



The Kano Society Bulletin



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Contents

- *Seiryoku Zenyo Kokumin Taiiku*, by Martin Savage, Llyr Jones & Lance Gatling
- Mick Leigh Promoted to 9th dan by the International Judo Federation
- Do Contest Rules harm *Judo*? by Daniel Fournier
- Points to Ponder
- Word of Advice to the *Judo* Aspirant, by Gunji Koizumi
- *Judo* Collections at the University of Bath

In This Edition

The headline article in this issue of “*The Bulletin*” is an article by Martin Savage, Llyr Jones and Lance Gatling on *Seiryoku Zen'yo Kokumin Taiiku* – a set of physical exercises that are part of *Kodokan judo*. The article is well illustrated with photographs from a demonstration of the exercise at *Kodokan Kagami Biraki* ceremonies, and with rare historical images from the personal collection of Lance Gatling. Also included is a short article on (now) nonagenarian Mick Leigh's promotion to IJF 9th dan. Other articles not to miss are views on *judo*'s contest rules by Daniel Fournier and an advisory piece for *judo* trainees by Gunji Koizumi, first published in 1958 in a *Budokwai Quarterly*.

Editor's Comments

I am delighted to present this latest issue of “*The Bulletin*”. It is my first as the formal editor of this important newsletter on Traditional *Judo*, and I would like to thank Diana Birch for her trust in me to take on the role. I would also like to place on record, the Society's congratulations to the great Mick Leigh on his recent promotion to 9th dan – a very just recognition of his lifelong dedication and service to *judo*.

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*”.

Llyr Jones

Seiryoku Zenyo Kokumin Taiiku Martin Savage, Llyr Jones and Lance Gatling



Ryote-dori [Two-hand Hold] from the *Idori* [Kneeling Techniques] element of *Kime-shiki* [Decisive Style] within the *Sotai-renshu* [Duo practice] section of *Seiryoku Zenyo Kokumin Taiiku* demonstrated at the 2019 *Kodokan Kagami Biraki* Ceremony

Introduction

A question that we often get asked when teaching *Kata* Courses is “How many *kata* are there?” The answer of course, like so many things associated with Japan, is far from simple – and we usually respond with “It depends upon which script you read”. While this might seem a superficial reply, it is also true.

The usual *kata* [forms] taught on the *Kodokan Judo* Institute's flagship, international *kata* course, formally titled “*Kodokan Summer Course I – Kata*” are:

1. *Nage-no-Kata* – Forms of Throwing
2. *Katame-no-Kata* – Forms of Grappling / Holding
3. *Kime-no-Kata* – Forms of Decisive Techniques
4. *Ju-no-Kata* – Forms of Gentleness and Flexibility
5. *Kodokan Goshin-jutsu* – *Kodokan* Self-defence
6. *Itsutsu-no-Kata* – Forms of “Five”
7. *Koshiki-no-Kata* – Forms of Classics

Two other *kata* that, today, are fully recognised by the *Kodokan*, but not presently taught on the course are:

8. *Seiryoku Zenyo Kokumin Taiiku* – Forms of Maximum-Efficiency National Physical Education
9. *Kodomo-no-Kata* – Children's Forms

Other *kata* with a full *Kodokan* heritage, but which have been shuffled in and out of favour by the Institute are:

10. *Go-no-Kata* – Forms of (proper use of) Force
11. *Joshi-goshin-ho* – Women's Self-defence methods

There are also other *kata* developed by prominent *Kodokan* teachers, but which are not an officially recognised *Kodokan kata*. The most prominent of these are *Nage-waza-ura-no-Kata* [Forms of Reversing Throwing Techniques] devised by Kyuzo Mifune *Kodokan* 10th *dan* and *Katame-waza-ura-no-Kata* [Forms of Reversing Grappling /Holding Techniques] compiled by Kazuo Ito *Kodokan* 9th *dan*, based on techniques developed by Mifune-sensei, who was Ito's teacher.

The average modern *judoka* who concentrates on contest [*shiai*] *judo* will probably be aware of the existence of only two or three *kata* – which all too often they have reluctantly learned to satisfy their promotion requirements, and then unfortunately promptly forgotten and seldom if ever practiced again except to teach others to pass their *kata* examinations. *Kodansha* [high *dan* holders – 5th *dan* and above] should be familiar with at least six, and those *judoka* who focus on tournament *kata* generally will concentrate their efforts to be extremely proficient in at least one *kata*, and possibly have a varying degree of familiarity with the others.

