

## Midori Yama Budokai: *Hanshi's Corner*

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***Ichi go, ichi e: One life, one meeting***

He felt now that he was not simply close to her, but that he did not know where he ended and she began.  
Leo Tolstoy

### **KATA** or Forms

[Taken from, *An Encyclopedia of Judo (Jujutsu)*, written by Ron Rogers, *Kudan*]

The most important element of true *Kata* is the quality of ***shinken shobu***, literally a fight to the death with real swords. This implies a certain seriousness of attitude in training.

***Kata*** serves to heighten mental control. It imposes a wider range of situations than *randori* or *shiai*. *Judoka* must develop specific reflexes to meet the challenge of these situations. Mental processes include the display of proper spirit (*kiai*), judgement of engagement distance (*ma-ai*), performance of appropriate action (*riai*) and a special kind of alertness by which to dominate the opponent (*zanshin*). *Kata* is performed according to a standard form (*seitei*). In the beginning stages, the *kata* should force *tori* and *uke* to turn the mind inward, becoming – in essence – a *koan*.

*Ri no Kata* or Forms of Principles. Generally, the *randori no kata* (which follows) is presented first, as the three *kata*, which form it, are taught first. However, to perform *judo* correctly, the principles must be understood. Consequently, the forms of principles are listed first, though usually taught last.

1. ***Ju no Kata*** or Forms of Suppleness (Gentleness). Kanō Jigorō originated this *kata* in 1887. This *kata* develops suppleness and agility. It is an excellent physical exercise, executed in slow motion, and a continuous, supple and linked manner. *Tori* must adopt a slow, continuous, uniform rhythm. This rhythm demonstrates the circular fluidity of the displacements and the systematic non-resistance of the movements. It trains the student in body management for attack and defense and how to employ one's strength most effectively (displacements and energy). It is a true preparatory and condensed physical culture of *randori*. Dr. Kanō insisted upon the necessity for frequent practice of this *kata*. It may be studied in a restricted space, and in clothing other than the *judogi*. It covers the following four phases of the human mind and body:
  - Physical Culture – the development of a flexible, all-round physique.
  - Physical Education – the development of the whole body with firmness and precision as well as teaching the principles of disturbing and preserving balance.
  - Psychological Interest – profound due to the movements, which are methods of nullifying forces, applied to the body. This promotes confidence in the student both on the mat and in daily life.
  - Inner Calm – obtained because the student learns mental poise while facing force or while being held.
2. ***Itsutsu no Kata*** or Forms of Five (The Five Forms). This is the first of the superior *kata*. For Dr. Kanō, who developed the *kata*, it was the very heart of

*judo*. Further, they illustrate the correspondence and communion of the basic forms of *judo* with the great cosmic principles of harmony and universal equilibrium in their cyclic alterations. These are the supreme syntheses of the great principles of *judo*. Professor Kanō did not give precise names to each of these five techniques. This may have been for either of two reasons. First, because their universality made a definite name in its spirit impossible or superfluous. Second, because each form was but a partial manifestation of this absolute whole, complete without omission or repetition. This kata represents these lofty principles, which correspond to the qualities of will (*i[shi]*), suppleness (*ju* or *wa*), mastery (*jōzu*), opportunity (*dehana*) and rapidity of adaptation (*hen-o*). Represented by five symbols.

