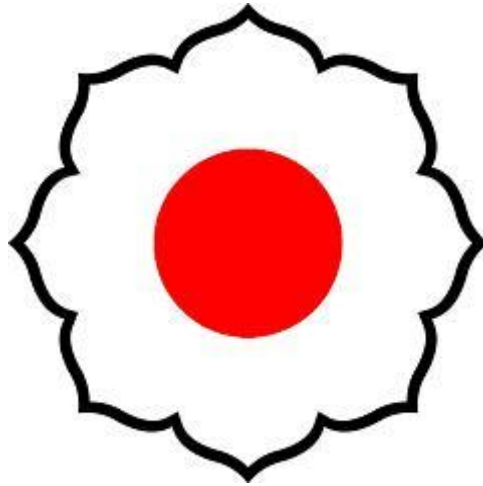


講道館



講道館形教本

Kodokan **KATA** Textbook

五の形

Itsutsu-no-Kata

古式の形

Koshiki-no-Kata

Official translation of the Japanese original
Approved on January 18, 2011

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P. 1.

Itsutsu-no-Kata

Revised on June 15th, 1992
Amended on October 1st, 2008

Introduction

“*Itsutsu-no-Kata*” was established by *Kano Jigoro Shihan* in 1887 as one of the *Kata*’s of *Kodokan Judo* to loftily express the reasoning of attack and defense methods of *Judo*. It is called “*Itsutsu-no-Kata*,” for it consists of 5 different techniques, but each technique does not have any specific naming. What this *Kata* represents is the state of heaven, earth and nature and it is an artistic expression of its reasoning in the form of *Judo* techniques.

Ippon-me represents the reasoning how even a small power can easily overcome a huge power by attacking rationally and uninterruptedly.

Nihon-me represents the reasoning how one can directly take advantage of a mighty attack to overcome it.

Sanbon-me represents the reasoning how an inner circle of whirling current can overcome its outer circle.

Yonhon-me represents the reasoning how a big wave surges toward the shore and retreats after washing away everything.

Gohon-me represents the reasoning how one can squarely face a big wave surging from the front and escape out of danger by momentarily sacrificing one’s life (there is another belief that it represents phenomena of the space and universe).

p. 2.

Beginning formalities

Tori and *Uke* take the position by standing upright on the center line of *Dojo* facing each other in a distance of about 5 m (about 3 *ken*), *Tori* stands on the left side and *Uke* stands on the right side toward *Shomen* (Photo 1-①②). Both *Tori* and *Uke* turn to face *Shomen* (Photo 2) and make standing bows toward *Shomen* simultaneously (Photo 3-①②). After finishing standing bows, *Tori* and *Uke* turn to face each other on the same spots, while standing upright, and respectively make another standing bows (Photo 4-①②). Then, both *Tori* and *Uke* step forward with their left feet to take *Shizen-hontai* (Photo 5).

p. 4

Ippon-me

After finishing “Beginning formalities” (Photo 1), *Uke* steps forward silently with his

left foot to take *Shizen-hontai* on the center of *Dojo* (Photo 2).

After *Uke* takes *Shizen-hontai*, *Tori* steps forward silently with his left foot and get closer to *Uke*, while putting his right hand on the lateral side of his body, extending his palm forward and slowly raising his forearm to get much closer to *Uke* (Photo 3). After getting closer almost enough to touch *Uke's* right shoulder with his right shoulder, *Tori* deploys five fingers of his right hand and lays his palm firmly on the center of *Uke's* chest with fingertips upward, when *Tori's* right foot shall be on the outside of *Uke's* right toe (Photo 4-①②). Then, *Tori* applies force with his small finger side and thumb side alternately to push *Uke* to break the balance backward.

While being pushed, *Uke* retreats with his left and then right feet and tries to restore his standing position (Photo 5). As *Uke* retreats, *Tori* steps forward with his right and then left feet, while continuing to push firmly on *Uke's* chest with his right hand (Photo 6). Upon *Uke's* being pushed backward and unable to sustain his standing, *Tori* takes a step forward with his right foot (Photo 7) to push down *Uke* backward (Photo 8). *Uke* falls down on his back without raising his feet and takes *Ukemi* backward by hitting *Tatami* with his both hands (*Uke* falls down with *Jizo-daore*) (Photo 9).

p. 6

Nihon-me

After finishing *Ippon-me*, *Tori* retreats with his right foot to take *Shizen-hontai*.

While standing on his waist with his right knee on *Tatami*, raising his left knee and standing up with his right hand as *Te-gatana* (Photo 1-①②), *Uke* steps forward with his right foot to thrust with his *Te-gatana* on the center of *Tori's* abdomen (Photo 2, 3-①②).

Tori retreats with his left foot, turns to his left to avoid *Uke's* attack, grips the wrist of *Uke's* right hand from outside with his left hand, while putting his right palm (with thumb facing upward) on the inside of *Uke's* right elbow (Photo 4-①②), and puts his left knee on *Tatami* to pull down *Uke* toward that direction with both of his hands (Photo 5).

Uke turns over laterally with a pivot of his right toe (Photo 6, 7, 8).

p. 8

Sanbon-me

After finishing *Nihon-me*, without a pause, *Tori* stands up from the previous position with his left knee on *Tatami* and *Uke* stands up from the previous position with his buttocks on *Tatami*, his right knee raised and his left knee on *Tatami*, while leaning their bodies slightly forward and stretching their arms laterally (Photo 1) (with palms facing forward and fingers naturally extended) (Photo 2).

While taking postures like two birds widely extending both of their wings, both *Tori* and *Uke* turn counter-clockwise like a vortex to get closer each other (Photo 3, 4, 5).

When *Tori* faces *Shomen* diagonally leftward on the center of *Dojo*, both *Tori* and *Uke* grip each other by crossing their right arms lowered and their left arms raised, while

pushing up their right arms and pushing down their left arms so as to counterbalance their force each other (Photo 6-①②). Both *Tori* and *Uke* turn counter-clockwise sharply with gradual acceleration and at the moment *Tori* breaks *Uke*'s balance on the right front corner, he slides both of his feet toward the outside of *Uke*'s right foot (Photo 7) and render his body on his back to throw *Uke* over his body to the front side of the right corner toward *Shomen* (Photo 8).

