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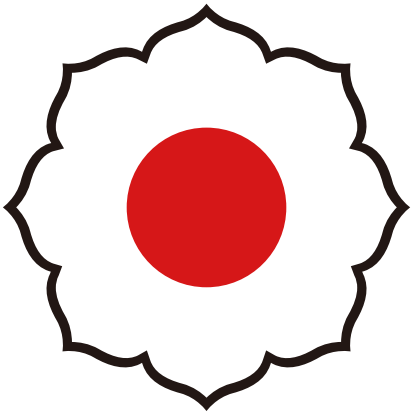

講道館形教本

Kodokan KATA Textbook

極の形
Kime-no-Kata

English translated version

Official translation of the Japanese original

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Kime-no-Kata

Revised on July 7th, 1977
Amended on June 1st, 2006

Introduction

Soon after establishing the *Kodokan Judo*, *Kano Jigoro Shihan* created *Kata* for serious combative fight consisted of 10 techniques which had the same objectives as *Kata* from a number of traditional Japanese *Jujutsu* schools and named it *Shobu-no-Kata*. Improving the techniques later, he increased the total of techniques to 14 or 15.

After further studying *Jujutsu* and adding his new ideas *Kano Jigoro Shihan* submitted the draft of *Kata* consisted of 20 techniques, 8 *Idori* and 12 *Tachiai* for the meeting of Grater Japan Martial Virtue Society to discuss on the establishment of *Kata* in 1906. As the result of the discussion in the meeting, today's *Kime-no-Kata* was established.

Since *Kime-no-Kata* was created to acquire the most effective techniques for the serous combative fight, the importance of practice in this *Kata* is to master agile *Tai-sabaki* movement and the most effective way to control the opponent.

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Kime-no-Kata: Names of the techniques

Idori (Set 1)

1. *Ryote-dori*
2. *Tsukkake*
3. *Suri-age*
4. *Yoko-uchi*
5. *Ushiro-dori*
6. *Tsukkomi*
7. *Kiri-komi*
8. *Yoko-tsuki*

Tachiai (Set 2)

1. *Ryote-dori*
2. *Sode-tori*
3. *Tsukkake*
4. *Tsuki-age*
5. *Suri-age*
6. *Yoko-uchi*
7. *Ke-age*
8. *Ushiro-dori*
9. *Tsukkomi*
10. *Kiri-komi*
11. *Nuki-gake*
12. *Kiri-oroshi*

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Beginning formalities

Tori stands on the left side and *Uke* on the right side toward *Shomen* [*Uke* holds a sword and a dagger with his right hand (the tip of the sword pointing downward at about 45°). The sword rests outside, both blade edges of sword and dagger face up, and the base of the dagger's hilt rests against bottom of the sword's hilt guard.] with the upright posture in a distance of about 5.4m (about 3 ken) (Photos 1-①②). Both face *Shomen* to make standing bows simultaneously (Photos 2, 3) and sit facing each other. *Uke* puts both sword and dagger onto his right side (the sword to the outside, the dagger to the inside, the base of the dagger's hilt aligned with the hilt guard of sword, both blade edges facing inward) (Photos 4-①②) and both make seated bows each other (Photo 5).

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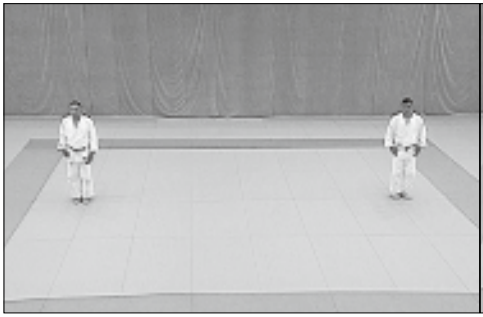
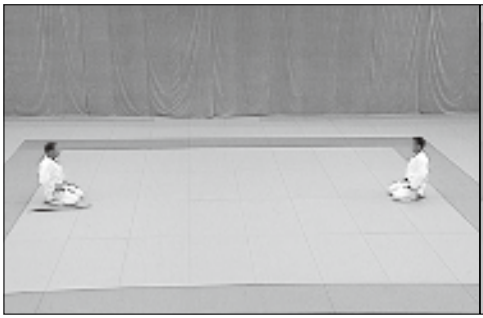
(Photo 1-①)

(Photo 1-②)



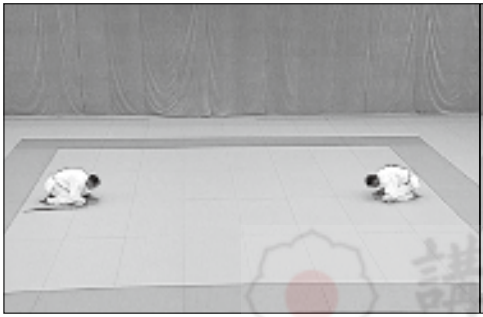
(Photo 2)

(Photo 3)



(Photo 4-①)

(Photo 4-②)



(Photo 5)

(Photo 6)

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While *Tori* stays seated in *Seiza*, *Uke* takes up both sword and dagger (blade edges up) with his right hand to rise (Photo 6), moves forward about 1.8m (about 1 *ken*) behind him to sit in *Seiza* (Photos 7, 8) and holds both sword and dagger upright in front of his body (both blade edges facing him) (Photos 9, 10). *Uke* puts his left hand on the left side of the sword, turns both sword and dagger to the left to lay both in front of him (Photos 11, 12, 13) and rises. In this case, *Uke* put the dagger closer to *Uke* and the sword further with both of hilts toward *Shomen* and both of blade edges facing inward (Photos 14-①②).

Tori rises in response to *Uke*'s rising (Photos 15-①②) and *Uke* returns to his original position to stand facing *Tori* (Photo 16).

