

# Forms of Judo and their Relevance

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With over 50 years of experience under my judo belt, I think that I may have learned a thing or two about it. In many cases my opinion, which is always reverential of the culture and history of Judo, has changed over the years, or as I like to think of it – evolved for the better. An important and influential moment in my life was when I was introduced to Joseph Kajita. I met Sensei Joe just as he was re-establishing El Toro Judo Club in Laguna Niguel, after the El Toro Marine Corp Base in Orange County, CA was decommissioned in 1999. The name El Toro Judo Club was passed down to Sensei Joe by the Head Instructor of El Toro Judo Club. Sensei Joe (9<sup>th</sup> Dan) was the Head Instructor for El Toro Judo Club for almost 20 years, and we were very lucky to have someone who knew and understood Judo like he did. Sensei Joe had built up a reputation for his knowledge and skill of the *judo katas*. I consider myself lucky to have studied several *katas* with him and in doing so, he influenced my perception on the relevance and value of learning *kata*. Sensei Joe learned his forms from his *senseis* when he was living in Japan. As well as an in-depth knowledge of the seven-official *kata* of *Judo*, he also had knowledge and experience with many of the less practiced and unofficial *kata*. It was while learning from Sensei Joe that I came to appreciate the need to practice understanding *kata*. History teaches us that to have a better future, we need to respect the past. It is my goal to share the nuggets of Sensei Joe's special knowledge that I picked up from him, and I believe that judoka can benefit from his ideas.

*Kata* can be learned from many sources, but there are many aspects that need to be understood to get the full picture, these aspects may appear to be trivial, with no relevance, but they are key elements to the true understanding of *kata*. This enlightenment only comes from the insight and experience of someone like Sensei Joe. We should strive to keep the pureness of the forms as best we can, otherwise the subtleties they contain along with their rich roots in the history of *Judo* will be diminished and forgotten.

Kata is a method of practicing techniques and moves in a pre-arranged form, which ensures a repeatable consistency and is used by many martial arts as a tool to understand the principles of techniques which in themselves may be injurious if effected without control in a safe manner. One can consider the practice of *uchikomi* (fitting-in) to be a 'pseudo-kata' because it has the similar goal of continuously repeating a technique as a method of mastering it. *kata* as recognized by most *judoka* consists of a set of defined choreographed movements which are expected to be executed the same way every time.

Many modern *judokas* offer the opinion that *kata* is not very interesting and has no relevance if you are a competitor or even a social player who just enjoys *randori*. What typically happens though, is as we get older and more experienced with *judo*, we start to see virtues in *kata*. It is common to hear from the old guys; "Yeah, *kata* is very important. You need it to enhance your *shiai*." Of course, those of impetuous youth disbelieve this, they always know better (I certainly did during my competitive days).

If you take the time to read the many viewpoints from the greats of *Judo*, you will quickly see the prevailing opinion of these *judo* legends about the reverence of *kata*; *kata* supplements *shiai* technique. Otaki and Draeger's book Judo Formal Techniques, has a very large list of prior celebrated judoka who share this point of view along with some of the modern Japanese greats like Yamashita, Koga, Inoue and Kashiwazaki.

So how does *kata* supplement *shiai*? the throws in *Nage-no-Kata* are contrived, so how can they possibly be relevant in a real contest fight? My answer to this question is, by returning to the fundamental principles of a technique, it is possible to see how they can be adapted to improve your current techniques. *kata* offers a keystone to *waza*. It introduces versions of *waza* that you may never have thought about previously. Periodically judoka hit a 'stale' point. That is a point in time where your preferred techniques that once worked for you now fail. This may be due to opponents learning how to defend against you, it could be a change of personal fitness, or just getting older. I personally found that returning to *kata* aided me to readjust my competitive tactics and strategy, for example as a youth I was never big on *ashi-waza*. I always wanted that big throw, that cool ippon that came with throws like *uchi-mata* or *ippon-seoinage*. Now I am no longer my spry self, my *tokui-waza* has become harder to achieve. This situation coincided with my teaching of *Nage-no-Kata* to my advanced students. During this process I unconsciously started to reflect on *Nage-no-Kata*, causing me to reflect on the principles of *ashi-waza* and how they complemented my personal *waza*. *I realized by being* subtle and to rely on a sense of timing (which was now better developed), rather than strength. Helped me overcome this hump. It is with *waza* such as *de-ashi-harai* and *harai-tsurikomi-ashi* that my judo has evolved to fit with my older physicality.

