

**Forward:**

The Concept of Iaido (居合道) is the same as that of Kendo, namely, to discipline the human character through the application of the principles of the Katana (sword).

Zenkenren Iaido Chairman (全剣連 居合道 委員長), Ogura Noboru (小倉昇) Hanshi says, "Of course you will acquire the techniques and the skills of Iaido, but do not forget to knead and polish your heart, soul, and mind." Make your effort in your daily life to practice/train the basics repeatedly and be a righteous man and demonstrate a great power when you face critical aspects. He says, "Iaido is not to do the form of Iai, but to do Iai that has the conditional formats."

**Terms:**

Reiho (礼法), Ritsurei (立礼), Zarei (座礼), Torei (刀礼), Hakama Sabaki (袴裁き), etc.

- A. Nukidashi (抜き出し), Kiritsuke (切りつけ), Nukitsuke (抜きつけ), Batto (抜刀), Sayabiki (鞘引き), Sayabanare (鞘放れ), Koiguchi (鯉口), Nukiuchi (抜き打ち)
- B. Furikaburi (振りかぶり), Suriage (すりあげ), Ukenagashi (受け流し)
- C. Furioroshi (振り下ろし), Kirioroshi (切り下ろし), Fumikomi (踏み込み), Kesagiri (袈裟切り)
- D. Chiburi (血ぶり), Kesa's Furioroshi (袈裟の振り下ろし), Iai-koshi (居合腰)
- E. Horizontal Nōtō (納刀)
- F. Zanshin (残心)

**Name of Kata and the Commentary**

**Kata #1: Mae (一本目: 前):** Feeling an assassin's move, sitting in the front, you press him, control a chance to strike, cut through the enemy's temple from left to right, and then cut down and win.

**Kata #2: Ushiro (二本目: 後ろ):** Feeling the assassin's move, sitting in the back, you press him, control the chance to strike, and cut through the enemy's temple from left to right. And then cut down from the face and win.

**Kata #3: Ukenagashi (三本目: 受け流し):** Seeing an assassin, who was sitting on the left side, suddenly stands up with sword overhead, you parry the blade with Shinogi (鎬), using Nukiage (抜き上げ) Ukenagashi (受け流し) technique, and cut down in Kesa (袈裟) from the enemy's neck/shoulder and win.

**Kata #4: Tsuka Ate (四本目: 柄当て):** Feeling two assassin's moves, sitting one in front and one in the back, you hit the front enemy's solar plexus with the sword's Tsuka-gashira, thrust the back enemy's solar plexus, and then cut down the front enemy and win.

**Kata #5: Kesa giri (五本目: 袈裟切り):** During moving forward, suddenly see an assassin's sword overhead, you do Kiritsuke at his Furikaburi, injure him with your sword using Kesa Kiriage, and cut down immediately with Kesa Kirioroshi techniques and win.

**Name of Kata and the Commentary- Cont'd**

**Kata #6: Morote tsuki (六本目: 諸手突き):** While you are moving forward, feeling three assassin's moves, two in front and one in back, you win by doing the following. You do Nukiuchi right-Men with one hand to the first front enemy, followed by two-hand thrust at his solar plexus, immediately turns around, cut the enemy behind, and then cut down front enemy and win.

**Kata #7: Sanpō giri (七本目: 三方切り):** While you are moving forward, feeling three assassin's moves, one from each side, right, left, and front, you win by doing the following. You do Nukiuchi to the right enemy with right hand, pressuring first the front enemy as if you are drawing your sword at him, do Kiritsuke to the left enemy with two-hands, and then immediately cut down front enemy and win.

**Kata #8: Ganmen Ate (八本目: 顔面当て):** While you are moving forward, feeling two assassin's moves, one from the front and one from the back, you win by doing the following. You do Ganmen Ate to the front enemy using Tsuka with two hands, do Tsuki to the back enemy's solar plexus with right-hand, and then immediately cut down the front enemy and win.

**Kata #9: Soete Tsuki (九本目: 添え手突き):** While you are moving forward, feeling an assassin's move on your left, you suppress him, do Nuki uchi from the enemy's right Kesa as you step back, and then immediately thrust with Soete Tsui Waza and win.

**Kata #10: Shihō Giri (十本目: 四方切り):** While you are moving forward, feeling four assassin's moves, right front, left-back, right back, and left-front, you win by doing the following. You do Tsuka Ate to right front enemy's fist as he starts drawing his sword, thrust left back enemy's solar plexus, cut down right front enemy, cut down right back enemy, and then cut down left front enemy and win.

**Kata #11: Sō Giri (十一本目: 総切り):** Feeling several (5) assassin's moves in front, you win by doing the following. You cut down 1<sup>st</sup> enemy from right side (enemy's left side) to a jar, 2<sup>nd</sup> enemy from left side shoulder to solar plexus, 3<sup>rd</sup> enemy from right side to navel, cut down 4<sup>th</sup> enemy horizontally from left to right at the torso, and then cut down 5<sup>th</sup> enemy vertically and win.

**Seitei-Kata #12: Niki Uchi (十二本目: 抜き打ち):** Enemy facing mutually at a distance, suddenly draws his sword and attacks. You avoid the cut by stepping back as you draw your sword and immediately cut down and win

**Recommended YouTube videos:**

How to wear Iaido uniform: <https://www.youtube.com/watch?v=yu256KfOAaU>

How to fold the kendo hakama&Meaning of folding: <https://www.youtube.com/watch?v=hzTsryhNI2c>

Iaido Reihō, Beginning Tōrei, and Ending Tōrei (刀礼) 20 min : <https://www.youtube.com/watch?v=yb-sQp803bl>

Seitei Iai Kata by Noboru Ogura (9:50min): <https://www.youtube.com/watch?v=pd7CVG-Zwzg>

Hakuo Sagawa, Seitei Iaido (detailed w/enemy) 9min: [https://www.youtube.com/watch?v=k8\\_lxYGsu8](https://www.youtube.com/watch?v=k8_lxYGsu8)

How to return the sword. Budo Basics for Nōtō: <https://www.youtube.com/watch?v=4RVrqpmOr6w>

**Seitei-Kata #1: Mae (一本目: 前):** Look at the pictures below and note the following points carefully.

Feeling an assassin's move, sitting in the front, you press him, control a chance to strike, cut through the enemy's temple from left to right, and then cut down and win.



Fig. 1-7 is doing Nukitsuke, or Kiritsuke: It's 1<sup>st</sup> cut to an enemy with a sword when it is in scabbard. It's intended to shock or injure him to prepare for the next action.



Fig. 3 is doing Koiguchi-wo-kiru, pushing Tsubu forward with thumb to release a sword from Koiguchi (a mouth of the scabbard).

Fig. 4 is doing Nukidashi, starts drawing a sword with the cutting edge on top, leans forward, and begins to rise.



Fig. 5-6 is doing Sayabiki, pushes back left fist that holds Koiguchi, slides little finger against waist, turns the scabbard to left so that the cutting edge is outside, and erects tiptoes as shown in the picture at the bottom.



Fig. 7 is doing Kiritsuke or Nukitsuke, opens body about 45° to the left, steps right-foot forward (Fumikomi) as shown with knees bent at about 45° angle. The right fist stops at the right front diagonally, and the sword's tip should be slightly lower and a bit inside the fist. The left foot's toes should be right behind the left knee.

When sitting in Seiza (正座), you put your big toes together to touch as shown on the right (Top). During Nukitsuke (抜きつけ) in Fig 5 above, you erect heels, sitting on tiptoes, as shown on the right (Bottom).

Seitei-Kata #1: Mae (一本目: 前): Cont'd



Fig. 8-10 is doing Furikaburi as if you poke back behind your left ear with your sword's tip, and move the left knee close to the right knee. The feeling is not to do Furikaburi at the same time as you move the knee but move the knee simultaneously as you do Furikaburi.

