

The Glossary

- *Agura shibari* - Generalized term for any tie where the submissive partner is bound and sits in a crossed legged ("Indian style") position. Sometimes referred to in historical sources as the *Zazen shibari*, taken from the crossed legged Zen Buddhist prayer position. Although somewhat similar in appearance, this tie should not be confused with the far more restrictive *Ebi shibari*.
 - *Aomuke zuri (tsuri)* - Generalized term for any suspension (*tsuri*, see below) where the subject is suspended face up.
 - *Asanawa* - Traditional Japanese style bondage rope made of hemp (jute).
 - *bari* - Sometimes the word *shibari* is abbreviated to "*bari*" when describing various ties, as in *Ebi-bari* (see below).
 - *Donawa* - The rope (*nawa*) used to support the waist during a *tsuri* (suspension). A waist rope. Because of the danger of injury, this rope is often tied over an *obi* (the stiffened cloth decoratively tied around the kimono wearer's waist) to protect the soft tissue of the abdomen. Without an *obi* this rope is usually placed over the upper hips (see *Koshinawa*, below) or only used to support the back with the subject positioned face up, as in the *Aomuke zuri*.
 - *Dorei* - A term sometimes used to denote a rope captive or partner.
 - *Ebi shibari* (or *Ebi-bari*) - The "shrimp" or "prawn" tie where the subject sits cross legged (Indian style) and the upper body is tied close to the ankles in a submissive bow. Originating in the 1500s, it is one of the oldest shibari ties. It was used as a torture technique (*ebizeme*) for 100s of years and was mandated as an official torture technique/punishment for crimes in 1742 by the rulers of Tokugawa Japan. It is referenced in many historical manuals and art works.
 - *Enchou Ude Mae te shibari* - The "reach forward binding" where the wrists and arms are bound together with one interwoven *nawa* (rope) and extended in front of the body. Commonly abbreviated to *Mae te shibari* or *Mae te nawa shibari* or *Mae te Gassho shibari* (forward prayer tie - Buddhist version).
 - *Ganji Garame* - Generalized term meaning to be completely bound hand and foot; to be immobilized. In shibari/kinbaku various techniques are usually used to create this predicament.
- Gomon shibari* - A generalized and somewhat archaic term from Japanese history used to describe shibari/kinbaku ties intended to torment or punish (erotically or otherwise) the bound subject; an aspect of shibari/SM "predicament" play.
- Gyaku-ebi shibari* - A reverse *ebi*, very similar to the Western hog-tie, where the hands and feet of the submissive are tied together behind the back. There are numerous versions both simple and complex. A very strict position for the very limber!
- Gyaku-ebi zuri (tsuri)* - The suspended version of the *Gyaku-ebi* (see above) with the subject tied and suspended in mid-air, face to the ground, with the hands/feet/legs tied up and behind as in the conventional

hog-tie. One of the most common suspension positions in shibari/kinbaku.

- *Hashira Ushirodaki shibari* - Literally to “embrace” (*daki*) the pole with the hands tied behind. An abbreviated term for tying someone to an upright wooden post or pole (*hashira*) such as often exists in the traditional Japanese tatami style room. An alternate term would be *Hashira Kousoku* or wooden post/pole “restraint.” There are various styles.
- *Hayanawa* - A style of *hojojutsu* (see below) martial arts binding used during Japan’s Edo era (1603-1868). Done with a strong, thin cord (also called a *hayanawa* or “fast rope”) and performed at speed, this energetic tying technique was usually accomplished by one police constable in the course of an arrest and while the prisoner was actively resisting.
- *Hikyaku zuri (tsuri)* - The so called “messenger” or “postman’s” suspension where the subject is supported by the *takate-kote* or *gote* (see below) and the legs are lifted and fixed into a position resembling a runner’s stride.
- *Hishi shibari (sometimes called the Hishigata or Hishi Nawa shibari)* - The “diamond” (*hishi*) pattern or “water caltrop” tie. Taken from early *hojojutsu* (see below) techniques, this historical and very attractive shibari has several variations but basically creates diamond (*hishi*) shapes (sometimes referred to as “rhombus” or “lozenge” shapes), sometimes with small knots at each of the 4 points, in quite complex patterns of linked quadrangles.

