

Zen Nippon Kendo Renmei Iai (Kaisetsu)  
All Japan Kendo Federation Iai  
Instructional Manual

An English Language Translation by  
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全日本剣道連盟居合（解説）

全日本剣道連盟

**Zen Nippon Kendō Renmei Iai (Kaisetsu)**  
All Japan Kendō Federation, 6<sup>th</sup> ed. (2006)

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**Preface**

**Establishing the Zen Ken Ren Iaidō Seitei Standard**

*Kendō* and *iaidō* are intimately related. I believe that there are many things that *kendō* practitioners can learn from the techniques of *iai*, such as how to draw the sword, how to perform *nōtō*, as well as understanding the spirit of using *hasuji*, *kihaku* and other things such as *te no uchi*. People often ask, “Do you also do *iai*?” If you say, “I don't do it,” that person will look at you strangely, and you will probably feel a little embarrassed inside. It seems that most people think that *kendō* and *iai* are one and the same and that *kendō* practitioners naturally know *iai*. Therefore, if you try to do *iai* with a *shinken*, I am sure that this will eliminate the commonly heard criticism that “nowadays *kendō* is just *shinai kendō*.” However, there are various *ryūha* in *iai*, and within each *ryūha* there are a great number of forms. And even if one were to pursue this path, it would be difficult to fully master all of them. If *kendō* practitioners know enough (*iai*) so that they can extract the core *waza* from each *ryūha*, then draw upon these *waza* and integrate them into their practice, it will be good for them and good for the spread of *iai*. *Zen Ken Ren* has previously made attempts in this regard. Fortunately, there has been rapid progress recently. It is truly gratifying that upon the completion of a “good first draft”, the result could be presented during the *Kyoto Taikai* in 1968. I hope that all *kendō* practitioners would be able to do this much at least.

According to the various *sensei* who were involved in researching and then establishing the *Zen Ken Ren Iaidō Kata*, it is thought that about 80~90% of the basic *waza* have been covered sufficiently for an introduction. I believe that *iaidō* is comprised of a wide range of *waza* and applications, as well as a profound spiritual aspect, so those who wish to master their knowledge of *iaidō* in any way should not limit themselves to these *kata* but should also be trained in the ancient *ryūha*.

May 1969

*Zen Nippon Kendō Renmei*  
Chairman, ŌTANI, Kazuo

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**Goals of the Revision to the Zen Nippon Kendō Renmei Iai (Kaisetsu)**

Established in 1969, the set of *Zen Nippon Kendō Renmei Iai (Kaisetsu)* instructions as we know them today, came together thanks to the painstaking efforts of our predecessors. Since then, it was partially revised in 1976, and three more forms were added in 1980. It has been widely practiced throughout the entire world and a translation of this instruction manual into other languages, has been requested.

However, the text contained obvious typographical errors, problems with notation and inconsistencies in terminology, *kana* usage, and so on. It has also been pointed out that difficult sentence structure and expressions used in the text have been an obstacle for the translation and for use in one's practice.

With this in mind, and based on research using updates and workshops, the *Zen Nippon Kendō Renmei Iaidō* Committee has been providing updates and workshops to complement the situation. In addition to respecting the spirit of the current text as much as possible, this revision was made in order to make the text easier to understand by rewriting it in a more friendly structure and style, as well as to integrate the understanding of the main points for *shinpan* and *shinsa*, and specific methods that have been implemented to date, as a unified view of the *Zen Nippon Kendō Renmei*. I hope that this text will be useful in correctly disseminating, developing, and practicing *iaidō*.

September 17, 1988

*Zen Nippon Kendō Renmei*, Incorporated Foundation  
Managing Director, TAKEYASU, Yoshimitsu

### **Main Revision Points and an Explanation of the Kaisetsu-sho Instruction Manual**

1. The commentary is written in a plain style, following the modern writing system, and uses specific expressions for the convenience of translation into foreign languages and self-study.
  2. Technical terms are used as they are, and *furigana* phonetic pronunciations were added to non-standard *kanji* characters. The same actions are consistently expressed with the same terms.
  3. Wording was changed to be more consistent with *kendō* terminology.
  4. The book is divided into three parts, with the *sahō*, rules of etiquette, and *jutsu gi*, techniques, explained according to the order in which they are performed in the *enbu*, and the other points are covered in the *hosoku*, supplemental information, for ease of understanding.
  5. The *sahō*, rules of etiquette, are based on the agreement made by the *Iaidō* Committee (September 1986), and the conventional rules are explained in the *hosoku*, supplemental information.
  6. Included wearing of *sageo* cord.
  7. The word *igi*, significance, in the *jutsu gi* portion of the text has been replaced with *yogi*, overview, i.e., essential points, in order to provide a more concise description.
  8. The standard for directional notation has been aligned with the *enbu ji no shomen*, i.e., forward direction in front of the *enbu* performance.
  9. For each of the *waza*, the expressions used have been consolidated and some additions and corrections have been made.
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### **The Reason for Adding Two More Forms to the Zen Nippon Kendō Renmei Iai (Kaisetsu)**

Thirty years have transpired since *Zen Ken Ren Iai* was established in 1969, and this has resulted in the successful growth and popularization of *iaidō*.

At the turn of the century, in order to further enhance the content of *Zen Ken Ren Iai* and to encourage more people to become familiar with *iaidō*, it was decided to add two new and easy-to-implement *waza*.

In order to improve *iaidō* in the future, it is necessary to aim for a unity of mind, spirit, and power, i.e., *shin ki ryoku icchi*, that is based on the principles of the sword, to practice things like breath control and *te no uchi*, and ultimately to master the use and manipulation of the sword.

Furthermore, it is hoped that *iaidō* will be embraced by those who study *kendō*, and that it will result in the unity of *ken* and *iai*, i.e., *ken i ittai*.

It is my hope that hereafter, *Zen Ken Ren Iai* will become increasingly popular among those who practice *kendō* and *iaidō*.

November 2, 2000

*Zen Nippon Kendō Renmei*, Incorporated Foundation  
President, TAKEYASU, Yoshimitsu

## I. **Sahō, Manners and Etiquette**

When performing your *enbu* in front of the (*dōjō*) *shinzen*, you should adhere to the following manners. The same set of manners also applies when you perform in front of a *Butsuzen* (Buddhist altar), the national flag, or seating for special guests.

- 1) With the sword at your hip in *keitō shisei*,
- 2) go out to perform, i.e., *shutsu jyō*,
- 3) and then bow to the *shinza*, i.e., *shinza e no rei*.
- 4) Stand facing in the direction of the *enbu* i.e., *enbu no hōkō*,
- 5) perform the beginning bow to the sword, i.e., *hajime no tō rei*,
- 6) and insert the sword in the *obi*, i.e., *taitō*, to start the *enbu*.
- 7) Following the *enbu*, bow to the sword with the ending sword bow, i.e., *owari no tō rei*, then bow once more to the *shinza* with *shinza e no rei*,
- 8) and exit the venue, i.e., *tai jyō*.

### 1) Keitō shisei, keitō posture

With your left hand, place your thumb on the *tsuba*, and hold the *sageo* near the *koiguchi* with the remaining four fingers. Hold the sword with the base of the left thumb lightly touching the upper end of the left hip bone so that the *kojiri*<sup>1</sup> is lowered about 45 degrees and the *tsuka gashira*<sup>2</sup> is in the center of your abdomen. Your elbow is slightly bent, and the blade faces up. Lower your right hand so that it is held naturally at your side.

### 2) Shutsu jyō, going out to perform the enbu

Starting with your right foot, step forward in *keitō shisei* to the *enbu* starting position. Before going out to participate, be sure to check the *mekugi*, straighten your uniform and make other preparations such as adjusting the *obi* on your left side, so that the sword can be easily inserted.

### 3) Shinza e no rei, bow to the shinza

Stand up straight in *keitō shisei* facing the *shinza* then move your left hand to your right side. Grasp the *saya* and *sageo* together, below the *kuri kata*<sup>3</sup> with your right hand so that the blade edge faces down and the *tsuka gashira* is behind you. The left hand releases the *saya* and is lowered naturally, while the right hand holds the sword naturally along the side of your body so that the *kojiri* falls forward. Lean your upper body forward about 30 degrees and bow respectfully. After completing the bow, twist your right wrist to the left so that your palm<sup>4</sup> is turned out to the right side and move it directly to a point in front of your navel. Place your left thumb on the *tsuba* when you transfer the sword to your left hand and return to the *keitō shisei* position.

### 4) Enbu no hōkō, position when performing the enbu

Turn towards your right foot while in *keitō shisei* so that the *shinza* is located diagonally to the left.<sup>5</sup>

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<sup>1</sup> *Kojiri* = the end of the *saya* = refer to the sword furnishing diagram.

<sup>2</sup> *Tsuka gashira* = the pommel end of the *tsuka* handle = refer to the sword furnishing diagram.

<sup>3</sup> *Kuri kata* = chestnut shaped attachment for the *sageo* = refer to the sword furnishing diagram.

<sup>4</sup> Palm = *tanagokoro* = the part of your hand used to grip things.

<sup>5</sup> This position is considered the *shōmen* during your *enbu*. Reference this directional notation for the actions that follow.

5) Hajime no tō rei, beginning bow to the sword

- 1) From the *keitō shisei* position, sit down i.e., *chakuza*,
- 2) place the sword on the floor in front of you with the *tsuka* on the right side, i.e., *katana no okikata*.
- 3) After sitting up straight in *seiza*, i.e., *seiza no shisei*,
- 4) bow to the sword, i.e., *zarej*, and come back up into *seiza no shisei* posture.

5.1) Chakuza, sitting

From the *keitō shisei* position, bend your knees slightly while opening them and perform *hakama sabaki*<sup>6</sup> with the right hand. Without pulling or stepping back with either leg “place your knees on the floor,”<sup>7</sup> first the left knee and then the right knee. Extend your toes so that the big toes come together, as you lower your hips and settle into the kneeling position. Simultaneously place your right hand on your right thigh with your fingers extended naturally and place your left hand on your left thigh while holding the sword.

