

日本語英語辞書剣道

**Kendo Japanese-English Dictionary**

## A

**Agari** (n.) Apprehension or nervousness; ie before a first competition experience or prior to a particularly important tournament cause a loss in mental and physical balance.

**Ai-chūdan** (n.) 1. When two competitors take Chūdan position in a match, practice or Kata. 2. Beginning a match or restart of play from this position.

**Ai-gedan** (n.) When two competitors take Gedan position in a match, practice or Kata.

**Ai-jōdan** (n.) When two competitors take Jōdan position in a match, practice or Kata.

**Ai-ki** (n.) A position or attitude complimentary to that of one's opponent. (It is necessary in a military confrontation to maintain an opposite and reciprocal attitude to that of one's opponent until the final blow of the contest, ie when an opponent is strong, one should remain weak; when an opponent is weak one should attack vigorously. This principle is expressed in Japanese as Aikiohazusu. Through the practice of developing one's Ki, a higher level of Ki emerges. When resisting Ki is sublimated into harmonizing Ki, which weakens and nullifies an enemy, it is also called Aiki.)

**Ai-satsu** (n.) Greetings and conversational etiquette; including expressions of congratulations, thanks and fellowship. (Polite etiquette and proper respect for fellow **Kendōists** is an important aspect of **Kendō**) See **Rei**.

**Ai-tai-suru** (v.) To face each other.

**Ai-te** (n.) An opponent in competition, practice or **Kata**. / Also **Shiaiaite** (competition opponent), **Keikoaite** (practice opponent).

**Ai-uchi** (n.) 1. The exchange of simultaneous cuts of thrusts which would deserve a score of **Ippon** in a match or practice if independently delivered; ie one player strikes **Men** while the other simultaneously strikes **Dō**. / In a match **Aiuchi** is not counted as **YūkōDatotsu**. 2. A case in which both strike simultaneously, ie **Men** and **Men**, but both fail to land a blow is also considered **Aiuchi**.

**Amasu** (v.) To anticipate and retreat from the attack of an opponent while drawing them into a vulnerable position. (The retreat should be made in a graceful manner by leaving a margin of space into which you invite an opponent's attack. This is not an exaggerated motion.)

**Ashi-gamae** (n.) A stance from which appropriate response to an opponent's action can be made.

**Ashi-haba** (n.) The width and length of one's stance.

**Ashi-hakobi** (n.) See **Ashisabaki**.

**Ashi-sabaki** (n.) Four types of footwork for delivering a strike or evading an attack: **Ayumiashi**, **Okuriashi**, **Hirakiashi**, and **Tsugiashi**.

**Ataru** (v.) To be on target; to have hit directly. / **Ateru**, the transitive form of **Ataru**.

**A-un-no-kokyu** (n.) 1. A complimentary rhythm of respiration between two competitors. 2. The careful control of movements and timing during Kata performance. / Pronunciation of the vowels "A" and "Un" represent the process of inspiration and expiration. / In Sanskrit, the vowel "A" is the first vowel voiced with the mouth open, and "Un" is the last vowel voiced with the mouth closed; together symbolizing a universal beginning and end.

**Ayumi-ashi** (n.) A style of footwork developed in **Kendō** using alternate gliding steps to cover large distances quickly.

## B

**Battō** (n.) 1. Sword drawing. 2. In the practice of **Kata**, after completing the standing bow and having taken three steps closer to one's opponent, the action of drawing the sword. 3. Drawing the **Shinai** in practice or competition.

**Bō-gyo** (n.) 1. An evasion from attack. (An attack may be evaded by blocking with the **Shinai**, body movement or footwork.) 2. The action of discouraging an opponent from attacking through intimidation.

**Bokken** (n.) See **Bokutō**.

**Bokutō** (n.) A sword made of Oak or Medlar wood. / Also **Bokken** or **Kidachi**.

**Bu** (n.) 1. The original meaning of the Chinese character **Bu** is 'Marching with armor in hand', or "charging ahead". 2. Referring to the military arts. (During the **Edo Period**, under the strong influence of Chinese Confucianism, the meaning of **Bu** was derived from China's oldest dictionary as "stopping the sword", and was therefore regarded as a symbol of pacifism with which to govern the world.)

**Bu-dō** (n.) 1. The doctrine of the Japanese military class. 2. **Budō** also refers to the military code, **Bushidō**, and the military arts, **Bujutsu**. (From the end of the **Meiji Period** through the **Taisho Period** it was asserted that not only the technical but also the mental standards of the military arts should be raised. In 1919 the **Dainippon-Butokukai**, the governing body of all Japanese military arts, adopted the terms **Kendō**, **Judō**, and **Kyūdō** in place of **Gekken**, **Jūjutsu**, and **Kyūjutsu** respectively. At that time, the recently popular term **Budō** was also regarded as a comprehensive term for these three arts.) 3. Today the term **Budō** includes not only **Kendō**, **Judō**, and **Kyūdō** but also **Sūmō**, **Naginata**, **Aikidō**, **Karatedō**, **Jū-Kendō**, and **Shōrinji-Kenpō**.

**Budō-kan** (n.) 1. A hall or building designated for the practice of military arts. (Military halls may be centers accommodating practice of all the military arts, or may be designed specifically for one of the military arts.) 2. The Nippon **Budōkan** is often referred to simply as **Budōkan**. (Formerly, the term **Budōjō** was used in place of **Budōkan**.)

**Bu-gei** (n.) 1. Military arts. (The Chinese character **Gei** implies mental and physical cultivation through training techniques.) 2. The ideas of mental and physical development inherent in the military arts.

**Bugei-jūhappan** (n.) The 18 different recognized disciplines of **Bugei**.

**Bu-jutsu** See **Bugei**.

**Bu-toku-den** (n.) The hall for military arts in **Heian Jingu Shrine**, constructed by **Dainippon-Butokukai**.

**Butokusai** (n.) A ceremony and festival for the development of the martial arts. (On May 4, 1899 (**Meiji 32**), **Butokusai** was held in **Heian Jingū**.)

With the foundation of the **All Japan Kendō Federation** in 1953 (**Shōwa** 28) the festival was revived and is now a part of the **Kyōto-Taikai**.)

**Byō-ki** (n.) 1. A state of poor health. 2. In **Budō**, focus of concentration on one point, interrupting the natural flow of energy and spirit. (When a competitor loses fluidity by focusing only on winning the match, by concentrating too hard on the choice of techniques, or by being too tense, they will be too preoccupied to respond naturally.) See **Shikai**.

## C

**Chakin-shibori** (n.) Referring to the similarity between wringing out a wet **Chakin** (tea ceremony cloth) and the proper grip of a sword at the moment a strike or thrust has landed. (At the moment of impact the little and ring fingers should tighten around the hilt as the thumbs rotate slight and thrust forward.)

**Chaku-gan** (n.) A focus of view. (In **Kendō** it is of utmost importance which part of the opponent one looks at. The term **Metsuke** is often used in place of **Chakugan**. The best method is to focus on the opponent's eyes while keeping their entire body in view. To avoid telegraphing an intended strike do not look directly at the target area. One's gaze should not be focused too strongly on one particular point or one's view of the opponent will be limited.)

**Chaku-sō** (n.) The method of wearing a **Kendō** uniform and armor. (The proper wearing of a **Kendō** uniform requires a great deal of practice and experience. Often the ability of a **Kendōist** can be estimated by their appearance in uniform. It is important to wear a **Kendō** uniform so that it is both neat and allows freedom of motion.)

**Chaku-za** (n.) 1. A sitting method. 2. The method of sitting into **Seiza** from a standing position. / See **Seiza**.

**Chigiri** (n.) a small metal used to fix the four section of a **Shinai** together at the inside of the hilt. / See **Shinai Nomenclature**.

**Chika-ma** (n.) A distance relative to one's opponent shorter than the general **Issokuitto**.

**Chō-musubi** (n.) A butterfly knot. (The **Men** and **Dō** should be tied in this manner.)

**Chōyaku-suburi** (n.) **Men** strikes practiced using a forward and backward jumping step.

**Chūdan-no-kamae** (n.) A basic position taken with the sword tip at a height between the eyes and solar plexus. (The height of the sword tip and hands is relative to the height of one's opponent, the distance between you, and the type of sword, **Bokutō** or **Shinai**.)

**Chū-shin** (n.) 1. The middle or center. (It is important in **Kendō** to attack the opponent's centerline.) 2. The center cross of a **Shiaijō**.

## D

**Dai-tō** (n.) The longer of two **Shinai**.

**Dan-i** (n.) The rank, or level of skill, above **Kyu** level. (In **Kendō** there are ten **Dani**, or levels of **Dan**.) See **Counting Terms**.

**Dan-tai-sen** (n.) 1. Team competition. 2. competition by teams of three players or more. / Officially **Dantaishiai**. / See **Kojinsen**.

**Dantai-shiai** (n.) See **Dantaisen**.

**Dan-to-kyū** (n.) 1. Grade and rank; the system of hierarchy used in **Kendō** to indicate levels of ability. (The first martial art to adopt the **Dan** system was **Kodōkan Jūdō** when the first **Shodan** was issued in 1883 (**Meiji** 16). The **Kyū** system was used by the Tokyo Metropolitan Police in **Kendō** training, and formally adopted in 1885 (**Meiji** 18). The first **Kendō** use of the **Dan** system was a Tokyo Normal College in 1908 (**Meiji** 41). The **Dan-Kyū** system has been used in Japan since 1917 (**Taisho** 6) when the **Dainippon Butokukai** adopted the system. that system, still in use today, designates then **Dan** levels and six **Kyū** levels.)

**Da-totsu** (n.) Strikes and thrusts.

**Datotsu-dōsa** (n.) The coordination of the arms and legs to deliver a strike or thrust.

**Datotsu-no-kikai** (n.) A prime opportunity to attack. / See **Mittsunoyurusanutokoro**.

**De-bana** (n.) The very moment that an intended strikes begins, which provides an opportunity for counter-attack.

**Debana-waza** (n.) Counter-attack techniques delivered at the moment of **Debana**. ie **Debana Men**, **Debana Kote**, **Debana Tsuki**. / See **Classification of Techniques**.

**De-gashira** (n.) See **Debana**.

**Dento-bunka** (n.) Traditional culture. / Rituals, customs, and intangible cultural assets unique to Japan transcended from ancient times (including codes of behavior and social contact). Especially included are theater arts from the Edo Period such as **Nō**, **Kabuki**, **Jōryūi**, the arts of Tea Ceremony, and Flower Arrangement, etc. As legacies of the **Edo Period** **Kendō**, **Judō**, **Kyudō**, and **Nipponbushidō** are also considered cultural assets.)