Fig. 10 is when you did the Furikaburi; the sword's tip should not go below the horizontal level. Make sure you have good grips on your little and ring fingers.

Fig. 11-13 is doing Furioroshi: Do Furioroshi as soon as Furikaburi without delay as your right foot do Fumikomi at the same time. The Fumikomi is feeling of pressuring with forward body movement.

Fig 13 is when you did the Furioroshi; bend both knees about 90°, and hold the sword's tip slightly lower than horizontal, and hold your left hand in front of navel a fist distance away.

Seitei-Kata #1: Mae (一本目: 前): Cont'd



Fig. 14-18 is doing Chiburi starting from Fig 13. In Fig 13, tilt the sword so that the blade is facing left down, swing the sword big and slowly toward your right temple as you move your left hand to your left Obi where scabbard is (Fig 14). Chiburi means to shake off the blood from the sword. Do it unconsciously as you stand (Fig 15-17).

Fig. 18 is when looked at from the front, the sword's tip is slightly inside of your fist. The right-hand position is about the same level as left hand. The blade's angle is facing left down due to the Chiburi swing, Kesa's Furioroshi. The feeling is to do the Kesa's Furioroshi, not shaking off blood.

The figure at the bottom without the number shows a 45° angle of the blade to the body with Iai Goshi whose form is outstandingly important. Zanshi is starting from here on.

**Nōtō:** Go to Nōtō from Fig 18; refer to the YouTube listed on page 2.

**Fig 19** is proper posture when finished the Kata. At the end of Nōtō, as you go down and pose to show the end of Zanshin, put your thumb onto Tsuba and then stand up. The right hand should be down on the side naturally with fingers close together.

**Seitei-Kata #2: Ushiro (二本目: 後ろ):** Look at the pictures below and note the following points carefully.

Feeling the assassin's move, sitting in the back, you press him, control the chance to strike, and cut through the enemy's temple from left to right. And then cut down from the face and win.



From standing position facing front, turn your body right, pivoting on the right foot, and then sit down facing the back using Hakama-Sabaki (**Fig 1**; the back side is front).

**Fig. 1-5** is doing Nukitsuke as you turn left. Fig 4 faces front after turned 180°. Fig 5 is when Nukitsuke is completed viewed facing front like the Kata #1. Note the erection of the knees is reversed in Kata #2.

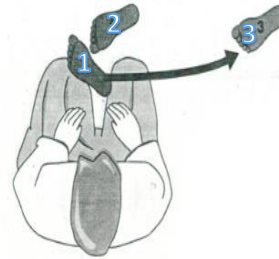
**Turning 180°** to face the enemy while drawing a sword is difficult because you cannot keep the right mind and balance to do Kiritsuke. Practice slowly, but precisely, and repeatedly first to gain the knowledge and skills.

**Fig. 6-7** is doing Furikaburi.

**Fig. 8-9** is doing Furiroshi; you bend both knees at about 45° angle, and the tiptoes should be right behind the knee.

The remaining moves are Chiburi, Zanshin, and Nōtō. Do the same way as in the Kata #1 except the right and left knee's erection is reversed.

**Seitei-Kata #3: Ukenagashi (三本目: 受け流し):** Look at the pictures below and note the following points carefully. Seeing an assassin, who was sitting on the left side, suddenly stands up with sword overhead, you parry the blade with Shinogi (鎧), using Nukiage (抜き上げ) Ukenagashi (受け流し) technique, and cut down in Kesa (袈裟) from the enemy's neck/shoulder and win.



**Fig. 1-7** is doing Ukenagashi. The feeling is same as Kendo's Suriage-Men. You parry the enemy's sword before the Fig 4, right after the Fig 3, when your body is still lower at position with the knees bent. The motion is called Nukiage (抜き上げ).

**Grip sword** with hands quickly from sides as you stand on knees with heels up and draw it upward, as shown in the upper middle pictures.

**Footwork** of Ukenagashi from Fig 2-7 is from left foot, 1 (left)-2 (right)- 3 (left) as shown in the upper right pictures.



Seitei-Kata #3: Ukenagashi ): Cont'd



The pictures on the left side are view from different angle for the cut.

Fig. 5-7 is doing Kirioroshi after the Ukenagashi motion mentioned above. Note the footwork. Also, the tip of the blade is a bit lower than the horizontal level when cut.

The picture below (top) is before you change right-hand grip to Gyakute (reverse grip), the image below, or Fig 8.

Fig 8 shows the position/place of hands/ the sword, both hand on the left side, and the sword's Mono Uchi (blade of the sword where cuts the best) is sent to right at the knee cap. The sword may or may not touch the right knee. The blade should be facing the front, not downward.

Chiburi is not shown. It's the swing motion going from Fig 8 to Nōtō.

Nōtō is not shown.

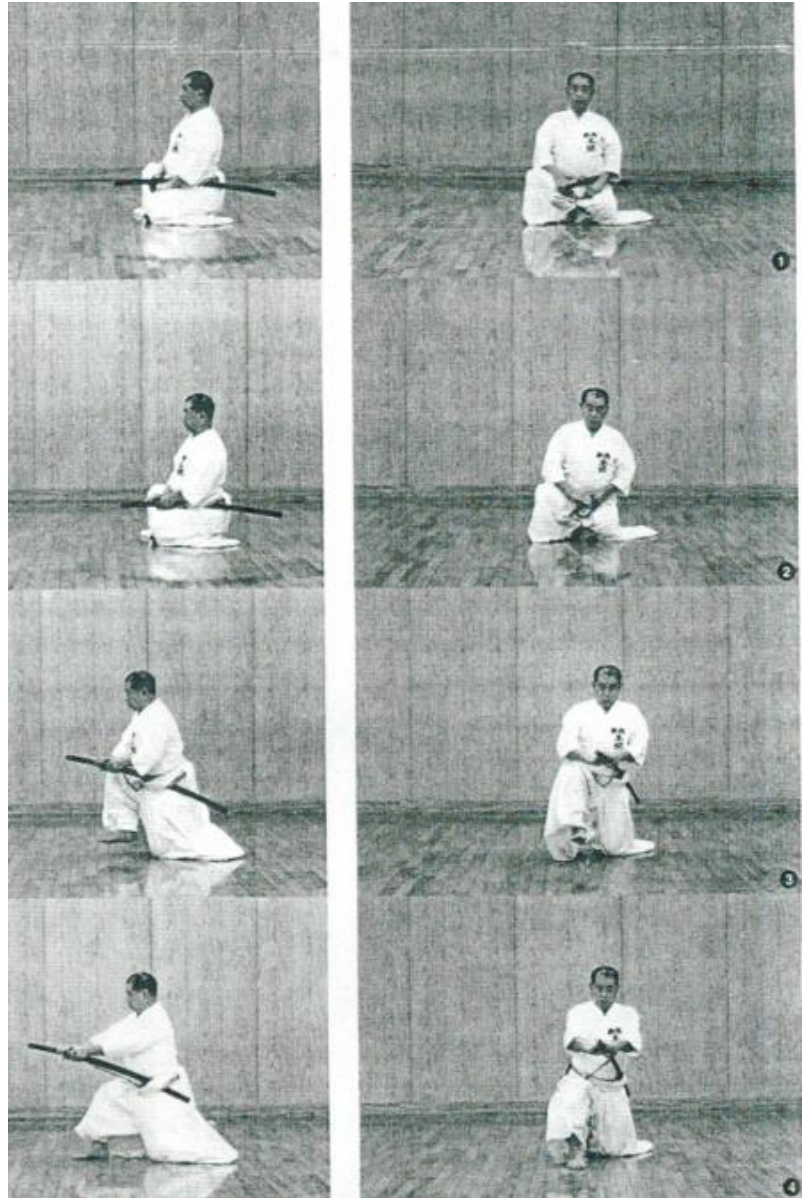




**Seitei-Kata #4: Tsuka Ate (四本目: 柄当て):** Look at the pictures below and note the following points carefully.

Feeling two assassin's moves, sitting one in front and one in the back, you hit the front enemy's solar plexus with the sword's Tsuka-gashira, thrust the back enemy's solar plexus, and then cut down the front enemy and win.

