

Glossary related to

ONOHAIITTO RYU

(小野派一刀流)



Yabuki Sōke (with Guy Buyens) during his visit in Belgium (June 2018)



*Kamon of the Belgian: branch (ベルギー支部):
Red poppy (papaver rhoeas), symbol of Belgium*

Guy Buyens, February 2024



About the glossary

For most non-Japanese students, it can be difficult to understand the teaching in a given Koryū (traditional Japanese martial school) without understanding the meaning of the terms used in that particular school. A glossary can help.

Entries from this glossary come from what we hear or read during our journey in Ono Ha Ittō-ryū (OHIR) and are only put together to help other non-Japanese students overcome the language barrier. The glossary is by no means conceived as a training manual.

We are extremely thankful for the different suggestions from people we respect a lot, while editing the glossary. In particular we thank Mamie Lee from Reigakudō (the home Dōjō of Ono Ha Ittō-ryū in Tōkyō) for the many corrections and clarifications of part 1 of an earlier version of this glossary.

We started this glossary when there was no translation of Sasamori Junzō's book, Ittō-ryū Gokui, available. However, our friend and sempai Mark Hague started this huge project and will be publishing it in several books (the first is already available). When finished, parts 2-4 of this glossary will probably become obsolete.

Although we practice in strict adherence with the teaching of Yabuki Yūji, the 18th Sōke and the third Chief of Reigakudō, we hold full responsibility for any mistakes that are present in this glossary.

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This glossary consists of:

- **Part 1: alphabetical list of terms related to ONO HA ITTŌ RYŪ (OHIR)**
- **Part 2: people related to OHIR**
- **Part 3: names of OHIR KATA**
- **Part 4: terms/names related to techniques used in OHIR KATA**
- **Part 5: basic vocabulary useful in and around the Dōjō (not specific to OHIR)**
- **Part 6: basic vocabulary related to the sword (Katana)**

Note on Japanese language:

- All key entries in the left column of part 1, have been written in capital Latin letters, **ROMAJI** (ローマ字), followed by the writing in Japanese - **KANJI** (漢字) and/or **KANA** (かな) -between brackets.
- The Hepburn system for Romanization in which long vowels o and u are indicated by a **MACRON** (ō and ū respectively), e.g. Ittō-ryū (一刀流), has been used.
- The same KANJI may be pronounced in different ways: in general, there are 2 categories of readings for a given KANJI: **ON'YOMI** ("sound reading", derived from Chinese) and **KUN'YOMI** ("meaning reading", derived from native Japanese).
- Readers should also be aware that different KANJI can have the same reading (e.g. AI: 合, 挨, 相,...) and also that there is a phenomenon in Japanese voicing, called **RENDAKU** (連濁) where consonants change depending on the preceding part of the word. Common changes are HI into BI, TO into DO, KA into GA, TSU into ZU (e.g. TSUKI into ZUKI and KAMAE into GAMAE).



Part 1: alphabetical list of terms related to ONO HA ITTŌ RYŪ (OHIR)

Note: *Most verbs included in this list are not ONO HA ITTŌ RYŪ specific and therefore are written in green. Nevertheless, they are useful when speaking about kenjutsu (or budō in general).*

AGERU (上げる, 挙げる)

To elevate, to raise, to give.

AI (合い)

AI (合い or simply 合) means joint, connect, meet,...

Examples are: Ai-gedan, Ai-seigan, Aiba, Kiai,... (see separate entries for their meaning).

In **Ono Ha Ittō-ryū**, **AI** (合い) is also used to refer to the 5 activities with a sword:

- **Tachi-ai** (立ち合い, sometimes written 立ち会い): proper stances and face-off.
- **Mi-ai** (見合い): observation.
- **Kane-ai** (兼ね合い): timing and distance.
- **Seme-ai** (攻め合い): applying pressure by advancing the sword tip.
- **Uchi-ai** (打ち合い): cutting and stabbing.

Note: **AI** (合い) should not be confused with:

- **AI** (愛): love
- **AI** (藍): indigo
- **AI** (相): mutual

AI (相)

AI (相) means mutual, each other.

Examples are:

- **Ai-uchi** (相打ち): mutual hit/defeat.
- **Ai-tsuki** (相突き): mutual thrust.

AIBA (合刃)

Lit. meeting (joined) blade.

Name of a technique that is part of **Ōdachi Tsuika**, the additional set of 10 techniques of the **Ōdachi kata**.

Aiba and Hari-aiba each count for 3 techniques, since they are performed in a “Shin-Gyō-Sō” way.

AI-GAKARI (相掛り)

Mutual engaging.

In **OHIR Kata**, when Uchidachi moves forward and assumes Kamae, Shidachi doesn't wait until Uchidachi has done so, but he also moves towards Uchikata to close the distance.

Even when the space is limited and Shikata has to wait in order to preserve a correct distance, his mind should move forward while waiting.

AI-GEDAN (合下段)

Lit. meeting in Gedan (no kamae).

Both Uchikata and Shikata are in Gedan no kamae.

AIKI (合気)

The meeting of forces (at the same moment).

In contrast to Aikido (where “Aiki” refers to the harmony of forces), in most other **Budō**, **Aiki** usually refers to the use of force against force.

AI KODACHI (合小太刀)

Lit. the meeting of short swords.



Also the name of a series of 8 techniques of **Kodachi** against **Kodachi** (both Uchikata and Shikata use Kodachi, Uchikata only wears one Onigote).

AI-SEIGAN (合正眼)

Lit. meeting in Seigan (no kamae).

Both Uchikata and Shikata are in **Seigan no kamae**.

In **Ono Ha Ittō-ryū**, when the distance is close (within “ma-ai”), the tips of the sword are crossed, but if the distance is bigger (out of “ma-ai”), both opponents keep their tip at their left eye.

AITE (對手)

Lit. opposite hand

Aite or **Taisen Aite** (Taisen = battle) means opponent.

AI UCHI (相打)

Mutual/simultaneous strike.

In Japanese, **Ai uchi** can also be written by using a different character for **Uchi** (討). In that case the meaning changes into mutual killing.

AIZOME (藍染)

Indigo-dye

According to Tozando, it refers to the deep dark navy color (that borders on black with a purple hue) also called “Kachi-iro” or “Katsu-iro”. Kachi-iro was traditionally and historically used for Budo equipment in Japan, because it stems from a play on words: indeed, “Kachi-iro” or “Katsu-iro” are homophones also meaning “victory color”.

In **Ono Ha Ittō-ryū**, the keikogi is usually dark blue, although white is also acceptable. On special occasions, Sōke and senior practitioners will demonstrate in formal wear, showing the Kamon (crest) of the school.

AMARI (余り)

The remaining, the left over.

Name of a technique of the **Ōdachi** series (kumitachi).

Amari is the last technique of the **Ōdachi gojupon** and ends with **Kiriotoshi**. This is in line with the philosophy of **Ono Ha Ittō-ryū**: everything begins and ends with 1 (one, in this case, referring to Kiriotoshi).

ARAWASU (現す, 現わ)

To reveal, to show, to display (e.g. keii o arawasu = to show respect).

ARU (有る or ある)

To be (inanimate objects); to exist; to live; to have.

ARUKU (歩く)

To walk.

ASHI (足)

Feet or steps.

There are different ways of stepping

- **Futsū Ashi**: normal or regular walking
- **Haya Ashi**: fast steps
- **Kake Komi**: rushing
- **Chidori ashi**: zig zag step (along zig zag lines)
- **Suri ashi**: sliding steps
- **Ayumi ashi**: walking steps (right and left foot move forward alternately)

ASHI SABAKI (足捌き, 足さばき)

Foot work.

Ashi sabaki is part of **Tai sabaki**, the body control or movement.

ASHIZUKAI (足使い)

The way to use steps (ashi + tsukai = ashizukai).



For instance, in Hitotsugachi of the **Ōdachi kata** there are 3 steps:

1. **Ugoki o okosu tame no ashizukai** (動きを起こす為の足使い):
Step, used in order to initiate the movement (in fact to invite the opponent, thus creating an opening)
2. **Maai o hakaru tame no ashizukai** (間合いを計る為の足使い):
Step, used in order to measure the distance
3. **Shobu ni Hairu tame no ashizukai** (勝負に入る為の足使い):
Step, used in order to enter the fight

These steps are **Sho**, **Chū** and **Dai** (small, medium, big).

ATARI HOSHA (中り払 捨)

Clear hit, throw away.
Technique from the **Hakiri-ai** set.

ATARI WAZA (中り技)

From the verb ataru (中る or 当たる): to be hit, to strike
Therefore Atari waza are hitting techniques.
Apart from the **Hakiri-ai** set, there is not that much hitting of the body in **Ono Ha Ittō-ryū**.

ATERU (当てる)

To hit. (Note: **Ataru** is the intransitive verb meaning “to be hit”)

AU (合う)

To come together; to merge; to unite; to meet; to fit.

AYUMI ASHI (歩み足)

Walking steps (right and left foot move forward alternately).
Ayumi ashi is the basic way of moving in **Ono Ha Ittō-ryū**: when going forward, the back foot moves first (making a step), followed by the other foot.
Stricto-senso, **Ayumi ashi** in **Kenjutsu**, is a sort of **Suri ashi** since feet have to glide in all footwork. Nevertheless **Suri ashi** is usually used for **Okuri ashi** (送足), the process of pushing the foot forward using the power of the other leg.

BATTŌ (抜刀)

Drawing of the sword.
In the old days this was part of the techniques of **Kenjutsu** and in **Ono Ha Ittō-ryū**, there are Kata like **Tachiai battō**, starting from a position with the sword sheathed.
Currently, **Battōjutsu**, the art of drawing the sword, is known by most people as **laidō**, although some people still make a difference between the two, with **Battōjutsu** schools having more emphasis on **Tameshigiri** (test cutting).

BŌGU (防具)

Protective wear, used in **Kendō**, **Naginatajutsu**,...

A classical **Bōgu** in **Kendō** consists of:

- **Men** (面): helmet
- **Kote** (小手): hand and forearm protectors
- **Dō** (胴): torso protector
- **Tare** (垂れ): groin and leg protectors

In **Ono Ha Ittō-ryū**, a **Bōgu** is not used, however Uchikata often wears **Onigote**, a special kind of Kote.

BOKUTŌ (木刀)

Wooden sword for practice (also called “**Bokken**” in some other arts).
The **Ono Ha Ittō-ryū Bokutō** is solid (thicker than usual) and features less **Sori** (curvature) compared to a standard **Bokutō**. The **Tsuba**, that is used, is also very solid.



Note: There are different lengths used in **Ono Ha Ittō-ryū**, for instance:

- **ŌDACHI (大太刀):** this is the Bokutō that is used in most of the **Kumidachi**. It has a blade just over 70 cm in length and a tsuka just over 25 cm.
- **CHŌ-ŌDACHI:** this is the Bokutō used by Uchikata in the **Sanjū Kata**.. It has a blade just over 86 cm in length and a tsuka of 33 cm.
- **KODACHI (小太刀):** has a blade just over 45 cm in length and a tsuka just over 12,5 cm.

BONSHŌ NO KURAI (梵鐘の位)

The nature of a temple bell.

Once you have struck down the sword of the enemy with the nature of a spark (**Sekka no kurai**), you immediately assume the nature of the temple bell, and send out a resounding echo that overwhelms your opponent. Although in **Ono Ha Ittō-ryū** there is no shouting, there is a strong **Kiai** when performing a technique, done in a silent, Internal way.

Note: This is part of the three natures: The nature of dew (, 露の **Tsuyu no kurai** 位), the nature of a spark (**Sekka no kurai**) and the nature of a temple bell (**Bonshō no kurai**, 梵鐘の位)

BU (武)

Military, martial (in Chinese pronounced “wu”).

The original Chinese character was a compound of two other characters: foot (足) and spear (戈), therefore it depicts a foot-soldier carrying a spear, symbolising military acts or martial engagement. Since the radical foot evolved in 止, which means 'stop', some people interpret the character as stop the spear, implying a defensive and peaceful nature: “to stop violence” (although this is a nice way of putting it, it is not the historical meaning of the word).

Note: **BU (武)** should not be confused with:

- **BU (分):** one tenth; also a unit of measurement: one bu (3,03 mm) is one tenth of a sun
- **BU (部):** division, part

BUDŌ (武道)

lit. martial way.

Budō applies to all Japanese arts of martial nature, whether or not they were developed by the classical hereditary warrior caste (samurai), or by commoners. However, the term is sometimes used in a more limited and structured fashion to mean only what is called **Gendai Budō** (現代武道), or modern Budō.

Bugei, is a related term, meaning martial arts, as well as **Bujutsu**, meaning martial techniques..

BUKI (武器)

Weapon.

Also used for something used to gain an advantage. That is why there is the saying in **Ono Ha Ittō-ryū** that the whole body is a weapon. For instance exposing your shoulder (in wakigamae) to anticipate a cut.

BUKURO SHINAI (袋竹刀)

A bamboo sword (**Shinai**) in a bag (**Fukuro**, here pronounced bukuro). In **Ono Ha Ittō-ryū**, the shinai is composed of 32 strips of split bamboo (compared to 4 in Kendō), and is covered by a cloth. In contrast to the



Bokutō, that allows only full blows to **Onigote**, the **Shinai** of **Ono Ha Ittō-ryū** allows for strikes on other parts of the body without the risk of serious injury.

BUSHI (武士)

Warrior

Before the 12th century, Bushi were mainly armored horsemen whose main weapon was the yumi (bow).

Afterwards it became a term usually used to refer to the Samurai.

BUSHIDŌ (武士道)

Way of the warrior.

Seen as the moral code of the Samurai. It has its origin in the **Kyūba no michi** (弓馬の道), the "Way of the Bow and the Horse".

The term **Bushidō** first appeared in the 17th century. Yamaga Sokō (1622-1685), a famous military strategist and Confucian philosopher, further developed the notion. Later the Yamaga family would become instrumental in teaching **Ono Ha Ittō-ryū**.

Inazō Nitobe popularized the concept in the Western world in 1899 with his book "Bushido: The Soul of Japan".

CHAKIN –SHIBORI (茶巾絞り)

Wringing out (**Shiboru**) a tea cloth (**Chakin**).

Expression to indicate that the hands on a sword during impact make a movement similar to wringing out a wet cloth.

The right hand is very light on the sword and may-be only intensifies its grip during impact. In **Ono Ha Ittō-ryū** there is a saying: "The left hand wrings a soft towel while the right hand holds an egg".

CHI (智)

Wisdom.

Note: **CHI** (智) should not be confused with:

- **CHI** (血): blood.

CHIBURI (血振り)

Shaking of the blood from a blade in **Battōjutsu**.

The Chiburi in **Ono Ha Ittō-ryū** (for instance in **Tachiai Battō**) is done lightly.

CHIDORI ASHI (千鳥足)

Literally **Chidori ashi** means thousand birds (chicken) legs, and in daily use it refers to tottering steps; drunken staggering.

Chidori-ashi or **Chidore-gake**, in a martial context, often translated as cross-over (zig zag) step. It is also used in aikido, laido, shorinji kempo and karate (e.g. steps in naihanchi).

In **Ono Ha Ittō-ryū**, the tactic to confuse an opponent by approaching in a zig zag line is first introduced in the kata "**In-tō**" (part of **Ōdachi**).

CHIGAU (違う)

To differ (from), to vary. (Note: **Chigai** is the noun meaning difference)

CHIGYŌ NO KOTO (地形之事)

Chigyō can be translated as terrain, geographical features, topography. **Chigyō no koto** in the context of **Ono Ha Ittō-ryū**, is a teaching (part of the Junikajō) that refers to adopting advantageous tactical positioning and movement corresponding to the terrain. For instance **Junchi** (順地), an advantageous position where you are uphill from your opponent, is to be preferred over **Gyakuchi** (逆地), the opposite.

CHIKA-MA (近間)

lit. short interval..



Chika-ma is used for a distance (from your opponent) that is shorter than **Issoku Ittō no Ma**.

CHIKARA (力)

Force.

Chikara okeru (力置ける) means: "leave force behind".

Note: 力 can also be pronounced **RIKI**, like in:

- **NENRIKI** (念力): willpower.
- **RIKISHI** (力士): Sumo wrestler (lit. strong man)

CHISHŌ (地生)

Born from the earth.

Name of a technique of the **Ōdachi** series (Kumitachi). Also a technique from the **Hoshatō** set (Hoshatō also has **Gyaku no Chishō**, a reverse Chishō).

CHOKUGEN-RYŪ (直元流)

Naginata school practiced within Reigakudō.

Chokugen-ryū occurred in Kyoto during Genki-Tensho period and descended to Tsugaru Domain during Keicho period. The whole length of the Naginata of Chokugen-ryu is more than 9 Shaku. The current headmaster (Sōke) of Chokugen-ryū Naginata Jutsu: is Yabuki Yūji (also Sōke of Ono Ha Ittō-ryū).

CHŌ-ŌDACHI (長大太刀)

Long, long sword.

The **Bokutō** referred to as **Chō-ōdachi** and used by Uchikata in the **Sanjū kata**, is 2 shaku and 8 sun long (about 85 cm) or a blade length of about 15 cm longer than the standard **Ōdachi** used in the other kata. Also the tsuka is longer: 33 cm compared to the regular 25 cm.

CHŌSHI (調子)

timing/rhythm (also called **Hyōshi**).

CHŌTAN (長短)

Long and short (although also used less lit. like in "advantages and disadvantages"; "pluses and minuses").

Name of a technique of the **Ōdachi** series (Kumitachi).

CHŪ (中)

Middle.

Often used in compound words, like **Chū-seigan** (in the middle of taking Seigan no kamae, coming from Jōdan), **Chūdan** (middle level),...

Note: **CHŪ** (中) should not be confused with:

- **CHŪ** (忠): loyalty; devotion; fidelity
- **CHŪ** (註): comment; annotation

CHŪDAN (中段)

Literally, "intermediate level".

The Kamae called **Kasumi** has 3 levels: Jōdan, **Chūdan** and Gedan (no) Kasumi.

CHUJŌ RYŪ (中条流)

Kenjutsu school founded in the 14th century by Chujō Nagahide, himself a student of **Nen-ryū**.

Principles of **Chujō-ryū** and its derivative **Toda-ryū**, created by Toda Seigen, were transmitted to Itō Ittōsai, through Toda Seigen's student, Kanemaki Jisai (founder of **Kanemaki-ryū**). Chujo-ryū was also known for the use of the **Kodachi**.



CHŪKARA (中柄)	Centre. Also pronounced Nakagara .
CHŪSHIN (中心)	Literally "the centre mind/heart". In a martial context, it usually refers to the body's centreline. <ul style="list-style-type: none"> • In Kenjutsu, the control of the centreline will often determine whether one will win or lose. • Chūshin Chokunyū refers to "entering the (opponent's) centre". It is an important strategy in Ono Ha Ittō-ryū. However, Chūshin can also refer to the pivot in a rotation, the centre around a turn is performed.
DAIHYŌSHA (代表者)	Representative. In Ono Ha Ittō-ryū this is the contactperson of a branch (Shibu).
DAIJŌDAN (大上段)	Big Jōdan (no kamae) In Konji chō-ō-ken (part of Goten), this kamae represents the gold wing bird (Gokurakucho) flying in the sky and looking down in the eyes of the big evil dragon (Akuryu).
DAIMYŌ (大名)	Japanese feudal lord At a certain point, the official succession of Ono Ha Ittō-ryū was passed from the Ono to the Tsugaru family. However it was not feasible to have a person with such a high social status as a feudal lord to be engaged in the instruction of the domain's retainers. Therefore the Yamaga family took the responsibility of teaching Ono Ha Ittō-ryū to the retainers of the Tsugaru domain.
DAISHŌ (大小)	Lit. big/small Matched pair of long and short swords worn by the samurai elite.
DEBA (出刃)	Forwards (advancing) sword. Refers to the sword used in a stabbing motion (advancing sword): <ul style="list-style-type: none"> • At the end of Kiriotoshi, Shikata stabs Uchikata's throat, which is called Deba (another variant of kiriotoshi is iriba). • In the additional set of 10 techniques of the Ōdachi kata, Ōdachi Tsuika, Deba is the name of the first waza (also referring to the forwards striking just after Kiriotoshi).
DENSHŌ (伝承)	Transmission; hand down (information) tradition. Documents where techniques and philosophy of a school are described. Only handed out to trusted students.
DERU (出る)	To go out (intransitive, the transitive verb meaning to go out is Dasu).
DESHI (弟子)	Student, pupil; disciple; adherent; follower; apprentice. During Kunitachi, students (Deshi) take the role of Shikata, while Uchikata assumes the role of mentor and teaches.
DŌ (道)	The way (also pronounced michi), like in kendō, judō, aikidō... Dō (Tao or Dao in Chinese) is a Taoist concept, meaning road, path, way (the way in which one does something; method, principle). The concept was also taken up by Confucianism and Zen Buddhism.



