

第5回外国人留学生等対象 国際武道文化セミナー

The 5th International Seminar of Budo Culture
for Foreign Exchange Students and Embassy Staff

《国庫補助事業》

PROGRAM

令和5年3月3日(金)～5日(日)

March 3～5 2023

主 催 公益財団法人日本武道館
後 援 スポーツ庁、外務省、勝浦市、日本武道協議会
協 力 国際武道大学

Organizer: **Nippon Budokan Foundation**

Supported by: **Japan Sports Agency**

Ministry of Foreign Affairs

Katsura City

Japanese Budo Association

With the cooperation of :

International Budo University

The Budō Charter (Budō Kenshō)

Budō, the Japanese martial ways, have their origins in the age-old martial spirit of Japan. Through centuries of historical and social change, these forms of traditional culture evolved from combat techniques (*jutsu*) into ways of self-development (*dō*).

Seeking the perfect unity of mind and technique, *budō* has been refined and cultivated into ways of physical training and spiritual development. The study of *budō* encourages courteous behaviour, advances technical proficiency, strengthens the body, and perfects the mind. Modern Japanese have inherited traditional values through *budō* which continue to play a significant role in the formation of the Japanese personality, serving as sources of boundless energy and rejuvenation. As such, *budō* has attracted strong interest internationally, and is studied around the world.

However, a recent trend towards infatuation just with technical ability compounded by an excessive concern with winning is a severe threat to the essence of *budō*. To prevent any possible misrepresentation, practitioners of *budō* must continually engage in self-examination and endeavour to perfect and preserve this traditional culture.

It is with this hope that we, the member organisations of the Japanese Budō Association, established The Budō Charter in order to uphold the fundamental principles of *budō*.

ARTICLE 1: OBJECTIVE OF BUDŌ

Through physical and mental training in the Japanese martial ways, *budō* exponents seek to build their character, enhance their sense of judgement, and become disciplined individuals capable of making contributions to society at large.

ARTICLE 2: KEIKO (Training)

When training in *budō*, practitioners must always act with respect and courtesy, adhere to the prescribed fundamentals of the art, and resist the temptation to pursue mere technical skill rather than strive towards the perfect unity of mind, body and technique.

ARTICLE 3: SHIAI (Competition)

Whether competing in a match or doing set forms (*kata*), exponents must externalise the spirit underlying *budō*. They must do their best at all times, winning with modesty, accepting defeat gracefully and constantly exhibiting self-control.

ARTICLE 4: DŌJŌ (Training Hall)

The *dōjō* is a special place for training the mind and body. In the *dōjō*, *budō* practitioners must maintain discipline, and show proper courtesies and respect. The *dōjō* should be a quiet, clean, safe and solemn environment.

ARTICLE 5: TEACHING

Teachers of *budō* should always encourage others to also strive to better themselves and diligently train their minds and bodies, while continuing to further their understanding of the technical principles of *budō*. Teachers should not allow focus to be put on winning or losing in competition, or on technical ability alone. Above all, teachers have a responsibility to set an example as role models.

ARTICLE 6: PROMOTING BUDŌ

Persons promoting *budō* must maintain an open-minded and international perspective as they uphold traditional values. They should make efforts to contribute to research and teaching, and do their utmost to advance *budō* in every way.

Member Organisations of the Japanese Budō Association

Zen Nihon Jūdō Renmei
(All Japan Judo Federation)

Zen Nippon Kendō Renmei
(All Japan Kendo Federation)

Zen Nihon Kyūdō Renmei
(All Nippon Kyudo Federation)

Nihon Sumō Renmei
(Japan Sumo Federation)

Zen Nihon Karatedō Renmei
(Japan Karatedo Federation)

Aikikai
(Aikikai Foundation)

Shōrinji Kempō Renmei
(Shorinji Kempo Federation)

Zen Nihon Naginata Renmei
(All Japan Naginata Federation)

Zen Nihon Jūkendō Renmei
(All Japan Jukendo Federation)

Nippon Budōkan
(Nippon Budokan Foundation)

Established on 23 April, 1987 by the Japanese Budō Association (Nippon Budō Kyōgikai)