Seiryoku Zenyo Kokumin Taiiku

One of the exercises which is currently languishing near the bottom of the “*kata* popularity league table” is *Seiryoku Zenyo Kokumin Taiiku* – henceforth, for brevity, written as SZKT. As mentioned previously, SZKT is not taught currently on the *Kodokan* Summer *Kata* Course – the most recent time was 2006, however it has been occasionally demonstrated at the New Year *Kodokan Kagami-biraki* [“Mirror Opening or “Rice Cake Cutting”] Ceremony – most recently in 2013 and 2019.

Moreover, SZKT does not feature in the *Kodokan dan* grade promotion requirements, nor is it a part of the equivalent syllabus of any *judo* governing body associated with the International *Judo* Federation (IJF). Finally, SZKT does not feature at any known *kata* competition within the IJF framework.

For these reasons, it is not surprising that few *judoka* have ever heard of SZKT. However, given that it was genuinely devised by the founder of *judo*, and considering the nature and philosophy of the exercise, focussing as it does on one of the *shihan*'s two core precepts of *judo*, it is a little surprising that it does not have a more prominent position in the hierarchy of *Kodokan kata*.

SZKT at the 2013 Kodokan Kagami Biraki Ceremony

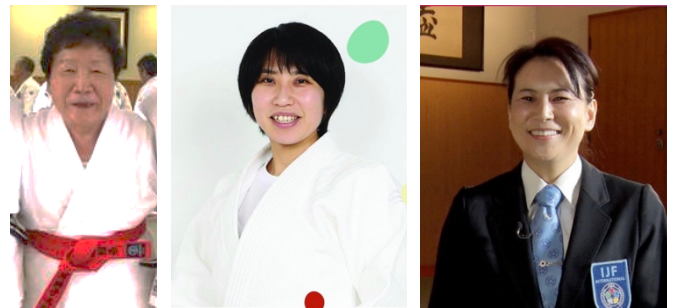
At the 2013 *Kodokan Kagami Biraki* Ceremony SZKT was performed under the direction of Katsuko Umezu, now *Kodokan Joshi* 9th *dan* (then *Kodokan Joshi* 8th *dan*). The *Tandoku-renshu* [Solo practice] section was demonstrated by Mami Haibara, and the *Sotai-renshu* [Duo practice] section, which is comprised of *Ju-shiki* [Flexible style] and *Kime-shiki* [Decisive style] – a truncated *Kime-no-kata*, was demonstrated by Akiko Amano in the role of *Tori* and Mami Haibara in the role of *Uke*.

Mami Haibara works at the *Kodokan* as an instructor. She is a *Kodokan Ju-no-kata* seminar tutor and has also demonstrated *Ju-no-kata* at a traditional *Kodokan* New Year's Ceremony. Haibara is also an All-Japan *Judo* Federation (AJJF) Level A Instructor and a member of the AJJF Intellectual Disability Promotion Department.

Akiko Amano is a well-known IJF referee who officiated the Olympic heavyweight final, +100kg, at the 2020 Tokyo Olympic Games between Lukas Krpalek (CZE) and Guram Tushishvili (GEO). She has also officiated at many *Judo* World Championships finals.

Outside of *judo*, Amano is the 15th generation director of her family's centuries-old (Edo era) fireworks company, Souke Hanabi Kagiya. She is a graduate of Nihon University where she earned a Doctor of Arts degree and is the first female to run a fireworks maker in Japan. In her earlier *judo* career, Dr Amano won a bronze medal in the -48kg category at the 1986 Fukuoka International Tournament in 1986.

The SZKT technique photographs later in this article are from the 2013 Hibara-Amano demonstration and are kindly provided by the *Kodokan Judo Institute*, a public interest incorporated foundation.



