

A GLOSSARY OF TERMS IN JAPANESE SWORDSMANSHIP

MAIN NAMES

IAIDO	The way of drawing the sword
BATTO	Another name for iai
KENDO	The way of the sword, already drawn
KORYU	Old school or lineage
MUSO JIKIDEN EISHIN RYU (MJER)	A style or school of iai. Named for Hasagawa Eishin
MUSO SHINDEN RYU (MSR)	Style related to the above, originated by Nakayama Hakudo
SEITEI	Basic, fundamental. Seitei Gata, fundamental techniques (kata)

ETIQUETTE NAMES

REI	Etiquette	SAHO	Method of etiquette
REIHO	Etiquette, method of bowing	HAJIME NO SAHO	Beginning etiquette
REISHIKI	Same as above	OWARI NO SAHO	Finishing etiquette

SWORD POSITIONS

TEITO	holding the sword loose by the left side. Also used when sword is in belt and both hands loose at sides
TEITO SHISEI	holding the sword by the left side, as if in the obi. Thumb on tsuba.
KEITO	Same as teito shisei
TAITO	Putting sword into belt
DATTO	Taking sword from belt

BOWING

REI	To bow	TACHI REI	Standing bow
RITSU REI	Same as tachi rei	TO REI	Bow to sword
ZA REI	Kneeling bow	KAMIZA NI REI	Bow to kamiza (gods)
JOSEKI NI REI	Bow to the high section of the dojo		
OTAGAI NI REI	Bow to each other	SENSEI (GATA) NI REI	Bow to teacher(s)
SHINZEN NI REI	Bow to shrine.		
SHOMEN NI REI	Bow to front, more appropriate if in a gym without a shrine		

WORDS

ARIGATO	Thank you (informal)
DOMO	Thanks (informal)
DOMO ARIGATO	Thank you (formal)
DOMO ARIGATO GOZAIMASU	Thank you very much (very formal)
DOZO	Please go ahead
GOMEN NASAI	Excuse me, I'm sorry
ONEGAI SHIMASU	Please (when asking for something, usually as in Please let's practice together)
O TSUKARE SAMA DESHITA	You have become tired (because of the hard work you have done teaching) An expression of thanks
SUMIMASEN	Excuse me (to attract attention)
HAI	Yes
IIE	No

RANKS AND TITLES

KO HAI	Junior student	SEMPAI	Senior student
SENSEI	Instructor (very respectful)		
SHIHAN	Teacher who takes class when sensei is absent		
KYU	Student grade, from 5 to 7 up to 1, the highest		
DAN	More advanced grades, from 1 to 10		
YUDANSHA	Members with dan grade		
HANSHI	Highest shogo title from ZNKR, must be 55 or older and 8 dan		
KYOSHI	Middle title from ZNKR, must be 7th dan		
RENSHI	Title bestowed from ZNKR in addition to Dan ranks		
SOKE	Head of style (actually head of family, unifier of gods and lineage)		
KAICHO	Owner of school (organization) eg. Sei Do Kai		
KANCHO	Owner of school (building, hall) eg. Yugen Kan		

PRACTICE HALL ARRANGEMENT

DOJO	Practice hall or area	SHOMEN	Front of room
SHINZEN, KAMIZA	Alter, gods place	JOSEKI (JO)	High side, Shinzen
SHIMOSEKI, SHIMOZA	opposite shinzen, where students sit		
GE	Side of dojo opposite shinzen		

TYPES OF PRACTICE

KEIKO	Practice	ENBU	Demonstration
TAIKAI	Competition	SHIAI	Match within a competition
TAMESHIGIRI	Test cutting	MI TORI KEIKO	Watching practice

COMMANDS IN THE DOJO

ATO	Move back	HAJIME	Start
HAYAKU	Quickly	KI WO TSUKETE	Be careful
MATE	Wait	MAWATTE	Turn around
MO MOTTO	More, eg. mo oki, bigger	MOKUSO	Close the eyes, meditation
NAMERAKA NI	Smoothly	OSAME TO	Replace swords into saya
YAME	Stop	YUKURI	Slow
YURU YAKA NI	Smooth		

GENERAL VOCABULARY

AGE	Lift or raise up	JOZU	Skillful
AIUCHI	Strike together	KYOJUN	Standard, basic level
ATE	Strike	MACHIGAI	Mistake
ATO DE	Afterwards	MIRU	Look
BATTO	Draw the sword	NAZE	Why
CHIGAU	Different	OKI	Big
CHIISAI	Small	SEMERU	Push, press
CHIKAKU	Near	SHITA	Under
DAME	Not like that, wrong	SHITO KOKYU	One Breath
EGURU	To scoop out, gouge	SHIZUKA NI	Soft, Gentle
HETA	Unskillful, poorly done	TATSU	Standing, upright
SUKOSHI	A little, a small amount	WAKARIMASEN	I don't understand
WAKARIMASU	I understand		

