



The Bulletin

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The Kano Society

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The Bulletin - Editor's comment

In this edition - We begin a series on the history of judo with a contribution from Syd Hoare who has been lecturing at the Bath University course. Syd has also lectured in Japan. We have had a number of controversies raised in the Bulletins—such as the style of Gleeson; sport versus discipline versus 'showmanship' and sexual discrimination - How about sending some comments and your own views? We are also looking for information about Watanabe and have been sent a picture from Kendal Judo Club which he helped set up.

News - The Kata courses have gone very well as did our session at Bath University. We now have a good collection of videos to show. How about asking for a viewing at your local club?

Look forward to hearing from you.

Regards Diana Birch

The Historical Development of Kodokan Judo

Syd Hoare

HISTORICAL DEVELOPMENT OF KODOKAN JUDO

A lecture presented by Syd Hoare 8th Dan to the European Judo Union Foundation Degree Course at Bath University July 2006)

It is said that history is written by the victorious and in our case the victor was Kodokan judo which triumphed over jujitsu (although the jujitsu of the time was virtually on its knees anyway). However in researching this article I have looked at a variety of sources including Japanese jujitsu, Sumo and Japanese Budo and tried to present as balanced a picture as I could. It is an area in which more useful research could be done.

Judo is a complex art. It is:-

- (1) technically and tactically very complex (100+ throws etc).
- (2) it takes a long time to get good at it.
- (3) it is physically and psychologically hard - heart-rates at sustained 180-200 beats per minute in randori.
- (4) it comes from a successful

oriental culture (2nd largest economy in the world).

(4) its principles and terminology are Oriental.

(5) its roots go back many centuries.

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

So as top coaches and judo leaders we have a lot to learn and that is not a bad thing I think. We do a sport that is more than a sport and we should know and be able to talk about all aspects of it both in our dealings with judo people and those outside it such as government officials who finance us. Also if you only know what is and not what was you cannot know what could be.

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

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

In most countries the introduction of horses and metal technology including firearms greatly changed the way men fought. It is recorded that the horse was introduced into Japan about 284AD but no doubt there were earlier unrecorded instances of horses brought to Japan. The use of the horse for hunting and fighting quickly spread among the court, the aristocracy and the warrior groups. Up to the introduction of firearms by the Portugese into Japan about 1543 the chief skills of the warrior were archery, riding, spear and sword fighting. Archery and horse-riding combined and the great power of mounted archers is well illustrated in the Mongol hordes whose empire spread as far as Europe. Up to about 1543 when the use of firearms quickly spread mounted archers (*kisha*) dominated the Japanese battle scene. After that date they quickly ceased to be important since a single bullet could bring down a horse. One can still see displays of mounted archery in Japan where it is called *Yabusame*. The combination of horsemanship and archery could also be seen in other activities such as *Kasakake* and *Inuomono*.

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



Kisaburo Watanabe at Kendal Judo Club

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Historical Development of Kodokan Judo (cont)

A typical early Japanese battle formation had in the front line groups of standing archers and artillery. While one was firing the other was reloading. The second line of the army consisted of long spear men and the third line was short spearmen. As in Europe the weapons with the greatest reach were used first then down to medium reach and finally to hand to hand combat with or without bladed weapons long or short. As always it was left to the foot soldiers (the infantry) to do the final mopping up. There were however a certain amount of battles where the best man/men of one side would take on the best man/men of the other side.

The introduction of the firearm in 1543 roughly coincided with the long series of wars that resulted in the unification of Japan under the Tokugawa clan in 1603. Once Tokugawa Ieyasu had won he introduced a rigid system of control of the warrior houses in a checker board system of friendly and not so friendly clans over the whole country and he enforced a kind of hostage system known as *Sankinkotai* where the families of the feudal lords were regularly obliged to travel to and stay in the capital known as Edo (now Tokyo). This rigid control by the Tokugawa family lasted for about two hundred and fifty years and the period is called the Edo period. Now this just trips off the tongue but just think how long a period of peace that actually represented. Foreigners were excluded and Japanese were not allowed to travel abroad. If they did travel abroad they were executed on return. During that time there were no internal conflicts to speak of and no external threats except perhaps the Christian missionaries in the early Edo period. Paradoxically it was during this long period of peace known as the Edo period that the martial arts and other arts flourished in Japan.

