



The Kano Society Bulletin



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News

The Society was saddened to learn of the death on 1 November 2019 of David Barnard 7th dan. He was 87 years old. A stalwart of both The *Renshuden* and T.P. Leggett's Sunday class at The *Budokwai* in the 1960s, Dave is remembered as an energetic, larger than life character with a great sense of humour, who brought a positive presence to any occasion.



A Bronze medallist in the -80kg category at the 1963 (12th) European *Judo* Championships, Dave was a member of a golden generation of *judoka* that British *Judo* was so fortunate to have, first practising and then coaching, from the 1950s onwards. The Society's sincere condolences are extended to his family.

Contributions and Comments

"The Bulletin" forms the backbone of the Kano Society's activities. All contributions in the form of articles, photographs etc. are always welcome.

This edition was prepared Llyr Jones.

Diana Birch

Gonosen-no-Kata – A Personal Perspective By Martin Savage, edited and arranged by Llyr Jones



© David Finch

George Kerr throwing William 'Billy' Cusack with *Utsuri-goshi* during a performance of a *Gonosen-no-Kata* variant at the K2 Leisure Centre, Crawley, December 2005

Many *judoka* [*Judo* practitioners] in the United Kingdom (UK) and Western Europe will be familiar with the *Gonosen-no-Kata*, if only in name, as it has been part of the British *Judo* Association's (BJA) Technical *Dan* Grade syllabus [1] since its inception in January 2006 – see later. They may even be able to describe it as "the *kata* of counter throws" displaying at least a peripheral understanding of the exercise, however fewer *judoka* would I imagine have any deeper understanding than this.

At least in name *Gonosen-no-Kata* hints at something more complex than just a series of counter throws but often in practice this critically important concept is overlooked.

Mitsu-no-Sen

Gonosen is one of three combative strategies collectively known as *Mitsu-no-Sen* 三つの先 [The three Sen]. The other two being *Sen-no-Sen* and *Sen-Sen-no-Sen* all originating from *kenjutsu* [art of sword] and attributed to the Japanese swordsman, philosopher, strategist, writer and drifter Musashi Miyamoto (1584 - 1645).



Musashi Miyamoto wielding two bokken.
Woodblock print by Kunioshi Utagawa

The literal translation of *Sen* can be quite straightforward. It can mean “Ahead of”, “Before”, “In front of”, but it can also suggest “Taking the initiative”, “Foresight”, “Mental strategy”, “to precede one’s opponent in a decisive action”.

Sen-Sen-no-Sen

先々の先

Sen-Sen-no-Sen

Sen-Sen-no-Sen involves *Tori* [the taker] counter attacking *Uke* [the receiver] just as *Uke* has decided to attack and is physically on the verge of launching it but has not yet made any overt signal. *Uke* has mentally committed and to that extent he cannot pull out of it. The counterattack looks to an observer as if it is a pre-emptive strike because *Uke*’s attack has not manifested itself physically at this stage. This requires a high level of mental acuity from *Tori* to be able to recognise this moment from *Uke*’s pre-attack movements and body language as well as having some insight into *Uke*’s combative mindset.

Sen-no-Sen

先の先

Sen-no-Sen

Sen-no-Sen is a somewhat simpler strategy in that *Uke* has already begun to launch his attack and *Tori* is responding just as *Uke* begins to move. It relies probably less on psychology than *Sen-Sen-no-Sen* and more on fast reflexes from *Tori*.

Go-no-Sen

後の先

Go-no-Sen

Go-no-Sen is the most basic of the three and the most commonly used in *judo*. *Go-no-Sen* 後の先 is a concept of Japanese martial arts in which *Tori* retakes the initiative in combat after *Uke* has already started an actual attack which is well underway and not just a preparatory move or twitch. Once *Uke* starts to attack, *Tori* recovers the initiative and performs the counter technique.

While it is the most basic of the three *Sen*, in essence it is still more complex than *Tori* just waiting for an attack to come at him and then countering with an attack of his own. It is not just a counterattack, but it is more correct to say that it is a harmonisation with the movement of the attack in order to retake the initiative. The attack is contained or diverted, and the initiative seized back by *Tori*. This is also the principle behind most of the throws in *Nage-no-Kata* [Forms of Throwing] although in that case although initiative is recovered by *Tori*, *Uke*’s attack never gets beyond the *kumikata* [engagement positioning / grip] or *kuzushi* [balance-breaking] stage.

