

**Glossary related to**  
**HONTAI YŌSHIN RYŪ**  
( 本體楊心流 )



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## **About the glossary**

We started this glossary in 2006 and throughout the years we have been editing and adding entries..

In the text, there is often special reference to HONTAI YOSHIN RYU (本體楊心流). The names of the KATA (形) of the school are included, however a comprehensive list of the different techniques 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". That document, however, is only intended for students of the school.

In our school, like in many old schools, much importance is given to a traditional but secret form of transmission: SHODEN (初) 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 license of complete transmission. The content of these teachings are of course not included in this document.

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## **This glossary consists of:**

- **Part 1: alphabetical list of terms related to HYR**
- **Part 2: techniques**
- **Part 3: the dojo**
- **Part 4: basic vocabulary useful in and around the Dōjō (not specific to HYR)**
- **Part 5: basic vocabulary related to the sword (Katana)**

## **Note on Japanese language:**

Throughout the text, all key terminology has been written in capital Latin letters; ROMAJI, followed, if needed, by the writing in Japanese - KANJI and/or KANA -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 macronō (andū respectively). Leaving out macrons is consistent with most books on Japanese martial arts. Nevertheless, the list of the major entries (left column) include macrons.

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

Readers should also be aware that different KANJI can have the same reading and also that there is a phenomenon in Japanese voicing, called **RENDAKU** where consonants change depending on the preceding part of the word. Common changes are HI into BI, TO into DO, KA into GA, TSU into ZU (e.g. TSUKI into ZUKI and KAMAE into GAMAE).

## Part 1: alphabetical list of HYR related terms

<b>AGERU</b> (上げる)	To elevate, to raise.
<b>AI</b> (合い). <b>AI</b> (相)	<b>Ai</b> (合い), from the verb <b>au</b> , means joint, connect, meet,... <b>AI</b> (相) means mutual, each other <b>Ai</b> (both 合い and 相) are frequently used in Budo.
<b>AIKI</b> (合気)	The meeting of forces (at the same moment). In contrast to Aikido (where <b>Aiki</b> refers to the harmony of forces), in most other <b>Budo</b> , it usually refers to the use of force against force
<b>AI UCHI</b> (相打)	Mutual/simultaneous strike. In Japanese, <b>Ai uchi</b> can also be written by using a different character for <b>Uchi</b> (討). In that case the meaning changes into mutual killing
<b>ASHI</b> (足)	Feet or steps. <b>Ashi sabaki</b> (foot work) is part of <b>Tai sabaki</b> , the body control or movement.
<b>ATE</b> (当)	Ate, from the verb <i>ateru</i> , means hitting. <b>Atemi</b> , hitting the opponent, is part of <b>Jujutsu Roppo</b> , the six kinds of techniques in HYR's <b>Jujutsu</b>
<b>BATTŌ</b> (抜刀)	Drawing of the sword. In the old days this was only part of the techniques of <b>Kenjutsu</b> . Currently, <b>Battojutsu</b> , the art of drawing the sword, is known by most people as <b>laido</b> , although some people still make a difference between the two, with <b>Battōjutsu</b> schools having more emphasis on <b>Tameshigiri</b> (test cutting).
<b>BŌ</b> (棒)	The <b>Bo</b> , or stick, is one of the main weapons used in HYR. There are two kinds of Bo used in HYR: <ul style="list-style-type: none"><li>• <b>Cho Bo</b> or <b>Roku Shaku Bo</b> : a long stick, 6 Shaku or approximately 182 cm long, which is round and straight-sided.</li><li>• <b>Hanbo</b>: a short stick, in principle about half the length of the Cho Bo, therefore its name, "half" Bo</li></ul>
<b>BŌ AWASE</b> (棒合わせ)	Lit. the "meeting" of (two) sticks In HYR, it is the part of <b>Bojutsu</b> where both opponents use a <b>Cho Bo</b> .
<b>BŌ JUTSU</b> (棒術)	The art to fight with a stick. In HYR, <b>Bojutsu</b> is an important part of the school but the style that is incorporated, was originally characteristic of <b>Kukishin-ryu</b> .
<b>BOKUTŌ</b> (木刀)	Wooden sword for practice (also called " <b>Bokken</b> ")
<b>BU</b> (武)	Military, martial The original kanji for Bu was a compound of two other kanji: foot (足) and halberd (矛), therefore it depicts a foot-soldier carrying a halberd, symbolising military acts or martial. Since the radical foot evolved in 止, which means 'stop', some people interpret the character as stop the halberd, implying a defensive and peaceful nature (although this is a nice way of putting it, it is not the historic meaning of the word).
<b>BUDŌ</b> (武道)	lit. martial way Budo applies to all Japanese arts of martial nature, whether or not they were developed by the classical hereditary warrior caste (samurai), or by commoners. However, the term is sometimes used in a more limited and structured fashion to mean only what is called <b>Gendai Budo</b> (現代武道), or modern Budo.

<b>BUJUTSU</b> (武術)	martial arts (or skills). In a more restricted way, Bujutsu is often used for the martial arts (or skills) originating in the classical period of Japan's history (prior to 1868).
<b>BUKKYŌ</b> (仏教)	Buddhism Buddhism is one of the main religions (although some prefer to call it a philosophy) in Japan. It can be translated as the teaching of Buddha.
<b>BUSHIDŌ</b> (武士道)	Way of the warrior Bushido is often translated as the code of the samurai and was influenced by Zen Buddhism, Taoism and Neo Confucianism.
<b>CHAKIN –SHIBORI</b> (茶巾絞り)	Wringing out ( <b>Shiboru</b> ) a tea cloth ( <b>Chakin</b> ) Expression to indicate that the hands on a sword during impact make a movement similar to wringing out a wet cloth.
<b>CHIBURI</b> (血振り)	The removal of the blood from a blade, an important part of an Iaijutsu Kata. It can be debated, however, whether the formal <b>Chiburi</b> at the end of a Kata, 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 it to put emphasis on <b>Zanshin</b> at the end of a Kata, rather than the actual removal of blood.
<b>CHIKARA</b> (力)	Force, strength. Although Jujutsu 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.
<b>CHŌ BŌ</b> (長棒)	Long staff The Cho Bo or Roku Shaku Bo is a staff of approximately 1.82 m (six Shaku or almost-exactly-six-foot) long, which is round and straight-sided. It is one of the main weapons used in HYR.
<b>CHŌSHI</b> (調子)	timing/rhythm (also called <b>Hyoshi</b> )
<b>CHŪ</b> (中)	Middle Note: <b>Chu</b> (中, middle) should not be confounded with <b>Chu</b> (忠, loyalty)
<b>CHŪDAN</b> (中段)	Middle level
<b>CHŪSHIN</b> (中)	Literally "the centre mind/heart" In a martial context, it refers to the body's centreline. In <b>Kumidachi</b> , the control of the centreline will often determine whether one will win or lose.
<b>DAISHŌ</b> : (大小)	The Daisho, which literally means big-small, refers to the two swords exclusive for the samurai.
<b>DAN</b> (伝)	The <b>Dan</b> (grade) system was first introduced in <b>Budo</b> by Kano (founder of modern judo). Originally it was a grading system used in the traditional Japanese game Go. Although some traditional schools, including HYR, have recently adapted the Dan system, in order to differentiate between individual skills, they almost always kept the traditional <b>Den</b> system in parallel.
<b>DEN</b> (伝)	Den, 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. Most of the teachings have, however, been recorded in writing, in Densho . In this way new influences can be explored without fear of not being able to return to the origin.