As part of the social control by the Tokugawa military government (Bakufu) society was divided into four strict groups - farmers, artisans, merchants and the ruling elite warriors (*samurai*). Minute regulations were imposed on each group. However the samurai were allowed to carry two swords and enjoyed certain extra legal rights that the other classes did not. For example samurai had the right to cut down anybody of another class without any penalties. It is estimated that the population of Japan towards the end of this period was about 30 million and of that number some 1,800,000 were samurai equalling roughly six percent of the total - quite a large standing army!

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

As part of their compulsory education the Edo period samurai were required to train regularly in the Rokubugei or six martial arts along with a literary education which was mostly Confucian based. Bunburyodo was the Samurai catchword. This means the dual way of the sword and culture. You can understand the meaning if you think of the English saying - the pen is mightier than the sword. The samurai were expected to be more than warriors. The Rokubugei were: sword (kenjitsu), spear (sojitsu), horse (bajitsu), bow (kyujitsu), gun (hojitsu) & the hand to hand techniques of jujitsu. In addition they studied Heigaku or military strategy. There were of course other martial arts but the above six were the main ones. Despite the existence of the gun the sword remained the premier martial art and probably more time was spent on practising that than the others. However bearing in mind their administrative duties and the number of martial arts they had to train at one wonders just how much time they managed to spend on even one. There is not a lot of information on the day to day life of the Edo period samurai and their training regimes. (= a research topic)

There also emerged a code of conduct for the samurai known as Budo or Bushido - the Way of the Warrior. This was derived from the clan laws (Bukkeshohatto), codes of conduct and moral laws of the warrior class. These developed from the Kamakura period onwards (1185 - 1333) and culminated in the Edo period where they formed a type of ideological support for the samurai class and the feudal control by the military government. In this ideology loyalty, sacrifice, faith, a sense of honour, etiquette, integrity, simplicity, thrift, warlike spirit and honour were stressed. Loyalty was much extolled but it has to be born in mind that this was a commodity in very short supply during the long centuries of war that preceded the Edo period. Zen Buddhism also played a part in the mental training of the warriors especially in the pre-Edo period when death was often the outcome



of their profession. Zen was a sort of preparation for the possibility of death.

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

However these martial arts did not just spring into existence in the Edo period they all have quite long histories. Jujitsu is generally reckoned to have sprung from the earlier armoured grappling known as *kumi-uchi* and the later *kogusoku* which was regarded as a kind of halfway house between sword-fighting and hand to hand combat. *Kumi-uchi* in turn sprang from *sumo* - then known as *Sumai*. (This word comes from the Japanese verb *sumau* which means to struggle or compete). It is not the *sumo* we now see on the TV. Early *Sumai* included kicking and punching and throwing moves. (The main method of winning in modern *sumo* is pushing the other out of the ring but this only came into *sumo* about 1700). *Sumai*, the native

wrestling style of Japan, has a really ancient history and is mentioned in the ancient myths of Japan where it was first called *Chikara-kurabe* (trials of strength). As with many forms of wrestling elsewhere in the world *sumai* was practised as a form of exercise for battle and for use in battle. Such *sumo* in Japan was called *Renbu-sumo*. Greek wrestling was similarly used. So the chain of development of judo was *chikarakurabe* - *sumo(sumai)* - *kumiuchi* - *kogusoku* - *jujitsu* - *judo*. However this was not a linear progression where one superseded the other. *Sumai* was the oldest in origin and was used by the military clans for battle from about 1200AD (*bukke-sumo*) but then later developed on its own to the form we see now on TV. *Sumai* had various forms.

Japan under the Tokugawa Shoguns was divided into 281 Han or feudal domains. Each Han ran its own samurai school and they had their own teachers. The jujitsu teachers who came under the control of the Tokugawa secret police (*metsuke*) taught their own style of jujitsu in other words what they individually thought would be most useful in battle. It is estimated that about 80% of the Han taught an individual style of *ju-jitsu*. By the end of the Edo period there were 179 recorded styles of jujitsu with a small number of styles employed by more than one Han. Compare this with the 745 styles of *Kenjitsu* sword-fighting.

