

*** REPORT ON THE DECEMBER 9, 1984 GENERAL MEETING ***

***** JUDO: ITS HISTORY AND PRINCIPLES *****

The Society's seventh General Meeting was held December 9th, 1985, at the New Sanno Center from 4:00 P.M. Mr. Larry E. Bieri, JMAS Secretary, served as M.C. to the evening's interesting presentation on the subject of Judo. After a brief review of the September General Meeting, the M.C. introduced one of the evening's speakers, JMAS Vice President Dr. John B. Hanson-Lowe, who took over the main task of hosting the day.

Dr. Hanson-Lowe first briefly reiterated that the goal of all JMAS public presentations is to give members and visitors a clearer idea of some aspect of the martial culture of Japan. He then introduced fellow speaker and JMAS President Phil Relnick and the guest Judoka who kindly agreed to demonstrate their art for us. All were from the Kodokan Dojo, the world headquarters and center of the original judo movement. They were 6th dan practitioner Osaka Eiji Sensei, a Police judo and self-defense expert, and 6th dan Tanomi Mitsuo Sensei, Member Mickey Fitzgerald, 3rd dan, and guest Keith Durrant, 2nd dan.

Dr. Hanson-Lowe continued with a historical review of the 100 year history of Judo. Next came a series of technical demonstrations. First was a presentation, given by Osaka and Tanomi Sensei, of the Kodokan Goshin-jutsu Kata, a set of forms which were formulated in 1956. This particular kata was selected from the curriculum not only because it illustrates the general manner in which all kata are performed, but also because it makes clear the very practical applicability of judo for self-defense. The forms cover situations where one is attacked by an assailant without weapons, and also cases where a thug is carrying a dagger, stick or cane, or a pistol. Mr. Fitzgerald and Mr. Durrant took part in other demonstrations given to illustrate the major throwing techniques, the *nage-waza*. The grappling or ground work, called *ne-waza*, and related subjects were shown by Phil Relnick with their help. Also included was a discussion of the *shime-waza* which entail a pin and choking action that will render a person unconscious in a matter of seconds. The demonstrated effectiveness of these techniques led to a brief presentation of the standard methods of resuscitation known as *kappo*. This was also given by Osaka Sensei and Tanomi Sensei. It was pointed out that these are taught only to advanced judoists and that their use by the unskilled could be dangerous to the injured person. Dr. Hanson-Lowe, at 80 years of age, convinced the audience of the health-giving benefits of persistent judo training when, with Osaka Sensei as *uke*, he demonstrated the value of *sutemi-waza*, sacrifice techniques which require the thrower to purposely give up his upright stance for the sake of throwing his partner. During all the demonstrations, President Phil Relnick provided a commentary that set the action into the perspective of the general technical content of judo and its philosophical underpinnings.

After this display of the physical aspects of judo, Dr. Hanson-Lowe again took the podium and presented an eloquent appeal for the original moral goals of judo as laid out by founder Kano Jigoro almost 100 years ago. Kano Sensei considered the art of far more moment than simple sport. For him it was an educational and cultural activity and the prevalent tendency to reject his noble ideals for the sake of victory in competitive matches was presented as a regrettable trend that should be rectified. During the final 20 minutes of the evening, members and guests were able to ask a variety of questions to the participants.

KANO JIGORO'S JUDO

by

Dr. John B. Hanson-Lowe

I. The Early Years

The founder of judo, Kano Jigoro, was born in 1860 in Hyogo prefecture in the Kinki district of Honshu, the main island of Japan. His father was an affluent merchant. This upbringing in a cultured family and his high level of education later made him, in Donn F. Draeger's words,

"... extremely aware of social class differences in terms of class morals,"

a consideration to be borne in mind when assessing his idealistic conception of judo.

Some years later, Kano's family went to live in Nihonbashi, Tokyo. The young Jigoro began to study both calligraphy and English, a language in which he was later to become expert. Draeger told me that Kano's notebooks on judo were written in English, doubtless to foil anyone who may have wanted to filch his ideas.

Jigoro left home in 1873 and became a student at a private school in Shiba, proving to be a prodigy in the realm of studies. However, his bodily weakness distressed him since he was bullied by his classmates. In an effort to overcome this defect he went in for gymnastics, hiking, baseball and rowing. It suddenly occurred to him that jujutsu might be of greater benefit to him, but when he applied to well-known teachers, they laughed at him declaring that he was too young for such an activity.

At eighteen he entered the literature department of the Tokyo Imperial University. At this time he heard that most osteopaths were, or had been, jujutsu exponents, and he went about looking for their signboards. On finding one, he would enter the establishment and enquire about the possibility of receiving instruction.

On one occasion he was advised to look for a certain Fukuda Hachinosuke, who consented to teach him. Young Jigoro put tremendous energy into his training. Practice garments in those days had sleeves that did not extend below the elbows, and trousers that left the knee-cap exposed. It is not to be wondered that Jigoro suffered frequent and painful injuries -- indeed, a tattered and worn judogi (judo training uniform) from those days is a prize possession of the Kano family. He invented a

special ointment for healing his wounds, the odour of which was so strong that his presence could be guessed at before he came in sight! The fact is that many dangerous practices were indulged in by jujutsu students: wrenching limbs, throwing unfairly, and hurling opponents onto the tatami, so that serious bodily injury was caused from time to time (there were no supporting springs in those days, and breakfalling, or *ukemi*, appears not to have been practised!).

Fukuda died in 1879 and Jigoro sought the technical guidance of Iso Masatomo in studying the methods of the Tenjin Shinyo tradition. Kano continued training with him until he achieved the title of *shihan*, or master teacher. He then gave instruction to 20 or 30 students daily, involving both formal techniques and free-style fighting. Continuing in this manner, often till late at night, he reached the point of exhaustion, and on his way home he was forced to rest every 10 or 20 yards. At night he would dream that he was throwing students, call out in his sleep or kick out the sliding panels in his room, to the alarm of the other residents.



Kano Jigoro in 1915

In 1881, Iso became ill, and Kano went to train at the Kito Ryu jujutsu school run by Iikubo Tsunetoshi. It was there that the famous occasion occurred when Kano beat student Fukushima Kenkichi with *kata-guruma* (shoulder wheel throw -- a dramatic technique in which the person is momentarily laid across the thrower's shoulders). Kano at the time weighed only 45 kilograms, but Fukushima was almost 95 kilos.