Tsuka = the place where you hold Katana (sword); Kashira (gashira in this case) = head or the tip of Tsuka in this case.



**Fig. 1-3/4** is doing tsuka-Ate. Ate means to hit. Before starting, the hands' position should be slightly out near the middle of thighs, leaning a bit forward.

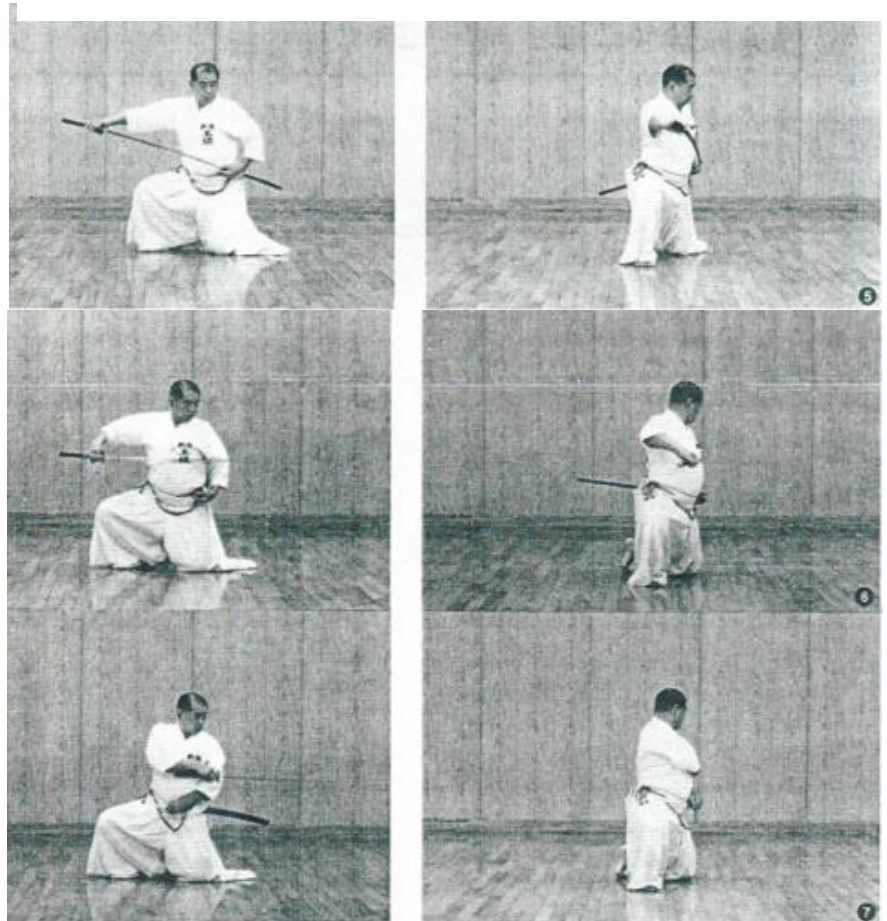
**Fig 3:** Erect left tiptoes behind the left knee, stretch hips, slide the sword together with scabbard, and hit the enemy's solar plexus with the sword's Tsuka-gashira same time you step in with right foot.

Seitei-Kata #4: Tsuka Ate (四本目: 柄当て): Cont'd



**Fig. 4-7** is doing Tsuki (thrust) to an enemy behind, aiming at his solar plexus. Be conscious of keeping your solar plexus the same level as his level at the time of Tsuka-Ate so that you can thrust the sword blade parallel with the floor.

**Fig 5:** Use Sayabiki (鞘引き) to draw the sword, immediately look back at the same time placing the Monouchi at your left breasts, facing the blade outside parallel with floor at the height of solar plexus.



**Fig 6:** When placed the Monouchi at your left breasts, facing the blade outside, your upper body should be opened to the left, almost facing straight side posture.

**Fig 7:** Without delay, thrust back at enemy's solar plexus by extending the right elbow while moving left hand with Tsuka under the right arm. The position of the left hand with Tsuka should be in front of your navel.

Seitei-Kata #4: Tsuka Ate(四本目: 柄当て): Cont'd



Fig. 8-11 is doing Furikaburi.

Fig 12 is doing Furiioroshi.

Fig 12: The sword's tip is slightly lower than horizontal, which is the same as Kata #1, 2, and 3.

Fig. 8: When you do Furikaburi from Fig 8 after thrusting at the rear enemy's solar plexus, be aware of pulling out the sword as you do Furikaburi.

Seitei-Kata #4: Tsuka Ate(四本目: 柄当て): Cont'd



Fig. 13 above is doing Chiburi right after the Furioroshi in Fig 12.

The right and left hand's level is about the same height, but the sword's tip is slightly downward with a bit inside of the right fist when seen from the front.

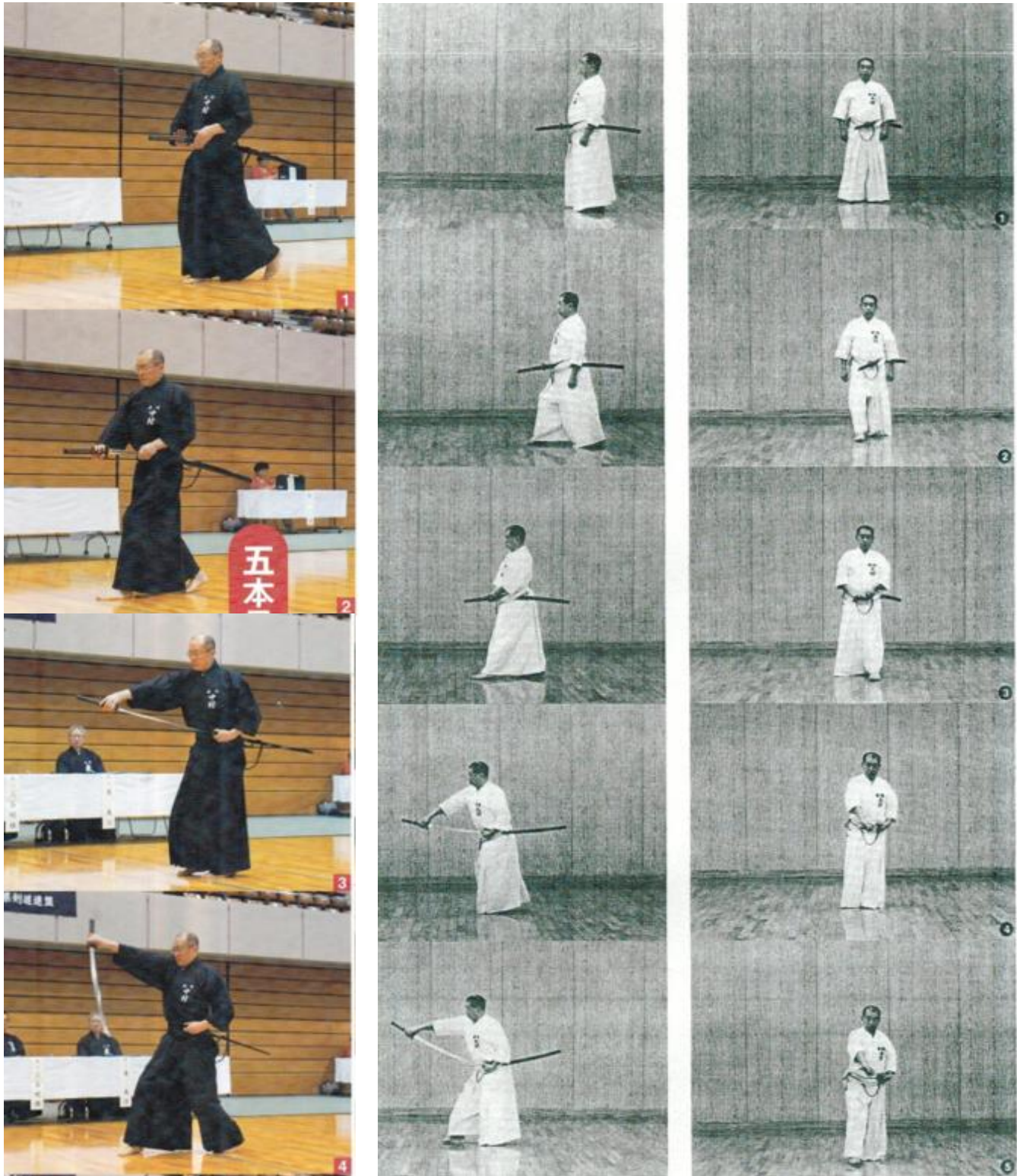
Pictures in the middle may help to see the Chiburi to the start of Nōtō.