DIRECTIONS

MAE	Forward	MIGI	Right
HIDARI	Left	USHIRO	Rearward or Behind
OMOTE	Front	URA	Back
UCHI	Inside	SOTO	Outside
JODAN	High	CHUDAN	Middle
GEDAN	Low	HASSO	Shadow
FUKAKU	Deep	HIKUI	Low
OTOSHI	Dropping	ICHI MON JI	Straight Line
TATE ICHI MON JI	A vertical line	YOKO ICHI MON JI	Horizontal Line
KAKUDO	Angle	NANAME	Diagonal
CHOKKAKU	Right angles	DO	Degree (eg. kyu ju do is 90°)
HEIKO	Parallel	MASSUGU	Straight Ahead
SHOMEN	Straight ahead, front	UE	Up
YOKO	Horizontal, to side	KOMI	Coming close, drawing near
BIKI	(from HIKU) To move, as in saya biki or hakama biki		
GYAKU	Reverse, opposite, inverted		
HANTAI	The other way around	KIKU	Lower

THE UNIFORM

KEIKO GI	Practice uniform	HAKAMA	Split skirt or wide legged pants
UWA GI	Practice top	HIMO	Straps or chords
ENBU GI	Demonstration top / uniform	HERA	Peg in back of Hakama
SODE	Sleeve, on practice top	OBİ	Belt
TANOMO	Large sleeves on formal tops	ZEKKEN	Chest Patch with Name and Dojo
MON	Family crests on uniform	KAMISHIMO	Over vest/ jacket
MONTSUKI	Wide sleeved top with mon on chest, sleeve and back		
MATADACHI	Split in side of hakama	KOSHI İTA	Back plate on Hakama
TABI	Japanese sock-slippers used in dojo	ZORI	Outside Sandals
TENUGUI	Small hand cloth to wipe face		

POSTURES

KAMAE	Postures	GAMAE/KAMAE	Stance
HANMI	Half forward stance	HİTOEMI	Equal stance, feet parallel
GEDAN	Lower level, sword pointed down	SEİGAN	Natural step
CHUDAN	Middle kamae, sword in middle, seigan is a chudan gamae		
JODAN	Upper level, sword above head. Usually hidari jodan, left foot forward		
HASSO GAMAE	Tree stance, sword by side of head. Hasso hidari, sword on right, left foot forward		
WAKI GAMAE	Sword pointed down and back. Sword on right side (migi waki gamae), left foot forward		
KARUMA	like waki gamae, blade horizontal		
SEİZA	Kneeling on both calves	SONKYO	Kendo, kneeling position
TACHI AI	Standing	TATE HİZA	Kneeling on one calf
İAI GOSHI	Knees bent, hips lowered, stable position		

CUTS AND BLOCKS OF THE SWORD

KIRI	Cut	KESA GIRI	Diagonal downward cut
KIRU	To cut	KIROROSHI	Dropping or straight down cut
UCHI	Strike	MOROTE UCHI	Two Handed Cut
KATATE UCHI	One handed cut	KIRI KUDASHI	Finishing Cut
SHOMEN UCHI	Strike on front of head	YOKOMEN UCHI	Strike on side of head
KESA	Sash worn diagonally across the chest by buddhist priest		
GYAKU KESA GIRI	Diagonal upward cut	KIRI AGE	Upward Cut
YOKO GIRI	Horizontal cut	KIRI GAESHI	Downward finishing cut
ATE	Strike or hit, as with the handle		
TSUKI	Thrust	UKE NAGASHI	Receive and Deflect

PARTS OF AN IAIDO TECHNIQUE

KATA	Form	WAZA	Technique
HENKA WAZA	Small variations in same basic technique		
KAE WAZA	Substitute or totally different techniques		
KOKYU	Breath control	CHOSOKU	Breathing
METSUKE	Gaze	ENZEN NO METSUKE	Gaze at far mountains
BATTO	To unsheath a sword	JO HA KYU	Slow, Smooth, Sharp
NUKITSUKE	Simultaneous draw and strike		
TATE HA	Standing edge, draw with edge up		
SEME	Appearance of psychological pressure		
SEMERU	Pressing forward	SAYA BIKI	Movement of scabbard
SAYA BANARE	Sword tip at koiguchi releasing the sword during draw		
KIME	Focus	FURI KABURI	Lifting the sword from nukitsuke
KIRI KUDASHI, KIRI TSUKE or KIROROSHI	The finishing strike		
HIKI TAOSHI	Pulling down (Usually the opponent)		
HANE AGE	Flipping over (Flipping up the blade)		
CHIBURI	Shaking off the blood, cleaning the blade		
O-CHIBURI	Large circular chiburi	YOKO CHIBURI	Horizontal move to the side
CHINUGUI	Chiburi done as per Uke Nagashi wiping off the blood		
NOTO	Replacing the blade in the saya		
TATE NOTO	Standing noto, blade replaced with edge facing up		
ZANSHIN	Awareness, watchfulness, lingering heart		

