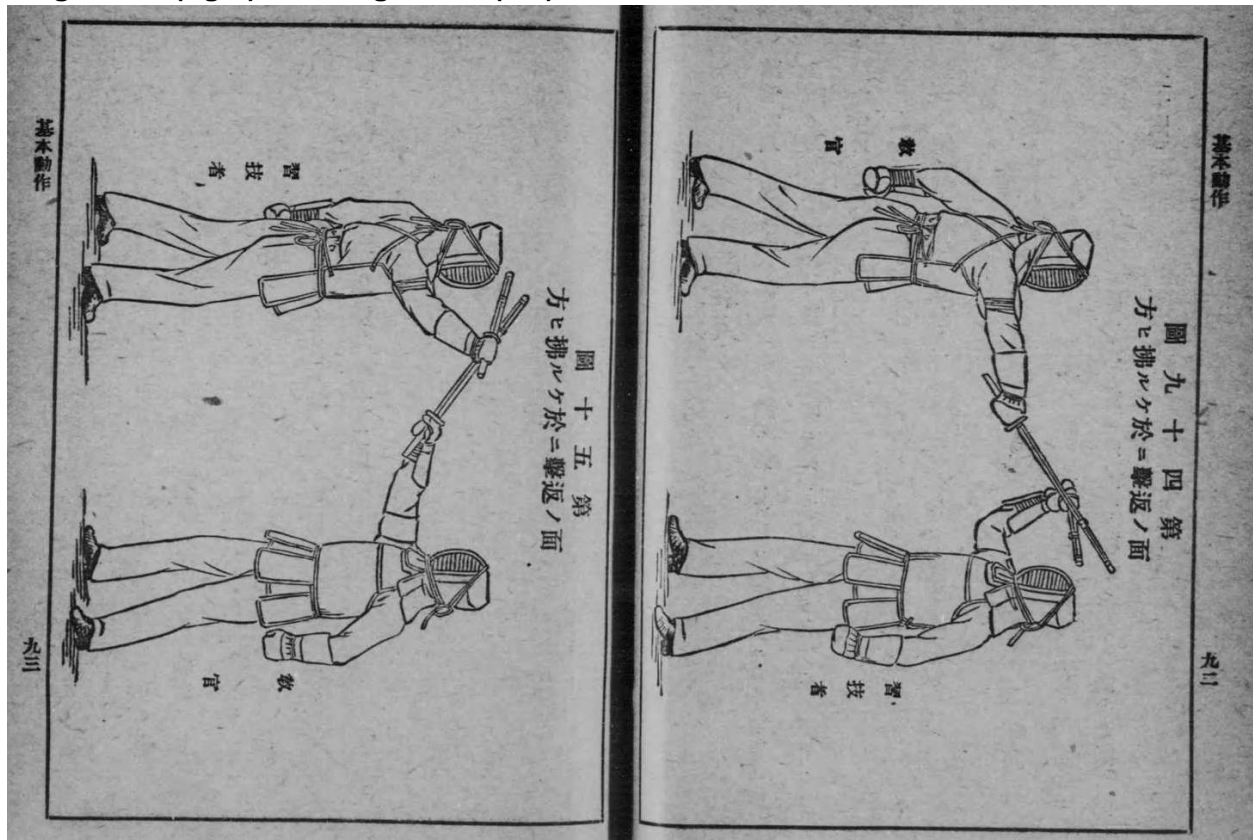
After crossing sabres, the instructor will say the following command and you will cut according to their instruction.

#### Command:

**"Men wo fusege men wo ute" (Protect your head and attack their head!)**

Raise your fist forwards, up, and to the right, and hold your sabre horizontally to hit and sweep your opponent's sabre upwards, and immediately throw a cut at their head. (Diagram 49) (Diagram 50)

Diagram 49 (right) and Diagram 50 (left)



### Part 80: *Dou no Hengeki*

*Dou no hengeki* is the action of sweeping away an opponent's cut to your torso, then cutting at their head.

