



## The Kano Society Bulletin



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### In This Edition

In this succinct issue of “*The Bulletin*” we are privileged to include three articles by Lance Gatling the Tokyo-based author/lecturer of *The Kanō Chronicles*® ([www.kanochronicles.com](http://www.kanochronicles.com)). The *Kanō Chronicles* is a history project focussed on the life and times of the polymath, multilingual founder of *judo* – Jigoro Kano. Lance holds advanced rank and teaching certificates in *judo* and *jujutsu* and is fluent in Japanese.



Lance Gatling

### Publisher's Comments

We hope that all readers find something of interest in this issue, which has again been produced by guest editor, Llyr Jones – thank you.

### Contributions

The backbone of the Kano Society's activities is this on-line publication. We welcome contributions in the form of articles or photographs etc. to “*The Bulletin*”.

Diana Birch

## The Twelve Precepts of *Jūdō* – Kanō Jigorō 柔道十二訓 - 嘉納治五郎 Lance Gatling



Kanō Jigorō (1860-1938) – the founder of *jūdō*

In 1925, the founder and President of the large Japanese publishing house Kodansha, Noma Seiji (野間 清治, 1878–1938, family name Noma) opened a *kendō dōjō* on the grounds of his home near the company headquarters in Bunkyo Ward, Tokyo, less than a kilometre from Kanō Jigorō's home atop Kaiunzaka and named himself an instructor. Noma, along with his son Hisashi (1909-1938), was an accomplished *kendōka* and enthusiastic supporter of *budō*. The Noma *dōjō* expanded as it attracted talented instructors and students, many employees of Kodansha, and eventually it became known throughout the Empire as one of the foremost *kendō dōjō*.

Noma and some like-minded *budō* supporters organised a national level *budō taikai* tournament to be held before the Showa Emperor, Hirohito. The venue was the *Sainekan*, the large *budō dōjō* on the grounds of the Imperial Palace, Tokyo, mainly used as the training facility of the 皇宮警察 *Kōgū Keisatsu*, the Imperial Guard Police. Since the Meiji era, it was used for occasional, private *budō* demonstrations for the Emperor, Crown Prince, and small groups of government officials and nobility [1].

Noma had a much larger event in mind, and organized a multiday *budō* tournament primarily focused on *kendō* and *jūdō* with demonstrations of other *kobudō* ancient martial arts. The event, titled the *Shōwa Tenran Jiai*, The Tournament Observed by the Showa Emperor, was held on 4 and 5 May, 1929. The major events were a series of competitions between ladders of amateur *budōka*, winners of major city and prefectural competitions, with a separate competition for seeded, specialist *budō* instructors; minor events included *kata* demonstrations by famous *kendōka* and *jūdōka*, the innovators and instructors of the invented traditions of modern Japanese *budō*.

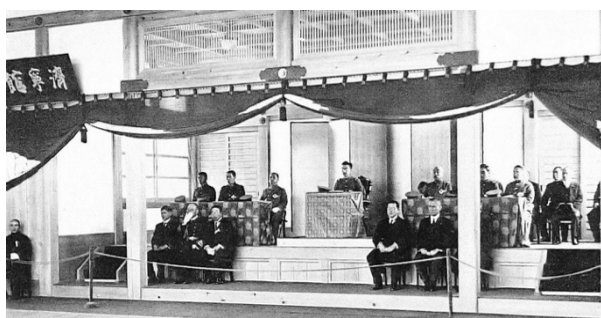


Winners of *Shōwa Tenran Jiai* in 1929 (L to R):

木原久夫 Hisao Kihara (*jūdō* amateur), 栗原民雄 Tamio Kurihara (*jūdō* specialist and *Kōdōkan* instructor), 持田盛二 Moriji Mochida (*kendō* specialist and instructor at the Noma *dōjō*), and 横山永十 Yokoyama Eijyu (?) (*kendō* amateur). (Photo in public domain)

Noma's son Hisashi, a 26 year-old 6<sup>th</sup> *dan* and one of the large number of instructors at the Noma *dōjō*, won the 1934 *kendō* specialist competition against a 21 year-old 3<sup>rd</sup> *dan* who used the 二刀流 *Nitōryū* Two-sword School technique developed by legendary fencer Miyamoto Musashi.