5.2) Katana no okikata, sword placement

Move the sword from your left thigh slightly forward, and to the right, with your left hand. At the same time, your right hand moves under the left hand, and you place your right thumb on the *tsuba* to grip near the *koiguchi* with the remaining four fingers. With the blade facing toward the *shōmen* and your right elbow extended, place your left hand on the *saya* near the *kojiri* and grip it lightly from above. Lean your upper body forward, move the sword slightly forward and lay it on the floor in front of you. When you do this, pull the *kojiri* slightly towards yourself in order to avoid pointing it at the *shinza*. When you raise your upper body, place your hands on your thighs, first right and then left, as you calm your mind and assume the *seiza no shisei* position.

5.3) Seiza no shisei, seiza kneeling posture

Straighten your spine and put your energy into your *tanden*.<sup>8</sup> Relax your shoulders and open your chest naturally. Hold your head up straight by extending the nape of your neck<sup>9</sup> and place your hands naturally on your thighs. Your eyes are looking at a point about 4 – 5 meters in front of you on the floor. Your gaze is *enzan no metsuke*<sup>10</sup> with your eyes squinting in *hangan* ([refer to glossary](#)). You should feel awareness all around you as your *ki* goes out in all four directions.

5.4) Zarej, kneeling bow

From the *seiza no shisei* position, lean forward with your upper body. Place both hands flat on the floor with the fingers together, first left and then right. They will make a triangle by touching the tips of the index fingers and thumbs. Lower your upper body in a deep and respectful bow so that your elbows lightly touch your knees and the floor. When you have finished the bow, gently raise your upper body, and bring your hands back to your thighs, first right and then left, making the *seiza no shisei* position again.

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<sup>6</sup> *Hakama sabaki* = quietly brush the hem of the *hakama* to the left and right with your palm.

<sup>7</sup> When you put both knees on the floor, they should be spaced about one fist width apart. During this time, keep the sword roughly parallel with the floor so that *kojiri* does not touch the floor.

<sup>8</sup> *Tanden* = below the navel = lower abdomen.

<sup>9</sup> Nape of the neck = *Unaji* = behind the neck.

<sup>10</sup> *Enzan no metsuke* = the feeling of looking at a distant mountain instead of staring only at what is right in front of you.

6) Taitō, wearing the sword in the obi

After the *hajime no tō rei*, feel the unity of your sword and your mind, i.e., *ken shin ittai*. While in the *seiza no shisei* position, lean your upper body forward and reach out with both hands to take the sword. With the palm of your right hand facing up, hold the sword near the *koiguchi* and place your thumb on the *tsuba*, simultaneously place your left hand near the *kojiri* to lightly grip the *saya* from above. As you raise your upper body, the *kojiri* comes to the center of your abdomen, and you then insert the *kojiri* into the *obi* after creating an opening with your left hand. Move your left hand to your left side, over the *obi*, and position the sword with your right hand so that the *tsuba* is in front of your navel. Once you have inserted the sword,<sup>11</sup> tie the *sageo* and place both hands on your thighs as you sit in the *seiza no shisei* position.

7) Owari no tō rei, ending bow to the sword

- 1) After the *enbu*, sit down, remove the sword, i.e., *dattō*,
- 2) place the sword on the floor in front of you with the *tsuka* on the left and bow to the sword, i.e, *katana o oite katana e no zarei*.
- 3) Place the sword on your left thigh, i.e., *katana o tori*,
- 4) stand up, i.e., *tachi agaru*, and assume *keitō shisei*.

7.1) Dattō, removing the sword

While in *seiza no shisei* position with the sword in the *obi*, untie the *sageo*, place your left hand near the *koiguchi* with your thumb holding the *tsuba* and the right hand is held inside of the left hand while the sword is moved slightly forward and to the right. Place the index finger of your right hand on the *tsuba* and grip the *koiguchi* with the remaining four fingers. Put your left hand back on your left side over the *obi*, extend your right elbow and remove the sword so that the blade points inward.

7.2) Katana no okikata to zarei, how to place the sword during zarei

While keeping your left hand on your left hip, use your right hand to place the *kojiri* on the floor with the blade facing toward you. The *kojiri* should be placed on the floor, with the sword standing up in front of, and to the right of, your right knee. Then gently tip the sword to the left and lay it on the floor in front of you so that it is sitting on a line parallel with the *shōmen*. While raising the upper body, place both hands on your thighs and assume the *seiza no shisei* position. After bowing to the sword in accordance with [Section 5.4 - Zarei](#), kneeling bow, return your hands back to your thighs and assume the *seiza no shisei* position again.

7.3) Katana no torikata, how to pick up the sword

Keep your left hand on your left thigh, reach out with your right hand, place your index finger on the *tsuba* and use your other four fingers to hold the *saya* near the *koiguchi*. With the blade facing toward you, calmly stand the sword up directly in front of you, i.e., on your body centerline. Place your left hand on the middle of the *saya*, and then move it down close to the *kojiri* (translator's note, as if stroking down with a paint brush). With both hands, pull the sword back to your left side and place it on your left thigh. Your left hand releases the *saya* and moves up to your right hand. Put your left thumb on the *tsuba* and hold the sword, near the *koiguchi*, with your remaining four fingers and place your right hand on your right thigh.

7.4) Tachi aqari kata, standing up

Raise your hips out of the *seiza no shisei* position with the sword resting on the left upper thigh. Come up on to the balls of your feet as you lift your hips. Bring your right foot to the inside of your left kneecap and stand up without leaning your body forward. Bring your back foot up next to the front foot and assume the *keitō shisei* position.

8) Taijyō, exiting

In the *keitō shisei* position, turn to face the *shinza*, hold the sword in your right hand, and perform the *shinza e no rei* bow. The sword is again moved back to *keitō shisei* in your left hand and you retreat 2 or 3 steps backwards starting on your left foot. After backing up, turn clockwise towards your right foot to exit.

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<sup>11</sup> Try to avoid moving the sword back and forth or turning the *tsuka* after you have inserted it in the *obi*.



## II. *Jutsu gi*, techniques

### ***Seiza no Bu*, kneeling set**

#### **1 *Ippon me, Mae***

##### *Yōgi*, overview

You are facing a seated *teki*. Upon sensing their murderous intent (*sakki*), you beat them to the punch (*kisen o seishite*) with a *nuki tsuke* draw to their *komekami*<sup>12</sup> and realize victory by cutting down from above your head with *makko kara no kiri oroshi*.

##### *Dōsa*, movements

1. Sit in *seiza* facing *shōmen*. Both hands gently take hold of the sword releasing it from the *koiguchi*; while you raise your *kōshi*, start drawing the sword with *saya biki*<sup>13</sup> keeping the *ha* pointing upward. As you come up on the balls of your feet, start turning the *saya* to the left, the blade is fully horizontal just before *saya banare*,<sup>14</sup> then step your right foot out firmly (*fumi komi*)<sup>15</sup> by extending your hip, and simultaneously draw fiercely with *nuki tsuke*<sup>16</sup> to the *teki's komekami*.
2. Push your left kneecap up close to your right heel as you bring the *koiguchi* back in front of your navel and simultaneously swing into *furi kaburi*<sup>17</sup> above your head with the feeling of thrusting the *kissaki* backwards past your left ear. Grab the *tsuka* with your left hand as you swing up into *furi kaburi*, step your right foot out with *fumi komi* without pausing as you cut down with *kiri oroshi*<sup>18</sup> from above your head.
3. Release the left hand from the *tsuka* then place it on top of the *obi*, at your left side, simultaneously turn your right "palm" upwards so that the cutting-edge faces to the left, continue by making a large arc bringing your fist up to shoulder height and then bend your elbow to bring your fist close to your temple. Make *kesa ni furi oroshite no chiburi*<sup>19</sup> as you stand up to assume *iai goshi*.<sup>20</sup>

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<sup>12</sup> *Komekami* = the area in the vicinity of a line from the eye to the ear, i.e., the temple.

<sup>13</sup> *Saya biki* = the left hand remains on the *koiguchi*. The little finger presses against the *obi* while pulling your left fist all the way back.

<sup>14</sup> *Saya banare* = when the *kissaki* sword tip is released from the *saya* at the *koiguchi*.

<sup>15</sup> When you step out firmly using *fumi komi*, the toes of your left foot should be directly behind the left knee; fully press your hips so that both knees are bent at 90° angles. Straighten the upper body and focus your power in your *tanden*.

<sup>16</sup> Finish *nuki tsuke* with the upper body opened to the left at about 45°, with the right fist stopping diagonally forward and to the right. The *kissaki* sword tip stops slightly below the right shoulder and just inside of the right fist.

<sup>17</sup> When making *furi kaburi*, the *kissaki* does not drop below the horizontal plane.

<sup>18</sup> *Kiri oroshi* stops with your left fist in front of your navel, and the *kissaki* slightly below horizontal. The posture is the same as in Footnote 15, above.

<sup>19</sup> *Kesa ni furi oroshite no chiburi* is done as if you are shaking water off an umbrella. Your downward swing follows a diagonal path forward and to the right, at the end of your swing the right fist is at the same height as the left. At that point, the *kissaki* will be pointing down to the front at about 45° and stopped inside of the right fist. The cutting-edge points in the direction of the downward swing.

<sup>20</sup> *Iai goshi* = a posture in which both knees are slightly bent, and the hips are lowered while maintaining an attitude of *zanshin*.

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4. Bring your back foot up to and in-line with the front foot, then pull back your right foot, all while maintaining *iai goshi*. The hand on your *obi* goes from your left side to the *koiguchi* and you then return the sword with *notō*.<sup>21</sup> Your rear knee touches the floor as you finish returning the sword to the *saya*.
5. As you stand up, bring your rear foot up next to your front foot. Remove your right hand from the *tsuka* to assume *taitō shisei*<sup>22</sup> and lead off with the left foot as you step back to the *moto no ichi* initial position.