**Dō** (n.) 1. Abdomen and chest protecting armor used in **Kendō**. 2. One of the targets in **Kendō** competition. 3. A strike to the **Dō** of an opponent. / See **Equipment Nomenclature** and **Kendō Target Areas**.

**Dō-chū-sei** (n.) The necessity for a composed and serene attitude, especially during rapid physical activity. Mental composure which enables the evaluation of one's opponent despite being outwardly vigorous in movement.

**Dō-gu-bukuro** (n.) A sack or bag for **Kendō** equipment.

**Dōji-ni** (adv.) Simultaneously.

**Dō-jō** (n.) Originally the place where Guatama Buddha received enlightenment under a linden tree, later the shrines where Buddhists were trained. Eventually **Dōjō** became the name for martial arts training halls.

**Dōjō-kun** (n.) The obligation to, and etiquette of, martial arts training; often a set of rules posted in a **Dōjō**.

**Dō-tō** (n.) Exactly the same [ability, skill, etc.].

**Dō-uchi** (n.) A strike to the **Dō**.

**Dō-waza** (n.) Techniques for striking the **Dō**.

## E

**En** (n.) 1. Buddhist term for Karma. 2. In **Kendō**, the relationship between two players during a volley of techniques.

**En-bu** (n.) The practice, performance, or demonstration of martial arts.

**En-ko** (n.) An arc.

**En-undō** (n.) A technique of striking with **Shinai** drawing the tip in a broad arc over one's head in a smooth continuous motion.

**Enzan-no-metsuke** (n.) Literally "watching a mountain from afar", viewing one's opponent in their entirety. / See **Metsuke**.

## F

**Fu-dō-shin** (n.) A state of mind unaffected by outside factors, yet flexible enough to react to any changing conditions.

**Fukushiki-kokyū** (n.) Respiration from the diaphragm [used in **Kendō**].

**Fumi-kiri-ashi** (n.) The leg which provides force and stability by pushing off the floor, in a forward strike the left leg, in retreat the right leg.

**Fumi-kiri-dōsa** (n.) The coordination of swinging the **Shinai** while pushing off from the left leg during a forward strike.

**Fumi-kiru** (v.) Pushing off the floor with the leg to begin a jump forward.

**Fumi-komi** (n.) A firm stamping step forward.

**Fumikomi-ashi** (n.) Firm stepping of the right foot, with the entire sole, and forward motion of the left foot to gain forward momentum.

**Fumikomi-dōsa** (n.) Recovery to a vertical position by bringing the left foot in after a rapid forward strike used in modern **Kendō**; accomplished

by the continuous process of footwork from the beginning of a strike in **Issokuittō** distance through **Okuriashi**.

**Furi-kaburu** (v.) To swing the **Shinai** or **Katana** overhead.

**Furi-orosu** (v.) To swing the **Shinai** downward toward the **Men**, **Kote**, or **Dō**.

**Furu** (v.) To swing [the **Shinai**.]

**Fusegu** (v.) To defend.

## G

**Gakka-shiken** (n.) A written test in a **Dan** level examination; usually of theoretical nature.

**Gakko-Kendō** (n.) The general study of **Kendō** in schools.

**Gasshuku** (n.) Lodging together with other **Kendōists** during several consecutive days of training, intended to develop skill as well as camaraderie.

**Gedan-no-kamae** (n.) A strong defensive position with the sword tip lower than the navel.

**Gekken-kōgyō** (n.) A unique **Meiji Period** demonstration, by **Sakakibara Kenkichi**, in 1873, for the progression of **Kendō**, imitating modern **Sūmō** demonstrations. (Held periodically until 1889 (**Meiji 19**), **Gekkenkōgyō** significantly contributed to the revival of **Kendō**.)

**Gi-jutsu** (n.) A technique.

**Gi-nō** (n.) A skill.

**Go** (n.) A condition or state of being late in time or space.

**Go-kaku** (n.) To be matched or equally in ability; similar to the identical structure of the two horns of one bull.

**Gokaku-geiko** (n.) Practice between two **Kendōists** of equal ability or rank. (The Chinese character **Kaku** is used for its meaning of rank, status or dignity.)

**Goku-i** (n.) The essence or core; mysterious and supreme understanding or goal in science or the martial arts attained through a culmination of efforts.

**Go-no-sen** (n.) The instinctual mental aspect of reacting to an attack when both players are jockeying for advantage. / Same as **Sengonosen** or **Tainosen**. / Also see **Sen**.

**Gō-rei** (n.) A command or request. / Used to indicate the beginning or execution of an exercise or technique.

**Go-te** (n.) A condition or state of being late in relation to an opponent.

**Gyaku-dō** (n.) 1. The left side of the **Dō**. 2. A strike to the **Gyakudō**.

## H

**Ha** (n.) The edge of a blade. / See **Illustration of Nihontō**.

**Haijiku** (v.) Cursory sword-tip play to judge an opponent or predict their actions.

**Haku-shu** (n.) Applause.

**Han-dō-dōsa** (n.) A slight counter motion at the beginning of any particular movement intended to gain momentum. For example, a momentary dipping of the **Shinai** down before raising it to strike.

**Han-geki** (n.) A counter-attack.

**Han-men** (n.) A one-handed diagonal strike to the right side of the **Men**.

**Han-mi** (n.) An oblique standing position with respect to an opponent. Either one's right side (**Migihanmi**) or left side (**Hidarihanmi**) faces the opponent.

**Han-puku** (n.) Repetition.

**Hanpuku-renshū** (n.) Repetitious training.

**Han-sayō** (n.) An opposite reaction.

**Hansha-dōsa** (n.) A reflex movement.

**Han-shi** (n.) The highest ranking **Kendō** title. (Awarded to masters at eighth **Dan** and above, older than 55, showing superiority in character, intimate knowledge of **Kendō** theory and technical expertise. / In exceptional cases the title **Hanshi** may also be awarded to seventh **Dan** masters.)

**Harai-ageru** (v.) Creating an opening to strike one's opponent by deflecting their **Shinai** upwards, deflecting the **Shinai** downward is **Haraiotosu** (v.).

**Harai-waza** (Any of several techniques for deflecting an opponent's **Shinai** and attacking in one motion. ie **Harai Men**, **Harai Kote**, **Harai Dō**, **Harai Tsuki**. / See **Classification of Techniques**.)

**Harau** (v.) Deflecting an opponent's **Shinai**.

**Hari** (n.) 1. Tension or intensity. 2. Rivalry or competition. 3. In **Kendō** a vigorously competitive spirit and posture tensed to react; similar to a drawn bow in archery.

**Hassei** (n.) 1. The voicing of a battle cry at the moment of strike. 2. A plea for pause in the match by a competitor.

**Hassō-no-kamae** (n.) A position with the sword erect, the handle guard and hands at mouth level, and drawn in toward the right shoulder (also called **Migiwaki Jōdannokamae**).

**Ha-suji** (n.) A line drawn with the cutting edge of a sword. (As a Japanese sword cuts best when the blade is perpendicular to an object. Even when using a **Shinai** take care to make sure it follows a path appropriate to cutting.)

**Hazusu** (v.) 1. To dodge or avert an attack. 2. Failing to land an attempted strike during an opening in an opponent's attack.

**Hei-jō-shin** (n.) 1. An everyday mentality. 2. A disciplined state of mind unaffected by sudden or unexpected changes.

**Hidari-kiki** (n.) Left-hander.

**Hidari-menuchi** (n.) A strike to the left side of the **Men**.

**Hi-kaku** (n) Tanned leather.

**Hiki-age** (n.) The act of distancing yourself by retreating or passing an opponent after a cut to demonstrate **Zanshin**. (If the distance is too great one's point will be canceled.)

**Hiki-giwa** (n.) The verge of retreat. (During an opponent's **Hikigiwa** is a prime opportunity to attack.)

**Hiki-komu** (v.) To entice an opponent into striking distance.

**Hiki-tate-geiko** (n.) Practice with a player of lower rank. (Training and encouragement is derived when a ranking **Kendōist** allows a student to complete a strike without indicating that the opportunity was given.)

**Hiki-te** (n.) See **Teko**.

**Hiki-tsukeru** (v.) To draw near.

**Hiki-wake** (v.) 1. A match ending in a draw. 2. A break or separation of competitors by the referee.

**Hiki-waza** (n.) 1. A strike delivered just before, or during, retreat from **Tsubazeiriai**. 2. A strike delivered after **Taiatari**. / ie **Hiki Men**, **Hiki Gote**, **Hiki Dō**. / See **Classification of Techniques**.

**Hiraki-ashi** (n.) an open stance taken to avoid and counter-attack a strike. (It is important to maintain eye and hip orientation toward one's opponent during **Hirakiashi**.)

**Hiraku** (v.) 1. To open. 2. Relaxing or opening in **Kata** by lowering the **Katana** from the **Chūdan** position. 3. The concerted motion of the feet and body as in **Hirakiashi**. 4. Denoting the distance or difference in

ability, as between two player's techniques. 5. A newfound understanding as in **Satori-o-hiraku**. 6. To found a new school of **Kendō** practice.

**Hira-uchi** (n.) 1. A strike with the flat side of a sword rather than the cutting edge. 2. The same motion with respect to a **Shinai**. (**Hirauchi** will not score a point.)

**Hito-iki** (n.) 1. One breath. 2. The interval between breaths during execution of a technique which is vulnerable to attack. (The moment between breaths should not be shown to one's opponent, accomplished by attacking within the time of one breath.)

**Ho-kō** (n.) A gait or stride. / See **Ayumiashi**.

**Hō-kō** (n.) A direction, or path.

**Hō-shin** (n.) 1. Generally, a loss of concentration. 2. In **Kendō**, to set free or liberate one's spirit in an effort to produce a mental state flexible enough to react to anything.

**Hyō-ri** (n.) The front and opposite surface of something. / See **Directional Terms**.

**Hyōri-ittai** (n.) The relationship between two seemingly opposed ideas, similar to two opposite sides of the same object - especially the relationship between attack and defense. (This evolved into a term to teach the principle that attack and defense, although outwardly different, are the same.)

**Hyō-shi** (n.) 1. The flow or rhythm of movement with the sword or body. 2. Compatible patterns of respiration between two opponents, or the exchange of spirit.



**I-ai-dō** (n.) 1. Technique of rapid sword drawing and cutting from a position with one or both knees on the ground, founded by **Hayashizaki Shigenobu** (date of birth and death unknown) at the end of the era of warring states (**Sengokujidai**). 2. Also **Iai**, or **Iaijutsu**. (Founded as a branch of **All Japan Kendō Federation** in 1956 (**Shōwa** 31). In 1969 (**Shōwa** 44) three standing and four sitting techniques were adopted for

standard practice. In 1980 (**Shōwa** 55) three more standing techniques were added, and together those ten techniques were standardized for the popularization of **Iai-dō**.)

