

HISTORICAL DEVELOPMENT OF JUDO

(A lecture presented by Syd Hoare 8th Dan to the European Judo Union Foundation Degree Course at Bath University July 2007)

It is said that history is often written by the victorious and in our case the victor was Kodokan judo which triumphed over jujitsu (although the jujitsu of the time was virtually defunct anyway). However in researching this article I have looked at a variety of sources including Japanese ju-jitsu, Kendo, Sumo and Japanese Budo and tried to present as balanced a picture as I could.

Judo is a complex art. It is:-

- (1) technically and tactically very complex
- (2) it takes a long time to get good at it.
- (3) it is physically and psychologically hard – (heart-rates at sustained 180+ beats per minute in randori) and bruising
- (4) it comes from a successful oriental culture (2nd largest economy in the world).
- (4) its principles and terminology are Oriental.
- (5) its roots go back many centuries.

The complexity of judo came home to me when I was teaching judo a couple of years ago and a female 1st Kyu asked me about technique. She was also a former member of Britain's successful Olympic rowing team. After we had talked about her technique for a bit she said, "You know, after six months in rowing I thought I knew everything there was to know yet here I am a year and a half into judo and I feel that I have only scratched the surface".

So as senior coaches we have a lot to learn and that is not a bad thing I think. We do a sport that is more than a sport and we should know and be able to talk about all aspects of it both in our dealings with judo people and those outside it such as the media and government officials who finance us. Also if you only know what is and not what was you cannot know what could be. Judo has changed over the years and will no doubt change more. It is not quite the fixed entity that many imagine it is.

Judo is 125 years old. It took 18 years to its first codification of the rules. It then took another 25 years to the first major rule change in 1925 when it restricted groundwork and then another 31 years to the first world championships in 1956. The early technical balance was heavily in favour of groundwork and now it has gone full circle and is heavily in favour of standing work. What will be next?

In its widest historical context Japan is an offshoot of the much older and more massive Chinese culture. During the last two thousand years or so Japan adopted the Chinese writing system, its systems of government, its Buddhism, Confucian and Taoist philosophies, its martial arts perhaps, its architecture and so on. Chinese influence has been huge. However by the direct sea route Japan is some three hundred miles distant from China and although the Korean peninsular is much closer the straights between Korea and Japan are about 115 miles across. The journey from China to Japan would have been months long and dangerous. (Compare the distance of the English channel which is only 21 miles from mainland Europe but which has acted as a very effective barrier even up to recent times). The absorption of Chinese

culture was very slow and at the same time Japan was sufficiently remote enough to develop into a quite distinct oriental culture of its own over this long period.

In most countries the introduction of the horse and metal technology especially firearms greatly changed the way men fought. It is recorded that the horse was introduced into Japan about 284 AD but no doubt there were earlier unrecorded instances of horses brought to Japan. The use of the horse for hunting and fighting quickly spread among the court, the aristocracy and the warrior groups. Up to the introduction of firearms by the Portuguese into Japan about 1543 the chief skills of the warrior were archery, riding and sword fighting. Archery and horse-riding (and the sword) combined and the great power of mounted archers is well illustrated in the mounted archers of the Mongol hordes whose empire spread as far as Europe.

After about 1543 when the use of Portuguese firearms quickly spread mounted archers (*kisha*) ceased to dominate the Japanese battle scene since a single bullet could bring down a horse. One can still see displays of mounted archery in Japan where it is called *Yabusame*. The combination of horsemanship and archery can also be seen in other activities such as *Kasakake* and *Inuomono*.

Unlike most of the other martial skills the gun could be quickly mastered and did not require great courage, stamina or strength. Thus guns came to be used by physically smaller warriors and foot-soldiers. Firearms and cannons also changed the way castles were built and more importantly from our judo point of view led to the lightening of armour that the warriors wore since the bullet could not be stopped. The emphasis was forced to switch to faster and more nimble movement on the battlefield.

A typical early Japanese battle formation had in the front line groups of standing archers and gunners. The archers could fire off many arrows quickly but the gunners were slow to reload and were often arranged in three lines. While one was firing the others was reloading. The effective range of the guns were about eighty metres. The next line of the army consisted of long spear men and the third line was short spearmen. As in Europe the weapons with the greatest reach were used first then down to medium reach and finally to hand to hand combat with or without bladed weapons long or short. As always it was left to the foot soldiers (the infantry) to do the final mopping up. There were however a certain amount of battles where the best man/men of one side would take on the best man/men of the other side.

The relative importance of the different types of fighting can be seen in the make-up of a 3000 strong army sent by Date Masamune to aid Tokugawa Ieyasu in 1600. 1200 men carried firearms, 850 carried spears, 420 were mounted probably carrying swords and 200 carried bows. These and other records show that by 1600 the most important weapons were firearms, followed by spears and next by bows. The archers were mainly used for sharp shooting/sniping. The sword came last although most warriors carried one or two swords in addition to their principle weapon whether on foot or mounted.