## 2 *Nihon me, Ushiro*

### Yōgi, overview

*Teki* is sitting behind you. Upon sensing their murderous intent (*sakki*), you beat them to the punch (*kisen o seishite*) with a *nuki tsuke* draw to their *komekami* and realize victory by cutting down from above your head with *makko kara no kiri oroshi*.

### Dōsa, movements

After turning clockwise towards your right foot, sit down in *seiza* facing backwards, away from the *shōmen*. Both hands gently take hold of the sword, then draw the sword according to the movements previously outlined in *Ippon-me Dōsa*, [Section 1](#). Turn around to face the *shōmen no teki* behind you by rotating counterclockwise to the left on your right knee and raising your left kneecap as you draw the sword. Simultaneously step your left foot out a little bit left of your centerline with *fumi komi*, as you execute a strong (fierce) *nuki tsuke* to *teki's* temple.

After that, *kiri oroshi*, *chiburi*, *notō*, and *taitō shisei*, are preformed according to “*Ippon me, Dōsa*, [Sections 2, 3, and 4](#)” but with the left and right footwork reversed, and then returning to the *moto no ichi* initial position starting from the left foot.

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<sup>21</sup> During *notō*, your thumb and forefinger remain relaxed as your middle finger grips the *koiguchi*. Your right hand brings the base of the *tsuba*, i.e., *tsuba moto*, of the sword *mune* to the hollow between your left thumb and bent forefinger. Extend your arm, i.e., open the right elbow, diagonally forward to the right bringing the *kissaki* closer to your left hip, at the same time pull the *koiguchi* to your side with your left hand and insert the *kissaki*. Your left hand moves the *saya* out slightly to meet the sword at the start of the *notō* action, calmly and gently use both hands to finish putting the sword away, upon which time the left thumb will secure the *tsuba*. After you have finished putting the sword back with *notō*, the *tsuba* is in front of the navel and the sword will be almost horizontal.

<sup>22</sup> *Taitō shisei* = standing position with the sword in the *obi*.

### 3 *Sanbon me, Uke Nagashi*

#### Yōgi, overview

There is a *teki* sitting on your left side, they suddenly stand up and cut at you with *kiri oroshi*. As they cut down you use your *shinogi*<sup>23</sup> to fend off their strike with *uke nagashi*, and then cut down the *kesa* line with *kiri oroshi* to realize victory.

#### Dōsa, movements

1. Face towards *shōmen*, then turn to your right and sit down in *seiza*. Quickly place both hands on the sword as you simultaneously turn to look at the *shōmen no teki* (on your left side). Raise your hips without pausing and come up onto the toes of your right foot. As you engage your hips, step your left foot up beside your right knee so the toes point slightly outward. Keep the sword close to your chest as you stand to draw-up<sup>24</sup> above and in front of your head. Use *uke nagashi* to parry *teki's* downward strike as you firmly step your right foot up into your left instep.
2. As you face *teki*, your left hand grips the *tsuka* after the momentum from the *uke nagashi* parry carries the *kissaki* up to your right side. And then without pausing the sword, simultaneously pull your left foot back behind your right foot as you cut down diagonally with *kesa ni kiri orosu*.<sup>25</sup> The *kesa ni kiri orosu* cut is aimed at the base of the neck, on *teki's* left side, cutting from his left down to his right.
3. Without changing your posture, point the *hasaki* blade edge to the front as you move both hands forward and to your left<sup>26</sup> and the sword placed above your right kneecap. The part of sword near the *mono uchi*<sup>27</sup> is placed above the kneecap.
4. Briefly release your right hand and change to a reverse hand grip (*sakate*) holding the *tsuka* from above.
5. The left hand takes hold of the *koiguchi* after releasing the *tsuka*. The right "palm" turns upward bringing the *kissaki* up to the left with the sword's *mune*, near the base of the *tsuba* (*tsuba moto*), to the *koiguchi*. Your back knee touches the floor as you finish putting away the sword with the reverse hand grip *notō*.
6. Bring your back foot up next to the front foot as you stand up. Move your right hand from the *tsuka* and assume *taitō shisei*, then lead off with your left foot and retreat, back to the *moto no ichi* initial position.

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<sup>23</sup> *Shinogi* = refer to the figure showing the sword blade.

<sup>24</sup> After drawing upward, the sword protects your upper body. Raise the blade diagonally upward with the *kissaki* lowered and the *hasaki* blade edge pointing behind you.

<sup>25</sup> Your left fist stops in front of your navel, with the *kissaki* slightly below horizontal and a little bit to the left, after cutting down along the *kesa* line.

<sup>26</sup> Once both hands are placed in front of you and to the left, your left hand grips the *tsuka* from above with the elbow extended, and the right palm faces up to support the *tsuka* from underneath with a relaxed grip.

<sup>27</sup> *Mono uchi* = refer to the figure showing the sword blade.

***Iai Hiza no Bu, raised knee set***

**4 *Yonhon me, Tsuka Ate***

*Yōgi, overview*

Sensing murderous intent (*sakki*) from two *teki*, one sitting to the front and one behind, you defeat them by first striking the *shōmen no teki's suigetsu*<sup>28</sup> with the *tsuka gashira*, then stabbing the *ushiro no teki* in the *sui getsu*, and finally you realize victory by cutting down the *shōmen no teki* with *makko kara no kiri oroshi*.

*Dōsa, movements*

1. Sit down in *iai hiza*<sup>29</sup> facing towards *Shōmen*. Quickly put both hands on the sword, raise your *koshi*, come up off the ground with the toes of your left foot directly behind your left knee, extend your *koshi*, step forward with your right foot, and at the same time, thrust the sword and *saya* forward using both hands, striking the *shōmen no teki* hard (fiercely) in the *sui getsu* with the *tsuka gashira*.
2. Pull back the *saya* with your left hand and look over your shoulder at the rear *teki* without any delay. Open your upper body to the left, as you pivot on the left kneecap you unsheathe the blade, and your left toes rotate to the right. Simultaneously, bring the *mune* side of the sword's *mono uchi* against your left breast with the *ha* blade edge pointing outward. Without pausing, stab the rear *teki*. Squeeze your left hand inward to bring the *koiguchi* in front of your navel and simultaneously extend your right elbow as you stab the rear *teki* in the *sui getsu*.
3. Look back at the *shōmen no teki* and then return your left toes to their original position by pivoting on your left knee. As you turn toward the *shōmen no teki* the sword is pulled out and goes above your head into *furi kaburi* as the left hand grips the *tsuka* and then cut down from above with *kiri oroshi*.<sup>30</sup>
4. Without changing position, perform a *chiburi* that opens to the right. Your left hand releases the *tsuka* and goes to your *obi*, on your left hip, as your other hand moves the sword to the right, this is called *migi ni hiraite no chiburi*.<sup>31</sup>
5. Beginning with your left hand on the *obi*, over your left hip, move that hand to the *koiguchi* for *notō*. You drop your hips as you put the sword away with the front foot pulling back towards the rear foot as you crouch down on one knee in a *sonkyo* position.
6. Step your right foot forward using your hips and stand up as you bring your back foot up next to the front foot. Move your right hand from the *tsuka* and assume *taitō shisei*, then lead off with your left foot and retreat back to the *moto no ichi* initial position.

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<sup>28</sup> *Sui getsu* = *mizu ochi*, solar plexus.

<sup>29</sup> For *iai hiza*, sit in the following way. From “*taitō shisei*” perform “*hakama sabaki*”, bend both knees and place your left knee on the floor. Place your right foot inside of your left knee and then extend your left toes. The right side of your right foot is on the floor with the knee tilted upward on an angle. Keep your upper body relaxed and composed, with your buttock resting on the left heel. The palms of both hands press lightly downward at mid-thigh. Sit correctly in accordance with *seiza no shisei* kneeling position, ([Sahō, Section 5.3](#)).

<sup>30</sup> When cutting down with *kiri oroshi*, the *kissaki* and posture are the same as described in “*Ippon me, Dōsa* Section 2, [Footnote 18](#).”

<sup>31</sup> After *migi ni hiraite no chiburi*, your right fist will be at the same height as your left hand and positioned diagonally forward to the right. The *hasaki* blade edge should point to the right, and the *kissaki* is slightly lowered and stops just inside of the right fist.

**Tachi Iai no Bu, standing set**

**5 Gohon me, Kesa Giri**

Yōgi, overview

While moving forward, you cut upward with *gyaku kesa giri* as *teki* swings their sword up in order to cut you from the front. Following your upward cut you immediately return the sword by cutting down with *kiri oroshi* along the *kesa* line to realize victory.

Dōsa, movements

1. Advance toward the *shōmen* starting on the right foot, then as you step forward with the left foot quickly take hold of the sword with both hands. Draw the sword as you turn the *saya* down to the left. “Cut upward”<sup>32</sup> from the right side of *teki*'s body with *gyaku kesa giri* using your right hand as you step out with the right foot.
2. Keep your feet where they are and return the *saya* to its original position with the left hand. The left hand then releases the *koiguchi* and takes hold of the *tsuka*. After the upward cut, you cut down from *teki*'s left collar (*kata guchi*) without stopping. The downward *kiri oroshi*<sup>33</sup> cut follows the *kesa* line.
3. As you pull back the right foot, assume *hassō no kamae* in order to show *zanshin*.
4. The left hand releases the *tsuka* and grips the *koiguchi* as the left foot pulls back during *kesa ni furi oroshite no chiburi*, i.e., *chiburi* that swings down along the *kesa* line.
5. Do *notō* without changing position.
6. Bring your back foot up next to the front foot. Move your right hand from the *tsuka* and assume *taitō shisei*, then lead off with your left foot and retreat back to the *moto no ichi* initial position.

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<sup>32</sup> After cutting upward, your right fist will be above the right shoulder when you turn the sword over for the return cut.

<sup>33</sup> After cutting downward, the position of your left fist and the *kissaki* are the same as described in “*Sanbon me, Dōsa* Section 2, [Footnote 25](#).”