English translation revised 16 September, 2004

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挨拶

第5回外国人留学生等対象国際武道文化セミナーが開催されるにあたり、一言ご挨拶を申し上げます。

本セミナーは、国庫補助対象事業として日本武道館が主催し、スポーツ庁、外務省、勝浦市、日本武道協議会の後援並びに国際武道大学の協力を得て行われる事業であります。

本セミナーは、日本に留学中の外国人留学生及び在日本大使館・領事館に勤務する外国人を対象に、武道の歴史や文化についての講義と実技、また、現代武道9種目の体験セミナーを行い、「武道」への国際的理解と発展に資するとともに、武道を通じて国際友好親善に寄与することを目的として実施いたします。

武道は、武士道の伝統に由来する我が国で体系化された武技の修錬による心技一如の運動文化で、正義、勇気、克己、礼節など、日本の歴史文化に立脚した国民精神の根源であり、人格を磨き、道徳心を高め、礼節を尊重する態度を養う人間形成の道であります。

参加される皆様には、本セミナーを通じて、本物の武道を体験し、今後の人生に生かしていただくとともに、武道の国際的普及振興と日本との友好親善の懸け橋になっていただくことを切に願う次第です。

結びに、本セミナー開催にあたってご指導を賜ります指導者の先生方、また、ご後援いただきました政府機関並びに各武道連盟・団体、関係各位に心より感謝を申し上げ、ご挨拶といたします。



高村 正彦

公益財団法人日本武道館会長

Greetings

Kōmura Masahiko

President of Nippon Budokan

I would like to extend my greetings to the participants at the Nippon Budokan 5th International Seminar of Budo Culture for Foreign Exchange Students and Embassy Staff. This seminar is a government-sponsored seminar supported by the Japan Sports Agency, Ministry of Foreign Affairs, Katsura City, Japan Budo Association and the International Budo University.

This seminar has been designed to provide foreign exchange students and foreign embassy staff in Japan knowledge on the theory and techniques of Budo and its history and culture through a wide range of lectures, as well as practical experience in each of the nine modern Budo arts. The seminar has come about with the main objective of contributing to international friendship and goodwill in an effort to enhance the understanding and development of Budo.

The martial ways of Japan have their origins in the traditions of Bushido—the way of the warrior. Practitioners study the skills of Budo while striving to unify mind, technique and body; develop their character; enhance their sense of morality; and cultivate a respectful and courteous demeanor all of which make up the roots of the national spirit based on Japanese history and culture.

It is my hope that the seminar participants will find the experience of authentic Budo useful in their lives, and that the seminar itself can act as bridge for further international friendship and goodwill as well as a catalyst for the continued international popularization of Budo. In ending, I would like to extend my deepest appreciation to the instructors and to all of the officials, Budo federations and government agencies involved in making this seminar possible.

開催要項

- 1 趣 旨 我が国へ留学中の外国人留学生及び在日大使館などに勤務する外国人を対象に、日本の伝統文化である武道の歴史・理論・技術についての講義と実技、また、現代武道9種目の体験セミナーを行い、武道の国際的理解と発展に資するとともに、武道を通じて国際友好親善に寄与する。
- 2 主 催 公益財団法人日本武道館
- 3 後 援 スポーツ庁、外務省、勝浦市、日本武道協議会
- 4 協 力 学校法人国際武道大学
- 5 期 間 令和5年3月3日（金）～5日（日）
- 6 会場・宿舎 日本武道館研修センター
（千葉県勝浦市沢倉 582・TEL 0470-73-2111）
- 7 参加資格 (1) 日本に留学中の外国人留学生。
(2) 日本の大使館・領事館などに勤務する外国人。
(3) 日本武道協議会加盟団体が推薦する外国人。
上記(1)、(2)、(3)のいずれかに該当する者（武道未経験者可）。
- 8 安全管理 (1) 開催期間中、参加者・講師を対象とする傷害保険に加入する。
(2) 実技指導中の事故に際しては、開催地の医療機関と連携して応急処置を施し、原則として(1)の傷害保険の範囲内で対応する。

9 実行委員

	日本武道館	研修センター
総括	永嶋 信哉 和田 健	石川 啓
総務	沢登 英徳 松林 裕樹 鶴 麻奈美 大貫 雛子 末吉 潤	鈴木 浩子 佐久間義輝 藤江 雅之 市原 雅彦
翻訳・通訳	アレキサンダー・ベネット ブルース・フラナガン 井上 誠 リード	

Announcement

1. Purpose

Through lectures and practical sessions, and through practical experience in each of the nine modern budo arts, the purpose of the seminar is to provide foreign exchange students and foreign embassy staff in Japan with knowledge on the history, theory and techniques of the traditional Japanese culture of budo. It is hoped that the seminar will contribute to the international understanding and development of budo and foster international goodwill.

