Glossary

Related to BUDŌ (武道) and KOBUDŌ (古武道)

With special reference to

HONTAI YŌSHIN RYŪ (本體楊心流)

This document has been written in 2006, by Guy Buyens and has been revised on a few occasions. The current version (February 2012) replaces previous versions.
INTRODUCTION

In this glossary, major entries are given alphabetically in order to facilitate quick searches. However this glossary is intended to be more than yet another alphabetic list of words commonly used in BUDO (武道) or KOBUDO (古武道).

For all entries, the KANJI (漢字), or the adopted Chinese characters, are given, and explained within the context of the entry.

Throughout the text, all key terminology has been written in capital Latin letters; ROMAJI (ローマ字), followed, if needed, by the writing in Japanese - KANJI (漢字) and/or KANA (かな) -between brackets. However, throughout the main text, we didn’t completely used the Hepburn system for Romanization in which long vowels o and u are indicated by a macron (ō and ū respectively), e.g. BUDŌ (武道). Leaving out macrons is consistent with most books on Japanese martial arts. Nevertheless, both the list of the major entries and all entry headings include macrons.

In general KANJI (漢字) have one or more Chinese ON’YOMI (音読み) readings, typically more used in writing, in contrast to the native KUN’YOMI (訓読み) readings. Although we try to explain the KANJI (漢字) of our entries we are far from complete and only give the reading that is relevant for the entry in this glossary.

In the text, there is often special reference to HONTAI YOSHIN RYU (本體楊心流). However a comprehensive list of the techniques in the different KATA (形) of the school has been omitted. This can be found in another document entitled: "Hontai Yoshin Ryu: the official curriculum as taught by INOUE Kyoichi Munenori, the 19th generation SOKE”.

In our school, like in many old schools, much importance is given to a traditional but secret form of transmission: SHODEN (初伝) or first level of teaching, CHUDEN (中伝) or middle level of teaching, OKUDEN (奥伝) or secret teaching and MENKYO KAIDEN (免許皆伝) or highest level of teaching (lit. license of complete transmission). The content of these teachings are of course not included in this document.

In every KORYU (古流), transmission is based on a privileged relationship between teacher and student. Transmission can be purely oral, called KUDEN (口伝), but in most cases, the essential teachings have been recorded in writing in DENSHO (伝書). Already since the old
In our attempt to improve this glossary, we welcome suggestions and remarks. Please foreword them to: contact@hontaiyoshinryu.be. However we will have to limit us with entries that are directly or indirectly related to what we do in Hontai Yoshin Ryu, or at least relevant for our members. The glossary will have to fulfill its objective to be integrated with the rest of our website.

Guy Buyens
## List of major entries

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GLOSSARY

**AI**: 合(い)

**AI 合(い)** (from the verb AU): joint, put together

AI (合い) means joint (also connect, meet) and is frequently used in a BUDO (武道) context.

Disciplines like **AIKIDO** (合気道), the art developed by Morihei Ueshiba, that can be translated as the meeting of energy and **IAIDO** (居合道), the art of immediately drawing the sword, that can be translated as the art of being present and reacting (meeting the opponent), have even incorporated the concept of AI (合) in their name.

**Note**: AI (合い, meet), should not be confounded with AI (愛, love)

See also: AIKIDO, IAIDO, KI-AI

**AIKIDÔ**: 合気道

**AI 合(从 the verb AU): to meet, to joint, to put together**

**KI 気**: energy

**DÔ 道**: road-way; street; district; journey; course; moral; teachings

AIKIDO: (合気道) is a GENDAI BUDO (現代武道), that has its origins in DAITO RYU AIKI JUJUTSU (大東流合気柔術).

**AIKIDO** (合気道) was developed by Ueshiba Morihei in the 1920s. Although mainly derived from empty handed techniques from the **DAITO RYU AIKI JUJUTSU** (大東流合気柔術) that Ueshiba had learned from Takeda Sokaku, some influences from JUDO (柔道) but certainly KENJUTSU (剣術) can be observed.
The aim of AIKIDO (合気道) is to achieve perfect harmony of KI (気), which is the life-force inside each of us. In the teachings of Ueshiba, there was a strong philosophical component. Indeed, he saw his art: as a combination of technique, and philosophy, the latter called the “spirit of heaven and earth”, only possible thanks to an unreserved love for all things. Through training and the perfection of techniques, one’s character and humanity in harmony with the natural laws of the universe can be developed.

AIKI (合気) is written with the two same kanji as KIAI (気合), but in reverse order. Although may-be not intentional, this illustrates the fact that, although both terms indicate the harmonization of one’s energy with that of the opponent, in AIKIDO (合気道) this is obtained by embracing the energy of the opponent, while with a KIAI (気合) one’s energy is directed to an opponent.

See also GENDAI BUDO, KI, KIAI

**AISATSU:挨拶**

**AI 挨: push open**

**SATSU 拂: be imminent**

AISATSU (挨拶) is the Japanese term for “greetings. Although not specific for BUDO (武道), we did include some useful entries:

- **Ohayo gozaimasu** is used to say “good morning”
- **Konnichi wa** is translated as “good day” or “hello.” (lit. “as for today”), the equivalent for the evening is **Konban wa**
- **Sayonara** means “goodbye”, although often it is replaced by the less formal **Ki o tsukete** (lit “take care”, or “be careful”)
- **Oyasuminasai** (lit. “Have a good rest”) is used before bedtime
- **(O)-hisashiburi desu** means “It’s been a long time”
- **Hajimemashite** is said when people meet for the first time
- **Dozo yoroshiku onegaishimasu** is said when asked for a favour (lit. I ask you to treat me kindly)
- **(O) genki desu ka** is asked, meaning “Are you well (healthy. It usually is replied by Hai, genki desu, meaning “Yes, I’m fine)
- **Otsukare sama deshita** means “Thanks for working so hard”
• When leaving a house or a dojo, for a short time one usually say *Ittekimasu*, meaning "I'm going but I'll be back". It usually will get the reply *Itterasshai*, "See you later" in the sense of "Have a good time"

• When coming back to the house after a short while, one says *Tadaima* ("I'm home"), usually replied by *Okaerinasae* ("Welcome back").

**AI UCHI: 相打**

*AI 相: inter-; mutual; together; each other
UCHI 打: strike, hit, knock; or 撃: beat, attack, defeat, conquer; or 討: attack, defeat, destroy, conquer*

*AI UCHI (相打ち, or abbreviated 相打) is the term used for mutual striking.*

*AI UCHI (相打ち) can also be written “相撃ち” or “相討ち”. When using a different character for UCHI (撃 or 討) the meaning changes somewhat.*

*In modern BUDO (武道), AI UCHI (相打) is an acceptable outcome for a confrontation. During KENDO (剣道) or KARATE (空手) competition for example, an AI UCHI (相打) or mutual execution of an effective technique is ignored in the scoring and the fight is continued.*

*In the older days, the outcome of an encounter with an enemy could be: KATSU (勝つ) "victory", MAKE (負け), "defeat", or AI-UCHI (相討ち) "mutual killing". The latter was an outcome that was not acceptable (in contrast to modern forms where mutual touching has no lethal consequences). Indeed, a samurai would never go for AI UCHI (相討ち) except if he were to confront an opponent with known superior fighting skills and he was not able to avoid that confrontation. In that case AI UCHI (相討ち) would have been a possible tactic: willing to engage a technique to kill the opponent, knowing that there is a risk to be killed as well.*

*The concept of risk taking is also very important in daily practice. Certainly with bladed weapons, being touched by the opponent while attacking him is far more dangerous than risking a blow on a non vital part of the body from an unarmed opponent or from a training partner with a non cutting weapon, who is controlling his movement. Therefore, in older BUDO (古武道), since AI UCHI (相打), "mutual striking", would lead to AI-UCHI (相討ち), "mutual killing", it is still considered an unacceptable tactic.*
**ASHI SABAKI: 足捌き**

ASHI 足: leg, foot  
SABAKI 柄: handle; deal with; dispose of; sell; be in demand

ASHI SABAKI (足捌き) is part of TAI SABAKI (体捌き), the body control or movement in response to an aggressive act.

In HONTAI YOSHIN RYU (本體楊心流), ASHI SABAKI (足捌き), be-it important as concept, is not trained separately, except maybe in the KIHON (基本) of IAIJUTSU (居合術), and although KORYU (古流) KENJUTSU (剣術) or IAIJUTSU (居合術) can be rather different from KENDO (剣道), there is a tendency to sometimes also practice the KENDO (剣道) way of moving, at least in KIHON (基本), because it allows repetition of basic movements.

In KENDO (剣道), there are different ways to move but in general this is done in a sliding way (i.e. feet are not lifted from the ground), called SURI ASHI (摺足):

- **OKURI ASHI** (送り足): is the basic sliding movement. First move the foot closest to the direction you want to move than bring the other back to resume the initial stance. This can be done in 4 directions: MAE (前), or forward, ATO (後): backward, SAYU (左右): left and right. The latter can be done MIGI (右): right (also pronounced YU) or HIDARI (左): left (also pronounced SA)
- **TSUGI ASHI** (継ぎ足): is a sliding step in which first the back/rear foot is brought forward, parallel to the front foot, than the front foot steps out.
- **HIRAKI ASHI** (開き足) is a step side wards, followed by a rotation. The name indicates opening, and indeed the stance is opened for a while but should be closed again at the end of the rotation.

The ordinary walking movement, in a non sliding way, is called **AYUMI ASHI** (歩み足).

**ATE: 当**

ATE 当 (from the verb ATERU): hit

ATE (当), from the verb ATERU (当てる), means hitting.
ATE WAZA (当技), hitting techniques, are not always present in KATA (形) of HONTAI YOSHIN RYU (本體楊心流). Nevertheless, even when omitted, they might play an important role in the real situation. They are often part of the hidden techniques, URA WAZA (裏技), that are not accessible for those who only know the KATA (形) from the superficial level or by imitation.

ATE WAZA (当技), can be used during the execution of a technique, as an integrated strategy to already cause damage or to help break balance. It can obviously also used at the end, to give a final blow to an opponent who is brought in a situation where little defence is possible.

Apart from a strategic point, i.e. not sharing all the secrets of the school with others, during practice, there is also a didactic reason not to rely too much on ATE KUZUSHI (当崩し), or inducing a break of balance with the help of a strike. Indeed by performing the KATA (形) in its purest form, the student is obliged to search harder for the true directions in order to break balance.

See also: ATEMI

ATEMI:当て身

ATE 当: hit
MI 身: somebody, person

ATEMI (当て身), hitting the opponent, is part of JUJUTSU ROPPO (柔術六法), the six kinds of techniques in JUJUTSU (柔術).

See ATE, JUJUTSU ROPPO, KUZUSHI

BATTŌ:抜刀

BATSU 抜: slip out; extract; pull out
TŌ 刀: sword
BATTO (抜刀) or BATTOJUTSU (抜刀術) is the drawing of the sword, now known by most people as IAIJUTSU (居合術) or IAIDO (居合道).

In the early days, drawing the sword was not a major aspect of sword manipulation. Indeed in times of great battles, confrontations where from a different nature, with the emphasis of surviving on a large battle field, rather than to win individual duels. Later in history, however, drawing techniques have become more important and led to the origin of an art on itself. This was marked during the late Muromachi period (15th-16th century), by the introduction of the UCHIGATANA (打刀) which in contrast with the older battlefield sword, or TACHI (太刀) was no longer designed for the use on horseback. The UCHIGATANA (打刀) unlike the TACHI (太刀), was worn edge-up in the belt, making cutting while drawing possible.

Although in most cases BATTOJUTSU (抜刀術), IAIJUTSU (居合術) and IAIDO (居合道) are interchangeable, some people argue that there is more focus on actual cutting in BATTOJUTSU (抜刀術).

Schools that use the terminology BATTOJUTSU (抜刀術) will often practice real cutting techniques on wetted straw mats, or bamboo. However, in HONTAI YOSHIN RYU (本體楊心流), where sword drawing is referred to as IAIJUTSU (居合術) students are also encouraged to practise test cutting, called TAMESHIGIRI (試し切り).

See also: IAIJUTSU, TAMESHIGIRI.

**BÔ (棒):** stick

The BÔ (棒), or stick, is a non bladed weapon usually associated either with Okinawan or Japanese KOBUDO (古武道).

In contrast to mainland Japan, in Okinawa, the BÔ (棒) was an important weapon for the peasants, certainly after the Satsuma clan invaded the island and forbade the carrying of bladed weapons. The art of manipulating the BÔ (棒) in Okinawa is quite different and has strong Chinese roots.
In Japan, although a BO (棒) could be a lethal weapon when used against an un-armoured opponent, it was never an effective weapon to be carried to the battlefield, in comparison to sword, spear, halberd or bow. Therefore not many schools in the pre Edo-period bothered to train their students in the proper use of a stick. Nevertheless BO (棒) techniques could be lifesaving for those who broke their halberd or spear and were left with a stick.

In the Edo-period (1603–1868), when conflicts with fully armoured warriors were over, the BO (棒) would become handy as a kind of police tool used by samurai in local domains to capture RONIN (浪人), bandits or other opponents without the need to kill them.

The BO (棒) is also one of the main weapons used in HONTAI YOSHIN RYU (本體楊心流). There are two kinds of BO (棒) used in HONTAI YOSHIN RYU (本體楊心流):

- CHO BO (長棒) or ROKU SHAKU BO (六尺桟): a long stick, 6 SHAKU (see ROKU SHAKU BO) or approximately 182 cm long, which is round and straight-sided.

- HANBO (半桟): a short stick, in principle about half the length of the CHO BO, therefore its name, "half" BO (棒).

See also: BOJUTSU, CHO BO and HANBO.

**BŌ AWASE: 棒合わせ**

**BŌ 棒: stick**

**AU 合: fit; suit; join**

**BO AWASE (棒合わせ) can be translated as the "meeting" of two sticks.**

In HONTAI YOSHIN RYU (本體楊心流) BO AWASE (棒合わせ) is the part of BOJUTSU (棒術) where both opponents use a CHO BO (長棒).

See also: CHO BO.

**BŌ JUTSU: 棒術**

**BŌ 棒: stick**

**JUTSU 術: art; technique; skill; means; trick**
Several schools include **BOJUTSU** (棒術), or the art to fight with a stick, in their curriculum.

*KATORI SHINTO RYU* (香取神道流) is one of the oldest schools documented in Japan, and although the BO (棒) is one of their weapons studied, their emphasis remains the study of the sword. Therefore, it is **CHIKUBUJIMA RYU** (竹生島流) that is considered the oldest surviving school in Japan, specifically devoted to **BOJUTSU** (棒術).

*Also in HONTAI YOSHIN RYU* (本體楊心流), **BOJUTSU** (棒術) is an important part of the school but the style that is incorporated, was originally characteristic of the **KUKISHIN RYU** (九鬼神流) **BOJUTSU** (棒術). Indeed, relatively early in each style's history, a strong bond was forged between Takagi Gennoshin Hideshige, 3rd soke of the school, and Ohkuni Kihei Shigenobu from KUKISHIN RYU (九鬼神流). In fact, at a certain time Gennoshin, the third soke, tested his techniques with Okuni Kihei, already known for his **BOJUTSU** (棒術) skills. After the challenge, Okuni became Gennoshin's student. Gennoshin died at the age of 32 but after he had asked Okuni Kihei to become the forth successor of the school. From that time on the techniques of KUKISHIN RYU (九鬼神流) **BOJUTSU** (棒術) were taught along with the other techniques of the school. Despite this exchange of techniques, KUKISHIN RYU (九鬼神流) has also continued to develop exclusive of HONTAI YOSHIN RYU (本體楊心流) and is still practiced today.

See also: **CHO BO** and **HANBO**

### **BOKKEN**: 木剣

**BOKU** 木: tree; wood  
**KEN** 剣: sword; blade

**BOKKEN** (木剣), a wooden sword, is another word for **BOKUTO** (木刀).

See **BOKUTO**
**BOKUDEN RYÛ: 卜傳流**

**BOKUDEN 卜傳:** name of the founder: Bokuden  
**RYÛ 流:** school

BOKUDEN RYÛ (卜傳流) is the KENJUTSU (剣術) school founded by the famous sword master Bokuden Tsukahara (1489-1571), himself a student of TENSHIN SHODEN KATORI SHINTO-RYU (天真正伝香取神道流).

Bokuden Tsukahara, was a famous swordsman who served as an instructor of Shogun Yoshiteru Ashikaga. Bokuden used to call his system initially MUTEKATSU RYU (無手勝流), "the school of winning without hands". There is a famous Japanese story of Bokuden who was not taken seriously for this style and got challenged. He agreed to have a fight but proposed to have it on a small island (on Lake Biwa) to avoid disturbance by others. When the challenger jumped from the boat, Bokuden pushed the boat back, leaving the other on the island. From a safe distance he shouted that this was a technique of his school of "winning without hands". This anecdote even served as model for a scene in a Kung-fu movie, "Enter the Dragon" with Bruce Lee. The name Shinto-ryu Bokuden-ryu, later abbreviated to BOKUDEN RYU (卜傳流), was introduced by his nephew, Ishii Bokuya, the second headmaster.

**BOKUDEN RYU (卜傳流) is primarily a KENJUTSU (剣術) school, but the 13th generation headmaster was also a master in SEKIGUCHI RYU (関口新) and incorporated some JUJUTSU (柔術) in the curriculum.**

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**BOKUTÔ: 木刀**

**BOKU 木:** tree; wood  
**T Ô:** sword

The BOKUTO (木刀) is a wooden sword for practice. In most cases it has both the shape and the length of the KATANA (刀), it can also have the shape of the shorter sword or the dagger.

_in HONTAI YOSHIN RYU (本體楊心流) training with a wooden KODACHI (小太刀) or TANTO (短刀) is common. A wooden sword, BOKUTO (木刀), is also frequently used for the exercises_
against CHO BO (長棒). Not only for safety reasons but also because the impact can be quite big and damage to a sword is possible.

Another word for BOKUTO (木刀) is BOKKEN (木剣). A SUBURITO (素振刀) is also a wooden practice sword, but it is heavier than a standard BOKUTO (木刀). The SUBURITO (素振刀) is mainly used for practicing SUBURI (素振り), or practice swinging, but is not intended for use in exercises with a partner.

**BUDÔ: 武道**

BU 武: warrior; military; chivalry; arms
DŌ 道: road-way; street; district; journey; course; moral; teachings

The BUDO (武道) of Japan are usually translated as the "martial arts" of Japan, although the more correct translation is "martial ways". The translation of "martial arts" would be BUJUTSU (武術).

In Japan, the term BUDO (武道), applies to all arts of martial nature, whether or not they were developed by the classical hereditary warrior caste (samurai), or by commoners. However, the term “budo”, can also be used in a more limited and structured fashion to mean only what Japanese call GENDAI BUDO (現代武道), or modern BUDO (武道). In that case, martial arts systems that were developed prior to 1868 are called: BUJUTSU (武術: martial methods or arts), KOBUDO (古武道: old BUDO), or KORYU (古流: old tradition; old school).

See also: GENDAI BUDO, KOBUDO, KORYU

**BUGEI 武芸**

BU 武: warrior; military; chivalry; arms
GEI 芸: technique, art

BUGEI (武芸) is a traditional word to describe the martial skills or arts and is a synonym for BUJUTSU (武術).
The **BUGEI JUHAPPAN** (武芸十八般) is a list of 18 essential martial skills of the Japanese warriors. Although the concept of 18 essential skills is well known, the list itself varied from one feudal domain to another and changed over time, with the use of firearms. Despite these changes, the most relevant skills were included in most lists: **KYUJUTSU** (弓術 archery techniques), **BAJUTSU** (馬術 horsemanship techniques), **SUIJUTSU** (水泳術 swimming), **SOJUTSU** (槍術 spear techniques), **KUSARIGAMAJUTSU** (鎖鎌術 sickle and chain techniques), **NAGINATAJUTSU** (長刀術 or 薙刀術 glaive techniques), **KENJUTSU** (剣術 sword techniques), **JUJUTSU** (柔術 unarmed techniques), **HOJOJUTSU** (捕縄術 rope tying techniques), **YOROIGUMI** (鎧組 fighting in armour), **SHURIKENJUTSU** (手裏剣術 hand blade throwing techniques), **TEPPO** (鉄砲 gun).

See BUJUTSU

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**BUJUTSU**: 武術

**BU** 武: warrior; military; chivalry; arms

**JUTSU** 術: art; technique; skill; means; trick

In a martial context and as a suffix, -**JUTSU** (術) is used for martial arts or skills. Therefore the Japanese word **BUJUTSU** (武術) can be translated as martial arts (or skills).

The characters “武” and “術”, have also been used in China. Indeed, the term “wushu” consists of the same two Chinese characters. 武 (wǔ), meaning "War", martial or military, and 術 (shù), which translates into art, skill or method. Together they form the word "wǔshù" or "martial art".

In a more restricted way, **BUJUTSU** (武術) are the martial arts (or skills) originating in the classical period of Japan’s history (prior to 1868). Examples include:

- **BA JUTSU** (馬術): riding a horse while fighting
- **HOJO JUTSU** (馬術): binding up a captured opponent
- **SENJO JUTSU** (戦場術): deployment of troops
- **NOROSHI JUTSU** (烽火術): use of bonfires as signals
- **CHIKUJO JUTSU** (築城術): fortifying a position
- **JU JUTSU** (柔術): art of JU
- **BO JUTSU** (棒術): use of a staff
- **KEN JUTSU** (剣術): art of the sword
- **IAI-JUTSU** (居合術): art of drawing a katana
- **SO JUTSU (槍術):** art of the spear
- **NAGINATA JUTSU (長刀術):** art of the halberd
- **JÖ JUTSU (杖術):** use of a stick (slightly longer than hanbō)
- **KYU JUTSU (弓術):** archery
- **KUSARIGAMA JUTSU (鎖鎌術):** use of a sickle with long weighted chain
- **TESSEN JUTSU (鉄扇術):** use of iron truncheon-like fan
- **SHURIKEN JUTSU (手裏剣術):** art of throwing small bladed weapons
- **SUI JUTSU (水術):** swimming

### BUKKYŌ: 仏教

**BUTSU 仏:** Buddha  
**KYŌ 敎:** teaching

Buddhism, or **BUKKYO (仏教)** is one of the main religions (although some prefer to call it a philosophy) in Japan, and can be translated as the teaching of Buddha.

> Although Buddhism was introduced in Japan in the Nara period (奈良時代: **NARA JIDAI**; 710-794) the impact on **BUDO (武道)** was perhaps even greater in the Kamakura period (鎌倉時代: **KAMAKURA JIDAI**; 1185–1333) with the introduction of Zen Buddhism.

> Because of the influence of Buddhism on Japanese culture in general and **BUDO (武道)** in particular, reference to Buddha, or **BUTSU (仏)** is often made by teachers. In **HONTAI YOSHIN RYU (本体楊心流)** we can quote **MINAKI Saburo Masanori,** the 17th Soke, also known by the name Kosyu, who said: “Budo without the spirit of Buddha is a heresy”, which means a heart of mercy is the way to achieve the true Budo, otherwise, one will fall into an evil path” (see **SENSEI**)

Also the Indian Buddhist monk and founder of **ZEN (禪),** Bodhidharma, known in Japan as **DARUMA (達磨)** is very present in the mind of some teachers, who like to draw his painting and/or make illustrated calligraphy on his subject or teaching.

> Especially **KARATE (空手)** and **SHORINJI KENPO (少林寺拳法)** teachers are fond of Daruma because some consider him as the founder of martial arts (or in any case of these styles that originated from the art of the Shaolin Temple where Daruma is said to have achieved enlightenment). In modern Japan, Daruma dolls are very popular as bringers of good luck. At
New Year time, many Japanese buy a Daruma doll with the eyes left white. After making a wish, they paint one of the eyes black. If, during the year, they are able to achieve their goal, they paint the second eye black.

**BUNKAI:** 分解

**BUN** 分: part  
**KAI** 解: explanation

BUNKAI (分解), is a term, often used in KARATE (空手), that refers to the application of KATA (形).

*In KARATE (空手), unlike many other BUDO (武道) disciplines, KATA (形) are performed alone. The application with partner is then called BUNKAI (分解). In other arts, applications, variations, alterations, are sometimes called HENKA (変化).*

See HENKA, KATA

**BUSHI:** 武士

**BU** 武: warrior; military; chivalry; arms  
**SHI** 士: gentleman, samurai

**BUSHI** (武士) are “warriors”, but in Japan they were made up from families with a warrior tradition.

*For centuries, the BUSHI (武士) fought among themselves to gain absolute power in Japan. The most famous families in Japanese history, where the Minamoto (or Genji) and the Taira (or Heika). Eventually, in 1185, the Minamoto family won the “Genpei” war and they set up a military government (bakufu) from their camp in Kamakura. The leader of their family became “shogun”. Later in history there would be new wars, and in 1600, after the battle of Sekigahara, authority would go to Ieyasu Tokugawa, a descendant from the ancient Minamoto clan. The Tokugawa family ruled over Japan until 1868. They had their headquarter in Edo castle, hence the name “Edo period” for this period in history. The town “Edo” that developed*
around the castle would only change its name into “Tokyo”, after the fall of the Tokugawa shogunate.

Reference to the “Genpei” war remained popular in Japan, and also in BUDO (武道). The banners of the Minamoto were white (SHIRO, 白) and these of the Taira were red (AKA, 赤), and for years, these would be the colours used in judo and kendo competitions to distinguish opponents (later blue was introduced in judo, because the contrast was better suited for television). See also KOHAKU MAKU (紅白幕).

Not all warriors were BUSHI (武士). Certainly in the 15th and 16th century, the use of large numbers of infantry became popular. These soldiers were ordinary people and in a battle they were called ASHIGARU (足軽) or "light-foot," due to their light armor).

<table>
<thead>
<tr>
<th>BUSHIDÔ: 武士道</th>
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<td><strong>BU</strong> 武: warrior; military; chivalry; arms</td>
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BUSHIDO (武士道) is what can be translated as the code of the samurai and was influenced by Zen Buddhism, Taoism and Neo Confucianism.

*Tao, the way as described by Chinese Taoists, is called DO or MICHI (both 道) In Japanese language. It is written with the strokes for “principal”, and joined with the radical for “movement”. Therefore DO (道) can be seen as an “important road”, the way one has to follow. The contemporary pronunciation of the two Chinese characters “武士”, meaning "warrior" though, was "monofu", and only later it became "BUSHI" (武士).*

BUSHIDO (武士道) describes the virtues that were perceived as important by the samurai:

- **GI** (義: Justice, Right Decision)
- **YU** (勇: Bravery)
- **JIN** (仁: Compassion, Benevolence)
- **REI** (礼: Right Action).
- **MAKOTO** (実: Truth, Sincerity)
- **MEIYO** (名誉: Honour)
- **CHUU** (忠: loyalty; fidelity)
Despite its importance, BUSHIDO (武士道) was more an unwritten code, rather than a formal set of instructions made available for every warrior.

The KOJIKI (古事記), known as the Records of Ancient Matters, is Japan’s oldest historical written record and was written around 712. It already made reference to the admiration of the sword by Japanese warriors. Long before the introduction of Confucianism from China, it contained passages about the son of emperor Keiko, described as the ideal Japanese warrior, able to harmonize literature with martial matters.

Around 950, Japanese martial philosophers describe KYUBA NO MICHI (弓馬の道), the "Way of Bow and Horse." This discussed the Japanese warrior’s overriding concern for personal honour, and was the conceptual grandparent of the Tokugawa-era code.

Tametomo, a minor retainer associated with the Minamoto clan (源氏), becomes in 1170 the first Japanese samurai to become famous for slitting his belly open with his dagger rather than surrender. Before that, Japanese warriors had often changed sides if it seemed expedient, but the Minamoto (源氏) stressed loyalty more than had their predecessors. Later, the thinking of Japanese warriors or BUSHI (武士) has been influenced by Zen Buddhism. In 1229, a Chinese Ch’an master Wu-men Hui-hai wrote his book ‘Wu-wen kuan or The Gateless Gate’. This famous Zen text, called MUMONKAN (無門関) in Japanese, was later studied by Japanese Zen monks, and contained important concepts, like “dead blade”, “killing sword”, referred to as SATSUJINTO (殺人刀), in contrast to “living sword”, “life-saving sword”, referred to as KATSUJINKEN (活人剣). These concepts clearly refer to the mental attitude of warriors: when one’s mind is troubled by fear, one’s blade is dead; when one is willing to sacrifice oneself and regards lightly the loss of one’s own life, then one’s sword comes alive.

In the Tokugawa period (1603-1868), elements from Chinese Confucian classic works like the “Book of Changes” (易經: I Ching) were incorporated into Japanese teaching. Examples are the five virtues as taught by Ansai (1619-82), neo Confucianism: JIN (仁: benevolence), GI (義: righteousness), REI (礼: propriety), CHI (智: wisdom) and SHIN (信: good faith/trust).

Another influence came from the great Zen master Takuan (沢庵; 1573-1645), who was closely linked with the swordsmen, that gathered at the Katori shrines in the seventeenth century. He was famous for such concepts as FUDOSHIN (不動心). See also FUDOSHIN. The “Kōyō Gunkan” (甲陽軍鑑), a record of the military exploits of the Takeda family, compiled largely by Kōsaka Danjō Masanobu, and completed in 1616 by Obata Kagenori, provided detailed descriptions and statistics of warfare but also aspects of the warrior code in relation to the connection between lord and vassal.
In 1632, Yagyu Munenori, who was a Shinkage-ryu (新陰流) swordsman and official swordmaster to the shogun, completed the “Heiho Kaden Sho” (兵法家伝書), a family transmitted book on strategy. This book, a comprehensive treatise on swordsmanship, described both the physical and mental sides of the style. Important to know is that Shinkage-ryu (新陰流), was heavily influenced by the teaching of Takuan (沢庵).

The components of BUSHIDO (武士道) or “the way of the warrior”, as we perceive them now, were formally introduced by Yamaga Soko (1622-1685). Yamaga was a RONIN (浪人) a samurai not belonging to a any specific lord. Yamaga wrote on the role and character of the samurai, which he called SHIDO (士道) “the way of the samurai” and BUKYO (武教) “the warrior's doctrine”. These two elements combined would later result in the term, BUSHIDO (武士道).

In medieval Japan, the samurai were a rough and illiterate class; their only purpose was to fight. However, Tokugawa Japan was a period of peace, so the samurai class were at risk to become redundant. Yamaga went about defining what the samurai in times of peace should be doing. The purpose of the samurai class according to Yamaga was to serve as a model for the rest of society. In other words, for a samurai, it is not enough to understand moral behaviour, he must put it into action. In addition, the Tokugawa regime, in an effort to guarantee peace, welcomed the raise of the samurai class as an important class. They gave the samurai certain privileges, especially when it came to the right to carry swords. Since non-warriors couldn’t make it into that class, and they were limited in using weapons, it would become very difficult for individual lords to try and raise large territorial armies.

Although BUSHIDO (武士道) was dominantly present, few books solely dedicated on the topic were available and therefore it can be perceived as an unwritten code, be-it totally in betted in samurai culture. Even the “Hagakure Kikigaki” (葉隠聞書) or “Hidden behind the Leaves”, by Tsunetomo Yamamoto (1659 - 1719), was probably not well known immediately when it was written. Although, by the beginning of the 20th century, it would become one of the most popular works on military thinking and BUSHIDO (武士道) inside Japan. Later the book has been heavily criticized because of its influence that had lead to Japan’s militarism and ruler-worship, and eventually defeat in World War II. Indeed many of its tales were in fact examples on how to die, therefore the book can be seen as the ultimate “Way of dying”, rather than a complete “Way of the warrior”. Another criticism is that the book was written by a samurai who never has been involved in a battle or duel and who, after his master died was forbidden to perform SEPPUKU (切腹) by the Tokugawa Shogunate.
Another exception perhaps was the book “Bushido Shoshinsu” (武士道初心者) or “Bushido for beginners”, written for novice samurai by Taira Shigesuke (1639-1730), a Confucian teacher of military science. Both “Hagakure” (葉隠れ) and “Bushido Shoshinsu” (武士道初心者) have been translated in English and despite criticism on their content, they remain important source books, to be read with the necessary sense for relativism.

The earliest written work in English on BUSHIDO (武士道) however, is a book written by Inazo Nitobe, entitled “Bushido: The Soul of the Samurai”, first published in 1905. It is amusing to know that Nitobe’s book has been written after the author had spend some days at the house of the Belgian law professor Laveleye. In a conversation with his host, the author had difficulties to explain how the Japanese could impact moral education despite the lack of religion. He realized that the moral precepts that he learned in his childhood were not given in schools. Aspects of BUSHIDO (武士道), until then were imbedded in the Japanese society and it was time for the author to try and capture them in a book.

**CHIBURI: 血間**

**CHI** 血: blood  
**BU** 間: distance

CHIBURI (血間), or the removal of the blood from a blade, is an essential part of an IAIJUTSU KATA (居合術形).

*It can be debated, whether the formal CHIBURI (血間) at the end of a KATA (形), is an efficient way to remove the blood. In fact the only good way to clean the blade is by removing the blood by a cloth. Nevertheless, almost all traditional schools have formalized CHIBURI (血間) in their KATA (形), including HONTAI YOSHIN RYU (本體楊心流).*

*In HONTAI YOSHIN RYU (本體楊心流), CHIBURI (血間) is also performed in the different KUMIDACHI KATA (組太刀形).*

See also IAIJUTSU.
**CHIKARA: 力**

CHIKARA 力: force; strength; energy; might; power

CHIKARA (力) is the term most commonly used to refer to strength. Although JUJUTSU (柔術) is characterized by the ability to take advantage of the opponent’s force, an appropriate use of one’s own strength remains an essential pillar in mastering the art.

> When using muscular force, the prerequisite is to be totally relaxed in order to move fast and to concentrate the strength only at the moment of impact or that part of the technique where it is required. Therefore when practicing the emphasis of being relaxed (YAWARAKAI 軟らかい) is important, not because force is not useful but because inappropriate use of force will limit the abilities to perform the technique. As such, the most common mistake is to have tense shoulders, limiting the optimal range of arm movements.

There are different kinds of strength recognized in disciplines like HONTAI YOSHIN RYU (本體楊心流). These different manifestations of strength (although interrelated) are:

- a purely muscular strength: CHIKARA (力)
- an inner, spiritual strength expressed by such concepts as KI (気): inner strength; and KOKORO (心): spirit, heart, mind.

**CHIKUBUJIMA RYÜ 竹生島流**

CHIKUBUSHIMA 竹生島: place name (island in lake Biwa, near Kyoto)

RYÜ 流: school

CHIKUBUJIMA RYU (竹生島流) is probably the oldest surviving BOJUTSU (棒術) school in Japan, named after Chikubushima, a small island in the middle of Lake Biwa (near Kyoto).

> Founded by Heizi Akira Nanba in the 12th century, near Kyoto, but currently the school is located in Nagasaki.
CHÔ BÔ: 長棒

CHÔ 長: long; leader
BÔ 棒: stick

The CHÔ BO (長棒) or ROKU SHAKU BO (六尺棒) is a long staff of approximately 1.82 m (six SHAKU or almost-exactly-six-foot) long, which is round and straight-sided. The CHÔ BO (長棒) is also one of the main weapons used in HONTAI YOSHIN RYU (本體楊心流).