History

Gonosen-no-Kata is not and never has been a *Kodokan*-recognised *kata* and as such there is no universally accepted standard for its presentation. This causes many problems along with its uncertain provenance. It appeared for the first time in London in 1926 demonstrated by Keishichi Ishiguro (1897-1974) [2]. Some people say that this was nothing more than a series of counter attacks put together for the demonstration without any deeper underlying philosophy and it was later called a *kata* by British *judoka* with them simply copying the sequence shown by Ishiguro.

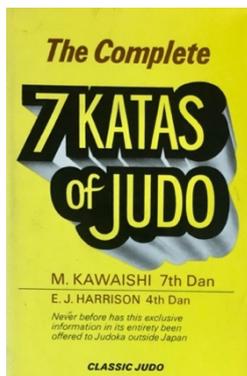


Keishichi Ishiguro, Paris, c. 1924
(© The Kodokan Judo Institute)

There is no definitive answer as to the origin of this *kata* although many people erroneously attribute its development to Mikinosuke Kawaishi (1899-1969). This error has come about due to the fact that Kawaishi was responsible for the promotion of this *kata* throughout Western Europe from the 1930s until the 1960s. He also authored “*The Complete 7 Katas of Judo*” [3] translated into English by the British journalist, author and *judoka* E.J. Harrison (1873-1961) in 1957, which contains a chapter on *Gonosen-no-Kata* and remains, still, the definitive reference text on the exercise.



Mikinosuke Kawaishi



“*The Complete 7 Katas of Judo*” due to Kawaishi

If one accepts that it is reasonable for *Gonosen-no-kata* to be thought of as a *kata*, then it can be classified as a *Randori-no-kata*¹ [Forms of Free Practice] because its practice supports the development of *randori* [free practice] skills. Indeed, Kawaishi himself is of the opinion that *Gonosen-no-kata* “*very happily complements the Randori-no-Kata*”. The

¹ *Randori-no-kata* is the collective title for the *Nage-no-Kata* [Forms of Throwing] and *Katame-no-Kata* [Forms of Grappling] as they illustrate the principles behind techniques used in *randori*.

techniques of the *Gonosen-no-Kata* as provided by Kawaishi are as follows:

- *O-soto-gari* c/b *O-soto-gari*
- *Hiza-guruma* c/b *Hiza-guruma*
- *O-uchi-gari* c/b *De-ashi-barai*
- *De-ashi-barai* c/b *De-ashi-barai*
- *Ko-soto-gake* c/b *Tai-otoshi*
- *Ko-uchi-gari* c/b *Sasae-tsurikomi-ashi*
- *Kubi-nage* c/b *Ushiro-goshi*
- *Koshi-guruma* c/b *Uki-goshi*
- *Hane-goshi* c/b *Sasae-tsurikomi-ashi*
- *Harai-goshi* c/b *Utsuri-goshi*
- *Uchi-mata* c/b *Sukui-nage*
- *Kata-seoi* c/b *Sumi-gaeshi*

c/b = countered by

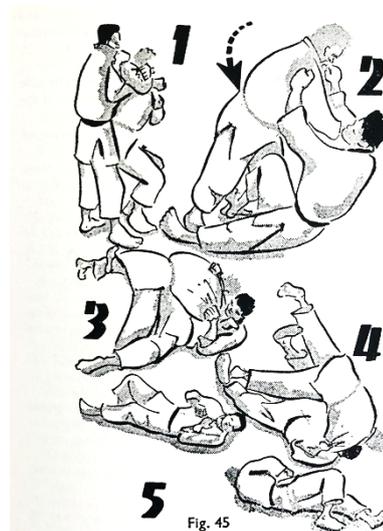


Fig. 45
Instructional diagrams for *Kata-seoinage* c/b *Sumi-gaeshi* from Kawaishi’s “*The Complete 7 Katas of Judo*”

Carl De Créé in his 2015 paper “*Three Orphaned Forms of Counter Techniques – Part 1: The Gonosen-no-Kata*” [2] produced the most comprehensive study on its possible origins but at the conclusion was forced to admit that the identity of its creator will in all likelihood remain lost to history. There are however good reasons for discounting Kawaishi as the creator. The most convincing being that he never claimed that he was the originator and in fact he credited “*Masters*” of Waseda University (a private university mainly located in Shinjuku, Tokyo) for its development without actually identifying them. It is also interesting that at the same time Kawaishi suggests that *Gonosen-no-kata* is practiced less in Japan than in Europe [3]:

“*In Japan it is studied and practiced only in some Schools and it is especially the Kata characteristic of one of the most celebrated universities, the Waseda University.*”

It has been created for about forty years by the Masters of this University and without doubt is practiced more in France and Europe than in Japan itself."

