

# Judo's techniques performed from a distance: The origin of Jigoro Kano's concept and its actualization by Kenji Tomiki

## Authors' Contribution:

- A** Study Design
- B** Data Collection
- C** Statistical Analysis
- D** Manuscript Preparation
- E** Funds Collection

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**Source of support:** Waseda University Global COE Program, "Sport Sciences for the Promotion of Active Life (Project III-1)", of the Ministry of Education, Culture, Sports, Science and Technology of Japan

**Received:** 28 September 2010; **Accepted:** 11 October 2010; **Published online:** 16 October 2010

## Abstract

The purpose of this study is to clarify the origin of Jigoro Kano's concept regarding Judo's techniques performed from a distance, and to indicate its actualization by Kenji Tomiki, through primary historical materials. Kano mentions that judo techniques also include atemi, the striking and kicking techniques that are prohibited in "sport randori". Therefore, the style of competitive judo which is now an Olympic sport is only one part of judo. Kano was concerned with the future of judo due to the deterioration of randori and its becoming stiff. He wanted to combine judo's close range techniques with techniques performed from a distance in order to create the ideal judo. Jiro Nango, the second president of the Kodokan, assembled high-ranking judoka at the Kodokan for a lecture about the relationship between judo and aiki-budo by Kenji Tomiki. In summer of 1941, a committee for studying "techniques performed while keeping distance in Judo" was established at the Kodokan. In 1942, Tomiki published an article entitled *The Systematic Study of Techniques While Maintaining Distance in Judo: The Principles of Judo and the Techniques of Aiki-budo*. Tomiki successfully integrated randori and atemi into one theory using the fundamental laws of judo. That was an improvement that Kano did not bring about. In particular, *Sen* and *Metsuke* are very important principles in kendo, swordsmanship as well as aiki-budo.

**Key words:** Jiro Nango • Shiro Saigo • boxing • karate • bo-jutsu • aiki-budo • non-sport confrontation

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## BACKGROUND

In 1918, Jigoro Kano, the founder of Judo, conceived a new training method for judo. This new training method was to be a combination of judo and kendo and was developed by Kano as a result of his studying wrestling, boxing, karate and other martial arts. Later Kano also studied *aiki-bujutsu* (the precursor art of aikido) and *bo-jutsu* (staff fighting). As Kano developed this concept, he was simultaneously sounding alarms to alert people to the debasement of judo as a sports event. In particular, Kano suggested in 1927 that judo practitioners should return to the method of *randori* (free practice) of judo's early days because the ideal type of judo was

practiced in those days [1]. In order to return to such a training method, Kano also suggested in 1918 that practitioners, from childhood, should practice how to avoid the attacks of an opponent armed with a rubber knife [2,3]. But Kano was not able to offer a specific training system before his death in 1938.

After Kano died, Jiro Nango, the second president of the Kodokan (The Judo headquarters) from 1939, continued to pursue Kano's concept by establishing a committee to study "judo techniques performed from a distance" [4,5]. Kenji Tomiki first submitted his plan to Nango through a written article in 1942 [6], and later brought Kano's concept to fruition by independently

**Aiki-bujutsu** – was the first term used to describe the jujutsu style formally known as *Daito-ryu-aiki-jujutsu* (or *aiki-jujutsu* for short); around 1933 the term *aiki-budo* was used by Morihei Ueshiba's pupils, finally in 1937 the style was renamed *aikido*, which continues to today.

**Real combat or real fight** – are terms which Jigoro Kano apparently determined the fight not eligible for sport (fight without rules). Because the contemporary language distinguishes virtual reality, so every sport fight (including *randori*) is a real fight. Modern information technology enables the operation of various virtual combats. “Real combat” – respecting the language of the theory of combat sports – should be called “non-sport confrontation”, that is every fight without rules.

inventing two training systems of free practice for both judo and aikido around 1961.

Many seem to misunderstand judo as defined by Jigoro Kano. Judo is in part a combat sport; however, that aspect is only as a part of judo in Kano's definition, so I will first confirm his definition and examine the way judo should be. Secondly, I will examine Kano's concerns regarding the future of judo concerning the deterioration of *randori* and its becoming stiff. Finally, I will examine how Kano's pupils fared when compared against Kano's ideals. This study will be a journey to find new aspects of Kano's judo. Such a further examination would be the first step toward the creation of a new way of Japanese martial arts that exists as a combination of *kata* (forms) and *randori*. It would also be the first step in the examination of Kenji Tomki as an implementer of Kano's will on this issue.