The specific CHÔ BO (長棒) skills in HONTAI YOSHIN RYU (本體楊心流), including the sliding of the hands along the entire length of the stick, which is characteristic of the school, are first mastered through the practice of KIHON (基本) or basics. Typically for the CHÔ BO (長棒) of HONTAI YOSHIN RYU (本體楊心流), is the variety of KAMAE (構え). These KAMAE (構え) should also be studied before learning KATA (形). Once the KIHON (基本) has been mastered, the students start to train in the practice of what can be called KUMIBO (組棒), which in HONTAI YOSHIN RYU (本體楊心流) is referred to as BO AWASE (組合わせ), the "meeting" of two CHÔ BO (長棒). In general most techniques from KIHON (基本) are repeated, this time with a partner who also holds a CHÔ BO (長棒) and who defends appropriately. The last step is to train the KATA (形): CHÔ BO KUMIDACHI (長棒組太刀), which exposes the CHÔ BO (長棒) against the sword. There are 10 techniques in CHÔ BO KUMIDACHI (長棒組太刀).

CHÔSHI: 調子

CHÔ 調: tune, tone, writing style
SHI 子: child

CHÔSHI (調子) is the Japanese word for rhythm.

CHÔSHI (調子) can be used to indicate the rhythm in which a KATA (形) is executed. Nevertheless in HONTAI YOSHIN RYU (本體楊心流), another word for rhythm, HYOSHI (拍子) is more frequently used.

See HYOSHI, KATA
**CHŪ: 忠**

**CHŪ 忠: loyalty; fidelity; faithfulness**

**CHU** (忠) is part of the elements that were regarded very important by the samurai class and indicates loyalty to one's Lord.

*Other values that were regarded very important by the samurai class were:*
- GI (義: Justice, Right Decision)
- YU (勇: Bravery)
- JIN (仁: Compassion, Benevolence)
- REI (礼: Right Action)
- MAKOTO (実: Truth, Sincerity)
- MEIYO (名誉: Honour)

*Note: CHU (忠, loyalty) should not be confounded with CHU (中, middle)*

**CHŪDAN: 中段**

**CHU 中: in; inside; middle; mean; centre**  
**DAN 段: grade; steps; stairs**

**CHUDAN** (中段) is middle level.

*Examples of CHUDAN (中段) can be found easily in a BUDO (武道) context, e.g. CHUDAN NO KAMAE (中段の構え), the middle level posture or TSUKI CHUDAN (突中段), a thrust directed towards the opponent's stomach.*

*Other levels are GEDAN (下段, lower level) and JODAN (上段, upper level).*
**CHŪGI: 忠義**

CHÚ 忠: loyalty, fidelity  
GI 義: justice, honour, loyalty

CHUGI (忠義) or loyalty, a concept based on Neo-Confucian influences was considered extremely important in the Tokugawa period.

See CHU, BUSHIDO

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**CHŪSHIN: 中心**

CHŪ 中: in; inside; middle; mean; centre  
SHIN 心: heart, mind

The control of CHUSHIN (中心), the body’s centreline, is essential in BUDO (武道).

*In KENJUTSU (剣術), the control of the centreline will often determine whether one will win or lose. This can be illustrated by KIRI OTOSHI (切り落し), or dropping cut, from ONO HA ITTO RYU (小野派一刀流), where the idea is to wait for the attack to initiate, but when appropriate, to cut down, at the same time as the enemy cuts down, along the same line as the enemy’s cut (straight through the centre of the enemy’s body). By overriding his sword (displacing it with the Shinogi), the attack is disrupted before it can be completed, thereby creating the condition of Shini-tachi (dead sword) in the enemy’s technique.*

*Also in other arts like BOJUTSU (棒術) and JUJUTSU (柔術), the control of CHUSHIN (中心) is an important strategic concept in the execution of a technique.*

*The centerline is also known as NAKAZUMI (中墨) but this use is not restricted to BUDO (武道), and can also be used to indicate the centerline of a building for instance. Another word that indicates center line is SEICHUSEN (正中線), the “correct center line”.*
DAI: 代

DAI代: period, age, generation

DAI (代) is the word for generation.

The current SOKE (宗家) of HONTAI YOSHIN RYU (本體楊心流) is INOUE Kyoichi Munenori (井上 恭一 宗教), the 19th generation or JUUKYUUDAI SOKE (十九代宗家).

**Note:** DAI (代, generation), should not be confounded with DAI (大, big)

See also SOKE (宗家)

DAISHŌ: 大小

DAI 大: big, great
SHŌ 小: small

The DAISHO (大小), which literally means big-small, refers to the two swords exclusive for the samurai.

The DAISHO (大小) became popular in the 16th century and as of the 17th century, samurai were required to were the DAISHO (大小) during official duties. After the Meiji restoration, the wearing of a DAISHO (大小) was banned.

Usually the DAISHO (大小) consisted of a long sword KATANA (刀), and a short sword, WAKIZASHI (脇差). Occasionally, a TANTO (短刀) or dagger, was used instead of the short sword.

Some RYUHA (流派) wear DAISHO (大小) when practicing IAIJUTSU (居合術), thus forcing students to learn proper drawing of the sword with the wrist going under the smaller sword when drawing the longer sword, which in most schools is the way to draw the long sword, although some rare exceptions exist, where the short sword is pushed downwards, when drawing the long sword.

See also KATANA, WAKIZASHI, TANTO and NIHON-TO

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DAITO RYŪ: 大東流

DAI 大: big
TO 東: east
RYŪ 流: school

DAITO-RYŪ (大東流), later also called DAITO-RYU AIKIJUJUTSU (大東流合気柔術), is known by the larger public as the JUJUTSU (柔術) school that was the basis for modern AIKIDO (合気道).

According to some, the name DAITO RYU (大東流) can be traced back about 900 years, to Shinra Saburo Minamoto no Yoshimitsu (1045-1127), a warrior considered to have been the distant founder of the school and who studied “tegoi”, an ancestor OF SUMO (相撲), before creating his own style. However, the detail of its development in the Edo period (and before) is not clear, since there are no ancient records about DAITO RYU (大東流). Interestingly, DAITO RYU (大東流) takes its name from a mansion where Minamoto no Yoshimitsu lived in his childhood. Minamoto no Yoshimitsu transmitted his art to his second son Yoshikiyo. Yoshikiyo's grandson, Nobuyoshi, adopted the family name Takeda (after a village in Kitakoma where he probably lived). From then on, the succession of DAITO RYU (大東流), remained within the Takeda family.

Takeda Sokaku (1860-1943) received teachings of his father, once an ozeki sumo wrestler, who had also evolved into a KENJUTSU (剣術) and SOJUTSU (槍術) master. He also had been an UCHI DESHI (内弟子) of Kenkichi Sakakibara, headmaster of the JIKISHINKAGE-RYU (直心影流). Takeda Sokaku combined DAITO RYU (大東流) elements with JUJUTSU (柔術) elements from the other schools he learned to create DAITO-RYU JUUJUTSU (大東流柔術), later to be called DAITO RYU AIKI JUUJUTSU (大東流合気柔術). Apart from his son, Takeda Tokimune, Takeda Sokaku had several skilled students like Hisa Takuma and Nakatsu Heizaburo. However his best known student was Morihei Ueshiba, the founder of AIKIDO (合気道). Takeda Tokimune (1916-1993) the last SOKE (宗家), also taught the sword techniques of ONO HA ITTO RYU (小野派一刀流) along with DAITO RYU AIKI JUUJUTSU (大東流合気柔術). However no official SOKE (宗家) was appointed after his death in 1993.

Like other forms of JUJUTSU (柔術), DAITO RYU AIKI JUUJUTSU (大東流合気柔術), has throwing techniques and joint manipulations to effectively control (however there is much
emphasis on the neutralization of an attack as early as possible and on the use of the force of the attacker's movement against himself. Characteristics of the art is its controlling of an opponent on the ground with the knee in order to leave hands free to deal with other opponents.

**DAN**: 伝

DAN 段: grade; steps; stairs

The **DAN** (段) system was first introduced in **BUDO** (武道) by Kano (founder of modern judo). Originally it was a grading system used in the traditional Japanese game **GO** (碁).

The level of progression in **BUDO** (武道) is reflected by a **DAN** (段) grade: **SHODAN**, **NIDAN**, **SANDAN**, **YODAN**, **GODAN**, **ROKKU DAN**,…

Some schools even differentiate before the **DAN** (段) grades by using **KYU** (級) levels.

As of **SHODAN** (初段), in most **BUDO** (武道), the budoka (person doing budo) are wearing a black belt, called **KUROI OBI** (黒い帯). This is also the case in **HONTAI YOSHIN RYU** (本體楊心流), where a black belt can be worn above the **HAKAMA** (袴).

**YUDANSHA** (有段者) are **BUDO** (武道) practitioners who hold **DAN** (段) grades. The name **KODANSHA** (高段者), high **DAN** (段) grade person, can be used for 6th dan and above.

Although some traditional schools have recently adapted the **DAN** (段) system, in order to differentiate between individual skills, they almost always kept the traditional **DEN** (伝) system in parallel. Also in **HONTAI YOSHIN RYU** (本體楊心流), where these days **DAN** (段) grades exist, much more importance is given to the traditional way to indicate progression. The different levels are: **SHODEN** (升伝), **CHUDEN** (中伝), **OKUDEN** (奥伝), **MENKYO KAI DEN** (免許皆伝).

See also **YUDANSHA**, **DEN**, **KYU**
DARUMA: 達磨

DARU 達: to reach; to achieve; to attain
MA 磨: to polish; to clean; to improve

DARUMA (達磨) is the Japanese name for Bodhidharma.

Bodhidharma was the Indian Buddhist monk, who was the founder of Zen (around 500 AC), a branch of Buddhism, or BUKKYO (仏教).

See ZEN, BUKKYO

DEN: 伝

DEN 伝: transmit; go along; walk along; follow; report; communicate; legend; tradition

DEN (伝), or transmission, is mostly used as a suffix. Transmission is based on a privileged relationship between teacher and student and can be purely oral, called KUDEN (口伝). Most of the teachings have, however, been recorded in writing, in DENSHO (伝書). In this way new influences can be explored without fear of not been able to return to the origin.

In HONTAI YOSHIN RYU (本體楊心流), although the DAN (段) system has been introduced, much importance is given to the traditional form of transmission. The following levels are present:

- **SHODEN** 升伝: first level of teaching
- **CHUDEN** 中伝: middle level of teaching
- **OKUDEN** 奥伝: secret teaching
- **MENKYO KAIDEN** 免許皆伝: highest level of teaching (license of complete transmission)

Few westerners have been accepted in the traditional system since only after several years of serious training (reflected in approximately a 4th dan), these traditional levels of training become accessible. More-over these teachings are only given at the SOHONBU DOJO (総本部道場), in JAPAN.

Holders of a DEN (伝) license can be called DENSHA (伝者).
The students of a master in martial arts are often called DESHI (弟子): pupil; disciple; adherent; follower; apprentice. This reflects better the close relationship than the usual Japanese word for student; SEITO (生徒).

In martial arts, there is usually a strict SEMPAI (先輩) - KOHAI (後輩) or senior-junior student system, which is essential seen the complex but also dangerous nature of the arts, especially if practiced without guidance. If somebody does something weird, it will be corrected from higher. The system in itself is very clear. Within the system, dangerous things can be practiced but when leaving the system, normal behaviour is expected. In BUDO (武道), everyone who started before you in the DOJO (道場), is your SEMPAI (先輩) and he will have your respect, regardless of his technical competences (very often a talented student will become more skilled than his sempai). SEMPAI (先輩) - KOHAI (後輩) relations, should however remain healthy and are by no means a way to get advantage of beginners. Also a SEMPAI (先輩) who has not been training for a long time, should be humble enough not to interfere with the progress of those who in training hours have surpassed him largely.

The SEMPAI (先輩) - KOHAI (後輩) relationship in Japan, can be observed in GENDAI BUDO (現代武道) with emphasis on competition (e.g. kendo, karate, judo) and certainly in High School and University dojo’s. Outside Japan these relationships are less pronounced. Although SEMPAI (先輩) - KOHAI (後輩) relationships are certainly present in traditional schools as well, they eventually evolve in an older verses younger brother relationship.

Beginners are sometimes called SHOSHINSHA (初心者), or more poetically MONJIN (門人), literally a person at the gate. As of SHODAN (初段), students are YUDANSHA (有段者) and can wear a black belt or KUROI OBI (黒い帯).
**DÔ: 道**

**DÔ 道:** road-way; street; district; journey; course; moral; teachings

Way, or street, can be translated in Japanese language in **MICHÍ (道)**, although **DO**, the Chinese reading or **ON YOMI (音読み)**, of the same **KANJI (漢字)** is more relevant in a martial context.

“**DO** (道) comes from “Tao”: the way as described by Chinese Taoists. It is written with the strokes for “principal”, and joined with the radical for “movement”. Therefore **DO (道)** can be seen as an “important road”, the way one has to follow.

**DO (道)** in a martial context is often used as a suffix (Judo, Kendo, laido, aikido and so on). This use in **BUDO (武道)**, began to appear largely after the Meiji Restoration (wearing a sword was not allowed anymore and Martial Arts had to focus on development in a broader sense rather than to learn how to kill) indicating the philosophical context, very much related to the values from BUSHIDO.

See BUSHIDO

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**DÔJÔ: 道場**

**DÔ 道:** road-way; street; district; journey; course; moral; teachings  
**JÔ 場:** location; place

The **DOJO (道場; lit. the place to study the way)**, is the hall used for martial arts training.

The **DOJO (道場)** is a humble place of natural and quiet dignity, always kept clean. An atmosphere of courtesy and respect is essential to cultivate the appropriate spirit, associated with the practice of **BUDO (武道)**. In many instances, however, we don’t have the possibility to train in a true **DOJO (道場)**, i.e. a place totally devoted to study **BUDO (武道)**. In fact many times we have to train in places that we share with others. Although in theory, such a place should be called **KEIKOJO (稽古場)**, since it has not the classical features of a **DOJO (道場)** and it is not a devoted place, we do try to create the right atmosphere, so that we can call it our “Dojo”.

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A traditional DOJO (道場) has the **KAMIZA** (上座; upper seat), located in the front or **SHOMEN** (正面). The KAMIZA (上座) should not be mistaken by the KAMIDANA (神棚), the place (in fact a shelf with a miniature Shinto shrine) to honour the gods. Both words use different Kanji for **KAMI** (上: upper; versus 神: god). Nevertheless, a KAMIDANA (神棚) is often present in the front of the DOJO (道場).

The DOJO (道場) itself is divided by an imaginary line in 2 parts:

- **JOSEKI** (上座) is the upper location, located at the right side (when facing to the front)
- **SHIMOSEKI** (下席), is the lower location, located at the left side (when facing to the front)

The ground map of a traditional DOJO (道場):

![Ground map of a traditional DOJO](image)

**DORI**: 捕

**DORI** 捕: catch; capture

The suffix DORI (捕) is often used when someone unarmed is attacked by a weapon and has “to catch” that weapon.

*In HONTAI YOSHIN RYU (本體楊心流), the suffix DORI (捕) is used in the name of the KATA (形) against knife or sword*
See also TANTO and TACHI.

**EISHIN-RYŪ:英信流**

**EISHIN 英信**: Name, alternative reading of Hidenobu  
**RYÛ 流**: school

EISHIN-RYU (英信流), with its many branches, is one of the most widely practiced styles of IAI-JUTSU (居合術) in the world.

_EISHIN-RYU (英信流) originated from the art created by Hayashizaki Jinsuke Minamoto no Shigenobu (1546 - 1621). Hayashizaki established SHINMEI MUSO RYU (神明夢想流), which was at the origin of schools like HAYASHIZAKI MUSO RYU (林崎甚無流) and MUSO JIKIDEN EISHIN-RYU IAIJUTSU (無雙直傳英信流居合術).

The name EISHIN (英信) comes from an alternative reading of the name of the 7th headmaster, Hasegawa Hidenobu (can be pronounced Hidenobu but also Eishin), indicating his influence on the style.

**EMONO KATA: 得物形**

**E 得**: find, acquire  
**MONO 物**: thing, object  
**KATA 形**: shape; form; style

EMONO (得物) are specialized weapons or skills. If one feels the need to classify KATA (形) into categories, EMONO KATA (得物形) is a term that can be used for weapon forms in contrast to TOSHU (no) KATA (徒手形), which is the term for empty handed or weaponless forms.

_The term JUJUTSU is often used in a restricted way to refer to empty handed techniques. In HONTAI YOSHIN RYU (本體楊心流), however, it is said that the philosophy of the art can be applied in all situations, including armed confrontations._
ENBU (EMBU): 演武

**EN** 演: performance; act; play; render; stage
**BU** 武: warrior; military; chivalry; arms

An ENBU (演武, sometimes pronounced EMBU), is a demonstration of martial arts. An ENBU-TAIKAI (演武大会) is the combination of a demonstration and a (usually large) meeting.

*In Japan, there are many ENBU (演武). Among the most prestigious are those that are sponsored by the Nihon Kobudo Kyokai (日本古武道協会主催):

- Nihon Kobudo Enbu Taikai (日本古武道演武大会), in Tokyo, in February (HONTAI YOSHIN RYU is present every 2 years)
- Itsukushima Shrine Enbu (厳島神社演武), in Miyajima (near Hiroshima) in November (HONTAI YOSHIN RYU is present every year)

See TAIKAI

ENBUSEN (EMBUSEN): 演武線

**EN** 演: performance; act; play; render; stage
**BU** 武: warrior; military; chivalry; arms
**SEN** 線: line

The line along which a technique is performed in a demonstrative, technical way, can be called ENBUSEN (演武線).

*In some disciplines, the ENBUSEN (演武線) is a synonym for the line of the KATA (形).*
**ENSHIN-RYŪ**: 円心流

**EN**: round  
**SHIN**: heart  
**RYŪ**: school

ENSHIN-RYU IAI SUEMONOGIRI KENPO (円心流居合据物斬剣法) or simply ENSHIN RYU (円心流) is an IAI JUTSU (居合術) school in which the art of cutting is called SUEMONOGIRI (据物斬).

*ENSHIN RYU (円心流)* was founded by Hayamizu Nagato no Kami Enshin, who was a bodyguard of Emperor Ogimachi (1557-1586).

**ENZAN NO METSUKE**: 遠山の目付

**EN**: far  
**SAN**: mountain  
**ME**: eye; look; insight; experience  
**TSUKU**: adhere; attach; refer to; append

ENZAN NO METSUKE (遠山の目付) means looking (staring) at the mountains in the far distance.

*ENZAN NO METSUKE (遠山の目付) illustrates the point that it is important to look at the big picture rather than to only fix on a specific target nearby.*

See METSUKE

**FUDŌ (NO) KAMAE**: 不動構え

**FUDŌ**: immobility, firmness  
**KAMAE**: posture
FU
DO

(不

動

構

え

)，

is a stance which takes its form from the powerful image of

the Buddhist deity figure, Fudo Myo (不動明王)，who is the fierce protector of law and

chastiser of wickedness.

Although Fudo Myo (不動明王) is most commonly shown with a sword in his right hand and a

rope in his left, Miyamoto Musashi, famous swordsman but also artist, has left a carving of

Fudo Myo (不動明王) which resembles the FUDO (NO) KAMAE (不動構え) of KUKISHIN RYU

(九鬼神流) and HONTAI YOSHIN RYU (本體楊心流) BOJUTSU (棒術).

**FUDÔSHIN: 不動心**

FU 不: negative; non-

DÔ 動: move; motion; change

SHIN 心: heart; mind; spirit

FUDOSHIN (不動心), or the state of mind that is not troubled by anything, is a concept

introduced by the great Zen master **Takuan** (1573-1645).

Takuan’s philosophical discourses had a great effect on the further development of several

traditional schools, especially on the development of the kenjutsu school **Shinkage Ryu**

(新陰流), and even the great swordsman Myamoto Musashi is said to be inspired by his

teaching. Although Takuan was a **Rinzai-sect Zen** priest, his teaching to swordsmen was

essentially **Taoist**-based, with elements borrowed from Shingon Esoteric Buddhism. One of

Takuan’s famous sayings was: “Some think that striking [with the sword] is to strike. But

striking is not to strike, nor is killing to kill”. Takuan was at the origin of several principles that

influenced many great samurai. One example is **MUSHIN** (無心: no mind; original mind), a

state of mind that is not fixed upon anything and therefore open to everything (the opposite is
called **USHIN**). When the mind is not fixed, it will not be troubled by appearances. Another

example is **FUDOSHIN** (不動心: unmoving spirit/heart; immutable in heart), the state of mind

that is not troubled by anything.

To strive for FUDOSHIN (不動心) means that one will have no fear when confronted with
danger or unexpected events. No wonder that INOUE Tsuyoshi Munetoshi, 18th Soke of

HONTAI YOSHIN RYU (本體楊心流柔術), all the time encouraged his students to strife for

FUDOSHIN (不動心).
### GASHUKU: 合宿

**GA 合:** meet  
**SHUKU 宿:** lodging

A GASHUKU (合宿) is a training camp, where participants stay overnight.

> When the **GASHUKU** (合宿) is organized with the purpose to bring people also together for a big meeting, the name **GASHUKU TAIKAI** (合宿大会) is used.

See TAIKAI

### GEDAN: 下段

**GE 下:** below; down; descend; give; low; inferior  
**DAN 段:** grade; steps; stairs

**GEDAN** (下段) is lower level as for example in **GEDAN NO KAMAE** (下段の構え), the lower level posture. Other levels are **CHUDAN** (中段) and **JODAN** (上段, upper level).

### GENDAI BUDÔ: 現代武道

**GEN 現:** present, actual  
**DAI 代:** period, age, era  
**BU 武:** warrior; military; chivalry; arms  
**DÔ 道:** road-way; street; district; journey; course; moral; teachings

**GENDAI BUDO** (現代武道), are Japanese martial arts which were established after the Meiji Restoration (1866–1869).

> In 1871 the old feudal system and the privileges of the Japanese samurai class were officially abolished. The daimyo (大名) or landlords, had to return the land to the emperor for which they...
received pensions by the Japanese state. The practice of traditional BUJUTSU (武術) was discouraged and many old schools or KORYU (古流) had a difficult time surviving.

Thanks to the vision of man like Kano Jigoro (嘉納治五郎; 1860-1938), himself a JUJUTSU (柔術) expert, the BUDO (武道) concept entered modern times, including larger parts of the West. Kano believed that BUDO (武道) had to change and become a tool to cultivate an individual and make him a better person for the good of all. This was the reason why he decided to take JUJUTSU (柔術) to the modern times and to create KODOKAN JUDO (講道館柔道). Doing so, he could ensure that BUDO (武道) found a home in physical education and sport. This provided teamwork which was good for all and also developed the individual. JUDO (柔道) was a complete physical education; not just a game.

Also KENJUTSU (剣術) went into temporary decline, following the Meiji (明治) Restoration. However in 1879 the Tokyo Police Force and later the army initiated KENJUTSU (剣術) practices again. At the end of World War II, the occupational authorities banned KENJUTSU (劍術) but immediately following the end of the Occupation period, in 1952, the Zen Nihon Kendo Renmei (All-Japan Kendo Federation) was established. By 1957 KENDO (剣道) was part of the physical education in all Japanese middle schools.

Another new approach was introduced by a great master, Ueshiba Morihei (植芝盛平; 1883-1969), with the creation of AIKIDO (合気道), a transformed form of hand-to-hand combat, in which for instance most ATEMI (当て身) techniques have been left out. In contrast to Kano, Ueshiba was opposed to any form of competition, believing the element of competition to be divisive and counter to his vision of his art as the “path of harmony”.

Some of the modern forms, like JUDO (柔道) have evolved in directions that even their creator could not have imagined. However understanding of true BUDO (武道), will definitely require a search into the past.

The following GENDAI BUDO (現代武道) and their respective federations, are represented in the Japanese Budo Association:

- **JUDO** (柔道) in the Zen Nihon Judo Renmei
- **KARATEDO** (空手道) in the Zen Nihon Karatedo Renmei
- **KYUDO** (弓道) in the Zen Nihon Kyudo Renmei
- **JUKENDO** (銃剣道) in the Zen Nihon Jukendo Renmei
- **KENDO** (剣道) and **IAIDO** (居合道) in the Zen Nihon Kendo Renmei
- **NAGINATA** (薙刀) in the Zen Nihon Naginata Renmei
- **SHORINJI KEMPO** (少林寺拳法) in the Shorinji Kempo Renmei
- **AIKIDO** (合気道) in the Aikikai
GENDAI JŪJUTSU: 現代柔術

**GEN** 現: present, actual

**DAI** 代: period, age, era

**JU** 柔: tender; weakness; gentleness; softness

**JUTSU** 術: art; technique; skill; means; trick

Modern JUJUTSU (柔術) forms that were founded after the Meiji Restoration are sometimes called GENDAI JUJUTSU: (現代柔術)

*Even after the Meiji Reformation, traditional NIHON JUJUTSU (柔術) systems branched off from existing KORYU (古流). Newer forms also arose as part of specialized police systems or Keisatsujutsu (police art). TAIHO JUTSU (逮捕術) arresting art) are part of these systems.*

*The need for self defence that is more adapted to our actual society, lead to the development of GOSHIN JUJUTSU (護身術) or self defence JUJUTSU (柔術). Most of these developments took place in the Western world.*

*Recently, modern competitive JUJUTSU (柔術) forms emerged. Some like Brazilian Jiu-Jitsu are developments based on the original art of Kano Jiguro. Later this would lead to Gracie Jiu-Jitsu,*

GENSOKU: 原則

**GEN** 原: original

**SOKU**則: model, rule

In older schools, or KORYU (古流), GENSOKU (原則) are the principles of that school, transmitted through the study of KATA (形).

See KATA
**GI**: righteousness; justice; morality; honour; loyalty; meaning

**GI** (義) is one of the values that were regarded very important by the samurai class and relates to making correct decisions from the heart rather than from the mind.

*In its extreme form, GI (義) also means that one has to be capable to die when one must without thought or regret.*

Other values that were regarded very important by the samurai class were:
- **YU** (勇: Bravery)
- **JIN** (仁: Compassion, Benevolence)
- **REI** (礼: Right Action).
- **MAKOTO** (実: Truth, Sincerity)
- **MEIYO** (名誉: Honour)
- **CHU** (忠: loyalty; fidelity)

**Note:** GI (義) should not be mistaken with GI (着). The latter is a suffix pointing to training clothes (see KEIKOGI).

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**GOKUI:** 極意

**GOKU** 極: highest rank

*I* 意: idea, desire

GOKUI (極意) is the essence of things, in a martial context, usually used to indicate the highest technique.

*In the IAIJUTSU (居合術) of HONTAI YOSHIN RYU (本體楊心流), both in the sitting, or I-WAZA (居業), and in the standing, or TACHI WAZA (立業), a technique of GOKUIKEN (極意剣) is performed to conclude the series of KATA (形).*

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**GYAKU:** 逆

**GYAKU** 逆: inverted; reverse; opposite; wicked
In daily Japanese, **GYAKU** (逆) is used in any situation to refer to the opposite.

*In HONTAI YOSHIN RYU (本體楊心流) (and many other BUDO), **GYAKU WASA** (逆業) are the techniques that consist in manipulating joints into movement counter (GYAKU) to their normal range of motion. In HONTAI YOSHIN RYU (本體楊心流柔術), **GYAKU** (逆) is part of JUJUTSU ROPPO (柔術六法), the six kinds of techniques in JUJUTSU (柔術).*

See also JUJUTSU ROPPO.

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**GYAKU NO KATA: 逆の形**

**GYAKU** 逆: inverted; reverse; opposite; wicked  
**KATA** 形: shape; form; style

**GYAKU NO KATA** (逆の形) is the first KATA (形) that is taught in HONTAI YOSHIN RYU (本體楊心流柔術). The techniques are performed in a very basic way, allowing the students to concentrate on the true line (direction) of movement.

*In fact, there are 3 basic KATA (形), that each consist of 10 techniques against the same prefixed set of attacks, called **KOGEKI** (攻撃). These 3 basic KATA (形) were made by Minaki Sensei, the 17th Soke, to prepare students for the much older **OMOTE NO KATA** (表の形). These 3 basic KATA (形) are:*

- GYAKU NO KATA (逆の形)  
- NAGE NO KATA (投の形)  
- OKU NO KATA (奥の形)

*All three KATA (形) begin with **REIHO** (礼法): both opponents are seated facing each other in **SEIZA** (正座), at a distance of about 3 meters and perform **REI** (礼). After both arise, they assume a preparatory stance, or **ZANSHIN NO KAMAE** (残心の構え), after which the techniques will start. Ten techniques are performed, each time again finishing in **ZANSHIN** (残心). At the end of the KATA (形), and after **ZANSHIN** (残心), both opponents perform **REIHO** (礼法).

*The KATA (形) itself consists of 10 defensive techniques in which the defender, takes control of the attacker by manipulating joints into movement counter (GYAKU, 逆) to their normal range of motion.*
HAKAMA: 衍

HAKAMA 衍: man's formal divided skirt

In most KORYU (古流), but also in some GENDAI BUDO (現代武道), a HAKAMA (袴) is worn.

The type of HAKAMA (袴) worn in BUDO (武道), is divided in two leg parts and were originally suited for horse riding, hence the full name UMANORI HAKAMA (馬乗袴). These HAKAMA (袴) have seven pleats (five on the front and two on the back), representing the seven virtues considered essential to the samurai: Gi, Yu, Jin, Rei, Makoto, Meiyo, Chu.

In most cases, the colour of the HAKAMA (袴) is dark blue or black. Occasionally a brown, gray or even white HAKAMA (袴) is worn. In HONTAI YOSHIN RYU (本髪楊心流柔術), the colour of the HAKAMA (袴) is black.

The HAKAMA (袴) must be tied by straps, called HIMO (紐). The rear has a rigid part, called KOSHI ATE (腰当て), below this, there is the HAKAMADOME (袴止め), a plastic hook to put into the OBI (帯) in order to stop the HAKAMA (袴) from lowering.

After training, it is important to fold the HAKAMA (袴) correctly. It is also a tradition that one of the more senior students folds the HAKAMA (袴) of the teacher (especially when the teacher is soke).

HAKAMA SABAKI (袴捌き) or spreading the HAKAMA (袴) in order to sit (kneeling), is formalised in for example the IAIJUTSU KATA; it is done with the right hand, first to the left, then to the right.

HANBŌ (HAMBŌ): 半棒

HAN 半: half; middle; odd number; semi-; part-
BŌ 棒: stick
The **HANBO** (半棒): "half" staff is round, may be straight-sided or slightly tapered at one end, and is thinner and obviously shorter than the **CHO BO** (長棒).

**HANBO** (半棒) can be translated as "half" staff and its length should theoretically be half of a **CHO BO** (長棒), which is six-foot or six SHAKU in length. Nevertheless, for a correct use its length should be adapted to the height of its owner. In general a length of 1 meter is not unusual. There are other schools that use **HANBO** (半棒) and for instance the **NAGINATA** (薙刀) school **YOSHIN RYU** (楊心流), not to be confused with **HONTAI YOSHIN RYU** (本體楊心流), have techniques with a **HANBO** (半棒), symbolising a broken **NAGINATA** (薙刀). In their case, the **HANBO** (半棒) is longer.

The **HANBO** (半棒) should not be confused with a **JO** (杖), which is also a "short" stick, but with its 128 cm, longer than a **HANBO** (半棒). Although the **JO** (杖) is now used in many disciplines, its original use dates from Muso Gonnosuke (founder of Shinto Muso Ryu), one of the few to have defeated Miyamoto Musashi.

Although **HANBO** (半棒) and **JO** (杖) are different, the resemblance is obvious; with some imagination, both can be seen as a walking stick that can be turned into an efficacious weapon if needed.

**Jodo** is an art on itself but the **JO** (杖) is also incorporated in some Aikido branches, where it is called Aikijo. Some naginatajutsu schools like Tendo Ryu, have **JO** (杖) techniques representing a **NAGINATA** (薙刀) that is broken in the midst of combat.

In **HONTAI YOSHIN RYU** (本體楊心流柔術), mastering **HANBO** (半棒) can only be possible after a good knowledge of **CHO BO** (長棒), **KODACHI** (小太刀) and **JUJUTSU** (柔術).

**HANBO** (半棒) is the preferred weapon of the current soke of **HONTAI YOSHIN RYU** (本體楊心流) and although **BOJUTSU** (棒術) originated from **KUKISHIN RYU** (九鬼神流), its current use in **HONTAI YOSHIN RYU** (本體楊心流) is truly an example of how different tactics are brought together to something very efficacious. The sliding of the hands, or **TESABAKI** (手捌き), in **HANBO** (半棒) comes from the **CHO BO** (長棒), the movements of the feet or **ASHI SABAKI** (足捌き), comes from **KODACHI** (小太刀) and the tactics are purely **JUJUTSU** (柔術).

Although practice of specific **HANBO** (半棒) techniques as **KIHON** (基本) can be very useful, the **HANBO** (半棒) is most frequently trained directly in **KATA** (形) against a sword: **HANBO KUMIDACHI** (半棒組太刀). There are 3 **HANBO KATA** (半棒形), each consisting of 5 techniques. The first 2 are more basic, in the sense that they have the characteristic **TESABAKI** (手捌き) of **KUKISHIN RYU** (九鬼神流) **BOJUTSU** (棒術) combined with the **ASHI
SABAKI (足捌き) that is characteristic of KODACHI (小太刀). In addition there is an advanced KATA, called HANBO OKU (半棒奥), in which the stick is used against the sword in five of the six typical principles (or techniques or strategies) from the school: JUJUTSU ROPPO UCHI GOHO (柔術六法内五法).

HARA: 腹

HARA 腹: abdomen; belly; stomach

Although HARA (腹) usually gets translated as belly, in Japanese martial arts it is not just a reservoir for food but it is the centre from which all strength comes, also important for co-ordination, balance and of course breathing.

HARA (腹) also contains the emotions, similar but more present as in Western connotations (for example “it takes guts to do this”). It explains the cultural importance of HARA KIRI (腹切り), cutting the belly, a profound act of loyalty or acceptance of guilt. SEPPUKO (切腹), the more formal name for HARA KIRI (腹切り), is written with the same 2 characters in reverse order.

The centre of the energy lies in the lower part of the abdomen which is known as SEIKA (臍下), lit. “under the navel”, SEIKA TANDEN (臍下丹田), “centre in the lower abdomen”, or just TANDEN (丹田).

See SEIKA, TANDEN,
**HARAI: 払い**

**HARAI 払い:** clear out; prune; banish

HARAI (払い) WAZA (技) are sweeping techniques.

_Sweeping techniques are quite common in BUDO (武道). For instance in JUDO (柔道) DEASHI BARAI (出足払) or “sweeping foot technique” is one of the basic techniques. In HONTAI YOSHIN RYU (本體楊心流), HARAI (払い) is the name of one of the basic techniques with the CHO BO (長棒)._  

**HASUJI: 刃筋**

**HA 刃:** sword  
**SUJI 筋:** muscle(fiber); tendon; descent

When using a sword, the trajectory and/or targeting is controlled by mastering the line of the sword, called HASUJI (刃筋).

**HASSŌ NO KAMAI 八相の構え**

**HA 八:** eight  
**Ō 相:** mutual  
**KAMAE 構え:** posture

HASSO NO KAMAI (八相の構え), is a KENJUTSU (剣術) stance, where the intention is offensive, able to respond in all directions, hence the name.

_Most but not all KENJUTSU schools have this KAMAE (構え), although the name might be different. in ONO HA ITTO RYU (小野派一刀流), for instance, there is no HASSO NO KAMAE (八相の構え), but instead there is a KAMAE (構え) called IN (陰). More-over they also have YO (陽), which is a similar KAMAE (構え) but with the sword to the left._
**HATSUGEIKO:** 初稽古

**HATSU** 初: first time, beginning  
**KEI** 稽: consider  
**KO** 古: old

HATSUGEIKO (初稽古) is the first training, or KEIKO (稽古) of the year.

