



## The Kano Society Bulletin



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### In This Edition

The headline article in this edition of the *Bulletin* is Part 1 of a scholarly piece by first-time contributor Emanuele Bertolani, exploring *Kitō-ryū* – a classical *jujutsu* school that played a significant role in the development of modern *judo*. This issue also features three articles by regular contributor Brian Watson, along with two pieces by Daniel Fournier the founder of *Culture Judo* – a virtual hub for *judo* history, techniques and philosophy.

### Editor's Comments

This sixty-sixth (66<sup>th</sup>) issue of *The Bulletin* marks over 25 years of publication. It also marks 25 years since the passing of our patron, Trevor (T.P.) Leggett, on 2 August 2000. We remember his legacy with a short personal tribute by Brian Watson.

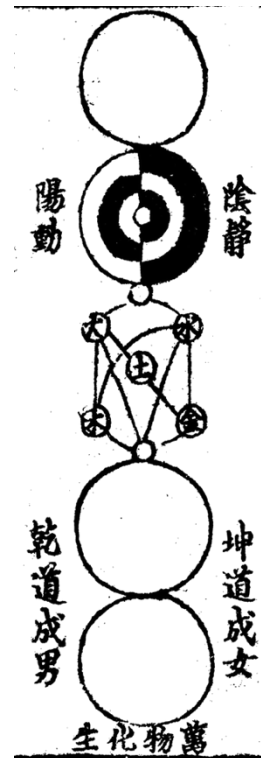
I hope you enjoy this issue of our journal. Many thanks to John Bowen for his meticulous proofreading – any remaining errors are entirely my own

### 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 1 – Epistemological Framework Emanuele Bertolani



### Introduction

The first of the five transmission scrolls of *Kitō ryū jūjutsu* is the *Hontai no Maki*, or the *Scroll of Hontai*. Its opening lines are a remarkable achievement, in that the author managed to lay the ontological and technical foundation of the school in as little as thirteen Chinese characters. This two-part study has two goals: provide a historically and philosophically responsible reading of the opening lines of the *Hontai no Maki* and clarify the function and meaning of *ki* within the conceptual architecture of *Kitō ryū*. The first part provides a framework that grounds the interpretation in the context of Buddhist and Neo-Confucian thought, Chinese military theory and Japanese *bujutsu* literature; the second part will discuss the opening lines of the *Hontai no maki* and highlight the performance of *Kitō ryū* as an instantiation of a locus of embodied awakening.

It is hoped that this work will contribute to the understanding of *Kitō ryū* as a martial system in the legacy of *Kōdōkan jūdō*, whose founder, Kanō Jigorō, recognised in the *Hontai no Maki* and its central principle, the *hontai* 本体, the essence of his own pedagogical and philosophical project.

## Clarifying Introduction Conceptual Foundations of the *Hontai no Maki*

The claims of “esotericism” concerning martial arts derive in large part from the versatility and polysemy of the characters used to set its teachings in writing. The *Hontai no Maki* is no exception: its meaning is expounded in a fashion not too distant from that of the hyperlinks used in contemporary webpages: the immediately apparent, superficial discourse is the gateway to a web of interrelated paths taking the reader across Daoism, Neo-Confucianism, Kego and Zen Buddhism, military theory, and battlefield pragmatics. The meaning of the *Hontai no Maki* is simultaneously practical and theoretical, physical and metaphysical, and, perhaps most importantly, ethical. The crucial point is that, in the context in which the teaching of the *Hontai no Maki* was born, not only are these dimensions not antithetical, but they are actually one and the same.

Perhaps the wisest counsel when approaching a text like the *Hontai no Maki* comes from the father of Asian ethics, Confucius, specifically his concepts of the Rectification of Names. When asked by Zi Lu about where to start to administer government, Confucius is said to have replied that the first thing should be rectifying names:

*If names are not correct, language will not accord with the truth of things; if language is not correct, affairs cannot be carried on to success<sup>1</sup>.*

In other words, if the names are incorrect, which is to say if the words are used to refer to something different from what they actually mean, nothing good can ever be achieved. Therefore, rectifying the terms before embarking on the discussion on the meaning of the first sentences of the *Hontai no Maki* is of paramount importance.

Much of the misapprehension surrounding Japanese martial arts stems from the semantic field of one term in particular: *ki* 気. The word is often mistranslated as “energy”, following a trend initiated in the discourse of the so-called Traditional Chinese Medicine in the last century, but this is both etymologically incorrect and alien to its usage in classical Chinese philosophy<sup>2</sup>, Japanese *bujutsu* literature, and the canonical *densho* of *Kitō ryū* itself. A more careful analysis, grounded in Neo-Confucian ontology, Buddhist epistemology, Edo-period combat strategy, and the works of Takuan Sōhō, indicates layers of meaning that are less exotic, not as romanticised, but more pragmatic and respectful of the *Kitō ryū* tradition.

The reason why Takuan Sōhō is so crucial to the discussion of the development of the martial culture in the Edo period is that his works are situated in a unique position: they weave Zen teachings of the Rinzaï school with Neo-Confucian metaphysics and have influenced the greatest Japanese *bujutsu* authors of the era, Miyamoto Musashi and Yagyū Munenori. In addition, many of the concepts and analogies found in Takuan’s magnum opus, the *Fudōchi shin’myōroku*, feature in the works of the aforementioned masters as well as in *ryūha* literature, from the earliest *densho* of *Kitō ryū*, composed in the 17<sup>th</sup> century, to the

1893 manual *Tenjin shin’yō ryū jūjutsu gokui kyōju zukai*. The *Kitō ryū densho* and the *Tenjin shin’yō ryū jūjutsu gokui kyōju zukai* are separated by 250 years of history but they share the same philosophical presuppositions, which is a testament to Takuan’s enduring authority.