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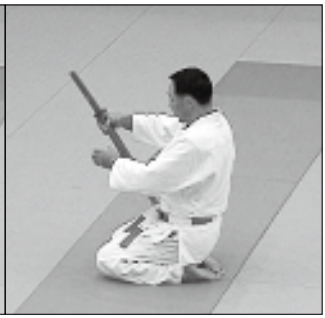
(Photo 7)

(Photo 8)



(Photo 9)

(Photo 10)

(Photo 11)

(Photo 12)

(Photo 13)

(Photo 14-①)

(Photo 14-②)

(Photo 15-①)

(Photo 15-②)

(Photo 16)

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Idori (Set 1)

1. *Ryote-dori*

Both *Tori* and *Uke* take one step forward from their left feet to stand in *Shizen-hontai* (Photos 1-①②) and then move forward to a distance of about 90cm (about 3 *jaku*) to sit in *Seiza* (Photos 2, 3). Both move close by sliding forward on their knees to a distance of about two fists between the knees of *Tori* and *Uke* and sit facing each other (Photos 4, 5) (this distance is called "*Hizazume-no-maai*").

Tori and *Uke* sit in *Seiza* facing each other in the distance of *Hizazume-no-maai* while putting both of their hands on their thighs naturally with the fingertips pointing slightly inward.

Keeping seated (without raising his toes) and seizing an opportunity, *Uke* grasps both of *Tori*'s wrists in a regular grip (the thumbs inside) with *Kiai* to attempt to control *Tori* (Photos 6, 7-①②).

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(Photo 1-①)

(Photo 1-②)

(Photo 2)

(Photo 3)

(Photo 4)

(Photo 5)

(Photo 6)

(Photo 7-①)

(Photo 7-②)

(Photo 8-①)

(Photo 8-②)

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Responding to *Uke*, *Tori* breaks *Uke*'s balance forward by spreading both of his arms outward and pulling both of his hands behind him while letting both of his knees come together (Photos 8-①②) and, with *Kiai*, kicks *Uke*'s *Suigetsu* (stomach) with the ball of his right toe (or with his right kneecap), at the same time raising his hips and both of his toes (Photos 9-①②). *Tori* immediately puts his right knee down to the previous position, moves his right hand upward to grasp *Uke*'s left wrist from below, while pulling his left hand to release from *Uke*'s grasp (Photos 10, 11, 12), turns his body to his left and raises his left knee. While pulling *Uke*'s left arm forward with his right hand along his body, *Tori* grasps *Uke*'s left wrist with his left hand from below (the four fingers outside and the thumb inside) (Photo 13) and holds *Uke*'s elbow under his right armpit (Photo 14). *Tori* pulls *Uke* to break the balance forward (Photo 15) and locks *Uke*'s left elbow joint with "*Udehishigi-waki-gatame*" by using his body and both of his hand effectively (Photo 16-①).

When the technique becomes effective *Uke* signals "*Mairi*" by tapping *Tori*'s body or *Tatami* twice with his right hand.

In *Kime-no-Kata*, "*Mairi*" shall be signaled by tapping *Tori*'s body, *Tatami*, or clapping both hands depending on the feature of techniques and twice in all cases.

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(Photo 9-①)

(Photo 9-②)

(Photo 10)

(Photo 11)

(Photo 12)

(Photo 13)

(Photo 14)

(Photo 15)

(Photo 16-①)

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2. *Tsukkake*

Tori and *Uke* sit in *Seiza* facing each other in the distance of *Hizazume-no-maai* (Photo 1).

Raising his hips and both of his toes, with *Kiai*, *Uke* starts to strike *Tori*'s *Suigetsu* (stomach) with his right fist (the back of palm down) (Photo 2).

Responding to *Uke*, *Tori* turns his body to his right to dodge *Uke*'s strike while raising his left toe and his right knee with his left kneecap as pivot and put his left hand (the four fingers down and the thumb up) on *Uke*'s right arm (just above the elbow) to pull forward, while breaking *Uke*'s balance forward (Photos 3-①　②). At the same time, with *Kiai*, striking *Uke*'s *Uto* (between eyebrows) with his right fist (the back of hand down) (Photos 4-①②), *Tori* immediately grasps *Uke*'s right wrist from above with his right hand, the thumb inside (the back of *Uke*'s hand up), and pulls it to his right hip to put on his right thigh (the back of *Uke*'s hand up) (Photos 5-①②). While reaching over *Uke*'s left shoulder and grasping *Uke*'s right collar deeply with his left hand to control *Uke*'s neck, *Tori* locks *Uke*'s right elbow joint with "*Udehishigi-hara-gatame*" by putting *Uke*'s right elbow joint against his abdomen and slightly pushing out the abdomen (Photos 6, 7-①②③).

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(Photo 1)

(Photo 2)

(Photo 3- ①)

(Photo 3- ②)

(Photo 4- ①)

(Photo 4- ②)

(Photo 5- ①)

(Photo 5- ②)

(Photo 6)

(Photo 7- ①)

(Photo 7- ②)

(Photo 7- ③)

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3. *Suri-age*

Tori and *Uke* sit in *Seiza* facing each other in the distance of *Hizazume-no-maai* (Photo 1).

Raising his hips and both of his toes and extending the fingers and the thumb of his right hand while holding them together, with *Kiai*, *Uke* starts to strike *Tori*'s forehead with his palm by sliding on it backward/upward and attempts to injure *Tori*'s neck (Photos 2, 3).

