

3. 琢磨会で稽古している技 「惟神之武道」

About the techniques practiced in TAKUMAKAI; “Kamnagara no Budo”



映画「武道」中央 植芝守高(盛平)先生 左 久琢磨先生

Film 'Budo'

In the Center is Master Ueshiba Morihei (played by Moritaka), to the Left Master Hisa Takuma.bfc

総伝は、植芝盛平先生そして武田惣角先生が指導した技を写真で再現して解説を付した傳書であることは前稿で述べたとおりです。だいたいひとつの技で写真が一枚か二枚、多くても三枚ほどです。

現代の感覚では少ない枚数ですが、それでも、個人で写真機を持っていることが珍しい戦前の話です。社命でやっていたらこそ機材の借り出しも写真の現像もできたので、とても贅沢なことだったと思います。

As I mentioned in the previous articles, “Soden” is a transmission document that replayed and explained techniques instructed by Masters Ueshiba Morihei and Takeda Sokaku through photographs. Typically, there are only one to three photos for each Waza, which may seem minimal by modern standards, but considering the rarity of owning a personal camera in the pre-war era, taking photos for record of practicing was a luxurious endeavor.

It was just possible because of a corporate directive, they were allowed to borrow the equipment and print the photos.

この内、植芝盛平先生の指導技を元に編纂したのが「惟神之武道」です。

琢磨会ではこの教本を「かんながら」と略して呼ぶ人が多いようです。黒帯になって初めて手にすることができる、いわば久琢磨先生による選り抜き版の総伝です。

From these photos, “Kamnagara no Budo” was edited based on the instructional techniques of Master Ueshiba. In Takumakai, many people call these “Kamnagara.” Furthermore, this can be a curated edition of “Soden” carefully selected by Master Hisa Takuma from the early version of “Soden.”

「惟神之武道」は、久琢磨著、昭和十五(1940)年十一月十一日発行です。

表紙をめくると、

「大政翼賛武道報國 門外不出大東流合氣武道秘傳 紀元二千六百年 久琢磨述」

そして、

「恩師 武田惣角先生、植芝守高先生に捧ぐ」

と記されています。

収録されている実技は、座技、半身半立、立技、多数取から五十九手。

当時も非売品で、皇紀二千六百年に合わせて作成されたというのは、今で言うミレニアムのお祭りに参加する意図もあったのだと思います。

“Kamnagara no Budo” was authored by Hisa Takuma and published on November 11, 1940. When you flip through the cover, it states,

“Supporting the Great East Asia Co-Prosperity Sphere, dedicating oneself to the country through martial arts. Here records the secret transmission of Daitoryu Aiki Budo, a tradition had not been disclosed to the public. Written in the 2,600th year of the imperial era by Hisa Takuma”

Additionally, it mentions, “Dedicated to my respected teachers, Takeda Sokaku and Ueshiba Morihei.”

The techniques in the book covered seated techniques, half-sitting techniques, standing techniques and techniques against numerous opponents, which are totally fifty-nine techniques. At the time, it was not for sale. It also was published in conjunction with the 2,600th imperial year, possibly with the intention of participating in what would now be referred to as a millennium celebration.

興味深いのは、座技、半身半立、立技、多数取、それぞれの章の冒頭を、久琢磨先生が自ら演武しておられるところです。実はこの追加して撮影された七手は、総伝写真集にはないものです。

そもそもの話ですが、総伝として残された写真は、なぜ記録を始めたのか定かではありません。よく聞く話では、動機は単純で、稽古後に備忘録として記録し始めただけで、深い意図はなかったようです。しかし稽古が進むにつ

れて大東流の奥深さに魅了された久先生と稽古者達が、最終的には千五百枚余りにも及ぶ写真を記録し、技法の解説を付して整理するまでに至ったのだらうと推測します。

What I find intriguing is the fact that in each chapter on seated techniques, half-sitting techniques, standing techniques, and techniques against numerous opponents, Master Hisa Takuma himself demonstrated the techniques at the beginning of each chapters. Interestingly, seven additional techniques filmed by Hisa himself later are not included in Soden photo records.

