KENDO:

THE WAY

OF THE

SWORD

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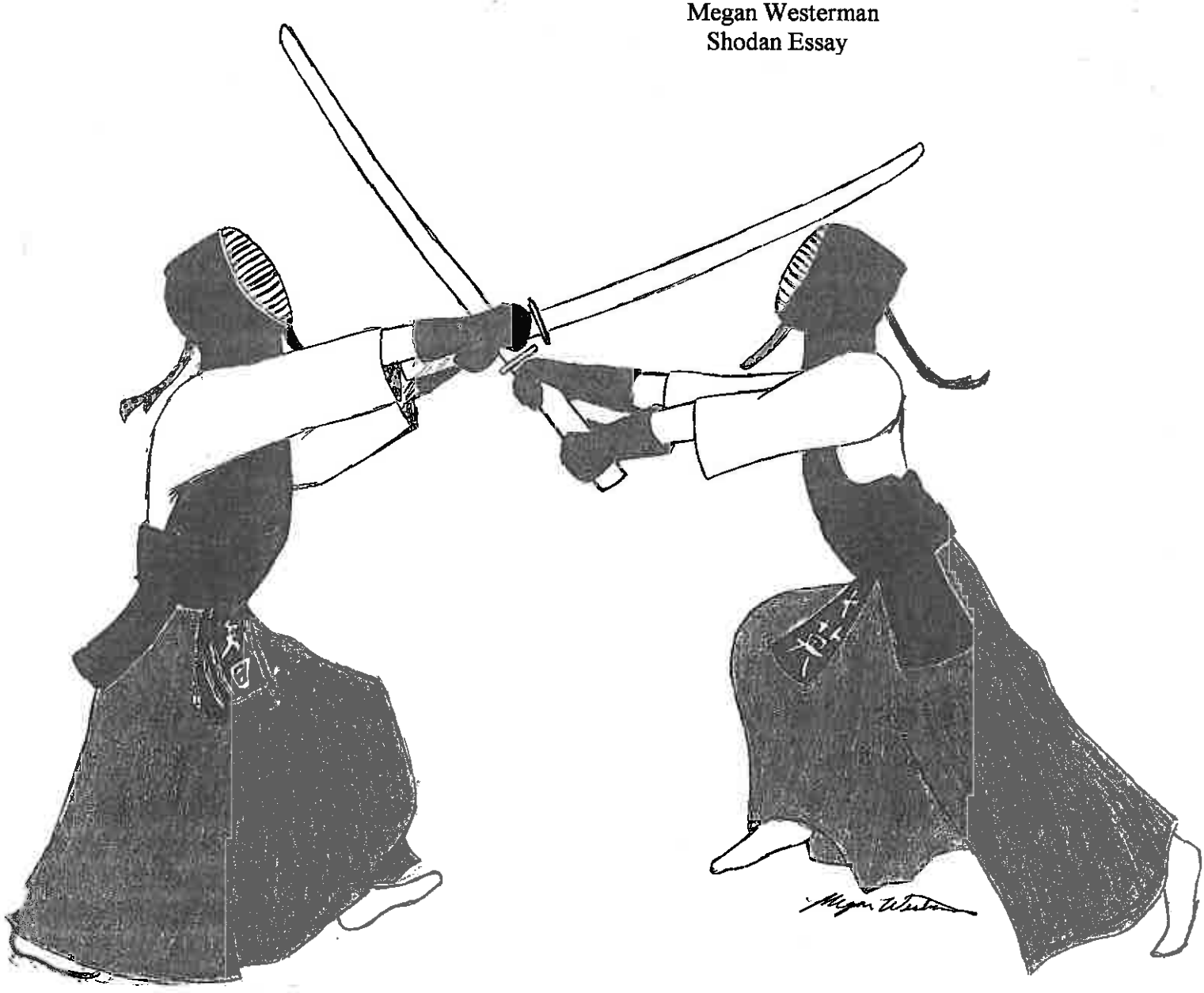
Shodan Essay