Also, some experts suggest that the *kata* was devised as early as 1910 in which case Kawaishi, at that time, was only 11 years old and if that were true, he could not really be considered the person who developed it. The details that are known to be correct is that Kawaishi did study Political Economics at Waseda from 1920 to 1924 and that techniques utilising *Go-no-Sen* were studied there. Whoever the originator was there is though no doubt that Kawaishi was the principal driving force behind the *kata*'s dissemination through Western Europe where it is still remains popular².

De Créé [2] states that despite much research he was unable to find any trace in any Japanese-language *judo* book of any exercise resembling or named *Gonosen-no-Kata*. Also, doing a Japanese language search on Google Japan does not produce a single return in text, pictures, or videos.

Although of course *kaeshi-waza* existed in an informal way at this time the lack of any mention of this *kata* certainly brings into question its existence before the *Nage-waza Ura-no-Kata* [Forms of Reverse Throwing Techniques] created by Kyuzo Mifune (1883-1965) [4].

The oldest source mentioning *Gonosen-no-kata* appears to be *The Budokwai's "Dojo Book"* recording a display which included the *kata* in 1926, although there is some doubt about whether this was really a *kata* as we accept the term today or just a collection of counters which *The Budokwai* named *Gonosen-no-Kata*. In that demonstration *Tori* was Keishichi Ishiguro and if the *kata* did not exist before this event then there is certainly a case for crediting him as being the originator. At this stage Kawaishi was touring the United States (US) and did not arrive in the UK until late 1931.

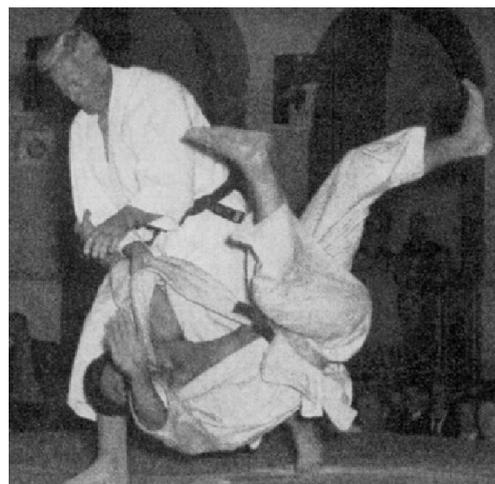
When Kawaishi arrived in the UK he became an apprentice instructor to Gunji Koizumi and certainly he met Ishiguro there and was photographed with him. The oldest document connecting Kawaishi with *Gonosen-no-Kata* is a brochure for the 1932 International between Oxford University and a German team. The *kata* is listed on the program with Kawaishi as *Tori* and Masutaro Otani (1898-1977) as *Uke*.

In 1932 possibly motivated by professional jealousy over grades and pedigree *The Budokwai* blacklisted Kawaishi due to an alleged violation of the Aliens Restriction Act. This was followed by a smear campaign against him and in October 1935 he moved to France. However, *Gonosen-no-Kata* remained a mainstay of public *judo* exhibitions in the UK long after Kawaishi's departure for pastures new. Those displays often featured the UK's most prominent *judoka* such as Trevor (TP) Leggett (1914-2000), Geof Gleeson (1927-1994) and George Kerr (born 1937) and resident Japanese *sensei* and *judoka* such as Saburo Matsushita (born 1935), Meiji Watanabe and Kisaburo Watanabe (1936-2019).

² The *Gonosen-no-kata* is especially popular in France, the Netherlands and Germany – all countries which would have had considerable exposure to Kawaishi in his formative years in Europe.



**"A form of expressing an aesthetic conception"
Gonosen-no-Kata at the Albert Hall
from a July 1951 article entitled
"The Judo Teacher" by Gunji Koizumi**



**Trevor (TP) Leggett throwing Geof Gleeson in a
performance of *Gonosen-no-Kata*, at the Winter Gardens,
Weston-Super-Mare, September 1956**

The original reference for the next photograph which shows a *Gonosen-no-Kata* demonstration during the 44th *Budokwai* Annual Display at the Royal Albert Hall, London on 21 October 1961 names *Uke* only as "Mr Watanabe".