In HYR, although the Dan system has been introduced, much importance is given to the traditional form of transmission. The following levels are present:

- Sho Den (升伝): first level of teaching
- Chu Den (中伝): middle level of teaching
- Oku Den (奥伝): secret teaching
- Menkyo Kai Den (免許皆伝): highest level of teaching (license of complete transmission)

<b>DENSHA</b> (伝者)	Holder of a Den license
<b>DESHI</b> (弟子)	The students of a master in martial arts are often called <b>Deshi</b> : pupil; disciple; adherent; follower; apprentice. This reflects better the close relationship than the usual Japanese word for student, <b>Seito</b> .
<b>DŌ</b> (道)	Way, or street, can be translated in Japanese language in <b>Michi</b> ), although <b>Do</b> , the Chinese reading or On Yomi of the same Kanji is more relevant in a martial context. Do comes from "Tao"(the way, as described by Chinese Taoists), and can be seen as an "important road", the way one has to follow. In a martial context it is often used as a suffix (Judo, Kendo, Iaido, aikido and so on).
<b>DŌJŌ</b> (道場)	Place to study the way. The <b>Dojo</b> 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. Many times we have to train in places that we share with others. Although in theory, such a place should be called <b>Keikojo</b> (training place), since it has not the classical features of a Dojo and it is not a devoted place, we should always try to create the right atmosphere.
<b>DORI</b> (捕)	Catch, capture The suffix "-dori" (catch, capture) is often used when someone unarmed is attacked by a weapon and has "to catch" that weapon. Examples are Tanto-dori and Tachi-dori.
<b>EMONO KATA</b> (得物形)	<b>Emono</b> are specialized weapons or skills. If one feels the need to classify Kata into categories, <b>Emono Kata</b> is a term that can be used for weapon forms in contrast to <b>Toshu (no) Kata</b> , which is the term for empty handed or weaponless forms. The term <b>Jujutsu</b> , is often used in a restricted way to refer to empty handed techniques. In HYR, however, it is said that the philosophy of the art can be applied in all situations, including armed confrontations.
<b>ENBU</b> (演武)	Demonstration of martial arts. An <b>Enbu-taikai</b> is the combination of a demonstration and a (usually large) meeting.
<b>ENBUSEN</b> (演武線)	The line along which a technique is performed in a demonstrative, technical way. For some it is synonym for the line of the <b>Kata</b> which is pre-defined (in contrast to applications that can have different lines).
<b>ENKIN</b> (遠近)	Distance. It refers to perception of distance (far and near), and to adopting <b>Ma-ai</b> in a way that establishes victory before you make a strike.
<b>ENZAN NO METSUKE</b> (遠山の目付)	Looking (staring) at the mountains in the far distance. It illustrates the point that it is important to look at the big picture rather than to only fix on a specific target nearby.
<b>FUDŌSHIN</b> (不動心)	State of mind that is not troubled by anything. A concept introduced by the Zen master Takuan (1573-1645). To strive for <b>Fudoshin</b> means that one will have no fear when confronted with danger or unexpected events. No wonder that the late

	INOUE Tsuyoshi Munetoshi, 18th Soke of HYR, all the time encouraged his students to strive for Fudoshin.
<b>GASSHUKU</b> (合宿)	Training camp, where participants stay overnight. When the Gashuku is organized with the purpose to bring people also together for a big meeting, the name <b>Gashuku Taikai</b> is used.
<b>GEDAN</b> (下段)	Literally, "lower level"
<b>GENSOKU</b> (原則)	Principles of the school.
<b>GI</b> (義)	Righteousness; justice; morality; honour; loyalty Gi (義) should not be mistaken with the suffix <b>-gi</b> (-着) pointing to training clothes (see KEIKOGI).
<b>GOKUI</b> (極意)	The essence of things, in a martial context, usually used to indicate the highest technique.
<b>GYAKU</b> (逆)	Opposite In HYR (and many other Budo), <b>Gyaku waza</b> are the techniques that consist in manipulating joints into movement counter (Gyaku) to their normal range of motion. In HYR, <b>Gyaku</b> is part of <b>Jujutsu Roppo</b> , the six kinds of techniques in Jujutsu.
<b>GYAKU NO KATA</b> (逆の形)	First Kata that is taught in HYR. The techniques of <b>Gyaku no Kata</b> are performed in a very basic way, allowing the students to concentrate on the true line (direction) of movement.
<b>GYŌ</b> (行)	<b>Gyo</b> can refer to "a line" or to "action, movement".
<b>HA</b> (刃)	Cutting edge of a sword/blade
<b>HAKAMA</b> (袴)	Man's formal divided skirt worn in many Japanese martial arts, including HYR. Actually, the divided Hakama is one type of Hakama, called <b>Machitaka-bakama</b> and was suitable for horse riding.
<b>HAKAMA SABAKI</b> (袴捌き)	Spreading the Hakama in order to sit (kneeling) This is formalised in for example the <b>Iai Jutsu Kata</b> , where it is done with the right hand, first to the left, then to the right.
<b>HANBŌ</b> (半棒)	Half staff (its length is theoretically half of a Cho Bo) The Hanbo is round, may be straight-sided or slightly tapered at one end, and is thinner and obviously shorter than the Cho Bo. 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.
<b>HARA</b> (腹)	Abdomen. The abdomen is a common target area. Other target areas in the abdominal region include <b>Mizuochi</b> (solar plexus), which is slightly higher and <b>Heso</b> (navel), which is slightly lower.
<b>HARAI</b> (払い)	Although <b>Harai</b> is usually translated as clear out, prune, banish,..., in the context of HYR it often refers to "sweeping techniques".
<b>HASUJI</b> (刃筋)	Literally, "blade line," In a broader sense: Trajectory and/or targeting
<b>HASSŌ NO KAMAI</b> (八相の構え)	A stance for the sword or stick, where the intention is offensive, able to respond in all (8) directions.
<b>HATSUGEIKO</b> (初稽古)	First training, or <b>Keiko</b> , of the year. To mark the new year, or <b>Shogatsu</b> , some Dojo still have a bigger event called Kagami Biraki.