To mark the new year, or SHOGATSU (正月), most DOJO (道場) have a special training, called HATSUGEIKO (初稽古), marked with drinking of sake after the training. In some cases, the HATSUGEIKO (初稽古), is marked with a special event like an ENBU (演武), or the performance of an important number of SUBURI (素振り) or practice swings.

Some DOJO (道場) still have a bigger event called KAGAMI BIRAKI (鏡開き).

See KAGAMI BIRAKI

**HAYANAWA:** 遥縄

**HAYA** 速: quick  
**NAWA** 縄: rope

See NAWA

**HEIHŌ:** 兵法

**HEI** 兵: soldier; private; troops; army; warfare; strategy; tactics  
**HŌ** 法: method; law; rule; principle; model; system

HEIHO (兵法) or HYOHO (兵法) are the martial tactics that make the difference between winning or losing a fight or battle.
The importance of strategy was already well recognized in earlier Chinese works like the writings of “Tzun Tsu”, and although studied by the Japanese, there was a need to reflect on very precise situations, hence numerous references to strategy in Japanese old schools.

The role of strategy is probably best illustrated by referring to Myamoto Musashi’s (宮本武蔵) books “Hyoho Sanju Go” (兵法三十五, “Thirty-five Instructions on Strategy”), written in 1641 for Hosokawa Tadatoshi, daimyo of Kumamoto Castle and his more famous work “Go Rin no Sho” (五輪書, “Book of five rings”), written in 1645 for his disciple, Terao Magonojo. Musashi also wrote “Dokkodo” (独行道, “The Way to Be Followed Alone”). These days, Hyoho Niten Ichi ryū (兵法二天一流) regards the books of their founder as manuals of technique and philosophy but many others refer to Go Rin no Sho (五輪書), as a true reference on strategy for all swordsmen.

Also in HONTAI YOSHIN RYU (本體楊心流), references to aspects of HEIHO (兵法) are dominantly present.

A formal discussion of strategy, including the art of taking a position, KURAI DORI (位補) is part of the DEN (伝) transmission in HONTAI YOSHIN RYU (本體楊心流). Nevertheless students are to be made aware of the importance of strategy as they progress, because the art is combative in nature.

HEIJŌSHIN: 平常心

HEI 平: even, flat, peace
JŌ 常: usual, normal, ordinary, always
SHIN 心: heart, mind

HEIJOSHIN (平常心) reflects a calm state of mind, despite disturbing changes around you.

In KENDO (剣道), the concepts HEIJOSHIN (平常心) and SHIKAI (四戒) are frequently referred to. HEIJOSHIN (平常心) is the state of mind one has to strive for, in contrast to SHIKAI (四戒), or the 4 states of mind to avoid:

1. KYO(驚): surprise, wonder;
2. KU (懼): fear
3. GI (疑): doubt;
4. WAKU (惑): confusion, perplexity
HENKA:変化

**HEN** 変: unusual; strange

**KA** 化: change; take the form of

HENKA (変化) are variations, alterations.

In some **BUDO (武道)** schools, the variations resulting from a **KATA (形)** are considered **HENKA (変化)**. Mostly because **KATA (形)** is often seen as a style forms that teaches the essential technique but in combat situation a more applicative technique is often required. A similar concept can be found in **KARATE (空手)**, where applications are called **BUNKAI (分解)**. There is however a difference in the two. **HENKA (変化)** is used in schools to differentiate between **KIHON (基本)**, or **KATA (形)** and variation, all performed with a partner; in **KARATE (空手)**, a **BUNKAI (分解)** is the application with partner of the **KATA (形)** that is performed alone.

In **HONTAI YOSHIN RYU (本體楊心流)**, there are some **HENKA WAZA (変化技)** or techniques that are different from those transmitted in **KATA (形)** but yet very illustrative for the principles, or **GENSOKU (原則)** of the school. For the **DVD "Hontai Yoshin Ryu"**, part of a series entitled "Nihon No Kobudo" (Kobudo of Japan), produced by the Nippon Budokan, Minaki Soke showed a few of these **HENKA WAZA (変化技)**.

Totally different but also related to **BUDO (武道)** is the use of **HENKA (変化)** to indicate sidestepping in sumo

See **KATA**

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**HŌ:方**

**HŌ 方**: direction

**HO (方)** or direction is usually used to indicate where to move:

- **MAE (前)**, or forward
- ATO (後): backward
- SAYU (左右): left and right
- MIGI (右): right (also pronounced YU)
- HIDARI (左): left (also pronounced SA)
- NANAME (斜め): oblique (45°)

In many IAIJUTSU (居合術) schools, the concept of SHIHOGIRI (四方斬り), cutting in 4, or, less literally, in all directions is quite common.

**HOJÔJUTSU: 捕縄術**

**HO** 捕: capture  
**JÔ** 縄: rope, cord  
**JUTSU** 術: technique, art

HOJÔJUTSU (捕縄術) or NAWAJOJUTSU, (縄術) are the traditional techniques of rope binding.

See NAWA

**HÔJUTSU: 砲術**

**HÔ** 砲: cannon, gun  
**JUTSU** 術: technique, art

HOJUTSU (砲術) is the traditional art of gunnery.

Firearms were introduced in Japan in 1543 by the Portuguese traders on Tanegashima, an island south of Kyushu. Therefore, Japanese matchlock for a long time, have been called **TANEGASHIMA** (種子島), however the Japanese name for guns is **TEPPO** (鉄砲), “iron cannon”.

The BUSHI (武士) class were really confronted with the superiority of firearms in the battle of Nagashino in 1575, where Oda Nobunaga introduced large scale use of firearms in the battlefield. Although firearm were operated by common (non samurai) soldiers, the strategy,
and the use of the weapons were codified in HOJUTSU (砲術) schools like MORISHIGE RYU (森重流), YO RYU (陽流) and SEKI RYU (関流). Initially, small arms were in use, especially arquebuses derived from Portuguese models, that the Japanese called TEPPO (鉄砲). Starting around 1570, there was already the emergence of large-scale guns with cannons and hand cannons coming into use in the Genki (1570-1573) and Tensho (1573-1592) Eras.

**HONBU (HOMBU): 本部**

**HON 本**: present; main; true; real  
**BU 部**: section; bureau; dept; class

**HONBU (本部) is headquarters and SHIBU (支部) is branch.**

_In HONTAI YOSHIN RYU (本體楊心流), there are a number of recognized branches outside Japan, their representation is present on the official website: http://www.hontaiyoshinryu.com._

_Most oversee branches have a HONBU DOJO (本部道場), the one in JAPAN being the SOHONBU DOJO (総本部道場), or the Japanese Headquarters’ training place of HONTAI YOSHIN RYU today is located in Nishinomiya (Hyogo, Japan) and is the place where the current Soke teaches._

**HONTAI YÔSHIN RYÛ: 本體楊心流**

**HON 本**: present; main; true; real  
**TAI 體**: Body; substance; object; reality  
**YÔ 楊**: Willow  
**SHIN 心**: Mind; heart; spirit  
**RYÛ 流**: Style, method

**HONTAI YOSHIN RYU (本體楊心流) is a traditional JUJUTSU (柔術) school, also incorporating the long staff, the short staff, knife, short sword, long sword and rope bindings.**
The school originated in Oshu (present day Miyagi prefecture) in the Shiroishi district. The philosophical premise of the school is expressed in its name, stressing the flexibility of the supple willow which bends in the wind without breaking. The metaphor of the willow was incorporated in the school’s name by its founder (SHODAI; 初代: first generation, founder), Takagi Oriemon Shigetoshi (高木折右衛門重俊), born in 1635.

The school continued in an unbroken lineage until present

The founder of the school was Takagi Oriemon Shigetoshi, born in the 12th year of Kannei (1635). Takagi Oriemon, also called Umon, was skilled in Muto-Ryu Kodachi and Kyochi Ryu Sojutsu but mastered many other systems during his life. He created YOSHIN RYU (楊心流) remembering his father's words: "a willow (yoboku) is strong, while a tall tree (takagi) will snap". Takagi took up service as the master sword teacher of the Shiroishi domain, where also his father had served.

Takagi Oriemon's son, Umanosuke, also studied Take (no) uchi Ryu and even obtained a license to teach that system. Later, he further developed the initial art of his father. After mastering mental disciplines and concepts he eventually succeeded to obtain a true system that defeated the opponent with a "Willow Heart" (Yo Shin). He would now call the system: Hontai Yoshin Ryu Takagi Ryu: “The true willow school of the Takagi family”. His son Gennoshin, who succeeded him, brought the school to Harima-no-kuni, where he would serve the Himeji-han as a bugei expert. Okuni Kihei, originally a master of Tendo Ryu Naginata Jutsu, after a spiritual vision, developed his technique of bojutsu and called it Kukishin Ryu Bojutsu. Later he also became Gennoshin Takagi's student and eventually, the forth successor of Hontai Yoshin Ryu Takagi Ryu. From that time on the techniques of Kukishin Ryu Bojutsu were taught along with Hontai Yoshin Ryu Takagi Ryu. Okuni was a retainer from the Ako-han (Ako and Himeji were nearby domeins). Today, Ako is located in Hyogo Prefecture (the current capital of Hyogo Prefecture is Kobe).

The school was passed on for several generations, until the 17th master, Minaki Saburo, also known by the name Kosyu. Minaki Soke passed away at the age of 83. His art and principles that he called “Hontai Yoshin Ryu” were inherited by INOUE Tsuyoshi Munetoshi, the 18th master of the school, and are still alive and maintained. In 2005 he was succeeded by his son INOUE Kyoichi.

HONTAI YOSHIN RYU (本體楊心流) is a KOBUDO (古武道: old budo) or KORYU (古流: old tradition; old school), recognized as such by the Nihon Kobudo Kyokai (owned by the Nippon
Budokan). The main dojo (Sohonbu dojo) is located in Nishinomiya, Japan, where INOUE Kyoichi Munenori, the 19th Soke, lives and teaches.

**HOZOIN RYŪ: 宝蔵院流**

**HOZOIN** 宝蔵: name of the founder  
**RYŪ** 流: school

Founded by Hozoin Kakuzenbo Hoin In'ei (c1521–1607), a Buddhist monk, head of Kofuku-ji temple (famous Buddhist temple in Nara).

*The spear of the Hozoin-ryu Sojutsu (宝蔵院流枪术) is characterized by its cross-shaped spearhead.*

**HYŌSHI : 拍子**

**HYŌ** 拍: clap; beat (music)  
**SHI** 子: child

**HYOSHI** (拍子) is a general term for musical rhythm. This rhythm can be very regular like a heartbeat, reflected for instance by the drum. It can however also follow other patterns in nature, like the wind, as reflected by the “shakuhachi” (Japanese flute).

**HYOSHI** (拍子) can also indicate the rhythm in the execution of techniques.

*In a martial context the optimal use of timing is essential. For instance when one has to obtain **KUZUSHI** (崩し), or loss of balance, on an attacking opponent, there is almost always a small window of opportunity where the opponent is still too much engaged in his movement and not yet fully stable. It needs good timing to catch that moment.*

*In the more advanced stage, optimal use of timing evolves even to the ability to impose timing onto the opponent (i.e. to let the opponent attack when you are expecting him most). In HONTAI YOSHIN RYU (本體楊心流), this is best illustrated by comparing **UEN** (右燕) from the **KOTACHI KATA** (小太刀形) with **UEN** (右燕) from HANBO (半棒). Both start from SEIGAN NO
KAMAE (青眼の構え) and both initially move forward to force the opponent with the sword in a JODAN NO KAMAE (上段の構え). However the tactics to let the opponent attack are quite different. With the KODACHI (小太), the opponent is invited to come in by gradually lowering (slightly towards the outside) the hand which holds the KODACHI (小太). By remaining very calm and by creating an opening in the KAMAE (構え), eventually the opponent will get the urge to attack the head. With the HAMBO (半棒), however, the lowering goes much faster and once the opponent is in JODAN NO KAMAE (上段の構え), the HAMBO (半棒) can be slightly moved up and down, creating a wave or pattern, very difficult to resist. The opponent is very likely to attack in this rhythm, allowing very efficient execution of the HAMBO (半棒) technique.

IAI JUTSU: 居合術

I 居: reside; to be; exist
AI 合: join
JUTSU 術: art; technique; skill; means; trick

Sword drawing techniques or IAIJUTSU (居合術), are a component system of most classical schools, headed by famous samurai.

The art of drawing the katana is also known as IAI DO (居合道). The name IAI DO (居合道) became popular in the beginning of the 20° century when schools wanted to incorporate the philosophical component, inherent in all BUDO (武道) forms, into their art's name.

Although it is essential that experts of HONYAI YOSHIN RYU (本體楊心流) can correctly manipulate the sword, formal IAIJUTSU (居合術) training has not always been part of the daily teachings of all the SOKE (宗家). INOUE Tsuyoshi Munetoshi (井上剛宗俊), the 18th SOKE (十八代宗家) of the school has begun again to formally teach IAIJUTSU (居合術) to his students, recognizing the need to re-enforce the correct usage of the sword. Routine IAI training in HONTAI YOSHIN RYU (本體楊心流) starts with KIHON (基本) or basics. In KIHON (基本), a lot of emphasis is given on the most delicate parts, which are the drawing, or NUKI (抜), and the actual cutting, or KIRI (切り). Nevertheless the core of HONTAI YOSHIN RYU IAIJUTSU (本體楊心流居合術) is KATA (形). There are 2 types of IAI JUTSU (居合術) KATA (形), depending on the position from which techniques are performed:

-  **I-WAZA (居業):** sitting techniques (in most schools they are called SUWARI-WAZA)
-  **TACHI-WAZA (立業):** standing techniques
In general, an IAIJUTSU (居合術) or IAIKO (居合道) KATA (形) will always start with ENZAN NO METSUKE (遠山の目付け), a way of looking at the whole figure (not a particular point), as if looking at a far away mountain. During the execution the attention is narrowed down and finally maintained in ZANSHIN (残心) at the end of the KATA (形). A typical KATA (形) has several stages but before any action, a lot of importance is given to breathing or KOKYU (呼吸). In general one should breath a few times calmly before the execution of a KATA (形). Breathing is essentially abdominal and an opponent should not be able to take advantage of the breathing cycle. After a full breathing cycle, a new inspiration phase is started and at the end of that phase, the technique starts. In regular HONTAI YOSHIN RYU (本體楊心流) training, this kind of breathing is done 1 time, IKKOKYU (一呼吸), but occasionally 3 times, or SANKOKYU (三呼吸).

The stages of a basic IAIJUTSU (居合術) or IAIKO (居合道) KATA (形) are:

- **NUKITSUKE** (抜付): drawing of the sword, while cutting the opponent
- **KIRITSUKE** (切付): cutting
- **ZANSHIN** (残心): keep attention focused on the opponent even after defeating him. After a WAZA (技), one should remain alert and ready to strike immediately.
- **CHIBURI** (血間): removal of blood
- **NOTO** (納刀): return of the sword in the scabbard

Although IAIJUTSU (居合術) or IAIKO (居合道) is in general performed alone, most schools have some exercises to be performed with a partner.

In contrast to KENJUTSU (剣術), where opponents can start with the sword already drawn, a typical IAIJUTSU (居合術) confrontation starts with one opponent who draws the sword, forcing the other to react and to also draw.

In HONTAI YOSHIN RYU IAIJUTSU (本體楊心流居合術), there is also KUMIDACHI (組太刀), an exercise where both opponents are standing several meters from each other. One, UCHIDACHI (打太刀), will draw the sword, while doing 3 steps and will try to cut the opponent. The other, SHIDACHI (仕太刀), will do TAISABAKI (体捌き) and counter attack.
**IAITŌ: 居合刀**

I 居: reside; to be; exist  
AI 合: join  
TŌ 刀: sword

Usual practice of IAIJUTSU (居合術) or IAIDO (居合道) is performed with a training sword, called IAITO (居合刀), which is not sharp. Only the experts are using a real sword, called SHINKEN (真剣).

Another practice sword is the HABIKI (刃引き), a steel (compared to Zinc alloy in an IAITO) edged blade sword with an edge that is blunted. It is more robust than an IAITO (居合刀) but in contrast to a SHINKEN (真剣), not sharp.

**ICHIMONJI: 一文字**

ICH ICHI: 1; one  
MON 文: style; art; decoration  
JI 字: character; letter; word

Although ICHIMONJI (一文字) should be translated as the character for “one”, it is often used to indicate a straight horizontal line, which in fact is how the character for “one” is drawn: 一.

> In HONTAI YOSHIN RYU (本體楊心流), the name ICHIMONJI (一文字) is often used for a horizontal cutting technique with the sword (both short and long sword).

> It is also used with reference to the HANBO (半棒), where it is the name of the KAMAE (構え) HIRA ICHIMONJI (平一文字), lit. flat letter 1, and YOKO ICHIMONJI (横 一文字), lit. lateral letter 1.

**IN: 陰**

IN 陰: shade; yin; negative; secret
The concepts of Yin (IN) and Yang (YO) are present in many aspects of Japanese life, including BUDO (武道).

One of the major KAMAE (構え), or postures, in KENJUTSU (剣術), is HASO NO KAMAE (八相の構え). However, in ONO HA ITTO RYU (小野派一刀流), this KAMAE (構え) is called IN (陰), when the sword is held to the right and YO (陽) when the sword is held to the left.

See also YO

IRIMI: 入り身

IRI 入り: incoming  
MI身: body

IRIMI (入り身) means entering straight into a technique of an opponent.

To neutralize a technique, before it reaches optimal speed and force, a very good understanding of timing and distance, captured in the concept of MA AI (間合い), is required.

IRIMI (入り身) is sometimes regarded as the most advanced combat initiative or SEN NO SEN (先の先):  
See SEN, MA, MA AI

ITSUKU: 居付く

I 居: live, reside, stay, sit  
TSUKU 付く: attach, fix, stick

ITSUKU (居付く) is a verb that expresses a state of mind, where someone just cannot move. The eyes are wide open but the body is frozen. It is a terrible state to be in.

In most BUDO (武道), ITSUKU (居付く) is considered a situation where one opponent is unable to use his full ability, usually because he is too preoccupied with one thing, or off-guard
for a moment, or blurred by the initiative of his opponent, that he doesn't perceive the start of
the technique of that opponent.

In HONTAI YOSHIN RYU (本體楊心流), the KODACHI (小太刀) or short sword is often used to
train strategies of opening slowly a KAMAE (構え) and invite the opponent to attack. When
pressure is too big and then released, the opponent can sometimes be forced in a too hasty
attack. Sometimes, ITSUKU (居付く) is induced.

**JIGEN RYU:  示現流**

JI 示: show  
GEN 現: present, actual  
RYU 流: school

JIGEN RYU (示現流) is a KENJUTSU (剣術) school, founded by Togo Chui (1561-1643) in
the late 16th century in Satsuma Province (now Kagoshima prefecture in Kyushu).

**JIGEN RYU (示現流) can be traced to Marume’s Taisha Shin Kage Ryu but is known as the
school of the Satsuma Samurai who invaded Okinawa in 1609. Their emblem was a circle with
a cross.**

**JIGEN RYU (示現流) attaches importance to train speed and power, natural fast foot steps.
The school is known for its emphasis on the first strike. The goal is "One slash, One kill", translated in “Unyou no Tachi”: lightning sword.**

**During practice, a long wooden stick is used to cut against a vertical pole or tree, called TATEGI. In Edo period, the students of JIGEN RYU (示現流) had to hit it 3000 - 8000 times ievery day.**

**JIKISHINKAGE RYU: 直心影流**

JIKI 直: honesty  
SHIN 心: heart  
KAGE 影: shadow  
RYU 流: school
JIKISHINKAGE RYU (直心影流) is a NAGINATAJUTSU (薙刀術) school, founded by Masanori Matsumoto Bizen in the 16th century.

Together with TENDO RYU (天道流), the school was at the origin of the sports version of NAGINATA (薙刀).

Although the 17th headmaster was a woman, the current headmaster, Masami Sonobe (18th generation), is a man.

See NAGINATA

**JIN: 仁**

**JIN 仁**: humanity; virtue; benevolence; charity; man; kernel

JIN (仁) is part of the elements that were regarded very important by the samurai class, and refers to the universal love toward mankind or the ability to exhibit compassion.

*Other values that were regarded very important by the samurai class were:*

- **GI (義): Justice, Right Decision**
- **YU (勇): Bravery**
- **REI (礼): Right Action).**
- **MAKOTO (実: Truth, Sincerity)**
- **MEIYO (名誉: Honour)**
- **CHU (忠: loyalty; fidelity)**

**JITSU: 実**

**JITSU 実**: truth, reality

In the context of JUJUTSU (柔術), JITSU (実) is often used in reference to the true line or direction of a technique.

*In JUJUTSU (柔術), it is a common tactic to start with the wrong direction (to mislead the opponent) before to take the true direction of the technique. This wrong intention or direction is*
referred to as KYO (嘘), which can be translated as lie, incorrect fact (note: 嘘 is usually pronounced “USO” in daily Japanese)

**Note:** JITSU (実), should not be confused with JUTSU (術), technique. Unfortunately in many Western parts, jujutsu (柔術) has been written “jiu-jitsu” for decades, hence the confusion.

See KYO JITSU (嘘実)

**JŌDAN:** 上段

- **Jō**: above; up
- **DAN**: grade; steps; stairs

JODAN (上段) is upper level as for example in JODAN NO KAMAE (上段の構え), the upper level posture.

*In HONTAI YOSHIN RYU (本體楊心流) this posture is frequently used in armed KATA (形), for instance in KUMIDACHI (長棒組太刀), which exposes the BO (棒) against the sword, and where TACHI (太刀), or sword, will start from JODAN NO KAMAE (上段の構え).*

*Other levels are GEDAN (下段, lower level) and CHUDAN (中段, upper level).*

**JŌJUTSU:** 枚術

- **Jō** 枚: wooden staff of 128 cm (in Japanese measurements, 4 shaku, 2 sun, 1 bu)
- **JUTSU** 術: art; technique; skill; means; trick

JOJUTSU (杖術) was created by Muso Gonnosuke Katsuyoshi to be used against a sword, by using the superior length of the JO (杖) to keep an opponent armed with a sword at a disadvantage.

*There are some old schools that mainly focus on JOJUTSU (杖術) in their curriculum, like SHINTO MUSO RYU (神道夢想流) and Muhi Muteki-ryu. The first is the school created by Gonnosuke, the latter was founded by Hisashi Isao Akira Hitoshi, a master in SOJUTSU.*
(槍術), who developed techniques with a broken spear. It is interesting to know that several other SOJUTSU (槍術) or even NAGINATAJUTSU (薙刀術) schools also include some techniques to prepare their students to fight with a broken weapon.

A more recent form of JOJUTSU (杖術), catalogued as GENDAI BUDO (現代武道), is based on SHINTO MUSO RYU (神道夢想流), and is called SEITEI JODO (制定杖道), and is practiced by the ZEN NIPPON KENDO RENMEI (全日本剣道連盟), in the Western world better known as the All Japan Kendo Federation. Also most AIKIDO clubs include the use of a JO (杖) in their training but these techniques, called AIKI JO (合気杖), probably don’t originate directly from SHINTO MUSO RYU (神道夢想流), but were developed by Ueshiba himself.

JOJUTSU (杖術) has also been an inspiration for the Japanese police force, who developed KEIJO JUTSU (警杖術).

See SHINTO MUSO RYU

JOSŪSHI: 助数詞

JO 助: help
SŪ 数: number
SHI 詞: word

In Japanese, numerous counter words are used along with numbers (ICHI, NI, SAN,...) to count things, actions, and events.

Although this glossary is not a substitute for a Japanese language course, we did include some counters specifically related to BUDO (武道) practise.

- First the numbers, often used when counting during an exercise: ICHI (one), NI (two), SAN (three), SHI or YON (four), GO (five), ROKU (six), SHICHI or NANA (seven), HACHI (eight), KYU (nine) and JU (ten).
- The traditional general counters HITOTSU, FUTATSU, MITSU, YOTTSU, ITSUTSU, MUTTSU, NANATSU, YATSU, KOKONOTSU, TO,...) are used when no specific counters are defined.
- When referring to a technique in a KATA, the following is used: IPPON-ME (一本目) or first technique, NIHON-ME, SANBON-ME,...
• **DAN** grades, usually start with **SHODAN** (beginning grade) followed by **NIDAN**, **SANDAN**…

• Breathing before starting an **IAIJUTSU KATA** can be 1 time, or **IKKOKYU** (一呼吸), or 3 times, **SANKOKYU** (三呼吸)

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**Jū**: 柔

**Jū** 柔: Tender; weakness; gentleness; softness

**Jū** (柔) means gentle.

**Jū** (柔) is the first KANJI (漢字), or character, of **JUJUTSU** (柔術) and **JUDO** (柔道). The latter the GENDAI BUDO (現代武道), or modern BUDO (武道), developed by Jigoro Kano (治五郎嘉納), based on traditional **JUJUTSU** (柔術).

Although the term **Jū** (柔) is often translated as gentle, this may give a misleading idea about the nature of **JUJUTSU** (柔術) techniques. These techniques are indeed intended to eliminate an opponent.

Gentleness and strength go together as natural complements, forming the foundation for all of the **JUJUTSU** (柔術): the soft and the hard, yin and yang (in Japanese **IN** and **YO**). Whereas initial softness may be used in avoiding or redirecting an attack, it has to be followed by the appropriate application of strength to overcome or subdue the opponent. The basis of this philosophy comes primarily from Chinese Taoism, and direct observation of its combat effectiveness.

See **JUJUTSU**.

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**Jūdō**: 柔道

**Jū** 柔: tender; weakness; gentleness; softness

**Dō** 道: road-way; street; district; journey; course; moral; teachings
JUDO (柔道) is the combat sport created in 1882 by Jigoro Kano, himself a JUJUTSU (柔術) expert. Kano was a first a student of Tenjin Shin'yō-ryū (天神真楊流) and later Kitō-ryū (起倒流). Kano opened a dojo at the Eisho-ji temple (later to be called Kodokan) with the help of his teacher Ikukubo Tsunetoshi but soon he decided to teach a new form, called JUDO (柔道). Later Kano would explain himself why he choose the name JUDO (柔道): “Even if I wanted to teach jujutsu most people had now stopped thinking about it. So I thought it better to teach under a different name principally because my objectives were much wider than jujutsu.”

Although modern JUDO (柔道) can be seen as a sport that derived from JUJUTSU (柔術), some still believe (as Kano did), that real JUDO (柔道) isn’t a sport but a self defence system, and that the art and physical exercise is a way towards peace and universal harmony.

**JUDÔSEIFUKUSHI: 柔道整復師**

**JUDÔ 柔道**: judo  
**SEI 整**: organise, arrange, tune  
**FUKU 復**: restore  
**SHI 師**: expert

JUDÔSEIFUKUSHI (柔道整復師) or lit. Judo Bone Setters, are certified healthcare providers in Japan.

In some families, bonesetting was learned, in conjunction with acupressure, as the main healing art and treatment for the remote location and family members. This knowledge could easily be found in regular use in the Samurai culture of Japan. Quite often a teacher of martial arts in Japan would also be a bonesetter. Some great teachers of HONTAI YOSHIN RYU (本體楊心流), like Minaki sensei (17th Soke) and Kanazawa sensei (Menkyo kaiden), were bonesetters.
JÚJUTSU: 柔術

JÚ 柔: tender; weakness; gentleness; softness
JUTSU 術: art; technique; skill; means; trick

JÚJUTSU (柔術) is one of many martial disciplines originally created and cultivated by the samurai class, warriors who were always concerned with mastering the most effective means of ensuring victory in battle or encounters with enemies.

The term JÚJUTSU (柔術) became in use in Tokugawa times (1603-1867), and the style, although like many Japanese cultural developments may have had influences from the Asian mainland, is typically Japanese in character. Prior to Tokugawa times, the samurai were almost constantly embroiled in military campaigns and confrontations. Their training therefore, of necessity, emphasised skill in use of the weapons of the time as well as grappling armour: KUMI UCHI (組打) or yoroi kumi uchi. With the Tokugawa peace came little use of armour, and consequently, some martial schools after 1600 began earnestly systemising methods of non-armoured grappling.

Many schools started to incorporate grappling techniques or KUMI UCHI (組打) in their curriculum. Eventually some school would become specialised and would later be seen as JÚJUTSU (柔術) schools, despite the fact that some of them still have a large curriculum, including the use of different weapons.

Although JÚJUTSU (柔術) is by far the most common name for these techniques, different names have been used: TAIJUTSU (体術) or body techniques, YAWARA (和) or softness, WAJUTSU (和術) or art of harmony and TORITE (捕手) or catching hand, to name some.

The flexibility, which is characteristic in JÚJUTSU (柔術), should be seen as the ability to manipulate the opponent in such a way that eventually his force and energy is used against himself, without the need to use excessive force yourself.

Many would say that the basis of the philosophy of JÚJUTSU (柔術), comes primarily from Chinese Taoism. Nevertheless, we have to stress the importance of the natural selection of techniques that were tried and tested for their effectiveness in periods where this was still possible. It is also important to mention that although the techniques are based upon the principle of flexibility in redirecting or countering an opponent’s force, this certainly does not mean that they are soft or weak. Whereas initial softness is a good way to redirect an attack, it
will usually be followed by the appropriate application of strength or CHIKARA (力) to finally overcome the opponent.

The term JUJUTSU (柔術) is often used in a restricted way to refer to weaponless fighting. In HONTAI YOSHIN RYU (本體楊心流), however, it is said that the philosophy of the art can be applied in all situations, including armed confrontations. Therefore all of them can be called JUJUTSU (柔術).

A good example of the application of JUJUTSU (柔術) in armed confrontations is HANBO OKU (半棒奥), in which the stick is used against the sword in five of the six typical JUJUTSU (柔術) principles (or techniques or strategies) from the school, referred to as JUJUTSU ROPPO UCHI GOHO (柔術六法内五法). The first technique of HANBO OKU (半棒奥) is an application of TORITSUKE (捕付) or capturing (catching) the enemy. The second is ATE (当) or hitting, followed by NAGE (投) or throwing, GYAKU (逆) or joint lock; and finally SHIME (締) or choking (strangling).

One of the major misconceptions is that JUJUTSU (柔術) is a mixture of KARATE (空手), JUDO (柔道) and some AIKIDO (合気道).

Although some modern JUJUTSU (柔術) forms might have integrated elements from KARATE (空手), JUDO (柔道) and some AIKIDO (合気道), the traditional schools, like HONTAI YOSHIN RYU JUJUTSU (本體楊心流柔術), predate these arts. Moreover, both Kano and Ueshiba, the founders of respectively JUDO (柔道) and AIKIDO (合気道), studied some form of JUJUTSU (柔術) before creating their own art. As for KARATE (空手), this is a martial art developed in Okinawa and that only got exposed in mainland Japan in the early 20th century.

**JŪJUTSU ROPPO: 柔術六法**

JŪ 柔: Tender; weakness; gentleness; softness  
JUTSU 術: Art; technique; skill; means; trick  
ROKKU 六: six  
HO (PO) 法: method; law; rule; principle; model; system of

In HONTAI YOSHIN RYU JUJUTSU (本體楊心流柔術), JUJUTSU ROPPO (柔術六法) are the six kinds of techniques used.
The **JUJUTSU ROPPO** (柔術六法) are:

1. **GYAKU** (逆): joint lock
2. **NAGE** (投): throwing
3. **ATE** (当): hitting
4. **SHIME** (締): choking (strangling)
5. **TORITSUKE** (捕付): capturing the enemy rope binding
6. **KATSU** (活): resuscitation

Because of their importance, they are included as separate entries in this glossary.

The more advanced **KATA** (形) will cover all of these techniques except **KATSU** (活). In fact the techniques that are studied in **KATA** (形) are five of the six referred to as **JUJUTSU ROPPO UCHI GOHO** (柔術六法内五法). **KATSU** (活) is not part of any **KATA** (形), instead it is part of the **DEN** (伝) or secret transmission.

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### **JUKENDO:** 銃剣道

**JU** 銃: gun
**KEN** 剣: sword
**DŌ** 道: road-way; street; district; journey; course; moral; teachings

**JUKENDO** (銃剣道), the art of bayonet fighting, is a modern Japanese martial art or **GENDAI BUDO** (現代武道).

Although bayonet fighting has been around since firearms were introduced in Japan in the 17th century, the current **JUKENDO** (銃剣道) is based on techniques that were taught after the Meiji Restoration in the prestigious Toyama military academy in Tokyo. After World War II, the art has been banned for a while but was re-introduced in the 1950s.

**Morihei Ueshiba** (founder of **AIKIDO**) trained in **JUKENDO** (銃剣道) but also, **INOUE Tsuyoshi Munetoshi** (井上剛宗俊) the 18th SOKE of **HONTAI YOSHIN RYU** (本體楊心流) was very skilled in the art.

**Note:** **JU** (銃, gun) should not be confounded with the **JU** (柔) from **JUJUTSU** (柔術).

See **GENDAI BUDO**
JUTSU: 術

JUTSU 術: Art; technique; skill; means; trick

JUTSU (術), translated as “the arts” or “the techniques”, is written with the radical element for “road”, along with a phonetic character to mean “twisting and adhering”.

*When students see their master perform some of the techniques, they might get the impression that some magic is involved. At least they believe that some “trick” is needed in order to succeed a technique in some difficult situations. Maybe they are right when they see the JUTSU (術) as a trick. Or is it the perfection of the art that makes the technique look magic? All these meanings are incorporated in the meaning of the word JUTSU (術).*

In a martial context and as a suffix, -JUTSU (術) is used for the martial arts originating in the classical period of Japan’s history (see BUJUTSU).

*Although JUTSU (術) and DO (道) are often seen as technique versus philosophy, the two were obviously closely related. The warriors, or BUSHI (武士) who studied the techniques followed their encompassing (but unwritten) code of honour and social behaviour (see BUSHIDO). Most traditional schools that still teach the original ~JUTSU (術), are doing this by following the path towards self-perfection and are truly BUDO (武道) in philosophy. They are concerned with both the physical and spiritual training, through the study of their art.*

KAGAMI BIRAKI: 鏡開き

KAGAMI 鏡: mirror
HIRAKI 開き: open, unfold

KAGAMI BIRAKI (鏡開き) is an old tradition, now in traditional DOJO, still used to mark the first practice of the New Year.

*KAGAMI BIRAKI (鏡開き) is a Japanese traditional ceremony, lit. "Opening the Mirror". It traditionally was held on special occasions, like January 11 (an odd number and therefore...*
associated with good luck). In the older days it was linked to KAGAMI MOCHI (鏡餅), where rice cake is consumed together with the opening of a special cask of Sake.

These days most DOJO (道場) use the KAGAMI BIRAKI (鏡開き) ceremony to mark the HATSUGEIKO (初稽古), the first practice of the New Year. Some DOJO (道場) still have their students clean the floor before the KAGAMI BIRAKI (鏡開き).

See HATSUGEIKO

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**KAI-GYŌ-SO: 楷行草**

KAI 楷: correctness; square character style  
GYŌ 行: going  
SO 草: grass; weeds; herbs; pasture; write; draft

KAI-GYO-SO (楷 - 行 - 草) refers to three levels of formality.