It is important to point out that Kisaburo Watanabe, then a 5th *dan*, only arrived in the UK in mid 1962 (staying till 1967). Therefore, it was most probably Meiji Watanabe, a 4th *dan* from the London *Judokan*, who was performing the *kata* in the photograph³.

³ There has been much confusion and mix-ups over the years between the two "Watanabes", with not many people remembering Meiji.



Saburo Matsushita throwing Meiji Watanabe in a performance of *Gonosen-no-Kata* during the 44th *Budokwai* Annual Display at the Royal Albert Hall, London, October 1961

Unlike Kisaburo Watanabe, Meiji Watanabe went to the UK not for the purpose of teaching *judo*, but to receive training in tailoring. Meiji's father, Minoru Watanabe, ran the *Ichibankan* Tailor Co. Ltd. – a high class tailoring store in Tokyo.

Meiji Watanabe taught *judo* at The *Judokan* three times a week and also at Oxford University. He returned to Japan to assist his father in 1963.



Kisaburo Watanabe throwing George Kerr in a performance of *Gonosen-no-Kata* at the Kelvin Hall, Glasgow, September 1963

It is possible that the *kata* was named *Gonosen-no-kata* to distinguish it from two other seemingly similar exercises. One is the so called *Kaeshi-no-Kata* [Forms of Counters], also called *Kaeshi Kata* [5], today favoured by the British *Judo* Council (BJC) and which in all likelihood was never meant to be a *kata* at all but just a collection of counter techniques but got called a *kata* due to a linguistic misinterpretation. The second, of course, is the highly refined *Nage-waza Ura-no-Kata* devised by Kyuzo Mifune [4] which in the opinion of many people is the significantly superior of the three. However, it might also be that *Gonosen-no-Kata* was

given the name to emphasise it's *Go-no-Sen* [retaking the initiative] aspects rather than its counter throwing nature.

I think if one examines the *Go-no-Sen* or retaking the initiative aspect of the *kata* more closely it would be realised that the philosophy possibly lies there and not just in the counterattack. In a sense this makes the actual counter throws of secondary importance and the method of avoiding the original attack and regaining control is the crucial principle of the exercise which can be then applied in other situations. Indeed, if it were the retaking of the initiative which had been the intended core principle of this *kata* rather than the actual throws then this would give it much more educational credence, but is there any evidence to support this notion?

Technical Principles in *Gonosen-no-Kata*

I have taken the liberty of isolating possible principles which may be present in the *kata*, but I must stress that this is just speculation on my part and a totally subjective exercise.

Recall from earlier that *Gonosen-no-Kata* consists of 12 *nage-waza* [throwing techniques] with *kaeshi-waza*. The first six attacks by *Uke* are *ashi-waza* [foot and leg techniques], followed by five *koshi-waza* [hip techniques] and finally one *te-waza* [hand technique]. Again, in the technical analyses that follow "c/b" stands for "countered by".

O-soto-gari [Large outer reap] c/b O-soto-gari: This is an example of first containing the attack with a blocking action from the abdomen and then a redirection to effect the counter throw along *Uke*'s "weak line".

Hiza-guruma [Knee wheel] c/b Hiza-guruma: This is an example of an avoidance by stepping to the rear with the leg being attacked as stated by Kawaishi in his seminal book or, as is the norm now, to step over the attacking leg and into an advantageous position for the counter.

O-uchi-gari [Large inner reap] c/b De-ashi-barai [Forward foot sweep]: This illustrates how *Tori* blocks the attack with his abdomen and uses *Uke*'s rising centre-of-gravity and "lightness" as he drives into the attack to lift him. *Tori* turns to his left to break *Uke*'s balance and apply the counter. It's worthwhile noting that Kawaishi points out that the counter begins like *De-ashi-barai* and finishes more like *Okuri-ashi-barai* [Sliding foot sweep] with the sweep being carried out against *Uke*'s left heel, so both his legs are effectively swept.

De-ashi-barai c/b De-ashi-barai: This is an example of a very early avoidance using the leg removed from the line of the attack to effect a counter attack.

