

Counting, Commands, & Glossary of Common Terms in Kendo

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Counting

Counting			Enumerations	
English	Japanese	Korean	English	Japanese
One	Ichi	Hana	First	Ipponme
Two	Ni	Dul	Second	Nihonme
Three	San	Set	Third	Sanbonme
Four	Shi	Net	Fourth	Yonhonme
Five	Go	Dasok	Fifth	Gohonme
Six	Roku	Yu-Set	Sixth	Ropponme
Seven	Shichi	Eel-Gop	Seventh	Nanahonme
Eight	Hachi	Yu-Dul	Eighth	Happonme
Nine	Kyu	A-Hop	Ninth	Kyuhonme
Ten	Ju	Yul	Tenth	Juponme

Table 1: Counting and Enumerations.

Courtesies

- **Arigato Gozaimashita** : (有賀とご座いました) “*Thank you*” (for practicing with me).
- **Domo Arigato Gozaimashita** : (どうも有賀とご座いました) “*Thank you*” (very polite context).
- **Onegaishimasu** : (御願います) “*If you please*” (practice with/teach me).
- **Otagai ni Rei** : (お互いに礼) “*Bow to your peers*”.
- **Sensei ni Rei** : (先生に礼) “*Bow to the Sensei*”.
- **Shomen ni Rei** : (正面に礼) “*Bow to the Shomen*”.

- **Men (wo) Tsuke** : (面を付け) “*Put on your Men*”.
- **Mokuso** : (黙想) “*Meditation*”.
- **Osame-To** : (納め刀) “*Put away your weapon*”.
- **Seiza** : (正座) Assume **Seiza**, the formal sitting position.
- **Seiretsu** : (整列) “*Line up*”.
- **Sonkyo** : (蹲踞) Assume **Sonkyo**, the formal crouching position.
- **Tai-To** : (帯刀) Bring your **Shinai** to the ready position at your hip.
- **Yame** : (止め) “*Stop*”.
- **Yasume** : (休め) “*Break/rest period*”.

Dojo Commands

- **Hajime** : (始め) “*Begin/start*”.
- **Kamae-To** : (構え刀) “*Assume your stance*”.
- **Men (wo) Tore** : (面を取れ) “*Take off your Men*”.

Shiai Terms & Commands

- **Chuken** : (中堅) Third player on a team match.
- **Encho** : (延長) Overtime period. **Encho** is “sudden death”, i.e. the first point wins. There is usually no time limit during **Encho**.

- **Fukusho** : (副将) Fourth player on a team match.
- **Fukushin** : (副審) Sub-referee during **Shiai**
- **Fusen-Gachi** : (不戦勝ち) Win through default/disqualification.
- **Gogi** : (合議) Judges conference. Players **Osame-To**, step back to the outer edge of the court and assume **Sonkyo** until the **Gogi** is over.
- **Hajime** : (始め) Begin a match.
- **Hansoku** : (反則) Penalty. Match stops, and players return to their starting positions. Judges will announce the offense.
- **Hansoku Ikkai** : (反則一回) 1st penalty.
- **Hansoku Nikai** : (反則二回) 2nd penalty. A second penalty results in one point being awarded to the opponent.
- **Hantei** : (判定) Judges decision.
- **Hikiwake** : (引き分け) Match is a tie. (applicable to team matches)
- **Jiho** : (次鋒) Second player on a team match.
- **Jikan Desu** : (時間です) Time keepers call to indicate “Time-up”. Players return to starting positions.
- **Mejirushi** : (目印) Coloured flag worn on backs of the players. Also termed a “Tasuki”.
- **Nihonme** : (二本目) Begin round two.
- **Senpo** : (先鋒) First player on a team match.
- **Shinpan** : (審判) Judge.
- **Shinpan-Cho** : (審判長) The referee director (head referee)
- **Shinpan-Shunin** : (審判主任) The court specific referee director.
- **Shobu** : (勝負) Begin final round (of a match).
- **Shobu-Ari** : (勝負あり) Match point. Players assume **Sonkyo**, **Osame-To**, and exit the court area.
- **Shushin** : (主審) The head judge during **Shiai**.
- **Taisho** : (大将) Fifth player on a team match.
- **Tasuki** : Another name for the **Mejirushi**.
- **Wakare** : (分かれ) Command to separate players back to **Issoku Itto no Maai**, but maintaining relative positions in the court.
- **Yame** : (止め) Stop the match. Players return to starting positions.

Glossary of Common Terms

- **Age-To** : (上げ刀) A **Katate** variant of **Jodan no Kamae**.
- **Ai** : (1) (prefix) (相) “*Mutual, balanced*”. (2) (suffix) (合) “*Union, integration*”.
- **Aite** : (相手) “*Opponent*”.
- **Ai-Kakari Geiko** : (相掛稽古) “*Mutual attack practice*”. Two **Kendoka** do **Kakari Geiko** together.
- **Ai-Uchi** : (相打ち) “*Mutual strike*”. Commonly interpreted as a “simultaneous strike(s)”.
- **Ashi** : (足) “*Foot*” or “*leg*”.
- **Ashi-Kamae** : (足構え) “*Foot Position*”. This term is used to refer to the position of one’s feet.
- **Ashi-Sabaki** : (足捌き) (lit.) “*Foot/leg handle/deal with*”. A term used to refer to “footwork” of any type.
- **Ayumi-Ashi** : (歩み足) “*Walking foot*”. This style of footwork refers to the normal walking motion where the the right and left feet pass each other in an obvious “right-left-right” succession.
- **Bogu** : (防具) Kendo Armor. See also **Men**, **Kote**, **Do**, and **Tare**.
- **Bokuto** : (木刀) “*Wooden sword*”. In **Kendo** the **Bokuto** is used exclusively to practice **Kata**. Also sometimes referred to as a **bokken** (木剣).
- **Bokuto Waza** : (木刀技) A series of forms created to practice **Kendo** fundamentals with the **Bokuto**. They are also a means through which the **Kendoka**

can understand the link between **Shinai Kendo** and a **Katana**.