The introduction of the Portuguese musket in 1543 roughly coincided with the long series of wars that resulted in the unification of Japan under the Tokugawa clan in 1603. Once Tokugawa Ieyasu had won he introduced a rigid system of control of the warrior clans in a checker board system of friendly and unfriendly clans over the

whole country and he enforced a kind of hostage system known as *Sankinkotai* where the families of the feudal lords were regularly obliged to travel to and stay in the capital known as Edo (now Tokyo). This rigid control by the Tokugawa family lasted for over two hundred and fifty years and this largely peaceful period is called the Edo period. Now this readily trips off the tongue but just think how long a period of peace that actually represented. Foreigners were excluded (except for a few Chinese and Portugese in Deshima) and Japanese were not allowed to travel abroad without permission. If they did travel abroad they were executed on return.

During most of this time there were no internal or external conflicts to speak of except perhaps the Christian missionaries and the many master-less samurai known as Ronin in the early Edo period. Paradoxically it was during this long period of peace that the martial arts and other arts flourished in Japan.

As part of the social control by the Tokugawa military government (Bakufu) society was divided into four strict groups – farmers, artisans, merchants and the ruling elite warriors (*samurai*). Minute regulations were imposed on each group. However the samurai were allowed to carry two swords and enjoyed certain extra legal rights that the other classes did not. For example samurai had the right to cut down anybody of another class without any penalties. It is estimated that the population of Japan towards the end of the Edo period was about 33 million and of that number some 1,800,000 were samurai equalling roughly six percent of the total - quite a large non-productive army!

The samurai's status and functions varied quite a bit. The lower samurai were foot soldiers, guards or clerks but many of the upper ranked samurai were landed aristocrats and some were scholars and bureaucrats.

As part of their compulsory education the early Edo period samurai were required to train regularly in the main martial arts (*sword, horse, archery*) along with a literary education which was mostly Confucian based. *Bunburyodo* was the Samurai watchword. This means the dual way of the sword and culture. You can understand the meaning if you think of the English saying - the pen is mightier than the sword. The samurai were expected to be more than warriors.

As time went by the later Tokugawa military rulers changed the laws that regulated the warriors (Bukke Shohatto) and specified six particular martial arts known as the Rokugei. They were:- sword (kenjitsu), spear (sojitsu), horse (bajitsu), bow (kyujitsu), gun (hojitsu) & the hand to hand techniques of jujitsu. In addition they studied military theory and strategy. There were of course other martial arts but the above six were the main ones. There are few historical references to Jujitsu in the 17th century but the references increased from this period on which makes it likely that the Rokugei edict was brought in towards the end of the 17th century almost a century after peace broke out and certainly long after any survivors of the unification battles.

One difficulty of the long period of peace was that with no obvious external enemy in sight the authorities had to keep their own samurai active and ready for action against potential rebels but also give the potential rebels something to occupy themselves with. To this end they made training in the martial arts compulsory. However martial

skill on its own was not enough - they needed to maintain their warlike spirit (Shi-ki) as well which was quite a difficult balancing act – warlike but not rebellious.

Despite the existence of the gun the sword remained the premier martial art because of its warlike spirit fostering qualities and probably more time was spent on practising that than the others. However bearing in mind their administrative duties and the number of martial arts they had to train at one wonders just how much time they managed to spend on even one. There is not a lot of information on the day to day life of the Edo period samurai and their training regimes. (= a research topic). For example did the older samurai train, did they specialize or train equally at all six martial arts. How did they fit in their training with their jobs. How did that fit in with the hostage system. Where did jujitsu stand in the hierarchy of the martial arts. How did it combine with other martial arts and so on. One can make some educated guesses at these questions.

During the long Edo period peace a code of conduct for the samurai known as Budo or Bushido – the Way of the Warrior evolved from the military clan laws (*Buke shohatto*) which were the codes of conduct and moral laws for the warrior class as laid down by the Tokugawa Shoguns as part of their control measures. These started in the Kamakura period (1185 – 1333) and culminated in the Edo period where they formed a type of ideological support for the samurai class and the feudal control by the military government. In this ideology loyalty, sacrifice, faith, a sense of honour, etiquette, integrity, simplicity, thrift, warlike spirit and honour were stressed. Loyalty was much extolled but it has to be born in mind that this was a commodity in very short supply during the long centuries of civil war that preceded the Edo period. Zen Buddhism also played a part in the mental training of the warriors especially in the pre-Edo period when death was often the outcome of their profession. Zen was a sort of preparation for the possibility of death.

I have translated Ju-jitsu as hand to hand techniques rather than unarmed combat because many of the jujitsu schools employed short weapons such as 12” knives (*tanto*), and many of their defences were against such weapons. The techniques of jujitsu were striking techniques (kicks and punches known as *atemi-waza*, *ate-waza* or *atemi*) and throws, strangles, restraints, joint locks and binding the enemy once knocked down. Jujitsu was for last resort fighting and for fighting in confined or crowded quarters such as corridors or small rooms where swords were not that effective and for situations where the carrying of swords was forbidden such as in the presence of the Shogun or Emperor.

