

Glossary of Terms

Iaido The traditional Japanese art of drawing and cutting with Samurai sword.

I Coexistence of body and spirit

Ai Harmonious or adaptable

Do Path or way to positively affect one's life.

Muso Jikiden Eishin-ryu Peerless, direct transmission, true path style of Eishin

Zen Nihon Iaido Renmei All Japan Iaido Federation

Hayashizaki Jinsuke Minamoto no Shigenobu

1546 – 1621 AD

Founder of Iaido for not only codifying a system of batto jutsu (sword drawing techniques). But, also for promulgating the idea that practicing sword forms with peaceful meditative intent could make one a better person and benefit society thereby.

Philosophical Terms

Budo Way of war

Bushido Way of warrior

Muga No ego

Munen No thought (absent of conscious thought)

Mushin, Muso No mind, no rationalization

Ki Spirit, inner strength

Ki Ken Tai Ichi Spirit, sword, body, one

Saya no uchi no kachi /Saya no uchi de katsu scabbard, inside, victory (The sword in the saya) (winning without drawing)

Shu ha ri Keep, Break, Leave memorize technique, question and understand, forget technique

Jo ha kyu Slow, faster, fastest

Kiai Shout

Kokyu Breath, Breath power

Fudoshin Immovable mind, calm spirit

Suki Weakness of the mind caused by astonishment, fear, doubt or hesitation. Also, a weakness in one's action or posture which results from losing control of the center. Suki provide an opening for attack by one's opponent opening.

Giri Duty or obligation of one person toward another.

Fushin Frozen or stopped mind

Mudana no chikara No unnecessary power of force.

Mudana no ugoki/waza no unnecessary movement/technique.

Tsune ni ite, kyu ni awasu Whatever we may be doing or wherever we may be, we must always be prepared from any eventually.

Iaido Terms

Seiza Kneeling/sitting

Tachi To stand/standing

Metsuke Point of observation, to look

Enzen no metsuke Gaze at the far mountains

Saya biki Movement of scabbard

Saya Okori Movement of scabbard during Furikaburi

Chiburi Shaking off of blood

O Chiburi Large or circular chiburi

Yoko chiburi Horizontal chiburi, move to the side

Batto to unsheath

Noto Replacing the blade in the saya

Hayaosame Faster version of regular noto; performed during advanced (oku) waza

Shimeru Wringing, twisting the hand inward over the handle at the end of the cut

Tai Sabaki Body movement

Ashi Sabaki Foot or leg movement

Hara Abdomen

Kiai Shout, yell

Ma Distance, space, interval (in time)

Zanshin Awareness, watchfulness, lingering heart

Junbitaiso Warming up

Teki Opponent

Kasso teki Invisible opponent

Waza Technique

Te no uchi Grip on sword with fingers pulling into palm

Kata Structured two person practice; form or pattern

Shidachi Completing sword. Finishes partner practice student winner

Uchidachi Entering sword attacker teacher or higher rank

Bushi Knight or samurai

Kuchi bushi Mouthy warrior (talks too much)

Ni ho haba 2 shoulder width length stance

Kiza Kneeling, but upon the toes

Keiko Practice

Biki to move

Embu Demonstration

Tameshigiri Test cutting

Tsuki Sabaki Special way of tying the sageo around neck to put the Sode out of the way.

Etiquette

Reiho Etiquette, method of bowing

Reishiki Same as above

Rei Bow

Tachi rei Standing bow

Ritsu rei Kneeling bow

Kamiza ni rei Bow to kamiza

Joseki ni rei Bow to the high section of the dojo

Otegai ni rei Bow to each other

Shinzen ni rei Bow to shinzen (said by sempai)

Sensei ni rei Bow to teacher (s)

Mokuso Close the eyes (said by sensei)

To Rei Bow to sword

Naorei as you were

Hajime no saho Beginning etiquette

Owari no saho Finishing etiquette

Moku rei Bow with slight nod

Japanese Terms

- Domo arigato gozaimasu** Thank you very much
Domo arigato gozaimashita Thank you very much (said at the end of the class to each other)
Dozo Please go ahead
Sumimasen Excuse me (to attract attention i.e. while trying to get through a crowd of people)
Hajime Start
Yame/Owari Stop
Hai Yes
Moichido Once more
Yoshi Good
Yoroshi Good, very nice
Onegai Shimas Please work with me
Onegai Hashimas Please work with me
Owari masu Finish, end
Ato Move back
Hayaku Quickly
Mate Wait
Mawatte Turn around
Yukuri Slow
Motto Yukuri More slowly
Onegi Otsukaresamadeshita A thank you that is used after training
O Tsukare Sama Deshita An expression of thanks. You have become tired because of the hard work you have done teaching.
Wakarimas ka? Do you understand?
Wakarimasu I understand
Mo ichi do Once more
Ohayo gozaimas Good morning
Konnichiwa Good day
Konbanwa Good evening
Oyasumi nasai Good night

Clothing

Iai gi Practice clothing for upper body (not referred to just "gi" in Japan, which means "to wear")

Monstuki Clothing for upper body that has long sleeves and a mon (family crest) on it.