### 1. Historical Origins & Doctrinal Framing of *Kitō Ryū*

The roots of *Kitō ryū* are traceable to the period of inter-cine struggle that preceded the unification of Japan under Tokugawa Iyasu in 1600. Its combat strategy is derived from *yoroi kumiuchi* close-quarter combat in armour<sup>3</sup> and relies predominantly on throwing techniques, including *sutemi waza* 捨身技, at the expense of striking techniques – a direct consequence of battlefield dynamics. Kiryū Shūsaku states:

*“Kitō-ryū is a yoroi-kumiuchi technique in which both oneself and the opponent, clad in armour, engage in grappling. When armour is worn, one is strong against atemi techniques, but on the other hand weaknesses also appear, such as that if balance is broken it cannot be restored. Therefore, in Kitō-ryū importance was placed on how to maintain hontai, a posture that does not lean forward, backward, left, or right, and on how to break the opponent’s posture in order to throw him.”<sup>4</sup>*

The scroll titled *Hontai no Maki* contains the nucleus around which the rest of the tradition is built, which explains why it is the first *densho* that students of *Kitō ryū* receive. According to *Nippon no budō*:

*“The most highly esteemed densho in Kitō ryū is the Hontai no maki, which is the first conferred upon those who study the school. In the Kitō ryū hisho [Secret Writings of Kitō ryū, trans. Note], composed in the year Kansei 3 (1791) by one of Kitō ryū’s senior disciples, Hayashi Jibin, it is stated that the Hontai no maki, ‘because it embodies the fundamental Essence of all things, is not inscribed with the name Kitō ryū on [its front, trans. Note] nor is it called the Kitō ryū Hontai no maki. Rather, it is regarded as the Hontai scroll common to all things, and, moreover, is imparted at the stage of initial transmission as the universal, original Way of all things that one must uphold throughout life.’”<sup>5</sup>*

The first two lines of the *Hontai no maki* establish the foundational principles that inform all subsequent teachings:

本體者体之事理也。專離形扱氣

*Hontai wa tai no jiri nari. Moppara katachi kara hanarete ki wo atsukau.*

A literal translation renders: “*Hontai* is the Principle and Phenomena of *Tai*. Above all, detach from form and handle *ki*.”<sup>6</sup>

## 2. Ki 氣: Ontological Substance & Practical Application

A closer look at the doctrinal frameworks and the *bujutsu*-specific terminology is necessary to properly understand the fullest extent of its meaning.

In modern Western *budō* discourse, *ki* 氣 is often presented as a sort of supernatural “energy,” an interpretation influenced less by historical usage and proper etymology and more by twentieth-century syncretic and esoteric currents, including New Religions movement in Japan, and the often romanticised and faulty Western reception of Eastern thought. This projection is not only philologically inaccurate but distorts the conceptual integrity of the *densho*. In the classical Chinese tradition, *qì* 氣 is the undifferentiated substance of existence, the basic material with which all reality is realised. The Neo-Confucian re-elaboration beginning with Zhōu Dūnyí (1017–1073) and culminating in Zhū Xī (1130–1200), conceptualises *qì* as the active, continuously changing substance shaped into form by the static, unchanging Principle (*lǐ* 理). Everything that exists is constituted by *qì*, informed and organised by *lǐ*. According to Zhōu Dūnyí’s *Explanation of the Tàijí*, the structure of reality is two-fold:

*“The Tàijí is the lǐ; its movement and stillness are qì. When qì operates, lǐ likewise operates; the two ever depend upon each other and have never been apart.”*<sup>7</sup>

In addition, he states:

*“Where there is lǐ, there is immediately qì; and where there is qì, there lǐ is, again, within qì.”*<sup>8</sup>

It is important to stress that since *ki* is the raw material of which the entirety of reality is constituted, it is literally everything — from the air we breathe to the psychological states we inhabit, from the limbs moving to the resolve behind that movement. It is not “energy” in the sense of a measurable force that can be generated, directed, and destroyed. That definition pertains to modern Physics, and it is nested in the meaning of the Greek compound word ἐνέργεια (*enérgeia*). ἐνέργεια is a combination of ἐν- (*en-*) = “in, at” (locative preposition) and ἔργον (*érgon*) = “work, deed, action, task,” hence its literal meaning “being in work, being active, in operation”. It has nothing to do with force fields or life forces, either physical or metaphysical.

In the context of martial literature, *ki* assumes a specific functional role. *Nippon no budō*’s entry for *ki* states:

*“It has many and varied meanings, but in budō it is often used with the following senses: 1) 心 heart/mind, spirit 2) strength/power. Force; momentum; vigour. Influence; power; might.”*<sup>9</sup>

It should be noted that a stark difference exists between Chinese military classics and Japanese *bujutsu* texts: the former discusses warfare at a large-scale level in terms of

troops, logistics, governance. The latter, by contrast, focuses on the individual. This is due in part to the nature of warfare in Japan, which until the 14<sup>th</sup> century consisted of individual duels between two combatants, and only afterwards started to shift towards a greater focus on manoeuvre warfare.

Entering the Sengoku period (c. 1467–1600), the manner of conducting battle changed greatly. From the time when warrior bands arose in the Heian period (794–1185), through the Jōhei and Tengen Rebellions (935–940) and the time of the Genpei War (1180–1185), battles were mainly contests of mounted archery, and the outcome of the battle was largely determined by one-to-one confrontations. However, from the Nanbokuchō period (1336–1392) into the Sengoku (1582–1600) period, warfare shifted from a series of individual duels between *taishō* [commanders, ‘captains’] to full-scale confrontations between armies, where the massed ranks of common foot soldiers provided the main strength and numerical superiority became decisive.<sup>10</sup>

The reason was that Japanese authors focused on the actions of the individual rather than army-level operations, which is also a function of the time at which such literature emerged: the establishment of the Tokugawa *shogunate* in 1600 had brought centuries of protracted wars to a close, effectively ending large-scale engagements until the Meiji Renovation of 1868, but did not eradicate the existence of individual warriors or the need for capable, well-trained martial arts experts.

In the combat praxis of the Chinese Military Classics, *qì* is not merely interior psychological disposition, but a vector of influence. It encompasses what in modern warfare studies is described as situational awareness, timing, and force economy. For Sūn Zǐ, author of *The Art of War*, *qì* is morale, cohesion, strategic disposition — an army’s psychological posture. In his view, *qì* is the greatest possible advantage a commander can leverage, even more significant than weather or terrain. The expert understanding and use of *qì* defines the greatest general: the one who wins without resorting to actual combat.

In Chapter 9 of the *Art of War*, Sūn Zǐ states:

*“Therefore, the will (qì 氣, trans. note) of the whole army can be seized, and the mind of the general can be seized. Thus, in the morning their will is keen; at midday their will is slack; toward evening their will turns homeward.”*

*Accordingly, the one skilled in employing troops avoids their keen will and strikes at its slackened return — this is (what is called, trans. note) governing the qì. With order awaiting disorder, with stillness awaiting clamour — this is (what is called, trans. note) governing the mind. With nearness awaiting distance, with ease awaiting fatigue, with fullness awaiting hunger — this is (what is called, trans. note) governing the strength.”*<sup>11</sup>



In Chapter 11, Sūn Zǐ adds:

*“In general, the way of the invading force is this: if it penetrates deeply (into enemy territory, trans. note), it is unified, and the defending army cannot prevail. Plunder the rich fields, and the whole army will have sufficient food. Nurture the soldiers with care and do not overburden them; consolidate their will (qì 氣, trans. note) and accumulate their physical strength; manoeuvre the troops and devise plans.”<sup>12</sup>*

For the Japanese *bujutsu* authors Yagyū Munenori and Miyamoto Musashi, *ki* is attention, intention, resolve. Yagyū's *Heihōka densho* is explicit in warning that *ki* must be directed by *shi* 志, or “will”. Left unchecked, *ki*'s unstable nature leads to strategic vulnerability. Yagyū compares will to a general and *ki* to his soldiers: it is the mind that commands, not the other way around.

