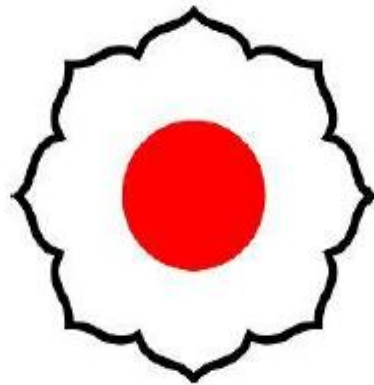

講道館



講道館形教本
Kodokan KATA Textbook

五の形 Itsutsu-no-Kata

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

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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.

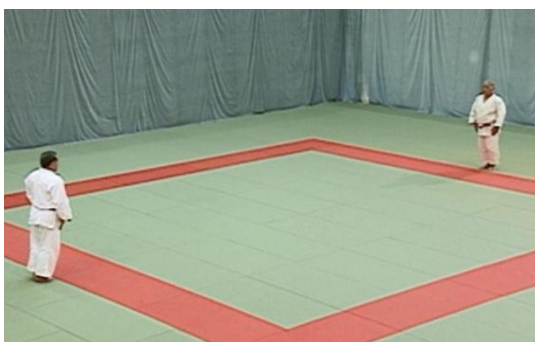
Sanbon-me represents the reasoning how an inner circle of whirling current can overcome its outer circle.

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

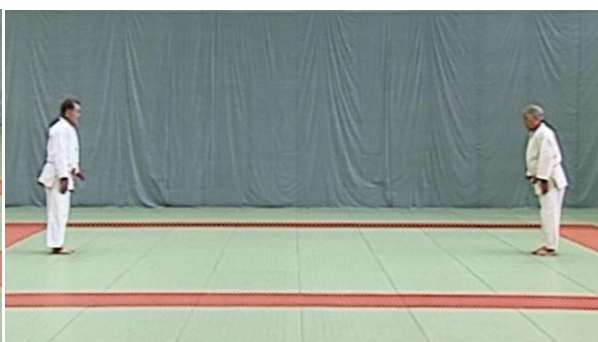
Gohon-me represents the reasoning how one can squarely face a big wave surging from the front and escape out of danger by momentarily sacrificing one’s life (there is another belief that it represents phenomena of the space and universe).

Beginning formalities

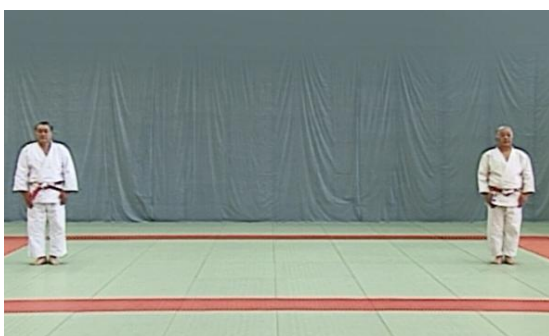
Tori and *Uke* take the position by standing upright on the center line of *Dojo* facing each other in a distance of about 5 m (about 3 *ken*), *Tori* stands on the left side and *Uke* stands on the right side toward *Shomen* (Photo 1-①②). Both *Tori* and *Uke* turn to face *Shomen* (Photo 2) and make 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).



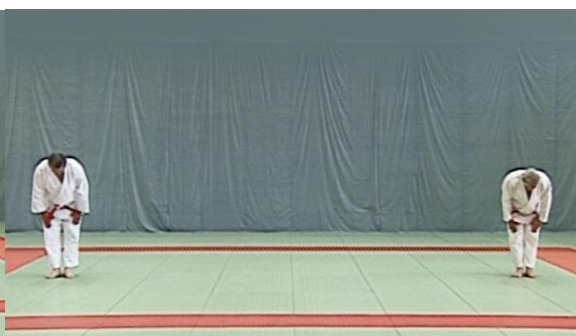
(Photo 1-①)



(Photo1-②)



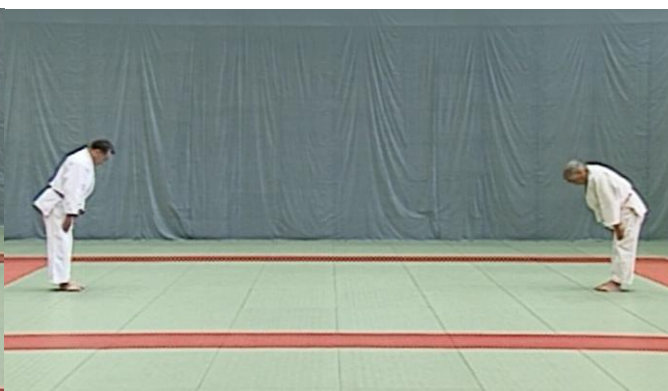
(Photo 2)



(Photo 3-①)



(Photo 3-②)



(Photo 4-①)



(Photo 4-②)



(Photo 5)

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).