“KAI-GYO-SO” (楷 - 行 - 草) comes from the three ways of writing in Japanese calligraphy or “Shodo” (書道): “KAISHO” (楷書), “GYOSHO” (行書) and “SOSHO” (草書). Beginning with the original non-cursive KAI form, which can be gradually broken down into the semi-cursive GYO style and then the cursive SO style.

Also in HONTAI YOSHIN RYU (本體楊心流), a technique is often studied in three ways: the most formal is pure KATA (形), this can be considered the KAI-form. When the technique is performed in a more fluid way, it becomes GYO and when this is brought to a more extreme form in which TORI (捕) even anticipates the attack of UKE (受), it can be considered SO-style.

The three levels of formality are also called SHIN-GYO-SO (真 - 行 - 草), since KAI is often replaced by SHIN (真) in another context than calligraphy.

In the case of tea ceremony, the distinctions of SHIN-GYO-SO (真 - 行 - 草) apply to the different styles of ceramics, other utensils and to tea room architecture. Also in Japanese gardens, this distinction is made. Shin gardens are full scale and everything can be taken more or less at face value. A Gyo garden must rely on some imagination of the viewer to
complete its image. The so garden is the most abstract of the three types, and relies entirely on the imagination of the viewer to complete the scene.

Also in BUDO (武道) the three levels of formality are sometimes referred to as SHIN-GYO-SO (真行草). For instance, in the KENJUTSU (剣術) school ONO HA ITTO RYU (小野派一刀流), SHIN GYO SO (真行草) is an exercise in which their main technique, KIRI-OTOSHI (切り落し), is practiced in three levels of fluidity. At the advanced level also other techniques are performed in this way.

See also SYU HA RI.

**KAMAE: 構え**

KAMAE 構え: posture; build; pretend

KAMAE (構え) is the posture of fighting engagement in which an exponent displays strength and fighting spirit. The kanji for KAMAE (構え) derives from two characters meaning “to construct with wood”, indicating that a KAMAE (構え) is built.

Unlike what one would think, a KAMAE (構え) is not a posture in which one does not show a single target that is vulnerable to attack. On the contrary, a KAMAE (構え) will often display an opening that invites for an attack. In such a way, the attack to come will become more predictable and therefore easier.

The most common names of the KAMAE (構え) in KENJUTSU are:

- **SEIGAN** (青眼): SEI 青: blue - GAN 眼: eyeball
  also called **CHUDAN** (中段): CHU (中): middle – DAN (段): level
- **JODAN** (下段): JO (上): upper – DAN (段): level
- **GEDAN** (下段): GE (下): low – DAN (段): level
- **WAKI** (脇): flank
- **HASSO** (八相): 8 directions

Although these names are quite common, several schools use other names or have different specific KAMAE (構え). For instance in ONO HA ITTO RYU (小野派一刀流) there is no HASSO NO KAMAE (八相の構え) but instead there is a similar KAMAE (構え) called IN (陰). Moreover they also have YO (陽), ONKEN (隠剣), KASUMI (霞) and HONGAKU (本覚).
Also, in different other weapon systems there are specific formal stances that are used in KATA (形), adding to the large list of KAMAE (構え) that exist.

In HONTAI YOSHIN RYU (本體楊心流), the variety of KAMAE (構え) is typical for CHO BO (長棒). The most important CHO BO KAMAE (長棒構え) are:

- **KOWAKI** (小脇): under one's arm
- **SEIGAN** (青眼): SEI 青: blue - GAN 眼: eyeball
- **NITO** (日刀): NI 日: sun - TÔ 刀: sword
- **FUDO** (不動): FU 不: non - DÔ 動: motion; change; confusion
- **SAGE BO** (提棒): SAGE 提: carry in hand - BÔ 棒: stick
- **IPPONSUGI** (一本杉): ITCHI 一: one; - HON 本: counter; SUGI 杉: cedar
- **KASA** (笠): KASA 笠: bamboo hat
- **FUNA BARI** (船張): FUNA 船: ship, boat - BARI 張り: stretch, lengthen, put up
- **SHIBA MOGURI** (柴もぐり): SHIBA 柴: brushwood, firewood - MOGURI もぐり: dive, submerge
- **ZANSHIN** (残心): ZAN 残: remainder - SHIN 心: heart, mind

Compared to CHO BÔ (長棒), there are less KAMAE (構え) for HANBÔ (半棒): The most important are:

- **SEIGAN** (青眼): SEI 青: blue - GAN 眼: eyeball
- **GEDAN** (下段): GE 下: below; down - DAN 段: grade; steps
- **TATE BÔ** (立棒): TATE 立: stand up - BÔ 棒: stick
- **HIRA ICHIMONJI** (平一文字): HIRA 平: flat - ICHIMONJI 一文字: letter 1
- **YOKO ICHIMONJI** (横一文字): YOKO 横: side - ICHIMONJI 一文字: letter 1

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**KANJI: 漢字**

**KAN** 漢: Chinese

**JI** 字: letter, character

KANJI (漢字) are the Chinese characters that are used in the actual Japanese writing system

Because originally, the Japanese language didn’t have a written form, text was written in Chinese. In modern Japanese, KANJI (漢字) are used to write nouns, adjective stems, and verb stems, while another phonetic system, HIRAGANA (平仮名) is used to write grammatical
endings and particles. Another phonetic system called KATAKANA (片仮名) is used for foreign words.

**KAPPŌ: 活法**

**KA (KATSU) 活: resuscitation**
**PÔ (HÔ) 法: method**

See KATSU

**KARADA: 体**

**KARADA 体: body**

During training, reference to different parts of the body is often made. Here some useful entries related to the body, KARADA (体):

- **Ankle**  ASHIKUBI (足首)
- **Arm**  UDE (腕)
- **Back**  KOSHI (腰)
- **Blood**  CHI (血)
- **Bone** HONE (骨)
- **Cheek**  HOHO (顇)
- **Chin**  AGO (顎)
- **Ear**  MIMI (耳)
- **Elbow**  HIJI (肘)
- **Eye**  ME (目)
- **Face**  MEN (面)
- **Finger**  YUBI (指)
- **Fist**  KOBUSHI (拳)
- **Foot**  ASHI (足)
- **Forearm**  KOTE (小手)
- **Hand**  TE (手)
- **Head**  ATAMA (頭)
- Heart, Mind KOKORO (心)
- Knee HIZA (膝)
- Leg ASHI (足)
- Mouth KUCHI (口)
- Neck KUBI (首)
- Nose HANA (鼻)

**KARATE: 空手**

KARATE (空手) is a martial art, originally developed in Okinawa from a synthesis of indigenous fighting methods and Chinese kenpo.

The islands that now make up Okinawa Prefecture were originally not part of Japan, but part of an independent nation called the Ryukyu Kingdom. In the early 20th century, some influential teachers of the island would migrate to mainland Japan where KARATE (空手) continued to develop into its existing form. Despite this new development, the art continued to develop on the island as well.

Currently there are 2 tendencies, one a more sports oriented approach (less style influenced), the other a more traditional revival of the older forms within the distinct schools.

**KASHIMA SHINTŌ-RYŪ: 鹿島新當流**

KASHIMA 鹿島: place name (located in located current Ibaraki Prefecture)
SHIN 新: new
TŌ 當: just
RYŪ 流: school

KASHIMA SHINTO-RYU (鹿島新當流) is a KENJUTSU school founded by Tsukahara Bokuden in the Muromachi period (c.1530).

The name KASHIMA SHINTO-RYU (鹿島新當流) was introduced by Bokuden himself, or by Kuniazuno Mabito, a direct ancestor of Bokuden, after receiving a divine inspiration from Takemikazuchi-no kami, the deity of the famous Kashima Shrine.
Bokuden's lineage has also continued in BOKUDEN RYU (卜傳流). 

see BOKUDEN RYU

**KASUMI:** 霞

**KASUMI** 霞:: blurred, mist

Creating mist, i.e. a blurred vision, is part of the tactics of JUJUTSU (柔術).

*Often KASUMI (霞) consists of slashing with one hand towards the eyes of the opponent while preparing already the real technique that will follow.*

**KATA:** 形

**KATA** 形: shape; form; style

KATA (形) are the formal set of techniques used to transmit the essential techniques or principles, called GENSOKE (原則), of the school.

*The people of the past have in many battles, wars, through different experiences, trained to develop KATA (形). That is why only one KATA (形), even a basic one, has so many different sides and contains these things learned at war and in combat. Training without understanding this is meaningless.*

*KATA (形) are often described as only TATEMAE (建て前) or OMOTE (表), which refers to the “front”, of the true techniques, in contrast to the true meaning being referred to as HONNE (本音) or URA (裏). Indeed, a KATA (形) contains different things that remain hidden inside. That is the way KATA (形) is meant to be. While seeing it at first you are not supposed to understand all at once. Even more, if you understand it right away, it is not real KATA (形) but an undeveloped one. Even the simplest KATA (形) contains a lot of different things. It will take many years to understand it.*

Like in many schools, in HONTAI YOSHIN RYU (本體楊心流), studying KATA (形) is an essential part of training.
The KATA (形) in HONTAI YOSHIN RYU (本體楊心流) are:

- GYAKU NO KATA (逆の形)
- NAGE NO KATA (投の形)
- OKU NO KATA (奥の形)
- OMOTE NO KATA (表の形)
- TANTO DORI (短刀捕)
- TACHI DORI (太刀捕)
- CHO BO KUMIDACHI (長棒組太刀)
- HANBO KUMIDACHI (半棒組太刀)
- KODACHI OMOTE NO KATA (小太刀: 表の形)
- KODACHI URA NO KATA (小太刀: 裏の形)
- KODACHI HASHIRI GAKARI NO KATA. (小太刀: 走りの形)

In addition there are a number of KATA (形) for IAIJUTSU that have been formalised by INOUE Tsuyoshi Munetoshi (井上剛宗俊), the 18th generation SOKE (十八代宗家).

Note: some people make the difference between KATA (型) and KATA (形), sometimes referred to as KATACHI (形ち). Both have a similar meaning, however, the latter might be seen as a more mature form, that implies an understanding beyond the form. This is consistent with the philosophy in HONTAI YOSHIN RYU (本體楊心流) and relates to RIAI (理合).

See GENSOKU, URA WAZA, HENKA, RIAI

KATA: 片

KATA 片: one-sided

Techniques where one side or hand is involved are marked as KATA (片) as opposed to RYO (両), which means both.

Also in HONTAI YOSHIN RYU (本體楊心流), the prefix KATA (片) is used for both hands techniques. For instance:
- **KATA GOTE** (片小手): consist of grabbing the wrist of the opponent and is part of the KOGEKI (攻撃), or attacking techniques, in the 3 basic KATA (形): GYAKU NO KATA (逆の形), NAGE NO KATA (投の形) and OKU NO KATA (奥の形).

- **KATATE DORI** (片手捕) general name for techniques against an opponent who grasps a wrist.

- **KATA ERI** (片襟): grasping the opponent's gear with one hand and also part of the KOGEKI (攻撃) in the 3 basic KATA (形).

- **KATA MUNADORI**: (片胸捕) technique against an opponent who grasps the chest with one hand. Part of OMOTE NO KATA (表の形)

**Note**: KATA (片, one-sided) should not be confounded with KATA (形, form), KATA (肩, shoulder), KATA (方, person).

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**KATAGEIKO**: 形

KATA 形: shape; form; style
KEI 稽: think; consider; quarrel
KO 古: old

KATAGEIKO (形) refers to the training through repetition and studying of KATA (形).

*Although the study of KATA (形) is important in KORYU, (古流), mastering the art can only become possible if one can sometimes leave KATA (形) for what it is and do other things, knowing that when in doubt, going back to the KATA (形) is a secure way to stabilize things again.*

*Also depending on the nature of the school, one has to go more or less outside the system. In HONTAI YOSHIN RYU (本體楊心流), the number of KATA (形) are low, the number of applications are high. In other schools many applications have been formalised in KATA (形).*
KATANA 刀: sword

Although KATANA (刀) is often translated as Japanese sword, the latter is in fact called NIHON TO (日本刀). Indeed, TO is another pronunciation for “刀”.

The name KATANA (as pronunciation for “刀”), is used almost always exclusively used for the DAITO (大刀) the typical long Japanese sword as it was worn by the samurai from 1500 till 1867. In their case, the katana was paired with a similar but shorter sword. Both blades were worn blade-side-up. The two weapons together were called the DAISHO (大小) which literally means big-small, and was exclusive for the samurai.

The KATANA (刀) is sheeted in a scabbard, called SAYA (鞘). When training with a sword, reference to the major parts of the sword is essential:

- HA (刃) Cutting edge
- KISSAKI (切先) sword point/tip
- MONO UCHI (物打ち) 1/3 of blade nearest tip, this is the cutting area
- MUNE (棟) Back of blade, opposite side of the edge.
- TSUBA (鍔) Sword guard
- TSUKA (柄) Handgrip, hilt

Other parts of the sword:

- BOSHI (鋩子) Tempered area in tip
- FUKUSA (ふくら) the curved point (cutting edge) of Kissaki
- HA MACHI (刃区) end of cutting edge (HA), which is a notch for habaki,.
- HAMON (刃文) temper pattern/ line.
- MEI (銘) name (signature) of the smith on tang.
- MEKUGI ANA (目釘穴) Hole in the tang for fixing Nakago and Tsukagi, by a peace of dry bamboo that is nailed through the hole.
- MUNE MACHI (栄区) end of the ridge.
- NAKAGO (茎) Tang of blade.
- SHINOGI JI (鎬地) surface of the blade between the ridge and Shinogi-suji.
- SHINOGI SUJI (鎬筋) Line of blade that runs parallel to the ridge
- YASURI ME (鑢目) File marks on tang.
- YOKOTE 橫手

The fittings of the sword:
- **HABAKI** (はばき) Fitting between tsuba and blade, wedge for koiguchi.
- **MEKUGI** (目釘) Retaining peg.
- **MENUKI** (目貫) Decorative fixtures on handle.
- **SAME** (鮫) sharkskin, used for wrapping of TSUKA.

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**KATORI SHINTŌ RYŪ (香取神道流)**

KATORI 香取: place name (located in current Chiba Prefecture)
SHINTŌ 神道: Shinto
RYŪ 流: school

TENSHIN SHODEN KATORI SHINTO-RYU (天真正伝香取神道流), abbreviated in KATORI SHINTO RYU (香取神道流), is one of the oldest koryu, founded by Iizasa Ienao (a respected spear and swordsman, who lived near Katori Shrine) in 1447.

Although categorized by the Nihon Kobudo Kyokai as kenjutsu school, Katori Shinto-ryu has a large curriculum, which also includes Iaijutsu, Ryotojutsu (art of using both long and short sword at once), Bojutsu, Naginatajutsu, Sojutsu, Shurikenjutsu and even some Jujutsu.

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**KATSU: 活**

KATSU 活: lively; resuscitation; being helped; living

KATSU (活) are resuscitation techniques.

In HONTAI YOSHIN RYU (本體楊心流), KATSU (活) are part of JUJUTSU ROPPO (柔術六法), the six kinds of techniques in JUJUTSU (柔術). However they are not part of any KATA, instead they are part of the DEN transmission.

Note: KATSU (活), “resuscitation”, should not be confused with KATSU (勝つ), “victory”.

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**KEIKO: 稽古**
KEI 稽: think; consider; quarrel
KO 古: old

KEIKO (稽古) is what gets usually translated as training. Through intense training, one seeks the perfection of oneself in an art or technique. With training, one can surpass what has gone before.

The term training, however, is not very accurate in describing the combination of practising, learning, training, searching and even questioning, which characterises the process. In Japanese, this is better described by the word KEIKO (稽古). Indeed, KEIKO (稽古) also refers to the teaching of the old masters. Their skills have been passed from generation to generation. Therefore we have to rely on our own search with the guidance of our teachers.

According to Donn Draeger (in his book “Classical Budo”), there are 4 different stages in training, similar to the progress in Zen Buddhism:

- GYO 行 is the first stage, in which training is done through repetition and hard labour; little in depth explanation is given.
- SHUGYO 修行 is the next stage in which the trainee is confronted with situations that are difficult and where a solution has to be found through discipline, courage and correct applying what has been learnt.
- JUTSU (術) is the stage where techniques become art.
- DO (道) is the final stage where the way is found

Although these stages are not formalised as such in HONTAI YOSHIN RYU (本體楊心流), a clear progress in training is recognized.

INOUE Kyoichi Munenori (井上 恭一 宗家), the 19th generation SOKE (十九代宗家) compares progress in the art with a Japanese lantern or CHOOCHIN (提灯). At one end, at the beginning, the lantern is small but quite quickly the volume gets larger. This large volume is maintained for a long time and only at the end it is reduced again.

Training is done in the DOJO (see DOJO). During practice, movements are only taken so far as to reduce the risk of injury.

See DOJO, RENSHU
KEIKOGI: 稽古着

**KEI** 稽: think; consider; quarrel
**KO** 古: old
**GI** 着: wear; counter for suits of clothing

KEIKOGI (稽古着) is the uniform used for training, since the suffix –GI (着) means clothes.

*Although the word GI as such is normally not used, it can correctly be combined with other words like in DO-GI, the uniform to study the way., Some modern BUDO disciplines tend to incorporate their name as for instance KARATE-GI, JUDO-GI.*

*In most KORYU (古流), the KEIKOGI (稽古着) consists of a jacket, called UWAGI (上着) and a dark HAKAMA (袴). Above the UWAGI (上着), a belt or OBI (帯) is tied. Occasionally, TABI (足袋) or divided-toe socks can be worn.*

KENDŌ:剣道

**KEN** 剣: sword
**DŌ** 道: road-way; street; district; journey; course; moral; teachings

KENDO (剣道), the GENDAI BUDO (現代武道) derived from KENJUTSU (剣術), is characterized by the use of a SHINAI (竹刀), or bamboo sword and the wearing of protective armour, called BOGU (防具).

*Although KENDO (剣道) still adheres very much to traditional Japanese martial values, it can be seen as a physically demanding sport-like activity, where the aim is to score against an opponent. Hence the need to use protective gear.*

*Nevertheless also in KENDO (剣道) forms still exist where a wooden sword, BOKUTO (木刀), or real sword KATANA (刀) is used and no protective equipment is used.*

See GENDAI BUDO, KENJUTSU
KENJUTSU: 剣術

KEN 剣: sword
JUTSU 術: technique

KENJUTSU (剣術) is the art of using the sword; In contrast to IAIJUTSU (居合術), the art of drawing the sword, also known as BATTÔ (抜刀), a KENJUTSU (剣術) confrontation starts with opponents who have already drawn their sword.

Although originally the most important skill of the Japanese warrior class was shooting the bow (while horse-riding), the use of the sword eventually became by far the most prominent part of the training of the samurai. The oldest KENJUTSU (剣術) schools (like Tenshin Shoden Katori Ryu and Itto Ryu) were founded in the Muromachi period (1336-1573) but mainly in the Edo period (1603-1868) many new schools would arise.

Some examples of famous KENJUTSU schools:

- TENSIN SHODEN KATORI RYU (天真正伝香取神道流), catalogued as a KENJUTSU school but in fact one of the oldest comprehensive martial systems
- KASHIMA SHINTO RYU (鹿島新当流) founded by Tsukahara Bokuden, himself a student of TENSIN SHODEN KATORI RYU (天真正伝香取神道流)
- YAGYU SHINKAGE RYU (柳生新陰流), together with ONO HA ITTO RYU (小野派一刀流), the school that was studied by the first Tokugawa shoguns.
- ONO HA ITTO RYU (小野派一刀流) founded by Ono Jiroemon Tadaaki (1565–1628)
- JIGEN RYU (示現流) which was the school of the Satsuma Samurai who invaded Okinawa in 1609.
- NITEN ICHI RYU (二天一流), well known because the style was conceived by the famous warrior Miyamoto Musashi.

KENJUTSU (剣術) went into temporary decline, following the Meiji (明治) Restoration. However in 1879 the Tokyo Police Force and later the army initiated KENJUTSU (剣術) practices again. At the end of World War II, the occupational authorities banned KENJUTSU (剣術) but immediately following the end of the Occupation period, in 1952, the Zen Nihon Kendo Renmei (All-Japan Kendo Federation) was established. By 1957 KENDO (剣道) was part of the physical education in all Japanese middle schools.

Despite the historical pressure on the art of KENJUTSU (剣術), several old schools survived and continue to preserve this important Japanese heritage.
KENPŌ: 拳法

KEN 拳: fist
HO 法: method, system

KENPO (拳法), also written and pronounced Kempo, refers to several Japanese martial arts most often, to some extent, related to Chinese martial arts, especially Shaolin Kung Fu.

Despite the common use of the name KARATE (空手), Some Okinawan teachers use the term KENPO (拳法) as an alternate name for their system.

SHORINJI KEMPO (少林寺拳法) is a distinct Japanese form created in 1947 by So Doshin, who had travelled to China and earned local Chinese arts in his youth. This form is not influenced by developments that went on in Okinawa.

KEPPAN: 血判

KETSU 血: blood
HAN 判: seal"

In the old days it was not uncommon to ask a KEPPAN (血判) or a smear of blood, to announce a student’s determination to follow the precepts of the school. Today, a few schools still ask this ritual in order to enter their inner circle.

KERI: 蹴り

KE 蹴: kick

Although not so predominant as in KARATE (空手), the KATA (形) of HONTAI YOSHIN RYU (本體楊心流) contain several kicking techniques, both in the role of UKE (受け) as well as TORI (取り). In the latter, it is usually a penetrating kick called KEKOMI (蹴込み)
In HONTAI YOSHIN RYU (本體楊心流), in the set of 10 attacks, called KOGEKI (攻撃), of the basic KATA (形), GYAKU NO KATA (逆の形), NAGE NO KATA (投の形) and OKU NO KATA (奥の形), a KEKOMI (蹴込み) or penetrating front kick is included.

See KOGEKI

### KI: 気

**KI 気: spirit; mind**

KI (気), in a BUDO (武道) context, is usually simply translated as energy, but it refers also to a more esoteric force that is called chi by the Chinese. In that context, it is most often seen as the vital energy of life, which flows in the body.

*The character (kanji) for KI (気) is composed by the kanji that represents raw rise, with other strokes above, representing steam rising off the grain as it cooks. This illustrates very well the “plastic energy”, invisible except through its effect: the vapour coming off the rice pot is invisible but is able to make the lid rattling.*

In an encounter, the meeting of KI (気) is also referred to as KI O AWASERU (気を合わせる) in contrast of KI O HAZURERU (気を外れる), the separation of KI (気).

*The meeting of KI (気), as expressed in KI O AWASERU (気を合わせる) is the basic principle in AIKIDO (合気道), hence the explanation of its name: “the way of meeting energy”. Note that in AIKI (合気), as compared to KI AI (気合) or KI O AWASERU (気を合わせる), the same kanji are used but inverted.*

*In contrast, some weapon schools like KENJUTSU (剣術) schools, will use the term KI O HAZURERU (気を外れる), since in their thinking they have to cut, separate the opponents energy. Nevertheless before doing so, there might still be a phase in which the opponent is invited to enter a KAMAE (構え), in order to react in a prepared way. Note that the kanji for HAZURERU (外れる), can be read as SOTO (外), outside.*
In HONTAI YOSHIN RYU (本體楊心流), the KODACHI (小太刀) or short sword is often used to train such strategies. In this context, KI O HAZURERU (気を外れる) is used once the opponent has committed his attack.

KI AI: 気合

KI 気: energy
AI 合: meeting

KI AI (気合) which lit. means the meeting of energy, is better known as the shout made at the moment of an attack. That shout helps to concentrate the energy needed for an attack but it also helps the mind to ignore extraneous thoughts and leaving only the pure energy (KI) which is needed.

True KI AI (気合) comes from the HARA (腹), or abdomen and not from the throat. During practice (or in battle), purification of the mind is often realised by the use of KI AI (気合). Since ki ai enables one to liberate mental and physical force very rapidly, it is often used to influence another who is in close proximity. This influence can go from a pure tactic to impress an opponent, to a transfer of energy as sometimes used in resuscitation techniques. The proper use of KI AI (気合) only comes after longer periods of training. Until then, most practitioners only imitate the shouting of their teacher. This is also because in KIHON (基本) or even some KATA (形), KIAI (気合) is sometimes formalised to train the students on how to use it. For instance, in the KIHON (基本) of HONTAI YOSHIN RYU (本體楊心流) BOJUTSU (棒術), INOUE Tsuyoshi Munetoshi (井上剛宗俊), the 18th generation SOKE (十八代宗家), had the tendency to impose KI AI (気合) at every technique, with alternatively a “hei” and “ha” shout.

KIHON: 基本

KI 基: fundamentals
HON 本: present; main; true; real

Training the KIHON (基本) is training the foundation or the basis of the art. In HONTAI YOSHIN RYU (本體楊心流), formal KIHON (基本) training is considered essential for BOJUTSU (棒術), where the students learn to handle the CHO BO (長棒) in a practice
without opponent (see CHO BO). Another formalisation of KIHON (基本) exists for IAIJUTSU (see IAIJUTSU).

The basics of weaponless fighting are usually immediately taught with GYAKU NO KATA (逆の形), followed by NAGE NO KATA (投の形), since both these KATA (形) are true KIHON (基本) in spirit. The third KATA (形), known as OKU NO KATA (奥の形) is called inner or inside KATA (形) and although still basic it should only be studied after the techniques of GYAKU NO KATA (逆の形) and NAGE NO KATA (投の形) have been sufficiently mastered. These KATA (形) were formalized by Minaki Saburo (17th soke) to prepare students for OMOTE NO KATA (表の形), the oldest KATA (形) of the school.

Nevertheless, INOUE Tsuyoshi Munetoshi (井上剛宗俊), the 18th generation SOKE (十八代宗家), used a formal set of techniques in KIHON (基本) form when teaching to specific target groups like high school children. This KIHON (基本) consists mostly of a set of very simple GYAKU (逆) and NAGE (投) techniques and are ideal as warming up for larger groups. Although they had to be memorised by high school students, they are not considered as an essential part of the curriculum of the school. However for purely didactic reasons, these KIHON (基本) exercises can also be very useful.

**KI KEN TAI ICHI (気剣体一)**

KI 気: energy
KEN 剣: sword
TAI 体: body
ICHI 一: one

KI KEN TAI ICHI (気剣体一) is not a specific term in HONTAI YOSHIN RYU (本體楊心柔術), but it is often used in BUDO (武道), to describe the condition where all essential elements of a sword strike (focus, technique and body) are unified in a single instant:

_in KENDO, only through KI KEN TAI ICHI (気剣体一) one can obtain the perfect (or valid) strike, called the YUKO DATOTSU (有効打突)._

_Another related concept to KI KEN TAI ICHI (気剣体一), and also used in BUDO (武道) is SHIN GI TAI ICHI (心技体一): mind, technique and body as one._
See also SHIN GI TAI ICHI

**KIME: 決め**

KIME 決め: (from the verb kimeru) to decide, to conclude

KIME (決め), can be translated as decision, but in a BUDO (武道) context it is generally used to indicate focus.

*KIME (決め) is often used in KARATE (空手), to illustrate the combination of power and focus while executing a technique. Important is the concentration of energy in the lower abdomen described as SEIKA TANDEN (臍下丹田).*

**KIMONO: 着物**

KI 睝: wear  
MONO 物: object, thing

The KIMONO (着物) was the traditional basic clothing item for the elite class, both men and woman (although the design was different), in Japan. Nowadays only woman still wear KIMONO (着物) for special occasions.

*Although in the Western world, training wear in BUDO (武道) are often called KIMONO (着物), this is absolute nonsense. A uniform used for training should be called KEIKOGI (稽古着) and is in no way related to a KIMONO (着物).*

See KEIKOGI

**KIRI: 切り OR 斬り**

KIRI 切: cut or 斬: kill
KIRI (切り) means cut and comes from the verb KIRU. When KIRI (斬り), like in HONTAI YOSHIN RYU (本體楊心流) or some other arts, is written with an alternative kanji, the emphasis is put on killing (斬) instead of cutting (切).

Learning how to kill is consistent with the true martial spirit of the art: when one trains to cut with a sword, it is with the intention to learn how to kill. Whether or not one has to use that skill is something different and is purely philosophical: “a true sword is not a sword that kills but one that gives life”.

Some examples of frequently used cuts are:
- **KESA GIRI (袈裟斬り): diagonal cut** (MIGI KESA 右袈裟 = right diagonal cut and HIDARI KESA 左袈裟 = left diagonal cut)
- **DOGIRI (胴切り): cutting into the torso** (much more horizontally than KESA)
- **KIRIAGE (切上): upward cut**
- **ICHIMONJI (一文字): horizontal cut**

### KIRI OTOSHI: 切り落し

**KIRI 切り: cut**

**OTOSHI 落し: drop**

KIRI-OTOSHI (切り落し) is the main technique of ITTO RYU (一刀流) and it symbolises the idea (philosophy) of the school: “one cut”.

In KIRI-OTOSHI (切り落し), one waits for the attack to initiate, but when appropriate, cuts down at the same time as the enemy cuts down, along the same line as the enemy’s cut (straight through the centre of the enemy’s body). By overriding his sword, the attack is disrupted before it can be completed.

See ONO HA ITTO RYU
KITÔ RYÛ: 起倒流

KI 起: wake up, get up
TÔ流: overturn, fall, break down
RYÛ 流: school

KITÔ RYÛ (起倒流), sometimes translated as the school of “rise and fall”, is a JUJUTSU (柔術) school founded in the 17th century by Fukuno and Terada.

KITÔ RYÛ (起倒流) has ATEMI-WAZA (当て身技) or striking techniques, NAGE-WAZA (投技) or throwing techniques, KANSETSU-WAZA (関節技) or joint locking techniques, and SHIME-WAZA (締め技) or choking techniques. Some techniques are to be performed while in full armor.

Jigoro Kano, the founder of JUDO (柔道), trained in KITO RYÛ (起倒流) (under Ikubo Tsunetoshi) and therefore some of the principles of modern judo come from this style (e.g. Koshiki-no-kata is based on Kito-ryu). It even seems that Kano got inspiration from an earlier soke, Terada Kan'emon (5th fifth headmaster of Kito-ryu and founder of Jikishin-ryu), when he introduced his own art.

KÔBÔ ITCHI

KÔBÔ 攻防: offence and defence
ITCHI 一致: coincidence, match, fit

KOBO ITCHI (攻防一致), is the concept in which the priority of offensive or defensive action depends on the appropriateness of the situation.

The concept of KOBO ITCHI (攻防一致), was regarded as very important by Kano, himself a JUJUTSU (柔術) expert and founder of JUDO (柔道), who believed that attack and defence can often be seen as two sides of the same coin.
KOBUDÔ: 古武道

KO 古: old
BU 武: warrior; military; chivalry; arms
DÔ 道: road-way; street; district; journey; course; moral; teachings

In Japan, KOBUDO (古武道) is BUDO (武道) as practiced by old (pre-Meiji) schools.

The MEIJI ISHIN (明治維新) or Meiji Restoration was the result of a number of events that restored the imperial power in 1868. Until that date the country was governed by the samurai class (Tokugawa shogunate) and the emperor only had a symbolic function.

The term KOBUDO (古武道) is also used more specifically for the weapon systems of Okinawa (Bo, Sai, Nunchaku, Tonfa, Kama, Tekko and so on).

Okinawan KOBUDO (古武道) is also known as Ryukyu KOBUJUTSU (古武術), named after the Ryukyu Islands, of which Okinawa is the largest.

See also BUDO and (KO)RYU.

KODACHI: 小太刀

KO 小: little, small
TA 太: plump; thick; big around
CHI 刀: sword

The KODACHI (小太刀) is a short sword with a blade longer than 1 SHAKU (but less than 2).

KODACHI (小太刀) has always been an important part of HONTAI YOSHIN RYU (本體楊心流). In fact, Kyochi Ryu Sojutsu but also Muto-Ryu Kodachi where among the schools that were studied by the founder of the school.

In HONTAI YOSHIN RYU (本體楊心流), the KODACHI (小太刀) or short sword, is studied to be used against an opponent with a long sword. There are 3 KATA (形) with the KODACHI (小太刀):

- OMOTE NO KATA (表の形)
The second and third are variations of the first: in the second, the KODACHI (小太刀) is used to hit the opponent, rather than to cut; in the third KATA (形), both opponents run towards each other. Each KATA (形) consists of 5 techniques. It is worth noticing that the first HANBO KATA (半棒形) are extremely similar to these KODACHI (小太刀) KATA (形) in both structure (stance and positioning) and actual movements. This is an illustration in how KUKISHIN RYU BOJUTSU (九鬼神流 棒術) has been actively incorporated in HONTAI YOSHIN RYU (本體楊心流).

**KÔDÔKAN 講道館**

**KÔ** 講: lecture  
**DÔ** 道: way, path to follow  
**KAN** 館: public building

The KODOKAN (講道館) was the training hall established by Jigoro Kano, founder of JUDO (柔道).

*The KODOKAN (講道館) is a building in Tokyo but also an institute where the art of Kano is practiced. The JUDO (柔道) they perform is referred to as KODOKAN JUDO (講道館柔道). in contrast to some other derived branches.*

See JUDO

**KÔGEKI: 攻撃**

**KÔ** 攻: aggression; attack  
**GEKI** 撃: attack; defeat; conquer

In the basic KATA (形), GYAKU NO KATA (逆の形), NAGE NO KATA (投の形) and OKU NO KATA (奥の形) there is a set of 10 attacks, called KÔGEKI (攻撃):
1. **KOTE** (小手): grabbing the opponent's left wrist or forearm (KO 小: little - TE 手: arm, hand), except in OKU NO KATA, where the opponent grabs the right wrist.

2. **RYO GOTE** (両小手): consist of grabbing both wrists of the opponent (RYO 両: both – KOTE 小手: forearm).


4. **KATA ERI** (片襟): grasping the opponent's gear with one hand (KATA 片: one-sided; leaf; sheet – ERI 襟: neck; collar; lapel; neckband).

5. **RYO ERI** (両襟): grasping the opponent's gear with both hands (RYO 両: both - ERI 襟: neck; collar; lapel; neckband).

6. **HAIGO** (背後): grasping the opponent from the rear (HAI 背: back; behind – GO 後: behind; back).

7. **MEN TSUKI** (面突): punch at the face (MEN 面: face – TSUKI突: a thrust; a pass; a lunge; a stab).

8. **MEN UCHI** (面打): strike at the face (MEN 面: face – UCHI 打: strike; hit; knock).


10. **NUKI UCHI** (抜打): strike with a knife-hand technique to the opponents neck (NUKI抜: slip out; pull out – UCHI 打: strike; hit; knock).

See GYAKU NO KATA.

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**KÔHAI: 後輩**

**KÔ 后**: later  
**HAI 輩**: comrade, fellow

KOHAI (後輩) is the more junior student, as compared to SEMPAI (先輩), the more experienced one.

Beginners are sometimes also called SHOSHINSHA (初心者), or more poetically MONJIN (門人), literally a person at the gate.

See also SEMPAI

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**KÔHAKUMAKU 紅白幕**

**KÔ 紅**: red  
**HAKU 白**: white
MAKU 幕: curtain

A KOHAKU MAKU (紅白幕) is a curtain, with vertical red and white stripes, which is hung against walls on different occasions in Japan. It is also often used as a decorative element during ENBU (演 武), or demonstrations of martial arts.

The colours red and white, are symbolic in Japan and relate to the GENPEI KASSEN (源平合戦) or “Genpei war” which was fought for several years between the Minamoto and Taira clans in the 12th century and that finally resulted in a defeat of the Taira clan. The name GENPEI (源平) comes from alternate readings of the kanji MINAMOTO (源) and TAIRA (平).