Somewhat similar to the *Kikkou shibari* (see below) and occasionally confused with it, this tie is said to be based on the 4 sided sharp pointed device used by feudal armies to impede mounted pursuers. This, in turn, was based on certain water plants whose pointed structures, fruits or seeds contain spiny burrs. The *hishi* tie pattern is generally done as a restrictive tie with the hands bound behind the back but it can also be utilized without hand involvement for both the upper torso and/or the lower body. One of the loveliest and most distinctive of shibari patterns.

- *Hojojutsu* (sometimes spelled *Hojojitsu*) - The ancient martial art of capturing/arresting with rope. Occasionally referred to as *Nawajutsu* in some historical texts.
- *Honnawa* - A style of *hojojutsu* used to provide secure long-term binding of prisoners in Edo era Japan (1603-1868). This method of tying was used for transportation of prisoners to a place of incarceration and examination, restraint at legal proceedings and, in the case of particularly severe crimes, for the public display of the prisoner prior to execution. During the Edo era the complex *honnawa* rope patterns created on prisoner’s backs were often used to identify the prisoner’s social status, crime and punishment. This style of tying is an ancestor to modern shibari/kinbaku.
- *houchi* - verb; to leave as is, leave to chance, leave alone, neglect. In Japanese shibari/SM play this term is used to describe leaving the bound submissive well tied to appreciate the tie and/or his/her predicament. A type of psychological SM play requiring great caution and constant discreet surveillance for safety.
- *Imo Mushi shibari* - The “green caterpillar” tie. An asymmetrical shibari, probably from the Showa era (1926-1989) of Japan, where the subject is bound with the hands tied behind the back and the legs entwined around each other and tied so that the ankle of one leg is tied to the thigh of the other and the ankle of the second leg is (usually) pulled up and behind the back, as in the *Gyaku-ebi* (hog-tie) and bound

to the hands. Another position for the very limber!

- *Iwato-nawa shibari* - One of the most interesting archaic shibari/kinbaku terms in that it references the Japanese creation myth of the sun goddess Amaterasu who once went into hiding in a cave near a place called Iwato, throwing Japan (and the world) into darkness. In order to tempt her out again, a young girl was compelled to dance naked at the entrance to the cave. When Amaterasu stepped out to look, the cave entrance was blocked behind her and sunlight returned to the world. In shibari/kinbaku this term refers to any tie where the subject's legs are pulled wide apart with ropes at the ankles and/or thighs, exposing the groin/genital area, while the upper torso is also bound. The author leaves the symbolism to the reader's imagination.
- *Jiai shibari* - The "self-embracing" tie. So called because the arms of the subject are crossed in front of the body then bent up at the elbow and secured with each hand placed on top or close to the opposing shoulder so that the bound subject appears to be embracing themselves.
- *Joshiki* - The Japanese term for the "universal common sense" that all intelligent people are supposed to possess. A useful word to remember when practicing any type of shibari/kinbaku.
- *Kaikyaku Kani shibari* - The "spread-legged crab" tie. An erotic position where the subject's wrists and upper arms are bound to the upper ankles and thighs of their respective spread legs. In a well constructed version of this tie the legs are then secured to separate support points to further spread the legs and immobilize the subject.
- *Kami shibari* - Generalized term (probably taken from Shinto) for a hair tie. That is, a tie where the (preferably long) hair of the submissive is bound w/rope. Sometimes this tie is incorporated into other shibari positions.
- *Kanmuki* - noun; a "gate bar," that piece of metal or wood put across a gate to keep it from being opened. In shibari/kinbaku it is a generalized term for the various cinching ropes used to tighten the wrapped nawa at the breasts, legs, ankles, wrists, etc. Also know as the *shibori-nawa* ("squeezing rope") or the *tome nawa* ("stop rope").
- *Kariudo shibari* - The "hunter's" tie. So called because the arms when bound resemble a rifle (or bow, spear) put over the subject's back. This is an asymmetrical tie with one arm bent over the shoulder and bound to the second arm which is tied behind the back and bent up from the waist. This historical position is also referred to as the *Teppo shibari* or "gun tie."
- *Kata-Ashi zuri (tsuri) shibari* - Any of a number of styles of one leg up lift ties with, traditionally, the subject balanced gracefully on one leg while the other is pulled up to a support point. Alternatively, the bound subject can be positioned lying down with one leg lifted.
- *Kata-Ashi Sakasa zuri (tsuri)* - The single legged version of the classic and dramatic head down inverted suspension (see *Sakasa zuri*).
- *Kata Karada bagu* - A generalized term (sometimes abbreviated to *Kata* or *Karada*) for any of a variety of rope body harnesses both decorative and restrictive. The term *kata* is used in kabuki theater and refers to the "form" or "pattern" of acting, make-up, scenery, music, etc., handed down over generations but