3. ***Koshiki no Kata (Kito Ryu no Kata)*** or Forms of Antiquity (Forms of the *Kito* School). These techniques were devised for *Yoroi kumiuchi*, or armored grappling. This form teaches the underlying, general principles of relevant techniques. In *Kito ryu*, this *kata* was quasi-religious, even mystical, in character. It aimed at setting off the beauty of movement and showing that the performers had perfectly assimilated the spiritual mastery then the technique of combat. This was illustrated in the martial whole and in each of its techniques. Also taught is the sum of the principles as defined by tradition and experience as expressed in the image of combat itself. Consequently, this *kata* is the truest and closest to real combat. While living, Professor Kanō liked to be the only one to demonstrate it as *tori*. Either Yamashita Yoshiaki or Isogai Hajime, were his *uke*. The author would like it to be noted that the seven sets of *omote* (they should be studied as pairs) plus the individual techniques of *ura* comprise a definitive study of *renraku waza*. For example, *tai* is a fundamental defense against a straight attack; *yume no uchi* is a follow-up attack after the fundamental attack has failed due to a defense by *uke*. *Mi kudaki* is an attack by reversing the direction of *omote*. For example, *tai* and *yume no uchi* are to *uke*'s rear, while *mi kudaki* of *ura* is to *uke*'s front, although all defenses made by *tori* emanate from *uke*'s initial attack and subsequent defenses! With *omote*, the odd numbered techniques are direct attacks (*kogeki*); the even numbered techniques comprise *renzoku waza*. The *ura* paired with the odd numbered *omote* make up *gonosen waza*. Further, throughout the last set (*ura*), the pace gets gradually faster. There is a faint echo of this principle in the fourth set of *Nage no Kata (ma sutemi waza)*. This set is done at a faster pace than the other sets.

NOTE: Many texts inform us that due to the fact *tori* and *uke* are presumed to be clad in armor (*yoroi*), their *tai-sabaki* is rigid and artificial like the displacement of an automation. However, all books on Japanese armor, state – in effect – that one of the great advantages of Japanese armor was that it was so light . . . The warrior could run about in it and leap onto horses – almost without restriction!

4. ***Randori no Kata*** or Forms of Free Play (Free Practice). For a truly in-depth analysis of the following two forms your *hanshi* highly recommends *Judo, Formal Techniques* by Otaki and Draeger. More than technical detail, this book explains – in depth – what you are supposed to be learning from *kata*!

- ***Nage no Kata*** or Forms of Throwing. Kano Jigoro created this kata in 1887. This *kata* is used for the perfection of throws and for the study and practice of the techniques of throwing. It is also used for the study of basic principles of attack-defense in standing *judo* and the *shintai* (displacement) and *tai sabaki* (body movements). This *kata* represents the ideal application of the theoretical rules of the throws. *Nage no Kata*, as originally envisioned, was designed to teach *tori* to recognize the point at which *uke* became unbalanced due to an initial attack (push). It also taught subtlety in manipulating *uke* into this off-balanced position. The main points to be learned are the different holds to right and left, with their changes, displacements, entries and falls and the precise movements of *tsukuri*, *kake* and *ukemi*. It is the first *kata* of *judo*, the *kata*-key. *Reishiki* or ceremonial bow. The *kata* begins with a simultaneous bow of *tori* and *uke* to the mat. They walk forward to the center and turn toward *joseki*. They then perform a bow to *joseki* or *joseki ni rei*. *Tori* and *uke* then turn back toward one another and bow to each other (*otegai ni rei*), either standing (*tachi rei/ritsu rei*) or kneeling (*zare*). If kneeling, *tori* and *uke* stand in unison, assuming *Musubi dachi*. From *musubi dachi*, *tori* and *uke* take one step forward with the left foot, moving into *shizen hontai*. *Tori* and *uke* advance toward each other with *ayumi ashi*, beginning with the left foot. They move forward until one arm's length from one another, stopping in *shizen hontai*. Both *tori* and *uke* step forward with the right foot taking hold (*kumi kata*) with *migi shizentai no kumi kata*.
- ***Katame no Kata*** or Forms of Grappling. Kano Jigoro formulated this *kata* in 1887. This *kata* is used for the perfection of grappling techniques and their basic principles of theoretical and practical study for attacks and defenses on the ground. This was originally known as *Katame-uchi Awase*. As originally conceived, this *kata* was to have been done on both sides. It was a *kata* for learning how to hold an opponent against resistance. The attempts at escape were real and it was up to *tori* to keep *uke* pinned. Consequently, *tori* moved slowly, more correctly, s/he moved deliberately into the techniques. These almost ritualistic movements for entering were designed to place *tori* in optimum conditions. If s/he could not hold *uke* under ideal conditions, s/he was certainly not going to do so during *shiai*. As with almost all *kata* training, emphasis has been placed on doing and not on learning how to do. *Tori* and *uke* bow to the mat, then enter onto it about eighteen feet apart. They face *joseki* with *tori* on the left (facing *joseki*) and *uke* to his or her right. Together they perform *reitsu rei* to *joseki*. *Tori* and *uke* then turn to face one another and do a kneeling bow in synchronization. Both rise from *zaho* into *shizenhontai*. *Tori* and *uke* simultaneously take a step forward, first with the left foot, then the right, again moving into *shizenhontai*. They both step back with the left foot, lowering themselves onto their left knees. The knee should be placed where the left heel was. *Tori* and *uke* are now in *takakyoshi no kamae shime*. The right hand is on the right knee and the left hand hangs down naturally. The right leg is taken to the side at roughly a right angle