Responding to *Uke*, *Tori* raises his hips and both of his toes, dodges *Uke*'s right wrist upward passing through by turning his body slightly to his right and leaning back his upper body to grasp with his right hand, the thumb below and the palm facing forward. *Tori* puts his left hand on the base of *Uke*'s right arm from below with his thumb outside and his palm upward and breaks *Uke*'s balance forward by using both of his hand effectively (Photo 4). At the same time kicking *Uke*'s *Suigetsu* (stomach) with the ball of his right toe (Photo 5), *Tori* immediately turns his body to his right with his left kneecap as pivot, puts his right knee on *Tatami* and pulls *Uke* down to the direct front by twisting *Uke* strongly with both hands (Photos 6-①②). Without changing his left hand grip, *Tori* controls *Uke*'s arm (the base of arm) by pressing down on it from above (Photos 7-①②), turns *Uke*'s right palm down with his right hand, pushes *Uke*'s arm forward and moves his body forward on his left and right knees (keeping both of the toes flat) (Photo 8). *Tori* lowers his hips and locks *Uke*'s elbow joint with "*Udehishigi-hiza-gatame*" by sliding forward his left kneecap into the hollow just above *Uke*'s right elbow to press and using his right hand effectively (Photos 9-①②).

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(Photo 1)

(Photo 2)

(Photo 3)

(Photo 4)

(Photo 5)

(Photo 6-①)

(Photo 6-②)

(Photo 7-①)

(Photo 7-②)

(Photo 8)

(Photo 9-①)

(Photo 9-②)

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4. *Yoko-uchi*

Tori and *Uke* sit in *Seiza* facing each other in the distance of *Hizazume-no-maai* (Photo 1).

Raising his hips and both of his toes, with *Kiai*, *Uke* lifts his right hand and starts to strike *Tori*'s left *Kasumi* (temple) with his right fist (*Uzumaki*) (Photos 2-①②).

Responding to *Uke*, *Tori* dodges *Uke*'s right fist (arm) by lowering his head (Photo 3) and steps deeply forward with his right foot to the right side of *Uke* while raising his left toe. *Tori* controls *Uke* in the form of "*Kata-gatame*" with his right arm and the right side of his neck, puts his left hand on the back of *Uke*'s hip (Photos 4-①②) and pushes *Uke* down to the right rear corner (Photos 5, 6). *Tori* holds to control *Uke*'s right elbow with his left hand (Photo 7), raises his torso erect, extends the fingers and the thumb of his right hand while holding them together (Photo 8) and, with *Kiai*, strikes vertically down on *Uke*'s *Suigetsu* (stomach) with his right elbow (Photo 9).

Tori and *Uke* sit in *Seiza* facing each other in the distance of *Toma* (about 1.2 m) (about 1.2m or 4 *shaku*) (Photo 10).

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(Photo 1)

(Photo 2-①)

(Photo 2-②)

(Photo 3)

(Photo 4-①)

(Photo 4-②)

(Photo 5)

(Photo 6)

(Photo 7)

(Photo 8)

(Photo 9)

(Photo 10)

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5. *Ushiro-dori*

Uke rises in the distance of *Toma* (about 1.2 m), sits behind *Tori* in the distance of one step and sliding forward on his knees to the distance of *Chikama* (about 20cm or 7 *sun*) (Photo 1).

Raising his hips and both of his toes, *Uke* steps forward with his right foot to the right side of *Tori* while raising his knee, turns his face to *Tori*'s left and, with *Kiai*, grapples around both of *Tori*'s upper arms with both of his arms (Photo 2).

Responding to *Uke*, *Tori* spreads both of his arms outward (Photo 3). *Tori* then holds both of *Uke*'s right and left arms from his front with his right hand (arm) and holds *Uke*'s left upper arm with his left hand as high as possible while raising his hips and both of his toes (Photo 4). *Tori* moves his right leg backward to slide deeply into between both of *Uke*'s legs (Photos 5-①②), wraps *Uke* over his left shoulder with the form of "*Seoi-nage*" (Photos 6, 7), holds *Uke*'s body under his right armpit with his right arm in the form of "*Ushiro-kesa-gatame*" (Photo 8), at the same time, with *Kiai*, striking the vital point of *Uke*'s groin with his left fist (Photos 9, 10).

Uke returns to his previous position (behind *Tori*) (Photo 11), then sits in *Seiza* facing *Tori* (in the distance of *Toma* (about 1.2 m)) and goes for the dagger.

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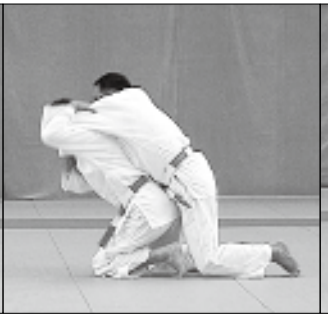
(Photo 1)

(Photo 2)

(Photo 3)

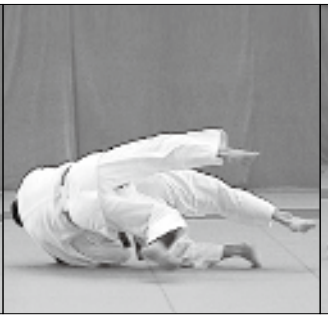
(Photo 4)



(Photo 5-①)

(Photo 5-②)

(Photo 6)



(Photo 7)

(Photo 8)

(Photo 9)

(Photo 10)

(Photo 11)

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6. *Tsukkomi*

Uke sits in front of the sword and the dagger (Photo 1), inserts the dagger (blade edge up) into his jacket and returns to his previous position to sit in *Seiza* facing *Tori* in a distance of about 45cm (about 1 *shaku* 5 *sun*) (Photo 2).

Uke presses the outside of his jacket over the scabbard with his left hand, draws out the dagger (blade edge up) with his right hand, while raising his hips and his right toe, steps forward with his left foot and, with *Kiai*, starts to stab into *Tori*'s *Suigetsu* (stomach) (Photos 3, 4).