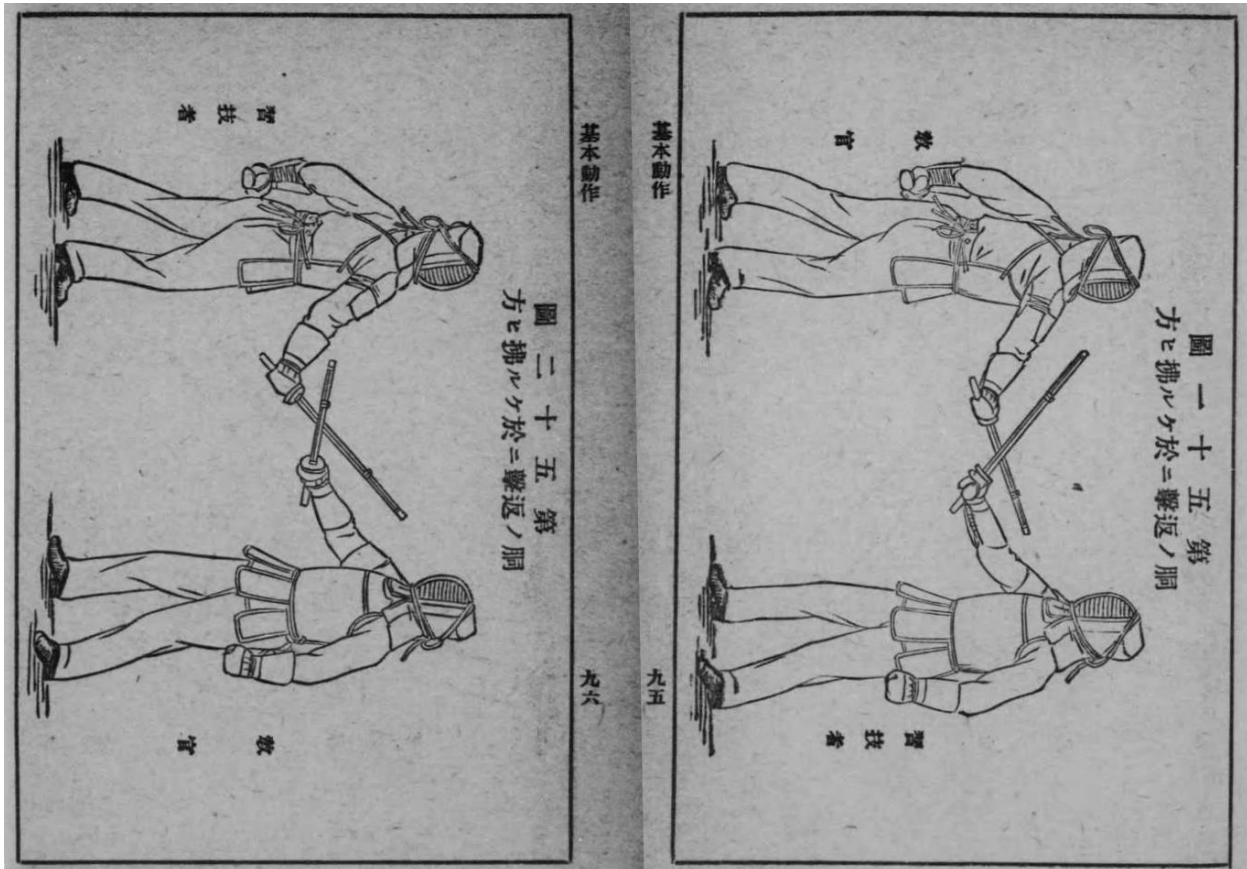
After crossing sabres, the instructor will say the following command and you will cut according to their instruction.

#### Command:

***"Dou wo Fusege Men wo Ute"* (Protect your torso and attack their head!)**

Lower your sabre to the right, hit and sweep your opponent's sabre to the right and downwards, and immediately throw a cut at their head. (Diagram 51) (Diagram 52)

Diagram 51 (right) and Diagram 52 (left)



**Part 81: *Nodo no Hengeki***

*Nodo no Hengeki* is the act of pushing away an opponent's thrust then thrusting at their throat.