- **Bushi** : (武士) “War/military gentleman”. A samurai or, more commonly translated as, warrior.
- **Bushido** : (武士道) “The way of the samurai”. A code of ethics, morals, and conduct designed for the samurai.
- **Chi no Kamae** : (地の構え) The “kamae of earth”. See **Gedan no Kamae**.
- **Chika-ma** : (近間) A distance (from your opponent) that is shorter than **Issoku Itto no Maai**.
- **Chisai** : (小さい) “Small”.
- **Chisai Waza** : (小さい技) “Small techniques”. A term used to refer to small strikes.
- **Chudan no Kamae** : (中段の構え) “Mid level” **Kamae**. **Chudan** is known as the “kamae of water” due to its adaptability for offensive and defensive **Waza**. **Chudan** is the fundamental **Kamae** in **Kendo**.
- **Chudan Hanmi no Kamae** : (中段半身の構え) A variant of **Chudan no Kamae** while using the **Kodachi** in the **Nihon Kendo no Kata**. See also **Hanmi no Kamae**.
- **Connection** : A mental and physical connection with the opponent. The mental connection implies one must have a perception as to how the opponent will act to a given situation, their intents, as well as perception of their level of focus, **Ki Ken Tai no Ichi**, and **Zanshin**. The physical connection allows one to react to physical movements, maintain distance, adjust **Kamae**, etc... A **Connection** allows you to mirror the opponent mentally and physically, keeping a balance until a **Suki** is found or created by oneself or ones opponent.
- **Daito** : (大刀) The long **Shinai** used in **Nito no Kamae**.
- **Dan** : (段) “Step” or “level”. Often used to refer to ones rank in **Kendo**.
- **Dan-I** : (段位) This refers specifically to the set of **Dan** ranks in **Kendo**, commonly interpreted as “black belt”. **Dan** ranks range from 1st to 8th.
- **Datotsu** : (打突) A “strike” or “thrust”.
- **Datotsu Bu** : (打突部) The portion of the **Shinai** strikes are made with; the **Monouchi**.
- **Datotsu Bui** : (打突部位) Portion of the **Bogu** where one may strike.
- **De** : (出) “Coming out”, i.e., something is being initiated or started.
- **Dead** : A term used to describe ones weapon when its ability for offensive and defensive techniques has been eliminated. Usually the result of improper grip or striking technique, or if one has had their strike effectively parried via some type of defensive **Waza**. Ones weapon also becomes **Dead** if they do not have proper **Zanshin**.
- **Dead Hands** : Similar to your weapon becoming **Dead**, however in this case it is caused by your hands/forearms being too close together during or after striking. Specifically the spacing required between your forearm and the **Tsuka** for proper **Kamae** is lost and the wrists are fully arced forward. When one has **Dead Hands** the left hand will be level with, or above, the right wrist during a strike.
- **Debana Waza** : (出ばな技) Techniques used to strike as an

attack is being initiated or “just coming out”.

- **Do** : (1) (道) “Do”, as in **Kendo**: “the way”, i.e. a “way” of enlightenment, or of bettering oneself. (2) (胴) “Do”, as in **Bogu**: the abdomen target/protector.
- **Do-Chikawa** : (胴乳皮) Leather loops on the **Do-Kawa** used to attach the **Do-Himo**.
- **Do-Himo** : (胴紐) The cords used to tie the **Do**.
- **Do-Mune** : (胴胸) The upper chest portion of the **Do**.
- **Do-Kawa** : (胴皮) The lower portion of the **Do**; the striking area.
- **Dojo** : (道場) “Practice hall”. The place where one practices **Kendo**.
- **Enzan no Metsuke** : (遠山の目付け) “Fixing your eyes on a distant mountain”. See **Metsuke**.
- **Four Sicknesses** : The four sicknesses, or admonitions, in **Kendo** are *kyofu* (恐怖) *fear*, *gimon* (疑問) *doubt*, *odoroki* (驚き) *surprise*, and *tomadoi* (戸惑い) *confusion*.
- **Fumi Komi** : (踏み込み) The shortened, and almost exclusively used, term for *Fumi Komi Ashi* meaning “lunging footwork”. With **Fumi Komi** one uses a large, lunging **Okuri-Ashi** style footwork. This type of footwork is one of the exceptions where a **Kendoka** will partially forgo using **Suri-Ashi** as the leading foot will momentarily leave the ground near the end of the **Fumi Komi** step. This type of footwork is well known in **Kendo** as the one that makes “the stomping noise”.
- **Gedan no Kamae** : (下段の構え) The “low level” **Kamae**. **Gedan** is known as the “*kamae of earth*”. **Gedan** is considered a physically defensive **Kamae** however a strong and aggressive spirit is required for it to be successful.
- **Gedan Hanmi no Kamae** : (下段半身の構え) A variation of **Gedan no Kamae** when using the **Kodachi** in the **Kendo no Kata**. See also **Hanmi no Kamae**.
- **Geiko** : (稽古) See **Keiko**.
- **Gi** : (着) The traditional practice top worn in **Kendo**. Also known as a *kendo-gi* or *do-gi*.
- **Gyaku** : (逆) “Reversed” or “opposite”.
- **Ha** : (刃) The edged portion (blade) of a Japanese sword.
- **Hakama** : (袴) The traditional practice pants in **Kendo**.
- **Hanmi** : (半身) “Half body”.
- **Hanmi Kamae** : (半身構え) “Half body stance”. Referring to ones torso when assuming a **Hanmi Kamae** as it is turned or twisted such that only half of it is exposed to the opponent. A **Hanmi Kamae** is a defensive position used to minimize exposure, i.e., targets, to the opponent.
- **Hara** : (腹) The “intestines” or “gut”. Located three fingers width below the navel.
- **Harai** : (払) From the verb *Harau*: to “sweep away” or “brush off”.
- **Harai Waza** : (払技) “Sweeping aside” **Waza**. A **Waza** where one strikes the opponent’s **Shinai**, breaking their **Kamae**, to create a **Suki**.
- **Hasaki** : (刃先) A sword’s “cutting edge”.
- **Hasso no Kamae** : (八相の構え) **Hasso** is known as “the *kamae of wood*” or the “*eight position stance*” and is a variant of **Jodan no Kamae**.

