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In This Edition

Leading this issue of *The Bulletin* is part two of Emanuele Bertolani's look at *Kitō-ryū koru jujutsu*, a major precursor to modern *judo*. Also included is an article by Odair Borges on gripping in *judo*, an excerpt from Kenji Tomiki's 1958 book – '*Kodokan Goshin-jutsu*', a summary piece on *kata* by Steve Scott, and a review of '*Judo Thinking*' – Ben Almond's recent book.

Editor's Comments

As we enter 2026, we celebrate the enduring spirit of *judo* – discipline, respect, and the pursuit of growth. Let this year be a reminder to challenge ourselves, both on the *tatami* and in life, and to embrace the values that make *judo* more than just a sport, but a way of living. Wishing all *Bulletin* readers a year full of dedication, progress, and success.

I hope you enjoy this issue of our journal. Sincere thanks to John Bowen for his careful proofreading - any remaining errors are entirely my own.

Contributions

The Kano Society's main work is this online publication. We welcome contributions – articles, photos, or other relevant material – to "The Bulletin".

Dr Llyr Jones

Essence and Function in *Kitō ryū jujutsu*: Part 2 – Hermeneutical¹ Path Emanuele Bertolani



illustration of *Tai* from the text '*Jūjutsu hiden zukai: kitō ryū*'
written by Yokono Shizuki in 1894²

Introduction

This is the second part of a two-part study dedicated to exploring the meaning of the first two lines of the *Hontai no maki*.

Hontai 本體 – Essence, Posture, and Function

The term *hontai* literally means 'original body' or 'essence'. It serves as both the name of the first *densho* and the guiding concept of the *Kitō ryū*. It is so important that Kanō Jigorō included it in the most fundamental aspect of all *Kōdōkan Jūdō* – the basic standing position. The reader familiar with Japanese will find no difficulty in seeing that *shizen hontai* 自然本体 is not the 'fundamental natural position' – that would be *hon shizentai* 本自然体, much in the same way as *hon kesa gatame* 本袈裟固 is the fundamental form of *kesa gatame* (袈裟固), but rather the natural *hontai*.

In Kegon lexicon, *hontai* 本體 [Essence] is paired with the term *sayō* 作用 [Function], and the two terms are often abbreviated in *taiyō* 体用. What *jiri* 事理 is at a macro level, *taiyō* represents at the level of the single entity – while *jiri* indicates the structure of reality as a multitude of phenomena expressing the same underlying principle, *taiyō* indicates the essence of an entity and the function that emerges from it. Again, *hontai* and *sayō* are not separate and distinct, because Function is the expression of Essence. Kegon master Chéngguān (澄觀, 738–839) explains these concepts in his *Commentary on the Huáyán Sūtra* (*Huáyán Jīng suíshū yǎnyì chāo* 華嚴經隨疏演義鈔) with the following analogy:

Although the ocean water is one, when stirred by the wind it gives rise to waves of various kinds. Essence and Function are not two but appear according to conditions³.

Here, the Essence is the ocean, and the Function is the waves. There can be many different waves, but they are all, ultimately, manifestations of the same ocean.

Kata and Interdependence in Practice

The interdependent nature of all manifestations of reality is embodied in the structure of *kata* 形 as a training exercise. Just like form [*katachi* 形] is a product of the Interdependent Origin [*engi* 縁起], so *kata* 形 as a training exercise requires the cooperation of *tori* and *uke* to be enacted concretely. Analysed in the context of the *jiri* 事理 framework, a *kata*, as an object, does not exist in actuality – only in potential. In other words, a *kata* exists as a Principle [*ri* 理] that is manifested by the phenomenon: the concrete execution of the *kata* by *tori* and *uke*.

Syntactic Density of the *Hontai no Maki*

We can now take a second look at the opening lines of the *Hontai no maki*. They are written in unmarked *kanbun*, or classical Chinese syntax rendered in Japanese.