Responding to *Uke*, *Tori* raises his left toe, dodges *Uke*'s stab by raising his right knee with his left kneecap as pivot to turn his body to his right, sweeps *Uke*'s right arm (just above the elbow) passing through with his left hand (the four fingers down) and breaks *Uke*'s balance in that direction. At the same time, with *Kiai*, striking *Uke*'s *Uto* (between eyebrows) with his right fist (the back of hand down) (Photos 5-①②), *Tori* immediately grasps *Uke*'s right wrist from above with his right hand and pulls it to his right hip (the back of *Uke*'s right hand up) to put on his right thigh (Photos 6-①②). While reaching over *Uke*'s left shoulder and grasping *Uke*'s right collar deeply with his left hand to control *Uke*'s neck (Photo 7), *Tori* locks *Uke*'s right elbow joint with "*Udehishigi-hara-gatame*" (Photos 8-①②③).

Uke inserts the dagger into his jacket while sitting in *Seiza* to face *Tori*.

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(Photo 1)

(Photo 2)

(Photo 3)

(Photo 4)

(Photo 5-①)

(Photo 5-②)

(Photo 6-①)

(Photo 6-②)

(Photo 7)

(Photo 8-①)

(Photo 8-②)

(Photo 8-③)

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7. *Kiri-komi*

Tori and *Uke* sit in *Seiza* facing each other in a distance of about 45cm (about 1 *shaku* 5 *sun*).

Uke takes the dagger out of his jacket with his right hand (using as a substitute for a short sword) and bears it in the left side of his hip (blade edge up) (Photos 1-①②).

Loosening his short sword slightly from the scabbard to draw out with his right hand, *Uke* slashes straight on *Tori*'s forehead with *Kiai* while raising his left toe and stepping forward with his right foot (Photo 2).

Responding to *Uke*, *Tori* raises his left toe, dodges *Uke*'s slash by raising his right knee with his left kneecap as pivot to turn his body to his right and grasps *Uke*'s right wrist (the right hand close to *Uke*'s wrist, left hand further away) while retreating his right foot to turn his body to his right without resisting the slash (Photos 3, 4- ①②). *Tori* pulls *Uke* to break the balance diagonally forward to the right (Photos 5-①② , 6) and holds *Uke*'s right arm under his left armpit to lock with "*Udehishigi-waki-gatame*" (Photos 7-①②③).

Uke returns to his previous position and sits in *Seiza* facing *Tori* (in the distance of *Toma* (about 1.2 m)). After bearing the short sword in the left side of his hip, *Uke* returns it into his jacket as a dagger.

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(Photo 1-①)

(Photo 1-②)

(Photo 2)

(Photo 3)

(Photo 4-①)

(Photo 4-②)

(Photo 5-①)

(Photo 5-②)

(Photo 6)

(Photo 7-①)

(Photo 7-②)

(Photo 7-③)

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8. *Yoko-tsuki*

Uke rises and moves forward to *Tori*'s right side (Photo 1) and sits in *Seiza* alongside of *Tori* in a distance of about 20cm (about 7 *sun*) (Photo 2).

Uke presses the outside of his jacket over the scabbard with his left hand, draws out the dagger with his right hand while raising his right toe, steps leftward with his left foot and, with *Kiai*, stabs into the right side of *Tori*'s abdomen while facing the blade edge of dagger upward (Photos 3-①②).

Responding to *Uke*, *Tori* raises his left toe, dodges *Uke*'s stab by raising his right knee with his left kneecap as pivot to turn his body 180° to his right, sweeps *Uke*'s right arm just above the elbow passing through with his left hand (the four fingers down and the thumb up) and breaks *Uke*'s balance in that direction. At the same time, with *Kiai*, striking *Uke*'s *Uto* (between eyebrows) with his right fist (the back of hand down) (Photos 4-①②), *Tori* immediately grasps *Uke*'s right wrist from above with his right hand and pulls it to his right hip (the back of *Uke*'s right hand up) to put on his right thigh (Photos 5-①②). While reaching over *Uke*'s left shoulder and grasping *Uke*'s right collar deeply with his left hand to control *Uke*'s neck, *Tori* locks *Uke*'s right elbow joint with "*Udehishigi-hara-gatame*" (Photos 6, 7, 8-①②).

Tori and *Uke* return to their previous positions (*Uke* in the right side of *Tori*). *Uke* rises after inserting the dagger into his jacket, and sits in *Seiza* facing *Tori* in the distance of *Toma* (about 1.2 m). Then, *Uke* rises to move toward the sword behind him and sits in *Seiza* to put down the dagger in the initial position.

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(Photo 1)

(Photo 2)

(Photo 3- ①)

(Photo 3- ②)

(Photo 4- ①)

(Photo 4- ②)

(Photo 5- ①)

(Photo 5- ②)

(Photo 6)

(Photo 7)

(Photo 8- ①)

(Photo 8- ②)

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Tachiai (Set 2)

1. *Ryote-dori*

Tori and *Uke* move forward each other to stand facing each other in a distance of one step (about 40cm or 1 *shaku* 3 *sun*) (Photo 1).

Uke steps forward with his right foot and grasps, with *Kiai*, both of *Tori*'s wrists with both of his hands (the thumbs inside) in a regular grip to attempt to control *Tori* (Photo 2).