<b>HAYANAWA</b> (速縄)	Lit. Quick rope Part of <b>hojojutsu</b> (or nawajutsu), the rope binding techniques.
<b>HEIHŌ / HYŌHŌ</b> (兵法),	Strategy (martial tactics). Heihō can also be pronounced <b>Hyōhō</b> . A formal discussion of strategy, including the art of taking a position, <b>Kurai Dori</b> , is part of the Den transmission in HYR. Nevertheless students are to be made aware of the importance of strategy as they progress, because the art is combative in nature.
<b>HENKA WAZA</b> (変化技)	Variations of <b>Waza</b> (techniques). In HYR, there are some <b>Henka waza</b> or techniques that are different from those transmitted in Kata but yet very illustrative for the principles, or Gensoku 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 techniques.
<b>HESO</b> (臍)	Navel.
<b>HIDEN</b> (秘伝)	Secret, mystery There are many secret teachings within the transmission of a Japanese art.
<b>HIKIMI</b> (引身)	Pulling back (the body)
<b>HŌ</b> (法)	Method, way, doctrine To adhere to doctrine is regarded essential in many <b>Koryū</b> . <b>Ho</b> (法) should not be confused with <b>Ho</b> (方) which means direction
<b>HONBU</b> (本部)	<b>Honbu</b> is headquarters and <b>Shibu</b> is branch. Most oversee branches of HYR have a <b>Honbu dojo</b> , the one in Nishinomiya, Japan being the <b>Sohonbu dojo</b> (SO 総: general; whole; all; full; total).
<b>HŌJUTSU</b> (砲術)	Traditional techniques of rope binding
<b>HYŌSHI</b> (拍子)	Timing/rhythm (also called <b>Choshi</b> ) <b>Hyoshi</b> 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). <b>Hyoshi</b> can also indicate the rhythm in the execution of techniques.
<b>IAI</b> (居合)	"I" refers to your position and " <b>Ai</b> " refers to moving in. <b>Iai-jutsu</b> is usually seen as the art of drawing the sword, but "iai" can also refer to the transition between stillness and movement.
<b>IAITŌ</b> (居合刀)	A training sword for iai-jutsu Usual practice) is performed with a training sword, called <b>laito</b> , which is not sharp. Only the experts are using a real sword, called <b>Shinken</b> . Another practice sword is the <b>Habiki(to)</b> , a steel (compared to Zinc alloy in an iaito edged blade sword with an edge that is blunted. It is more robust than an laito but in contrast to a Shinken, not sharp.
<b>ICHIMONJI</b> (一文字)	Translated as the character for "one" <b>Ichimonji</b> is often used to indicate a straight horizontal line (e.g. a horizontal cutting technique with the sword), which in fact is how the character for "one" is drawn (一).
<b>IN</b> (陰)	Literally, "yin"
<b>IRIMI</b> (入り身)	lit. incoming body <b>Irimi</b> is the concept of entering into an opponent.
<b>ISSOKU ITTŌ NO MA</b> (一足一刀の間)	One step one sword distance Distance from where an effective initiative can be started: with one step you can reach the opponent.

<b>ITSUKU</b> (居付 匂)	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.
<b>JIN</b> (仁)	Humanity; virtue; benevolence; charity <b>Jin</b> 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.
<b>JITSU</b> (実)	Truth/real The opposite is <b>Kyo</b> (falsehood)
<b>JŌDAN</b> (上段)	Literally, "upper level"
<b>JŪ</b> (柔)	Tender; gentleness; softness. Although the term <b>Ju</b> is often translated as gentle, this may give a misleading idea about the nature of <b>Jujutsu</b> techniques. These techniques are indeed intended to eliminate an opponent. Initial softness may be used in avoiding or redirecting an attack, however, it has to be followed by the appropriate application of strength to overcome or subdue the opponent.
<b>JŪDŌSEIFUKUSHI</b> (柔道整復師)	Judo Bone Setters, are certified healthcare providers in Japan. Quite often a teacher of martial arts in Japan would also be a bonesetter. Minaki sensei (17th Soke) and Kanazawa sensei (Menkyo kaiden), were bonesetters.
<b>JŪJUTSU</b> (柔術)	Lit. Soft or flexible art/technique. The term <b>Jujutsu</b> 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. The flexibility, which is characteristic in Jujutsu, 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. Although <b>Jujutsu</b> is by far the most common name for these techniques, different names have been used: <b>Taijutsu</b> or body techniques, <b>Yawara</b> or softness, <b>Wajutsu</b> or art of harmony and <b>Torite</b> or catching hand, to name some.
<b>JŪJUTSU ROPPO</b> (柔術六法)	The six kinds of Jujutsu techniques used in HYR: <ol style="list-style-type: none"> <li>1. GYAKU (逆): joint lock</li> <li>2. NAGE (投): throwing</li> <li>3. ATE (当): hitting</li> <li>4. SHIME (締): choking (strangling)</li> <li>5. TORITSUKE (捕付): capturing the enemy rope binding</li> <li>6. KATSU (活): resuscitation</li> </ol>
<b>JUNBI TAISŌ</b> (準備体操)	Warming-up exercises.
<b>JUTSU</b> (術)	Technique, skill, art. In a martial context and as a suffix, <b>-jutsu</b> is used for the martial arts originating in the classical period of Japan's history.
<b>KAI-GYŌ-SŌ</b> (楷行草)	<b>Kai-Gyo-So</b> (or "Shin-Gyo-So") comes from the three ways of writing in Japanese calligraphy (Shodo): <b>Kaisho</b> , which is equivalent to Shin, <b>Gyosho</b> and <b>Sosho</b> . Beginning with the original non-cursive Kai (or Shin) form, this is gradually broken down into the semi-cursive Gyō style and then the cursive Sō style. Also in HYR, a technique can be studied in three ways: the most formal is pure <b>Kata</b> , this can be considered the <b>Kai</b> form. When the technique is performed in a more fluid way, it becomes <b>Gyo</b> and when

	<p>this is brought to a more extreme form in which Tori even anticipates the attack of Uke, it can be considered <b>So</b> style.</p>
<b>KAKU O KATAMERU</b> (格を固め ㇿ)	<p>Literally, “fortify position/status”, The idea to maintain concentration during a confrontation (and to take your own position both physically and mentally)</p>
<b>KAMAE</b> (構え)	<p>Posture of fighting engagement. The kanji for <b>Kamae</b> derives from two characters meaning “to construct with wood”, indicating that a Kamae is built.</p>
<b>KAMON</b> (家紋)	<p>Symbol, Family crest</p>
<b>KASUMI</b> (霞)	<p>Literally " mist".</p>
<b>KANJI</b> (漢字)	<p>Chinese characters that are used in the actual Japanese writing system.</p>
<b>KARADA</b> (体)	<p>Body</p>
<b>KASUMI</b> (霞)	<p>Blurred, mist Creating mist, i.e. a blurred vision, is part of the tactics of HYR's Jujutsu.</p>
<b>KATA</b> (形)	<p>Formal set of techniques A <b>Kata</b> consist of a number of <b>Waza</b> (techniques) and is used to transmit the essential techniques or principles (called <b>Gensoku</b>) of the school.</p>
<b>KATA</b> (片)	<p>One-sided Techniques where one side or hand is involved are marked as Kata, as opposed to Ryo, which means both.</p>
<b>KATAGEIKO</b> (形稽古)	<p>Training through repetition and studying of <b>Kata</b>.</p>
<b>KATANA</b> (刀)	<p>Sword Although <b>Katana</b> is often translated as Japanese sword, the latter is in fact called <b>Nihon-to</b> (To is another pronunciation for “刀”).</p>
<b>KATSU</b> (活)	<p>Resuscitation techniques <b>Katsu</b> (活), “resuscitation”, should not be confused with <b>Katsu</b> (勝つ), “victory”.</p>
<b>KEIKO</b> (稽古)	<p>Training. <b>Keiko</b> refers to the teaching of the old masters. Their skills have been passed from generation to generation.</p>
<b>KEIKOGI</b> (稽古着)	<p>Uniform one wears for training. In most Koryu, the Keikogi consists of a jacket, called <b>Uwagi</b> and a <b>Hakama</b>. Above the Uwagi, a belt or <b>Obi</b> is tied, allowing the sword to be worn. Occasionally, <b>Tabi</b> or divided-toe socks can be worn.</p>
<b>KEKOMI</b> (蹴込み)	<p>Kick included. The <b>Kata</b> of HYR contains several kicking techniques, both in the role of Uke as well as Tori. In the latter, it is usually a penetrating kick.</p>
<b>KEN</b> (剣)	<p>Sword. In a more restricted way, ken refers to a straight double-edged sword (also called <b>Tsurugi</b>), in contrast to the single-edged <b>Katana</b>. However, in compound words like kendo, kenjutsu,... <b>Ken</b> is used in a more general meaning referring to sword.</p>
<b>KEN</b> (間)	<p>Japanese measure. One ken equals 6 shaku, equals six feet or 182cm</p>
<b>KENDŌ</b> (剣道)	<p>The way of the sword</p>

