

Glossary

Terms Used in Japanese Swordsmanship

Aiuchi	strike together
Ate	strike
Ayumi-ashi	'moving foot forward,' footwork when walking
Batto	draw the sword, iai
Benkyo	studying
Boken, bokuto	wooden sword
Boshi	hamon from yokote to kissaki
Bu	0.3 cm
Budo	training path of warfare
Bukuro	sword bag
Bunkai	application of kata techniques (with opponent)
Bushido	training path of the warrior
Chiburi	movement of blood shake (cleaning)
Chinugui	blood wipe, sword on or above right knee
Chu kissaki	middle form kissaki
Chudan	middle level (in koryu curriculum)
Chudan no kamae	middle level guard posture
Chuo	middle third of blade
Daisho	katana and wakizashi
Daito	long sword, worn cutting edge upwards
Dan	step, grade
Datto	remove sword from obi
Debanawaza	attack using the initial technique of the opponent
Dojo	place where budo is practiced
Embu	display, demonstration
Embugi	display or demonstration clothes
Embuji no shomen	agreed front side for embu
Fuchigane	metal band between tsuba and ito
Fukuro	sword bag
Fukusa	curved edge leading to kissaki
Fumikomi	moving forward with stamping foot
Fumikomi-ashi	stamping front or adjusting rear foot
Furikaburi	raising the sword to cut
Gakusai	student
Ge	opposite side of dojo to kamiza
Gedan no kamae	lower level guard posture
Gendaito	sword made after 1868
Giri / Kiri	cut

Gunto	military sword (WWII)
Gyakukesagiri	diagonal upward cut
Ha	cutting edge
Habaki	collar against tsuba
Habuchi	border of yakiba
Hadagi	under garment
Hakama	wide pleated trousers
Hakamasabaki	spreading the hakama legs to the left and right with the right hand
Hamachi	'step' where ha meets habaki
Hammi	posture with one foot in front, back foot lightly turned
Hamon	line of tempered section
Hanami	cutting line from mune to ha
Hanshi (see: han)	master (highest shogo)
Haori	over jacket
Happogiri	to cut in eight directions
Hasso no kamae	guard posture with left foot forward, sword above right shoulder
Hasuji	pointing line from munemachi to kissaki
Hayanuki	all MSR chudan kata performed without break
Henkawaza	alternative interpretation of a technique
Hera	peg inside rear of hakama
Hi	groove for weight reduction
Hidari jodan no kamae	left foot forward jodan
Hikigiri	pulling cut
Hikitaoshi	pulling down technique
Himo	cord, lace
Hira	face of blade from shinogi to ha
Hiraji	face of blade from shinogiji to hamon
Hiraki-ashi	rear foot moves to front under new angle, front foot becomes rear foot
Hitoe	top of tang at munemachi
Hitoemi	body turned in halfway towards opponent
Hitokokyu	in one breath
Iai	'vigilance,' 'flexibility,' drawing the sword
Iaido	way of drawing the sword
Iaigoshi	lowered hip, ready posture
Iaihiza	seated posture with right knee raised, sitting on left foot
Iaihiza no bu	section (of kata series) sitting in iaihiza
Iaijutsu	art of drawing the sword
Iaito	metal training sword
Ichihyoshi	cutting without a pause
Iorimune	mune with two surfaces
Jigane	'skin steel,' very hard outer layer
Jiku-ashi	foot turning on the spot on toes and heel
Jodan no kamae	upper level guard posture
Juban	under garment

Kaewaza	alternative form of a technique
Kaicho	dojo president
Kakemono	calligraphy roll
Kamae	guard posture
Kamae o toku	kamae with lowered, slightly turned sword (of conquered opponent)
Kami no ashi	foot closest to kamiza
Kamishimo	formal dress: armless upper garment with hakama
Kamiza	highest place of honor, to the right of shinzen
Kancho	dojo leader
Karuma	waki no kamae with horizontal sword
Kashira	end of tsuka
Kata	training form or set of forms
Katahaba	thickest measure of blade
Katana (uchigatana)	Japanese long sword since the 15th century, worn edge up
Katana kake	sword stand
Katate	with one hand
Katate-uchi	one hand cut
Keiko	training
Keikogi	training jacket
Keitoshisei	left hand on sword at hip, thumb on tsuba, 45°, kashira in front of solar plexus
Kenjutsu	art of sword-fighting (with partner)
Kensen	point of the sword
Kesagiri	diagonal downward cut (scarf cut)
Kihon	basic techniques
Kime	'decision,' sharpness of movement in cutting
Kiri-age	upward cut
Kirigaeshi	diagonal cut ending in waki no kamae
Kirioroshi	vertical, forward cut
Kiriorosu	to cut from above
Kirite	cutting ('living') hand
Kiritsuke	decisive cut
Kirukudashi	decisive cut
Kissaki	point
Kohai	one's junior
Koiguchi	open end of saya ('carp's mouth')
Koiguchi no kiri gata	'method of cutting the carp's mouth,' co-ordination of hands at start of draw
Koiguchi o kiru	'method of cutting the carp's mouth,' co-ordination of hands at start of draw
Kojiri	closed end of saya
Kokissaki	small kissaki
Kokyu	breath control
Komekami	through the temple
Koryu	traditional school
Koshiita	board at back of hakama