- **Haya Suburi** : (速素振り) “Quick” or “swift” **Suburi**. Commonly referred to as jumping **Suburi**, this exercise is a standard warm up and endurance drill in all **Dojos**.
- **Hi no Kamae** : (火の構え) The “*kamae of fire*”. See **Jodan no Kamae**.
- **Hidari** : (左) “Left” (direction).
- **Hidari-Te** : (左手) “Left-handed”.
- **Hiki-Waza** : (ひき技) Techniques where one strikes while moving backward. Also termed “*Hikibana Waza*”.
- **Hikibana Waza** : (ひきばな技) See **Hiki-Waza**.
- **Himo** : (紐) “String” or “cord”.
- **Hiraki** : (開き) From the verb *hiraku* meaning “to open” or “unfold”.
- **Hiraki-Ashi** : (開き足) “Opening Foot”. This type of footwork is a circular side step to the left or right.
- **Hirauchi** : (平打ち) To strike with the flat of the **Shinai**.
- **Hodoku** : (解く) A Japanese verb meaning “to loosen”. This term is used throughout the text to refer to the breaking of **Kamae** at the end of each **Kata**.
- **Ichidan Suburi** : (一段素振り) “One step” **Suburi**.
- **In-Yo** : (陰陽) The Japanese reading of the Chinese concept of **Yin-Yang**.
- **Ire-Zuki** : *Nayashi ire-zuki* (萎し入れ突き) is the full name for **Shidachi**'s parry and counter attack in the third **Tachi Kata**. Specifically, **Nayashi**, “withers, droop; to be lame”, *ire*, “to let in”, and **Tsuki** (*zuki*) “thrust”, is when one draws back the opponent's thrust, deflecting it, and then immediately counter thrusts.
- **Iri-Mi** : (入り身) (lit.) “*Entering body/person/blade*”, usually translated as “*Entering directly*”. In **Kendo** this is the fundamental intent, mindset, and motion of one using the **Kodachi**. The action of spiritually threatening and physically moving into your opponent's **Maai** (to attack).
- **Issoku Itto no Maai** : (一足一刃の間合) “*The one-step-one-sword distance*”. The distance at which one can launch an attack (or evade one) by taking just one step. This is the fundamental **Maai** of **Kendo**. While there are approximations to what this **Maai** is, usually described as the distance where you and your opponent's sword tips cross, each individual person will have their own unique **Issoku Itto no Maai** simply due to the fact that each person will have a different “one-step” distance. This distance is found through regular practice and continuously focusing on attacking ones opponent from as far away from them as possible. The maximum distance you can be away from the opponent, while still being able to take one step in and hit effectively, is your **Issoku Itto no Maai**.
- **Ji-Geiko** : (自稽古) Free sparring practice. See also **Keiko**.
- **Jin-Bu** : (刃部) The “blade edge” of the **Shinai**.
- **Jishu-Geiko** : (自主稽古) “*Self-study*”. Perhaps more appropriately “self motivated study”. To actively learn by watching, reading, contemplating what was taught, etc.
- **Jodan no Kamae** : (上段の構え) The “*high level*” **Kamae**, **Jodan** is known as the “*kamae of fire*”. As **Jodan** is very spiritually aggressive, the terms **Ten no Kamae** and **Hi no Kamae** are

its other names specifically used to describe the spirit required. It is said the spiritual component of this **Kamae** determines its success much more so than ones physical prowess.

