



The Bulletin

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The Kano Society

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The Bulletin - Editor's comment

In Bulletin number 6 I challenged readers to comment on the article by Graham Noble on Yukio Tani. Over a year later John Cornish has replied and taken a stance against the use of the word 'showman'. I hope that this will serve as an impetus for more comments and controversies. I must admit to being a bit surprised that there were not more comments regarding the more extreme statements in the article such as "the art was described as farcical, and the demonstrators knockabout comedians." I'm sure that there must be many more items in the Bulletins which raise controversies and emotions—lets hear them! We do need to keep the bulletins alive so that they are not just reports on past glories.

News - The Society has held a successful Kata course and will be having another Kagami Biraki film show in January 2004. Please look at the web site for details of future events—there will be further film shows, kata courses and other events.

Regards to all Diana Birch

A Matter of Life and Death—John Cornish

A MATTER OF LIFE AND DEATH, NOT SHOWMANSHIP

The first article in the Bulletin number 6, was on Yukio Tani. The heading was "Traditional Judo or Showmanship?". The heading is, in my opinion, in bad taste. It's the sort of thing that someone unthinkingly says about someone else's religion. I was offended, and thought if this was said about someone in modern times there would be a case for libel. In another period, instead of a modern trial for libel, we could have had a Trial by Battle, or in a nearer time in history, a duel in Hyde Park.

To me showmanship means actors, (it seems they don't talk about actresses now) anyway they all want to be called "Stars". These actors rely on total illusion and look for their Heaven to Hollywood with it's "paper moon over a cardboard sea". And can there be showmanship without pop groups, plastic surgery, drugs, scandals used to enhance ratings, big fat fees, etc.

Talking about fat fees, I have never heard how much Yukio Tani and the other Japanese got, but I bet it was nothing like stars get. There may have been money made, but did the lions share go to the organisers or to the Japanese?.

What ever I think about showbiz folk and their life style, can their training and skill compared to that of Tani? I can't believe what Tani did was basically anything but a



John Cornish teaching the Kata class

true demonstration of skill and spirit. I am sure we only know a little about the techniques Tani knew, and even less about the spirit that had to go with the techniques. This spirit of the Martial Arts, not only about the Bu-gei but the Bu-shi-do is real esoteric, so outsiders can't know. As an outsider I am willing to be told there are esoteric things in Show-business that I can't know and wait to be told by someone that does know.

I believe this because of the strict training system people like Tani took part in. Their acceptance of harsh training and discipline imposed by the Master and the school. The acceptance of a duty towards the Master and the Group, to say nothing of that to the Country and the Emperor.

Donn Draeger tells us how hard a time Prof. Kano had when he was learning Ju-jutsu. It seems he had so many bruises and so had to use so much liniment, when he was on the way to the Do-jo, he could be smelt before he could be seen.

There are some films, where a young lad, or girl, after only a couple of lessons wins contest against the reigning champion, I hope nobody is fooled by this kind of rubbish. The individual is modified into a Martial Artist only after an arduous and long period, and I am sure this was reflected in their outlook.

I have never been a Monk, but I think they must have the same acceptance, as the Martial Artist, through training, of attitudes that change them and can never really be lost. Shall we compare Monks also to Showmen?

It is fairer to compare the Martial Artist to the Monk, than showmen, as there is an historical event where the Monks of Sho-rin-ji temple were trained in Martial Arts. This event has become oversimplified to become the source of all Eastern Martial Arts.

To cover every detail of the training of the Monk or the Martial Artist would take a book or two, maybe we could talk a little about Ju-jutsu training that the Japanese went through in another article, and while we are about it touch on Martial Arts in general as well. Maybe someone could try to convince me that the training of actors is more arduous, than that for a Martial Artist. Let me here stick to the Showmanship subject.

A Martial Artist that takes up acting, can be said to have sold his soul, as the business will not allow the pure and unadorned Art to be shown, and they become no better than any other Actor. An actor may play the part of a martial artist or a fighter and if they have had dance-training can, seemingly, emulate what the martial artist can do. Actors have their stand-in-stunt-men if there is the slightest chance of discomfort let alone danger, and "special-effects" can handle any shortcoming. If anyone thinks what they see on film, or stage, is in any way connected to any kind of real fighting or Martial Arts they must be at least unthinking. There are schools that teach this "stage combat".