Koshinogi	shinogi in kissaki
Koshirae	fittings and saya of a sword
Koteuchi	forearm/wrist strike
Koto	sword made between 806 - 1595
Kumitachi	training with partner
Kurigata	attachment of sageo to saya
Kyoshi (see: kyo)	teacher (middle shogo)
Kyu	beginner's ranking
Ma	timing interval, distance in time
Ma-ai	position, distance in space (to the opponent)
Maki-ito	material of tsuka binding
Mamorite	covering, protecting hand
Marimune	mune with rounded surface
Matadachi	split at side of hakama
Mei	signature on tang
Mekugi	bamboo pin through tsuka and tang
Mekugi-ana	hole for mekugi
Menuki	tsuka decorations for better grip
Metsuke	direction of looking
Migi jodan no kamae	right foot forward jodan
Mitsukado	point where shinogi, yokote and ko shinogi meet
Mitsumune	mune with three surfaces
Mon	family crest
Monouchi	upper, cutting part of blade
Montsuki	wide sleeve top with mon on chest, sleeve and back
Morote	with both hands
Morote-uchi	two hand cut
Motodachi	defending side in a technique
Mudansha	person without Dan ranking
Mune	back edge of blade
Munemachi	'step' where mune meets habaki
Musubi	way of tying a knot (sageo, sword bag)
Nagasa	length of blade from munemachi to kissaki
Nakago	tang
Nakagojiri	end of tang
Nigiri	grip
Nishikibukuro	ornamental, lined sword bag
Noto	re-sheathing the sword
Nukitsuke	draw
Nukitsuke	drawing and cutting
Obi	belt
Ochiburi	large chiburi
Okissaki	large kissaki
Okuden	secret level (in koryu curriculum)
Okuri-ashi	kendo footwork (sliding step of both feet)

Osiwaza	attacking when the opponent retreats
Reigi	etiquette
Reiho	method of bowing
Renshi (see: ren)	assistant teacher (lowest shogo)
Renshu	training hard by trial and error
Renzokuwaza	training consecutive techniques
Ritsurei	standing bow
Ryu	school, curriculum
Sageo	braid from saya, tied to hakama himo
Sagetoshisei	sword carrying posture at ease
Saho	method of etiquette
Same	ray skin under tsuka-ito, reducing play
Sanpogiri	to cut in three directions
Sashi-omote	outer side of katana, away from hip
Sashi-ura	inner side of katana, towards hip
Saya	scabbard
Saya no uchi	inside the saya
Saya-ate	collision between the sayas of two persons
Sayabanare	to leave the saya
Sayabiki	saya control, usually pulling back
Sei	without movement, inactive
Seichushin	through the center
Seigan	natural walk
Seiteikata	established series of forms
Seiza	kneeling posture
Seiza no bu	sitting section (of kata series)
Seiza no shisei	sitting posture
Seme-ashi	pressing, pushing foot
Semete	pressing, pushing hand
Sempai	one's senior
Sensei	one who has gone before, teacher, master
Seppa	washers either side of tsuba
Shaku	30.2 cm
Shiai	match, competition
Shiaijo	match area
Shibori	wringing movement of the hands on tsuka while cutting
Shidachi	defending and following side
Shigane	'heart steel,' soft inner layer
Shihan	highest teacher in dojo
Shimo no ashi	foot farthest from kamiza
Shimoseki	side of students, opposing teachers
Shimoza	lower place of honor, to the left of shinzen
Shinite	'dead' hand
Shinken	'new sword,' modern made live blade
Shinkenshobu	drawing and cutting with a live blade, serious match