- **Joge Buri** : (上下振り) “*Up-down swing*”. A very basic form of swing practice used to teach the beginner how to swing in large motions along their centerline. Often used as a warm up to a **Kendo** practice.
- **Kaeshi Waza** : (返し技) “*Return*” **Waza**. These are techniques such that one receives the **Aite’s Shinai** with their own with a temporary block and then *immediately* counter attack.
- **Kakari Geiko** : (掛稽古) “*Attack practice*”, i.e., an “all out” sparring practice. This drill is very common in **Kendo Dojos** as it builds endurance and spirit. **Kendoka** attempt to attack as quickly and as continuously as possible while still maintaining proper form and **Zanshin**. With **Kakari Geiko** the **Zanshin** is to be more spiritual than physical.
- **Kakari-te** : (掛手) “*Attacking hand*”. In **Kendo**, the **Kakari-te** is the one who attacks or who is striking during drill practice.
- **Kamae** : (構え) “*Stance*” or “*position*”. In the context of **Kendo**, when one assumes a **Kamae** the term has an obvious physical meaning, but it also has mental or spiritual implications. Meaning, assuming a **Kamae** doesn’t mean to just hold your **Shinai** in a certain position but that you must also assume a certain spiritual attitude. Proper physical and spiritual “position” is what makes effective **Kamae**.
- **Kane** : (金) “*Metal*”.
- **Kakegoe** : (掛け声) “*Yell*” (used to encourage activity). Although having very different meanings, in **Kendo** this is often interchanged with **Kiai**.
- **Kane no Kamae** : (金の構え) The “*kamae of metal*”. See **Wakigamae**.
- **Kata** : (形) See **Nihon Kendo no Kata**.
- **Katana** : (刀) “*Sword*”. Also pronounced as **To**, as in **Bokuto**.
- **Katate** : (片手) “*One-handed*”.
- **Katate Waza** : (片手技) “*One hand*” techniques.
- **Katsugi Waza** : (担ぎ技) “*Shouldering the sword*” technique. The purpose of the shouldering motion is to create a **Suki** in your opponent while still being in an effective position to attack.
- **Katsu** : (喝) The equivalent of a **Kiai** shout used to awaken oneself spiritually (in a zen sense). Also often referred to as a “*kwatz*”.
- **Keiko** : (稽古) “*Practice*”, “*training*”, or “*study*”. Replaced with **Geiko** depending on (grammatical) context, this term is most often used by **Kendoka** to imply sparring practice in **Bogu**.
- **Kendo** : (剣道) “*The way of the sword*”.
- **Kendoka** : (剣道家) A **Kendo** student.
- **Kensen** : (剣先) The tip of the **Shinai**.
- **Kera** : (けら) The padded area on the back of the palm of the **Kote**.
- **Ki** : (気) “*Mind*”, “*spirit*”, or “*energy*”.
- **Ki Ken Tai no Ichi** : (気剣体の一致) “*Energy/spirit*”, “*sword*”, “*body*” “*(done) as one*”. Simultaneous action of the spirit, sword, and body of a **Kendoka**. A fundamental principle in **Kendo** related to striking properly and effectively.

- **Kiai** : (気合い) “*Energy integration*”. Expression of ones spirit and intent through the voice.
- **Kiarasoi**: (気争い) “*Spirit of mutual combat*”. Overcoming an opponent through a vigorous spirit, pushing forward (physically) to break his guard.
- **Kigurai** : (気位) “*Noble presence, bearing, pride, dignity*”.
- **Kihaku** : (気迫) “*Spiritual force*”.
- **Kihon** : (基本) “*Basic*”, “*fundamental*”.
- **Kihon Bokuto Waza** : (基本木刀技) See **Bokuto Waza**.
- **Kikai** : (気海) “*The sea of energy*”.
- **Kiri Kaeshi** : (切り返し) “*Returning cuts*”. A coordinated practice of **Men**, **Taiatari**, and **Sayu-Men** with an opponent. This is one of the most important drills in **Kendo**. Often done as both the initial and final drill of a **Kendokas Bogu** practice.
- **Kiri-Otoshi** : (切り落とし) “*Cut*” “*dropping*” or “*losing*”. A **Waza** for when two strikes occur in an potential **Ai-Uchi**, one strike pushes the other aside, by the act of cutting alone, and lands on the opponent.
- **Ko-Dare** : (小垂) The small inner flaps on the **Tare**.
- **Kobushi** : (拳) “*Fist*”.
- **Kodachi** : (小太刀) The short sword used in the **Nihon Kendo no Kata**.
- **Kohai** : (後輩) A “*junior*”. This is a relative term relating to experience in **Kendo** and not necessarily ones age.
- **Kokoro** : (心) “*Spirit*” or “*mind*”.
- **Kokoro no Kamae** : (心の構え) A “*spiritual*” or “*mental stance*”. This refers to a mindset, or attitude.
- **Koshiita** : (腰板) “*Back/waist plate*”. The firm, trapezoid shaped plate on the back of the **Hakama**.
- **Kote** : (小手) The “*forearm*” target. Also the protective glove worn in practice.
- **Kote-Gashira** : (小手頭) The finger portion of the **Kote**.
- **Kuraizume** : (位詰め) To seize with superior poise and spirit. In the **Kata** this refers to the act of invading your opponent’s **Maai** with the feeling of walking forward in an unstoppable thrust.
- **Kyu** : (級) “*rank*”, “*class*”. In **Kendo** this is used as a second ranking system for beginners, i.e., those who are below the **Dan** ranks. **Kyu** ranks usually begin at 6th and range to 1st, however younger **Kendoka** may begin at 10th.
- **Ma** : (間) “*Space*”. Used in terms referring to distance or spacing.
- **Maai** : (間合) “*Spacial integration*”. Usually interpreted as “*distance*” in **Kendo**, proper **Maai** takes into account a number of different factors than simply physical distancing. Speed (your own), opponent speed, reaction time, power, distance to opponent, and **Kamae** are all factors of **Maai**.
- **Mae** : (前) “*Front*” or “*forward*” (direction).
- **Men** : (面) Helmet, head target.
- **Men-Buton** : (面ぶとん) The cloth portion of the **Men** covering the head.
- **Men-Chikawa** : (面乳皮) The small leather pieces the **Men-Himo** are (usually) attached to when fixing them onto the **Men**. There are two different types of **Men-Chikawa** used depending on the method used for wearing the **Men**, i.e., kanto or kansai style.

