

UNITED STATES JUDO ASSOCIATION

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ITSUTSU NO KATA

(Forms of Five)

GUIDELINES HISTORY & GENERAL INFORMATION

(Forms of Five)

Kano Jigoro, the founder of judo, developed several kata based on the principles of maximum efficiency with minimum effort, mutual benefit and welfare, and the concepts of giving way and mushin. Some kata were designed to preserve ancient concepts and techniques, while others were developed for teaching specific judo techniques and principles. Regardless of why a kata was developed, it was carefully conceived.

In his twenties Kano began to develop Itsutsu no Kata -- the Forms of Five. Many consider this kata, like Schubert's great "unfinished" symphony, to be incomplete, especially when considering Kano's age when he started it. Surely no one so young could conceive and develop a kata that would explain that the microcosmic forces of human combat are essentially the same as the macrocosmic forces of the universe. However, close examination may reveal that the kata is complete while its discussion is incomplete.

To understand how this conclusion may be reached, first consider oriental philosophy, which has played a major role in shaping the martial arts. The philosophy is a composition of four philosophical doctrines that are very much intertwined. Two of the doctrines -- Confucianism and Taoism -- come from China; a third -- Buddhism -- developed in India, while the fourth -- Shintoism -- developed in Japan. Without these philosophies, martial arts would not exist as a way of living.

Central to these philosophies is the concept of positive and negative (Yin and Yang, or In and Yo) forces that control every aspect of living. This concept is further supported by the concept of the five elements: fire, water, wood, metal, and earth (Chinese) or fire, water, wind, earth and void (Japanese). The five elements are thought of as abstract forces and symbols rather than as real substances. For example water's nature is to flow downward and around, yet it has the strength to destroy and at the same time nurture. Fire provides heat that rises fast and has destructive power. Wind moves in cyclic motion and will bend and twist trees. Void is nothingness and everything at once. And earth provides ground from which all things grow. The elements are so intertwined they build or destroy each other. Understanding this

relationship of the elements is complicated by the role the elements play in such areas as seasons of the year, colors, taste, and numbers.

In addition to oriental philosophy the samurai ethical traditions of bushido or "the way of the warrior" were heavily influenced by Zen philosophy. Bushido focuses on the martial artist's commitment to mental and spiritual development through martial arts training. Its goal is for the martial artist to do something of good or value for the community and to help others. This concept also is present in almost all philosophies and major religions. The Bushido Code of Honor is simple yet complex. Its simplicity is that the warrior can easily understand each code and yet through in-depth study, concentration, or meditation on the concept, complexity arises, and nothing is as it may seem. Consequently, because concern is with the totality and not with the parts of whatever is studied, kata exists.

Kano was exposed to these concepts from birth. As he studied various martial arts, he was exposed to the teachings of Sun Tzu and Miyamoto Musashi. The teachings of these two individuals form the basis for most fighting strategies throughout the world. Kano did not limit his study to these strategists. Spencer and Huxley, who believed that all answers came from studying science, and Mill and Spencer, members of the Victorian Utilitarian movement, also influenced him.

As a result of Kano's background, education, and studies into the foundations of martial arts, oriental philosophy, religion, and science, it can easily be argued that this "unfinished" kata is complete in form and technique. For Kano, Itsutsu no Kata represented the heart of judo. It is a synthesis of body movement and a communion of the five basic principles of earth, wind, water, fire, and void that permeate all oriental martial arts.

(Philip Rasmussen provided the preceding background information.)

Dr. Kano Jigoro studied Tenshin Shinyo ryu Jujitsu under Master Fukuda Hachinosuke. Master Fukuda later became the grandfather of Fukuda Keiko Sensei, at 9th dan the judo world's highest-ranked woman. Fukuda Hachinosuke Sensei was himself a student of Iso Masatomo, master of the Tenshin Shinyo ryu Jujitsu School. Fukuda Hachinosuke Sensei died at the age of 52, at which time Kano Sensei, though only 20 years old, succeeded Fukuda Sensei as the Master of the dojo and received the secrets of the Fukuda Dojo. Not content with his present knowledge of the Tenshin Shinyo ryu Jujitsu, Kano Sensei sought out Iso Masatomo and was accepted as a student of his dojo to continue his study of the Tenshin Shinyo ryu Jujitsu style. The Tenshin Shinyo ryu Jujitsu version of Itsutsu no Kata was taught to Kano Sensei personally by the Master of the dojo. The names of the kata techniques in the Tenshin Shinyo ryu Jujitsu style were:

- 1. Oshikaeshi (Continuous Pushing)
- 2. Eige (Draw Drop)
- 3. Tomowakare (Separation)
- 4. Roin (Pulling Tide)
- 5. Settsuka no wakare (Instant Separation)

Kano Sensei, using the Tenshin Shinyo ryu Jujitsu Kata as a guideline, attempted to show the movements of the universe through judo. He revised the original kata and included his version of Itsutsu no Kata as part of Kodokan Kata in 1887.

The forms of Itsutsu no Kata compare to the movements of water. Due to its symbolic nature this kata is said to be one of the most difficult to perform.

Ippon me, the first form, demonstrates the principles of concentration of energy and of direct action, showing that rationalized, continuous attack will result in the defeat of an opponent, even one more powerful, and symbolizes the effect of flowing water.

Nihon me, the second form, demonstrates the principles of reaction and of non-resistance, using the energy of an opponent's attack to defeat him. This move symbolizes the effect of an angry wave.

Sanbon me, the third form, demonstrates the principle of the circle or whirlwind, the uncontrollable nature of spiraling centrifugal force wherein the inner circle controls the outer circle. This move symbolizes the effect of a whirlpool.