Fig. 14-16 is doing Nōtō. While you are doing Nōtō, pull your right foot straight back, keeping left foot straight, and then open your right knee to the right as you lower your body for the unique squatting position (Fig 16).

Figure on the left shows the form and position of the left foot and heel on which your body weight is sitting to get ready to stand.

**Seitei-Kata #5: Kesa giri (五本目: 袈裟切り):** Look at the pictures below and note the following points carefully.

During moving forward, suddenly see an assassin's sword overhead, you do Kiritsuke at his Furikaburi, injure him with your sword using Kesa Kiriage, and cut down immediately with Kesa Kirioroshi techniques and win.



**Fig. 1-6** is doing Kesa Kiriage and Kesa Kirioroshi in one motion. Timing of Kesa Kiriage is when the right foot is stepped in, rotating left hand with Tsuka so that the cutting blade becomes bottom side as you draw. The Kesa Kirioroshi follows the same path as Kesa Kiriage except in the opposite direction.

Seitei-Kata #5: Kesa giri (五本目: 袈裟切り): Cont'd

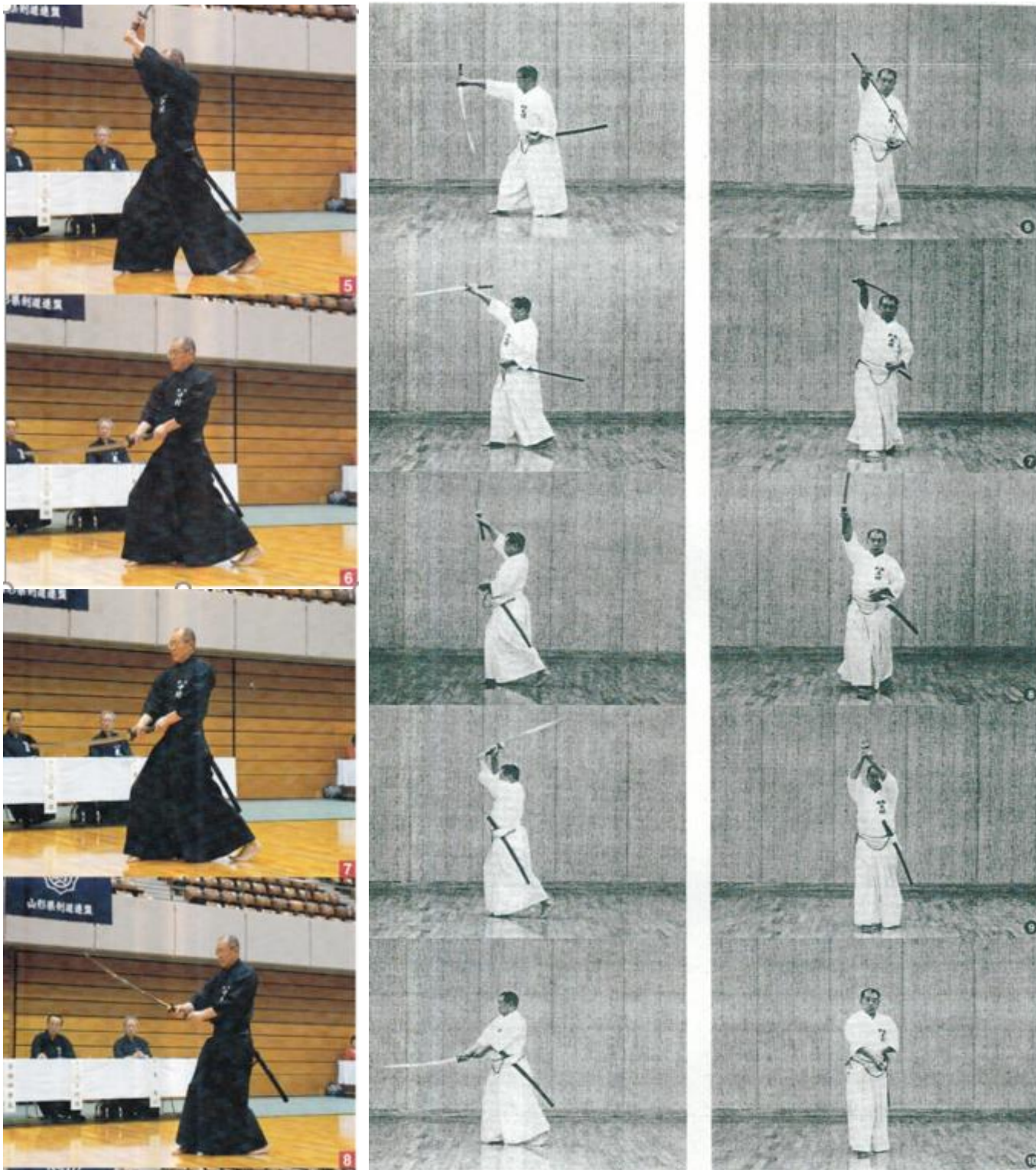
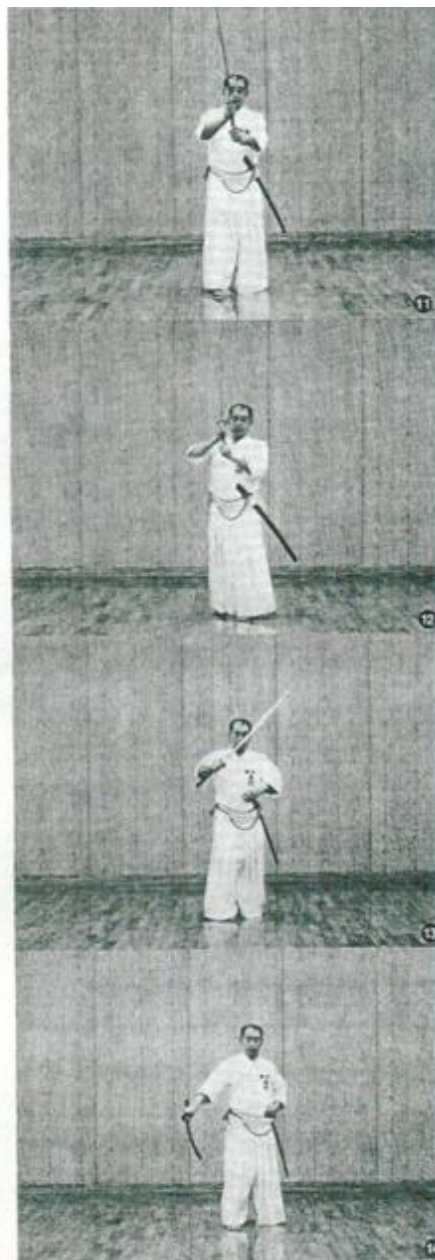