HOLDING THE SWORD

TENOUCHI	Grip on sword	KIRI TE	Grip that allows cutting action
TOME TE	Grip on sword for stopping cutting action		
SHIBORI	Wringing or twisting the hands inward over the handle on the cut.		
SOETE	One hand on the tsuka, one hand on the blade, as in Soete Tsuki		
MORO TE	Two hands on the tsuka	KATA TE	One handed
SEME TE	Pressing forward with the bade as in Morote Tsuki		
MAMORI TE	Covering or protecting hand		
NOBI TE	As for Shini Te		
SHINI TE	Hand position that does not allow a cut. Dead hand		
HASUJI	Angle of the edge of the blade.		

WORD NAMES

KEN	Sword, usually refers to the straight double-edged type		
TO	Sword, curved type, single edge		
BOKUTO	Hardwood replica of sword	BOKKEN	Same as Bokuto
SUBURITO	Heavy wooden sword		
SHINAI	Bamboo practice sword used for Kendo		
TACHI	Old style sword, (koto) mounted edge down		
UCHI GATANA	Inside sword, forerunner of Katana, worn in belt		
DAITO	Great sword, larger of the set of two, daisho		
SHOTO	The smaller of a pair of daisho.		
DAISHO	Great small, the set of two swords.		
SHINTO	New swords, from about 1600 to 1870.		
KATANA	Same as Daito. Mounted edge up.		
GUNTO	War sword, those made just prior to and during WWII.		
IAITO	Practice sword for laido, not sharp.		
SHINKEN	Katana; A real or "live" blade made for laido practice.		

MEASURING THE SWORD

SHAKU	30.2 cm. or 11.9 inches	SUN	1/10 of a shaku
BU	1/10 of a sun, 0.3 cm		
NAGASA	Measure of length of blade from kissaki to mune machi in a straight line		
SORI	Measure of curve of blade from nagasa to mune at deepest point.		

SIDES OF THE SWORD

OMOTE	That side that faces out from the hip when it is in the saya in its usual mounting. This side is signed by the sword maker.		
URA	Side that faces the hip.		

POINTS ON THE SWORD BLADE

NAKAGO	Tang of blade	NAKAGO JIRI	End of tang
MEI	Signature on tang	YASURI MEI	File marks on tang
HITOE	Back of tang	KISSAKI	Tip of the blade
MEKUGI ANA	Hole through tang	MUNE MACHI	Notch for habaki
HA MACHI	Notch for habaki, at edge side of blade		
TSUBA MOTO	1/3 of blade nearest tsuba	CHU O	Middle 1/3 of blade
MONO UCHI	1/3 of blade nearest tip, cutting area		
KATAHABA	Measurement at thickest part of blade		
MUNE	Back of blade	HI	Grooves down shinogi ji
SHINOJI JI	Area of blade near back from shinogi to mune		
SHINOJI	Line of blade between shinogi ji and jigane, ridge at widest point of blade		
JIGANE	Area of blade between hamon and shinogi		
HAMON	Edge of tempered area	FUKUSA	Cutting edge in tip area
HIRA	Face of the blade between shinogi and ha, includes jigane and hamon		
YAKIBA	Tempered area near edge	HA	Cutting edge of the blade
YOKOTE	Line between edge plane and tip plane		
mitsukado	Point where shinogi, yokote, and ko shinogi meet		
KO SHINOJI	Shinogi line through tip area	BOSHI	Curved tip of the blade

FITTINGS OF THE SWORD

TSUKA	Grip, hilt, handle	GASHIRA	Fitting at end of the Tsuka
TSUKA MAKI	Lace wrapping of handle		
SAME	Sharkskin wrapping of tsuka		
MENUKI	Decorative fixtures on handle		
MEKUGI	Retaining peg	MEKUGI ANA	Hole for peg
FUCHI GANE	Fitting between handle and guard		
SEPPA	Spacers on either side of tsuba		
TSUBA	Sword guard		
HABAKI	Fitting between tsuba and blade, wedge for koiguchi		
KOGAI	Skewer	KOZUKA	Small knife