Katsuko
Umezu

Mami Hibara

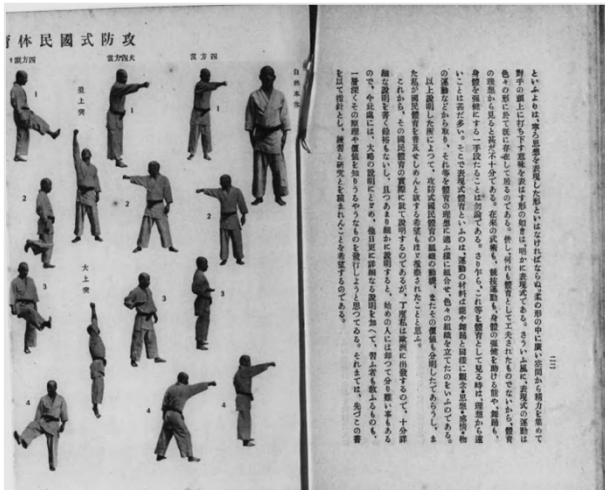
Akiko Amano

The Creation of SZKT – History and Philosophy

SZKT was devised in 1924 by a *Kodokan* senior instructor group led by the founder of *judo*, Jigoro Kano-*shihan*, as a method for national physical education based on techniques for attack and defence. The intent for SZKT was to help practitioners learn how to train their bodies and minds properly, while practicing offense and defence – focusing on *atemi-waza* [striking techniques] including blows, thrusts, and kicks – and with the principle of *Seiryoku Zenyo* in mind [1, 2].

The first "official" publication with detailed explanations of SZKT was a rare, 1930 *Kodokan* booklet – “*Kokumin Taiiku: A Lecture by Kano Jigoro, Kodokan Shihan*” [3]. Kano-*shihan* wrote the forward and the main chapter, then there are contributions by physical education specialists and a *Monbusho* [Ministry of Education] bureaucrat. The background to this pamphlet was that Kano was campaigning to have his SZKT adopted by the Ministry of Education as a physical education form for the entire country.

The historical photographs below are from a 1928 lecture – “*Kokumin Taiiku: A Lecture by Kano Jigoro, Kodokan Shihan*”. This lecture formed the core text of the pamphlet.



All images from – “Kokumin Taiiku: A Lecture by Kano Jigoro, Kodokan Shihan”

At this point it is appropriate to pose the question – “what exactly is the principle of Seiryoku Zenyo?”

The Principle of Seiryoku Zenyo

In a speech entitled the “The Contribution of Judo to Education” given at the University of Southern California in Los Angeles on the occasion of the Tenth Olympiad, 1932 [4], Jigoro Kano stated:

“Is there any principle which really covers the whole field? Yes, there is, and that is the principle of the maximum-efficient use of mind and body....

I gave this all-pervading principle the name of Judo.”

Later, in 1936 he explained [5]:

“The fundamental meaning of judo is the most practical application of Seiryoku Zenyo”.

Kano had previously described this concept as “Gentleness turns away the sturdy” and “Unity of gentleness and strength.”

精力善用

Seiryoku Zenyo

If Seiryoku Zenyo aims to improve the body, then it becomes a form of “Physical Education”. If it is applied to the acquisition of knowledge, it is a method of Self-Improvement. If it is utilised in kata as well as in randori [free practice] to develop combat skills it is a method of “Physical Training”.

Applied across the board however, in social interactions, duties, administration etc. Seiryoku Zenyo becomes a way of life. In this way judo and Seiryoku Zenyo are not just for the practice of combat but are seen as a guiding principle for many areas of human society.

So, Seiryoku Zenyo is about exploiting, with the optimum efficiency and skill, the available resources. It is, despite seemingly being a complex concept, merely a search for simplicity. However, the theory’s practical application can often be challenging, with people’s minds being swamped by distractions.

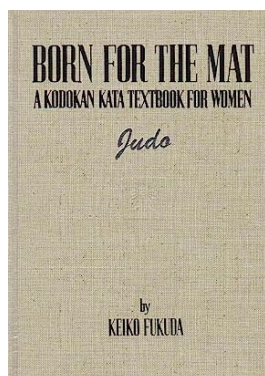
In Japanese the DO of Ju-DO means “WAY” or “PATH” and the JUTSU of Ju-JUTSU means “METHOD” or “TECHNIQUE”. Ju means “Flexible” or “Yielding”. When judo was founded in 1882, Kano shihan explained that he wanted to focus on the WAY of yielding rather than limit himself to the METHOD. However, he soon realised that the principle of ju was not applicable in every case whether it be in combat or in everyday life. For example, it would be difficult to “yield” and move to blend with an attack that happened in a small, enclosed space such as a public phone kiosk or a toilet cubicle. Accordingly, a different approach was required – and the solution Kano identified was Seiryoku Zenyo.