However these martial arts did not just spring into existence in the Edo period they all have quite long histories. Jujitsu is generally reckoned to have sprung from the earlier armoured grappling known as *yoroi-kumi-uchi* or *kumi-uchi* and the later *kogusoku* which was regarded as a kind of halfway house between sword-fighting and hand to hand combat. *Kumi-uchi* in turn sprang from *sumo* – then known as *Sumai*. (This word comes from the old Japanese verb *sumau* which means to struggle or compete). It is not the sumo we now see on the TV. Early *Sumai* included kicking and punching and throwing moves. (The main method of winning in modern sumo is pushing the other out of the ring but this only came into sumo about 1650).

Sumai, the native wrestling style of Japan, has a really ancient history and is mentioned in the ancient myths of Japan where it was first called *Chikara-kurabe* (trials of strength). As with many forms of wrestling elsewhere in the world *sumai* was practised as a form of exercise for battle and for use in battle simply because its throwing techniques and joint locks were useful in battle and because it was good for fitness and fostering courage. Such military training sumo in Japan was called *renbu-sumo*. Greek wrestling was similarly used. So the chain of development to judo was first *chikara-kurabe - sumo(sumai) – kumiuchi – kogusoku – jujitsu – judo*.

However this was not a linear progression where one superseded the other. Old arts tend to survive in Japan. *Chikara-kurabe/sumai/renbu sumo* was the oldest in origin and was probably used by the military clans for battle from early on but especially during the Kamakura period about the 13th century (when it was called *buke-sumo*). It then later developed on its own to the form we see now on TV. Sumai has various forms and functions (Imperial court and temple rituals etc). Sumo and jujitsu people tend to acknowledge the fact that judo developed from sumo/ujitsu but judo people tend not to acknowledge the sumo connection indicating a certain rivalry which I have first hand experience of.

Japan under the Tokugawa military rulers was divided into 281 Han or feudal domains. Each Han ran its own samurai school and dojo and they had their own teachers. The jujitsu teachers who came under the control of the Tokugawa secret police (*metsuke*) taught their own style of jujitsu in other words what they individually thought would be most useful in battle. By the end of the Edo period there were **179** recorded styles of jujitsu with a small number of styles employed in more than one Han. However it appears that there was quite a lot of replication with newer styles copying the techniques of older styles and even their secret scrolls (*densho*). A typical tactic was to use the same name of an established style but write it with different characters. It is estimated that about 80% of the Han taught an individual style of ju-jitsu which indicates that there were something like 140 different styles of jujitsu. Sword-fighting by the way had 745 styles and was the principle martial art.

The earliest ju-jitsu school is said to be the Takeuchi-ryu of about 1550 although it did not use the word ju-jitsu to describe itself. Around that time sword fighting and grappling were pretty well mixed up in action. The grappling was a natural extension of what you did when swords clashed and you were up close to the enemy. The Takeuchi school used the words *Kogusoku* and *Koshimawari* to describe what it did. The use of the word *koshimawari* is interesting since literally it means ‘hip-circling’ and perhaps describes throwing movements. As mentioned earlier *Kogusoku* was the midway point between sword-fighting and the later jujitsu. The Muto (swordless) techniques of the Shinkage fencing school are also believed to be kumi-uchi/kogusoku type techniques.

Early jujitsu styles were Kyu-shin-ryu, Araki-ryu, Sekiguchi-ryu, Fujiyama-ryu, Yoshioka-ryu, Koguri-ryu, Shinshin-ryu and so on. Many of the later styles sprang from these early ones. The names of these schools derive for the most part from the founder’s name or from ethical, religious or metaphysical ideas. Usually jujitsu stayed in the family with the instructor passing his job and style on to his son.

There is one little hiccup in this history and it occurs in the shape of a Chinese known as Chin Gen Pin (born 1587) who came to live in Japan where he died in 1671. He was a poet and potter of some repute but it is said that he taught Chinese boxing - Chuan-fa (Jap. Kempo) to three men Miura, Fukuno and Isogai who later founded their own ju-jitsu schools. (One of them – Fukuno - is the forerunner of the Kito-ryu which is one of the two jujitsu styles that Judo is based on). For quite some time it was believed that Chin Gen Pin was the founder of Japanese jujitsu but this is now disputed. For a start the dates do not tally. It seems much more likely that jujitsu evolved from the earlier *sumai*, *kumiuchi*, *kogusoku*. After all there must always have been a need for knowledge of what to do in close combat. Some knowledge of the older Chinese martial arts such as Chinna (jujitsu equivalent) and Shuwaijiao (judo/sumo equivalents) – (these are modern pronunciations; the ancient pronunciations are not known) – must have crept into Japan but there is no record of this apart from Chuan-Fa (kempo) and Shaolin-chuan (Hakuda).

It is not known exactly when the word ju-jitsu came to be used – it gradually appeared from about 1650 onwards which is quite late and may have been hastened by the compartmentalisation of the Rokubugei (six martial arts) training of the peacetime samurai. In other words it only began to take shape when the government began to think about samurai training and when it named jujitsu as an art to be practised.