	Although <b>Kendo</b> (or <b>Ken no michi</b> ) can be used to indicate Japanese swordmanship in general, these days it is most often used in a restricted way for <b>Shinai-kendo</b> (modern kendo). Which is derived from Kenjutsu, and is characterized by the use of a <b>Shinai</b> , or bamboo sword and the wearing of protective armour, called <b>Bogu</b> .
<b>KENJUTSU</b> (剣術)	The art of using the sword. <b>Kenjutsu</b> usually refers to traditional schools ( <b>Koryu</b> ) of Japanese swordmanship, that predate modern kendo.
<b>KENPŌ</b> (剣法)	Like kenjutsu, <b>Kenpō</b> is swordmanship <b>Kenpo</b> (剣法) should not be confused with the Chinese martial art Kenpo (拳法), sometimes also pronounced Kempo)
<b>KERI</b> (蹴り)	Kick
<b>KESA GIRI</b> (袈裟斬り)	Diagonal cut (from shoulder)
<b>KI</b> (気)	<b>Ki</b> 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.
<b>KI</b> (機)	Opportunity.
<b>KI AI</b> (気合)	lit. the meeting of energy <b>Kiai</b> is better known as the shout made at the moment of an attack. Note that in <b>Aiki</b> (合気), as compared to <b>Kiai</b> (気合), the same kanji are used but inversed.
<b>KIHON</b> (基本)	Basics, fundamentals Training <b>Kihon</b> , is training the foundation or the basis of the art
<b>KIME</b> (決め)	From the verb kimeru: to decide, to conclude Although <b>Kime</b> can be translated as decision, in a Budo context it is generally used to indicate focus.
<b>KIMONO</b> (着物)	Traditional basic clothing item for the elite class, both men and woman (the design was different), in Japan. Nowadays only woman still wear it for special occasions. Although in the Western world, training wear in Budo are often called Kimono, this is absolute nonsense. A uniform used for training should be called <b>Keiko-gi</b> and is in no way related to a Kimono.
<b>KIRI</b> (切り)	<b>Kiri</b> means cut and comes from the verb kiru. Sometimes in a Japanese text, <b>Kiri</b> is written with an alternative kanji. In that case, the emphasis is put on killing (斬) instead of cutting (切).
<b>KISSAKI</b> (切先)	Tip of the sword
<b>KOBUDŌ</b> (古武道)	In Japan, <b>Kobudo</b> (old Budo) is Budo as practiced by old (pre-Meiji) schools, called <b>Koryu</b> . The term is also used more specifically for the weapon systems of Okinawa (Bo, Sai, Nunchaku, Tonfa, Kama, Tekko and so on), known as <b>Ryukyu Kobujutsu</b> , named after the Ryukyu Islands, of which Okinawa is the largest.
<b>KOBUSHI</b> (拳)	Fist
<b>KODACHI</b> (小太刀)	Short sword Traditionally, a <b>Kodachi</b> has a blade longer than 1 shaku (30,3 cm) but less than 2 shaku.
<b>KŌGEKI</b> (攻撃)	In the basic <b>Kata</b> (Gyaku no Kata, Nage no Kata and Oku no Kata) there is a set of 10 attacks, called <b>Kogeki</b> .

<b>KŌHAI</b> (後輩)	<b>Kohai</b> is the more junior student, as compared to <b>Sempai</b> , the more experienced one.
<b>KŌHAKUMAKU</b> (紅白幕)	Curtain, with vertical red and white stripes, which is hung against walls on different occasions in Japan. It is often used as a decorative element during <b>Enbu</b> or demonstrations of martial arts. The colours red ( <i>aka</i> ) and white ( <i>shiro</i> ), are symbolic and relate to the " <b>Genpei war</b> " 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.
<b>KOKORO</b> (心)	Mind, heart, spirit. Also pronounced <i>Shin</i> . In Japanese thinking, the heart, which is called <b>Shin</b> in most compound words (e.g. "Yoshin", "Fudoshin") or <b>Kokoro</b> as a standalone word, is the seat of the spirit, while the head (頭: <i>atama</i> ) only houses the intellect.
<b>KOKYŪ</b> (呼吸)	Breath Breathing has to be in relation to technique but also to the opponent.
<b>KORYŪ</b> (古流)	Japanese martial art schools that are older than 1868 (Meiji restoration).
<b>KOSHIRAE</b> (拵え)	Fittings of a sword
<b>KOTE</b> (小手)	Forearm In HYR, many techniques are directed to the opponent's wrist or forearm, like <b>Kote Gaeshi</b> , returning the arm, or <b>Kote Ori</b> , breaking the arm.
<b>KOWAKI KAMAE</b> (小脇構え)	Basic stance for weapons like <b>Naginata</b> or <b>Cho Bo</b> , that are held in an upright position under the right arm, in an angle permitting to walk without touching the floor. This <b>kamae</b> is also used for <b>Ritsurei</b> , or standing bowing, with these weapons.
<b>KUDEN</b> (口伝)	Oral transmission. Transmission can be purely oral, called <b>Kuden</b> , but part of the teachings have been recorded in writing in <b>Densho</b> , the scrolls containing the essential teachings of a school.
<b>KUGURU</b> (潜る)	To pass through; to pass under, to submerge. Passing under an opponent can be part of the technique like in <b>Kuguri gyaku</b> or <b>Kuguri Nage</b> .
<b>KUMITACHI</b> (組太刀)	lit. swords united In HYR, weapon Kata are done in <b>Kumitachi</b> form: one attacks while the other defends. <b>Kumitachi</b> also implies that one should be ready for any movement, even if it is different from the expected Waza. This is important for Kumitachi and different than usual Kata.
<b>KURAI</b> (位)	Mental and physical stance or preparedness
<b>KUSARI FUNDŌ</b> (鎖分銅)	A weighted chain sometimes used as an hidden weapon, especially if the weight was fairly light.
<b>KUZUSHI</b> (崩し)	Loss of balance. <b>Kuzushi</b> or loss of balance often occurs in HYR and is one of the major objective in the weaponless Kata. For it is precisely at the moment of the opponent's loss of balance that it is easiest to control him..
<b>KYO</b> (虚) - <b>JITSU</b> (実)	<b>Kyo</b> means "false" and <b>Jitsu</b> means "true". In a martial context <b>Kyo</b> , can also be seen as weak (lack of energy, body, kamae, power and waza), as opposed to <b>Jitsu</b> (full of energy, body, kamae, power and waza).