The exercise SZKT was designed with this principle in mind, and to be an ideal physical exercise. In her noted book “*Born for the Mat: A Kodokan Kata Textbook for Women*” the highest ranked female *judoka* in history, Keiko Fukuda (1913-2013) USA Judo and US Judo Federation 10th dan, Kodokan *Joshi* 9th dan, explained [6]:

“The object of this particular exercise is to harmoniously develop a well-balanced physique by strengthening all the muscles throughout the body.”



Keiko Fukuda



Born for The Mat

The exercise is divided into main parts – *Tandoku-renshu* [Solo practice] – containing 16 exercises and *Sotai-renshu* [Duo practice] – further subdivided into *Kime-shiki* [Decisive style] and *Ju-shiki* [Gentle and Flexible style] – each containing ten techniques.

Before detailing the techniques in the complete SZKT the influences on *Tandoku-Rensu* will be first considered.

Tandoku-Renshu – Influences

Tandoku-Renshu is composed of *atemi-waza* [striking techniques]. Many people are unaware that *judo* contains punches, kicks, and blocks – but they are only practiced in *kata* form, and not in *randori* or *shiai* due to the potential risk of serious injury. Of course, the various *karate-do* styles and other fighting systems have included *atemi-waza* in free-style combat ranging from no-contact to full-contact. It is believed that Kano was considering including *atemi* in scenarios other than *kata*, but somehow that never came to pass.

Kano-*shihan* had detailed knowledge of several martial art schools upon which to base the *atemi* in SZKT. His sources included the various *koryu jujutsu* styles which he had practiced, or had some familiarity with, and *karate-do* [empty hand way].

In 1908 pupils from the Middle School in Shuri, Okinawa presented *karate* at the Tenth Youth Martial Demonstrations Meeting [*Dai-ju-kai Seinen Daienbu Taikai*] at the *Butokuden* of the *Dai Nippon Butokukai* in Kyoto. This was the first demonstration of *karate* on the Japanese mainland, and Kano, who was in attendance, was very impressed. So much so, that in 1910 six students from Shuri Middle School and their teachers were invited to visit the *Kodokan* in Tokyo. For

about two hours they gave explanations of *karate*, performed *kata*, and demonstrated *tameshiwari* [art of breaking objects] in front of the *shihan* and others [7].



Gichin Funakoshi (L) and Shinkin (Makoto) Gima (R)

In 1922, Gichin Funakoshi (1868-1957), the founder of the *Shotokan* style of *karate-do*, perhaps the most widely known style of *karate*, was invited by Kano-*shihan* to give a demonstration at the *Kodokan*. Funakoshi's practice partner Shinkin (Makoto) Gima (1896-1989) remembers that about 80 of the *shihan*'s *judo* students were present, and that the *shihan* himself was so enthusiastic that he tried out some of the *karate* techniques himself, despite being dressed in traditional Japanese clothing. Supposedly, Gima commented on SZKT, “*Throughout this form the techniques of Okinawan Karate-jutsu have been employed*” [8].

However, as already explained, *karate* was far from being Kano's only resource for *atemi*, as such techniques are integral to many *jujutsu* systems. It may well be that the *atemi* in SZKT simply resemble those from *karate* and have their origin in the *jujutsu* systems that he had studied, such as *Tenjin Shinyo-ryu* and *Kito-ryu*.

From 1926 onwards Kano-*shihan* commenced serious work on the systematisation of *atemi*. In 1931, he stated “*The reason why I thought about the National Physical Education on the one hand is, my attempt to compensate for shortcomings in the previously established kata and randori of judo, and on the other hand to consider the study of physical education on a national level in addition to the practice of the usual kata and randori*” [9].

Technical Content of SZKT

Presenting full details on how to perform the complete SZKT is beyond the scope of this article, and for this, the reader is directed to the various learning resources in references [2, 6, 10, 11, 12].

The techniques in SZKT are now listed.

Tandoku-renshu – Solo Practice

A series of exercises to develop striking and blocking skills in a way which also develops physical conditioning.