As most of you know JU means ‘soft as opposed to hard’ (Giles Chinese-English dictionary definition) It also means yielding and flexible but not ‘gentle’ as in mild and courteous, and JITSU means techniques. The word JU has a very long and ancient Chinese history. In the classic Chinese I-Ching or Book of Changes there is a section which talks about opposites being contained within each other or being reflections of each other. Soft is hard, strong is weak and so on. As an example water is said to be soft and yet it can put out fire and wear away mighty rocks. A later Chinese classic of the 12th century BC - the Sanlun military classic (Jap.Sanryaku) - has a line which is the real origin of the martial word JU where it says **JU YOKU GO SEISURU** which means the yielding can overcome or defeat the hard. Example - snow on the willow branch which bends to shed its load rather than breaking. The word JU-JITSU or techniques of compliance/yielding gradually emerged.

According to Jigoro Kano there were other names for Jujitsu such as Tai-jitsu (literally Body Techniques), Yawara (from the character for ‘harmony’), Hobaku/shubaku (binding), Torite, Kempo, Hakuda (Shaolin) etc. Many of these names for ‘jujitsu’ reflect just one aspect of it such as *hobaku* which means ‘binding’. It is noteworthy that jujitsu is the only martial art that does not have a name that is purely descriptive as in KEN(sword)-JITSU or SO(spear)-JITSU. Ju-jitsu or judo is named after a principle rather than a weapon.

Since there were virtually no wars to fight during the long Edo period peace armour was rarely worn and in any case it was not much protection from the bullet but jujitsu carried on training mainly in its kata as if armoured grappling was the norm. (See the Koshiki no Kata of judo to get some idea of the *yoroi-kumi-uchi* type of technique that was practised in Kito-ryu jujitsu. Its movements are very simple and give the feeling of the cumbersome nature of wearing armour). During the Edo period Jujitsu gradually became more formal and divorced from the battlefield reality. For example it came to be practised in bare feet, in lighter kimono clothing and in a dojo (first on

boards then later on straw mats) which were hardly the same conditions that would be met in battle. However this training in perfect dojo conditions did lead to the development of more technique in some schools.

Jujitsu masters taught in secret in their own feudal domains and they often described the principles of their art in Shinto, Buddhist, Confucian or Taoist terms. The use of metaphysical, religious or ideological principles to describe the innermost secrets (*oku-gi*) of these arts was pretty common. However the first article of the Buke-Shohatto military code required the warriors to pursue the military arts and learning so perhaps these ideas were used as a way of dressing up their art to conform to the requirement. Apart from the teaching of the actual martial art (*bugei*) they were stressed in different ways depending on the orientation of the individual teacher. That is to say it depended on whether they were Strategists, Buddhists, Confucians, 'professional' martial artists or *Yojoka* (health-givers). Generally speaking the Confucians and Strategists used their martial arts for person and country building (*hitozukuri & kunizukuri*) while the professional martial artists (the specialist teachers) were more religious (Buddhist) in their exploration of the mind and the search for 'truth' (especially the Kenjitsu people). The 'health-givers' on the other hand tried to make their martial art double as a form of health-giving exercise.

As mentioned earlier Ju-jitsu embraced a number of techniques such as atemi, strangles, joint-locks, restraints, binding, throws and use of small weapons and were emphasized or combined in what the individual masters thought were the most effective way for combat. It is interesting to note that Kano wrote that there were not many throws in ju-jitsu which reinforces his stated view that Ju-jitsu was mainly atemi and groundwork (in some respects like modern cage fighting). It would seem likely that throws on armoured opponents and in battlefield conditions may not have been that easy to do by the armoured thrower and that the armour served as protection from the throw as well as from the blow.

Kano wrote that jujitsu training was mainly Kata (or a mix of Kata and Randori) and that the Randori when it was done was of four kinds (1) throwing according to the technical principles of the style (like *aikido*?) (2) Mostly throws but relying more on power than technique (brawling?) (3) Mainly strangles and arm wrenches and (4) Mainly restraint techniques. The criticisms that Kano made of the ju-jitsu Kata was that they were not much good for physical education, secondly they were often out of date ie. done in old fashioned long-sleeved kimonos and/or carrying two swords and thirdly they were not much use when an attack was not exactly as in the kata.

However jujitsu was reality checked in fights between schools, known as *taryu-jiai* and in a form of duelling known as *tsuji-nage* - crossroads throwing (or in the case of Kenjitsu *tsuji-kiri* – crossroads cutting). Here the samurai met at certain crossroads at night and took on anybody who fancied their chances. Also there were practices known as *dojo-arashi* (dojo storming), *dojo-yaburi* (dojo-smashing) and *dojo-mawari* (touring the dojos) where single masters would visit dojos, challenge them and take on anybody. It is said that if a visitor beat all the best men in a dojo they became his students but how that worked out in practice is not known. The masters of the schools had to be very good which in itself attracted students. So it seems that there may have been quite a lot of realistic practice of jujitsu which naturally was not fought under any rules. You either won or you lost often painfully and bloodily. Perhaps this fact

best defines Japanese jujitsu – it was not fought under any rules. Once rules are imposed it becomes like judo.