*“Herein, when one sets oneself inwardly and composes the concentrated mind, this is called shi. When shi is within and manifests outwardly, this is called ki. For example: shi is the master, and ki is the retainer who serves. With shi dwelling within, one employs ki. If qì issues forth excessively, one stumbles as if tripping in haste. One must make shi restrain kī, so that it does not become overly hasty.”<sup>13</sup>*

This view is echoed in the *Chi no Maki*, another of the *Kitō ryū densho*, where *ki* is positioned between *shi* [volition] and *ryoku* [physical force]. The movement of *ki* arises from intent and enables action; strength is the localised concentration of *ki* at the point of contact. The correct handling of *ki* (*ki no atsukai*) is characterised by smoothness, adaptability, and absence of fixation, while resorting to strained, rigid force (*ryoku no atsukai*) is explicitly condemned.

*“The distinction between shi 志 (will, trans. note), kī 氣 (decision, determination, trans. note), and ryoku 力 (physical strength, trans. note) is difficult to articulate. Yet, if one were to separate them and explain: when, according to the orientation of one's shi, one reaches forth to seize an object, the hand extends — this is because, following shi, movement arises and kī flows there. When one raises that object, it is because kī accompanies and the ryoku gathers at that place. Wherever ryoku is manifested, kī necessarily collects; wherever kī flows, ryoku in turn draws near. This is an established principle, and thus kī and ryoku are not two.*

*However, if one nevertheless makes a distinction here and records it: should one place ryoku foremost and base one's training upon it, there will inevitably be error. It is precisely for this reason that one must abandon reliance upon ryoku and instead discipline oneself solely in the handling of kī. When*

*one's practice has matured, the innate ryoku possessed by each person will, in accord with the working of kī, naturally accompany the art in which one is engaged, becoming fully present without the need for counting or calculation. This is the reason why, from the beginning, kī and ryoku are themselves not separate.”<sup>14</sup>*

Thus, the *Hontai no Maki*'s injunction to “handle *ki*” is not a call to manipulate invisible forces but to cultivate the internal disposition that enables perceptive, adaptive, and composed action. This is the fundamental strategy of *Kitō ryū*: destabilise the opponent's physical and psychological posture while maintaining the integrity of one's own.

The indication of “handling *ki*” also carries a very practical meaning of managing one's internal rhythm, manifested by breathing, so as to preserve it and simultaneously intercept or collapse the opponent's. This application is seen in *kiai jutsu*, the technique of timing one's shout (*kakegoe*) at the time in which the opponent has just exhaled and is therefore in a condition of emptiness.

*“In the practice of kiai-jutsu, it is not the case that one need only cry out ‘ei!’ at random and that will suffice. There is a subtle timing (myōki) in uttering the kakegoe. To grasp this timing, one must first understand what ‘a un’ is [...]. The breathing of a-un is this: when one says ‘a,’ it is the posture of exhaling; when one says ‘un,’ it is the posture of drawing the breath in [...]. At ‘a’ strength is absent; at ‘un’ strength enters. This is emptiness and fullness (kyo 虚/jitsu 実): I am the fullness, and I strike the opponent's emptiness — that is, draw breath into the lower abdomen and thrust at the opponent's moment of exhalation; in response to the thrust, he topples. This, precisely, is the subtle timing in applying kiai.”<sup>15</sup>*

### 3. *Katachi* 形 and the Illusion of Fixed Form

The admonition to “detach from form” is not a simple call for the abandonment of structured sequences (*kata* 形) or an invitation to technical *laissez-faire*. Instead, it reflects a recurring motif in Buddhist thought: form (*katachi* 形) is a manifestation of reality but not its essence. At the ontological level, Mahāyāna Buddhism is even more explicit in describing the relationship between form and *kū* 空, the condition of Emptiness that underlies all reality as a consequence of the Interdependent Origin. The *Heart Sūtra* provides a direct indication of this:

*“Śāriputra, form is not different from emptiness; emptiness is not different from form. Form is precisely emptiness, emptiness precisely form; the same holds for feeling, perception, formations, and consciousness.”<sup>16</sup>*

Daoist metaphysics illustrates the functional consequence of that insight: the lack of form (or the empty interval) is what allows an object to be useful.

“Thirty spokes share a single hub; it is at the empty in its midst that the carriage has its use. Clay is kneaded to make a vessel; it is at the empty within that the vessel has its use. Doors and windows are cut to make a room; it is at the empty there that the room has its use. Thus, what is present (yǒu 有, trans. note) affords benefit, while what is not present (wú 無, trans. note) affords use.”<sup>17</sup>

In other words, Daoism extrapolates from emptiness not a lack, but a positive utility – the enabling space by which function emerges.

Sūn Zǐ provides the pragmatic, battlefield corollary: the absence of a fixed form constitutes a tactical advantage. He makes use of water as an image to illustrate the potential of non-fixed form:

“In war there is no constant disposition; water has no constant form.”<sup>18</sup>

The presence of the word *jiri* 事理 clearly situates the *Hontai no maki* in the context of Kegon and Neo-Confucian teachings. Kegon Buddhism’s most significant philosophical stance is the concept of *jiri muge* 事理無碍, or non-obstruction between Principle and Phenomena: reality is made of a series of phenomena, called *ji* 事, all of which are manifestations of the single Principle, *ri* 理, that underlies reality. This Principle, the ultimate reality taught by the historical Buddha Siddhartha Gautama, is *kū* 空, or “Emptiness.”

In the Buddhist discourse, *kū* does not mean that something is devoid of reason or purpose. It is the logical conclusion of the remarkably simple observation that all things exist because something else has caused them into existence. This is what Buddhism calls *engi* 緣起, or Interdependent Origin. In light of the interdependent nature of existence, there can be no self-caused and self-sustaining entity, and therefore no unchanging, eternal fraction of a being that survives after death. In Buddhist terms, this is called *anātman* 阿耨多羅三藐三菩提, or *muga* 無我 in Japanese, and is in direct antithesis to the Hindu concept of *ātman* 阿特曼.