INTRODUCTION

"There is perhaps no country in the world where the sword...has, in its time, received so much honor and renown as it has in Japan" (Ratti,254) Legends surrounding the sword date far back into Japan's history. According to one Shinto legend, the Japanese islands were formed from the drops of water falling off a sword which was dipped into the sea (Bowers,1). From the first Japanese warrior clans up to the feudal samurai, swordmanship, known as kenjutsu, was learned as a primary battlefield skill. Yet, as the sword became depleted of its military use, kenjutsu slowly and reluctantly began to transform, finally giving rise to the martial art of kendo. Kendo teaches, as its name literally translates, "the way of the sword". Characterized by rigorous fencing bouts bearing resemblance to those of the samurai, kendo has won worldwide popularity, aiding in its gradual shift from an art of discipline and skill into a competitive sport. However, deeply rooted in Japan's past and irrefutably linked to the Japanese warriors of old, it has succeeded in keeping alive one Japan's most distinctive martial traditions. Therefore, it is first necessary to explore the history of the ancient art of kenjutsu.

EARLY CLAN HISTORY

"It would appear then that bujutsu actually began with the rise of the early Japanese clansman, and has followed him in one form or another ever since..." (Ratti,42)

Period of tribal states	57A.D.- 6th century
Yamoto Period	6th century- 645
Taika Reform Period	645- 710
Nara Period	710 – 784
Fujiwara Period	866 –1160
Taira Period	1160 – 1184
Kamakura Period	1184 – 1333
Minamoto Rule	1184 –1199
Hojo Rule	1219 –1333
Kemmu Restoration	1334 – 1336
Ashikaga (Muromachi) Period	1336 – 1568
Azuchi-Momoyama Period	1568 – 1600
Tokugawa (Edo) Period	1600 – 1868
Meji Restoration	1868 (Sasamori, 24)

Ever since the formation of Japan's culture, war and conflict have filled its history. By the 600s, Japanese archaic weapons were quite highly developed, and territory battles were already being fought. Strong opposition came from the Ainu, the native inhabitants of Japan, as tribes migrating from the Asian mainland or the southern islands began to permeate the country. These tribes blended to form the original clans (uji) whose bonds were based on blood ties or territory. Structured society began to take root with the Taika Reform from 645-710 AD, as the clans were organized under a uniform government headed by an emperor, and a system of prefectures was established with state ownership of land and local lords appointed by the imperial court to head each province.

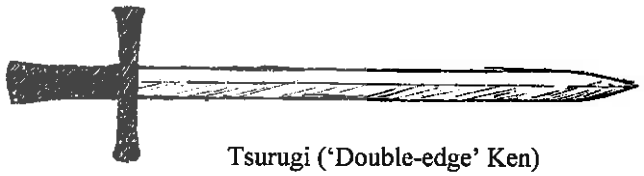
The major clans were known as the Imperial clans, and these consisted of the *Otomo*, *Mononobe*, *Kumebe*, *Nakatomi*, and *Imibe*. The rest were known as the Divine clans, and the Ainu were called the "mass of people"(Ratti,39). War between the uji and the aboriginal Ainu became increasingly more intense as the clans expanded their territories across the nation, calling to need a stronger army. At first the Otomo, Kumebe, and Mononobe tribes focused their efforts on combat and were considered to be the early military clans (Ratti, 40), however, by the 8th century, the endless fighting called for a drafting system in which all clans provided soldiers (*gunki*) for a unified army.

The majority of the gunki were clan farmers who served as foot soldiers, usually armed with spears, (although a small, but stable hereditary line of military succession still remained who functioned as officers in the ranks[Ratti,42]). Each provincial corps had about 1,000 gunki, headed by the *kokushi*, or provincial governer. Leader of the imperial army and supreme military dictator of Japan was the *Taishogun* (shortened later to *Shogun*). With the ending of the Nara period, in 784, this system of "general conscription" was replaced with the *Kondeisei* system, which recruited into the ranks the young sons of noble families who were mounted, wore armor, and used the bow and sword. These warriors devoted their entire lives to warfare and perfecting the various arts of combat, thus earning them the name of *bushi*, literally, "man of arms" (Kure,7).