2. Organiser

Nippon Budokan Foundation

3. Supported by

Japan Sports Agency
Ministry of Foreign Affairs
Katsura City
Japanese Budo Association

4. Assistance

International Budo University

5. Dates

March 3 (Fri.)–March 5 (Sun.), 2023

6. Venue

Nippon Budokan Training Center (Chiba-ken Katsuura-shi, Sawakura 582 TEL 0470-73-4111)

7. Criteria for Participation

- (1) Foreign exchange student in Japan
- (2) Foreign embassy or consulate staff in Japan
- (3) Foreign budo practitioner recommended by one of the budo federations. Participants must meet one of the above criteria to be eligible. (Experience in budo is not necessary.)

8. Safety and Insurance

- (1) All participants and lecturers will be insured against accidental injury for the duration of the seminar.
- (2) If a participant becomes injured during the practical sessions at the seminar, he or she will receive treatment at a local medical center for items covered in (1) above.

9. Committee Members

	Nippon Budokan Tokyo	Nippon Budokan Training Center
Nippon Budokan	Nagashima Nobuya Wada Takeshi Sawato Hidenori Matsubayashi Hiroki Tsuru Manami Ōnuki Hinako Sueyoshi Jun	Ishikawa Hiraku Suzuki Hiroko Sakuma Yoshiteru Fujie Masayuki Ichihara Masahiko
Translators, Interpreters	Alexander Bennett, Bruce Flanagan, Inouye Makoto Reed	

日 程 表

3月3日 (金)		3月4日 (土)		3月5日 (日)	
		7:00	起床	7:00	起床
		30		30	
		8:00	朝食	8:00	朝食
		30		15	休憩
		9:00	休憩	30	参加者意見発表 <60分>
		30	体験武道②	30	休憩
		45	休憩	50	
		10:00	体験武道③	10:00	講義③ 「武道と禅」 平井 正修 <質疑を含め90分>
		15	休憩	20	
		30		40	閉講式
		11:00	講義② 「文武両道」 ～筆禪道にチャレンジ～ 横田 寛敦 <質疑を含め90分>	11:00	解散
		12:00	記念撮影	12:00	
		10			
		13:00	昼食・休憩		
13:00		20			
	参加者受付	40	体験武道④		
		50	休憩		
14:00	開講式	10	体験武道⑤		
		40	休憩		
15:00	講義① 「山岡鉄舟と 嘉納治五郎の武道論」 大保木輝雄 <質疑を含め80分>	15:00	体験武道⑥		
		30	休憩		
	オリエンテーション	30			
	休憩	16:00	体験武道⑦		
16:00	講師模範演武 <質疑を含め90分>	30	休憩		
		50	体験武道⑧		
17:00	休憩	20	休憩		
		40	体験武道⑨		
18:00	体験武道①	18:00			
		10	夕食		
	夕食				
19:00	入浴	19:00	入浴		
20:00	自由研修	20:00	自由研修		