Responding to *Uke*, *Tori* breaks *Uke*'s balance forward by spreading both of his arms outward and pulling both of his hands behind him (Photo 3) and, with *Kiai*, kicks the vital point of *Uke*'s groin with the ball of his right toe (Photo 4). *Tori* immediately puts his right foot back in the previous position, moves his right hand upward to grasp *Uke*'s left wrist from below (Photos 5-①②). *Tori* pulls his left hand inward/upward to release *Uke*'s grasp, turns his body to his left, while retreating his left foot, and pulls *Uke*'s left arm forward along his body. *Tori* puts his left hand (the four fingers outside and the thumb inside) on *Uke*'s left arm to grasp together with right hand (the left hand closer to *Uke*'s palm than the right hand) (Photos 6-①②) and holds it under his right armpit (Photos 7-①②) to lock it with "*Udehishigi-waki-gatame*" (Photos 8-①②).

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(Photo 1)

(Photo 2)

(Photo 3)

(Photo 4)

(Photo 5-①)

(Photo 5-②)

(Photo 6-①)

(Photo 6-②)

(Photoa 7-①)

(Photoa 7-②)

(Photo 8-①)

(Photo 8-②)

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2. *Sode-tori*

Uke moves toward the behind of *Tori* through the right side of *Tori* and stands close to *Tori* on the left behind (Photo 1).

Uke grasps the back of *Tori*'s left middle-rear-sleeve with his left hand (Photo 2), then grasps it (just about the elbow) with his right hand in a regular grip (lifting *Uke*'s forearm forward naturally without turning inward or outward, the thumb on the outside of *Uke*'s body) (Photo 3) and moves to push *Tori* forward while twisting *Uke*'s sleeve slightly up to control *Tori* (Photo 4).

Tori moves forward from his right foot and, at the third step, steps diagonally forward to his right with his right foot to break *Uke*'s balance in that direction (Photo 5). With *Kiai*, *Tori* kicks down on *Uke*'s right knee with his left foot (in the little toe side) from the diagonal right forward (Photos 6, 7-①②), immediately puts down his left foot to the outside of *Uke*'s right foot and turns his body to his left. *Tori* grasps *Uke*'s right middle-inner-sleeve with his left hand, while grasping *Uke*'s left collar with his right hand (Photo 8), and throws *Uke* with right "*Osoto-gari*" (Photos 9, 10, 11).

講道館
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(Photo 1)

(Photo 2)

(Photo 3)

(Photo 4)

(Photo 5)

(Photo 6)

(Photo 7-①)

(Photo 7-②)

(Photo 8)

(Photo 9)

(Photo 10)

(Photo 11)

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3. *Tsukkake*

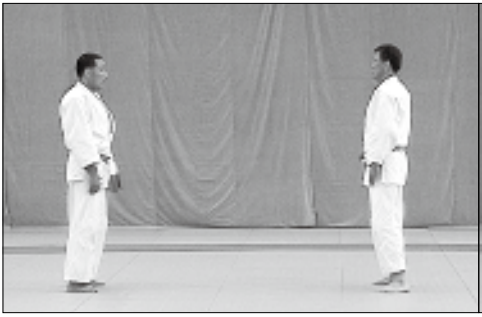
Tori and *Uke* stand facing each other in a distance of about 1.8m (about 1 *ken*) (Photo 1).

Uke bends his left arm slightly, raises his left fist to the eye-level and his right fist around in front of his *Suigetsu* (stomach) to assume left stance (Photo 2) and approaches *Tori* from his left foot by *Tsugi-ashi*. After feinting a blow to strike with his left fist (Photo 3), *Uke* immediately takes wide stride and, with *Kiai*, starts to strike *Tori*'s *Uto* (between eyebrows) with his right fist (the back of hand down) (Photo 4).

Responding to *Uke*, *Tori* quickly turns his body to his right, at the same time grasping *Uke*'s right forearm with his right hand (Photo 5) and pulls it down to break *Uke*'s balance forward (Photo 6). When *Uke* tries to recover his balance, taking advantage of this reaction, *Tori* steps forward to the behind of *Uke* with his right foot first and then left foot, while moving to slide his right hand over *Uke*'s right arm, reaches over *Uke*'s right shoulder to put his right hand on *Uke*'s throat and breaks *Uke*'s balance backward (Photos 7-①②). *Tori* crosses his right hand with his left hand (the right hand on top) above *Uke*'s left shoulder (Photo 8) and chokes *Uke* with "*Hadaka-jime*" by retreating his left foot to take slightly *Jigo-tai* (Photos 9-①②).

Uke tries to resist by grasping *Tori*'s right elbow with both of his hands, but he signals "*Mairi*" when he cannot resist any longer.

講道館
KODOKAN



(Photo 1)

(Photo 2)

(Photo 3)

(Photo 4)

(Photo 5)

(Photo 6)

(Photo 7-①)

(Photo 7-②)

(Photo 8)

(Photo 9-①)

(Photo 9-②)

KODOKAN

4. *Tsuki-age*

Tori and *Uke* stand facing each other in a distance of about one step (Photo 1).

Uke takes a small step forward with his right foot and, with *Kiai*, starts to knock up *Tori*'s chin with his right fist (the back of hand forward) from below (Photos 2, 3).

Leaning back his upper body to dodge *Uke*'s strike, *Tori* grasps *Uke*'s right wrist with both of his hands (the right hand above and the left hand below) and pulls up the arm (Photos 4-①②). *Tori* retreats with his right foot to turn his body to his right (Photos 5-①②), at the same time holding *Uke*'s right arm under his left armpit (Photos 6-①②) to lock *Uke*'s right elbow joint with "*Udehishigi-waki-gatame*" (Photos 7-①②③).

講道館
KODOKAN

(Photo 1)

(Photo 2)

(Photo 3)

(Photo 4- ①)

(Photo 4- ②)

(Photo 5- ①)

(Photo 5- ②)

(Photo 6- ①)

(Photo 6- ②)

(Photo 7- ①)

(Photo 7- ②)

(Photo 7- ③)

KODOKAN

5. *Suri-age*

Tori and *Uke* stand facing each other in a distance of about one step (Photo 1).

