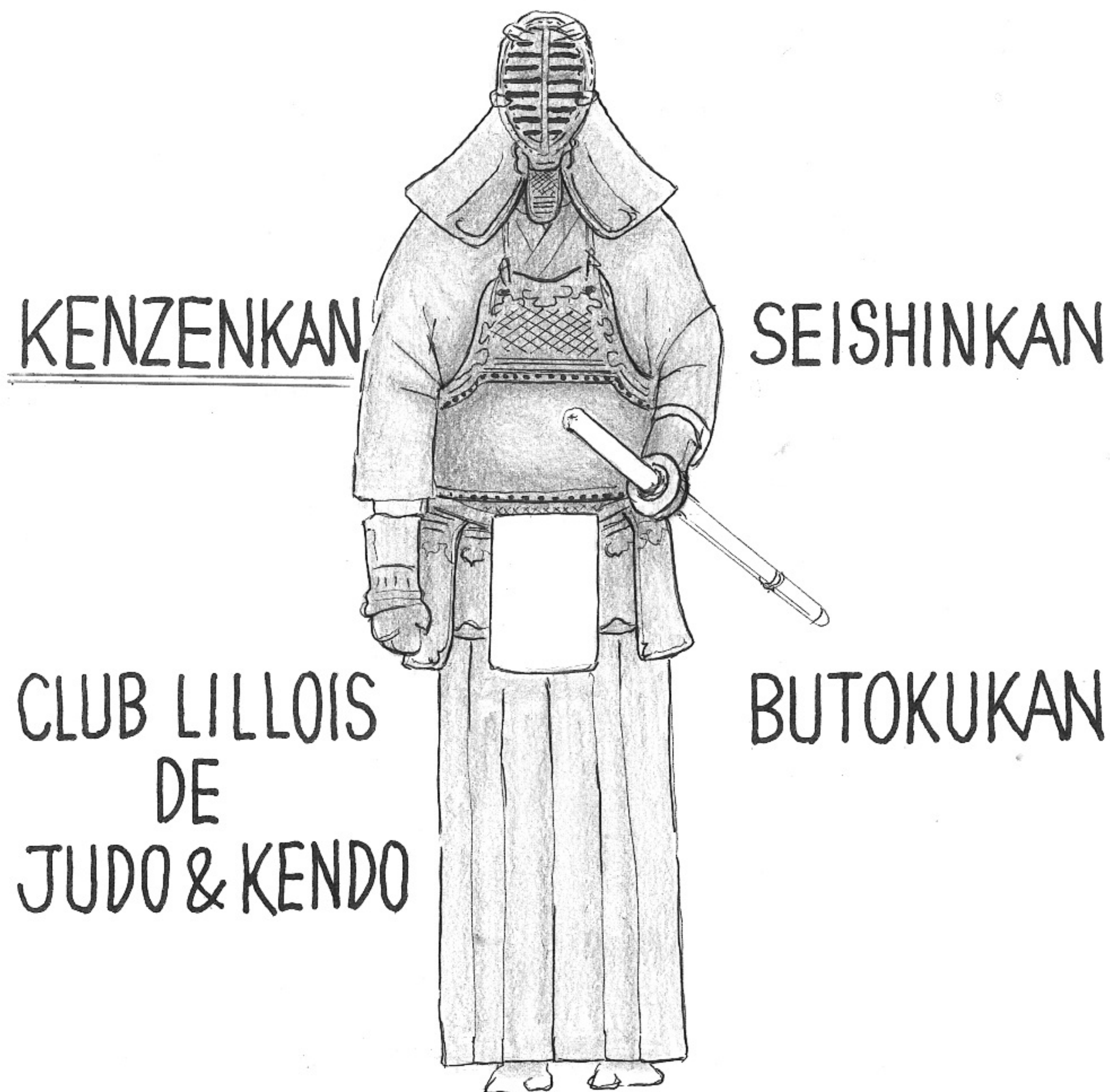


剣道講習会

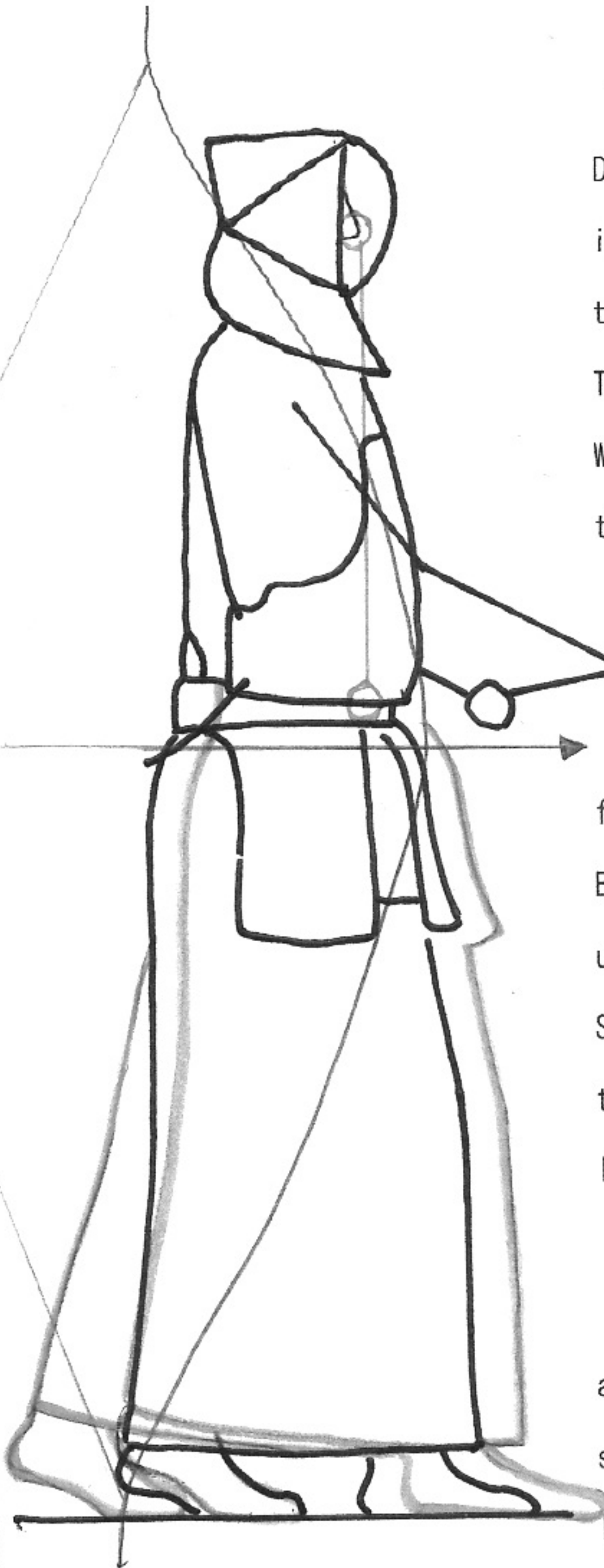
KENDO SEMINAR



September 2026
HANSHI 8DAN ISHIKAWA KAORU(JPN)

一眼 · 二足 · 三胆 · 四力 (IchiGan · NiSoku · SanTan · ShiRiki)

① EYE ② FOOT ③ MIND ④ POWER



To grasp the situation in a match,

"1 = The eyes" is indispensable.

Deciding whether to strike or defend happens

in an instant, and it is "2 = The Foot"

that makes this split-second judgment easier.

The left foot is particularly crucial.

When looking at the posture of an expert,

their foot perfectly motionless, but it is not true.

It is always prepared and ready to either move forward or pull back smoothly.

By concentrating power in "3: The tanden",

unnecessary tension is released from the upper body.

Specifically, storing energy in the lower abdomen

the lower abdomen strengthens and stabilizes the lower body.

Lastly, by balancing steps one to three and

applying just enough '4: Power' required for the

strike, you will deliver a spectacular, shining

Ippon.

Aligning your nose with your belly button
helps maintain correct posture.

※ The posture is the same as when sitting in seiza.

○ Strike Men with a natural walking motion.

I came up with this idea because Kendo demands fluid, natural motions. human walking involves bringing the left hand forward as the right foot steps out. Translating this into Kendo, springing off the left foot simultaneously moves the right foot forward for the step-in. At this exact moment, extending the left hand toward the opponent to initiate the strike is a perfectly natural movement. When watching Kendo practice or matches, you see the persons who strike with remarkable extension and flexibility. This is often seen in high-level Kendo-ka. They perfectly embody the ideal form: the left hand is swiftly extended toward the opponent, and both elbows are fully stretched.

○ The correct way to lift and swing down the shinai

※ Many people tend to lift and swing down the shinai using their right hand.