In early 1883, when Kano was a 23 year old recently graduated literature teacher, he became distressed because he could find no place suitable for his unremitting daily practice. He finally decided to turn a 12-mat study at the Eisho-ji temple into a training hall (an area of about 24 square meters), and took nine of his private jujutsu students with him. By that time he had already designed his own highly eclectic system of jujutsu, one which contained principles and ideas drawn, not only from the schools at which he had studied, but also from his academic studies in unarmed combat prescribed in the martial curricula of the Sekiguchi and Seigo traditions. He called his system "judo," a name ultimately to be designated "Kodokan Judo," in 1884.

Unfortunately, the practice of judo in such a confined area caused much damage; memorial tablets and the like fell to the floor and were smashed. Although greatly admiring Kano, the head of the temple had to tell him that either practice must stop, or he would have to leave. At that time, however, Kano held the important position of head of a school for the children of the wealthy, and so was in a position to build a tiny training center on a nearby vacant lot. A year or so later he moved to another center with 20 tatami (an area of some 40 square meters), where he decisively beat his famous teacher, Iikubo Tsunetoshi, to that

master's amazement. Kano had used his recently devised 'principle of kuzushi' to defeat him, and soon received his accreditation in Kito Ryu jujutsu.

The Kodokan byelaws were drawn up in 1884 and, with the exception of the New Year's Morning Ceremony, the prescribed annual curriculum has been maintained ever since: the Kagamibiraki (formal opening of the year's training) in January; the Red and White Shiai held twice a year; and the monthly shiai.

The conclusive demonstration of the superiority of Kano's judo over jujutsu was made in 1886 at a tournament specially convened at police headquarters when Kano's students decisively defeated the police exponents with nine wins and a draw and two losses in thirteen bouts. (See Feature article, page 10.)

II. Kano's Technical Innovations

Kano's method aims at eliminating danger to the practitioner, a marked contrast to the throwing methods used in jujutsu which often contained "atemi" elements; for instance, when entering for osoto-gari (outside reap), a deft kick at the opponent's heel, temporarily paralyzing it, would be administered before giving the leg-sweep! Moreover, jujutsu was very much the preserve of those who indulged in reckless aggressiveness. Kano feared that if he presented his system as some form of jujutsu, it might prove unacceptable to persons of the higher classes. For this reason, he chose the name "judo." He would not accept as students any but those of the highest moral qualities. He never intended his system to be taught to all and sundry.

Kano showed his originality by devising new techniques and by adapting rather than by adopting existing ones. All his innovations were, he stated, methods of instruction "in conformity with modern science." He clearly defined certain prohibited actions.

The critical word "ju," as used by Kano, defies precise definition. It is certainly an error to translate it as "soft" or "gentle" Judo is not a matter of playful pussies patting each other! The idea is rather one of being flexible in the way one uses one's strength -- strength not in a quantitative, but in a relative sense. Instead of clashing with the opponent's strength, one should utilize it by the skillful manoeuvring of one's own body, often to be achieved by a rotatory movement, a major factor in tai-sabaki (body movement). Above all, it is essential to use one's energy in the most efficient manner, and this implies the ability to translate mental decisions into controlled actions.

To execute Kano's judo, in its finest sense, the following, among other criteria, must be adhered to:

(1) POSTURE (shisei):

One should stand with the feet the width of the shoulders apart, erect, but not stiffly. This posture - called shizentai (upright "natural" stance) - enables one to exert abdominal force.

(2) MOVEMENT:

The weight should be on the balls of the feet with the heels raised a few millimeters from the tatami surface. Your balance should be as if the center of gravity is located in a magical, non-swinging, always vertical pendulum, hanging from the center of the head through the body to point exactly mid-way between the feet. If you can make your body conform to this imaginary pendulum, you will always be balanced.

(3) GRIPPING (kumikata):

You should grip your opponent in such a manner that your arms are roughly parallel to the ground. The arms are to be considered transmitters of power, not the main agents of power.

(4) SOURCES OF POWER:

a) Of course, muscular power is necessary, but thinking in terms of individual muscles should be avoided, since this leads to instability of the body; think rather of muscular coordination with the center of power at the tanden, the center of balance located just below the navel. Arm power is needed, though, in the case of techniques such as 'sukui-nage' (scooping throw).

b) Linear and angular momentum power is generated by the movement of the body; impetus and momentum.

c) Gravity is particularly important in sutemi (sacrifice) throws.

(5) BREAKING BALANCE (kuzushi):

Should be smoothly executed without jerks. Rapid head movements can be a very useful aid, and can be very disturbing to the opponent.

(6) BODY MOVEMENT (taisabaki):

Pivoting movements of the body, without weakening its stability, are used to counter one's opponent's movements by 'deflecting' them before coming in for a throw.

III. The Deeper Aims of Kano's Kodokan Judo.

We must not forget that Kano was a man of great culture, an educator, and an idealist; his use of the expressions 'kyogi judo' and 'kogi judo' underline this fact. Kyogi denotes the practice of judo in a restricted sense, stressing only technical excellence. The attainment of skill and physical perfection is not sufficient because, given Kano's altruistic criteria, such an acquirement does not benefit society. If that is the case, the existence of such a judoka is in vain. Kano's concept of judo in the wide sense is not just the making best use of physical and mental energy for purposes of defence and attack; it is rather a means through which the principle of the finest use of energy can be assimilated and applied in all spheres of life. This was his principle of mutual prosperity (mutual assistance, cooperation and welfare) for the entire

international community. Donn Draeger has admirably enumerated what Kano considered to be the outstanding human virtues:

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| * cultivation of a sense of honor, | * honesty, |
| * a sense of justice and righteousness, | * kindness and discernment, |
| * adherence to good etiquette, | * preparedness, |
| * avoidance of luxurious habits, | * mental acuity, |
| * the development of good mental health, | * control of the passions, |
| * achievement of physical fitness, | * development of courage, |
| * persistence and determination, | * readiness in emergencies, |
| * temperance in the way in which victory has been striven for. | |

It is distressing to contemplate today not only some judoka, but also judo organizations, in many countries, when bearing in mind the qualities one should possess in order to be considered a fine judoka. This, despite the fact that Kano's shining example inspired all at the Kodokan of his days.

At the risk of raising the hackles of some of our members, I would like to consider for a moment Kano's rejection of prospective students who were without adequate moral training.

Since World War II, a steadily increasing number of relatively uncultured members of society, becoming comparatively leisured and well-to-do, have taken up many sports that were formerly the prerogative of the cultured. In all fairness they should have been given a warm welcome. Regrettably, however, the newcomers, tending to increase in numbers until they were in a majority, had no intention of conforming to the cultural requirements of these sports, and ultimately caused them to exhibit a character closely conforming to their own unrefined nature and outlook. In other words, many sports were remoulded so as to reflect their image.