**I-chi** (n.) A position or standpoint.

**Ichibyōshi** (n.) 1. Literally one beat, **Ichibyōshi** refers to the fluid completion of a technique in one continuous motion. 2. Also, the relationship between respiration and footwork in a strike or thrust.

**Ichigan-nisoku-santan-shiriki** (n.) The four essential elements of **Kendō** training, listed in order of importance: 1) Vision (esp. **Konnome**) 2) Footwork (esp. the left leg) 3) Resolute spirit 4) Assertive execution of techniques.

**I-dō** (n.) a changing of position, a traverse.

**Ippon** (n.) 1. In **Kendō** and **Judō** the completion of a technique. 2. Clear defeat of one's opponent. 3. Valid strikes and thrusts in competition.

**Ippon-uchi** (n.) A single and direct strike using all one's force and spirit.

**Iri-mi** (n.) 1. Originally the posture in **Yari** (spear) practice, slightly lower and oblique body position. 2. Rapidly closing the distance between one and one's opponent. 3. the three small sword techniques in **Kata** use this posture.

**Iro** (n.) 1. Color. 2. A slight sense or indication of something. 3. Feigning action to draw one's opponent into a vulnerable position.

**Isshō-kenmei** (n.) Originally, focusing all one's concentration to one point; pursuing a goal with all one's might, for a lifetime.

**Issoku-ittō** Originally a term appearing in a **Ono-ha-ittō-ryū** treatise about **Kenjutsu** using a **Bokutō** or **Katana**, referring to taking a distance of 180 cm (6 feet) between competitors. / This distance is called **Issokuittōnomaai**. / From this distance one step forward allows attack, while one step back provides escape, and is therefore considered the turning point of attack and defense. / In **Kendō**, **Issokuittō** makes reference to two competitors taking a distance appropriate for attack and defense, in **Chūdannokamae**, with their **Shinai** tips crossed about 10 cm (4 inches)

from the tip. This distance is longer than the 180 cm used with **Bokutō**, or **Katana** because the **Shinai** is longer, but retains the essential meaning of **Issokuittōnomaai** because it is still the turning point of attack and defense.  
/ See **Chikama** and **Toma**.

**Issokuittō-no-maai** (n.) See **Issokuittō**.

**Itsuku** (v.) Concentrating all one's spirit and focus on one part of one's body leaving the rest of one's body still in place and unable to react. Limitation of action in attack or defense caused by the leadership on one's opponent.

**Itsutsu-no-kamae** (n.) The five **Kendō** postures: **Jōdan**, **Chūdan**, **Gedan**, **Hasso**, **Wakigamae**. / Also called **Gohōnokamae**. (All five postures are included in the **All Japan Kendō Federation** standard **Kata**.)

## J

**Ji-geiko**(n.) 1. Literally "training with one's feet on the floor" indicating basic training of fundamental **Kendō** skills. 2. Training for success in competition. / Mental training and refining or polishing defects in technique. (Originally a term encompassing **Uchikomi-geiko**, **Kirikaishi**, **Kakari-geiko**, **Gokaku-geiko**, and **Shiaigeiko**. Today, a synonym of **Gokaku-geiko**.)

**Jin-bu** (n.) See **Shinai Nomenclature and Competition and Referee Terms**.

**Jin-kaku** (n.) 1. A person' character. 2. Humanistic character cultivated from **Kendō** practice.

**Jinkaku-keisei** (n.) See **Ningenkeisei**.

**Jōdan-no-kamae** (n.) An entirely offensive position from which intimidation comes from above. / A position with the blade edge directed toward one's opponent and the left hand above the solar plexus is considered a variation of **Jōdan**.

**Jōdan-waza** (n.) A technique delivered from **Jōdannokamae**, usually a one-handed technique. ie **Jōdan Men**, **Jōdan Kote**. / See **Classification of Techniques**.

**Jōge-suburi** (n.) A continuous motion, repeatedly bringing the sword from overhead down until the left hand reaches the abdomen level and back up again without changing the grip of **Chudan** position. (The lowest position of the sword tip is at the height of one's imaginary opponent's knee.)

**Jō-seki** (n.) Seating in the **Dōjō** for masters and higher ranking **Kendōists**. (If there is a shrine in the **Dōjō**, the **Jōseki** is on the shrine side of the hall.)

**Jōtai-zenmen** (n.) (**Jōtai**) The front part of the body above the waist.

**Jō-tatsu-suru** (v.) To improve one's self.

**Juku-ren-sha** (n.) A **Kendōist** of superior ability familiar with the harmony of **Shin-gi-tai**.

**Jū-nan-sei** (n.) Flexibility of joints and soft tissues.

**Jūnan-taiso** (n.) Calisthenics and stretching performed without any equipment or apparatus.

**Junbi-undō** (n.) Warming-up exercises before a match or training to ensure maximum performance and prevent injury, including calisthenics and stretching.

**Jū-shin** (n.) Center of gravity.

**Jū-tai** (n.) Lining up in a column facing the instructor. / ie groups of two (**Niretsu-Jūtai**) or four (**Yoretsu-Jūtai**) columns.

## K

**Kābon-shinai** (n.) A **Shinai** made of synthetic material rather than natural Bamboo.

**Kaburu** (v.) 1. To cover the head, as with **Tenugui**. 2. To put on and secure your **Men**.

**Kaeshi-waza** (n.) Techniques using **Kaesu** motion. / See **Kaesu**. / ie **Men-kaeshi-Dō**, **Men-kaeshi-Men**, **Men-kaeshi-Kote**, **Kote-kaeshi-Men**, **Dō-kaeshi-Men**. / See **Classification of Techniques**.

**Kaesu** (n.) The action of blocking a strike and rotating one's **Shinai** to the other side of an opponent's **Shinai**.

**Kai-sen** (n.) Rotation.

**Kakari-geiko** (n.) Intensely vigorous practice of striking, by an inferior to a superior, using all the skills learned to that point without fear of counter-attack or evasion. Practiced for a short time to the point of exhaustion.

**Kakaru** (v.) To assail, or fall upon an adversary in attack.

**Kake-goe** (n.) Expression in the form of a natural cry or shout, showing the alertness of spirit and energy.

**Kake-hiki** (n.) Advantageously reacting to an opponent. Tactics. Intimidating an opponent from using their favorite techniques.

**Kaku-do** (n.) Degree of angle. Perspective.

**Kamae** (n.) A posture taken appropriate for action or response. / See **Itsutsunokamae**.

**Kami-za** (n.) See **Jōseki**.

**Kan** (n.) An instinctive understanding; rather than through explanation or persuasion.

**Kan-geiko** (n.) Daily practice of fundamental **Keiko** such as **Uchikomi**, **Taiatari**, **Kirikaeshi**, and **Jigeiko** during the coldest period of the year. The duration of the period varies. If performed with fortitude, mental discipline is gained through this practice.

**Kan-kaku** (n.) Distance between two objects, the interval of time between two events.

**Kan-ken-no-metsuke** (n.) Observing an opponent in entirety, or in part. View of a phenomenon, **Ken-no-me**, or perception of an event's essence, **Kan-no-me**. comprehensive observation and perception of an opponent leading to understanding of their spirit and physical ability is **Kan-no-me**.

**Karui** (adj.) 1. Light in weight. 2. Denoting a **Shinai** of less than regulation weight. 3. Weakness of strikes or thrusts.

**Kata** (n.) A standard of practice expressed in formalized spirit, technique, and movement based on practical experience in real battle. Recognizable form or standard, for example **Nihon Kendō Kata**. (Through repetitious practice a student can internalize **Kata**, polish their techniques, and eventually develop their own style.) / In this dictionary the word **Kata** refers to **Japanese Kendō Kata**.

**Kata-geiko** (n.) **Kata** practice of strikes and thrusts between two players, practice without armor. (The objectives of repetitious **Kata** practice are mastering of the **Kata** techniques, and understanding of mental discipline through physical practice.) / Styles generally referred to as **Kobudō**, practice mainly through **Kata**. / Also **Kumidachi**.

**Katana** (n.) 1. An edged weapon. 2. A Japanese sword. / See **Nihontō**.

**Katate-waza** (n.) A one-handed technique. ie **Katate-migi-Men**, **Katate-zuki**. / See **Classification of Techniques**.

**Katate-zuki** (n.) A one handed thrust.

**Katazakeru** (v.) 1. To arrange. 2. To arrange and care or equipment after use. 3. To place something neatly in the appropriate space.

**Katsu** (v.) To win, or to be superior.

**Katsugi-waza** (n.) (**Katsugu** (v.)) From **Kamae**, abruptly bringing the **Shinai** to one's left shoulder, causing one's opponent to react and giving you the opportunity for attack. Strike to **Men** or **Kote**.

**Kawasu** (v.) 1. To dodge to a strike. 2. To exchange.

**Ke-ga** (n.) Injury.

**Keiken-sha** (n.) A person experienced in some for [of **Kendō**].

**Kei-ko** (n.) A term formed from two characters meaning “antiquity” and “to think”, implying the study of military or cultural arts. (Not simple repetitious training but also stresses the importance of mental attitude in physical technique. The process of physical practice is in reality a way of living intent on improving the individual. Physical practice is an important factor in the harmony between art and life.)

**Keiko-hō** (n.) A training method in **Kendō** using strikes and thrust, practiced in armor, developed from original **Kata** practice. (Toward the end of the **Meiji Period Kirikaeshi** was separated from **Keiko**, as was **Kakarigeiko** at the end of the **Taisho Period**. Later **Hikitategeiko**, **Gokakugeiko**, **Shiaigeiko** were grouped and labeled as **Jigeiko**. Because **Gokakugeiko** has become the central part of **Keiko** the two terms are now synonymous.)

**Ken** (n.) Literally a double edged sword, also called **Tsurugi**. (A single edged sword, **Katana**, should be distinguished as different from a **Ken**. The term **Tōken** (comprised of the characters for **Katana** and **Ken**) makes general reference to swords.)

**Ken-chū-tai** (n.) See **Kentaiicchi**.

**Ken-dō** (n.) Mental, physical, and philosophical training through armored practice or sword fighting particularly with a **Shinai**. (The former terms **Kenjutsu** and **Gekken** were standardized as **Kendō** when that term was adopted by **Dainipponbutokukai** during the organization of modern military arts.)

**Kendō-gu** (n.) The equipment used in **Kendō** including **Men**, **Kote**, **Dō** and **Tare**. / See **Equipment Nomenclature**.

**Keno-no-me** (n.) See **Kankenometsuke**.

**Ken-sen** (n.) The tip or end of a sword or **Shinai**. (During movement of the sword tip emphasis should be placed on keeping the sword tip on one’s opponent’s center line to allow for effective attack and defense. ) / See **Shinai Nomenclature**.