## **6 Roppon me, Morote zuki**

### Yōgi, overview

While moving forward, you sense murderous intent (*sakki*) coming from three *teki* who are in front of and behind you. First, draw and diagonally cut (*nuki uchi*) the right side of *shōmen no teki*'s face in a single motion, and then stab them in the *sui getsu* using both hands. Next, cut down the *teki* behind you with *makko kara no kiri oroshi*. Continue on to realize victory by defeating another *teki*, who is coming at you from the *shōmen*, by cutting them down with *makko kara no kiri oroshi*.

### Dōsa, movements

1. Advance toward the *shōmen* starting on your right foot. Then as you step with your left foot, take hold of the sword with both hands. As you step on your right foot again, simultaneously open your upper body to the left and cut down to the chin with a diagonal *nuki uchi* to the *shōmen no teki*'s face.
2. Bring the rear foot up close to the front foot without any delay. As you bring the rear foot up, lower the sword to *chudan* and grasp the *tsuka* with your left hand. Without pausing, step out (*fumi komi*) on your right foot and stab the *shōmen no teki* in the *sui getsu* using both hands.
3. Look at the rear *teki* and then turn left by pivoting on your right foot. The sword pulls out with the turn as you step (*fumi kae*) to the left with your left foot. Bring the sword above your head into *furi kaburi* with *uke nagashi*. Turn to face the rear *teki* as you step out firmly (*fumi komi*) with the right foot and cut down with *makko kara no kiri oroshi*.<sup>34</sup>
4. Turn to face another *teki* coming toward you from the *shōmen* and step (*fumi kae*) to the left with your left foot. Step out firmly (*fumi komi*) with the right foot and cut down with *makko kara kiri oroshi*.
5. Without changing stance, your left hand goes to your *obi*, over your left hip, as you do *migi ni hiraite no chiburi*.
6. Keeping the same position, move your left hand from the *obi*, over your left hip, to the *koiguchi* and perform *notō*.
7. Bring your back foot up next to the front foot. Move your right hand from the *tsuka* and assume *taitō shisei*, then lead off with your left foot and retreat back to the *moto no ichi* initial position.

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<sup>34</sup> The sword is horizontal (parallel with the floor) and both fists stop in front of your navel after cutting down with *kiri oroshi*. This applies to all *makko kara no kiri oroshi* in all the *waza* that follow, i.e., up to #12 *Jyunihon me*.

## **7 Nanahon me, Sanpō giri**

### Yōgi, overview

While moving forward, you encounter three *teki* who are to your front, on your right and on your left. You sense their murderous intent (*sakki*), and first make a *nuki uchi* overhead drawing cut to the right *teki*. You next cut down the *teki* to the left with *makko kara no kiri oroshi*, and finally realize victory by cutting down the *shōmen no teki* at the front with *makko kara no kiri oroshi*.

### Dōsa, movements

1. Move forward starting with your right foot. Both hands grasp the sword as you step out with your left foot. While maintaining pressure on the *shōmen no teki* draw the sword and turn toward the right *teki* by pivoting on your left foot. As you turn, step your right foot slightly forward with *fumi komi* and make a *nuki uchi* overhead drawing cut to the right *teki's* chin.
2. After stepping out in *fumi komi*, leave your feet where they are and pivot on your right foot to face the *teki* on the left. As you turn to the left, your left hand grips the *tsuka* as you bring the sword above your head into *furi kaburi* with *uke nagashi*. Without pausing you then cut down the left *teki* with *makko kara no kiri oroshi*.
3. Pivot on your left foot as you turn to face the *shōmen no teki*. As you turn back to the *shōmen* bring the sword above your head into *furi kaburi* with *uke nagashi*. You then cut down the *shōmen no teki* with *makko kara no kiri oroshi* as you step out with right foot (*fumi komi*).
4. Show *zanshin* by taking *morote hidari jodan no kamae* while pulling back the right foot.
5. The left hand releases the *tsuka* and goes to the *obi*, over your left hip, as the left foot pulls back during *kesa ni furi oroshite no chiburi*, i.e., *chiburi* that swings down along the *kesa* line.
6. Without changing your stance, move your left hand from the *obi*, over your left hip, to the *koiguchi* and perform *notō*.
7. Bring your back foot up next to the front foot. Move your right hand from the *tsuka* and assume *taitō shisei*, then lead off with your left foot and retreat back to the *moto no ichi* initial position.

## **8 Hachihon me, Ganmen ate**

### Yōgi, overview

While moving forward, you encounter two *teki*, one in front and one behind you. You sense their murderous intent (*sakki*), and first strike the *shōmen no teki* in the face with the *tsuka*, i.e., *tsuka ate*. You follow this up by stabbing the rear *teki* in the *sui getsu*, and then go on to realize victory by cutting down the *shōmen no teki* with *makko kara no kiri oroshi*.

### Dōsa, movements

1. Move forward starting with your right foot. Both hands grasp the sword as you step out with your left foot. As you step out (*fumi komi*) with your right foot, simultaneously strike *teki* forcefully (fiercely) between the eyes with the *tsuka gashira*. The *saya* is thrust out with the *tsuka gashira* during the strike.
2. You immediately look at the rear *teki* as you pull back the *saya*, i.e., *saya biki*. Turn left by pivoting on the right foot to release the sword from the *saya*, i.e., *saya banare* and simultaneously step (*fumi kae*) to the left with your left foot. As you face the rear *teki*, place your right fist against your right upper hip with the blade edge pointing out to the side and the sword horizontal (parallel with the floor). Without pausing, step out (*fumi komi*) with your right foot, fully extend your right elbow without breaking your upper body posture, and stab the rear *teki* in the *sui getsu* with a *tsuki* thrust.<sup>35</sup>
3. Look at the *shōmen no teki*. Pull the sword (out of the rear *teki*) as you turn to the left by pivoting on your right foot, and then stepping (*fumi kae*) to the left with your left foot. Swing up into *furi kaburi* with *uke nagashi* and then grab hold of the *tsuka* with your left hand as you turn to face the *shōmen no teki*. Without pausing, you cut down the *shōmen no teki* with *makko kara no kiri oroshi* as you step out (*fumi komi*) with your right foot.
4. Without changing position, your left hand releases the *tsuka* and goes to your *obi*, over your left hip, as you perform a *chiburi* that opens to the right, i.e., *migi ni hiraite no chiburi*.
5. Without changing your stance, move your left hand from the *obi*, over your left hip, to the *koiguchi* and perform *notō*.
6. Bring your back foot up next to the front foot. Move your right hand from the *tsuka* and assume *taitō shisei*, then lead off with your left foot and retreat back to the *moto no ichi* initial position.

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<sup>35</sup> After the *tsuki* thrust, your right fist will be slightly lower than the *kissaki*.



## 9 *Kyūhon me, Soete-zuki*

### Yōgi, overview

While moving forward, you encounter a single *teki* to your left. Sensing murderous intent (*sakki*), you beat them to the punch (*kisen o seishite*) with a drawing cut (*nuki uchi*) along their right *kesa* line. You then realize victory by stabbing them in the abdomen with a supporting hand *tsuki*.

### Dōsa, movements

1. Move forward starting with your right foot. As you step with your left foot, place both hands on the sword and look at the *teki* to your left. Then after you step with your right foot use it as a pivot and turn to face *teki*. Make a drawing cut (*nuki uchi*) as you pull your left foot back and at the same time open your upper body to the left. The *nuki uchi* cuts down from *teki's* right collar (*kata guchi*) to their left side along the *kesa* line, i.e., *kesa ni nuki uchi*.<sup>36</sup>
2. Assume the *soete zuki no kamae*<sup>37</sup> stance by pulling the right foot slightly back with the toes turned slightly outward. Without pausing, you step in (*fumi komi*) with your left foot and simultaneously stab *teki* in the abdomen with *tsuki*.<sup>38</sup>
3. Without moving the position of the left hand, hold the blade edge facing forward and downward as you withdraw it (out of *teki*). In this stance, i.e., *kamae*,<sup>39</sup> move your right fist to a position in front of the right breast, and you demonstrate *zanshin*.
4. Your left hand releases the sword blade and grasps the *koiguchi*. You perform a *chiburi* following the blade edge and opening to the right, i.e., *migi ni hiraite no chiburi*, as you pull back your left foot.
5. Perform *notō* without changing your stance.
6. Bring your back foot up next to the front foot. Move your right hand from the *tsuka* and assume *taitō shisei*, then lead off with your left foot and retreat back to the *moto no ichi* initial position.

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<sup>36</sup> After the *kesa ni nuki uchi* drawing cut, the right fist stops at the height of your navel, and the *kissaki* stops slightly higher than your right fist.

<sup>37</sup> *Soete zuki no kamae*; the left hand firmly pinches the mid-point of the blade *mune* between the thumb and index finger. The right hand holds the *tsuka* at the right upper hip, with the blade edge pointing down and the sword horizontal (parallel with the floor). Stand in a posture with your upper body opening to the right.

<sup>38</sup> The sword is horizontal (parallel with the floor), and your right fist stops in front of your navel after the *tsuki* thrust.

<sup>39</sup> When you are in this *kamae*, the left hand pinches the sword blade, i.e., *tō shin*, between the thumb and index finger with your palm facing downward. Your right arm is slightly extended and at roughly a right angle to the sword.

## 10 *Jippon me, Shihō giri*

### Yōgi, overview

While moving forward, you encounter four *teki*. Upon sensing their murderous intent (*sakki*), you beat them to the punch (*kisen o seishite*) by first striking the *teki* to your right front diagonal on their right fist with *tsuka ate* just as they start to draw. You next stab the *teki* left diagonally behind you in the *sui getsu*. You then realize victory by next cutting down the right forward diagonal *teki*, then the right back diagonal *teki*, and finally the left forward diagonal *teki*. The final three strike are all *makko kara no kiri oroshi* cuts.

