

Muso Jikiden Eishin Ryu Iai Jutsu

無双直伝英真流居合術

Ho-Ei Juku

宝英塾



Reference Manual



Brian Hinchliffe



Front Cover Photo;

Taken in 2001 with Morinaka Sensei, early one foggy morning in a mountain temple near Hiroshima.

Acknowledgements



Sensei Oe Masamichi (1852-1927)

This manual would not have been possible without significant contributions by so many people in my martial arts life, both teachers and students. Therefore, I would like firstly to thank my principal teacher, Morinaka Masakatsu Sensei (8th Dan), founder of the Ho Sei Juku, based in Ozu, Ehime Prefecture, for his endless support and guidance in Iai Jutsu since the 1990s. Sadly, he passed away in April 2013. I have also been fortunate to have trained with and learnt from so many other senior instructors in Japan, the UK, the USA and around the world – and to them all, I am forever indebted.

As I began Judo and Karate training in 1972, I have been able to train over the years with literally thousands of people as peers, students and teachers. When I began teaching Karate in 1985, it was exciting to work with my own students and watch them evolve. Some of those early students are still training with me now and each one of them has helped in keeping me going through good times and bad, so I owe a massive thank you not just to my teachers, but also to those who have decided, whether for a short time, or longer, to train with the Ho Ei Juku group.

Finally, I must emphasise that without the late, Sensei Morinaka Masakatsu (1929-2013), there would be no Ho Ei Juku name. And of course, thank you, the reader, for taking the time to read this short manual. I trust it helps to explain in some small way the manner in which we train, measure our progress and attempt (as far as is possible) to follow the excellent teachings and methods of our teachers from Japan and in particular the man considered to be the unifying force behind modern Iaido, Sensei Oe Masamichi.

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History of the Muso Jikiden Eishin Ryu School of Iai Jutsu



Modern Iai Do and Iai Jutsu are said to date back to Hayashizaki Jinsuke Minamoto no Shigenobu, who was born in 1549, in Hayashizaki Village near modern day Murayama City in Yamagata Prefecture. Born the son of a high ranking Samurai family, Hayashizaki was exposed to a wide range of swordsmanship styles, living at a time when Japan was at the height of its Warring States period.

After his father was killed in a duel, a young Hayashizaki was determined to avenge his father's death and restore the family honour. Knowing he would need a significant advantage to defeat his father's killer, Hayashizaki entered the local Shinto shrine, Hayashizaki Jinja. After some divine intervention, he stayed for 100 days praying and practicing to develop the technique of drawing and cutting in a single movement; the very essence of Iai Jutsu. Hayashizaki prevailed in avenging his father's death, and his style of swordsmanship came to be known as Hayashizaki Ryu.

The second Soke, or grand master, Tamiya Heibei Shigemasa, initially started his training under a disciple of Hayashizaki, Toshimotsuke no Kami Moriharu. Though it is recorded that once he had trained under Hayashizaki, Tamiya's understanding of Iai Jutsu reached divine levels and equalled his teacher's skill, becoming his successor.

Banno Danemon no Ju Nobusada was the sixth Soke and he taught Hayashizaki Ryu in the military capital, Edo. It was under Banno and his contemporaries that Hayashizaki Ryu faced a major challenge to its Iai Jutsu technique. During the Sengoku Period, Samurai were more commonly on foot requiring a significant change to the design of the sword. With the advent of the Katana, techniques were revised to suit this radical change in blade design. The straighter, shorter blades were being worn at the hip with cutting edge upwards; the new fashion significantly reduced freedom of movement with the Saya, or scabbard.

The seventh grandmaster, Hasegawa Eishin Shuzei no Suke is credited with converting Hayashizaki Ryu from the Tachi (curved, cavalry type sword) to the shorter Katana. Eishin was employed as a tax collector in Edo by a Daimyo (Lord) and studied Jikiden Ryu swordsmanship.

According to records, Eishin moved the sword to rest diagonally across the stomach in the Obi (belt) rather than facing directly at the opponent. This meant the Tsuka (handle) and Saya (scabbard) were halfway between the hands, allowing for a quicker draw. Eishin developed a set of Waza (techniques) that accommodated the new angle into defensive and attacking techniques. The style thereafter became known as Eishin Ryu due to his great skill and his modification of the Iai Jutsu techniques. After a demonstration for Toyotomi Hideyoshi, the supreme military commander of Japan, Hasegawa Eishin was awarded the title Muso Ken, 'Sword Without Equal'.

Eishin's style has been passed down through an unbroken line of grandmasters to the present day. Although each successive grand master has left his imprint on the style, it is still fundamentally the art Hasegawa Eishin developed and taught.

With the Samurai caste being elevated to a higher status under the Tokugawa Shogunate, techniques needed to be devised for occasions of great formality. A Samurai by the name of Omori Rokurozaemon trained under the 8th Soke, Arai Seitetsu Kiyonobu and also in Yagyū Shinkage Ryu Ken Jutsu. Omori combined Shinkage Ryu techniques and Iai Jutsu forms with the etiquette of the tea ceremony. Creating eleven Waza, or techniques, aimed at educating the Samurai class in court etiquette and manners under the guise of swordsmanship study.

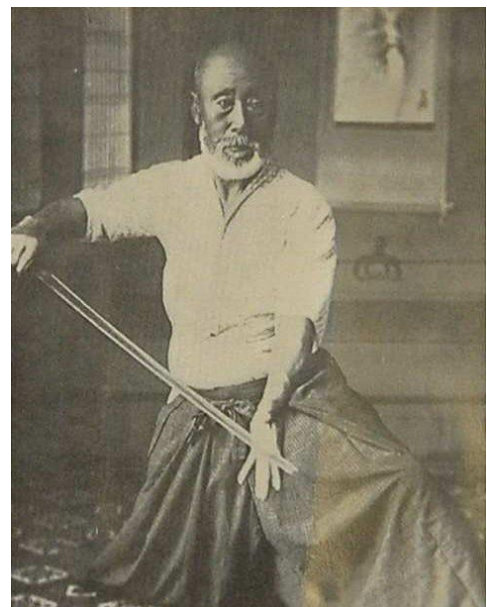
The 9th grand master, Hayashi Rokudaya Morimasa was a high-ranking Samurai serving the Tosa Daimyo (modern-day Shikoku). This allowed him time to study a range of schools of swordsmanship, including Eishin Ryu under both Eishin and Seitetsu. Under the guidance and tuition of Omori, Hayashi pressed the study of Eishin Ryu Iai Jutsu beyond the simple act of killing and into a philosophical pursuit. The Omori Ryu Seiza Waza were adopted into the Eishin Ryu school, but kept separately for practice, not yet being added to the curriculum as a core set of forms.

Hayashi Yasudaya, 10th grand master died in 1776 and Oguro Motoemon, 11th grand master, also died shortly after. Their brief time saw the school's greatest hardship. The Samurai of Tosa region, who predominately studied Eishin Ryu, were removed from office having opposed the Tokugawa Shogun. Some however maintained their wealth and influence while others were not so lucky. This created a political pressure between those that remained town samurai and those demoted to lower ranking country samurai, or even Ronin (unemployed, masterless Samurai).

Matsuyoshi Teisake Hisanori briefly followed Oguro as 12th grand master of Eishin Ryu. However, the appointment of an urban Samurai split the already strained following. Teisake, a very highly respected swordsman, is regarded as the 1st Soke of the Shimomura-ha lineage. Shimomura Sadamasa Moichi, the 13th Soke diverged from his master's teachings, adapting the forms to Shimomura-ha style of Eishin Ryu. Movements became more enlarged and greater distances covered.

The country factions were eventually led by Hayashi Masu no ju Masamori, eldest son of Yasudaya. Tanimura Kame no Jo Yorikatsu, the 15^h Soke continued Eishin Ryu strictly to his master's teachings. The Tanimura-ha was named after him for his promotion of Eishin Ryu across Japan; the forms tend to be closer in approach with more overt, visible movements. Tanimura's successor, Goto Magobei Masasuke played an active part in the military coup to restore the Emperor to power during the Meiji restoration.

Oe Masamichi Shikei trained in Shimomura-ha whilst young along with Kokuri Ryu and Shinkage Ryu. He started training in Tanimura-ha under Goto following the



Meiji restoration. Oe Masamichi was an accomplished Kendoka (Kendo player) and studied a range of other arts, notably Bo Jutsu (long staff art). Oe Masamichi is listed as being the 15th grandmaster of Shimomura-ha, though he renounced the position to Mune Sadayoshi so as not to fuel controversy. Nakayama Hakudo, the 17th Shimomura-ha Soke, continued until he had changed the style so distinctly that it was renamed Muso Shinden Ryu (Ryu meaning school). The Shimomura-ha variants were passed on by Nakayama's students but no Soke was selected.

As the Tanimura-ha 17th grandmaster, Oe Masamichi revamped the curriculum of the school. Using the ideas outlined by his teacher, the forms were categorised by their strategies and then reduced to a manageable number. The complexity of the forms were divided into three levels, Shoden, Chudan and Okuden, literally first level, middle level and advanced level. The Omori Ryu Waza were fully integrated into the curriculum as the Shoden Waza, the initial set taught to beginners. The one-knee-up, Tate-hiza forms developed by Eishin represented the intermediate Chudan level. The kneeling and standing sets of forms inherited from Hayashizaki were maintained as the advanced, Okuden forms. Oe Masamichi then renamed the style Muso Jikiden Eishin Ryu.

Following Oe Masamichi's death in 1927, no single student had been selected as heir, leading to a further split. One student claiming the title of 18th Soke was Hokiyama Namio. Hokiyama followed Oe Masamichi's teachings precisely and Hokiyama-ha is regarded as the most orthodox line. Sadly, little is known about Hokiyama or his successor Fukui Harumasa, the 19th Soke.



The 20th Soke, Kono Hakuren Minoru, worked closely with Hokiyama, in trying to ensure that the teachings of Oe Masamichi Sensei were adhered to. He assumed the role of Soke of MJER after WWII, taking the style beyond its traditional realms of Tosa and Kochi in Shikoku to Osaka and the rest of Japan, through the Yaegaki Kai organization.

Following the reformation of Zen Nippon Kendo Renmei, ZNKR, in the early 1950s, Kono Hyakuren tried to incorporate laido into ZNKR. At that time, ZNKR was not interested. As a result Kono Soke formed the Zen Nippon Iaido Renmei, ZNIR in 1954, encompassing many other Ryu apart from, interestingly, Muso Jikiden Eishin Ryu. However the MJER Soke remains the Chairman of ZNIR. Ikeda Takashi Seiko, took over as Soke in 2000, being selected by Fukui Torao before his death. He is also the Meijin of ZNIR and the Seittokai Eishin Ryu Association.

Two other Ryu-ha still exist from the Oe Masamichi split. Masaoka Ikkan Kazumi, considered one of the best swordsmen in Japan, gave rise to Masaoka-ha. Whilst teaching at the Dai Nippon Butoku Kai Kochi dojo and local schools, Oe Masamichi took a very young Masaoka as his personal student. Masaoka was an initial member of the Zen Nihon Kendo Renmei when it was re-established after World War 2 sanctions were lifted. In 1956, the DNBK established an Iaido department headed by Masaoka and represented MJER in establishing the initial Seitei forms.

Lineage of the Ho Ei Juku Iai- Jutsu



The lineage of Ho Ei Juku stems from Hyakuren Ha. Iwata Norikazu Shigetsu (1913-2010) studied under Kono Hyakuren, and just like his teacher, strived to preserve the teaching of Oe Masamichi. Iwata Sensei began learning Iai Jutsu at around the age of 27, training under the 19th Headmaster, Fukui Harumasa Sensei. He spent 20 years training under Yamamoto Sensei who in turn had trained seven days a week for seven years under Oe Masamichi Sensei. Iwata Sensei was the headmaster of the Roshukai in Japan and has provided an insight into how Oe Masamichi Sensei believed his Waza should be performed. It is unfortunate to report that Iwata Sensei is also one of the few people that I spent time studying swordsmanship with who actually had a lot of practical army experience using a sword in the terrible years of the 1930s and 1940s in China and Manchuria. Iwata Sensei had many terrible tales to tell about that.