THE SCABBARD

SAYA	Scabbard	KURIGATA	Knob for tying Sageo
SAGEO	Cord from saya (kurigata) to hakama himo		
KOIGUCHI	Scabbard mouth (literally carp's mouth)		
KOJIRI	Fitting at end of saya, end of saya		

BODY MOTIONS

TAI SABAKI	Body motions	TAI	Body
SABAKI	Movement		
AYUMI ASHI	Normal walking motion	CHIDORI ASHI	Bird Walk (ayuma ashi)
TSUGI ASHI	Half step, rear foot up to front then front forward again		
OKURI ASHI	Stepping forward with front foot, then rear foot moves same distance forward to regain original distance apart		
FUMI KOMI	Shift forward, as in a strike, using the hips.		
FUMI KOMI ASHI	Foot motion shifting forward, front and back slide together simultaneously		
JIKU ASHI	Turning foot, the main axis of rotation		
SEME ASHI	Pushing or pressing foot	SURI ASHI	Sliding foot
KAITEN	Turning	MAWARI	Swinging around
TENKAN	Moving one foot behind the other to face 180 degrees		
IRIMI	Entering		
HIRAKI ASHI	Rear foot moves forward and turns to face opponent, front foot turns to establish feet again in kamae but with opposite foot forward		

NAMES OF ROLES OF THE SWORDSMAN

UKE	Receiver (of technique)
NAGE	Performer of technique
TORI	Attacker
SHIDACHI (SHI TACHI)	Finishes partner practice
UCHIDACHI (UCHI TACHI)	"Attacker" in partner practice
TEKI	Opponent
KASSO TEKAI	Invisible opponent

THE BODY

NAKAZUMI	Centreline of body	ATAMA	Head
MEN	Head	SHOMEN	Front or top of head
YOKOMEN	Side of head	SHAMEN	Side of head, temple
GAMMEN	Point on face between the eyes		
ME	Eye	JINCHU	Centre of upper lip
KUBI	Neck	NODO	Throat
DO	Chest / side of body at ribs	SUI GETSU	Solar plexus
MUNE	Chest	TE	Hand
TE KUBI	Wrist	OMOTE	Open / palm of hand
KOTE	Wrist (forearm)	HIJI	Elbow
KATA	shoulder	UDE	Arm in general
URA	Back of hand	YUBI	Finger/toe
KOSHI	Hip	HARA	Abdomen
TANDEN	Centre of balance, below navel		
ASHI	Foot or leg	ASHI KUBI	The ankle

PHILOSOPHICAL CONCEPTS

BUDO	Way of war	BUSHIDO	Way of warrior
KIRYOKU	Will	MUGA	No ego
MUNEN	No thought	KOKORO	Mind, spirit
MUSHIN or MUSO	No mind, no rationalization	FUSHIN	Frozen or stopped mind
FUDOSHIN	Immovable mind, calm spirit	FUKAKU	Personal character
GOKAI	Grand, expansive, brash	HEIJISHIN	Ordinary mind
SUKI	Opening	KI	Spirit, energy, inner strength
KI KEN TAI ICHI	Literally spirit, sword, body, one		
SAYA NO UCHI NO KACHI	Saya = scabbard, uchi = inside, kachi = victory. The sword in the saya, winning without drawing		
DO	Activity, motion	SEI	Motionless, inactive
SHU HA RI	Literally Tradition, Break, Freedom. (Learn, discover, adapt)		
MA	Distance, space, interval (in time)	MAAI	Mutual distance
DAI KYO SOKU KEI	Big strong fast smooth	JO HA KYU	Slow, smooth, sharp
GOKAI	Grandeur, large feeling, full motions		
KIAI	Shout, yell	KIME	Sharpness of movement
KIMOCHI	Feeling, sensation	KIRYOKU	Willpower
KOKYU	Breath, breathing	KAKE GOE	Yelling to get extra energy
KENSEN	Pressure from the sword, especially the tip		
RIAI	Unification of action and theory		
SEN	Initiative, to forestall		
SEN WAZA	Strike faster than an opponent before the attack delivered		
SEN SEN NO SEN WAZA	Strike as opponent commits to an attack but before he moves.		
GO NO SEN NO WAZA	Strike before the opponent forms the intention to strike		
DEHANA WAZA	Strike at the outset, as opponent moves, like sen no waza		
OI WAZA	Chasing or following strikes, attack as opponent retreats		
SUTEMI	Sacrifice technique, accept a blow to deliver one		
AIUCHI	Mutual strike, strikes at the same time		