THE KENJUTSU WEAPON

The ken (sword) was first introduced to Japan from China and Korea; the most ancient models found on the islands dating back to 2000 BC. These were straight backed, single edged, two-handed, and cast in one bronze (later iron) piece from handle to tip (Ratti,257). Later, as Buddhism spread throughout Japan, these were replaced with double-edged straight swords called tsurugi that closely resembled religious ceremonial swords. Around 700AD, the ken underwent a third transformation; according to legend, the sword smith Amakuni resolved to make a perfect blade, which would never break in battle. He locked himself in his forge for a month, and finally emerged with a purely Japanese style of the curved, single-edge blade. This new construction altered the usage of the ken, producing a unique style of swordsmanship, as well as transforming it into an incredibly powerful and "very effective cutting weapon, even against armor" (Web. 2).

Ancient Ken



Tsurugi ('Double-edge' Ken)

The initial fashion of the curved blade was the long and heavy tachi. Some reached almost four feet, but its curved blade allowed it to be drawn from the scabbard quickly. Favorable for the frequent battles on horseback, it was perfect for a "sweeping draw and slash against opponents on the ground or mounted upon other horses"(Web.5). Worn with armour, it was carried suspended from the scabbard by cords, with the blade edge downward. When combat on foot became increasingly more common during the Muromachi period, the sword had to be shortened. Now carried through the belt, edge upward, and also slightly less arched, the tachi became the katana (Web.5).

Tachi

Katana

Signifying his life as a warrior, the sword was sacred to the bushi, and was known as the "living soul of the samurai". It was common for a bushi to give his sword a kami (divinity) name, deifying it as a "living being, full of strange, protective power" (Ratti,255). Such hallowed significance was placed upon the sword that the job of a swordsmith was esteemed honorable, if not holy, and sword casting resembled a religious ceremony. This long and complex process was filled with "ritual secrecy", and each smith had his own individual methods, which were passed down father to son (Ratti, 262). Through these efforts to make the best sword possible, the katana was continually modified and improved, reaching its zenith in the early 1300's, when those forged were unsurpassed at any time, before or since (Web. 2).

FEUDAL SOCIETY & MILITARY RULE

By the late 800's, the Ainu had been driven out of all their lands and their forces were defeated. Without the need to unify against outward opposition, the clans battled for dominance through a period of civil wars. Eventually, the Miyamoto won supremacy and laid claim to the title of both Shogun and Emperor (Web.2). The internal feuding continued although, as the provinces expanded farther and farther from the centralized government in Kyoto. The *Kuge*, literally, "court houses" of the aristocracy became separated and indifferent to much of the affairs of the prefectures, allowing the appointed representatives to run things as they pleased (Ratti,50). The kokushi oppressed and heavily taxed the people, who revolted in protest and attached to powerful local families, creating private armies which gave them a "local independence" (Kure,10). Headed by the wealthy landowners called *Daimyo,* ("great names"), these forces were called *Buke,* ("military houses"). The soldiers of the Buke soon became retainers (*kerai*) to the Daimyo, giving military service in exchange for land, thus beginning the feudal age of tenant and lord (Ratti,51).

The Buke's independence became "so absolute that [they] generally ran things to suit themselves" (Ratti,52), and like power-hungry clans, they constantly fought amongst each other, seeking to enlarge or defend their estates. The imperial court failed to keep

peace throughout these "provincial clans", who even began to openly challenge the central government. In turn, the Kuge came to rely upon the forces of these feudal barons for their own survival through the intense power struggles that had also made their way into the imperial court (Ratti,52). With the nobility's declining power, the Buke rose to replace them in the governing of the nation. By 1156, a feudal baron came to power, ruling under the name of his two-year old nephew, the emperor. He was soon defeated by Minamoto Yoritomo, a military leader who claimed the title of Taishogun for himself and his descendents. Here began the seven long centuries of rule by military dictators and the flourishing of the bushi (Ratti,53).