The first line:

本體者体之事理也
Hontai wa tai no jiri nari

is a relatively simple sentence that contains a critical detail. In the very first word, *hontai* 本體 is written not with the standard character 体, as it is in the Kegon term, but with the more complex variant 體. This indicates that this *hontai* 本體 is the one specifically linked to *Kitō ryū* terminology. The following *tai* 体 is written with the standard character, which is the abbreviation of *hontai* 本體 of the Kegon discourse. Therefore, the meaning of the sentence becomes: the *hontai* 本體 of *Kitō ryū* is the Phenomena and the Principle of the Essence, as described in Kegon Buddhism. We might also add that, since the Essence is not distinct from the Function that expresses it, the *hontai* of *Kitō ryū* is the physical manifestation of the Principle of reality and of the Phenomena that manifest it.

The presence of the character *ri* 理 also introduces the Neo-Confucian metaphysical discourse, which is fully realised in the second line with the inclusion of the word ‘*ki*’:

専離形扱氣
Moppara katachi kara hanarete ki wo atsuka

The absence of a terminal verb particle – *nari* or *ya* – identifies it as an imperative. The clause urges a departure from *katachi* [form], redirecting focus toward the handling [*atsukau*] of *ki*.

The text does not describe a transition from form 形 to *ki* 氣 – rather, it positions the act of handling *ki* as contingent upon releasing the fixation on form. This echoes Takuan’s insistence on *fudō* 不動, and the knowledge thereof [*fudōchi* 不動智] as that which makes it possible to move freely and adapt without being constrained or influenced by any stimulus, be it internal or external.

Even with the Thousand-Armed Kannon, suppose she has a thousand hands. If her mind comes to a halt at the hand that takes up the bow, then the remaining nine hundred and ninety-nine hands will all fail to be of use. Precisely because she does not let the mind stop at any one place, all the hands come into function⁴.

Kannon (Sanskrit: *Avalokiteśvara*) is the *bodhisattva* of compassion. In its Thousand-Armed form [*Senju Kannon*, 千手觀音], the iconography depicts innumerable arms, each often bearing an object. This manifests the capacity to respond actively to all sorts of situations in all directions at once, which is the result of *Kannon*’s *shin* 心 not being fixated on anything in particular.



Thousand-Armed Kannon

The original text employs *yō* 用 [function, to be of use] in the context of the *hontai* – *sayō* pairing: if the *shin* 心 fixates [止まる] on a single implement or act, Function is occluded elsewhere; only when the *shin* 心 does not stop anywhere [*fudōshin* 不動心] can the Essence (*tai* 体) fully express its manifold Functions [*yō* 用] in every hand.

The Body as *Bodhimanda* – Awakening through Practice

Kitō ryū's insistence on *hontai* as the integration of physical and psychological posture positions the body not only as an instrument for combat but as the place in which the individual practice leads to the ultimate experience of awakening, or *satori* 悟り. Thus, the practitioner's body becomes a *dōjō* 道場 in the original sense of the Buddhist *bodhimanda* बोधिमण्डः: the seat of the awakening of a buddha. This trajectory culminates in the condition of *fudōshin* 不動心: a *shin* that is not unfeeling or passive, but unperturbed by internal and external factors, and therefore able to adapt and react freely and spontaneously.

The first two techniques of the *Kitō ryū no kata* are both an expression of these concepts, and a way to intuit them through physical practice. The very first technique is called *Tai* 体, which directly references the opening line of the *Hontai no maki* and situates it within the *hontai* 本体 – *sayō* 作用 (Essence – Function) framework. It is, in other words, by its own definition, the Essence [*Tai* 体] of *Kitō ryū*. What *tori* does in *Tai* is maintain his own correct physical and psychological posture while gradually making the opponent's posture untenable. His reaction is instantaneous, immediate, and spontaneous. In the second technique, *Muchū* 夢中 (or *yume no uchi* in *Kōdōkan jūdō*'s *Koshiki no kata*), *tori* demonstrates such control over his own psychological posture that he is able to relinquish his physical balance, accepting the fall in order to perform a *sutemi*. Both in *Tai* and in *Yume no uchi*, *tori* exploits the physical and psychological conditions of *uke*. Since, as we have seen, Neo-Confucianism considered all phenomena of reality as constituted by *ki* – a position which Takuan espoused in his own teachings – *tori*'s actions of maintaining the correct *hontai* 本體 while disrupting the *hontai* of the opponent translate into *tori* handling *ki*, in the sense of handling the physical and psychological posture of himself and the adversary.