Before World War II, the word 'sportsman' itself conjured up an image of a person of integrity, that of a fair-minded player who considered that whether he won a match or not, and he certainly tried to win, the playing of a fine game was of ultimate importance. He scorned showmanship, was completely indifferent to sciolistic public opinion, and regarded payment with the same contempt with which he would view cheating and deliberate fouling.

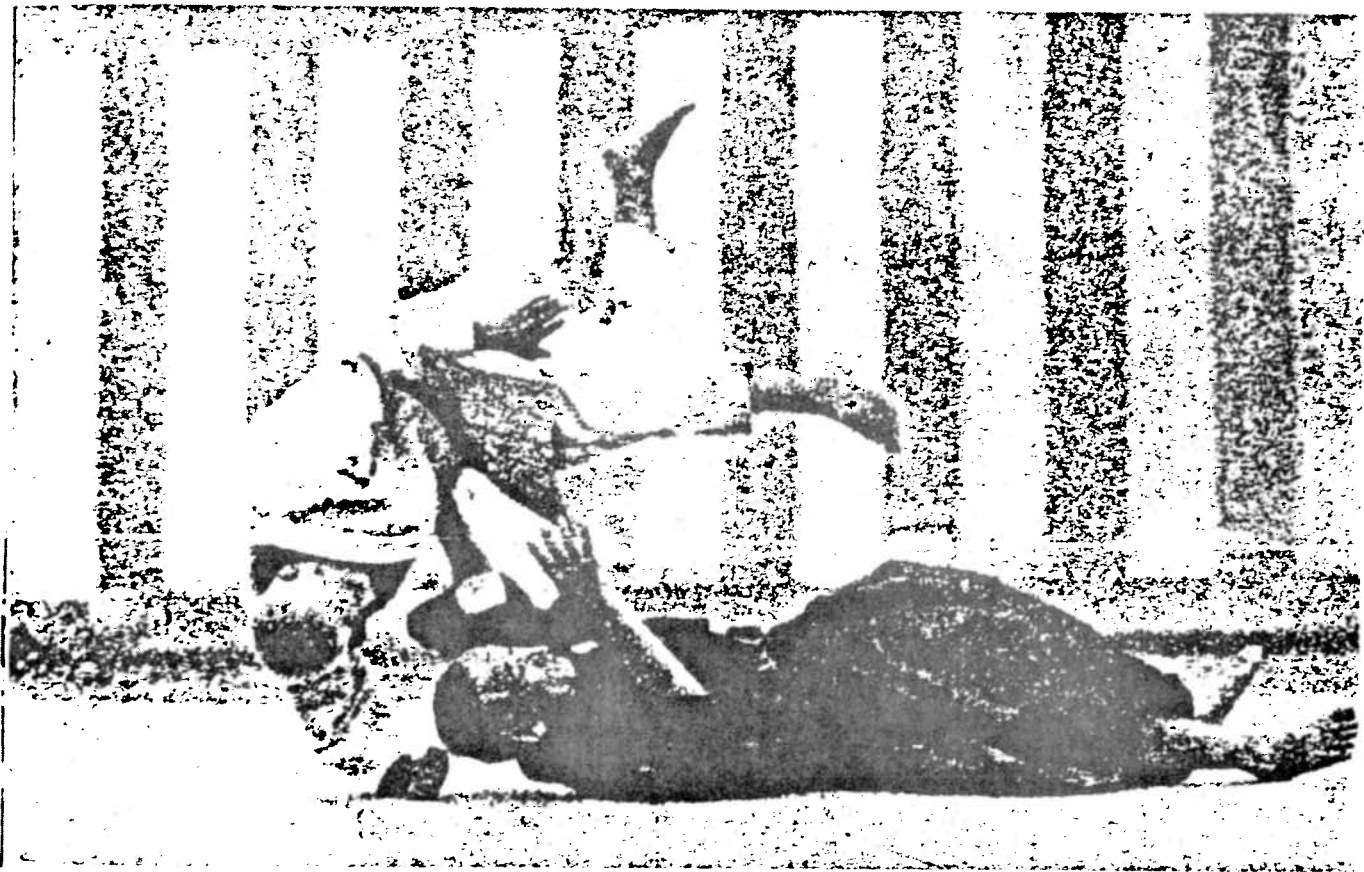
This attitude is now regarded as being completely outmoded. The sole aim of the modern 'sportsman' is to win, fairly if possible, but not uncommonly, bearing in mind the "Eleventh Commandment," by indulging in cunningly executed fouls and artful cheating. Publicity is courted, prize-money coveted, and to achieve them drugs are increasingly depended upon. Mercifully, some sports (archery, fencing, squash, field hockey among them) do not lend themselves to depravity and so are shunned by the vulgar.

Accordingly, we are forced to ask whether Kano Jigoro's Kodokan judo has escaped degeneration or not. A reasonable answer is that it has not been left unscathed. Certainly it has not, in any sense, been irretrievably corrupted, largely because it is not played by professionals, nor for prize-money. Moreover, since it offers but little attraction to the general public, although adequate funds are

necessary for the running of international contests, it does not need to be bolstered by battalions of spectators seeking vicarious involvement. There is an absence of those revolting accompaniments of many professional games: gambling on results, match-rigging, booing, fighting with referees, hurling of rocks and bottles, and the like. Judo contests open to the public have not yet become circuses for the hoi polloi.

On the other hand, it appears that the restricted form of judo practice, *kyogi judo*, is the one pursued everywhere by the majority. Indeed, given that a normal aim of young people is the attainment of high skill and success in contest, *kyogi judo* may always have been that preferred by the majority of players. Even if this be true, there is nevertheless a quality which is demanded of them: that of being chivalrous.

When we contemplate this egoistical, cynical world in which we are forced to live, and when we contrast it with Kano's lofty, humanitarian aims, are we not obliged, as members of our new but flourishing organization, to entertain the spirit of *kogi judo*, following the lead of this great man? Even at the risk of fighting a losing battle? The inspiring lead of Kano Jigoro must not be allowed to fall into limbo through lack of followers.



Kano demonstrating Koshi no Kata (1930)

Questions and Answers From the December Judo Talk

Transcribed and Arranged by Phil Relnick

Below are most of the questions asked by the audience at the end of the formal presentaion.

Question: Are there formal self-defense techniques in judo against two or more attackers?