**Ken-tai-icchi** (n.) **Ken** means attack and **Tai** means composed observation, implying the ideas of attack and defense; **icchi** refers to the harmony between attack and defense, as defense is in essence a form of attack.

**Ken-zen-icchi** (n.) The concept that the final goal of Ken and Zen are the same. (Originally the objective of **Kenjutsu** was to kill. Contrary to the idea of **Ken**, the Zen religious philosophy strives for harmony between living things. In **Kendō** practice the final goal is to achieve a state of mind in battle void of thought. Similarly the practice of Zen meditation searches for a denial of self through a state of mind without thought. These two mental states are regarded as a similarity between two outwardly different undertakings, represented by **Kenzenicchi**.)

**Keru** (v.) 1. To kick with the leg. 2. In **Kendō** pushing off the floor in order to gain momentum.

**Kezuru** (v.) To sharpen, shave, or whittle. / See **Shinogi-o-kezuru**.

**Ki** (n.) 1. In Buddhist thought, the moment of using any of the five senses. 2. Something in action. 3. The moment of any change in an opposing relationship. / See **Kikai**, or **Kisen**.

**Ki** (n.) 1. The fundamental energy involved in creation, development, action, or extinction. 2. In human beings, the dynamic energy propelling perception and instinct. 3. In **Kendō**, the bond between you and your opponent. **Ki** also influences the relationship between one's own body and spirit.

**Ki-ai** (n.) 1. A state of concentration on an opponent's action, or one's own intention. 2. A cry or yell derived from this state of mind.

**Ki-atari** (n.) 1. A slight action, or thrust of **Ki**, intended to draw an observable response from one's opponent. 2. To feel one's opponent. / To predict and prepare for an opponent's attack.

**Ki-gamae** (n.) To be aware and mentally prepared to react to any movement by one's opponent. To predict and prepare for an opponent's attack.

**Ki-gurai** (n.) Strength derived through confidence. The supernatural ability to read an opponent's intentions. The strength or commanding presence derived from confidence acquired through repeated practice.

**Ki-haku** (v.) 1. Mental fortitude against any hardship. / Also **Ki-gai**. 2. A mentally assertive response to an attack.

**Ki-hon** (n.) A fundamental.

**Ki-hon-datotsu** (n.) Delivering valid strikes or thrusts from an appropriate distance to the **Men**, **Kote**, **Dō**, or **Tsuki**.

**Kihon-dōsa** (n.) Fundamental movement essential to mastering **Kendō** techniques. (**Kihondōsa** includes: posture, **Kamae**, **Metsuke**, drawing and sheathing the sword, **Ashisabaki**, **Suburi**, **Takegoe**, **Maai**, **Kihondatotsu**, the way of receiving strikes and thrusts, **Kirikaeshi**, **Taiatari**, **Tsubazeriai**, **Zanshin**, etc.)

**Kihon-gino** (n.) Fundamental techniques. / See **Kihondōsa**.

**Kihon-renshū** (n.) Repetitious practice of **Kendō** fundamentals.

**Kihon-uchi** (n.) See **Kihondatotsu**.

**Ki-jun** (n.) A standard.

**Ki-kai** (n.) A prime opportunity to attack an opponent, including beginning of a technique, a pause in the attack, or at the end of an attack. / Together called **Mittsunokoki**.

**Ki-ken** (n.) Something dangerous. / The high probability of loss, injury, or harm.

**Ki-ken-tai-icchi** (n.) The flow of **Ki** from a person into a sword resulting in a technique. This process completed without interruption. / Synonymous to **Shin-ki-ryoku-icchi**, **Shin-gi-tai-icchi**, **Shin-gyō-tō-icchi**.

**Ki-me** (n.) 1. A decision. 2. Finishing a strike or thrust decisively. 3. Resolution to complete an **Ippon**. 4. The delicate action of hand movement at the moment of a strike or thrust's impact.

**Kin-chō** (n.) A mentally tense state before action or response. (If one is too tense one will become stagnant, causing failure.)

**Kin-niku** (n.) Muscle; composed of muscle fibers. (Divided into smooth muscle and striated (skeletal and cardiac) muscle.)

**Kin-shi-waza** (n.) Generally prohibited techniques; techniques prohibited due to the possibility of injury.

**Ki-o-miru** (v.) To observe and take advantage of the moment an opponent's spirit emerges.

**Kiri-kaeshi** (n.) A practice exercise involving **Shomenuchi** and **Sayumenuchi** indispensable for **Kendō** training. (Many of **Kendō**'s fundamental movements are included in **Kirikaeshi**. **Kirikaeshi** is vital for both beginners and experts.)

**Kiri-otoshi** (n.) In one continuous motion, firmly deflecting an attack with the **Shinogi** while striking an opponent. (A typically important technique in the **Ittōryū School Kendō**.)

**Kiru** (v.) 1. Cutting with a sword. (Without proper **Hasuji** the **Katana** will not cut. **Kiru** is also used to express movement of the **Shinai** with proper **Hasuji**.) 2. To cut off, or end one's fear.

**Ki-ryoku** (n.) 1. Dynamic spiritual energy used to create activity. 2. A spiritual reserve used to bolster the body after the limitation of physical strength has been surpassed.

**Ki-sen** (n.) 1. The moment that something takes shape. 2. The moment a technique begins. (**Kisen-o-seisuru** is to control the moment of **Kisen**.)

**Ki-zeme** (n.) To overcome an opponent through spiritual energy rather than physical action.

**Kō-bō-no-icchi** (n.) The balance of mental and physical state which does not lose sight of defense while attacking, or forget attack during defense.

**Ko-budō** (n.) When compared with military sports, military arts transcended from ancient times with the ancient training and teaching method intact. / Also called **Koryū**. (Particularly, those schools of military

arts associated with the **Japanese Association for the Propagation of Kobudō**, established 1935 (**Shōwa 10**.)

**Ko-dachi** (n.) 1. A short sword. 2. A short sword used in **Kata**.

**Kō-dan-sha** (n.) High ranking person, relative to that person's peers.

**Kō-geki** (n.) 1. An attack in competition. 2. A strike following a threat. 3. A charge and strike at an opponent.

**Kōgoni** (adv.) Mutually or alternatively.

**Ko-i** (n.) The act of intentionally doing something one knows is wrong.

**Koi-guchi** (n.) The opening of a **Katana's** sheath, similar in shape to the mouth of a Japanese carp. / See **Katana Nomenclature**.

**Koiguchi-o-kiru** (v.) Pressing the **Tsuba** of a **Katana** with the left thumb 'breaking' the seal of the sheath, and preparing the **Katana** for drawing.

**Kojin-sen** (n.) See **Kojin-Shiai**.

**Kojin-shiai** (n.) An individual match fought using the skills and spirit acquired in everyday practice. / See **Dantaisen**.

**Kojin-teki-ginō** (n.) Fundamental techniques, / The bare essential techniques for practicing **Keiko**.

**Kō-kei-shisei** (n.) A **Chūdannokamae** or hitting posture unbalanced by an improper backwards lean.

**Ko-ki** (n.) The act of expiration from the lungs, expelling carbon dioxide.

**Kokoro-e** (n.) 1. Essential knowledge, 2. An accomplishment, 3. The understanding necessary to be a **Kendō** instructor.

**Koko-gamae** (n.) Mental preparedness. Mental framework. Mental resolution. Mentally prepared for **Kendō**.

**Kokusai Kendō Renmei** (n.) **The International Kendō Federation**. (Currently representing 35 member nations, with the head office at the **All Japan Kendō Federation Office**.)

**Ko-kyū** (n.) 2. The process of respiration through physically inhaling and exhaling air through muscular action, and the internal exchange of carbon dioxide and oxygen. 2. To draw energy from one's environment. 3. To predict an opponent's action and harmonize one's action accordingly (also called **Kokyū-o-awaseru**.) 4. A knack or ability.

**Kō-sa** (n.) 1. Two things in a crossed (X) position. 2. In **Kendō** the engaged position of two swords.

**Koshi-o-hiku** (v.) To unbalance a **Chūdannokamae** or hitting posture by leaning the shoulders forward while protruding the hips to the rear.

**Koshi-o-ireru** (r.) 1. To straighten from a bent position. 2. To balance a **Chūdannokamae** or hitting position by tensing the abdomen, back and hip muscles, creating an upright posture.

**Kō-tai** (n.) Change or rotation.

**Ko-te** (n.) 1. A glove used in **Kendō** to protect the hand, wrist and forearm. / See **Equipment Nomenclature**. 2. A target for striking. 3. A technique striking the cylindrical portion of the **Kote**.

**Kote-uchi** (n.) A strike to the **Kote**.

**Kote-waza** (n.) A technique to strike the **Kote**.

**Kufū-suru** (v.) 1. To devise a clever method. 2. To devise and execute tactics in **Keiko** or a match.

**Kujiku** (v.) 1. To decelerate. 2. To sprain a joint or muscle by superflexion. 3. To reduce the morale or fighting spirit of an opponent in competition or practice. / To discourage one's opponent.

**Kūkan-datotsu** (n.) Practice against an imaginary opponent, striking to the **Kote**, **Men**, **Dō**, or **Tsuki**. / A strike at an imaginary opponent without regard to their distance from you.

**Kumi-uchi** (n.) An engagement of physical contact during **Keiko** including joint manipulation, removal of the **Men**, or twisting of the head intended to immobilize an opponent. (Often occurring when the **Shinai** is dropped.

Occasionally used to train the body and spirit in **Keiko**, but strictly prohibited in competition.)

**Kurai** (n.) 1. The level or rank of something. 2. The level of mental and physical difference between two competitors. (The level of mental and physical ability is relative to the confidence gained **Keiko** experience.)

**Kurai-zume** (n.) To menace one's opponent into a disadvantageous position through physical and mental intimidation without actually striking at an opponent.

**Kuse** (n.) Habitual mistakes. The state of having bad habits that are difficult to correct.

**Kusshin** (n.) Bending and stretching, flexion and extension.

**Kuzusu** (v.) 1. To destroy, dismantle, or disturb. 2. To disturb the **Kamae**, strikes, or thrusts of an opponent with one's **Shinai**, footwork, or spirit.

**Kyō-chi** (n.) The mental state achieved through long and diligent **Keiko**.

**Kyōgi-nenrei** (n.) 1. The age from which one may enter competition. 2. Age divisions in competition.

**Kyō-iku** (n.) Education.

**Kyōiku-teki-hairyō** (n.) Consideration for students in learning process. ie lenience in competition rules for children, in the spirit of education.

**Kyō-jaku** (n.) 1. Strength and weakness. 2. The degree of strength. 3. Accentuation.

**Kyo-jitsu** (n.) Falsehood and truth. (**Kyo** denotes lack of mental and spiritual energy, while **Jitsu** is a state of full mental and spiritual energy. The key to **Kendō** is the ability to achieve a state of **Jitsu**, and to drive one's opponent into **Kyo**.)