Uke jumps over *Tori*'s body diagonally, while turning far forward, and stands on *Tatami* (Photo 9).

p. 10

Yonhon-me

After finishing *Sanbon-me*, *Uke* stands in *Shizen-hontai* on the same spot facing the front side of the right corner toward *Shomen*.

After standing up, *Tori* moves to the back side of the left corner toward *Shomen* and stands in *Shizen-hontai* facing *Uke* with a distance of about 7 m (Photo 1).

While watching *Uke*, *Tori* retreats his left foot diagonally backward, lowers his waist and swings up both of his arms from the front side of his body toward the left and back side, while twisting his upper body leftward (Photo 2, 3). While bending forward, *Tori* swings back both of his arms forward, starts to walk toward *Uke* by *Ayumi-ashi* and, with gradual acceleration, runs up to *Uke* (Photo 4, 5). After moving about 1 m in front of *Uke*, *Tori* raises both of his hands with palms facing forward and stands upright, while sufficiently stretching his whole body (with his heels raised from *Tatami*) (Photo 6). After a breath, while lowering both of his hands laterally to the level of his shoulders (with palms facing downward), *Tori* slowly retreats with 2 or 3 steps and puts his right elbow on *Uke*'s chest and attempts to break *Uke*'s balance backward by pushing (Photo 7).

While being pushed backward, *Uke* retreats gradually and slowly (Photo 8). While applying more force with his right arm to push *Uke*, *Tori* retreats further and, upon *Uke*'s being unable to sustain his standing, puts his left knee on *Tatami* (when putting his left hand on the lateral side of his body) to push down *Uke* backward (Photo 9, 10).

Uke falls down on his back and takes *Ukemi* (Photo 11, 12).

p. 12

Gohon-me

After finishing *Yonhon-me*, *Tori* moves to the front side of the right corner toward *Shomen* and *Uke*, after standing up, moves to the back side of the left corner toward *Shomen* and then, both stand in *Shizen-hontai* with a distance of about 8 m, while facing each other diagonally with their backs (Photo 1).

After a breath, both *Tori* and *Uke* step forward with their right feet and spread both of their arms widely (just like holding something large and round), while taking *Migi-jigo-tai* position (Photo 2). Both twist their bodies to their left with pivots of their

left feet and, upon their facing each other (Photo 3), move forward (Photo 4) with gradual acceleration. Immediately before they are about to collide with each other, *Tori* slides his left and then right feet toward the outside of *Uke's* right foot (Photo 5, 6) and, while turning his upper body to his left and lying down on the left side of his lateral body, renders his body underneath *Uke's* legs (with both of his hands on the abdomen) (Photo 7).

Uke jumps over *Tori's* body diagonally, while turning far forward, and stands on *Tatami* (Photo 8-①②, 9, 10, 11).

p. 14

Ending formalities

After finishing *Gohon-me*, both *Tori* and *Uke* return to their original positions in the beginning (Photo 1, 2, 3), face each other in *Shizen-hontai* (Photo 4) and then, both step backward simultaneously with their right feet to stand upright (Photo 5) and make standing bows (Photo 6).

Then, both *Tori* and *Uke* turn to face *Shomen* (Photo 7) and make standing bows to finish *Itsutsu-no-Kata* (Photo 8, 9).

p. 16

Koshiki-no-Kata

Revised on April 11th, 1990
Amended on October 1st, 2008

Introduction

“*Koshiki-no-Kata*” has its origin in *Kito* School of *Jujutsu* which *Kano Jigoro Shihan* learned before he established *Kodokan Judo*. He has acknowledged this *Kata* to be highly effective and appropriate in terms of its technical traits, theoretical values as *Kata* and means for mental and spiritual training and established it, as almost as it had originally been, as *Kodokan's* “*Koshiki-no-Kata*.”

This *Kata* is based on throwing techniques of *Yoroi-Kumiuchi* in which *Samurai* warriors of those days used to fight against each other while wearing armor and composed of 14 sets of *Omote-no-Kata* and 7 sets of *Ura-no-Kata*. *Omote-no-Kata* represents tranquility of mind and solemn elegance of every aspect of its behavior and conducts with accuracy of every movement in offense and defense, while *Ura-no-Kata* demonstrates agile and bold motions, and both exhibit the reasoning and theory of offense and defense in *Judo* as profound *Kata*.

p. 17

Koshiki-no-Kata: Names of the techniques

Omote

1. *Tai*
2. *Yume-no-uchi*
3. *Ryoku-hi*
4. *Mizu-guruma*
5. *Mizu-nagare*
6. *Hiki-otoshi*
7. *Ko-daore*
8. *Uchi-kudaki*
9. *Tani-otoshi*
10. *Kuruma-daore*
11. *Shikoro-dori*
12. *Shikoro-gaeshi*
13. *Yu-dachi*
14. *Taki-otoshi*

Ura

1. *Mi-kudaki*
2. *Kuruma-gaeshi*
3. *Mizu-iri*
4. *Ryu-setsu*
5. *Saka-otoshi*
6. *Yuki-ore*
7. *Iwa-nami*

p. 18

Beginning formalities

Tori and *Uke* stand upright on the center line of *Dojo* with a distance of about 5 m (about 3 *ken*), while *Tori* stands on the right side and *Uke* on the left toward *Shomen*, to face each other. Both *Tori* and *Uke* turn to face *Shomen* and make standing bows simultaneously (Photo 1).

Then, both *Tori* and *Uke* turn to face each other on the same spot, while standing with their heels slightly apart and make seated bows.

This seated bow procedure differs from the ordinary one, i.e., both *Tori* and *Uke* stand with their heels slightly apart (Photo 2-①②), bend both of their knees to lower hips, put both of their palms on their knees (Photo 3-①②③) and then, put their knees on *Tatami* one by one (Photo 4-①②), put both of their hands on *Tatami* and make seated bows while putting their toes on *Tatami* and raising their hips (Photo 5-①②③). After finishing seated bows, both *Tori* and *Uke* raise their upper bodies and then, their kneecaps one by one to stand up with their heels slightly apart.