	The concept of <b>Kyo</b> is also related to <b>Suki</b> (openings) and <b>Kogishin</b> (hesitation) .
<b>KYŪSHO</b> (急所)	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.
<b>MA</b> (間)	<b>Ma</b> is distance, interval. Both distance and time are major parts of the interval between two things. Distance can be far ( <b>Tō-ma</b> ), medium ( <b>Chū-ma</b> ) or small ( <b>Chika-ma</b> ) From a danger perspective there is <b>Shi-no-ma</b> (death range) and <b>Sei-no-ma</b> (life range), the latter being a distance where one cannot be cut/hit directly.
<b>MA-AI</b> (間合い)	Literally “meeting an interval”, which can be both in time and in space. Usually <b>Ma-ai</b> is used for correct distancing, but timing has to be right as well.
<b>MAKE</b> (負け)	Defeat The goal of an encounter with an enemy was obviously “victory” (Katsu), 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.
<b>MEN</b> (面)	Literally, “face” The sides of the head are called <b>Sokumen</b> .
<b>MENKYO KAIDEN</b> (免許皆伝)	License of complete transmission A Menkyokaiden holder, is a person who obtained the highest level of teaching and therefore received a license of complete transmission of a given system.
<b>METSUKE</b> (目付)	Eye contact
<b>MI</b> (身)	Body, oneself Is used in compound words like Irimi: incoming body
<b>MICHI</b> (道)	Road, way The alternative reading “Do’ is often used in compound words and refers to “Tao”, the way as described by Chinese Taoists,
<b>MISOGI</b> (禊)	Purification practice (Shinto) A popular way was a retreat in the mountains and standing under a waterfall.
<b>MITORI KEIKO</b> (見取稽古)	The process of learning by watching others perform. When the <b>Dojo</b> is small and students have to wait their turn to practice, they are encouraged to carefully watch the others while waiting.
<b>MIZUOCHI</b> (水落) or <b>MIZOOCHI</b> (鳩尾)	<b>Mizuochi</b> (also pronounced <b>Mizoochi</b> ) is the Solar plexus in Western medicine. Also called <b>Suigetsu</b> (although theoretically, this is the point where the heart chakra, which is fire, meets the belly chakra, which is water)
<b>MUNE</b> (棟)	Back of the blade, opposite side of the cutting edge ( <b>ha</b> )
<b>MUNE</b> (胸)	Chest.
<b>MUSHA SHUGYŌ</b> (武者修行)	Musha Shugyo refers to a period in the life of a samurai, where he would wander around Japan, to train with other schools, duel, perform work, in order to improve his skills but also his character.
<b>MONOUCHI</b> (物打ち)	The cutting edge near the tip (Kissaki) of the sword. This is the part of the sword used to cut the opponent. Generally this is 9 cm (3 <b>sun</b> )

<b>MUSHIN</b> (無心)	A state of mind that is not fixed upon anything. Introduced by Takuan, who also introduced the concept of <b>Fudoshin</b> .
<b>NAFUDAKAKE</b> (名札掛け)	The <b>Nafudake</b> displays the names of the members of the school (wooden name tags attached on a wooden plate, hung on a small metal hook and organized by rank). In the <b>Sohonbu dojo</b> of HYR, the names of the <b>Densha</b> , holders of a <b>Den</b> license, are displayed on the <b>Nafudake</b> .
<b>NAGE</b> (投)	Throwing Throwing techniques, are part of <b>Jujutsu Roppo</b> , the six kinds of techniques in HYR's Jujutsu. <b>Nage no Kata</b> is a basic Kata in HYR and consists of 10 throwing techniques.
<b>NAGINATA</b> (薙刀)	Halberd
<b>NAGI WAZA</b> (薙技)	Mowing techniques, specific for the Naginata They are also present in the <b>Bojutsu</b> of HYR: <ul style="list-style-type: none"> <li>• <b>NAGI SUNE UCHI</b> is a downward mowing technique with a strike towards the leg's shin or the knee of the opponent</li> <li>• <b>NAGI AGE</b> starts downwards but finishes as a rising technique</li> </ul>
<b>NANAME</b> (斜め)	Diagonal
<b>NAWA</b> (縄)	<b>Nawajutsu</b> , also called <b>Hojojutsu</b> , is the traditional art of rope binding used to restrain a prisoner. The cord or rope, called <b>Nawa</b> in HYR is a kind of lasso, with knots tied in. The fast rope binding techniques in HYR, are sometimes called Hayanawa, lit. quick rope.
<b>NIHON</b> (日本)	Japan, in Japanese called Nihon, also pronounced Nippon, is formally known as Nihon Koku: the State of Japan.
<b>NIHON KOBUDŌ KYŌKAI</b> (日本古武道協会)	"Japanese Classical Budo Association", established in February 1978. Hontai Yoshin-ryu, is a member of the Nihon KoBudo Kyokai (belonging to the Nihon Budokan).
<b>NIHON TŌ</b> (日本刀)	Correct translation of Japanese sword
<b>NITŌ KAMAE</b> (日刀構え)	Basic stance for the <b>Cho Bo</b>
<b>NODO</b> (喉)	Throat
<b>NŌTŌ</b> (納刀)	Placing the blade into the <b>Saya</b> (sheath).
<b>NUKIUCHI</b> (抜き打ち)	Lit. drawing and striking. In most sword systems, <b>Nukiuchi</b> refers to the drawing of the sword and attacking in the same stroke
<b>NYŪMON</b> (入門)	Entering the gate. Entering the gate of the school, to start as a beginner (Shoshin).
<b>OBI</b> (帯)	Belt. In HYR, a belt is worn under the <b>Hakama</b> As of <b>Shodan</b> , a black belt, called <b>Kuroi Obi</b> , can also be worn above the Hakama..
<b>ŌDACHI</b> (大太刀)	Long sword Ōdachi can refer to several things: <ul style="list-style-type: none"> <li>• A large sword (bigger than standard, which means exceeding 3 Shaku or 91 cm). An example is the <b>Nodachi</b> (field sword).</li> <li>• Long sword (<b>Ōdachi</b>) in contrast to short sword (<b>Kodachi</b>),</li> </ul>
<b>ŌJI WAZA</b> (応じ技)	<b>Oji-waza</b> (from the verb ōjiru, to respond) are counter movements