During the Kamakura shogunate, as the bushi began to increase in prominence the sword was also on the rise. Smiths constantly produced swords and improved forging techniques while various kenjutsu methods were developed. Although some control was established over the feuding clans during this period, the country, nevertheless, fell back into disarray as a result of the emperor's revolt against military rule. Loyalties were divided and warring continued throughout the entire Ashikaga-Muromachi period, especially rampant during the Hundred Years War (1500-1600). Yet rather than hindering the bushi, this dark period "brought an increased demand and respect for men trained in the martial arts". Consequently, many schools of kenjutsu arose, each taught by a famous swordsman whose techniques earned him honor in battle" (Web.1).

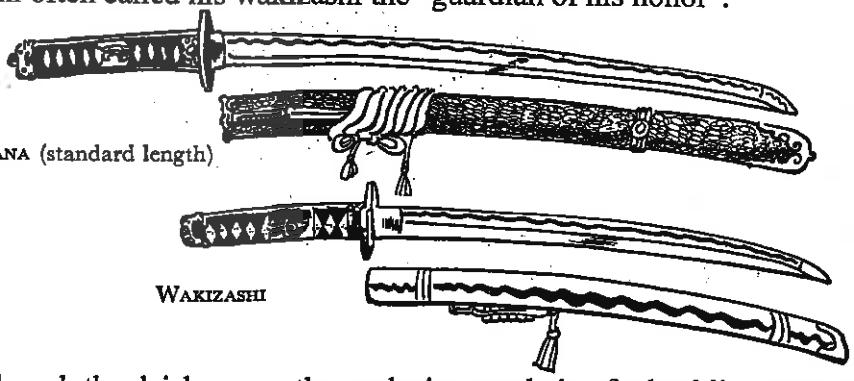
Finally, three successive military leaders emerged who would restore unity to the chaotic nation (Ratti, 55). The first of these men was Nobunaga Oda, who easily conquered the Ashikaga government in Kyoto, as well as many of the divided provincial barons. Although Nobunaga was assassinated, the subjugation of the country was completed by one of his loyal generals, Toyotomi Hideyoshi (Ratti,56). With Hideyoshi's death in 1600, Tokugawa Ieyasu rose to power after eliminating all rivals in a great battle for supremacy at Sekigahara. Claiming the title of Shogun, he unified the country once again under a central government, which he placed in Edo (present day Tokyo) (Web. 2).

For the next 268 years Japan was ruled in peace under the Tokugawa Shogunate. A rigid system of class separation was set up based upon importance and wealth, derived from the major social divisions of the Ashikaga and Momoyama periods (Ratti, 62). Directly under the Shogun and his bafuku, (central government), were the daimyo, followed by their retainers, who became known as shihaku, or, samurai, literally meaning, "one who serves" (Ratti, 83). Next in rank were the court nobles and the emperor, (who only remained for reasons of display), followed by the religious orders. The heiman (commoners) constituted the bottom and largest group, with no political right whatsoever (Ratti, 65). This hierarchy was strictly enforced by law (Ratti, 62), and the practice of unquestionable loyalty to one's superior broadened to include class divisions as well as customary tenant to lord relationships.

One third of the country was directly under the Shogun's rule while the other two-thirds were ruled indirectly by the daimyo. As the highest representative of the military class after the Shogun, and holding indirect control over the country, the daimyo were quite powerful. Thus, they were the main problem for the Tokoguwa government In order to maintain control, the autonomous provinces of the feudal barons were placed under "a severely repressive system of checks and balances", while rivalries between these units (called han), were purposely instigated (Ratti, 75-76). Many military obligations were required of the daimyo to ensure loyalty; these included: keeping peace in their territories, maintaining warriors prepared to fight in war for the Shogun, and to provide guard troops anywhere the bafuku commanded (Ratti, 78).