- **Men-Dare** : (面垂) The large flaps of the **Men-Buton** which come out over the shoulders.
- **Men-Gane** : (面金) The metal grill that covers the face in the **Men**.
- **Men-Himo** : (面紐) The strings used to tie the **Men**.
- **Men-Tate-Gane** : (面縦金) The large vertical bar of the **Men-Gane**.
- **Men-Yoko-Gane** : (面横金) The horizontal bars of the **Men-Gane**.
- **Metsuke** : (目付け) “*Point of observation*”. The full term is “*enzan no metsuke*” or “fixing your eyes on a distant mountain”. This term, in **Kendo**, refers to “where you should look” while engaging an opponent. In essence you liken looking at your opponent to looking at a mountain with the opponent’s eyes being the peak. If you simply focus on just the peak, you’ll not be able to see an entire mountain. Instead, if you look toward the peak the rest of the mountain easily comes into view.
- **Migi** : (右) “*Right*” (direction).
- **Migi-Te** : (右手) “*Right-handed*”.
- **Mitsu no Sen** : (三つの先) “*The three sen.*” This refers to the three initiatives in which to react to your opponent. The first, *sen sen no sen*, refers to having prior knowledge of your opponents intentions and, using this knowledge, draw out their attack capitalizing on it. The second, *sen no sen*, refers to attacking at the very moment your opponent is about to attack. Third is *go sen no sen*. This refers to counter-striking your opponent after they have made their attack. The opponent is countered as in *sen sen no sen*, but knowledge of the opponents intentions are not known beforehand.
- **Mizu no Kamae** : (水の構え) The “*kamae of water*”. See **Chudan no Kamae**.
- **Moku no Kamae** : (木の構え) The “*kamae of wood*”. See **Hasso no Kamae**.
- **Monouchi** : “*Hitting part*”. The upper $\frac{1}{4}$ length of a **Shinai** measured from the **Kensen** down. See also **Datotsu Bu**. From [3], “*the part of the blade of a sword which cuts the best, said to be about 10cm from the tip*”.
- **Morote** : (諸手) “*Two handed*”.
- **Motodachi** : (元立ち) Moto, “*origin/cause*”, tachi, “*standing*”. The **Motodachi** is the one who creates or offers an opening for the **Kakari-te** to practice some type of **Waza**.
- **Motodachi Geiko** : (元立ち稽古) Also termed **Uchi Komi Geiko**, this is when a **Kendoka** strikes targets offered by an opponent.
- **Mu** : (無) A prefix indicating a negation in the Japanese Language.
- **Mudra** : The **Mudra** are hand positions used to symbolize various Buddhist concepts and meanings. There are a number of such hand positions, however in **Kendo** we use but one: the **Zenjo-In**, the mudra of meditation during the brief period of **Mokuso** before and after practice.
- **Mugamae** : (無構え) “*No kamae*” or the “*void kamae*”. This stance expresses a sense of spiritual superiority where an overtly physical **Kamae** is unnecessary; one is able to stand ready with their spirit or presence alone.
- **Mune** : (1) (棟) The top (blunt) side of a Japanese sword, also referred to as “mine”. (2) (胸) “*Chest*”. The upper chest portion of the “**Do**”; **Do-Mune**.

- **Mune-Chikawa** : (胸乳皮)
Leather loops on the **Do-Mune** used to attach the **Himo**.
- **Mushin** : (無心) “*No mind*”. In very basic terms, **Mushin** is acting on natural reflex alone, i.e., not thinking about what to do or the effects of an action.
- **Nakayui** : (中結) The leather tie on the **Shinai** $\frac{1}{4}$ the length of the **Shinai** from the top.
- **Naname Buri** : (斜め振り) “*Diagonal swing*”. Similar to **Joge Buri** but with the strikes angled at about 30° to 45°. Also used as a warm up to a practice.
- **Nayashi** : (萎し) From the verb *na(eru)*: *wither, droop; to be lame..*
- **Nidan Suburi** : (二段素振り) “*Two step*” **Suburi**.
- **Nidan Waza** : (二段技) “*Two step*” **Waza**.
- **Nihon Kendo no Kata** : (日本剣道の形) “*The Japanese kendo forms*”. A set of formal movements and techniques which form the basis of modern **Kendo**. Usually referred to as simply **Kata**.
- **Nito** : (二刀) The common abbreviation when referring to **Nito Kamae**.
- **Nito Kamae** : (二刀構え) “*Two sword*” **Kamae**. In **Kendo** one uses two **Shinai**; the **Daito** (long sword), and the **Shoto** (short sword).
- **Nuki** : (抜き) From the verb *nukeru*: to “*escape*”.
- **Nuki Waza** : (抜き技) **Waza** where you simultaneously dodge a strike and execute a counter-attack.
- **O-Dare** : (大垂) The large outer flaps on the **Tare**.
- **Obi** : (帯) “*Belt*”. The **Obi** is a belt that is worn (optionally) with the **Hakama** and **Gi**. Traditionally the **Obi** is the belt that held the samurai’s sword at their waist.
- **Oji Waza** : (応じ技) Counter-attacking **Waza**, i.e., techniques used in response to your opponent’s actions.
- **Okuri-Ashi** : (送り足) From the verb *okuru* meaning “*to send out*” or “*see off*”. The standard footwork in **Kendo** where one steps “right-left” in succession using **Suri-Ashi**.
- **Omote** : (表) “*Front*” or “*visible side*”. In **Kendo** this refers to the holders left side of the **Shinai**.
- **Orishiki Do** : (折り敷き胴) “*Kneeling Do*”. This is a **Do** strike executed by kneeling v.s. the usual **Fumi Komi** step. It is (seemingly) an unused **Waza** in modern **Kendo** save for the **Nihon Kendo no Kata**.
- **Rei** : (礼) (1) “*Bow*”, or the act of bowing. (2) A term referring to etiquette in general, i.e., **Reigi** and **Reiho**.
- **Reigi** : (礼儀) “*Bow/thanks rule/ceremony*”. **Reigi** refers to the reasons behind **Rei**, i.e., “why”, “who”, and “when” we are to perform the actions of **Reiho**.
- **Reiho** : (礼法) “*Bow/thanks law/principle*”. The systemization of etiquette and formality.
- **Renzoku** : (連続) “*Continuous, repeating*”.
- **Riai** : (理合い) “*Principles of/behind*”. The condition under which an action or actions are rational, purposeful.
- **Ritsu Rei** : (立礼) “*Standing*” **Rei**.
- **Sage-To** : (下げ刀) “*Hanging sword*”. The relaxed standing