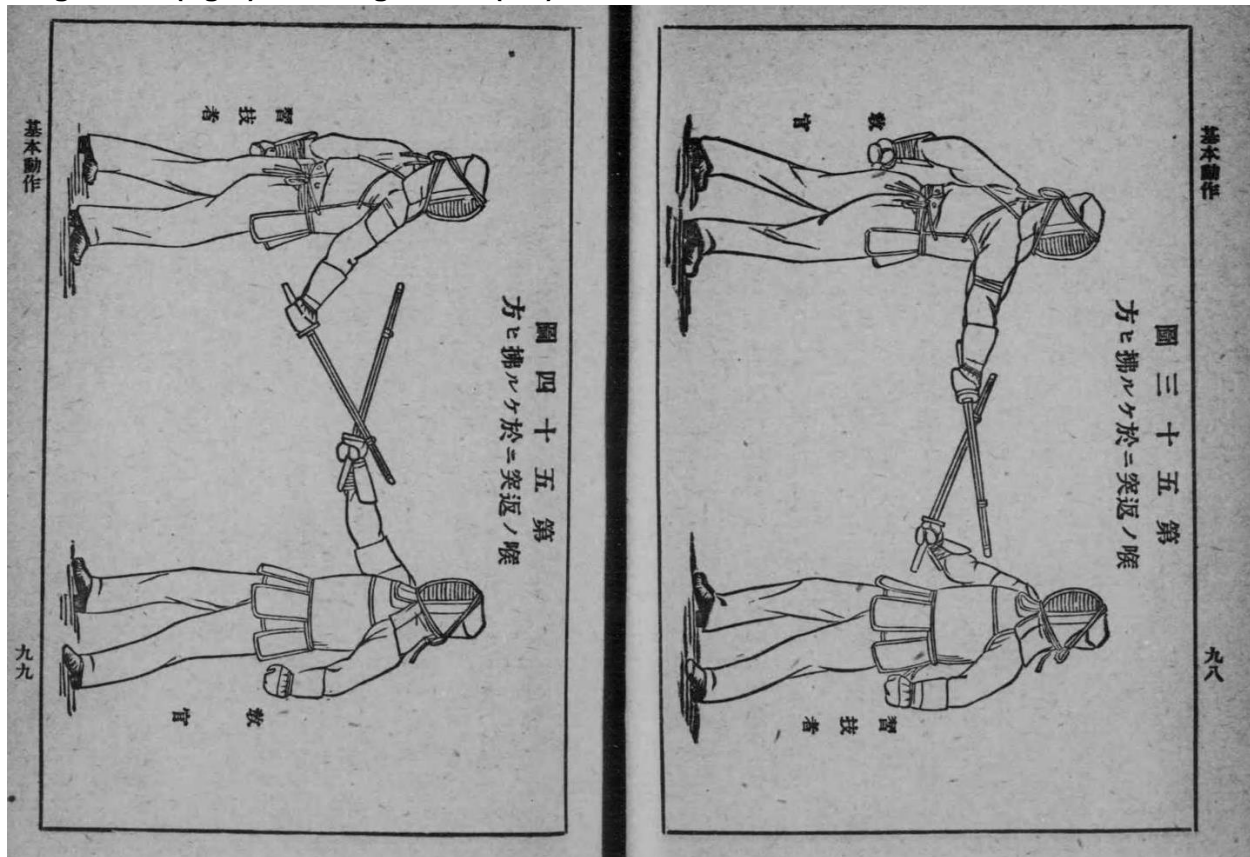
After crossing sabres, the instructor will say the following command and you will thrust according to their instruction.

**Command:**

***Tsuki wo Fusege Tsuke (Parry a thrust and thrust!)***

Pull your hand back and push your opponent's blade to the right, then thrust at their throat. (Diagram 53) (Diagram 54)

Diagram 53 (right) and Diagram 54 (left)



### *Renzoku Zangeki*

#### Part 82

*Renzoku zangeki* is the action of repeatedly cutting at an opponent's head.

The instructor should instruct and correct these actions.

This action can be done while moving towards or away from an opponent, and a student can lightly block these cuts as they're given.

#### Command

**"*Tsuzuite Men wo Ute*" (Continuously attack the men!)**

Cut at the opponent's head diagonally, turning your edge to cut from the right and left, in the way that you were instructed to perform cuts towards the head, but without returning to en garde every time you cut.