Speaking of which, the reasons for recording the photos known as Soden is not definitively known. According to a commonly heard story, the motivation was simple, it started as a memorandum after practice, recording for the sake of documentation. In other words, there seems to be no profound intent initially. However, as practice progressed, Master Hisa and the practitioners became captivated by the depth of Daitoryu. It is speculated that they eventually recorded over 1,500 photos, organizing them with explanations of the techniques.

ところで当時、久先生ご本人は、師匠に失礼がないよう、稽古後もお供して風呂に案内するなどされていたので、残ったメンバーが技を再現して写真に撮りました。当然、責任者の久先生はその撮影には立ち合えないので、写真にはまったく写っていません。そのあたりは本当は思うところがあったのかもしれません。「惟神之武道」の編纂にあたり、新たに写真を撮って、わざわざ紋付袴姿で自ら演武されているところに並々ならぬ思いが感じられます。

Incidentally, at that time, Master Hisa himself would show utmost respect in the teacher-disciple relationship, accompanying

his master even after practice and guiding him to the bath after every practices. Since the remaining members were demonstrating techniques for photographs, it was natural that Master Hisa, as the responsible figure, could not participate in those photo sessions. As a result, Master Hisa is entirely absent from the photos demonstrating techniques in "Soden." This might have been a source of genuine regret for Hisa. In the compilation of "Kamnagara no Budo," there is a dedication as he took new photos, demonstrating techniques in formal attire with his family crest, reflecting a profound sentiment.

ここで、時間軸で出来事を振り返ります。

昭和九(1934)年から十一(1936)年 植芝盛平先生の指導

昭和十(1935)年 記録映画「武道」撮影

昭和十一(1936)年から十四(1939)年 武田惣角先生の指導

昭和十四(1939)年三月二十六日 久琢磨 免許皆伝允可

昭和十五(1940)年十一月 「惟神之武道」発行

映画「武道」の制作時期をよく見ると、昭和十(1935)年ですからまだ武田惣角先生に出会う前です。

ここで非常に重要だと思うのは、この映画では、植芝盛平先生が演武する大東流を動画で見ることができるところです。幸運なことに、植芝先生が大東流を教えたのとまさに同じ時期に、ご本人が総伝技を演武している動画を見ることができのです。(ただし、当時は大東流とは名乗っていません)

Here I would like to review significant events on Master Hisa's timeline.

From 1934 to 1936, practiced under the guidance of Master Ueshiba Morihei.

In 1935, a documentary "Budo" was filmed.

From 1936 to 1939, practiced under the guidance of Master Takeda Sokaku.

On March 26, 1939, Hisa Takuma received Menkyo Kaiden permission.

In November 1940, "Kamnagara no Budo" was published.

Notably, the film "Budo" was produced in 1935, this means predating Hisa Sensei's encounter with Master Takeda Sokaku.

What I find important is that we can see Master Ueshiba Morihei demonstrating Daitoryu in this film. Fortunately, during the same period when he was teaching Daitoryu to Hisa and his members, they shot a film of him demonstrating Soden techniques (although Master Ueshiba didn't explicitly use the term "Daitoryu" at that time).

実はわたしは、総伝技は制定形のように、要所要所でカチツと止まらねばならないのだと考えていました。総伝の写真がそのように見えるからです。しかしよくよく考えてみると、写真は言わばコマ送りによる技の再現にすぎません。ここで止まれ、という意図はなく、単に説明のためにその場面を切り取っているだけです。（これについては、いずれ「楷書の形と草書の形」という題で取り上げます）

Actually, I used to think that Soden Waza should be executed in a precise, fixed and formalized form of repeating stop and move, similar to typical classical Budo kata, because that's how they appear in the photos of Soden. However, upon closer reflection, I realized that photos merely represent a frame-by-frame replay. There is no intention in the photograph to instruct one to pause at

specific points, it simply captures moments for explanatory purposes. (I will write about this topic later under the title "Forms of “Kaisho”(Regular Script) and “Soshō”(Cursive Script) of Calligraphy").