Ethical Foundations: From Supremacy to Self-Mastery

Even though the *Kitō ryū* tradition is steeped in *yori kumiuchi* warfare, its texts precisely indicate its aim as mastery not over one's opponent, but over oneself. For example, the *Tōka mondō* states:

Separate from victory over others; cultivate the path of victory over oneself through rigorous practice and continuous refinement⁵

The author, Terada Masashige, employs a very effective lexical choice using two characters, 勝 and 克, which can both be read as *katsu*, but while the first one means obtaining supremacy in a competition or a fight, the second one specifically means overcoming oneself.

Masashige's creation of the fourteen *kata* of the *Omote* section was motivated precisely by the need to create forms through which the practitioner could train his *hontai* 本體, conceptualised as the correct physical and psychological posture that enables swift, nimble reaction to the actions of

the opponent and execution of techniques in response to them. As the *Tōka shū* explains:

*Forget ki, attain a body in a tranquil natural condition of fudō, respond to the opponent by transforming without resistance, and act spontaneously from non-volition*⁶

Non-volition is a reference to the Daoist concept of *wúwéi* 無為, which can be described as action without the desire of gaining benefit from the action itself. It is also connected to the concept of *mushin* 無心, which is identical to that of *fudōshin* 不動心 and *fudōchi* 不動智: it is a *shin* that is empty in the sense of not bound or obfuscated, and therefore free to move and adapt.

*Even with the Thousand-Armed Kannon: suppose she has a thousand hands. If her mind comes to a halt at the hand that takes up the bow, then the remaining nine hundred and ninety-nine hands will all fail to be of use. Precisely because she does not let the mind stop at any one place, all the hands come into function.*⁶

Conclusion – *Ki* and *Hontai* in Unified Practice

A precise interpretation of the opening lines of the *Hontai no maki* fundamentally depends upon a nuanced understanding of the terms *hontai* 本體, *tai* 体, *jiri* 事理 and *ki* 気. In particular, *ki* is not to be considered as an invisible mystical force, but as the concrete material that constitutes every physical and psychological aspect of reality, including those at play during combat. Therefore, it encompasses will, volition, decision, psychological posture, determination, as well as breathing. *Ki* is organised into form by the principle of the *ri*, which, in neo-Confucian thought, is at the same time inherently good and detached from physical reality. In Buddhist thought, *ri* is the fundamental principle of *kū* 空, the emptiness deriving from the Interdependent Origin of all that exists, manifested by every phenomenon of reality, or *ji* 事. At the level of the single entity, the Buddhist discourse analyses reality in terms of Essence, *hontai* 本體, and Function, *sayō* 作用, but the relation is the same – there is no difference between them. Therefore, a correct Essence leads to a correct Function, and a correct Function leads to the understanding of the correct Essence.

The *Kitō ryū* literature clearly states that the mastery of techniques precedes the action and is conducive to the mastery of the principle, and that the first set of *omote* techniques was created not for the purpose of victory over others [勝], but of victory over oneself [克].

The pragmatic representation of the Essence [*hontai* 本體] of the practitioner is the correct physical and psychological posture [*hontai* 本體]. The mastery of *hontai* 本體 as a psychological posture is what allows the timely reaction to the attack of the opponent and the performance of a *sutemi* technique, which involves sacrificing one's own balance.

Such a condition is equivalent to the *fudōchi* 不動智 described by Takuan Sōhō in the *Fudōchi shin'myōroku* and embraced by Yagyū Munenori in his *Heihōka densho* as the condition in which one becomes able to adapt and react freely and immediately without being influenced by any internal or external factor. In practical terms, this is equivalent to the condition of awakening, *bodhi* 菩提 or *satori* 悅り. Therefore, in practising the *Kitō ryū no kata*, the body of the practitioner effectively becomes a *dōjō* in the original sense of the word: the *bodhimanda* 菩提心地, the site of the awakening of a buddha.