Red, in Japanese AKAI (赤い or 紅い) but alternatively pronounced “ko”, was the colour of the banners of the Taira clan during the Genpei war. White, in Japanese SHIROI (白い) but alternatively pronounced “haku”, was the colour of the Minamoto clan.

Red and white would be the colours used in BUDO (武道) competitions to distinguish opponents (later blue was introduced in judo, because the contrast was better suited for television). Red and white are also present in the current flag of Japan, better known as HI NO MARU (日の丸) or “circle of the sun”.

See ENBU, BUSHI

KOKORO: 心

KOKORO 心: heart; mind; spirit

In Japanese thinking, the heart, which is called SHIN (心) in most compound words (e.g. “Yoshin”, “Fudoshin”) or KOKORO (心) as a standalone word, is the seat of the spirit, while the head (頭: ATAMA) only houses the intellect.

KOKORO (心), when used in martial conversation, often refers to passion, action without looking for beneficial result. It determinates the way BUDO (武道) is experienced: a fight should not be won at all costs, it is a way to conquer oneself. A defeat, that is understood, can be a source of learning, bringing us closer to where we have to be. When seen in the context of the fight itself, the ideal is to strive for an unmoving spirit/ heart/ mind. Unmoving not in the sense of uncaring but in the sense of unwavering strength, courage and confidence.
See FUDOSHIN

**KOKYŪ:** 呼吸

KO 呼: invite, call out  
KYŪ 吸: inhale

KOKYU (呼吸), or breathing, is important in any KATA (形), but in HONTAI YOSHIN RYU (本體楊心流) it is formalised before starting an IAJUTSU KATA (居合術).  

In general one should breath a few times calmly before the execution of a KATA (形). Breathing is essentially abdominal and an opponent should not be able to take advantage of the breathing cycle. After a full breathing cycle, a new inspiration phase is started and at the end of that phase, the technique starts. In regular HONTAI YOSHIN RYU (本體楊心流) IAI JUTSU (居合術) training, this kind of breathing is done 1 time, IKKOKYU (一呼吸), but occasionally 3 times, or SANKOKYU (三呼吸)

**KORYŪ:** 古流

KO 古: old  
RYŪ 流: style of; method of; manner of

KORYU (古流) are Japanese martial art schools that are older than 1868.

In Japan there are two prestigious classical martial art organizations: the Nihon Kobudo Kyokai and the Nihon Kobudo Shinkokai. Most well-recognized old schools are member of at least one (sometimes both) associations. Nevertheless a small number of KORYU (古流) have chosen not to be member of either organizations.

HONTAI YOSHIN RYU (本體楊心流), for instance, is a member of the Nihon Kobudo Kyokai (belonging to the Nihon Budokan). The Nihon Kobudo Kyokai (Japanese Classical Martial Arts Association), has strict guidelines for members entering into their association.
**KOSHIRAE: 拭え**

*KOSHIRAE: 拭え: made, prepared*

**KOCHIRAE (拭え)** is the fitting of a **NIHON TO (日本刀)**.

*Although for a martial artist, the blade is the most important part of the sword, sufficient attention has to be given to the fittings of a sword. However, these days, KOCHIRAE (拭え) are appreciated sometimes more for aesthetic purposes than for pure functional purposes.*

See also **NIHON TO**

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**KOTE: 小手**

**KO 小**: small, little  
**TE 手**: hand, arm  

**KOTE (小手)** refers to forearm or wrist.

*The forearms, or KOTE (小手), are often used targets in **BUDO (武道)**. Therefore, in **KENDO (剣道)** for instance, the hands, wrists and forearms, are protected by strong gloves simply referred to as **KOTE (籠手)**.*

*In **HONTAI YOSHIN RYU (本體楊心流)**, also many **JJUTSU (柔術)** techniques are directed to the opponent’s wrist or forearm, like **KOTE GAESHI (小手返)**, returning the arm, or **KOTE ORI (小手折)** breaking the arm.*

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**KOWAKI KAMAE: 小脇 構え**

**KO 小**: little  
**WAKI 脇**: supporting role  
**KAMAE 構え**: posture
KOWAKI KAMAE (小脇構え) is a basic stance for weapons like NAGINATA (薙刀) and CHO BO (長棒).

When carrying a NAGINATA (薙刀), or a CHO BO (長棒), usually these longer weapons are held in an upright position under the right arm, in an angle permitting to walk without touching the floor. This in fact is KOWAKI KAMAE (小脇構え). This KAMAE (構え) is also used for RITSUREI (立礼), or standing bowing, with these weapons.

See also RITSUREI, REI, REIHO, KAMAE, NAGINATA, CHO BO

KÔZUKA 小柄

KÔ 小: small
TSUKA 柄: shaft

KÖZUKA (小柄) are small blades attached to the sheath, or TSUKA (柄) of a KATANA (刀).

Although these blades are often thought to be SHURIKEN (手裏剣), or throwing blades, used by ninja, according to Otake Sensei from KATORI SHINTO RYU (香取神道流), the true usage is much less exciting: in fact these blades were far too expensive for a ninja and their use was in fact very practical, a sort of survival small blade for the samurai, that could be used for cooking and peeling vegetables. Of course, occasionally these blades could be used as a weapon if there was no alternative.

See SHURIKEN

KUDEN 口伝

KU 口: oral
DEN 伝: transmission

In every KORYU (古流), transmission is based on a privileged relationship between teacher and student. Transmission can be purely oral, called KUDEN (口伝), but most of the teachings have been recorded in writing in DENSHO (伝書), the scrolls containing the
essential teachings of a school. In this way new influences can be explored without fear of not been able to return to the origin.

**KUGURU** 潜る

**KUGURU** 潜る: to pass through; to pass under, to submerge

In JUJUTSU (柔術), passing under an opponent can be part of the technique.

*In HONTAI YOSHIN RYU (本體楊心流), this is the case in GYAKU NO KATA (逆の形) where there is a technique called KUGURI GYAKU (潜り逆) and in NAGE NO KATA (投の形), where there is a technique called KUGURI NAGE (潜り投). The latter can also be found in TANTO DORI (短刀捕), the KATA (形) in which the opponent attacks with a knife or TANTO (短刀).*

**KUKISHIN RYŪ: 九鬼神流**

**KU** 九: nine  
**KI** 鬼: demon  
**SHIN** 神: god, soul  
**RYŪ** 流: school, style

KUKISHIN RYU (九鬼神流) is the BOJUTSU (棒術) style that is incorporated in HONTAI YOSHIN RYU (本體楊心流).

*Kukishin Ryu has been developed by Okuni Kihei, originally a master of Tendo Ryu Naginata Jutsu. One day, according the legend, Okuni Kihei went to pay respect to his ancestor's Uji-gami (local guardian god or spirit) and saw the vision of nine Oni (Japanese ogres or demons) attacking him and breaking the blade of his Naginata. He was able to attack back with the handle portion of his naginata until he chased off the nine oni. After this spiritual vision, Okuni developed his technique of bojutsu and called it Kukishin Ryu Bojutsu (kuki can be translated as 'nine demons'). Later Okuni would study under Gennoshin, the third soke of Hontai Yoshin Ryu Takagi Ryu and when Gennoshin died at the age of 32, Okuni Kihei became the forth successor of Hontai Yoshin Ryu Takagi Ryu.*
KUMIDACHI: 組太刀

KUMI 組: association, construction; assemble, unite  
TA 太: plump; thick; big around  
CHI 刀: sword

In HONTAI YOSHIN RYU (本體楊心流), KUMIDACHI (組太刀) is used for all weapon KATA (形) against sword.

KUMITE is used in KARATE to refer to exercises with partner. Similarly some schools use the term KUMIBO for exercises of CHOBO against CHOBO. In HONTAI YOSHIN RYU, however, this is usually called BO AWASE.

KUSARI FUNDÔ: 鎖分銅

KUSARI 鎖: chain  
FUN 分: part  
DÔ 銅: cupper

A weighted chain or KUSARI FUNDO (分銅) was used as an hidden weapon, especially if the weight was fairly light.

The weight of the KUSARI FUNDO (分銅) was attached to both sides of the chain. Many forms, and weight shapes existed. The weight itself could be fairly light (the chain could fit in the sleeves) but could sometimes be much heavier. To have such a weapon could be handy in situations where carrying a sword was not allowed (i.e. the inside of someone’s house).

As a BO (棒), a KUSARI FUNDO (分銅) could also be used as a non lethal arresting weapon.
KUSARIGAMA: 鎖鎌

KUSARI 鎖: chain
KAMA: 鎌: sickle

The KUSARIGAMA (鎖鎌) is a weapon that consists of a metal chain and a sickle.

The KUSARIGAWA (鎖鎌) has a weight on the other end of the chain, that can be circled around the head and then thrown towards an opponent. Once the opponent (or his sword) is wrapped by the chain, he can be attacked by the sickle.

KUZUSHI: 崩し

KUZU 崩: crumble; die; demolish; level

KUZUSHI (崩し) or loss of balance of the opponent is one of the major objective in the weaponless KATA (形). For it is precisely at the moment of the opponent’s loss of balance that it is easiest to control him.

In some cases, KUZUSHI (崩し) is achieved in a relatively “passive” manner by simply amplifying the attacker’s own force and momentum: if he pushes, pull him; if he pulls, push him, thus applying the basic tactic of non-resistance, the willow bending in the wind.

In other cases more dynamic tactics are employed, ranging from subtle applications of pressure, to well-directed strikes with hands or feet, which is ATE-KUZUSHI (当崩し).

The KUZUSHI (崩し) needed during joint dislocations, GYAKU (逆), and throws, NAGE (投) is commonly achieved through application of the lever, or TEKO (梃子), principle. The fulcrum, or SHITEN (支点), of the lever usually being a part of the body placed strategically beneath or upon a joint or weak body point of the opponent.

Another tactic used to achieve KUZUSHI (崩し) is “completing the triangle”. The opponent’s feet are the two angles of the triangle: force applied along or in parallel to an imaginary line running between the feet will be the least effective, as the line represents the vector with the greatest resistance. A line of force that is perpendicular to this line will meet the least resistance. Force has to be applied in this direction, completing the triangle begun by the opponent’s feet. Completing the triangle, using a lever and directing force are patterns which
can be employed through a single technique in order to break an opponent's balance and gain control.

**KYO JITSU: 嘘実**

**KYO** (嘘): lie, incorrect fact  
**JITSU** (実): truth, reality

In the context of JUJUTSU (柔術), KYO (嘘) is used to indicate the wrong, intentional misleading direction of a technique, compared to JITSU (術), that is used to indicate the true line. Indeed in JUJUTSU (柔術), it is a common tactic to start with the wrong direction to mislead the opponent before to take the right direction of a technique.

*The kanji 嘮, which can be translated as lie, is usually pronounced “USO” in Japanese. In HONTAI YOSHIN RYU (本體楊心流) training, it is often pronounced “KYO” and is used as opposed to JITSU (実), true, not be confused with JUTSU (術), technique.*

*Applying KYO/JITSU (嘘実), often means to start in a misleading direction, immediately followed by the right direction. In order to use KYO/JITSU (嘘実), as a tactic, one has to fully understand the techniques and the line or direction that is used to obtain loss of balance or KUZUSHI (崩し).*

KYOJITSU (嘘実) is sometimes also used in a more spiritual way, where in order to achieve victory, one has to be in complete attainment of spirituality (JITSU), and hit the opponent who is not or incomplete in that state (KYO).

**KYŪ: 級**

**KYŪ** 級: level, grade

KYU (級) are levels that were introduced in some BUDO (武道) disciplines, to differentiate students until they obtain a DAN (段) grade.
In some disciplines, all the KYU (級) practitioners wear white belts while in others different coloured belts are used. Some schools, usually traditional ones, have no KYU (級) levels at all.

See DAN

**KYŪBAJUTSU: 弓馬術**

KYŪ 弓; bow  
BA 馬; horse  
JUTSU 術; art; technique; skill; means; trick

KYUBAJUTSU (弓馬術) is the art to shoot an arrow while riding a horse.

Famous for their skills were the Ogasawara, who were the personal equestrian archery tutors of the military elite during the Kamakura era, the Muromachi era (the Ashikaga shogunate), and the Edo era (the Tokugawa shogunate).

The OGASAWARA RYU KYUBAJUTSU (小笠原流弓馬術) consists of:
- **KISHA** (騎射) is the equestrian archery technique, which originally started from an archery training on horseback and afterwards has been performed as a ritual ceremony
- **YABUSAME** (流鏑馬) is the ceremony; in which the archers wear full formal hunting outfits of the Kamakura era (a-ge-Shozoku). On rapid horseback, they have to shoot 3 targets set up in a straight riding track (about 250m).

See OGASAWARA RYU

**KYŪDŌ: 弓道**

KYŪ 弓; bow  
DŌ 道; road-way; street; district; journey; course; moral; teachings

See Glossary (February 2012)
KYUDO (弓道) or the Japanese art of archery (lit. the way of the bow) is a modern Japanese martial art or GENDAI BUDO

Like in many cultures, bow and arrow have been around since very long in Japan, but the first organised schools of archery, or KYUJUTSU (弓術), originated as early as in the 12th century. Later YABUSAME (流鏑馬) or mounted archery would be formalised in schools like Ogasawara ryu. With the arrival of the arquebus in the 16th century, the need to be skilled in archery declined. This was even more so, during the Edo period. In the beginning of the 20th century, a lot attempt was made to create a new art, KYUDO (弓道), based on historical techniques from several KYUJUTSU (弓術) schools.

See GENDAI BUDO

KYUSHO: 急所

KYÚ 急: hurry; emergency; sudden; steep
SHO 所: place

KYUSHO (急所) are the vital points on the human body. When striking an opponent, the aim is almost always to hit such a vital point. Knowing the vital points is a study on itself. Some obvious examples are:
- KUBIMAKI (頚巻き): carotid arteries
- SUIGETSU: solar plexus
- KINTEKI (金的): testicles

MA: 間

MA 間: interval; space

Using optimally the space, or MA (間) between oneself and the opponent is one of the key elements towards mastering the art. Although distance is a major part of the interval between two things, an element like time is equally important and is therefore also incorporated in what is called MA (間).
When affronting an opponent, there are three intentions of distance:

- **TOI-MA** (遠い間), usually pronounced **TOMA** (遠間), the “long space”, is the distance where both opponents are still way out of reach, this distance is initiatory.

- **ITTO ISSOKU NO MA** (一刀一足の間) is a distance where a single step by either opponent will bring them into range of the other; this distance is engagement.

- **CHIKAI-MA** (近い間), usually pronounced **CHIKAMA** (近間), or “close distance”, is the distance where both opponents can perform effective movement without the need to step in; this is the decisive distance.

The optimal use of MA (間) is best illustrated by **MA-AI** (間合い), which is reaching the distance at which opponents engage each other (literally the distance at which they meet).

The shorter the space (distance and time), the more skilled and courageous one has to be. However, if mastered, a shorter space will be more efficacious. However, the precise MA (間) used for each combative situation varies according to the weapon being used and being faced (or lack of weapon).

Control of MA AI (間合い) is possible only through mastery of **TAI SABAKI** (体捌き) or the body control or movement in response to an aggressive act. The importance of space and distance is also illustrated by the expression **YOYU** (余裕), or critical margin.

See TAI SABAKI, YOYU

**MA AI:** 間合い

**MA** 間: interval; space

**AI** 合い (from the verb AU): joint, put together

MA AI (間合い) refers to capturing or managing the space between two opponents.

The space, or MA (間), that is integrated in the concept of MA AI (間合い) is not only characterized by the distance between the opponents, but also by the time it will take to cross that distance. Characteristics like angle and rhythm of attack, all will have an influence on MA AI (間合い).

See MA
MAKE: 負け

MAKE 負け: defeat

The goal of an encounter with an enemy was obviously KATSU (勝つ) “victory”, however some would argue that not to lose face was so important that there were many instances that not to be defeated was already a noble strategy.

In fact, the outcome of an encounter with an enemy could be: KATSU (勝つ) “victory”, MAKE (負け), “defeat”, or AI-UCHI (相討ち) “mutual killing”. In the Edo period, when samurai went on a MUSHA SHUGYO (武者修行), it was not uncommon that in a duel the life of the one who lost was speared and this situation was turned in a teacher student relation for a while.

See MUSHA SHUGYO

MAKOTO: 実

MAKOTO 実: Truth, Sincerity

MAKOTO (実) is part of the elements that were regarded very important by the samurai class, and means truthfulness.

Other values that were regarded very important by the samurai class were:
- GI (義: Justice, Right Decision)
- YU (勇: Bravery)
- JIN (仁: Compassion, Benevolence)
- MEIYO (名誉: Honour)
- CHUU (忠: loyalty; fidelity)

MANIWA NEN RYU 馬庭念流
MANIWA 馬庭: name of a village
NEN 念:
RYU流:

MANIWA NEN RYU (馬庭念流) or the NEN RYU (念流) from the village Maniwa, was founded at the end of the 16th century by Higuchi Matashicho.

The school has KENJUTSU (剣術), NAGINATAJUTSU (薙刀術), SOJUTSU (槍術) but also YADOMEJUTSU (矢留術), the art to deflect arrows with a sword.

Moreover the school uses a FUKURO SHINAI, or bamboo sword, that can be seen as essential in the development of KENDO (剣道).

See YADOMEJUTSU, KENDO

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MEIJI: 明治

MEI 明: bright
JI 治: reign

MEIJI (明治) was the name given to Emperor Mutsuhito (1852-1912), who reigned in a period of major changes, where the feudal model lead by the SHOGUN (将軍) came to an end.

The MEIJI ISHIN (明治維新) or “Meiji restoration” where the Tokugawa shogunate came to an end and the emperor no longer had a ceremonial and symbolic role but started to rule the country took place after a series of events in 1868, with an official declaration of power by the emperor on January 3, 1869.

Also for BUDO (武道) the MEIJI ISHIN (明治維新) was a major event. Still now, difference is made between systems that originated before 1868 and that are referred to as KOBUDO (古武道), or “old budo”, in contrast to newer systems (that were created after 1868), called GENDAI BUDO (現代武道).

See KOBUDO, GENDAI BUDO
**MEIYO: 名誉**

**MEIYO 名誉:** Honour

MEIYO (名誉) is part of the elements that were regarded very important by the samurai class, and refers to glory without ego.

*Other values that were regarded very important by the samurai class were:*
- **GI (義): Justice, Right Decision**
- **YU (勇): Bravery**
- **JIN (仁): Compassion, Benevolence**
- **REI (礼): Right Action**
- **MAKOTO (実): Truth, Sincerity**
- **CHU (忠): loyalty; fidelity**

**MENKYO KAIDEN: 免許皆伝**

**MEN 免:** excuse  
**KYO 許:** permit  
**KAI 皆:** all; everything  
**DEN 伝:** transmission

A MENKYO KAIDEN (免許皆伝) is a person who obtained the highest level of teaching and therefore received a license of complete transmission of a given system.

See DEN
METSUKE: 目付

ME 目: eye; look; insight; experience  
TSUKU 付: adhere; attach; refer to; append

METSUKE (目付) or the expression in the eyes

*METSUKE (目付) is very important in IAI JUTSU (居合術) KATA (形). At the beginning of a KATA (形), one looks as if staring at the mountains in the far distance, called ENZAN NO METSUKE (遠山の目付). Later the looks are directed towards the essence of the cut.*

See ENZAN NO METSUKE

MICHI: 道

MICHI 道: road, way

see DO

MISOGI: 祭

MISOGI 祭: purification practice (Shinto)

In the older days, MISOGI (祭) could be integrated in training.

*A popular way for MISOGI (祭), was a retreat in the mountains and standing under a waterfall. Also in HONTAI YOSHIN RYU (本體楊心流), although not organised in a formal manner, some students used to go occasionally to the mountains for meditation under a waterfall.*
MOTOBU UDONDE 本部御殿手

MOTOBU 本部: family name  
UDON 御殿: palace, court (in standard Japanese it is pronounced “go-ten”)  
TE 手: hand

Martial art from the Motobu family (an aristocratic family in the Ryukyu Kingdom of Okinawa).

Motobu udonde (本部御殿手) is a martial art from the time of the Ryukyu Kingdom (Okinawa). It was once referred to as "his majesty's martial art" (ushu-ganashi-mē no bugei). The progenitor was Motobu Oji Chohei (also known as Sho Koshin, 1655-1687), sixth son of Sho Shitsu (1629-1668), the tenth monarch of the Second Sho Dynasty (1469-1879). The secrets of the art were received only by the heirs of the Motobu family. The first exception was Uehara Seikichi, student of Motobu Choyu. However in 2003 Uehara sensei, at the age of 99, transferred the title of soke again to a member of the Motobu family, Motobu Chosei.

The system consists of "hard" techniques (strikes and kicks) and joint locks and throws. It also makes use of weapons that were available on the island. In addition, it uses bladed weapons that lower-ranking members of the military class of Okinawa did not possess, such as the sword, spear, and halberd. In fact, after Ryukyu fell to the Satsuma forces in the invasion of 1609, only certain families like the Motobu were allowed to possess bladed weapons.

MUSHA SHUGYŌ: 武者修行

MU 武 (usually pronounced “BU”): military  
SHA者: person  
SHU 修: discipline, master  
GYŌ 行: journey

The term MUSHA SHUGYO (武者修行), refers to a period in the life of a samurai, where he would wonder around Japan, to train with other schools, duel, perform work, in order to improve his skills but also his character.

Stories of SHUGYOSHA (修行者), or wondering warriors in search of their purpose in life, are very popular in Japan and JIDAIGEKI (時代劇), translated as period drama, or CHANBARA (チャンバラ), a subcategory of JIDAIGEKI (時代劇), are still famous drama or film genres that
sometimes deal with these stories. A SHUGYOSHA (修行者), should not be confused with a RONIN (浪士), a samurai who lost his job and who was forced to wonder around because he lost his master, was banned, or purely dismissed for economical reasons. This was often the case at the end of the Tokugawa era, indicating the changing society. Most CHANBARA (チャンバラ) deal with this period and tell stories of RONIN (浪士).

Probably the most famous person to have undertaken a MUSHA SHUGYO (武者修行) is Myamoto Musashi, founder of NITEN ICHI-RYU (二天一流). Musashi left his village, at the age of 15 or to spend his time traveling and engaging in duels. In his later life Musashi stayed in Kumamoto, where he made various brush paintings, did calligraphy, and sculpted wood. He also wrote several books like Go Rin No Sho (“The Book of Five Rings”) and Dokkodo (“The Way of Self Reliance”, usually translated as “Going My Way”).

The founder of HONTAI YOSHIN RYU (本體楊心流), Takagi Oriemon Shigetoshi, also went on a MUSHA SHUGYO (武者修行). There are numerous stories about heroic encounters that took place in different places of Japan. Once an accomplished master of BUJUTSU (武術), Takagi took up service as the master sword teacher of the Shiroishi domain (present day Miyagi prefecture).

See SHUGYO

MUSHIN :  無心

MU 無: nothing, nil
SHIN 心: heart, mind

MUSHIN (無心) is a state of mind that is not fixed upon anything and was introduced by Takuan, who also introduced the concept of FUDOSHIN (不動心).

See FUDOSHIN

NAFUDAKAKE: 名札掛け

NA 名: name, reputation
**FUDA** 札: tag  
**KAKE** 掛け: hang, suspend

In a traditional DOJO (道場), the names of the members of the school are displayed on the NAFUDAKAKE (名札掛け) that consists of wooden name tags attached on a wooden plate. The name tags are hung on a small metal hook and organized by rank. When a student achieves a higher rank, the nameplate or **NAFUDA (名札)** is moved to the correct position.

In the The SOHONBU DOJO (総本部道場), or the Japanese Headquarters’ of HONTAI YOSHIN RYU (本体楊心流), the names of the DENSHA (伝者), holders of a DEN (伝) license, are displayed on the NAFUDAKAKE (名札掛け). The order is: **MENKYO KAIDEN** (免許皆伝), **OKUDEN** (奥伝), **CHUDEN** (中伝), **SHODEN** (升伝).

Overseas members with a DEN (伝) grade are also member of the SOHONBU DOJO (総本部道場) and their names are also included but written in KATAKANA (カタカナ).

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**NAGE: 投**

**NAGE** 投: throw

NAGE (投), or throwing techniques, are part of JUJUTSU ROPPO (柔術六法), the six kinds of techniques in JUJUTSU (柔術).

See also JUJUTSU ROPPO.

---

**NAGE NO KATA : 投の形**

**NAGE** 投: throw  
**KATA** 形: shape; form; style

NAGE NO KATA (投の形) is a KATA (形) that concentrates on throwing.
NAGE NO KATA (投の形) is a basic KATA (形) in HONTAI YOSHIN RYU (本體楊心流) and consists of 10 throwing techniques performed against the same set of attacks as in GYAKU NO KATA (逆の形). See GYAKU NO KATA (逆の形).

In NAGE NO KATA (投の形), TORI will throw UKE to the ground while taking control of him with GYAKU techniques and/or finishing with ATEMI.

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<tr>
<th>NAGI WAZA: 薙技</th>
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<tr>
<td>NAGI 薙: mow down (the enemy)</td>
</tr>
<tr>
<td>WAZA 技: skill; art; craft; ability; feat; performance; vocation; arts</td>
</tr>
</tbody>
</table>

NAGI WAZA (薙技) techniques, or mowing techniques are specific for the NAGINATA (薙刀), or for systems that were influenced by NAGINATAJUTSU (薙刀術).

NAGI (薙) techniques, or mowing techniques are still present in the BOJUTSU (棒術) of HONTAI YOSHIN RYU (本體楊心流):

- **NAGI SUNE UCHI (薙: すね打ち)** is a downward mowing technique with a strike towards the leg’s shin or the knee of the opponent
- **NAGI AGE (薙: 薙上げ)** starts downwards but finishes as a rising technique

See also NAGINATA

<table>
<thead>
<tr>
<th>NAGINATA: 雑刀</th>
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<tbody>
<tr>
<td>NAGI 薙: mow down (the enemy)</td>
</tr>
<tr>
<td>NATA 刀: long sword</td>
</tr>
</tbody>
</table>

NAGINATA (薙刀), or halberd is now probably solely seen as a weapon used by woman, since in history, the NAGINATA (薙刀), has evolved into their preferred weapon. But numbers don’t tell everything and despite the remarkable skills of some great woman “masters”, there have always been (even up to today) some excellent man too, who could turn this aesthetic weapon into a very dangerous fighting tool.
One of the few examples of a true female warrior samurai in Japanese history was Tomoe Gozen (巴御前), who lived during the Genpei War (源平合戦, Genpei kassen). A beautiful Naginata of her can be seen in the museum near Oyamazumi Jinja. In the same museum there is also the only surviving example of women's armour in Japan, one of the many designated national treasures of the museum.

Although some old schools, devoted to the use of the NAGINATA (薙刀), still exist, NAGINATA JUTSU (薙刀術) is these days often practiced in the form of a sport. This modern form, called NAGINATADO (長刀道) is also known as "new naginata" or ATARASHII NAGINATA (新しい長刀) and is organised in the All Japan Naginata Federation.

Many KORYU RYUHA (古流流派), such as TENSIN SHODEN KATORI SHINTORYU (天真正伝香取神道流), include NAGINATA JUTSU (薙刀術) in their curriculum. In contrast, it is not part of the official curriculum of HONTAI YOSHIN RYU (本體楊心流).

Although these days, NAGINATA JUTSU (薙刀術) is not part of the official curriculum of HONTAI YOSHIN RYU (本體楊心流) one should not forget that the 4th master of HONTAI YOSHIN RYU (本體楊心流), OKUNI Kihei Shigenobu, developer of KUKISHIN RYU (九鬼神流) BOJUTSU (棒術), originally was a master of Tendo Ryu Naginata Jutsu. OKUNI changed skills with TAKAGI Gennoshin, the third successor of HONTAI YOSHIN RYU (本體楊心流) before becoming himself SOKE (宗家). He incorporated his BOJUTSU (棒術) skills into the school. It is sometimes said that KUKISHIN RYU BOJUTSU (九鬼神流棒術) has originated from the need to continue to fight with a NAINATA (薙刀) from which the blade has been broken off. True or not, the fact is that in KUKISHIN RYU BOJUTSU (九鬼神流棒術), some manipulations of the CHO BO (長棒) are very similar to what is done with a NAGINATA (薙刀) or a YARI (槍).

**NANAME**: 斜め

**NANAME 斜め**: diagonal

Directions are important in martial arts. Besides straight directions, diagonal lines are also often used.
NAWA: 縄

NAWA 縄: rope

NAWAJUTSU, (縄術), also called HOJOJUTSU (捕縄術), is the traditional art of rope binding used to restrain a prisoner.

The cord or rope, called NAWA (縄) in HONTAI YOSHIN RYU (本體楊心流), is a kind of lasso, with knots tied in. The fast rope binding techniques in HONTAI YOSHIN RYU (本體楊心流), are sometimes called HAYANAWA (速縄), lit. quick rope.

NIHON or NIPPON: 日本

NI 日: Sun
HON 本: Source

Japan, in Japanese called NIHON (日本), also pronounced NIPPON, is formally known as NIHON KOKU (日本国), or NIPPON KOKU: the State of Japan.

NIHON KOBUDŌ KYŌKAI: 日本古武道協会

NIHON 日本: Japan
KOBUDŌ 古武: old BUDO
KYŌKAI 協会: association; organization

The NIHON KOBUDO KYOKAI (日本古武道協会) is the “Japanese Classical Budo Association”, established in February 1978.

In Japan there are two prestigious classical martial arts organizations: the Nippon Kobudo Kyokai and the Nihon Kobudo Shinkokai. Most well-recognized old schools are member of at least one (sometimes both) associations. For instance, Hontai Yoshin-ryu, is a member of the Nihon Kobudo Kyokai (belonging to the Nihon Budokan). Nevertheless a small number of KORYU have chosen not to be member of either organizations.
The Nihon Kobudo Kyokai (Japanese Classical Martial Arts Association), has strict guidelines for members entering into their association, and is especially known for its yearly event, a classical martial arts demonstration in Japan. Hontai Yoshin-ryu has participated at these events since the beginning. Co-sponsored by the Nihon Budokan, the demonstration occurs annually at the Nihon Budokan in Tokyo, or occasionally in other venues around Japan. Schools demonstrate by invitation only, and most members participate every two year.

**Nihon Kobudo Kyokai: list of schools (as listed in the 30th anniversary book, January 2009):**

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<th>Style</th>
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<td>Shingyōtō-ryū Kenjutsu</td>
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Yagyū Shingan-ryū daijutsu - 柳心眼流體術
Sekiri-ryū Höjutsu - 関流砲術
Morishige-ryū Hōjutsu - 森重流砲術
Yō-ryū Höjutsu - 陽流砲術
Araki-ryū Kenpō 荒木流拳法
Araki-ryū Gunyō Kogusoku 荒木流軍用小具足
Negishi-ryū Shurikenjutsu 根岸流手裏剣術
Ogasawara-ryū Kyūbajutsu 小笠原流弓馬術
Nitō Shinkage-ryū Kusarikamajutsu 二刀神影流鎖鎌術
Takeda-ryū Aiki no jutsu 武田流合気之術

NIHON TŌ: 日本刀

NIHON 日本: Japan
TŌ 刀: sword

NIHON TO (日本刀) is the correct translation of Japanese sword.

Depending on the length of the blade, several names for NIHON TO (日本刀) are used:

- **TANTO** (短刀): a knife has a blade shorter than 1 shaku
- **SHOTO** (小刀): a short sword has a blade longer than 1 shaku but less than 2.
  The **WAKIZASHI** (脇差) and **KODACHI** (小太刀) are SHOTO.
- **DAITO** (大刀): a long sword has a blade longer than 2 shaku
- **ODACHI** (大太刀): although in some KENJUTSU schools, the DAITO is called
  ODACHI, the latter usually refers to an abnormally long blade (longer than 3
  shaku), carried across the back. Another word for such a long sword is NODACHI
  (野太刀)

A **TACHI** (太刀) is a DAITO (大刀) which was worn cutting edge down and was suspended by
  cords from a belt, which was the way swords were worn before the 16th century.

The name **KATANA** (as pronunciation for “刀”), is used almost always exclusively for the
  DAITO (太刀), the typical long Japanese sword as it was worn by the samurai from 1500 till
  1867, namely with the cutting edge up.
NINJA 忍者

NIN 忍: secret, spy (another reading is “shinobi”)
JA 者: person (another reading is “mono”)

NINJA (忍者) is a modern word for SHINOBI NO MONO (忍の者), a sort of secret agent (usually mercenary organized in a sort of guild), involved in espionage and assassination.

See SHINOBI

NIPPOON BUDOKAN (日本武道館)

NIPPOON or NIHON 日本: Japan
BUDÔ 古武: (Japanese) martial arts
KAN 館: large building

The NIPPOON BUDOKAN (日本武道館) is an indoor arena in Tokyo, originally built for the judo competition in the 1964 Summer Olympics. The Nippon Budokan Foundation, is the owner of the building and is in fact the governmental organization that promotes and organizes BUDO in Japan (武道).

Although the NIPPOON BUDOKAN (日本武道館) is the name of the building, quit often the Nippon Budokan Foundation is also referred to by this name (leaving the word “Foundation” out).


The NIHON KOBUDO KYOKAI (日本古武道協会), the “Japanese Classical Budo Association”, on its turn is a member of The Nippon Budokan Foundation.

See NIHON KOBUDO KYOKAI
**NITEN ICHI-RYÛ: 二天一流**

**NI**: two
**TEN**: heaven
**ICHI**: one
**RYÛ**: school

NITEN ICHI-RYÛ (二天一流) is a KENJUTSU (剣術) school, mainly known for its two-sword, KATANA (刀) and WAKIZASHI (脇差) techniques.

*NITEN ICHI-RYÛ (二天一流), also known as HEIHO NITEN ICHI RYU (兵法二天一流), was founded by the famous Miyamoto Musashi (1584–1645), the author of Go Rin No Sho (“The Book of Five Rings”) and Dokkodo (“The Way of Self Reliance”, usually translated as “Going My Way”). Strategy is an integrated part of the teachings of KENJUTSU schools. In this school the concept of Heiho which can also be read as Hyoho is incorporated in its name. Imai Masayuki Nobukatsu, the 10th Headmaster of HEIHO NITEN ICHI RYU (兵法二天一流) made a text with explanations of Dokkodo. These text are of great interest for all KORYU. The philosophy of the school is captured in the expression NITO ICHI (二刀一), "two swords as one", or NITEN ICHI (二天一), two heavens as one.

Although famous for its two-sword techniques, the school has many KATA (形) using only one sword, performed with a BOKUTO (木刀) or wooden sword.

**NITÔ KAMAE: 日刀構え**

**NI**: sun
**TÔ**: sword
**KAMAE**: posture

NITO KAMAE (日刀構え) is a basic stance for the CHO BO (長棒), or long staff.

*In HONTAI YOSHIN RYU (本體楊心流), NITO KAMAE (日刀構え), is the most used KAMAE (構え) with CHO BO (長棒), especially in KIHON (基本) and KUMIBO (組棒).*
Note that **NITO** (二刀), two swords, which is often used in **BUDO** (武道), is written with other kanji.