This seated bow procedure shall be a formal one, but making ordinary standing bows shall also be acceptable.

p. 20

Omote

1. *Tai*

After finishing “Beginning formalities,” both *Tori* and *Uke* simultaneously take wide steps forward with their left feet to stand in *Shizen-hontai* (Photo 1). *Tori* turns to his right (toward *Shomen*), while moving his left foot slightly forward, to stand in *Shizen-hontai* (Photo 2). Then, *Tori* moves two steps forward with his left and right feet to stand with heels slightly apart (Photo 3) and, after invigoration, takes another wide step forward with his left foot to stand in *Shizen-hontai* (Photo 4). During this sequence, while watching *Tori*’s behavior, *Uke* turns toward *Tori* after *Tori* stands in *Shizen-hontai*.

Uke quietly moves forward, with his left foot first, to get closer to the left side behind *Tori* (Photo 5), puts his right foot in front of *Tori*’s left foot (with his right foot right before the *Tori*’s left toe) (Photo 6-①②), after taking a pause of one breath to tranquilize himself, raises both of his arms forward, while slightly stretching elbows to grip the back side of *Tori*’s belt with his right hand and the front side with his left hand. Upon doing so, while driving his weight on his right foot, turning his left toe slightly inward and swinging it up toward the front side of *Tori*’s right knee (Photo 7-①②③), *Uke* slightly pulls both of his arms to get closer to *Tori*, while putting the right side of his hip on the front side of *Tori*’s left hip, and attempts to throw *Tori* with *Koshi-nage* at a stroke by utilizing reaction to swing back his left foot toward its original position and strongly pulling both of his hands (Photo 8, 9).

p. 22.

At this instant, immediately taking slightly *Jigo-tai* position, *Tori* inserts his left hand under *Uke*’s right armpit and then, behind *Uke* and puts it on the left side of *Uke*’s hip to hold the back side of *Uke*’s left hip tightly with his left arm. *Tori* puts his right palm (with his fingers facing upward) on the upper side of *Uke*’s left chest to push *Uke* (Photo 10), moves toward his left rear corner with his left foot by *Tsugi-ashi*, while responding *Uke*’s pulling his hands, and pushes *Uke* to break the balance backward with both of his hands and by moving his body. While losing his balance, *Uke* retreats (with *Ayumi-ashi*), tries to restore his position and resists *Tori*, who continues to push (Photo 11). *Tori* moves a few steps, while continuing to control *Uke* who continuously tries to restore his position and rise up, and upon pushing *Uke* far enough to break the balance backward (Photo 12-①②), *Tori* takes a step backward with his right foot, puts his right knee close to his left heel to lower his body deeply, (while putting his right toe on *Tatami*), and throws down *Uke* over his left knee with both of his hands. When being thrown down by *Tori*, *Uke* takes a wide step leftward with his left foot, then, draws his right foot toward his left, while avoiding *Tori*’s left kneecap, takes a further step leftward with his left foot and, after taking *Ukemi* backward by hitting *Tatami* with his left hand, *Uke* raises his upper body, while widely opening both of his legs with both his knees stretched and putting both of his palms naturally on his thighs, to take *Kaikyaku-choza* position (Photo 13, 14, 15, 16).

After throwing *Uke*, *Tori* puts his left hand on his left knee (with his fingers facing inside) and turns his left foot leftward just like drawing an arc to take *Kurai* in his stable position (Photo 17-①②).

p. 24.

2. *Yume-no-uchi*

Tori moves to the spot, which is diagonally leftward and slightly behind where he started “*Tai*,” and stands in *Shizen-hontai* toward *Shomen*. *Uke* returns to the spot where he started “*Tai*” and stands in *Shizen-hontai* toward *Tori* (Photo 1).

Uke gets closer to *Tori* as he did in “*Tai*” (Photo 2) and attempts to throw *Tori* with *Koshi-nage* (Photo 3). Responding *Uke*, *Tori* also attempts to control *Uke* as he did in “*Tai*” (Photo 4, 5). While losing his balance backward, *Uke* tries to restore his position and withstands by slightly retreating with his left foot (Photo 6).

Then, *Tori* changes the directions of his attack, while utilizing *Uke*’s pushing-back force and moving up his left hand from the back side of *Uke*’s hip toward the right side of *Uke*’s back, and lifts *Uke*’s body forward to break the balance. While being broken his balance forward by *Tori*, *Uke* takes a step forward with his left foot (aligning both of feet) and tries to stay (Photo 7).

While moving his right hand from *Uke*’s left chest, via outside of *Uke*’s left upper arm, to the upper side of *Uke*’s elbow, *Tori* turns his right toe inside, turns to his left by retreating his left foot closer to his right as turning back and drives his weight on both of his heels (with both of his feet outside of *Uke*’s right foot) (Photo 8). *Tori* takes a few small steps backward with both of his feet (Photo 9) and, upon *Uke*’s being unable to sustain his balance, *Tori* renders his body on his back underneath *Uke*’s legs, while applying more force on both of his hands, to throw *Uke* over his right armpit and left shoulder and takes so-called “*Dai-no-ji*” posture by spreading both of his arms laterally and legs.

Uke puts his right hand on *Tatami* over *Tori*’s left shoulder, jumps over *Tori*’s body diagonally, while turning far forward, and stands on *Tatami* (Photo 10, 11).

p. 26.

3. *Ryoku-hi*

Tori stands in *Shizen-hontai* on the center of *Dojo* with his right side toward *Shomen*. *Uke* quietly gets closer to *Tori* by turning around *Tori*’s left side just like drawing an arc and stands to face *Tori* in a distance of about one step (Photo 1).

Uke opens both of his arms widely to turn both of his palms downward, raises them forward (with his right hand over his left), takes a step forward with his right foot while crossing both of his hands around their wrists and attempts to grip the front side of *Tori*’s belt from above with both of his hands (Photo 2-①②).