Answer: No, in the formal judo techniques, there are not. However, anyone proficient in judo should be able to handle himself against two attackers, if necessary.

Q: Are all judo techniques indigenous to Japan?

A: Historically, the pre-modern martial art ryu (traditions) may have included techniques acquired from other countries in their style of fighting. Since Kano, when developing judo, took many techniques from jujutsu ryu, some "foreign" techniques may have been included.

Q: I heard that before the war, the Butokukai in Kansai had a style of judo separate from Kodokan Judo, and that rivalry existed between them. How great were these differences?

A: Basically, the greatest difference was that the Kansai area was strong in matwork and Kodokan Judo in Kanto was strong in standing techniques.

Q: I was told that before the war, the competitors from Kansai would compete in judo competition in Tokyo laying down. They refused to fight standing. Therefore, the Kodokan changed their contest rules to forbid competition starting from the grappling position. Is that true?

A: That is probably true. Before the war, it was permitted to start competition on your back, but now this is not allowed. It is now necessary to start from a standing position and you have to use technique to take your opponent to the mat.

Q: Is it true that there are take-down techniques other than sacrifices and incomplete throwing techniques? In the book "Vital Judo", by Okano Isao, he mentions some which cannot be used for scoring points. Are these viable techniques?

A: Yes. There are specific take-down techniques which will not give you a point despite their effectiveness. (A demonstration of a take-down technique was given by Mickey Fitzgerald.)

Q: Could you show us some resusitation techniques?

A: Yes. There are a number of ways. (A demonstration was given by Osaka and Tanami sensei.)

Q: What is the difference between strength and technique in judo? I have the impression that the emphasis is on strength.

A: Both are important in judo; however, Kano explained the use of strength and power in the following way:

Let's say that the strength of a man standing in front of you is represented by ten units, and your strength is less than his and can be represented by seven units. Now, if he pushes you with all his force, you would be pushed back or thrown down, even if you used all your strength against his. But if, instead of opposing him, you were to give way to his strength by withdrawing your body just as much as he had pushed, taking care at the same time to keep your balance, then he would naturally lean forward and lose his balance.

In this new position, he has become weak, not in terms of actual physical strength but because of his awkward position. His strength would be represented, at that moment, by only three units instead of his normal ten. At the same time, by keeping your balance, you have retained your full strength, as originally represented by seven units. Here then, you are momentarily in a superior position, and can defeat your opponent by using only half of your strength; that is, half your seven units, or three and one-half, against his three. This leaves one-half of your strength available for other purposes. If you originally had greater strength than your opponent you could have simply pushed him back. But even if you wanted to, and had the power to do so, it would still be better for you to first give way. By so doing, you would have greatly saved energy while exhausting your opponent's.

Q: But it looks like power.

A: Yes, there are "elephants" who fight against "elephants" and also those who just go after points in modern sport-type judo. But there is also good judo according to Kano's principles.

Q: Did Kano participate in contests with the police?

A: I don't think so. There has not been any mention of it in the books about him. As far as we know, only his students took part. (See the Feature article in this issue.)

Q: At what point do you become a teacher in judo?

A: Overseas, there is no distinction. Sometimes this is determined only by the color of the belt. Sometimes a champion may become a teacher. But in some cases, though he may be a champion competitor, he may not be a good teacher.

In Japan, the Kodokan provides courses to train you to be a qualified teacher. Regrettably, most non-Japanese do not attend. The majority seem interested only in getting a "black belt."

Q: Has the inclusion of judo in the Olympics been detrimental to it?

A: First, on the whole, it has been a disaster. Second, nothing can be done about it.

Q: Have there ever been any grappling-only (i.e. matwork) contests?

A: Yes, in the Kansai area, before the war. If such matches took place in the Kanto area, they are not well documented or well known.

FEATURES

THE MEIJI PERIOD POLICE BUJUTSU COMPETITIONS: Judo verses Jujutsu

by
Laszlo Abel

Kano Jigoro (1860 - 1938) opened his first Kodokan dojo in July, 1883, at the Eishoji temple in Asakusa, Tokyo. In 1886, he moved to a dojo in Fujimicho located on the property of a friend (note 1). During its years in the Fujimicho dojo, Judo almost completely smothered the prevailing jujutsu traditions of that era. Perhaps the primary reason for this was judo's success in direct competitions with various jujutsu forms.

The Police Agency of the early Meiji period (1868 - 1912) decided to adopt jujutsu in January, 1883, as part of police self-defence training. During the following March, a large number of applications were received from various jujutsu traditions from all over Japan. Some of those selected were:

Yoshin Ryu Totsuka-ha	= Terushima Taro, Nishimura Sadasuke, and six other instructors
Sekiguchi Ryu	= Naka Danzo, Hisatomi Tetsutaro and one other instructor
Ryoi Shinto Ryu	= Nakamura Hansuke and Uehara Shogo
Kito Ryu	= Okuda Matsugoro
Takenouchi San-to Ryu	= Samura Masaaki
Takenouchi Ryu	= four instructors
Tenjin Shinyo Ryu	= three instructors
Shinkage Ryu	= one instructor
Shinmei Sakkatsu Ryu	= one instructor
Yagyū Shingan Ryu	= one instructor

Even though jujutsu proved useful to the police, the Mombusho (Ministry of Education) of that time thought it to be inadequate for educational purposes, and never made it a compulsory subject in schools. This fact, coupled with Kano's influence within Mombusho ranks, moved the 5th Chief of the National Police Agency to organize a series of competitions between Kodokan Judo and jujutsu to resolve whether Kano's innovations made judo superior to traditional systems. The first of these police bujutsu taikai (martial arts meets) was in honor of the opening of a new shrine commemorating the spirits of those policemen who had sacrificed their lives in the Satsuma (Seinan) Rebellion of 1877. Varying dates have been given for this tournament, but it is likely that it was held in 1886 (note 2). The vagueness of the dates and other particulars concerning these taikai give them an almost mythic character.

Among the most notable competitors for the Kodokan were:

Saigo Shiro,	Yokoyama Sakujiro,
Yamashita Yoshikazu,	Tomita Tsunejiro.

The most famous of the jujutsu competitors were:

Terushima Taro,	Nakamura Hansuke,
Enchi Kotaro.	

According to Koizumi Gunji, the final score was nine victories and one draw for the Kodokan. Like the dates of the event mentioned above, this figure is also subject to some variation depending on the sources used. That the Kodokan was an overwhelming victor is beyond dispute.