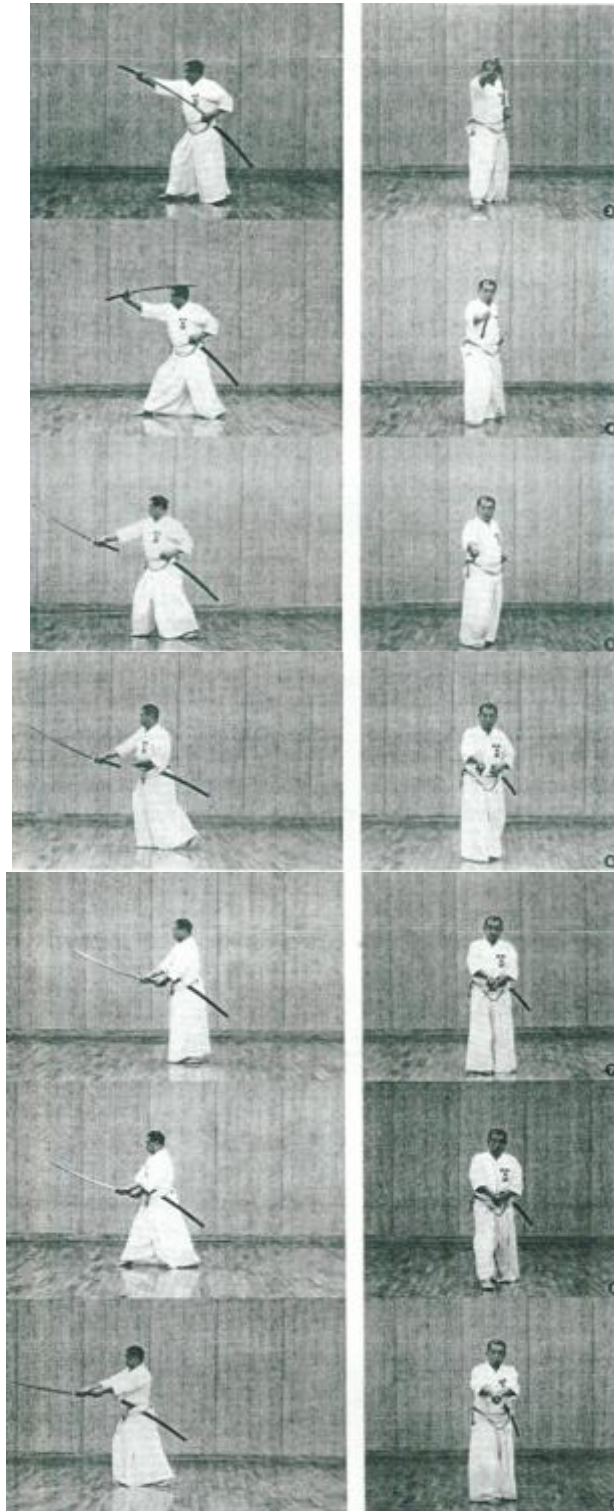
Fig. 7-10 is doing Hasso's kamae (八相の構え) as the zanshin (残心) after the Kesa-Kirioroshi. The kamae (stance) facing the front enemy is depicted as shown; the body is open a bit to the right, Tsuba is at mouth height a fist away, and the left hand is near the middle of the body.

Seitei-Kata #5: Kesa giri (五本目: 袈裟切り): Cont'd



From Hasso's kamae (八相の構え), go to Chiburi as shown in the Fig 13 and 14 above, and then go to Nōtō with the standing position.

**Seitei-Kata #6: Morote tsuki (六本目: 諸手突き):** Look at the pictures below and note the following points carefully. While you are moving forward, feeling three assassin's moves, two in front and one in back, you win by doing the flowings. You do Nukiuchi right-Men with one hand to the first front enemy, followed by two-hand thrust at his solar plexus, immediately turns around, cut the enemy behind, and then cut down front enemy and win.



**Fig. 1-4** is doing right-Men Nikiuchi to the 1<sup>st</sup> front enemy down to his chin when you stepped in with the right foot (You held Tsuka when you shifted weight on your left foot- stepped left foot in).

Your left foot should be straight, your left knee not open to the left during Kiritsuke.

Your right fist should not go outside of your body width during this one hand Kiritsuke.

Bring the sword to Chudan's stance (two hands) immediately as you pull your left foot, keeping the Kensaki at the enemy's throat area.

Without delay, thrust the enemy's solar plexus as you step in with the right foot.



Seitei-Kata #6: Morote tsuki (六本目: 諸手突き): Cont'd



Fig 5-10 is doing Furikaburi to Kirioroshi (10). By natural body movement, you pull out the poked sword from the enemy. You turn using Ukenagashi motion to do Furikaburi, and then cut down the enemy behind and win

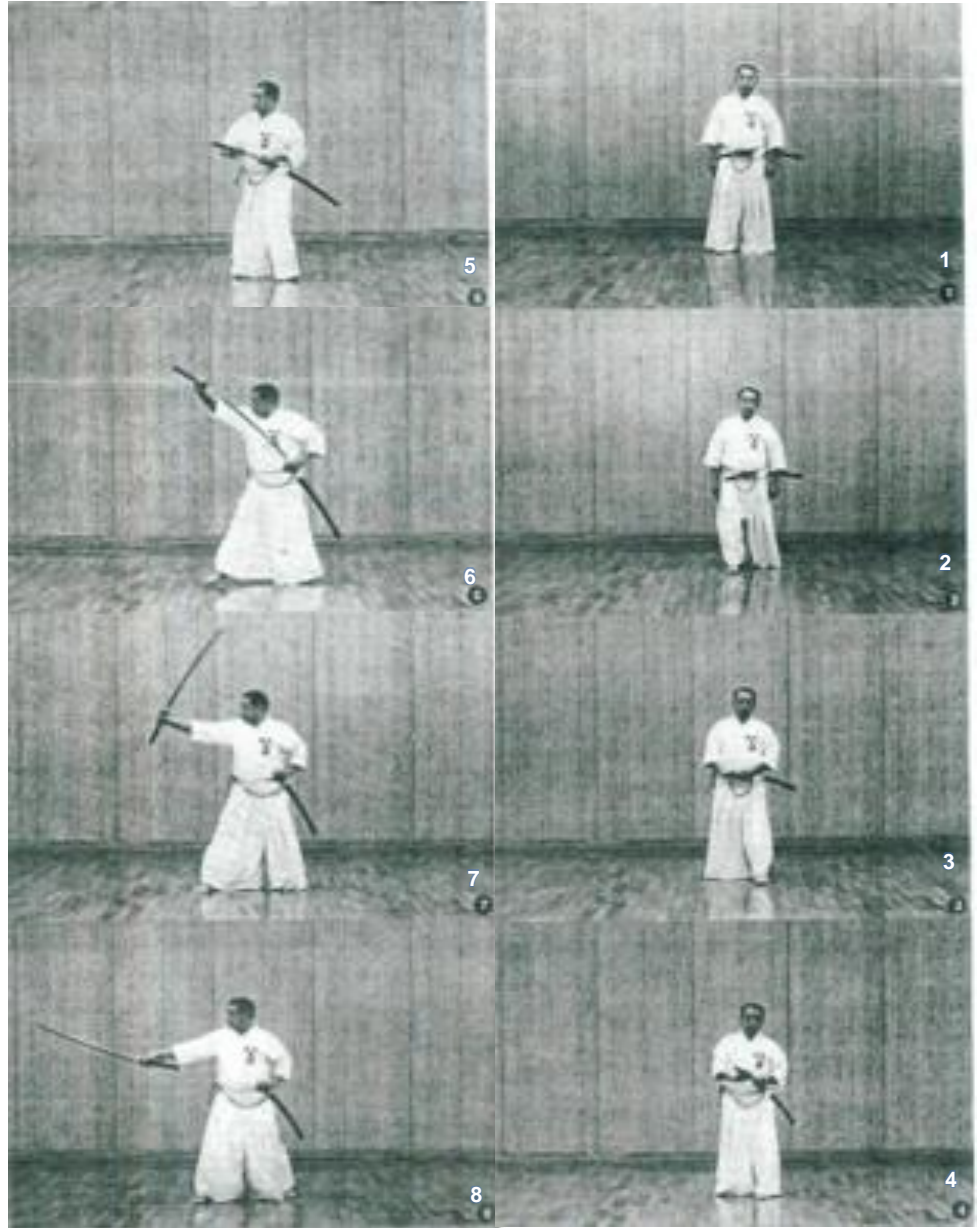


When finished the Kirioroshi (Fig 10), the sword is horizontal (parallel with floor). This flat position of the blade in Kirioroshi starts from Kata #6 to the end of Kata #12 (You need to discipline to do it consistently correct).