First Group

- **Goho-ate** – Five Direction Strike
 - *Hidari-mae-naname-ate* – Left-front Crossing Blow
 - *Migi-ate* – Right Side Blow
 - *Ushiro-ate* – Rear Strike
 - *Mae-ate* – Front Blow
 - *Ue-ate* – Upward Blow
- **O-goho-ate** – Large Five Direction Strike
 - *Ohidari-mae-naname-ate* – Large Left-front Crossing Blow
 - *Omigi-ate* – Large Right Side Blow
 - *Oushiro-ate* – Large Rear Strike
 - *Omae-ate* – Large Front Blow
 - *Oue-ate* – Large Upward Blow
- **Goho-geri** – Five Direction Kick
 - *Mae-geri* – Front Kick
 - *Ushiro-geri* – Rear Kick
 - *Hidari-mae-naname-geri* – Left-front Crossing Kick
 - *Migi-mae-naname-geri* – Right-front Crossing Kick
 - *Taka geri* – High Front Kick



Hidari-ate [Left Blow]
from the First Group of the *Tandoku-renshu* section of SZKT



(*Hidari*) *Ue-ate* [(Left) Upward Blow]
from the First Group of the *Tandoku-renshu* section of SZKT



Hidari Oue-ate [(Left) Large Upward Blow]
from the First Group of *Tandoku-renshu* section of SZKT



Ryote-ue-tsuki [Two-Hand Upward Blow]
from the Second Group of the *Tandoku-renshu* section of SZKT

Second Group

- *Kagami-migaki* – Mirror Polishing
- *Sayu-uchi* – Strike to Both Sides
- *Zengo-tsuki* – Front-Rear Strikes
- *Ryote-ue-tsuki* – Two-Hand Upward Blow
- *O-ryote-ue-tsuki* – Large Two-Hand Upward Blow
- *Sayu-kogo-shita-tsuki* – Left-Right Downward Blows
- *Ryote-shita-tsuki* – Two-Hand Downward Blow
- *Naname-ue-uchi* – Front-Side Upward Cut
- *Naname-shita-uchi* – Front-Side Downward Cut
- *O-naname-ue-uchi* – Large Slanting Upward Cut
- *Ushiro-sumi-tsuki* – Rear-corner Blow
- *Ushiro-uchi* – Rear Blow
- *Ushiro-tsuki /Mae-shita-tsuki* – Rear/Downward Blows



(Hidari) O-naname-ue-uchi [(Left) Large Slanting Upward Cut] from the Second Group of the *Tandoku-renshu* section of SZKT

Sotai-renshu – Duo Practice

This is two-person practice and is divided into two parts:

- *Kime-shiki* – Decisive style
- *Ju-shiki* – Flexible style

Kime-shiki

This is a set of defences against strikes, knife, and sword, derived from *Kime-no-Kata*, and divided into five *Idori* [Kneeling Techniques] and 5 *Tachiai* [Standing techniques].

Idori

- *Ryote-dori* – Two-Hand Hold
- *Furi-hanashi* – Shaking Loose
- *Gyakute-dori* – Reverse Two-Hand Hold
- *Tsukkake* – Stomach Punch
- *Kiri-kake* – Head Cut

Tachiai

- *Tsuki-age* – Uppercut
- *Yoko-uchi* – Side Blow
- *Ushiro-dori* – Hold from Behind
- *Naname-tsuki* – Slanting Stab / Carotid Cut
- *Kiri-oroshi* – Downward Cut



Naname-tsuki [Diagonal Stab] from the *Tachiai* [Standing Techniques] element of *Kime-shiki* [Decisive Style] of the *Sotai-renshu* section of SZKT

Ju-shiki

This is made up of ten techniques from *Ju-no-Kata* and arranged in two sets of five.

Ippon me – First Set

- *Tsuki-dashi* – Hand Thrust
- *Kata-oshi* – Shoulder Push
- *Kata-mawashi* – Shoulder Turn
- *Kiri-oroshi* – Downward Cut
- *Katate-dori* – One-Hand Hold

Nihon me – Second Set

- *Katate-age* – One-Hand Lift
- *Obi-tori* – Belt Grab
- *Mune-oshi* – Chest Push
- *Tsuki-age* – Uppercut
- *Ryogan-tsuki* – Strike to Both Eyes

Sotai-renshu therefore contains both “Hard” and “Soft” techniques and provides insight and training into how to defend and control with either approach, as appropriate to the circumstances.