The hereditary samurai who owed direct allegiance to the daimyo had their own hierarchal ranking structure, each division with its own rights, duties, and income, yet all belonged to the bushi (warrior) class. "From the humblest foot soldier..to the highest among the upper ranks who were permitted to ride horses" (Ratti, 83), all samurai were set apart from the other castes by the two swords only they could wear. Collectively called the daisho, this included the standard O-katana (24-30in blade) and the shorter (16-20in.) wakizashi ("companion sword") to supplement the katana. Both were carried blade up, through the waist sash, (the katana on the left and the wakizashi across the stomach),

and tied to it in special ways with cord. It was etiquette for a bushi to remove his long sword when entering a home or palace, but the short sword stayed with him at all times; thus, a bushi often called his wakizashi the "guardian of his honor".



Although the daisho were the exclusive symbols of a bushi's status, as well as the chief means for protecting that position,. samurai also used many other types of ken that were sanctioned to the rest of the public. The chisa-katana, in between the two swords of the daisho at eighteen to twenty-four inches, was used mainly by nobles at court because of its reasonable lightness and length. The tanto and hamadashi, (daggers with guards), and the aikuchi, (daggers without guards), were often carried by the heiman for protection when they traveled. In the saya (scabbard) of the wakizashi, a samurai kept numerous kozuka knives for varying purposes, as well as his crested pin, kogai, which commonly was left on the bushi's slain enemy to mark his victory (Ratti, 260).

The main focus for all samurai was that of training in and perfecting the military arts (bu), predominately kenjutsu. A bushi had to be prepared to fight without the slightest hesitation at the command of his immediate superior, (the daimyo), whom he had sworn exclusive fidelity to. This binding feudal relationship was strongly enforced in the warrior's code of ethics, or, Bushido, which all bushi were obligated to follow. Bushido required, initially, the elimination of two key factors. First, the tendency to contemplate a command; a samurai's purpose was service, so instant obedience was compulsory. With this sense of unreserved submission came secondly, the "complete disregard for his own safety, even his own life", which, filled with continual warfare, was only a reminder of the ever-present prospect of death. Even from youth the samurai

learned immunity to pain and hardship, and to embrace, rather than fear, death (Ratti, 92). This acceptance of his own destruction caused a samurai to become a recklessly fierce and dangerous fighter, with many combat encounters resulting in mutual slaying (Ratti, 95).

A system of strict standards based upon the bushido was usually adhered to as honorable procedure for fencing bouts. Under these rules, bushi were required to "introduce themselves and state their reasons for engaging in combat," then unsheathing their weapons and "advancing slowly until they were proper distance from each other." Subsequently, each duelist would set up in a position befitting his attack, which would then be executed with "blinding speed and total commitment" (Ratti, 274). "The eagerness of the early feudal warrior engaged in combat was proverbial" (Ratti, 95), and kenjutsu had become second nature to him.

With the long period of peace under Tokugawa rule, however, these battles which the samurai lived for, (even though comprised mainly of frays between the daimyo), became less and less frequent. Yet the hostile spirit of the bushi did not die down, but was instead commonly manifest in their harsh treatment of all inferior social castes. Commoners received no pity from samurai, who had the right to dispose of any heimen he considered disrespectful, and who commonly murdered them for katana practice or sport. This clashed strongly with the idealistic virtues of honor and self-discipline that were instituted in the samurai's code of ethics, as well as the servility to his superior that characterized his life (Ratti, 95). Many restless samurai, or those who had been dismissed from their clan, became ronin (lit.,"wave man"), warriors who wandered from place to place, challenging others and testing their skills in fencing.

Even with decline in warfare, the numerous kenjutsu schools of the Muromachi period continued to prosper throughout Tokugawa times, eventually numbering 200 (Ratti, 266). In these practice halls, "every aspect of fencing was explored" and kenjutsu reached an ultimate perfection. As in previous ages, numerous men "devoted their whole lives to develop novel skill in swordmanship," and sensei held prominent positions in the clan. (Ratti, 269). Each dojo had its own special techniques, (though sometimes only

slight variations of one another), which were implemented in several different styles and could be "employed both on the battlefield as well as solitary encounters" (Ratti, 266). Competition between dojos became increasingly frequent, and legislation had to be exercised to limit bloodshed. A wooden sword (bokken) was introduced and put to use in individual duels. The goal of improvement in swordmanship had begun to be replaced with a sport-like intent (Mitchell, 21).