Saigo Shiro (February 4, 1866 - December 22, 1922) was born in Fukushima. His opponent, Terushima Taro, was one of the strongest exponents of Yoshin Ryu Totsuka-ha jujutsu. Their match was a great surprise to all the spectators. The fight went on for about 15 minutes before a sudden inward movement by Terushima opened his defences, enabling Saigo to throw him using a technique called "yama arashi (mountain storm)." This legendary movement is not a judo technique, but has been likened to judo's seoi-nage (shoulder throw) and tai-otoshi (body drop). Yama-arashi was a product of Saigo's gruelling years of training in unarmed fighting prior to his joining the Kodokan. Donn F. Draeger, in Modern Bujutsu and Budo, writes this of Saigo, who at the time still used his original family name of Shida:

In 1877, Saigo Tanomo Chikamasa sponsored Shida Shiro and took him to Aizu to teach him oshiki-uchi (the secret hand-to-hand fighting art of the Aizu han). After three years of arduous training, Shida moved to Tokyo to further his education. While studying at the Seijo Gakko, a training school for army personnel, Shida enrolled in the Inoue Dojo of the Tenjin Shinyo Ryu in 1881. Two years later, he caught the eye of Kano Jigoro, who was also a disciple of the Tenjin Shinyo Ryu. Kano was, at this time, struggling to build a reputation for his Kodokan. Shida's skill in hand-to-hand encounters convinced Kano that it would be a good idea to offer Shida an assistant instructorship at the Kodokan and Shida accepted.

Saigo's victory made him the most famous figure in judo history. He did not last long in the judo world, however. His loyalty was deeply divided between his old ko-ryu (traditional martial arts) teachers and Kano. This finally led to his resignation from the Kodokan and his departure from Tokyo. He never again practised either judo or oshiki-uchi, but instead devoted himself to kyudo, the Way of the Bow and Arrow.

Yokoyama Sakujiro (1864 - 1914) was born in Tokyo. His fight with Nakamura Hansuke of the Ryoji Shinto Ryu attracted the most attention and speculation of the tournament. The bout lasted an incredible 55 minutes before it was called a draw. The referee, Hisatomi Tetsutaro of the Sekiguchi Ryu had to pry each of their fingers apart to break the almost weld-like grip the two fighters had held for so long.

According to E.J. Harrison in his book, The Fighting Spirit of Japan

(note 3), Yokoyama started to train in **jujutsu** under a master of the Tenjin Yoshin Ryu at a dojo in the Nezu area of Tokyo (note 4). Harrison also describes the contests of the time as being extremely rough, and that injuries and even fatalities were not uncommon results.

Yamashita Yoshikazu (February 16, 1865 - October 26, 1935) became a student of Kano's at the age of 19. He was a native of Kanazawa, where in pre-Meiji days his family had held some position in the clan which involved martial instruction. His rise through the Kodokan ranks can only be described as meteoric. He gained his **shodan** after only three months practice, 2nd **dan** in June 1885, 3rd **dan** in September of 1885 and 4th **dan** in May 1886. In 1898, he became the first person to receive the rank of 6th **dan**. In the first tournament, he fought Yoshin Ryu Totsuka-ha advocate Enchi Kotaro. (Another record states that his opponent was Terushima Taro.) Yamashita was ranked 4th **dan** at this time, a fact which supports those who assert that this **taikai** was held in the latter half of 1886. Not many details are known about their fight other than that Yamashita threw Enchi with **seoi-nage**.

Tomita Tsunejiro, (February, 1865 - ?) was Kano's first student and the first, together with Saigo Shiro, to receive the rank of **shodan**. He came from Shizuoka. The name of his opponent in this tournament apparently went unrecorded.

Other participants in this **taikai** are also unknown. Surely some of the other **jujutsu** instructors who had been hired by the police took part. As for the Kodokan, those who remained with Kano during his move to the Fujimicho dojo could have also been involved. The most proficient of these were:

Arima Sumitomo	who authored of a book on judo,
Sato Noriyasu,	
Tobari Takizaburo	who later became a teacher of the Tenjin
	Shinyo Ryu after studying under Inoue Keitaro, and
Kinotsuki Soji.	

Other early, though not as expert, practitioners included:

Kawai Keijiro,	Munataka Itsuro,	Otsubo Katsukazu,
Oda Katsutaro,	Yoshimura Shinroku,	Honda Masujiro,
Yuasa Takejiro,	Tamura Katsukazu,	Kano Tokusaburo,
Hirose Takeo,	and	
Oshima Eisuke	who co-authored a book about judo in English	
	with Yokoyama Sakujiro.	

In another **taikai**, held during 1888, in which 14 or 15 persons participated, Yamashita faced Terushima, Sato Noriyasu took on Nishimura Sadasuke of the Yoshin Ryu Totsuka-ha, and Enchi Kotaro was pitted against Saigo. There were two or three draws, but the Kodokan was again the overall victor. Ten of the fights were against Yoshin Ryu Totsuka-ha advocates, indicative of a strong rivalry between the two factions. This style of **jujutsu** was headed by Totsuka Hikosuke (1813 - 1886), who had a dojo in Tokyo's Agata-cho district. He had over three thousand students from all over Japan. The rivalry between the two systems must have been all the more intense since Kano forbade his students from engaging in purely personal matches. Thus, these **taikai** were the only chance for the older **jujutsu** traditions to try their

strength against the upstart Kodokan.

We are fortunate to have available a few physical statistics of some of the main taikai contenders. They make interesting reading:

	height	weight	age
Nishimura	174 cm	91 kg	33 yrs old
Saigo	159	58	20
Terushima	171	83	27
Yokoyama	169	95	26

Both Tomita and Yamashita were 21 years old at the time of the first taikai and Kano himself was only 26. Thus, youth was surely on the side of the Kodokan.

The rules also favored the judo men. There seems to have been no time limit. The use of the striking and kicking techniques known as **ate-mi-waza** and joint locking techniques called **kansetsu-waza** were prohibited, thereby drastically limiting the **jujutsu** men. Clean throws indicated victory, and this, too, must have placed the Kodokan people at an advantage.