**Kyō-ku-gi-waku** (n.) The four mental maladies; astonishment, fear, doubt, hesitation. / A restless or disquieted spirit when entering competition. / The inability to correct a poor mental state. See **Shi-kai**.

**Kyo-ri** (n.) Distance.

**Kyō-sei** (n.) Correcting defects.

**Kyō-shi** (n.) The second highest title in **Kendō**. (Awarded to **Seventh Dan Renshi Kendōists** with adequate instructional experience. / May be awarded to exceptional **Sixth Dan Renshi**.)

**Kyū-ho-no-ma** (n.) The distance at which two competitors exchange a bow in **Kata**. (Both competitors taking three steps toward each other achieves the **Issoku-ittō** distance.)

**Kyū-ki** (n.) an inspiration, an inhale.

## M

**Ma** (n.) 1. Distance in space or time. (Relating to Japanese arts, the idea of **a** is divided into ‘distance in space’ and ‘distance in time’.) 2. Synchronicity with the period of a certain rhythm, producing an alterness capable of reading an opponent’s breathing pattern. 3. Appreciation of the beauty in an unbalanced spatial relationship. 4. In **Kendō Ma** usually refers to distance in time, whereas **Maai** is used for spatial distance. (The sense of **Ki** varies according to the definition of **Ma** which is used.)

**Magaru** (v.) 1. To turn, bend or lean. 2. To distort logic or principles.

**Majieru** (v.) To cross two **Shinai**. See **Kosa**.

**Make** (n.) 1. A loss. 2. As loss in competition.

**Maki-ageru** (v.) Hindering an opponent’s **Shinai** movement, harassing and winding around their **Shinai** near the **Tsuba** with one’s **Shinai**, and opening their **Kamae** by swinging their **Shinai** up to the right or left.

**Maki-kaeshi** (n.) A block, used to defend against a thrust, by bringing the left hand overhead and rotating the sword so that the blade edge faces backward and the point downward. (Used in the fourth **Kata**.)

**Maki-otosu** (v.) Similar to **Makiageru** except that the final motion is to the right or left, downward.

**Maki-waza** (n.) A technique for breaking the **Kamae** of one's opponent by winding the tip of one's **Shinai** around theirs. / See **Maku**.

**Maku** (v.) Hindering the movement of an opponent's **Shinai** by winding the tip of one's **Shinai** around their **Shinai** near the **Tsuba**.

**Mame** (n.) Blisters incurred by physical activity.

**Mamoru** (v.) 1. To guard, protect, or defend. 2. To obey. 3. To value (something).

**Masugu** (adv.) Straightly.

**Mawari-geiko** (n.) All members of a class in two lines practicing **Keiko** simultaneously with period rotation between partners. (Appropriate for polishing technique and nourishing the spirit.)

**Mawaru** (v.) 1. To rotate. 2. To turn in **Keiko**. 3. To turn after delivering a strike.

**Meijin** (n.) 1. A famous person, a master. 2. A superior **Tatsujin**. (If a **Tatsujin's** techniques show endurance or longevity that person is referred to as a master or **Meijin**.)

**Mei-kyo-shi-sui** (n.) A clear, unclouded state of mind. / A mind without prejudice that can clearly detect an opponent's intentions just as the reflection of a mirror.

**Men** (n.) 1. A helmet with face guard used to protect the head, face throat and shoulders in **Kendō**. 2. A strike to the head. / See **Equipment Nomenclature** and **Kendō Target Areas**.

**Men-uchi** (n.) A strike to the **Men**.

**Men-waza** (n.) Techniques for striking the **Men**.

**Metsuke** (n.) Vision, focus.

**Michi** (n.) 1. Pronounced **Michi** means road or path. 2. In Japan, under the influence of Confucianism, when pronounced **Dō** indicates the ethics or

way of life. In Buddhist thought **Michi** is the path to spiritual enlightenment.

**Mi-gamae** (n.) 1. Posture taken to counter an attack. 2. A position prepared for attack, **Sutemi**. 3. A position prepared for defense, **Goshin**.

**Migi-kiki** (n.) Right-hander.

**Migimen-uchi** (n.) A strike to the right side of the **Men**.

**Migurushii-hikiage** (n.) A retreat, or loosening of the **Kamae** without sufficient **Migamae** or **Kokorogamae**.

**Mi-kiri** (n.) A dodge at the last moment of a predicted attack. (Similar to **Amasu**.)

**Mi-kiwameru** (v.) To ascertain, with confidence, the actions and intentions of an opponent.

**Mine** (n.) The back, or dull edge, of a one edged sword blade. / Also **Mune**. / See **Nomenclature of Nihontō**.

**Mine-uchi** (n.) A strike with the back of a sword blade. (Not valid in competition.) / Also **Mune-uchi**.

**Mitori-geiko** (n.) Learning and progressing by watching the **Keiko** of others, and evaluating the strong and weak points of their example.

**Mittsu-no-sen** (n.) Reference to **Sen**, **Senzennosen** and **Sengonosen** as a group of three.

**Mittsu-no-yurusano-tokoro** (n.) Three prime opportunities to attack. / See **Kikai**.

**Mizu-ochi** (n.) The solar plexus. / Also called **Mizoochi** or **Suigetsu**.

**Mochi-kata** (n.) The way of holding and gripping the **Shinai**. (Proper **Shinai** grip: The left hand grips at the very end of the hilt while the right hand grips just below the **Tsuba**; the little, ring, and middle fingers should be tense while the thumb and index finger are relaxed; the space between thumb and index finger on both hands should be oriented with the **Tsuru**;

the elbows should be bent and slightly away from the body in relaxed state; the **Shinai** should neither be drawn in nor extended away from the body.)

**Mo-han** (n.) 1. Ideal example for study. 2. A demonstration of **Keiko** or **Kata** by a **Kodansha** for the benefit of beginner students.

**Moku-hyō** (n.) 1. An aim or objective. 2. The pursuit of a technique as the aim of practice.

**Moku-rei** (n.) / **Moku-rei** (n.) A nodding bow performed without breaking eye contact or speaking.

**Moku-sō** (n.) Meditation in the **Seiza** position, hands palm up in the lap, with the left hand over the right and the thumbs slightly touching. (Performed before and after **Keiko**.)

**Mo-men** (n.) Cotton cloth. (Often used for **Kendōgi** and **Hakama**.)

**Mono-uchi** (n.) The portion of a **Katana** blade most appropriate for cutting, generally 10cm (4 inches) from the sword tip. / For a **Shinai**, from tip to the **Nakayui**, most effective for striking power.

**Moro-te** (n.) Both Hands. / Referring to two handed techniques; such as **Morotezuki**.

**Morote-zuki** (n.) A two handed thrust to the throat.

**Moto-dachi** (n.) A person who teaches by receiving strikes from students during **Jigeiko**, **Kakarieiko**, or **Kihongeiko**. (A **Motodachi** should know how to correctly deliver and receive strikes and thrusts.)

**Muda-uchi** (n.) Useless strikes. / A strike delivered without regard for opportunity or potential effectiveness.

**Mu-gamae** (n.) **Kamae** without form. / A state of being without **Kamae** in form, but always prepared to react to attack from any direction at any time. (The ultimate **Kamae**.)

**Mu-ishiki** (n.) 1. Being unaware of one's own actions. 2. Instinctual action.

**Mu-nen-mu-sō** (n.) A mind transcended to a state of selfless serenity able to mirror one's opponent. / An unfettered mind, full of energy and best prepared for action.

**Musha-shūgyō** (n.) Pilgrimage to and study at **Dōjōs** with which one is not familiar, in order to gain a broader spectrum of techniques and experience.

**Mu-shin** (n.) A state of mind free from delusion. / A void, vacant, or detached state of mind. / **See Munenmusō.**

**Musubu** (n.) To tie or make a know. [ie tying the **Kendōgi**, **Hakama**, **Dō** and **Tare**.]

## N

**Nagasu** (v.) 1. To cause to flow. 2. A referee overlooking a valid point.

**Naka-yui** (n.) A leather strap used to fix the four sections of a **Shinai** together. (The **Nakayui** is placed two thirds of the way up between the **Tsuba** and sword tip.) / **See Shinai Nomenclature.**

**Naname-buri** (n.) (**Naname-suburi** (n.)) A practice of repetitious, 45 degree diagonal **Suburi**, to the left and right (usually with forward and backward stepping footwork, and the sword tip reaching down to knee level.)

**Nayashi-zuki** (n.) A defense and counter attack against a **Tsuki** thrust by fluidity drawing the **Shinogi** down and back deflecting the attack, and then thrusting forward for a **Tsuki** counter attack. / Also called **Nayashiirezuki**.)

**Nayasu** (v.) To defeat a **Tsuki** attack by deflecting the sword with one's **Shinogi**. Represented in the **Shidatchi's** action in the third **Kata**.

**Neru** (n.) Refining and perfecting a certain technique through repetitious practice until that technique can be used under any circumstances.

**Nidan-waza** (n.) The techniques of delivering two strikes and/or thrusts in one successive motion. (ie **Kote-Men-uchi**, **Kote-Dō-Uchi**, **Men-Men-Uchi**.) / **See Classification of Techniques.**)

**Nigate** (n.) 1. Difficulty in handling or defeating a certain opponent. 2. Deficiency in a certain skill.

**Nige-goshi** (n.) 1. An attitude of retreat and escape represented by hips that are extended backwards. 2. A timid or frail attitude.

**Nigiru** (v.) 1. To grip firmly. 2. To hold something in hand.

**Nihon Kendō Kata** (n.) Originally, “**Japanese Imperial Kendō Kata**” established at the 1912 (**Taishō 1**) **Dainippon Butokukai**. (Signified the modern standardization and propagation of **Kendō** as a means of correcting poor **Kendō** form (such as incorrect posture, ignorance of proper **Hasuji**, etc.) caused by **Kendō** practice with only the **Shinai**. Following WWII renamed “**Nihon Kendō Kata**”. In 1981 (**Showa 56**) the **All Japan Kendō Federation** published standard interpretation of **Kendō Kata**. That interpretation is still accepted as the standard for teaching and practice of **Kata**.)

**Nihon-tō** (n.) A general term Japanese swords; crafted by traditional Japanese forging and production techniques. / See **Nihontō Nomenclature**.

**Nikkō-shōdoku** (v.) Disinfection or sterilization through exposure to sunlight.

**Ningen-keisei** (n.) An effort to achieve complete spiritual and physical maturation as a human being. (the ultimate goal of **Kendō**.) / Also **Jinkakukeisei**.

**Nippon Budōkan** (n.) Center for martial arts in Tokyo. (Constructed in 1964 as site of the Tokyo Olympic **Judō** competition.)