Morinaka Masakatsu Sensei started training in Kendo whilst in junior school. In the early stages of World War Two, all children and young people had to learn Kendo or Judo. Morinaka soon took to the sport and took extra study under a local policeman. Prior to the ban on martial art training being lifted in 1953, several illegal Dojo were established. After leaving military service in the Japanese navy, Morinaka Sensei attended one such illegal dojo under Ito Hakuen Sensei, a student of Nakayama Hakudo Sensei. Awarded his 5th Dan in 1963, he was invited to train with a closed and secretive group of teachers and students of Muso Jikiden Eishin Ryu, called the Yaegaki Kai Seminars.

In 1975, Morinaka Sensei started training with Iwata Sensei in Takamatsu, Shikoku. One day in 1993, Iwata Sensei unexpectedly presented Morinaka Sensei with the prestigious Menkyo Kaiden certificate in MJER Shimomura-ha, a licence of full proficiency traditionally presented to a student identified as the most suitable successor. Traditionally, the document would be successively handed down but in recent times a master is entitled to hand down two Menkyo Kaiden. Iwata Sensei apparently issued four Menkyo Kaiden, two for Tanimura-ha and two for Shimomura-ha. Morinaka Sensei continued to train regularly with Iwata Sensei, until his passing in 2010.

Whilst at the Obaku Mampuku-Ji temple in Kyoto in the early 1990s training in and teaching Karate at Tada Kancho's Seishikan Karate Dojo, I also



took part in Kendo training and this sparked an interest in the use of the Japanese sword. Fortunately to meet Morinaka Sensei and be accepted as his student, I went on to be accepted as a part of the family and not only be introduced to Iwata Sensei but also go to train in Iwata Sensei's home Dojo, which was a large first-floor room built specifically for training on top of Iwata Sensei's single-storey home in Matsuyama.

On one trip to Japan, I was honoured to be presented with a hand-written Mokuroku certificate for Shimomura-ha tuition from Morinaka Sensei. This is the second grade of the traditional Menkyo system, recognising the holder's deeper understanding of a school's Waza or catalogue of techniques. Thanks to such contact with both Morinaka Sensei and Iwata Sensei, the Ho Ei Juku now teaches both the Shimomura-ha and the Tanimura-ha styles of MJER Iai Jutsu. Sometimes you may hear the terms Iwata-ha or Morinaka-ha mentioned when training with me. These show methods where Iwata Sensei or Morinaka Sensei had a personal preference of a particular traditional variant. I also accompanied both Morinaka Sensei and Iwata Sensei during their various visits to the UK to act as interpreter and translator for Iaido practitioners in the UK.

I was also fortunate to meet and train with another grand master, Miura Takayuki Sensei, who began his study of Muso Jikiden Eishin-Ryu Iai Jutsu in 1959 under the 19th grandmaster of the style. He also received instruction from Masaoka Sensei. Initially a ZNKR, Osaka Division member, he founded the Nippon Kobudo Jikishin Kai in 1975, concentrated on the teaching of MJER and claimed this line of Soke. One of his most well-known students and chairman of the NKJK international branch was Masayuki Shimabukuro, author of 'Flashing Steel' and DNBK international Iaido representative.

Miura Hanshi was on the Dai Nippon Butoku Kai Board of Directors when, in 2008, I was awarded the Iai-Jutsu 5th Dan by the DNBK. Until his death in 2012, Shimabukuro Hanshi, or Shima-Sensei as he was known, was a very good friend both in and out of the dojo.

Today there are several other Ryu-ha that claim lineage to Tanimura-ha. Some are indistinguishable with very subtle, meaningless differences whereas others have made substantial, misinformed additions. Also be aware of some Iai Jutsu dojo these days that are a mishmash of techniques, missing the fundamentals of the traditional Iai Jutsu schools and methods of training.

The lineage of the Ho Ei Juku school is therefore as follows;

1st Generation; Ryuso (founder) Hayashizaki Jinsuke Shigenobu (1542-1621) Regarded as the founder of Shimmei Muso Ryu Iai Jutsu because of his overwhelming influence on the Art.

2nd Generation; Tamiya Heibei Shigemasa (?) Student of Hayashizaki Jinsuke and teacher to the first three Tokugawa Shoguns.

3rd Generation; Nagano Murakusai Kinro(?) Studied with Hayashizaki and Tamiya.

4th Generation; Momo Gumbei Mitsushige (?) Little known about this man.

5th Generation; Arikawa Shozaemon Munetsugu (?) Little known about this man.

6th Generation; Manno Danemon no Jo Nobusada (?) A major influence on future generations of Swordsmen.

7th Generation; Hasegawa Eishin Shuzei no Suke (?) An excellent swordsman and founder of the Eishin Ryu school of Iai-Jutsu.

8th Generation; Arai Seitetsu Kiyonobu (?) Thought to once have been a Ronin.

9th Generation; Hayashi Rokudayu Morimasa (1661-1732) Also studied under Omori Rokurazaemon Masamitsu, who taught him a set of forms from kneeling, which are still used today.

10th Generation; Hayashi Yasudayu Seisho (died 1776) Adopted son of Hayashi Rokudaya Morimasa.

11th Generation; Oguro Motoemon Kiyotatsu (died 1790) Had two notably skilled students; Tanimura, who followed his teaching, and Shimomura, who made many changes.

12th Generation; Hayashi Masu no Jo Masanari (died 1818) Great grandson of Hayashi Rokudaya Morimasa.

13th Generation; Yoda Manzo Yorikatsu (died 1809) Little known about this man.

14th Generation; Hayashi Yadayu Masayori (died 1823) Little known about this man.

15th Generation; Tanimura Kame no Jo Yorikatsu (died 1861) Developed the Tanimura-ha school of swordsmanship.

16th Generation; Goto Magobei Masasuke (died 1898) Recognised for making great contributions to the Art.

17th Generation; Oe Masamichi Shikei (1852-1927) Studying Tanimura-ha and being 15th Generation Soke of Shimomura-ha, Oe Sensei formalised many aspects of Omori-Ryu & Eishin-Ryu and re-named the school as it is known today; Muso-Jikiden Eishin-Ryu Iai-Jutsu.

18th Generation; Kono Hyakuren Minoru (?) He did not follow many of the later changes made as swordsmanship followed the Japanese military into China in the 1930s and, with Higoyama Namio and Yamamoto Takuji, kept closely to their teacher's methods.

19th Generation; Iwata Norikazu Shigetsu (1913-2010) A student of Kono Hyakuren and Mori Shigeki, he kept closely to Oe-Sensei's methods, formed the Roshu-Kai in Japan and was founder of the Ho-Nan Juku Dojo in Matsuyama, Shikoku.

20th Generation; Morinaka Masakatsu Mugetsu (1929-2013) Following closely to Iwata Sensei's teaching and also a student of Ito Sensei of the Eishin-Ryu school, Morinaka Sensei made numerous trips to the UK and was President of the Ho-Sei Juku Dojo in Ozu, Shikoku.

21st Generation; Brian Hinchliffe (1960-) Following the teachings of Morinaka Sensei and Iwata Sensei in Japan, teaching primarily Tanimura-ha, then Shimomura-ha to senior students. Founder of the Ho-Ei Juku dojo in the UK – a name given to the group by Morinaka Sensei.

Dojo Etiquette – an over-view



As the martial arts these days seem to have become so enthralled with the worlds of cage fighting and MMA, it doesn't do any harm to return to a topic that has hopefully never left some classes; that of recommended behaviour in the 'dojo'. I use the term 'dojo' for the name of the place in which we train as my chosen Arts are both Japanese; these being Goju-Ryu Karate and Eishin Ryu Iai-Jutsu. Different names are used for training halls in Chinese (Kwoon) and Korean (Do Jang) for example. There may well be variations on the following theme according to the origin of the Art being practiced, but in training in traditional Japanese Arts, a certain amount of correct etiquette is required to maintain the full 'flavour' of the tradition being passed down. For the Japanese Arts, this is very closely linked to the culture and lifestyle of that country and if we are to maintain the Art in its purest form, then this aspect becomes as important as anything else we do in training.

Virtually everyone will be aware that in Martial Arts practice, we bow to each other at various times. This can be a greeting, a polite acknowledgement before and after pair work and a formal farewell at the end of the session. Bowing can be done standing and sitting too. However, the way in which westerners bow can be very different to the Japanese and may cause unintentional offence when performed incorrectly. Remember that some Japanese have lessons in how to bow in an approved manner if this is essential to their work. An example of this might be shop workers in larger department stores.

You are expected to bow when you walk into and out of the dojo. Stop at the entrance and bow. Depending on the Association, you may bow towards the teacher if present, or any shrine at the front of the training room, or both. This helps to show respect to your Dojo, the training place for you to become a better person, your teacher and their teacher too. It also helps to prepare you for training. After all, if there is no Dojo, you cannot train. So you are showing appreciation too. You should bow every single time when you come in and out. Again, it should be considered a sacred place, so you want to show your respect at all times.

The best advice if you are in a traditional Japanese Dojo, whether that be in Japan, or another country, is to pay careful attention to the other club members and follow the best example being set. Following on from this, is really a brief outline of things you **MUST NOT DO** in the Dojo. This is not an exhaustive list and may be added to.

Not bowing to teachers, senior and partners when training in a Dojo.

You have to bow when you walk into and walk out of the Dojo. Stop at the entrance and bow. It shows your respect to your Dojo, the training place for you to become a better person. It also makes you ready to train. After all, if there is no Dojo, you cannot train. So you are showing appreciation too.

You have to bow every single time when you come in and out. Again it is a sacred place, so you want to show your respect every time. In addition to this, take shoes off when entering and put shoes on

when leaving the Dojo. There may be a designated place to put them and they should be turned the right way round. Follow the example being set.

Wearing a coat/jacket or cap/hat in a Dojo

These are not well-known. I should say we should not wear a jacket, coat, and cap/hat in a Dojo. Probably you are wondering why? It seems that recently many Japanese follow this even if they don't know why. It was normal for me but to many it is not normal today. In Japan, people take off shoes when going into a building such as a house or Dojo. There are some martial arts schools now that let their students keep their shoes on in class. But in a traditional Japanese Dojo, we think shoes are for outside; jacket, coat, cap and hat are all for outside. We don't need them inside the building.

You see a lot of people who wear a jacket at tournaments. This is not a good idea, but what else shall we wear? I think this should be an exception. Some Japanese universities wear a Japanese style jacket (Haori). We don't have to take off Haori inside. So this is the only exception. Also, do not keep your hands in your pockets. Keep them out of the slits in the sides of the Hakama.

Sitting down with the legs stretched out. Sitting with one knee/both knees up. Lying on the floor.

Basically we only have two way of sitting in a Dojo, *Seiza* or *Agura* (crossing legs). No other ways of sitting should be applied in a Dojo. However, some people with knee injuries can do neither of them, *Seiza* or *Agura*. If that is the case, they should be allowed to sit in a way that they can sit. I suggest you to talk to your Sensei if you have a problem with sitting in *Seiza* or *Agura*. Many people sit on their knees and keep the body straight up because they cannot sit in *Seiza* or *Agura*. You **never** lay down in a Dojo on purpose.

Also, it is extremely rude to use your foot to move something, or step across something. If an item needs to be moved, bend down and pick it up carefully, especially if it is not yours...!