Uke takes a small step forward with his right foot, extends the fingers and the thumb of his right hand while holding them together and, with *Kiai*, starts to strike *Tori*'s forehead with his palm by sliding on it backward/upward (Photo 2).

Leaning back his upper body, *Tori* dodges *Uke*'s right arm from below at around the elbow passing through with his left forearm (turning it inward) (Photo 3) and, at the same time, with *Kiai*, strikes *Uke*'s *Suigetsu* (stomach) with his right fist (the back of hand down) (Photos 4-①②③). *Tori* immediately steps forward, with his left foot first (Photos 5-①②) and then right foot (Photos 6-①②), and throws *Uke* with left "*Uki-goshi*" (Photos 7, 8).

講道館
KODOKAN

(Photo 1)

(Photo 2)

(Photo 3)

(Photo 4-①)

(Photo 4-②)

(Photo 4-③)

(Photo 5-①)

(Photo 5-②)

(Photo 6-①)

(Photo 6-②)

(Photo 7)

(Photo 8)

講道館
KODOKAN

6. *Yoko-uchi*

Tori and *Uke* stand facing each other in a distance of about one step (Photo 1).

Uke takes a small step forward with his right foot and, with *Kiai*, starts to strike *Tori*'s left *Kasumi* (stomach) with his right fist (*Uzumaki*) (Photo 2).

Tori dodges *Uke*'s right fist (arm) by lowering his body, steps forward with his left foot to the right side of *Uke* and controls *Uke* backward by putting his right hand on *Uke*'s breast (Photos 3-①②). *Tori* grasps *Uke*'s left lapel with his right hand (the thumb inside) (Photos 4-①②), immediately moves his right foot forward behind both of *Uke*'s feet (Photo 5) and then left foot behind his right foot while reaching over *Uke*'s left shoulder with his left hand to grasp *Uke*'s right collar (the thumb inside) (Photos 6-①②). *Tori* puts his forehead into the back of *Uke*'s head, retreats his left foot while lowering his body and strangles *Uke* with "*Okuri-eri-jime*" while controlling *Uke* further backward (Photos 7-①②③).

Uke tries to resist by grasping *Tori*'s left elbow with both of his hands, but he signals "*Mairi*" when he cannot resist any longer.

講道館
KODOKAN

(Photo 1)

(Photo 2)

(Photo 3-①)

(Photo 3-②)

(Photo 4-①)

(Photo 4-②)

(Photo 5)

(Photo 6-①)

(Photo 6-②)

(Photo 7-①)

(Photo 7-②)

(Photo 7-③)

講道館
KODOKAN

7. *Keage*

Tori and *Uke* stand to facing each other in a distance of about one step (Photo 1).

Uke takes a small step forward with his left foot and, with *Kiai*, kicks up on the vital point of *Tori*'s groin with the ball of his right foot (Photos 2, 3).

Tori dodges *Uke*'s kick by retreating with his right foot to turn his body to his right while scooping up *Uke*'s raising right ankle from the outside with his left hand (Photos 4-①②). Then, *Tori* puts his right hand together with his left hand (the right hand almost facing the left hand) (Photos 5-①②), moves *Uke*'s right leg to *Tori*'s left side (Photos 6-①②③) and, with *Kiai*, kicks on the vital point of *Uke*'s groin with the ball of his right foot while twisting his hips to his left (Photos 7-①②).

講道館
KODOKAN

(Photo 1)

(Photo 2)

(Photo 3)

(Photo 4-①)

(Photo 4-②)

(Photo 5-①)

(Photo 5-②)

(Photo 6-①)

(Photo 6-②)

(Photo 6-③)

(Photo 7-①)

(Photo 7-②)

講道館
KODOKAN

8. *Ushiro-dori*

Uke moves through *Tori*'s right side (*Shimoza*) and stands in a distance of about 90cm (about 3 *jaku*) behind *Tori* (Photo 1). *Tori* moves forward from his left foot.

Uke also moves forward from his left foot following *Tori* (Photo 2), then seizing an opportunity, steps forward with his right foot to grapple over both of *Tori*'s arms (the lower part of upper arms) with both of his arms while turning his face toward the left side of *Tori* (Photos 3-①②).

At the moment being grappled, *Tori* immediately spreads both of his arms outward, grasps *Uke*'s right upper arm with both of his hands (Photos 4, 5-①②) and throws *Uke* with right "*Seoi-nage*" (Photos 6, 7). Kneeling on his right knee directly down, with *Kiai*, *Tori* strikes *Uke*'s *Uto* (between eyebrows) with his right *Te-gatana* (Photos 8, 9-①②).

When "*Ushiro-dori*" is finished, *Uke* once stands facing *Tori* and goes for the dagger. *Uke* sits in *Seiza*, inserts the dagger into his jacket (the blade edge up) and rises to return to the position facing *Tori*.

講道館
KODOKAN

(Photo 1)

(Photo 2)

(Photo 3- ①)

(Photo 3- ②)

(Photo 4)

(Photo 5- ①)

(Photo 5- ②)

(Photo 6)

(Photo 7)

(Photo 8)

(Photo 9- ①)

(Photo 9- ②)

講道館
KODOKAN

9. *Tsukkomi*

Uke stands facing *Tori* in a distance of about 90cm (about 3 *jaku*) (Photo 1).

Uke presses the outside of his jacket over the scabbard of the dagger inside his jacket with his left hand, draws out the dagger (the blade edge up) with his right hand and, with *Kiai*, starts to stab *Tori*'s *Suigetsu* (stomach) while stepping forward with his left foot (Photo 2).