**Ni-sandan-waza** (n.) See **Renzokuwaza**.

**Ni-tō** (n.) Practice or competition with two swords (one of length under 114 cm (45 in>), and one length under 62 cm (25 in.)). See **Nitōryū**.

**Nitō-no-Kamae** (n.) A two-sworded posture taken in practice or competition. (When the longer of the two swords is taken in the right hand it is called **Seinitō-no-Kamae**, when take in the left hand, called **Gyakunitō-no-Kamae**.) / See **Illustration of Kamae**.

**Nitō-ryū** (n.) Schools of **Kendō** using two sworded techniques. (The most famous **Nitōryū** is **Niten-Ichiryū**.) / Competition with two **Shinai** is also called **Nitōryū**.

**Nobasu** (v.) 1. To extend time or space. 2. To encourage and nurture the abilities of a student. 3. To educate.

**Noru** (v.) 1. To ride or get on board. 2. To control an opponent's **Shinai** by 'riding' it with one's own **Shinai**.

**No-to** (n.) 1. The action of sheathing a sword. 2. Returning a **Shinai** to the hip in a 'sheathed' position.

**Nugu** (v.) To take something off.

**Nukeru** (v.) Passing by an opponent after a **Furikomi** strike.

**Nuki-waza** (n.) A counter-attack after dodging (such as by **Amasu** or **Mikiri**) an opponent's attack. / See **Classification of Techniques**.

**Nusumi-ashi** (n.) The action of drawing the left foot forward in preparation for a strike, which is concealed from one's opponent. / Also **Tsugi-ashi**.

**Nyū-mon** (n.) 1. The beginning of Buddhism study. 2. To become a disciple of a certain master in order to learn their techniques.

## O

**Obi** (n.) A belt or cinch.

**Ō-dachi** (n.) The longer of two **Katana** or **Bokutō**. / Also **Daitō**.

**Oi-komi** (n.) 1. A chase of an opponent who is in rapid linear retreat. 2. A chase of one's opponent while delivering continuous strikes to the **Men**, **Sayumen**, or **Kote-Men**.

**Oikomi-men** (n.) A chasing strike to the **Men** against an opponent who has retreated due to one's **Seme**.

**Oi-uchi** (n.) 1. To strike an opponent who is in retreat. 2. To attack an intimidated opponent.

**Ōji** (n.) 1. Response. 2. Receiving an attack with one's **Shinai**. 3. Reaction to an opponent.

**Ōji-gaeshi** (n.) Counter-attack after receiving a strike with one's **Shinai**.

**Ōji-Waza** (n.) Techniques for counter-attack. (ie **Suriagewaza**, **Uchiotoshiwaza**, **Kaeshiwaza** and **Nukiwaza**.) / See **Classification of Techniques**.

**Okori** (n.) 1. The beginning. 2. the moment that one's intention to attack an opponent takes shape. / See **Kikai**.

**Okuri-ashi** (n.) Movement using gliding steps that do not alternate. (The foot leading to the direction of motion moves first and the other foot follows without passing the lead foot. Accomplished smoothly without vertical motion, or a bouncing of the body up and down. Ends in the same stance as it started in. The most appropriate for attack and defense and therefore the most fundamental footwork in **Kendō**.) / See **Ashisabaki**.

**Omote** (n.) The left side of the **Shinai** when in **Chudannokamae**. / See **Ura**.

**Omote-zuki** (n.) A thrust to the throat delivered from the right side of an opponent's **Shinai** as you face them. / See **Urazuki**.

**Ori-shiki** (n.) 1. A position on one bent knee. 2. A position sitting on one folded leg with the other let up. (Appears in **Shidachi's** movement in the seventh **Kata**.)

**Osaeru** (v.) 1. To hold in place. 2. To control one's emotions.

**Osaeru** (v.) To control an opponent's **Shinai** by pressing down with one's **Shinai**.

**Osameru** (v.) To restore. / See **Nōtō**.

**Oshi-dashi** (n.) A pushing or expulsion of an opponent outside of the **Shiai-jō**.

**Oshi-de** (n.) See **Teko**.

**Oshi-giri** (n.) A cutting action by pushing of the blade across an object.

**Ō-tai** (n.) A line-up in rows rather than in columns.

**Owaru** (n.) To end.

## R

**Rei** (n.) 1. A code intended to retain social order. 2. Display of respect to one's opponent.

**Rei-gi** (n.) Etiquette and manners for displaying respect.

**Rei-hō** (n.) 1. Method of displaying respect, synonymous to **Reigisahō**. 2. Also referring to the etiquette particular to **Ogasawara School**. 3. A general bow toward the **Shomen**, or a mutual bow between two competitors.

**Reinijimari-reiniowaru** (v.) Literally “Begin with bow - End with bow”; a phrase reflecting the discipline and respect necessary in the martial arts, particularly **Kendō**.

**Ren-shi** (n.) The third title in **Kendō**. (Awarded to sixth **Dan** with refereeing ability.)

**Ren-shū** (n.) Practice, drill, training.

**Renshū-hō** (n.) Method of training.

**Renshū-jō** (n.) Place of training.

**Renshū-kōka** (n.) Progress derived from training.

**Ren-zoku** (n.) A fluid succession [of blows].

**Renzoku-teki** (n.) Continuous; in a series.

**Renzoku-sayū-menuchi** (n.) Successive **Menuchi** alternating between left and right.

**Renzoku-waza** (n.) 1. In a continuous motion, striking to break an opponent's mental and physical balance and then striking into the opening created by the first strike. 2. In a continuous motion, striking to break an opponent's mental and physical balance before striking at one's real objective, without regard to reaction by the opponent to the first strike. / Also **Nidanwaza** and **Sandanwaza**.

**Ri** (n.) Theory or rationale. / An unchanging theory or law.

**Ri-ai** (n.) A rational relationship of motion between you and your opponent. / See **Ri**.

**Ri-hō** (n.) Reason or logic. (**Ri** meaning spirit, and **Hō** meaning method of technique.)

**Ri-nen** (n.) Supreme reason obtained through logic.

**Ri-ni-kanau** (v.) To be rational.

**Rin-ki-ō-hen** (n.) Freedom and flexibility [able to respond to anything erratic or unexpected].

**Ritsu-rei** (n.) A standing bow. (Before or after competition or training.)

**Ryū-ha** (n.) A branch or school deviated from the original by a difference in style or technique derived from a difference in theory. (ie **Onoha-Ittoryū**, **Yagyu-Shinkageryū**, etc.)

## S

**Sabaku** (v.) To secure an advantageous position through footwork (**Ashisabaki**) use of the **Shinai** (**Shinai-sabaki**) or general body motion (**Taisabaki**).

**Sae** (n.) Both hands working in unison to achieve good **Kime** at the end of a **Datotsu**. (At the moment of impact, an important factor in determination between valid and invalid strikes and thrusts.)

**Sage-tō-shisei** (n.) A position for standing bow with the sword at one's left side, the **Tsuru** down, and without thumbing the **Tsuba**.

**Saki-gawa** (n.) The leather cap used to secure the tip of a **Shinai**.

**Sandan-waza** (n.) Delivering three strikes and/or thrusts in a series. (ie **Kote-Men-Dō**, **Kote-Men-Men**, etc.) / See **Classification of Techniques**.

**Sankaku-ki** (n.) An explanation of that particularly delicate triangle formed by the navel, left eye, and sword tip in **Chūdannokamae**.

**San-satsu-hō** (n.) Three ways to control an opponent's **Kisen**: 1) Control or hinderance of an opponent's **Katana** by deflecting, or beating it away. 2) Keeping one's opponent on the technical defensive. 3) Defeating an opponent's ke by dominating the flow of events through good **Kigurai**. / Also **Mittsunokujiki**.

**Sasakure** (n.) A splintered **Shinai**, or those splinters.

**Sashi** (n.) Stitching. (Hand stitching of **Kendō** equipment and that equipment – **Tezashi**; Machine stitching **Kendō** equipment and that equipment – **Mishinzashi**.)

**Saso** (n.) A lure or invitation. / Offering the provocation to attack.

**Sa-za-u-ki** (n.) The etiquette and method of standing and sitting in **Kendō** (When sitting the left leg takes a small step back and then precedes the right leg to a seated position; when standing the right leg precedes the left.)

**Sei-chū-dō** (n.) That state of outward serenity and internal spirit and fire. / Contrary to **Dōchūsei**.

**Sei-kaku-ni** (adv.) Correctly, properly, exactly. / Without failure.

**Sei-ka-tan-den** (n.) An area just below the navel; the center of **Ki** enabling control of emotions and spirit.

**Sei-ketsu-na** (adj.) 1. Hygienic or stainless. 2. Pure and proper in character and behavior.

**Sei-kō-hō** (n.) Frontal attack; without reliance on trickery or surprise.

**Sei-ri-undō** (n.) Cooling down exercises.

**Seisei-dōdō** (n.) Action without reliance on trickery or malice; open and above board. / fighting to the end without resorting to cheating, even in a loss.

**Sei-shin** (n.) 1. The human spirit. 2. The mental attitude toward something. 3. The essence of something.

**Seishin-men** (n.) The mental aspect of something.

**Sei-tei** (n.) Face to face.

**Sei-ton** (n.) A replacement [of armor after use]. / See **Katazakeru**.

**Sei-za** (n.) 1. The proper form of sitting on folded legs used in Japanese culture. 2. Achieving tranquility of spirit through sitting in **Seiza**. (A important aspect of training in the military arts.)

**Sekai-senshu-kentaikai** (n.) International **Kendō** competition by team and individuals. (Sponsored by **The International Kendō Federation**, held every three years rotating location between Asia, The Americas, Europe. The first was held in 1970 (**Shōwa** 45).)

**Seme** (n.) Retention of superiority in relation to an enemy through **Kiryoku**, the **Shinai**, and **Datotsu**.

**Seme-kaeshi** (n.) 1. A counter-attack to an opponent's **Seme**. 2. Resistance to, rather than retreat or flight from, an opponent's **Seme**.

**Sen** (n.) See **Mittsunosen**.

**Sen-jutsu** (n.) 1. Arts of war. 2. Strategy and tactics in **Shiai**.

**Sen-pō** (n.) See **Sen-jutsu**.

**Sen-sen-no-sen** (n.) See **Mittsunosen**.

**Sen-te** (n.) 1. An attack prior to an opponent's attack. 2. The upper hand. (**Sen-t-utsu**: taking the upper hand.)

**Shiai-geiko** (n.) A **Keiko** training method in preparation for competition. / That training with a referee; or without a referee, judged by the competitors themselves.

**Shiai-hōhō** (n.) The system of competition. (Individual and team matches.)

**Shiboru** (v.) 1. To wring out [a wet cloth.] 2. To train diligently. 3. To scold or take to task. / See **Chakinshibori**.