Eating/Drinking in a Dojo (except on special occasions)

Drinking water during training is allowed more these days than before. When I was younger, drinking water during training was strictly prohibited. But sports science came in and now drinking water is allowed. If you walk into a dojo **chewing a gum** or **eating**, you are in big trouble. Well, again traditionally. Think back to the origin of *laido*. Would you go to a battle or a fight while you were eating? You should be more serious than that. Once you get to a Dojo, you should be ready to train.

For interest, note that Japanese nouns do not have a plural form. Therefore to use the Japanese terms correctly we refer to one Dojo and ten Dojo, one Waza and two Waza.

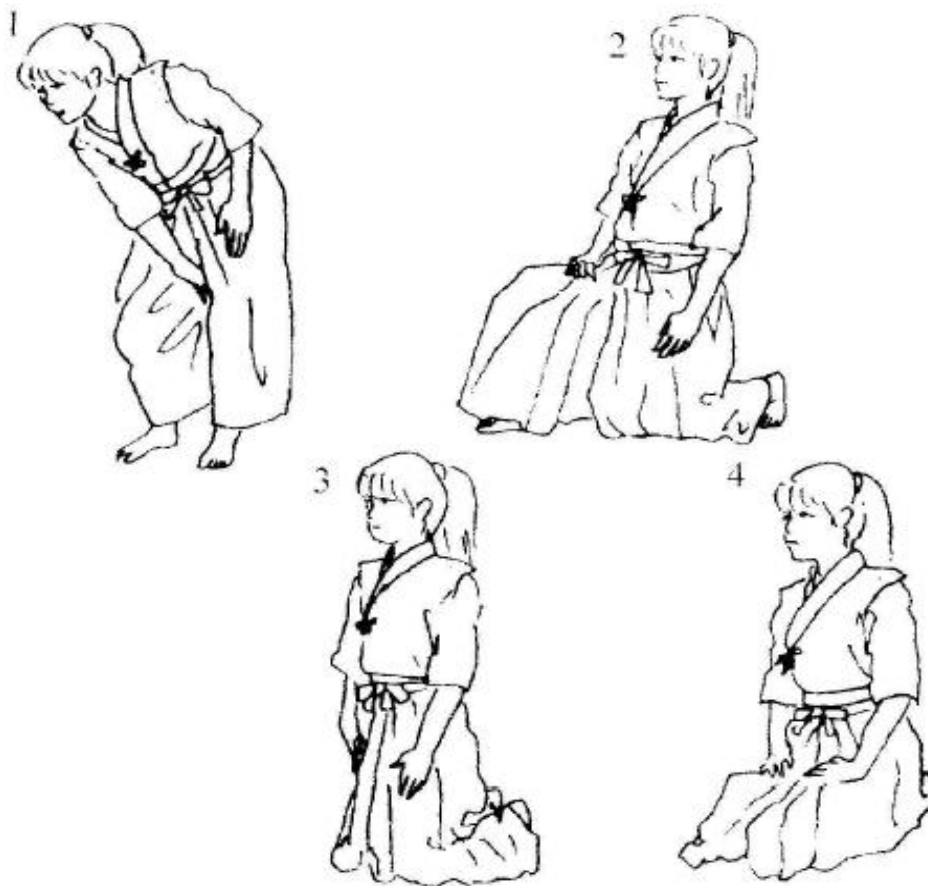
This brief introduction is merely that and great care must be taken not to cause offence. Whilst the etiquette for Karate and *laido* is different in several ways, there are generally a number of similarities that must be observed carefully. These are generally points that the average Japanese person would take for granted in their daily life, but may seem quite unnatural to westerners.

If you have read thus far, you are probably very interested and motivated to succeed in your chosen art. So I recommend sincerity in your actions and care in all you do. Particularly in respect of handling weapons such as swords in training. There is a considerable amount of vocabulary and history to be learnt surrounding the art of *lai Jutsu*, so take care to carry on the tradition in its purest form.

How to sit, bow and stand up

So now we come to more specifics about training in the Dojo. An important rule to take on board is; kneel by starting from your left knee, rise by starting from your right knee. Watch other people doing this and try to copy the detail as best you can.

- 1) From an upright position, place your right hand between your knees and divide your Hakama to the left and right.
- 2) Draw your left leg back and kneel on your left knee, with the tips of your toes perpendicular to the floor
- 3) Draw your right leg back and kneel on both knees with the tips of your toes perpendicular to the floor
- 4) Lower your body to rest on your haunches, at the same time stretching your feet out straight behind, bringing the toes together, or overlapping them



This is the correct posture to adopt when listening to the Sensei (instructor) speak. Turn your face toward the Sensei when he is not directly opposite you. Do not simply move your eyes. When rising to a standing position, this procedure is reversed.

SITTING BOW

- 1) Assume the Seiza position as described previously.
- 2) Place both hands together on the floor and with your index fingers and thumbs touching to form a triangle.
- 3) Keeping your back straight, bend forward from the hips.
- 4) After taking one breath, raise the upper half of your body
- 5) Bring both hands back at the same time to rest on your upper thighs



Morinaka Sensei performed the traditional Samurai dance, Kuroda Bushi, at my wedding in 1998.

Saho & Reiho

Standard procedures for correct etiquette and language used in beginning and ending class

Some Japanese language can easily be translated into other languages, but some cultural words and expressions cannot easily be translated. So here we have a rough indication of the meaning of words used in training, to allow western students to understand the intention of the words used. As we all know, a Japanese Martial Art session begins by bowing to the Dojo on the way into the room. Specifically, this means bowing to the front of the room (Shomen), where the Kamiza, Kamidana, Shinza (all names for the kind of religious shrine placed at the front of the room) is located. Around the Kamiza there may also be photographs of the old Masters of the school, such as Chojun Miyagi Sensei for Karate and Oe Masamichi Sensei for Iaido. It is usual to also bow again, to the senior instructors present in the room as a formal greeting.

1, When the Iaido class is about to begin, one of the seniors will call "Kiyotsuke", which means "Stand to attention", then "Shomen-ni Rei", a "Bow to the front" of the room where the shrine is located, with a pause before "Rei" to allow the swords to be moved to the right side. Then we hear the command "Seiza", which is the instruction to "Kneel down". Traditionally, we kneel in lines in order of grade, with the most senior at the front and right. Some sessions might begin with a minute of quiet meditation to clear your mind of daily pressure, which is begun and ended with a senior giving the commands "Mokuso" and "Mokuso yame". Then there are 1, 2 or more bows whilst sitting, depending on who is present. It is common to put the sword on the floor in front of you immediately on sitting down for the bow to the sword. The person in front position in line then calls "To Rei", "Bow to the sword", then if a teacher is there, move swords to the right side and the same person then says "Sensei-ni Rei" and everyone "Bows to the teacher", saying "Onegai shimasu", meaning "Please help me, or us". The teacher may say something in response but may not. If other seniors, or visiting instructors are present, they also receive their own bow from the class, announced by the senior talking in the front line. Finally, we might have the command "Otegai-ni Rei", meaning to "Bow to the class peers" to thank them for coming to the session. We generally remain facing the front but smaller classes may sometimes move their sword to face a partner. The sword is then put into the "Obi" (belt) correctly. The teacher will then say "Kiyotsuke", "Attention", or "Tatte", meaning "Stand up" – and class will begin.

2, During the session, students sometimes ask questions. To get the teacher's attention, call "Sensei!" loud enough to be heard, without shouting... The teacher will generally reply with "Hai!", meaning "Yes", and telling you that he or she heard you and will be there soon. When the question is asked and answered, the student should say "Arigato gozaimasu", "thank you", or "Wakarimashita", "I understood". If the teacher asks whether you understood, the usual reply is "Hai", "Yes". It's bad manners to say no – and if you didn't get it, why were you not listening? In Japan, it is the listener's responsibility to pay attention.

3, At the end of the session, again the teacher or a senior will call "Kiyotsuke", "Stand to attention", then "Seiza", to tell you to kneel down in lines in order of grade as before. Some sessions might also end with a minute of quiet meditation to reflect on training. This will begin and end with the

commands “Mokuso” and “Mokuso Yame”. Then there are the same number of bows whilst sitting, but in a different order. First, untie the sword and place it on the floor in front of you immediately on sitting down. The person in front position in line then calls “To Rei”, “Bow to the sword”, then if a teacher is there, move swords to the right side and the same person then says “Sensei-ni Rei” and everyone bows to the teacher, saying “Domo Arigato Gozaimashita”, a formal way to say “Thank you very much”. The teacher will generally say “Otsukaresama Deshita”, congratulating everyone on their hard work and effort. If other seniors or visiting instructors are present, they also receive their own bow from the class, announced by the senior talking in the front line. Next, we might have the command “Otegai-ni Rei”, meaning to bow to the class peers to thank them for coming to the session. We generally remain facing the front but smaller classes may sometimes move their sword to face a partner. The sword is then put to the front and then to the left hip, but not into the “Obi” (belt). The teacher will then say “Kiyotsuke”, or “Tatte”. Finally, the command “Shomen-ni Rei” “Bow to the front”, with a pause before saying Rei, to allow seniors to turn and face the front. Seniors then turn back to face the class. The teacher will then say “Sayonara”, “Good bye”.

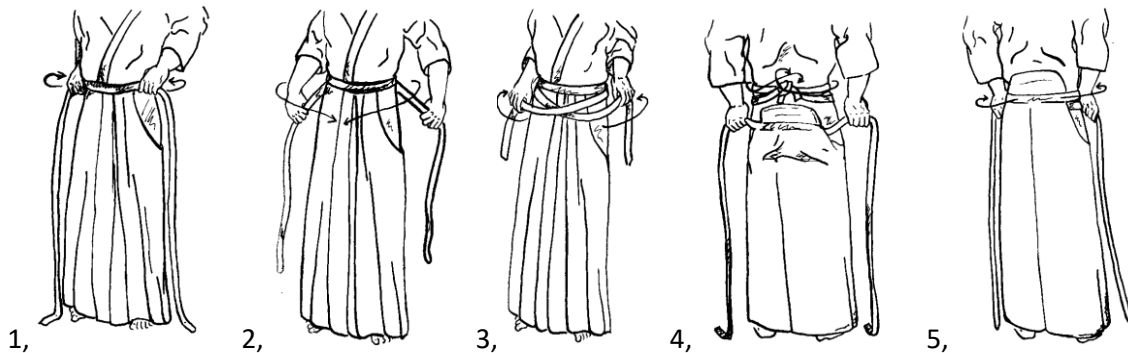
These procedures are the way in which all Ho Ei Juku Dojo begin and end every practice session, based on the same procedures in use in virtually every Dojo I have ever visited in Japan. There is space for slight variation, depending on how many seniors are present. I have been proud over many years to know that I am maintaining the traditions of my teachers in Japan, in both Karate and Iaido. I hope that we can all keep the same format and keep the path to traditional training alive and accurate for future generations to experience... If you have any questions on the above, please never hesitate to ask.



Performing Tameshi-Giri, traditional sword cutting, with Morinaka Sensei
at a high school in Ehime Prefecture, circa 2001

Wearing the Hakama

When you arrive for your first training session with a Japanese sword, you do not need to have the baggy trousers called Hakama. Eventually, however, you will need a Hakama to 'look the part' in regular training. So how is this worn? There are various ways to tie the long straps on a Hakama but the best way initially is as follows;



1, Hold the front of the Hakama and step into it, pull the cords up and wrap around your back.