What did people at the time of Tani think? It would be nice to have the space to take a long look at the background both here and in Japan, around the period talked about, and try to see things through their eyes. For example the older people in England would have seen public hangings, there were "players and gentlemen" in sport. Clubs would be closed, by price and rules, to keep out the hoi

(Continued on page 2)



A Matter of Life and Death (continued)

polloi. In Japan they were not long out of the feudal period and the Martial Arts teachers would have been "Samurai" (see Koizumi's book), and would not accept any old Tom, Dick or Harry. Even with the accepted students there would be some techniques kept secret from the whole only to be passed on to certain students. Just as the military today, keep their secrets. Taking these things into account did the people then have differing values and outlook to us? There are books we can look at. In "The text book of Ju-Jutsu", by Uyenishi, he mentions the Budokwai. He talks about the displays they were giving, and says "the idea of which (the displays) has been to educate the public as to the true nature of Judo, not to provide the Western sports "fan" with entertainment". So the Budokwai of those days didn't go in for showmanship. In the same book Percy Longhurst in his "word portrait of Uyenishi" says the English wrestlers and athletes called Uyenishi's art "Japanese wrestling". The Japanese, Longhurst said, term it a "war exercise" the art of self defence. He goes on to say the Japanese are utilitarians, and when Ju-jutsu was developed they had no conception of it as a sport, an athletic recreation. It was, and to them is, a serious exercise for a serious purpose. He goes on to say about Uyenishi "there was none of the theatrical element, the playing to the gallery, the attempt to "make a fool" of his opponent. I imagine it never entered his mind that he was providing the spectators with an entertainment" I think we should give Yukio Tani, and the other Japanese at the time the courtesy of saying that they were in no way showmen, but very serious followers of their art. It would be no exaggeration to say that they followed their art religiously, even in a literal sense. I have met many Japanese, and some Westerners, in Martial Arts that today have this approach to their art, and I hope that members of the Kano Society have this same fervour over Judo.

How about the other part of the heading "Traditional Judo"?

Even when I started Judo, which was much later than the time of Tani, many books made no difference between Judo and Ju-jutsu. Some books used the spelling "Ju-jitsu" or even "Jiu-jitsu". The spelling, in what is called Romanji, of Japanese words is interesting to the academically inclined, but can't be gone into here. What was taught by some instructors, while interesting, I would not now call Judo. The thing is the books were for the West-

erner who more that likely knew only one of the names and would not know the difference between them anyway. The Japanese, reading the characters, would see there were differences. I have never read anything saying that the Japanese on the halls in those days claimed they were doing Judo and not Ju-jutsu.

There are differences between Judo and Ju-jutsu, which we could also discuss some other time. Judo like Aikido did come from Ju-jutsu but when there is a change can we say they are still the same? I'll use a religious example again, I could use as an example Hinduism and Buddhism, but I'll stick to religions of the West. Christianity came from Judaism, Christ after all was a Jew, but who would dare say Christianity and Judaism were the same? The Christians and the Jews both would be angry.

Like these religions the two arts of Ju-jutsu and Judo, have grown apart even more than they were to begin with. If we were to say Judaism was or is traditional Christianity would everybody be happy?.

We are given a date when Professor Jigoro Kano set up his Kodokan Judo in Japan (1882). In England it was much later. Gunji Koizumi says the London Budokwai was set up in 1918 for Ju-Jutsu, Kenjutsu (please note not Kendo, that is another discussion!) and other Martial Arts of Japan. He says on Kano's visit, in 1920, he and Mr. Tani joined the Kodokan. So they at least became Judoka then. The first Judo instructor at the Budokwai came with Pro. Kano and was Mr Hikoichi Aida, so Koizumi says.

In the body of the Yukio Tani article it said "One should not commit the error of considering the ancient Ju-jutsu as being inferior to modern Judo".