When both of *Uke*’s hands are about to grip the front side of his belt, *Tori* pulls back his hips and, at the same time, takes a step slightly backward with his right foot toward his right rear corner to avoid *Uke*’s attack. Upon *Uke*’s being unable to grip the front side of *Tori*’s belt and losing the balance forward, *Tori* immediately sweeps away *Uke*’s right wrist from outside to inside with his left hand (with thumb facing upward) and grips *Uke*’s wrist to pull it forward (Photo 3-①②).

While turning to his right by retreating his right foot further, *Tori* puts his right hand (with its back facing downward and thumb upward) over his left hand to grip the upper side of *Uke's* right elbow from outside and pulls *Uke* toward him to bring *Uke* to his right front corner (Photo 4-①②).

While trying to keep the balance of his body, *Uke* takes an oblique stance on his right foot being driven forward (with *Tsugi-ashi*) by *Tori* (Photo 5).

Tori moves to his right front corner as *Uke* changes his stance, and, while pushing up *Uke's* right elbow diagonally upward with his right hand and controlling *Uke* by putting his left hand around the middle of *Uke's* left upper arm, *Tori* moves a few steps, slightly lifts up *Uke's* body with both of his hands (Photo 6). *Tori* puts his right chest on the left side of *Uke's* back to break *Uke's* balance upward by lifting *Uke's* body.

Uke leans back with his upper body and stands on his toes (Photo 7-①②③).

p. 28.

When *Tori* loosens his control over *Uke's* body, *Uke* puts both of his heels on *Tatami* and tries to keep the balance of his body. Then, *Tori* puts his right hand on the front side of *Uke's* right shoulder and creeps up his left hand from *Uke's* left arm to put it on the front side of *Uke's* left shoulder (Photo 8). Upon doing so, *Tori* takes a wide step backward with his left foot and puts his left knee on *Tatami* (with his toe on *Tatami*, while raising his heel) to lower his body deeply (with his right knee still raised) and, at the same time, pulls down *Uke* right behind with both of his hands at a stroke (Photo 9).

After taking a wide step right backward with his right foot and taking *Ukemi* by hitting *Tatami* with his right hand (Photo 10-①②, 11-①②, 12-①②), *Uke* raises his upper body to take *Kaikyaku-choza* position as he did in “*Tai*” (Photo 13-①②③).

p. 30.

4. *Mizu-guruma*

Tori stands in *Shizen-hontai* on the center of *Dojo* with his right side toward *Shomen*. *Uke* gets closer to *Tori* as he did in “*Ryoku-hi*” and stands to face *Tori* in a distance of about one step (Photo 1).

As he did in “*Ryoku-hi*,” *Uke* attempts to grip the front side of *Tori's* belt (Photo 2). Then *Tori* takes a wide step backward with his right foot to avoid *Uke's* attack, grips *Uke's* right wrist with his right hand and puts his left hand on slightly above *Uke's* right elbow, while trying to pull down *Uke* diagonally rightward (Photo 3, 4). Trying not to be broken his balance by *Tori*, *Uke* moves his right foot slightly forward to withstand, while trying to raise his body (Photo 5-①②).

Tori loosens his pulling-hands (Photo 6) and immediately takes a wide step forward with his right foot toward the outside of *Uke's* right foot (Photo 7-①②). Then, while moving his left foot toward the lateral side of *Uke* and turning his body to his right, *Tori* pushes up *Uke's* right wrist with his right hand, presses the back of *Uke's* right hand onto *Uke's* forehead and releases his left hand from *Uke's* right arm to hold the backside of *Uke's* hips (Photo 8-①②). While slightly lowering his hips and applying force on both

of his hands and the movement of his body, *Tori* pushes *Uke* backward to break the balance (Photo 9, 10). When his whole weight is about to be on both of his heels, *Uke* withstands by slightly retreating with his left foot (Photo 11).

p. 32.

While utilizing *Uke*'s pushing-back force, *Tori* gradually loosens pushing with his right hand and lets *Uke* raise his body and then, while creeping up his left hand from the back side of *Uke*'s hips to the right side of *Uke*'s back and lifting *Uke*'s body forward to break the balance, *Tori* moves his right hand from *Uke*'s right wrist to put it on the upper side of *Uke*'s left elbow (Photo 12, 13-①②③) to throw *Uke* as he did in "*Yume-no-uchi*" (Photo 14, 15, 16).

Uke jumps over *Tori*'s body diagonally, while turning far forward, and stands on *Tatami* (Photo 17-①②).

p. 34.

5. *Mizu-nagare*

Tori moves to the back side of the left corner toward *Shomen* of *Dojo*. After standing up, *Uke* turns to face *Tori* in correspondence with *Tori*'s movement and both *Tori* and *Uke* face each other diagonally in *Shizen-hontai* with a distance of about 5 m (Photo 1).

(See the right-side Figure)

Both *Tori* and *Uke* quietly get closer each other. After taking a few steps forward, *Uke* bends his right hand fingers slightly, puts its back on the right side of his back hips (as if he were holding a stiletto in it) and gets closer to *Tori*, while gradually raising his left hand with its palm facing downward (Photo 2). Upon reaching the distance, *Uke* takes a wide step forward with his left foot and attempts to hook *Tori*'s collar (equivalent to the chest board of armor) with four fingers of his left hand to draw *Tori* toward him (as if *Uke* attempted to draw *Tori* toward him with his left hand and stab *Tori* with his stiletto held in his right hand). While retreating slightly with his right foot in a moment, *Tori* pulls back his jaw and leans back with his upper body to avoid *Uke*'s attack (Photo 3). Upon *Uke*'s being unable to hook *Tori*'s collar and losing the balance forward, *Tori* quickly retreats with his right and then, left feet by *Tsugi-ashi*, grips *Uke*'s left hand with his right hand from below and small finger side to pull it up forward and puts his left hand on the bottom side of *Uke*'s upper arm to push it up (Photo 4) and then, *Tori* applies force on both of his hands to lift *Uke*'s body further upward and breaks *Uke*'s balance (Photo 5-①②).

Upon *Uke*'s being pulled to break his balance by *Tori* and having his whole weight on his left toe, *Tori* turns around and creeps up his left palm to put it on the inside of *Uke*'s upper arm and push it outward (Photo 6-①②). *Tori* pulls down his right hand strongly and, while retreating with his right foot and putting his right knee on *Tatami*, pulls down *Uke* forward strongly at a stroke (Photo 7). *Uke* turns his right foot rightward, outward and backward with a pivot of his left toe and turns over laterally (Photo 8).