It should be noted, however, that prior to being recruited by Kano Jigoro, many of his men were already well-experienced in **jujutsu**. This point is of great importance because at the time of these confrontations, the techniques of judo were still in an embryonic stage of development (note 5). The Kodokan **nage-waza** (throwing techniques) originally comprised 42 **kata** called the **Go Kyo no waza** and were selected only in 1895. Later, in 1920, they were revised and eight of the original forms were replaced by six new forms, giving the present 40 standard **kata**. At the time of the competitions, the Kodokan relied almost entirely on **nage-waza**. This left the Kodokan practitioners very vulnerable to the **ne-waza** (ground work) of the various **jujutsu** traditions. This naturally stimulated the development of a Kodokan **katame-waza** (pinning techniques), including **osae-waza** (hold downs), **shime-waza** (strangle holds), and **kansetsu-waza** (joint locks). All this was accomplished, however, well after the last of the police-sponsored competitions between judo and **jujutsu**.

Atemi-waza, too, were held in high regard by many **jujutsu** styles and were quite well developed. It was not until 1907 that the Kodokan incorporated a total of 20 **kata** aimed at teaching such striking and kicking attacks to the vital points of the body.

Inquiries at the newly-built Kodokan, searching through old Meiji period newspapers and, where possible, police records have so far failed to uncover any further facts or documents related to these historically important judo-**jujutsu** matches. The dearth of clearer information leaves us with questions which hopefully will be answered in the future. Can these tournaments really be called Kodokan judo against **jujutsu**; or were they merely **jujutsu** against **jujutsu** matches in which Kano had been able to secure the help of stronger practitioners? And somewhat more curious, why didn't Kano personally take part in any of the many bouts?

NOTES:

1. The Kodokan moved several times before settling at its present site in Kasuga, Bunkyo-ku. From its original location at Eishoji Temple, it moved to Minami Jimbocho, Kanda; then to Kami Nibancho, Kojimachi; next to Fujimicho, also in Kojimachi; on to Shimo Tomizaka-cho, Koshikawa; from there to Sakashita-machi, Otsuka; and finally to the now-familiar location near Suidobashi. See the Canon of Judo by Mifune Kyuzo.
2. A common date is October 7, 1885. Oimatsu Shunichi, in Judo Hyakunen no Rekishi, places it in 1886 while Koizumi Gunji, in My Study of Judo, specifically states it was on June 10, 1886.
3. E. J. Harrison was the first foreigner to be awarded a 4th dan by the Kodokan.
4. According to Shibata Koichi, a present-day instructor of the Tenjin Shinyo Ryu, the dojo Harrison mentions was in fact the Tenjin Shinyo Ryu school of Inoue Keitaro. Inoue was an extremely strong practitioner who had studied directly under Iso Masatomo, the third generation headmaster of the ryu.
5. This outline of judo's technical development is from Judo: Hyakunen no Rekishi.

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WOMEN'S TRAINING AT THE KODOKAN

by
Elisabeth R. Micheli

It may be surprising to some that women's judo has existed for many years, considering that within Japanese society women are expected to fulfill a traditionally "feminine" role. However, women's judo is a continuation of a long tradition of women's participation in the martial arts that dates back to the times when the wives of samurai were expected to train with the naginata (halberd) and to defend themselves with a kaiken (dagger or knife).

When Kano Jigoro founded judo, he designed it to be a method of physical and moral education for women as well as men. Women's judo training techniques stress the practice of ukemi and kata, as well as a limited amount of safe randori (free style practice), strictly between women.

In her book, Born for the Mat: A Kodokan Kata Textbook for Women, Fukuda Keiko explains that women's technique differs from men's in that it doesn't involve so many tests of sheer strength. Because judo is the "gentle way," women are able to achieve great success using its techniques, and Fukuda sensei proudly reports that Professor Kano was known to say: "If you really want to know true judo, take a look at the methods of the Kodokan Joshi-bu (Kodokan Women's Section).

Fukuda Sensei also wrote that some Japanese parents do not want their daughters to participate in judo, as they might develop "rough" or "ungainly" manners. Some Japanese men find the thought of my participation in judo quite amusing, and indicate that they feel that it would be more proper for me to learn about Japanese traditions by studying something like cha-no-yu (the tea ceremony).

Within the Kodokan's ladies dojo itself, one is completely isolated from such chauvinism. The spacious and well-kept dojo is filled with enthusiastic young girls, female college students, and mature women ranging from white belt to 6th dan, all practicing various judo exercises. Several foreign women study at the Kodokan. The instructors are all women, except for one or two male teachers who sometimes do judo with the upper ranked women. There is no interaction between the women's section, and the men's or boy's sections.

In order to gain more of a perspective on women's judo in Japan and abroad, I spoke to one of my sempai (seniors), a British woman who has been practicing judo around the world for over thirty years. She said that, in the past, little respect or attention was paid to women's judo in Japan. Women traditionally practiced graceful judo, using beautiful technique. The male public has tended to place little value on judo as an activity for women. The fact that almost all the blackbelts in the ladies' dojo are single may support this; for them, marriage would necessarily involve retiring from judo. Outside of Japan, however, this British judoka feels that female judoka have been accepted and supported by their male counterparts. Few dojo are segregated by sex, and men and women often practice randori together.

The Second International Women's Judo Championships were held in Fukuoka late last fall. There, it was apparent that women have begun to use more aggressiveness and power, realizing these to be necessary ingredients for victory in competitive judo. Japan fielded a team of 28 women who have access to some of the finest judo facilities and instructors in the world. However, foreign teams captured most of the top medals. These results may indicate the lack of Japanese support for women's participation in the rigorous training required for success in competitive judo today.

As an American woman, I have enjoyed studying judo in Japan. The negative preconceptions I have experienced here toward my participation in judo are quite similar to the lack of respect I have received in the United States regarding my participation in other traditionally male-dominated sports. However, the public's attitude towards women's participation in these types of activities is beginning to improve all around the world. I feel attitudes about women's judo in Japan will improve as well, but like other women's issues here, change will occur at a slow and gradual pace.

PHOTO STORY: WOMEN IN JUDO



Ruth Gardner began judo before WWII by enrolling in a 3 month course sponsored by the Chicago Judo Club. Some 20 women started under instructor June Tegner but only a few completed the training. Ruth Gardner was one. She was convinced there was more to the art than the bruises so she joined the club and was coached by a Japanese *sensei* there. War took her to France where she convinced her officers to set up a judo class and even got a load of *tatami* mats from England despite the allied preparations for the invasion of Germany. Ten women, some G.I's and officers joined the class, but none seemed to notice that their "*sensei*" was third *kyu*. Returning to Chicago, she trained and received apparently the first *sho-dan* for a non-Japanese woman to be registered with the Kodokan after the war, causing some surprise. Ms. Gardner came to Japan with the military and began to train at the Kodokan Womens' Division and received a *nidan* in the late forties.

