

Mugen'Yoshu Senko

Translated as *Collection of Infinite Ancient Leaves*, this style of [Martial Arts](#) was created by Taisetsu Tonda, a [Ketsurui Samurai](#) who believed there was deeper meaning and inspiration to be found in a series of ancient poems. Each line could be interpreted as a movement, attack or combat strategy, if approached with the proper mindset. After intense study and training, she decided to eliminate the distinction between the two, fully holding the image of a poem within her digital mind while performing the related movements. With practice and experimentation, this soon extended further, with the *Sedoka* poems themselves being displayed on her body through volumetric projection as she fought. The level of concentration needed was incredible, but enabled a deeper, more focused approach to combat, as consulting the wisdom of the poems became second nature.

Tonda found herself working with scholars that would eventually be involved in the creation of the [Scientific Studies Service \(SSS\) - Gakuin \(Library\)](#) as she researched the *Sedoka* and their creators. She learned much about the proper authentication of *Sedoka* from the Eight Schools from these intellectuals. Some scientists, linguists, artists and poets joined the ranks during this time, more interested in the deciphering of *Sedoka*, art appreciation and beautiful performances than the style's use in actual combat.

This sub-style of Sora-Mai focuses even further on the inherent abilities of Nekovalkyrja. It emphasizes movement that would be impossible for other species along with requiring volumetric projection. This makes the style practical for usage in power armor like the [Ke-M2-4 Series "Mindy" Armor](#) or [M6-2A "Daisy II" Planetary Power Armor](#). While non-Nekovalkyrja pilots with digital minds might be able to use the armor's abilities to compensate and attempt this style, it would be incredibly impractical. Empty hand training is included, but the katana is preferred, with field combat traditionally involving blades too heavy for other species to properly wield. Many techniques from Sora-Mai are replicated, albeit with different names or slight modifications.

Sedoka

Poems written in a pattern of syllables arranged 5-7-7-5-7-7. Ranks are assigned to practitioners according to how many *Sedoka* they can retain in active memory and consult at any given moment of combat. One simple poem is used as the basis of training, although most students with experience accessing digital memories during combat can handle two to three *Sedoka* by the end of the first week. The highest rank is the theoretical Mugen *Sedoka*, where all of the school's tens of thousands of poems are accessed simultaneously, although this has obviously never occurred.

Although Sedoka were all translated to [Yamataigo](#) from more archaic variations of the language, they are written in English on the wiki and in RP. Syllable count is not intended to be accurate between languages, this is simply a concession to make creation and usage possible without huge amounts of research.

Known Sedoka

Shigin

The act of reciting poetry. Refers to the usage of the art in practice or actual combat. The line or lines of the Sedoka being brought to life are projected above the skin of the martial artist (or the outside of their Power Armor) as they are accessed. With further training and experience, lines from seemingly unrelated Sedoka can be combined and utilized simultaneously or in succession.

Sedoka are written in [Yamataigo](#), and the appearance of their projections varies by practitioner, similar to handwriting. The proper appearance of Sedoka, both in quality and timing, is considered just as important as proper technique. Many students take up traditional calligraphy, while others skilled in arts or science may find more success focusing on their strengths.

Eight Schools & Sixty-Four Immortals of Poetry

The eight great schools of poetry and the eight greatest poets from each school, whose collected Sedoka make up the main body of training. Newly discovered works go through a rigorous authentication process before being formally added to the official canon.

Awaji

The youngest school, although this simply means it existed on [Yamatai \(Planet\)](#) in the distant past instead of a lost planet in ancient pre-history. Considered the most painless to translate into modern [Yamataigo](#) and easiest for most students to properly digest.

- Neji
- Sukewara Taka

Shikoku

A school known for specializing in poems about light and dark, or day and night. Sedoka tend to suggest direct movement forward, sweeping upward and downward attacks, and guarded retreat.

- Minamoto Sanae

Oki

Sedoka from this school tend to address misfortune and loss, and can be considered melancholy. These emphasize the battering down of opponents to force them to fall and how to benefit from such an advantage, as well as techniques for falling safely or rising swiftly, as well as other grounded maneuvers.

- Motohara Kyosuke

- Nobu Midami

Tsukushi

A school famous for being comprised solely of women. Female poets were already rare, making this rather exceptional. Sedoka tend to focus on fluid movement and feints. Attacks are few and emphasize repeated thrusts and light, shallow slices from a safe range.

- Katako Daini
- Princess Noriko
- Shona Nagiko

Iki

Formality and ceremony practically drip from any Sedoka from this school. They are concerned with small, extremely precise movements, redirecting the force of an opponent and movement in enclosed spaces. Drawing and sheathing of the sword is also given special attention.

- Tobago Takahira
- Morinari Zento

Tsushima

This school heavily features Sedoka related to the sea, boating and fishing. Emphasizes more vertical movement than other schools, rushing upwards to crash down like a mighty wave. There are also some hints towards entrapment of opponents or their weapons, and manipulating the positioning of both.

- Onoka Yori
- Zeiji's Daughter

Sado

One of the few schools with Sedoka that heavily feature unarmed combat, as well as techniques to recover a lost weapon. Some can also be modified for use as off-hand strikes while still armed, with some emphasis on gravity and weight manipulation. Some practitioners have incorporated the usage of personal firearms.

- Kujo Jondo
- Gyo Tora

Honshū

This school is known for being the most ancient and archaic, and sometimes most simplistic. Many

Sedoka for beginners are found in this school, although even the simplest work can take years to master.

- Yamakoshi Tomo

OOC Notes

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