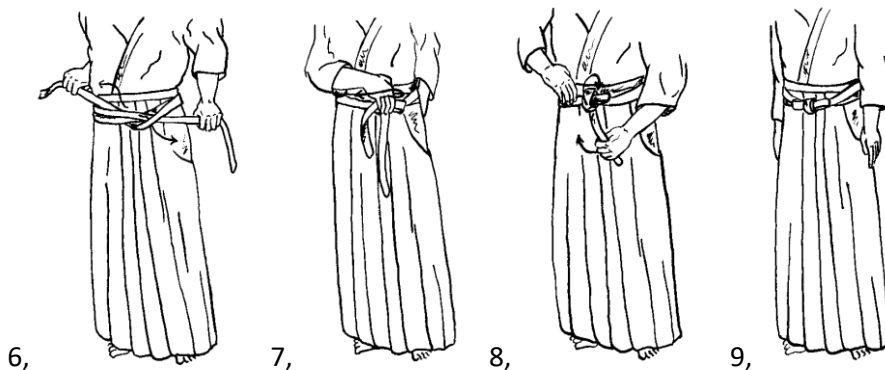
2, Bring the cords to the front and cross.

3, Wrap back around again to your back.

4, Tie the ends into a tight bow and flatten to your back, bringing the back of the Hakama up, cords level with the Obi (belt).

5, Bring the cord round to the front.

6, Tie the cords in a tight knot in the centre.



7, Take one of the cords and fold into 3 inch lengths.

8, Take the other cord and wrap around all the layers of the cord including the folds.

9, Wrap cord around until a 4 inch length is left. Tuck end in to form a loop at the top.

Note; It is important that the Hakama be well maintained, not only for presentation but also for safety. The correct length of Hakama is just above your ankles.

Sword training - Safety

It is the responsibility of all individual members to maintain a valid licence for training with weapons in the Martial Arts. Instructors also need additional indemnity insurance cover and, ideally, a first aid qualification. In addition to this, where weapons are being used, these must be fully maintained. The sword is described as "*The Soul of the Samurai*" and is designed for use in battle. As part of our training we need to afford sincere respect to the sword (whether using a Bokken, (a wooden sword), an Iaito, (a blunt practice sword), or a Shinken, (a sharp sword)).

Sword Safety

- Check all fittings are tight.
- Check the Mekugi (peg) is not worn, or loose.
- Check the Tsuka ito (handle wrap) is tight.
- Check the Koiguchi (scabbard mouth) for splits.
- Check your Bokken (wooden sword) for splits, or splinters.

Clothing Safety

- Learn to dress properly, securing the Obi (belt) and Hakama trousers.
- If using new clothing, check length of Hakama and sleeves beforehand.
- Always use good knee pads on hard flooring.
- Old clothing is fine if kept clean and repaired.

Personal Safety

- Always loosen up and warm up first with gentle exercise.
- Do not assume this will be part of the class.
- Pay attention at all times, and never fool around.
- Never point a sword at anyone, or cut towards anyone with a sword.
- Always secure the Tsuka (guard) with the left thumb before moving.
- Never attempt to grab a falling sword.
- Always look before cutting; it is good sense and good Iaido.
- Try to keep in time with the class. If you cannot, then move back to a place where you will not cause a hazard to others.
- If you do not understand an instruction, ask.
- Don't walk in front, or behind people who are practising; wait for them to finish, make sure they can see you then make your intentions clear.
- When watching, please keep quiet.
- Do not sit with your legs stretched out unless told to. Tuck them under the Hakama.
- When in the dojo, either practising, or watching, be prepared to move if necessary.

Carrying the sword outside of the dojo

The Japanese sword, in all its forms (Bokken, Iaito or Shinken) is a lethal weapon and can be considered "offensive" if care and consideration is not taken when carrying it in public places. There

is occasional publicity concerning the carrying of knives and other weapons. Furthermore, we hear of highly publicised attacks made with such weapons. The rules for carrying your sword to and from the dojo are simply common sense;

- Never carry a sword without it being in a case of some sort. To do so would be illegal.
- Buy, or make a box to carry your sword in. Gun cases are a good option.
- When using a vehicle, keep swords in the boot, out of sight and out of reach.
- When carrying a sword, always carry your licence with you too, containing your photo ID and insurance, just in case you are asked to explain why you carry a sword with you.
- Never threaten anyone with a sword, even in fun!
- If stopped by the Police while in possession of a sword, do not take it out to show them in public. Suggest bringing them to the Dojo, or other destination first.

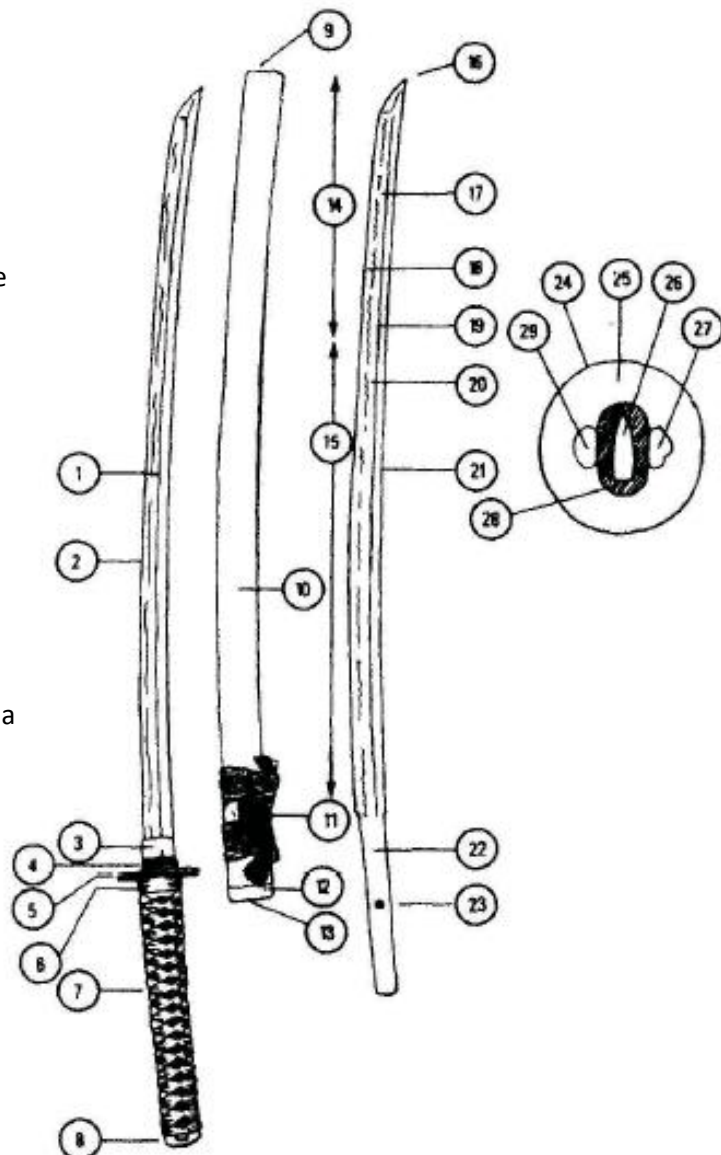


宝英塾

Components of the Japanese Sword

A distinction has to be made between the sword as a symbol and its use as a weapon. In the study of Iai Jutsu we are concerned predominantly with the practical use as a weapon and Iaido is a Martial Art form full of symbolism. The Japanese sword is synonymous with the culture of that country and as such is unique. The sword forms part of the traditional national regalia of Japan, along with the mirror and the fan. There are many books covering the history, construction and collecting of antique swords that can be found by anyone with the interest to pursue the art of the sword to a deeper level. Part of our training involves being familiar with some of the language used to describe component parts of the sword. This is tested at promotion time...

- | | |
|----------------------|----------------|
| 1) Shinogi (hi) | 2) Ha |
| 3) Habaki | 4) Seppa |
| 5) Tsuba | 6) Fuchi |
| 7) Tsuka | 8) Kashira |
| 9) Kojiri | 10) Saya |
| 11) Sageo | 12) Kuchi Gane |
| 13) Koiguchi | 14) Monouchi |
| 15) Hamon | 16) Kissaki |
| 17) Yakiba | 18) Ha |
| 19) Hi | 20) Shinogi-Ji |
| 21) Mune | 22) Nakago |
| 23) Mekugi Ana | 24) Mimi |
| 25) Tsuba | 26) Nakago Ana |
| 27) Kogai Hitsu Ana | 28) Seppa Dai |
| 29) Kozuka Hitsu Ana | |



Cleaning the sword



It is highly important to keep your sword clean and unsoiled, not only for the sword's health but also your Saya. With a sword being such an investment it is important to ensure it doesn't develop rust or other unsightly marks. The Choji (clove) oil that is applied to the sword protects from the climate and harsh environment of Iai Jutsu training. This protective oil is lost in drawing from the Saya but also in contact with the hands and Hakama. So, you will need a sword and a cleaning kit.

Remember that in training, we might use a wooden Bokken, an alloy-bladed training sword, or a razor-sharp genuine steel-bladed katana. These all need to be kept in perfect order for safety of yourself and others, and to prolong the useful, working life of the sword. Treat all these types of training implement with the same level of respect.

Fast Method – quick and easy to perform before and after training to replace the oil lost, using a small, thick, lightly oiled cotton cloth.

Step 1 – Sit in Seiza with your sword laying at your right and cloth at your left

Step 2 – Grasp the sword in your right hand with your thumb on the Tsuka. Switch the sword to your left hand and the right hand to the Tsuka in a reverse grip so the blade is facing upward.

Step 3 – pull the blade slowly from the Saya, extending the left arm.

Step 4 – place the Saya to your left, curve towards you.

Step 5 – take the oiled cloth between your thumb and forefinger to form a U. place at base of sword and wipe upward to the Kissaki in one movement. Repeat three times.

Step 6 – inspect blade for any beads of oil, remove if necessary with a clean cotton cloth.

Step 7 – replace sword back into the Saya by slowly inserting the Kissaki and slowly draw the Saya back along the blade.

The fast method is used typically on alloy-bladed Iaito and also wooden Bokken, or Bokuto. For a steel-bladed weapon, the full method is recommended as steel has a tendency to rust if not protected properly. Never just put a steel-bladed sword away after training without properly cleaning it first.

Full method – a more traditional approach to cleaning the sword that removes the old oil and any soil from the blade. This must be performed at least once a month.

In addition to Choji oil, you will need;

Washi – a rice paper that won't scratch the blade

Uchiko – a cleaning powder that removes oil

Step 1 – Sit in Seiza with your sword laying at your right and cloth at your left

Step 2 – Grasp the sword in your right hand with your thumb on the Tsuka. Switch the sword to your left hand and the right hand to the Tsuka in a reverse grip so the blade is facing upward.

Step 3 – pull the blade slowly from the Saya, extending the left arm.

Step 4 – place the Saya to your left, curve towards you.

Step 5 – take a piece of Washi between your thumb and fore finger to form a u. place at base of sword and wipe upward to the Kissaki in one movement. Repeat several times

Step 6 – take the Uchiko and strike the blade surface to give an even coverage on the blade. It is not necessary to cover the entire surface.

Step 7 – wipe with Washi three times.

Step 8 – repeat the previous two steps four or five times.

Step 9 – inspect the blade for any oil or soil. Remove if necessary.

Step 10 – take oiled cloth and wipe for the base of the sword to the Kissaki, repeat three times.

Step 11 – inspect blade for any beads of oil, remove if necessary with a clean cotton cloth.

Step 12 – replace sword back into the Saya by slowly inserting the Kissaki and slowly draw the Saya back along the blade.



Stretching and warming up for laido

Before practice a warm-up session is necessary to ease any stiffness of the muscles, increase the efficiency of the organs, and prevent injury. Correct stretching loosens the muscles, facilitates movement, and leaves us feeling refreshed. Stretching must be carried out in accordance with the muscle composition and flexibility of the individual and with varying levels of muscle tension. We should not push, bend or stretch ourselves to the limit, since to do so may result in injury. The most important point is that the purpose of stretching is to relax both mind and body in preparation for the training to come. We should also carry out stretching exercises after practice to cool down and relax the mind and body.

Reasons for stretching: To reduce muscle tension and maximise relaxation, to increase movement of joints, to prevent injury, to signal to the muscles that we want to start moving, to reduce psychological tension, to stimulate the circulation.