(*migi takakyoshi no kamae hiraki*). The hands remain the same. *Tori* then brings the right leg back to its previous position and moves forward with *tsugi ashi* (called *kurai dori* when done kneeling). At the end of this movement, *tori* again positions his right leg at right angles to the left in a right kneeling position. Movement should be with *tori*'s left foot up; i.e. his or her toes remain bent and on the mat. The instep should not drag as s/he moves in *kurai dori*. From his or her kneeling position, *uke* places the right hand onto the mat in front of the left knee. *Uke*'s fingers face the left side of his or her body. *Uke* supports his or her body on the right hand and left foot, raising the left knee from the mat. *Uke* passes the right leg between the right arm and left knee. *Uke* extends the right leg to what was the rear of his or her body, lying on the back. This must be done slowly and gracefully. *Uke* should not "flop" down, but lower the body at a uniform cadence. *Uke* is now lying supine with the arms at the sides. His or her left knee is slightly bent with the left foot on the mat. The right leg is extended. It must be remembered this was a training *kata* for *shiai*. *Uke* would give up a defensive posture, and permit *tori* to secure a hold. Then, if *tori* did not perform the technique correctly (the purpose of the *kata*), *uke* could and would escape.

- ***Gonosen no Kata*** or Forms of Counters. Originally known as *Nage Ura no Kata*, and devised by Mifune Kyuzo. These techniques were developed at *Waseda* University. They were designed to improve the art of feinting and combinations. In addition, they taught attacking and countering. *Go no sen* means late initiative; that is, a defensive response made only after an attack is well launched. This *kata* constitutes the physical and moral preparation for hand-to-hand combat, training and exaltation. In demonstrations to the public, *uke* may be allowed to complete the throw on the initial attempt, but is countered on the second attempt of the same throw. Kano believed that the oneness of an attack and an appropriate active response to that attack should be instantaneous, harmonious and an active force. Kano referred to this as *kobo-ichi*.
5. ***GoJu no Kata*** (aka ***Go no Kata***) or Forms of Correlation Between the Use of Force and the Study of Submissiveness (aka Forms of Force). The *Go no Kata* is a complex of prearranged movement patterns where two *judoka* engage in short bursts of strength matching exercises, ending in a throw or choke. This was Kano Jigoro Shihan's original practice of *randori*, based on *Tenshin Shinyo Ryu* and *Kito Ryu* plus the personal studies of Kano Shihan. It was a direct descendant of the *Tenshin Shin'yo Ryu*, *Gokui no Kata*, and constitutes the synthesis of all fundamental forms of *tai sabaki*. Simply put, this *kata* shows the synergy between *tori* and *uke* (*riai*) with the possible resolutions. The *judoka* would push or pull until an opening was perceived and the technique carried out. *Tori* was prearranged, but the moment of the throw was not. Today, however, just as with *Randori no Kata*, attacks and counters have been stylized. Yoshiyuki Kuhara, Kudan, believed *Go no Kata* to be the oldest original *Kodokan kata*, as it was developed in 1887 from a class drill. However, it did not lend itself to easy adaptation or organization. By the time it was formalized the *Nage no Kata* and