Dedication

Dedicated to the memory of my master, Davide Sabbadini.

Afterword

To the best of my knowledge, no complete and reliable translation of the *Kitō-ryū densho* is currently available. Paolo Malaguti's *Koshiki no Kata - L'eredità della scuola Kitō-ryū nel metodo di Kanō Jigorō Shihan - Ura no kata* includes my translation of selected portions of the *densho*, together with material drawn from other *Kitō-ryū* commentaries. However, the volume is now out of print, and existing copies are available only in Italian.

I am currently preparing a critical, annotated translation, which I expect to complete by the end of 2026.

End Notes

1. Hermeneutical means relating to the theory and methodology of interpretation, particularly of texts.
2. Yokono, Shizuki. (1894 / Meiji 27). *Kitō Yūshin Jūjutsu Hiden Zukai*. Osaka: Shōbukan.
3. 海水雖一，隨風起浪，種種差別；體用不二，隨緣顯現。澄觀，『華嚴經隨疏演義鈔』，第36卷，No.1736, p. 141b (Chenguang's "海水雖一..." metaphor), accessed via National Taiwan University Digital Sutra Library.
4. 千手觀音とて手が千御入り候はば、弓を取る手に心が止まらば、999のては皆用に立ち申す間敷。一所に心を止めぬにより、手が皆用に立つなり。沢庵宗彭（著）、池田諭（訳）『不動智神妙録』東京：徳間書店、1970年、p.35
5. 「人に勝事を離れ、己に克つ道を能々修行工夫して得べし」寺田, 市. (1729). 登假集. 江戸時代写本. 国立国会図書館所蔵.
6. 「気を忘れて寂然不動の躰に行当り、敵に応じて因循を以て変化つして、自然に無より出る」寺田, 市. (1764). 燈下問答. 江戸時代写本. 国立国会図書館所蔵.

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The Efficiency of *Kumi-kata*

Odair Borges

Abstract

This article explores *kumi-kata*, *judo*'s gripping system, which links control, direction, and balance. Effective use of *kumi-kata* can shape both attacking and defensive actions during a contest. It reflects the core biomechanical and pedagogical principles established by Kano-shihan.



Efficient *kumi-kata* anticipates *sen-no-sen*
(© AI-generated illustration / Global Sports)

Introduction

The term *kumi-kata* [組み方] literally translates as 'the way of joining, grappling, or gripping'. In practical terms, it denotes the manner in which a *judoka* establishes contact with an opponent through specific grips on the collar [*eri*] and sleeve [*sode*]. Through these grips, the practitioner seeks to control, direct, and unbalance the opponent in order to execute a throw or defend against one.

The *Kodokan Judo* Institute dictionary also recognizes *ku-mite* – translated as 'to take control' or 'to assume command' – as a synonymous term.

My master's dissertation, titled 'A Study on the Effectiveness of *Kumi-kata* in *Judo* Matches' (University of São Paulo, 1989), was the second academic work on *judo* produced in

Brazil, following Professor Dr. Carlos Catalano Calleja's 1981 dissertation, 'Contribution to the Study and Interpretation of International *Judo* Rules'.

Historical Context and Early Instruction

In 1970, at the *Kodokan*, I had the honour of studying under Sumiyuki Kotani, who had studied directly under Jigoro Kano as a young man. Kotani-sensei profoundly influenced my later research on *kumi-kata*. During our first *randori* [free practice], he advised:

"Don't grip the judogi too tightly – use only the necessary strength, because your opponent can sense your intentions, while you won't be able to sense theirs."

This instruction became one of my earliest lessons in understanding the essence of *judo*.