Ko-soto-gari [Small outer reap] c/b Tai-otoshi [Body drop]: This exemplifies putting weight on the limb being attacked to block the attack and then using it as a pivot leg to change direction for a counterattack as he amplifies *Uke*'s forward movement using his wrists.

Ko-uch-gari [Small inner reap] c/b Sasae-tsurikomi-ashi [Supporting-foot Lift-pull throw]: This illustrates how *Tori* uses the leg *Uke* is attacking to make his counter without resisting the motion and using *Uke*'s pushing action on his upper body to effect *kuzushi*. A good example of the use of

the principles of “*ju*” [softness and flexibility] and “*Seiryoku Zen’yo*” [Maximum Efficiency].

Kubi-nage [Neck throw] c/b Ushiro-goshi [Back hip throw]: This is an example of *Tori* blocking and lifting *Uke* by getting his hips and centre-of-gravity lower than *Uke*’s in *jigotai* [defensive posture].

Koshi-guruma [Hip wheel] c/b Uki-goshi [Floating hip throw]: This can show either how *Tori* can block *Uke*’s attack, when he reaches the end of his entry with his abdomen and then move in front of *Uke* breaking his balance, or, as is now more usual for *Tori* to “beat *Uke* to the punch” as it were by inserting his hips in front of *Uke*’s as *Uke* enters for his throw.

Hane-goshi [Hip spring] c/b Sasae-tsuri-komi-ashi: This shows how *Tori* can step over the attacking leg first with his right and then his left and breaks *Uke*’s balance to his *Uke*’s left front. Recently we have seen it illustrating how to take advantage of *Uke* being on one leg by stepping to the rear corner to unbalance him and attack his platform leg.

Harai-goshi [Hip sweep] c/b Utsuri-goshi [Hip transfer]: This is an example of *Tori* first blocking as in *Kubi-nage* by lowering and using his hips and using his knees to bounce *Uke* off him and lift him on his hip. Then using *tai-sabaki* [body movement] to get his hips in front of and under *Uke*.

Uchi-mata [Inner-thigh throw] c/b Sukui-nage [Scooping throw]: This illustrates lowering his body to catch *Uke*’s belt by passing his arm through *Uke*’s legs from the front as *Uke* attempts to straighten up as his throw fails.

Kata-seoi-nage [Shoulder back-carry throw] c/b Sumi-gaeshi [Corner throw]: This is an example of *Tori* using the momentum created by *Uke*’s entry to escape by jumping over his body and then taking advantage of *Uke*’s disequilibrium to the front by countering with a forward throw. This is a fitting finale to the *kata* as it’s requires a very skilful action from *Tori* to be able to time it correctly and not get thrown.

If it is to be a genuine *kata*, then like *Nage-no-Kata* the techniques should be representative and be applicable to other throws using the same principle of retaking the initiative which is in the original.

For example, if we look at the avoidance by moving the attacked leg and countering against *Uke*’s standing leg that can be seen in the counter to *Hiza-guruma*, this principle can be applied to a *Harai-goshi* attack by *Uke*. *Tori* moves the attacked leg over *Uke*’s sweeping leg bracing against the attack and then pivoting on this foot brings his other leg behind as a platform leg and counters with *O-uchi-gari* along *Uke*’s “weak line”.

Another application of a principle extracted from the *kata* could be for *Tori* to jump around a *Tai-otoshi* and counter with *Yoko-wakare* in a similar way to the *Sumi-gaeshi* counter to *Seoi-nage* at the end of the *kata*.

These are only two examples and it’s very much up to the individual to distil the principle from the technique in the *kata* which best suits his purpose. Even if the *Gonosen-no-*

Kata was not originally intended to be a *kata* and certainly there appears to be no overall coherence or pattern to it other than it contains six leg attacks, five hip attacks and one hand attack to be countered, each individual technique contains principles which are representative and applicable.

The utilisation of any *kata* to improve the quality of various aspects of judo practice is perhaps their highest ideal and *Gonosen-no-Kata* can be put to this use in several ways.

- (1) Most obviously it should be practised on the opposite side.
- (2) *Randori* using only one technique with total cooperation on both sides.
- (3) Repeat (2) for the remainder of the exercise.
- (4) *Randori* for the entire exercise in order with total cooperation.
- (5) *Randori* with *Uke* really attempting the original throw and *Tori* trying to apply the *kata* counter.
- (6) *Randori* with *Uke* attacking strongly and *Tori* using the same principle but with a different counter throw.