Note: **DŌ** (道) should not be confused with:

- **DŌ** (胴): trunk, torso
- **DŌ** (堂): hall (like in **Reigakudō**)

DŌGI (道着)	Training outfit (lit. outfit for the “way”). Also called Keikogi . See Gi.
DŌJŌ (道場)	Place to study the way. In Ono Ha Ittō-ryū it often refers to Reigakudō , the home Dōjō in Tōkyō where Sōke teaches.
DOKUMYŌKEN (独妙剣)	Miraculous sword (lit. single superb sword). Doku (single, only) refers to the fact that only oneself uses the miraculous/superb sword. This technique, part of the Kōjō Gokui Goten , represents “water”, showing that nothing is as frightening as water. Water also matches the form of its container. Referring to the ability to match the technique of the opponent.
DŌSHU (道着)	Chairman. Junzō Sasamori was the first chairman of Reigakudō and the sixteenth headmaster of Ono Ha Ittō-ryū. He was succeeded by his son Takemi. Sasamori Takemi passed away in August 2017. In October of the same year, Yabuki Yūji succeeded him as the next headmaster of Ono Ha Ittō-ryū and took his place as the 3rd Chairman of the Reigakudō, overseeing not only the activities of Ono Ha Ittō-ryū but also of Shin Musō Hayashizaki-ryū and Chokugen-ryū.
EN (縁)	Bond, connectivity. Like in En-no-kiri : (縁の切り) cut an existing connection. The opposite is Muen , no connectivity, like in Muen-no-kiri : cut a non-existing connection.
ENBU (演武)	Martial demonstration. When it is accompanied with a large meeting, gathering, it is usually referred to as Enbu Taikai .
ENKIN (遠近)	Distance, perspective; far and near. It refers to perception of distance (far and near), and to adopting Ma-ai in a way that establishes victory before you make a strike. Distance and Closeness (Enkin no koto , 遠近之事) is a teaching contained in the Jūnikajō Mokuroku . It states that the distance between you and the opponent should be far for him, and close for you (physically not possible but the perception can be created).
ENMAN (円満)	Harmony (lit. fully round), perfection, integrity, amity, comity Note: Yabuki Sōke told us that he wants to dedicate whole his life to embodying amity and comity (Enman 円満) as passed on by the previous Sōke. The Kanji for En (円) can also be pronounced “Maru” (circle). The circle also comes back in the Kamon of the school but is also present in many techniques.
ENRYO (遠慮)	Prudence, discretion, forethought



ERU (得る)	To acquire; to gain; to obtain; to win
FUKURO SHINAI (袋竹刀)	With tissue covered bamboo sword. Seen in a number of schools. In Ittō-ryū, the Fukuro Shinai is composed of 32 strips of split bamboo covered by cotton cloth, while the standard bamboo sword in Kendō is composed of four strips of split bamboo (and is not covered). However, in Reigakudō , most of the time the fukuro shinai is not used, instead the wooden training sword (Bokutō) is almost always used.
FUKYO (跣躰)	Lit. Foot crouch. Half kneeling position where the right knee is up, the left knee is on the ground. These days in Ono Ha Ittō-ryū , students assume this position when for instance their partner is putting on Onigote during practice (in kata this is different since Onigote are then put on more formally with both opponents sitting in Seiza). While assuming Fukyo , the Bokutō is held with the left hand and rests on the left leg. The Tsuka is pressed to the right knee and the right hand rests on the right knee.
FUMIDASHI (踏み出し)	Stepping forward, advancing.
FUMIDASU (踏み出す)	To step forward; to step forth; to advance.
FUMIKOMI (踏み込み)	Accentuated step (Fumi = “Step; carry through” Komi = “included”). In Kendō , fumikomi-ashi refers to a stamp of the front foot, when making a strike. In Ono Ha Ittō-ryū , Fumikomi Men , though less accentuated, is often used, for instance in Gedan no Uchiotoshi (Ōdachi kata) when hitting the head.
FUMIKOMU (踏み込む)	To step into; to break into.
FURIAGERU (振り上げる)	To raise overhead.
FURIKABURI (振りかぶり)	Raising the sword above the head. Furi (振) means swinging but both the verbs Furiageru (lit. to raise overhead) and Furikaburu (to hold aloft, e.g. a sword) are used for raising the sword above the head”.
FURIKABURU (振りかぶる)	To hold aloft (e.g. a sword); to brandish.
FURU (振る)	To swing, to shake.
FUSŌ-JISHŌ (不爭而勝)	Uncontested (without a fight), then victory. In the book Gokui , the technique “ Uki ” (from the Ōdachi series) is described as Fusō-jishō-jōjō no Ōdachi Waza (不爭而勝上乘の大太技), which can be translated as the uncontested (Fusō), victorious (Jishō) great and mighty (Jōjō) big sword (Ōdachi) technique (Waza).
FUTATSUGACHI (二つ勝)	Two (futatsu) victories (kachi). Part of the the Ōdachi series (6 th /7 th victory). In Ono Ha Ittō-ryū , Futatsu (lit. two) is also used to indicate multiple in contrast to Hitotsu (one).



FUTATSU NO KIRIOTOSHI (二つの切落)	Two consecutive times Kiriotoshi. In Ōdachi Tsuika , the additional set of 10 techniques of the Ōdachi kata, Deba and Iriba are examples of Futatsu no kiriotoshi.
FUTSŪ ASHI (普通足),	Normal (usual) feet/steps In Kenjutsu , normal steps always include slightly sliding of the feet.
GANSO (元祖)	Creator, inventor. Ittō-ryū was created by Itō Ittōsai Kagehisa , but he never completely formalized his style. This was done by Ittōsai's successor, Ono Jiroemon Tadaaki , who is therefore considered as the founder (Ryūso) of Ono Ha Ittō-ryū .
GASSHŌ (合掌)	Putting the palms of the hands together, when praying at a shrine. This resembles the action of slapping an opponent's sword when doing Myōken and Dokumyōken in the Goten Kata .
GASSHUKU (合宿)	Training camp or seminar.
GEDAN (下段)	Literally, "lower level". Basic stance in Ono Ha Ittō-ryū , part of Kake Kyū-hin .
GEDAN (NO) KASUMI (下段霞)	Lit. lower level mist, referring to the lower level "Kasumi" stance. Fourth technique of the Ōdachi series (kumitachi), also known as Hirakiuchi .
GENDAI BUDŌ (現代武道)	Modern Budō Examples are kendō, jūdō, aikidō.
GI (着)	Clothes, outfit (suffix). Training wear is called Keiko-gi , in Ono Ha Ittō-ryū it consists of an Uwagi (vest) and Hakama .
	Note: GI (着) should not be confused with: <ul style="list-style-type: none"> • Gi (疑): doubt • Gi (義): morality; righteousness; justice; honour • Gi (技): technique
GIJUTSU ICCHI (機術一致)	Opportunity (ki, here pronounced gi) and technique (jutsu) are in harmony.
GIRIGIRI (ぎりぎり)	Grinding (sound). Girigiri is one of the many mimetic words (onomatopoeia) used in Japanese language. However it is also considered as a Na-adjective and can be written using kanji: 限り限り. It means: just barely; only just; at the very limit; at the last moment. In Ono Ha Ittō-ryū it refers to waiting until the opponent's attack reaches the very limit. Shikata should have the courage to wait until the very last minute before to move, thereby making it for Uchikata impossible to change direction.
GODAI (五大)	Lit. "the five great".



The five elements in Japanese Buddhism, derived from Indian philosophy are well known for their use in Miyamoto Musashi's text Gorin-no-sho. They are, in ascending order of power:

- Earth (**Chi** or **Tsuchi**)
- Water (**Sui** or **Mizu**)
- Fire (**Ka** or **Hi**)
- Wind (**Fū** or **Kaze**)
- Void (**Kū** or **Sora**), also meaning heaven or sky

In **Ono Ha Ittō-ryū**, however, there is reference to **Gogyō**, also 5 elements but related to Chinese philosophy.

GOGYŌ (五行)

The five elements (wu xing) of traditional Chinese philosophy: wood (**Moku** or **Ki**), fire (**Ka** or **Hi**), earth (**Do** or **Chi**), metal (**Gon** or **Kin**) and water (**Sui** or **Mizu**): **Moku-ka-do-gon-sui** (木火土金水).

The 5 techniques in **Kōjō Gokui Goten**, also refer to the 5 elements.

GOKAKU IKKAN (五格一貫)

Five elements integrated.

In **Ono Ha Ittō-ryū**, the following 5 elements have to interact properly (consistent):

- **Kokoro/shin** (心): mind/heart
- **Ki** (気): energy
- **Ri** (理): principle
- **Ki** (機): opportunity
- **Jutsu** (術): technique

GOKAKU ITTAI (五格一諦)

Five elements, one truth

5 elements must be employed together to achieve one truth:

- The mind and energy are unified: **Shinki ichigen** (心気一元)
- Energy and principle are in perfect unity: **Kiri gotsu** (気理合一).
- Principle creates opportunity: **Riki issen** (理機一閃).
- Opportunity and technique are in harmony: **Gijutsu icchi** (機術一致)

GOKUI (極意)

“Goku” means highest rank and “I” means idea/desire.

It is the essence of things, sometimes also used to indicate the highest techniques. Therefore it is sometimes considered the secrets of a school.

In **Ono Ha Ittō-ryū**:

- **Ittō-ryū gokui**, is a book written by Sasamori Junzō, (16th sōke).
- **Kōjō gokui goten** (superior secret/essential 5 matters) is an advanced kata.

GOTEN (五点)

5 matters/point.

See **Kōjō gokui goten**.

GYAKU (逆)

Opposite.

Gyaku no harai (reverse sweeping) is the name of a technique of the **Ōdachi** series (kumitachi).

GYAKU (NO) HONGAKU (逆本覚)

Opposite **Hongaku**.



Kamae in which the wrist are crossed together, the blade is flat with the edge facing to the right, the left foot toward the opponent; the hand properly adjusted so the palms face the hilt of the sword.

GYŌ (行)

Gyō can refer to “a line” or to “action, movement”.

HA (刃)

Cutting edge of a sword/blade.

HABIKI (刃引き)

Literally "pulled edge".

An **Habiki** is a steel (compared to Zinc alloy in an **aitō**) edged blade sword with an edge that is blunted. It is more robust than an **lai-tō** but in contrast to a **Shinken**, not sharp. These days it is very hard to purchase an Habiki with the required length for OHIR. A **Mogitō**, is may-be an acceptable alternative.

Also the name of a **Kata**.

HAGESHII (激しい)

Intense; fierce; strong

When practicing **Kumidachi**, one should be fierce, strong, execute techniques with intensity.

HAITŌ (廃刀)

Carrying a sword.

In 1876, the Meiji government issued the **Haitōrei** (Sword abolishment edict), prohibiting people from carrying swords in public.

HAJIKI ZUME (撥詰)

Rejecting pressing.

Technique from the **Hakiri-ai** set.

HAJIMERU (始める)

To start; to begin; to commence.

HAKAMA (袴)

Man's formal divided skirt worn in many Japanese martial arts, including **Ono Ha Ittō-ryū**.

Actually, the divided Hakama is one type of Hakama, called **Umanori hakama** and was suitable for horse riding.

Parts of the **Hakama**:

- **HIMO** (紐): the straps to tie the hakama
- **KOSHI ATE** (腰当て): rigid part in the rear
- **HAKAMADOME** (袴止め), a plastic hook to put into the **Obi** (belt) in order to stop the hakama from lowering.

HAKARU (計る)

To measure.

HAKIRI-AI (ハキリ合)

Meeting of cutting edges (note that in OHIR, Hakiri is written in Hiragana).

Most of the time, hitting the opponent's cutting edge with your cutting edge is avoided but in this set of 12 techniques, also called **Juniten Makikaeshi**, one shouldn't fear this.

Note: **HAKIRI** (ハキリ) is written in Hiragana in OHIR. One way to write it in Kanji would be **HAKIRI** (刃切り): blade cutting.

HAMERU (嵌める)

To put on (for gloves, rings,...).

Onigote o hamemasu: to put on the Onogote.



HANARU (離る)	To separate.
HANASU (放す)	To release, to let go, to free. Not to be confused with 話す (also pronounced hanasu): to talk, to speak
HANERU (跳ねる)	To bounce.
HANE AGETE (跳ね上げて)	Bouncing (from haneru) lifting (from ageru). In Ono Ha Ittō-ryū the sword of the opponent is often lifted using a bounce (ex. in Mukai tsuki).
HANMI (半身)	Half body. In Ono Ha Ittō-ryū a stance with the front foot is bend and the other extended. Like the end of Yohonme of the Ōdachi series (Wakigamae no tsuke), where Shikata ends up looking over Uchikata.
HANTAI (反対)	Opposite.
HAPPŌ (八方)	Eight directions; all directions. Like in Happō-giri : cutting in 8 directions.
HARA (腹)	Abdomen. The abdomen is a common target area for Tsuki . Others include Mizuochi (solar plexus), which is slightly higher and Heso (navel), which is slightly lower.
HARAI (払い)	Although Harai is usually translated as clear out, prune, banish,..., in the context of Ono Ha Ittō-ryū it refers to “sweeping techniques”.
HARAI KUJIKI (払い挫き)	Sweeping twist. Harai-kujiki is used for an attempt to wrench the opponent’s sword from his hands, towards the floor.
HARAU (払う)	To clear out; to prune; to banish.
HARI (張り)	Lit. stretching - slapping, from the verb Haru . Hari in Kendō is the act of instantly knocking the opponent's shinai strongly to the left with one's own shinai. The all Japan Kendō Federation also uses hari to describe the condition of one's form or spirit being uplifted and always stretched as tight as bow-string, able to respond to the opponent instantly. Harikomi or entering by knocking or slapping the sword of the opponent down (although not used as a term in Ono Ha Ittō-ryū), is said to be based on OHIR’s philosophy. Indeed in Ono Ha Ittō-ryū you can slap with Shinogi and at the same time attack the centre.
	Note: HARI (張り) should not be confused with: <ul style="list-style-type: none"> • HARI (針): needle, pin
HARI-AIBA (張合刃)	Lit. slapping jmeeting (joined) blades. Name of a technique that is part of Ōdachi Tsuika , the additional set of 10 techniques of the Ōdachi kata.



Aiba and Hari-aiba each count for 3 techniques, since they are performed in a “Shin-Gyō-Sō” way.

HARI OTOSHI (張落し)	Deflect the sword downwards in a violent way. Used in Hari-aiba .
-	To stick out; to put; to slap.
HASSŌ (八相)	All (eight) directions. Part of Hoshatō .
HASUJI (刃筋)	Literally, “blade line”. In a broader sense: Trajectory and/or targeting.
HATAMOTO (旗本)	Samurai and upper vassal in the direct service of the Tokugawa shogunate. Status given to the Ono family, starting with Tadaaki, who served Tokugawa Ieyasu.
HAZUSU (外す)	To leave; to step out.
HAYA ASHI (早足)	Fast steps, as opposed to “ Futsū ashi ”.
HEI (兵)	Army, warfare Some say that arms, Hei (兵), lead to peace, also pronounced Hei (平).
HEIHŌ / HYŌHŌ (兵法)	Strategy (martial tactics). Heihō can also be pronounced Hyōhō .
	Note: HEIHŌ (兵法) should not be confused with: <ul style="list-style-type: none"> • HEIHŌ (平法): method of peace • HEIHŌ (平方): square <p>For some, arms (hei, 兵) will lead to peace ((hei, 平).</p>
HENKA WAZA (変化技)	Variations of Waza (techniques).
HESO (臍)	Navel.
HIDARI (左)	Left. e.g. Hidari Kote is left forearm.
	Note: Another pronunciation of the same Kanji (左), is “ SA ”, like in Sayū (left and right).
HIDEN (秘伝)	Lit. secret (Hi) transmission (Den). Secret, mystery. There are many secret teachings within the transmission of a Japanese art.
HIJI (肘)	Elbow.
	Note: HIJI (肘) should not be confused with: <ul style="list-style-type: none"> • HIJI (秘事): secret



HIKIGIRI (引斬)	Pulling cut. With a pulling cut, the onigote are cut further and then the sword is pulled back (usually ending in an appropriate Kamae like Hongaku). In contrast to Oshigiri , pushing cut.
HIKIMI (引身)	Pulling back (the body). Hikimi no hongaku and Hikimi no ai-gedan are names of techniques of the Ōdachi series (kumitachi).
HIKISARU (引き去る)	To retreat; to withdraw (during practice often abbreviated as “hiki”)
HIKITE-OSHITE (引き手 -押し手)	Hikite (hiki from the verb hiku, “to pull” and te, “hand”) and Oshite (oshi from the verb osu, “to push” and te, “hand”) refers to the pulling and pushing tension by both hands in Wakikamae : push the Tsuba and pull the Tsuka-gashira.
HIKU (引く)	To pull; to draw back.
HIKUKU (低く)	:Lowering; bringing down.
HIRAKI UCHI (開打)	Open to strike, from the verb Hiraku (unfold) and Uchi (strike). Alternative name for the fourth technique of the Ōdachi gojupon series, better known as Gedan Kasumi .
HIRAKI WAZA (開技)	Opening technique. Hirakiwaza or Hirakiuchi are alternative names for for Gedan-no-kasumi , the fourth technique of the Ōdachi series (kumitachi), where the kamae of the opponent is unfolded in order to strike.
HIRAKU (開く)	To open; to undo; to unpack; to unfold.
HIRA SEIGAN (平正眼)	Flat Seigan. Seigan with cutting edge of the blade turned to the left, blade horizontal (flat). Used just before doing Suriage .
HITOEMI (一重身)	Single (one-sided) body Stance in which the body is completely angled away so that only one side is facing the opponent. This is very important when using the Kodachi, making surte that the left shoulder is not exposed. It is different from Hanmi , where the body is also turned but only half.
HITOTSUGACHI (一つ勝)	One victory. Also name of the first technique in the Ōdachi kata .
HIZA ORI (膝折)	Knee bended Migi ashi mae hidari hiza ori(komi) : Starting from kneeling position with the right foot in front like it is seen in techniques like Orimi (Ōdachi kata) , Surikomi zume (Hakiri-ai).
HO (歩)	Step.
HŌ (法)	Method, way, doctrine. To adhere to doctrine is regarded essential in many Koryū .



HŌ (方)	Direction, side; manner. Sahō is left side, Uhō is right side. Note: Hō (方) combined with Hō (方法) gives HōHō (方法) : method; process; manner; way; means; technique.
HONGAKU (本覚)	Literally, “true awakening”. Occasionally, also written with different Kanji: Hongaku (本格) , meaning “genuine”. Basic stance in Ono Ha Ittō-ryū , part of Kake Kyū-hin .
HONGI (本義)	Refers to the “true meaning”, the underlying principle.
HONMOKUROKU (本目録)	Name of the third (and last) scrolls, or major documents of transmission, in Ono Ha Ittō-ryū .
HONSHŌ (本生, 本正, 本勝)	Origin/birth (of a waza). Name of a technique of the Ōdachi series (kumitachi) in which Shikata controls the mind of Uchikata at the point where the technique originates. Note: in Ono Ha Ittō-ryū , Honshō can be written with different kanji, expressing slightly different meanings. In fact there are 3 steps, all called Honshō: <ol style="list-style-type: none"> 1. Control the point of origin (expressed by 本生, the “birth of the origin”), 2. Respond at the point of origin (expressed by 本正, the “correction of the origin”), and finally 3. Defeat the enemy at the point of origin (expressed by 本勝, “victory at the origin”) This is reflected in the 3 names that are used for the waza: <ul style="list-style-type: none"> • Honshō (本生: Birth of the origin) • Tsugi wa Honshō (次は本正: Next is respond correctly at the point of the origin) • Oku wa Honshō (奥は本勝: Interior, to be read as the deep meaning of this waza, is victory at the point of the origin).
HOSHATŌ (払捨刀)	Literally, “banishing, rejecting sword”. Way of dealing with multiple enemies. It is a series of Kumitachi techniques directly passed from Ittosai to Jiroemon Ono.
HOTSU (発)	Departure, beginning.(the beginning of all things) Name of a technique of the Ōdachi series (kumitachi).
HYŌSHI (拍子)	Timing/rhythm (also called Chōshi).
IAI (居合)	Lit. to be/exist (居) and to join/meet (合) In Ono Ha Ittō-ryū , “ I ” refers to your position relative to the opponent and “ Ai ” refers to moving in accordance with the opponent. I and Ai together become iai (居合) : the commencement of techniques, the starting point where stillness will transit in movement, expressed by Gyō 行). iai refers also to the transition between life and death. The potential movement of iai is contained in one’s posture.