### Dōsa, movements

1. Move forward starting with your right foot. As you step with your left foot and place both hands on the sword, you look at the *teki* who is diagonally forward on your right. Push out with the *saya* just as *teki* tries to draw their sword, then you strike their right fist with the flat of the *tsuka* at the same time that you step out (*fumi komi*) with the right foot.
2. Immediately look at the *teki* who is diagonally behind you on the left. As you turn your head to look, unsheathe the sword with *saya biki* using your left hand. At the moment the *kissaki* is released from the *koiguchi*, you turn left to engage *teki* with *hitoe mi*<sup>40</sup> and place the *mono uchi* area of the sword's *mune* on your left breast.<sup>41</sup> Without pausing, simultaneously step out (*fumi komi*) with your left foot, squeeze your left hand inward, and extend your right elbow to stab *teki's sui getsu*.
3. Look at the *teki* who is diagonally forward on your right. As the sword is pulled out (of *teki*) and goes above your head into *furi kaburi* the left hand grips the *tsuka*. Turn right to face *teki* by pivoting on your right foot, then simultaneously step out (*fumi komi*) with your left foot and cut them down with *makko kara no kiri oroshi*.
4. As you look at the *teki* who is diagonally behind you on the right, pivot on your left foot and make *furi kaburi* using the *uke nagashi* motion. At the same time as you turn to face this *teki*, step out (*fumi komi*) with your right foot and cut them down with *makko kara no kiri oroshi*.
5. While turning left to look at the *teki* behind you (diagonally in front of you on the left) use your right foot as the pivot for the turn. As you turn, step (*fumi kae*) with your left foot into the *waki gamae* stance, and then make *furi kaburi* using the *uke nagashi* motion. As you step out (*fumi komi*) with your right foot simultaneously cut them down with *makko kara no kiri oroshi*.
6. Show *zanshin* by taking *morote hidari jodan no kamae* as you pull back the right foot.
7. The left hand releases the *tsuka* and goes to the *obi*, over your left hip, as the left foot pulls back during *kesa ni furi oroshite no chiburi*, i.e., *chiburi* that swings down along the *kesa* line.
8. Without changing your stance, move your left hand from the *obi*, over your left hip, to the *koiguchi* and perform *notō*.
9. Bring your back foot up next to the front foot. Move your right hand from the *tsuka* and assume *taitō shisei*, then lead off with your left foot and retreat back to the *moto no ichi* initial position.

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<sup>40</sup> *Hitoe mi* = the upper body is opened more than a *hanmi* stance and facing almost completely sideways.

<sup>41</sup> When placing the sword's *mune* on the left breast and executing the *tsuki* thrust, the upper body position is the same as in *Yonhon me*, [Tsuka ate](#).

## 11 *Jyūippon me, Sō giri*

### Yōqi, overview

While moving forward, you sense murderous intent (*sakki*) coming from a *teki* in front of you. You beat them to the punch (*kisen o seishite*) by first attacking their left diagonal *men*, next their right shoulder, then their left *dō* with *kiri oroshi* cuts. Continue with a horizontal cut to their waist and lower abdomen, and finally realize victory by cutting them down with *makko kara no kiri oroshi*.

### Dōsa, movements

1. Move forward starting with your right foot. As you step with your left foot place both hands on the sword. Step with your right foot and draw out (the sword) to the front. As you pull your right foot back close to the left foot swing up into *furi kaburi* using the *uke nagashi* motion and grasp the *tsuka* with your left hand. Without pausing, step out (*fumi komi*) with your right foot and cut the *shōmen no teki* from their left diagonal *men* down to the chin with *kiri oroshi*.
2. After cutting down with *kiri oroshi*, bring the sword back above your head into *furi kaburi* following the direction of the *mune*. Step out (*fumi komi*) with the right foot and cut the *shōmen no teki* from their right collar (*kata guchi*) down to the *sui getsu* with *kiri oroshi*.
3. After cutting down with *kiri oroshi*, bring the sword back above your head into *furi kaburi* following the direction of the *mune*. Step out (*fumi komi*) with the right foot and cut the *shōmen no teki* from their left armpit down to the navel with *kiri oroshi*.<sup>42</sup>
4. After cutting down with *kiri oroshi*, bring the sword back above your head into *furi kaburi* following the direction of the *mune*. Move the cutting edge forward, so that the sword is level with your left upper hip. Without stopping the sword, step (*fumi komi*) forward with your right foot and cut the *shōmen no teki* horizontally, from right to left, across their hips and abdomen.
5. Without stopping after the horizontal cut, bring the sword back above your head into *furi kaburi*. Step out (*fumi komi*) with the right foot and cut down the *shōmen no teki* with *makko kara no kiri oroshi*.
6. Without changing stance, your left hand goes to your *obi*, over your left hip, as you do *migi ni hiraite no chiburi*.
7. Without changing your stance, move your left hand from the *obi*, over your left hip, to the *koiguchi* and perform *notō*.
8. Bring your back foot up next to the front foot. Move your right hand from the *tsuka* and assume *taitō shisei*, then lead off with your left foot and retreat back to the *moto no ichi* initial position.

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<sup>42</sup> The sword is horizontal (parallel with the floor) after you cut down to the navel.

## **12 Jyūnihon me, Nuki uchi**

### Yōqi, overview

Unexpectedly a *teki*, standing directly across from you, suddenly slashes at you. As you draw your sword up, move backwards so that *teki*'s sword cuts the air, and you then realize victory by cutting down with *makko kara no kiri oroshi*.

### Dōsa, movements

1. Swiftly grasp the sword with both hands while standing up straight. Pull your left foot backwards, then pull your right foot close to the left foot. While moving back, quickly draw the sword up above your head and grab the *tsuka* with your left hand. Without pausing, you step in (*fumi komi*) with your right foot as you cut down with *makko kara no kiri oroshi*.
2. As you pull your right foot behind your left foot, your left hand releases the *tsuka* and goes to your *obi*, over your left hip, and at the same time perform a *chiburi* that opens to the right, i.e., *migi ni hiraite no chiburi*.
3. Without changing your stance, move your left hand from the *obi*, over your left hip, to the *koiguchi* and perform *notō*.
4. Bring your back foot up next to the front foot. Move your right hand from the *tsuka* and assume *taitō shisei*, then step forward with your right foot and return to the *moto no ichi* initial position.

### III. *Hosoku*, Supplementary Information

1. *Shinden-nai de no shutsu jyō/tai jyō ni okeru Ashi no Hakobi-kata / Mawari-kata*, how to move your feet and turn when entering and leaving the court inside the *shinden*

When performing a special *enbu* in the *shinden* (sacred hall) at a *Shintō* shrine, enter the *shinden* with your *shimo no ashi*<sup>43</sup> foot, and withdraw from the court with your *kami no ashi*<sup>44</sup> foot. Turn towards your *kami no ashi* foot to change direction.

2. *Shinden-nai ni okeru shinza e no rei*, bow to the *shinza* while inside the *shinden*

When you are in a *shinden* (sacred hall), face the *shinza* (altar) in the *keitō shisei* position, and sit down, i.e., *chakuza*, according to the procedure outlined in *Sahō*, [Section 5.1](#). With the left hand, move the sword from your left thigh slightly forward and to the right, and place your right hand to the inner side of the left hand. Place your right index finger on the *tsuba* and hold the *sageo* near the *koiguchi* with your remaining four fingers, in order to transfer the sword to your right hand. As you place your left hand on your left upper thigh, move the *kojiri* from behind you on the left to behind you on the right. Place the sword quietly on the floor with your right hand so that it is about one fist away from and parallel to your thigh, with the blade edge facing inward and the *tsuba* lined up with your kneecap. Release your right hand from the sword and place it on your right upper thigh, and then perform a kneeling bow, i.e., *zarei*, as described in *Sahō*, [Section 5.4](#). Reverse the order of these steps when you return the sword to your left thigh.

3. *Sōgo no Zarei*, mutual keeling bow

It is done in the same way outlined in Section 2 above, “*Shinden-nai ni okeru shinza e no rei*, bow to the *kamiza* while inside the *shinden*.” In the situation where you are facing your sensei or senpai, lower your head before they do and raise your upper body after they raise theirs.

4. *Yagai de no tō rei*, bow to the sword while outdoors

From the *keitō shisei* position, bring your right hand under your left hand while moving your left hand slightly forward and to the right. Place your right thumb on the *tsuba* and hold the *sageo* near the *koiguchi* with your remaining four fingers. With the blade facing away from you and your right elbow extended, place your left hand on the *saya* near the *kojiri* with your “palm” facing upward. Hold the sword at eye level with both hands and bow to it respectfully. When performing the *hajime no tō rei* beginning bow to the sword, the *kojiri* is inserted into the obi at a point in the middle of your abdomen and you assume *taitō*. The *owari no tō rei* ending bow to the sword, finishes when the sword is placed, pointing to the rear, at your left side, and you assume the *keitō shisei* position.

5. *Sagetō Shisei*, posture when holding the sword

Grip the *koiguchi* lightly with the *sageo* in your left hand so that the blade points up. Stand naturally and hold the sword at your side so that the *kojiri* points down behind you. Take this position when you are resting, or on a break.

6. *Enbu no kokoro'e*, *enbu* guidelines

For all *enbu* performances, it is important to pay attention to what is called the unity of spirit, sword, and body, i.e., *ki ken tai no icchi*, which means having full spirit, using the correct principles of the sword and correct posture. It is important to put your whole heart and soul into your performance and try to “do it” with the mindset as if you are dueling with real swords, i.e., *shinken shōbu*.

7. *Kokyu*, breathing

As a general rule, start each *waza* upon the third inhalation. It is preferable to complete each *waza* in a single breath. If you cannot do that, it is important to not show your breathing to the *teki*, i.e., do not allow *teki* to perceive how you are breathing.

---

<sup>43</sup> *Shimo no ashi* = foot farthest from the *shinza* or *kamiza*. This will be your left foot when standing on the venue centerline, i.e., *seichusen*, directly in front of the *shinza* or *kamiza*.

<sup>44</sup> *Kami no ashi* = foot closest to the *shinza* or *kamiza*. This will be your right foot when standing on the venue centerline, i.e., *seichusen*, directly in front of the *shinza* or *kamiza*.