開講式次第

- 開式の辞
- 主催者挨拶
吉川英夫 公益財団法人日本武道館
理事・事務次長
- 講師紹介
- 通訳者紹介
- 事務局紹介
- 閉式の辞

勝浦駅発外房線 (上り)
時刻表

12:06	特急・東京行
13:03	千葉行
14:01	千葉行
14:36	特急・東京行

閉講式次第

- 開式の辞
- 参加証授与
- 主催者挨拶
永嶋信哉 公益財団法人日本武道館
振興部長
- 閉式の辞

※都合により、内容を変更する場合があります。

Schedule

Friday March 3	Saturday March 4	Sunday March 5
	7:00	7:00
	30	30
	8:00	8:00
	Breakfast	Breakfast
	30	30
	Break	Break
	9:00	9:00
	Budo Experience ② Sumo/Kyudo	Participants Presentations (60 mins)
	30	30
	Break	Break
	45	50
	Budo Experience ③ Kyudo/Sumo	
	10:00	10:00
	15	
	Break	
	30	
	11:00	11:00
	Lecture ② "Bunbu Ryodo" (Cultural and Martial Ways) -Challenging Calligraphy "Hitsuzendo"- Yokota Hiroatsu (Lecture 30 mins + Practical 40 mins + Q&A 20 mins)	Lecture ③ "Budo and Zen" Hirai Shōshū (Lecture 30 mins + Practical 40 mins + Q&A 20 mins)
	12:00	12:00
	10	20
	Commemorative Photograph	Closing Ceremony
		40
		Disperse
	13:00	
	Lunch / Break (Dining Room)	
13:00	20	
Reception	Budo Experience ④ Judo	
40	50	
Opening Ceremony	14:00	
Lecture ① "The Budō Theories of Yamaoka Tesshū and Kanō Jigorō" Ōboki Teruo (Lecture 60 mins + Q&A 20mins)	10	
14:00	Budo Experience ⑤ Naginata	
20	40	
Orientation	Break	
35	15:00	
Break	Budo Experience ⑥ Aikido	
50	30	
	Break	
16:00	16:00	
Instructor Demonstrations (90 mins inc. Q&A)	Budo Experience ⑦ Kendo	
17:00	30	
20	Break	
40	50	
Break	Budo Experience ⑧ Shorinji-Kempo	
18:00	20	
Budo Experience ① Jukendo	40	
10	Budo Experience ⑨ Karatedo	
Dinner	18:00	
	10	
	Dinner	
19:00	19:00	
Bath / Break	Bath / Break	
20:00	20:00	
Free Practice	Free Practice	

Katsuura Station Dep.
Sotobo Line
Timetable

12:06 Special Express to
Tokyo
13:03 To Chiba
14:01 To Chiba
14:36 Special Express to
Tokyo

Closing Ceremony

- Opening remarks
- Participation certificate presentation
- Greeting from the organizer
Mr. Nobuya Nagashima, Director,
Promotions Department,
Nippon Budokan Foundation
- Closing remarks

※ Please note that the schedule may change due to unforeseen circumstances

3月3日 14:00～15:20

講義

『山岡鉄舟と嘉納治五郎の武道論』

氏名 大保木 輝雄 (おおぼき てるお)

現職 埼玉大学名誉教授、日本武道学会会長

著書 『剣道 - その歴史と技法』 『武の素描』 (日本武道館)
『日本武道の武術性とは何か』 (青弓社) 『剣道を知る事典』 (東京堂出版)
『教育剣道の科学』 (大修館書店) 『剣道の歴史』 (日本武道館)



活動歴 日本武道学会会長、全国教育系剣道連盟顧問、剣道教士七段

指導歴 全日本剣道連盟社会体育指導者講習会講師、埼玉大学剣道部師範

戦績 全国教育系剣道大会 男子団体優勝 (監督) 1981、1985、1992、1993年
全日本女子学生剣道大会 優勝 (監督) 2006年

講義概要

本講義では現代武道の解明を目的として、1882 (明治15) 年に「春風館」を開設した山岡鉄舟 (1836～1888) と、同年、「講道館」を設立した嘉納治五郎 (1860～1938) が提唱した武道の理念を取り上げます。この二人は近代武道の創設者と位置付けられる人物で、現代武道をもここに求めることができるからです。

彼らの功績を今日の視点で振り返ると、日本の近世から近代の移行期に当たる明治維新政府の西歐化推進政策が進行する中、古き悪しきものとして見捨てられようとしていた江戸時代の武術・武芸を意義ある「武道」として再評価したことにあります。

鉄舟は剣術の究明を一生の課題としました。父方の小野家は徳川のお家流として採用された小野派一刀流の縁者であり、母方は鹿島神宮に由来する鹿島新當流の創始者塚原卜伝 (1489-1571) の関係者という家柄。それゆえ、幼少のころから剣術に励むよう指導され、自ずと剣術の本質の解明に努めるようになりました。鉄舟は現代剣道のルーツともいべき防具着用の競技的な剣術 (撃剣) を実践しましたが、紆余曲折を経て、剣は自分自身の心に生ずる悪心を断ち切り、「無心」 (no mindness of Great Origin) に至るために揮うという古流流祖の精神を再生させるに至りました。鉄舟は剣道の稽古を重ね深まりゆく心の段階的変容を自覚。それを言葉で表現し、その会得のための稽古方法 (立切り稽古) を考案しました。