*Judoka* should always strive to improve by learning and adapting. Inspiration can be found wherever it appears, and *kata* can be one source. A second and perhaps more esoteric factor is *kata* has a soothing effect. Taking oneself away from the intensity of competitive training and learning *kata* is a method to relax, but maintaining a reasonable level of exercise that contributes to judo development.

How does *kata* help one to become a better judoka? Obviously, *kata* is not directly relevant to how sporting *judo* has developed today, as suggested it provides a tool for introspection and retrospection. The choreographed format of *kata* emphasizes how each technique is to be performed every time and provides a point of reference that we can compare with and adapt and adjust to meet the needs of today. It is an anchor, that ensures that any versions of technique retain the foundational spirit of judo as defined by *Kano* and the early developers of *judo*. Skills such as mastering body control, dynamic breaking of balance, synchronized speed and timing as can be learned in *kata* all contribute to the established *judo* concept of ‘maximum efficiency with minimum effort’ that can be applied to our own personal technique, regardless of whether it is used in *shiai* or recreational *randori*. As previously mentioned, it is common for those *judokas* who have made a place in history for themselves as irrefutable great technicians to have a positive attitude on *kata*, not all of them can be wrong.

My final words on *kata* being relevant to modern judo are recognize the legacy that *kata* represents, *kata* is a snapshot of the history of judo, and don’t be afraid to take your inspiration from them were appropriate.

## The Forms

This section offers a very terse summary of Judo *kata*, including the *Kodokan* official and un-official forms.

*Kodokan* Judo has nine adopted forms. Being adopted means that the *kata* is part of the *Kodokan* official curriculum taught. Seven of these *kata* are widely practiced worldwide. Of the remaining two, one has not gained the popularity of the others and the remaining is relatively new being created in 2020. Refer to the summaries below for more information.

Other ‘un-official’ *kata* of *Judo* also exist. Although on the periphery of normal, these *kata* introduce us to certain basics and nuances of judo. Utilizing other sources of information and engaging with the ideas they offer, helps to evolve one’s own judo. It is not necessary to learn these forms, but an appreciation of their concepts is a plus.

This essay is not intended to provide the technical details of the *kata*, that role is left to others who already do an excellent job in describing how to perform *kata*. Included where possible is URL with each *kata* description pointing to a video of that *kata*. The brief

descriptions provided below are mostly drawn upon 'Internet research' and I have added references at the end. There are personal comments added, mostly to the official *Kodokan kata* of which I am more familiar with.

### **Nage-no-Kata (Forms of Throwing)**

*Nage-no-Kata* is usually the first *kata* that a *judoka* encounters. Usually taught to those already with some judo skill (usually black belts). It is the first of the two *Randori-no-Kata* developed by *Kano* in 1885. Originally it had only ten techniques, but five were included in 1895 to give us fifteen *waza*. Later, following further study, several techniques were swapped out and by 1906 *Nage-no-Kata* has the basic line up that we recognize today. Finally, the *kata* was modified in 1960 to become the standard we now perform.

*Nage-No-Kata* consists of five sets of three throws executed both left and right-handed, for a total of 30 throws. The first set represents hand techniques, the second set hip throws, third set are leg techniques, set four and five are sacrifice techniques. The former being directed to the rear and the latter falling to the side. A persistent premise in this *kata*, is the role of aggressor and a defender, which focuses the *kata* on being relevant to a self-defense paradigm. In its early form (prior to 1930) *Nage-no-Kata* was performed with much more dynamism and force than it is today, one could say almost *randori* like. Now it has evolved into being mostly a demonstration which is contrived and obviously not real by modern standards. But the *kata* does provide us a technical basis for throws, enabling practitioners to strive to perfect themselves by presenting a proper attitude, how to move and take the correct position, construct a defense in response to an attack through *kuzushi* (breaking balance) and *tsukuri* (set up), demonstrate an efficiency and how to control your opponent even to the ground.

[Video of Nage-no-Kata](#)

### **Katame-no-Kata (Forms of Grappling or Holding)**

*Katame* in Japanese is the root word for tighten or harden. For example, to clench a fist, could be represented by this word. This provides a philosophical perspective of what *Kano* intended when he created this *kata*.