Lifting the shinai with the right hand pulls the left arm up with it. This brings both fists too close to the face (men). Instead of swinging down, the strike becomes a "pushing" motion using only the right hand, which often causes the left elbow to bend. When you push the shinai upward with your left fist, your right fist is naturally guided up with it, smoothly creating the same form as the jodan stance. At this moment, because your left wrist is cocked toward the thumb side, swinging downward led by the left fist allows both arms to extend in sequence: shoulder, elbow, and then wrist. This generates a flexible and fluid shinai movement. This generates a flexible and fluid shinai movement.

※ Both arms have shoulder, elbow, and wrist joints.

The important is to use these three effectively.

Title		Striking with Suriashi
1	Sliding and Stamping footwork	In Kendo, most techniques involve a stepping strike, making it difficult to strike using sliding footwork. Furthermore, Kendo has traditionally discouraged “tobi-ashi” (jumping feet) and “taka-ashi” (high feet) - that is, jumping or raising the right leg so high that the sole of the foot becomes visible.
2	Horizontal movement	Although Kendo teaches the “horizontal movement of the hips”, striking an opponent from a distance generally requires a corresponding “spatial movement” (jumping movement). This naturally raises the question of whether such movement inevitably involves vertical motion of the body.
3	Working idea	I organize these contradictory teachings as follows. When you decide to strike, the movement involves launching yourself powerfully off your left foot. Almost simultaneously, you raise your right thigh while bending your right knee, and then stomp firmly onto the floor at the precise timing. The combination of the strong repulsive force from the floor and the impact of the shinai striking the target area creates a brilliant, flawless Ippon.
4	Ways to keep horizontal movement	Some people might interpret “launching off the left foot” as a movement where the body floats upward and forward, like a long jump. However, based on my understanding that the eye level must remain unchanged, meaning the hips move strictly horizontally, I maintain the required horizontal hip movement by visualizing crashing my men-gane (faceguard) directly into the opponent's men-gane. Additionally, when launching off the left foot, I manipulate my shinai with the imagery of flicking the opponent's nose upward from underneath with the tip of my shinai, even though this is physically impossible. I believe that doing so suppresses the premature lifting of my hands until the absolute last moment. Incidentally, when I asked for feedback from my training partner, they noted that “the initiation of your shinai stroke is hard to detect” and “it feels as though you are suddenly pressing forward from below.” This feedback confirms to me that my approach is correct.

- Basic Training (Kihon-waza): It is important to develop the habit of pressing forward from toma into 「isoku-itto-no-ma」 to execute a strike.

- Shikake-waza (initiative techniques)

- a (M) Uchi: Motodachi opens the tip of their sword only after being pressured/attacked.
- b (K) Uchi: Motodachi raises the tip of their sword only after being pressured/attacked.
- c Morote (both hands) (T) and one hand (T): After being pressured, Motodachi lowers their kensen and opens up.
- d Harai from Omote (Ura) (M): Motodachi should keep their kensaki aimed at the opponent's center.
- e Harai from Ura (K): Motodachi should keep their kensaki aimed at the opponent's center.
- f Osae from Omote (D): When your sword tip is strongly pressed down as motodachi, lift your hands.

- Renzoku-waza (Combination techniques)

- a (K) - (M): Motodachi, let (K) strike, then immediately step back and let (M) strike.
- b (M) - (D): After letting the opponent strike (M), the Motodachi raises their arms to let them strike (D)
- c (K) - (M) - (M): Motodachi, let (K) strike, then immediately step back and let (M) - (M) strike.

- Ouji-waza

Suriage-waza (Sliding-up techniques)

- a Suriage - (M) against morote - (T) ※ Minimal-motion Suriage-waza
- b Suriage - (M) against (K) ※ Not Harai-waza
- c (M) -suriage- (M) from the Omote side (Forward right)
- d (M) -suriage- (M) from the Ura side (Forward left)

- Kaeshi-waza (Counter-attack techniques)

- a (M) -kaeshi- (M) (To the back left)
- b (M) -kaeshi- (D) (Respond by stepping forward and to the right)
- c (K) - kaeshi- (K) (Forward or To the left)

- Hiki-waza: The best is striking immediately after body contact.

- a Hiki- (M): Strike after breaking the opponent's balance.
- b Hiki- (K): Strike after breaking the opponent's balance.
- c Hiki- (D): Strike after breaking the opponent's balance.

- Nuki-waza (Evasion techniques)

- a (M) -nuki- (M) (Step out to the right or Left)
- b (M) -nuki- (D) (Step diagonally forward-right with flexible knees)
- c (K) -nuki- (M) (Step back slightly.)
- d (T) -nuki- (M) (Evade the opponent's T by stepping back)