一方、鉄舟の24歳年少である嘉納治五郎は学業成績は優秀でしたが生来の虚弱体質を克服するために古流柔術に注目し、天神真楊流と起倒流を学びました。身体が丈夫になり短気な性格が解消されるなどの効果を実感したことから、その教育的価値を痛感。柔術を人間教育一般に適用できると確信し、技の合理的な再編と体系化に努め、その普及に生涯を捧げました。「精力善用・自他共栄」 (Maximum efficiency. Mutual Welfare and benefit) を柔道の理念と定め、日本という土壌で育まれた運動文化を国内のみならず海外の人々にも理解できる普遍性をもった言葉で語りながら柔道の普及に努めたのです。

山岡鉄舟と嘉納治五郎はともに江戸時代に構築された武術・武芸の精神を人間学として位置づけ、前者はその深さを解明し、後者はその普遍的価値を世界に向けて発信したのです。

March 3rd, 14:00 ~ 15:20

Lecture

“The Budō Theories of Yamaoka Tesshū and Kanō Jigorō”

- Name:** Teruo Ōboki
- Occupation:** Professor Emeritus – Saitama University
President – Japanese Academy of Budo
- Publications:** “Kendō - History and Techniques” / “Sketches of Bu”, Nippon Budōkan
“The Combative Nature of Japanese Budō”, Seikyūsha
“Dictionary of Kendō Knowledge”, Tōkyōdō Shuppan
“The Science of Educative Kendō”, Taishūkan Publishing
“The History of Kendō”, Nippon Budōkan
- Activities:** President – Japanese Academy of Budo
Advisor – Universities of Education Kendo Federation
Ranked Kendō Kyōshi 7th-dan
- Coaching Roles:** Instructor – AJKF Kendo Sports Coaches’ Workshop
Head Instructor – Saitama University Kendo Club
- Achievements:** Head Coach of male team Champions (1981, 1985, 1992, 1993)
– Universities of Education Kendo Tournament
Head Coach of Champion (2006)
– All Japan Women’s Student Kendo Tournament

Lecture Outline

In this lecture I will examine modern Japanese budō arts by considering the martial philosophies advocated by Yamaoka Tesshū (1836-1888), who founded the Shunpūkan dōjō in 1882, and Kanō Jigorō (1860-1938), who founded the Kōdōkan dōjō in the same year. These two historical figures have been chosen because they played significant roles in the development of contemporary budō arts.

In Japan’s early modern period, the Meiji Restoration of 1868 ushered in a political system that introduced policies promoting westernization to modernize the nation. Looking back on the accomplishments of Yamaoka and Kanō, we can now see that they brought renewed attention to Edo Period methods of combat and warrior arts that had begun to be abandoned as ‘anachronistic’ in a time of historic transition, by demonstrating that the martial arts still have significance and relevance.

Yamaoka Tesshū spent his life studying the principles of kenjutsu (swordsmanship). His father was from the Ono family and connected to the Ono-ha Ittō-ryū school whose instructors taught swordsmanship to the Tokugawa Shogunate. His mother was relative of Tsukahara Bokuden (1489-1571), the founder of the Kashima Shintō-ryū style of martial arts historically connected with Kashima Shrine.

Being exposed to sword training from such a young age, in due course, he began to pursue the philosophical essence of the principles of sword combat. He practiced gekken, a new form of competitive swordplay employing protective armor and equipment, which formed the groundwork for modern kendō. However, after much exploration and experimentation, he declared that the sword ultimately offers the wielder the means to metaphorically cut away their evil thoughts and intentions. In other words, the goal of sword training should be to achieve a mental state called mushin (no-mindness) in the manner of old school martial combat. Yamaoka was aware of the gradual transformation and development of the mind through sword training, and as a way for a swordsman to better understand this process, he advocated an intensive and grueling training exercise called tachikiri, in which a fencer faces a long string of opponents without resting, to test their physical and mental limits.

Kanō Jigorō, on the other hand, was 24 years younger than Yamaoka Tesshū and excelled in academic studies. To compensate for his weak build, he practiced two styles of old school jūjutsu; Tenjin Shin’yō-ryū and Kitō-ryū. As he gained a stronger physique and his short temper abated, he became keenly aware of the educational value offered by jūjutsu training. He realized that jūjutsu technical principles and philosophies can be widely employed in education and self-improvement and dedicated his life to developing a systemized curriculum of highly effective techniques, which later came to be known as “jūdō”. Two of the philosophical tenets that he advocated are seiryoku-zen’yō (effective use of effort) and jita-kyōei (mutual prosperity). The martial heritage of jūdō draws from Japanese origins, however Kanō demonstrated the applications of jūdō teachings to foreign audiences and successfully worked in spreading jūdō internationally.