Fig. 11 is doing Chiburi immediately after the Furioroshi.

Pictures above are from different angles to show left footwork, not Fumikomi, but Fumikae (change step) by slide motion.

**Seitei-Kata #7: Sanpō giri (七本目: 三方切り):** Look at the pictures below and note the following points carefully. While you are moving forward, feeling three assassin's moves, one from each side, right, left, and front, you win by doing the following. You do Nukiuchi to the right enemy with right hand, pressuring first the front enemy as if you are drawing your sword at him, do Kiritsuke to the left enemy with two-hands, and then immediately cut down front enemy and win.



**Fig. 1-4 on the left** is doing Kiritsuke to the right enemy up to chin with one hand. The above figures 1-4 depict seme to front and left footwork as you hold Tsuka with two hands. Figures 5-8 above correspond to Fig 1-4 on the left.

**Critical points** in Sanpō Giri (三方切り) is the footwork of the right foot stepping out and the way how you use your left foot. It is “\ /” footwork in Fig 4, and when you cut down the left enemy, the left foot is in front.

Seitei-Kata #7: Sanpō giri (七本目: 三方切り): Cont'd

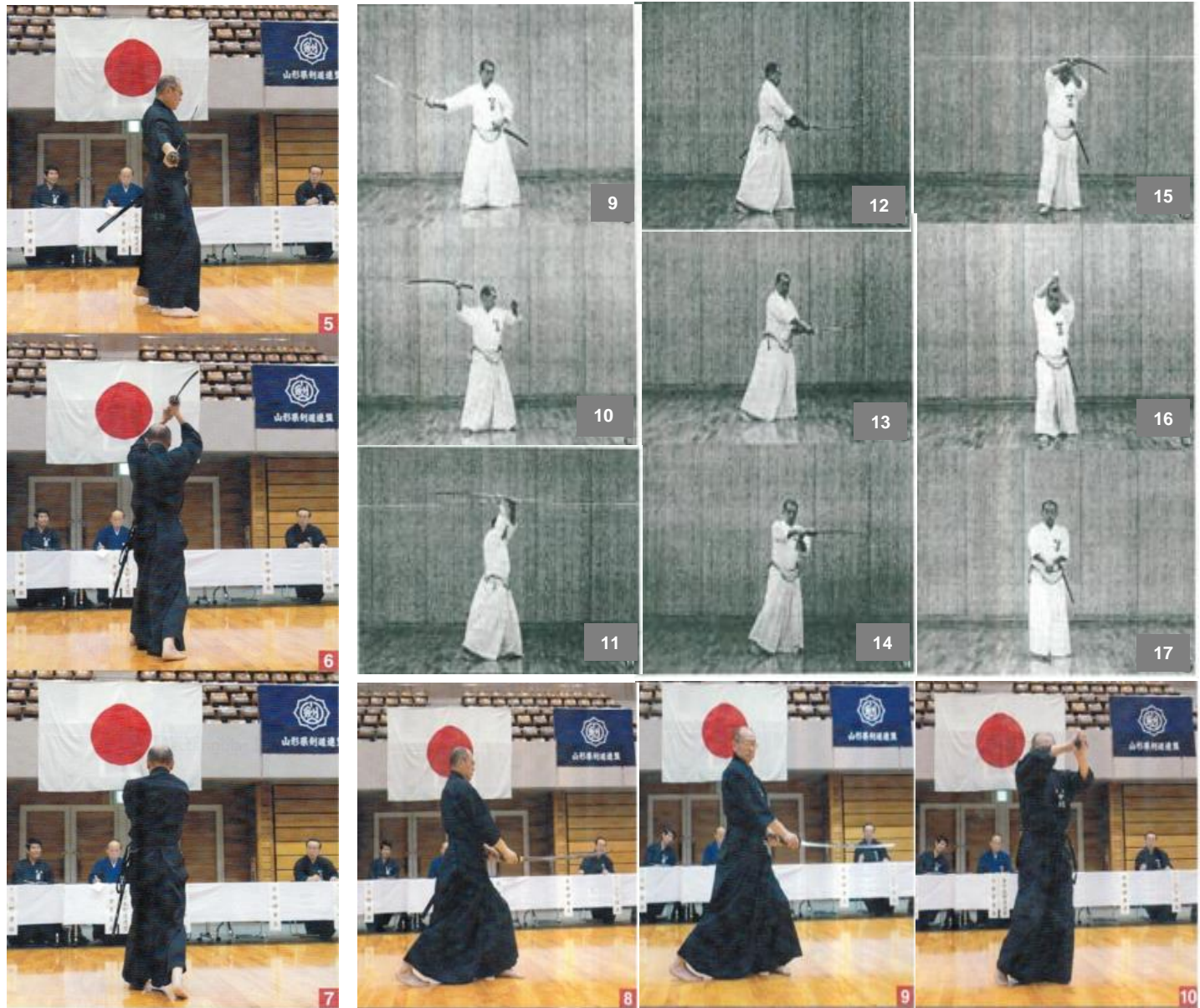


Fig. 5-8 is doing Kirioroshi, cutting down to the left enemy right after Kiriitsuke to the right enemy. When going from the right to the left enemy, you must see the front enemy to ensure a safe distance away from him (Fig 5). The right and left footwork at this moment should be parallel, as shown in Figure 5. The right and left foot position does not change when you do Kirioroshi to the left enemy.

It's essential to do Furikaburi with the Ukenagashi technique's mind so that you can parry if attacked and cut down immediately with correct Hasuji.

Fig. 9-11 is doing Kirioroshi to the front enemy.

Figures 9-17 on the upper right are showing a bit of detail of these movements.

Note that the sword is horizontal when finished the cut.



Seitei-Kata #7: Sanpō giri (七本目: 三方切り): Cont'd



**Fig. 12-15** is doing Zanshin (残心) with Hidari Jodan's stance. The Figures in the middle show Chiburi after the Zanshin.

**Figure above** shows a front view of the Hidari Jodan's stance:

The left-hand position should be a fist distance away (upper front) from your left forehead, and the angle of the sword should be about 45° upper back.

The body should be slightly leaned forward to pressure the enemy but not much so that you can move back as you cut if necessary.

**Chiburi** is followed after this Zanshi, as shown in the last two figures of the middle pictures.

**Seitei-Kata #8: Ganmen Ate (八本目: 顔面当て):** Look at the pictures below and note the following points carefully. While you are moving forward, feeling two assassin's moves, one from the front and one from the back, you win by doing the following. You do Ganmen Ate to the front enemy using Tsuka with two hands, do Tsuki to the back enemy's solar plexus with right-hand, and then immediately cut down the front enemy and win.



The above picture shows Sayabiki.



**Fig. 1-3** is doing Ganmen Ate between the two eyes of the front enemy, and then showing how to draw a sword, knowing another enemy behind him.  
**Fig. 4-7** is doing Tsuki to solar plexus of the enemy behind.  
**Fig. 8-11** is doing Furikaburi and cutting the front enemy.