It was stated earlier that the *kata* had not been standardised and there have been several ways of presenting it. The *reigi* [etiquette] for example may be like that of *Nage-no-Kata* or *Ju-no-Kata*. It may involve *Uke* and *Tori* reversing ends, or not, after each technique. There may be a discernible break between each of the three sets, or it might just flow straight through. Some versions just contain the counter to the original throw, others start with completing the original throw then repeating it with counter while a third method is to show the original throw, followed by the original and counter in slow motion and finished off with the original and counter at normal speed.

The BJA and *Gonosen-no-Kata*

Introduced in January 2006, the BJA’s Technical *Dan* Grade system comprehensively assesses a candidate’s knowledge and understanding of *judo* as part of the promotion process. Recall that *Gonosen-no-kata* has been part of the Technical *Dan* Grade syllabus [1] from the onset and note now that the technical content of the exercise as specified in this syllabus was that presented by Kawaishi in his book [3].

In 2010 the then BJA *Kata* Working Party (KWP) recommended some alterations [6] to the standard exercise presented by Kawaishi. Two of those changes involved only a change in terminology, however three did feature the use of substitute *waza*. In the case where *waza* substitutions were proposed – one of the initial attacks was changed, along with two of the *kaeshi-waza*.

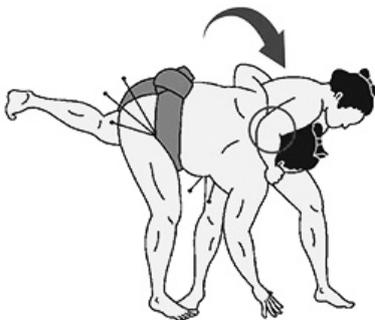
In the case of the terminology changes, the first and third *kaeshi-waza* were renamed as follows. The first counter was renamed from *O-soto-gari* to *O-soto-gaeshi* [Large outer reaping throw counter], and the third counter renamed from *De-ashi-barai* to *Tsubame-gaeshi* [Swallow counter]. These changes merely reflected the more recent name adopted by the *Kodokan* for those particular counter-techniques in their list of *Shinmeisho-no-Waza* [Newly Accepted Techniques].

The substituted initial attack features in the seventh technique of *Gonosen-no-kata* where *Kubi-nage* was replaced with *Tsuri-komi-goshi* [Lift-pull hip throw]. Of course, *Kubi-nage* itself is a non-Kodokan recognised technique and only really features in the Kawaishi system [7]. There is no obvious technical rationale for this change except perhaps that *Kubi-nage* is somewhat similar to *Koshi-guruma*. However, *Kubi-nage* is normally done with *Tori*'s legs wide in a *Tai-otoshi* like stance.

Contrary to popular opinion, and where a misunderstanding probably arose, *Kubi-nage* it is not a banned technique in *judo*. Most likely at some point Kawaishi's *Kubi-nage* was confused with a *Sumo* [Japanese wrestling – literally “striking one another”] neck crank throwing technique of the same name. Also, the change of attack technique proposed by the KWP did totally eliminate the risk of the inevitable confusion that could arise from two different *waza* having the same name.



Kubi-nage from Kawaishi's "My Method of Judo"



Kubi-nage as performed in Sumo Wrestling

For the two changes that involved substitute counter-techniques, *Nidan-kosoto-gari* [Double small outer reap] replaced *De-ashi-barai* as the third *kaeshi-waza*, and *Sukashi Tai-otoshi* [Body-drop slip] replaced *Sukui-nage* [Scooping throw] as the eleventh. In the context of modern *judo*, it can be argued that the substitute *kaeshi-waza* are more effective than the ones they replaced.

At the same time as the technical changes, the KWP also proposed that the *reigi* [etiquette] for *Gonosen-no-kata* be made identical to that found in *Nage-no-Kata*, and the *kata* itself presented as three sets of four techniques. The main benefit of this division into sets is to provide a short moment for both *Tori* and *Uke* to catch their breath and also tidy their *judogi* [*judo* training uniform].

It should be noted that none of the KWP proposed changes to *Gonosen-no-kata* were incorporated into the version of the exercise in the Technical *Dan* Grade syllabus. The syllabus' requirement remained faithful to Kawaishi.