A Brief Biography of Kodokan Judo

by

Philip Relnick

It was through the determination and genius of a man by the name of Kano Jigoro (1860-1938), that Kodokan Judo was developed. He began to study jujutsu as a literature student of Kaisei Gakko (present Tokyo University), in 1877. It was at this time that he entered the Tenjin Shinyo Ryu and studied under 2 teachers. With the death of one of them in 1881, Kano, through introduction, became the disciple of a jujutsu master of the Kito Ryu. Kano, at this time, weighed only about 50 kilograms.

Kano graduated from Kaisei Gakko in 1881, and by January, 1882 had become a member of the faculty of Gakushuin (Peers' School). A month later, besides his new position, Kano also began to teach jujutsu as he interpreted it, in Eishoji Temple in Tokyo, and had by this time developed his own style of jujutsu, which he decided to call "judo." He decided against the name *jujutsu* for his style of training because he wanted to make a clear distinction between his style and the other *jujutsu* schools active at that time. The reasons for wanting such a distinction were two-fold.

First, the *jujutsu* schools in existence used dangerous techniques which sometimes caused serious injuries to students. Also, because of inadequate supervision of students and lack of discipline, it was not uncommon for stronger students to take advantage of newer and weaker students, or the public, in general. Kano did not allow these things to occur in his school.

The second reason for not using the word jujutsu was because of the public martial arts demonstrations which were being given at the time where entrance fees were charged. He was completely against these demonstrations.

Because his techniques were based on jujutsu, Kano did not use an entirely new name for his art. The word jujutsu is made up of two ideographs. The first one is "ju", meaning "pliable" or "yielding"; and the second one is "jutsu", meaning "art" or "technique." Kano decided to keep the first ideograph, "ju", but chose the ideograph "do," meaning "way" or "principle" for the second part of the word. He felt that jujutsu was limited to, and studied only as, a means of fighting, while judo was a system to promote the mental and moral, as well as the physical, capabilities of a person. While jujutsu was only practiced, Kano presented a theoretical explanation of judo principles and at the same time, an equal emphasis was given to actual practice.

Kano named his school Kodokan, which means, "school for studying the way," and according to him, in this instance, the true meaning of "way" is "the concept of life." Located in Tokyo, the Kodokan became the headquarters and sole technical and administrative authority for judo, nationwide.

The ideals on which Kano based his judo are Seiryoku Zenyo (The Principle of Maximum-Efficient Use of Mind and Body), and Jita Kyoei (The Principle of Perfection of One's Self and Mutual Welfare and Benefit).

According to Kano, the Principle of the Maximum-Efficient Use of Mind and Body "is the fundamental principle governing the techniques of judo, and jujutsu is nothing but an application of this all-pervading principle to the methods of attack and defense." By this, Kano meant that, "to use one's spiritual and physical energy effectively means to obtain maximum results thereof." Kano felt that the ordinary person does not live his life according to this basic principle, either because of a lack of activeness, or at the other extreme, because of a misuse of energy.

The second principle in which Kano based his judo on is related to the social order and harmony of society in daily life. According to Kano, "perfection of one's self" means that "the object of life is to become spiritually and physically well developed, and attain the highest possible satisfaction which today's culture is able to offer." By this, Kano did not mean that by being egocentric and doing whatever one pleases a person will be led to a state of self-perfection. This condition can only be obtained if there is a regard for others and if a person lives within the rules of society. By "mutual welfare and benefit", Kano meant, "to attain one's own welfare and benefit, together with the welfare and benefit of others and thereby attaining welfare and benefit for everyone." This condition can only be attained by a person through first gaining a state of perfection, both physically and spiritually.

Kano's aim in judo was to teach these two principles so that both the individual and the society as a whole would be able to achieve the highest social and technical advancement, develop strong and healthy

bodies, and learn to protect themselves from accidents or enemies. These principles were by no means limited to Japan. Kano felt that the entire world would benefit from judo and, therefore, introduced his art to the West.

In devising judo, Kano took what he saw as the best points from the various schools of **jujutsu** that he studied and discarded the rest. He left out techniques that he felt were too dangerous and toned down others, which he thought could be used, but might lead to injuries. Eventually, his new style of judo consisted mainly of throwing techniques (**nage-waza**), grappling techniques (**katame-waza**), and striking techniques (**atemi-waza**). (See table.)

In addition to reconstructing the old **jujutsu**, Kano developed a system of grading his students which had a strong effect on all existing and developing budo (martial ways) in the Meiji and Taisho eras. During the feudal period, the various **bugei ryuha** (martial traditions) used a **menkyo** (licence) system for ranking their students. This system consisted of from about three to five or more certificates, each indicating the level of proficiency of the student.