Very gradually in about the last half century of the Edo period the Tokugawa system crumbled then broke down. The merchants got richer and even began to train at samurai skills such as jujitsu and sword-fighting, the samurai got poorer and the Americans, British and Russians came knocking on the door from 1853 demanding to trade and threatening naval action with their warships. (The British actually bombarded Kagoshima). This was quite shocking to the supposedly war-like samurai but there was little that they could do about it.

In 1868 The military government was disbanded and Imperial rule was restored, the four class system was abolished, samurai could no longer carry swords or wear their distinctive top knot hair style and the country set out to open up to the rest of the world and modernize along the lines of the USA and Western Europe. Warships began to replace swords and bows.

By 1894 Japan had defeated the Chinese and by 1904 Japan was strong enough to beat the Russians in a naval war. In a very short space of time and with relatively little internal conflict Japan modernized itself this due in no small part to the educated samurai class and their slogan *Bunburyodo* - an amazing achievement. The national watchword of the time was *Fukoku Kyohei* meaning a wealthy country and a strong army. Note how such short slogans are used in Japan, from judo right up to national policy.

During these heady times a young man called Jigoro Kano was born in 1860 to a rich merchant family on his mothers side and to an ancient Shinto priestly family on his fathers side. The merchant side specialized in the brewing of Sake (the modern Kiku Masamune brand) and its transportation. The brewing of good Sake was important in itself but also very useful for the government in a time of war and expanding international trade was the marine transportation system that the Kano family created. Kano's father did not pursue the trading side of the family but took off to the big city where he made his fame and fortune working for both the Shogun (military ruler) and the new Imperial government. Jigoro Kano also expressed similar ambitions and took off to Edo/Tokyo after his mother died when he was ten, to go and live with his father in the capital.

Jigoro Kano was very bright and in 1877 aged 18 entered the newly created Imperial Tokyo University which was the premier academic institute in the country. At Tokyo university he studied politics and economics and the further subject of philosophy including ethics and aesthetics. He graduated well in 1881 and went on to lecture at the Gakushuin or Peers (Nobles) School in 1882 where he taught the children of the aristocrats of the land (and a future emperor). In modern language he had positioned himself at the heart of things and created contacts and a massive prestige that served him and judo for the rest of his life.

At the same time there was another side to him. At the age of 18 in the year he entered university he began studying jujitsu and in the year he became a lecturer at the Peers School aged 22 he set up his own school of jujitsu which he called Kodokan Judo. These two threads continued throughout his life namely education and judo.

Kano started ju-jitsu in 1877 because he wanted to learn to defend himself against bullying at school but he had some difficulty finding someone to teach him since few advertised their ju-jitsu as such but scraped by as ‘cultivators’ doing bone-setting, moxibustion & acupuncture. With the abolition of the samurai class, many samurai were thrown out of work and had to get by as best they could. Such was the modernization fervour of the time that few had time for the old ways - even sumo suffered until its Imperial patronage was reaffirmed in 1872 and 1881.

Kano studied jujitsu under two old masters but in a comparatively short space of time set up his own school in 1882 at the age of 22. He mainly drew on two jujitsu styles - the Kito School which specialized in throws (Ki=rising, To=falling) and the Tenjinshinyo school which specialized in atemi and groundwork. The Kito school as we have already seen went right back to Chin-gen Pin and his Chuan-Fa/Kempo of the 16th century but the Tenjinshinyo school was much newer (ca. 1860).

It is said that Kano quickly realized the potential that jujitsu had as a form of physical education although he may not have been the first to do so. After the breakdown of the Tokugawa military government and the return to imperial rule Japan very quickly adopted a new system of education which contained many features of the European and American education systems including their gymnastics type physical education. However this was soon felt to be boring and that the native sword-fighting (*gekken*) and *Ju-jitsu* afforded a better physical workout.

It is recorded that between about 1880-3 the Japanese Ministry of Education was quite active in this field and investigated both sword-fighting and ju-jitsu as a means of physical education. (Two of the investigating team were foreign medics of the Tokyo University medical department – Drs Baeltz and Schrieber). Dr. Baelz (1849-1931) was active in promoting both *gekken/kenjitsu* (Sakakibara style) and jujitsu (Totsuka-yoshin style). Baelz records that whilst he was lecturing in medicine at Tokyo Imperial University there was also a young student called Kano who was also actively promoting ju-jitsu as a sport/physical education. The Ministry investigation into *gekken* and *jujitsu* listed five benefits and nine disadvantages of doing jujitsu and kenjitsu. However it allowed jujitsu to carry on in the few middle schools where it was taught.

Also there was the parallel development of the modern Olympics. Baron Pierre de Coubertin, the founder of the modern Olympics, was born three years after Kano and died a year before him in 1937. The first modern Olympics was in Athens in 1896 but Coubertin had already expounded the importance of sport at the Paris Exposition of 1889. Kano travelled abroad to France and Paris in 1889 and became Japan’s first IOC representative in 1911. As you can see the dates were very close and contact was made between the two men.