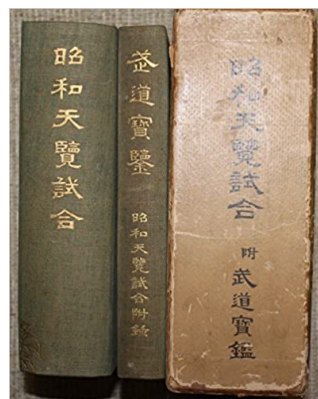
These tournaments attracted competitors from the far reaches of the nation, both private citizens and military and police professional martial artists. It was attended by crowds of Japan's new elites – businessmen, intellectuals, politicians, bureaucrats, military, police, and academics – and became the largest martial arts tournament of pre World War II Japan. Kanō himself attended, while the Emperor himself presided over the final matches.



Emperor Hirohito at the 1934 *Shōwa Tenran Jiai* in the *Saineikan dōjō*. Note the special dias and entrance to his right rear, both only used by the Emperor. Both entrance and seat remain today, used by the Emperor and the Crown Prince during the modern, regular *Tenran Jiai* exhibit / tournaments by Imperial Guards Police *budōka* held every five years [Wiki Commons photo]

A detailed, elaborately produced *Shōwa Tenran Jiai* volume published in 1930 detailed the actual tournament: the preparation involved, tournament organisation officials' and referees' backgrounds, matches, competitors' biographies, detailed descriptions of key matches, and the reflections of elite panels on the progress of *budō*, *kendō* and *jūdō* [1].

A unique, companion, appendix volume was the *Shōwa Tenran Jiai Budō Hōkan* "A Treasury of *Budō*" [2]. This was a wide ranging look at the state of *budō* in the Empire and provided key historic documents regarding the root arts of *kendō*, including *denshō* scrolls of transmission from a number of *kenjutsu* schools and *Kitōryū jūdō*. It also lists every 3<sup>rd</sup> *dan* and higher ranked *kendōka* and *jūdōka*, and provided short bio sketches of the leading instructors of each art.



1930 *Shōwa Tenran Jiai* (left), and 1930 *Shōwa Tenran Jiai Budō Hōkan* (center) produced to memorialize the 1929 *Shōwa Tenran Jiai* by Kodansha, the Japanese publishing house, along with their display box [Author photo]

First among the *jūdō* essays is Kanō's 柔道十二訓 *Jūdō Jūni Kun*, The Twelve Precepts of *Jūdō* [2]. It appears to be a stand-alone, rare text, apparently without prior mention in any of his writings, although some notions are duplicates from other admonitions. The writing is indirect and complex, so the English version that follows is simply a truncated paraphrasing.

### 柔道十二訓 The Twelve Precepts of *Jūdō* – Kanō Jigorō

#### *Jūdō* practice as *budō*

1. Practice *kata* and *randori* as carefully as if your opponent is armed with a live sword.
2. Do not forget that the objective of *jūdō* study is to improve every day, not to win or lose.
3. *Jūdō* practice is not limited to the *dōjō*.

#### *Jūdō* practice as Physical Exercise

4. Avoid dangerous techniques and optimise your exercise to train your body.
5. Do not neglect proper food, sleep and rest.
6. Exercise correctly, not carelessly, in accordance with proper principles.

#### *Jūdō* practice as Spiritual Training

7. Conduct *kata* and *randori* with your best effort.
8. Endeavor to practice not only with your powers of judgement, but also with your powers of intuition.
9. It is necessary to consider others' reactions to you in your self-reflection.

#### *Jūdō* principles applied to Daily Life as practice

10. In the basics of your daily life, bear in mind the principle of *Seiryoku Zenyō Jita Kyōei*.

11. When faced with occasional inconsistencies in your teachings, keep in mind the principle of *Seiryoku Zenyō Jita Kyōei*.
12. When faced with many pressures, even the daily necessities of life, consider your problems one by one, keeping in mind the principles of *Seiryoku Zenyō Jita Kyōei*.

### Notes

The 'practice' term quoted is 修行 *shugyō*, which the excellent [www.jisho.org](http://www.jisho.org) defines as:

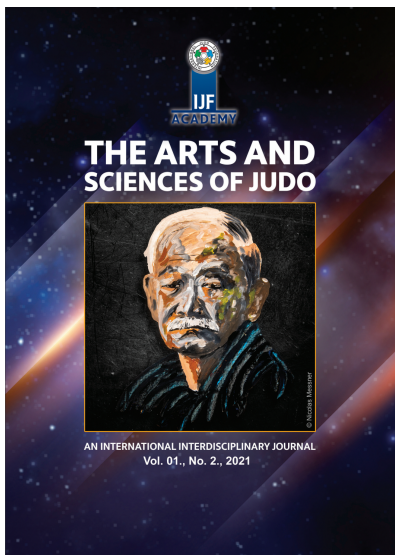
1. ascetic practices (Buddhist term)
2. training; practice; discipline; study

The Wikipedia definition is:

3. *Sādhana* (Sanskrit साधन, Tibetan ལྷན་ཐབས་, *druptap*; Wyl. *sgrub thabs*) literally "a means of accomplishing something" is ego-transcending spiritual practice. It includes a variety of disciplines in Hindu, Sikh, Buddhist and Muslim traditions that are followed in order to achieve various spiritual or ritual objectives.