The live blade was initially used in dojo training, but limited practice to formal exercises of prearranged bouts (katas), and the makiwara for striking practice. Additional sparring was allowed with the advent of the bokken, but with skilled technique and enough force, the bokken could still be lethal, therefore many dojos adopted some type of protective gear, fashioned after the Oyori (armor) of the samurai (WS.1). About 1750, Master Nakianishi Chuzo furthered training safety by inventing the shinai sword for use in sparring (Ratti,272). Made of bamboo, the shinai had a tubular shape and lacked the curvature of the bushi's longsword, but was remarkably lighter. Although increasing speed and maneuverability, technique with the shinai was notably different from that of the live blade (Lewis, 73). Use of this new equipment encouraged kenjutsu's gradual modernization, and even commoners began to take up training in the once class-restricted art of the sword.

KENJUTSU BECOMES KENDO

During the Tokugawa period, Bushi had also begun to place more emphasis on the spiritual aspects of kenjutsu, seeking enlightment through rigorous training rather than technical skill, which in later times was seldom employed on the battlefield. Many of the religions found in Japan influenced kenjutsu, including the native Shinto faith (dojos typically were founded on Shinto shrines), Confucist philosophy, and most prominently, Zen Buddhism. Kenjutsu students learned that "beyond the need to kill lay a greater road to self-understanding and perfection"(Finn). These ideals complemented kenjutsu well, for perfection was the essence of swordmanship. Concepts such as 'Mushin' (empty mind) and 'Fudo-Shin' (unmoving mind) were applied in fencing as well as everyday life. As a result, kenjutsu no longer could be known purely as a martial art, 'jutsu,' but more

closely resembled a martial 'do'; a path or way of life that led to self-improvement and inner peace.

With the Meiji Restoration of 1867, the Shogunate government was overthrown and Japan came out of isolation and abandoned its long era of feudalism. The carrying of swords was outlawed and the bushi class was abolished. It seemed there was no place anymore for kenjutsu, though many forlorn samurai and other disciples of the sword continued to practice the art. After uprisings against the government in 1877, however, the apparent need for trained police officers revitalized the country's interest in this fighting method, as did the call for a strong military in the Sino-Japanese (1894-95) and Russo-Japanese (1904-05) Wars (Web.1). In 1895, the Dai Nippon Butoku Kai (Great Japan Martial Virtues Association), an organization devoted to all martial arts, was established. In effort to popularize kenjutsu, the Butokukai unified various swordmanship schools and issued ranks and titles to skilled kendo practitioners. Forms were standardized, a set of regulations (the Nihon Kendo Kata) was published, and kendo was officially born. First introduced to the physical education curriculum of middle schools in 1911, kendo gained immense popularity. Promoted by the government to develop martial spirit, by 1939 it was a required course for all boys as the nation prepared for war (Web.1).

After World War II, kendo was banned because of its military and national ties, and the Butokukai was broken up. Nevertheless, through the efforts of kendo supporters, the martial art was reinstated into the schools in 1952, this time as "pure sport," leaving out the harsher, militaristic aspects of the pre-war era, and emphasizing its character building qualities. The All Japan Kendo Federation (AJKF) was founded the following year as well, and by 1957, kendo (along with judo), was reincorporated in the physical education programs. In Japan today, kendo is distinguished both culturally and recreationally, and remains a requisite for police officers and in school fitness programs. Expanding its borders, kendo also has become a favorite pastime worldwide. With such a large following, much emphasis is now placed on competition, and classical ryu are very rare.

MODERN KENDO

Still, the unique martial art of kendo has kept much of its traditional past while advancing to a more modern arena. The universal concept of kendo as defined by the All Japan Kendo Federation is: "to discipline the human character through the application of the principles of the katana."