Advice on stretching: Stretch comfortably and hold for 10-30 seconds. Do not apply force. Breathe slowly and naturally. Learn the best way to suit your own body. Make sure that each side receives equal amounts of time.

Stretch the back of your thigh and the side of your

lower back: Sit on the floor with your left leg bent. Extend your right leg straight out. Lean forward from your lower back. Hold this position for approximately 20-30 seconds. Bend from the lower back. Relax shoulders and arms. Do not try to touch your toes by force. Repeat with left leg.



Stretch the insides of your thighs and hips: Sit with legs apart without exerting any force. Lean slowly forward from your lower back. Relax your quadriceps (thighs) and point your feet upward. Hold this position for approximately 20-30 seconds. Do not try to touch your toes by force. Put your hands on the floor for balance if needed.

Stretch the backs of your knees: Extend your right leg and bend your left leg on top. The left leg should rest on the right thigh, not on the right knee. Bend slowly forward from your lower back. Hold this position for approximately 20-30 seconds; particularly effective for those with stiff knees. Do not try to touch your toes by force. Repeat with the left leg.



Stretch your ankles: Applying light pressure with your hands, rotate your ankle clockwise, then anti-clockwise. Rotate in both directions 10-20 times. Rotate the same number of times for both ankles. Rotating your ankles softly stretches hardened ligaments; essential to prevent sprains during lai. Repeat with the other ankle.



Stretch arms, shoulders and upper back: Raise your arms above your head and interlock the fingers of both hands. With palms facing upward, push your arms slightly back and upward. Hold this position for approximately 15-20 seconds. Breathe naturally; particularly effective in lai due to the use of our shoulders during practice.

Stretch your shoulders and the central upper back region: Bring one arm across the front of your chest and gently pull your elbow toward the opposite shoulder. Hold this position for approximately 10-15 seconds. Repeat with the other arm.



Stretch the triceps and the top of the shoulders: Raise both arms above your head, grasp one elbow, and stretch by pulling your elbow gently in the direction of your head. Do this slowly, holding the position for approximately 10-20 seconds; particularly effective for easing the stiffness in arms and shoulders. Repeat with the other arm.

Stretch your arms, shoulders and chest: Clasp the fingers of both hands behind and slowly raise your arms. Expand your chest and brace your jaw. Hold this position for approximately 10-15 seconds. particularly effective when the front of your shoulders are tired.



Stretch your shoulders: Bring both hands behind your body and if possible hold this position with your fingers hooked together (Even if your fingers don't touch you should still feel the stretch). Hold this position for approximately 10-15 seconds. Stretch within your own limits, on no account force your fingers to touch or hook together. Relieves tension in the muscles and improves flexibility; particularly effective in revitalising the upper half of the body. Repeat on the opposite side.

The Basic components of Iai Jutsu

Kihon Waza, or basic techniques, are the core to any artform, science, or craft. With a good grounding in basics, your progress will develop successfully and it will become easier to put the techniques into practice. In Iai Jutsu, the first basic components that are taught include Tsuka no Kirikata (how to hold the sword), Seiza (kneel) and stand in the right way, show respect by bowing in the recognised manner and the parts that go to make up the very first technique, the number one form in the first set. These components for the first technique consist of;

- Nukitsuke (the draw and cut from the scabbard),
- Furi kaburi (raising the sword over your head after the first cut),
- Kiri Oroshi (the vertical cut),
- Chiburi (cleansing the blade),
- Noto (putting the sword away).

There are various methods of completing each of these components and variation in basic principles within Muso Jikiden too. In the history section of this manual, I described the origins and some differences between Tanimura-ha and Shimomura-ha schools of Muso Jikiden. The best way to



thoroughly understand the differences is to train with a teacher that actually knows them, but a few differences will be described and illustrated here to give a basic understanding.

As well as obtaining many hours of video footage of training both with Morinaka Sensei and Iwata Sensei, I also have a large photograph album given by Iwata Sensei with illustrations of all the most difficult techniques within our school of Iai Jutsu. Some of these photographs have been

selected to help demonstrate the following components of a technique. The differences between the two branches of Tanimura-ha and Shimomura-ha will also be described in the same manner.

Nukitsuke (the draw and cut from the scabbard)

The meaning of Iai Jutsu is the art of drawing from the scabbard and cutting at the same time. As such, this first movement is most important. Miyamoto Musashi, the legendary swordsman, wrote in his book 'The Book of Five Rings', that '*the fast sword cuts nothing*'. So timing is everything in using a sword. Mr Morinaka often talked about the self-defence concept of Iai Jutsu as it mainly starts in the scabbard and is a reaction to an attack, not an initiation of an attack itself. He used to say think of the sword in Iai Jutsu as being '*Katsu-jin Ken, not Satsu-jin Ken*' – a life saver, not a life taker.

Whether beginning from kneeling down or standing, the technique is the same. The sword is in the scabbard on the left hip and both hands come together at the same time, the left taking the scabbard and pulling it slowly backwards, the right taking the handle and pushing it straight forward as if pushing towards the opponent, with the sharp edge still uppermost. There are variations in

how initially to press the sword from the scabbard, with the whole hand wrapped around the scabbard, or by using the thumb. If the sword is of the right length, when the left hand is on the left hip and the right hand is almost fully extended, the tip of the blade should still just be inside the scabbard. To carry on the technique from here is to begin that part of the movement called koiguchi-no Kirikata, which means cutting from the mouth of the scabbard. The left hand will rotate the scabbard to aim the sword in the intended angle and pulled back whilst the right hand closes its grip on the handle and finishes the cut. The finished position will be with the sword out, left hand fully pulled back, right hand slightly lower than the shoulder and the tip of the sword slightly lower than the right arm, point of the sword aimed towards the imaginary opponent. The target when sitting is initially the eyes, but if the opponent rises, the target becomes the throat, or then the chest. The technique remains the same. Striking with the shoulders square to the centre and the sword following through is a Tanimura-ha cut and pressing more central with the tip of the sword and the shoulders at more of an angle is the Shimomura-ha variation. Hips remain square. To turn the hips into the technique too takes it further from the original teaching and more towards being



Muso Shinden Ryu, a later school of Iai Jutsu. During the whole process, your feeling should be that this all happens in one movement, energy extending from the hips and abdomen.

Furi kaburi (raising the sword over your head after the first cut)

With the sword drawn, the first cutting action is complete but the user is now exposed, with the arm extended. So the next part is to bring the sword back over your head, point first, by flexing the grip with the right hand and imagine you are aiming to pierce your own left ear with the tip. When the sword is almost to your head, raise the handle too, so the blade goes over your head, providing cover from a vertical cut and keeping the sharp edge away from you. The right hand brings the sword back until the guard is roughly over the forehead. Timing is important again here because a higher level technique is to touch the handle with the left hand at exactly the point where the sword has finished travelling backwards. In modern Iai Jutsu training, the blade should now be slightly above the head, horizontal to the floor and central.



Kiri Oroshi (the vertical cut)

With the first cut made and the sword pulled back, next is to perform the downward cut. This is a very powerful technique, but it should be remembered that the sword must slice, not just hit its target. So as you bring the sword down from the last movement, start to stretch forward with the handle, holding firmly. The grip, called Nigiri, is very important to ensure a firm hold on the sword. The smallest two fingers on each hand are used in this as you imagine wringing out the handle by twisting to the centre with both hands. The sword and the arms should be at their furthest extension when the sword is forward and upwards at an angle of about 45 degrees. From this point, as the sword carries on forward, the hands are drawn in to finish in a position about one-fist width away from the stomach. Again, in modern Iai Jutsu, this technique is completed when the blade reaches a central position horizontal to the floor. A sword with a groove in the blade should make a typical wooshing sound during the last part of the movement.



Chiburi (cleansing the blade)

As a gesture towards the old days where the sword would need to be cleaned of blood after use, each technique has this Chiburi after the final cut. For now, let's say there is the big version, O-Chiburi, and the shorter, flicking type, Ko-Chiburi.



In basic O-Chiburi, the handle is very slightly twisted to the centre and the point is pulled up to the right, bring in the wrist round in a half-circle to finish with the hand in roughly a salute position. So bring the sword round in a circle to finish in a position in front of you like the first cut, but lower. The first three quarters of this movement is done slowly (as the sword is swung over your head, you do not want any blood to drip onto your clothing,

right?). For the last quarter circle of movement, tighten the grip and bring the sword to a sudden stop. The left hand goes back to the scabbard.

For the Ko-Chiburi technique, simply flick the right wrist and turn the sword to lay flat, sharp edge to your right, just to the right of your body, aiming forward. The left hand again goes to the scabbard.



Noto (putting the sword away)

Putting the sword away is one of the areas which has the greatest variation in terms of identifying the school of swordsmanship being practised. Here I shall describe basic Noto often considered the Tanimura-ha variation, but other variations include the dripping Noto, Tenbin Noto (like carrying a yoke), Ringo Noto (like peeling an apple), Miso Shiru Noto (like stirring soup) and so on. These are more common ways to bring the sword up to the scabbard in the Shimomura-ha school.

Begin like in Furikaburi, bringing back the point towards the ear by relaxing the grip and flexing the wrist, but at the same time the left hand brings the scabbard forward. Once the hands are more or less one over the other, bring the right hand down and then forward so the back of the blade slides across the top of the left hand. As the blade and left hand make contact they both move in opposite directions, in a straight line about 30 degrees to centre, until the tip of the blade just pops in between the finger and thumb to enter the scabbard. The sharp edge should be angled away to your



left side a little now, for safety. Do not think of putting the sword away, but slowly use the left hand to cover the blade with the scabbard. When the left hand has fully returned to the correct starting position on the front left of the body, the blade and scabbard should be in a straight line and the right hand can carry on pulling back to put the rest of the blade away. The sword should end where it began, with the guard in the centre of the body about one fist's width in front of the stomach.

There are variations in level in terms of Shoden Noto (basic), Chuden Noto (middle) and Okuden Noto (advanced) that show the user's ability to control the sword at speed, but it is quite acceptable to use a Shoden Noto for a very long time, until shown the more advanced Chuden or Okuden Noto.

Summarising these Components

As with many artforms, Iai Jutsu cannot easily be understood or properly appreciated with out firstly trying it yourself and secondly, investing a considerable amount of time and effort into it to begin to

understand the meaning of the movements and the difficulty involved in repeating the movement in exactly the prescribed manner, time and time again. These explanations are quite simplistic and to fully take control of a weapon like a Samurai sword and use it properly will require dedication. All the components outlined above are equally important in completing the very first technique in Iai Jutsu. Much of the first few sets of techniques are practiced from a sitting position, which helps to illustrate their defensive, rather than offensive nature. Still, the best way to improve on all of this is practice. Once, years ago, Mr Iwata said that he advises anyone starting in Iai Jutsu to do a hundred cuts every day until they can do it well. I asked him what happens when eventually they can do it well...? He said they should then start to do it two hundred times a day.... The point really though, is that it is a natural tendency to use strength, with tense shoulder muscles, to cut. This is not the best way as the body should be relaxed and the power from the abdomen used as it is in so many other martial art forms. After a hundred cuts, your shoulders will become so tired that you eventually start to relax because of the effort made and only then can the body move in its most economical way to achieve the number of repetitions...