changeable according to a skilled performers taste.

- *Kuzushi nawa* - A term used to describe a kinbaku tie whose design is "calculatedly unstudied," that is, deliberately and artfully unsymmetrical or even untidy. This term is taken from Japanese calligraphy and art and used to describe, for instance, the deliberately misshapen but exquisitely beautiful pottery sometimes used in the "tea ceremony."
- *Kikkou shibari* - The famous "tortoise shell" tie, so called because the pattern created resembles that found on the Japanese tortoise. This can be a full body tie or used only on the torso. There are two styles of *Kikkou shibari* taught, each descended from different hojojutsu schools.

The more traditional style creates one or more *hexagonal* (six sided) shapes on the bound subject. An alternative and archaic name for this famous six sided style is *Nyugaramé*, supposedly taken from the Rokuguryu (school) of hojojutsu dating from the Tenmei years in Japan (1781-1788).

A second style of *Kikkou shibari*, also valid, appears to originate from a *honnawa* (see above) tie done by the Taisho ryu of feudal hojojutsu. It has been popularized in manga illustrations and taught by some *bakushi*. This version creates at least two or three diamond (*hishi*) shapes running from the neck to the pubic area. However, in modern practice this style is more properly called the *Hishi shibari* (see above).

- *Kinbaku* - The art of traditional Japanese erotic bondage.
- *Kinbaku-bi* - Usually translated as "the beauty of traditional shibari art." That is, shibari done in the traditional manner for an aesthetic/erotic effect.
- *Kinbakushi* - A term meaning "rope artist," the one who ties; often abbreviated to *Bakushi*. See also *Nawashi* (below).
- *Koshinawa* - The rope (*nawa*) used to support the hips during any suspension (*tsuri*), i.e., a hip rope. This term was/is also used in the martial art hojojutsu to describe the leash/rope tied around a prisoner's waist to control movement and discourage flight.
- *Koutoubu Ryo-tekubi shibari* - An upper body tie where the hands are bound together (*ryo-tekubi*) behind the head (*koutoubu*) and then affixed to the chest harness created from the same length of rope. Note: this tie is also sometimes known as the *Koutouryoute shibari*.
- *M-Ji-Kaikyaku shibari* - The classic ankle tied to thigh shibari (often combined with any version of an upper body arm/wrist tie, i.e. *Takate-kote shibari*, *Tasuki shibari*, etc.) which causes leg immobility and the seated, bound subject to resemble the letter "M." Despite the connection to the English alphabet in the name, this leg/ankle tie is very old being referenced in some versions of the Shijuhatte, the Japanese version of the Kama Sutra containing 48 sexual positions which arrived in Japan, probably from China, after 550 AD. There are several variations of this tie.
- *M-Ji-Kaikyaku zuri (tsuri)* - A suspension where the subject is supported by the *Takate-kote* or *Gote* and the thighs, with the thighs individually pulled up and spread out *in front* of the body causing it to resemble the letter "M." Sometimes simply called the *Ryo-ashi zuri* or the *Kaikyaku zuri*.