*Katame no Kata (Randori no Kata)* were practiced in its place. It was unique in being the only *judo kata* to assist in the development of physical force. However, the correct use of force was stressed! Nagaoka, *Judan*, believed it increased willpower, physical force and *ki*. Nagaoka *Sensei* recommended it be practiced before every class as a warming-up exercise. There are seven techniques, three of which are repeated with different entering methods (*irimi*). All techniques are done from *jigotai*. In addition, the *kata* contains both *renraku waza* and *kaeshi waza*. As with *Ju no Kata*, the techniques are not completed with *ukemi*, and therefore may be practiced by all *judoka*. Kano *Shihan*, in an interview, had this to say about the *kata*: "This is in essence a fight pitching strength versus strength, after which one performer substitutes strength for flexibility in order to gain final victory over his opponent.."As with *Nage no Kata*, *tori* and *uke* bow to the mat and walk to the center. They turn, with *uke* on the left and *tori* on the right, and bow to *joseki*. They then turn to each other and bow to each other. All of these are *tachirei* or standing bows. *Tori* and *uke* simultaneously step forward with the left foot into *shizenhontai* and pause. They advance toward each other until about three feet apart. The stepping is left into *hidari shizentai*, right into *migi shizentai*, then left into *shizenhontai*. They then grip in *migi yotsu kumi kata*.

6. ***Shinken Shobu no Kata (Kiwame no Kata)*** or Forms of Real Fighting (Forms of Extremity).
  - ***Kime no Kata*** or Forms of Decision. A third *kata* of 1887, refined by Kano Jigoro. The actual *kata* dates from the 15<sup>th</sup> century. *Kime* is derived from the verb *kimeru*, to decide. It refers to the ability of spontaneously responding with decisiveness to an attacking situation. This *kata* teaches self-defense in a pre-arranged pattern. Although self-defense is learned with actual weapons, a safety factor is also present. It teaches the principle of body management and the theory of attack and defense. These are coupled with the methods of attacking *kyusho* (vital points) and are preparatory training for actual combat. *Uke*'s attack and *tori*'s parry are accompanied with a *kiai*, the second (*tori*'s) more powerful than the first (*uke*'s). This *kata*, more than any, shows the relation among the three major Japanese arts of *judo/jujutsu*, *karate-do* and *aikido*. The releases and throws are of *jujutsu (judo)*, the *atemi* similar to that of *karate-do* and the armlocks and pins similar to that of *aikido*.

NOTE: *Shinken Shobu no Kata* and *Kime no Kata* are used synonymously by some *judoka*.

- ***Kodokan Goshin Jutsu (no Kata)*** or ***Shin Kime no Kata***. (Forms of) *Kodokan* Self-defense or New Forms of Decision. When being developed, this form was referred to as Ippon Yo (Under Development) Goshin no Kata (Forms of Self-defense).
- ***Joshi Judo Goshinno (no Kata)*** or (Forms of) Women's *Judo* Self-defense Methods. Jiro Nango, a nephew of Kano Jigoro, originated this *kata* in 1943. At one time, this was referred to as Fujoshi Goshin no Kata or Forms of Women's Self-defense.