One of the key texts of Kegon Buddhism, the *Essay on the Golden Lion* (金獅子章), composed by the Kegon patriarch Fāzàng (法藏, 643–712) in the late 7<sup>th</sup> century for Empress Wǔ Zétiān of the Táng dynasty, illustrates the Kegon teaching of the mutual interpenetration of Principle (理 *lǐ*) and Phenomena (事 *shì*) through the example of a golden statue of a lion in the imperial palace. The lion’s form represents the world of conditioned appearances, while gold represents the underlying Principle: the two are never separate, yet never reducible one to the other. The statue may take on many different forms, but the substance of gold from which it is cast remains the same. Form is transient, while the underlying Principle endures.

According to the text,

“1. Clarifying Dependent Arising – this means: gold has no self-nature of its own. According to the conditions of a skilled artisan, the form of a lion comes forth. Since its arising is entirely due to conditions, this is called ‘dependent arising’ (*pratītyasamutpāda*).

2. Discerning Form-and-Emptiness - this means: the lion’s form is illusory, while only the true gold is real. The lion does not truly exist, yet the substance of the gold is not absent. Therefore it is called ‘Form-and-Emptiness.’ Moreover, emptiness itself has no characteristic of its own; it is elucidated provisionally in relation to form, and it does not obstruct illusory existence. Thus it is termed ‘Form-and-Emptiness.’

3. Indestructibility – this means: although the lion-form arises from gold, the substance of the gold is not destroyed. By analogy, although sentient beings give rise to afflictions and karmic habits, their innate virtue is not destroyed.

4. Manifesting the Absence of Characteristics – this means: when the lion is entirely gathered back into the gold, outside the gold there is no further lion-form to be obtained. Therefore, it is called “absence of characteristics” (*animitta*).

5. Explaining Non-Arising – this means: when one directly sees the arising of the lion, it is nothing other than the arising of gold. Apart from the gold there is not a single other thing. Although the lion undergoes arising and ceasing, the substance of the gold has from the beginning neither increase nor decrease. Therefore, it is called “non-arising” (*anutpāda*).”<sup>19</sup>

By framing the discussion into the terms of *jiri* 事理, the *Hontai no maki* is instructing the practitioner to concentrate on the underlying, fundamental principle, not on its external manifestations.

Neo-Confucianism discusses the relation between *qì* 氣 and *lǐ* 理 at length. *Qì* is a dynamic, constantly changing raw material requiring the ordering function of *lǐ* to attain coherence. In other words, it is the principle of *lǐ* that extracts order out of the chaos of potentiality of *qì*. Crucially, while *qì* is conceptualised as neither good nor bad, *lǐ* is inherently good; therefore all that acts in accordance with *lǐ* manifests the correct ethics and morality.

Zhū Xī, arguably the greatest Neo-Confucian philosopher, describes *lǐ* as follows:

“Human nature (性, trans. note) is simply thus: it is nothing but Principle (*lǐ* 理, trans. note) and not any thing. If it were some kind of thing, then, having

good, it would of necessity also have evil. Precisely because it lacks such a “thing” and is only Principle, there is therefore nothing that is not good.”<sup>20</sup>

With regards to qì, Zhū Xī’s work states:

“Question:

‘The reason why human nature has nothing that is not good is that it issues from Heaven. The reason why capacities (cái) have both good and not-good is that they issue from qì. But, after all, since nature issues from Heaven and qì also issues from Heaven, why does it come to be like this?’

Zhu Xi answered:

‘Nature is what belongs to the realm of what is above form (形而上 xíng ér shàng: metaphysical, immaterial; lǐ, trans. note). Qì is what belongs to the realm of what is below form (形而下 xíng ér xià: physical, substantial; qì, trans. note). What is above form is wholly Heavenly Principle (tiān lǐ). What is below form is nothing but dregs and sediment. As for physical form itself, it is the sediment and turbidity of qì in its most impure condition.’”<sup>21</sup>

Takuan dedicated one of his less-known works, the *Riki sa-betsu ron* 理氣差別論, to illustrating the relationship and the distinction between the Principle (*Ri* 理) and the Substance (*ki* 氣). Understanding the distinction between *ri* and *ki* is paramount to grasping the depth of the injunction on handling *ki*. The practitioner is not deploying occult knowledge of an exotic “force”. He is instead acting simultaneously on multiple levels: he is using his physical and psychological characteristics to act on the physical and psychological characteristics of the opponent and, in doing so according to the *ri*, he is also acting according to the highest ethical principle. Kitō ryū identifies the way to do so in the concept of *hontai* 本體 — one’s correct physical and psychological posture.

*Hontai* 本體 is akin to the concept *fudōchi* 不動智 described by Takuan Sōhō in his *Fudōchi shin’myōroku* and to that of *fudōshin* 不動心 discussed by both Yagyū Munenori and the Kitō ryū *densho*. *Shin* 心 is often translated as “mind,” or “heart/mind,” but neither solution manages to represent the meaning of the original Sanskrit *citta* चित्त. The psychology of the Yogācāra school of Mahāyāna Buddhism describes the inner world of human beings as the result of the combination of five sensory consciousnesses — visual (眼識 *gēnshiki*), auditory (耳識 *nishiki*), olfactory (鼻識 *bishiki*), gustatory (舌識 *zetsushiki*), and tactile (身識 *shinshiki*), together with three “psychological” elements:

- *Citta* चित्त (*shin* 心): the field of consciousness and perception
- *Manas* मनस् (*i* 意): the function of the mind responsible for cognition, conceptualisation, and self-referencing; it connects present experience to memory (past) and projection (future), giving rise to the sense of “I” or ego
- *Vijñāna* विज्ञान (*shiki* 識): the discriminative consciousness, which arises in dependence upon internal and external stimuli, such as sensory input or mental impressions; it is momentary and object-specific

Since both *i* and *shiki* rest upon *shin*, by attaining an unmovable *shin* — that is, a *shin* that does not obsessively attach to or cling to anything — one also regulates one’s own *i* and *shiki*.

It is important to note that, while Takuan himself employed the terms *shin* 心, *i* 意, and *shiki* 識 in his *Fudōchi shin’myōroku*, the Zen perspective does not fully coincide with the Yogācāra interpretation of these concepts. A detailed comparative discussion, however, lies beyond the scope of this article.