**Note:**

- **Iai-jutsu** (居合術) is commonly known as the art of drawing the sword, but in **Ono Ha Ittō-ryū**, drawing the sword is called **Battō**.
- In **Ono Ha Ittō-ryū**, **I-ai** (居合) is part of the broader concept: **I-Ai-Gyō-Hyō-Ji-Jō**.

I-AI-GYŌ-HYŌ-JI-JŌ

(居-合-行-現-次-序)

I-AI-GYŌ-HYŌ-JI-JŌ refers to the process of training.

However after reaching the stage of “Jō”, students will return to the beginning again. There is no actual end to the process.

Note: the different stages are:

- **I** (居) refers to your position relative to the opponent.
- **Ai** (合) refers to moving in accordance with your opponent (from the verb Au, 合う: to meet).
- **Gyō** (行) refers to action, movement, strength and speed. Actual phenomena but hard to measure by watching the opponent.
- **Hyō** (現) refers to portraying the invisible (in modern Japanese expressed by the verb Arawasu, 現す: to reveal).
- **Ji** (次) refers to the flow generated by Gyō and Hyō (indeed, Gyō and Hyō continuously flow and change).
- **Jō** (序) refers to the separation and recognition of differences, hence humility and respect.

ICHIMONJI (一文字)

“1” (written) character, also used for a straight (horizontal) line.

In **Hoshatō** there is a technique called **Ichimonji**.**ICHIYŌ RAIFUKU** (一葉来復 or 一陽来復)

One leaf comes back(一葉来復), referring to when a leaf drops to the ground and then comes back to life, or the returning of spring (一陽来復), pointing to the transition from winter to spring.

In **Ono Ha Ittō-ryū** it is the ability to reverse direction without pausing.**IJUTSUTAI NO SANSHIN**

(威術体の三進)

Lit. “3 progresses of Intimidating (or threatening) body (or form) techniques”

This is first learned in the “Wakigamae no uchiotoshi” waza (Ōdachi Gojupon) but it is also in the latter part of the “Zetsu-Myōken” waza (Goten kata).

IKAI (意解)

Meaning.

IKUTACHI (生大刀)

Sword that is alive.

Mostly used to a state where the sword is still in a position able to win. In contrast to “Shi ni tachi” (dead sword).

IN (陰)

Literally, “yin”

In (no kamae) is a basic stance in **Ono Ha Ittō-ryū**, part of **Kake Kyūhin**.

Note that in most other Ryū-ha, a similar Kamae is called “Hasō no kamae”.

INKŌ (咽喉)

Throat (see also Noda).



INTŌ (陰刀)	<p>“In”- sword. Name of a technique of the Ōdachi series (kumitachi), referring to the stance In (no kamae).</p>
IN-YŌ (陰-陽)	Ying-yang.
IPPO FURYŪ (一步不留)	<p>One step no stop. A single step, without stopping. Can also be pronounced as Ichihofutome.</p>
IPPYŌSHI (一拍子)	<p>One beat, also pronounced “ichi-hyōshi”. Whenever possible, techniques should be performed in one time (one beat): e.g. one step and one strike performed together, avoiding 2 steps. An exception is Hitotsugashi (一つ勝) from the of the Ōdachi series where after Kiriotoshi, Seme age is done while making one step and then the hit is done on the second step.</p>
IRIMI (入身)	<p>Irimi (lit. incoming body) means entering into an opponent. For instance in Wakigamae no tsuke of the Ōdachi Kata, there is Irimi before assuming Jōdan no kamae. Also used when entering within the striking range of the opponent.</p>
IRIMI NO ZANSHIN (入身の残心)	<p>Zanshin with Irimi. Like in the fifth technique of the Ōdachi series (kumitachi).</p>
IRIBA (入刃)	<p>Entering sword. At the end of Kiriotoshi, Shikata usually stabs Uchikata’s throat, which is called Deba. In th Iriba variant, however, Shikata moves in and cuts directly Uchikata’s head. In the additional set of 10 techniques of the Ōdachi kata, the technique called Iriba refers to this striking of the head (instead of the onigote, as usual) after Kiriotoshi.</p>
IROTSUKE (色付け)	<p>Colouring. Irotsuke, from Iro (colour) and Tsuke (attached), means applying colour. In a martial context, applying colour means including all kinds of tricks to distract the opponent: aiming left before cutting right, shouting, strange Kamae, moving around and shifting Kamae,... When an opponent is trying to colour your perception, you have to maintain sincerity in your technique and stick on.</p>
IRU (居る or いる)	To be (of animate objects); to exist.
IRU (入る)	To get in; to go in; to come in.
ISHINDENSHIN (以心伝心)	Buddhist expression referring to a telepathic communication or tacit understanding.
ISSHINTŌ (一心刀)	One mind sword.



The sword and the mond are one. Philosophy of Itō Ittōsai Kagehisa.
This concept would be incorporated later in the name **Ittō-ryū**.
The mind, the body and the sword re to be used as one single entity.
This is captured in the expression Hisei ittai banbutsu (no) ichinyo (彼成
一体万物一如): to be one with all things.

ISSHŌ NIHAI (一勝二敗)

One is victory, Two is defeat.
In order to win you have to take action. If you take action after avoiding
an attack, it requires two moves and if the opponent is strong, he will
win. **Isshō Nihai** is also used when doing **Kiriotoshi**, there is a **Tsuki** at
the end, all in one beat.

**ISSOKU ITTŌ NO MA
(一足一刀の間)**

One step one sword distance.
Distance from where an effective initiative can be started: with one step
you can reach the opponent.
Issoku Ittō no Ma-ai, is the fact of meeting the opponent at such a
distance.

ITSUKE (居け)

Fixed in place, being freezed.
One should not freeze in place, on the other hand when you are capable
of freezing your opponent in place, unable to react properly, you are
definitely in an advantage.

ITTAI (一体)

Unity (one form).

ITTAIBUNMI (一体分身)

Deliver one form.
In **Ono Ha Ittō-ryū** it refers to not stopping between techniques

ITTŌ (一刀)

Literally, “one sword” or “one stroke”.
Everything starts from one, referring to the technique of **Kiriotoshi**, the
main technique of **Ono Ha Ittō-ryū**.

ITTŌ RYŪ (一刀流)

Kenjutsu school of Itō Ittōsai Kagehisa.
Ittō-ryū stands for “one sword school” (or “one stroke school”). The
reference to “one” is philosophical and indicates that everything starts
with one and ends with one.
See also **Ono Ha Ittō-ryū** (OHIR).

ITTŌ SOKU BANTŌ (一刀即万刀)

One sword equals ten thousand swords (in **Ono Ha Ittō-ryū**, ten
thousand should be translated less literal and indicates every/all),
indicating that many, eventually will lead to one again.
If one masters the foundations than all situations can be faced.

JIRI ITCHI (事理一致)

Consensus, unity of fact and reason.
In Ittō-ryū it refers to the unification of physical techniques and principles:
training is supplemented by written documents and oral teachings.

JITSU (実)

Truth/real.
The opposite is **Kyo** (falsehood). The ability to discern between these
two is the ability to read the intentions of one's opponent.

JİYŪ (自由)

Freedom.



OHIR is practiced by studying Kunitachi, leaving **Shikata** some freedom to use one or the other option (**Jiyū ni shiyō**). For instance in **Suriage**, **Shikata** has the option to do **Omote** or **Ura** (inside or outside).

JŌDAN (上段)

Literally, “upper level”.

Hidari Jōdan (no kamae), or left upper stance, is part of **Kake Kyū-hin**. In kunitachi right jōdan (**Migi jōdan**) also occurs.

Note: **JŌDAN** (上段) should not be confused with:

- **JŌDAN** (冗談): joke

JŌDAN (NO) KASUMI (上段霞)

Lit. upper level mist, referring to the upper level “Kasumi” stance, part of **Kake Kyū-hin**.

Name of a technique of the **Ōdachi** series (kunitachi), also known as **Takakasumi**.

JŌJŪEIKŌ (常住永桓)

Refers to the eternal dualities, like stillness and action, good and bad, long and short, heavy and light, hard and soft, truth and fiction.

In **Ono Ha Ittō-ryū** learning the transition between dualities is important.

JOTATSU (上達)

Constant improvement in skill.

JUKUREN (熟練)

Proficient (lit. mature practice).

JUNBI TAISŌ (準備体操)

Warming-up exercises (lit. prepare the body to work).

JUNIKAJŌ (十二個条 or 十二ヶ条)

Twelve tenets.

The **Junikajō Mokuroku** is the first scroll of transmission in **Ono Ha Ittō-ryū**. The twelve tenets are:

1. **Futatsu no metsuke no koto** (On “two points of eye contact”)
2. **Kiritoshi no koto** (On “to cut down”)
3. **Enkin no koto** (On “distance and closeness”)
4. **Yoko-tate jōge no koto** (On “horizontal, vertical, up, down”)
5. **Irotsuke no koto** (On “Applying color”)
6. **Megokoro no koto** (On “the mind's eye”)
7. **Kogishin no koto** (On “doubt/hesitation”)
8. **Matsukaze (or shofu) no koto** (On “the wind in the pines”)
9. **Chigyō no koto** (On “the form of the earth”)
10. **Muta shintsu no koto** (On “the heart transmitting the self”)
11. **Ma no koto** (On “interval”)
12. **Zanshin no koto** (On “the remaining mind”)

JUNITEN MAKIKAESHI

(十二点巻き返し)

Twelve points turnaround.

Other name for **Hakiri-ai**.

JUNPI (順皮)

Follow on surface.

Junpi and **Nuke-junpi** (passing through with Junpi) are names of techniques of the **Ōdachi** series (Kunitachi).

JUTSU (術)

Technique, skill, art.

**KACHI** (勝ち)

From the verb **Katsu**, to win.

The numbering of the techniques in **Ono Ha Ittō-ryū**, Kata is based on the number of victories (**Kachi**).

There is:

- **Shin-no-kachi**: winning by attacking strongly and directly into one's opponent (e.g. Ipponme from the Ōdachi series)
- **Gyō-no-kachi**: winning by using the opponent's force against him (e.g. Nihonme from the Ōdachi series)
- **Sō-no-kachi**: winning by deceiving your opponent (e.g. Sanbonme from the Ōdachi series)

KAERU (返る)

To return; to come back.

KAIBA (開刃)

Open (unfolded) sword. See Koshimi.

KAKE KOMI (駆け込み)

Moving fast with very small steps.

Although also translated as rushing, **Kake komi** in **Ono Ha Ittō-ryū**, still allows control of the movements.

KAKE KYŪ-HIN (架九品)

Literally a span by nine items.

In **Ono Ha Ittō-ryū**, **Kake kyū-hin** is used to indicate the 9 basic kamae:

- **In**
- **Yō**
- **Seigan**
- **Jōdan**
- **Gedan**
- **Wakigamae**
- **Onken**
- **Chūdan no Kasumi, jōdan**
- **Jōdan no Kasumi**
- **Hongaku**

Occasionally **Kake Kyū-hin** indicates also the 9 directions to attack and be attacked: 2 vertical, 2 horizontal 4 diagonal and 1 centre.

KAKU O KATAMERU

(格を固める)

Literally, "fortify position/status".

The idea to maintain concentration during **Kumitachi** (and to take your own position both physically and mentally).

KAMAE (構え)

Posture of fighting engagement (see Kake Kyū-hin).

A kamae is not a static pose but is a posture that should facilitate attacking and defending actions.

KAMEWARITŌ (甕割刀)

Urn splitting sword.

Sword used by Itō Ittōsai Kagehisha and passed down for many generations of headmasters, starting with Ono Jirōemon Tadaaki. Unfortunately its current whereabouts are unknown.

KAMON (家紋)

Symbol, Family crest.

The **Kamon** of **Ono Ha Ittō-ryū**, is a circle that contains a line and a smaller circle. The Kamon of the Belgian branch, is a red poppy (papaver rhoeas), which is the symbol of Belgium.



KANAJI(SHO) MOKUROKU (仮名字目録)	Name of the second of the major documents of transmission.
KANAME (要)	Vital point; cornerstone. Note: The pin that holds a folding fan (Ōgi , 扇) together is also called (Kaname , 要). It is vital, and must reach through all the spines to secure them. This is why the pin of a fan is known as “the essential point.”
KANEAI (曲合)	Controlling timing and distance.
KANEMAKI RYŪ (鐘捲流)	School founded by Kanemaki Jisai. Kanemaki was a student of Toda Seigen of Chujō-ryū. Who later founded his own school, Toda-ryū. Kanemaki was the teacher of Ittosai.
KANERU (兼ねる or かねる)	to be unable to; to find difficult (awkward) to do.
KANSETSU (関節)	Joint (knee joint, elbow joint, etc.). Kansetsu waza are joint techniques. They occur in the Kodachi Kata, where by grasping the elbow, the opponent is controlled.
KASUMI (霞)	Literally "mist". Basic stance in Ono Ha Ittō-ryū , part of Kake Kyū-hin . There are 3 forms: Gedan , Chūdan and Jōdan (no) kasumi .
KATA (形 or 型)	Kata (形, also pronounced Katachi or Yō) means shape, form, style. In a Koryū context, Kata are the formal set of techniques used to transmit the essentials of the school. <i>A Kata consist of a number of Waza (techniques). In total there are more than 170 waza in Ono Ha Ittō-ryū.</i> <i>Note: Ono Ha Ittō-ryū has a counting system that puts emphasis on the number of waza, rather than the number of encounters in a Kata. For instance the Ōdachi kumitachi includes Go-Juppon (50) waza spread over 36 encounters.</i> Note: KATA (形) should not be confused with: <ul style="list-style-type: none"> • KATA (肩): shoulder • KATA (方): direction; way; but also honorific for person • KATA (片): one-sided
KATACHI (形)	Shape, form. The term Katachi is mostly used to simply refer to the form, not yet including all the tactics and feelings to make it a mature Kata. Although both Kata and Katachi can be written by using the same Kanji, 形, when one wants to make the distinction between the 2, the kanji 型 can be used for Kata and 形 for Katachi.
KATAGEIKO (形稽古)	Training through repetition and studying of Kata .
KATANA (刀)	Curved single-edged Japanese sword.



Note: there are many words referring to a Japanese sword, for instance:

- **TŌ** (刀): other reading of the Kanji for **Katana**.
- **NIHONTŌ** (日本刀): Japanese sword.
- **TACHI** (太刀): long sword (although tachi usually refers to swords that preceded the Katana and were worn cutting edge down).
- **KEN** (剣): sword (originally more used for a double edged sword), used in compound words like “Kenjutsu”.
- **SHINKEN** (太刀): real sword (a Japanese sword that has a live forged blade).

KATSU (勝つ)

To win; obtain victory

KATSUJIN-KEN (活人剣)

Life-giving sword
“Setsunin-tō” and “Katsujin-ken” are concepts first described by Yagyū Munenori in the “Heihō Kadensho” and were influenced by the teaching of Takuan. It also marked the transition from the Sengoku period (Age of Civil War: 1467 –1603) into a more peaceful era.

KAWARU (替る)

To succeed; to relieve; to replace; to take the place of; to substitute for; to switch.

KEII (敬意)

Respect.
Aite taisen ni keii o arawasu = to show respect to your opponent.

KEIKO (稽古)

Training.
Keiko refers to the teaching of the old masters. Their skills have been passed from generation to generation.
A **Keiko-gi** is the uniform one wears for training.

KEIKOJŌ (稽古場)

Place to train/practice what has been learned before.
Official teaching of **Ono Ha Ittō-ryū** is only provided by **Sōke** in the **Reigakudō** or in one of the seminars abroad. However, given the distance, Sōke allows a few **Keiko-jō** (Practice Places) where training are coordinated by more experienced practitioners.

KEIKOKAI (稽古会)

Training gathering, seminar.
When the event is big, it is usually called **Taikai** (大会).

KEN (剣)

Sword.
In a more restricted way, ken refers to a straight double-edged sword (also called **Tsurugi**), in contrast to the single-edged **Katana**.
In compound words like Kendō, kenjutsu,... **Ken** is used in a more general meaning referring to sword.
In **Ono Ha Ittō-ryū** it is said that the sword and body are inseparable (**Kenmifui**) as well as the sword and mind (**Kenshifui**).

Note: **KEN** (剣) should not be confused with:

- **KEN** (間): Japanese measure (standard length of a tatami mat); One ken equals 6 shaku, equals six feet or 1,82 m
- **KEN** (拳) fist

KENCHŪTAI (懸中待)

Attack (lit. depend) while holding back (lit. waiting).



Kenchūtai means that, even in an attacking mode (Ken), one has to be ready/wait (Tai) for the enemy to strike. The opposite is also true: when waiting, one has to be ready to attack (this can be translated as **Taichūken**).

In **Kendō** a similar term (**Kentai-itchi**) is used to refer to the state of preparedness (ready to defence) whilst attacking. Note that **Kentai-itchi** (懸待一致) is not the same as **Kikentai-itchi** (気剣体一致), another **Kendō** term that is used to indicate that spirit (Ki), sword (Ken) and body (Tai) should work in harmony.

KENDŌ (剣道)

The way of the sword (also **Ken no michi**).

Although **Kendō** can be used to indicate Japanese swordmanship in general, these days it is most often used for **Shinai-kendō** (Kendō, using a “shinai” or bamboo sword), also known as **Gendai-kendō** (modern Kendō). In fact Kenjutsu matches, using a bamboo sword (Shinai), already existed in the Bakumatsu period and were known as **Gekken**. The use of the term **Kendō**, for matches with the Shinai, dates from the second half of the Meiji period.

KENJUTSU (剣術)

The art of using the sword.

Kenjutsu usually refers to traditional schools (**Koryū**) of Japanese swordmanship, that predates modern Kendō.

Ono Ha Ittō-ryū is one of the most influential traditional **Kenjutsu** styles.

KEN-MI-FU-I (剣身不異)

Lit. the “sword” (Ken) and the “body” (Mi) are “not different” (Fui)

The sword and body must act as a single unit.

Similar to the expression **Kenshinfui** (剣心不異): “the mind and the sword are inseparable”.

KENPŌ (剣法)

Like kenjutsu, **Kenpō** is swordmanship (not to be confused with the Chinese martial art also called Kenpō but written 拳法).

KEPPAN (血判)

Seal of blood.

In OHIR, a **Kishōmon** (written oat) is sealed with a thumbprint using one’s blood.

KESA (袈裟)

Diagonal cut (from shoulder), an abbreviation for **Kesagiri** (“kiru” is cut) Also **Kesagake**, which literally means lashing a sword diagonally from the shoulder.

Note: In fact, Kesa is a rectangular ceremonial vestment that is worn draped over the left shoulder by Buddhist monks. Kesagiri therefore literally means cutting Kesa.

KI (気)

Ki is usually simply translated as energy, but it refers also to a more esoteric force that is called “chi” by the Chinese. In that context, it is most often seen as the vital energy of life, which flows in the body.