Shorter reach Tanimura-ha Nukitsuke – cutting through the target, shoulders square



Longer reach Shimomura-ha Nukitsuke – Kissaki aiming at the target, shoulders turned

The Techniques of Ho Ei Juku MJER Iai Jutsu

(Excluding techniques introduced by Kono Hyakuren Sensei, the advanced
Tosa Eishin Ryu forms and Tsume-ai no Kurai pair work)

SHODEN WAZA - OMORI RYU (SEIZA NO BU)

#1 Mae	#6 Uke Nagashi
#2 Migi	#7 Kaishaku
#3 Hidari	#8 Tsuke komi
#4 Ushiro	#9 Tsuki kage
#5a Yaegaki (omote)	#10 Oi kaze
#5b Yaegaki (ura)	#11 Nuki uchi

CHUDEN WAZA - EISHIN RYU (TATE HIZA NO BU)

#1 Yoko gumo	#6 Iwanami
#2 Tora no issoku	#8 Nami gaeshi
#3 Inazuma	#7 Uroko gaeshi
#4 Uke gumo	#9 Taki otoshi
#5 (Yama) oroshi	#10 Makko

OKUDEN SUWARI WAZA - JIKIDEN RYU (SUWARI WAZA NO BU)

#1 Kasumi	#5 Shiho giri
#2 Sune gakoi	#6 Tanashita
#3 Tozume	#7 Ryozone
#4 Towaki	#8 Tora bashiri

OKUDEN TACHI WAZA - JIKIDEN RYU (TACHI WAZA NO BU)

#1 Yuki zure	#6 Yuki chigai
#2 Tsure dachi	#7 Sode suri gaeshi
#3 So makure	#8 Mon iri
#4 So dome	#9 Kabe zoe
#5 Shinobu	# 10 Uke Nagashi

OKUDEN TACHI WAZA - JIKIDEN RYU (SEIZA - NO BU)

# 1 Itomagoi (sono ichi)	#2 Itomagoi (sono ni)	#3 Itomagoi (sono san)
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TACHI UCHI NO KURAI (Tanimura-ha)

#1 Deai	#5 Tsuba dome
#2 Ko bushi dori	#6 Uke Nagashi
#3 Zetsu myoken	#7 Makko
#4 Doku myoken	

TACHI UCHI NO KURAI (Shimomura-ha)

#1 Deai	#6 Sui Getsu To
#2 Tsuke Komi	#7 Zetsu Myoken
#3 Uke Nagashi	#8 Doku Myoken
#4 Uke Komi	#9 Shin Myoken
#5 Tsuki Kage	# 10 Uchi Komi

The Kyu-Dan Syllabus of Ho Ei Juku MJER Iai Jutsu

NOTE: Minimum 3 months between Kyu grades. A valid Licence must be held.

The following is indicative of the progression through the ranks within our school and variation can occur, depending on emphasis of the teaching, in particular relating to the study of the variety of forms within Tanimura-ha and Shimomura-ha schools of MJER Iai Jutsu.

KYU/DAN	WAZA	TACHI UCHI	CHISHIKI
6th Kyu 3 months	Seiza Mae Seiza Migi	-	Who were; Hayashizaki & Hasegawa Eishin?
5th Kyu 3 months	Seiza Hidari Seiza Ushiro	De-Ai	Name some major parts of the Sword
4th Kyu 3 months	Yaegaki Omote Uke Nagashi	Kobushi Dori Zetsu Myoken	Explain Nukitsuke Kirioroshi & Chiburi
3rd Kyu 3 months	Yaegaki Ura Kaishaku	Doku Mvoken Tsuba Dome	Explain Metsuke, Zanshin & Kokyu
2nd Kyu 3 months	Tsuke komi Tsuki kage	Uke Nagashi Makko	Explain Iagoshi, Ma-ai & Koiguchi no Kirikata
1st Kyu 3 months	Oikaze Nuki Uchi	All the above	Describe the origins; Omori Ryu & Eishin Ryu
Sho Dan 6 months	Shoden Waza Omori Ryu complete	1 Set of Tachi Uchi no Kurai	Describe Hei Jo Shin & the objects of training
Ni Dan 2 years	Shoden Waza Omori Ryu Chuden Waza Eishin Ryu	Tachi Uchi no Kurai +Omori Ryu Bunkai	As required by Sensei
San Dan 3 years	Omori Ryu & Eishin Ryu complete with Kai-waza	Tachi Uchi no Kurai + Eishin Ryu Bunkai	As required by Sensei
Yon Dan 4 years	Okuden Suwari Waza Plus above and Kai-waza	Tachi Uchi no Kurai +Okuden Bunkai	As required by Sensei
Go Dan 5 years	Okuden Tachi Waza Plus above and Kai-waza	Tachi Uchi no Kurai + Okuden Bunkai	As required by Sensei

NOTE: The above syllabus does not specifically differentiate in some areas between the Tanimura-ha and Shimomura-ha schools of MJER Iai Jutsu in terms of pair work, Tachi-waza, nor does it mention the advanced pair work set, Tsume-ai-no-Kurai, or practice of the Bangai forms and Tameshi-Giri.

An additional set of forms taught by Morinaka Sensei is also not described or listed here as these are practiced by only the most senior instructors and students within the Ho Ei Juku.

Tachi-uchi no Kurai

Partner training must be carried out with total control, using wooden Bokken in good condition.

T = Tori, the attacker and U = Uke, the defender. T steps forward to Kamae, U steps back to Kamae.

Tanimura-ha Nana-hon

Waza	Kamae	Description
#1 De-Ai	U; from Saya T; from Saya	Both come together, drawing out Saya. T attacks the right leg, U blocks like Tanimura-ha Yae Gaki, then counters with Jodan Kirioroshi. T pulls back a bit to cover the head, Tsuka to the left, blade horizontal. Centre and return 5 steps.
#2 Kobushi Dori	U; from Saya T; from Saya	Both come together, drawing out Saya. T attacks the right leg, U blocks as Tanimura-ha De-Ai, then grabs T's right wrist, pulling the sword forward into the ground and stomach thrust. Centre and return.
#3 Zetsu Myo-Ken	U; from Hasso T; from Hasso	Both come together in centre, meeting with sword attacks, T then steps back twice as U attacks with 2 more cuts, one as initial contact, then final cut faster, off-centre to attack T's left wrist, neck, or throat. U centres, then come to middle point and return.
#4 Doku Myo-Ken	U; from Hasso T; from Hasso	Both come together in centre, meeting with sword attacks, T then steps back twice as U attacks with 2 more cuts, final one being lowered after contact, and U slightly draws away, tempting T to thrust forward with Chudan straight thrust. U deflects this, steps to the left and cuts off-centre to attack T's right wrist, neck, or head. U centres, then to mid point and back.
#5 Tsuba Dome	U; from Gedan T; from Hasso	Both come together in centre, meeting with sword attacks, pressing Tsubas together. Both push away to Hidari Waki no Kamae, then T attacks U's front leg. U avoids and cuts Kirioroshi, centre, then return.
#6 Uke Nagashi	U; from Saya T; from Saya	Both come together, then draw at last minute, T attaching jodan, U deflecting Uke Nagashi while stepping to right and finish with cut, off-centre to attack T's left wrist, neck, or throat. U centres, then come to middle point and return.
#7 Makko	U; from Chudan T; from Hasso	Both come together. T is about to attack, but U attacks first with Jodan Kirioroshi. T pulls back slightly and covers the head, Tsuka to the left. Centre and return 5 steps. Final Yoko Chiburi and finish.

Shimomura-ha Jiu-hon

Waza	Kamae	Description
#1 De-Ai	U; from Saya T; from Saya	Both come together, drawing out Saya. T attacks the right leg, U blocks like Shimomura-ha Yae Gaki, then counters with Jodan Kirioroshi. T pulls back a bit to cover the head by taking Tsuka to the left, into Hasso style block. Centre and return 5 steps.
#2 Tsuke Komi	U; from Saya T; from Saya	Come together, drawing out Saya. T attacks the right leg, U blocks as De-Ai, then grabs T's right wrist, applying wrist control towards T and stomach thrust. Centre and return 5 steps.
#3 Uke Nagashi	U; from Hasso T; from Hasso	Both come together and meet with sword cuts, T attack again, U retreats and matches cut, then T goes back to Jodan Kamae and U steps in and thrusts to T's throat. T cuts down to deflect sword, U uses this momentum to step left and cuts to attack T's right side, neck, or head. U centres, then to mid point and back.
#4 Uke Komi	U; from Hasso T; from Hasso	Both come together and meet with sword cuts, T presses in again, U retreats and matches cut, then U steps forward to cut upwards at T's stomach. U centres, then to mid point and back.
#5 Tsuki Kage	U; from Gedan T; from Hasso	Both come together in centre, meeting with sword attacks, pressing Tsuba together. Both push away to Kamae, then T attack U's front leg. U avoids and cuts Kirioroshi, centre ,return.
#6 Sui Getsu-To	U; from Chudan T; from Hasso	Both come together in centre, meeting with sword attacks, T with Kirioroshi, U with similar feeling, but step to left and bring sword down to cut T's stomach, or up to cut T's throat horizontally. Both come to Chudan Kamae moving 90 anti-clockwise to main line, then match 3 steps to centre and return.
#7 Zetsu Myo-Ken	U; from Gedan T; from Hasso	Both come together in centre, meeting with sword attacks, Tsubas meet together. U lifts guard to expose T's throat, stamps on foot then strikes with Tsuka, centre, then return 5 steps.
#8 Doku Myo-Ken	U; from Hasso T; from Hasso	Both come together in centre, meeting with sword attacks. T follows with 2 nd Kirioroshi as U steps back, blocks horizontal with both hands on the sword, presses T's sword to the right and attacks Chudan with the Kissaki. Then centre and return.
#9 Shin Myo-Ken	U; from Saya T; from Jodan	Both come together in centre, U blocking one-handed, meeting T's sword attack. U carries on momentum with 2 hands to take T's sword down to U's right, steps left and attacks off-centre to T's neck, or head. U centres, then to mid point and back.
#10 Uchi Komi	U; from Chudan T; from Chudan	Both come together. T and U both attack to centre, but stop, then lower to Chudan Kamae. U and T pull back slightly 3 times, last with swords apart, and return 5 steps. Final Yoko Chiburi and finish.

An Interview with Morinaka Sensei (carried out in summer 2000)



The legendary stories of Japanese Martial Arts and swordsmanship began many centuries ago. Countless books have been written on these subjects over the years, so I shall not concentrate on them now. It is very rare, however, to have the chance to train with and study in this country under a Master from Japan who still teaches the ancient Budo tradition.

My teacher, Morinaka Masakatsu Sensei 8th Dan (Menkyo Kaiden) was President of the Ehime Prefecture branch of the Dai Nippon Butoku Kai. We have a group with several dojo studying Iai Jutsu and Karate here in England that are still directly connected to Japan where we train in and develop the traditional Japanese Budo Arts.

Morinaka Sensei made a number of visits to England, and welcomed members of the Ho-Ei Juku to Japan frequently for training. During the visit made in 2000 to England, a number of seminars were held in Iai Jutsu. An interview was also recorded with Sensei, who was delighted at being asked to share a little of the past that has influenced and guided him through sixty years of study in Budo. A great deal can be learnt through studying the approach to training that typifies the Japanese spirit, no matter which Art you follow.

What follows is the translation of a taped interview, recorded and translated by me. It should be noted that Japan has its own traditional way of counting years. Sensei refers to dates in this manner automatically.

The interview

Sensei, can you tell me, when did you first start your Martial Arts training? Yes. It was in year 15 of Showa period (1940). The Second World War had already started at that time and the Japanese army was in China. All school children had to learn a Martial Art, either Kendo or Judo. I was 11 years old at that time.

What kind of training did you do in school? We used Bokken (wooden swords) a lot to develop muscle. What we call Suburi training.

So you started with Kendo training? I did, and at that time, a local policeman was also teaching Kendo in the evenings, so I went for extra practice.

And was it with him that you started Iai Jutsu? No. When I went from elementary school to junior high school, we had to learn what was called Juken Jutsu. This was compulsory. It

included armed and unarmed combat. After that, I was drafted into the Navy and sent to a base in Chiba, near Tokyo. This was just before the end of the war.