Shinogi	ridge at widest point along blade
Shinogiji	face of blade from shinogi to mune
Shinpan	referee
Shinpan cho	tournament supervisor
Shinsa	grading
Shinshinto	blade made between 1804 - 1867
Shinto	sword made between 1596 - 1803
Shinzen	shinto shrine
Shisei	posture
Shitagi	under garment
Shiteiwaza	set form in grading or competition
Shizentai	natural posture
Shoden	first level (in koryu curriculum)
Shogo	title
Shomen	straight ahead
Shomengiri	front cut
Shomenuchi	cut or attack straight to the front of the opponent
Shoto	wakizashi
Shusin	head referee
Soete	supporting hand
Soetetsuki no kamae	guard posture before thrusting in the abdomen
Sonkyo	half-crouching posture
Sori	curve of the blade from mune to nagasa line
Suburito	heavy wooden sword
Suki	weak, vulnerable point, opening, chance
Sun	3.02 cm
Sunegakoi	block defending the lower leg
Suri-ashi	sliding foot
Suwariwaza	sitting techniques
Tabi	formal soft footwear for inside the dojo
Tachi	Japanese long sword between the 8th and 15th century, worn edge down
Tachi iai no bu	standing section (of kata series)
Tachirei	standing bow with the sword
Tachiwaza	standing techniques
Taikai	competition, tournament
Taisabaki	body movement (while turning)
Tameshigiri	cutting test
Tanome	sleeve of montsuki
Tategiri	standing, stable cut
Tateha	drawing with cutting edge upwards
Tatehiza	iaihiza
Tatenoto	noto with cutting edge upwards
Te no uchi	control of hands, correct grip, timing of shibori
Teitoshisei	left hand on sword in obi, thumb on tsuba, tsuba on centerline
Teki	opponent

Tenuchi	locking
To	curved, one-edged sword
Tomete	stopping hand
Tori	attacking side of a technique
Toshi	blade and tang
Tsuba	hand guard
Tsubamoto	part of blade near tsuba
Tsubazeriai	tsubas pressing, 'feeling' together
Tsugi-ashi	rear foot toes move to front heel line
Tsuka-ito	material of tsuka binding
Tsukamaki	tsuka binding
Tsuki	thrust
Uchi	strike
Uchidachi	attacking side
Uchiko	cleaning powder for the sword
Uke	receiving side of a technique
Ukenagashi	block and deflect
Uwagi	iaido jacket
Waki no kamae	guard posture with sword hidden behind the body
Wakizashi	short sword from daisho
Waza	technique
Yasurimeji	file marks left on tang
Yogi	meaning of a performance
Yohogiri	horizontal cut
Yokochiburi	chiburi to the side
Yokogiri	side cut
Yokomenuchi	cut to the side of the head
Yokote	line between kissaki and rest of the blade
Yudansha	person with Dan ranking
Zarei	sitting bow
Zekken	chest identity patch
Zori	sandals for outside the dojo

Common Phrases

Ato	back, backwards
Domo arigato gozaimasu / gozaimashita	thank you (very formal)
Gogi	referee break in a match
Hajime	begin
Hajime no saho	begin etiquette
Hante	end of a match
Iai kisogeiko	practice basic forms
Junbitaiso o hajimemasu	start warming up

Junbitaiso o owarimasu	stop warming up
Kamiza ni rei	bow to kamiza
Katana o motte	get your swords
Kiritsu	Stand up
Koi	come here
Kotai	change (partner)
Matte	wait
Mawatte	turn around
Menokotai	change roles
Mo-ikkai	again
Mokosu	silence (meditation)
Osame to	place sword in obi
Otagai ni rei	bow to each other
Owari no saho	end etiquette
Rei	bow
Seiretsu	stand in line
Sensei (-gata) ni rei	bow to the sensei
Shinzen ni rei	bow to the shinza
Shobu ari	result of a match
Shomen ni rei	bow to the front side
Shugo	come together for instruction
Torei	bow to the sword
Yame	stop

Philosophical concepts in Jaijutsu & Kenjutsu

Dai kyo soku kei	big, strong, fast, smooth (in katana technique)
Enzan no metsuke	gazing at distant mountains
Fudoshin	imperturbable ('unfettered,' 'unstopped') mind
Fukaku	'deeply,' depth of personal character through training, elegance
Fushin	conscious thought, stopped mind
Go no sen (no waza)	five rules to conquer the opponent before he decides to attack
Heijoshin	normal state of mind, without distractions
Hingurai	appearance
Ichi go, iche e	one encounter, one mind
Jikishin	'direct mind,' honesty
Jo ha kyu	soft, smooth, sharp (in timing)
Junanshin	malleable mind
Takegoe	cry adding energy to a technique
Kassoteki	logical movement opposing an imaginary adversary
Katsu jin ken	life giving sword
Ki	breath power, inner strength
Kiai	shout or yell adding energy to a technique
Kigurai	bearing, demeanor