Tori retreats with his right foot to turn his body to his right (Photo 3), sweeps *Uke*'s right arm (around the elbow) passing through with his left hand (the four fingers down), with *Kiai*, strikes *Uke*'s *Uto* (between eyebrows) with his right fist (the back of hand down) (Photos 4-①②). *Tori* then grasps *Uke*'s right wrist from above with his right hand and pulls it to his right hip to put on his right thigh (Photos 5-①②). At the same time pulling *Uke* to break his balance diagonally forward to the right, *Tori* reaches over *Uke*'s left shoulder and grasps *Uke*'s right collar with his left hand (Photos 6-①②). *Tori* moves diagonally forward to *Uke*'s right, with his right foot first, his left foot and then his right foot, and locks *Uke*'s right arm with "*Udehishigi-hara-gatame*" (Photos 7-①②③).

Uke returns to the position facing *Tori* while inserting the dagger into his jacket.

講道館
KODOKAN

(Photo 1)

(Photo 2)

(Photo 3)

(Photo 4-①)

(Photo 4-②)

(Photo 5-①)

(Photo 5-②)

(Photo 6-①)

(Photo 6-②)

(Photo 7-①)

(Photo 7-②)

(Photo 7-③)

KODOKAN

10. *Kiri-komi*

Tori and *Uke* stand facing each other in a distance of about 90cm (about 3 *jaku*).

Uke takes the dagger out of his jacket with his right hand (using as a substitute for a short sword) and bears it in the left side of his hip (the blade edge up) (Photo 1).

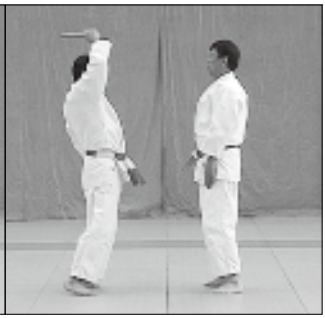
Loosening his short sword slightly from the scabbard to draw out with his right hand, *Uke* steps forward with his right foot and, with *Kiai*, slashes straight on *Tori*'s forehead (Photos 2, 3).

Responding to *Uke*, *Tori* grasps *Uke*'s right wrist with both hands (the right hand closer to *Uke*'s wrist and the left hand further away) without resisting the slash (Photos 4- ①②). *Tori* retreats with his right foot to turn his body to his right (Photos 5- ①②), pulls *Uke* to break the balance diagonally forward to the right (Photos 6- ①②) and holds *Uke*'s right arm under his left armpit to lock with "*Udehishigi-waki-gatame*" (Photos 7- ①②③).

講道館
KODOKAN

(Photo 1)

(Photo 2)



(Photo 3)

(Photo 4-①)

(Photo 4-②)

(Photo 5-①)

(Photo 5-②)

(Photo 6-①)

(Photo 6-②)

(Photo 7-①)

(Photo 7-②)

(Photo 7-③)

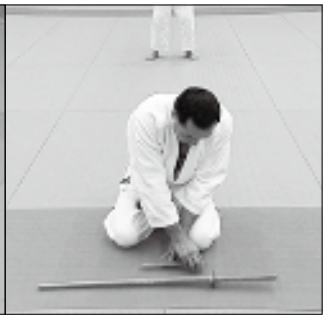
KODOKAN

When "*Kiri-komi*" is finished, *Uke* once stands facing *Tori*, puts the short sword into the scabbard in his left hip and returns it into his jacket (Photo 8). Then, *Uke* moves toward the sword behind him (Photo 9), sits in *Seiza* to put down the dagger in the initial position (Photos 10, 11) and bears the sword (the blade edge up) in the left side of his hip (Photos 12, 13, 14, 15, 16, 17, 18). *Uke* rises and returns to the position facing *Tori* (Photo 19).

講道館
KODOKAN

(Photo 8)

(Photo 9)



(Photo 10)

(Photo 11)

(Photo 12)

(Photo 13)

(Photo 14)

(Photo 15)

(Photo 16)

(Photo 17)

(Photo 18)

(Photo 19)

講道館
KODOKAN

11. *Nuki-gake*

Tori and *Uke* stand facing each other in the distance of *Toma* (about 1.2 m) (Photo 1).

Uke steps forward with his right foot and attempts to draw the sword while gripping the hilt of sword with his right hand (Photo 2).

At that moment stepping forward with his right foot close to *Uke*'s right foot, *Tori* grasps *Uke*'s right wrist from above with his right hand to block *Uke*'s drawing of the sword (Photos 3-①②) and immediately moves his right foot forward to the outside of *Uke*'s right foot (Photo 4). Then, *Tori* takes wide stride behind *Uke* with his left foot (Photo 5) and reaches over *Uke*'s left shoulder with his left hand to grasp *Uke*'s right collar, while inserting his right hand under *Uke*'s right armpit and scooping up *Uke*'s right arm (Photos 6-①②). Breaking *Uke*'s balance to the left rear corner, *Tori* strongly inserts his right hand further behind *Uke*'s neck (on *Tori*'s left arm) to control *Uke*'s right arm (Photos 7-①②) and strangles *Uke* with "*Kataha-jime*" while retreating with his left foot to control *Uke* to the left rear corner (Photos 8-①②).

講道館
KODOKAN

(Photo 1)

(Photo 2)

(Photo 3- ①)

(Photo 3- ②)

(Photo 4)

(Photo 5)

(Photo 6- ①)

(Photo 6- ②)

(Photo 7- ①)

(Photo 7- ②)

(Photo 8- ①)

(Photo 8- ②)

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12. *Kiri-oroshi*

Tori stands in *Shizen-hontai*.

Uke stands facing *Tori* in a distance of about 2.7m (about 9 *shaku*) bearing the sword (the blade edge up) in the left side of his hip (Photo 1).