The second of the *Randori-no kata* originally developed by *Kano Jigoro* between 1884 and 1897. Considered to be the groundwork *kata*, it demonstrates principles of grappling that can be used by *judoka* in *randori*. Initially when it was developed the *kata* had ten techniques but now it has fifteen. The five added techniques were included around 1920 when the *kata* was formally accepted as a standard.

The fifteen techniques are divided into three sets of five each. The first set (*Osaekomi*) are the immobilization (hold downs) techniques with the second set (*Shime*) being chokes (constriction of air) and strangles (restriction of blood to the brain). The final set (*Kansetsu*) are arm-locks with the very final technique a token illustration of a leg-lock (which are banned from contest and *randori*). It is interest to note that all techniques with the exception of this last one is performed entirely on the ground, while this last one begins in a standing position and then completed on the ground.

*Katame-no-Kata* has an over-arching aspect to it. *Tori* takes a slow, careful and almost humble approach to each technique, followed by a determined and focused attempt to obtain control over *uke*, which once established the *uke* explodes into a vigorous attempt to escape. Both *Tori* and *Uke* perform in the same spirit as if it were a real contest. The reason for the described pacing is to perform the *kata* in a clear manner, in which each technique is seamlessly transitioned (purpose of *kyoshi*), *Tori* is obviously setting up his technique, and one established the execution of which is dynamic. This gives a sense of life to the *kata*.

[Video of \*katame-no-Kata\*](#)

### **Ju-no-Kata (Forms of Gentleness and Flexibility)**

There came a point around 1887 that *Kano* was finding that he did not have the time necessary to spend to guide his students individually. It is thought as a means of promoting the principle of *ju*, *Kano* wanted a way to teach and educate his students by practical examples of using flexibility, balance, movement in conjunction with natural core strength. *Ju-no-Kata* was the ideal tool to use and meet this need.

As a leading educationalist *Kano* was able to embed Judo into Japanese school physical education. *Ju-no-kata* was considered an ideal form of exercise that taught children the principles of *Ju-do* without the need for physical strength. The example often used in describing the principle of *ju*, is that of the willow tree, whose flexible branches can withstand winds and gales, compared to the rigid oaks which are uprooted by those same forces of nature.

*Ju-no-Kata* can be practiced by two people anywhere and with no special clothes. It is composed of three series of five Movements each. Movements are executed in slow motion, in a continuous, supple and manner without interruption between sets. *Ju-no-Kata* teaches how to move and maintain balance while using those skills as a means of defeating force, all the while keeping a calm attitude. The attraction of this *kata* is its promotion and encouragement of stretching, flexibility, and balance with the occasional need to demonstrate

an inner core strength. Despite there being a couple of movements that fall short of this general goal, those remaining more than make up for it.

[Video of Ju-no-Kata](#)

### **Kime-no-Kata (Forms of Decisive Techniques)**

Kodokan *Kime-no-Kata* is the traditional self-defense *kata*. It is also known as *Shinken-Shobu no kata* (Form of real fighting). *Jigoro Kano*, the creator of *Judo*, originally studied *Jujutsu*, first *Tenjin Shin'yō-ryū* then later *Kitō-ryū*, which he mastered. Both schools, while similar to each other, were known for their own special and unique technical expertise. What *Kano* learned from these two schools provided him the seeds to plant and grow his 'adoption of the best techniques, along with his philosophical ideals' to create *Judo*. When it came to a form for self-defense *Kano* favored those techniques that had *Jujutsu* legacy.

*Kime-no-Kata* was created around 1888. It is a mix of forms used in *Tenjin Shin'yō-ryū* and those of *Judo* that he developed.

In 1906 *Kano* summoned a conclave of influential *Jujutsu* masters to meet at the *Dai Nihon Butokukai* in Kyoto. The intention of *Kano* was to decide on a set of *kata* to be standardized by the Kodokan. A determination for the Kodokan *randori-no-kata* was adopted for common instruction by the *Butokukai*, but no official decision was taken on *Kime-no-Kata* and so it became an entirely Kodokan form.

*Kime-no-Kata* consists of 20 techniques that are performed empty handed, with knife or sword. These are the types of attack that took place at that time. The goal was to demonstrate the fundamentals of self-defense in an actual combat scenario. Along with the traditional *Judo* methods of *kansetsu* (joint locks) and *nage* throws), the form includes *atemi* (striking) methods. The first 8 techniques are *Idori-waza* (kneeling position) and the remaining 12 are *Tachi-waza* (standing position). The *Idori-waza* dates back to feudal Japan where one would kneel at a low table whilst entertaining.