(This article is dedicated to the memory of my master, Davide Sabbadini)

## End Notes

1. *Analects* 13.3: 子路曰：「衛君待子而為政，子將奚先？」子曰：「必也正名乎！」子路曰：「有是哉，子之迂也！奚其正？」子曰：「野哉由也！君子於其所不知，蓋闕如也。名不正，則言不順；言不順，則事不成；事不成，則禮樂不興；禮樂不興，則刑罰不中；刑罰不中，則民無所措手足。故君子名之必可言也，言之必可行也。君子於其言，無所苟而已矣。」Confucius, *Analects*, Chinese Text Project, accessed September 6, 2025, <https://ctext.org/analects/zh>.
2. “It should be noted that the interpretation of *qi* 氣 as “energy,” so widespread in TCM literature today, lacks any historical basis.” Paul U. Unschuld and Hermann Tessenow, in collaboration with Zheng Jinsheng, *Huang Di Nei Jing Su Wen: An Annotated Translation of Huang Di’s Inner Classic — Basic Questions. Volume I: Chapters 1–52* (Berkeley and Los Angeles: University of California Press, 2011), p.20
3. 起倒流の「形」が鎧組討を目的として拵えられたことが挙げられる。重い鎧を着用した状態では、体が不安定になるような足さばきや、呼吸の乱れを招くようなかけ声は非実戦的であったと言える。桐生習作、村田直樹、藤堂良明。“嘉納治五郎の『形』の普及戦略に関する研究：『起倒流の形』から『古式の形』への展開に着目して。”武道学研究 45, no. 2 (2012): 119–133, on 124. doi:10.11214/budo.45.119.
4. “It should be noted that the interpretation of *qi* 氣 as “energy,” so widespread in TCM literature today, lacks any historical basis.” Paul U. Unschuld and Hermann Tessenow, in collaboration with Zheng Jinsheng, *Huang Di Nei Jing Su Wen: An Annotated Translation of Huang Di’s Inner Classic — Basic Questions. Volume I: Chapters 1–52* (Berkeley and Los Angeles: University of California Press, 2011), p.20

5. 起倒流でもっとも重視している伝巻は、起倒流を学ぶ者が最初に授けられる『本体』の巻である。起倒流高弟の一人・林爾恆が寛政三年（1791）に著わした『起倒流秘書』のなかにも、本体の巻は「万法の本体たるによって、巻物の表にも起倒流と書せず」「起倒流本体の巻」とも呼ばず、万物に共通する本体の巻と考え、しかもこれを初伝の段階で与え、一生守るべき万物共通本源の道であると教示したのである。日本武道館監修『日本の武道：柔術』（東京：講談社、1985）、p.115.
6. 『本体の巻』, in 日本武道館監修『日本の武道：柔術』（東京：講談社、1985）、p.115.
7. 太極理也、動靜氣也。氣行則理亦行、二者常相依而未嘗相離也 Zhōu Dūnyí (周敦頤), *Tàijí túshuō* (太極圖說), in Chinese Text Project, accessed September 9, 2025, <https://ctext.org/text.pl?node=597667&if=en>
8. 既有理、便有氣；既有氣、則理又在乎氣之中。Zhōu Dūnyí (周敦頤), *Tàijí túshuō* (太極圖說), in Chinese Text Project, accessed September 9, 2025, <https://ctext.org/text.pl?node=597667&if=en>
9. 多種多様な意味があるが、武道では次の意味で用いられることが多い。日本の武道編纂委員会 編。『日本の武道：用語集』。東京：講談社、1985、p.37
10. 戦国時代に入って、合戦の方式は大きく変わりました。平安時代に武士団ができて以降、承平、天慶の乱から源平合戦の頃は、個人による騎射戦が主で、一対一の対決が合戦の勝負を決めるスタイルでした。しかし、南北朝時代から、戦国時代にかけて、一対一の大將同士の勝負から、雑兵による兵力となる数の勝負へと変わってきます。中西 豪, 大山 格, 『戦国時代武器甲冑辞典』（東京：誠文堂新光社、2015）、292.
11. 故三軍可奪氣、將軍可奪心。是故朝氣銳、晝氣惰、暮氣歸；故善用兵者、避其銳氣、擊其惰歸、此治氣者也。以治待亂、以靜待譁、此治心者也。以近待遠、以佚待勞、以飽待飢、此治力者也。Sūn Zǐ, *The Art of War*, “Manoeuvring” (軍爭篇), Chinese Text Project, accessed 06/09/2025.
12. 凡為客之道、深入則專、主人不克、掠於饒野、三軍足食、謹養而無勞、併氣積力、運兵計謀。Sūn Zǐ, *The Art of War*, “The Nine Situations” (九地篇), Chinese Text Project, 06/09/2025.
13. 右内にかまへて、おもひつめたる心を志と云也、内に志有て外に、はするを氣と云也。たとへば志は主人なり氣は召つはふ者也、志内にありて氣をつかふ也、氣が発し過ぎて、はしれぱつまづく也、氣を志に引きとめさせて、はやまり過ぬ様にすべき也。柳生宗矩『兵法家伝書』、『武道宝鑑』、東京：講談社、1935年、510頁。
14. と氣と力との差別、わけていひがたし。しかれども、是を分ていへば、志の趣につれて、そのむかふ物をとらむと手の出るは、志にしたがひ、動て氣のかよふ故なり。其物を持上ぐるは、氣に随ひ、集る處の力なり。力の出る所には氣集り、氣のかよふ所には力もしたがひ寄る。
- いふ事、さだまりたる理にして、氣力不二となる。しれ共、爰に差別をなして記す事、力を先立て、業をせば、其會違ひなし。是れを以て力を捨て、只氣の扱ひを修行せしめんためなり。業熟するに至て、人々の有來所の力、氣の働につれ、其業に応じいつづる事、數をまたずして備ふべし。是元來氣力不二の所なり。老松 信一、『日本武道大系 第6巻：柔術・合氣術』（東京：同朋舎、1982）、「地の巻」、p.375
15. 氣合術を行ふには猥りに「エイッ」と叫びさえすれば夫れにて可なるものにあらず其掛聲を行ふに妙機あり、其妙機を知らんには先づ阿呬とは如何なるものなるかを知らざるべからず[...] 阿呬の呼吸とは阿といへば息を吐き出す姿、呬といへば息を吹き込む姿で[...] 阿の時は力なく呬の時は力入る、即ちこれ虚實にして我れ實にして敵の虚を撃つのは、即ち下腹に息を入れて敵の吐く息の時に突くので、突くに依じて倒れるなり、氣合を掛ける妙機は即ちこれなり。古屋鉄石（景晴）『氣合術独習法』東京：精神研究会、1910年、p.54
16. 舍利子、色不異空、空不異色；色即是空、空即是色；受想行識、亦復如是。河合 諄『般若心經新解』東京：白山書院、1941年、p.79
17. 三十輻共一轂、當其無、有車之用；埴埴以為器、當其無、有器之用；鑿戶牖以為室、當其無、有室之用。故有之以為利、無之以為用。Laozi, *Daodejing* 道德經, chap. 11, Chinese Text Project (ed. Donald Sturgeon) accessed September 8, 2025.
18. 故兵無常勢、水無常形 (Sūn Zǐ, Chapter 6 “虚實”.)  
明緣起第一：謂金無自性、隨工巧匠緣、遂有師子相起。起但是緣、故名緣起。  
辨色空第二：謂師子相虚、唯是真金。師子不有、金體不無、故名色空。又復空無自相、約色以明、不礙幻有、名為色空。  
不壞第三：謂金師子相雖起、金體不壞。譬如眾生雖起煩惱業習、而性德不壞。  
顯無相第四：謂以金收師子盡、金外更無師子相可得、故名無相。
19. 說無生第五：謂正見師子生時、但是金生、金外更無一物。師子雖有生滅、金體本無增減、故曰無生。法藏、『金師子章』、『大正新脩大藏經』第45卷、No.1881, CBETA Online: 中華電子佛典協會, <https://cbeta-online.dila.edu.tw/zh/T1881> (accessed : 2025年9月9日)
20. 性只是合如此底、只是理、非有箇物事。若是有底物事、則既有善、亦必有惡。惟其無此物、只是理、故無不善。朱熹、『朱子語類』、性理一、公元未詳、CText (中国哲学書電子化計劃)、<https://ctext.org/zhuzi-yulei/5/zh> (accessed: 2025年9月9日)。
21. 朱熹、『朱子語類』、性理一、Chinese Text Project, <https://ctext.org/zhuzi-yulei/4/zh> (accessed : 2025年9月9日)。