Yonhon me, the fourth form, demonstrates the alternating flux and reflux of the pendulum or the power of the ocean's tide, whereby the tide will draw everything on the shore into the ocean, no matter how large. This move symbolizes the suction effect of a large wave.

Gohon me, the fifth form, demonstrates the principle of the void or of inertia, that is, when unlimited energies collide, one yields to avoid destroying both. This move symbolizes the effect of a large wave washing over someone

Opening: With Tori on the right side and Uke on the left, as seen from the Kamiza (place of honor), both begin with the following simultaneous movements: At a point outside the mat area danger zone, Uke and Tori perform ritsurei (standing bow) in a closed posture (heels together, toes apart) to the mat area. Starting with the left foot, then the right, they walk using ayumi ashi (normal walking) to the center of the mat area and stop 18 feet apart. Uke and Tori perform ritsurei toward the Kamiza in a closed posture. Uke and Tori turn toward each other and perform ritsurei in a closed posture. Each takes one step forward, starting with the left foot and then the right, and assumes shizen hontai (normal open posture), putting them 12 feet apart. After a brief pause, Uke, starting with the left foot, then the right, walks using ayumi ashi and stations himself at the center of the mat and assumes shizen hontai (normal open posture). Tori starting with the left foot, then the right, walks at a slight left angle, raising his right palm as he moves, and stations himself in a position to the left of Uke, positioning his right foot to the right side of Uke's right foot. Tori places his raised right palm lightly on Uke's chest.

1. Ippon me Form One

- Tori, starting with the little finger side of his right hand and alternately the thumb side of his right hand, as if symbolizing the flow of a moving stream, pushes Uke backward.
- Uke is forced to take small back steps on each alternate push, starting with his left foot.

- Tori advances his right foot forward a small step on the fourth push, his left foot on the fifth push, and steps with his right foot again farther on the sixth step. Tori leans forward in a 45-degree angle of attack, straightening his right arm parallel to the mat, and pushes Uke down. Tori steps backward with his right foot and assumes shizen hontai.
- Uke, unable to maintain his balance, falls to his back on the left horizontal kata line using a Jido Daore (hips-elevated) break-fall.

2. Nihon me Form Two

- Immediately folding his right leg under him, Uke rises to a right knee posture, places his open right hand (shuto) on his hip palm inward, stands, and advances his right leg a step, and attempts to stab Tori in the stomach.
- Tori grasps Uke's right wrist on the outside with his left hand and grasps Uke's inside forearm with his right hand and throws Uke by pulling and dropping to his left knee, rotating slightly to his left as he kneels.
- Uke slaps the mat for a break-fall and continues immediately to a left knee posture facing the opposite of Tori's direction on the horizontal kata line.

3. Sanbon me Form Three

- Uke and Tori simultaneously raise both their arms to shoulder height with the palms of their hands open and facing forward, rise to standing posture, and commence circling to their left. They meet at the center of the mat with Tori on the right, as seen from the Kamiza, where each places his outstretched left arm on top of the other's outstretched right arm. Both push upward with their right arms to maintain the pressure on the left arms that are pushing down. Both continue circling to their left, gradually picking up speed until Tori's right side faces the Kamiza, whereupon Tori slides his left leg forward to sacrifice himself to his left side and throw Uke forward on the left front diagonal kata line, symbolizing the effect of a whirlpool.
- Uke does a forward rolling fall to a standing shizen hontal and remains facing the left front corner, with the Kamiza to his left.
- Tori positions himself to the right back diagonal kata line and assumes shizen hontai facing the same direction as Uke.

4. Yonhon me Form Four

- Tori raises both hands upward above his shoulders (palms forward) and steps backward on his left foot, bending forward at the waist as he swings both his arms backward to his left side, keeping his eyes on Uke.
- Tori, taking short steps, starts running in ayumi ashi in the direction of Uke. As he
 increases speed, he begins raising his arms and, after passing Uke's left side, stops his
 forward momentum three feet forward of Uke. Tori raises his arms high above his
 shoulders with palms forward and rises high on his toes. Without hesitation Tori lowers

his arms parallel to his shoulders and his heels to the mat and walks backward, starting with his right foot. Tori places his outstretched right arm on Uke's chest and pushes Uke backward. When near the center of the mat, Tori drops to his left knee and lowers his left arm to his side.

- Uke, unable to maintain his balance, is thrown backward on the right back diagonal kata line, symbolizing the affect of a tidal wave sweeping back to the ocean.
- Tori places his right hand on his right knee, stands, and stations himself on the front left diagonal kata line facing outward in shizen hontai as Uke simultaneously stands and positions himself on the back right diagonal kata line facing outward in shizen hontai, approximately 24 feet apart.

5. Gohon me Form Five

- Tori and Uke simultaneously step forward on their right feet and assume jigotai. Tori and Uke simultaneously raise both arms to shoulder height with their palms open and facing forward. Tori and Uke pivot leftward on the balls of their feet until they are facing, at which point both start running toward the center of the mat.
- Just before they collide, Tori drops to his left side, with his body centered on the vertical kata line, placing his hands on his lower abdomen for protection, forcing Uke to do a forward rolling break-fall. Tori and Uke return to their original starting positions facing 12 feet apart and assume shizen hontai.

Closing: With Tori on the right and Uke on the left side, as seen from the Kamiza, they end with the following simultaneous movements: Each steps one pace backward on the right foot and then the left, coming to a closed posture. Uke and Tori perform ritsurei to each other. Each turns and performs ritsurei to the Kamiza, in a closed posture. Starting with the right foot, then the left, they walk backward using ayumi ashi to the edge of the mat outside the danger zone, where they perform ritsurei in a closed posture to end the kata.

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