- position with the **Shinai** held at ones side.
- **Sakigawa** : (先革) Leather cup on the end of the **Shinai**.
 - **Sakigomu** : (先ゴム) Rubber insert inside the tip of the **Shinai**.
 - **Samurai** : (侍) See **Bushi**.
 - **Sandan Suburi** : (三段素振り) “Three step” **Suburi**.
 - **San Satsu Ho** : (三冊法) Three laws for defeating an opponent; kill their sword, kill their spirit, and kill their techniques.
 - **Sayu-Men** : (左右面) An angled strike to the upper left or right **Men**.
 - **Seigan no Kamae** : (正眼の構え) (lit.) “Correct eye” **Kamae**, often translated as “aiming at the eyes”. A variant of **Chudan no Kamae**, **Seigan** is normally used in response to **Jodan no Kamae** as it offers better **Kote** protection and facilitates the use of certain **Oji Waza** against strikes made from **Jodan**.
 - **Seiza** : (正座) “Correct sitting” (position). The Japanese formal seated position.
 - **Seme** : (攻め) (n) An “attack” or “offense”. From the verb *semeru* meaning “to attack”, “to assault”. **Seme** is often interpreted as “pressure”. This refers to a spiritual or mental pressure, not an actual physical force. If a **Kendoka** can pressure their opponent spiritually, they will be able produce **Suki** in their opponent creating an opportunity to strike. Effective **Seme** stems from ones spirit, form, posture, **Kamae**, and is the product of many years of diligent practice.
 - **Seme-Komu** : (攻め込む) “Pressuring step”. The forward step taken by **Shidachi** during the second **kodachi kata** which which forces **Uchidachi** to step back into **Wakigamae**.
 - **Senpai** : (先輩) “Senior/older graduate”. This is a relative term relating to experience in **Kendo** and not necessarily to ones age.
 - **Sen** : (先) An abbreviation of the term “sente”, “first move, forestalling, initiative”.
 - **Sensei** : (先生) “Teacher”.
 - **Shiai** : (試合) A **Kendo** match where points are scored.
 - **Shidachi** : (仕太刀) “The doing sword” or “the serving sword”. The **Shidachi** assumes the role of the “student” in the **Kata**.
 - **Shi Kai** : (四戒) “Four admonitions”. See **Four Sicknesses**.
 - **Shikake Waza** : (しかけ技) Techniques to initiate a strike.
 - **Shin** : (心) “Mind”, “heart”, or “spirit”.
 - **Shin-Gyo-So** : (真行草) The three *feelings* which the **Shidachi** embodies in the **Kodachi Kata**. ‘Shin’, lit. “truth”, ‘Gyo’, lit. “stream”, and ‘So’, lit. “grass”. These also correspond to the ideas of three phases or transitions, for example *formal*, *semi-formal*, *informal*. Another example, according to [5], is referring to shapes or forms where ‘Shin’ is the true shape, ‘So’ is the essence of the shape, and ‘Gyo’ is the transition between the two. These feelings also correspond to **Shu-Ha-Ri**.
 - **Shinai** : (竹刀) Bamboo practice sword.
 - **Shinogi** : (鑓) The ridge on the side of a blade and running along its length, usually closer to the **Mune** than the blades edge.
 - **Shinogi o Kezuru** : (鑓を削る) “Shaving the shinogi”. This is done in the fourth **Tachi Kata** after the **Uchidachi** and **Shidachi**

launch a strike and end up in **Ai-Uchi**. While maintaining a sense of combative tension, each one must fight for center in order to prevent a **Suki** on which their opponent can capitalize. This is the essence of **Tsubazeriai**.