<b>OKU NO KATA</b> (奥の形)	Interior Kata. Although still considered a basic Kata, <b>Oku no Kata</b> has to be studied after the techniques of <b>Gyaku no Kata and Nage no Kata</b> have been sufficiently mastered.
<b>OMOTE</b> (表)	Omote refers to surface; front; face; exterior; outside The opposite of omote is <b>Ura</b> .
<b>OMOTE NO KATA</b> (表の形)	Front Kata Omote no Kata, is the oldest Kata, intended for the advanced level and consists of 13 techniques. It should only be studied after the basics of HYR are sufficiently mastered.
<b>OSAE</b> (押さゑ)	The act of pressing down (from the verb <b>Osaeru</b> )
<b>OTOSU</b> (落とす)	to drop, or to let fall In HYR, there are many techniques that use the principle of bringing down or dropping. For instance: <ul style="list-style-type: none"> <li>• <b>Hiji Otoshi</b>: bringing down the elbow in GYAKU NO KATA</li> <li>• <b>Hora Otoshi</b>: bringing down the head (lit. bringing down a cavity, referring to the ear cavity), in NAGE NO KATA</li> <li>• <b>Konoha Otoshi</b>: let fall the leaves of trees, in NAGE NO KATA</li> <li>• <b>Kote Otoshi</b>: bringing down the forearm, in OKU NO KATA</li> <li>• <b>Ke Otoshi</b>: bringing down a kick, in OKU NO KATA</li> <li>• <b>Tai Otoshi</b>: bringing down the body, in OKU NO KATA</li> <li>• <b>Inazumi Otoshi</b>: bringing down “a flash of lightning” in OKU NO KATA</li> <li>• <b>Mawashi Otoshi</b>: bringing down while turning, in OKU NO KATA</li> <li>• <b>Hiki Otoshi</b>: bringing down while pulling, in TANTO DORI</li> <li>• <b>Kuguri Otoshi</b>: bringing down while submerging, in TANTO DORI</li> <li>• <b>Hiji Gime Otoshi</b>: bringing down while concluding on the elbow, in TANTO DORI</li> <li>• <b>Ranpu Otoshi</b>: bringing down a “wind disturbance”, in TANTO DORI</li> <li>• <b>Taki Otoshi</b>: bringing down like a “waterfall”, in CHO BO KUMIDACHI</li> <li>• <b>Maki Otoshi</b>: turn and bring down in HANBO KUMIDACHI</li> </ul>
<b>RAN</b> (乱)	Lit. chaos, revolt Although most people will know “ <b>Ran</b> ” as the name of the movie of Akira Kurosawa, the concept is frequently used in Budo.
<b>REI</b> (礼)	Behaviour, conduct, manners, ... While studying the Budo (and especially <b>Koryu</b> ), a great importance is given to etiquette ( <b>Rei</b> or <b>Reishiki</b> ). The true meaning of <b>Rei</b> (礼) becomes clear when looking at its Kanji, showing a man kneeling at an altar. In daily practise (and in a very narrow meaning) <b>Rei</b> (or <b>Reiho</b> ) is also used to refer to the greeting rituals (bowing): <ul style="list-style-type: none"> <li>• <b>Ritsu rei</b> (立礼): standing bow</li> <li>• <b>Zarei</b> (座礼): kneeling bow</li> </ul>
<b>RENSHU</b> (練習)	Both <b>Renshu</b> and <b>Keiko</b> (稽古) can be used to refer to training Some people use <b>Renshu</b> for physical training, where drills are rehearsed, in comparison to <b>Keiko</b> , 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 truly get to understand the technique and to be able to execute it in a similar way than previous experts. <b>Shugyo</b> is also used to indicate training or study but more in a spiritual context

<b>RENZOKU</b> (連続)	Means continuously and is sometimes used in a training context, to indicate the continuity of techniques.
<b>RI-AI</b> (理合)	Meeting the truth/logic Understanding the <b>Ri-Ai</b> of a system, means understanding the deeper meaning and underlying principles..
<b>RYŪ</b> (流)	Literally, “current/flow”, but used as a suffix, it can be best translated as style or school (cfr. Ryūha).
<b>RYŪHA</b> (流派)	School in some kind of discipline (when used as a suffix, the –ha is omitted).
<b>SAGE</b> (提)	Carried in hand <b>Sage-Bo</b> is a position 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. <b>Sage-To</b> is a standing position with the Bokuto in the left hand, arms extended (in contrast to <b>Taito</b> , where the arms are bended so the Bokuto comes at the left waist).
<b>SAGEO</b> (下緒)	Cord attached to the Saya
<b>SASAE</b> (支え)	Support (from the verb <b>Sasaeru</b> , to support, to hold up).
<b>SAYA</b> (鞘)	Scabbard in which the sword is sheathed.
<b>SAYŪ</b> (左右)	Left and right Although the usual reading for left is <b>Hidari</b> and right is <b>Migi</b> , in compound words the pronunciation can be <b>Sa</b> and <b>(Y)ū</b> .
<b>SEIGAN</b> (正眼)	Literally, “aiming at the eye” Seigan no Kamae is a basic stance for the sword but also for Cho Bo and Hanbo.
<b>SEIRETSU</b> (整列)	Standing in a line
<b>SEIZA</b> (正座)	Kneeling position
<b>SEME</b> (攻め)	Literally, “aggression, attack” Initiative to close the distance and maintain the pressure when launching an attack.
<b>SEN</b> (先)	Initiative (can also be read as “Saki”, before) In kendo, there are 3 kinds of initiatives defined ( <b>Mittsu no sen</b> ): <ul style="list-style-type: none"> <li>• Go no sen (tai no sen): timing when responding to an attack</li> <li>• Sen(no sen): timing in response to but before the opponent finishes his attack</li> <li>• Sensen no sen: timing in response to an intended attack (even before sen)</li> </ul> These methods of initiative can also be called <b>Taisen</b>
<b>SENPAI</b> (先輩)	Senior student, as opposed to <b>Kohai</b> , junior student
<b>SENSEI</b> (先生)	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.
<b>SEPPUKU</b> (切腹)	Cut the Belly Seppuku (切腹) is the more formal name for Hara Kiri (腹切り). It is written with the same two characters but in reverse order.
<b>SHAKU</b> (尺)	Japanese measure