[Video of Kime-no-Kata](#)

### **Kodokan Goshin Jutsu (Forms of Kodokan Self-Defense)**

Kodokan *Goshin Jutsu* is one of the most recent adopted forms. Originally it was not intended to be a formal *kata*, but to be only an instructional aid to teach judo concepts of self-defense. This is suggested since its name does not include the "*no-kata*" suffix. Kodokan *Goshin Jutsu* was established in 1956.

In the years prior to World War II, *Kano* had concerns of military influence on the Kodokan. With this fear in mind many of the older *Goshin Jutsu* techniques were concealed and tucked away no longer being taught. As part of the agreement to allow *judo* to be practiced again after the second world war, the Kodokan intentionally played down the self-defense aspects of *judo*. However, later in the 1950's the general interest in *judo* as a self-defense re-emerged and was cultivating an interest. The opinion is that the Kodokan in around 1953 created a working group to investigate how to take advantage of this interest and grow revenue. *Kime-no-Kata* was considered too old-fashioned, and the working group would need a more modern self-defense. The result being a form that was influenced by Kenji Tomiki who was a student of *Kano* and also studied *Aikido*. Explaining the presence of *Aikido* techniques (wrist locks, *kote-hineri* and *kote-gaeshi*) in the form.

The first public demonstration of *Kodokan Goshin Jutsu* performed by Kenji Tomiki and Tadao Otaki was at the 1956 *Kagami Baraki*. Below is a video link of this first demonstration, which in its early version is in the spirit of *shinken shobu* (serious fighting") resembling a brawl rather than the more sedate *kata* we know today.

[First Demo of Goshin Jutsu](#)

In the following years despite the interest in self-defense, there was never an agreement to make this informal demonstration a formal *kata*. *Goshin Jutsu* has been revised several times over the years.

After its first appearance in the Olympic Games in 1966, *Judo* as a sport became popular and the interest in self-defense waned and relegated to be taught only as a *kata*.

The recent interest in *kata* competitions has influenced the *Kodokan* to approve a formal version of the *kata* to facilitate consistent judging and added it to its curriculum.

Kodokan *Goshin Jutsu* contains 21 techniques where the intention is for both *tori* and *uke* to maintain the perception that this is a self-defense form and that they are both trying to hurt each other. However, the form is designed to ensure that *uke* is not actually hurt by the defense moves of *tori*. Despite the techniques of the *kata* not being obviously *judo* they are consistent with the principles of the gentle way.

The *kata* is grouped by the nature of *uke's* attack. *Toshu no bu* are the unarmed attacks and include attacks where *tori* is held and or struck (using punches and kicks) when *uke* is further away. The last groups are *buki no bu* and are attacks using dagger, stick and pistol.

[Video of Kodokan Goshin Jutsu](#)

## **Itsutsu-no-Kata (Forms of “Five”)**

*Itsutsu-no-Kata* was the first of the higher forms of *kata*. It was intended to be an illustration of the principles of *ju* and the influence *tai-sabaki* has upon it and *serioyoku-zenyo* (mutual benefit). The philosophy of the *kata* is inspired and made relatable by evoking and relating the movements with forces of nature. *Kano* included this *kata* for the purpose of an aesthetic illustration of what he called the “heart of judo”. History has it that a version of this *kata* existed before the creation of Kodokan Judo, that it has roots in the jujutsu school of *Tenjin Shin’yō-ryū*. It is posited that it was when *Kano* was studying this style that he became aware and learned this form. It is quite likely that *Kano* was able to associate the philosophy of the form with the principles of judo. *Kano* imported the form into judo, making some minor changes. Unfortunately, *Kano* died before completing the *kata*, before naming the moves and his plan to add additional movements. This is why the *kata* is sometimes called the “unfinished” *kata*. The *kata* was added to the Kodokan curriculum and called it *Itsutsu-no-Kata* (forms of five), referencing the five numbered movements. The *kata* is taught to *judoka* who have experience and an understanding of the principles of judo that are presented in the other *kata*.

*Itsutsu-no-Kata* is comprised of five movements, each demonstrating how a force of nature can represent a judo principle. Since the movements were never named, they are referred to by the order they are performed.