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## Biography

Emanuele Bertolani graduated in Japanese Language and Culture from the University of Rome “La Sapienza” and lived in Japan for several years, working as an English teacher in primary and middle schools. He began practising *Kōdōkan Jūdō* at the age of eleven, and during his time in Japan also trained in *kendō*, calligraphy, tea ceremony (Mushanokōji Senke and Urassenke schools), *iaidō*, and classical Japanese dance of the Nishizaki-ryū. He competed in *kendō* tournaments in Japan where he obtained his 2<sup>nd</sup> *dan*. He has also studied and practised *Sōtōshū zen* in both Japan and in Italy.

Since 2017, Emanuele has been a founding member and lead translator of *Acqua Autunnale*, a blog focused on accurate translations of martial arts texts. He translated Daigo Toshirō's *Koshiki-no-kata Kudenkai* for Piero Comino and contributed translations and notes on *Kitō-ryū densho* for Paolo Malaguti's two-volume work on *Koshiki-no-kata*. He also writes for MEER and Shakkei.it on Japanese culture and has taught Japanese language and literature at the high school level in Italy.

Bertolani's recently published novel, *Children of the Ashes*, draws on extensive research into Japan's educational system and the role of martial arts during World War II. He is currently preparing a full translation and critical edition of the 1893 *Tenjinshin'yō-ryū jūjutsu gokui kyōju zukai*.

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**Trevor Pryce Leggett, Kodokan 6<sup>th</sup> dan**  
**(22 August 1914 – 2 August 2000)**  
 Brian Watson



Trevor Leggett, 28 May 1993<sup>1</sup>

Trevor Leggett provided me with instruction on both *judo* and life, which led to the inclusion of a piece about him in my book '*Judo Memoirs of Jigoro Kano*'. He was a *judo* teacher, pianist, author, and translator who wrote more than 30 full-length books and numerous essays on a variety of topics. Many of these works appeared in the Japanese magazine '*Budo*' and covered subjects such as *judo*, Zen Buddhism, yoga, and *shogi* (Japanese chess). These were among his most profoundly erudite writings, all written with compelling insight. His life trajectory can be characterised as an integration of martial arts, literary pursuits, and cultural inquiry.

Leggett's *judo* journey impressed me for it was marked by self-control, determination, and a steely resolve. He received the *Bukkyo Dendokai* Cultural Award in 1987 for his outstanding work. One notable aspect of Leggett's approach was his frequent ability to highlight relationships between the arts and everyday life. In discussions, I never heard Leggett tell any of his students to 'DO' anything. That was not his style. He would listen attentively to what you had to say, and before leaving, would often just drop a gentle hint. It might be weeks, months, or even years later, before the true value of his advice became clear, enabling you to fully recognise its wisdom.

*"Being good at judo is not enough, be good at everything".*

Trevor Pryce Leggett

<sup>1</sup> This photograph, taken at *judoka*, broadcaster, and teacher John Newman's flat, marks the last time the author spoke with Leggett, shortly after they returned from Newman's funeral, where Leggett delivered a eulogy.



L – R: Trevor Leggett, Brian Watson and Percy Sekine – Tokyo Budokan circa 1973

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**Edward William Barton-Wright –**  
**Martial Arts Promoter**  
 Brian Watson



Edward William Barton-Wright  
 (8 November 1860 – 13 September 1951)

Strange as it may seem, the development of the railways influenced the earliest international dissemination of *jujutsu* and *judo*. On 27 September 1825, largely owing to the perseverance of engineer George Stephenson, the world's first public railway opened. A six-ton steam locomotive aptly named *Locomotion* hauled a train along a 26-mile wrought-iron track between Stockton and Darlington in north-east England. This train, totalling some 80 tons in weight, consisted of eleven wagons of coal, and a further 20 wagons of passengers, guests, and workmen.

Japan's first rail line was opened in 1872. A 20-mile track was constructed linking Shimbashi, Tokyo, to the port city of Yokohama. Prior to this historic event, however, there was a significant issue to be resolved. Because of uneven terrain, part of this inaugural track had to be elevated. The robust brick-built elevated bed of the track is located behind the Imperial Hotel in Tokyo and remains in daily use today, approximately 150 years after its construction.



Elevated rail track built 150 years ago still in use today

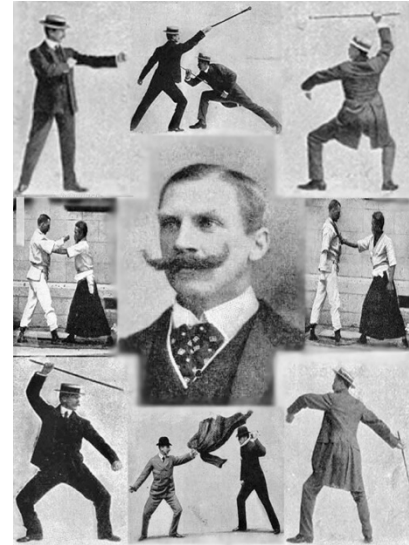
To address the civil engineering and construction challenges, German and British experts who had prior experience of the technology required, were invited to Japan to guide their Japanese counterparts. Among those invited was Edward William (E.W.) Barton-Wright, a seasoned professional with extensive international experience from projects in Portugal, Egypt, Malaysia, and Singapore.