After being pulled down and turned over, *Uke* raises his upper body to take *Kaikyaku-choza* position (Photo 9).

p. 36.

6. *Hiki-otoshi*

Both *Tori* and *Uke* stand on the opposite sides to those in “*Mizu-nagare*” to face each other diagonally in *Shizen-hontai* with a distance of about 5 m (Photo 1).

Both *Tori* and *Uke* quietly get closer each other (Photo 2) and upon reaching the distance, *Uke* steps forward with his right foot and attempts to grab some object on *Tori*'s waist with his right hand (Photo 3).

While retreating with his left and then right feet by *Tsugi-ashi*, *Tori* avoids *Uke*'s attack. Upon *Uke*'s being unable to grab the object on *Tori*'s waist and losing the balance forward (Photo 4), *Tori* grips *Uke*'s right wrist from above with his left hand, puts his right hand on *Uke*'s right upper arm with his thumb facing upward (Photo 5-①②) and, while retreating again with his left foot and putting his left knee on *Tatami*, pulls down *Uke* forward with both of his hands (Photo 6, 7).

After falling down with a pivot of his right toe and taking *Ukemi* (Photo 8), *Uke* raises his upper body to take *Kaikyaku-choza* position (Photo 9).

p. 38.

7. *Ko-daore*

Both *Tori* and *Uke* stand on the opposite sides to those in “*Hiki-otoshi*” to face each other diagonally in *Shizen-hontai* with a distance of about 5 m (Photo 1).

Both *Tori* and *Uke* quietly get closer each other. After taking a few steps forward, *Tori* gradually raises his right hand forward, while making it *Te-gatana* (with thumb facing upward and four fingers held together and stretched), and upon reaching the distance, *Tori* steps forward with his right foot and attempts to thrust with his *Te-gatana* at *Uke*'s *Uto* (the middle of eyebrows) (Photo 2). While turning his body to his right and turning away his face to avoid *Tori*'s attack, *Uke* grips *Tori*'s right wrist with four fingers of his right hand facing upward (Photo 3) and pulls it forward into its thrusting direction as he fends off *Tori*'s attack lightly. *Uke* steps in front of *Tori*'s body with his left foot, inserts his left hand deeply into *Tori*'s back and, while holding *Tori*'s hips and drawing *Tori*'s body toward his left hip, attempts to throw *Tori* with *Koshi-nage* (Photo 4). While having his right wrist gripped by *Uke*, *Tori* responds *Uke*'s attack by stretching his right arm with force and pressing his forearm (with his small finger side) upon *Uke*'s face to control *Uke*. Then, *Tori* puts the front side of his right hip on the back side of *Uke*'s left hip, puts his left hand on the front side of *Uke*'s belt and, while moving his body diagonally backward and rightward with his right foot by *Tsugi-ashi*, inserts his hips deeply behind *Uke* to push him to the right rear corner and brakes the balance. *Uke* retreats with both of his feet and tries to restore his balance (Photo 5). *Tori* continues to control *Uke* without relaxation and, after sufficiently breaking *Uke*'s balance to the right rear corner (Photo 6-①②), retreats his left foot to put his left knee close to his right heel and pushes down *Uke* backward with both of his hands (Photo 7, 8). Then, *Tori* puts his right hand on his right knee (with his fingers facing inside) and turns his right foot rightward just like drawing an arc to take *Kurai* in his stable position.

After taking *Ukemi* by avoiding *Tori's* kneecap as he did in “*Ryoku-hi*,” *Uke* takes *Kaikyaku-choza* position (Photo 9).

p. 40.

8. *Uchi-kudaki*

Both *Tori* and *Uke* stand on the opposite sides to those in “*Ko-daore*” to face each other diagonally in *Shizen-hontai* with a distance of about 5 m (Photo 1).

Both *Tori* and *Uke* quietly get closer each other. After taking a few steps forward, *Tori* gradually raises his left hand forward, while making it *Te-gatana* (with thumb facing upward and four fingers held together and stretched), and upon reaching the distance *Tori* steps forward with his left foot and attempts to thrust with his *Te-gatana* at *Uke's* abdomen (*Suigetsu* or solar plexus) (Photo 2).

While turning his body to his left to avoid *Tori's* attack, *Uke* grips *Tori's* wrist with four fingers of his left hand facing upward (Photo 3) and pulls it forward into its thrusting direction as he fends off *Tori's* attack lightly. *Uke* steps in front of *Tori's* body with his right foot, inserts his right hand deeply into *Tori's* back and, while holding *Tori's* hip and drawing *Tori's* body toward his right hip, attempts to throw *Tori* with *Koshi-nage* (Photo 4). While having his left hand pulled by *Uke*, *Tori* stretches his left arm, turns around his wrist (with his small finger facing upward) to hold *Uke's* hips from the front side as he scoops it up and puts his right hand on the front side of *Uke's* belt (Photo 5). Then, *Tori* moves his body diagonally backward and leftward with his left foot by *Tsugi-ashi*, inserts his hips deeply behind *Uke* to push him to the left rear corner and breaks the balance. *Uke* withstands with both of his feet and tries to restore his balance. *Tori* continues to control *Uke* without relaxation and, after sufficiently breaking *Uke's* balance to the left rear corner (Photo 6-①②), retreats his right foot to put his right knee close to his left heel and pushes down *Uke* backward with both of his hands (Photo 7, 8). Then, *Tori* takes *Kurai* as he did in “*Tai*.”

After taking *Ukemi* by avoiding *Tori's* kneecap, *Uke* takes *Kaikyaku-choza* position (Photo 9).

p. 42.

9. *Tani-otoshi*

Tori moves to the center of *Dojo* and stands in *Shizen-hontai* toward *Shomen*. *Uke* moves to the spot about 3 m behind *Tori's* left foot and stands to face *Tori* in *Shizen-hontai* (Photo 1).