- *m-jo* - This is the most widely accepted term in Japan for the one captured in rope, the "rope submissive." However, most rope captives/submissives (especially those who pose for photographs) think of themselves simply as "models."
- *m-o* - Male version of an *m-jo*.
- *Matanawa* - Generalized term for any pubic area tie or "crotch rope." Sometimes referred to in older shibari/kinbaku literature as the *tatenawa*.
- *Momo shibari* - The "peach" tie. A distinctly sexual tie which balances the subject on their knees and upper torso, causing the posterior to be lifted. The hands are bound in front then drawn underneath the body between the spread legs and attached to the ankles. When completed this tie is quite similar in effect to several of the classic erotic positions of the Shijuhatte, the Japanese version of the Kama Sutra.
- *Mudanawa* - A term meaning "useless rope" and used by shibari artists/masters to describe any *nawa* (rope) used for purely ornamental or aesthetic, as opposed to functional, effect.
- *Mune Hishi Gote shibari* - An inventive upper body pattern that begins as a *Tasuki shibari* (see below) but then elegantly transforms into a *Takate-gote* or *Gote shibari* with a diamond (*hishi*) decorative element.
- *Nawashi* - Actually this means "a maker of rope" but in SM circles it can mean a "rope artist." A more modern term (late twentieth century) for the shibari master. See also *Kinbakushi* (above).
- *Newaza* - Floor techniques. Taken from martial arts such as *judo*, this useful term is used to describe shibari/kinbaku ties done principally on the tatami mat, as opposed to techniques used for suspensions (*tsuri*). In the right hands this style of shibari can be very sensuous and erotic.
- *Ninoude shibari* - An archaic name for the shibari/kinbaku tie where the hands and upper arms are bound behind the back with the rope intertwined *only* between the wrists and upper arms. All cords remain behind the back *without* passing fully around the body. Also known in modern practice as the *Jouwan Gote shibari* and the *Ude Kake Gote shibari*.
- *Oujou shibari* - A classic example of *shuuchi* (embarrassment) style shibari/kinbaku where the bound subject is tied to the *hashira* (wooden support pole) of the tatami room *while kneeling* and with the ankles crossed and bound, causing the legs to be spread.
- *Ryo-ashi zuri (tsuri)* - Any suspension where both (*ryo*) legs (*ashi*) are tied and suspended together. Depending on the kinbaku source referenced, there are several styles of *tsuri* (suspension) where this technique is used.
- *Ryo-tekubi shibari* - This is the simple wrists (*tekubi*) together (*ryo*), in front of the body, tie. Depending on the complexity of the binding technique used, this tie is sometimes called the *Tejou shibari* (or handcuff tie) and has its origins in the martial art *hojojutsu* (see above).
- *Sabaki* - from the verb, *sabaku* (to handle). Generalized term for the different techniques used by various rope masters (*nawashi*, *bakushi*) to wind or coil their ropes prior to use or storage.