## **Section Three: Teaching with Competition**

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### **Sabre in One Hand**

**1)** A cut that looks like a cut to the head (or torso).

Cut as if to cut at an enemy's head (or torso), and when they respond to this, take advantage of this opening your lie created and cut at their torso (or head).

**2)** A thrusting riposte done while advancing or retreating.

Depending on the situation, deflect an attacking opponent's sabre and immediately advance (or retreat). Attack your enemy according to your situation.

**3)** A cut to the torso after defending your torso.

Hit and deflect away the sabre of an attacking enemy and cut at their torso.

**4)** A cut to the torso after defending your head (or torso)

Hit and deflect the sabre of an attacking enemy to the left, and at the same time move your body forwards and to the right or left and cut at the enemy's head (or torso).

## **Section Four: Competition**

### **Part 111**

The goal of sparring is to acquire the art of swordsmanship by using and practicing the art with others and deciding on a victor.

### **Part 112**

The bounds of what is learned during sparring will vary with what is being taught but expanding these bounds too early will lead to bad form and bad technique and will be an obstacle to improving the art of fencing.

### **Part 113**

As a rule, the conditions for victory are defeating your opponent while maintaining the mindset of wanting to stay in good health yourself.

### **Part 114**

Predicting an opponent's thoughts and movements and attacking them and disrupting these is crucial, if there are no weakness that can be taken advantage of, one hundred ways (techniques?) should be studied to grow yourself, not taking this seriously gives your opponent the advantage.

**Part 115**

Attacks should be executed with bravery and boldness as if you were throwing away your own life. When you make an attack in this way do not hesitate and immediately repeat this and press your enemy with vigor. Even if you believe you have executed a cut according to the rules of attacks, never relax your spirit and prepare yourself for things that happen afterwards.

**Section Five: Judging****Part 124**

Judging is the act of deciding the outcome of a competition.

**Part 125**

Judging is normally done by an instructor.

**Part 126**

The judge's judgements should be correct and precise.

**Part 127**

How good a judge is affects the path of a competition greatly, so judges should not only say things or give warnings about good attacks, but should, according to the goals of the competition, make decisions based on the competitors' form, execution of the art, and spirit.

**Part 128**

The demeanor and mindset of a judge can affect the competitors greatly, so a judge should correct their own demeanor and spirit and adopt the same mindset and ideology as the competitors and say useful things without becoming distracted.

**Part 129**

Judges should choose the right location to stand so that they can view the competitors' movements and target areas, and because of this they should face the competitors and stay roughly between the competitors but off to the side and close.

**Part 130**

Judges should explain the mistakes of both competitors' motivations and actions, for instance a mistaken technique or lack of skill should be corrected, and for this purpose judges should carry with them and rely on a mokujuu or shinai for instruction.

**Part 131**

Long competitions between the same two competitors can result in a loss of spirit, so these competitions should be ended, and the competitors' spirits should be renewed.



### **Part 132**

Depending on the situation, judges should make judgements while letting the competition continue, without making the competitors return to *ritsujuu* or *sagetou* positions.

### **Part 133**

To the left is a list of things judges base their decisions on.

1. The attacks were done with the correct posture, and the opportunities were assaulted with the correct movements.

2. The *hengekitotsu* was not meaningless.

3. The competitor who is threatening will win the point in the event of simultaneous cuts and thrusts, if both competitors were posing a threat to each other the competitor with the valid strike will win the point, if both competitors were equal neither competitor wins nor loses.

4. Attacks done from very close measure will win points if they are valid attacks.

5. The judge should make the proper decision in the event of a competitor falling or dropping their *shinai* or *mokujuu*.

Translator's notes

(1) *Katate-guntou* and *tou* have been translated as Sabre. A person practicing *katate-guntoujutsu* would have been using a shinai 96 cm in length, with a 20 cm long grip.

(2) The *kamae-tsutsu* position is the basic bayonet fencing guard. The sabre equivalent would be the *kamae-tou* (en garde) as described in **Part 68**.

(3) A half left-face.

(4) The word used here (進出) is different from the word used for normal advancing steps (前へ). I'm not exactly sure what it means, but I assume it's the passing step mentioned in previous parts.

Men, nodo, and dou have been translated to head, throat, and torso respectively.