Yamaoka Tesshū and Kanō Jigorō both utilized methods of combat and warrior arts from the Edo period and helped develop them into modern martial ways of introspection and self-improvement. Yamaoka Tesshū brought attention to the spiritual depth of budō, while Kanō Jigorō demonstrated the universal appeal of budō training to the world.

3月4日 10:30～12:00

講義

『文武両道』～筆禪道にチャレンジ～

氏名 横田 寛敦 (よこた ひろあつ)

現職 埼玉県立鳩ヶ谷高等学校 非常勤講師



略歴 2007 (平成 19) 年、筆禪道二世寺山旦中居士より後事を託され、筆禪道の稽古とその挙揚を勤む (月例観照講座、機関誌『筆禪』の発行等)。筆禪會主催。

東京都剣道連盟が、古流 (直心影流「法定」) 師範を委嘱。

西郷隆盛と幕末三舟の書展図録 (平成 30 年 7 月 16 日)、太田垣蓮月展図録 (平成 28 年 7 月 15 日)、幕末三舟のかな展図録 (平成 27 年 7 月 17 日) 編集発刊。

講義概要

本来、「文」と「武」はふたつの別々のものではありません。「身心一如」、武道の達人は、また書道の名人でもあるのです。そこで、「剣・禪・書」に秀でた幕末の一刀正傳無刀流開祖、鐵舟山岡鐵太郎居士の遺墨を鑑賞し、その「無心」の表現を味わいたいとおもいます。

鐵舟居士は、「剣」は一刀流浅利義明、「禪」は天龍寺管長の滴水宜牧禪師、「書」は入木道第五十一世岩佐一亭という伝法の師匠に教えを請い、身命を賭して、学習しました。その結果、45歳のときに、「余、剣・禪二道に感ずる処ありしより、諸法皆揆一なるを以て、書もまた筆意を不変するに至れり」(「書法について」一明治 18 年 12 月 30 日自記) と大悟されました。

鐵舟居士は、中国の王羲之の十七帖を徹底的に学び、日本の弘法大師の書を筆頭に、名人の書を目習いして、真に筆と心と体がひとつになったところを悟った数少ない人物です。

では、実際に大筆で、線芸術の基礎である「無字棒」を書いてみましょう。まず、地に息を吐き出しながら一礼。すべて吐き切ったら姿勢を起こして、新聞紙に正対し、左下から右上へ斜めに一本の線を、全力で、しかも呼吸の続く限り、ゆっくりと重々しく引き上げます。小手先で字を書くのではなく、体全体で一棒を書くのです。皆さんは机上で「直筆正鋒」で起筆・送筆・収筆に留意して半紙に水平の一本の棒を書きましょう。

「無字棒」の次は「円相」です。一切の念を忘却して、心の円満具足の象徴としての丸い円を描きます。こういった稽古は、自身のイメージを習い覚えた小手先の技術を以て、その表現を競い合う世間流行の書道とは真逆であります。敢えて区別して「筆禪道」と称しています。

「剣」は、室町時代から伝わる直心影流の基本の型、「法定」を演じてみます。お相手を勤めていただくのは、昨日講義なさった大保木師範です。これは、甲冑を纏い、戦場で存分な働きができるように発明された型で、春夏秋冬という四季の変化を具象化したのが特徴です。春は伸び伸びと、夏は一切を焼き尽くすように激しく、秋はサラッと転じ、冬は静かに一切が根に還るように行じます。「勝負を争わず、心を澄まし、胆を練り、自然の勝ちを得る」ところの理合、気合を大事にします。真の名刀は使われた形跡はないと云います。振り回すものではないので、技の習得というよりは、胆力を養う、或いは「天地と同根、万物と一体」の心の境地に至ることを目指すと云った方がよいかもしれません。

限られた時間の中、しかも大人数で慣れない道具 (文房四宝) を使った体験なので、戸惑うこともあると思いますが、全てを放擲して、精一杯、書に向き合うことを切に望みます。