In the first modern Olympics – Greco-Roman wrestling was included. It was believed by the French to be close to the wrestling of ancient Greece which had survived in southern France (from when France was part of the Roman empire) but in fact it was not – it was what the French thought was early Greco-roman wrestling.

It seems from later research that the early Greek wrestling was best of three throws and it had a groundwork form which included submission techniques but one

wonders if Kano did not have more than a passing interest in the rules of the “French wrestling” which was perhaps the only international model he could look to. Kano was also well versed in physical education as done abroad and was no doubt aware of the development of sport in the USA and Europe at that time. Whatever the influences on Kano he saw the potential for his judo as a form of physical education and competitive exercise (sport) and so he framed it. So how was the jump from Jujitsu to judo made?

In many respects Judo (along with Aikido and Karate) could be described as yet another form of jujitsu. The name Judo was not original as it had already been used by the Jikishin jujitsu school. Even the name of his school – the Kodokan – can be found in the name of the Takamatsu clan school. (Kano at one point discussed the naming of his school and said that if he had wanted to bias his art towards the martial arts (*bu*) he would have called it the Ko bu kan). However Kano was a college head-teacher whose college also ran Japan’s first PE course – and he emerged just at the time that Japan was being forced to modernize itself and look for ideas from abroad.

So Kano created his school and gave it three objectives or reasons for doing it. If you think about it what American or European sport lists the reasons why you should do it? However this was typically oriental and similar to the later Korean Taekwondo. It is when you look at the guiding objectives of Kodokan Judo that the differences between judo and jujitsu start to emerge.

Kano said that the *three* objectives of his Kodokan judo were combat (*shobuho*), moral education (*shushinbo* or *toku-iku*) and physical education (*tai-ikuho*). Most Japanese martial arts schools regarded their arts as combat *and* character building methods with many of them based on Confucian principles that aimed to improve the country and person (*Kunizukuri* =country building and *Hitozukuri* =people building). Buddhist and Taoist influences may also be seen in their codified technical and mental principles. By giving judo a physical education objective he thereby steered it away from jujitsu.

Note however that the Imperial Rescript on Education (Kyoiku Chokugo) of 1890 stressed Confucian moral and intellectual education and that decisively set the tone for the whole country till 1948. So stressing the same national values was probably the natural thing for Kano to do.

Since Kano wanted his judo to be good for the physique and health of the practitioner this logically led him to exclude many of the more dangerous techniques of ju-jitsu in his randori & contest rules. Having done that he discovered it could be done relatively safely and provide a good workout. Tai-ikuho (physical education) was probably the principle that most changed Kano’s jujitsu to Kodokan Judo. Other jujitsu schools and other martial arts had similar objectives but their moral component did not often go much further than stressing correct bowing etiquette. Kano on the other hand spelled out how the practice of his judo improved its practitioners morally and intellectually in their everyday lives.

In contrast to the other jujitsu schools Kano described his judo as a ‘ wide Path/Way (*dō*). He made his judo what we would perhaps call in English a ‘wide church’. *Do* is the Japanese pronunciation of the Chinese character Tao/dao (path/Way) as in Tao-

ism which is the indigenous religion of China. Consider the use of this word with the English expression 'Way of life' defined in the dictionary as - 'the principles or habits governing all one's actions'. Judo is clearly seen by many Japanese and others as a Way of informing and governing ones life. Kano specifically states under his *shushin-ho* (moral education) objective that the application of contest principles to everyday life is important for the judoka and for *Chi-iku* or intellectual training. Kano would give examples of this in his classes.

The 'life-giving' side of the martial arts (*Yojo-jitsu*), stems from ancient traditions. In the ancient Chinese martial arts there were training methods for making the body fit, healthy and strong known as *Lian Gong* (Jap. *Renko*). They were divided into Inner (*Chi-gung* - breathing) and Outer (muscles) methods. Collectively these methods were known in Japanese as *Yojo-jitsu* (life giving techniques). Of course it would have been natural to want to train a warrior to be fit and strong since he would become a better warrior but it went a bit wider than that since from ancient times among Chinese and Japanese martial artists it was regarded as a matter of common sense to study Chinese medicine (Jap. *Kanpo*) and if a student got ill or hurt in training or combat it would have been shameful for the teacher not to have been able to treat him. They would also of course have learned about the vital spots (*kyusho* or *tsubo*) useful in both *atemi*, acupuncture, moxibustion and *shiatsu*, bone-setting (*honetsugi*) and revival techniques (*kappo*). It was only a short step from these ideas to health and fitness generally. Kano as a Chinese scholar would have been aware of these. He certainly framed the objectives and rules of Judo for the cultivation (of the body) in its widest sense. Many of his later lectures were on hygiene, diet and work etc.