- *Ichi* – direct concentrated energy – direct push
- *Ni* – deflection – avoid and use *Uki-Otoshi*
- *San* – circular energy or whirlpool – using form of *Yoko Wakare*
- *Shi* – action and reaction – as the sea sweeps and cleans the shore
- *Go* – the void – using form of *Yoko Wakare*

By virtue of its representation this *kata* is performed in a rhythmic manner that emphasis the interplay of the force of the attack and the gentle flexibility of the defense.

[Video of Itsutsu-no-Kata](#)

## **Koshiki no kata (Forms of Classics)**

*Koshiki-no-Kata* is the second of the higher *kata*. The ‘theoretical’ forms of judo, whose purpose is to provide insight into theory and principles of judo. This *kata* is considered one the most difficult. Which is why it is typically the last to learned. All the techniques in the *kata* are *sutemi-waza*, so not only does it require a high level of skill, but its performance is also quite demanding on *tori* and *uke*.

*Kano* brought this form from the *Takenaka-ha Kitō-ryū* school of *Jujutsu*. The *kata* is also known as *Kito-Ryu-no-Kata*. The form depicts the principle of *kito*, which means ‘rise-fall’, which are evidenced in its movements. Predating *judo*, the *Kitō-ryū* form showed the



techniques of *Kumiuchi* (Armored Warriors) during the feudal era of Japan. Modern day performers do not actually wear armor but simulate its presence by how they move through the *kata*.

*Kano* must have realized that *Koshiki-no-Kata* embodied the core principles of Kodokan Judo and with some modification it was included to the Kodokan Curriculum.

The *kata* is separated into two parts, *Omote* (front) and *Ura* (back), it consists of 21 techniques. With 14 to the front and 7 to the back.

[Video of Koshiki-no-Kata](#)

### **Seiryoku Zenyo Kokumin Taiku (Forms of Maximum Efficiency National physical education)**

*Seiryoku Zenyo Kokumin Taiku* while developed in 1924 was published in 1930 as a means of physical education which is useful for warm-up and cool-down in Judo. It promotes the development of strong, healthy minds and bodies, is interesting, and it has a practical use. *Seiryoku Zen'yo Kokumin Taiiku* is not considered an official *kata* as it has never been included in the Kodokan curriculum.

The form has two groups of exercises where all but one has an application in self-defense. The first group of 8 movements (*Tandoku-renshu*) is practiced alone, the second group (*Sotai-renshu*) with 9 movements is with a partner.

The movements in the *kata* can be used by judoka to warm-up with or warm-down from judo practice. The movements should be performed with each blow done with power and maximum speed at the moment of impact.

[Video of Seiryoku Zenyo Kokumin Taiku](#)

### **Kodomo-no-kata (Forms for Children)**

*Kodomo-no-Kata* is a recent and new official kodokan *kata*. It was created in concert with Kodokan, IJF and the French Judo Federation. *Kodomo* means child or children, so this *kata* is for children. Its first demonstration was during the 2019 World Judo Championships in Tokyo.

The *kata* consists of a prolog and seven grades (or sets) and is performed in pairs.

## **Kodokan Joshi Judo Goshinho**

*Kodokan Joshi Judo Goshin Jutsu* is a 'modern' self defense *kata* for women, It was developed at the *Kodokan* by *Nangō Jirō*, who was *Kano's* nephew and took over the leadership of the *Kodokan* after *Kano* passed away in 1938. The *kata* was completed in 1943 and was once incorporated into the women's *Kodokan judo* curriculum.

In those days, women's practice of *judo* was less physical than it is today. It was driven by the prevailing perspective of men's attitude to women and not permitted to practice like men. In today's environment *Joshi Goshinho* is not considered to be relevant and is no longer practiced. However, to quote Cree and Jones, who have written on this *kata*, "Joshi goshinhō is worthy of a place in contemporary jūdō. As a series of technical skills rather than a ceremonial performance exercise it helps installing self-confidence, situational awareness and mastership of simple escape skills which may be effectively combined with randori techniques during an emergency. *Jūdōka* have a right to a critical analytical and non-revisionist approach to *jūdō's* history in its every aspect as an integral part of the pedagogical aims of *jūdō*."

[Video of Kodokan Joshi Judo Goshinho](#)

## **Go no kata (Forms of Hardness)**

Initially created in 1887 by the *Kodokan*, *Go-no-Kata* or the Form of Hardness or Strength. But apparently *Kano* was not happy with the ten techniques, and he decided to think some more on it. Unfortunately, it seems that the *kata* lost original interest and was dropped from being considered an official *kata*. *Go-No-Kata* is sometimes called the "lost *kata*".