March 4th, 10:30 ~ 12:00

Lecture

「Bunbu Ryodo」

(Cultural and Martial Ways ~ “Challenging Calligraphy “Hitsuzendo” ~)

Name: Yokota Hiroatsu

Biography In 2007, Mr. Yokota was entrusted by Terayama Tanchu, second generation headmaster of Hitsuzen Do, with the responsibility of promoting the group (monthly meditation courses, publication of the journal Hitsuzen, etc.) Mr. Yokota was also commissioned by the Tokyo Kendo Federation to teach classical kenjutsu (Jikishin Kage-ryu Hojo Kata) as Shihan. He curated an exhibition regarding Saigo Takamori and the “Three Shu of the Bakumatsu Period” (16 July 2008). He also curated the Ohtagaki Rengetsu exhibition (15 July 2008), and the “Bakumatsu Sanshu no Kana” exhibition (17 July 2015).

Lecture Outline

Essentially, Bun (civil arts) and Bu (military arts) are not separate things. As the teaching “Shinshin Ichinyo” (body and mind as one) suggests, a martial arts expert can also be a master calligrapher. In this lecture, I would like participants to feel and appreciate the meaning of Mushin (no-mind) through the calligraphy of Teshu Yamaoka Tetsutaro Koji (Yamaoka Teshu). He was the founder of the style of swordsmanship known as Itto Shoden Muto-ryu, and was a renowned master of the sword, Zen and calligraphy at the end of the Edo period.

Teshu studied swordsmanship under Itto-ryu master Asari Yoshiaki, Zen under Tekisui Giboku of the Tenryū-ji temple, and calligraphy under Iwasa Ittei, 51st master of the Nyubokudo tradition. He studied all of these disciplines with the same intensity, as if his life depended on it. As a result, when he was 45 years old, he had a great epiphany. “From the feeling honed in the two paths of the sword and Zen, I have changed my calligraphy as well as the various methods are in total agreement with each other.” (“On Calligraphy” – December 30, 1885).

Through making in-depth studies of the Chinese master Wang Xizhi’s “Seventeen Exemplar” (Jushichijo) and copying works of Japanese masters such as Kobo Daishi, Teshu was one of the few people who came to realize that the brush, mind and body were truly one

Now, let’s actually try writing a “muji-bo”, the foundation of the “art of the line”, with a large brush. First, make a bow while breathing out from the ground through the body. When you have exhaled completely, raise your posture up, face the paper and draw a diagonal line from the lower left to the upper right, slowly and firmly for as long as your breath lasts. You are not writing with your hands, but with your whole body. At your desk, brush a horizontal line on a half-sheet of paper, paying attention to the “direct brush stroke”, the “sending brush stroke” and the “retracting brush stroke.

After the “muji-bo” comes “enso”. Forgetting all thoughts, draw a circle as a symbol of mental perfection and contentment.

This kind of practice is the exact opposite of popular calligraphy, which is an exercise to express one’s own image of learned techniques with skillful manipulation of the hands. It is called “Hitsuzen Do” to distinguish it from the other methods.

In the sword performance, we will demonstrate the Hojo kata of Jikishin Kage-ryu, which has been passed down through generations since the Muromachi period (1336-1573). My partner will be Oboki Shihan, who gave a lecture yesterday. This kata was invented so that warriors could wear armour and perform to the best of their ability on the battlefield. It is characterized by its embodiment of the seasonal changes of spring, summer, autumn and winter. Spring is expansive, summer is blistering, in autumn the tide changes smoothly, and winter is quiet as everything returns to its roots. Kiai (vocalization) and riai (reason) is very important. “Do not fight. Clear your mind, strengthen the gut, and victory will come naturally.” In our school, it is said that “there is no evidence that a truly great sword has never been used.” The sword is not something to be wielded per se. So, rather than learning techniques, it is better to say that we aim to cultivate our courage and reach a state of mind that is “at one with heaven and earth, at one with all things.”

The experience may be confusing at times, and it may be difficult to come to grips with the equipment for the first time, but I sincerely hope that you will give it your best shot and immerse yourself in the calligraphy.