- ***Ippan Yo Goshin no Kata*** or Forms of Self-defense for Men. *Ippan Yo* means work in progress. This became *Kodokan Goshin Jutsu* aka *Shin Kime no Kata*.
  - ***Fujoshi Yo Goshin no Kata*** or Forms of Self-defense for Women. This was the prototype for *Joshi Goshin-ho*.
  - ***Kime Shiki (no Kata)*** or (Forms of) Decision Style. This is the *sotai renshu* (dual practice of *Seiryoku Zenyo Kokumin Taiiku*. Kanō Jigorō, *Shihan*, devised it in 1929. Its purpose is to teach the *judoka* to make split second decisions when attacked. It also teaches *tai sabaki* or body evasion in both kneeling and standing postures.
7. ***Go no Kata*** or Forms of Force (Forms of Strength). This version of *Go no Kata* (there are at least three; four if you include G. R. Gleeson's *shiai* version) is a "reconstruction of a lost *kata*" by Jan Muilwijk. Muilwijk *Sensei* bases his reconstruction on a film from the United States. G. R. Parulski supposedly learned this from his instructor, Obata Isao, who, it is stated, learned it from Mifune Kyuzo. It is allegedly based on a *kata* composed by Kanō Jigorō and Funakoshi Gichin. In essence, Muilwijk *Sensei* states that there was the original *Goju no Kata* (aka *Go no Kata*) devised by Kanō, from the late 1800's, as given above, and the *Go no Kata* of Kanō and Funakoshi. As the *kata* progressed, Mifune and Otsuka Hironori continued to refine it into the form we have today. It is a combination of *nage waza*, *katame waza* and *atemi waza* to be used for self-defense. It is Muilwijk *Sensei*'s contention that this version of *Go no Kata* uses *atemi waza* for five reasons:
- To achieve a direct *kuzushi* (balance disturbance)
  - To achieve an indirect *kuzushi* (balance disturbance)
  - To distract the attention of the opponent
  - To inflict damage to the opponent
  - To eliminate an opponent

Muilwijk *Sensei* gives twelve *kyusho* (vital points) for use in this *Go no Kata*:

- *Komekami* or the temple/s
- *Yoko gao* or the side of the face
- *Ago* or the chin
- *Kubi* or the neck
- *Nodo* or the throat
- *Sakotsu* or the collar bone
- *Suigetsu* or the solar plexus
- *Rokkotsu* or the ribs
- *Wakibara* or organs in the upper part of the abdomen
- *Shitabara* or organs in the lower part of the abdomen
- *Tsurigane* or the testicles
- *Hiza kansetsu* or the knee

***Go no Kata*** or Forms of Strength (Forms of Blows). This is actually a misnomer. The myth that *Go no Kata* (AKA *Goju no Kata*) contained *atemi* was confused with the *gohō ate* of *Seiryoku Zen'yō Kokuman Taiiku no Kata*. However, for completeness' sake, it is included here as one of the *Go no Kata* variations.

8. ***Seiryoku Zen'Yo Kokumin Taiiku no Kata*** or Forms of National Physical Education Based on the Principle of Maximum Efficiency. Professor Uyenishi states that *Taiso no Kata* or Physical Culture Education [exercises] for boys and girls included *Go no Kata*, or Muscle Development for Strength and *Ju no Kata*, or Preparation in Suppleness and Agility. *Taiso no Kata* was the original name for *Seiryoku Zen'Yo Kokumin Taiiku no Kata*. The *Tandoku Renshu* portion was the *Go no Kata*, or Forms of Strength or Blows. The *Ju no Kata* became the *Jushiki* portion of *Seiryoku Zen'Yo Kokumin Taiiku no Kata*, and was further developed into its own form, the *Ju no Kata* as we know it today.
9. ***Renkohu no Kata*** or Forms of Arresting Techniques (Come-alongs).

### **Errata**

Erwin Rommel and Guderian came to the USA and studied the tactics of Nathan B Forrest and wove his operational precepts into the German blitzkrieg. Later, however, Guderian increasingly came to worry about the functioning of the higher leadership and also strongly to doubt the Fuehrer. He was far from first to do so. Erwin Rommel had lost faith in Hitler as long ago as November 1942. Hitler had forbidden Rommel to abandon a broken position at El Alamein. After incurring quite unnecessary losses, Rommel had been very outspoken in his criticism of Hitler. For this, Hitler had Rommel taken from his post in Africa.

The early enlistments of men into other units made it difficult for First Michigan Sharp Shooters to raise enough men. In consequence, Colonel De Land consented to accepting a company of Indians, who were mustered into Company K, the Indian company. They were to be "in uniform" per Cavalry protocols.

Now, the Indians were no fools and knew that their dark blue uniforms did not blend well with the surrounding terrain. Their sergeant dabbed mud on his uniform until it blended in with the dirt. Other men threw themselves in the dirt and rolled around to achieve the same effect. The white companies observed their Indian comrades and soon adopted their practice. Historically, the "cameo" uniforms of today were derived from this incident.

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