Note: **KI** (気) should not be confused with:

- **KI** (機): opportunity
- **KI** (寄): bring near; gather; forward (see Kiba)
- **KI** (基): fundamentals; foundation (see Kihon)
- **KI** (木): tree, wood



KIAI (気合)	<p>Lit. the joining of energy. Kiai is when intellect, emotion, will and technique come together. In most Budō, Kiai is synonymous for the shout uttered when performing an attacking move. Although in Ono Ha Ittō-ryū, there is strong Kiai when performing a technique, this is done in a silent, Internal way, hence there is no shouting in OHIR.</p>
KIBA (寄刃)	Incoming sword (see Yorimi).
KIHON (基本)	<p>Basics, fundamentals. Training Kihon, is training the foundation or the basis of the art.</p>
KIMERU (決める)	To decide, to conclude.
KIMOCCHI (気持ち)	<p>Feeling, mood. But, in a martial context, also preparedness, readiness, attitude.</p>
KIRI (切り)	<p>Kiri means cut and comes from the verb Kiru. In Ono Ha Ittō-ryū, great attention is given on how to hit the Onigote:</p> <ul style="list-style-type: none"> • with a pushing cut, or Oshigiri • with a pulling cut, or Hikigiri • in a caressing way, called Nadekiru <p>Cutting in OHIR, is also a matter of cutting away various thoughts.</p> <p><u>Note:</u> Sometimes KIRI is written with an alternative kanji. In that case, the emphasis is put on killing (斬) instead of cutting (切).</p>
KIRIGŌITSU (気理合一)	Energy (Ki) and principle (Ri) are in perfect unity.
KIRIKAESHI (切り返し, 切返)	<p>Striking/cutting back. Kirikaeshi can refer to a way to block a Naname (diagonally) cut by doing the reverse Naname cut. In Kendō, kirikaeshi (or uchikaeshi) is usually done as a drill of striking repeatedly. In Ono Ha Ittō-ryū, Kirikaeshi and Haya-Kirikaeshi (quick kiri kaeshi) are names of techniques of the Ōdachi series (kumitachi). Also a technique from the Hakiri-ai set is called Kirikaeshi.</p>
KIRIKUMI (切組)	<p>Lit. united cutting. Alternative term for Kumidachi.</p>
KIRI-OTOSHI (切り落とし or 切落)	<p>Lit. "cut to drop" Kiri-otoshi is both the main technique and idea (philosophy) of the school. In Kiri-otoshi the idea is to make the opponent initiate an attack, but when appropriate, to cut down at the same time (but stay slightly behind to be over the opponent's sword, called uwadachi) as the enemy cuts down, along the same line as the enemy's cut (straight through the centre of the enemy's body).</p> <p><u>Note:</u> Ono Ha Ittō-ryū starts and ends with Kiriotoshi: "Kiriotoshi ni hajimari kiriotoshi ni owaru" (切り落としに始まり切り落としに終わる).</p>



KIRISHITENASAI (切りしてなさい)	Cut (but as an imperative, a kind of strong request). According to Ittosai's teaching, is is also a matter of cutting away various thoughts. Cutting away one's pride and weak points; cut away all of the advantages and shortcomings; cut away your ego, too.
KIRITE (切手)	Cutting hand. In Ono Ha Ittō-ryū, Kirite is when Uchikata cuts through his target in a realistic manner. In contrast, Mochite is when Uchikata stops his sword short and doesn't cut through his target.
KIRIWARU (切り割る)	Cutting in two (lit. cut and divide).
KIRU (切る)	To cut.
KIRU (斬る)	To kill
KISHŌMON (起請文)	Religious oath in writing. A written oath to adhere to the rules of a traditional school, like OHIR, signed by a student, inviting the wrath of the gods should the oath be violated. <u>Note:</u> In traditional schools, oaths are often sealed with blood, called Keppan (血判) . .
KISSAKI (切先)	Tip of the sword.
KI-SŪ (奇数) GŪ-SŪ (偶数)	Ki-sū refers to odd numbers (1,3,5,...) and Gū-sū to even. (2,4,6,...) In Japan, a way to divide students between Uchidachi (who has to put on Onogote) and Shidachi is by attributing numbers and then divide by even and odd. Another way is to let the more senior students take the role of Uchidachi and guide Shidachi. <u>Note:</u> In Japanese, "chō" also refers to even numbers but is more used in gambling (in that case "han" refers to odd numbers).
KŌBŌ ITTAI (攻防一体)	Offence and defence united. Refers to the fact that attacking and defending should be unified into the same motion.
KOBUSHI (拳)	Fist (拳), is also pronounced " Ken ". Kobushi no harai (sweeping to the fist) is the name of a technique of the Ōdachi series (Kumitachi). Kobushi tsuke (stick to the fist) refers to the fact that for instance from gedan no kamae, facing an opponent in seigan, the Kissaki points to the opponent's fist and continue to do so when he raises his sword to cut.
KOBUSHI JŌDAN (拳上段)	Fist upper stance. A Jōdan no Kamae, with the arms high and the sword straight up towards the sky. It is used as an intermediate stance in the Kata In-tō of the Ōdachi series (Kumitachi).
KODACHI (小太刀)	Short sword.



Traditionally, a **Kodachi** has a blade longer than 1 shaku (30,3 cm) but less than 2 shaku.

In **Ono Ha Ittō-ryū** there is a series of 9 techniques called **Kodachi** (short sword against long sword) and another series of 8 techniques called **Ai-Kodachi** (short sword against short sword).

KOGISHIN (狐疑心)

A mind full of hesitation (literally a fox doubted mind).

In **Ono Ha Ittō-ryū** you are trained to be decisive.

KŌHAI (後輩)

Junior (lit. later fellow), as opposite to **Sempai**, senior.

KŌJI (好餌)

Bait, lure.

For instance, in wakigamae, Shikata often has his left shoulder presented as an easy target (bait) for Uchikata.

KŌJIN (交刃)

Crossing blade.

Kōjin no Ma-ai: is the fact of taking a distance where both Kissaki cross completely. This distance is close (closer than Shokujin no Ma-ai), but yet slightly too far for an effective initiative.

Related concepts are: **Shokujin no Ma-ai**, and **Issoku Ittō no Ma-ai**.

KŌJŌ (高上)

Superior.

See **Kōjō Gokui Goten**.

KŌJŌ GOKUI GOTEN

(高上極意五点)

Superior, essential 5 matters/points.

Kōjō Gokui Goten (or simply "**Goten**") is a set of 5 advanced (highest teaching) techniques derived from Chujo-ryū as transmitted to Itō Ittōsai by Kanemaki Jisai.

The 5 techniques in Kōjō Gokui Goten, also refer to the Chinese five elements (**Gogyō**):

1. **Myōken** refers to wood.
2. **Zetsumyōken** refers to fire.
3. **Shinken** refers to earth.
4. **Konji-chō-ō-ken** refers to metal.
5. **Dokumyōken** refers to water.

KOKORO (心)

Mind, heart, spirit. Also pronounced **Shin**.

The heart represents the mind, which controls everything, it is the seat of consciousness.

It is present everywhere e.g.:

- Megokoro: in the eyes
- Ashigokoro: in the feet
- Tegokoro: in the hands

KOKORO NO SHUGYŌ

(心の修行)

Spiritual training/study (lit. training of the heart).

In old budō, "**Kokoro no shugyō**" (spiritual training) is very important, not only physical or technical training.

KOKYŪ (呼吸)

Breath, respiration.

Breathing has to be in relation to technique but also to the opponent.

KOMANJI (小万字)

Small circle (see also Manji).



Blocking a strike of the opponent with a small circular movement with crossed position of the swords, for instance in **Orimi** from the **Ōdachi kata**.

KONJI CHŌ-Ō-KEN
(金翅鳥王剣)

“Golden Winged king of birds”-sword (also called Kinchi chō-ō-ken).
Referring to the **Gokurakucho**, Paradise bird from the Manjushrimulakalpa (Tantric text), defeating the **Akuryu** (Evil dragon) encircling the ocean.
Technique part of the **Kōjō Gokui Goten**.

KORYŪ (古流)

Old school.
Japanese martial art schools that are older than 1868 (Meiji restoration).

KOSHIMI (越身)

Lit. surpassing (crossing-over) body.
Name of a technique that is part of the additional set of 10 techniques of the **Ōdachi kata**, also called **Kaiba**.

KOSU (越す)

to cross over; to go across.

KOTE (小手)

Forearm.
In Kendō, the protective gloves are also called Kote.

KOTE GARAMI MEN UCHI
(小手絡み面打ち)

A Menuchi (strike at the head) related to Kote.
Strike to the Onigote but aim to the head of Uchikata. This means that when Uchikata lowers the Kote, the kissaki of Shikata should come above the head of Uchikata.

KOTE ORISHIKI (小手折敷き)

Strike to “**Kote**”, followed by squatting to a position with one knee bent.

KOTE ZUME (摺込詰)

Forearm closing/pressing.
Technique from the **Hakiri-ai** set.

KUCHIKI TAOSHI (朽ち木倒し)

Lit.the throwing down (taosu) of a decayed tree (Kushiki).
Technique used in In(tō) of the **Ōdachi** series (kumitachi), where the motion of Shikata is like a large tree falling on Uchikata's sword.

KUDEN (口伝)

Oral transmission.
The things that are transmitted orally from one generation to another, but not written down.

KUGURU (潜る)

To pass through; to pass under, to submerge.

KUICHIGAI (食い違い)

Move where Shikata goes deep past Uchikata's side (so that his right shoulder passes by Uchikata's right shoulder). Like in Suriage of Aikodachi. Takemi Sensei used to refer to this as kadochigai.

KUMITACHI (組太刀)

Sword against sword (lit. swords united).
In **Ono Ha Ittō-ryū**, Kata are done in **Kumitachi** form: one attacks while the other defends.
Kumitachi also implies that one should be ready for any movement, even if it is different from the expected Waza. This is important for Kumidachi and different than usual Kata.



Before Kunitachi starts, there is a formal start, **Kunitachi no Hajime** in which both opponents perform rei. At the end of the kata there is a formal closing, **Kunitachi no Osame**.

KUNITACHI NINSHŌ-SHO
(組太刀認証書)

Certificate for Kunitachi.
Certificate, after proficiency in Kunitachi is demonstrated during an examination.

KURAI (位)

Lit. position, rank.
In **Ono Ha Ittō-ryū**, **Kurai** refers to mental and physical stance or preparedness.
The ability to adapt physical stance and preparedness requires skill, therefore **Kurai** can be seen as a reflection of one's skills. Moreover, in **Ono Ha Ittō-ryū**, rank within the school is based on skill level, so in OHIR, **Kurai** sometimes should be translated as skill level, rank or position.

There are three important natures:

1. When you cut down the enemy's sword in Kiriotoshi, it is with the nature of dew: **Tsuyu no kurai** (露の位).
2. When swords connect in Kunitachi, you should embody the nature of a flash, spark: **Sekka no Kurai** (石火の位).
3. Once you have struck down the sword of the enemy with the nature of a spark (Sekka no kurai), you immediately assume the nature of the temple bell, **Bonshō no kurai** (梵鐘の位), and send out a resounding echo that overwhelms your opponent.

It can also be related to the 5 elements (Gogyō) like in Kōjō Gokui Goten:

1. Ki no kurai (木の位) in Myōken, refers to wood.
2. Hi no kurai (火の位) in Zetsumyōken, refers to fire.
3. Do no kurai (土の位) in Shinken, refers to earth.
4. Kin no kurai (金の位) in Konji-chō-ō-ken, refers to metal (gold).
5. Mizu no kurai (水の位) in Dokumyōken, refers to water.

KURU (来る)

To come.

KUU (喰う)

To defeat a superior; to threaten a position.

KUZUSHI (崩し)

Loss of balance.
Kuzushi or loss of balance often occurs in **Ono Ha Ittō-ryū**. For instance at the end of "wakigamae no tsuke" of the ōdachi kata where Shikata pushes Uchikata with irimi before assuming jōdan no kamae.

KYO (虚) - **JITSU** (実)

Kyo means "false" and **Jitsu** means "true".
In a martial context **Kyo**, can also be seen as weak (lack of energy, body, kamae, power and waza), as opposed to **Jitsu** (full of energy, body, kamae, power and waza).
The concept of **Kyo** is also related to **Suki** (openings) and **Kogishin** (hesitation).
The ability to discern between **Kyo** and **Jitsu** is the ability to read the intentions of one's opponent.

KYŌ (教)

Faith, doctrine.



KYŪ-HO (九歩)	Nine steps. Nine steps separate both opponents, between the different techniques, in the Ōdachi Gojupon.
KYŪSHO (急所)	Vital point. Target for hitting techniques or Atari waza .
MA (間)	Ma is distance, interval. Both distance and time are major parts of the interval between two things. In Kenjutsu distance can be: <ul style="list-style-type: none"> • far (Tō-ma) • medium (Chū-ma) • small/close (Chika-ma). The distance from where an effective initiative can be started (with one step you can reach the opponent), is called Issoku ittō no ma . From a danger perspective there is <ul style="list-style-type: none"> • Shi-no-ma (death range) • Sei-no-ma (life range), a distance where one cannot be cut directly. <p style="color: blue;"><u>Note:</u> The expression, MAMONAKU (間もなく), meaning soon, before long, which is used all the time in train stations to announce that the next train is coming soon, actually means there is no MA anymore.</p>
MA-AI (間合い)	Literally “meeting an interval”, which can be both in time and in space. Usually Ma-ai is used for correct distancing, but timing has to be right as well. In Ono Ha Ittō-ryū the separating distance at the beginning and end of a waza is called Sangen-no-ma-ai . This is a distance of 3 ken (5.45m).
MAGARU (曲がる)	To bend; to curve; to warp; to wind.
MAE (前)	Front or forward.
MAKI (巻き)	Turned, winded, from the verb Maku (to wind, to coil). In Ono Ha Ittō-ryū there is entering by winding the sword of the opponent. There are also ways to deal with someone who is winding a sword, like in Makikasumi (winding mist) and makikaeshi (returning winding), techniques of the Ōdachi series (kumitachi). Maki giri (rolling cut) is a technique from the Hakiri-ai set.
MAKIMONO (巻物)	A scroll Usually an ink-and-brush painting or calligraphy which is supposed to be held in the hand and unrolls horizontally In a martial arts context, a scroll can contain a list of techniques or lessons.
MAKU (巻く)	To wind; to coil; to roll.
MAKURA-OSAE (枕押さえ)	Pillow holder, press a pillow



Technique used to control the opponent's attack with little effort. Often this is when the opponent just starts his technique. Not only a principle of OHIR, it was also described by Miyamoto Musashi and illustrated by the following: you can prevent someone sitting in **Seiza** from standing up, simply by pressing on his forehead with one finger.

MANABU (学ぶ)

To study (in depth); to learn; to take lessons in.

MAN EN (満円)

The complete circle.
Metaphor for Kiriotoshi: it is done like a wheel that rotates as it moves forward. It is very important that you don't stop moving forward after you raise your sword up, otherwise it is useless. It will also allow you to finish with a Tsuki (thrust). This will make the circle complete.

MANJI (万字)

Buddhist symbol (卍), also known as "Swastika". The symbol also represents circular energy. In Ittō-ryū, the typical manji is modified so that the outer edges are bent around to form a circle, which we call a **Sarumanji**. The edges are bent this way to symbolize that the circle is in motion, constantly spinning.

It is used for the crossed position of the swords (referring to the Buddhist cross) when blocking the opponent with a small circular movement (for instance in the second part of Orimi): **Ko-manji** (small Manji). A counter-clockwise circular movement is sometimes called **Gyaku-manji**.

MATSU (待つ)

To wait; to await.

MATSU O TAWAMETE YANAGI O ORU (松をたわめて柳を折る)

"Bend the pine, break the willow" is one of the secret teachings of Ittō-ryū (described by Sasamori Junzō in his book "Ittō-ryū Gokui).

MAWARU (回る)

To turn.

ME (目)

Eyeball; eyesight; sight; vision.

MEGOKORO (目心)

Literally the "mind's eye".
The ability to observe and "read" the opponent (part of the Junikajō): the desire to move begins in the mind. However the movement of the mind begins in the eyes.

Note: **-GOKORO** (-心) is used in other expressions

- **TEGOKORO** (手心): the mind in the hands (in daily use this means consideration).
- **ASHIGOKORO** (足心): the mind in the feet
- **KIGOKORO** (気心): the mind in Ki (in daily use this means temper; disposition)

MEIKYO SHISUI (明鏡止水)

Is the mental state of having a mind as clear as a mirror and as calm as still water, i.e. don't try to predict what your opponent will do, don't go forward to attack and don't allow yourself to become distracted, but only concentrate on what is coming toward you.

MEN (面)

Literally, "face".
Usually a target for a cut, strike or thrust:



- **Men uchi**: strike to the head
- **Men tsuki**: thrust to the head
- **Suri age men**: “Suri age” followed by a cut towards “men”. In this context, “men” can be translated as “strike to the head”.

The sides of the head are called **Sokumen**.

MENKYO KAIDEN (免許皆伝)

License of complete transmission

A Menkyokaiden holder, is a person who obtained the highest level of teaching and therefore received a license of complete transmission of a given system.

In **Ono Ha Ittō-ryū**, it is someone who has been given the **Hon Mokuroku** scroll.

METSUKE (目付)

Eye contact.

Futatsu no metsuke (二之目付) is an important teaching in **Ono Ha Ittō-ryū** (part of the Junikajō). Students should either watch the hands of the opponent (when he assumes Jōdan) and Kissaki (when he assumes Seigan) to read his intentions.

One should always look at two (or more) things at the same time: whole body and part of the body, right and left, up and down, yourself and your opponent.

MI (身)

Body, oneself

Is used in many compound words:

- **Irimi**: incoming body
- **Norimi**: riding body
- **Orimi**: bending body
- **Yorimi**: bring near the body

Note: Mi o tsutete (身を捨てて) literally means ‘discarding one’s body.’ This means to commit fully to an attack with a preparedness to die. The same idea is commonly referred to as **Sutemi** (捨て身) in modern kendo..

The kanji 実 (**Jitsu**, truth) can also be pronounced **Mi** but then it means seed or fruit. There is a methaphore when **Mi o tsutete** (実を捨てて) is written with this Kanji: When the horse chestnut opened the husk, it discarded its seed and has become light, floating on the water.

MIAI (見合)

Meeting of looks.

Observing the opponent.

MIERU (見える)

To be seen, to be in sight; to be able to see (can see).

MIGI (右)

Right.

e.g. Migi Kote is right forearm.

Note: Another pronunciation of the same Kanji (右), is “**YŪ**”, like in Sayū (left and right).

MIJUKU (未熟)

Inexperienced (lit. not yet mature), novice.

MIKEN (眉間)

Area between the eyes.

MI NO IRI (身之入)

Body comes in.

Technique from the **Hari-ai** set.



MI O SUTETE (身を捨てて)	Literally, “discarding one’s body”. This means to commit fully to an attack with a preparedness to die in the attempt.
MIRU (見る)	To see; to look; to watch; to view.
MITORI GEIKO (見取稽古)	Mitori , in daily Japanese, means perception, but is composed of Mi(ru), “see” and Tori, “catch”, therefor it can also be seen as catching while looking. Keiko can be translated as “training”. Mitorigeiko , is the process of learning by watching others perform. When the Dōjō is small and students have to wait their turn to practice, they are encouraged to carefully watch the others while waiting. Also, when injured, it remains useful to come from time to time to the Dōjō and learn while watching.
MITSU ATARI (三つ中)	Three inside (referring to 3 times pushing the opponent). Technique from the Hakiri-ai set.
MIZUOCHI (水落) or MIZOOCHI (鳩尾)	Mizuochi (also Mizoochi) is the Solar plexus in Western medicine. Also called Suigetsu (although theoretically, this is the point where the heart chakra, which is fire, meets the belly chakra, which is water).
MOCHITE (持ち手)	Cutting hand. In Ono Ha Ittō-ryū , Mochite is when Uchikata stops his sword short and doesn’t cut through his target. In contrast, Kirite is when Uchikata cuts through his target in a realistic manner.
MOGITŌ (模擬刀)	Practice sword. Mogitō are blunt metal swords used in formal demonstrations of the Nihon Kendō no Kata . Normally in OHIR, a Habiki is used, which is basically the same, although its length can vary and in OHIR it is longer. However, the Habiki needed for OHIR Kata are very difficult to purchase these days, so a Mogitō used in Kendō is an acceptable, be-it not ideal, alternative.
MOKKADOGONSUI (木火土金水)	Wood, fire, earth, metal and water. The five elements (Gogyō) of traditional Chinese philosophy.
MOKUROKU (目録)	Catalog recording the level of ability of a student. In Ono Ha Ittō-ryū there are different scrolls of transmission issued at different levels (Junikajō Mokuroku, Kanajisho Mokuroku, Hon Mokuroku, Wari Mokuroku).
MONOUCHI (物打)	Part of the sword that is usually used to cut the opponent. Cutting edge of four sun (approx 12 cm), measured from the tip of the sword back.
MONTSUKI-HAKAMA (紋付袴)	Formal Japanese style of male garment. It consists of a black montsuki kimono (kimono with five Kamon , or family crests on the back, chest, and shoulders), white Tabi (divided-toe socks) and formal Hakama .