During the World War II years Mifune Kyuzo (10<sup>th</sup> Dan) did spend some time working on this *kata*. *Go-no-Kata* is rarely practiced today.

[Video of Go-No-Kata](#)

## **Gonosen no kata (Forms of Counter-Attacks)**

*Gonosen-no-Kata* or the Form of Counters is an un-official *kata*. The date most often associated with the creation of this *kata* is 1910 by *Tōkyō Senmon Gakkō* (Waseda University). According to Wikipedia research indicates that *Gonosen-no-Kata* likely never practiced in Japan as a *kata*. Following a visit by Japanese judoka from Waseda University to England in the 1920's and a public demonstration of counter-techniques developed at Waseda, these exercises were henceforth in Britain (and later in France and other parts of Europe) adapted as a formalized *kata* and practiced and taught that way by *Kawaishi Mikinosuke*, *Koizumi Gunji*,

*Ōtani Masutarō*, and Tani Yukio of the London *Budokai*. The oldest written reference to *Gonosen-no-Kata* is in 1926 in the *Budokwai's* "Dojo Book". It also appears in *Mikonosuke Kawaishi* Book "The Complete Seven kata of Judo", which was published in the mid nineteen twenties.

The *kata* is performed by firstly demonstrating the attacking *waza* in its pure form, and then it is repeated with the counter technique.

[Video of Gonosen-no-Kata](#)

### **Kaeshi no kata (Forms of Reversal)**

*Kaeshi-no-Kata* is a *kata* of counters and developed by Tani Yukio who taught in Great Britain in the early part of the 20th century. *Kaeshi-no-Kata* is only practiced in Great Britain in public demonstrations or as part of some promotion tests. *Kaeshi-no-Kata* was thought to be an older alternative to *Gonosen-no-Kata* that was pushed by *Ōtani Masutarō* a founder of the British Judo Council. The *kata* consists of ten attacking throws and counterattacks to them.

The latest theory on the *kata* is that it was originally called *Kaeshi-Kata* which was the title to a set of articles written by *Takahashi Kazuyoshi* from Waseda University around 1920. These articles were intended to be pioneering work on the principles of counter attacks to throws. The articles were never intended to be a formal *kata*, just a dozen or so of suggested ways of countering a set of throws.

During the early twenties, *judo* was mostly introduced to the British public through demonstrations by *Kano's judo* missionaries, who performed 'shows' on theatre stages or at public events. It is a thought that *Kaeshi-no-Kata* was just a formal collection of these techniques intended for public demonstration and attract interest to *judo*. *Kaeshi-no-Kata* has no basis as an existing *kata* and has never been an official *kata* of the *Kodokan*.

[Video of Kaeshi-no-Kata](#)

### **Nage-Waza-Ura-no-Kata (forms of reversing throwing techniques)**

Like *Gonosen-no-Kata* and *Kaeshi-no-Kata*, *Nage-Waza-Ura-no-Kata* is a study in counterattacks to throws (*Kaeshi-Waza*).

This form was created and developed by Mifune Kyuzo (10<sup>th</sup> Dan), with assistance from Kazuo Ito in the post-World War II years. The *kata* is not an official *kata* of the *Kodokan*, it is not included in their curriculum. Refer to the video links below to see *Mifune* himself executing *Nage-Waza-Ura-no-Kata*.

This *kata* is an example in how clarity and competence in the concepts and principles of *judo* through *tai-sabaki* (body control), *tsukuri* (set up), and *kuzushi* (breaking balance) can be used to ways to master both *Nage-Waza* and *Kaeshi-Waza*.

In this form *Mizune* utilized the 15 *waza* of *Nage-no-kata* as the basis for his *kaeshi-waza* (albeit with some modifications)

[Video of Nage Waza Ura-no-Kata \(Performed by Ochiai and Taniguchi\)](#)

[Video of Mifune performing Nage Waza Ura-no-Kata](#)

[Slow Motion Video of Mifune Performing Nage Waza Ura-no-Kata](#)

## **Renkoho (Forms of Arresting Techniques)**

*Renkoho* is not a traditional form in the same way as other *kata* are. *Renkoho* are forms of arresting techniques or force Control and compliance. It was during the mid-1880's that the *Kodokan* gained credibility with *Michitsune Mishima* Prefect of the Tokyo Metropolitan Police Department and whose relationship let to the formation of *Renkoho-Waza* as a derivation of *Kodokan Judo*.