- **Shisei** : (姿勢) “*Position*” or “*stance*”. This term, while having a similar translation with **Kamae**, has a completely different connotation. **Shisei** refers to a physical position only whereas **Kamae** has an associated *spiritual* element. For example, *tai-to shisei* or *sage-to shisei* are common *position* terms which are shortened to simply **Tai-To** and **Sage-To** in **Kendo**.
- **Shizentai** : (自然体) The “*Natural body*”. This posture is one where the **Kendoka** stands with natural (proper) posture, i.e., standing straight and extending the spine, shoulders back, arms hanging naturally at ones side, feet shoulder width, and the abs engaged via a pelvic tilt. **Migi** and **Hidari Shizentai** is when the right or left foot is forward respectively and the opposite shoulder is pulled backward somewhat.
- **Shomen** : (正面) (1) The center or front of the **Men**. (2) The symbolic head of the **Dojo**.
- **Shoshin** : (初心) “*Beginners Mind*”. In **Kendo** one is often reminded to “keep your beginners mind”. This refers to the idea that, like a beginner, one should always be open and ready to learn, be ready to find faults in their own technique, and most importantly to practice with all of their energy in everything they do. It is a common fault after practicing for some time to believe that one is able to do something without the potential for improvement or correction. It is also common for one to lose the initial vigor that is present for something that is new. Always maintain your **Shoshin** and practice accordingly.
- **Shoto** : (小刀) The short **Shinai** used in **Nito Kamae**.
- **Shu-Ha-Ri** : (守破離) ‘Shu’, lit. “*protect*”, “*obey*”, ‘Ha’, lit. “*detach*”, “*digress*”, and ‘Ri’, lit. “*leave*”, “*separate*”. In brief, **Shu-Ha-Ri** is a term used to describe the various stages of learning or progress in many arts. The first stage, ‘Shu’, has the practitioner obeying the teacher’s method and ideals in every detail. The second, ‘Ha’, is when the student has learned enough that they are able to incorporate their own ideas. The third, ‘Ri’, is when the student is able to leave their teachings behind them as the “specific machinery” is no longer overtly needed; all is natural. The **Nihon Kendo no Kata** embody **Shu-Ha-Ri** in **Tachi Kata** 1, 2, 3, and in **Kodachi Kata** 1, 2, 3. See [1] and [5] for more.
- **Suburi** : (素振り) “*Elementary swing*”. This is the fundamental drill of a **Kendo** practice. Over the years **Kendoka** will *easily* perform tens or even hundreds of thousands practice strikes in their training, perfecting technique through repetition.
- **Suki** : (隙) “*Interval*”, “*gap*”, “*opportunity*”. This term is used to refer to an opening in ones defense, either in your own or in your opponent’s. It also refers to an opening or gap in ones thoughts or actions, e.g., due to hesitancy or distraction.
- **Suriage Waza** : (すり上げ技) A “*Rising slide*” **Waza**. These techniques are used to deflect an opponent’s attack by sliding your

own weapon along the opponent's making a small, "half-circle" motion as you lift your weapon into the path of the coming strike. This "rising-slide" motion is not to be confused with hitting or knocking your opponent's weapon out of the way, as with **Uchiotoshi Waza**, as it is a controlled deflection.

- **Suri-Ashi** : (摺り足) (lit.) "*Sliding foot/leg*". **Kendoka**, regardless of the type of footwork being used, will most often be sliding their feet as they step. There are exceptions but the fundamentals of **Kendo** always use sliding footwork. This term is often used to refer to **Okuri-Ashi** itself, however this text maintains the distinction.
- **Suri-Komi** : (すり込み) (lit.) "*Sliding step*". This **Waza** is used during the third **Kodachi Kata**. The **Shidachi** slides his blade along the **Uchidachi**'s, controlling it, as he steps into the **Uchidachi**'s **Maai**.
- **Suri-Nagashi** : (すり流し) (lit.) "*Slide and sluice/pour off/set adrift*". The nagashi motion is often explained as pouring water. This **Waza** is used during the third **Kodachi Kata**. The **Shidachi** receives the **Uchidachi**'s incoming **Do** strike using the left **Shinogi** and redirects/controls it by sliding the **Kodachi** down their **Tachi** at the same time.
- **Suri-Otoshi** : (すり落とし) (lit.) "*Dropping slide*". This **Waza** is used during the third **Kodachi Kata**. **Shidachi** slides his blade down and left along **Uchidachi**'s, sweeping it away.
- **Sutemi** : (捨て身) (lit.) "*Sacrifice/abandon person/body/self*", often translated as "*body abandoning*". Usually interpreted as "all or nothing", this term is referring to the samurai's "final strike". Meaning they will be attacking their opponent with the feeling of "all or nothing"; they will either kill the opponent with this strike, or be killed in the attempt.
- **Tachi** : (太刀) The long sword used in the **Nihon Kendo no Kata**.
- **Tai** : (体) "*Body*".
- **Taiatari** : (体当り) "*Body blow*", "*ramming attack*", or "*suicide attack*". A technique used by **Kendoka** to create a **Suki** in their opponent by closing in on them and upsetting their balance via a push. It is crucial to understand the difference between **Taiatari** and simple pushing or shoving. Definition from [4] and [2].
- **Tai-To** : (帯刀) "*Sword at belt*", i.e., the position where one would wear the sword. In **Kendo**, **Tai-To** is the position where the **Shinai** is held at a 45° angle at the hip in preparation to "draw" it.
- **Taiso** : (体操) "*Gymnastics*" or "*calisthenics*", i.e., a warm up.
- **Tare** : (垂) Waist protector.
- **Tare-Himo** : (垂紐) The small belts of the **Tare**.
- **Tare-Obi** : (垂帯) The waist portion of the **Tare**.
- **Te-no-Uchikawa** : (手の内皮) The palms of the **Kote**.
- **Ten** : (天) "*Sky*", "*heaven*" or "*point*".
- **Ten no Kamae** : (天の構え) The "*kamae of heaven*". See **Jodan no Kamae**.
- **Tenugui** : (手拭い) "*Hand towel*". The cloth towel worn by **Kendoka** underneath their **Men**.
- **Te-no-uchi** : (手の内) "*Palm, skill*". **Te-no-uchi**, often explained as "*wringing out a wet*