Barton-Wright was a British civil and mining engineer who was very much interested in methods of self-defence. He also seems to have had knowledge of boxing and wrestling for he reportedly gave Yukio Tani lessons in these two arts. While working in Kobe, Japan, Barton-Wright had become aware of *jujutsu* and later of *judo* at the Tokyo Kodokan where he met Professor Jigoro Kano. He took immense interest in these martial arts/ways and received instruction.

In 1898, after spending three years working on the expansion of Japan's rail networks, he returned to England. After returning home, he introduced these martial disciplines to the British public. He later combined *jujutsu* techniques with the best elements from a range of other fighting systems, including boxing, wrestling, fencing, and the French *savate*, into a unified whole that he named *Bartitsu* – a new art of self-defence. This name was a portmanteau of his surname and that of 'itsu'. To boost the appeal of these new arts, he gave public demonstrations, interviews, and wrote a series of articles published in both British and foreign newspapers, and in *Pearson's Magazine* between 1899 and 1901.

In 1900, he opened his own school and named it the '*Bartitsu Academy of Arms and Physical Culture*' at 67b Shaftesbury Avenue, London, which became well-known informally as the *Bartitsu Club*. The membership consisted of soldiers, athletes, actors, politicians and some aristocrats. To increase recognition further, he contacted Professor Jigoro Kano in Tokyo and requested his assistance in recommending *jujutsu* experts who would be willing to come to Britain to teach their skills. In response, Kano nominated three,

amongst whom was Yukio Tani (1881-1950). Although Tani soon became the most popular and successful of these early *jujutsu* pioneers, Kano was apparently reluctant to recommend him at first because he considered Tani's knowledge of English to be inadequate to the task. Also of note, was the fact that many of the early British students keen to learn *jujutsu* in the 1900s were not men, but young and middle-aged women, who wished to learn self-defence. In the early 20<sup>th</sup> century, suffragettes campaigning for women's voting rights in British parliamentary elections were often attacked by men and sometimes by police officers.

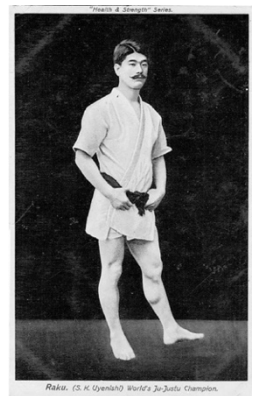


Montage of *Bartitsu* self-defence techniques

In 1901, *jujutsuka* Seizo Yamamoto and brothers Kaneo and Yukio Tani arrived in the UK and, for a time, were employed under the direction of Barton-Wright. Shortly thereafter, both Yamamoto and Kaneo Tani left the UK and returned to Japan. It was rumoured that they opposed the degradation of martial arts when performed on stage for the entertainment of paying audiences. Yukio Tani, however, stayed and was soon joined by the skilful Sadakazu Uyenishi.



Yukio Tani  
(1881 – 1950)



Sadakazu Uyenishi  
(1880 – not known)

Besides teaching well-to-do Londoners, Tani and Uyenishi embarked on financially successful careers as music hall entertainers by offering prize money of one hundred pounds to challengers of any size or weight who could defeat them. The diminutive Tani, 5ft 3ins (160cm) tall and 132 pounds (60kg) in weight, allowed his challengers the freedom to use all techniques that they wished. His only insistence was that they wear the traditional attire worn by the practitioners of *judo* in those days. This was a help to Tani, for many of his opponents were wrestlers and boxers who were much taller and heavier than Tani. In addition to *jujutsu*, the *Bartitsu* Club became the headquarters for a group of fencing exponents led by Captain Alfred Hutton. Capt. Hutton taught fencing techniques to actors who on occasions were required to perform realistically combat fencing scenes in theatrical dramas.

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## Kata in Judo – Foundations and Tradition

### Daniel Fournier

### Universal Importance of Foundations

In architecture, regardless of its style – from the colossal monuments of ancient Egypt to the intricate stonework of Gothic cathedrals, and even the innovative structures of Futurist design, one principle holds true – every construct rests on a solid foundation. Without it, no structure could withstand the test of time.



The art of embracing imperfection –  
*Kintsugi* with gold leaves

This concept of foundational strength extends beyond physical construction. It applies equally to the traditional arts of Japan, including *ikebana* [Japanese art of flower arrangement], *kintsugi* [golden joinery – the Japanese art of repairing broken pottery] and the martial arts/ways. Each of these disciplines is guided by a rigorous ceremonial structure that serves as a foundation, preserving the essence and authenticity of the practice.

### Ceremony and Transmission in Japanese Arts

In Japanese culture, the transmission of art forms has always involved a formalised process. This ceremonial system, handed down from teacher to student over generations, ensures that the knowledge and know-how retains its integrity. Although practitioners may add subtle personal variations, the traditional form remains the core reference.

This tension between personal expression and formal structure is especially evident in *judo*, where the ceremonial tradition is embodied by the *kata*.

### Kata – The Foundation of Judo

Far more than a choreographed display, *kata* represents the distilled essence of *judo*. Each *kata* contains core principles of the system, including balance, timing, control, and intent. They preserve the philosophy and techniques envisioned by the founders of *judo* and express them in their purest form.



Kata practice observed by Jigoro Kano-shihan

The movements in *kata* are stripped of all excess. They are clean, precise, and fundamental. Through them, *judoka* learn the mechanics of technique and the spirit of *judo*. While individual interpretation is possible – especially as one adapts techniques to suit one's body or experience – it is *kata* that ensures continuity and depth of understanding.

In this way, *kata* is not just a practice, but a transmission – a living link between the origins of *judo* and its modern form.

### Multiplicity of Judo – One System, Many Styles

Through the study of *kata*, practitioners internalise the principles of *judo*, which they later express freely in *randori* and personal practice. This is where *judo* becomes *judo(s)* – a system with countless interpretations shaped by each individual's experience, physique, and insight.

Personalisation is encouraged, but always within the framework of sound foundations. *Kata* ensures that, even as styles evolve, the integrity of *judo* remains intact.

### Competitive Judo and the Influence of Kata

Modern competitive *judo* represents a dynamic and constantly evolving expression of the system. Rule changes over the past 20 years – such as the removal of *koka* from IJF (International Judo Federation) competition in 2008, the removal and later return of *yuko* (2017, 2025) respectively,



along with grip and technique restrictions, have all shaped the way *judo* is applied in tournaments.