## Seitei-Kata #8: Ganmen Ate (八本目: 顔面当て): Cont'd



The pictures on the left show **Fig. 1-5 above** from a different angle, emphasizing Sayabiki.

The pictures on the bottom middle shows the use of the waist/hips movement as you thrust.

The pictures on the right are a continuation from Figure 11 above to finish with Chiburi and Nōtō.



**Seitei-Kata #9: Soete Tsuki (九本目: 添え手突き):** Look at the pictures below and note the following points carefully. While you are moving forward, feeling an assassin's move on your left, you suppress him, do Nuki Uchi from enemy's right Kesa as you step back, and then immediately thrust with Soete Tsui Waza and win.



**Fig. 1-5** is doing Nuki Uchi as you step back to the enemy on your left, cutting in Kesa from his right shoulder/neck.

In Iaido, it is essential to know that the use of Katana (sword) is not to draw and cut, but you draw to cut. Therefore, you cut as you step back during going back. Note that the sword's tip is slightly up from horizontal as in Fig 5

**Fig 6-8** is doing Soete Tsuki; step back a bit with the right foot as you hold /touch the sword, as shown in the picture below, and thrust as you stop in with the left foot (Fig 8).

Pull out the sword from here as in the **Fig 9-11** & middle/bottom picture on the next page.



Seitei-Kata #9: Soete Tsuki (九本目: 添え手突き): Cont'd



The above picture shows Soete Tsuki from different angle. Note the right foot is a bit open to the outside.



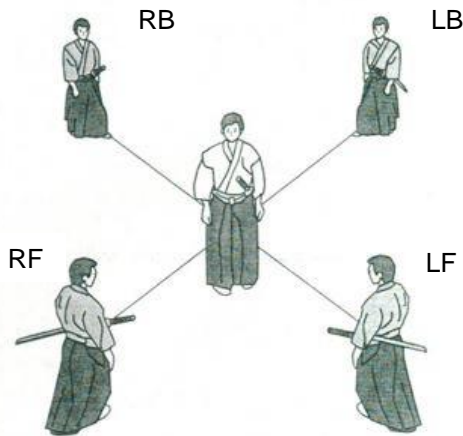
Fig. 11-14 is doing Chiburi. For proper Chiburi, it is essential to keep the right fist after you pull out the sword to your right breast's height.

Kata #9's Chiburi is different from the other's; the right and left fists are not the same height when finished, but the right fist stops at the level between your right breast and left fist holding Koiguchi.



**Seitei-Kata #10: Shihō Giri (十本目: 四方切り):** Look at the pictures below and note the following points carefully.

While you are moving forward, feeling four assassin's moves, right front, left-back, right back, and left-front, you win by doing the following. You do Tsuka Ate to right front enemy's fist as he starts drawing his sword, thrust left back enemy's solar plexus, cut down right front enemy, cut down right back enemy, and then cut down left front enemy and win.



When stepping in with left foot, you hold Tsuka simultaneously face against RF and then give Tsuka Ate to the RF enemy's fist as you step in with the right foot (Fig 4). Immediately do Sayabiki (Fig 5-6) simultaneously face against LB and thrust LB enemy's solar plexus as in Kata #4. The body posture is referred to as Hitoyemi (一重身), body open more than Hanmi (半身), imagine a crabwise move (Fig 7-9).