3月5日 9:50～11:20

講 義

『武道と禅』

氏 名 平井 正修 (ひらい しょうしゅう)

現 職 宗教法人全生庵住職
日本大学客員教授



著 書 『心がみるみる晴れる坐禅のすすめ』 (幻冬舎)
『花のように生きる』 (幻冬舎)
『力まない』 (サンマーク出版)
『三つの毒を捨てなさい』 (KADOKAWA)
『山岡鉄舟修養訓』 (致知出版社)
『男の禅語 「生き方の軸」はどこにあるのか』 (三笠書房)

講義概要

禅は仏教の一宗派で、古代インドに発生して中国に至り、中国から日本に伝わり、日本の気候や風土、日本人の精神性や美意識と混ぜ合わさって、武道は言うに及ばず、茶道、華道といったあらゆる伝統的な日本文化の基礎となっているものです。

ただしそれは目に見えるものではありません。日本文化全体を木に例えて言うならば、禅は木の根っこのようなものです。外からは見えないが、内側でしっかりとすべてを支えているといったものです。

それは道の精神、すなわち心です。

そもそも禅とは、静かに坐って、自分で自分の心を落ち着ける、という極めて精神的な自己訓練の方法です。

それは私たちの日常生活において、知らず知らずのうちに心についてしまった様々な思い、他人に対する、好き、嫌い、嫉妬、物や地位、権力に対する執着といった思いをすべて捨て去り、人間本来の裸の心、究極のシンプルな心に返ることです。

ですから、禅のトレーニングを重ねても何か特別な力がついたり、特別なことが起きるわけではありません。

しかし、これこそが、武道をはじめとする日本文化すべてに共通する心なのです。

無駄なものはすべてそぎ落とし、裸の自分に返る、究極的には自分すら無くしていく、ということです。

もちろん簡単なことではありません。幾重にも重なった薄紙を、一枚一枚はがしていくような、いつ終わるともない作業です。

しかし、日々トレーニングを重ねていくうちに、必ず気付くのです。

自分の今までの日常になんと無駄が多かったことかと。

なんで今までこんなに自分勝手なものを見方をしていたのかと。

日本の武道は相手を倒すための方法ではありません。

どこまでも自分自身を追求し、自分自身の心を鍛え、落ち着かせていくものです。どうか皆さんもこのところをしっかりとご理解いただきたいと思います。

March 5th, 9:50-11:20

Lecture

Budo and Zen

Name: Hirai Shōshū

Occupation: Abbot - Zenshoan Temple and Religious Corporation,
Visiting Professor - Nihon University.

Publications: “*Kokoro ga mirumiru hareru Zazen no Susume*”, Gentōsha,
“*Hana no you ni Ikiru*”, Gentōsha,
“*Rikimanai*”, Sunmark Publishing,
“*Mitsu no Doku-o sute nasai*”, Kadokawa Corporation,
“*Yamaoka Teshū Shūyōkun*”, Chichi Shuppansha.
“*Otoko no Zengo 'Ikikata no Jiku' wa doko ni aru no ka*”, Mikasa Shobō.

Lecture Outline:

Zen is a school of Buddhism which originated in ancient India and was transmitted to Japan via China, finally coalescing with Japan's climate, culture, spirituality and sense of aesthetics. It laid the foundations for many Japanese cultural traditions such as sadō (the tea ceremony), kadō (flower arrangement), and budō (the martial arts), but is not something visible or obvious. If we were to equate Japanese culture to a 'tree', then Zen would be akin to the 'roots' of that tree. It cannot be observed from the outside, but the precepts of Zen are present, supporting and giving strength to the whole. This is the heart and spirit of michi, the 'way'.

Inherently, Zen is a method of spiritual self-discipline which largely focuses on sitting in a relaxed manner, quieting one's thoughts, and clearing one's mind. Through this practice we gradually start to become aware of the likes, dislikes and jealousy we harbor towards others and of our attachment to physical possessions, status and power. Zen practice helps us rid ourselves of these fixations, in an attempt to get back to a more natural and simple state of being. Thus, Zen training does not invoke powers within us nor does anything special occur when we practice, as is also the case with budō training.

“Strip away all that is unnecessary to return to a more natural state of being; ultimately stripping away our very selves, our ego.”

Naturally, this is much easier said than done. I would compare the process to peeling away thin pages from an indefinitely thick pad of paper; there seems no end. But daily training and effort leads us to many realizations; Zen shows us how much of our life we have wasted on frivolous thoughts and pursuits and how self-centered we have been.

The ultimate aim of Japanese budō arts is not to beat one's opponent, but to discipline the self and train one's mind to be calm and settled. I hope that budō practitioners will not lose sight of this in their training.