Under urging from the semi-governmental Butokukai which was an umbrella body for Japanese martial arts Kano created a set of competition rules for jujitsu in 1899. He prepared a draft for this and chaired the committee which presented them. In the following year he accepted them virtually unchanged as the competition and randori rules for his Kodokan judo. So similar are the two sets of rules that one must assume that the Kano view on this prevailed completely. Kano shortly after became a counsellor of the Butokukai. In so far as he was a highly educated educationalist he was the right person to turn to for such rules. Also he had impeccable connections.

In the new rules *Atemi* striking techniques were not allowed, throws had to be on to the back (not to any part of the body as in jujitsu), hold-downs had to be done on face-up opponents and joint-locks were restricted. Groundwork also gradually gave way to standing work because standing work was thought to be more difficult technically (and better for combat against multiple assailants) and this led to a big expansion in the number of throws. This much greater body of throwing techniques and their principles also served to distinguish Judo from ju-jitsu. Kano wrote that many jujitsu schools were often noted for only having one or two good throws. Kano actually specified the proportion of groundwork to standing work in the rules but a controversy arose because those with more of a jujitsu background wanted to do as much groundwork as they could. This emerged in the shape of the so-called *Kosen judo* but Kano stayed firm and gave his various reasons for favouring standing work (throws). This split between groundwork and standing work still survives today.

As already noted Kano wrote that there were few throws in ju-jitsu and this may well have been because they were not thought that effective on the battlefield against armoured opponents. They were important of course for bringing an opponent down to the ground and capturing, disabling or killing him with strangles, arm-locks or knives but on their own they were maybe not so decisive except perhaps in modern conditions on paved or concreted surfaces. So by concentrating on throws Kano may well have been moving unconsciously towards an upright but oriental Olympic wrestling style. Maybe this partly explains why the judo immobilization techniques were only done on face-up opponents whereas many jujitsu immobilization techniques were done on face-down opponents.

Kano and his students very quickly discovered that his rules permitted more or less injury-free free-fighting (randori) and probably this more than anything led to the massive expansion of judo in Japan and the rest of the world. He hit upon a form of rules that allowed ju-jitsu to be done relatively safely. These rules allowed the participants to train hard every day and in the process get very fit and strong – possibly a lot fitter and stronger than the jujitsu people and their kata training. It was really quite a work of genius. Kata rapidly gave way to Randori. Kano got the rules right – right from the start.

One of the hidden benefits of judo's oriental background is the importance that the Confucian Chinese and Japanese give to the classification and naming of things. If you look at Japanese judo books you see a lot of naming which we Westerners might regard as unnecessary such as the Designated Techniques of the Kodokan, Eight Directions of Kuzushi and the names for all the different parts of the judogi. However this classification has perpetuated the existence of the techniques and contributed to the unity of judo. Other combat forms might come and go but judo has not. If you look at Olympic wrestling you soon get a sense of confusion about the various moves with their different names. For example a Fall is the same as a Pin. So the importance the Kodokan places on its Kata, Gokyo or upon its *Shitei-waza* (designated techniques) has worked very well for the cohesion and continuance of judo despite the occasionally voiced complaint from Westerners that it is too conservative. Names are important and have to be changed very carefully.

By developing and promoting his judo as modernized, partly Westernised and sportified jujitsu he was able to build up a large base in Japan. Judo's development in its first forty years or so in Japan also coincided with the Sino Japanese war (1894-1895), the Russo-Japanese War (1904-5), the annexation of Korea (1910), the 1st world war and the occupation of Manchuria from 1931. It was a very warlike period and no doubt there was a large supply of Japanese wanting to learn how to defend themselves and their country.

Sumo also thrived in this atmosphere and it was said that there was hardly a village in Japan where sumo training could not be seen. Curiously this confirmed judo's roots in sumo a thousand or more years ago. It was good for combat both then and now.

From about the turn of the century Japanese jujitsu pioneers ventured abroad and created quite a name for themselves in public shows where they took on any boxer or wrestler who fancied his chances against them. Yukio Tani who teamed up with Gunji Koizumi to create the Budokwai in London in 1918 was one of them. Tani who was a

jujitsuka of the Fusen-ryu modestly described himself as “a third rate judoman (to which he later converted) but unrivalled at beating boxers and wrestlers”. His Fusen-ryu master Tanabe Mataemon caused the Kodokan masters many problems on the ground in matches he had with them. Jujitsu/judo developed in Europe and elsewhere but quite slowly perhaps because of the very difficult times during that inter world war period.

Possibly it was the combat experience of the West in the second world war against Japan that hastened judo’s introduction from 1945 onwards. The twenty year period 1945 – 1965 saw a huge expansion of judo outside Japan. After the London Budokwai turned over its 100 affiliated clubs to the newly founded BJA in 1954 it (the BJA) went on to grow to over 1000 clubs. It has been said that the two main influences on the development of judo outside Japan were Koizumi in London, and Kawaishi in Paris. The American Supreme Air Command (SAC) also put a lot of effort and money into judo and importing top Japanese instructors to the US.

It has to be said however that judo was the first of the oriental martial arts to spread abroad in any major way. Up to about 1965 judo was virtually the only oriental martial art around but from about this time Karate began to spread and this was followed by Bruce Lee and his Kung-fu and then a whole host of other martial arts.