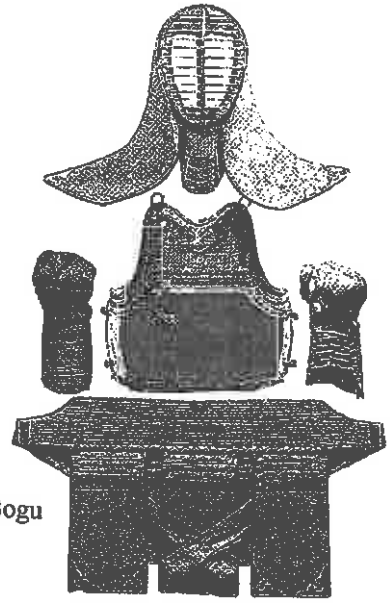
The kendoka wears a gi top like that of the Karate or Judo uniform, called a keikogi, and traditional ankle-length, pleated, skirt-like hakama pants previously worn by many samurai, which supposedly gave the illusion of floating. Training at the kendo dojo consists of competitive drill and kata. The kendo kata has been passed down from those used in the feudal kenjutsu schools, and ten are specified by the All Japan Kendo Federation. Reminiscent of the traditional fighting techniques of the Bushi, each kata studies a single set of concepts. Simulating a fencing match between two opponents, the attacker (Uchitachi) and the defender (Shidachi), the Uchitachi traditionally sets the pace and distance. They are perfomed with the wooden Bokken, seven with the long sword and three with the short sword defending against the long sword. More advanced students use the live katana (Web.1).

Initially, fundamental postures (kamae) are learned from which a kendoka will be able to execute the various techniques as well as the kata. Chudan is the standard kamae, in which the student holds his shinai in front of him and aims it at the throat, eyes or chest of an opponent; Jodan is the main aggressive kamae, the shinai held over the head, ready to strike; Gedan is usually the defensive kamae, aimed forward and down. Although these are the principal kamae, there are other variations used for specific purposes, such as wakigamae, a gedan kamae to the rear, which conceals the sword tip. In all fighting kamae, the right foot is forward and the rear heal is raised slightly, allowing for sudden movement

In competitive training, the novice begins by practicing basic sword techniques with the shinai. Measuring almost four feet long from handle to tip, the shinai is made of four bamboo strips tied together with cord at certain points along the blade, and at both ends by leather, one end forming the handle and handguard (tsuba) to protect the fingers. Techniques are divided into three main groups: cutting (kiri) and thrusting (tsuki), for attack and counterattack; and parries (katsugi) for defense (Ratti,287). In preparation of sparring, the kendoka may strike a makiwara, to become accustomed to hitting a solid object with the sword and tightening the grip. To enhance coordination, all these new skills are applied in suburi, an exercise similar to shadow boxing. A great deal of footwork practice is also essential, promoting speed and balance, and regarded as one the most important elements in fencing. Repetition is stressed for instantaneous response which is crucial in sparring.

When a kendoka commences fencing with an opponent, Bogu, or, armor is worn over the gi for protection against blows, and requires some formality to be followed while putting it on. Sitting in sei-za, the kendoka first ties on the tare, a padded apron to protect the waist and groin. The do (breast plate) follows this, made of either fibre or bamboo, covered in leather and lacquered. Next, a tenugui (headband) is wrapped around the head to keep sweat out of the eyes and lessen discomfort from the men (helmet), which is then worn over this; horizontal, steel bars on the men protect the face, and extra padding protect the shoulders and throat. Finally, to protect the hands and wrists, kote, gauntlet-like gloves are placed on, and the kendoka prepares to spar by taking up his shinai.

shinai



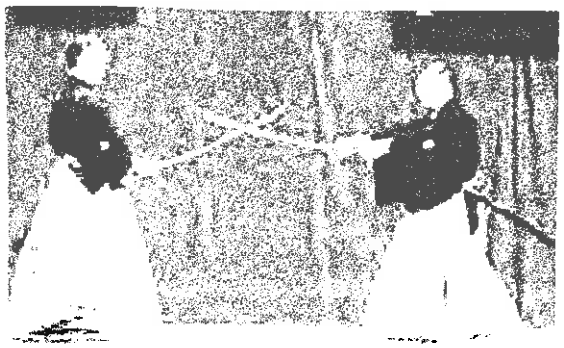
Bogu

Similar to the samurai custom when about to duel is the face-off prior to a kendo match (shiai). The two opponents bow and approach each other, drawing