**Shi-datchi** (n.) The student or disciple in **Kata**, learning from the master. / The partner who delivers the final technique to **Uchidatchi**, in **Kata**. / See **Uchidatchi**.

**Shi-dō** (n.) Guidance or instruction.

**Shidō-hō** (n.) Teaching method.

**Shidō-sha** (n.) A leader or instructor.

**Shi-han** (n.) A model **Kendōist**, superior in techniques and character. / A master **Kendō** instructor.

**Shi-han** (n.) A demonstration of model techniques. / Instruction through proper example by the instructor.

**Shi-ji** (n.) An indication.

**Shi-kai** (n.) The four mental maladies of **Kyokugiwaku**.

**Shi-kake** (n.) 1. An active or vigorous attack. 2. Preparation with the intention of action.

**Shikake-waza** (n.) A general term for attacking techniques.

**Shimo-za** (n.) Seating in the Dojo for students and lower ranking **Kendōists**. / The opposite side of **Jōseki**.

**Shin** (n.) 1. Core or center. 2. A rubber or plastic plug for the end of a **Shinai**.

**Shi-nai** (n.) A bamboo or synthetic sword split in four sections, bound with leather, and equipped with a hilt guard: used to simulate the **Katana** in **Kendō** practice and competition. (In this dictionary, **Shinai** refers to this type unless otherwise specified.)

**Shinai** (n.) A bamboo or synthetic sword split into multiple (more than four) sections, sheathed in leather or cloth. The distinction between the two types of **Shinai** is made by the use of different Japanese characters.

**Shinai-bukuro** (n.) A sack for the **Shinai**.

**Shin-gi-tai-icchi** (n.) The smooth translation of dynamic energy from the heart into physical motion.

**Shini-tachi** (n.) 1. A dead sword. 2. A sword that is out of play due to an opponent's action.

**Shini-tai** (n.) 1. A dead body. 2. A term developed in Sumo describing the unrecoverable loss of balance.

**Shin-ken** (n.) A real sword. / An extremely serious and concentrated attitude.

**Shinken-shōbu** (n.) 1. Battle with a real sword. 2. Earnest competition.

**Shin-ki-ryoku-ichi** (n.) The **Shin** (a heart able to predict an opponent's action through a state of **Mushin**), guides one's **Ki** (the dynamic mental state of one's spirit) which in turn dictates one's **Ryoku** (physical actions in the form of technique). When these three elements, **Shin**, **Ki** and **Ryoku** are brought together in a simultaneously harmonized fashion it is called **Shinkiryokuicchi**. / A term denoting the most important aspect of attack and defense.

**Shiin-kokyū** (n.) A deep breathing [exercise].

**Shinogi** (n.) The line following the thickest part of a sword along its flat sides.

**Shinogi-o-kezuru** (v.) 1. To strike simultaneous, resulting in both **Katana's Shinogi** scraping together. 2. To have fierce battle or competition.

**Shinogu** (v.) 1 To endure. 2. To succeed in defense by using the **Shinogi** properly.

**Shin-pan** (n.) A judgment of victory or accomplishment.

**Shinpan-kaigi** (n.) Referees' meeting before a tournament.

**Shin-sa** (n.) 1. Judging the grade or level of techniques. 2. Examination for rank or title.

**Shin-shin-ichi-nyo** (n.) Harmony of body and spirit. (Although the body often has difficulty in following the spirit; **Shinshinichinyo** is the state of having overcome that impedence.)

**Shin-shin-no-hatattsu** (n.) The development of mind and body.

**Shin-ten** (n.) A spread or extension.

**Shi-sei** (n.) 1. Figure. 2. Posture. 3. Physical state. 4. Attitude.

**Shi-shin** (n.) An adherence [to something]. (Inappropriate adherence to on task resulting in loss of limb flexibility and response.)

**Shita-te** (n.) 1. A lower position. 2. A **Kendōist** lower in rank. / Also **Shimote**. / See **Uwate**.

**Shi-tei-dōkō** (n.) A master and disciple in unison. (Both master and student pursuing development along the same path, as in **Kendō** training or Zen practice.)

**Shi-ten** (n.) A fulcrum.

**Shitsuke** (n.) Good upbringing, especially in etiquette and manners.

**Shizen-tai** (n.) Fundamental body posture in **Kendō** that is balanced, relaxed and appropriate for prompt, natural reaction to one's opponent; feet at shoulder width, back straight, stomach tense, hips centered, center of gravity between the feet, eyes front and arms hanging at the sides. (Originally a term taken from the founder of modern **Judō**, **Kano Jigoro**. / A term encompassing **Honshizentai** (a straight posture), **Migishizentai** (with a slight right sided attitude), **Hidarishizentai** (with a slight left sided attitude)).

**Sho-bu** (n.) A decision of victory or defeat. / See **Shōhai**.

**Shochu-geiko** (n.) **Keiko** during the hottest season of the year; also **Dōyokeiko**. / See **Kangeiko**.

**Shōdan-shinsa** (n.) A **Dan** level examination.

**Sho-datchi** (n.) The first strike by each competitor delivered in **Keiko** or competition.

**Shō-gō** (n.) The three titles for **Kendō** Masters, **Renshi**, **Kyoshi** and **Hanshi**.

**Shō-hai** (n.) Victory and/or defeat.

**Sho-ho** (n.) 1. The beginning of learning. 2. The period when learning begins.

**Shō-men** (n.) 1. The front face of something. 2. Directly forward or in front. 3. The location, or direction toward, a shrine in a **Dōjō**. 4. The central part of the **Men** targeted for strikes.

**Shōmen-uchi** (n.) A strike to the center of the **Men**.

**Sho-sa** (n.) The character of a person's physical movement.

**Sho-shin** (n.) Initial enthusiasm.

**Shoshin-sha** (n.) A beginner, debutant.

**Shō-sho** (n.) A diploma or certificate or rank or title.

**Shō-tō** (n.) A short sword. / Also **Kodatchi**.

**Shū-chū-ryoko** (n.) Concentration of power.

**Shū-gō** (n.) An assembly.

**Shu-gyō** (n.) 1. Training for the acquisition of skill. 2. Pursuit of knowledge.

**Shu-gyō** (n.) Mental and technical training. / See **Mushashugyō**.

**Shū-gyō-nengen** (n.) 1. The number of years an individual has devoted to the development of skill in **Kendō**. 2. The minimum interval of years between **Dan** examinations.

**Shu-ha-ri** (n.) A term denoting the three steps in the process of learning **Kendō**. 1) **Shu**: observation through obedience and adherence to the instruction of one's master. 2) **Ha**: to expand beyond the limitations of one's self and one's school to seek out new techniques, and deepen one's skills. 3) **Ri**: transcending beyond the school of one's master to form one's own style and school.

**Shumoku-ashi** (n.) Footwork with the feet positioned at a right angle. (A term derived from the relative 'T' shape of bell striking hammer called a **Shumoku**. / When **Shumokuashi** is taken with the lead foot pointing directly toward the opponent it is called **Kagiashi**. / Abhorred by **Kendōists** as a slow, clumsy form of footwork.)

**Shū-ri** (n.) Repairs.

**Shū-toku** (n.) 1. To learn and acquire. 2. To master and possess a technique as one's own.

**Sōgo-ni** (adv.) Mutually, or in unison.

**Son-chō** (n.) 1. Respect or reverence. 2. Acknowledgment of the dignity of mankind.

**Son-kyo** (n.) A squatting position; sitting on the heels, feet drawn inward, knees apart and upper body erect. (The first position taken by wrestlers in the opening etiquette of a Sumo match. / In **Kendō**, following **Ritsurei** and drawing the sword, the ritual position before competition in which the competitors prepare spiritually and physically for battle, with their swords crossed.)

**Sori-mi** (n.) A backwards lean. (Sometimes occurs during **Hikiwaza** performed in hasty retreat; a difficult position from which to counter-attack.)

**Sō-sa** (n.) 1. Handling machinery or tools. 2. The manipulation of something or some process for intended good results.

**Su-ashi** (n.) The condition of being barefoot.

**Su-buri** (n.) A swinging of the **Shinai** or **Bokutō** against an imaginary opponent. (Effective for the practice of **Kihondatotsu**, manipulation of the **Shinai** and polishing of **Datotsu** technique. / If done properly, can be used as a warming up and cooling down exercise. Includes **Shomensuburi**, **Sayumensuburi**, **Chōyakusuburi** and **Jōgesuburi**.)

**Su-de** (n.) The condition of being bare handed.

**Sui-getsu** (n.) See **Mizuochi**.

**Suki** (n.) 1. A space between two objects. 2. Loss of concentration; a good opportunity to attack.

**Su-kote** (n.) A condition of being without **Kote**.

**Su-men** (n.) A condition of being without **Men**.

**Surechigai** (n.) A pass by the side of one's opponent.

**Suri-age** (n.) Defense against an attack by deflecting an opponent's **Shinai** upwards in an arc to the left or right. (The final position of the **Suriage** arc should be a position ready to strike downward.)

**Suriage-waza** (n.) Counter attack using **Suriage**. / ie **Men-suriage-Men**, **Kote-suriage-Men**, **Kote-suriage-Kote**. / **Classification of Techniques**.

**Suri-ashi** (n.) Gliding steps. Effective for maintaining balance and **Kamae** by stabilizing the lower part of the body, while giving freedom to the upper part of the body during rapid movement.

**Suri-komi** (n.) A technique used to control an opponent's sword by scraping along the length of the **Shinogi** until reaching the **Tsuba**. (Demonstrated in **Kodachi's** actions in the third **Kodachi Kata**.)

**Suri-nagashi** (n.) A technique used to change the direction of an opponent's sword by scraping down along their **Shinogi** to the rear. (Demonstrated in **Kodachi's** actions in the third **Kodachi Kata**.)

**Suri-otoshi** (n.) A technique used to change the direction of an opponent's sword by scraping down along their **Shinogi** to the left. (Demonstrated in **Kodachi's** actions in the third **Kodachi Kata**.)

**Sute-mi** (n.) 1. Concentration and effort with all one's might, even at the risk of death. 2. Concentration of all one's effort into one strike, even at the risk of defeat.

## T

**Ta-chi** (n.) A curved Japanese sword longer than 60cm (2 feet), usually hung from the waist blade down.

**Tachi-ai** (n.) 1. A competition or duel. 2. Facing each other in a standing position.

**Tachi-ai-no-maai** (n.) The initial standing position of two competitors in competition or practice; usually nine steps apart in **Sagetō** position.

**Tachi-kiri-geiko** (n.) Intense **Keiko** training, without pause, for an unusually long period of time, by one person against rotation opponents.