I expect that the term "modern Judo" was a misprint in the "Kano Bulletin", so I'll ignore the word modern and take it that what was meant was (real) Judo.

As with the religions mentioned

"... the idea of displays was to educate the public as to the true nature of Judo, not to provide Western sports fans with entertainment".

above, the followers of the arts of Judo and Ju-Jutsu each must think their art, for whatever reason, is better for them than the other. Do not the founders and members of the Kano Society think the Judo they want brought back is superior to "Modern Judo"? Maybe there should be regular articles, in the Bulletin, telling what is wrong with Modern Judo" and the kind of Judo needed. In the Martial Arts it is said the mountain does not criticise the river because it is so low, and the river does not criticise the mountain because it cannot move. This does not mean those in one Martial Art don't like their Art better than other Arts, if one is not fully committed the Art cannot be mastered.

In Japan today, there are groups that continue with, more or less, all the Traditional Martial Arts, and they claim that these Arts are carried out in as near as possible the same way they were in the past.

Martial Arts were banned for a short time, in Japan, after the Second World war, because they were thought to be part of the reason for Japan's aggression. The Arts did not go out of business, and very little of their methods changed. Later in the Martial Arts displays I took part in, while I was in Japan, one could see that attitudes were still war-like.

One way to backtrack to find what the old attitude must have been, is by the many stories, still handed on, that are used to illustrate how the training should be carried out and also tell the ultimate aims of the Martial Arts. Is this another subject for more articles?

Unlike in Judo, where we have the founder's Dojo as the fountain of knowledge, Ju-jutsu has many schools and no one headquarters that can speak for Ju-jutsu as a whole. We should therefore talk about the schools (Ryu) of Ju-jutsu of Yukio Tani and the others, but I for one don't know what they were, and can only talk about Ju-jutsu in general. We have books on techniques but the more important spirit and training methods is not covered in them, not even in the secret writings of the schools (Den-sho).

I was waiting, and hoping that someone in the Kano Society, more eloquent than I, that support the Aims of the Society, would have written to point out the error of one part or the other of the heading of the article. Now I have kicked off maybe others can have a go.

Making Way - Part Four

Kevin Gray Carr

As the Olympic competition is purely *randori*, it tends to promote tournament competitions (*shiai*) to the detriment of the traditional philosophy and techniques of the art. Gone are the days of Kyūzō Mifine: In a Judo match, participants win by fair play and sway the minds of those who witness the match... Judo principle implies the actual idea of mutual prosperity.

For better or for worse, *judo* has been profoundly changed by its inclusion in mainstream modern sports. Kano's philosophy, which was so essential to his conception of *judo*, is now relegated to a position where the average *judo* player looks bemusedly on any talk of the "Way of softness." Because *judo* is a sport, *shiai* has become its *raison d'être*. As Brousse comments, "Tradition has retreated in the face of modernity." By and large, then, it is clear that *shiai* has replaced spirit. Along with its modernization at the hands of Westerners and Western-minded Japanese, *judo* has been subsumed more and more into an Anglo American conception of modern sport. As Goodger and Goodger (1977) tell us: Dr. Kano's ideas about Judo... clearly reveal a very "civilized" view of a fighting system. His underlying social and educational philosophy, which appears to have been very much accepted not only within the Judo movement but also in much wider educational circles, is modern and, in many ways, typically Western.

While their assertion that *judo* philosophy is now fairly widely accepted seems somewhat suspect, these researches make an important point. From the start, *judo* was a modernized and, in many ways, Westernized version of the native Japanese *jujutsu*. As *judo* was forced into the mold of Olympic sport, it was subsumed even further into a specifically Western conception of modern athletics. The charges that the Olympic movement and modern sports are a type of "cultural imperialism" in the realm of ideas seems to have some validity here. That is, whereas most traditional games and sports are pushed to the fringes of society, *judo* simply made itself part of the center, yet lost a lot of its cultural distinctiveness. While Japanese language and culture is still an important part of its study around the world, *judo* is becoming more and more a simple variant of wrestling.