Juban Undergarment worn below monstuki

Hakama A traditional type of pleated pants

Uwa gi Practice top

Kataginu Jacket with exaggerated shoulders

Kamishimo Over vest/ Jacket

Hizo Pleat of Hakama

Himo Straps/cords of Hakama

Hera Peg in the back of Hakama

Matadachi Split on side of Hakama

Koshi ita Back pleat on Hakama

Zori Sandals

Tabi Japanese socks

Tenugui Small hand cloth to wipe face

Zekken Chest patch

The Body

Tai Body

Ashikubi Ankle

Te Hand

Tekubi Wrist

Ude Arm

Atama Head

Shamen Temple (Kasumi Temple)

Me Eye

Kubi Neck

Nodo Throat

Do Chest/at ribs

Sui Getsu Solar plexus

Mune Chest

Ura Back of hand

Yubi Finger/toe

Koshi Hip

Hara abdomen

Ashi Foot

Tanden Navel

Hiza knee

Ashi Yubi Toes

Ude Kubi Wrist

Directions

Mae Forward

Migi Right

Hidari Left

Ushiro Behind, Rearward

Omote Front

Ura Back

Uchi Inside

Soto Outside

Jodan High

Chudan Middle

Gedan Low

Ichi Mon Ji A straight line

Tate ichi mon ji A vertical line

Yoko ichi mon ji A horizontal line

Yoko itto same as above

Shomen Straight a head

Yoko Horizontal, to the side

Gyaku Reverse, opposite

Chokkaku To a 90 degree angle, perpendicular

Yon ju go do 45 degree

Ashi Sabaki (Foot Work)

Foot work is the most important part of Japanese swordmanship. It gives good balance and helps keep our core or trunk centered.

Tachi Standing

Seiza Kneeling on both calves

Iai Hiza Kneeling on one calf

Kiza Kneeling, but up on the toes

Sei tai/Omotemi Forward stance

Han mi Half forward stance

Iri mi Back stance

Ayumi ashi Walking foot. Placing one foot in front of the other

Tsugi ashi Connecting foot. Moving forward with one foot (either left or right) always in front and pulling the back foot forward.

Tora bashiri Tiger running. Running in small steps, placing one foot in front of the other.

Suriashi sliding step without lifting up the toes

Ato Step back

Hiraki ashi Side step

Shiko Walking or moving on the knees from seiza.

Ken Sabaki (sword work)

Kiri Cut

Kesa giri Diagonal downward cut

Katate ke sa giri One handed diagonal cut

Morote ke sa giri Two handed diagonal cut

Kirioroshi Downward cutting motion straight down

Nukitsuke Drawing the sword from its scabbard (horizontal cut)

Furikaburi Raising the sword above the head

Sune gakoi Block to protect the leg (shin)

Tsuki Thrust

Yoko ichi monji horizontal cut

Gyaku kessagiri Inverted diagonal upward cut

Tomete Stopping hand

Kirite Finishing hand

Tameshigiri Test cutting (not done in Eishin Ryu Iaido)

Osame to Replacing sword into saya

Soete giri The way of cut in Tatehiza. (one hand on blade)

Uke nagashi Receive and deflect

Koshi guruma Cutting in a horizontal line just below the belly button.

Kamae

Sword Positions and Postures

Teito Holding the sword loose by the left side. Also used when the sword is in the belt and both hands loose at side.

Teito Shisei Holding the sword by the left side as if in the obi with thumb on Tsuba.

Keito same as teito shisei

Taito Putting sword into belt

Datto Taking sword from belt

Seigan/chudan no kamae Kissaki is at throat height

Jodan no kamae Sword is at a 45 degree angle above head

Gedan no kamae Lower level, kissaki is at the height of the upper kneecap

Waki no kamae Sword pointed down and back usually on the right side of the body. Left hand is just below the belly button. The kissaki can't be seen from front.

Hasso no kamae Sword by side of the head. Usually Hasso Hidan (sword on right side) left foot forward. Sword is at almost 40 to 60 degree.

Karuma no kamae Like waki gamae, blade horizontal

Sword Names

Bokken/Bokuto Wooden katana

Iaito Practice sword for Iaido

Shinken Live blade

Katana Japanese sword with blade mounted edge down

Daito Great sword (katana)

Daisho The set of two swords

Tanto A dagger

Wakizashi Short sword

Gunto War sword (ww11)

Shinto New sword (1600 – 1870)

Kazuka A small knife usually inserted in the scabbard pocket. Consists of a hitsu (handle) and a ho (blade)

Shoto Smaller sword

Aikuchi Smaller wakizashi with no tsuba Hamidashi

Kazu Uchimono Mass produced blades of little artistic quality

Side of the Sword

Omote The side that faces out from the hip. This side is signed by the sword maker.

Ura Side that faces the hip

Omote seppa Seppa near Fuchi

Ura seppa Seppa near Habaki

Rank and Titles

Soke Head master of a style

Shihan Head or senior instructor

Sensei Instructor

Sempai Senior student

Kohai Junior student

Dan Degree (Black belt), from 1 to 10
shodan, nidan, sandan, yondan, godan, rokudan, nanadan, hachidan, kudan, judan

Yuudansha Members with Dan grades

Mudansha Members with no Dan grades – (does not indicate an individual's level of skill)

Hanshi Master teacher

Kyoshi High ranking teacher

Renshi Acclaimed instructor or teacher

Dojo Arrangement

Shomen Front of room

Shinzen, Kamiza Altar

Joseki, (Jo) Upper side

Shimoseki, (Ge) Lower side

Shimoza Lower seat where students sit

Ge The side of the dojo opposite shinzen

Jo The part of the dojo called Shinzen