During this period judo established its international organization, hosted its first world championships in 1956 and participated in the Olympic Games of 1964. In many ways this was the culmination of Kano’s dream. His Kodokan Judo became simply known as Judo all over the world and became the first Asian sport to enter the Olympics. He himself became the first Japanese (and Asian) International Olympic Committee representative in 1909.

From the period 1925 to date judo has slowly refined itself as a mainly throwing sport to the extent that groundwork has diminished quite considerably which has moved it away from its three objectives. The pendulum has swung too far towards standing work. It has also developed along similar lines to other modern sports especially under the influence of TV which is not necessarily a bad thing.

During the Edo period (1603-1868) jujitsu was one of six combat arts encouraged by the military government which laid down general guidelines including moral ones. Judo in contrast to most modern (Western) sports came with a stated set of objectives or reasons for doing it. In so far as it made healthy citizens of good character it was of use to the state and of course as a combat art it was useful for the military. Being Asian its principles were naturally drawn from Asian religions and philosophies such as Confucianism and Buddhism and in that it was part of a highly regulated society it too was carefully codified and highly regulated with such features as a belt ranking system and a deferential etiquette etc. The same features can be seen in the Olympic art of Taekwondo which came from Korea.

Kano was said to have been influenced by Western philosophers during his first excursion abroad to Europe in 1889 – Herbert Spencer has been mentioned but I have found no direct reference to this. Perhaps Kano’s diaries which he wrote in English may yield more information but these are held by the Kano family.

Until the sporting competitive side of judo emerged in the 1950s and 1960s most non-Japanese efforts were put into climbing the belt grading system and becoming a black belt or even higher. However once it had developed into a fully fledged sport and with the advent of television many put their efforts into becoming World, Olympic or national champions.

The Future of Judo

I am however meant to finish by saying something about the future of judo but prediction is quite a risky business with very few predicting accurately. We have I think three trends influencing Judo. Namely Conservatism, Sportification and Realism. Conservatism with a capital C seeks to keep judo as it is, namely in the form that Jigoro Kano devised and of course the arch-conservatives are the Japanese.

The Japanese, however, are hamstrung in this regard. Old and successful native systems (*iemoto*) cannot be changed except by their founders or their sons if they continue in the tradition which Kano's son did not. Sportification (I cannot think of another word) is what happens when judo adapts to the demands of television which is led by what its viewers want and copies what other successful TV sports do. This of course brings it into conflict with the Conservatives. Obviously a healthy balance has to be struck between the two and in so far as judo has changed slowly in the last few decades and not fragmented like other martial arts the balance is probably right.

However in my opinion Realism is more of an insidious and dangerous pressure. Judo is a combat sport which with its throwing, restraint and submission techniques makes it an effective combat method but we have to be very careful that we do not end up like Olympic wrestling which has as its primary aim to pin the opponent's shoulders to the mat or like Sumo which is mostly won by pushing the opponent out of a ring. Both methods of winning are in my opinion symbolic and meaningless from a combat point of view.

Currently K1 kick-boxing, mixed martial arts (MMA), and Cage fighting (UFC) are seen frequently on TV and people can see what the most effective combat arts are especially when one is pitted against another. I recently did TV commentaries on two very similar activities Taekwondo and Kick Boxing in the same week and thought to myself how can Olympic Taekwondo (or Karate for that matter) possibly compete against the full contact realism of professional kick-boxing.

I believe a combat sport must be seen as effective/useful in some way or other otherwise people will slowly stop doing it. I think this is already affecting judo and other martial arts such as karate which has declined somewhat. For example a top sumo man Akebono switched to K1 Kickboxing and got decisively beaten and inevitably people asked what use was sumo. Sumo is the roughest and toughest of the Japanese martial arts but its rules are not devised for finishing an opponent off. This is precisely the outcome that Judo must beware of.

In general I think it is important for judo to adhere equally to its three guiding objectives as formulated by Kano. In particular it should not deviate too far from its combat origins as Olympic wrestling and Sumo has done. We depend on people to come and join our clubs and for some of them to train hard as competitors. For them

to walk through the door they must feel that judo has something practical to offer. They need a reason to do it. Therefore we need more time allowed for submission groundwork and stress the full Ippon throw not the low score versions we often see in competition these days. If people see that judo has something to offer in that respect they will come in and do it otherwise it may go the symbolic way of Olympic wrestling and Sumo.

As a final observation today I can say that many in Olympic wrestling are also looking at format changes and are moving closer to judo (throws now score). The other day I noticed that the International Wrestling Federation (FILA) now includes Grappling (submission wrestling – locks and strangles), as of 2006, among its affiliated arts. Judo could have a strong competitor here I think. Judo is a combat form of jacket wrestling which does not work so well in summer against very lightly clad assailants. Perhaps judo needs to take a leaf from wrestling's book and develop its own form of 'jacket-less' judo and affiliate other jacket wrestling forms. A sumo-judo mix of techniques would be interesting. We must beware that judo does not slowly slide away from us. Judo has many competitors.

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