もうひとつ考えを進めると、当時の大阪朝日新聞社に東京から植芝盛平先生を招聘したのは、不穏な空気が増しつつあった時勢に備えるためでした。また稽古の参加者は、ひとかどの武道家と言っても過言ではない、相撲や柔道の練達者を選び集めていました。その状況に鑑みると、当時の朝日で行われていたのは、古伝の技を継承するために一から流派の形を習うというような稽古だったとは想像しにくいように思います。特に誰かから聞いたことはなく、これはあくまで個人的な想像ですが、この時は、次から次へと敵を制する変幻自在の技こそが求められたのではないかと、と思えるのです。

When considering another perspective, it is said that Master Ueshiba Morihei was invited from Tokyo to Osaka Asahi Newspaper headquarters during a time of increasing unrest, possibly to prepare for the prevailing circumstances. The participants in the training at that time were not just ordinary martial artists, they were skilled practitioners of sumo, judo or some other martial arts. Given this context, it's difficult for me to imagine that the training conducted in Asahi at that time was focused on learning the forms of a school-like way to inherit ancient forms. Although this is purely a personal speculation, what was sought during that time was the swift and efficient Waza to employ versatile techniques to overcome enemies.

その辺りの疑問への回答が、この映画の植芝先生の演武ではないかと思っています。この映画では、のちの合気道

の萌芽とも思える植芝先生の妙技が光ります。

なお、総伝写真集の本格的な編纂は「惟神」の発行より少し後になるようです。

I believe the answer to these questions lies in this Enbu of Master Ueshiba in this film. The extraordinary skills of Master Ueshiba, which seem to foreshadow the origins of Aikido, is shining in this film.

Moreover, it seems that Soden photos were compiled shortly after the completion of “Kamnagara”.

この時期、植芝盛平先生は、昭和十五(1940)年に皇武会を組織したのち、昭和十七(1942)年に五十九歳で東京の道場を御子息吉祥丸先生に譲り、ご自身は茨城県の岩間に移られました。一方で惣角師は昭和十八(1943)年に青森に於いて八十四歳で客死されます。また、久先生ご自身は同じ年に朝日を退職されています。四十八歳の頃です。さらにこの同じ年には、中津平三郎先生も脳卒中を患い阿波池田に帰郷されます。世相は、昭和十六(1941)年12月に真珠湾攻撃を端に太平洋戦争が始まり、昭和二十(1945)年の終戦まで戦火が続きます。そして戦後はGHQによる武道禁止令と、逆風の中での編纂だったはずですが、想像力を働かせすぎなのかもしれませんが、ここにも久先生の強い意志が感じられます。

During the same period, Master Ueshiba Morihei organized Koubukai in 1940, then entrusted its Tokyo dojo to his son Kisshomaru in 1942, he then relocated to a rural area, Iwama in Ibaraki Prefecture. At that time he was at the age of 59. On the other hand, Master Sokaku passed away at the age of 84 during a journey in Aomori in 1943. In the same year, Master Hisa

himself retired from Asahi at the age of 48. Additionally, in that same year, Master Nakatsu Heizaburo suffered a stroke and returned to his hometown of Awa Ikeda in Tokushima. The social situation was marked by the Pacific War, which began with the attack on Pearl Harbor in December 1941, and continued until the end of World War II in 1945. After then, the post-war period was marked by GHQ's Japanese traditional martial arts ban, making the compilation of Soden a challenging task amidst adversity. It might be my wild exercise in imagination. One can sense the strong determination of Master Hisa in this endeavor.

しかしこれより後、久先生が本格的に後進を指導するのは、昭和三十四(1957)年7月、大阪平野町に「関西合気道倶楽部」を開設するまで待たねばなりません。この間の久先生の逸話も、どこかで書こうと思います。琢磨会の古い会報には、久先生ご本人による記事や、御息女の依田喜代子さんや和田陽子さんの寄稿文に記されています。

なお、余談になりますが、このウェブサイトのタイトル文字は、久琢磨先生から森恕先生に宛てた書状をお借りして、久先生の直筆を読み込んで加工しました。

However, it wasn't until July 1957 that Master Hisa, in this role as successor, established the "Kansai Aikido Club" in Hirancho, Osaka. I will write about anecdotes from this period someday. In old Takumakai newsletters, there were articles by Master Hisa himself, along with stories contributed by his daughter, Ms. Yorita Kiyoko, and Ms. Wada Yoko.

On a side note, the title characters of this website were processed from Master Hisa's handwritten certification to Master Mori Hakauru.