Concluding Remarks

To fully realise the full potential of the teachings embodied in *kata*, *judoka* should transition from the “doing” stage to the “using” stage. Perhaps in the case of SZKT, the transition should be to practice *Sotai Renshu* on both sides to balance the *Tandoku Renshu*. This could be followed by combining some *atemi-waza* from the *Tandoku-renshu* and use them as counters to a variety of attacks from this and other *kata*. Gradually increasing the speed of the attacks and counters in *Ju-shiki* would also be a useful exercise while once again incorporating some *atemi-waza*.

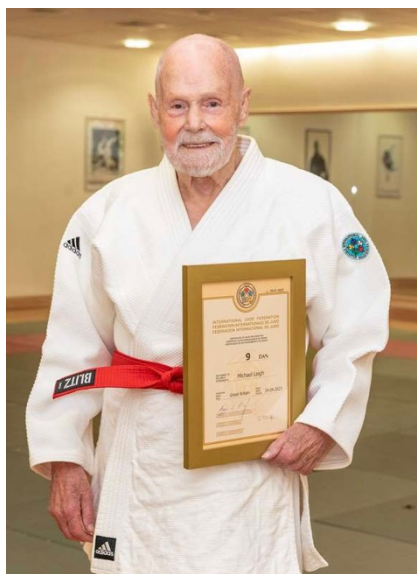
Nevertheless, to remain faithful to the principle of *Seiryoku Zenyo* and to the principle of *judo* itself, it is essential that one utilises no more force, expends no more energy, or injures his opponent no more than is absolutely necessary.

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Mick Leigh Promoted to 9th dan by the International Judo Federation



Mick Leigh IJF 9th dan (Image SWNS)

Former, two-term (1987-1991), British Judo Association (BJA) Chairman Michael (Mick) Leigh has been promoted to the grade of 9th dan by the International Judo Federation (IJF). The official date of Mick's promotion was 24 April 2023, and he was presented with his IJF Certificate of Rank Recognition, in a ceremony held in Crawley, on 22 May 2023. The presentation was made by current BJA Chairman Ronnie Saez, who is also the European Judo Union's (EJU) Education Director and an Executive Committee member.

Mick started judo in London in 1955 – moving to Crawley in 1965. He represented England and Great Britain (GB) in both judo and wrestling (1963-66) and was GB's middle-weight reserve in judo for the 1964 Tokyo Olympic Games.

He founded *Kin Ryu Judo Club* in 1976, at the former Crawley Leisure Centre, and relocated it to K2 Crawley upon its opening. In total he founded over ten judo clubs in the BJA Southern Area.

Leigh was a BJA Honorary National Coach for ten years (1974-1984) and a BJA Senior Examiner. Additionally, he was a founder member of the BJA Southern Area and BJA Sussex County. Other BJA entities in which he had a founding leadership role include the *Kata Working Party* (now the *Kata Commission*), the National Veterans Championships (now known as the Masters Championships), the Self-Defence System, the *Kai* system for children under eight years old (the Kano Club) and the then Special Needs Working Party. He was also a BJA National Referee and subsequently a EJU Continental / IJF B Referee (1978-1987).

Moreover, Mick has made a very significant contribution to *kata* – re-establishing the British *Kata* Championships, and notably coordinating the first EJU *Kata* Championships, held in 2006 at Burgess Hill, West Sussex. He was also member of the EJU *Kata* Commission and judged at four international/world *kata* tournaments.

During his judo career, Mick served in influential positions on four EJU Commissions, and worked for the IJF on their Olympic Solidarity Coaching Programme.



Mick Leigh (Right) with his IJF 9th dan certificate and BJA Chair Ronnie Saez (Left)

Later in the week of receiving his IJF 9th dan certificate, Mick celebrated his 90th birthday on 25 May 2023.

Further Information

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Do Contest Rules Harm Judo?

Daniel Fournier

As written, the question “*Do competition rules harm judo?*” will always lead to significant debate. However, it can also be approached from the angle of considering how the cooperative spirit of *judo*, as thought of, and defined, by Jigoro Kano, has been overwhelmed by the spirit of competition, and a focus on winning.