Technical Foundations of *Kumi-kata*

Kumi-kata constitutes one of the most essential fundamentals in the study and practice of *judo*. Following the *Hajime* [command to begin] and initial bow, the *judoka* immediately attempt to establish their preferred grips:

- ***Tsurite*** [lifting hand] – the hand that grips the collar and constructs the technique
- ***Hikite*** [pulling hand] – the hand that grips the sleeve and disrupts the opponent's balance

Gripping configurations can take the form of *aiyotsu*, where both *judoka* establish grips on the same side, or *kenkayotsu*, where they grip on opposite sides. Through the coordinated use of *tsurite* and *hikite*, each player works to unbalance [*kuzushi*] the opponent in multiple directions, creating the conditions for a precise throwing technique – whether through *oi-komi* [advancing entry], *tobi-komi* [jumping entry], *hikidashi* [pulling entry], or *debana* [timing interruption]. These setups also facilitate continuous transitions, such as *renraku-henka-waza* or *renzoku-waza*.

Philosophical and Pedagogical Considerations

Kano-shihan, in formulating *judo*, conceived the act of gripping the opponent's *judogi* as a means of reducing spatial distance between opponents, thereby enabling control, movement, and the disruption of balance. This close engagement allowed practitioners to:

- Induce the opponent into an advantageous position for attack
- Control the application of a technique
- Defend effectively, and
- Ensure mutual safety during falls

The degree to which a *judoka* can control, unbalance, and throw the adversary with precision – culminating in *kime* [decisive movement] demonstrates technical and tactical superiority.

It is worth noting that Kano-shihan never taught that *Tori* [the taker] should roll over *Uke* [the receiver] after a throw, a practice that has erroneously appeared in some contemporary demonstrations.

Moreover, *kumi-kata* was conceived as an element promoting upright posture and aesthetic elegance, emphasizing that efficiency in *judo* must coexist with composure and grace.

Contemporary Issues in *Kumi-kata* Application

Modern competitive *judo* has seen a shift toward overly complex and sometimes erratic preparatory exchanges centred on *kumi-kata*. Both athletes often attempt to impose their preferred grips, and even a brief lapse in attention or momentary weakness during grip adjustment can be exploited by the opponent.

This constant battle for grip dominance restarts with every new attempt, revealing the strategic importance of *kumi-kata* as a decisive component of combat.

Physical and Proprioceptive Dimensions

From a physiological standpoint, grip strength represents the *judoka*'s capacity to maintain an effective and enduring *kumi-kata*. This ability is developed through targeted muscular endurance training of the hands and forearms, enabling the practitioner to sustain the necessary force throughout a contest.

Efficient *kumi-kata* is essential not only for executing techniques with technical accuracy but also for sensing the appropriate moment [*sen-no-sen*] to initiate an attack and for interpreting the opponent's intentions through proprioceptive feedback. These subtle tactile cues play a crucial role in tactical decision-making during both *randori* and formal competition.

Discussion and Implications

Empirical observation suggests that proficient control of *kumi-kata* accounts for approximately 60–70% of competitive success, while up to 80% of technical performance in *judo* can be attributed to intelligent and well-applied gripping strategies.

Nevertheless, this fundamental aspect of *judo* has been increasingly neglected. Many athletes and instructors focus primarily on executing throws with force rather than developing refined gripping control. Even during *randori* practice, students frequently avoid direct contact with the *judogi*, and this tendency extends to younger practitioners who emulate their seniors.

Without consistent engagement in *kumi-kata*, practitioners fail to develop the essential grip strength required for the precise and effective application of *judo* techniques.

Conclusion

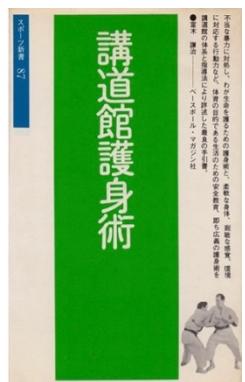
Kumi-kata remains a cornerstone of *judo* pedagogy and performance. It integrates biomechanical, tactical, and philo-

sophical dimensions, embodying the harmony between control and mutual respect central to Kano's vision. The systematic study and correct application of *kumi-kata* are indispensable for both the physical execution of *judo* techniques, and the preservation of *judo*'s original educational and aesthetic values.