While stepping forward with his right foot, *Uke* quietly draws out the sword and assumes the posture of eye-level position (Photo 2). Then, *Uke* steps forward slightly from his right foot by *Tsugi-ashi* to restrain *Tori*.

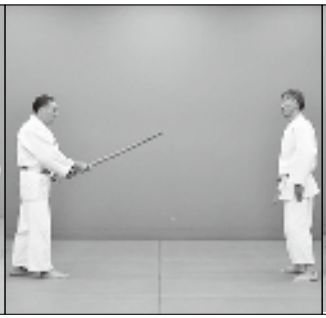
Responding to *Uke*, *Tori* retreats to maintain the proper distance (Photo 3).

Uke steps further forward with his left foot, assumes the posture of high position (Photo 4) and, seizing an opportunity, with *Kiai*, steps forward with his right foot to cut down straight on *Tori*'s forehead.

Tori steps diagonally forward to his left with his left foot and shifts his right foot to turn his body to his right. *Tori* grasps *Uke*'s right wrist from above with his right hand (Photos 5-①②), pulls it to his right hip to break *Uke*'s balance to the right front corner (Photos 6-①②), reaches over *Uke*'s left shoulder and grasp to pull tightly *Uke*'s right collar with his left hand (Photos 7-①②). *Tori* moves diagonally forward to *Uke*'s right, with his right foot first, his left foot and then his right foot, and locks *Uke*'s right elbow joint with "*Udehishigi-hara-gatame*" (Photos 8-①②).

講道館
KODOKAN

(Photo 1)



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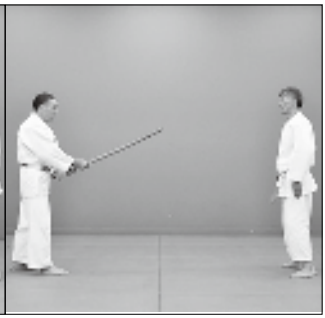

(Photo 3)

(Photo 4)

(Photo 5-①)

(Photo 5-②)

(Photo 6-①)

(Photo 6-②)

(Photo 7-①)

(Photo 7-②)

(Photo 8-①)

(Photo 8-②)

講道館
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When *Kiri-oroshi* is finished (Photo 9), *Uke* lowers the tip of his sword to the posture of low position (Photo 10). *Uke* retreats to his initial position (Photos 11, 12), briefly assumes the posture of eye-level position (Photo 13) and retreats with his right foot to stands in *Shizen-hontai* while inserting the sword into the scabbard (Photo 14, 15).

講道館
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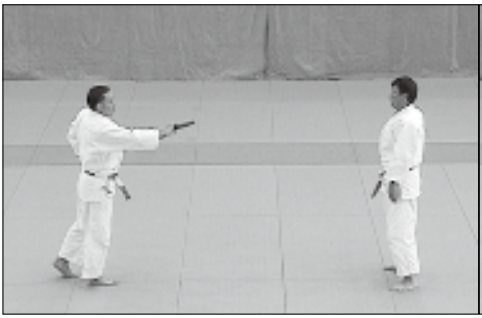
(Photo 9)

(Photo 10)

(Photo 11)

(Photo 12)

(Photo 13)



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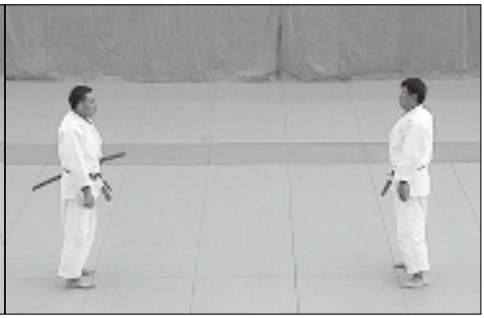


(Photo 15)

講道館
KODOKAN

Ending formalities

Uke returns toward the dagger behind him (Photo 1), sits in *Seiza* (Photo 2) and takes off the sword to put in the initial position (Photos 3, 4). Then, *Uke* picks up both of dagger and sword together (both blade edges up) with his right hand (Photos 5, 6), returns to his original position (the place he took one step forward to stand in *Shizen-hontai* after bows in the beginning). During this sequence, *Tori* also returns to his original position (the similar place as *Uke*) (Photo 7).

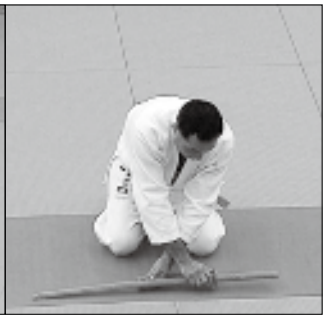
Both *Tori* and *Uke* take one step backward to stand upright (Photo 8), and then make seated bows (Photo 9). After the seated bows, both *Tori* and *Uke* stand upright, turn to face *Shomen* and make standing bows simultaneously (Photo 10).

in Photos : *Tori* - *Tadashi Sato*, 8th *dan*
Uke - *Ikuo Hasegawa*, 8th *dan* (at the time of shooting)

講道館
KODOKAN

(Photo 1)

(Photo 2)



(Photo 3)

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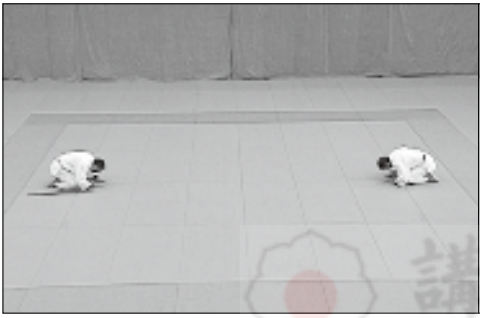

(Photo 9)

(Photo 10)

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