After the Second World War, *judo*

Making Way (cont)

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was the most rapidly growing sport in the world. This explosive growth was accompanied by increasing rationalization and codification of the rules and forms of competition, an increasing international orientation, and increasing organizational scale and complexity. Since the 1960s, the rule books (which did not exist in any form when Kanō first founded the Kodōkan) have been continually modified to appeal to spectators. As *judo* is generally not conducive to spectatorship because it is so technical, quick, and subtle, additions such as the multiple levels of points and penalties, and the “noncombativity” penalty (which is given to any contestant who is not visibly aggressive) have substantially diminished the need for a trained eye in watching *judo* match. With the increase in uncritical acceptance of the tournament has been a fixation on the use of “tournament-effective” instead of technically precise or aesthetically pleasing techniques. With “Westernization” an explicit aim of many coaches, there is less concern for the all-around development of the individual. This has made the tournament virtually the only aspect of Kano’s *judo* still actively supported by sport promoters.

It is important to note here that this orientation towards raw pragmatism, devoid of “mysticism,” is a good deal closer to classical *jūjutsu* than *Kōdōkan judo*. Like the sport *judo*, player of today, the *bushi* of olden times had little time for philosophy and morals that so marked the late-nineteenth century conception of the Zen-influenced *judo*. Of course, modern *judo* lacks the important element of a “life or death struggle,” so it is less able to claim some unconscious spirituality. Nonetheless, both classical *jūjutsu* and modern sport *judo*, share many of the same mental attitudes towards the development of physical technique. If one must claim that the *judo* still exists in the mainstream, then it is, as Allen Guttmann says, “not a way of life, but . . . the true path to the championship.” This new “*judo*” now leads far more people than the old spirit of Kanō’s philosophical and moral school. *Judo* is a classic example of *Versportlichung* (sportification). Traditional elements like self-defence, *kata*, and bowing and the significance of concepts like *jita kyoei*, *seiryoku zenyo*, and well-roundedness are all on the decline. To conclude this examina-

tion of the modernization of *judo*, we can examine the seven characterisethics of modern sport as outlined by Guttmann.

First is secularism, little more needs be said how *judo* has been divorced from Kanō’s philosophies and is now basically culturally indistinct from any other sport. Secondly, *judo* has been open to all classes from the outset. Kano felt that education in the *judo* could enhance the social integration of class, clan, and region his disciples ranged from rickshaw men to presidents. Today, there is little economic barrier to studying the art. Classes at a club usually cost around twenty dollars a month and tournaments generally charge competitors less than ten dollars to compete. Promotion is based solely on accomplishment now, so the main form of exclusion is based on ability only no one is promoted unless they win tournament competitions.

Women have faced a lot more resistance in the modern sport because of the fact that participation in a hard combat sport like *judo* violates many traditional gender roles. The first international women’s competitions did not take place until the early 1980s, and that was only after years of labour by leaders of women’s *judo* like Rusty Kanokogi. Eventually, the IOC accepted female competition as a demonstration sport in 1988, and it was not until 1992 that women’s *judo* became an official part of the Olympics. Though there will always be work to do for the cause, it appears that *judo* has eliminated more inequality than most sports.

Third is specialization of roles. In a sport like *judo* which pits one individual against another, this is somewhat difficult. While there can be no specialization *per se* in actual competition, there is an ever-widening gap between the fighting, teaching, and administrative spheres. This split was not present in the early years of the art, when high-ranking teachers, after years of practical fighting experience, would continue to promote the art as officials and administrators. Further specialization can be seen in the tendency for competitors to be “one throw” people. That is, they have one or two *tokui no waza* (“favorite moves”) that they develop to the extreme (while ignoring much of the rest of the canon).

The fourth characteristic, rationalization, is clearly a major part of big-time *judo* competition. In addition to extensive cross-training in running, weight training, and European wrestling, the top *judo* champions work closely with Sports scientists,

doctors, and psychologists to become the “best of the best.”

The fifth characteristic is bureaucratic organization. Though it has not been highlighted in this paper, there is extensive organization of sport *judo* at every level—from the smallest club up to the International Jūdō Federation.