Seitei-Kata #10: Shihō Giri (十本目: 四方切り): Cont'd

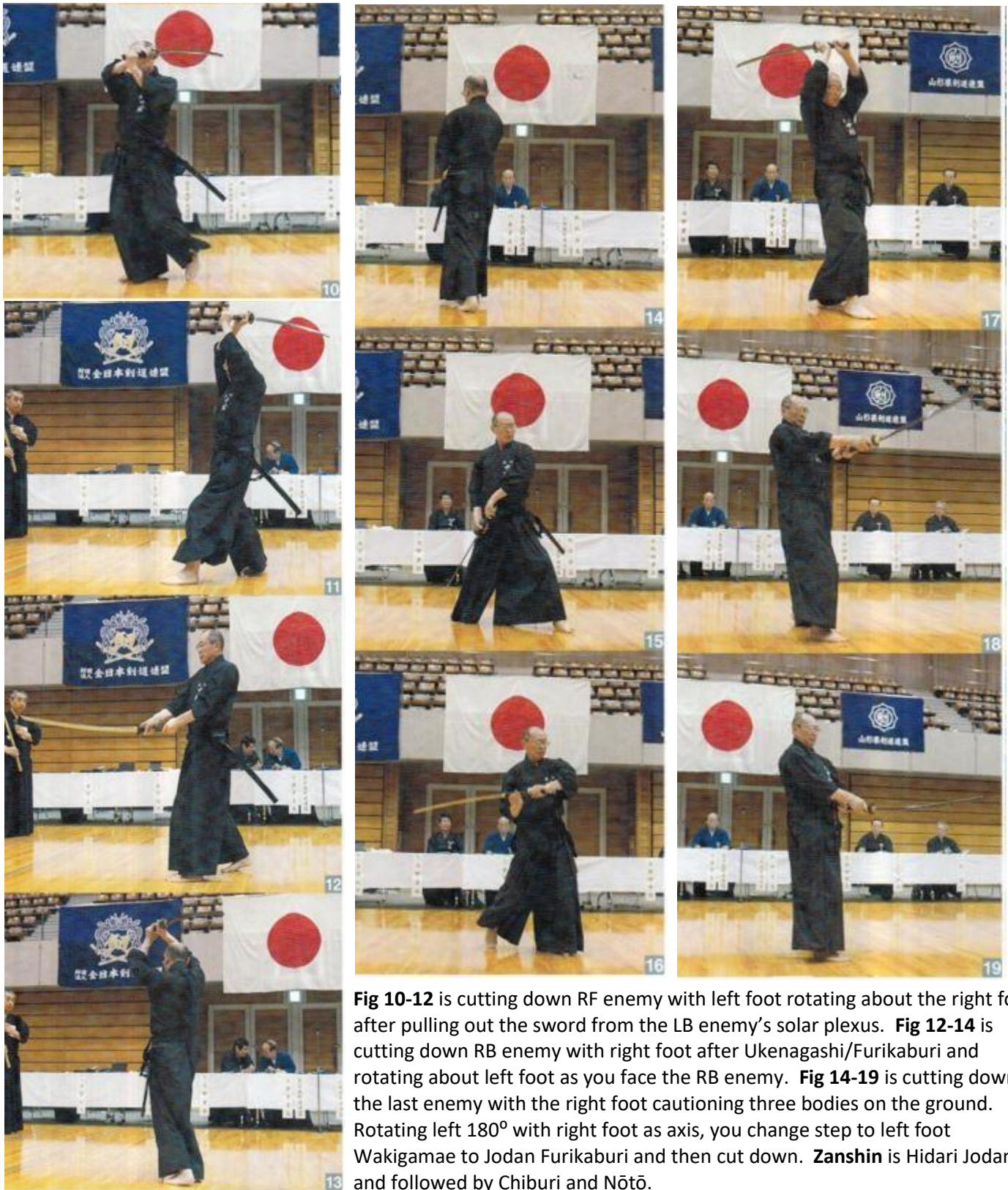


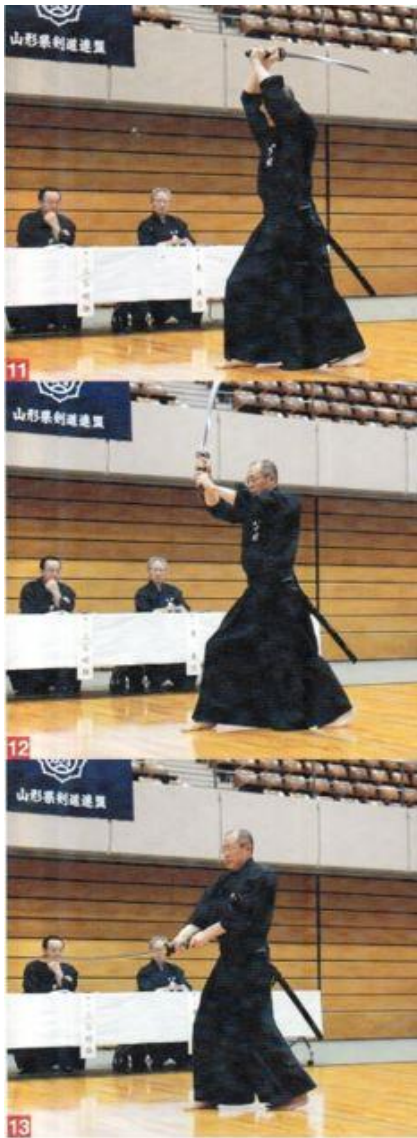
Fig 10-12 is cutting down RF enemy with left foot rotating about the right foot after pulling out the sword from the LB enemy's solar plexus. Fig 12-14 is cutting down RB enemy with right foot after Ukenagashi/Furikaburi and rotating about left foot as you face the RB enemy. Fig 14-19 is cutting down the last enemy with the right foot cautioning three bodies on the ground. Rotating left 180° with right foot as axis, you change step to left foot Wakigamae to Jodan Furikaburi and then cut down. Zanshin is Hidari Jodan and followed by Chiburi and Nōtō.

**Seitei-Kata #11: Sō Giri (十一本目: 総切り):** Look at the pictures below and note the following points carefully.

Feeling several (5) assassin's moves in front, you win by doing the following. You cut down 1<sup>st</sup> enemy from right side (enemy's left side) to a jar, 2<sup>nd</sup> enemy from left side shoulder to solar plexus, 3<sup>rd</sup> enemy from right side to navel, cut down 4<sup>th</sup> enemy horizontally from left to right at the torso, and then cut down 5<sup>th</sup> enemy vertically and win.

**Fig. 1-6:**

Move forward starting from right foot, hold Tsuka when stepped on left foot (Fig 1), start drawing sword forward as you step right foot (Fig 2-3), immediately step back the right foot at the same time doing Ukenagashi/Furikaburi (Fig 4), and cut down



## Seitei-Kata #11: Sō Giri (十一本目: 総切り): Cont'd

**Fig. 7-10** is doing Furikaburi from Fig 6, pulling out in the same direction as the Furioroshi as in Fig 6, and cut down this time from 2<sup>nd</sup> enemy's right shoulder/neck to his solar plexus.

**Fig. 11-13** is doing the Furikaburi similarly from Fig 10, pulling out in the same direction, as the Furioroshi as in Fig 10, and cut down this time from the 3<sup>rd</sup> enemy's left side to his navel. Keep the blade horizontal.

**Fig. 14-18** is doing Furikaburi from Fig 13, repositioning sword to left forward horizontally at left upper waist level, and cut down the 4<sup>th</sup> enemy's right torso.

**Fig. 19- (next not shown)** will do Furikaburi overhead as you step in with Ayumi Ashi left foot, cut down immediately the 5<sup>th</sup> enemy with right-foot and win.

**Chiburi and Nōtō** follow.



**Seitei-Kata #12: Niki Uchi (十二本目: 抜き打ち):** Look at the pictures below and note the following points carefully. Enemy facing mutually at a distance, suddenly draws his sword and attacks. You avoid the cut by stepping back as you draw your sword and immediately cut down and win

Seitei-Kata #12: Niki Uchi (十二本目: 抜き打ち): Cont'd

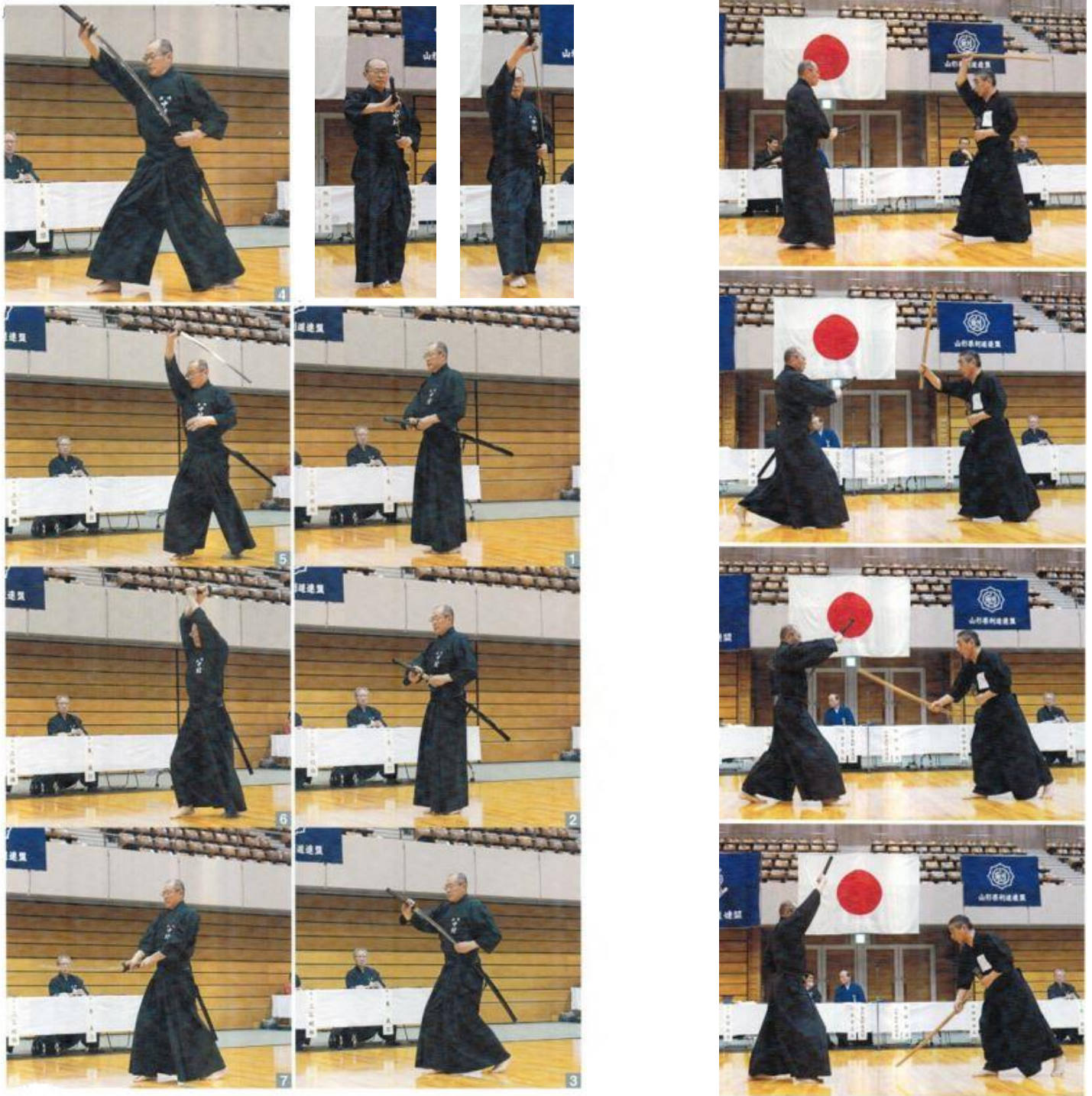


Fig. 1-7 is doing Nuki Uchi to oncoming enemy's Kirioroshi shown on the right. The pictures above Fig 1 show a front view of how you draw a sword as you step back with left foot to do Furikaburi when an oncoming enemy is about to cut you down, as in the pictures on the right. Using Sayabiki and hip motion, draw the sword within the width of your body, feeling not so much of the right-hand work, but left hand. **Chiburi and Nōtō** follow after Fig 7.