their shinai while assuming the squatting starting posture sonkyo. The opponent is seen to be an aide in one's training and self-improvement, sonkyo is intended as a respectful position. At the ready command, each opponent moves into the customary chudan-no-kamae with shinai tips about one inch apart. At the command of 'hajime,' the bout begins. The rules for a kendo match are very rigid and precise, an official shiai being a three-point match with a five-minute time limit. There are eight techniques that can score points in a match: seven strikes and one tsuki to the throat. The target areas for the strikes are the head (left, right, and top), either side of the torso, and both wrists. Legs are not a target in Kendo.

In order to score a point, an attack must be considered a yuko datotsu, or a valid strike. The attacker must simultaneously use proper application of ki-ken-tai (spirit, sword, body). An attack must display clean and accurate technique and it cannot be deflected by the opponent's shinai. It should resemble a successful cut, were it a real blade, so form is vital. All blows also require a forward slice, a proper step, and a successful follow through, where, after passing the opponent on the attack, one turns quickly, prepared for the counter or to deliver subsequent blows (Mitchell, 23).

Spirit is shown by way of a kiai on every attack. Unique to Kendo, as a kendoka attacks an opponent, the name of the target is shouted out. Although used to clarify one's target or even to startle one's opponent, the kendo kiai is chiefly the product of a body-mind integration. The word 'ki-ai' translates as 'energy' (ki) 'convergence' (ai), therefore can be perceived as a "verbal outflow" of the synergistic force produced by this integration (Kiyota, 7). Imparting vigor to the mind and body, it helps to focus the kendoka's aggression, bringing about the "most important element in kendo combat, namely, decisiveness" (Kiyota, 8).



In conjunction with technique and kiai, the kendoka must also perfect both kamae and ma-ai. A 'perfect' kamae does not leave an opening (*suki*), and each succeeding movement is distinct and has meaning to the overall strategy. Yet kamae is correlated to ma-ai, and only

through proper reading of ma-ai can one have an effective kamae. Ma-ai literally means 'space integration', and though generally referring to distance, it is not limited to judging of spacing between opponents. A kendoka must learn all aspects of utilizing space for his advantage such as how to read the timing of an opponent in order to prevent a coming attack rather than evade it (Kiyota, 12-14). Three important elements must be considered for the control of ma-ai: the speed of the opponent's attack, the speed of one's own attack, and the speed one can receive an attack, to instantly turn offense into defense.

No matter how flawless one's kamae and ma-ai, underlying principals are, however, equally important in determining a sucessful strategy. "Steming from Buddhist thought, the concept of mushin plays a significant role in the development of a kendoka's skill as well as character. Called the mind of no mind, mushin refers to an altered state of consciousness, one which cannot be swayed by external distractions. One must conquer fear before one can conquer the opponent" Fear is created by the ego, therefore a kendoka must learn to tame the ego through mushin. This conquering of the ego enables the cultivation of heijo shin and zanshin; mental states of concentration and awareness. Zanshin pertains to a constant alertness, allowing the kendoka to cope with an unexpected situation in a split second. Even if one's attack is successful, zanshin must be maintained. Heijo shin is a mental calm or evenness, the aim of which is the absence of fear, doubt, or hesitation.

To the kendoka, kendo is "a ferocious warfare, not merely an exercise" (Mitchell, 24), Practiced both as a exercise of integration and adapted to the competitive demensions of a modern sport, training is intense, requiring dedication and discipline like all martial arts. However, the goal of kendo is not to beat one's opponent, but rather to "cut the enemy within" oneself. Therefore aimed at development of both the inner and outer man, the ultimate purpose of practicing kendo has been summed up by the AJKF:

"To mold the mind and body,

To cultivate a vigorous spirit,

And through correct and rigid training,

To strive for improvement in the art of Kendo;

To hold in esteem human courtesy and honor,

To associate with others with sincerity,

And to forever pursue the cultivation of one self.

Thus will one be able to love his country and society,

To contribute to the development of culture,

And to promote peace and prosperity among people."