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All Japan Kendō Federation, 6<sup>th</sup> ed. (2006)

8. Tsuka no nigiri kata, how to grip the tsuka

The right hand grips the *tsuka* near the base of the *tsuba*, i.e., *tsuba moto*, while the left hand grips the *tsuka* above the *tsuka gashira* leaving space so that your little finger does not touch the *maki dome*.<sup>45</sup> Put more strength into your lower rather than upper arm muscles. Tighten your pinky and ring fingers while keeping the other fingers loose so you can grip softly with your entire “palm” touching the *tsuka*. Hold the *tsuka* as if you were softly clutching a chicken’s egg.

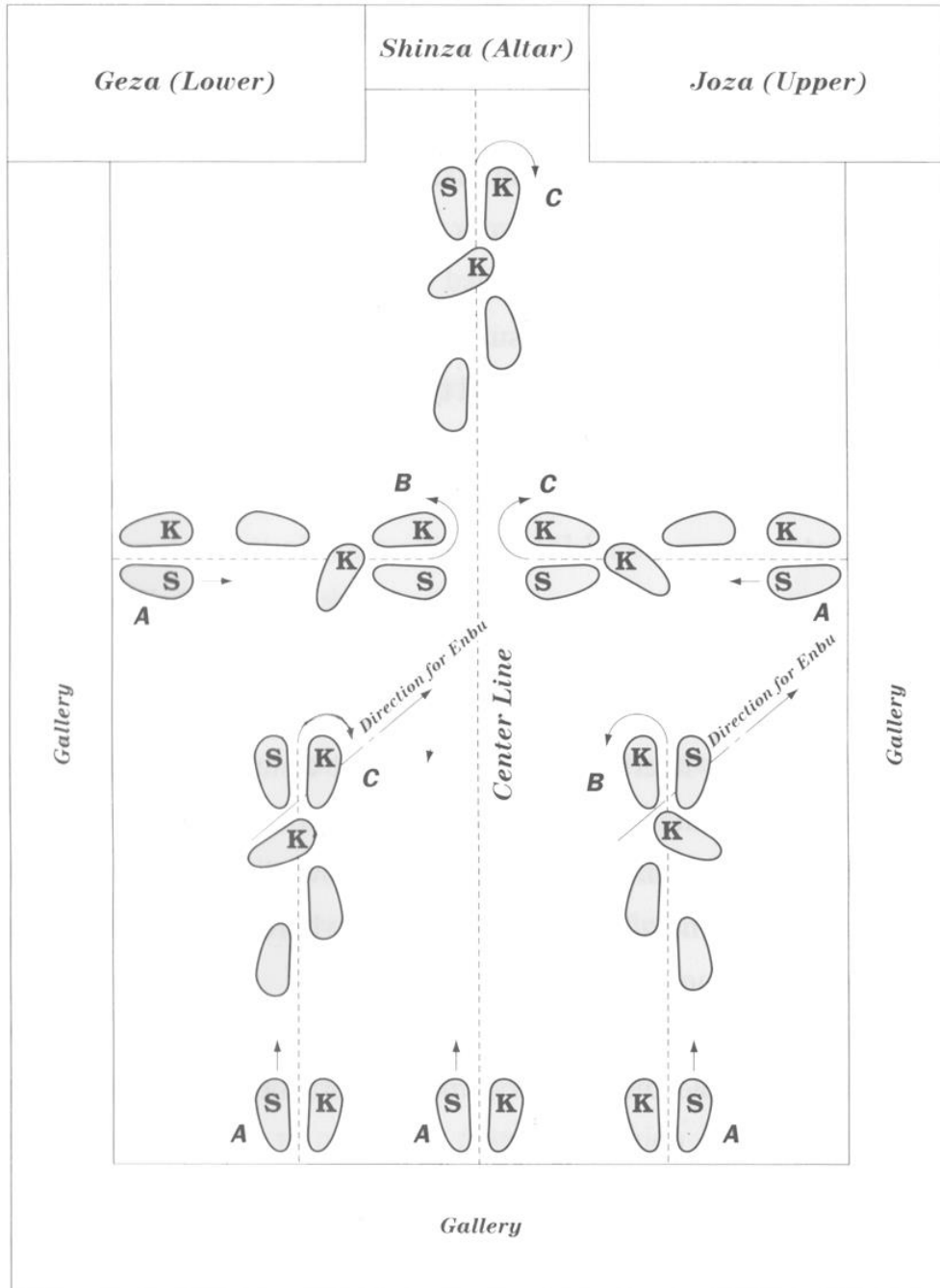
9 Sageo

As a general rule, a *sageo* should be tied to your sword. The tying and handling of the *sageo* should be done according to the method specified by each school. However, depending upon the situation, a *sageo* may be omitted.

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<sup>45</sup> *Maki dome* = refer to the sword furnishing diagram.

Footwork and turning when entering and exiting the court inside the *shinden*



**All Japan Kendō Federation Iai Shinpan and Shinsa Checkpoints**

All Japan Kendō Federation, Incorporated Foundation

*Sahō (Reihō)*, Etiquette (Manners)

Is the prescribed sequence of *reihō* properly demonstrated?

1, *Mae*

- ① During *nuki tsuke* is there sufficient *saya biki*?
- ② Is *furi kaburi* assumed with the feeling of thrusting back along side of the left ear?
- ③ Did the *kissaki* not drop below the horizontal plane during *furi kaburi*?
- ④ Was the *kiri oroshi* done without pausing?
- ⑤ Is the *kissaki* slightly down after finishing the *kiri oroshi* cut?
- ⑥ Is the posture during *chiburi* correct?
- ⑦ Is *nōtō* done correctly?

2, *Ushiro*

- ① When finishing the simultaneous sword draw and turn, does the left foot go slightly left with the *fumi komi* step?
- ② Is there correct *nuki tsuke* to the *teki's* temple?

3, *Uke nagashi*

- ① Does the position of the *uke nagashi* sufficiently protect the upper body?
- ② Does the left foot pull back behind the right foot with the *kesa giri* cut?
- ③ Does the left fist stop in front of the navel with the *kissaki* sword slightly down?

4, *Tsuka ate*

- ① Does the *tsuka gashira* strike the *teki's sui getsu* with certainty?
- ② Does the right elbow fully extend for the *tsuki* toward the *teki* and does the left hand grip the *koiguchi* in front of the navel so as to squeeze it with an inward twisting motion?
- ③ Is the sword pulled out while swinging it above the head into *furi kaburi*, and then cutting straight down with *kiri oroshi* to the front *teki*?

5, *Kesa giri*

- ① When the sword is rotated after the *gyaku kesa* cut, is the right hand above the right shoulder?
- ② Does the *kesa chiburi* happen concurrently with the left hand grasping the *koiguchi* and the left foot moving backward?

6, *Morote zuki*

- ① Does the right oblique *nuki uchi* to the *teki's* face cut down to the chin?
- ② When assuming *chudan* does the rear foot move toward the front foot, and is the *tsuki* thrust made correctly to the *sui getsu*?
- ③ Is the sword pulled out with *uke nagashi* into *furi kaburi*?

7, *Sanpō giri*

- ① Does the *nuki uchi* to the right *teki* cut down to the chin?
- ② Turning to the left *teki*, is the *makko kara no kiri oroshi* downward cut done without pause?
- ③ After the *uke nagashi* motion into *furi kaburi*, and cutting down with *kiri oroshi* has the sword stopped on the horizontal plane?



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**All Japan Kendō Federation Iai Shinpan and Shinsa Checkpoints (Continued)**

8, *Ganmen ate*

- ① Is the *tsuka gashira* correctly thrust to the space between the eyes?
- ② When confronting the *rear teki* is the right hand correctly placed on the right upper hip?
- ③ Facing completely to the rear *teki*, is the heel slightly raised?
- ④ Is the *tsuki* made without the (rear) toes pointing to the side in *kagi ashi*?

9, *Soete zuki*

- ① After the *nuki uchi* drawing cut is made on the right *kesa* line, does the right fist finish at the same height as the navel, and is the *kissaki* slightly higher than the right hand?
- ② Does the left hand firmly pinch the blade midway along its length between the thumb and index finger, with the right fist on the right upper hip?
- ③ After piercing the abdomen with *tsuki*, does the right fist stop in front of the navel?
- ④ During *zanshin*, is the right elbow straight, i.e., not bent, and is the right fist held at the height of the right breast?

10, *Shihō giri*

- ① When striking with the *tsuka*, is the flat side used to make a strong and certain hit?
- ② After *saya biki*, is the sword's *mono uchi mune* touching the left breast, with a sharp and clear *tsuki* thrust to the *sui getsu*?
- ③ When the *tsuki* thrust is made, does the left hand grasping the *koiguchi* move toward the navel, and are both hands used during the *shibori komi* squeeze?
- ④ Because there is no stop at *waki gamae*, is *furi kaburi* assumed without pausing at *waki gamae*?

11, *Sō giri*

- ① Is *uke nagashi* used to draw the sword up into *furi kaburi*?
- ② Are the cuts made using *okuri ashi* footwork?
- ③ Is the lower abdominal cut made with the blade edge correctly aligned on the horizontal plane?

12, *Nuki uchi*

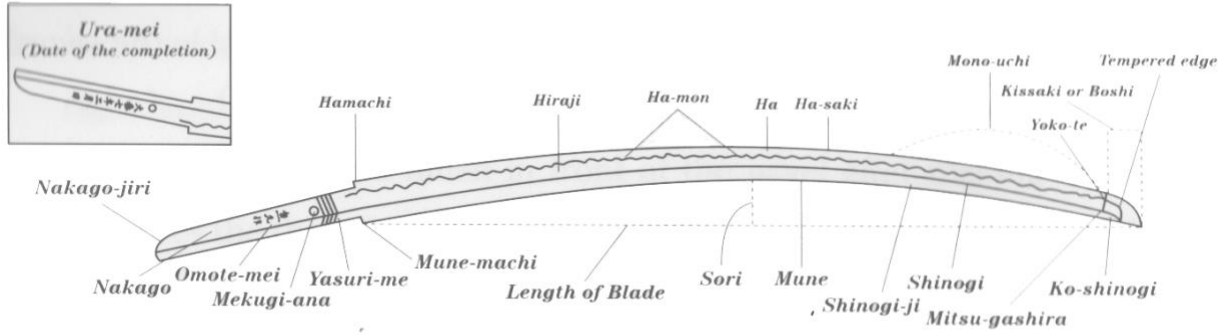
- ① Is the left foot pulled back far enough when the sword is drawn up?
- ② Is the right hand held on the body centerline when the sword is drawn up?