The earliest *ju-jitsu* school is said to be the *Takeuchi-ryu* of around 1550

Historical Development of Kodokan Judo (cont)

although it did not use the word ju-jitsu to describe what it did. Around that time sword fighting and armoured grappling were pretty well mixed up. The Takeuchi school used the words Kogusoku and Koshimawari to describe what it did. The use of the word koshimawari is interesting since literally it means hip-circling and perhaps describes throwing movements. As mentioned Kogusoku was the midway point between sword-fighting and later jujitsu. The Muto (swordless) techniques of the Shinkage school are also believed to be kumi-uchi/kogusoku type techniques. Early jujitsu styles were Kyu-shin-ryu, Arakiryu, Sekiguchiryu, Fujiyamaryu, Yoshiokaryu, Koguriryu, Shinshinryu and so on. Most of the later styles sprang from these early ones. The names of these schools derive for the most part from the founder's name.

There is one little hiccup in this history and it occurs in the shape of a Chinese known as Chin Gen Pin (born 1587) who came to live in Japan where he died in 1671. He was a poet and potter of some repute but it is said that he taught Chinese boxing - Chuan-fa (Jap. Kempo) to three men Miura, Fukuno and Isogai who later founded their own ju-jitsu schools.

(One of them - Fukuno - is the forerunner of the Kito-ryu which is one of the two jujitsu styles that Judo is based on). Some claim that Chin Gen Pin was the founder of Japanese jujitsu but this is disputed. For a start the dates do not tally. It seems much more likely that jujitsu evolved from the earlier kogusoku, kumiuchi and sumai. After all there must always have been a need for knowledge of what to do in close combat. Some knowledge of the older Chinese martial arts such as Chinna (jujitsu equivalent) and Shuwaijiao (judo/sumo equivalents) - these are modern pronunciations/the ancient pronunciations are not known - must have crept into Japan but there is no record of this.

It is not known exactly when the word ju-jitsu came to be used - it gradually appeared from about 1600 onwards which is quite late and may have been hastened by the compartmentalisation of the Rokugei (six martial arts) training of the peacetime samurai. As most of you know JU means soft, compliant, gentle, flexible, non-resisting and JITSU means techniques. The word JU has a very long and ancient Chinese history. In the classic Chinese I-Ching or Book of Changes there is a section which talks about opposites being contained within each

other or being reflections of each other. Soft is hard, strong is weak and so on. As an example water is said to be soft and yet it can sweep or wear away mighty rocks. A later Chinese classic of the 12th century BC - the Sanlun military classic (Jap.Sanyaku) - has a line which is the real origin of the martial word JU where it says JU YOKU GO SEISURU which means the yielding can overcome/defeat the hard. Example - snow on the willow which bends to shed its load rather than breaking. The word JU-JITSU or techniques of compliance gradually emerged. According to Jigoro Kano there were other names for Jujitsu such as Taijitsu (literally Body Techniques), Yawara (an alternative pronunciation of the character Ju), Torite etc. It is noteworthy that it is the only martial art that does not have a name that is purely descriptive as in KEN(sword)-JITSU or SO(spear)-JITSU. Ju-jitsu or judo is named after a principle rather than a weapon.

Gradually armour was used less and less and jujitsu became more technical and divorced from the battlefield reality. For example it was practised in bare feet which would not have happened in battle.

Its practice in lighter clothing and in a dojo (first on boards then later on straw mats) allowed for much greater development of pure technique. Its masters taught in secret/private and they described the principles of their art in Shinto, Buddhist, Confucian or Taoist terms. The use of religious or ideological principle to describe the innermost secrets of these arts was pretty common - perhaps it was a form of dressing up of what would otherwise be quite a brutal business. Attitudes to the *bujei* varied depending on where the particular exponent was coming from ie whether they were Strategists, Confucians, 'professional' martial artists or *Yoseika* (cultivators). Generally speaking the Confucians and Strategists used their martial arts for country and person building (*hitozukuri & Kunizukuri*) while the professional martial artists (the specialist teachers) were more religious (Buddhist) in their exploration of the mind and the search for 'truth'. The Cultivators on the other hand tried to make their martial art more a form of health giving exercise and recreation. These strands persist even today.

To be continued ...

Ted Flindall

Ted Flindall is remembered as a charming and eminently kind man who was passionate about Judo and took care over detail and etiquette. In the eighties he joined a small group who met weekly with Trevor Leggett on often cold, early mornings to practice Zen meditation. He never missed a session and adopted the principles in his daily life - I like to think that these practices helped him in his final illness.