So when was it that you began Iai Jutsu? That was in the year Showa 27 (1952). After the end of the war, up until 1953, General McArthur and the American forces prohibited the Japanese from practicing Martial Arts. Of course, we wanted to carry on training. So some people opened up secret dojo a year or two earlier, illegally. I joined one of these. At that time, I must have been about 23 years old. Then there were only two teachers teaching Iai Jutsu and I thought it was great. A man called Ito Hakuen Sensei was one of them. He was a student of Nakayama Hakudo Sensei in Tokyo. He was teaching Shindo Munen Ryu Kendo in Tokyo, but he moved to Osaka and began practicing Muso Jikiden Eishin Ryu Iai Jutsu. He learnt some Iai Jutsu in Tokyo, but mostly learnt Jikiden in Osaka.

So you were doing Muso Jikiden Eishin Ryu, weren't you? Of course, but from about Showa 10 to 20 (1935-1945) the 18th generation grandmaster Hokiya Namio Soke from Kochi (Tosa) was quite often teaching seminars in Osaka.

So he was the successor to the 17th generation master Oe Masamichi Sensei? Yes. He was. That's why he could become the Soke. That's the genuine lineage from one Master to another. After Hokiya Namio, there were lots of students. But the 19th generation, Fukui Harumasa, taught until Showa 19 (1944) in Osaka.

So you learnt from these Sensei? No, I learnt from their student, Ito Hakuen, after he came down from Tokyo. I studied Iai Jutsu under Ito Hakuen Sensei from Showa 27 to 31 (1952-1956) in Osaka.

So Ito Hakuen Sensei was a student of a student of the 17th generation master Oe Masamichi Sensei? Not exactly. First he had a teacher in Tokyo, but then he moved to Osaka and changed to Muso Jikiden Eishin Ryu Iai Jutsu. In Osaka, there was Sakamoto Kichiro Sensei, Hori Toraji Sensei and Narusei Eiko Sensei, who was the teacher of Miura Takeuchi. At that time, about twenty people were learning with the 18th generation Soke. These teachers were all part of the twenty. These three were the best, most famous students and teachers. They learnt in a closed group. About Showa year 38 (1963) I got 5th Dan in Osaka - six of us took the test and all six passed! Once we got 5th Dan, we were allowed to join this closed group. They called the meetings the group had the 'Yaegaki Seminars'.

Where did you start Kendo? I started when I was in Tadokoro, Ehime, where I come from originally, and have returned to now in my retirement. I started Kendo in Tadokoro and Iai Jutsu in Osaka in Showa 27 (1952). I practiced both of them.

Sensei, who is the teacher that most influenced you? It must be Hori Toraji Sensei and Ito Hakuen Sensei from the Osaka Yaegaki Kai. After training with them, I joined the dojo of Kimura Shoji Sensei in Osaka. His teacher was Fukui Harumasa, 19th generation Muso Jikiden Eishin Ryu.

Have you ever practiced other schools, or Ryu of Iai Jutsu? No. I have seen a lot of different schools in tournaments, and know the differences between them. But basically, I study Muso Jikiden Eishin Ryu.

Can you explain how you see the difference between the older Ko-Ryu forms and the modern sport styles? Ko Ryu dates back before the Meiji period (19th Century). Before that time, people wore swords. After the start of Meiji (1868) swords were banned, and Samurai had to cut the topknot off their hairstyle. Muso Jikiden Eishin Ryu Iai Jutsu was renamed in Taisho year 8 (1919), by Oe Masamichi Sensei when he unified the two branches of the

Ryu-ha that had evolved, the Tanimura-ha and the Shimomura-ha. But he changed the names, not the forms. It was still Ko-Ryu, the old school. The modern forms of laido seen in Seitei Kata are completely new because they changed techniques from lots of different schools into a system for tournament and grading purposes. Muso Jikiden Eishin Ryu lai Jutsu contains Omori Ryu, Eishin Ryu and the Okuden forms.

Do you agree with the idea of the Seitei Kata? To introduce the practice of lai Jutsu to lots of people through sport it is a good idea. Nowadays, people want Dan grades, so they can do Seitei laido for their test. They don't need to emphasise the older Ko Ryu forms for promotion. I am sad that people don't think enough about Ko Ryu in Japan these days. If people really love lai Jutsu, they should want to maintain the older Ryu.

So this is why you are now with the Dai Nippon Butoku Kai? Yes, I used to be with the Kendo Renmei. A few years ago, I joined the Dai Nippon Butoku Kai. They concentrate on teaching the original forms, the Ko Ryu. I hope to pass on the methods of the old Masters to my students.

Can you explain the "Menkyo Kaiden"? Before the Edo Period, there were no Dan grades in Budo. Lots of dojo existed, of course, and the levels had very different names. Similar to the modern Kyu grade was a Kirigami. Then the Shoden was like a modern 1st or 2nd Dan. Then came the Chuden grade, which was like a 3rd, 4th or 5th Dan. Then the Okuden was like a modern 6th, 7th or 8th Dan.

Finally, when a Master had taught all he could to his student, he presented his student with a Menkyo Kaiden. This still happens for Budo in Japan. The difference is that Dan grades come from Associations, whereas the Menkyo comes from your teacher, who must be a Master. The Masters are usually very strict about giving these. A Master might only give one or two in his life; otherwise a Menkyo Kaiden means nothing! My Menkyo Kaiden is from Iwata Norikazu Sensei in Takamatsu. I started training with Iwata Sensei in Showa 50 (1975) in Takamatsu. One day, unexpectedly, in Heisei year 4 (1993) he presented it to me. From this point I decided to concentrate on Ko-Ryu lai Jutsu and drop Kendo. At present I also have 8th Dan. The preparation for this type of Association test is very good for motivation by doing a Shugyo. This originally meant travelling round to different dojo to try your skill against a lot of others. These days, it implies a period of concentrated study.

In your training, what techniques have become your favourites? There really are none that are favourites. If I'm doing an Embu (demonstration), I'll choose some of the more difficult, complex forms like Yaegaki, Tsukekomi, Ukigumo, Oroshi, or Iwanami because they are more dynamic. This is suitable for Emu. Because of my age these days, it's more important for me to work on good breathing to show the techniques well and finish the demonstration. I must balance dynamic techniques with more rhythmic techniques.

Sensei, can you explain the difference between 'Do' and 'Jutsu'? Yes, they are similar. Do is newer, and Jutsu is older. The Dai Nippon Butoku Kai emphasises training in the Ko-Bu Jutsu, the old ways. Some bigger groups in Japan, like the Zen Nihon Kendo Renmei, or The Zen Nihon Karate-do Renmei really don't do either, as they emphasise sports. The Jutsu forms are the way in which Martial Arts were done before the Meiji period.

Can you tell me about training in the early days when you first started? After finishing work, I did two hours every day. If I had to work overtime, I might only train for 30 minutes after. I was working in Osaka, so there was plenty of time and opportunity. My family was in Ehime. The important thing is to keep it up. These days I have my classes every week, but delegate a lot of the teaching to my Shihan Dai (the most senior student). Before my students have a tournament, grading, or demonstration to do, I'll work more with them. I guess my training is getting gentler these days.

What wishes do you have for the future of Iai Jutsu and Budo? One of the reasons I took up Kendo and Iaido in the first place was because I can carry on practicing all my life. I knew I could concentrate on training until I die. I think doing something continuously is important. Choose an Art, find a good teacher and devote yourself to it. Just doing little bits here and there is no good. Training is like my life's work. I am very happy teaching Iai Jutsu to people. Especially as it is becoming known in other countries and we have a group in England now. To tell others about our technique pleases me. When I look back on my life, it is very satisfying being able to pass Iai Jutsu on to others. The enthusiasm of the students in England in studying Japanese Ko Ryu is excellent.

They develop how to use the sword, but also the ways in which it is healthier in developing the body and concentrating the mind. This is why I can enjoy practicing and teaching Iai Jutsu. Always keep working to improve yourself. This is the main concept of Zen. In my teaching in England, I shout at the seniors in front of the beginners because everyone has a lot of training to do. Learning the first level of practice is not enough. This is why you need a Master to guide you further along the path of your chosen Art. I hope I haven't angered, or embarrassed anyone in the Dojo, but the Japanese ways of training are sometimes quite severe. Western sports coaches are too compassionate. I can't say which is best; but Japanese Bu Jutsu has its traditional methods.

There are a lot of people who want to be the Master these days. Exactly, I still meet and practice with Iwata Sensei when I can. Although I have the Menkyo Kaiden, still he corrects my technique, often in front of my own students. Perhaps these strict methods are purely Japanese.

It is a very different culture in some ways. Yes it is.

Thank you very much for explaining all of this for us, Sensei. Please enjoy the rest of your time in England. Thank you. It was a pleasure. I look forward to seeing some of the English students in Japan soon.

Domo arigato gozaimashita.



A lesson on Iai Jutsu history with Morinaka Sensei, Ehime, Japan

Terminology common in Iai Jutsu and Japanese Martial Arts

Firstly I feel a word on the difference between the terms Iai Jutsu (Sword Art) and Iai Do (Sword Way) is necessary. The Japanese have many Arts that have evolved into a 'Way' to enhance mind, body and spirit, to develop one's conscious and sub-conscious thought to a higher level. These include; the traditional Japanese Tea Ceremony, or Cha no Yu, the traditional Japanese form of Archery, Kyu Do, in which hitting the target is not necessarily required, and so on. The important point is the journey, following the prescribed 'Way' as laid down by teachers long since departed.

In the Martial Arts, there are those who strive to develop a lethal Art that is effective and efficient, which may not necessarily be so pretty to watch. This can be equated in Japanese swordsmanship to the 'Jutsu' Arts. In Ko Ryu Iai Jutsu, or old school swordsmanship, cuts tend to be bigger, certain moves are performed faster and parts of the technique can be that quick that they are unseen.

Some Arts have evolved into something so laid down in rules and etiquette that they have lost at least some of their original purpose as a fighting Art. Examples of this are Judo, which has very strict rules preventing striking, locking finger and wrist joints and so on, also Kendo, which uses protective armour and bamboo swords, but attacks must be within set parameters, to enhance the sporting nature of the 'game'. In Iaido, we see a change in technique so that a competitive sport can exist; the format of techniques and stances is more rigidly dictated, so that without the 'right' practice and guidance, 'good' form will not be achieved. In Japan, the Kendo Federation has evolved its own set of techniques called the Seitei Iai that are a core requirement for promotion. These standardise practice lifted from several old school Arts and today, it is possible to reach a very senior grade without learning the true Ko Ryu, or old-school ways of using a sword.

In a way, it is perhaps less important whether you use the term Iai Jutsu or Iai Do, providing you follow a good teacher and study to learn the origins of the Art. I prefer to use Iai Jutsu partly as my teacher, Mr Morinaka, has shown me many examples of the differences between the Jutsu and the Do forms and partly because he preferred to use the term Jutsu. We discussed the Seitei Iai forms occasionally and saw them at events in Japan but retaining the tradition outlined in the preceding pages of this manual remains foremost in my mind and in my training.

Beginners who choose to start the study of Iai with me would be taken through techniques that, based on the above, would fall into the category of being Iai Do until they reach a level of proficiency and understanding that the old school ways can be introduced.

Main Names:

Batto Another name for Iai.

Iaido The way of drawing the sword.

Kendo The way of the sword, already drawn.

Koryu Old school or lineage.

Muso Jikiden Eishin Ryu A style or school of Iai. Named for Hasagawa Eishin.

Muso Shinden Ryu style related to the above, originated by Nakayama Hakudo.

Seitei Basic, fundamental. Seitei Gata, fundamental techniques (Kata).

Etiquette:

Hajime no saho Beginning etiquette

Owari no saho Finishing etiquette

Reigi Etiquette

Reiho Etiquette, method of bowing

Reishiki Same as above.

Saho Method of etiquette

Joseki ni Rei Bow to the high section of the Dojo.