September 17, 1988

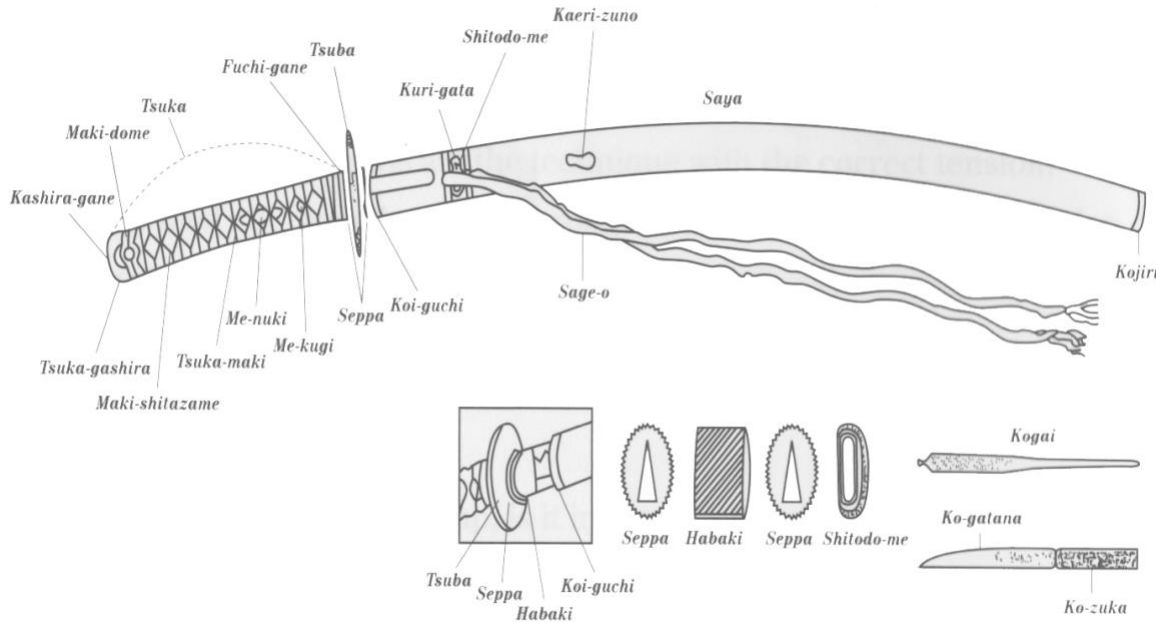
※ Forms 11 & 12 added - November 2, 2000

Japanese *Nihontō* Sword and Fittings Terminology

Tō shin (Uchi Katana)



Koshirae (Uchi Katana Koshirae)



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**All Japan Kendō Federation, 6<sup>th</sup> ed. (2006)**

**Appendix**

1<sup>st</sup> Edition

Established May 1969.

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政岡 壱実

Masaoka, Katsutane

Committee Members

山 蔦重吉

Yamatsuta, Shigeyoshi

紙本 栄一

Kamimoto, Eiichi

檀 崎友影

Danzaki, Tomoaki

沢 山収蔵

Sawayama, Shuzo

額 田 長

Nukata, Hisashi

*Seitei* Committee Members

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吉 沢一喜

Yoshizawa, Kazuki

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Yamamoto, Harusuke

山 蔦重吉

Yamatsuta, Shigeyoshi

紙本 栄一

Kamimoto, Eiichi

檀 崎友影

Danzaki, Tomoaki

大村 唯次

Ohmura, Tadaji

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Nukata, Hisashi

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Yamatsuta, Shigeyoshi

森原 一二

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Kamimoto, Eiichi

山本 春介

Yamamoto, Harusuke

沢 山収蔵

Sawayama, Shuzo

環 量

Tamaki, Hakaru

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All Japan Kendō Federation, 6<sup>th</sup> ed. (2006)

**Appendix (Continued)**

2<sup>nd</sup> Edition

Revised on December 6, 1976, effective the same day.

*laidō* Committee

Chairman	紙本栄一	Kamimoto, Eiichi
Committee Members	伊沢善作	Izawa, Zensaku
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	環 量	Tamaki, Hakaru
	檀崎友影	Danzaki, Tomoaki
	妻木正麟	Tsumaki, Seirin
	中嶋五郎蔵	Nakajima, Gorozo
	額田 長	Nukata, Osamu
	橋本正武	Hashimoto, Masatake
	細間清志	Hosoma, Kiyoshi
	三谷義里	Mitani, Yoshimasa

3<sup>rd</sup> Edition

Added 3 new forms to the existing set of 7 forms on March 21, 1980, effective April 1<sup>st</sup> the same year.

*laidō* Committee

Chairman	紙本栄一	Kamimoto, Eiichi
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	檀崎友影	Danzaki, Tomoaki
	妻木正麟	Tsumaki, Seirin
	額田 長	Nukata, Osamu
	橋本正武	Hashimoto, Masatake
	細間清志	Hosoma, Kiyoshi
	三谷義里	Mitani, Yoshimasa
	和田八郎	Wada, Hachiro
	相楽芳三	Sagara, Yoshizo

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All Japan Kendō Federation, 6<sup>th</sup> ed. (2006)

**Appendix (Continued)**

4<sup>th</sup> Edition

Revised on September 17, 1988, effective November 1<sup>st</sup> the same year.

*Seitei* Committee

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檀崎友影	Danzaki, Tomoaki
環 量	Tamaki, Hakaru

*laidō* Committee

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佐藤 毅	Sato, Tsuyoshi	

5<sup>th</sup> Edition

Added 2 new forms to the existing set of 10 forms on November 2, 2000, effective April 1, 2001.

*laidō* Committee

Chairman	児嶋 克	Kojima, Masaru
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	河村好雄	Kawamura, Yoshio
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	福田一男	Fukuda, Kazuo
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	藤田光明	Fujita, Mitsuaki
Executive Secretary	小倉 昇	Ogura, Noboru

**Zen Nippon Kendō Renmei Iai (Kaisetsu)**  
**All Japan Kendō Federation, 6<sup>th</sup> ed. (2006)**

**Appendix (Continued)**

6th Edition

Ammended on March 14, 2006, effective April 1st of the same year.

laidō Committee

Chairman	上野貞紀	Ueno, Sadanori
Committee Members	河口俊彦	Kawaguchi, Toshihiko
	岸本千尋	Kishimoto, Chihiro
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	安永 毅	Yasunaga, Tsuyoshi
	山崎 誉	Yamazaki, Takashige
	山崎正博	Yamasaki, Masahiro
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All Japan Kendō Federation, 6<sup>th</sup> ed. (2006)

**Glossary**

<i>Ago</i>	顎	chin, jaw
<i>Ayumi ashi</i>	歩み足	walking footwork
<i>Chakusō</i>	着装	dress, donning, put on the uniform
<i>Chakuza</i>	着座	taking a seat, sitting down
<i>Chiburi</i>	血振り	shaking off blood (contraction of <i>chiburui</i> )
<i>Chiburui</i>	血振るい	shaking off blood
<i>Chūdan</i>	中段	middle level
<i>Dō</i>	胴	trunk, torso
<i>Dōjō</i>	道場	hall used for martial arts training (more correctly <i>dōjyō</i> )
<i>Dōsa</i>	動作	movements
<i>Enbu</i>	演武	demonstration, performance
<i>Enbu sen</i>	演武線	performance line
<i>Fuchi gane</i>	縁金	metal collar at the junction of the <i>tsuka</i> and <i>tsuba</i>
<i>Fumi kae</i>	踏みかえ	change position by stepping
<i>Fumi komi</i>	踏み込み	step out firmly, step into it (e.g, someone's territory), force into
<i>Furi kaburi</i>	振り被り	swinging above the head
<i>Ganmen</i>	顔面	a person's face
<i>Gedan</i>	下段	lower level
<i>Geza</i>	下座	lower seat
<i>Gyaku</i>	逆	reverse, opposite
<i>Ha</i>	刃	edge of the blade
<i>Habaki</i>	釷	metal collar on the blade side of the <i>tsuba</i>
<i>Hajime</i>	始め	start, begin
<i>Hakama</i>	袴	man's formal divided skirt
<i>Hangan</i>	半眼	eyes half-closed, squinting
<i>Hanmi</i>	半身	stance with body at an angle to <i>teki</i>
<i>Hara</i>	腹	abdomen, belly, stomach
<i>Hassō no kamae</i>	八相の構え	one of the basic <i>kendō</i> stances, forearms form a 八 shape & <i>tsuba</i> at cheek
<i>Ha saki</i>	刃先	cutting edge
<i>Ha suji</i>	刃筋	blade line (plane from the back of the sword to blade edge)
<i>Hiki nuki</i>	引き抜き	to pull the sword out (of <i>teki's</i> body) after <i>tsuki</i>