	<p>This is worn for enbu (martial demonstrations). Soke wears Kamon of Ono Ha Ittō-ryū. Other can wear family kamon. Members of the Belgian branch wear Kamon symbolising the red poppy.</p>
MOTODACHI (元立ち)	<p>From Moto (元), "origin" and Tachi (立ち), "standing, leading" One who assumes the role of senior in practice. Usually this person will take the role of Uchikata in Katageiko.</p>
MOTSU (持つ)	<p>To hold (in one's hand); to take; to carry; to possess; to keep.</p>
MU- (無)	<p>Prefix indicating a negation.</p>
MUEN (無縁)	<p>No connectivity, not related. Opposite of "En". Be connected until you cut, is important in Ono Ha Ittō-ryū and most of the time there is En-no-kiri: cut an existing connection. However, sometimes there is Muen-no-kiri: cut a non-existing connection.</p>
MUGGAMAI (無構え)	<p>No (absent) Kamae. Sometimes Gedan no kamae can be replaced by Mugamae, indicating that an attack will not be initiated, Nevertheless there is an inherent state of alertness present.</p>
MUGONKEIKO (無言稽古)	<p>Silent (no speaking) training. Uninterrupted training allowing to build muscle memory.</p>
MUIMUSHIN (無為無心)	<p>Calm state, free of obstructive thoughts. A state of dynamic inaction with no preconceived notions.</p>
MUKAITSUKI (向突)	<p>From Mukai (facing, confronting) and Tsuki (thrust) Receiving thrust, also pronounced Mukaizuki. Second technique of the Ōdachi series (kumitachi), also known as norizuki, tsukikaeshi. It also refers to the simultaneous thrust in the fifth technique of that series.</p>
MUKŌYORIMI (向こう寄り身)	<p>Facing (confronting) an incoming body. Also an alternative name for the technique Tsubawari.</p>
MUNE (棟)	<p>Back of the blade, opposite side of the cutting edge (ha).</p> <p>Note: MUNE (棟) should not be confused with:</p> <ul style="list-style-type: none"> • MUNE (胸): chest, breast • MUNE (旨): principle; meaning
MUNEN MUSŌ (無念無想)	<p>No (free from) obstructive thoughts. A mental state of not thinking about anything.</p>
MUGAMAE (無構え)	<p>No posture, or no fighting engagement. Even when the sword is lowered down, as if there is no real Kamae, a very vigilant state is required.</p>
MUSHA SHUGYŌ (武者修行)	<p>A warrior's quest or pilgrimage.</p>



it is said that Itō Ittōsa, i founder of Ittō-ryū, fought more than 30 duels in a Musha shugyō without losing even once, which makes him second only to Miyamoto Musashi.

MUSHIN (無心)

No mind.
When you clear the mind, you can act without hesitation.

MUSŌKEN (無想剣)

No mind sword.
One of the secrets in OHIR: move in response to an opponent without any conscious thoughts.

MUSUBI (結び)

Knot.
To tie the **Obi** around the hip bones (not the waist) one can use either a ronin musubi or a samurai musubi.

MUSUBU (結ぶ)

To tie; to bind.

MUTŌDORI (無刀取り)

Lit. "No sword catch".
Refers to the possibility to pull the opponents sword out of its hands like in **Sayu no Harai** of the **Kodachi Kata**.

MYŌKEN (妙剣)

Superb sword.
Also the name of an advanced technique in **Ono Ha Ittō-ryū** (first technique of the **Kōjō Gokui Goten**): combination of **Hari** (skipping) **Yaburi** (break/smash) and **Tsuki**. in which both mastering **Ma** (timing, distancing), as well as perfect executing the technique itself, are extremely important.

NADEKIRI (撫で斬)

Caressing cut.
Used in Yorimi (part of Ōdachi Tsuika series of Kumidahi).

NADERU (撫でる)

To stroke, to caress.

NAGERU (投げる)

To throw.

NANAME (斜め)

Diagonal.

NASHIWARI (梨割り)

Split a pear.
A cut to the head as if a pear placed on the head would be split in two.

NEN RYŪ (念流)

Nen can be translated as feeling, sense.
Nen-ryū is the Kenjutsu school founded by Sōma Shirō Yoshitomo in the 14th century. It is the root art of Chujō-ryū, and therefore also of Ittō-ryū. Later in his life, Yoshitomo joined the Jufuku-ji in Kamakura under his Buddhist name Nen Ami Jion), eventually traveling to teach in Okinawa. The Karate kata "Jion", is said to be called after him.
Yoshitomo used the concept of **Nenriki** (念力), a strength which applies spiritual strength and which is greater than pure physical skills (**Riki**).

NERAU (狙う)

To aim at.

NIGASU (逃す)

To set free to let escape.



NIGERU (逃げる)	To escape; to run away.
NIGIRU (握る)	To clasp; to grasp; to grip; to clutch.
NIHON KOBUDŌ KYŌKAI (日本古武道協会)	Society for the Promotion of Japanese Classical Martial Arts. One of the two prestigious classical martial arts organizations in Japan The other being the Nihon Kobudo Shinkokai (Society for the Promotion of Japanese Classical Martial Arts). Ono Ha Ittō-ryū is a member.
NIPPON BUDŌKAN (日本武道館)	Indoor arena located in Chiyoda, Tokyo. The Nihon Kobudo Kyokai (Japanese Classical Martial Arts Association) organises a demonstration there (Enbu) every year. Ono Ha Ittō-ryū is a member and participates in the Enbu every 2 years.
NIRU (似る)	To resemble; to look like; to take after; to be similar (in status, condition, etc.); to be close.
NOBASU (伸ばす)	To lengthen; to extend; to stretch.
NODO (喉)	Throat. The same kanji (喉) is used in the word Inkō (咽喉), also meaning "throat".
NORIMI (乗身)	Lit. riding(-on) body. Name of a technique of the Ōdachi series (Kumitachi).
NORIZUKI (乗突)	From Nori (riding) and Tsuki (thrust). In Ono Ha Ittō-ryū , Norizuki is a thrust from the upper side.
NORI ZUME (乗詰)	Riding closing/pressing Technique from the Hari-ai set.
NŌTŌ (納刀)	Lit. store the sword. In Iajutsu it refers to returning the blade into the Saya (sheath). In Kendō , also the fact to bring the Bokutō to the left side (hip height). In Ono Ha Ittō-ryū , Nōtō is given as a command to end a training part and start to perform Rei .
	Note: the word OSAME (納め) is written with the same Kanji but using the Kun reading "OSA" (in contrast to the On reading "NŌ")
NUKEJUNPI (抜順皮)	Slip out, passing through from Junpi (follow on surface). Nuke-junpi is a technique of the Ōdachi series (Kumitachi), also known as Nukemi .
NUKERU (抜ける)	To exit, to come out; to fall out; to be omitted; to be missing; to escape; to come loose
NUKIAWASE (抜き合わせ)	Lit. the meeting of drawing. Part of the etiquette as done in Hoshato and Hakiriai.
NUKIKATA (抜き方)	Ways to draw a sword.



There are different ways to draw the sword: from a diagonal, from below, from above,...

NUKIUCHI (抜き打ち)

Lit. drawing and striking.

In most sword systems, **Nukiuchi** refers to the drawing of the sword and attacking in the same stroke.

Nukiuchi can also be used for “doing something suddenly, without warning”. In **Ono Ha Ittō-ryū** this is the case of the last technique of the **Ai-Kodachi**, that can be translated as “sudden attack”.

Note: **NUKITSUKE** (抜きつけ) as performed in some Iai-dō school is similar but slightly different. “Tsuke” indicates that you want to get ahead of the opponent, so you draw your sword to prevent your opponent to cut. In **Nukiuchi** you draw the sword with the intention to cut, not to stop an opponent.

NYŪMON (入門)

Entering the gate.

In **Ono Ha Ittō-ryū**, entering the gate of the school, to start as a beginner (Shoshin).

See **Shidō Nyūmon**.

OBI (帯)

Belt.

In **Ono Ha Ittō-ryū**, a belt is worn under the **Hakama**.

ŌDACHI (大太刀)

Long sword.

Ōdachi can refer to several things:

- A large sword (bigger than standard, which means exceeding 3 Shaku or 91 cm). An example is the **Nodachi** (field sword).
- Long sword (**Ōdachi**) in contrast to short sword (**Kodachi**), like in the name of the Kata (**Kirikumi-Ōdachi**) including the first 50 Kunitachi series with the long sword in **Ono Ha Ittō-ryū**: **Ōdachi Gojupon**.

The **Ōdachi Bokutō** (long wooden sword) that is used in **Ono Ha Ittō-ryū** has a blade length of about 71 cm and a tsuka of 25 cm. Except for Sanjū where Uchidachi uses a longer Bokutō, called **Chō-Ōdachi**.

ŌDACHI KATA (大太刀形)

Set of 60 (50 + 10) techniques for the long sword.

- The original **Ōdachi kata** of **Ono Ha Ittō-ryū**, contains 50 techniques (**Ōdachi gojupon**) for the long sword, also called **Kirikumi-ōdachi**, as taught by Ono Jiroemon Tadaaki. **Ōdachi gojupon** starts with **Kiriotoshi** and ends with **Kiriotoshi**. Ittō-ryū begins with “1” and ends with “1”. By harmonizing one selves and the opponent’s action into “1”, one can always achieve victory.
- In addition to the 50 techniques created by Itō Ittōsai Kagehisa, there are 10 techniques that were added by the next generations of **Sōke**, bringing the total of the **Ōdachi kata** to 60 (50+10). This addition is also called **Tsuika**.

ŌGI (奥義)

‘highest/secret teaching

Note: In Japanese, a folding fan (**Ōgi**, 扇) is pronounced in the same way. However there is a methaphore: the pin that holds the fan together



(**Kaname**, 要) is vital, and must reach through all the spines to secure them. This is why the pin of a fan is known as “the essential point.”

OIYARU (追いやる)	To drive away; to chase away.
ŌJIRU (応じる)	To respond; to satisfy; to accept; to comply with; to apply for.
ŌJI WAZA (応じ技)	Ōji-waza (from the verb ōjiru, to respond) are counter movements.
OKONAU (行なう)	To perform; to do; to conduct oneself; to carry out.
OKOSU (起こす)	To move.
OKU (奥)	Interior. E.g. Gedan no Kasumi, opening into Kasumi no Oku (the inner Kasumi), is part of Ōdachi yonhonme.
OMOTE (表)	Omote refers to surface; front; face; exterior; outside. Another meaning of Omote, is “plain”, “on the surface”, i.e. that what can be shown. In Ono Ha Ittō-ryū , Omote refers to techniques coming from left to right (from old imperial Japan where the emperor looked to the south and considered the east - at his left - where the sun rose). The opposite of omote is Ura .
ONIGOTE (鬼小手)	Big gloves. Onigote are the thick protective gloves used in Ono Ha Ittō-ryū , worn by Uchidachi . Note: ONIGOTE (鬼小手) is sometimes translated as “Devil’s gloves”. However, this is too literal. Although in Japanese “Oni” is indeed translated as demon, it is also used to indicate something huge (or extremely). Like in huge gloves.
ONKEN (隠剣)	Literally, “hidden sword”. Basic stance in Ono Ha Ittō-ryū , part of Kake Kyū-hin . In Onken the sword is taken away backwards, so that the opponent can’t see it.
ONO HA ITTŌ RYŪ (小野派一刀流)	Ono Ha Ittō-ryū is the kenjutsu school, developed by Ono Jiroemon Tadaaki (1565–1628), himself student and immediate successor of Itō Ittōsai Kagehisa, who founded Ittō-ryū. Ono Ha Ittō-ryū , based on Itō Ittōsai Kagehisa's original Ittō-ryū, is at the origin of many other systems and directly or indirectly, had a significant influence on the development of modern Kendō .
ORIMI (折身)	Bend body. Name of a technique of the Ōdachi series (kumitachi), the name refers to kneeling position (on one knee) in the Kata.
ORISHIKI (折り敷き)	Kneeling (on one side). Note: Orishiki-seigan is a seigan while kneeling on one knee.
OSAE (押さえ)	The act of pressing down (from the verb Osaeru).



Refers to the technique of blocking the opponent's sword by pushing it down with one's own sword.

OSAERU (抑える)

To pin something down; to stop; to gain control of something.

OSAME (納め)

The end, the closing, the storage
Like in **Kumitachi Osame**, the end/closing of Kumitachi, which is characterized by the removal of Onigote and Rei.

Note: the word **NŌTŌ** (納刀) is written with the same Kanji but using the On reading "NŌ" (in contrast to the Kun reading "OSA")

OSHIGIRI (-押斬)

A pushing cut.
Cut towards an opponent who assumes Jōdan no kamae, the Onigote are hit with the mono-uchi and the sword is pushed against the onigote to prevent the opponent from entering.
In contrast to a pulling cut, or **Hikigiri**.

OSHI HIRAKU (押し開く)

Push to open.

OSU ((押す)

To push; to press; to apply pressure from above.

OTAGAI (お互い)

Mutual, each other.

Otagai o takameru = Mutual enhancement.
The purpose of training is to improve each other.

ŌTŌ (応答)

Reply, response.
Uchikata no ugoki ni ōtō shite shikata ga ugokimasu: Shikata moves in response to the movement of Uchikata.

OTOME RYŪ (御留流)

School belonging to a specific domain, called "han" (藩).
For Ono Ha Ittō-ryū this was the Tsugaru Domain, located in Mutsu Province, in northern Honshū.

OTOSU (落す)

To drop; to let fall.

OU (追う)

To chase; to run after; to pursue.

RAN (乱)

Literally "chaos, revolt, rebellion"
In **Ono Ha Ittō-ryū** there is a type of practice called **Randome**, in which the speed and height of the technique varies (without rules or orders).

REI (礼)

Behaviour, conduct, manners, etiquette, ritual.
As a stand alone word, In a more narrow meaning (in practise), it is mostly used to refer to the greeting rituals (bowing):

- **Ritsu rei** (立礼): standing bow
- **Zarei** (座礼): kneeling bow

Note: In Japanese, several words, all including **Rei** (礼), refer to etiquette

- **REIGI** (礼儀): manners, courtesy, etiquette
The word is composed of



- REI (礼): manners, courtesy
- GI (儀): ceremony, rule, matter
- **REIHŌ** (礼法): manners, courtesy, etiquette
The word is composed of
 - REI (礼): manners, courtesy
 - HŌ (法): method, rule, principle
- **REIGISAHŌ** (礼儀作法): manners, courtesy, etiquette
The word is composed of
 - REI (礼): manners, courtesy
 - GI (儀): ceremony, rule, matter
 - SA (作): make, prepare, build
 - HŌ (法): method, rule, principle
- **REISHIKI** (礼式): manners, courtesy, etiquette
The word is composed of
 - REI (礼): manners, courtesy
 - SHIKI (式): ceremony, function, form, expression

REIGAKUDŌ (礼楽堂)

Lit. "Etiquette study hall".

Name of the **Ono Ha Ittō-ryū** training place in Tokyo.

Address:

Reigakudō

Komaba Eden Kyokai

1-13-2 Daizawa, Setagaya-ku, 155-0032 TOKYO

Reigakudō was founded on 15 December, 1963 by Sasamori Junzō as both a kendo training hall focused on ancient Japanese martial arts (kobudō) and a Christian hall of worship (later, the Komaba Eden Church).

In May 2020, a general incorporated foundation, the **Reigakudō Foundation** has been established. Yabuki Yūji, the current headmaster (Sōke) of Ono Ha Ittō-ryū now also acts as the Chairman (dōshu) of the Reigakudō. Shin Musō Hayashizaki-ryū and Chokugen-ryū are also practiced in Reigakudō.

REIGI (礼儀)

Manners, courtesy, etiquette.

According to Yamaga Sokō, author of **Seikyō yōroku** (Essentials of the Sagely Confucian Teachings), **Bushidō** is that in which **Reigi** is important. He was claiming that Reigi doesn't result if there isn't love or respect for the other person. If there isn't consideration of the other party it doesn't result in true Reigi, it's just the preservation of a fixed thing.

RENSHU (練習)

Both **Renshu** and **Keiko** (稽古) can be used to refer to training.

Note:

- Some people use **Renshu** for physical training, where drills are rehearsed, in comparison to **Keiko**, sometimes translated as "the teaching of the old masters", a process where not only physical drills are involved but where one continuously tries to improve himself (in order to truly get to understand the technique and to be able to execute it in a similar way than previous experts).
- **Shugyō** is also used to indicate training or study but more in a spiritual context (see Kokoro no shugyō).



RI (理)	Principle. Note: RIAI (理合い) refers to the Principles of, or the Principles behind something.
RIKI ISSEN (理機一閃)	Principle (ri) creates opportunity (ki).
RITSUREI (立礼)	Standing bow. In Ono Ha Ittō-ryū there is a particular way to do Ritsurei , by lowering the waist without averting the eyes from the opponent. This is an old-style etiquette, from the era when armor was worn.
RYŪ (流)	Literally, “current/flow”, but used as a suffix, it can be best translated as style or school (cfr. Ryūha). Note: The Ryūgi are the teachings of the lineage, style, fashion of a school
RYŪBIGAESHI (龍尾返し)	Return the dragon tail. Technique in which the sword is rotated from wakigamae like in the second technique of Hoshatō .
RYŪHA (流派)	School in some kind of discipline (when used as a suffix, the –ha is omitted).
RYŪRO MUGE (流露無碍)	Lit. flowing dew without obstacles. Ryūro Muge means to undo any stiffness in body and technique and to be pliant, large and sincere. The sword in Ono Ha Ittō-ryū must be used smoothly and spontaneously like dew that is flowing with no obstacles. To achieve this, a state of constant awareness is essential (expressed in Muimushin).
RYŪSO (流祖)	Founder of the school. Although Itō Ittōsai Kagehisa is considered the creator (Ganso) of Ittō-ryū, he never completely formalized his style. This was done by Ittōsai's successor, Ono Jiroemon Tadaaki , who is considered as the founder (Ryūso) of Ono Ha Ittō-ryū .
SAGARU (下がる)	To go down, to step back, to withdraw.
SAGETŌ (提刀)	Carried sword. Standing position with the Bokutō in the left hand, arms extended (in contrast to Taitō , where the arms are bended so the Bokutō comes at the left waist).
SAKERU (避ける)	To avoid (physical contact with); to avoid (situation).
SAKI (先)	First (The same kanji can also be read as “Sen”).
SAMURAI (侍)	Retainer, one who serves. Hereditary military caste of medieval that emerged in the late 12 th century and was abolished in the 1870s during the Meiji era.

**SANGEN NO MA-AI**

(三間の間合い)

Distance of 3 ken (5.45m).

One Ken (1.82m) equals six Shaku .

In **Ono Ha Ittō-ryū**, 3 Ken (Sangen) is the separating distance at the beginning and end of a **Waza** in **Ōdachi kumitachi**. From there, both opponents move to **Issoku ittō no ma-ai**.

For beginners, a more practical way, is to measure a distance of nine (regular) steps, **Kyū-ho**, as the separating starting distance, and have them return every time to the same spot.

SANJŪ (三重)

Lit. threefold.

Ceremony kata that consists of only 1 technique.

In fact the kata consists of a number of techniques done in a continuous way, therefore there is no separate counting of the techniques.

In Sanjū, Uchidachi uses a longer Bokutō, called **Chō- Ōdachi**.

SARU (去る)

To leave; to go away; to be distant.

SASAE (支え)Support (from the verb **Sasaeru**).

In **Ono Ha Ittō-ryū** mostly used to indicate the upward tension by uchidachi on **Norizuki**. Once the opposite tension is released, the sword can be lifted (**Hane-age**) or alternatively Uchikata forces Shikata's sword down using **Haraikujiki**.

SASAERU (支える)

To support.

SAUTEN (左右転)

Left (左) and right (右) turning around (転).

Technique from the **Hakiri-ai** set.**SAYŪ** (左右)

Left (左) and right (右).

Although the usual reading for left is **Hidari** and right is **Migi**, in compound words the pronunciation can be **Sa** and **(Y)ū** .

- **Sayū no harai** (left and right sweeping) is the name of a technique of the **Ōdachi** series (kumitachi).
- **Sayū giri** (left and right cutting) is a technique from the **Hakiri-ai** set.
- **Sahō** is left side, **Uhō** is right side.

SEIGAN (正眼)

Literally, "aiming at the eye".

Basic stance in **Ono Ha Ittō-ryū**, part of **Kake Kyū-hin** (in fact when doing the different Kamae from Kake Kyū-hin, they usually start from and go back to Seigan).