HANE-GOSHI countered by SASAE-TSURI-KOMI-ASHI

Instructional photos for *Hane-goshi* c/b *Sasae-tsuri-komi-ashi* from the BJA's "Technical Grading Syllabus – A Photographic Guide"

Gonosen-no-kata was reintroduced into the 2019 British Open *Kata* Championships with all the 2010 BJA *Kata* Working Party changes in place, with the exception that *Uchi-matai-sukashi* [Inner-thigh throw slip-slip] was used to counter *Uchi-mata* and not *Sukashi Tai-otoshi*. This is not so significant as both are *te-waza*, and it is the hands that are important in *sukashi*, and not the action or placement of *Tori*'s feet and legs. In a similar timeframe, it was made possible to obtain a BJA *Kata* Certificate in this very same version of *Gonosen-no-kata*.

Today, one element of the BJA's thinking around *Gonosen-no-kata* is to use it as a “bridge” to introduce “non-*kata judoka*” to *kata*. This requires establishing a common and consistent set of technical standards which support the “marketing” of the exercise as a *kata* of modern, contest-relevant *judo* moves. It also requires accepting that it is not essential to pass *Gonosen-no-kata* on in its original form. Maybe this latter point does not represent a major problem, however for clarity it might be desirable to clearly rebrand the adapted exercise as “BJA *Gonosen-no-Kata*”?

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A Quote from Kano: “Education is the Foundation of All Achievement”



Jigoro Kano was aware of many of the ills that afflicted society during his lifetime 1860-1938. It is clear that he wished to help the young achieve in life and so improve not only their own characters through *judo* and education but also help rid society of poverty, disease, ignorance and such like. Some of those problems are not as acute as they once were, nevertheless, we have others to contend with in today's world such as pollution, climate change, nuclear proliferation, racial intolerance and so forth. Kano often used *judo* as the medium to help spread his messages worldwide.

Let us ensure that Kano's *judo* remains a force for good in the world.

(*Judo & Life*, Brian N. Watson, Trafford, 2019)

Words from Kano: “The Contribution of Judo to Education”



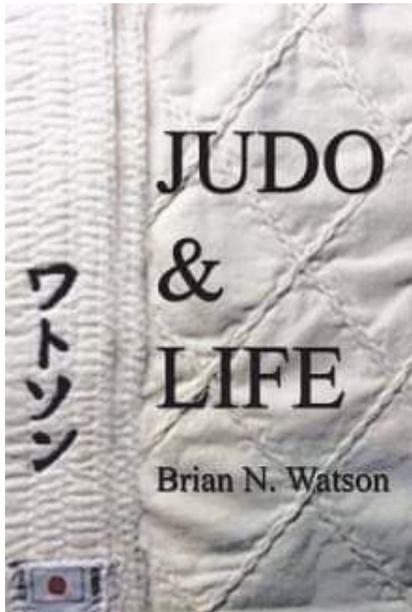
“In my young days I studied this art with three eminent masters of the time. The great benefit I derived from the study of it led me to make up my mind to go on with the subject more seriously, and in 1882 I started a school of my own and called it Kodokan. Kodokan literally means “a school for studying the way”, the meaning of “the way” being the concept of life itself. I named the subject I teach Judo instead of Jujutsu. In the first place I will explain to you the meaning of these words. Ju means “gentle” or “to give way”, Jutsu, an “art” or “practice”, and do, “way” or “principle” so that Jujutsu means an art or practice of gentleness or of first giving way in order ultimately to gain the victory; while Judo means the way or principle of the same”.

A Point to Ponder

“Active judo strengthens one's physique, book-learning strengthens one's mind. Both are important.”

Brian N. Watson
November 29, 2019

“JUDO & LIFE”
by Brian N. Watson



This much recommended new book by Brian Watson and produced by Trafford Publishing, contains 48 reflective essays. Specifically, the compositions are on i) Jigoro Kano's principles of *judo*, ii) personal experiences, iii) life's challenges, and iv) matters of societal concern in contemporary Japanese and Western culture.

The Richard Bowen Collection



In 1949, Richard Bowen began judo training in London at the Budokwai, of which he became Vice-President. He lived in Japan for four years to deepen his studies. A former British International, he fought in the first ever World *Judo* Championships in Japan in 1956. He was the author of more than eighty articles. Richard Bowen built up an extensive judo Library in the course of research for his articles and books, and he kindly donated it to the University of Bath Library. Items in the collection are for reference use only (not available for loan). Items can be viewed between 9am-5pm.



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