See also KAMAE, CHO BO

### NOTÔ: 納刀

**NÔ 納:** obtain  
**TÔ 刀:** sword

NOTO (納刀) is the action in **IAIJUTSU** (居合術) or **IAIDO** (居合道) to return the sword in the scabbard

See also **IAIJUTSU**

### NUKITSUKE: 拔付

**NUKI 拔:** extract; pull out  
**TSUKE 付:** adhere

NUKITSUKE (拔付) is the action in **IAIJUTSU** (居合術) or **IAIDO** (居合道) to draw the sword from the scabbard

See also **IAIJUTSU**

### OBI (帯)

**OBI 帯:** belt

An **OBI** (帯), or belt, is worn **under** the **HAKAMA** (袴).
The type of OBI (帯) that is worn under the HAKAMA (袴) can be a black cotton belt designed for KENDO (剣道) or Iaido (居合道). In any case it should be wide and long enough (the belt is folded twice around the body before a knot is made, creating as such 3 layers) to support the SAYA (鞘) of the sword and in principle even for a DAISHO (大小), the long and short sword.

Some people might prefer a more traditional (also nicer coloured) belt called KAKU OBI (角帯).

As of SHODAN (初段), in most BUDO (武道), the “budoka” (person doing “budo”) are wearing a black belt, called KUROI OBI (黒い帯). This is also the case in HONTAI YOSHIN RYU (本體楊心流), where a black belt can be worn above the HAKAMA (袴).

OGASAWARA RYU: 小笠原流

OGASAWARA 小笠原: family name
RYU 流: school

OGASAWARA RYU (小笠原流) refers to the schools of the Ogasawara clan, famous for archery, horsemanship and etiquette.

The OGASAWARA RYU KYUBAJUTSU (小笠原流弓馬術) has been established in 1187 and the succession of the archery school has past from father to one son since the establishment of the Kamakura shogunate.

The 1st patriarch, Nagakiyo Ogasawara was born in Koshu (nowadays Yamanashi prefecture) in 1162, his father was Kagami-jiro-tomitsu. The surname "Ogasawara" was provided by the Emperor Takakura. Ogasawara-nagakiyo was the personal equestrian archery and marital tutor of Minamoto-yoritomo, the prominent and powerful military general of the Kamakura shogunate. In 1880, the 28th patriarch, Ogasawara-kiyokane, opened the Ogasawara school of propriety and horsemanship to the public.

In the Edo period, the Ogasawara also instructed the elite of the shogunate in etiquette. Their code of etiquette was exhaustive.
OKU NO KATA: 奥の形

OKU 奥: interior
KATA 形: shape; form; style

In HONTAI YOSHIN RYU (本體楊心流), OKU NO KATA (奥の形) is still considered a basic KATA, to be studied after the techniques of GYAKU NO KATA and NAGE NO KATA have been sufficiently mastered.

The techniques in OKU NO KATA (奥の形) are a combination of the JUJUTSU ROPPO (柔術六法): GYAKU (逆), NAGE (投), ATE (当), SHIME (締), TORITSUKE (捕付) and KATSU (活). The correct execution of OKU NO KATA (奥の形) requires already a very high degree of proficiency, especially regarding TAISSABAKI and timing.

OMOTE: 表

OMOTE 表: surface; front; right side; face; exterior; outside

OMOTE (表) is the front, compared to URA (裏), which is the back of something.

The concepts OMOTE (表) and URA (裏) are very present in daily Japanese life. OMOTE (表) refers to the image that someone wishes to present to the outside, while URA (裏) is the opposite. It is the reality behind OMOTE (表).

In JUJUTSU (柔術) this can be the same. OMOTE (表) can mean that only the superficial layer of a technique is revealed and behind that a more profound meaning, mostly obtained by a different execution of the WAZA (技), is hidden: the URA WAZA (裏技). In HONTAI YOSHIN RYU (本體楊心流) this is also the case, since the techniques that are shown in KATA (形) are meaningless without understanding the real application of the technique.

See also URA.
OMOTE NO KATA: 表の形

OMOTE 表: surface; front; right side; face; exterior; outside  
KATA 形: shape; form; style

OMOTE NO KATA (表の形) is the oldest JUJUTSU (柔術) KATA (形) of HONTAI YOSHIN RYU (本體楊心流).

OMOTE NO KATA (表の形), is a KATA (形) for the advanced level and consists of 13 techniques. It should only be studies after the basics of HONTAI YOSHIN RYU (本體楊心流) are sufficiently mastered. Therefore three basic KATA (形) were developed later in the history of the school, to help prepare students: GYAKU NO KATA (逆の形), NAGE NO KATA (投の形) and OKU NO KATA (奥の形).

ONO HA ITTÔ RYÛ: 小野派一刀流

ONO 小野: Family name  
HA 派: Group, faction, school  
ITTÔ 一刀: One sword  
RYÛ 流; School

ONO HA ITTO RYU (小野派一刀流) is the KENJUTSU (剣術) school, founded by Ono Jiroemon Tadaaki (1565–1628), himself student and immediate successor of Ittosai Kagehisa, who developed ITTO-RYU (Ittô Ryû; 一刀流).

Ittôsai (1550-1644), the founder of the “Ittô” school of sword fighting, was a famous Japanese swordsman. Before starting his own style, he had studied Chûjô-ryû with Kanemaki Jissai, a student of Toda Seigen (famous for short sword). Ono Jiroemon Tadaaki, his successor, was one of the many students he had.

Tadaaki's original name was Mikogami Tenzen. Before he became the successor of Ittosai, Mikogami Tenzen had to fight a serious duel with Ono Zenki (another student of Ittôsai) in order to become the successor of his master. Mikogami Tenzen won and took the name of Ono Jiroemon Tadaaki.

Later Tadaaki would serve as an instructor to both the second and third shoguns, along with Yagyu Munenori of the rival school YAGYU SHINKAGE-RYU (柳生新陰流). Although some
believe that Tadaaki was Munenori’s superior in swordsmanship, his severe character led him to be the less favored of the two.

ONO-HA ITTO-RYU (小野派一刀流), which was based on Ittosai Kagehisa’s original Itto-ryu (一刀流) is at the origin of other systems like MIZOGUCHI-HA ITTO-RYU (溝口派一刀流), founded by Mizoguchi Shingoemon Masakatsu (a student of the second headmaster of Ono-ha Ittō-ryū, Ono Jiroemon Tadatsune); and NAKANISHI-HA ITTO-RYU (中西派一刀流), founded by Nakanishi Chuta Tanesada (who studied under either the 5th or 6th generation headmaster of Ono-ha Itto-ryu). Although many other ITTO-RYU (一刀流) branches were developed later, ONO-HA ITTO-RYU (小野派一刀流) remains the oldest of the surviving “Itto” styles.

The supreme philosophy of this school is to defeat the opponent with one stroke, hence the name ITTÔ (一刀), which can be translated as “one sword” or “one stroke”.

The main technique of ONO-HA ITTO-RYU (小野派一刀流) is KIRI OTOSHI (切り落し). The idea is to wait for the attack to initiate, but when appropriate, to cut down at the same time as the enemy cuts down, along the same line as the enemy’s cut (straight through the centre of the enemy’s body).

See KIRI OTOSHI

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**ONIGOTE: 鬼籠手**

ONI鬼: devil
KOTE 籠手: protective glove

ONIGOTE (鬼籠手), lit. “devil’s gloves”, are the protective gloves used in ITTO RYU (一刀流).

Although there are several ways to hit the ONIGOTE (鬼籠手), a typical KATA (形) in ONO-HA ITTO-RYU (小野派一刀流) ends with SHIDASHI (受太刀) executing a cut to the head of UCHIDACHI (受太刀), who resumed JODAN NO KAMAE (上段の構え) and takes the cut with his arm protected with the ONIGOTE (鬼籠手).

See ONO HA ITTO RYU
<table>
<thead>
<tr>
<th>OTOSU 落す</th>
<th>to drop; to let fall;</th>
</tr>
</thead>
</table>

*In JUJUTSU (柔術), to drop, or to let fall an opponent, or part of his body, is often part of a technique.*

*In HONTAI YOSHIN RYU (本體楊心流), there are many techniques that use the principle of bringing down or dropping. For instance:*

- **HIJI OTOSHI** (肘落): bringing down the elbow, in GYAKU NO KATA (逆の形)
- **HORA OTOSHI** (洞落): bringing down the head (lit. bringing down a cavity, referring to the ear cavity), in NAGE NO KATA (投の形)
- **KONOHA OTOSHI** (木ノ葉落): let fall the leaves of trees, in NAGE NO KATA (投の形)
- **KOTE OTOSHI** (小手落): bringing down the forearm, in OKU NO KATA (奥の形)
- **KE OTOSHI** (蹴落): bringing down a kick, in OKU NO KATA (奥の形)
- **TAI OTOSHI** (体落): bringing down the body, in OKU NO KATA (奥の形)
- **INAZUMA OTOSHI** (稲妻落): bringing down "a flash of lightning" in OKU NO KATA (奥の形)
- **MAWASHI OTOSHI** (廻落): bringing down while turning, in OKU NO KATA (奥の形)
- **HIKI OTOSHI** (引落): bringing down while pulling, in TANTO DORI (短刀捕)
- **KUGURI OTOSHI** (潜落): bringing down while submerging, in TANTO DORI (短刀捕)
- **HIJI GIME OTOSHI** (肘極落): bringing down while concluding on the elbow, in TANTO DORI (短刀捕)
- **RANPU OTOSHI** (乱風落): bringing down a "wind disturbance", in TANTO DORI (短刀捕)
- **TAKI OTOSHI** (瀧落): bringing down like a "waterfall", in CHO BO KUMIDACHI (長棒組太刀)
- **MAKIOTOSHI** (巻落し): turn and bring down in HANBO KUMIDACHI (半棒組太刀)
OWARI KAN RYŪ: 尾張貫流

**OWARI KAN-RYU** (尾張貫流) is a SOJUTSU (槍術) school but it includes also some KENJUTSU (剣術). The school was founded by Tsuda Gonnojo Taira Nobuyuki (17th century).

*Apart from the regular spear, the school also uses the “Kuda Yari” (a spear in a metal tube that can be pushed through)*

**RAN: 亂**

*RAN 亂: chaos, revolt*

RAN (乱) or complete chaos can lead to freedom.

*Although most people will know RAN (乱) as the name of the movie of Akira Kurosawa, the concept is frequently used in BUDO (武道).*

*RANDORI (乱取り), or grasping chaos, is a term first used in JUDO (柔道) to describe free-style practice. Later, other disciplines have started to use this term also.*

**REI : 礼**

*REI 礼: salute; bow; ceremony; thanks; remuneration*

While studying the techniques of a KORYU, a great importance is given to etiquette or REI (礼) or REISHIKI.
With REI ( 礼 ), reference is made to bowing (in the narrow sense) or to etiquette in a much broader sense. Although each KORYU (古流) might have his set of rules, in essence they are all very alike. The rules, however are not just a description of physical gestures but are the formal expression of qualities like modesty, concern, respect and generosity.

Although rules concerning bowing (in a very narrow way, also referred to as "REI"), are of primary importance, too often, in modern BUDO (武道), “REI” (in the broader sense of etiquette, courtesy, all eventually leading to modesty) is merely translated in a set of Japanese military like behaviour rules. As such the true meaning of “REI” is lost: the expression of humility that the highest ranked students have to pass on to the newcomers.

In fact, the true meaning of REI ( 礼 ) becomes clear when looking at its kanji, showing a man kneeling at an altar.

REI ( 礼 ) was also part of the elements that were regarded very important by the samurai class. REI ( 礼 ) stands for etiquette and the preservation of courtesy. The Samurai believed that it was better to lose his life than to be impolite.

Other values that were regarded very important by the samurai class were:

- GI (義: Justice, Right Decision)
- YU (勇: Bravery)
- JIN (仁: Compassion, Benevolence)
- MAKOTO (実: Truth, Sincerity)
- MEIYO (名誉: Honour)
- CHU (忠: loyalty; fidelity)

**REIHÔ: 礼法**

**REI 礼: salute; bow; ceremony; thanks; remuneration**
**HÔ 法: method; law; rule; principle; model; system**

REIHO ( 礼法 ) is often seen as the set of rules for bowing/greeting related to practice in a given school. The rules, however are not just a description of physical gestures but are the formal expression of qualities like modesty, concern, respect and generosity.

*The most extreme form of etiquette can be observed by people following the guidance of the Ogasawara family as in the OGASAWARA RYU REIHO (小笠原流礼法).*
HONTAI YOSHIN RYU (本體楊心流), like every school, also has its rules, REIHO (礼法), but in essence, they should not be seen as an artificial set of well polished manners, but rather a true but simple manifestation of respect, which also incorporates qualities like modesty, concern and generosity. Correct attitude should not be studied from books, but will come naturally by training in the group.

Although only part of REIHO (礼法), the actual greeting is very important as well. It is said that training starts and ends with REI (礼).

**RITSUREI** (立礼) is the bow executed from the standing position. This is used when entering or leaving the DOJO (道場), students perform REI (礼) in the direction of SHOMEN (正面), where the KAMIZA (上座) is located.

**ZAREI** (座礼) is the bow executed from SEIZA, the sitting position. Most classes will start and end with ZAREI (座礼). Either the teacher or the SEMPAI (先輩) will call SEIRETSU (整列, or line up). In the beginning of the training, there is:

- **SHOMEN NI REI** (正面に礼): bow to the front
- **SENSEI NI REI** (先生に礼): bow to the teacher
- **OTAGAI NI REI** (御互いに礼): bow to each other
- In IAI (居合), these are preceded by TŌ REI (刀礼), saluting the sword

The command **SHOMEN NI REI** (正面に礼) can also be replaced by **SHINZEN NI REI**, when a small altar is present. In most clubs, greeting the teacher, or **SENSEI NI REI** (先生に礼) is formally done at the beginning or end of all lessons. In our DOJO (道場), when several high grade students are present, training is an exercise where all of us try to improve and is not seen as a class, even not by the one who is in charge (usually the highest ranked student). At that time **SENSEI NI REI** (先生に礼) is often omitted, which does not mean that students will not remain respectful, on the contrary, respect is not something that has to be imposed, it has to come naturally. At the end of the training, there is meditation or MOKUSŌ (黙想), followed by greeting:

- **SHOMEN NI REI** (正面に礼)
- **SENSEI NI REI** (先生に礼):
- **OTAGAI NI REI** (御互いに礼)
- In IAI (居合), these are preceded by TŌ REI (刀礼)

When starting an exercise with a partner, there is REI (礼), usually accompanied by the words **ONEGAI SHIMASU** (お願いします): please give. When finishing an exercise REI (礼) is accompanied by the words **ARIGATŌ GOZAIMASHITA** (有難うご座いました): thank you for what is done. Depending on the situation, there will be a standing **RITSUREI** (立礼), or sitting (kneeling) **ZAREI** (座礼).
**REISHIKI: 礼式**

**REI 礼:** salute; bow; ceremony; thanks; remuneration  
**SHIKI 法:** style; ceremony; rite; function; method; system; form; expression

While studying the techniques, a great importance is given to etiquette, or **REISHIKI (礼式)**.

See **REI** and **REIHO**.

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**RENSHU: 練習**

**REN 練:** practice, drill, refine  
**SHU 習:** learn

RENSHU (練習) can be translated as training.

*Both RENSHU (練習) and KEIKO (稽古) can be used to refer to training in a martial context. Nevertheless some teachers of KORYU (古流) would make a distinction between the pure physical training, RENSHU (練習), where drills are rehearsed, and the process of trying to incorporate what previous generations achieved, referred to as KEIKO (稽古), sometimes translated as “the teaching of the old masters”, a process where not only physical drills are involved but where one continuously tries to improve himself in order to achieve his optimal goal: to truly understand the meaning of the technique and to be able to execute it in a similar way than previous experts. Only when fully understanding the technique, one can go to the ultimate level where one’s own character and interpretation can be incorporated.*

*The kanji “Ren” (練), can be found in different words like KUNREN (訓練), SHUREN (習練), TANREN (鍛錬), all related to the concept of training, be-it with maybe more emphasis on disciplining in the case of TANREN (鍛錬) for instance.*

See KEIKO
**RENZOKU: 連続**

**REN** 連: take along, join  
**ZOKU** (from TSUZUKU) 続: continue

RENZOKU (連続) means continuously and is sometimes used in a training context, to indicate the continuity of techniques.

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**RIAI: 理合**

**RI** 理: justice, truth, logic  
**AI 合** (from the verb AU): to meet, to joint, to put together

Understanding the RIAI (理合) of a system, means understanding the deeper meaning and underlying principles.

> In any BUDO (武道), it takes years to master certain techniques and to be able to execute them correctly. However mastering the techniques doesn’t stop at the stage where the execution in a pre-arranged situation is perfect. Real understanding implies an openness towards the past as well as the future. For instance in many old JUJUTSU (柔術) situations, techniques are studied against an opponent who grasps the wrist. This made sense in the past because preventing an opponent to draw his sword was not such a bad tactic. These days people don’t walk around with swords so these techniques might seem obsolete. Nevertheless some principles, for instance KUZUSHI (崩し), or break of balance, in these old KATA (形) might be useful in other situations. Transferring this knowledge from one situation to another is also captured in the concept of RIAI (理合). Therefore the aesthetical perfection judged in KATA (形) competitions, in some systems, is only an interesting way to differentiate among the still immature students of an art but doesn’t allow to evaluate one’s ability to have grasped the deeper meaning.

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**RITSUREI: 立礼**

**RITSU 立: standing**  
**REI 礼: salute; bow; ceremony; thanks; remuneration**
RITSUREI (立礼) is bowing while standing, in contrast to ZAREI (座礼), which is performed sitting (kneeling).

See also REI, REIHO

<table>
<thead>
<tr>
<th>ROKU SHAKU BŌ: 六尺棒</th>
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<tbody>
<tr>
<td><strong>ROKU</strong> 六: six</td>
</tr>
<tr>
<td><strong>SHAKU</strong> 尺: unit of length</td>
</tr>
<tr>
<td><strong>BŌ</strong> 棒: stick, staff</td>
</tr>
</tbody>
</table>

The long staff or CHO BO (長棒) is 6 SHAKU (六尺) long, hence its other name: ROKU SHAKU BO (六尺棒).

See CHO BO.

<table>
<thead>
<tr>
<th>RYŌ: 両</th>
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<tbody>
<tr>
<td><strong>RYŌ</strong> 両: both</td>
</tr>
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</table>

Techniques where both sides or hands are involved are marked as RYO (両), as opposed to KATA (片), which means one-sided.

Also in HONTAI YOSHIN RYU (本體楊心流), the prefix RYO (両) is used for both hands techniques. For instance:

- **RYO GOTE** (両小手): consist of grabbing both wrists of the opponent and is part of the KOGEKI (攻撃), or attacking techniques, in the 3 basic KATA (形): GYAKU NO KATA (逆の形), NAGE NO KATA (投の形) and OKU NO KATA (奥の形)
- **RYOTE DORI** (両手捕) general name for techniques against an opponent who grasps both wrists
- **RYO ERI** (両襟) grasping the opponent's gear with both hands and also part of the KOGEKI (攻撃) in the 3 basic KATA (形)
• **RYO MUNADORI**: (両胸捕) technique against an opponent who grasps the chest with two hands. Part of OMOTE NO KATA (表の形)

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**RYÜ**: 流

**RYÜ 流**: current, flow

All KORYU (古流) and several GENDAI BUDO schools are called such-and-such-RYU. Indeed RYU (流), when used as a suffix in Japanese can be best translated as style or school. As such, the -RYU appended to a title refers to the system's "name"; it is a "style" or "school" delineation.

**HONTAI YOSHIN RYU** (本體楊心流), is one of the major surviving styles of JUJUTSU (柔術) and as a school, it is a member of the Nihon Kobudo Kyokai (日本古武道協会主催).

**KYOCHI RYU SOJUTSU** but also **MUTO RYU KODACHI** where among the schools that were studied by the founder of **HONTAI YOSHIN RYU** (本體楊心流), Takagi Oriemon Shigetoshi (高木折右衛門重俊).

A significant influence in the early existence of the school came from **TAKE (NO) UCHI RYU** (竹内流), especially when it comes to weaponless techniques. Takagi Umanosuke, the second generation headmaster, who had received the teachings of Takagi Oriemon in 1671 at the age of 16. was a powerful and tall man. At one time Umanosuke and 3rd generation of Take (no) uchi Ryu, Takeuchi Kagasuke Hisakichi fought a duel before Lord Mori Sadahisa, head of the Mori family. Comparing the two's physical characteristics, Takeuchi Hisakichi stood at 4 foot 8 inches, while Takagi Umanosuke was a giant 6 foot 8 inches towering over Takeuchi like an adult and child. Two matches were held in which Takeuchi Hisakichi won easily. During each match, Umanosuke was thrown with Takeuchi Ryu's "Ganseki Otoshi", and when he tried to get up, was locked on the ground and tied up with a cord. However, Umanosuke was so powerful that he merely flexed his huge muscles, and the normally strong arresting cord snapped immediately. Being stabbed with a sword finally defeated him. Umanosuke saw his own arrogance in this and felt deeply ashamed. He went to Takeuchi Hisakichi to apologise, and became a student, eventually receiving KAIDEN (皆伝). Later in his life, Umanosuke travelled to a shrine for 100 days, and received a divine revelation "a willow's branches can bear the snow". Following this and with his background in **TAKE (NO) UCHI RYU** (竹内流), he further developed the art of his father, mastering mental disciplines and concepts to form a
system that defeated the opponent with a "Willow Heart" (YO no Shin), calling the system 
HONTAI YOSHIN [Takagi] RYU JUJUTSU (本體楊心·高木·流柔術).

KUKISHIN RYU (九鬼神流) is the origin of HONTAI YOSHIN RYU BOJUTSU 
(本體楊心流棒術), and TENDO RYU NAGINATA JUTSU (天道流長刀術), is the name of the 
NAGINATA (長刀) school that was studied by Okuni Kihei Shigenobu., and therefore 
influenced the development of KUKISHIN RYU (九鬼神流). Relatively early in the style's 
history, a strong bond was forged between TAKAGI GENNOSHIN HIDESHIGE, 
(高木源之進英重) and OHKUNI KIHEI SHIGENOBU (大国鬼平重信) from KUKISHIN RYU 
(九鬼神流), later to become the 4th SOKE (宗家) of HONTAI YOSHIN RYU (本體楊心流). 
Despite this exchange of techniques, KUKISHIN RYU (九鬼神流) has also continued to 
develop exclusive of HONTAI YOSHIN RYU (本體楊心流) and is still practiced today.

**RYUHA: 流派**

RYU 流: current, flow

HA 派: group, party, school, faction

Although as a suffix, -RYU (-流) is translated as -school, the word RYUHA (流派) as 
standalone word is probably more used to convey the idea of schools in a martial setting.

*In many old schools, or KORYU (古流), there always have been side groups, whose style 
were similar but belonging to a different branch. Indeed a way of thinking, called "ichi ryu ippa", explains part of the diversity: when a SOKE (宗家) had two students, both MENKYO KAIDEN (免許皆伝), then it happened that one of them became a precise follower and the other one left to establish a branch (HA: 派: group, party) or even a new style (RYU 流: school, style, current, flow). A suitable word for these schools (including the main branch) would be RYUHA (流派).*

See RYU

**SAGE BÔ: 提棒**

SAGE 提: carry in hand
BŌ 棒: stick

SAGE BO (提棒) usually refers to carrying a CHO BO (長棒) in the hand.

IN HONTAI YOSHIN RYU (本體楊心流) BOJUTSU (棒術), SAGE BO (提棒) is a KAMAE (構え), where the CHO BO (長棒) is held in the middle with one hand, with the BO (棒) facing forward and parallel to the ground. In contrast to this SAGE BO (提棒), there is a SAGE TO (提棒) position with the sword, which is not a fighting KAMAE (構え).

SAGE TŌ: 提刀

SAGE 提: carry in hand
TŌ 刀: sword

SAGE TO (提刀) is a standing posture with the sword held in one hand. It is a way to correctly hold the sword when not engaged in an exercise.

Depending the schools, there are different ways to correctly hold the sword. In KENDO (剣道), for instance SAGE TO (提刀) consists of holding the SHINAI (竹刀) in the left hand, with extended arms and the TSURU (弦), or cord on the SHINAI (竹刀), facing downwards. In many IAIJUTSU (居合術) schools, the sword is either held in the left hand, at hip height and almost parallel to the ground, cutting edge up, imitating the position when the sword is supported by an OBI (帯); or with an extended arm, sword in the right hand, cutting edge down.

SAMURAI: 侍

SAMURAI 侍: samurai (lit. one who serves)

SAMURAI (侍) was the name for the military nobility.

In the period of the great wars, prior to the establishment of the Tokugawa shogunate, SAMURAI (侍) was almost synonymous with BUSHI (武士). During the Tokugawa era, also known as Edo period, the SAMURAI (侍) gradually lost their military function and many became bureaucrats.
Nevertheless throughout the Edo period he SAMURAI (侍) remained the elite class, not only the ones allowed to wear the DAISHO (大小), or paired long and short sword, but they also had the right to cut down a commoner who did not show proper respect as expressed by: KIRI SUTE GOMEN (斬り捨て御免). Although their code of conduct, or BUSHIDO (武士道), which was influenced by Shinto and Buddhism, made sure that violence was well balanced with morality and serenity.

See BUSHI, BUSHIDO

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**SAYA:** 鞘

**SAYA** 鞘: sheath; case; margin; difference

The KATANA is sheathed in a scabbard or SAYA (鞘). Terms related to the SAYA (鞘):

- KOIGUCHI (鰭口) Scabbard mouth (literally carp's mouth).
- KURIGATA (栗形) Knob for tying Sageo.
- SAGEO (下緒) Cord attached to the Saya.

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**SAyu:** 左右

**SA** 左: left

(Υ)U 右: right

Although the usual reading for left is HIDARI (左) and right is MIGI (右), in compound words the pronunciation can be SA (左) and (Υ)U (右).

*Both in the HANBO (半棒) and KODACHI (小太刀) KATA (形) of HONTAI YOSHIN RYU (本體楊心流), there are the techniques called UEN (右燕), right (hand sided) swallow, and SAEN (左燕), left (hand sided) swallow. In both cases left and right are merely the directions while the swallow is used to evocate the feeling of the movement.*
SAZA UKI: 左座右起

**SA** 左: left  
**ZA** 座: squat, seat, sit  
**U** 右: right  
**KI** 起 (from the verb okiru): to get up

SAZA UKI (左座右起) is a mnemotechnical help (although hard to sell as such to non-Japanese) that can be used in BUDU (武道): when sitting left leg should move first, when standing right leg is first. It is part of the etiquette or REIHO (礼法).

*In most BUDO (武道), certainly when no HAKAMA (袴) is worn, going from a standing position to SEIZA (静座), sitting on the knees, is performed in the same way all the time: left leg starts when going from standing to sitting, right leg starts when going from sitting to standing.*

*In KENDO (剣道), despite the wearing of an HAKAMA (袴), sitting is performed in exactly the same way. This in contrast with some IAI DO (居合道) school where HAKAMA SABAKI (袴捌き) or spreading the HAKAMA (袴) is often done with the right hand, before sitting (kneeling), which is then usually formalised by squatting with both legs together, rather than left leg first. Nevertheless even in this case the left knee is placed slightly earlier on the ground than the right knee.*

See REIHO, SAYU

SEICHŪSEN: 正中線

**SEI** 正: correct  
**CHŪ** 中: middle, center  
**SEN** 線: line

SEICHUSEN (正中線) is the center line.

See CHUSHIN
**SEIGAN (NO KAMAI)**  : 青眼(の構え) or 正眼(の構え)

**SEI**: blue – or – **SEI**: correct; justice; righteous  
**GAN**: eyeball  
**KAMAE**: posture; build; pretend  

SEIGAN NO KAMAE (青眼の構え) is the most used KAMAE (構え) with the sword; it is sometimes also referred to as CHUDAN NO KAMAE (中段の構え).

*Often SEIGAN NO KAMAE is written 正眼の構え, using another kanji for SEI (SEI 正:correct; justice; righteous); With this combination of Kanji, SEIGAN (正眼) is sometimes translated as" aiming at the eye (with a sword)", which reflects the essence of the KAMAE (構え).*

In HONTAI YOSHIN RYU (本體楊心流), SEIGAN NO KAMAE (青眼の構え) is also used with the CHO BO (長棒) and HANBO (半棒).

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**SEIKA:** 臍下

**SEI**: navel  
**KA**: under  

SEIKA (臍下) is the lower abdomen, the part under the navel, where the centre of gravity lies but also the concentration of inner energy.

*SEIKA NO ITTEN (臍下の一点) means “the one point below the navel”, and is sometimes used as a synonym for SEIKA TANDEN (臍下丹田) or even TANDEN (丹田)*

See HARA, TANDEN

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**SEIRETSU**: 整列

**SEI**: organize, arrange  
**RETSU**: row

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SEIRETSU (整列) simply means standing in a line. It is the command given at the beginning of the lesson, before an exercise is started or at the end of the lesson, to make sure students line up properly.

**SEIZA: 正座**

**SEI** 正: correct; justice; righteous  
**ZA** 座: squat; seat; cushion; gathering; sit

SEIZA (正座) is the kneeling position used in REIHO (礼法), but also the starting position of most of the IAIJUTSU IWAZA (居合術 居業).

*SEIZA (静座) can also be written by using the kanji SEI (静), meaning quiet, referring to the meditation aspect.*

**SEKIGUCHI SHIN SHIN RYÛ: 関口新心流**

**SEKI** 関: gateway, connection  
**KUCHI** 口: mouth  
**SHIN** 新: new  
**SHIN** 心: heart  
**RYÛ** 流: school

SEKIGUCHI SHIN SHIN RYÛ (関口新心流) like many schools, used to be a more comprehensive system. Now it is a JUJUTSU (柔術) school with still some KENJUTSU (剣術) and IAIJUTSU (居合術) in its curriculum.

*Founded by Sekiguchi Yarokuemon Ujimune (1598-1670). Originated in Wakayama, the art became popular in Edo and it is said that even the 8th Tokugawa Shogun, Tokugawa Yoshimune, became a MENKYO KAIDEN (免許皆伝).*

*Ujimune' oldest son, Sekiguchi Ujinare became second headmaster and his second son, Sekiguchi Manemon Ujihide, succeeded his brother. Both brothers completed the work of their father. Ujinare attracted many students and also further formalized the IAIJUTSU (居合術) of*
the school, to become a separate SEKIGUCHI RYU (関口流). Ujihide also formalized further the teaching of the JUJUTSU (柔術) part.

**SEME: 攻め**

SEME 攻め: aggression, attack

SEME (攻め) in BUDO (武道) is usually used to indicate the initiative to close the distance and maintain the pressure when launching an attack. This can be part of a very decisive and even explosive technique or in combination with TAME (溜め), where pressure is build in a more gradual way and where the final target depends on the reaction of that opponent.

*In KENDO (剣道), where intentional strikes are important and a successful strike by chance is not rewarded, much emphasis is given on concepts like SEME (攻め), from the verb SEMERU (攻める) and TAME (溜め), from the verb TAMERU (溜める).*

See TAME

**SEME AGE: 攻め上げ**

SEME 攻め: aggression, attack

AGE上げ: upwards

SEME AGE (攻め上げ) is attacking in an upwards way.

*In sword fighting, SEME AGE (攻め上げ) is a tactic by which the KISSAKI (切先), or sword point, is pushed forwards and upwards, to the opponent's face, in order to make the opponent step back. Usually it is the way to initiate a cut, starting from SEIGAN NO KAMAE (正眼の構え) where it is important that throughout the execution of the technique, the pressure towards the opponent is maintained.*

**SEMPAI : 先輩**
SEN 先: before; ahead; previous; future; precedence
HAI 輩: comrade; fellow; people; companions

SENPAI or SEMPAI (先輩) is the senior student.

In the traditional schools there is a strict sempai (先輩) - kohai (後輩) or senior-junior student system, which is essential seen the complex but also dangerous nature of the arts, especially if practiced without guidance.

If somebody does something weird, it will be corrected from higher. The system in itself is very clear. Within the system, dangerous things can be practised but when leaving the system, normal behaviour is expected.

In BUDO (武道), everyone who started before you is your SEMPAI (先輩) and he will have your respect, regardless of his technical competences (very often a talented student will become more skilled than his sempai). SEMPAI (先輩) - KOHAI (後輩) relations, should however remain healthy and are by no means a way to get advantage of beginners. Also a SEMPAI (先輩) who has not been training for a long time, should be humble enough not to interfere with the progress of those who in training hours have surpassed him largely.

**SEN: 戦**

SEN 先: before; ahead; previous; future; precedence

SEN (先) indicates combative initiative, the decisive moment when a killing action is initiated:

There are several concepts related to SEN (先):

- **GO NO SEN** (後の先): after an enemy has already launched his own attack
- **SEN NO SEN** (先の先): prepares to meet an attack (also called saki)
- **SEN SEN NO SEN** (先々の先): anticipate an attack (also called sen-no-saki, kakari no sen)

The first, GO NO SEN (後の先), is a late initiative while the others are early initiatives, where IRIMI (入り身) becomes to play an important role.

All these initiatives can determine the outcome of an encounter, which could be:

- **KATSU** (勝つ): victory
- **MAKE** (負け): defeat
Also closely related is KOBO ITCHI (攻防一致), or the concept in which the priority of offensive or defensive action depends on the appropriateness of the situation.

Note: SEN (先, initiative), should not be confused with SEN (線, line), SEN (戦, battle) or SEN (千, thousand).

See IRIMI, KOBO ITCHI

SENSEI : 先生

SEN 先: before; ahead; previous; future; precedence
SEI 生: life; genuine; birth

SENSEI (先生) is the title used to refer to or address teachers. In Japan, the title SENSEI is not only used for teachers but for all kind of authority figures such as doctors, lawyers, politicians, and others.

SENSEI (先生) is also used to show respect to someone who has achieved a certain level of mastery in an art form, for instance BUDO (武道), even if that person is not currently involved in teaching activities.

KEIKO also refers to the teaching of the old masters. Their skills have been passed from generation to generation. Therefore we have to rely on our own search with the guidance of our current teachers.

In HONTAI YOSHIN RYU, we still reflect on some of the sayings of the older masters:

- The 14th soke, Ishiya Takeo, who was known as the master of masters in the Edo era, had 2 famous teachings:
  - “1 eyes, 2 speed, 3 courage, 4 power”
  - “soft on the surface, strong inside”
- The 17th soke, Minaki Saburo Seikyo, said many times to his students:
  - "BUDO (martial arts) is philosophy, and is the art of creation"
  - "BUDO is art. Without the art of Buddha, there is no BUDO"
  - "Do not lose the path to sincerity"
The 18th soke, Inoue Tsuyoshi Munetoshi, helped us to put BUDO in an actual context:
- “The root of modern BUDO is traditional BUDO. Without traditional BUDO, the modern styles would not have been possible”
- “BUDO is the way of peace. With this attitude, BUDO is useful for the development of the youth in the world”

SENSEI NO OSHIE: 先生の訓

SEN 先: before; ahead; previous; future; precedence
SEI 生: life; genuine; birth
OSHIE 訓: teachings

SENSEI NO OSHIE (先生の訓) or the “words of the ancient masters”, was written by Chiba Shusaku Narimasa (千葉周作, 1794-1856), the founder of Hokushin Itto Ryu (北辰神桜流). He was one of the last great sword masters of the samurai era and the headmaster of one of the three most famous sword schools in Edo (江戸, present day Tokyo). He was also one of the developers of modern KENDO (剣道).

BU O MANABAN TO SURU MONO Those who wish to study the way of the warrior
MAZU KOKORO O TADASE Must first correct the heart.

KOKORO TADASHI KARAZAREBA If the heart is correct
BU NO MICHI MATA TADASHI KARAZU The way of budo will also be correct.