Extract from *Kodokan Goshin-jutsu* (1958) Kenji Tomiki



Kenji Tomiki
(1900 – 1979)



'Kodokan Goshin-jutsu'
by Kenji Tomiki (1958)

It is difficult to grasp the essence of *judo*. That is why the late master defined *judo* as “not the technique, or the means of winning through gentleness, but the way or principle of victory.”

In other words, *judo* does not just mean a particular technique, but the principles behind it. However, among the myriad methods of attack and defence, the methods most adapted to each situation are studied theoretically, and examples are selected from, and organised into, simple forms, constituting the different *kata*.

“At the moment the body loses balance, and the centre of gravity is lost, all action is made impossible, for all our forceful actions are possible only in a stabilised posture.”

Reference

Tomiki, K. (1958). *Kodokan Goshin-jutsu*. Tokyo: Kodokan / Baseball Magazine. (In Japanese).

Kenji Tomiki was a Japanese *budoka* who studied under Jigoro Kano and Morihei Ueshiba. He founded Tomiki (Shodokan) Aikido, introducing a systematic approach and safe competitive sparring to the art, and was influential in the development of *Kodokan Goshin-jutsu*.

KATA

© by Steve Scott
"Learning kata is similar to the learning of grammar for the study of writing and randori practice is similar to the practice of writing itself."



Nage no Kata: Form of Throwing
Katame no Kata: Form of Grappling
Kime no Kata: Form of Decision
Koshiki no Kata: Form of Antiquity
Ju no Kata: Form of Gentleness
Joshi Goshin-ho: Women's Self-defense Form
Itsutsu no Kata: Form of Five
Kodokan Goshin Jutsu: Self-defense Form
Kodomo no Kata: Form for Children
Go no Kata: Form of Proper Use of Force
Seiryoku Zenyo Kokumin Taiiku: Form of Maximum Efficiency and National Physical Education

Professor Jigoro Kano

Kata, like all structured training, should be considered a practical form of training and not practiced as a performance or demonstration.

"Proper kata study contributes to improving one's understanding of judo, and as part of this learning, one needs to equate the perfection of technique with the perfection of oneself."

Tadao Otaki & Donn Draeger

Kata translates to "form," or "pattern" and is the structured training in judo. Kodokan Judo has a large number of commonly recognized kata (listed above), each of which provides a different and unique aspect of technical study.

THERE ARE NO LIMITS TO KATA

From a practical way to look at it how kata can be adapted and applied in daily practice, consider the fact that every sport or activity has its own "kata." In the sport of basketball for instance, the drills used to teach and practice ball handling, dribbling, passing and shooting are the structured training methods (kata) used to teach and develop good form in important physical skills; as well as learning important ethical skills to work as a team and develop sportsmanship. Another example of kata is when the team practices the various plays. If a basketball team spent its time by only scrimmaging with no structured learning of skills, they would win few games. Likewise, if a team rarely scrimmaged, and did only drill training, they wouldn't be able to react well to unexpected situations that take place in a game from other teams.

KATA PROVIDES STRUCTURE

So, in this way, the structured training provided in the many varieties of drill training used in judo serve a similar function as the recognized Kodokan kata. This function is to provide structure to the training, learning and practice of judo.

KATA TRAINING SHOULD BE PRACTICAL

"Katas should always be studied for their educational content and never just to look good."

Dr. Llyr Jones & Dr. Michael Hanon



"The main reason why the katas were created was because of the ever increasing number of students at the Kodokan. It became impossible to teach students individually as had been the case in the early days, and a system to teach...many students simultaneously was required."

Jigoro Kano

BALANCED TRAINING IS ESSENTIAL

Kata, along with randori (free practice), shiai (testing oneself), and mondo (lecture/dialogue) provide a well-rounded approach to the study and practice of judo.

Reference: "Judo Kata Practice, Competition, Purpose" edited by Michael DeMarco.

Book Review – *Judo Thinking*, by Ben Almond



The Kano Society is very pleased to recommend '*Judo Thinking*' authored by Ben Almond and published by Brookridge Partners Publishing (2025).

Judo Thinking is an insightful and original exploration of how the principles of *judo* extend far beyond the mat to offer a profound framework for effective and efficient thinking. Almond presents *judo* not merely as a martial art, a combat system, or an Olympic sport, but as a philosophy of thought that can be applied to leadership, business, and personal development.