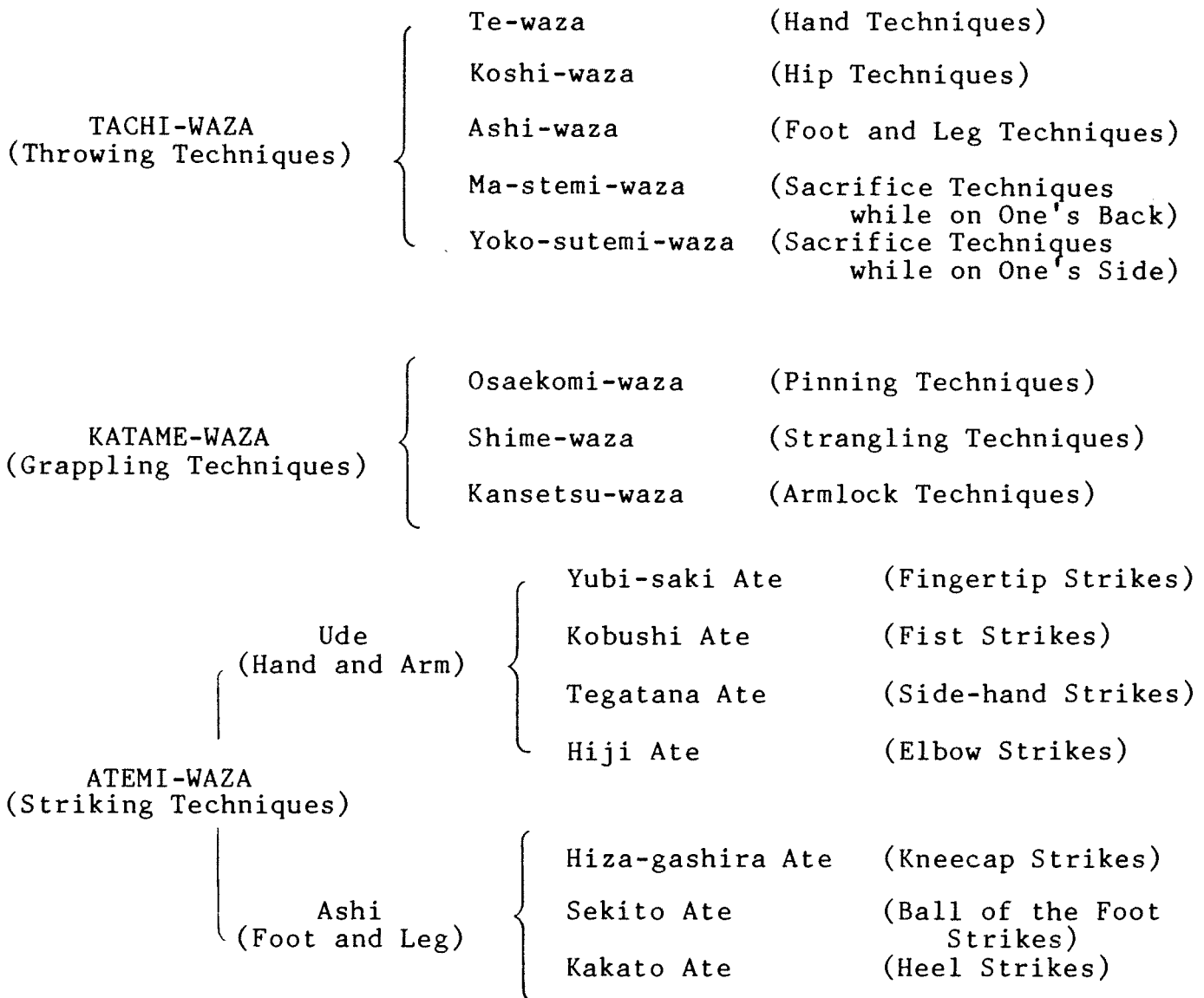
Instead of using the **menkyo** system, Kano's system was based on a **mudansha** (ungraded practitioner) and a **yudansha** (graded practitioner) system. It was composed of six **kyu** (beginner) stages for **mudansha**, starting from the sixth **kyu** and advancing to the first **kyu**. These are followed by ten **dan** (graded) stages for **yudansha** starting from the first **dan** to the tenth **dan**. According to T. Shidachi, in an article entitled "Ju-jitsu: The Ancient Art of Self-Defence by Sleight of Body" which was published in the Transactions and Proceedings of The Japan Society, London, I (pp. 8-9, London, 1892), the sixth **dan** was the last step in practical training. All higher grades were awarded, based on mental culture, which was the most difficult part of the whole system.

As early as 1883, Kano established a judo section at Gakushuin, in Tokyo, and experimented with judo as a subject of physical education in schools. The Ministry of Education's School of Physical Training, in the meantime, had been investigating various schools of **jujutsu** with the hopes of developing the art as a physical education subject. Through the efforts of Kano, the Ministry of Education recognized judo as a more "mature" form of **jujutsu**. In 1887, instruction was started at Tokyo University, Keio University, and the Naval Academy as an extra-curricular activity.

Within 25 years judo became a regular physical education course in middle schools and above, and had found itself a permanent place in Japan's educational system.

(The chart on the next page presents the standard classification of judo techniques as used by the Kodokan.)

CLASSIFICATION OF JUDO TECHNIQUES



SOURCE:

Daigoho, Toshio et al, eds.

Illustrated Kodokan Judo

Tokyo 1964

JUDO: A SELECTED BOOK REVIEW

by
Ellis Amdur

The Complete Kano Jiu-Jutsu

Hancock, H. Irving and Higashi, Katsukuma; Dover Press, New York 1961
(from the 1905 G. P. Putnum edition)

One of the first books in English on judo. This book give an accurate picture of typical Meiji "Jiu-jutsu." There is some question how direct the authors' connections were with Kano Jigoro and his leading assistants. According to an acquaintance who is a former member of the Tenjin Shinyo Ryu, many of the techniques are similar to those he practiced in that tradition. For a period of about three months I worked out with two Kodokan 3rd dans using the techniques as portrayed in this book. Out of 150, only about 15 or so were still effective, at least among the three of us. The others could be relatively easily countered or resisted. The book is very interesting from the perspective of a researcher, but it has little to offer to a modern judoka from a practical standpoint.

The Canon of Judo

Mifune, Kyuzo; trans. by K. Sugai, Seibundo-Shinkosha Pub. Co. Ltd.
Tokyo 1962

Mifune Kyuzo was one of judo's greatest teachers. His career spanned a period from judo's consolidation in the early 1900's to Geesink's victory in the Tokyo Olympics of 1964. His book gives detailed instruction on judo's complete technical curriculum including many of Mifune's innovations and techniques incorporated from traditional jujutsu schools. Although many of the latter seem inefficient or outmoded, modern practitioners occasionally return to one or another and, revising them, incorporate them into their battery of techniques. Okano Isao's book Vital Judo has some interesting examples of this sort of revival.

The photography of The Canon of Judo is adequate; however, much better photographic treatments of judo techniques have been published since this book appeared. The text is remarkable for an extremely eccentric English translation. I would note, however, that the original Japanese text has left some of my Japanese acquaintances scratching their heads. In spite of these deficiencies, The Canon of Judo is one of judo's classic works, and it still has much to offer the reader.

JUDO: Formal Techniques

Otaki, Tadao and Donn F. Draeger; Charles E. Tuttle Co., Tokyo, 1983

This book is simply wonderful; obviously a labor of love. Otaki Tadao was one of judo's finest competitors in his younger years, and is one of its finest teachers today. Donn Draeger was the West's most accomplished researcher of martial arts, and a brilliant judo practitioner. Their book attempts to revive the practice of kata

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(formal techniques) as essential to becoming a complete judoka. Although the extensive breakdown and explanation of the kata may leave many non-judoka cold, its discussion of the necessity for an interplay of kata practice and free style practice is exemplary. It counters both the modern iconoclast, who sees no need for formal or traditional practice, as well as the devotee of pure kata practice, whose mystic attachment to tradition leads him or her to feel that there is no use in freestyle practice, or even in an examination and thoughtful study of the techniques that have been handed down to them.

The text is concise and well-written and the photos are so clear and numerous that they are almost self-explanatory. It is the finest instruction manual of a martial art that I have ever read.