(See the right-side Figure)

Uke quietly moves forward to reach behind *Tori* up to a distance of about one step (Photo 2) and then, while putting his left foot beside *Tori's* left foot, *Uke* puts his right hand on the back side of *Tori's* right shoulder to push forward, at the same time, puts his left hand on the front side of *Tori's* abdomen to pull forward and attempts to push down *Tori* to forward (Photo 3-①②). While being pushed down by *Uke* and stepping

forward with his right foot, *Tori* responds to *Uke's* attack by bending his upper body deeply forward. Upon *Uke's* being broken the balance forward, his right hand slips down over *Tori's* shoulder (Photo 4).

Tori immediately grabs *Uke's* right hand from its small finger side with his right hand and attempts to throw *Uke* by wrapping him forward. Trying not to be thrown by *Tori*, *Uke* steps forward with his right foot (Photo 5-①②) and tries to keep balance by pulling up his right hand. Responding to *Uke*, *Tori* raises his right hand, moves his left hand from the front side of *Uke's* body to put on the left hip and moves his left foot behind both of *Uke's* feet to hold *Uke's* body with his left arm. While raising *Uke's* right hand diagonally upward at a stretch with his right hand, *Tori* raises his upper body to lift *Uke's* body slightly upward, moves his body a few steps diagonally backward and leftward with his left foot by *Tsugi-ashi*, inserts his hips deeply behind *Uke* to break *Uke's* balance to the left rear corner. *Uke* withstands with both of his feet and tries to restore his balance (Photo 6-①②). *Tori* continues to control *Uke* without relaxation and, after sufficiently breaking *Uke's* balance to the left rear corner, releases his right hand grip and, at the same time, lowers his right knee close to his left heel to throw down *Uke* backward (Photo 7, 8). Then, *Tori* takes *Kurai* as he did in “*Uchi-kudaki*.”

After taking *Ukemi* by avoiding *Tori's* kneecap, *Uke* takes *Kaikyaku-choza* position (Photo 9).

p. 44.

10. *Kuruma-daore*

Tori stands about 50 cm behind where he started “*Tani-otoshi*” in *Shizen-hontai* toward *Shomen*. *Uke* moves to the spot about 3 m behind *Tori's* left foot and stands to face *Tori* in *Shizen-hontai* (Photo 1).

As he did in “*Tani-otoshi*,” *Uke* walks to reach behind *Tori* (Photo 2), raises both of his hands (Photo 3) and, while putting his right hand on the back side of *Tori's* right shoulder to push forward and, at the same time, putting his left hand on the front side of *Tori's* left shoulder to pull forward, attempts to twist and roll over *Tori's* body at a stroke (Photo 4-①②). While turning around a pivot of right foot (Photo 5), *Tori* steps into the right side of *Uke's* right foot with his left and then right feet, puts both of his hands around *Uke's* armpits (Photo 6-①②③) and, while lifting *Uke's* body forward to break the balance by turning his body and pulling with both of his hands, throws *Uke* over his body to take “*Dai-no-ji*” posture (Photo 7, 8).

Uke jumps over *Tori's* body diagonally, while turning far forward, and stands on *Tatami* (Photo 9).

p. 46.

11. *Shikoro-dori*

Tori moves to the center of *Dojo* and stands in *Shizen-hontai* with his right side toward *Shomen*. As he did in “*Ryoku-hi*,” *Uke* gets closer to *Tori* up to a distance of about half a step and stands to face *Tori* in *Shizen-hontai* (Photo 1).

Uke turns his left palm inside and attempts to grip the front side of *Tori's* belt from above (Photo 2). At this instant, *Tori* slightly retreats his hips to avoid *Uke's* attack. Upon *Uke's* being unable to grip the front side of *Tori's* belt and losing the balance forward, *Tori* immediately sweeps and grips *Uke's* left wrist with his right hand (with thumb facing upward) and pulls it downward and leftward with strength (Photo 3-①②). At the same time, *Tori* presses his left palm on the left side of *Uke's* jaw and pushes it up diagonally rightward (Photo 4-①②). While having his neck twisted to his right, *Uke* turns around a pivot of his left foot, turns back with his right foot just beside his left foot and is broken his balance backward (Photo 5). At this instant, *Tori* moves his right hand to put on *Uke's* right shoulder from behind, also moves his left hand to put on *Uke's* left shoulder from the front (Photo 6-①②) and, while taking a wide step backward with his left foot to put his left knee on *Tatami*, lowering his body deeply and, at the same time, pulling both of his hands, pulls down *Uke* right behind at a stroke (Photo 7, 8).

Uke falls down behind by slightly retreating with his right foot, takes *Ukemi* with both of his hand and raises his upper body to take *Kaikyaku-choza* position (Photo 9).

p. 48.

12. *Shikoro-gaeshi*

Tori stands in *Shizen-hontai* on the center of *Dojo* with his left side toward *Shomen*. *Uke* quietly gets closer to *Tori* up to a distance of about half a step and stands to face *Tori* in *Shizen-hontai* (Photo 1).

Uke turns his left palm downward to grip the front side of *Tori's* belt firmly (Photo 2) and, while taking a wide step backward with his right foot, turning his body to his right, bending his right knee slightly and lowering his hips, pulls strongly with his left hand to drag *Tori's* body toward his left hip (Photo 3). While utilizing *Uke's* pulling force and taking a wide step with his right foot behind *Uke*, as his body is being dragged by *Uke*, *Tori* puts his right hand on *Uke's* left temporal to press forward, at the same time, puts his left hand on the right side of *Uke's* jaw to pull forward and attempts to control *Uke* by twisting his neck (Photo 4-①②). While enduring *Tori's* attack, *Uke* pushes *Tori's* abdomen with his left hand and tries to restore his balance. Upon *Tori's* relaxing both of his hands and *Uke's* upper body being raised, *Tori* puts his right hand on *Uke's* right shoulder with his fingers facing forward, also moves his left hand onto *Uke's* left shoulder (Photo 5-①②) and pulls both of his hands with strength to break *Uke's* balance backward. At this instant, while stretching his upper body upright and sliding his left foot outside of *Uke's* left foot and right foot between both of *Uke's* feet (Photo 6-①②), *Tori* lowers his hips and pushes *Uke's* left leg acutely from behind with the inner side of his right leg, just like sweeping *Uke's* left leg, to pull down *Uke* on his back at a stroke (when *Tori* stretches both of his legs to take *Kaikyaku-choza* position) (Photo 7, 8). After taking *Ukemi* by hitting *Tatami* with his right hand, *Uke* raises his upper body to take *Kaikyaku-choza* position (Photo 9).

p. 50.