The history of how this credibility was achieved is obscured between what really happened, vague folklore and the lack of any recorded documentation. It is well acknowledged that the *Kodokan* was able to demonstrate its superiority compared to *ko-ryu* ("old school") *Jujutsu*. The true history of this time is probably a blend of multiple events and incidents, whether it was arranged competition, *dojoyaburi* ("dojo storming") or *taryujiai* ("Different style competition"), the *Kodokan* in general was able to stand out.

The most often-related story of this time is based upon the memories of *Kano Jigoro* is the infamous win at an event hosted by the Tokyo Metropolitan Police Department, who invited the *Kodokan* to send a team to compete with representatives from *Kenjutsu* and *Jujutsu* schools. According to *Kano* he sent *Yoshitsugu Yamashita*, *Sakujiro Yokoyama*, *Takisaburo Tobari* and *Noritaka Sato*, along with other *Kodokan judoka*. *Kano* commented on the toughness of this competition and despite that the *Kodokan judoka* clearly demonstrated their throwing ability, some had problems when the fighting dropped to the ground.

The association between Japanese police and Judo continues today. Judo techniques have been adopted by police and military forces around the world.

*Renkoho* were explained in the 1954 edition of *Illustrated Kodokan Judo*. The form consists of eight techniques where uke ends up Uke is face down prone and has an arm constrained up their back by knee and shin of tori. Uke can now be restrained.

[Video of Renkoho](#)

## **Kimi-Shiki (Forms of Decision)**

Kimi-Shiki is known as the 'kata of decision'. This *kata* demonstrates the use of body movement in defense to both standing and kneeling attacks in the same fashion as Kime-no-Kata. Empty hand, knife and sword attacks.

[Video of Kimi-Shike](#)

## **Shobu no kata**

Although there is reference to this as a separate *kata* no detail has been found. This could be just confusion with *Shinken Shobu Waza* or it could be just another name for *Kime-no-Kata*. It is likely that the latter is the case.

[Video of Shinken Shobu-Waza](#)

## **Hikomi no kata (Forms of Pulling)**

*Hikomi-no-Kata* is an unofficial form developed in Europe. The premise is that the demonstrated *waza* could be effective against opponents who take extreme *jigotai* postures.

[Video of Hikomi-no-Kata highlights.](#)

## **Torite-no-Kata**

As noted in this document, there are many judo self-defense forms, one such *kata* is *Torite-no-Kata*. This *kata* was created in 1924 by a group of Kodakan students, who happened to be Police Officers. The study of these techniques was approved by *Kano* himself and he assigned *Yamashita Yoshitsugu* (10th Dan) to lead the study. The result is a form that is well thought out and maintains the concept of fighting serious (*shinken shobu*). It teaches proper *Atemi-waza* technique along with *kansetsu-waza* on joints other than just the elbow. Despite its origin legacy, this *kata* is another unofficial *kata* that is not commonly practiced and is in danger of being forgotten.

[PDF \(1926\) in Japanese with Illustrations of arresting Techniques](#)

[Video of a practice of Torite-no-Kata](#)

### **Mifune soen goshin jutsu.**

This form of self-defense is a testament to the expertise of Mifune Kyuzo (10th Dan) and its name translates as “Mifune's personal self-defense”.

The form consists of 30 techniques which resemble other forgotten *katas* of Judo, such as Torite no *kata* and techniques attributed to ko-ryu such as Tenjin Shinyo Ryu Ju Jutsu and Yoshin Ryu Jujutsu.

[Video of Mifune Soen Goshin Jutsu](#)

### **Katame Waza Ura-no-kata (forms of reversing controlling techniques)**

*Katame Waza Ura no kata* is an unofficial *judo kata* created around 1960 by *Kazuo Ito* (9th Dan). *Ito* was a student of *Mifune Kyuzo*. This *kata* is often considered to be the *ne-waza* equivalent to *Mifune's Nage-Waza-Ura-no-Kata*, in that it formulates counter to the controlling techniques used in *katame-no-Kata*. However, *katame Waza Ura-no-Kata* offers a broader approach than just *osaekomi-waza*, it adds defenses to *shime-waza* and *kansetsu-waza*.

This *kata* is considered to be a compilation of *waza* developed by several *ne-waza* exponents.

[Video of katame Waza Ura-no-Kata](#)

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