Variations are:

- **Dai-Seigan**: "big Seigan", Seigan but higher.
- **Hira-Seigan**: "flat Seigan": intermediate for Suriage.
- **Chū-Seigan**: "in the midst of Seigan": intermediate when lowering from Jōdan to Seigan.

Seigan can be written in many other ways: 星眼, 青眼, 晴眼, 清眼, 西岸

SEIMYŌ (精妙)

Exquisite, further refinement of skills and knowledge.

SEIRETSU (整列)

Standing in a line.



SEISUI SHŌMETSU (盛衰生滅)	<p>Lit. rise and fall (盛衰), birth and death (生滅). In order to understand the motion of a sword, one should understand the principle of Seisui shōmetsu or “nothing ever stays the same”. This is thought in Sanbon-me (Tsubawari, also called Taguriuchi) from the Ōdachi series.</p>
SEIZA (正座)	<p>Kneeling position.</p> <p>Note: SEIZA (正座) is also the name of the seat of honour, also called KAMIZA (上座)..</p>
SEKKA NO KURAI (石火の位)	<p>The nature of a flash, spark. When your sword meets the opponent’s sword it has the feeling of a sickle striking a stone: sharp and fierce. Be that stone that can make a spark and burn everything.</p> <p>Note: This is part of the three natures: The nature of dew (, 露の Tsuyu no kurai 位), the nature of a spark (Sekka no kurai) and the nature of a temple bell (Bonshō no kurai, 梵鐘の位)</p>
SEME (攻め)	<p>Literally, “aggression, attack”. Initiative to close the distance and maintain the pressure on the opponent. Like in Seme age (see next) or Kissaki o Tsuke Tsuki Seme (In Aiba, Shikata points his kissaki towards Uchikata’s wrist to close the gap).</p>
SEME AGE (攻め上げ)	<p>Tactic (following kiriotoshi) by which the Kissaki is pushed forwards and upwards, along the opponent’s centre line, in order to make the opponent step back.</p>
SEME AI (攻合)	<p>Closing the striking distance.</p>
SEMERU (攻める)	<p>To attack; to assault.</p>
SEMPAI (先輩)	<p>Senior (lit. before fellow), as opposite to Kōhai, junior.</p>
SEN (先)	<p>Initiative (can also be read as “Saki”, before). In Kendō, there are 3 kinds of initiatives defined (Mittsu no sen):</p> <ul style="list-style-type: none"> • Go no sen (tai no sen): timing when responding to an attack • Sen (no sen): timing in response to but before the opponent finishes his attack • Sensen no sen: timing in response to an intended attack (even before sen) <p>In Ono Ha Ittō-ryū, Sen means attacking first (initiating an attack) and Sen-go means attacking after the opponent attacks (counter attack). These methods of initiative also relate to Taisen.</p> <p>Note: SEN (先) should not be confused with:</p> <ul style="list-style-type: none"> • SEN (千): thousand • SEN (線): line, wire, track • SEN (戦): war, battle like in SENJŌ (battlefield) SENSŌ (war)



SENAKA (背中)	The back (of the body).
SENSEI (先生)	Teacher. In Ono Ha Ittō-ryū , teaching is done under the strict guidance of Sōke . In Kumidachi, Uchikata assumes the role of mentor (Sensei) and teaches Shikata, who assumes the role of the disciple (Deshi).
	Note: In Japan, the title Sensei is not only used for teachers but for all kind of authority figures such as doctors, lawyers, politicians, and others.
SENTŌ (戦鬪)	Battle.
SETSUNINTŌ (殺人刀)	Sword that gives Death. Also used for a sword that cuts down the opponent. In some schools Setsunintō is pronounced as Setsujintō (See also Katsujinken)
SHARIN ZENTEN (車輪前転)	The wheel (Sharin) moves forward (Zenten). Circular action during Kiritoshi (the sword tip makes a big circle but at the same time the body moves forward). This allows Uwadachi .
SHAKU (尺)	Japanese measure. The Shaku is defined as 10/33 meters (approximately 30.3 cm), and is divided into 10 Sun .
SHIBU (支部)	Branch, subdivision For example the Belgian Shibu is a recognised OHIR branch.
SHIDŌ (志導)	Will to enter the school. First a student has to demonstrate the will (Shidō) before entering (Nyūmon) the school. Once passed the gate (Mon), there are various stages a student of Ono Ha Ittō-ryū has to pass. <ul style="list-style-type: none"> • Nyūmon (入門): entering the gate, i.e. desire is turned into action • Shoshin (初心): beginner (lit. beginner's heart) • Mijuku (未熟): inexperienced (lit. not yet mature), novice • Jukuren (熟練): proficient (lit. mature practice) • Jotatsu (上達): (constant) improvement in skill • Seimyō (精妙): exquisite, further refinement of skills and knowledge • Enman: (円満: mastery, perfection (lit. fully round)
SHIDŌSHA (指導者)	Leader, coach, instructor To teach OHIR you need a certificate, called Shidō-sha-shō (指導者証), issued by Sōke.
SHIKATA (仕方) or SHIDACHI (仕太刀)	Shikata , literally means “using person” (Shidachi means “using sword”) Shikata (or Shidachi) is the one performing the techniques, in contrast to Uchikata (or Uchidachi).
SHIKKO NO TSUKE (漆膠の付)	Laquer (shi) and glue (ko) stuck together. Alternative name for Sokui tsuke .
SHIMARU (閉まる)	To be shut; to close; to be closed.



SHIMERU (絞める)	To strangle; to constrict.
SHIMOKU (撞木)	T-shaped wooden bell hammer (also pronounced shumoku). Used for a position (Shimoku ashi or shumoku ashi), where the feet form an inverted “T”. For instance in Chōtan (from Ōdachi gojupun).
SHIN (心)	Heart/mind. The heart is pronounced Shin (心) in most compound words (e.g. “Fudoshin”, immovable heart/mind) but is called Kokoro (心) as a standalone word. Note: SHIN (心) should not be confused with: <ul style="list-style-type: none"> • SHIN (新): new (suffix) • SHIN (真): truth, real (see Shinken) • SHIN (信): honesty, trust
SHINAI (竹刀)	Bamboo (practice) sword. A shinai is used in Kendō , however in Ono Ha Ittō-ryū there exists a Fukuro Shinai . See fukuro shinai.
SHINAN (指南)	Always pointing the same direction. Derived from Shinansha (指南車) an ancient Chinese vehicle with a compass whose needle always pointed south. In martial arts it refers to Instruction/teaching.
SHINGAN (心眼)	Mind’s eye. Ability to read te opponent’s intention.
SHIN-GYŌ-SŌ (真行草)	Shin-Gyō-Sō (or “Kai-Gyō-Sō”) comes from the three ways of writing in Japanese calligraphy (Shodo): Kaisho (which is equivalent to Shin), Gyōsho and Sōsho . Beginning with the original non-cursive Kai (or Shin) form, this is gradually broken down into the semi-cursive Gyō style and then the cursive Sō style. These three levels of formality are taken into the practice of Ono Ha Ittō-ryū , especially when training Kiri-otoshi . Also different types of victory can be defined: <ul style="list-style-type: none"> • Shin no kachi: winning by attacking strongly and directly, without fear. Philosophy is “truth”: attack strongly, directly. Shin is the foundation. With shin you immediately strike down the opponent. Ipponme (Hitotsugachi) from Ōdachi Gojupun is an example of Shin no kachi • Gyō no kachi: winning by using the opponent’s force against him. Philosophy is “Stream”, follow the movement but act on the surface. With gyō you immediately show the opponent, “that is no good,” confront him aggressively and defeat him Nihonme (Mukaizuki) from Ōdachi Gojupun is an example of Gyō no kachi • Sō no kachi: winning by deceiving. Philosophy is “Grass”: the surface looks different than the component parts.



With *sō* you convey to the opponent, “that does not bother me, that is no good,” smother his attack and defeat him.
Sanbonme (Tsubawari) from *Ōdachi Gojupun* is an example of *Sō no kachi*

SHI NI TACHI (死に太刀)	Dead sword. Sword that has been rendered unable to attack. In contrast to “ Ikutachi ” (sword that is alive).
SHINKEN (真剣)	Real sword A Shinken is very sharp, in contrast to most practise swords. A Shinken, traditionally made in Japan is usually called Nihon-tō . In Ono Ha Ittō-ryū , Shinken is also: <ul style="list-style-type: none"> • The name of a kamae. • The name of a technique, part of the Kōjō Gokui Goten.
SHINKI ICHIGEN (心気一元)	The mind (<i>shin</i>) and energy (<i>ki</i>) are unified.
SHINKŌBŌEI (進攻防衛)	Advance and attack (Shinkō) to protect and defend (Bōei). The best form of defence is attacking as illustrated in Ono Ha Ittō-ryū by for instance Kiriotoshi .
SHINMUSO-HAYASHIZAKI-RYŪ (神夢想林崎流)	lajutsu school practiced in Reigakudō. At some point, Shinmuso-Hayashizaki-ryū was spread out among Bushi In the Tsugaru Domain. Toru Ishizaki, Menkyo Kaiden in <i>Ono Ha Ittō-ryū</i> , is the current Sōke.
SHIN NO SHINKEN (真の真剣)	A true (real) real sword. In order for a sword to be real, it is not enough that it is sharp, it has to be used In the right way, ensuring victory over an opponent. This is the case when during an attack, the opponent’s technique (and therefore his sword) will die, being left with a death sword (Shi-ni-tachi). This is the work of a “ Shin-no-Shinken ”.
	Note: Although similar in sound, SHI (死: death) should not be confused with SHIN (真: real), in fact in this context they express the opposite.
SHINOGI (鎗)	The Shinogi is the ridgeline that separates the edge (<i>ha</i>) and the back (<i>mune</i>) of the sword.
SHINOGI OTOSHI (鎗落し)	Strong cut along the edge (<i>Shinogi</i>) of the opponent's blade which forces it down (<i>Otoshi</i>) and to the side. Shinogi-otoshi is a technique in Ono Ha Ittō-ryū where the opponent’s sword is struck along the side of the blade, opening his centre line.
SHIRIZOKU (退く)	To step back; to withdraw. (during practice often abbreviated as <i>Shirizo</i>).
SHISHATACHI (使者太刀)	Testing sword, scout sword. In some <i>waza</i> (e.g. <i>Kobushi no harai</i>), <i>Uchikata</i> tests <i>Shikata</i> 's sword tip by moving his sword tip left and right.



Note: In wartime, a "Shisha" was an envoy (messenger or scout), send forward to observe the enemy's troop movements and then report back. This concept is taken into Kenjutsu.

SHIZEN (自然)	Natural, spontaneous. Movements should be done naturally, unforced. In Kendō and some other arts there is the concept of "Shizentai", natural posture.
SHŌBU (勝負)	Victory or defeat; match; fight.
SHOKUJIN (触刃)	Touching blade. Shokujin no Ma-ai: is the fact of taking a distance where both Kissaki start to touch (1 cm overlap), but don't cross completely. This distance is close (and allows to read the intention), but yet too far for an effective initiative. It is how you start for instance Gedan (no) kasumi and Jōdan no Kasumi in Ōdachi Gojupon. Related concepts are: Kōjin no Ma-ai , and Issoku Ittō no Ma-ai .
SHŌMEN (正面)	Front (lit. correct face).
SHŌMEN-UCHI (正面打)	Straight downward strike to the forehead.
SHOSHIN (初心)	Start (as a beginner or shoshinsha). After having demonstrated the will (Shidō) to enter (Nyūmon) the school.
SHU-HA-RI (守-破-離)	A Japanese martial art concept that describes the stages of leading to mastery.. <ul style="list-style-type: none"> • Shu (守) = keep, protect • Ha (破) = break, detach • Ri (離) = separate
SHUGYŌ (修行)	Training, practice, discipline (see Kokoro no shugyō), although mostly reserved for austere practices, or dedicated practice. Shugyō is made up by 2 kanji: Shu , which can be translated as practice and Gyō , that can be interpreted as a juncture or crossroads. In Koryū , you must forge and train the condition of the body in practise. In the old days, a Musha Shugyō, was a journey undertaken by a warrior, where he affronted opponents in order to test his ability. Note: it is said that when Itō Ittōsai was a Shugyōsha (a warrior embarked in a Musha Shugyō, or training journey), he fought more than 30 duels without losing once.
SŌKE (宗家)	In the older days, Sōke was the head of a family. In most Koryū it is the title for the "headmaster." of the school. <ul style="list-style-type: none"> • Ono Jiroemon Tadaaki is considered as the founder (Ryūso) of Ono Ha Ittō-ryū and his son Ono Jiroemon Tadasune was the second Sōke. • Sasamori Junzō (16th Sōke), brought Ono Ha Ittō-ryū back to Tokyo in his dōjō, called Reigakudō.



- **Sasamori Takemi**, who succeeded his father was the 17th Sōke.
- **Yabuki Yūji** was designated as the 18th Sōke and the third Chief of Reigakudō by Sasamori Takemi, who passed away in 2017.

SOKUI TSUKE (続飯付, 即意付)

Sticking to the opponent's sword like glue.

Sokui tsuke (also pronounced **Sokui Zuke**) is another name for the fifth technique of the Ōdachi series (kumitachi), also known as Wakigamae no tsuke.

Sokui tsuke (続飯付), translates as "sticky glue" (lit. like sticky rice, boiled and then mashed to form a thick glutinous paste). When the power is concentrated at the centre line, both swords are stuck (the control of the centre remains essential). When written with different kanji, **Sokui tsuke** (即意付), means sticking with an instant mind, referring to the mental attitude rather than the pure physical component. It is also called **Shikkō no tsuke** (to apply lacquer).

SOKUMEN (側面)

Side, flank.

SONKYO (蹲踞)

Crouch. The kanji are the same as in Tsukubau (to crouch): 蹲う or 踞う. Squatting position, feet together (on toes with heels up) in Shimoku (the heel of the left foot behind the heel of the right foot), knees opened. This is done in the beginning of some kata to perform Rei, also a way to show respect to the opponent.

A variant is **Fukyo**: while the right knee is up, the left knee is on the ground. These days in **Ono Ha Ittō-ryū**, students assume this position when for instance their partner is putting on Onigote during practice (in kata this is different since Onigote are then put on more formally). While assuming Fukyo, the Bokutō is held with the left hand and rests on the left leg. The Tsuka is pressed to the right knee and the right hand rests on the right knee.

SOTO (外)

Outside.

The opposite of **Uchi** (内).

SUBURI (素振り)

Practice (elementary) swinging.

In **Ono Ha Ittō-ryū**, **Suburi** is usually practiced alternating from **In** and **Yō**. In that case, there is **Shomen** (to the head) and **Te-no-uchi** (towards the opponent's wrist).

SUHADA KENPŌ (素肌剣法)

Suhada can be translated as naked body (because no armour is worn) and **Kenpō** is swordmanship (not to be confused with **Kenpō**, the Chinese martial art).

In **Ono Ha Ittō-ryū**, all of the Waza are **Suhada kenpō**, although most can be easily adapted to techniques done in armour (**Kaisha kempō**).

SUIGETSU (水月)

Literally meaning "water moon".

Suigetsu, or the "water moon", refers to the reflection of the real moon in water. Nevertheless the real moon (heavenly moon) is unreachable for us. Therefore only its reflection in water is part of our world, yet more difficult to see clearly.



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

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

SUKI (隙)

Opening.

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

There are different kinds of openings:

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

Note: **SUKI** (隙) should not be confused with:

- **SUKI** (好き): liking; fondness; love

SUN (寸)

Japanese measure.

One **Sun** is approximately 3,03 cm and is divided into 10 **Bu**; 10 Sun make 1 **Shaku**.

Note: **SUN** (寸) is also used to indicate that there is only a very small space

SUNDOME (寸止め)

Stopping just before something

SURI - (摺)

Sliding.

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

SURI AGE (摺上)

Literally “sliding up”, referring to the upwards movement of the sword in preparation of a cut.

In **Ono Ha Ittō-ryū** there is a tendency (although this is just one combination for practice and certainly no rule) to finish Kake Kyū-hin with either “**Suri age / men**” (sliding up followed by a cut to the opponent’s men) or “**Suri age / Kote / Orishiki**” (sliding up followed by a cut to the opponent’s kote, followed by kneeling down).

Suriage is also the name of a technique of the **Ōdachi** series (Kumidachi). **Suriage giri** (Sliding up cutting) is a technique from the **Hakiri-ai** set.

SURIKOMI (摺込)

From the verb Surikomu, to come in while sliding (the blade).

Slide one’s blade forward along the blade of the opponent, towards the tsuba, causing the opponent’s sword tip to move away.

SURIKOMI ZUME (摺込詰)

Come in with sliding, closing/pressing.

Technique from the **Hakiri-ai** set.



In fact, when Uchikata cuts Men, Shikata stand up and does **Suriage/Surioshi/Surikomi Tsuki Norizume** (Sliding up, Sliding Down, thrust, overriding, pressing) in one continuous movement.

SURIKOMU (摺込む)	To come in while sliding.
SURIOROSHI (摺下)	Literally “sliding down” See Surikomi zume.
SURU (する or 為る)	To do; to cause to become.
SUSUMU (進む)	To advance; to go forward.
SUTEMI (捨て身)	At the risk of one's life. Sutemi is a Kendō concept: Concentration of all one's effort into one strike, even at the risk of defeat. In Ono Ha Ittō-ryū there is a related concept: Mi (w) o sutete (literally “discarding one's body”).
TABI (足袋)	Traditional socks with a split toe.
TACHI (太刀)	Long sword. In contrast to Kodachi , the short sword.
	Note: TACHI (太刀) should not be confused with: <ul style="list-style-type: none"> • TACHI (立ち), the noun derived from the verb TATSU (立つ): to stand up; to rise; to set up; to erect
TACHIAI (立合)	In Ono Ha Ittō-ryū , it refers to five primary activities: proper stance, how to hold the sword, how to move, observing the opponent (Miai) and controlling timing and distance (Kaneai).
	Note: This TACHIAI should not be confused with: <ul style="list-style-type: none"> • TACHI-AI (立合い), the initial charge between two sumo wrestlers, or in OHIR: meeting from a standing position (in Tachiai battō)
TACHIAI BATTŌ (立合抜刀)	“Drawing the sword from a standing position”. Kata from the Ono Ha Ittō-ryū curriculum.
TACHIKUBARI (太刀配り)	Place the sword Before formal practice, an assistant will set up the Bokutō and Onigote . It is part of the etiquette, however it is omitted in regular training.
TACHIUMARE (太刀生まれ)	Birth/origin of a sword (strike). When the opponent is about to strike, the sword tip will become firm and he will even raise the Kissaki slightly. When he is about to thrust he will lower his Kissaki . Reading this allows you to be prepared. Understanding (reading/sensing) Tachiumare is a big advantage in a fight.
TAERU (耐える)	To bear; to stand; to endure; to support; to withstand; to resist.
TAGURIUCHI (手繰り打)	Taguri (also pronounced Teguri) means to draw in or reel in and Uchi means striking.



	<p>Taguru, however is not just pulling, in fact it refers to spinning thread onto a wheel. You pull in but in the same time you reel it out.</p> <p>Taguriuchi refers to drawing the opponent in to a disadvantageous position.</p>
TAGURIWAZA (手繰り技)	<p>Drawing in technique.</p> <p>Taguriwaza or Taguriuchi are alternative names for Tsuba wari, the third technique of the Ōdachi series (kumitachi).</p>
TAGURU (手繰る)	To pull in (rope).
TAICHŪKEN (待中懸)	<p>There is attacking while waiting.</p> <p>Taichūken and Kenchūtai are considered as one concept in Ono Ha Ittō-ryū: Kenchūtai-Taichūken.</p>
TAIJI SEI (対峙生)	<p>Confrontation with oneself.</p> <p>Inevitable part of “following the way”. One will always be confronted with oneself. Therefore it is important to not be tended by arrogance but respect (not fear) enemy, teacher, fellow student,...</p>
TAIKAI (大会)	Big meeting, convention,.
TAISEN (大先)	<p>Different variations of taking Initiatives are taught in Ono Ha Ittō-ryū (see also Sen). Taisen usually refers to causing the opponent to initiate an attack in a way that it will create an opening for counter-attack or that it will put the opponent in a disadvantageous position.</p> <p>Note: This TAISEN should not be confused with:</p> <ul style="list-style-type: none"> • TAISEN (対戦), battle Like in Aite Taisen (lit. mutual hand – i.e. partner - in battle) which means opponent.
TAISABAKI (体捌き)	<p>Body movement.</p> <p>It refers to the way in which someone changes his body position and orientation when executing or receiving a technique.</p> <p>Taisabaki refers to the movement of the whole body. More restrictive the terms Tesabaki (movements of the hands) or Ashisabaki (movements of the feet), can also be used.</p>
TAITŌ (帯刀)	<p>Wearing a sword.</p> <p>Standing position with the Bokutō in the left hand, arms bended so the Bokutō comes at the left waist (in contrast to Sagetō, where the arms are extended). This imitates a sword being worn in the obi (which also can be called Taitō).</p>
TAITOKU (体得)	Mastery; knack; realisation; experience; comprehension.
TAKAKASUMI (高霞)	<p>Lit. "high mist".</p> <p>Alternative name for Jōdan (no) kasumi.</p>
TAMARU (溜まる)	To collect; to gather; to save; to accumulate; to pile up.
TAME (溜)	Literally “Accumulate”, from the verb Tamaru .