**Zen Nippon Kendō Renmei Iai (Kaisetsu)**  
All Japan Kendō Federation, 6<sup>th</sup> ed. (2006)

<i>Hitoe mi</i>	一重み	single thickness body position, standing completely sideways
<i>Iai goshi</i>	居合腰	posture with bent knees and lowered hips
<i>Iai hiza</i>	居合膝	half kneeling position with right knee up, also known as <i>tate hiza</i>
<i>Jōdan</i>	上段	upper level
<i>Jōza</i>	上座	upper seat
<i>Jutsu gi</i>	術技	technique
<i>Jyo ha kyū</i>	序破急	artistic modulations; opening, middle and climax (end)
<i>Kagi ashi</i>	鉤足	standing with your back foot pointing outward
<i>Kaisetsu</i>	解説	instruction manual, explanation, commentary
<i>Kaishi sen</i>	開始線	starting line
<i>Kamae</i>	構え	posture, stance
<i>Kami no ashi</i>	上の足	foot closest to the <i>shinden</i> or <i>kamiza</i>
<i>Kamiza</i>	上座	seat of honor, head of the table
<i>Kashira gane</i>	頭金	sword pommel at end of <i>tsuka</i>
<i>Kata guchi</i>	肩口	collar, junction of the neck and shoulder
<i>Keitō shisei</i>	携刀姿勢	holding the sword at your left hip position
<i>Kesa</i>	袈裟	diagonal line of the monk's sash
<i>Kensen</i>	剣先	sword tip
<i>Ki gamae</i>	気構え	stance that is ready to attack
<i>Kihaku</i>	気迫	strong spirit, vigor, also 気魄
<i>Kiri</i>	斬り	killing, beheading
<i>Kiri</i>	切り	cutting, slicing
<i>Kiri oroshi</i>	切り下ろし	cut down
<i>Kissaki</i>	切っ先	tip of the sword, literally cutting tip
<i>Kisen</i>	機先	forestall, act in advance of (someone) in order to prevent them from doing something
<i>Kisen o seishite</i>	機先を制して	beat them to the punch, get the drop on them, to forestall
<i>Ki zeme</i>	気攻め	act of overwhelming your opponent with strong mind and spirit
<i>Koiguchi</i>	鯉口	mouth of the saya
<i>Koiguchi o kiri</i>	鯉口を切り	initial release of the sword from the <i>saya</i>
<i>Kojiri</i>	鐙	closed end of <i>saya</i>
<i>Komekami</i>	こめかみ	temple



**Zen Nippon Kendō Renmei Iai (Kaisetsu)**  
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<i>Koshi</i>	腰	hips, loins
<i>Koshirae</i>	拵え	sword mounting style, sword furniture
<i>Koshi o nobasu</i>	腰を伸ばす	stretch out the hips
<i>Kuri kata</i>	栗形	chestnut shaped attachment on the <i>saya</i> for the <i>sageo</i>
<i>Maai</i>	間合	distance, interval
<i>Mae</i>	前	in front, forward
<i>Maki dome</i>	巻止	knot near the <i>kashira</i> securing the <i>tsuka</i> wrap
<i>Makkō kiri</i>	真っ向斬り	downward vertical cut from <i>jodan/furi kaburi</i>
<i>Men</i>	面	face, surface
<i>Mekugi</i>	目釘	peg to secure <i>tsuka</i> to the blade
<i>Menuki</i>	目貫	decorative fittings located under the <i>tsuka</i> handle wrapping cords
<i>Mi gamae</i>	身構え	stance that is ready to respond to <i>teki</i>
<i>Mono uchi</i>	物打	last third of blade (near the <i>kissaki</i> )
<i>Morote</i>	諸手	both hands (used together)
<i>Moto no ichi</i>	元の位置	initial position, original location
<i>Mune</i>	棟	back ridge of the blade
<i>Nodo</i>	喉	throat
<i>Nōtō</i>	納刀	resheathing the sword
<i>Nuki age</i>	抜き上げ	draw up
<i>Nuki tsuke</i>	抜きつけ	draw out
<i>Nuki uchi</i>	抜き打ち	draw and strike, drawing cut
<i>Nyū jyō</i>	入場	entering the place of performance
<i>Obi</i>	帯	belt used to hold the <i>saya</i> , worn <i>under hakama</i>
<i>Okuri ashi</i>	送り足	foot shifting that leads with the front foot, as in <i>kendo</i>
<i>Orishiki</i>	折敷	kneeling in the <i>sonkyo</i> position with one knee on the floor
<i>Rei</i>	礼	gratitude, etiquette, bow
<i>Reihō</i>	礼法	etiquette, courtesies, manners
<i>Ryūha</i>	流派	school, tradition
<i>Sabaki</i>	捌き	handling, control, management
<i>Sageo</i>	下げ緒	cord on the <i>saya</i>
<i>Sahō</i>	作法	procedures, manners, etiquette
<i>Sakate</i>	逆手	reverse grip

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**All Japan Kendō Federation, 6<sup>th</sup> ed. (2006)**

<i>Sakki</i>	殺気	thirst for blood, bloodlust, determination to kill
<i>Sanpō</i>	三方	three directions
<i>Sashi nari</i>	差しなり	<i>saya</i> stays at the same angle it is worn, draw in the direction of the <i>saya</i> .
<i>Saya</i>	鞘	scabbard
<i>Saya biki</i>	鞘引き	pulling back the <i>saya</i>
<i>Saya banare</i>	鞘放れ	releasing the <i>kissaki</i> from the <i>saya</i>
<i>Seichusen</i>	正中線	centerline of the venue (for your <i>enbu</i> )
<i>Seitei</i>	制定	established, developed, enactment, creation
<i>Seiza</i>	正座	sitting on the soles of your feet, with the tops of your feet flat to the floor
<i>Seme</i>	攻め	taking the initiative by attacking the opponent with full spirit and pressure
<i>Seppa</i>	切羽	thin flat oval washer on either side of the <i>tsuba</i>
<i>Shihō</i>	四方	four directions
<i>Shimo no ashi</i>	下の足	foot farthest from the <i>shinzen</i> or <i>kamiza</i>
<i>Shimoza</i>	下座	lower seat, seat at bottom of the table
<i>Shinden</i>	神殿	temple; sacred place; shrine; sanctuary, main hall in a <i>Shintō</i> shrine
<i>Shinken</i>	真剣	real sword
<i>Shinsa</i>	審査	examination
<i>Shinza</i>	神座	altar, place containing the sacred objects of a shrine
<i>Shinzen</i>	神前	in front of the altar
<i>Shinogi</i>	鎧	ridge on the side of the blade
<i>Shisei</i>	姿勢	posture, stance
<i>Shōmen</i>	正面	front
<i>Shitodo me</i>	鷓目	metal eyelet on the <i>kuri kata</i> used as an accent for aesthetic purposes, literally “quail’s eye”
<i>Shūgyō</i>	修業	pursuit of knowledge, studying, learning, training
<i>Shumoku ashi</i>	撞木足	standing with both foot pointing outward, not pointing forward
<i>Shutsu jyō</i>	出場	going out to start the performance, to go on stage
<i>Soete</i>	添え手	assisting hand, attached hand, accompanying hand
<i>Sō giri</i>	総切り	general/overall/total cutting
<i>Sogo</i>	相互	mutual, reciprocal
<i>Sonkyo</i>	蹲踞	formal squat with both knees bent as a sign of courtesy
<i>Sori</i>	反り	curve of the blade

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<i>Sui getsu</i>	水月	solar plexus
<i>Tai atari</i>	体当たり	body check, collision with opponent resulting from strike to <i>teki</i>
<i>Tai jyō</i>	退場	leaving the place of performance
<i>Taitō shisei</i>	帯刀姿勢	standing position with the sword in the <i>obi</i>
<i>Tanagokoro</i>	たなごころ	palm of your hand
<i>Tanden</i>	丹田	point below the navel
<i>Teki</i>	敵	enemy, adversary, foe
<i>Te no uchi</i>	手の内	method of gripping the sword, literally “inside of the hands”
<i>Tō rei</i>	刀礼	bow to the sword
<i>Tō shin</i>	刀身	sword blade, body of the sword
<i>Tsuba</i>	鐔	sword guard, (also written as 鐔)
<i>Tsuba moto</i>	鐔元	base of the <i>tsuba</i> , location where the <i>tsuba</i> contacts the blade
<i>Tsuka</i>	柄	handle
<i>Tsuka ate</i>	柄当て	striking with the handle
<i>Tsuka gashira</i>	柄頭	pommel
<i>Tsuka ito</i>	柄糸	cord used to wrap the handle
<i>Tsuka maki</i>	柄巻	handle wrap (thread or leather)
<i>Tsuki</i>	突き	thrusting strike, stab
<i>Uke</i>	受け	receive
<i>Uke nagashi</i>	受け流し	parry of the opponent’s sword
<i>Ushiro</i>	後ろ	behind, rear
<i>Waza</i>	技	forms, techniques
<i>Yōgi</i>	要義	essense, overview
<i>Zanshin</i>	残心	remaining mind, alertness, remorse
<i>Zarei</i>	座礼	bowing while kneeling or sitting
<i>Zen Ken Ren</i>	全剣連	All Japan Kendō Federation, <i>Zen Nippon Kendō Renmei</i>

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**Acknowledgements**

This document is a line-by-line Japanese to English translation of the *Zen Nippon Kendō Renmei Iai (Kaisetsu)*. The current 6<sup>th</sup> edition of the *ZNKR Iai (Kaisetsu)* was published in 2006 and is the official standard for *seitei iai*. This translation was created in an effort to close the knowledge gap facing non-Japanese speaking *iaidō* practitioners, and to better help them understand what is specified in the *kaisetsu*, instruction manual.

When using this instruction manual please keep in mind that *Zen Nippon Kendō Renmei Iai* is a living art form, having great depth. Therefore, the details regarding how to do the various *waza* are beyond this text. Students of *iaidō* are encouraged to actively seek advice from senior *dōjō* members and their *sensei*. Attending seminars and other events to further your *iaidō* knowledge is strongly encouraged.

It is hoped that this document will be used by *iaidō* practitioners around the world. Please download a PDF of this translation from the [Idaho Kendo Club](http://www.idaho-kendo.com) website and feel free to share it with others who are studying to improve their *iaidō*. All portions of the translation were done in the spirit of capturing exactly what is stated in the "*kaisetsu*" while striving to provide natural English phrasing.

This text should allow non-Japanese speakers to better understand subtle points that can only be grasped using the original Japanese language. For that reason, where possible technical terms are used without translation. However, the glossary section was created to carefully define all Japanese terms used in this document.

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Thank you for your enthusiasm and interest in *iaidō* and your support for this project. Train hard and have fun.

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