(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4-①)



(Photo 4-②)



(Photo 5)



(Photo 6)



(Photo 7)



(Photo 8)



(Photo 9)

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).



(Photo 1-①)



(Photo 1-②)



(Photo 2)



(Photo 3-①)



(Photo 3-②)



(Photo 4-①)



(Photo 4-②)



(Photo 5)



(Photo 6)



(Photo 7)



(Photo 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).



(Photo 1)



(Photo 2)



(Photo 3)

(Photo 4)

(Photo 5)



(Photo 6-①)



(Photo 6-②)



(Photo 7)



(Photo 8)



(Photo 9)

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).



(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4)



(Photo 5)



(Photo 6)



(Photo 7)



(Photo 8)



(Photo 9)



(Photo 10)



(Photo 11)



(Photo 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).



(Photo 1)

(Photo 2)

(Photo 3)



(Photo 4)

(Photo 5)

(Photo 6)



(Photo 7)

(Photo 8-①)

(Photo 8-②)



(Photo 9)

(Photo 10)

(Photo 11)

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).



(Photo 1)



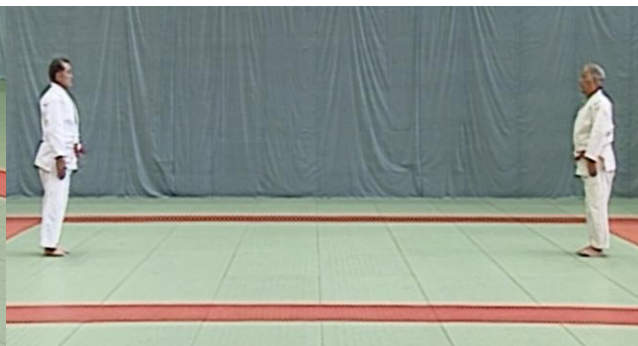
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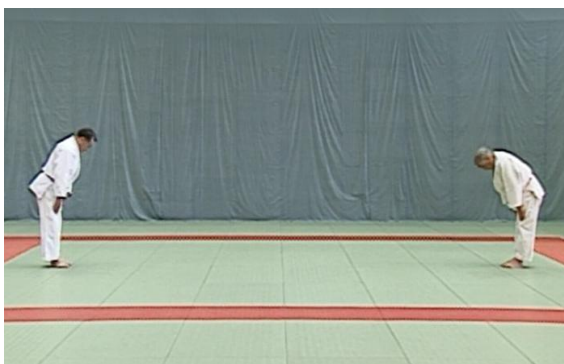
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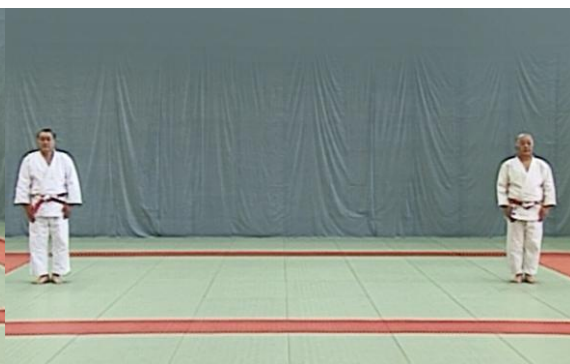
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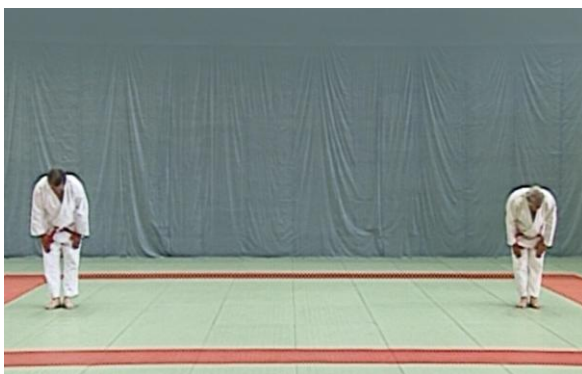
(Photo 5)



(Photo 6)



(Photo 7)



(Photo 8)



(Photo 9)