13. *Yu-dachi*

Tori stands in *Shizen-hontai* on the center of *Dojo* with his right side toward *Shomen*. As he did in "*Ryoku-hi*," *Uke* gets closer to *Tori* up to a distance of about one step and

stands to face *Tori* in *Shizen-hontai* (Photo 1).

Tori grabs both of *Uke*'s collars with both of his hands, put both of those collars in his right hand to grip them just below *Uke*'s jaw (by inserting his index finger between the collars) and lowers his left hand as it goes down (Photo 2-①②). While immediately taking a slight step forward with his left foot, *Uke* holds the bottom side of *Tori*'s right elbow with his left hand to push it forward. Responding to *Uke*'s push, *Tori* retreats with his right foot (Photo 3). Upon *Tori*'s retreating with his right foot, *Uke* takes a wide step forward with his right foot holds the left side of *Tori*'s hip with his right hand and attempts to throw *Tori* with *Koshi-nage* (Photo 4). While grabbing *Uke*'s right arm with his left hand, just like holding it under his left armpit (Photo 5-①②), and continuing to grip *Uke*'s collars with his right hand, *Tori* retreats with his left foot to put his left knee on *Tatami* and pulls down *Uke* forward strongly with both of his hands at a stroke (Photo 6, 7-①②, 8).

After taking *Ukemi* as he did in “*Hiki-otoshi*,” *Uke* raises his upper body to take *Kaikyaku-choza* position (Photo 9).

p. 52.

14. *Taki-otoshi*

Tori stands in *Shizen-hontai* on the center of *Dojo* with his left side toward *Shomen*. *Uke* gets closer to *Tori* up to a distance of about one step and stands to face *Tori* in *Shizen-hontai* (Photo 1).

Tori grabs both of *Uke*'s collars with both of his hands, put both of those collars in his right hand to grip them just below *Uke*'s jaw (by inserting his index finger between the collars) and lowers his left hand as it goes down (Photo 2). While immediately taking a slight step forward with his left foot, *Uke* holds the bottom side of *Tori*'s right elbow with his left hand to push it forward. Responding to *Uke*'s push, *Tori* retreats with his right foot (Photo 3). Upon *Tori*'s retreating with his right foot, *Uke* takes a wide step forward with his right foot and attempts to grip the back side of *Tori*'s belt over *Tori*'s left shoulder with his right hand and throw *Tori* with *Koshi-nage* (Photo 4). Responding to *Uke*'s attack, *Tori* lowers his hips, while shifting his body quickly leftward, and holds *Uke*'s hips with his left hand (Photo 5). While pushing up his right hand and taking a few steps backward and leftward, *Tori* pushes *Uke*'s body to break the balance (Photo 6, 7). While trying to restore his balance, *Uke* retreats slightly with his left foot to withstand (Photo 8). While utilizing *Uke*'s pushing-back force and gradually relaxing his pushing force on his right hand to let *Uke* raise his upper body, *Tori* creeps up his left hand from the back side of *Uke*'s hips to the right side of *Uke*'s back, applies force on his right hand (continuing to insert his index finger between the collars), lifts *Uke*'s body forward to break the balance (Photo 9) and throws him as he did in “*Yume-no-uchi*” (Photo 10, 11).

Uke jumps over *Tori*'s body diagonally, while turning far forward, and stands on *Tatami* (Photo 12).

p. 54.

Ura

1. *Mi-kudaki*

Tori stands on the spot, which is one step behind where he started “*Yume-no-uchi*,” in *Shizen-hontai* toward *Shomen*. *Uke* stands on the same spot where he started “*Yume-no-uchi*” in *Shizen-hontai* facing *Tori*.

Tori takes a wide step forward with his left foot and stands in *Shizen-hontai* (Photo 1). *Uke* quietly moves forward to get closer to the left side behind *Tori* and attempts to throw *Tori* with *Koshi-nage* as he did in “*Tai*” (Photo 2, 3). At this instant, immediately taking slightly *Jigo-tai* position, *Tori* grips over *Uke*’s left wrist with his right hand (Photo 4) and presses it downward with strength to release *Uke*’s left hand from the front side of his belt. At the same time, while turning around his left hand (with small finger side facing upward), inserting his left arm under *Uke*’s left armpit, pushing *Uke*’s body backward and upward, *Tori* takes a few small steps with his left foot first by *Tsugi-ashi* leftward and backward and pushes to break *Uke*’s balance further behind. While retreating, *Uke* tries to restore his balance by pushing back (Photo 5-①②). While utilizing *Uke*’s pushing-back force and turning to his left by retreating with his left foot leftward (Photo 6), *Tori* steps into the outside of *Uke*’s right foot with his right foot, pushes up his left arm and pulls down *Uke*’s left wrist with his right hand. Upon *Uke*’s being lifted and broken the balance forward (Photo 7-①②), *Tori* renders his body on his back underneath *Uke*’s legs, applies more force on both of his hands with strength and throws *Uke* forward over his body (Photo 8, 9).

Uke jumps over *Tori*’s body diagonally, while turning far forward, and stands on *Tatami* (Photo 10).

p. 56.

2. *Kuruma-gaeshi*

Both *Tori* and *Uke* stand on the diagonal line of *Dojo*, (while *Tori* stands on the left side and *Uke* on the right side toward *Shomen*), to face each other and both quickly get closer (Photo 1). Upon *Uke*’s reaching the distance, while stepping forward with his right foot, *Uke* thrusts both of *Tori*’s shoulders with both of his hands (Photo 2, 3). At this instant, while turning both of his thumbs outward (with four fingers facing inward) and putting both of his hands on the bottom side of *Uke*’s upper arms to fend off *Uke*’s thrusting, *Tori* steps forward to the outside of *Uke*’s right foot with his left and then right feet (Photo 4-①②③) and renders his body on his back underneath *Uke*’s legs to throw *Uke* over his body (Photo 5, 6, 7).