The following is an extract from the Eulogy delivered by Malcolm Lister at Ted's funeral.

Many years ago I left Yorkshire to live in Cheltenham. In order to find new friends I joined several clubs, one of them being the works' sports club where I discovered they were trying to form a judo section. As nobody knew much about the sport we approached the Budokwai in London to send an instructor. They sent a Japanese instructor called Chikashi Nakanishi and he was guided to Cheltenham by a Budokwai club member called Malcolm Hodkinson, whom some of you will have met at Ted's funeral. That was in 1953. After a few visits, Malcolm Hodkinson persuaded me to move to London where I joined the Budokwai Judo Club. I soon got to know other members of the club amongst whom was Ted Flindall, already an experienced judo player, holding the black belt grade. The club held an annual display at the Royal Albert Hall and Ted and I became prime organisers of that event, and were soon joined by another new member of the club, Frank Ward. Ted



Ted Flindall second row with Saburo Matsushida to his left front followed by Teizo Kawamura, Trevor Leggett and Chikashi Nakanishi

could always be relied on to give whatever amount of his time was required to get the job done, not just with high profile events like the RAH show, but he would be ready to help with the less glamorous jobs.

Another of Ted's passions was fishing and he spent many weekends pursuing this sport with his friend John Bentley, another Budokwai member.

Ted was an expert in pleasant conversation. Many of his friends have stories about incredibly long

(Continued on page 4)



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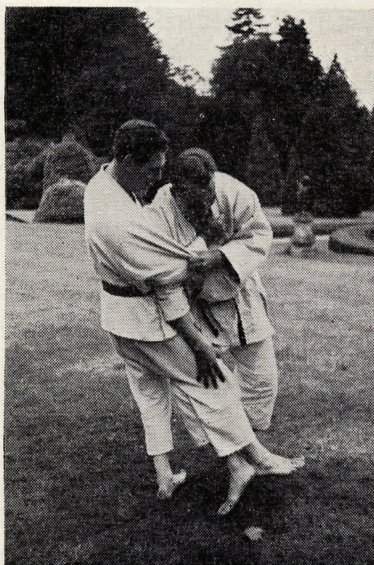
telephone conversations or whole-day summer chats in the garden. But these were certainly not one-sided as he always had the ability to draw something out of his listener. Ted will be missed by many as a good friend who always had time for you.

A sad event in Ted's life was the loss of his wife Rita during the 1983, after a two-year illness. His daughter Moira stayed at home for some time, but eventually set up home on her own. Ted began traveling to the Far East on holiday and loved the country and people of Malaysia so much that his visits became longer than just holidays. His friendship with a family in Penang lasted for some twenty years and it was fortunate indeed for him that a member of this family, Jessie Michael, with whom Ted had a close friendship, was in England when Ted became very ill and was diagnosed with lung cancer. Those of you who visited Ted whilst he was in hospitable will know how caring Jessie was and what a difference she made to his final months. Some of you will have met her also the day before she returned to Penang, when we were able to show our appreciation for her dedication to Ted.

Time Tunnel—1954

KO-UCHI-GARI VARIATION

BY T. KAWAMURA (6th Dan)



Ko-uchi-gari Variation

This variation of the basic Ko-uchi-gari is one that can be used with great effect in randori and contest.

As your opponent advances his right foot, either by his own volition or as a result of your kuzushi to his right front corner; you let go with your right hand and trap his leg in the manner shown in the illustration. At the same time, pull strongly with your left hand so that your right shoulder is driven tightly against his right shoulder and arm-pit.

The action of the leg is the same as for the normal Ko-uchi-gari except that the heel is used instead of the sole of the foot. As you reap with your heel, drive your left hand and

right shoulder straight down towards the ground.

This variation is perhaps most valuable as a combination with Seoi-nage. If you opponent manages to pull his right foot back out of harms way, immediately drop round into Seoi-nage. Conversely, if he steps his right foot forward and stiffens it to avoid your Seoi-nage, then you have an ideal opening for Ko-uchi-gari.

The Richard Bowen Collection



In 1949, Richard Bowen began judo training in London at the Budokwai, of which 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. If you would like to look at an item from The Richard Bowen Collection, please contact the Subject Librarian, Peter Bradley. +44 1225 384784

A copy of the video 'An Interlude with Richard Bowen' has also been donated to the collection.

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