	The <b>Shaku</b> is defined as 10/33 meters (approximately 30.3 cm), and is divided into 10 <b>Sun</b> .
<b>SHIKATA</b> (仕方) or SHIDACHI (仕太刀)	<b>Shikata</b> , literally means “using person” (Shidachi means “using sword”) <b>Shikata</b> (or Shidachi) is the one performing the techniques, in contrast to <b>Uchikata</b> (or Uchidachi).
<b>SHIKKŌ</b> (膝行)	Knee (Sjtsu or Hiza) moving (Go from the verb iku, to go) The correct method of moving around starting from Seiza
<b>SHIME</b> (締)	Lit. tighten Choking (strangling)
<b>SHIN</b> (心)	Heart/mind The heart is pronounced <b>Shin</b> (心) in most compound words (e.g. “Fudoshin”, immovable heart) but is called <b>Kokoro</b> (心) as a standalone word.
<b>SHINKEN</b> (真劍)	Real sword A <b>Shinken</b> is very sharp, in contrast to most practise swords. A Shinken, traditionally made in Japan is usually called <b>Nihon-to</b> .
<b>SHINOGI</b> (鑓)	The <b>Shinogi</b> is the ridgeline that separates the edge (ha) and the back (mune) of the sword.
<b>SHINTŌ</b> (神道)	Way of the gods Shinto is a typical Japanese religion, also known as “kami no michi”, which is an alternative reading.
<b>SHITEN</b> (支点)	The fulcrum of a lever (Teko).
<b>SHIZEN</b> (自然)	Natural, spontaneous Movements should be done naturally, unforced. In kendo and some other arts there is the concept of Shizentai”, natural posture.
<b>SHŌMEN</b> (正面)	Front <b>Shomen-uchi</b> is a straight downward strike to the forehead.
<b>SHU HA RI</b> (守 破 離)	Concept related to how to learn things over time: <ul style="list-style-type: none"> <li>• At the beginning of studying a <b>waza</b> we need to keep the teaching of our teacher as it is. We imitate his moving and execution. This keeping is <b>Shu</b> (in some way this is <b>Shin</b>).</li> <li>• At the next step, the rules can be broken and other things can be tried. This breaking is <b>Ha</b>.</li> <li>• Next, there is the separation from the teaching to make one’s own way. This is illustrated by <b>Ri</b>.</li> <li>• Then with this experience, one can go back to <b>Shu</b>.</li> </ul>
<b>SHUGYŌ</b> (修行)	Training, practice, discipline
<b>SŌKE</b> (宗家)	In the older days, <b>Soke</b> was the head of a family. In a <b>Koryu</b> like HYR, it now is the title for the “headmaster.” of the school.
<b>SUHADA KENPŌ</b> (素肌剣法)	<b>Suhada</b> can be translated as naked body (because no armour is worn) and <b>Kenpō</b> is swordmanship (not to be confused with <b>Kenpo</b> , the Chinese martial art) <b>Suhada kenpo</b> , is in contrast to techniques done in armour ( <b>Kaisha kenpō</b> ).
<b>SUIGETSU</b> (水月)	Literally meaning “water moon” <b>Suigetsu</b> , or the “water moon”, refers to the reflection of the real moon in water. Nevertheless the real moon (heavenly moon) is unreachable

for us. Therefore only its reflection in water is part of our world, yet more difficult to see clearly.

The concept of “water moon” is very important in swordsmanship: the sword is a “water moon” that only the skilled swordsman can see. The ability to see the “water moon” is the first step in knowing how to detect when e.g. the sword is out of reach and when it is in range.

In some schools, **Suigetsu** is used to refer to the solar plexus (as the point where the water and fire chakra intersect). However, scientifically, the solar plexus is referred to as **Mizuochi** (also pronounced Mizoochi).

**SUKI** (隙)

Opening

In a fight, one should not give openings to the opponent but on the contrary, try to sense openings with the opponent.

There are different kinds of openings:

- Kokoro-no-suki (心の隙) - opening of the mind/spirit
- Kamae-no-suki (構えの隙) – opening in a kamae
- Dosa-no-suki (動作の隙) - opening during movement (although it can be argued that this is also an opening in the mind, since maintaining pressure and concentration while moving is a mental status)

**SUN** (寸)

Japanese measure.

One sun is approximately 3 cm.

**Sun** is also used to indicate that there is only a very small space (example Sun-dome: stopping just before something).

**SURI** - (摺)

Sliding

Used in different combinations: **Suri-ashi** (sliding steps), **Suri-komi** (entering by sliding in), **Suri-age** (sliding up),...

**SUTEMI** (捨て身)

At the risk of one's life

Sutemi is a Kendo concept: Concentration of all one's effort into one strike, even at the risk of defeat

**SYŪ HA RI** (守破離)

Protect-Break-Construct

Concept related to how we learn things over time. At the beginning of studying we need to keep the teaching of our teacher as it is. At the next step, the principles can be broken and some applications on them are made. Next, there is the separation from the teaching to make one's own way. Often this is more loose, although still very strong.

**TACHI** (太刀)

Long sword

**TAIJI SEI** (対峙生)

Confrontation with oneself.

Inevitable part of “following the way”. One will always be confronted with oneself. Therefore it is important to not be tended by arrogance but respect (not fear) enemy, teacher, fellow student,...

**TAIKAI** (大会)

Big meeting

**TAISEN** (大先)

Set of Initiatives (see also **Sen**).

**TAITŌ** (帯刀)

Wearing a sword

Standing position with the Bokutō in the left hand, arms bended so the Bokutō comes at the left waist (in contrast to **Sageto**, where the arms are extended). This imitates a sword being worn in the obi (which also can be called Taitō)

**TAME** (溜)

Literally “Accumulate”

In a martial context, it is usually used to describe the condition of building a mental and physical balance that will enable a successful execution of a technique. In fact, it results in creating space to move.

**TAN** (胆)

Liver; courage (guts)

In Japanese liver can also mean courage, like “guts” in English

<b>TEKO</b> (挺子)	Lever Joint dislocations, Gyaku, and throws, Nage, are commonly achieved through application of the lever, or Teko, principle. The fulcrum, or Shiten of the lever usually being a part of the jujutsu expert's body placed strategically beneath or upon a joint or weak body point.
<b>TE NO UCHI</b> (手の内)	<b>Te no uchi</b> refers to the correct grip of the sword, or in a broader sense to one's skills.
<b>TSUBA</b> (鐔 or 鐔)	Sword guard
<b>TSUKA</b> (柄)	Handgrip, hilt of the sword
<b>TSUKI</b> (突き)	Thrust towards the abdomen or throat of the opponent.
<b>UCHI</b> (打)	Strike
<b>UCHIKATA</b> (打方) or <b>UCHIDACHI</b> (打太刀)	The one undergoing the techniques but yet guiding (his role is to let Shikata learn the techniques). In contrast to <b>Shikata</b> (or <b>Shidachi</b> )
<b>URA</b> (裏)	Back; reverse (opposite of <b>Omote</b> ).
<b>WAKIGAMAE</b> (脇構)	Waki means "the other way, side". Wakigamae is a basic stance
<b>WAZA</b> (技)	Technique
<b>YŌ</b> (陽)	Literally, "yang"
<b>ZANSHIN</b> (残心)	<b>Zanshin</b> is often translated as to stay with spirit/heart It is a high state of awareness, vigilance and alertness, where concentration is maintained in order to always be ready for the next move. It is also a formal way to go back to the correct preparation for the next Waza (or ending).