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

TAN (胆)

Liver

In Japanese, liver (**Tan**, 胆) or liver spirit (**Tanki**, 胆気) can also mean courage, like “guts” in English.

Note: **TAN** (胆) should not be confused with:

- **TAN** (短), Short
like in **Tan-chû-chô**:short-medium-long (Kun reading: mijikai naka nagai)

TANDEN (丹田)

Point below the navel.

More precisely called **Shimo-tanden** (下丹田) if one wants to make a distinction with **Kami-tanden** (Uppertanden, or point between the eyebrows)

TA-RYŪ-KACHI-NO-TACHI (他流勝之太刀)

Lit. “Various school defeating (winning) sword.

Name of a Kata that contains techniques that Ittōsai (founder of Ittō-ryū) learned by defeating other sword masters. In some way it is his summary of best practices from other schools that are important to know.

TASHIKAMERU (確かめる)

To check.

TATSU (立つ)

To stand; to rise; to stand up.

TEKI (敵)

Rival, enemy

Tekigatana refers to the enemy’s sword.

TE NO UCHI (手の内)

Inside of the hand (inner wrist and palm)

Te no uchi also refers to the correct grip of the sword, or in a broader sense to one’s skills.

In **Ono Ha Ittō-ryū**, practice of **Suburi** starting from **In** and **Yō** respectively, with the cut directed to the opponent’s inner wrist, is also called **Te-no-uchi**.

TŌ (刀)Sword, usually pronounced “**Katana**” when used as a stand alone Kanji.**TOBU** (飛ぶ)

To fly.

TŌMA (遠間)

Long distance.

A distance (from your opponent) that is longer than **Issoku Ittō no Ma**.

TOMERU (止める)

To stop.

TORINAOSU (取直す)

To regroup (after some adverse event).

TORU (採る)

To take; to pick up.

TORU (捕る)

To catch; to capture.



TSUBA (鐔 or 鐔)	Sword guard. In Ono Ha Ittō-ryū , the Tsuba that is used on the Bokutō is quit solid and big. This is helpful especially when performing techniques like Tsuba wari (lit. break the tsuba).
TSUBA MOTO (鐔元)	Origin of the Tsuba. Part of the sword close to the Tsuba. This is how far Shikata brings his sword when doing Surikomi (e.g. in Kirikaeshi of the Ōdachi series).
TSUBA WARI (鐔割)	Break the Tsuba . Third technique of the Ōdachi series (kumitachi), also known as Mukoyorimi, Taguriuchi).
TSUIKA (追加)	Addition; supplement. The 10 techniques that were added to the original 10 techniques of the Ōdachi gojupon are called Tsuika .
TSUITE (付いて)	Followed. It is quite common in Kake Kyū-hin , after Jōdan Kasumi, to include a step forwards with a Tsuki, followed by pulling back in Hongaku. The command is: " Tsuite hongaku ".
TSUKA (柄)	Handgrip, hilt of the sword.
TSUKA OSHIAGE (柄押上げ)	Lit. push up the tsuka. Tsuka Oshiage consist of putting pressure with the Kodachi on Uchikata's Kote after Kiriotoshi .
TSUKAU (使う)	To use (a thing, method, etc.); to make use.
TSUKE (付け)	Attach. In Ono Ha Ittō-ryū , Tsuke , or sticking to the Kissaki of an opponent's sword (Kissaki o tsukeru) is often used as a tactic as in "Wakigamae no tsuke" or "Gedan no tsuke", both techniques of the Ōdachi series (kumitachi). See also Sokui tsuke .
TSUKERU (付ける)	To attach; to join; to add.
TSUKI (突き)	Thrust towards the abdomen or throat of the opponent. There are different compound words with Tsuki, amongst them: <ul style="list-style-type: none"> • Mukaitsuki: straight, "driving (giving direction) thrust" from Seigan, towards the opponent's solar plexus (after letting the opponent move) • Norizuki: thrust over the hand of the opponent • Tsukikaeshi: returning thrust <p>Note: TSUKI (突き) should not be confused with:</p> <ul style="list-style-type: none"> • TSUKI (月): moon • TSUKI (机): desk
TSUKIKAESHI (突き返し)	Returning a thrust.



In practise, it means absorbing a **Tsuki**, immediately followed by a thrust as counterattack.

TSUKU (突く)	To thrust, to pierce, to prick.
TSUKU (付く)	To be attached; to be connected with; to adhere; to stick.
TSUKUBAU (蹲う or 踞う)	To crouch, to squat. Note: The same Kanji are used in Sonkyo (蹲踞).
TSUMARI (詰り)	Filled, pressed. Name of a technique of the Ōdachi series (kumitachi).
TSUMERU (詰める)	To move in, shorten the distance.
TSURUGI (剣)	Sword. The kanji can also be read as Ken , which is used in words like Kenjutsu. Tsurugi is the name mainly used to refer to the Japanese straight, double-edged sword used in antiquity. The development of the curved Tachi , from which the Katana emerged began in the 10 th century.
TSUYU NO KURAI (露の位)	The nature of dew. Build tension like a drop of dew collecting on a leaf (the drop of dew is constantly on the verge of falling and only plops from the leaf as the tension breaks). Note: This is part of the three natures: The nature of dew (露の Tsuyu no kurai 位), the nature of a spark (Sekka no kurai) and the nature of a temple bell (Bonshō no kurai , 梵鐘の位).
UCHI (打)	Strike. Note: UCHI (打) should not be confused with: <ul style="list-style-type: none"> • UCHI (家): home • UCHI (内): inside; within; between
UCHI-AI (打合)	In Ono Ha Ittō-ryū , Uchi-ai refers to the cutting techniques, although in a broader sense also striking and stabbing.
UCHIKATA (打方) or UCHIDACHI (打太刀)	The one undergoing the techniques but yet guiding (his role is to let Shikata learn the techniques). In contrast to Shikata (or Shidachi).
UCHIKOMI (打込み)	Entering with a strike.
UCHI OSAE (打押さえ)	A small and sharp strike on Uchikata's Kote when he raises his arms to Jōdan in for example the technique “Gedan no kasumi”. This small sharp cut was popular in the Nakanishi Dōjō in the Edo era.
UCHI OTOSHI (打落し)	Striking the opponent's sword down (with a strong strike).
UDE (腕)	Arm.



UEN NO KIRI (有縁の切)	Cutting within an existing connection. Essential strategy learned first in Futatsugachi of Ōdachi: in between 2 victories, stay connected like attached by a string. However later it is also important to learn how to cut when not connected: Muen no kiri
UGOKASU (動かす)	To move, to change position
UGOKI (動き)	Movement.
UKE NAGASHI (受流し)	Parry the sword but let it deflect your own. An example can be seen in Gedan no tsuke from the Kodachi series.
UKERU (受ける)	To receive; to get; to catch.
UKI (浮木)	Floating wood. Uki is the name of a technique of the Ōdachi series (Kumitachi): no matter how hard Uchidachi tries to rotate Shidachi's sword, it will always come back towards him like pushing on a piece of floating wood.
URA (裏)	Back; reverse (opposite of Omote). Another meaning of Ura, is "hidden", i.e. that what can't be shown. In Ono Ha Ittō-ryū , Ura also refers to techniques coming from right to left (see Omote).
URAGIRI (裏切)	Lit. "Reverse cut". Name of a technique of the Ōdachi series (kumitachi).
USHIRO (後)	Back(ward).
UTOU (打倒)	To knockdown (e.g. in boxing); overthrow; defeat.
UWADACHI (上太刀)	The idea that your sword has to come over the sword of the opponent, like a wheel that rolls over his sword (see Sharin Zenten). Holding your sword over that of the opponent gives you control.
WAKARU (分かる)	To understand.
WAKI (脇)	Waki means "flank, side" but also "the other way, aside". In OHIR, it is often used as an abbreviation for Wakigamae but can be used in other occasions e.g. Wakitsuki (tsuki with a kodachi held at the right flank, pointed towards the opponent).
WAKIGAMAE (脇構)	Wakigamae is a basic stance in Ono Ha Ittō-ryū , part of Kake Kyū-hin . Often abbreviated in Waki .
WAKIGAMAE (NO) TSUKE (脇構付)	Sticky (block) from Wakigamae . Fifth technique of the Ōdachi series (kumitachi), also known as Sokuizuke, shikko no tsuke).
WARIKOMI (割り込み)	Breaking into a line (lit. cut/split included). Like in " Wakigamae no Uchi otoshi " of the Ōdachi series (kumitachi) in which Shikata strikes hard against the side of Uchikata's blade and then drives in towards Uchikata's inner wrists (Te-no-uchi) and solar plexus.



WARU (割る)	To divide; to cut; to break.
WATARI KOMI (渡り込み)	Crossing included. The meeting of the 2 swords in Kiriotoshi . The relationship between the two swords when they meet or cross (Watari Komi) in Kiriotoshi is very important.
WAZA (技)	Technique.
YARU (やる)	To do.
YŌ (陽)	Literally, “yang”. Yō (no kamae) is a basic stance in Ono Ha Ittō-ryū , part of Kake Kyūhin . <u>Note:</u> YŌ (陽) should not be confused with: <ul style="list-style-type: none"> • YŌ (様): way, manner, situation
YOKO-TATE-JO-GE (横縦上下)	Horizontal, vertical up and down (indicating cutting directions). A principle in Ono Ha Ittō-ryū is to use a technique of opposite direction, using the opponent's power against him. This expression is also used to illustrate the philosophy that “one must cut one's own ego before they can use a technique”.
YORIMI (寄身)	Lit. bring near the body. <ul style="list-style-type: none"> • Name of a technique, part of the additional set of 10 techniques of the Ōdachi kata, also called Kiba. • Also used for sideways moving together with the opponent: for instance when your opponent steps aside and threatens to attack your left wrist or shoulder, you do Hidari yorimi i.e. follow the opponent to the left. Since both feet and Kissaki move to the left, you take control of the centreline, Chūshin, and it is harder for the opponent to attack your left side. First encountered in Yonhonme of the Ōdachi kata.
YOROI (鎧)	Armour.
YORU (寄る)	To approach, to draw near, to come near, to gather (in one place), to meet.
YOTSUGIRI (四つ切り)	4 cuts. Part of Hoshatō .
YOYŪ (余裕)	Margin. Often used for the critical margin, i.e. the minimal gap between target and weapon during training. Yoyū ga nai , means there is no margin left.
YUDAN (油断)	Negligence; carelessness; inattention; unpreparedness. Yudannaku (adverb) means alertly; vigilantly; warily.
YUKU (行く)	To go, to proceed.



YURUSU (許す)	To permit; to allow.
ZANSHIN (残心)	Zanshin is often translated as to stay with spirit/heart. It is a high state of awareness, vigilance and alertness, where concentration is maintained in order to always be ready for the next move. It is also a formal way to go back to the correct preparation for the next Waza (or ending).
ZAREI (座礼)	Seated "Rei" (from Seiza position).
ZEN (全)	Whole; entire; complete. Note: ZEN (全) should not be confused with: <ul style="list-style-type: none">• ZEN (禪): Zen (Buddhism)• ZEN (前): before
ZETSUMYŌKEN (絶妙剣)	Beyond the perfect sword. It refers to the Kusanagi no Tsurugi (legendary Japanese sword and one of the three imperial regalia) legend from the Kojiki (Records of Ancient Matters, Japanese oldest chronicle), the heroic act of burning the fields. Technique part of the Kōjō Gokui Goten .

Note: For more explanation on strategy, tactics, philosophy and historical context, see "Ono Ha Ittō-ryū, An introduction", posted on <http://www.onohaitoryu.be>

Also check out "Secrets of Ittō-ryū", Mark Hague's translation of Sasamori Junzō's Ittō-ryū Gokui.



Part 2: List of key people related to ONO HA ITTŌ RYŪ

Note: Names are introduced using the Japanese order: Family name followed by First name. Entries are in alphabetic order, except for members of the same family, where a chronological order is used.

Chujō Nagahide
伊庭秀明

Chujō Nagahide is the founder of Chujō-ryū, a kenjutsu school founded in the 14th century by Chujō Nagahide. Chujō-ryū (and later its branches Toda-ryū and Kanemaki-ryū), had its origin in Nen-ryū founded in the Nanbokucho period (1336-92). Chujō-ryū was famous for kodachi (short sword)

Hague Mark

Mark Hague has been a long-time student of Sasamori Takemi and now from Yabuki Yūji. He is the highest-ranking member of mainline Ono-ha Ittō-ryū outside of Japan. Mark has translated Sasamori Takemi's book "Bushido and Christianity" and Junzō's "Secrets of Ittō-ryū" (Ittō-ryū Gokui)

Ishizaki Toru
石崎徹

Ishizaki sensei is menkyo kaiden of Ono-ha Ittō-ryū but also Shinmuso-Hayashizaki-ryū Sōke named by Sasamori Takemi

Itō ittōsai Kagehisa
伊藤一刀斎景久

Ittosai (1550-unknown) was the founder of Ittō-ryū. It is said that Itō Ittōsai fought more than 30 duels in a Musha shugyō without losing even once, which makes him second only to Miyamoto Musashi. The original name of Ittosai was Maehara Yagorō. He changed his name to Itō Yagorō Kagehisa and later to Itō Ittōsai Kagehisa after he created Hoshatō, a technique based on his own experience when engaging multiple enemies.

Itō Tenzen Tadanari
伊藤典膳忠成

Tadaaki's second son's original name was Mikogami Tenzen Tadanari, but was also called Chūya. He learned Ittō-ryū from his father but after a dispute he went on to create Chūya-ha Ittō-ryū.

Kanemaki Jisai
鐘捲 自斎

Kanemaki was a student of master Toda Seigen of Chujō-ryū. Who later founded his own school, Toda-ryū. Kanemaki, who also founded his own style, Kanemaki-ryū, was the teacher of Ittosai. It is said that Kojirō Sasaki (famous for his duel with Musashi) was one of his other disciples.

Mikogami Tenzen
神子上 典膳

Original name of Tadaaki, who later took his mother's surname Ono.

Nakanishi Chuta
忠太中西.

Nakanishi Chuta (Tanesada), studied with the fifth generation headmaster of Ono-ha Ittō-ryū, Ono Jiroemon Tadakata, and Ono Jiroemon Tadakazu, the sixth headmaster, and then left to establish his own fraction, called Nakanishi-ha Ittō-ryū.

Nen Ami Jion
念阿弥 慈恩

Nen Ami Jion's original name was Sōma Shirō Yoshitomo, founder of Nen-ryū Kenjutsu in the 14th century. It is the root art of Chujō-ryū, and therefore also of Ittō-ryū. Later in his life, Yoshitomo joined the Jufuku-ji in Kamakura under his Buddhist name Nen Ami Jion, eventually traveling to teach in Okinawa. The Karate kata "Jion", is said to be called after him.



Ono Jirōemon Tadaaki
小野次郎右衛門忠明

Mikogami Tenzen (1565-1628), who later changed his name to Ono Jirōemon Tadaaki, was a student of Ittosai, whom he would succeed as head master of the Ittō-ryū. Before he became the successor of Ittosai, Mikogami Tenzen had to fight a serious duel with Ono Zenki (another student of Ittosai) in order to become the successor of his master. Later, he became one of two official sword masters appointed by Tokugawa Ieyasu. Ittō-ryū, along with Yagyū Shinkage-ryū became one of the official ryūha of the Tokugawa Shogunate. His grave is located near the Narita shrine in Chiba Prefecture.

Ono Jirōemon Tadatsune
小野次郎右衛門忠常

Tadatsune (his original name was Tadakatsu) was the third son and successor of Tadaaki. Tadatsune started to use the name Ono-ha Ittō-ryū, to differentiate from other students of his father.

Ono Jirōemon Tadao
小野次郎右衛門忠於

Tadao was the fourth son of Tadaaki. He studied under Tadatsune and received the full transmission of Ittō-ryū. He worked as an official Kenjutsu instructor to the Shoguns Ietsuna, Tsunayoshi, and Ienobu.

Ono Jirōemon Tadakazu
小野次郎右衛門忠一

Learned Ittō-ryū from Tadao and succeeded him as the head of the school. He passed on Ittō-ryū to Tsugaru Tosa-no-Kami Nobuhisa.

Ono Jirōemon Tadakata
小野次郎右衛門忠方

Ono Jirōemon Tadakata's father, Tadahisa, passed away while Tadakata was still young, so he wasn't able to learn Ittō-ryū from him. Unwilling to accept the fate of Ittō-ryū being severed from the House of Ono forever, Nobuhisa, who by then had retired from official life and taken the name Sakaeō, taught Tadakata Ittō-ryū as he grew older. By doing this, he facilitated the return of the main line of Ittō-ryū to the House of Ono.

Ono Jirōemon Tadayoshi
小野次郎右衛門忠喜

Tadayoshi was a son of Tadakata. He learned Ittō-ryū from his father.

Ono Jirōemon Tadataka
小野次郎右衛門忠孝

Tadataka was a son of Tadayoshi. He learned Ittō-ryū from his father.

Ono Jirōemon Tadasada
小野次郎右衛門忠貞

Tadasada was a son of Tadataka. He learned Ittō-ryū from his father.

Ono Nario
小野 業 雄

Last successor within the Ono family. Among his students was Yamaoka Tesshū.

Sasamori Junzō
笹森 順造

Junzō Sasamori (1886-1976) a Japanese politician in the Taisho and Showa Eras who served as a cabinet minister during the Katayama government, was the 16th Sōke of OHIR. He established the Reigakudō and was the first dōshu (chairman). Sasamori Junzō was also a well-known and high ranked Kendō practitioner (author of the book "This is kendo") and gathered all the information about Ono Ha Ittō-ryū in a book entitled "Ittō-ryū Gokui" ("The Secrets of Ittō-ryū").

Sasamori Takemi
笹森 建美

Takemi Sasamori (1933-2017), a Christian minister, received from his father, Junzō, menkyo kaiden in Shin Musō Hayashizaki-ryū, Chokugen-ryū and Ono-ha Ittō-ryū. He was the 19th Sōke of OHIR, and the second dōshu (chairman) of the Reigakudō. He wrote the book "Bushido and Christianity", translated in English by Mark Hague. He passed away in August 2017.



Sasamori Ariko
笹森在子

Ariko Sasamori established the Reigakudō as a general incorporated foundation, the Reigakudō Foundation, in May 2020.

Takano Saburō
高野三郎

Saburō Takano (1862-1950) was an Ittō-ryū (Nakanishi-ha) expert and is considered to be one of the fathers of modern kendo.

Takuan Sōhō
沢庵 宗彭

Takuan (1573-1645) was a Buddhist monk, belonging to the Rinzaï school of Zen Buddhism, known for his concepts like Fudōishin (不動心), immovable heart/mind; and Mushin, no mind (無心), i.e. free of thoughts. He had of great influence on Yagyū Munenori (Yagyū Shinkage-ryū) but also others, probably including Itō Ittōsai.

Tokugawa Ieyasu
徳川家康

Tokugawa Ieyasu (1543–1616) was the first shōgun of the Tokugawa Shogunate of Japan, which ruled from 1603 until the Meiji Restoration in 1868. He recruited Tadaaki (Ono Jiroemon) to teach his son Hidetada.

Tokugawa Hidetada
徳川秀忠

Hidetada, the second Tokugawa Shogun, received kenjutsu instruction from Tadaaki (Ono Jiroemon).

Tsugaru Nobumasa
津軽信政

Nobumasa was the fourth daimyo of the Tsugaru Domain, he learned Ittō-ryū from Tadao (Ono Jirōemon).