- *Shibari* - verb; to tie up, the action of tying, noun; Japanese style bondage.
- *Sakasa zuri (tsuri)* - Inverted suspension. The subject is hung upside down by the legs/feet only.
- *Santen zuri (tsuri)* - The subject is suspended by the *takate-kote* or *gote* upper body tie and the ankles, with the ankles pulled up *in front* of the body. The word "*santen*" means mountain top or summit and in this *tsuri* the bound subject supposedly resembles the shape of a mountain range's peaks.
- *Sarugutsuwa* - The traditional word for "gag" used in *kinbaku*. The English word "gag" is also used in Japan and translated/pronounced as "gyaggu" but this is a recent introduction. The standard *sarugutsuwa* is a cloth tied through/across the mouth with the material being a woven cotton trade cloth or *tenugui*, which has many purposes from cleaning to cooking to bathing to dress.
- *Shikominawa* - A term used to describe the secure support rope that is often used when doing suspensions (*tsuri*) in shibari/kinbaku play or performance. To this "preparatory" rope (or ropes) metal carabiners are sometimes attached to which the suspension ropes themselves are then strung or the suspension ropes (*tsuri nawa*) are attached directly. The construction of the *Shikominawa* must be carefully and precisely executed in order to provide strong and stable support. There are several standard design patterns for this construction. This support rope is also sometimes known as the *tsuri shiro*, which literally translates as "suspension castle" or "fort."
- *Suruga-doi shibari* - As much 16th-century Tokugawa torture technique as straightforward shibari, this tie causes the wrists and ankles to be bound very closely together behind the subject's back and then pulled up to a support thus causing the submissive to rest on his/her pelvis. This tie differs from the *gyaku-ebi* (see above) in that it is much more stringent. It is said that in feudal Japan prisoners were sometimes suspended using this tie and even had weights applied to their backs for further discomfort. It is named after the ancient Suruga province, now an area that is part of the Shizuoka prefecture which is located in the center of Japan, near the Pacific Ocean and home to Mt. Fuji. A tie *exclusively* for the fit and very limber who enjoy a serious challenge.
- *Shuuchi shibari* - A generalized and somewhat archaic term used to describe shibari/kinbaku ties intended to "make shy" or embarrass the bound subject, an aspect of shibari/SM psychological play. Sometimes written as *shuuchinawa*.
- *Takenotsue* or *Takezao shibari* - Tying someone using a bamboo rod, stick or pole. There are many different versions of this style of shibari which has a long history dating from feudal Japan.
- *Tanuki shibari* - Named after the "badger" or "raccoon dog" of many Japanese legends and folk tales. This tie is so called because the hands and feet are tied close together in front of the subject and then the subject is suspended (in the air or on the back) in the manner of a four legged game animal after the hunt. This tie has a history dating to at least the early 1600s when it was called the *Buri buri zeme* (torture) and reportedly was used to punish disobedient prostitutes in Edo's famed Yoshiwara pleasure district.
- *Tawara shibari* - The "straw bag" binding. So called because it resembles the way sheaves of rice straw were/are bound by farmers in the field. The upper torso is looped horizontally with *nawa* several times above and below the breasts with the hands tied separately to the legs just below the buttocks. Often the legs are then tied together with more horizontal loops (after the upper torso is safely secured to an over-

head support) and then all the loops are connected with several vertical strands to make the distinctive sheave pattern.