For a full explanation of 精力善用自他共栄 *Seiryoku Zenyō Jita Kyōei* Best Use of Energy / Mutual Benefit, the *jūdō* philosophies of Kanō-shihan, please refer to: "The Origins and Development of Kanō Jigorō's *Jūdō* Philosophies" by Lance Gatling, as found in Volume 1, No. 2 of the International Judo Federation journal – "The Arts and Science of Judo" – December 2021, pages 50-64.

<http://tinyurl.com/yxxtvbu>



### Bibliography

1. Kodansha, ed., 1930a, *Showa Tenran Jiai*, Tokyo, Kodansha.
2. Kodansha, ed., 1930b, *Showa Tenran Jiai Budo Hokan*, Tokyo, Kodansha.

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## Sen, Go no Sen, Sen no Sen, and Sen Sen no Sen – What are they? Lance Gatling

### Sen



Sen

"Sen", in Japanese *kanji*, in this usage is 先, the same as in *sensei* 先生. In this context it means the first, that preceding, that which goes first. "Take the initiative" is written as *sen wo toru* 先を取る. You can take "sen" in this sense to mean "initiative".

In martial arts, one player takes the initiative, *sen*, to attack.

### Go no sen 後の先 – After the initiative

*Go no sen*, "after the initiative" is responding to that attack *\_after\_* it is initiated and is typical in Japanese martial arts training – particularly classic swordsmanship. For example, your opponent raises their sword to attack, then attacks, typically stepping forward and swinging their sword forward in a downward arc. Once the attack is initiated, the defender steps off the line only *\_after\_* the attacker has committed to the attack and the sword begins its downward stroke. Watch a mongoose fight a cobra – the mongoose carefully gauges the distance and is just fast enough to dodge the cobra's strike and bite the cobra at the base of its head, but always waits for the cobra to commit to and initiate a full strike. With the proper spacing interval, *maai*, you do not have to be faster than your attacker, just prepared and able to move with purposeful alacrity. The proper spacing gives you time to react effectively after the attack begins.

In *judo*, this would be, say, your opponent initiates an *ippon-seoinage* [one-armed back-carry throw] attack, thus exposing their back. A *go no sen* response would be *tani-otoshi* [valley drop]. You only start that counter when the attacker has committed to a full attack – feints should not trigger your response.

Also, in *judo's* *Kime-no-kata* [Forms of decisive techniques], the final sword attack *kirioroshi* [downward cut], *Tori* adjusts the *maai* to ensure that *Uke* has to take a full step to reach him with the downward sword cut. This gives *Tori* space and time to remain motionless and only react *go no sen* after *Uke* fully prepares to attack, sword overhead, then initiates their attack. When *Uke* commits to the attack, really tries to kill *Tori*, he exposes himself to various counters.



*Kirioroshi in Kime-no-kata*

["*Kodokan Kime-no-Kata: A heritage from the Samurai age*" by Marco Colson, 2015]

### Sen no sen 先の先 – Taking the initiative

*Sen no sen* is taking the initiative \_with\_ the attacker's initiative – again, in swordsmanship, say the attacker readies his body for the attack by raising his sword into position to strike / but the defender takes the initiative to use that moment to attack (in military terms, a spoiling attack) \_before\_ the sword begins its downward arc. As the original attacker is focused on executing their own attack, it is all the more difficult to counter, as it is impossible to attack and defend simultaneously.

In *judo*, say with the *osoto-gari* attack, one *sen no sen* example could be *kuki-nage*. In order for it to work, the “counter” really has to be initiated almost simultaneously with the attack, turning your own body to be in position to turn your opponent's initiative / attack to his demise.

Another *sen no sen* example might an attacking foot sweep, and the counter *tsubame-gaeshi* [swallow counter]. My *sensei* could do it nearly every time – he could detect and respond to foot sweep attacks and move instantly to avoid / reposition / sweep from the back. Despite my best efforts not to “telegraph”, that is give indications of my intent to attack, he could almost always tell what I planned to do.

### Sen sen no sen 先先の先 – “Superior initiative”

*Sen sen no sen* is the most difficult to describe. When the original attacker makes the very decision to attack, defending martial artists with great training and insight can detect when that decision was made, and initiate their own attack \_before\_ the would-be attacker can prepare their body for the attack. (In military terms, a pre-emptive attack.)