Kihaku	being focused with the mind
Ki ken tai ichi	spirit, sword and body are one, in harmony
Kimochi	expression, bearing
Kiryoku	vitality, energy, willpower
Kokoro (-gamae)	attitude of spirit, heart, honor, respect, confidence
Kuraidori	performing a realistic (inner) fight
Muga	without 'I' or ego
Muga mushin	empty mind
Munen	without thought
Muso	without rational mind
Mushin	without rational mind
Ri-ai	meaning, logic, principles, harmony of theory and praxis
Satsu jin ken	life-taking sword
Saya no uchi no kachi	victory in the saya
Sei to do	'action, no action,' calmness in movement
Seme	pushing, pressing (mental and physical control of the opponent)
Sen	forestall, take initiative
Sen no sen	attacking between the opponent's decision to attack and his movement
Sen no waza	attacking faster than your opponent
Sen sen no waza	attacking between the opponent's decision to attack and his movement
Shi gi tai ichi	spirit, sword and body are one, in harmony
Shin	Chinese concept of kokoro
Shishin	fudoshin
Shu ha ri	budo learning curve of imitation (absorbing), understanding (breaking) and consolidation (leaving)
Sutemi	accepting an attack with counter-attack in mind
Tachikaze	'sword wind,' sound or focus of cut
Tai chi tai bun	hear with your body, think with your body
Tan seki den	'forge in the morning, polish in the evening,' hard training
Yoyu	'the margin,' only what is absolutely necessary
Zanshin	total awareness, composure and preparedness after the attack

Other Useful Terms

Age	lift, raise
Arigato	thank you (informal)
Ashi	foot
Ashikubi	ankle
Asoko	over there
Atama	head
Atode	after
Chigau	different
Chi-isai	small
Chikaku	near

Chokkaku	right angles
Chushin	center
Dame	don't, bad, not like that
Do	(soft) side of the torso, also: degrees (angle)
Domo	thanks (informal)
Domo arigato	thank you (formal)
Dozo	please (go ahead)
Eguru	scoop out, gouge
Ganmen	center of face
Gokai	grand, brash, intrepid, robust
Gomen nasai	excuse me (apology)
Gyaku	reverse, opposite, inverted
Hai	yes
Han	example
Hammi	turned in
Hantai	the other way around
Hara	abdomen
Hayaku	quick, fast
Heiko	parallel
Hetta	unskillful, bad
Hidari	left
Hiji	elbow
Hiki	to pull
Hira	flat
Hiza	knee
Ichi mon jo	straight line
lie	no
Jinchu	center of upper lip
Jozu	skillful, good
Kaiten	to turn
Kakato	heel
Kakudo	angle
Kata	shoulder
Katate	single handed
Kesa	lapel of monk's costume, hanging from left shoulder
Kimochi	feeling, sensation
Kiri, kiru	to cut
Ki o tsukette	be careful
Koshi	hip, waist
Kote	forearm
Kubi	neck
Kyoju	to teach
Machigai	mistake
Mae	in front
Massugu	straight ahead

Mawari	to swing around
Me	eye
Men	face
Migi	right
Mimi	ear
Miru	to look
Mo	more
Motto	more
Mune	chest
Nakazumi	center line of the body
Naname	diagonal
Nanken	'bad sword,' wrong way
Naze	why?
Ninode	upper arm
Nodo	throat
Ogesa	big form
Oki	big, large
Omote	outside, front side
Onegai shimazu	please (asking)
Oshiete kudasai	please, teach me
Otoshu	falling, cutting downwards
Owari	end of training
Ren	to polish
Sabaki	movement
Seitei	established
Semeru	push, press, 'attack'
Shamen	side of head including temple
Shita	down, under
Shizuka ni shitekudasai	quiet please
Shomen	front side of head
So	like that (the right way)
Sode	sleeve
Soto	outside
Suigetsu	solar plexus
Suihei	horizontal
Sukoshi	a little, small amount
Sumimasen	excuse me (to attract attention)
Sunden	point between the eyes
Tanden	lower abdomen
Tate	upright, vertical
Tate ichi mon ji	vertical line
Tatte kudasai	stand upright please
Te	hand
Tekubi	wrist
Te no uchi	hand/palm

Tsumasaki	tips of the toes
Uchi	inside
Ude	arm
Ue	up
Ura	inside, back side
Ushiro	behind
Wakarimasen	I don't understand
Wakarimasu	I understand
Warui	bad
Yatte mimasu	I will try
Yawarakaku	softly
Yoi	good
Yoko	flat, horizontal, to the side
Yoko ichi mon ji	horizontal line
Yokomen	upper part of head
Yubi	finger, toe
Yukkuri	slow