- *Tengu shibari* - The "demon" tie. So called because the bound subject's arm position resembles classic Japanese illustrations depicting the wings of mythological demons. In this shibari each wrist is bound to the respective upper arm and then each arm is pulled slightly back and bound to a, usually, decorative upper body harness (*Kata Karada*) creating the look of "demon wings."
- *Tomoe-tome* - The "comma" stop or twist, so called because the shape created resembles that of a comma. This very useful and attractive technique is employed by some *bakushi* to affect changes in the direction of a rope being used to create a shibari/kinbaku pattern without the use of knots, as in the days of Edo era *hojojutsu*.
- *Tsugi nawa* - Patched rope. The technique by which two lengths of *nawa* (rope) used for shibari/kinbaku are joined together to create one continuous double length cord. This is a useful technique when executing some of the more complicated shibari/kinbaku patterns and/or ties.
- *Tsuka maki* - The "sword hilt" wrap or finish. The tightly twisted wrap used to complete several classic shibari/kinbaku ties. It uses up the end of the rope (*nawajiri*) and imparts added strength to that section of the tie. This wrap is also sometimes called the "iron bar."
- *Tsukue shibari* - Generalized term for any shibari where the subject is tied to the (usually) low table found in the traditional tatami suite; especially one that utilizes the table's legs as a binding point.
- *Tsuri* - Any rope suspension. The subject is bound and supported in mid-air from a secure suspension point. The second classic torture technique (*tsurizeme*) from Tokugawa Japan now evolved into a mainstay of shibari play and SM club performance. There are many different types of *tsuri* but all suspensions must be done with great care and skill. Sometimes abbreviated to *zuri* (see below).
- *Tsuri nawa* - The main rope (*nawa*) used to support a suspension (*tsuri*).
- *Ushirode-Kote zuri (tsuri) shibari* - Generalized/abbreviated term for suspending a subject with his/her hands and arms immobilized and lifted by the *Takate-Kote* or *Gote shibari*. This is one of the oldest suspension (*tsuri*) torture techniques from feudal Japan and mentioned in many histories.
- *Ushirode-Gassho shibari* - A tie usually referred to in English as the "reverse prayer tie" where the hands/arms are tied behind the back in a fixed position resembling that used during prayer. This tie is also only for the limber! There are Buddhist and Western variations. Note: this tie is sometimes called the *Haimen Gassho shibari* or, literally, "back-side prayer tie."
- *Ushirode Takate-Kote (or Gote) shibari* - The basic box arm tie, the building block of most shibari/kinbaku ties. The arms are tied behind the back and parallel to the ground with the elbows bent at right angles and held in place by ropes that circle above and below the breasts. There are many variations of this tie from the simple to the complex.

Because this tie has been referred to in so many historical sources over the years, it is known by a variety of names and written using several romaji spellings. For instance, the name is usually simplified to *Takate-*

Kote or *Takate shibari* or, even more simply, to *Go-te*, *Gote* or *Kote shibari* and sometimes written as *Ushiro-takategote*.

The main reason for this variety is that, as with the *Kikkou shibari* (see above), there are two different schools of thought on this famous historical tie. One tradition is defined above but another insists that the term *Taka te kote* be used only for ties where the hands are crossed high (*taka*) up on the back; a difficult position for most rope submissives to achieve. For ties that utilize the basic box shape, but with the arms generally tied parallel to the ground, this second school of thought favors the term *Go-te*, *Gote* or *Kote shibari*.)

- *Ushirode Tasuki shibari* - An upper body tie or harness where the rope (*nawa*) binding the wrists/arms behind the back comes over each shoulder and crisscrosses *between* the breasts, as opposed to the usual *Ushirode Takate-Kote shibari* pattern (see above). This term is taken from the name of the cord used to tuck up the sleeves of a kimono and the binding pattern used to achieve this. This term is usually simplified to *Tasuki shibari*.
- *Ushiro-takategote Isujyou-M-Ji Kaikyaku shibari* - A long name to describe the traditional Japanese "chair tie" where the subject is seated upon a chair (*isu*) with their hands/arms bound in an *Ushirode Takate-Kote* or *Gote* (see above) and their legs/feet are pulled up, spread and tied to the two arms (or sides) of the chair so that the subject, sitting upright, resembles the letter "M."
- *Utsubuse zuri (tsuri)* - Any face down suspension (*tsuri*) with the subject tied facing the ground.
- *Yoko zuri (tsuri)* - Any sideways suspension (*tsuri*) with the subject tied parallel to the ground.
- *Yukata shibari* - Tying someone in any shibari style who is wearing the light, informal, summer kimono (*yukata*); a classic piece of wardrobe for traditional shibari/kinbaku art photography.
- *Zuri* - Alternate spelling/abbreviation for *tsuri* (suspension). This spelling is used when the term *tsuri* is preceded by another word indicating the type of suspension being done, i.e., *Gyaku-ebi zuri*.