No one can compete in the major competitions without authorization from regional and national administrative bodies. *Judo* has probably been most resistant to quantification. Like boxing, there are few purely objective measures of a *judo* practitioner’s skill (other than winning). So, the development of more point divisions and a greater emphasis on time seems to be about as much as possible. Tied to the previous characteristic, the quest for records is also difficult to achieve in *judo*. Competition with another is the only way to determine skill. thus “records” might involve “the most consecutive wins” or “longest to hold an international title.” However, this is a relative and floating scale. One has no way to know how the man who won the open-class division in 1964 would compare to the 1992 winner. Draeger says: To become a classical do, a sport entity must drop all notions of competition and record-breaking, of immediate results for championships, of gamering group prestige, and concentrate upon the individual’s self perfection as the end-point of training.”

The entire idea of the *judo* as formulated by Kanō and others, is antithetical to this last characteristic of modern sport. Yet clearly many *judo* practitioners are more than willing to leave the “Way” by the wayside in pursuit of championships and external rewards. In the above overview of the development of *judo* from *jūjutsu* and into the modern sport, one can see a fairly clear pattern. As stated earlier, significant parallels can be drawn between the two practices, *jūjutsu* and sport *judo*. At opposite ends on the continuum of premodern to modern, the two represent the beginning and end-point of an ideological and historical line (that appears to bend into a circle). The classical warrior resembles the elite athlete in his focus on practicality and his lack of interest in the “spirit” of the art. The top *judo* player of today shares many of the same attitudes concerning competition with his very distant technical forebears: The athletic prowess of the samurai, as defined by swordsman-ship, horsemanship, archery, and personal defense systems were unparalleled as a result of the intense work spent in

training. In many ways, the samurai could be compared to the elite world-class athletes of today.’

Therefore, the concept of the *judo*, as created by Kanō in the late nine-teenth century, seems to be an anomaly. The spiritual sublimation of the form, then, is a product of a unique time in the history of the art and of the world. All this is not to say that *judo*, has completely abandoned the lofty goals of its founder. Still one hears leaders of *judo*, such as the president of the Olympic Jūdō Committee, make reference to the deeper facets of the *jūdō* education: It may be said that the well rounded physical, mental, and ethical perfection of human character is the goal of *Judo*. a truth which Dr. Kano never tired of repeating.” If one compares this sort of philosophy to the theory of other Olympic sports, one will find that *judo* retains a lot of the old style, if not in the mainstream, at least in the periphery.

Apart from the vast legions of *judo* players interested only in rank and competition, there are a great many who reject the rampant modernization of the art for the “semi-modern” compromise that is the martial arts. Perhaps these people reject the socialization into Western team sports which stress aggressiveness and team spirit, in favor of the exotic martial arts which seem to be “above all that.” That is, while modern sports seek to overcome others, the martial arts work to overcome oneself Even a champion international competitor like Yamashita Yasahiro seems to balk at the diminishing emphasis of the spirit in *judo* when he said, “I don’t want to be the kind of person who can’t do anything but *Judo*. I want to study many things and expand my horizons.” We find *in judo*, then, a critical minority that wishes to cling to the original ideals of Dr. Kanō. Yet, these people are still just that a minority: True, there are still a few seekers of wisdom who immerse themselves in the spirit of *Judo* or aikido, but the juggernaut of modern sports rolls on.

Whether these philosophically minded “seekers of wisdom” will get crushed under the unstoppable wheels of modern sports or reclaim the driver’s seat in the coming years remains to be seen.

“... Tradition has
retreated in the
face of modernity.
... shiai has
replaced spirit.



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The Bulletin



5th World Masters Judo Championships - Larry Ralph

Larry Ralph, 5th dan, a member of the Executive Committee of the Kano Society since its foundation and currently its Treasurer, was a successful participant in this event, gaining a bronze medal in his age category. He has written the following account of his impressions of the meeting which was held at the Kodokan in June 2003.