Some people can never see the latter, the decision to attack. I've trained with very advanced sword-masters who can detect it nearly 100% of the time; I can do it in the right setting 60-70% of the time on a good day (particularly with lesser skilled swordsmen attacking). To me it is not seeing a single thing, but rather perceiving the overall situation of the attacker - body tenses, different inhalation (nearly no one attacks upon inhaling), eyes change focus / attention.

### Concluding Remarks

The reaction of the attacker can be very interesting. Once I watched one demonstration in which a friend, a very accomplished *iaido* [way of mental presence and immediate reaction / sword drawing] instructor with decades of experience, was so discombobulated that he simply fell down, shocked that a sword thrust appeared in his face out of nowhere, while he thought he was preparing to move to prepare to attack.

In the sword arts, you only have the visual references – tensing of the body, eye dilation, breathing, and so on. With *judo* you also have the tactile references from holding your opponent.

In *judo*, you can train to add such perceptions to your skills. To build the basics, you can watch others practice. Rather than watching techniques, try to spot when the *judoka* decides to attack. Watch for what the Japanese call *kusei* [bad habits] like the little step back many take before they step forward to attack. Watch the breathing – is there a sharp inhalation before the attack? Most people do not train breath control today, but once it was an important aspect of *judo* training. Do their shoulders go up or down?

### Visual

The link below is a *kendo* [way of the sword] video with examples of *go no sen* and *sen no sen*, which is typical for advanced *kendoka*.

<https://www.youtube.com/watch?v=-Boc9eBfKKA>

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### Fine Art at the Kodokan Lance Gatling



Eight-panel screens by Konoshima Okoku

[Courtesy of Public Interest Incorporated Foundation Okoku Bunko, 56 Higashimachi, Tojiin, Kitaku, Kyoto, 603-8343]

These panel screens depicting horses were owned by Jigoro Kano-shihan and were produced at his personal request. The total set was enormous – eight panels times two, all taller than the *shihan* himself.

The panels were created by a leading master of modern Japanese painting, Konoshima Okoku (1877-1938). Okoku was born in Kyoto and was renowned as a delicate and sensitive artist – particularly in his representations of animals, landscapes, and bird-and-flower paintings. He was a frequent prize winner at the Japan Fine Arts Exhibitions – *Bunten* (*Monbusho Bijtsu Tenrankai*) and served as juror for both the *Bunten* and the later *Teiten* (*Teikoku Bijtsu Tenrankai*) displays.

Unfortunately, the panels were lost when the *Kodokan* partially burned during a fire-bombing air raid in WWII and the *kancho*'s office was destroyed.

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## Points to Ponder

*“To ask is maybe a moment of shame, but not to ask and remain ignorant is a lifelong shame.”*

Jigoro Kano (1860-1938)

*“Diligence inevitably achieves.”*

Jigoro Kano (1860-1938)

*“Before and after practicing judo or engaging in a match, opponents bow to each other. Bowing is an expression of gratitude and respect. In effect, you are thanking your opponent for giving you the opportunity to improve your technique.”*

Jigoro Kano (1860-1938)

*“The autumn breeze sheds the trees of colourful beauty.”*

Brian N. Watson

*“Learn to do better what your opponents do well.”*

Brian N. Watson

*“Violence divides, culture unites.”*

Brian N. Watson

*“From white belt to black we learn about techniques. From shodan and above we learn about life.”*

Brian N. Watson

*“When the people fear the government, there is tyranny, When the government fears the people, there is liberty.”*

Proverb

*“The more corrupt the state, the more numerous the laws.”*

Tacitus (c.56-c.120) AD

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[www.KanoSociety.org](http://www.KanoSociety.org) • [sensei@kanosociety.org](mailto:sensei@kanosociety.org)

## Judo Collections



The “Bowen Collection” at the University of Bath Library, contains the extensive *judo* archive amassed by *judoka* and scholar Richard Bowen during the course of individual research for his many books and publications.

Alongside the “Bowen Collection” is the personal book collection of Syd Hoare which includes many rare texts, some in the Japanese language, given to Syd by Trevor Leggett. As well as the books, there is a bound compendium of the educational articles and lectures written and delivered by Syd.

Also residing at Bath is the “Woodard (*Judo*) Collection” – a compilation of archival material relating to the history of women’s *judo* assembled by Marion and Graham Woodard.

All of these collections represent a wonderful resource for present and future *judo* researchers. They are for reference use only (not available for loan) and can be viewed between 0900 and 1700 hrs.