Uke jumps over *Tori*’s body diagonally, while turning far forward, and stands on *Tatami* (Photo 8, 9).

p. 58.

3. *Mizu-iri*

Both *Tori* and *Uke* stand on the diagonal line of *Dojo* (while *Tori* stands on the right side and *Uke* on the left side toward *Shomen*) to face each other and both quickly get closer (Photo 1). Upon *Uke*’s reaching the distance, while stepping forward with his right foot,

Uke thrusts the left side of *Tori's* shoulder with his right hand at a stroke (Photo 2). At this instant, while leaning back to move his left shoulder backward and twisting his upper body, *Tori* turns his left palm outward to grip *Uke's* right wrist from its inward to fend off *Uke's* thrusting. At the same time, while turning his right palm upward (with thumb facing inside), putting it on *Uke's* right armpit and breaking *Uke's* balance by pulling with both of his hands, *Tori* steps into the outside of *Uke's* right foot with his left and then right feet (Photo 3-①②③) and renders his body on his back underneath *Uke's* legs to throw *Uke* over his body (Photo 4, 5, 6, 7-①②, 8).

Uke jumps over *Tori's* body diagonally, while turning far forward, and stands on *Tatami* (Photo 9).

p. 60.

4. *Ryu-setsu*

Both *Tori* and *Uke* stand to face each other (while *Tori* stands on the left side and *Uke* on the right side toward *Shomen*), *Uke* takes a step or two forward and *Tori* takes a few quick steps forward to get closer each other (Photo 1, 2). Upon *Tori's* reaching the distance, while stepping forward with his right foot, *Tori* raises his right hand with its back facing upward (while lowering his finger tips), toward *Uke's* face to apply a blinding-strike into *Uke's* eyes (*Katate-kasumi*) (Photo 3). *Uke* leans back slightly with his head to fend off *Tori's* attack (Photo 4-①②). Upon *Uke's* bringing back his head, *Tori* grips *Uke's* left side of collar with his right hand and inserts his left hand under *Uke's* right armpit to put it below *Uke's* right shoulder. While applying force on both of his hands to lift *Uke's* body and break the balance, *Tori* steps into the outside of *Uke's* right foot with his left and then right feet (Photo 5-①②③) and renders his body on his back to throw *Uke* over his body (Photo 6, 7, 8).

Uke jumps over *Tori's* body diagonally, while turning far forward, and stands on *Tatami* (Photo 9).

p. 62.

5. *Saka-otoshi*

Both *Tori* and *Uke* stand on the diagonal line of *Dojo* (while *Tori* stands on the right side and *Uke* on the left side toward *Shomen*) to face each other (Photo 1), *Uke* takes a step or two forward and *Tori* takes a few quick steps forward to get closer each other. Upon *Uke's* reaching the distance, while stepping forward with his left foot, *Uke* thrusts into *Tori's* abdomen (*Suigetsu* or solar plexus) sharply with his left hand as *Te-gatana* (with thumb facing upward and four fingers held together and stretched) (Photo 2, 3). While taking a step backward with his right foot to fend off *Uke's* attack and assuming left stance, *Tori* grips over *Uke's* wrist of thrusting hand from above with his right hand and puts his left palm (with thumb facing upward) inside of *Uke's* left upper arm. And, while keeping his standing position, *Tori* applies force on both of his hands with strength to pull down *Uke* strongly at a stroke (Photo 4-①②③, 5).

Uke turns over laterally forward (Photo 6, 7, 8, 9, 10).

p. 64.

6. *Yuki-ore*

Tori takes a few steps toward *Uke* and when *Uke* stands up, *Tori* turns his back toward *Uke* and walks forward. As he follows *Tori* from the back, *Uke* takes a few quick steps to get closer to *Tori*'s back (Photo 1, 2) and, while stepping outside of *Tori*'s right foot with his right foot, attempts to hold *Tori*'s body in his arms over both of *Tori*'s arms (Photo 3, 4-①②). At this instant, while opening both of his arms and holding *Uke*'s right arm in them from above (with his right hand on *Uke*'s upper arm and his left hand on *Uke*'s forearm) (Photo 5-①②③), *Tori* lowers his body by putting his right knee on *Tatami* to throw *Uke* over his back (Photo 6-①②).

Uke turns over forward (Photo 7, 8).

p. 66.

7. *Iwa-nami*

Uke stands up swiftly to turn around to face *Tori* (Photo 1, 2).

Tori takes a step or two toward *Uke* and, upon his reaching the distance (Photo 3), raises both of his hands with their backs facing upward (while lowering his finger tips), toward *Uke*'s face to apply a blinding-strike into *Uke*'s eyes (*Ryote-kasumi*). *Uke* leans back slightly with his head to fend off *Tori*'s attack (Photo 4, 5). Upon *Uke*'s bringing back his head, *Tori* grips both of *Uke*'s side collars with both of his hands and, while applying force on both of his hands to lift *Uke*'s body and breaking the balance, *Tori* steps into the outside of *Uke*'s right foot with his left and then right feet (Photo 6-①②), renders his body on his back underneath *Uke*'s legs (Photo 7, 8) to throw *Uke* over his body and take "*Dai-no-ji*" posture.

Uke jumps over *Tori*'s body diagonally, while turning far forward, and stands on *Tatami* (Photo 9, 10, 11).

p. 68.

Ending formalities

After finishing "*Iwa-nami*," both *Tori* and *Uke* return to the original positions (where they first stood in *Shizen-hontai* after making standing bows and taking a step forward respectively) (Photo 1, 2, 3), face each other in *Shizen-hontai* (Photo 4), both take a step backward simultaneously with their right feet and face each other while standing with both of their heels slightly apart (Photo 5) to make seated bows (Photo 6).

Then, both *Tori* and *Uke* turn around toward *Shomen* (Photo 7) and make standing bows to finish "*Koshiki-no-Kata*" (Photo 8).

In photo: *Tori* - Shiro Yamamoto, 8th dan
Uke - Midori Chiba, 8th dan