**Tachi-kiri-shiai** (n.) The same as **Tachikirigeiko** but with a referee judging the competition.

**Tachi-suji** (n.) 1. The cutting path of a sword. 2. Use of a sword. / See **Hasuji**.

**Tadashii** (adj.) 1. Proper or correct. 2. The most appropriate way to accomplish an objective.

**Tai-atari** (n.) A body check following a strike or thrust. (The objects of **Taiatari** are; to break the balance of one's opponent and make an opportunity for attack, to steady and reinforce one's own posture and hip position, and to cultivate **Kiryoku**.)

**Taijin-dōsa** (n.) Movement in proper relation to one's opponent.

**Taijin-tekiginō** (n.) The ability to use techniques in response to an evaluation of an opponent's movement or techniques. (**Shikakewaza** and **Ōjiwaza**.)

**Tai-ko** (n.) The Japanese drum used to signal the beginning and end of training.

**Tai-oshi** (n.) An illegal push or shove without the intention of striking. (Malevolent shoving in is penalized by **Hansoku**.)

**Tai-ryoku** (n.) Physical strength or health.

**Tairyoku Torēningu** (n.) Training for the development of physical strength or fitness.

**Tai-sabaki** (n.) The evasion of attack, or other advantageous position gained by body movement or through footwork.

**Tai-sei** (n.) One's physical posture and attitude.

**Tai-tō** (n.) 1. Referring to wearing of a sword through the belt. 2. A grasp of the **Shinai** in the left hand, held at the left hip, while thumbing the **Tsuba**.

**Take** (n.) Bamboo. (Used as material for **Shinai**.)

**Take-sei** (n.) Made of Bamboo.

**Tame** (n.) A moment of mental and physical preparation, accumulating strength and spirit, before starting a technique.

**Tare** (n.) A piece of **Kendō** armor for protecting the lower abdomen and waist, worn below the **Dō**. / See **Equipment Nomenclature**.

**Tataku** (v.) 1. To hit or strike. 2. Striking an opponent's **Shinai** with one's **Shinai** to hinder an opponent's technique.

**Tate-hiza** (n.) 1. A position sitting on one's heel with the other leg erect and bent at the knee. 2. See **Orishiki**.

**Tatsu-jin** (n.) See **Meijin**.

**Te-ire** (n.) Care and maintenance of **Kendō** equipment and swords.

**Tei-tō** (n.) See **Sageto**.

**Te-ko** (n.) 1. A mechanical lever. (Pushing with the right hand at the top of the hilt (**Oshi-de**) while pulling the **Shinai** with the left hand at the bottom of the hilt (**Hiki-de**) causing the **Shinai** to act as a lever, creating the force necessary for a strike.)

**Te-moto** (n.) 1. A gripping of the **Shinai** with both hands. 2. The hilt of a **Shinai**. / Also **Tenouchi**.

**Te-no-kaeshi** (n.) The wrist action used to maintain proper **Hasuji** for striking. / ie in a strike to **Dō**.

**Te-no-uchi** (n.) 1. An ability or skill. 2. Method of gripping the **Shinai**. 3. A comprehensive term for the action of the hands in manipulation of the **Shinai**. ie in a strike, thrust or receiving a strike.

**Te-nugui** (n.) 1. A cloth used to wipe or cleanse the hands, face or body. 2. A cotton cloth work under the **Men**.

**Te-uchi** (n.) Strikes and thrusts accomplished mainly through the use of the upper body, without the proper motion of the lower body.

**Tobi-komi-men** (n.) Prior to an opponent's attack, a jump forward to deliver a **Men** strike from a long distance using a firm stamping of the right foot.

**Tobi-komi-waza** (n.) A technique using a jump forward to deliver a strike from a long distance and a firm stamping of the right foot.

**Toku-i-waza** (n.) One's favorite and most accomplished technique.

**Tō-ma** (n.) A distance appropriate for defense relative to an opponent that is longer than **Issokuittonomaai**. / See **Maai** and **Issokuitto**.

**Toru** (v.) Scoring a point in **Kendō**.

**Tsuba** (n.) A hilt guard used to protect the hands. (In competition the **Tsuba** of a **Shinai** should be made of leather or synthetic material, circular in shape with a diameter less than 9cm (3.5 inches), and fixed in place.) / See **Shinai Nomenclature** and **Nihontō Nomenclature**.

**Tsuba-moto** (n.) The area near the **Tsuba** where the blade and hilt are joined. / Also **Tsubagiwa**.

**Tsuba-zeriai** (n.) The position in competition or practice when two players are locked with the **Tsuba** pressing against each other and their **Shinai** at slight angles, while jockeying for an attack opportunity.

**Tsugi-ashi** (n.) An advance of the rear foot in preparation for forward attack. (Used for covering long distances in attack. / One of the fundamental **Ashisabaki**.) / See **Nusumiashi**.

**Tsuka** (n.) The hilt of a sword or **Shinai**. / See **Shinai Nomenclature** and **Nihontō Nomenclature**.

**Tsuka-gashira** (n.) The bottom of the hilt. / See **Shinai Nomenclature** and **Nihontō Nomenclature**.

**Tsuka-gawa** (n.) The leather hilt cover for a **Shinai**. / See **Shinai Nomenclature**.

**Tsukeru** (v.) To put on or wear [**Kendō** equipment].

**Tsuki** (n.) 1. A thrust to the throat. 2. One of the targets in **Kendō**. / See Equipment **Nomenclature** and **Kendō Target Areas**.

**Tsuki-waza** (n.) Techniques for thrusting to **Tsuki**.

**Tsuku** (v.) 1. To thrust. 2. To thrust with the tip of a **Katana**, **Bokutō**, or **Shinai** to the throat or chest. / See **Morotezuki**, **Katatezuki**, **Omotezuki**.

**Tsuru** (n.) The string between the **Sakigawa** and **Tsukagawa** of a **Shinai**. / See **Shinai Nomenclature**.

## U

**Uchi-au** (v.) To strike each other.

**Uchi-datchi** (n.) The offensive role in **Kata** practice. (Playing the teacher's role by guiding the **Shidatchi**.) / See **Shidatchi**.

**Uchi-gote** (n.) A strike to the inside of the forearm when an opponent has lowered their **Shinai** from **Chūdannokamae**.

**Uchi-kaeshi** (n.) Same as **Kirikaeshi**.

**Uchi-kata** (n.) A striking method.

**Uchikomi-bō** (n.) A stick used for receiving strikes in order to teach fundamentals.

**Uchikomi-dai** (n.) A device against which strikes and thrusts are practiced.

**Uchikomi-geiko** (n.) Attack training using strikes and thrusts toward targets that are choreographed or indicated by one's training partner.

**Uchikomi-juttoku** (n.) The ten benefits of **Uchikomi** originally found in the **Hokushin Ittoryu School** of **Kendō**: 1) Speed and ferocity of techniques. 2) Strengthened strikes. 3) Cardiovascular fitness. 4) Flexibility of arms. 5) Agility. 6) The ability to use long swords. 7) Stable **Seikatanden**, physical balance. 8) Clear vision. 9) Good distance judgment. 10) Improved **Tenouchi** for good **Sae**.

**Uchikomi-ningyō** (n.) A mannequin against which strikes and thrusts are practiced.

**Uchikomi-renshū** (n.) See **Uchikomigeiko**.

**Uchikomu** (v.) Striking or thrusting at an opponent.

**Uchi-ma** (n.) The most appropriate distance for you to strike or thrust.

**Uchi-orosu** (v.) To swing the **Shinai** downward.

**Uchi-otoshi** (n.) Defeat of an attack by striking one's opponent's **Shinai** downward to the left or right.

**Uchiotoshi-waza** (n.) A strike immediately following use of **Uchiotoshi**. / ie **Dō-uchiotoshi-Men**, **Tsuki-uchiotoshi-Men**. / See **Classification of Techniques**.

**Uke-kata** (n.) Method of defense through proper reception of strikes and thrusts with one's **Shinai**. (**Motodatchi** actions in fundamental practice or **Kihonrenshu**.)

**Uke-nagashi** (n.) A defense against a strike by deflecting an opponent's sword along the length of one's **Shinogi**. (Represented by **Shidatchi's** action in the first and second **Kodachi Kata**.)

**Ukenagashi-waza** (n.) Techniques using **Ukenagashi**.

**Ukeru** (v.) 1. To receive. 2. Using the **Shinai** to defend against attack. 3. The action, or role played by **Motodatchi**.

**Uke-tomeru** (v.) 1. To overcome the inertia of moving object. 2. To check an attack. 3. To receive and stop a strike.

**Ukō-mukō** (n.) With and without **Kamae**. (Denoting that while **Kamae** does take physical shape, it is also a spiritual attitude that must remain fluid in changing circumstances.)

**Ura** (n.) The right side of the **Shinai** when in **Chūdannokamae**. / See **Omote**.

**Ura-zuki** (n.) A thrust to the throat delivered from the left side of an opponent's **Shinai** as one face them. / See **Omote-zuki**.

**Ushiro-ashi** (n.) The rear foot.

**Utase-kata** (n.) The method of allowing an opponent to strike you.

**Utsu** (v.) To strike.

## W

**Waki-gamae** (n.) An open stance with the sword lewered to the right side and the edge facing diagonally down, after stepping back with the right leg from **Chūdannokamae**. (**Wakigamae** is a variation of **Gendannokamae** and also call **Migiwaki-gedan-no-kamae**. / Scarcely used in modern **Kendō**, but appears in **Shidatchi's Kamae** in the fourth **Kata**.)

**Waru** (v.) Counter-attack through a stright and centered strike toward an opponent's center line.

**Waza** (n.) A technique.

**Wazaga-tsukiru** (v.) Ending of a movement or a series of techniques, which is one of the three moments most vulnerable to attack. / See **Kikai**.

## Y

**Yakusoku-geiko** (n.) **Keiko** training with predetermined roles of offense and defense, varying in difficulty level from fundamental techniques to the most advanced.

**Yō-gu** (n.) Equipment.

**Yu-dan** (n.) Carelessness or neligence.

**Yuka-ita** (n.) Wooden flooring of a **Dōjō**.

## Z

**Zan-shin** (n.) 1. Physical and spiritual alertness after delivering a strike or thrust. (This definition of **Zanshin** is used by referees during competition.)  
2. Physical and spiritual energy remaining even after a particularly vigorous and decisive attack, which provides for the rejuvenation of one's energy.

**Za-rei** (n.) A bow from the **Seiza** position.

**Zenkei-shisei** (n.) A posture with a slight forward lean or incline.

**Zen Nihon Kendō Renmei** (n.) [abbreviated **Zenkenren**] The **All Japan Kendō Federation**.

**Zen Nihon Kendō Senshukentaikaiō** (n.) **All Japan Kendō Championships** (individual competition.)

**Zen-shin** (n.) Forward motion.

**Zenshin-kōtai** (n.) 1. Forward and backward motion. 2. Repetitious forward and backward motion.