Tsugaru Nobuhisa
津軽信寿

Nobuhisa was the fifth generation daimyo (feudal lord) of the Tsugaru domain. He received the full transmission of Ittō-ryū from Tadao. When Nobuhisa retired from official life (and taken the name Sakaeō), taught Tadakata Ittō-ryū and returning the main line of Ittō-ryū to the House of Ono.

Tsugaru Yoshitaka
津軽義孝

Tsugaru Yoshitaka (who was the father of Her Imperial Highness, Princes Hitachi) was the last sōke within the Tsugaru domain. He presented Sasamori Junzō with all the secret initiation materials and documents of the school.

Yabuki Yūji
矢吹 裕二

Yuji Yabuki (born in 1970) is a Tōkyō Metropolitan Police Department Kendō Instructor, and the 18th Sōke of OHIR, he is also Sōke of Chokugen-ryū (Naginata), and the third dōshu (chairman) of the Reigakudō.

Yamaga Sokō
山鹿 素行

Yamaga Sokō (1622-1685) was a famous military strategist and Confucian philosopher. He further developed the notion of bushidō ("way of the warrior"), long before Inazō Nitobe would popularize it in 1899 with his book "Bushido: The Soul of Japan. Yamaga Sokō was taught Ittō-ryū by Obata Kagenori and may-be also by Tadaaki, the founder of OHIR. At some point he sent his adopted son, Okinobu, to live in the Tsugaru Domain, where he would teach Yamaga-ryū (system of strategy from Yamaga Sokō).

Yamaga Hachirozaemon Takami
山鹿八郎左衛門高美

Yamaga Hachirozaemon Takami was a retainer of the Tsugaru clan. He was the 4th generation Yamaga after Yamaga Sokō. Ono Jirōemon Tadayoshi and Ono Jirōemon Tadataka taught the entire Ono Ha Ittō-ryū system to him. Despite the fact that the official succession was handled within the Tsugaru family, it was not feasible to have a person



with such a high social status as a feudal lord to be engaged in the instruction of the domain's retainers. Therefore the Yamaga family took the responsibility of teaching both Yamaga-ryū (strategy) and Ono Ha Ittō-ryū (Kenjutsu) to the retainers of the Tsugaru domain.

Yamaga Motojirō Takatomo
山鹿元次郎高賀

Last successor of Ono Ha Ittō-ryū of the Yamaga family (Tsugaru Clan). He passed the succession to Sasamori Junzō.

Yamaoka Tesshū
山岡 鉄舟

Played an important role in the Meiji Restoration. He studied under Ono Nario and is also known as the founder of the Ittō Shōden Mutō-ryū school of swordsmanship.

Note: *For a detailed description on the role of most of these people, we refer to the first book of "Secrets of Ittō-ryū", Mark Hague's translation of Sasamori Junzō's Ittō-ryū Gokui.*



Part 3: Names of the ONO-HA ITTŌ RYŪ KATA

1. **ŌDACHI GOJUPON** (大太刀-五十本): 50 waza
 - Ōdachi Gojupon refers to the first 50 Kunitachi series with the long sword (Ōdachi), formalized by Ono Jiroemon Tadaaki.
2. **ŌDACHI TSUIKA** (大太刀追加): 10 waza
 - Tsuika means “addition; supplement”.
 - It is a set of additional techniques to the standard Ōdachi Gojupon series.
 - They are the achievement of Tadatsune (son of Tadaaki) and Tadao.
3. **KODACHI** (小太刀): 9 waza
 - “Short sword”.
4. **AI KODACHI** (合小太刀): 8 waza
 - “The meeting of short swords”.
5. **SANJŪ** (三重): 1 waza
 - Ceremony kata that consists of only 1 technique.
 - In fact the kata consists of a number of techniques done in a continuous way, therefore there is no separate counting of the techniques.
 - In Sanjū, Uchidachi uses a longer Bokutō, called **Chō- Ōdachi**.
6. **HABIKI** (刃引): 11 waza
 - Literally “pulled edge”.
 - An Habiki is a steel (compared to Zinc alloy in an iaitō) edged blade sword with an edge that is blunted. It is more robust than an iaitō but in contrast to a Shinken, not sharp.
7. **HICHŪ NO HI GOKUI HOSHATŌ** (秘中の秘極意払捨刀): 10 (or more) waza
 - “Secret of the concealed deepest level sweeping/discarding sword”.
 - Often abbreviated to **HOSHATŌ**: sweeping/discarding sword.
8. **KŌJŌ GOKUI GOTEN** (高上極意五点): 5 waza
 - “Superior secret five points/matters”.
 - Often abbreviated to **GOTEN**: five points/matters.
 - The 5 waza from Kōjō Gokui Goten (or simply “Goten”) are derived from Chujo-ryū as transmitted to Itō Ittōsai by Kanemaki Jisai.
9. **HAKIRI-AI** (ハキリ合): 12 waza
 - “Leafcutter encounter”.
 - also called **Juniten Makikaeshi** (十二点巻き返し): 12 point on recovery.
10. **KUKA-NO-TACHI** (個之太刀): 9 waza
 - “The nine swords”.
11. **TA-RYŪ-KACHI-NO-TACHI** (他流勝之太刀): 11 waza
 - “Various school defeating (winning) sword”.
 - Name of a Kata that contains techniques that Ittōsai (founder of Ittō-ryū) learned by defeating other sword masters. In some way it is his summary of best practices from other schools that are important to know.
12. **TSUMEZA BATTŌ** (詰座抜刀): 17 waza
 - “Drawing the sword when sitting” (close to someone)”.
13. **TACHIAI BATTŌ** (立合抜刀): 5 waza
 - “Drawing the sword from a standing position”.
14. **ITTŌ-RYŪ JŌ NO TACHI** (一刀流浄之太刀): 40 waza
 - “Ittō-ryū sword of purity”, also known as **Seijō-Rei-ken** (清浄霊剣): “Pure miraculous sword”.
15. **GUNSHIN OGAMI NO SHIKI TACHI** (軍神御拜之式太刀): 7 waza
 - “Ceremonial sword worshipping god/hero of war”.

This is also the order that **Kata** (形) are described in the book “**Ittō-ryū Gokui**” of Sasamori Junzō, and it is also the order in which Kata are learned.



Part 4: Terms/names related to techniques of the kata

ŌDACHI (大太刀): 50+10 waza

Note: *Ōdachi Gojupon* refers to the first 50 *Kumitachi* series with the long sword, formalized by Ono Jiroemon Tadaaki:

1	IPPONME (一本目); Hitotsugachi (一つ勝)	<i>One victory</i>
2	NIHONME (二本目); Mukaizuki (向突)	<i>Driving Thrust</i>
3	SANBONME (三本目); Tsubawari (鐔割)	<i>Break Tsuba</i>
4	YONHONME (四本目); Gedan (no) kasumi (下段霞)	<i>Lower Mist (= Name of kamae)</i>
5	GOHONME (五本目); Wakigamae no tsuke (脇構付)	<i>Sticky Block (from Wakigamae)</i>
6-7	Futatsugachi (二つ勝)	<i>Two Victories (or multiple victories)</i>
8-9	In Tō (陰刀)	<i>Shadow sword</i>
10	Gedan no Uchi otoshi (下段之 打落し)	<i>Bash from below</i>
11-12	Norimi (乗身)	<i>Riding Body</i>
13	[Norimi no] Hitotsugachi ([乗身之]一つ勝)	<i>One victory (one beat)</i>
14-15	Gedan no Tsuke chū seigan (下段之 付け 中正眼)	<i>Sticky Block from Gedan and Chū Seigan</i>
16-17	Orimi (折身)	<i>Bend Body (refers to orishiki)</i>
18-19	Suriage (摺上)	<i>Slide up</i>
20	Wakigamae no Uchi otoshi (脇構之 打落し)	<i>Bash from Wakigamae</i>
21	Honshō (本生)	<i>Real life (refers to foundation of waza)</i>
22.	Jōdan no kasumi or Takagasumi (上段霞)	<i>Upper Mist</i>
23-24	Kobushi no Harai (拳之払)	<i>Sweeping Fist</i>
25	Uki (浮木)	<i>Floating Wood</i>
26	Kirikaeshi (切返)	<i>Returning Cut</i>
27-28	Sayū no Harai (左右之払)	<i>Sweeping left and right</i>
29-30	Gyaku no Harai (逆之払)	<i>Reverse Sweeping</i>
31	Chishō (地生)	<i>Born from the earth</i>
32	Chishō no ai-gedan (地生之合下段)	<i>Born from the earth, both sides gedan</i>
33	In no harai (陰之払)	<i>Sweeping shadow</i>
34-35	Maki gasumi (巻霞)	<i>Rolling mist</i>
36-38	Maki kaeshi (巻返)	<i>Rolling return</i>
39	Hikimi no hongaku (引身之本覚)	<i>Pulling back from hongaku</i>
40	Hikimi no ai-gedan (引身之合下段)	<i>Pulling back, together with gedan</i>
41	Hotsu (発)	<i>Indication</i>
42	Uragiri (裏切)	<i>Back (reverse) cut</i>
43-44	Chōtan (長短)	<i>Long and short</i>
45	Haya Kirikaeshi (早切返)	<i>Quick return</i>
46	Jyunpi (順皮)	<i>Follow the surface (follow the move)</i>
47	Nuke Jyunpi (抜順皮)	<i>Come out from following the surface</i>
48	Tsumari (詰り)	<i>Pass along</i>
49-50	Amari (余り)	<i>Remainder/the left over</i>



The following additions (Tsuika) are the achievement of Tadatsune (son of Tadaaki):

- | | | |
|----|--|---|
| 51 | Futatsu no kiriotoshi (二つ之切落) - Deba (出刃) | <i>Two times kiriotoshi: Forwards sword</i> |
| 52 | Futatsu no kiriotoshi (二つ之切落) - Iriba (入刃) | <i>Two times kiriotoshi: Entering sword</i> |
| 53 | Yorimi (寄身) | <i>Bring near the body</i> |
| 54 | Koshimi (越身) | <i>Surpassing (crossing-over) body</i> |

The following additions (Tsuika) are the achievement of Tadao:

- | | | |
|-------|---------------------------------|---|
| 55-57 | Aiba Sanbon (合刃三本) | <i>Joined sword – 3 techniques</i> |
| 58-60 | Hari-aiba Sanbon (張合刃三本) | <i>Slapping joined sword – 3 techniques</i> |

Note: The *Ôdachi* series 51-60 are often referred to as “**TSUIKA** (追加)” (following, addition)

KODACHI (小太刀): 9 waza

- | | | |
|-----|-------------------------------|--------------------------------|
| 1-2 | Futatsugachi (二つ勝) | <i>Two Victories</i> |
| 3-4 | Gedan no Tsuke (下段之付け) | <i>Sticky Block from Gedan</i> |
| 5 | Hotsu (発) | <i>Indication</i> |
| 6-7 | Sayū no Harai (左右之払) | <i>Sweeping left and right</i> |
| 8-9 | Norimi (乗身) | <i>Riding Body</i> |

AI KODACHI (合 小太刀): 8 waza

- | | | |
|-----|--------------------------|---|
| 1 | Uragiri (裏切り) | <i>Back (reverse) cut</i> |
| 2-3 | Norimi (乗身) | <i>Riding Body</i> |
| 4 | Suriage (摺上) | <i>Slide up</i> |
| 5 | Kobushi Dome (拳止) | <i>Fist Stop</i> |
| 6-7 | Hotsu (発) | <i>Indication</i> |
| 8 | Nukiuchi (抜き打ち) | <i>Draw the sword and cut (in one time)</i> |

SANJŪ (三重): 1 waza



HABIKI (刃引): 11 waza

1	Omote no Suri (表之摺)	<i>Outside sliding</i>
2	Ura no Suri (裏之摺)	<i>Reverse sliding</i>
3	Suri Komi (摺込)	<i>Incoming sliding</i>
4	Suri Age (摺上)	<i>Slide up</i>
5	Ato e Sanbon Uki (跡へ三本浮木)	<i>Mark towards 3 "uki" (Uki = Floating Wood)</i>
6	Ura Giri (裏切)	<i>Reverse cut</i>
7	Kobushi no Harai (拳之払)	<i>Sweeping Fist</i>
8	Saki e Nihon Uki (先へ二本浮木)	<i>First towards 2 "uki"</i>
9	Saki e Sanbon Uki (先へ三本浮木)	<i>First towards 3 "uki"</i>
10	Omote no Harai (表之払)	<i>Outside sweeping</i>
11	Ura no Harai (裏之払)	<i>Reverse sweeping</i>

HOSHATŌ (払捨刀): 10 (or more) waza

1	[Wakigamae no] Suriage ([脇構之]摺上)	<i>Sliding up (from wakigamae)</i>
2	Ryūbigaeshi (龍尾返し)	<i>Return the dragon tail</i>
3	Chishō (地生)	<i>Born from the earth</i>
4	Gyaku (no) Chishō (逆之地生)	<i>Reverse "Chishō"</i>
5	Ichimonji (一文字)	<i>"1" (written) character, straight line</i>
6	Yotsugiri (四つ切り)	<i>Cut in 4</i>
7-10	Hassō (八相)	<i>"all (eight) directions"</i>

GOTEN (五点): 5 waza

1	Myōken (妙剣)	<i>Superb sword</i>
2	Zetsumyōken (絶妙剣)	<i>Superb superb sword</i>
3	Shinken (真剣)	<i>True (real, foundation) sword</i>
4	Konji chō-ō-ken (金翹鳥王剣)	<i>Master sword of Konji-chō (also pronounced Kinchi-chō)</i>
5	Dokumyōken (独妙剣)	<i>Even Myōken (superb sword)</i>


HAKIRI-AI (ハキリ合) also called Juniten Makikaeshi (十二点巻き返し): 12 waza

1	Sauten (左右転):	<i>Left and right turning around</i>
2	Surikomi Zume (摺込詰):	<i>Come in with sliding, closing/pressing</i>
3	Kote Zume (小手詰):	<i>Forearm closing/pressing</i>
4	Mitsu Atari (三つ中):	<i>Three inside</i>
5	Hajiki Zume (撥詰):	<i>Rejecting pressing</i>
6	Kiri kaeshi (切返):	<i>Returning Cut</i>
7	Atari hosha (中り払 捨):	<i>Inside throw away</i>
8	Sayū giri (左右切):	<i>Left and right cutting</i>
9	Maki giri (巻切):	<i>Rolling cut</i>
10	Suriage giri (摺上切):	<i>Sliding up cutting</i>
11	Mi no iri (身之入):	<i>Body comes in</i>
12	Nori zume (乗詰):	<i>Riding closing/pressing</i>

KUKA NO TACHI (九個之太刀): 9 waza

1	Tsume Iri (詰入):	<i>Keep entering</i>
2	Hatten Giri (八添切):	<i>Eight accompanied cuts</i>
3	Mi no Kyoku (身之曲):	<i>Melody body</i>
4	Yose Giri (寄切):	<i>Near cut</i>
5	Ran Dome (乱留):	<i>Stop the war/riot/disturbance</i>
6	Shinken (真剣):	<i>Real sword</i>
7	U Ten (右点):	<i>Right spot</i>
8	Sa Ten (左点):	<i>Left spot</i>
9	Shin no Seigan (真之正眼):	<i>Real Seigan</i>

TACHIAI BATTŌ (立合抜刀): 5 waza

1	Yuhi (夕陽):	<i>Evening sun</i>
2	Denkō (電光):	<i>Lightening</i>
3	Ryusei (流星):	<i>Falling star</i>
4	Namigaeshi (波返):	<i>Returning waves</i>
5	Tatsumaki (竜巻):	<i>Tornado</i>



Part 5: Basic vocabulary useful in and around the dōjō (not OHIR specific)

1. Basic Japanese words/expressions

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

2. AISATSU (挨拶): the Japanese term for “greetings”.

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



3. New Year

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

4. JOSŪSHI (助数詞): counter words

- Numbers are often used when counting during an exercise:
 1. **ICHI** (*one*),
 2. **NI** (*two*),
 3. **SAN** (*three*)
 4. **SHI** or **YON** (*four*)
 5. **GO** (*five*)
 6. **ROKU** (*six*)
 7. **SHICHI** or **NANA** (*seven*)
 8. **HACHI** (*eight*)
 9. **KYŪ** (*nine*)
 10. **JŪ** (*ten*).
- The traditional general counters *HITOTSU, FUTATSU, MITTSU, YOTTSU, ITSUTSU, MUTTSU, NANATSU, YATTSU, KOKONOTSU, TŌ,...* are used when no specific counters are defined.
- When referring to a technique in a *KATA*, the following is used: **IPPON-ME** (一本目) or first technique, **NIHON-ME, SANBON-ME, YONHON-ME, GOHON-ME,...**



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

6. **KARADA** (体): body

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

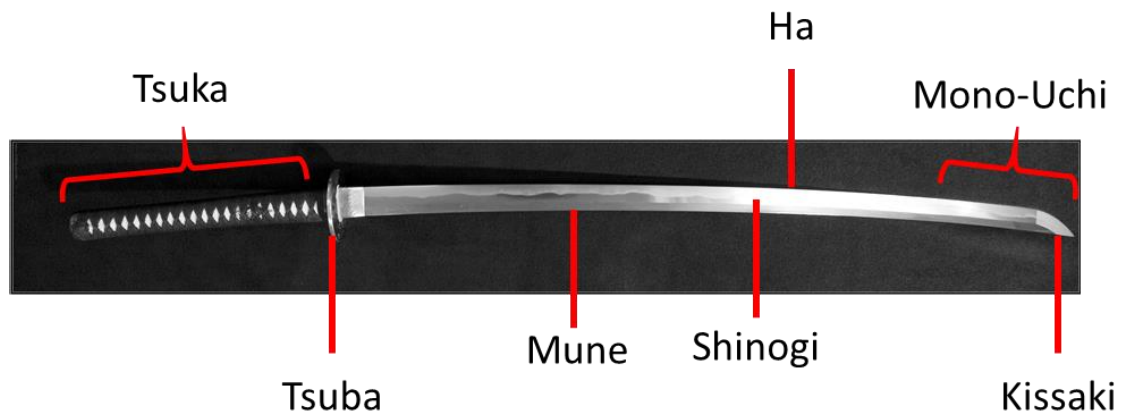
- Ankle ASHIKUBI (足首)
- Arm UDE (腕)
- Back KOSHI (腰)
- Blood CHI (血)
- Bone HONE (骨)
- Cheek HOHO (頬)
- Chin AGO (顎)
- Ear MIMI (耳)
- Elbow HIJI (肘)
- Eye ME (目)
- Face MEN (面)
- Finger YUBI (指)
- Fist KOBUSHI (拳)
- Foot ASHI (足)
- Forearm KOTE (小手)
- Hand TE (手)
- Head ATAMA (頭)
- Heart, Mind KOKORO,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



Part 6: The katana

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

- **HA** (刃) Cutting edge
- **KISSAKI** (切先) sword point/tip
- **MONO UCHI** (物打ち) part of blade near (10 cm) the tip, this is the cutting area
- **MUNE** (棟) Back of blade, opposite side of the edge.
- **SHINOGI** (鑓) Ridgeline that separates the edge (ha) and the back (mune) of the sword
- **TSUBA** (鐔 or 鐔): Sword guard
- **TSUKA** (柄) Handgrip, hilt (ending in the **Tsuka-gashira**: the pommel of the sword, the butt of the handle).



Other parts of the sword:

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



The fittings of the sword are called **KOSHIRAE** (拵え):

- **HABAKI** (はばき) *Fitting between tsuba and blade, wedge for koiguchi.*
- **MEKUGI** (目釘) *Retaining peg.*
- **MENUKI** (目貫) *Decorative fixtures on handle.*
- **SAGEO** (下げ緒) *Hanging cord made of silk, cotton or leather that is passed through the hole in the KURIGATA (栗形) of the SAYA.*
- **SAME** (鮫) *sharkskin, used for wrapping of TSUKA.*
- **SAYA** (鞘) *Scabbard*
- **TSUBA** (鐔 or 鐔): *Sword guard*
- **TSUKA** (柄, Hilt). *Tsuka-ito is the wrapping of the tsuka, traditionally silk.*

OMOTE (表) and **URA** (裏) side of a sword:

- The **Omote** side is the visible side (outside) when wearing a sword on the left hip through the obi (cutting edge pointing upwards). In contrast to **Ura**, the hidden, inner side.
- When drawing the sword into Seigan no kamae, the outside will be on the left side, hence this is the **Omote** side, the other side (on the right) will be called the **Ura** side.