Despite changes, *kata*'s foundational influence remains strong, with competition techniques often reflecting principles from the two *Randori-no-kata* [Forms of free practice] i.e. *Nage-no-kata* [Forms of throwing] and *Katame-no-kata* [Forms of grappling and control].



*Nage-no-kata*



*Katame-no-kata*

While *judo* contests [*shiai*] focus on victory, effective technique still relies on the timeless lessons from *kata* – especially the principle of *kuzushi* [balance breaking], which remains essential for success.

### Adapting Without Losing the Essence

Many new or modified techniques that appear in competition arise as responses to evolving rules or tactical needs. Sometimes, they are reimagined forms of prohibited techniques. What validates them, however, is not their novelty, but the fact that they adhere to core principles – particularly the breaking of balance and precise execution [*kake*]. This adherence to principle underscores the enduring relevance of *kata*. Though *judo* continues to evolve, its foundational principles remain unchanged.

### Preservation as Responsibility

Preserving traditional *kata* and passing them on faithfully is not merely a matter of historical interest – it is a responsibility. It ensures that the core values and methods of *judo* remain alive in every generation of practitioners.

To know, to preserve, and to transmit – these are not passive actions, they are fundamental duties of every *judoka*, forming the bedrock of what we often refer to as the *Culture of Judo*. This culture is not limited to techniques alone – it encompasses attitude, respect, humility, and a deep appreciation for the roots of the system.

### Conclusion

*Kata* is far more than form – it is the living foundation of *judo*. It teaches us not only how to move, but how to understand, respect, and continue a legacy. As *judo* evolves, *kata* ensures its soul endures.

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## *Jūdō* as Defined by Jigorō Kanō Daniel Fournier

In his lecture dated 11 May 1889, Jigorō Kanō disclosed that he had, at one point, considered naming *jūdō* as *jūrigaku* [the science of the principle of *jū*] 柔理学, or alternatively *jūiron* [the theory of the principle of *jū*] 柔理.

Kanō-shihan stated:

*“There are certainly those who may wonder why I did not choose jūrigaku [science of the jū principle] or jūiron [theory of the jū principle] and instead opted for jūdō....”*

The eventual adoption of the character 道 *dō*, meaning ‘the way’ or ‘the path’ reflects Kanō’s intention to elevate his discipline beyond a simple set of techniques grounded in the *jū* principle. His choice signals that while *jū* – typically translated as ‘gentleness’, ‘flexibility’, or ‘adaptability’ remains central, *jūdō* should be understood as a broader method or philosophical system – one which entails the conscious pursuit and exploration of a particular domain, namely that of *jū*.

Kanō affirmed.

*“If I created the term jūdō, it was not merely to imitate expressions like kadō, the ‘way of flowers’ in ikebana, but to emphasise that I regard 道 (dō) – ‘the way’ – as fundamental”.*

### A Preliminary Definition of *Jūdō*

From this standpoint, an early interpretation, or working definition of *jūdō* could be expressed as ‘the pursuit of the principle of adaptability’ or ‘the study of the realm of flexibility’. These translations are especially fitting when reflecting on the early development of *jūdō*, particularly in the years immediately following its formal establishment in 1882.

At the same time, since the concept of a ‘way’ or ‘path’ (*dō*) is explicitly embedded in the term *jūdō*, it is also accurate to translate it more directly as ‘the way of adaptability’ or ‘the way of flexibility’.

Crucially, the distinction between *jūjutsu* and *jūdō* lies not only in terminology but in foundational philosophy. Whereas *jūjutsu* refers primarily to a collection of techniques grounded in the principle of *jū*, *jūdō* invokes a more comprehensive path – one that encompasses practice, personal development, and philosophical engagement with the principle itself.

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## Benefits of Judo Training

### Brian Watson

Others may disagree, but from my experience, *judo* training benefits both body and mind.

- **Physical Strength:** Throwing and grappling techniques stimulate your entire body, improving upper and lower body strength.
- **Cardiovascular Fitness:** Intense bouts of *uchikomi* and *randori* boost heart health and overall endurance.
- **Flexibility and Balance:** *Judo* movements improve flexibility and help one maintain balance even in quite dynamic situations.
- **Mental Resilience:** *Judo* nurtures discipline, focus, and determination, all of which extend beyond the mat into daily life.
- **Stress Relief:** After completing a training session, one's stress level is reduced and mental relaxation augmented.

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## Points to Ponder

*"If we wish to diminish the love of money which, we are told, is the root of all evil, the first step must be the creation of a system in which everyone has enough, and no one has too much."*

Bertrand Russell  
(1872–1970)

*"Slow is smooth. Smooth is fast."*

Mitsuyo Maeda  
(1878–1941)

*"When the debate is lost, insults become the loser's tool."*

Socrates  
(circa BC 470 – 399 BC)

*"You can only fight the way you practice."*

Miyamoto Musashi  
(1584–1645)

*"A good budoka can be recognised by their attitude and behaviour."*

Edgar Kruyning

*"Your mind must be like steel, but your body must be soft."*

Steadman Davies

*"Budo education is more than teaching techniques. Technique is the way of transmission. First of all, it strengthens your primary survival mechanism. You will then learn to understand the logic of principles and processes. Ultimately, it's about being a good person, doing the right thing and making a contribution to humanity."*

Nicklaus Suino

*"You can be a black belt in one area and still be a white belt in another. That's how life works. The point is to keep tying the belt, bowing, and showing up."*

Dr. Deierl Krisztian

*"Life is cyclical. We come into this world with nothing and leave with nothing."*

*This phrase encapsulates the transient nature of life and the idea that material possessions are ultimately insignificant. It reflects a philosophical perspective that aligns with the teachings of judo, where the focus is on personal growth, discipline, and the development of one's character rather than the accumulation of wealth or status."*

Brian Watson

*"You can teach me how to act, but you can't teach me how to sing."*

Mario Lanza (1921-1959)  
Singer of Amazing Talent

*"Life will throw stones in your path. It is up to you to decide whether to build a wall or a bridge with them."*

Coluche

*"Techniques interest. Principles inspire."*

Embodied Judo

*"Follow a single path, without becoming vain with victory, nor broken by defeat; without forgetting caution when all is calm, nor being frightened when danger threatens."*

Jigoro Kano

*"Culture is Borderless."*

*You don't need to know Russian to appreciate the music of Tchaikovsky, nor Italian to appreciate the great arias of Puccini, for music, like all great art, transcends language and speaks directly to the soul."*

Brian Watson

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## 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>

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## Judo Collections



UNIVERSITY OF  
**BATH**

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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