I believe that this was the first time this event had been held at the Kodokan and was certainly the best judo event I have ever attended. The facilities would be hard to surpass anywhere that judo is practiced. The main dojo, and indeed the other smaller dojos on other floors, had superbly sprung floors. This was for me an unaccustomed treat but I was impressed that, even when ones break falls were good, it was a great reassurance to know that one was far less likely to be injured and I believe that this encouraged far better judo. It made it a pleasure to be thrown!

The competitions were held over the five days Monday 23rd June to Friday 28th June with the first two days devoted to various judo kata. As you would expect, the standards were very high but the Japanese judoka did not have it all their own way, good results being obtained by others from a spread of participating nations. Of the kata judges, almost all were Japanese except that Great Britain had four judges, two of whom, Dennis and Tina Penfold, were Kano Society members, and there was one American judge, so we were very well represented. Shiai competitions were spread over the last four days for a range of age and weight ranges for men and for women. The age categories for men ranged from M1, 30-34, to M10, 74-79. There was an M11 category for those over 80 but this only attracted a single entry I believe! There were similar categories for women. Contest started with the oldest categories on the first day through to

the youngest on the third day. The final day was devoted to team competitions and the English 'B' team



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reached the semi-finals losing only to the host nation, Japan. The individual medals went predominantly to Japanese judoka, who made up about a third of all entrants, but British competitors did quite well with Graeme Holling winning two gold medals. Refreshingly, the dominant spirit of the competitions was not to win at all costs. Most competitors showed good judo spirit and were attempting a high level of technique. All judogi were white, those of the Japanese being whiter than white! And how nice it was to see lots of attempts at throws using recognisable techniques such as haraigoshi, sasae-tsuri-koniashi, a very good okuriashi-barai, even attempts at hanegoshi, mainly among the over 50 competitors. Generally one saw very good shizentai and very little holding around the waist. This did happen to to an English competitor, Steve Shukere, in the 45-50 year old competition. Steve immediately went for an arm lock and almost succeeded. Despite this, his opponent did it again three times, obviously not learning of the error of his ways again leading to near success with arm locks until Steve threw him decisively. The exceptions to this attractive judo were provided by some East European entrants, particularly those from Russia, in full jigotai and combining the crouching defence with leg grabs - not judo so much as wrestling with jackets. The referees did warn and

News of Members

Ex-paratrooper, Harry Randall celebrated his 75th Birthday in style earlier this year when he was presented with an engraved plate in acknowledgement of his outstanding service to the Dorking Judo club.

Harry has also given unstinting service to the British Judo Association Surrey County as a competition official and to his surprise on Sunday, 11 May at the AGM in Guildford, he has presented with the first Kenneth Bryant Award for Services to Judo by Alan Rickard, 6th Dan President of BJA Surrey County.



penalise such entrants quite often to the annoyance of their coaches who often disputed the decisions.

After a contest you found you had made a new friend and it was great to meet old friends from all over the world, some that you had not seen for many years. This was quite different from a young persons event and I felt lead to far more new friends being made.



Kata at the World Masters Tournament Japan 2003

As one might expect, the Japanese hospitality was first class. Their courtesy and good manners made us Westerners feel quite crude in contrast. The medal presentations were made by a number of high grade judoka, amongst whom were several who we remembered well from being thrown or tied up in knots at the Budokwai, including, among others, Kisaburo Watanabe,

Saburo Matsushita and Yasuhiro Yamashita.

The final evening was marked by a farewell party with lots of good food, beer and sake (of which a large barrel-full was consumed - Hic!). There was a stage where a number of participants demonstrated their musical talents (?). I particularly enjoyed meeting up with a number of good friends of mine from times past who are now living in Japan, namely Tony Orton, Brian Watson and John Bowen.

To round off my trip I went to the Tokyo University Team Championships held at the Budokan Hall. It proved to be the most exciting judo event I have ever seen, a real eye opener for all the British and other non-Japanese who attended. Even the warm up was something to behold with constant throwing. Then, when the competition really got going, we saw some beautiful upright attacking *Japanese* judo, with so many good throws but very little newaza. The hall was packed mainly with students who were cheering their university teams and creating a very good atmosphere. All in all, I found this a splendid trip and a very heartening one, showing clearly that traditional judo is still alive and well and not just in Japan.