At the core of the book lies the idea that our thinking patterns determine the quality of our decisions, relationships, and achievements. Almond argues convincingly that beliefs, attitudes, fears, and aspirations shape every aspect of human experience. By cultivating awareness of how thoughts influence actions, readers are encouraged to adopt more constructive mental models – those that foster clarity, adaptability, and positive results. The message is clear: better thinking leads to better choices, and better choices create better outcomes, both personally and professionally.

Through an engaging combination of autobiographical reflections, paternal anecdotes, and pragmatic business insights, Almond introduces the reader to the twenty ways of *Judo Thinking*. By combining his study of Kano's teaching with his own observations and experiences, Almond categorises the twenty ways into four (4) types – five (5) mindsets, four (4) models, eight (8) methods and three (3) modes. Drawing on his extensive background as a global business leader he then derives seventy-nine specific pieces of practical advice for business leaders from the 20 ways of thinking which he calls "*The Judo Thinking Syllabus*".

Judo Thinking distinguishes itself as both intellectually stimulating and highly practical. Almond's writing bridges the gap between martial philosophy and modern management, of-

fering readers a refreshing perspective on leadership, performance, and the art of mindful decision-making. He makes use of a range of literary styles to reach his various audiences; academic, intellectual, technical and narrative storytelling. Indeed, Almond includes twenty-three engaging stories in the book, serving as case-studies to illustrate each way of thinking, which broadens the accessibility of his ideas for his non-judo literate audience. Almond even organises the book itself much like a *judo* coaching session, guiding the reader from conceptual warm-up to practical application.

The result is a thought-provoking and valuable contribution to contemporary business literature – one that challenges anyone invested in personal growth - leaders, parents, educators and coaches - to rethink the way they think.

Points to Ponder

"To teach, is to learn twice."

Joseph Joubert

"A new opponent may catch you with their best trick once. The second time they try, they should find it difficult. And the third time, impossible."

Masutaro Otani

"The goal of judo is to be gentle on the outside and strong on the inside."

Keiko Fukuda

"Life is not a stable process. Our ability to recover is our greatest quality."

Moshe Feldenkrais

"Balance equals power. In combat, to hold balance is to hold control – and to take away balance is to take away power. In life the same is true. Lose balance, and you lose strength. Maintain your centre and you remain unshaken."

George Rego

"A sport that does not build an honest human being is not worth wasting our lives on. Principles are more precious than any title, dignity is greater than any certificate, and truth is supreme and nothing is superior to it."

Unknown

"The moment you call yourself by any title...is the moment you cease to deserve the title."

Unknown

"The mind is a weapon. If you don't control it, it will control you."

Mitsuyo Maeda

Renjuku Academy

The Kano Society proudly endorses the *Judo Black Belt Association's "Renjuku Academy"* as an outstanding *judo* education programme. Its 12-month home-study curriculum offers a unique, immersive experience focused on five key areas of *judo* leadership:



1. Biomechanics of *Judo*
2. *Judo* as Physical Education
3. *Kata*
4. *Judo* History and Philosophy
5. *Judo* Terminology



The demanding programme concludes with the submission of a formal dissertation on any aspect of *judo*.

<http://www.judoblackbelt.com>

Judo Collections



The "Bowen Collection" at the University of Bath Library houses an extensive archive on *judo*, compiled by *judoka* and scholar Richard Bowen during the course of his research for numerous books and publications.

Complementing this is the personal book collection of Syd Hoare, which features many rare and valuable *judo* texts – some in Japanese – gifted to him by Trevor Leggett. In addition to the books, the collection includes a bound volume of Syd Hoare's educational articles and lectures.

Also held at the University is the "Woodard (*Judo*) Collection," a valuable archive focused on the history of women's *judo*, assembled by Marion and Graham Woodard.

Together, these collections form a rich resource for current and future *judo* researchers. They are available for reference use only (not for loan) and can be viewed between 09:00 and 1700 hrs.



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