## Part 2: Techniques

Training the KIHON (基本) is training the foundation or the basis of the art. In HONTAI YOSHIN RYU, formal KIHON training is considered essential for BOJUTSU (棒術), where the students learn to handle the CHO BO (長棒) in a practice without opponent. Another formalisation of KIHON (基本) exists for 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 are true KIHON in spirit. The third KATA, known as OKU NO KATA (奥の形) is called inner or inside KATA 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 were formalized by Minaki Saburo (17th soke) to prepare students for OMOTE NO KATA (表の形), the oldest KATA 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 form when teaching to specific target groups like high school children. This KIHON 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 exercises can also be very useful.*

KATA (形) are the formal set of techniques used to transmit the essential techniques or principles, called **GENSOKU** (原則), of the school. 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 KATA in HONTAI YOSHIN RYU are:*

- *Toshu (no) Kata (徒手形)*
  - 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)
- *Emono Kata (得物形)*
  - 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)*

## Part 3: In the DOJO

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

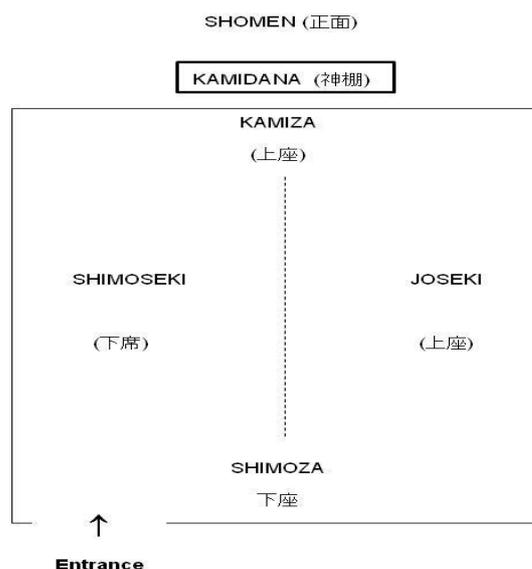
*The DOJO (is a humble place of natural and quiet dignity, always kept clean. An atmosphere of courtesy and respect is essential to cultivate the appropriate spirit, associated with the practice of BUDO (武道). In many instances, however, we don't have the possibility to train in a true DOJO, i.e. a place totally devoted to study BUDO (武). 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 and it is not a devoted place, we do try to create the right atmosphere, so that we can call it our "Dojo".*

A traditional DOJO 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.

The DOJO 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** (下座) is the lower location, located at the left side (when facing to the front)

The ground map of a traditional DOJO:



During training In the DOJO much attention is given to proper clothing.

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

*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 (本體楊心流柔術 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 (腰当り, 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.*

*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.*

*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).*

Although training is usually 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.*

## Part 4: Basic vocabulary useful in and around the dōjō (not HYR specific)

### 1. Basic Japanese words/expressions

- **Hai:** yes
- **lie:** no
- **Sumimasen** or **Shitsurei shimasu:** excuse me
- **Arigatō gozaimasu:** thank you  
*Note: for actions that are finished, the past tense is used: arigatō gozaimashita.*  
*This is also said at the end of a training session*
- **Onegai shimasu:** please do  
*This is also said at the beginning of a training session*
- **Dō itashimashite:** you are welcome
- **Wakarimasu:** I understand (in contrast to *wakarimasen:* I don't understand)
- **Chigau/chigaimasu:** different
- **Hajime:** begin
- **Yame:** end
- **Ki o tsukete:** take care
- **Daijōbu desu:** it is all right
- **Kanpai:** cheers

### 2. AISATSU (挨拶): the Japanese term for "greetings".

- **Ohayō 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**
- **Sayōnara** 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
- **Dōzo 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 dōjō, 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 **Okaerinasai** ("Welcome back").

### 3. New Year

- **Ōmisoka** (New Year's Eve) is a very busy day in Japan, In fact, the end of the year throughout the beginning of the "new year", is a particularly special time of the year for Japan but also for a *dōjō*.
- **Nōkai** (lit. settlement gathering) are after training gatherings at the end of the year. They are also known by the more recent word **Bonenkai**.
- **Shōgatsu** (or Oshōgatsu) is the term for "New Year" (literally "Proper Year")
- **Sanganichi** (lit. three days") are the first three days of January. This is usually time for family and close friends.
- January 4th until January 15th is a period of 12 days called **Matsu-no-uchi**. This is when *hatsugeiko*, *shinnenkai*, *kagami biraki* and other events are organized.
  - **Hatsugeiko**: first training of the year, may-be followed by a *Sinnenkai*.
  - **Shinnenkai**: New Year's party that usually also includes special food *Osechi-ryōri*, associated with *Shōgatsu* (such as *mocha*: sticky rice cake).
  - **Kagami Biraki**: formal event with ceremony, drinking (ceremonial sake) and food (traditional food is *O-shiruko*: sweet porridge of azuki beans served with *mochi*). *Kagami Biraki* (opening the mirror) is a tradition that started in the *Tokugawa shogunate* (actually started by the 4<sup>th</sup> *Tokugawa shogun*) where *Daimyo* were called together after the New Year. The shogun opened the doors to his shrine, exposing the ceremonial mirror and prayed for prosperity and luck. During the event **kagami mochi** is eaten. The *mochi* is not cut with a knife (cutting has negative connotations like cutting off ties) but is broken.

### 4. JOSŪSHI (助数詞): counter words

Numbers are often used when counting during an exercise:

1. **ICHI** (one),
2. **NI** (two),
3. **SAN** (three)
4. **SHI** or **YON** (four)
5. **GO** (five)
6. **ROKU** (six)
7. **SHICHI** or **NANA** (seven)
8. **HACHI** (eight)
9. **KYŪ** (nine)
10. **JŪ** (ten).

The traditional general counters *HITOTSU*, *FUTATSU*, *MITTSU*, *YOTTSU*, *ITSUTSU*, *MUTTSU*, *NANATSU*, *YATTSU*, *KOKONOTSU*, *TŌ*,...) 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**,...

5. **HŌ** (方): direction, used to indicate where to move:
- MAE (前), or forward (also called ZEN)
  - ATO (後): backward (also called GO)
  - SAYŪ (左右): left and right
  - MIGI (右): right (also pronounced YU)
  - HIDARI (左): left (also pronounced SA)
  - NANAME (斜め): oblique

6. **KARADA** (体): body

During training, reference to different parts of the body is often made. Here some useful entries:

- |               |                       |
|---------------|-----------------------|
| • Ankle       | ASHIKUBI (足首)         |
| • Arm         | UDE (腕)               |
| • Back        | KOSHI (腰)             |
| • Blood       | CHI (血)               |
| • Bone        | HONE (骨)              |
| • Cheek       | HOHO (頬)              |
| • 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)             |
| • Navel       | HESO (臍)              |
| • Neck        | KUBI (首)              |
| • Nose        | HANA (鼻)              |
| • Temple      | KOMEKAMI (顳)          |
| • Throat      | NODO (喉) or INKŌ (咽喉) |

## Part 5: the katana

The **KATANA** (刀) is sheathed in a scabbard, called **SAYA** 鞘. When training with a sword, proper 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) part of blade near (10 cm) the tip, this is the cutting area
- **MUNE** (棟) Back of blade, opposite side of the edge.
- **TSUBA** (鐔 or 鐔: Sword guard
- **TSUKA** (柄) Handgrip, hilt (ending in the **Tsuka-gashira**: the pommel of the sword, the butt of the handle).

Other parts of the sword:

- **BŌSHI** (銚子) Tempered area in tip
- **FUKUSA** (ふくら) the curved point (cutting edge) of Kissaki
- **HA MACHI** (刃切) 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 piece of dry bamboo that is nailed through the hole)
- **MUNE MACHI** (棟切) end of the ridge.
- **NAKAGO** (茎) Tang of blade.
- **SHINOJI JI** (鎗地) surface of the blade between the ridge and Shinogi-suji.
- **SHINOJI SUJI** (鎗筋) Line of blade that runs parallel to the ridge
- **YASURI ME** (鑿目) File marks on tang.
- **YOKOTE** 横手

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** (鱧) sharkskin, used for wrapping of TSUKA.