Arguably today, only the result counts, no matter how that result was secured. What about victories obtained through penalties without having shown much meaningful technique – see a fine example at the recent Paris Grand Slam? “*Sometimes, when you bang your head against a pot and it sounds hollow, the hollow sound does not necessarily come from the pot*” – Acad Jeluro.

The continuous modifications of the International Judo Federation (IJF) contest rules are purportedly made in the interest of *judo* and supposedly to enhance the spectacle offered to the viewing public. For example, the constraints regarding gripping below the belt, originally introduced in 2013, is an effort to dilute the influence of aspects of Sambo (also known as Sombo) wrestling on *judo*. Many of the elite competitive *judoka* from Eastern-European countries have strong Sambo backgrounds, with the great specialty of wrestlers with this background being the bear hug and the reversal before throwing. It much be questioned, was it not enough to prohibit this type of grip? Remember, Kano-*shihan* had already anticipated the issue by establishing some restrictions and abolishing the use of bear-hugs and leg-scissors from 1902.

These continuously changing rules have also given rise to the creation of new techniques which are no less dangerous. For example, the so-called “Reverse Seoinage” which was created in response to previous rule changes is now prohibited because it difficult for Uke to execute a ukemi [break-fall] and land safely. Indeed, the throw often causes Uke to fall backwards and hit their head. Many of the Kata-guruma [Shoulder wheel] adaptations which are done seated, and in ways to avoid gripping below the belt/touching the legs, come with the risk that Uke is violently thrown, head-first, on the tatami.

Moreover, the previous small and medium scores, Koka and Yuko, have been removed from the scoring hierarchy – and with their departure, what used to be very small advantages are now large advantages. I remember from my rank promotion (grading) contest days, a few years ago now, only scores of Ippon and Waza-ari were counted for promotion points purposes.

To achieve a score of Ippon the throw must be recognisable as being within the bounds of the published list of Kodokan judo techniques, with the following elements present – control, speed, force, and on the back. However, achieving Ippon [full point] with a perfect throw is now distorted by the fact that certain techniques which previously would only have merited at most a Waza-ari, such as when the throwee rolls onto their back, are now scored as Ippon.

The IJF contest rules are also, arguably, responsible for a decline in the technical knowledge and awareness, of judo practitioners. This is simply because a high percentage of judo teachers no longer demonstrate, no longer teach, or simply just do not know the techniques that are prohibited in organised sports-competition judo. For example, it is the author’s personal view that not teaching Kata-guruma – a core technique in Nage-no-kata, is irresponsible.

Looking at official repertoire of 68 Kodokan classified Nage-waza [Throwing techniques], the number of techniques now prohibited in judo tournaments conducted under IJF rules is significant. The greatest loss due to recent rule changes is in the Te-waza [Hand techniques] category. Of course, the two Yoko-sutemi-waza [Side-sacrifice techniques] – Kani-Basami [Crab Pinch/Scissors throw] and Kawazu-Gake [Single-leg entanglement] have been prohibited from competition for quite some time because they have been seen as very likely to cause injury to an opponent.

Through this article we have shown that the spirit of judo, as envisioned by Kano-*shihan*, who knew full well that competition would sooner or later distort his educational vision of Judo, is now being damaged by the application, and above all, the incessant changing of the IJF contest rules. It is suggested that the current regulations distort the spirit of judo and risk developing generations of judo tacticians who will count on winning a contest through causing their opponent to accumulate penalties without really making any positive judo expression.

Points to Ponder

“*Talk not about who does well or badly;
seek where you yourself fall short.*”

Hozoin School, 1600 AD

“*Surpass today what you were yesterday.*”

Miyamoto Musashi (1584-1645)

“*With wealth, even the fool acquires prestige.*”

Japanese Proverb

“*A proverb has great impact once it becomes embedded in one’s mind.*”

Brian Watson

“*They that seek to hurt others wound themselves.*”

Japanese Proverb

“*Study the past if you would define the future.*”

Confucius (c.551 – c.479 BCE)

“*The wise man avoids all extremes.*”

Lao Tzu (Flourished: c.600 - c.501 BCE)

Words of Advice to the *Judo* Aspirant Gunji Koizumi

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WORDS OF ADVICE TO THE JUDO ASPIRANT

I am fully aware that advice is a foreign element to the self-satisfied and an irritation to the proud, and that is usually sought only to confirm ideas and opinions already held. Yet crises are often met with "I do not know why you did not tell me". So here I have prescribed a few antidotes to possible disillusionment.