towel”, is how a **Kendoka** holds their **Shinai** at the moment of impact. Proper **Te-no-uchi** allows a **Kendoka** to execute strong and balanced strikes while maintaining control over the **Shinai** during the moment it impacts the target. **Te-no-uchi** allows one to, properly and with control, *stop* their **Shinai**. Without **Te-no-uchi**, the force of the strikers **Shinai** will (1) upon impact cause the striker to lose control of the **Shinai** ending in a poor and ineffective strike, or (2) the **Shinai** will fully connect with the target but the force of the **Shinai** will be improperly directed to the opponent on impact. Aside from being ineffective, this strike will most likely hurt your opponent and must be avoided.

- **To** : (刀) “*Sword*”. A Japanese sword, **Katana**.
- **Tobi Komi Waza** : (飛び込み技) “*Burst into*” or “*jump into*” **Waza**. These **Waza** are where one launches an attack at the opponent with strong spirit the moment the opponent’s spirit falters.
- **To-ma** : (遠間) A distance (from your opponent) that is longer than **Issoku Itto no Maai**.
- **Tsuba** : (鐔) **Shinai** thumb guard.
- **Tsuba-Dome** : (鐔止め) Rubber stopper that holds **Tsuba** in place.
- **Tsubazeriai** : (鐔迫り合い) “*Locked swords*” (from [4]). The position when two **Kendoka** are in close proximity, **Tsuba** against **Tsuba**.
- **Tsugi-Ashi** : (突き足) “*Thrusting foot*”. This style of footwork is a variation of **Okuri-Ashi**, where the **Kendoka** brings both feet side-by-side before taking the **Okuri-Ashi** step. This motion helps to build momentum and is often used to cover very large distances.
- **Tsuka** : (柄) The **Shinai** handle.
- **Tsuka-Gashira** : (柄頭) **Tsuka**’s end.
- **Tsuka-Gawa** : (柄革) Leather covering the **Tsuka** of the **Shinai**.
- **Tsuka-Himo** : (柄紐) A leather string or set of loops at the top end of the **Tsuka** used to anchor the **Tsuru**.
- **Tsuki** : (突き) “*Thrust*”.
- **Tsuki-Dare** : (突き垂) Throat protector.
- **Tsuru** : (弦) The string on the top side of the **Shinai**.
- **Tsutsu-Bu** : (筒部) The forearm area of the **Kote**; the striking area.
- **Uchidachi** : (打太刀) “*The striking sword*” or “*the presenting sword*”. **Uchidachi** assumes the role of the “teacher” in the **Kata**.
- **Uchi Komi** : (打ち込み) Striking practice using **Fumi Komi**.
- **Uchi-Otoshi Waza** : (打ち落とし技) (lit.) “*Dropping*” or “*losing strike*”. Techniques for striking the opponent’s **Shinai** down and to the left or right, mid-way through their attack.
- **Uke-Nagashi** : (受け流し) (lit.) “*Receive and sluice/pour off/set adrift*”. The *nagashi* motion is often explained as pouring water. This **Waza** is used during the first and second **Kodachi Kata**. The **Uchidachi**’s attack is received using the **Kodachi** while at the same time redirecting it by making it slide off the **Kodachi** via the **Shinogi** and **Hiraki-Ashi**.
- **Ura** : (裏) “*Back*” or “*non-visible side*”. In **Kendo** this refers to the holders right side of the **Shinai**.

- **Ushiro** : (後) “*Backward*” (direction).
- **Wakigamae** : (脇構え) “*Side stance*”. This is known as the “*kamae of metal*” and is a variant of **Gedan no Kamae**.
- **Waza** : (技) “*Technique(s)*”.
- **Yin-Yang** : An idea from Chinese Taoism dealing with opposites and/or duality; duality where one can’t exist without the other. See **In-Yo**.
- **Yoko-Men** : (横面) “*Sideways/horizontal*” **Men**. A sideways **Katate** strike to the right or left side of the **Men**.
- **Yokote** : (横手) The area on a Japanese sword where the curved tip ends and the blade proper begins.
- **Yokote-Kosa** : (横手交差) “*Intersection of the yokote*”. This is the “distance” at which two **Kendoka** are to be separated when doing formality based motions in the **Kendo no Kata**.
- **Yuko Datotsu** : (有効打突) “*Effective strike*”.
- **Za Rei** : (座礼) “*Seated*” **Rei** from the **Seiza** position.
- **Zanshin** : (残心) “*Remaining mind*”. In the context of **Kendo** this is, simply put, interpreted as sustaining both mental and physical alertness with every action.
- **Zazen** : (座禅) “*Sitting zen*”. The practice of seated zen meditation.
- **Zekken** : (ゼッケン) Name tag worn on the **Tare**. Also termed a “nafuda”.
- **Zenjo-In** : (禅定印) “*Zen meditation hand position*”. See **Mudra**.

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