Kamiza ni Rei Bow to Kamiza (Shrine)

Otagi ni Rei Bow to each other.

Rei Bow.

Ritsu Rei Same as Tachi Rei.

Sensei ni Rei Bow to teacher(s)

Shinzen ni Rei Bow to shrine.

Tachi Rei Standing bow.

To Rei Bow to sword.

Za Rei Kneeling bow.

Speech:

Arigato Thank you (informal)

Domo Thanks (informal)

Domo Arigato Thank you (formal)

Domo Arigato Gozaimasu Thank you very much (very formal)

Dozo Please go ahead

Gomen Nasai Excuse me, I'm sorry

Onegai Shimasu Please (when asking for something, usually as in Please lets practice together)

O Tsukare Sama Desjhita You have become tired (because of the hard work you have done teaching) An expression of thanks.

Sumimasen Excuse me (to attract attention).

Ranks and titles:

Kohai Junior student.

Sempai Senior student.

Sensei Teacher.

Shihan A senior teacher.

Kyu Student grade

Dan Black Belt.

Yudansha Dan grades.

Mudansha Kyu grades

Hanshi Master Teacher.

Kyoshi High ranking teacher.

Renshi Acclaimed Instructor/Teacher.

Soke Head of style

Training Hall:

Dojo Practice hall.

Joseki High side, Shinzen.

Shomen Front of room.

Shinzen, Kamiza Altar, dojo shrine.

Dojo Instructions:

Hajime Start.

Hayaku Quickly.

Iai Kisogeiko Fundamental practice.

Junbitaiso O Hajimemasu Begin warm-up.

Junbitaiso O Owarimasu Warm-ups are finished.

Kiyotsukete Attention .

Matte Wait.

Mawatte Turn around.

Motto More.

Mokuso Close the eyes, meditation.

Osame to Replace swords into Saya.

Yame Stop.

Yoi Ready.

Yukuri Slow.

Directions

Mae Forward.

Migi Right.

Hidari Left.

Ushiro Reverse

Omote Front.

Ura Back.

Uchi Inside.

Soyo Outside.

Jodan High.

Chudan Middle.

Gedan Low.

Otoshi Dropping.

Shomen Straight ahead.

Ue Up.

Yoko Horizontal, to the side.

Biki To move, as in Saya Biki or Hakama Biki.

Gyaku Reverse, opposite, inverted.

Iaido Clothing

Iaido Gi Practice jacket.

Embu Gi Demonstration clothing.

Gi Refers to top only.

Kamishimo Over vest / jacket.

Kesa Lapel / part of monk's costume hanging from left shoulder.

Mon Family crests on uniform.

Montsuki Kimono sleeved top with Mon on chest, sleeve and back.

Sode Sleeve, on practice top.

Zekken Chest patch embroidered with own name and dojo name.

Obi Belt.

Hakama Wide legged trousers.

Himo Straps / cords

Hera Peg in back of Hakama.

Matadachi Split in side of Hakama.

Koshi ita Back plate on Hakama.

Tabi Japanese sock-slippers used in Dojo.

Zori Japanese sandals for use outside Dojo.

Postures

Hanmi Half forward stance.

Iai Goshi Hips lowered, stable position.

Iai Hiza, Tatae Hiza Kneeling on one calf.

Kamae Posture, stance.

Kiza Kneeling, but up on the toes.

Seiza Kneeling on both calves.

Tachi Standing.

Chudan no Kamae Middle Kamae, sword in middle, Seigan is a Chudan Gamae.

Gedan no Kamae Lower level, sword pointed down.

Hasso no Kamae Figure 8 stance, sword by side of head. Usually Hasso Hidari, sword on right, left foot forward.

Jodan no Kamae Upper level, sword above head. Usually Hidari Jodan, left foot forward.

Karuma no Kamae Like Waki Gamae, blade horizontal.

Kasumi Arms crossed over to hide technique (mountain mist).

Seigan no Kamae Natural step, fundamental Kamae.

Waki no Kamae Sword pointed down and back, for a Sutemi (sacrifice) Waza. Usually sword on right side (Migi Waki no Gamae), left foot forward. Other purpose - hiding length of sword, especially in case of a broken one.

Cuts and Blocks of the sword

Aiuchi Strike together.

Ate Strike.

Gyaku Kesa Giri Diagonal upward cut.

Katate Uchi One handed cut.

Kesa Giri Diagonal downward cut. A Kesa is a sash worn diagonally across the chest by buddhist priests.

Kiri Cut. (kiru: to cut)

Kiri Age Same as Gyaku Kesa Giri.

Kiri Gaeshi Large diagonal cut, sword finishing in Waki no Gamae position..

Kiri Otoshi Dropping cut, straight down.

Morote Uchi Two handed cut.

Shomen Uchi Strike on front of head.

Sune Gakoi Block to protect the leg (shin).

Tsuki Thrust.

Uchi Strike.

Uke Nagashi Receive and deflect.

Yokomen Uchi Strike on side of head.

Yoho Giri Horizontal cut.

Parts of an Iaido Technique (Kata)

Henka Waza Small variations in same basic technique.

Kae Waza Substitute or totally different techniques.

Waza Technique.

Kokyo Breath control.

Chosoku Breathing.

Metsuke Gaze.

Enzen No Metsuke Gaze at the far mountains.

Batto To unsheathe a sword.

Nuki Tsuke or Kiri Tsuke Simultaneous draw and strike.

Tate Ha Standing edge, draw with edge up.

Jo ha kyu Acceleration, buildup to climax.

Seme Pressure.

Semuru Pressing forward.

Saya Biki Movement of scabbard.

Saya Banare Tip at Koiguchi during draw, just before strike.

Kime Focus

Furi Kaburi Lifting sword from Nuki to Morote Jodan.

Kiri Oroshi or Kiri Tsuke Finishing cut.

Chiburi Shaking off the blood, cleaning the blade.

O-Chiburi Large or circular Chiburi.

Yoko Chiburi Horizontal Chiburi.

Noto Replacing the blade in the Saya.

Zanshin Awareness, watchfulness.

Sword names

Bokken or **Bokuto** Hardwood sword.

DaishoThe set of two swords, Daito and Shoto.

Daito Larger of the set of two (Daisho).

Iaito Iaido practice sword, alloy or steel

Katana The same as Daito. Worn in the belt edge uppermost.

Kodachi Same as Shoto.

Shinai Bamboo practice sword, used for Kendo.

ShinGunto War sword, usually refers to those made just prior to and during WWII.

Shinken A live blade.

Shoto Smaller of the set of two (Daisho).

Tachi Old style sword, worn edge down.

Tanto a knife-sized short sword, typically less than 1 Shaku in length

Wakizashi Same as Shoto, the shorter sword in a Daisho set. Usually less than 2 Shaku in length

Sword measurements

Shaku 30.2 cm. or 11.9 inches.

Sun 1/10 of a Shaku.

Bu 1/10 of a sun, 0.3 cm

Concepts

Ai-uchi Mutual strike, strikes at the same time.

Bushido Way of the warrior.

Jo Ha Kyu Slow, faster, fastest.

Ki Spirit, energy, inner strength.

Ki Ken Tai Ichi Spirit, sword, body, one.

Kiai Shout, yell.

Kime Sharpness of movement, positive end of cut or thrust.

Kokoro Mind.

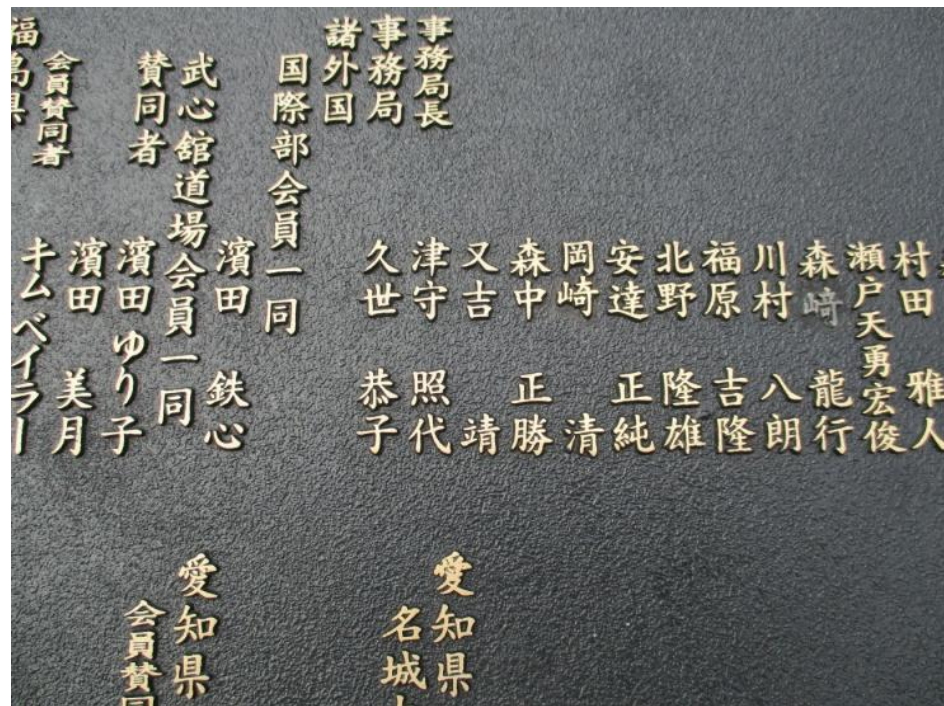
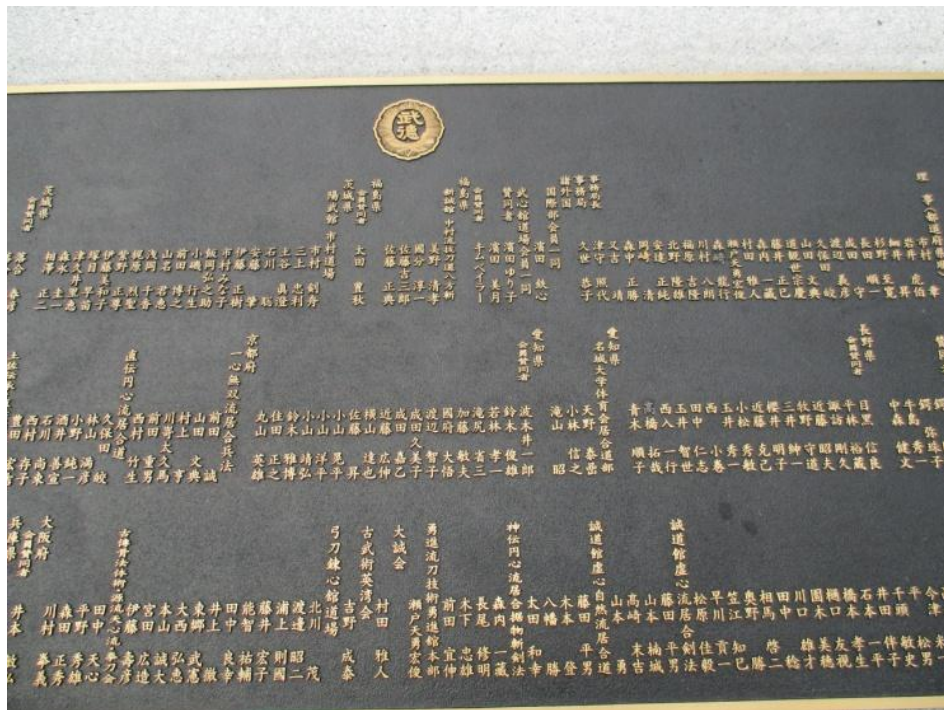
Kokyu Breath, breath power.

Maai Mutual distance and timing.

Mushin No mind

Saya No Uchi No Kachi The sword in the saya, winning without drawing.

Seishin Pure mind.



A memorial plaque in front of the famous Butoku Den building in Kyoto that mentions Morinaka Sensei.

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