1. Whatever the motive for starting Judo training, one should realize that Judo is no exception to the saying "Rome was not built in a day". The size of the harvest depends on the amount and quality of cultivation.

2. The real merit of Judo is appreciable only by personal experience. Judo left in books, like food left in a shop window, is useless: the food is useful only when bought and eaten; Judo learnt when practised and absorbed.

3. To be fair not only to Judo but to the teacher and oneself, one should be prepared to devote oneself to a regular training, at least for six months.

4. Willpower is the source of an achievement. One should will to learn, without waiting to be taught. In fact, a teacher cannot teach without driving effort on the part of the student. The result of an effort, whether successful or not, is, if studied, material for improvement. It is said that the wise man learns more from the fool than the fool learns from the wise man.

5. The object of an action or effort should always be kept in view behind the technicalities. Otherwise one will be lost in the technical maze, as most people in the world are.

6. The fundamental principle of Judo, as has been defined by the founder, Prof. J. Kano, is to attain maximum efficiency in applying the power of the mind and body. Therefore, except in the infant stage of learning, every action and movement should be studied in the light of this principle, not simply accepting or following without question any individual examples, as was the way in the days of jujutsu.

7. Judoka should always retain a studious mentality, attuned to the natural law of progressive life. There is always some more to be learnt. The indolent attitude of "followers" or of the self-satisfied, has proved itself to be the major block on the road of human progress.

8. The technical efficiency of the art of Judo is governed by the laws of gravity and leverage. The posture, stance, stability of the body, the ways and means of engaging the body mechanism for attack and defence, all should be studied under these laws.

9. Do not be perturbed by physical advantages or disadvantages, for in the law of compensation one is the component part of the other. Strength, for instance, can only be expressed in terms of resistance. Without resistance strength has no avail.

10. The main theme of Judo training is the development of the ability of concentrating or co-ordinating the potential power of the

mind and body, and directing the power to work in synchronization with that of the opponent, for the manifestation of the art of Judo depends on the unity of the opposing factors—attack and defence. For such attainment one must develop unstrained states of mind and body, free from the emotional influences.

11. RANDORI, KATA, BUTTSUKARI or UCHIKOMI, SHIAI, all are means of Judo training, each with a specific merit of its own. Randori, the main feature, is a form of free practice, distinct from shiai or contest. It is for practising the ways and manners of implementing the technical theories. Through it skill is developed. Kata is technical formulas, which are arranged to be practised as TSUKURI or preparation and KAKE or execution in pre-arranged order. Buttsukari is a form of repetitive practice of a certain selected technique. Shiai, as the term indicates, is for testing the standard of skill attained. So it is advisable to partake in them as often and as much as one is able.

12. In applying a throw or standing lock, first Tsukuri or preparation, must be effected. One part of it is to weaken the opponent's stability by inducing him into such a state that he is obliged to stand balanced on a toe or toes, or a heel or heels, or the outer edge of a foot. The other part is to adjust one's own posture, stance and position, to make it most suitable for Kake or application. These two parts must be effected simultaneously. The power and action of Kake should be derived from the hip action, not from the local actions of the hands, arms or shoulders.

13. NE-WAZA or ground work is considered the next stage after an inefficient or unsuccessful throw or lock. OSAEKOMI or holds are the methods of obtaining control over the opponent's body and actions, the prelude to applying a lock. No lock can be applied effectively without having control over the opponent. The methods for obtaining and escaping from holds are very involved and an interesting form of the training. When an opportunity of practising them occurs it should not be missed.

14. The merit of Judo training in one's everyday life, lies not so much in the combative ability it produces, but in its power of developing a balanced mental and physical poise, a sense of self-confidence and self-reliance which are the most important factors to the health, vigour and happiness of a man. Perfection may rest beyond human reach, but striving for it is the ordained state of man's life. So strive on, with ever-eager inspiration and imagination ever blazing.
G.K.



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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.