KEN WA HITO O KIRU NI ARAZU The sword is not for cutting a person down.
MI O OSAME O KONAI O TADASU It is for disciplining the self and training one’s conduct. This is « true sword »
KORE SEIKEN NARI
JAKEN WA HITO O USHINAI An evil sword takes live
SEIKEN WA HITO O SUKUU A true sword protects life.

KORE TAKARA NARI This is a treasure.

KONO MICHI O MANABU MONO Those who wish to study this way
TSUNE NI TENON O KANJI KAMI O Be grateful for the blessings of heaven, respect the gods,
UYAMAI
SOSEN O TATTOBI Honor your ancestors.

HAJI O SHIRU NO NEN Never forget the sense of honor
When INOUE Tsuyoshi Munetoshi (井上剛宗俊), the 18th SOKE (十八代宗家) of the school begun to formally teach HONTAI YOSHIN RYU IAIJUTSU (本體楊心流居合術) to his students, these words were always repeated after him at the end of a training session.

SEPPUKU: 切腹

SE(TSU) 切: cut
FUKU 腹: belly; abdomen

SEPPUKU (切腹) is the more formal name for HARA KIRI (腹切り). It is written with the same 2 characters but in reverse order.

Seppuku was used by samurai who preferred to die with honour rather than to fall into the hands of the enemy. It was also an outcome offered to a who had committed a serious offense. Seppuku goes back to the 12th century, when Tametomo, a minor retainer associated with the Minamoto clan (源氏), became the first samurai slitting his belly open with his dagger rather than surrender. During seppuku, a tanto is plunged into the abdomen and the blade is sliced from left to right. In most cases, this is followed by decapitation, performed by an assistance (carefully chosen by the one who performed seppuku), called kaishakuin.

Some schools still have a kata, called kaishaku, to train in becoming kaishakuin if needed.

See also BUSHIDO
SHAKU: 尺

SHAKU 尺: unit of length

The SHAKU (尺) is an old Japanese unit of length, normally not used any-more, except in some areas like BUDO (武道).

The SHAKU (尺) is defined as 10/33 meters (approximately 30.3 cm), and a SHAKU (尺) is divided into 10 SUN (寸).

The shakuhachi (Japanese flute) measures 1 shaku and eight (hachi) sun in length. The ROKU SHAKU BO (六尺棒), the long stick used in BOJUTSU, is 6 SHAKU (尺) or approximately 182 cm long.

SHIBUKAWA RYÙ: 渋川流

SHIBUKAWA 渋川: family name
RYÙ 流: school

SHIBUKAWARYU (渋川流) is a JUJUTSU (柔術) school, also known for its KUSARIGAMA (鎖鎌) and BO, and influenced by SEKIGUCHI RYÙ (関口流).

Created in the late 17th century, by Shibukawa Bangoro, himself a student of Sekiguchi Ujinari (2nd soke of Sekiguchi-ryu), who gave him menkyo kaiden.

At one time, Shibukawa Bangoro left for Edo but gave the permission to Morishima Motome Katsutojo, to open an official SHIBUKAWARYU (渋川流) branch in Hiroshima. Later, with Oyama Masakatsu, the school would move to Osaka.

Apart from JUJUTSU (柔術) KUSARIGAWA (鎖鎌) and BO BO (棒), the school also uses sword, NAGINATA (薙刀), YARI (槍), KODACHI (小太刀) and TESSEN (鉄扇).

SHIDACHI: 受太刀

SHI 受: receive
**TA** 太: plump; thick; big around  
**CHI** 刀: sword

In KENJUTSU (剣術) and IAIJUTSU (居合術), in exercises with an opponent, SHIDASHI (受太刀), is the doing sword and UCHIDACHI (打太刀), the attacking sword.

*In most KENJUTSU (剣術) schools, the role of SHIDACHI (受太刀) would be given to the student, while the teacher, or a senior student, would take the role of UCHIDACHI (受太刀). In that sense, SHIDACHI (受太刀) not only receives the initial attack but he also receives from his seniors, who help him do/execute the technique.*

*Although SHIDACHI (受太刀), the receiving sword, is used quite commonly to indicate the person who receives in a KENJUTSU (剣術) context, the correct translation of receiving person is SHIKATA (受方). This term can be used in almost all situations even if no sword is involved.*

**Note:** Sometimes the word SHIDACHI (仕太刀) is used instead of SHIDACHI (受太刀). Although both words are used in the same context and their pronunciation is similar, their meaning is slightly different. With SHIDACHI (仕太刀) the emphasis is more on “doing” than on “receiving”. SHIDACHI (仕太刀) is the one doing the technique on UCHIDACHI (打太刀).

See UCHIDACHI

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**SHIDŌ:士道**

**SHI** 士: gentleman, samurai  
**DŌ** 道: road-way; street; district; journey; course; moral; teachings

**SHIDO** (士道), later to be known as **BUSHIDO** (武士道) is the initial word for “the code of the samurai”

See BUSHIDO
SHIKATA: 受方

SHI 受: receive
KATA 方: person

SHIKATA (受方 or 仕方) is the receiving or doing person. Usually, the one who receives the attack of the opponent and then performs the technique that is studied.

See SHIDACHI

SHIKKŌ: 膝行

SHITSU 膝 (or HIZA): knee
GŌ 行 (from the verb iku): to go

SHIKKO (膝行) is the correct method of moving around starting from SEIZA (正座).

SHIKKO (膝行) is sometimes translated as knee walking or “Samurai walking” and is practiced on a regular basis in most AIKIDO (合気道) classes. Nevertheless it should be mastered by all practitioners of BUDO (武道), because it is the only correct way to move around, starting from SEIZA (正座) in formal situations, e.g. graduations, when receiving a certificate from a teacher.

SHIME: 締

SHIME 締: tighten; tie; shut; lock; fasten

SHIME (締) or choking (strangling) techniques are part of JUJUTSU ROPPO (柔術六法), the six kinds of techniques in JUJUTSU. See also JUJUTSU ROPPO.
SHIN: 心

SHIN 心: heart (SHIN is another reading for 心, KOKORO)

The heart is pronounced SHIN (心) in most compound words (e.g. “Yoshin”, “Fudoshin”) but is called KOKORO (心) as a standalone word.

See also KOKORO, FUDOSHIN, YOSHIN

SHINAI: 竹刀

SHINAI 竹刀: bamboo “replica” sword used in kendo

The SHINAI (竹刀) was developed by a group of KENJUTSU teachers, in an effort to reduce injuries during practice, since even the BOKUTO (木刀?) or wooden sword was not very harmful. In parallel the development of BOGU (防具), or protective armour, opened the path for the development of KENDO.

Originally, SHINAI (撓) was short for SHINAI TAKE (撓い竹) or flexible bamboo. Indeed SHINAU (撓う), means “to bend” and TAKE (竹) stands for bamboo. Later the alternative writing SHINAI (竹刀) would become popular.

Before the SHINAI (竹刀), we know from KENDO (剣道), was in use, attempts were made to have safer devices. Older forms, but still in use in some KORYU (古流) are called FUKURO SHINAI (袋竹刀). Usually this was a split bamboo covered with leather. A special form, called HIKIHADA (蟇肌) is used in SHINKAGE-RYU (新陰流).

SHIN GI TAI: 心技体

SHIN 心: hear, mind
GI 技: technique
TAI 体: body
The three qualities of a sumo wrestler are considered to be SHIN GI TAI (心技体): heart, technique, physique.

**SHIN GI TAI ICHI** (心技体一) is a concept well known in BUDO (武道): heart, technique and body are one. Indeed, it is important that when executing a technique, concentration and body movement are aligned with the technique. They all come together at the moment of impact.

Another related concept is KI KEN TAI ICHI (気剣体一): concentration, sword and body are one. This expression is obviously more used in a KENJUTSU (剣術) or KENDO (剣道) setting.

See KI KEN TAI ICHI

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**SHINKEN:** 真剣

SHIN 真: true; reality
KEN 剣: sabre; sword; blade

A real (cutting) sword is called SHINKEN (真剣).

A real sword or SHINKEN (真剣), is used in some official demonstrations (EMBU) of HONTAI YOSHIN RYU (本體楊心流) like those that are sponsored by the Nihon Kobudo Kyokai (日本古武道協会主催). No need to tell that only the most advanced students are authorised to demonstrate with real bladed weapons, or SHINKEN (真剣), like TANTO (短刀), KODACHI (小太刀) or KATANA (刀).

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**SHINOBI 忍び**

SHINOBI 忍び: spy (another related concept is “NINJA”)

SHINOBI NO MONO (忍の者), are a sort of secret agents (usually mercenary organized in a sort of guild), involved in espionage and assassination. The more modern word NINJA (忍者) is usually better known.
Since the SHINOBI (忍び), or NINJA (忍者), used covert methods, in contrasted with the samurai, who had strict rules about honour and combat, their related arts and culture are beyond the scope of this work. Indeed most KORYU (古流) were lead by such samurai, and they were not involved in NINJUTSU (忍術) or “ninja techniques”, themselves. In contrast, they would hire a SHINOBI (忍び) if necessary. Nevertheless, it is interesting to know that some KORYU (古流) did include teachings (although usually orally transmitted and not part of an official curriculum) as a defence against SHINOBI (忍び). A good example is TENSHN SHODEN KATORI SHINTO RYU (天真正伝取神道流).

See NINJA

**SHINTŌ 神道**

**SHIN 神** (also pronounced KAMI): gods  
**DŌ道** (also pronounced MICHI): way, path to follow  

SHINTO (神道) is a typical Japanese religion, also known as “kami no michi”, which is an alternative reading.

SHINTO (神道) is considered the religion of Japan. However, the concept of religion in Japan is a complex one and Japanese who claim not to believe in religion can still carry a SHINTO (神道) amulet, called OMAMORI (御守) or have an house altar. Moreover SHINTO (神道) and Buddhism can go hand in hand, and for some Japanese most "life" events are handled by SHINTO (神道) and "death" or "afterlife" events by Buddhism. The most extreme illustration is probably the fact that often birth is celebrated in a JINJA (神社), or Shinto shrine, while a funeral is arranged according to Buddhist tradition.

Several martial schools had strong links with local shrines and some even have SHINTO (神道) incorporated in their name. A very explicit link is also seen in SUMO (相撲), where many SHINTO (神道) traditions, such as purifying the arena by throwing salt.

**SHINTŌ MUSŌ-RYŪ: 神道夢想流**

**SHINTŌ 神道**: Shinto
JOJUTSU (杖術) school founded by Muso Gonnosuke Katsuyoshi.

Gonnosuke is known for his 2 duels with Miyamoto Musashi in the early 17th century. The first was won by Musashi, who speared the life of Gonnosuke. Gonnosuke then reflected on his defeat and got the idea to use a new kind of stick that was lighter than the usual CHO BO (長棒) but still long enough to maintain some advantage in distance over the sword. In a second duel with Musashi he was proven to be right.

SHINTO MUSO RYU (神道夢想流) includes teachings of other weapon systems. Nevertheless, it main weapon is the JO (杖) and the school is at the origin of several recent JOJUTSU (杖術) developments.

See JOJUTSU

SHISEI: 姿勢

SHI 姿: figure
SEI 勢: force, military strength

SHISEI (姿勢), like KAMAE (構え) is sometimes used to describe a posture, or stance.

Some people argue that although SHISEI (姿勢) refers also to a posture, attitude, KAMAE (構え) has more a technical feature that is codified and needs to be trained physically as well as mentally.

See KAMAE

SHITEN : 支点

SHI 支: branch; support; sustain
TEN 点: spot; point; mark
SHITEN (支点) is fulcrum

A typical GYAKU WAZA is applied by placing the opponent's joint (e.g. an extended arm at the back of the elbow) over a part of your body (such as the arm, leg or hip) that acts as the fulcrum or SHITEN (支点). The opponent's body is controlled while leveraging the arm over the fulcrum.

See KUZUSHI.

**SHOMEN: 正面**

**SHO** 正: correct; justice; righteous

**MEN** 面: mask; face; surface

SHOMEN (正面), or front, is a common reference direction in martial arts. It also has its importance in a traditional DOJO (道場) because the KAMIZA (上座; upper seat), is located in the front or SHOMEN (正面).

In the beginning and the end of a training, there is SHOMEN NI REI (正面に 礼), a bow to the front. The command SHOMEN NI REI (正面に 礼) can also be replaced by SHINZEN NI REI, when a small altar is present.

**SHOSHŌ-RYŪ: 諸賞流**

**SHO** 諸: many, several

**SHŌ** 賞: award

**RYŪ** 流: school

SHOSHO RYU YAWARAJUTSU (諸賞流和術) is a JUJUTSU (柔術) school, that also includes sword, staff and rope tying techniques and even SHURIKENJUTSU (手裏剣術).

The first roots of this school date back to the seventh century as KANZE RYU (観世流), founded by a certain Tamura (758-811). It is said that Takeshi Hisa received an important award (shosho) during a wrestling contest in 1192, hence the name SHOSHO RYU (諸賞流).
Special emphasis is given on ATEMI (当て身) or strikes to the body, especially by using attacks against the eyes, kicking techniques and elbow strikes. Therefore, in some KATA (形), the opponent is wearing a protection called NIGURA (荷鞍), made of bamboo and leather. There are both sitting, called KOGAISOKU (小具足), and standing techniques, called TACHI AI (立合) but the school also has KATA (形) wearing armor in its curriculum.

**SHUGYŌ: 修行**

SHU 修: discipline, master  
GYŌ 行: journey

According to many resources, the ultimate goal in BUDO  is to conduct oneself in a way that inspires mastery. The journey that will lead to this goal is called SHUGYO (修行).

**SHUGYO (修行), the pursuit of knowledge, or the process of studying, is similar but not identical to SHUGYO (修行), which has a more spiritual connotation. Nevertheless, both are pronounced in the same way and both are used in a related context.**

See RENSHU, KEIKO

**SHURIKEN: 手裏剣**

SHU 手: hand  
RI 裏: inside, palm  
KEN 剣: sword

SHURIKEN (手裏剣) are small bladed weapons used for throwing.

Although SHURIKEN (手裏剣) are commonly known as throwing devices used by a ninja to kill an opponent, in general they were not seen as lethal weapons but instead they were used as supplemental to the sword. Hitting an enemy with a SHURIKEN (手裏剣) would cause distraction, after which delivering a final blow with a sword would become easier.
Sometimes KOZUKA (小柄), or the small blades attached to a KATANA (刀), are thought to be a kind of SHURIKEN (手裏剣) but this seems to be a myth.

See KOZUKA

### SŌJUTSU: 槍術

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<th>Sō</th>
<th>槍</th>
<th>spear</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jutsu</td>
<td>術</td>
<td>art; technique; skill; means; trick</td>
</tr>
</tbody>
</table>

The spear, also pronounced YARI (槍) was a popular weapon during the feudal period of Japan. Today there are still a few prestigious spear schools that continue to spread the art. Among them: HOZOIN RYU (宝藏院流) of Nara.

The founder of HONTAI YOSHIN RYU (本體楊心流), Takagi Oriemon Shigetoshi (高木折右衛門重俊), studied KYOCHI RYU SOJUTSU, and although now SOJUTSU (槍術) is not any-more part of the official curriculum of the school, certain elements of SOJUTSU (槍術) are still incorporated in the art

### SŌKE: 宗家

<table>
<thead>
<tr>
<th>Sō</th>
<th>宗</th>
<th>religion; sect; denomination; main point; origin; essence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ke</td>
<td>家</td>
<td>house; home</td>
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</table>

The SOKE (宗家), in the older days, was the head of a family. In a KORYU (古流) like HONTAI YOSHIN RYU (本體楊心流) it now is the title for the "headmaster." of the school.

Much has been written about the meaning of SOKE (宗家). The word SOKE (宗家) is originally a Chinese word (Mandarin zongjia) with strong familial and religious connotations and its translation as grandmaster is not really accurate. More-over, the role of soke changed over time and most Japanese, not involved in KORYU (古流), will have a hard time explaining its meaning. Having a SOKE (宗家) in KORYU (古流), should be seen as a guarantee for succession and preservation of the historical and cultural legacy of the school. Nevertheless,
SOKE (宗家) still has absolute authority over the branch instructors and indirect authority over their students by controlling what and how the style should be taught.

INOUE Kyoichi Munenori (井上 恭一 宗教), the 19th generation SOKE (十九代宗家) of HONTAI YOSHIN RYU (本體楊心流) lives and teaches in Nishinomiya, JAPAN.

Counting from the founder (for convenience counted as the first SOKE), there have been 19 generations of SOKE (宗家) to date. The last ceremony of SOKE Succession was celebrated on 16/01/2005. At that time the 18th SOKE, INOUE Tsuyoshi Munetoshi (井上剛宗俊), commissioned his son the SOKE’s status. INOUE Kyoichi Munenori (井上 恭一 宗教), the 19th generation SOKE (十九代宗家) lives and teaches in Nishinomiya, JAPAN.

In formal situations and when referring to the 19 generations, the current SOKE is called JUUKYUU DAISOKE (JUUKYUU 十九: nineteen – DAI: substitute; change; convert; replace; period; age; counter for decades of ages, eras, etc.; generation – SOKE 宗家: headmaster) and his father, who is still alive, is called JUUHACHI DAISOKE (JUUKYUU 十八: eighteen).

The previous SOKE (宗家) of HONTAI YOSHIN RYU (本體楊心流) are:

1. Takagi Oriemon Shigetoshi
2. Takagi Umanosuke Shigesada
3. Takagi Gennoshin Hideshige
4. Ohkuni Kihei Shigenobu
5. Ohkuni Hachikurou Nobotoshi
6. Ohkuni Daifu Tadanobu
7. Ohkuni Kihei Yoshishada
8. Ohkuni Yozaimon Yoshishada
9. Nakayama Jinnai Sadahide
10. Ohkuni Buemon Hidenobu
11. Nakayama Kazemon Sadayoshi
12. Ohkuni Kamaji Hidetoshi
13. Yagi Ikugorou Hisayoshi
14. Ishiya Takeo Masaharu
15. Ishiya Matsutarou Masayoshi
16. Kakuko Happeita Masayoshi
17. Minaki Saburou Masanori

The metaphor of the willow was incorporated in the school’s name by its founder (SHODAI; 初代: first generation, founder), Takagi Oriemon Shigetoshi (高木折右衛門重俊), born in 1635.
SUIGETSU: 水月

SUIGETSU (水月), also pronounced as SUIGATSU, is a Buddhist term that refers to the image of the moon reflected in water.

*In a Buddhist context, the image of the moon reflected in water is one of the standard metaphors used for explaining the concept of “emptiness of all things”. The reflection of the moon only seems real to people who lack the ability to perceive reality.*

SUIGETSU (水月) is also the point where the heart chakra (which is fire) meets the belly chakra (which is water).

*SUIGETSU (水月) is located near the solar plexus in Western medicine, hence the commonly used translation of SUIGETSU (水月) as solar plexus. Although the correct translation of solar plexus in Japanese would be MIZUOCHI (鳩尾), SUIGETSU (水月) is by far more used in a martial arts context.*

*Note that in a BUDO context there is sometimes reference to 5 elements or wheels, also used by Musashi in GO RIN NO SHO (五輪書) or “The Book of Five Rings”. In the Shakta Tantra tradition, which is known in the West through yoga, seven chakras are described.*

In a martial context, reference to SUIGETSU can often be found.

*An example can be found in the deployment of troops, where the principle of SUIGETSU (水月) refers to a sudden invasion, hard to perceive by the enemy, like the heavenly moon that invades water. Indeed, sometimes the moon is invisible, covered by clouds but, as soon as the clouds clear from the sky, the heavenly moon without moving instantly appears inside the boundaries of water. The immovable heavenly moon is always out of reach but still it invaded the water faster than anyone could see.*

*Another example can be found in KENJUTSU (剣術), where SUIGETSU (水月) can be used to illustrate that ordinary people cannot always see the sword of an opponent, but a trained swordsman has the ability to see the moon through its reflection, therefore knowing when the sword is out of reach and when it is in range.*
In many martial arts schools, however, SUIGETSU (水月) is used in a less philosophical context and techniques directed towards the solar plexus of the opponent will simply be called SUIGETSU (水月).

In HANBO OKU (半棒奥) of HONTAI YOSHIN RYU (本体楊心流), the fourth technique is called SUIGETSU (水月). In IAIJUTSU (居合術), SUIGETSU HARAI TSUKI (水払い突き) is a technique where from SEIGAN NO KAMAE (正眼の構え), one absorbs and defends and immediately counter attacks with TSUKI (突き) from an opponent who attacked with TSUKI (突き) to the solar plexus.

**SUJI 隙**

**SUJI 隙: fissure, opening**

SUJI (隙), sometimes written SUKI (空き), refers to an intentional opening in a posture or KAMAE (構え), that invites the opponent to attack.

Creating an opportunity by making an intentional opening is called **SUJI O TSUKURU** (隙を作る).

**Note:** SUJI (隙), should not be confused with SUKI (好き) which means liking, loving.

See KAMAE

**SUMÔ: 相撲**

**SU 相:** together, each other  
**MÔ 撃:** strike, hit, beat

SUMÔ (相撲) is a Japanese traditional form of wrestling. that includes many ritual elements, such as salt purification, indicating its strong link with SHINTO (神道) religion.
The first big SUMO (相撲) tournaments in Japan, were organized in the middle of the Tokugawa period, but there are records of wrestling events in the Nara (710-794) and Heian period (794-1185).
Throughout the history, the aim of this wrestling has changed and finally became very simple: force the opponent to step out of the ring, or force the opponent to touch the ground (with any part of his body other than the bottom of his feet).

**SURI ASHI: 摺足**

**SURU 摺: rub**

**ASHI 足: leg, foot**

SURI ASHI (摺足) is the typical sliding way of moving, seen in many BUDO (武道).

See ASHI SABAKI.

**SYŪ HA RI: 守破籬**

**SYŪ 守: guard; protect; defend; obey**

**HA 破: rend; rip; tear; break; destroy; defeat**

**RI 篬: rough-woven fence; bamboo hedge**

SYU HA RI (守破籬) is an old concept closely related to BUDO (武道) and somewhat similar to KAI GYO SO (楷行草). Although SYU HA RI (守破籬) is often more related to how we learn things over time from our teachers where KAI GYO SO (楷行草) tends to be more used to emphasise the different executions of a WAZA (技) at a given time.

*At the beginning of studying a WAZA (技) we need to keep the teaching of our teacher as it is. We imitate his moving and execution. This keeping is SYU (守).*

*At the next step, the principles can be broken and some applications on them are made. This breaking is HA (破).*

*Next, there is the separation from the teaching to make one’s own way. Often this is more loose, although still very strong. This is illustrated by RI (籬), a rough woven but strong fence.*
See also **KAI GYO SO**.

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### TABI 足袋

**TABI 足袋**: Japanese socks (with split toe)

Although training is performed barefoot, the only acceptable footwear when performing HONTAI YOSHIN RYU (本體楊心流), are TABI (足袋), or traditional socks with a split toe.

> The space to separate the big toe from the other toes in TABI (足袋) facilitates the wearing of sandals.

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### TACHI: 太刀

**TA 太**: plump; thick; big around  
**CHI 刀**: sword

The TACHI (太刀) is a long sword or DAITO (大刀), which was worn cutting edge down and was suspended by cords from a belt, which was the way swords were worn before the 16th century. Later, from 1500 till 1867, the long sword, DAITO (大刀), was called KATANA (刀) and was worn blade-side-up.

> In the names of the KATA of many schools, the name TACHI is used to refer to a DAITO (大刀). Similar in HONTAI YOSHIN RYU (本體楊心流), especially in KUMIDACHI (組太刀) applications, the sword is called TACHI (太刀).

See also **KATANA**.

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### TACHI DORI: 太刀捕

**TA 太**: plump; thick; big around  
**CHI 刀**: sword
**DORI 捕:** catch; capture

In HONTAI YOSHIN RYU (本體楊心流), TACHI DORI (太刀捕) consists of 5 techniques performed against an opponent who attacks with TACHI (短刀), a Japanese long sword.

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**TAIKAI : 大会**

**DAI 大:** big  
**KAI 会:** meeting

A TAIKAI (大会) is a big meeting, tournament or convention.

_HONTAI YOSHIN RYU (本體楊心流) holds a yearly GASHHUKU TAIKAI (合宿大会), in June, a training meeting, organised by the European branches. Every year another branch is the host and Soke is invited for training sessions with Hontai Yoshin Ryu students. In 2010, Belgium hosted the event and also celebrated the 20th anniversary of the branch._

_In February, 2009, the Nihon Kobudo Kyokai (日本古武道協会主催) held its 32nd ENBU- TAIKAI (演武大会) event in Tokyo and also celebrated its 30th anniversary. Members of the Belgian branch participated in that event, together with members of the SOHONBUDOJO (総本部道場) and with INOUE Kyoichi Munenori (井上 恭一 宗教), the 19th generation SOKE (十九代宗家) of HONTAI YOSHIN RYU (本體楊心流)._*

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**TAI SABAKI : 体捌き**

**TAI 体:** body; substance; object; reality; counter for images  
**SABAKI 捞き:** handle; deal with; dispose of; sell; be in demand

TAI SABAKI (体捌き) is the body control or movement in response to an aggressive act.

See ASHI SABAKI (footwork) and TE SABAKI (handwork).
TAKAGI: 高木

**TAKA** 高: tall  
**KI** 木: tree

TAKAGI (高木) can be translated as “Tall tree”, and is incorporated in the philosophy of HONTAI YOSHIN RYU (本體楊心流): “a willow is flexible but strong and will resist the wind, while a tall tree initially might not move, eventually will snap”

The founder of HONTAI YOSHIN RYU (本體楊心流), was TAKAGI ORIEMON SHIGETOSHI (高木折右衛門重俊). Born on the 2nd January, in the 12th year of Kannei (1635), Takagi’s childhood name was Umon. The school would remain in the Takagi family for 3 generations, before to be headed by members of the OKUNI (大国) family from the Ako-han.

The first, but certainly the second generation headmaster of HONTAI YOSHIN RYU (本體楊心流) and TAKAGI RYU (高木流), Takagi Umanosuke, would experience the need of being flexible in combat. Despite (for that time) their unusual tall morphology and huge strength, they learned the quality of the willow compared to the tall tree (which was their name). Indeed, at one time Umanosuke and 3rd generation of TAKE(NO)UCHI RYU (竹内流), Takeuchi Hisayoshi fought a duel before the head of the Mori family. Comparing the two's physical characteristics, Takeuchi Hisayoshi stood at 4 foot 8 inches, while Takagi Umanosuke was a giant 6 foot 8 inches towering over Takeuchi like an adult and child. Two matches were held in which Takeuchi won easily. During each match, Umanosuke was thrown to the ground. When he tried to get up, he was locked on the ground and tied up with a cord. However, Umanosuke was so powerful that he merely flexed his huge muscles, and the normally strong arresting cord snapped immediately. Being stabbed with a sword finally defeated him. Umanosuke saw his own arrogance in this and felt deeply ashamed. He went to Takeuchi Hisayoshi to apologise, and became a student, eventually even receiving a license that permitted him to teach. Later, after mastering mental disciplines and concepts, Takagi Umanosuke continued his search and later, he succeeded to obtain a system that defeated the opponent with a "Willow Heart" (Yo Shin). The true (honto) willow system was born and from that time on it was called HONTAI YOSHIN-RYU TAKAGI-RYU (本體楊心高木流): “The true willow school of the Takagi family”.

Today, there are still 2 main lines that originated from the original art of TAKAGI (高木) and that continue to exist. Both are recognized members of the Nihon Kobudo Kyokai (owned by the Nippon Budokan): TAKAGI RYU (高木流) and HONTAI YOSHIN RYU (本體楊心流). The split occurred after the 16th SOKE of the school. In the 14th year of Showa (1939 A.D.), when
Kakuno (16th SOKE) passed away, Minaki (later to become 17th SOKE), took over his master’s dojo for a while. Later he entrusted Kakuno’s school with Tsutsui Tomotaro and went out on a journey to pursue further training. On returning to Kobe, he entered Fumon no Taki, a waterfall in Maya Mountain, as part of his training to achieve the finest spirit for activating technique (mastering “ki”, or vital energy). In the meantime, Tsutsui Tomotaro had taken up his role as SOKE of TAKAGI RYU (高木流) and Minaki could claim the school of HONTAI YOSHIN RYU (本體楊心流).

See also HONTAI YOSHIN RYU.

TAKE(NO)UCHI RYU: 竹内流

TAKE 竹: bamboo  
UCHI 内: house  
RYU 流: school

TAKE(NO)UCHI RYU (竹内流) is one of the oldest JUJUTSU (柔術) schools in Japan, founded in 1532 by Takenouchi Nakatsukasadaiyu Hisamori.

Hisamori’s second son, Takenouchi Hitachinosuke Hisakatsu, was the second headmaster and became very famous. In fact, at one point, Hisakatsu, received the title “Hinoshila torite kaidan”, meaning “the founder of arresting techniques”, from the emperor. Therefore, TAKENOUCHI RYU (竹内流) can be seen as the origin of the Japanese JUJUTSU (柔術) tradition we now know. The oldest son of Hisakatsu, Takenouchi Kaganosuke Hisayoshi, became third headmasters and as such attracted many students. Among them also Takagi Umanosuke Shigesada, 2nd head of HONTAI YOSHIN-RYU TAKAGI-RYU (本體楊心高木流).

After the 8th headmaster, Takenouchi Toichiro Hisataka, the lineage was split into two branches. The sodenke lineage began with Takenouchi Tojuro Hisatane. The soke line of TAKENOUCHI RYU (竹内流) started with Ikeuchi Gamonta (9th headmaster), whose name was changed to Takenouchi Gamonta Hisayori when he was adopted into the Takenouchi family. The split in 2 lines was done to ensure that the blood line and tradition would be preserved. Both families inherited the main tradition.

Although famous for its JUJUTSU (柔術), TAKENOUCHI RYU (竹内流) is a complete system including amongst others: armed grappling (yoroi kumiuchi), staff (bojutsu), sword (kenjutsu),
sword drawing (iaijutsu), glaive (naginatajutsu), iron fan (tessenjutsu), restraining rope (hojojutsu), and resuscitation techniques (sakkatsuho).

**KOSHI-NO-MAWARI KOGUSOKU** (腰廻小具足) are the techniques of defeating an opponent by grappling while using a short sword (dagger). It also includes techniques of binding in order to capture the opponent (torite).

See TAKAGI

### TAME: 溜

**TAME** 溜: to collect, to gather, to accumulate

TAME (溜め), in a BUDO (武道) context, is usually used to describe the condition of building a mental and physical balance that will enable a successful execution of a technique or WAZA (技).

TAME (溜め), from the verb TAMERU (溜める), and a related concept called SEME (攻め), from the verb SEMERU (攻める), are often used in KENDO (剣道) but sometimes also in other arts. It is usually used to indicate the creation of an interval between approaching the opponent and actually striking him and where one tries to determine the opponent’s intention and choose one’s target.

In HONTAI YOSHIN RYU (本體楊心流) it is especially present in some of the EMONO KATA (得物形) or weapon forms. The easiest example is seen when in order to build up pressure, one waits calmly or even moves slowly but firmly towards an opponent prepared to execute a WAZA (技). In extreme cases, one can even start slowly the initial part of that WAZA (技). The period of TAME (溜め) is usually followed by an explosive execution of the final part of that WAZA (技), or in real combat situation, often a quick change to another WAZA (技) changing the initial pressure point from, for instance, the head of the opponent to let say his legs.

Another application of TAME (溜め) is building up pressure in such a way that the opponent has no opportunity to attack, and if he does, his attack becomes predictable and easy to counter or even enter straight into his technique with IRIMI (入り身).
No need to say that **ZANSHIN** (残心) is an important part of **TAME** (溜め) and although students should train to build up pressure, only few will ever master it.

See also **SEME**, **ZANSHIN**

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**TAMESHIGIRI**: 試し斬り

**TAME** 試: test; try; attempt; experiment  
**GIRI** 斬り: beheading; kill; murder

TAMESHIGIRI (試し切り) is an exercise in which students try their cutting skills on appropriate material.

**TAMESHIGIRI** (試し切り) used to be the name for of a sword test: a cutting exercise to test the quality of the blade rather than the cutting skills of the swordsman. The materials used to test the quality of the sword were condemned criminals and cadavers. Another use was to train to be a good assistant, or **KAISHAKUNIN** (介錯人), for someone who will perform **SEPPUKO** (切腹), also known as **HARAKIRI** (腹切り). Indeed TAMESHIGIRI (試し斬り) can also be written with a kanji, emphasizing decapitation. These days, TAMESHIGIRI (試し切り or 試し斬り) is performed on adequate material (like tatami mats or bamboo) to test the cutting abilities of the swordsman. Some purists, however, are seeking other ways to give a name to this activity. Because TAMESHIGIRI (試し切り or 試し斬り) can be written in 2 different ways, some emphasis can be given. An alternative is to use **SHITO** (試刀) which is sword testing, and **SHIZAN** (試斬), which is test cutting. You can see this distinction being made recently by some IAIKO people. Another name for testing cutting techniques, is **SUEMONO GIRI** (据物切), which means cutting fixed/still objects. This is for instance used by Masumoto Takakazu, current soke of Enshin-ryu.

Testing cutting skills, is considered important in **HONTAI YOSHIN RYU** (本體楊心流) and students are encouraged to do this on a regular basis.
**TANDEN 丹田**

**TAN 丹**: red (rust-colored)  
**DEN 田**: rice field

TANDEN (丹田) is a point below the navel and is the focus for several meditative techniques.  

In BUDO (武道), there is often reference to the TANDEN (丹田), as either the centre of balance, or the focus point of breathing, or energy in general.

The origin of the TANDEN (丹田), as a concept of energy centre, comes from Indian tradition, where they refer to seven main chakra (lit. wheel), that can be seen as points of power in the body. The TANDEN (丹田) is the second point from below in their scheme, with the Indian name “Svadhishthana”, or “dwelling of the self”.

In Japanese (and Chinese), TANDEN (丹田) refers to a red rice field, symbolising a significant amount or source of energy that glooms or even burns.

Related concepts are: **SEIKA TANDEN (臍下丹田)**, or “centre in the lower abdomen”, and **KIKAI TANDEN (気海丹田)**, or “centre with ocean of energy”.

See HARA, SEIKA

**TANTÔ: 短刀**

**TAN 短**: short  
**TÔ 刀**: sword

A TANTO (短刀) is a Japanese "short sword", with a blade length shorter than one SHAKU. In most cases it will be translated as (Japanese) knife.

The TANTO (短刀) and TACHI (太刀) were a commonly-used pair of weapons, especially in the battlefield. However in the Edo period, marked by approximately two hundred fifty years of relative peace following the unification of Japan, both the KATANA (刀) and WAKIZASHI (脇差) were the weapons worn by the samurai. Nevertheless the TANTO (短刀) remained a
useful weapon and some samurai preferred to wear a TANTO (短刀) in place of a WAKIZASHI (脇差).

In HONTAI YOSHIN RYU (本體楊心流), during practice, the TANTO (短刀) is usually made of wood, but at important ENBU (演武), a real blade is used.

See NIHON TO (日本刀) and TANTO DORI (短刀捕)

**TANTŌ DORI: 短刀捕**

**TAN** 短: short

**TŌ** 刀: sword

**DORI** 捕: catch; capture

In HONTAI YOSHIN RYU (本體楊心流), TANTO DORI (短刀捕) is formalised in a KATA (形) that consists of 10 techniques performed against an opponent who attacks with a TANTO (短刀), a Japanese knife.

*The current TANTO DORI (短刀捕) KATA (形) has been formalised by Kanazawa Ichizo (menkyo kaiden), a student of the 16th soke, and a good friend of Minaki Saburo (17th soke). Both the 18th and 19th soke were his students before they were introduced to Minaki soke.*

**TATAMI: 畳**

**TATAMI** 畳: traditional mat

TATAMI (畳) mats were the standard floor covering mats in Japanese rooms.

*TATAMI (畳) mats were traditionally made of rice straw, covered with a woven cover (also made out of straw). The early TATAMI (畳) were thin and could be folded up when not used, hence the name ("tatami" is derived from the verb "tatamu", to fold). The size of a TATAMI (畳) can vary depending the region but usually the mats are slightly smaller than 1m by 2m, and slightly less than 6cm thick. In Japan it is still common to indicate the size of a room by the number of TATAMI (畳) mats. Using the counter –JO (畳).*
The method of laying mats is called MAWASHIJIKI (回敷): mats are laid such that they run lengthwise along the walls of the room. At the entrance, a junction between two mats will be avoided. According to Otake Sensei from KATORI SHINTO RYU (香取神道流), there is another reason to lay TATAMI (畳) in such a way. When a SHINOBI (忍び), commonly known as a ninja, would enter a house and walk along the walls, he would make a different noise than someone who walked in the middle of the room, because of the weave of the mats. Apparently, some samurai were trained to hear the difference in noise (a more swishing noise when stepping against the weave of the mat, i.e. along the walls).

With the introduction of JUDO (柔道), specially designed mats were made in order to absorb shocks during throwing exercises. These specific, usually fully synthetic, “judo mats” are nowadays also called TATAMI (畳).

TATAMI OMOTE (畳表), literally the outer cover of TATAMI (畳) mats, are used for TAMESHIGIRI (試し切り).

For TAMESHIGIRI (試し切り), TATAMI OMOTE (畳表) mats are rolled together and soaked in water for about 12 hours.

**TATSUMI RYŪ: 立身流**

**TATSUMI** 立身: name of the founder

**RYŪ 流: school**

TATSUMI RYU (立身流), also known as TATSUMI RYU HEIHO (立身流), referring to the importance of strategy, is a school founded in the early 16th century by Tatsumi Sankyo.

TATSUMI RYU (立身流) teaches also JUJUTSU (柔術), which they call YAWARA (軟). The sword however, remains the main weapon of the school but is also used in forms, or KATA (形), against YARI (槍), NAGINATA (薙刀) and BO (棒).
TEKO: 梃子

TE 梃: lever
KO 子: child

TEKO (梃子) is a lever.

See KUZUSHI.

TENDŌ-RYŪ: 天道流

TEN 天: heaven
DŌ 道: way
RYŪ 流: school

TENDO RYU (天道流) is a NAGINATAJUTSU (薙刀術) school, founded by Saito Hangan Denkibo Katsuhide in the 16th century.

The school also has KENJUTSU (剣術), JOJUTSU (杖術) that originated from a broken NAGINATA (薙刀) and KUSARIGAMAJUTSU (鎖鎌術).

Together with JIKISHINKAGE RYU (直心影流), the school was at the origin of the sports version of NAGINATA (薙刀).

See NAGINATA

TENJIN SHINYŌ-RYŪ 天神真楊流

TEN 天: heaven
JIN 神: mind, soul
SHIN 真: true
YŌ 楩: willow
RYŪ 流: school
TENJIN SHINYO RYU (天神真楊流) is a JUJUTSU (柔術) school that was studied by the Kano, the founder of KODOKAN JUDO (講道館 柔道), and Ueshiba, the founder of AIKIDO (合気道). Techniques include striking, resuscitation and bone-setting.

Founded by Iso Matauemon Minamoto Masatari (1787–1863) in the mid 19th century (around 1830); with roots in YOSHIN RYU (楊心流) and SHIN NO SHINDO RYU (真之神道流) [Iso Mataemon Masatari studied Yoshin-ryu under Hitotsuyanagi Oribe and Shin no Shindo-ryu under Homma Jouemon].

Kano Jigoro, founder of KODOKAN JUDO (講道館 柔道), studied TENJIN SHINYO RYU (天神真楊流) with Fukuda Hachinosuke, a fellow student of Torajiro Yagi, who was one of the most senior students of the 3th and 4th headmaster. Morihei Ueshiba, founder of AIKIDO (合気道), studied TENJIN SHINYO RYU (天神真楊流) with Tozawa Tokusaburo, a student of Iso Mataemon Masatomo (3th generation).

**TE NO UCHI: 手の内**

**TE** 手: hand  
**UCHI** 内: inside; within; between; among; house; home

In general, TE NO UCHI (手の内) refers to the skills, or the scope of one's power, one's intention; in an IAIJUTSU context however, it refers to the correct grip of the sword.

**TENUGUI: 手拭い**

**TE** 手: hand  
**NUGU** 拭: swab, wipe

A TENUGUI (手拭い) is a small hand towel made of cotton.

*In HONTAI YOSHIN RYU, (本體楊心流), there is a famous story of one of the headmasters, who used a wet TENUGUI (手拭い), with a stone wrapped in, to defeat a large number of villains.*
Although in Japanese household, the traditional TENUGUI (手拭い) has been completely replaced by modern towels, it remains very popular as a gift item or souvenir, especially amongst people involved in martial arts.

A particular use if the TENUGUI (手拭い) can still be seen in KENDO (剣道), where it is used as a head cover under the MEN (面), or helmet.

**TEPPAN**: 鉄板

<table>
<thead>
<tr>
<th>TEN 鉄</th>
<th>iron</th>
</tr>
</thead>
<tbody>
<tr>
<td>PAN 板</td>
<td>board, plate</td>
</tr>
</tbody>
</table>

TEPPAN (鉄板) is a general term for iron plate.

In HONTAI YOSHIN RYU, (本體楊心流), the use of SHURIKEN (手裏剣) has been lost over time. Nevertheless there used to be a period were small throwing weapons, in the form of little iron plates, called TEPPAN (鉄板) were used in the school.

See SHURIKEN

**TEPPÔ**: 鉄砲

<table>
<thead>
<tr>
<th>TE(TSU) 鉄</th>
<th>iron</th>
</tr>
</thead>
<tbody>
<tr>
<td>HÔ 砲</td>
<td>cannon</td>
</tr>
</tbody>
</table>

After the introduction by the Portuguese in the 16th century, guns became rapidly popular in Japanese warfare.

Compared to the Japanese bow, the TEPPÔ (鉄砲) had a more superior range and man like Oda Nobunaga (1534-1582), would be among the first to efficiently integrate the use of guns in his strategy.

See HOJUTSU
**TESABAKI: 手捌き**

- **TE 手:** hand
- **SABAKI 拈き:** handle; deal with; dispose of; sell; be in demand

In HONTAI YOSHIN RYU (本體楊心流), TESABAKI (手捌き) is usually used in the context of CHO BO, which is used over its full length and requires good hand sliding techniques.

**TESSEN: 鉄扇**

- **TE(S) 鉄:** iron
- **SEN 扇:** fan

The TESSEN (鉄扇) is a sort of fan, used by samurai. It was made out of plates of iron.

> The TESSEN (鉄扇) looked like a normal fan and could be taken to places where swords or other weapons were not allowed.

**TODA-HA BUKŌ-RYŪ: 戸田派武甲流**

- **TODA 戸田:** family name
- **HA 派:** Group, faction, school
- **BUKŌ 武甲:** name of a mountain
- **RYŪ 流:** school

The school was derived from TODA RYU (戸田流), founded by Toda Seigen in the 16th century. The school was renamed as TODA-HA BUKO RYU (戸田派武甲流) by the 13th headmaster, referring to Mt. Buko.

> TODA-HA BUKO RYU (戸田派武甲流) is known as a NAGINATA (薙刀) school but it also includes other weapon techniques like KENJUTSU (剣術), SOJUTSU (槍術), BOJUTSU (棒術) and KUSARIKAMAJUTSU (鎖鎌術).
From the 14th headmaster, till the previous headmaster, Suzuyo Nitta (although in official records referred as Suzuo, which uses a male name ending) the school had a tradition of female headmasters.

**TODOME: 止め**

**TODOME 止め (from the verb TODOMERU): stopping, halting**

In a BUDO (武道) context, TODOME (止め) is “finishing blow”.

**TODOME WAZA (止め技) are decisive techniques usually used at the end of a confrontation where the opponent is in a defenceless situation but not yet eliminated. Nevertheless some schools might insist on using decisive techniques from the start.**

The expression **TODOME O SASU (止めを刺す) means to deliver the final blow, ensuring the opponent is dead.**

**TORI: 捕**

**TORI 捕: catch; capture**

TORI (捕) is the opponent who in a KATA, actually performs the technique, in contrast to UKE (受).

*In the KATA (形) of HONTAI YOSHIN RYU (本體楊心流), TORI (捕) usually executes a defensive technique against an attack initiated by UKE (受). There is an exception in OMOTE NO KATA (表の形), the oldest JUJUTSU (柔術) KATA (形) of HONTAI YOSHIN RYU (本體楊心流), where in some cases TORI (捕) takes the initiative without an aggression coming from UKE (受).*

*In JUDO (柔道), it is much more common that TORI (捕) initiates the attack against UKE (受), the training partner.*
In IAIJUTSU KUMIDACHI (居合術組太刀), there is a tendency to name both opponents SHIDACHI (仕太刀) and UCHIDACHI (打太刀) respectively.

**TORITSUKE :捕付**

**TORI** 捕: catch; capture
**TSUKE** 付: attach

TORI TSUKE (捕付) is enemy capturing and attaching (or rope binding) and is part of JUJUTSU ROPPO (柔術六法), the six kinds of techniques in JUJUTSU. See also JUJUTSU ROPPO.

TORI TSUKE (捕付) is enemy capturing and attaching (and thus also rope binding) and can be seen as part of the duties of Edo period samurai who helped to maintain order and authority in their master’s domain.

In the capital, Edo (today Tokyo) itself, this was under the responsibility of 2 MACHI BUGYO (町奉行) and their 25 assistants (the yoriki) each. Each of them had also some doshin. The doshin put out most of the physical effort and the yoriki would only be involved in very serious incidents. The doshin (although lower class samurai), wore only one sword and no hakama. Instead they wore a typical uniform and carried a jitte. They also employed townsfolk to help them (they also carried a jitte as symbol of authority).

Both in Edo (or other big cities like Osaka, Nagoya, Kyoto, where also a Machi bugyo was appointed) and in the country domains, bringing in a prisoner was important because a confession was a prerequisite for a punishment (this could be an execution but also banishment of various degrees).

**TOSHU NO KATA: 徒手(の)形**

**TO**形: emptiness
**SHU**手: hand
**KATA**形: form
TOSHU NO KATA (徒手形), are the empty handed or weaponless KATA (形).

A significant influence in the early existence of HONTAI YOSHIN RYU (本體楊心流) came from TAKE (NO) UCHI RYU (竹内流), especially when it comes to the weaponless techniques.

At one time Umanosuke (the second soke of Hontai Yoshin Ryu) and 3rd generation of Take (no) uchi Ryu, Takeuchi Hisayoshi fought a duel before the head of the Mori family. Comparing the two's physical characteristics, Takeuchi Hisayoshi stood at 4 foot 8 inches, while Takagi Umanosuke was a giant 6 foot 8 inches towering over Takeuchi like an adult and child. Two matches were held in which Takeuchi won easily. During each match, Umanosuke was thrown to the ground. When he tried to get up, he was locked on the ground and tied up with a cord. However, Umanosuke was so powerful that he merely flexed his huge muscles, and the normally strong arresting cord snapped immediately. Being stabbed with a sword finally defeated him. Umanosuke saw his own arrogance in this and felt deeply ashamed. He went to Takeuchi Hisayoshi to apologise, and became a student, eventually receiving Kaiden.

While in his younger days Umanosuke had a tendency of using his physical strength, as he grew older, he realised the limitations of a system reliant on physical strength. For several years he tried to create such an art but failed. Later, when he travelled to a shrine for 100 days, he received a divine revelation "a willow's branches can bear the snow". Following this, Umanosuke further developed the initial art. After mastering mental disciplines and concepts he eventually succeeded to obtain a system that defeated the opponent with a "Willow Heart" (Yo Shin). The true (honto) willow system was born and from that time on it was called Hontai Yoshin Ryu Takagi Ryu: “The true willow school of the Takagi family”.

It is fare to say that currently the 3 major components of HONTAI YOSHIN RYU (本體楊心流) are TOSHU (NO) KATA (徒手形), BOJUTSU (棒術) and KODACHI (小太刀).

See also EMONO KATA

**TSUKI:** 突き

**TSUKI** 突: thrust, pierce, prick
In KARATE (空手), a TSUKI (突き) is a punch but in most other BUDO, especially when weapons are used, a TSUKI (突き) is a thrust towards the abdomen or throat of the opponent.

**UCHI: 打**

**UCHI** 打: strike; hit; knock

UCHI (打) is used for strikes, whether with a fist or a weapon like a BO (棒).

*IN HONTAI YOSHIN RYU (本體楊心流) BOJUTSU (棒術), UCHI KOMI (打込み), lit strike included, is the name of a CHO BO (長棒) and HANBO (半棒) technique. In both cases targeted to the head.*

*Note: UCHI (打), should not be mistaken with UCHI (内), meaning inside, home.*

See also ATEMI

**UCHIDACHI: 打太刀**

**UCHI** 打: strike; hit; knock  
**TA** 太: plump; thick; big around  
**CHI** 刀: sword

In KENJUTSU (剣術), and even IAIJUTSU (居合術) in exercises with an opponent, UCHIDACHI (打太刀) is the attacking sword and SHIDASHI (受太刀 or 仕太刀), the receiving or doing sword. After initiating the encounter, UCHIDACHI (打太刀) will usually undergo the technique of SHIDASHI (受太刀).

*In most situations, UCHIDACHI (打太刀) initiates a confrontation by attacking but then becomes the one undergoing the techniques. Nevertheless his role is never passive. In fact in many schools this role is taken up by the more senior student who will help SHIDASHI (受太刀) to correctly study his technique.*
Although UCHIDACHI (打太刀), the attacking sword, is used quite commonly to indicate the person who receives in a KENJUTSU (剣術) context, the correct translation of attacking person is UCHIKATA (打方). This term can be used in almost all situations even if no sword is involved.

See SHIDACHI

**UCHIDESHI: 内弟子**

UCHI 内: inside; within; between; among; house; home  
DESHI 弟子: student, pupil  

UCHI 内, inside, is a very common word in Japanese language. An UCHI DESHI (内弟子) was a student who was accepted to live with his teacher in a kind of apprenticeship.

Nowadays, in a KORYU (古流) context, some schools, still consider UCHIDESHI (内弟子), those students that are close to a “Soke” and considered true followers, disciples of the school. The fact of actually living in the same house as the master is no longer applicable.

**UCHIGATANA: 打刀**

UCHI 打: strike; hit; knock  
KATANA 刀: sword  

During the late Muromachi period (15th-16th century), swords started to be worn cutting edge-up in the belt. These KATANA (刀) can be called UCHIGATANA (打刀).  

In the course of history, Japanese swords, or NIHON TO, changed shape. In the earlier days when swords were used on horseback, they were worn cutting edge dawn and were known as TACHI (太刀). Later they were worn cutting edge up which is a much more efficacious way to allow fast drawing, with the intention of hitting an opponent already during the draw.  

Nowadays the name KATANA (刀), has become a synonym for UCHIGATANA (打刀)
See NIHON TO, KATANA, TACHI, BATTOJUTSU

UCHIKATA: 打方

UCHI 打: strike; hit; knock
KATA 方: person

UCHIKATA (打方) is the attacking person.

See UCHIDACHI

UKE: 受

UKE 受: accept; undergo receive

UKE (受) is the opponent who in a KATA undergoes the technique in contrast to TORI (捕), who actually performs the technique.

In JUJUTSU practice, UKE initiates an attack, and his partner (TORI) then defends and performs the technique of the KATA. UKE is thus the one who undergoes the technique. In IAIJUTSU, UKE is often called UCHIDACHI (the attacking sword) and TORI is often called SHIDASHI (the doing or receiving sword). Although UKE undergoes the techniques, his role is never passive. UKE can be neutral but he can also facilitate the work for TORI or in contrast resist and make TORI’s life difficult. All of this is part of the educational process in martial arts. In weapons based KATA, the teacher will often take the role of UKE, with the student defending and counter-attacking. In an ENBU (formal demonstration of martial arts), UKE and TORI should perform a KATA in full harmony, i.e. UKE should be challenging enough to be realistic but not too much in order to allow TORI to remain within the framework of the KATA and not to improvise or use an application in order to succeed the challenge.

UKEMI: 受身
**UKE 受**: accept; undergo; receive
**MI 身**: somebody; person

**UKEMI WAZA (受身技)** are falling techniques, necessary to avoid injury when being thrown.

*Falling techniques are much less formalised in KORYU (古流) than in most GENDAI BUDO (現代武道) like aikido, judo and even modern jujutsu. Nevertheless most teachers will devote sufficient time in helping novice students to break fall correctly. The need for good falling techniques in HONTAI YOSHIN RYU (本體楊心流) becomes evident in demonstrations (enbu), where usually KATA (形) are performed on a floor without tatami.*

**URA:** 裏

**URA**: back; amidst; in; reverse; inside; palm; sole; rear; lining; wrong side

URA (裏) is often used in names of techniques, indicating the back or reverse of things.

*In BUDO (武道), URA (裏) or back, relates to OMOTE (表) or front. In Japanese society in general, the concepts TATEMAE (建て前) and HONNE (本音) are more frequently used: TATEMAE (建て前) refers to formal principles or rules that are considered politically correct, while HONNE (本音) conveys personal feelings or motives, which cannot be openly expressed. Although sometimes translated as "false" and "true", TATEMAE (建て前) and HONNE (本音) are not actually opposites but illustrate the often complex double social reality in daily Japanese life.*

**Note:** URA is sometimes also being written with the kanji “裡” (meaning reverse; inside; palm; sole; rear; lining; wrong side).

**URA WAZA: 裏技**

**URA**: back; amidst; in; reverse; inside; palm; sole; rear; lining; wrong side

**WAZA**: skill; art; craft; ability; feat; performance; vocation; arts
URA WAZA (裏技), is used for the true but secret (or at least non public) meaning or execution of a technique.

*When looking at the techniques of a KATA, (形) only the surface is shown. For the true meaning, often another level of practice is needed (see KATA).*

The term HIMITSU (秘密), secret, is also used to refer to hidden techniques within KATA, (形).

See KATA

<table>
<thead>
<tr>
<th>WA: 和</th>
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<tbody>
<tr>
<td><strong>WA</strong> 和: harmony; peace</td>
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</table>

Some say that Japanese culture is based upon WA (和) or “harmony”.

*WA (倭) is also the oldest recorded name of Japan. In the 8th century, the original kanji for Japan was changed from WA (倭) to another existing kanji, WA (和) or harmony. Japan became known as WA (和) or WAKOKU (和国), the land of harmony. Although Japan is now known as NIHON (日本), the land of the rising sun, WA (和) is still found in compound words like WASHOKU (和食) or Japanese cuisine and WAFUKU (和服) or Japanese clothing.*

WAJUTSU (和術), or “art of harmony” is sometimes used to refer to JUJUTSU (柔術).

See JUJUTSU

<table>
<thead>
<tr>
<th>WABI SABI:侘寂</th>
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</thead>
<tbody>
<tr>
<td><strong>WABI</strong> 侘: proud, lonely</td>
</tr>
<tr>
<td><strong>SABI</strong> 寂: loneliness, mellow, mature</td>
</tr>
</tbody>
</table>

WABI SABI (侘 寂), is a general term that refers to the aesthetic sense in Japanese art emphasizing quiet simplicity and subdued refinement. Originally the concept is religious (derived from Buddhism).
The sense for aesthetic simplicity is also a feature of many KORYU (古流). This is often already apparent in the contrast between how people dress in modern styles, compared to KORYU (古流). In HONTAI YOSHIN RYU (本體楊心流), for example, the training suit or KEIKOGI (稽古着) is plain white, with a dark HAKAMA (袴) and apart from the name of the school, written in KANJI (漢字), there are no badges or any other decorations used.

**WAKIGAMAE: 腋構え**

**WAKI** 腋: flank  
**KAMAЕ** 構え: posture, stance

WAKIGAMAE (脇構え), is a KENJUTSU (剣術) stance, where the blade is hidden behind the body. Both the intention, or the length of the blade is difficult to catch by the opponent.

**WAZA: 技**

**WAZA** 技: skill; art; craft; ability; feat; performance; vocation; arts

As a suffix, -WAZA (技) is used a lot in BUDO (武道) and should be translated as technique.

*Note: other kanji can be used for WAZA, for instance “業” (meaning vocation; arts; performance), which is used in I-WAZA and TACHI-WAZA (see IAIJUTSU KATA).*

**YADOMEJUTSU: 矢留術**

**YA** 矢: arrow  
**TOME** 留: stop  
**JUTSU** 術: technique, art

YADOMEJUTSU (矢留術) is the art to deflect arrows with a sword.
Today YADOMEJUTSU (矢留術) is very rarely practiced. An exception is MANIWA NEN RYU (馬庭念流), a KORYU (古流) that still trains in deflecting arrows with the sword.

SEE MANIWA NEN RYU

### YAGYÜ SHINGAN RYÜ: 柳生心眼流

YAGYÜ 柳生: family name of Yagyu Munenori (from Yagyu Shinkage-ryu)
SHIN 心: heart
GAN 眼: eyeball
RYÜ 流: school

YAGYU SHINGAN RYÜ (柳生心眼流) is an old school with two main lines: YAGYU SHINGAN-RYU KATCHU HEIHO (柳生心眼流甲胄兵法) and YAGYU SHINGAN RYU TAIJUTSU (柳生心眼流體術). SHINGAN (心眼) refers to the ability to sense the opponent's intentions and has an underlying ZEN influence.

YAGYU SHINGAN-RYU KATCHU HEIHO (柳生心眼流甲胄兵法) was founded by Takenaga Hayato in the early 17th century. Takenaga Hayato studied SHINDO RYU (神道流) of Ushu Tatewaki. Later he went to Edo, where he was employed by the Yagyu family and where he studied YAGYU SHINKAGE RYU (柳生新陰流) with Yagyu Munenori. The tradition past to Yoshikawa Ichiroemon, Ito Kyuzaburo, and then to Koyama Samon (1718 - 1800), who moved to Edo but later in his life returned to Sendai. KATCHU BUJUTSU (甲胄武術), or YOROI KUMI UCHI (鎧組打), consists of grappling and fighting combat in full armour. HEIHO (兵法) refers to military strategy.

YAGYU SHINGAN RYU TAIJUTSU (柳生心眼流體術) was founded by Araki Mataemon (1594–1634), who also studied under Yagyu Munenori (1571-1646). The headmaster Koyama Samon (1718 - 1800), played an important role because he carried the art from Sendai to Edo. The school is a comprehensive system, including TAIJUTSU (體術), BOJUTSU (棒術), NAGINATAJUTSU (薙刀術) and KENJUTSU (剣術).

In contrast to YAGYU SHINGAN RYU KATCHU HEIHO (柳生心眼流甲胄兵法), also referred to as the Sendai line, YAGYU SHINGAN-RYU TAIJUTSU (柳生心眼流體術), referred to as the Edo line, is practiced without armor. This is because headmaster Koyama Samon moved from Sendai to Edo (the capital), where life was very different. The practice of techniques wearing
full armor were therefore abandoned during the course of the school's history at least in the Edo line.

Ueshiba Morihei, the founder of AIKIDO (合気道), was a student of YAGYU SHINGAN-RYU (柳生心眼流) and trained with Nakai Masakatsu, a senior student of the 6th headmaster Goto Saburo of the Edo line.

Kano Jigoro, the founder of JUDO (柔道) trained under the 7th headmaster, Ohshima Masateru of the Edo line.

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**YAGYÜ SHINKAGE RYÜ:** 柳生新陰流

**YAGYÜ** 柳生: family name of the second grandmaster  
**SHIN** 新: new  
**KAGE** 陰: secret, shadow, yin (KAGE is an alternative reading for IN)  
**RYÜ** 流: school

YAGYÜ SHINKAGE-RYÜ (柳生新陰流) was one of the major schools of KENJUTSU (剣術) of the Edo period (1603-1868).

Kamiizumi Ise-no-Kami Nobutsuna (1508-1578), studied the schools of TENSIN SHODEN KATORI SHINTO-RYU (天真正伝香取神道流) and KAGE-RYU (陰流) before creating his own school, SHINKAGE RYU (新陰流). Until the 16th century, basic postures were very distinct; very low, in protection of the body. Kamiizumi changed the basic postures by raising them slightly, he changed the manner of holding the sword, and he shortened the length of the blade of the sword. He also invented the HIKIHADA (薙肌), a FUKURO-SHINAI (袋竹刀), ancestor of the modern SHINAI (竹刀).

The name was completed by the second headmaster, Yagyu Muneyoshi (1507–1606) and became YAGYU SHINKAGE-RYU (柳生新陰流). In 1606, the school split into two branches. Yagyu Toshiyoshi (grandson of Yagyu Muneyoshi) took command of the main line (Owari branch), while Yagyu Munenori (son of Yagyu Muneyoshi) became the head of a new Edo branch. Yagyu Munenori, served as KENJUTSU (劍術) teacher for the 3rd and 4th Tokugawa Shoguns, Hidetada and Iemitsu.
**YANAGI:** 柳

YANAGI 柳: willows

YANAGI (柳) like YO (楊), means willow.

There is a school, called **YANAGI RYU** (柳流), member of the Nihon Kobudo Kyokai. Although that school (its full name is Shin Getsu Muso Yanagi Ryu) is said to originate some 500 years ago (founded by a certain Iwanaga Gennojo Masamitsu), it is interesting to notice that one of its grandmasters, Iwanaga Kenichi also has been studying with Wakita Yoshinori, himself a student of Kakuno Happeita (Hontai Yoshin Ryu’s 16th Soke). Interestingly, when looking at their WAZA (技) shown at recent ENBU, one can notice that many are quite similar to HONTAI YOSHIN RYU (本體楊心流). YANAGI RYU (柳流) is now lead by Iwanaga Genzaburo Masayoshi sensei.

**YARI:** 槍

YARI 槍: spear

Although originally the spear was used in HONTAI YOSHIN RYU (本體楊心流), it is no longer part of the curriculum.

SOJUTSU (槍術) is the art of using the spear or YARI (槍). Indeed, “SO” is another pronunciation for the same kanji as “YARI”
YAWARAKAI: 軟らかい

YAWARAKAI (軟らかい), soft, in a martial arts setting often used in the sense of relaxed, is usually seen as the opposite of the application of strength or CHIKARA (力). Nevertheless a relaxed status and strength go together as natural complements, forming the basis for JUJUTSU (柔術)

When using muscular force, the prerequisite is to be totally relaxed in order to move fast and to concentrate the strength only at the moment of impact or that part of the technique where it is required. Therefore when practicing JUJUTSU (柔術), the emphasis of being relaxed, YAWARAKAI (軟らかい) is important, not because force is not useful but because inappropriate use of force will limit the abilities to perform the technique. As such, the most common mistake is to have tense shoulders, limiting the optimal range of arm movements.

Another expression is KARUKU (軽く) which means lightly. This is often said when a techniques is studied and the use of strength is useless because the movements are not precise yet.

YO: 阳

YO 阳: sunshine; yang; positive; male; heaven; daytime

The concepts of Yin (IN) and Yang (YO) are present in many aspects of Japanese life, including BUDO (武道).

One of the major KAMAE (構え), or postures, in KENJUTSU (剣術), is HASO NO KAMAE (八相の構え). In ONO HA ITTO RYU (小野派一刀流), it is called YO (陽) when the sword is held to the left and IN (陰), when the sword is held to the right.

See also IN.
**YOROI KUMIUCHI:** 鎧組打

**YOROI** 鎧: putting on armour  
**KUMI** 組: construct  
**UCHI** 打: hit

YOROI KUMIUCHI (鎧組打) or KATCHU BUJUTSU (甲胄武術) are grappling techniques wearing full armour.

*Some old schools, like the KATCHU HEIHO (甲胄兵法) branch of YAGYU SHINGAN RYU (柳生心眼流) still have YOROI KUMI UCHI (鎧組打) in their curriculum.*

*Note that YOROIGUMI (鎧組) which is another word for “fighting in armour” was part of the BUGEI JUHAPPAN (武芸十八般), a list of 18 essential martial skills of the Japanese warriors.*

See BUGEI, YAGYU SHINGAN RYU

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**YÔSHIN:** 楊心

**YÔ** 楊: Willow  
**SHIN** 心: Mind; heart; spirit

A “willow heart” or YÔSHIN (楊心), which indicates that one has to be flexible in all situations, is considered an important quality in JUJUTSU (柔術). Hence the great number of schools that incorporated this philosophy in their training.

*The concept of the willow heart has been fully incorporated in HONTAI YOSHIN RYU (本體楊心流) but of course TAKAGI RYU and YANAGI RYU (柳流), which are also descendent from Takagi’s YOSHIN RYU (楊心流), conserved somehow a similar philosophy. All 3 schools are member of the Nihon Kobudo Kyokai.*

*Another important JUJUTSU (柔術) school that is called YOSHIN RYU (楊心流), but not related to HONTAI YOSHIN RYU (本體楊心流), had a great influence on the development of JUJUTSU (柔術) in many parts of Japan and even Europe. This school was founded by Akiyama Yoshitoki in Nagasaki in the 17th century.*
Also in Nagasaki and even slightly earlier, Nakamura Yoshikuni, also created his YOSHIN RYU (楊心流). This school lost transmission in the early 20th century but some schools that were influenced by it, still continue today.

SHINDO YOSHIN RYU (新道楊心流), which means "New way Yoshin Ryu", was created by Katsunosuke Matsuoka in the 19th century, just prior to the MEIJI Restoration, and was heavily influenced by both the Akiyama school and the Nakamura school. It is one of the rare KORYU where a non Japanese MENKYO KAIDEN, Toby Threadgill, became in charge of the system. Interesting to know, also WADO RYU (和道流), the modern KARATE school, includes a lot of JUJUTSU based on SHINDO YOSHIN RYU (新道楊心流).

In Hiroshima there is a NAGINATA school called YOSHIN RYU (楊心流). This school headed by Koyama Takako is also a member of the Nihon Kobudo Kyokai.

See also HONTAI YOSHIN RYU

**YŌSHIN RYŪ (NAGINATAJUTSU): 楊心流 [薙刀術]**

YŌ 楊: Willow  
SHIN 心: Mind; heart; spirit  
RYŪ 流: school

The NAGINATAJUTSU (薙刀術) school, called YOSHIN RYU (楊心流), was founded by Akiyama Shirobei Yoshitoki in the 17th century.

YOSHIN RYU (楊心流) Is typically a school that is specialized in the practise of women's defensive techniques by the use of a NAGINATA (薙刀). Students learn to execute the techniques while wearing a KIMONO (着物).

The school also has BOJUTSU (棒術), with a stick called HANBO (半棒). In their case the stick is not half the length of a ROKU SHAKU BO (六尺棒) but is longer, since it originates from a broken NAGINATA (薙刀). Some other NAGINATA (薙刀) schools had a similar development but call it JOJUTSU (杖術), because the length of a broken NAGINATA (薙刀) usually tended to be similar in length than a JO (杖).
**YOYŪ: 余裕**

**YO 余:** surplus, remainder  
**YŪ 裕:** abundant

YOYŪ (余裕), or critical margin, is the minimal gap between target and weapon during training. The expression YOYŪ (余裕) illustrates the importance of space and distance.

In the age of the samurai it is said that the very skilled swordsmen could cut a cooked grain of rice on the head of someone, without touching the skin. Although the mastering of YOYŪ (余裕) at this level is probably never equalled by today’s BUDOKA (武道家), it is still an important part of training.

YOYŪ (余裕), however is not to be mistaken with the obsession to withdraw an attack near a target. Of course there are safety concerns, especially with the use of weapons but the mastering of YOYŪ (余裕) has a much more strategic implication. The ability to narrow the gap between target and weapon is an important skill needed to gain absolute control of an attack, allowing changes in the direction or manner of an attack, even at a late stage, i.e. very near the target:

**YŪDANSHA: 有段者**

**YŪ 有:** possesses; have  
**DAN 段:** grade  
**SHA 者:** person

YUDANSHA (有段者) are BUDO (武道) practitioners who hold DAN (段) grades. Specifically for higher DAN (段) grades (6th and above), the name KODANSHA (高段者) is used.

Those who don’t have a DAN (段) grade can be called SHOSHINSHA (初心者). In many BUDO (武道), YUDANSHA (有段者) can wear a black belt or KUROI OBI (黒い帯).
See DAN

YUMI: 弓

YUMI 弓: bow

YUMI (弓) is the Japanese term for bows,

The bow that is known from KYUDO (弓道), or the art of archery, is called HANKYU (半弓) and is asymmetric, probably because it was designed to be used on a horse or from a kneeling position (this is somewhat controversial because bows have been asymmetric before archery on a horse was common). Although the HANKYU (半弓) is the more popular model, in some occasions, a longer DAIKYU (大弓) could also be used.

See KYUDO

ZANSHIN: 残心

ZAN 残: to be gradually extinguished
SHIN 心: heart, mind, spirit

ZANSHIN (残心) is a high state of awareness, vigilance and alertness, sometimes translated as: to stay with spirit, i.e. to be in a state where concentration remain until necessary.

The kanji that is used for “ZAN” is true martial in its meaning: cutting (the right part is illustrating a pair of halberds) until only “bare bones” (left part of the character) are remaining.

In many schools ZANSHIN (残心) is studies by including formally, as part of the KATA, this state of vigilance and alertness, before and after executing the techniques, so that students learn that they must be ready for any offensive, even when the encounter seems finished.

Although ZANSHIN (残心) can be very formalized in many Koryu, it is by no means, just a fierce grimace and a stance of rigid aggression. On the contrary true ZANSHIN (残心) is not exhausting but is vigilant calm, allowing a stead of awareness without focussing on, and so
being distracted by, any phenomenon. Therefore, “true ZANSHIN” is not the formal gesture that is taken by the beginner but the state of mind and attitude that is even hard to master by the advanced student.

**ZANSHIN NO KAMAE** (残心の構え) is a preparatory stance that is taken in the beginning and the end of every confrontation in the KATA.

See also **KAMAE**.

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**ZAREI:** 座礼

**ZA** 座: squat; seat; cushion; gathering; sit
**REI** 礼: salute; bow; ceremony; thanks; remuneration

ZAREI (座礼) is bowing while sitting (kneeling), in contrast to **RITSUREI** (立礼), which is performed while standing.

See also **REI**, **REIHO**

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**ZEGOKU ITTO:** 是極一刀

**ZE** 是: right
**GOKU** 極: climax
**ITTO** 一刀: one sword, one strike

ZEGOKU ITTO (是極一刀) refers to the level of swordsmanship where the body and mind control allows the perfect strike, i.e. preventing the opponent to strike adequately. This means the ability to anticipate the opponents action and to combine perfect timing with perfect technique.
ZEN: 禅

**ZEN (禅):** Zen

ZEN (禅) is a branch of Buddhism. The latter is called **BUKKYO (仏教)** in Japanese.

*ZEN (禅) is closely linked to Japanese martial development even in the pre Tokugawa period and is characterized by Taoist influence.*

**Note:** ZEN (禅) should not be confused with **ZEN (全)**, meaning whole; like in **ZENNIPPON (全日本)**, whole Japan.