To avoid misunderstanding, I will clarify some basic terms and the relationship between combat sports and real combat. Combat sports and real combat are similar but differ in large because it is decided by how to define those terms. Generally, both include all of the techniques like toppling, striking, kicking, pins, attacking with weapons and so on, but the combative sports are fought under rules. The recent definition of budo (Japanese martial arts) in Japanese dictionaries is that a general term for judo, kendo, kyudo, karatedo, aikido, etc., and martial arts and bushido, the way of samurai. Practitioners practice each budo safely under set rules; many schools of budo include martial arts that can be used in actual fighting. Jujutsu, literally meaning the “art of flexibility”, is a general term for a family of Japanese martial arts that includes both unarmed and armed techniques. On the other hand, judo was created by Jigoro Kano by combining old techniques of jujutsu with modern perspectives of physical education and moral education, including developing the spirit. But because of the rapid global diffusion of the competitive sport aspects of judo (only one part of the overall judo methodology), many people forgot that Kano thought that judo includes all jujutsu techniques.

### **KANO'S CONCEPT OF IDEAL JUDO AND HIS DEFINITION OF JUDO**

Kano [7] coined the phrase *Seiryoku Zenyo* or “To use maximum efficiency with the most useful efforts by using the strength of mind and body”<sup>1</sup> as a principle to explain the ideals of judo in both fighting and social situations. But it is difficult for us to understand the meaning of this well-known concept without specific examples. Kano [3] defined judo as having three stages. In “lower level judo”, one practices methods of offence

and defence in *randori* and *kata*. In “mid-level judo”, one practices aspects of the martial art as physical education and mental education. In the “upper level judo”, people benefit society with their spirit of “maximum efficiency with the most useful efforts by using the strength of mind and body”. Needless to say, Kano defined judo in his early age as the combination of three methods: 1) physical education, 2) real fighting, 3) mental education [8, pp.458–81]. Kano's definition of 1918 attached further importance to social participation.

Kano defined judo as much more extensive than jujutsu, which is typically seen as simply martial arts. Kano thought that people should progress from the lower level to the upper level, but he also thought that there could be a judoist who does not practice judo at either the lower or middle stages but who does practice judo in his social life by using the principle of *Seiryoku Zenyo*.

Normally, two persons practice judo; each of them grasps the collar and sleeve of the other, and tries to score with throws and pins. Through intensive practice, one can develop muscular strength and use it to control an opponent if victory is strongly desired. We can see this competitive process, for example in the style of competitive judo which is now an Olympic sport, and as judo is practiced in many places in the world. However, this “sport judo” is only a part of judo, and we call it “sport *randori*” in short. People that only know this type of judo may not understand the concerns voiced in the following remarks of Kano in 1918: *In the Kodokan, each person practices randori by grasping his opponent's collar and sleeve. This must be done for beginners to improve their skill, but that method is not the ultimate one. If you grasp your opponent's collar and sleeve, you must grasp extremely softly and without strength. Otherwise, you cannot move quickly* [9, p.76].

This remark implies two dimensions: 1) The methodology of “sport *randori*”; 2) The existence of another, different style of *randori*. It is important to note the significance that Kano places on suppleness, or flexibility (the “*ju*” in judo), namely, the importance of grasping without strength. The requirement for quick movement and suppleness comes from Kano's own definition of judo, in which he mentions that judo techniques also include *atemi*, the striking and kicking techniques that are prohibited in “sport *randori*”. Given this, it is understandable that many judoist who are solely concentrated on winning competitive judo must be silent on these issues in the face of the words of the founder Kano, because the judo described by Kano is not the judo employed by these people.

However, Kano's way was only way to become a skilful and strong judoist such as Shiro Saigo, one of the four

<sup>1</sup> Kano seemed to have this idea at least around 1910, and developed it into *Seiryoku Zenyo*, the short slogan.

judo Devas (“earthly deities”, the nickname for the four key figures in the early days of the Kodokan), who won a victory against a larger and more powerful practitioner of jujutsu in a crucial police match between judoist and traditional jujutsuist around 1885. Kano said: *Shiro Saigo was especially a brilliant practitioner. He was one of the judoist who might be thrown the greatest number of times when he practiced. He mastered a clever break fall and learned to avoid his opponent's technique with body movement, and finally he was able to be thrown without discomfort. Many practitioners try to attack their opponent while holding back, for fear of being thrown themselves. Saigo did not consider this and only took the offensive in his bouts, thus forcing his opponent's attacks to be blunted by the distraction of defence. Consequently, the opponent made it easy for Saigo to apply a technique* [10, p.4].

Kano considered that Saigo became strong because he was not too obsessed with winning. Saigo was rated in fact as the strongest judoist of the four during those days [11, p.107]. Kano had complaints in his last years as the gap between his ideal and the reality of matches as “sport randori”, which often found a practitioner standing with his legs apart, getting cold feet, and jutting his head forward during a bout. As sport judo spread, these problems occurred when a practitioner's mind was only focused on victory. Shojiro Hashimoto [12], at the time a 4<sup>th</sup> dan judo instructor, who in 1941 became a professor of Tokyo Higher Normal School, explained in 1916 as follows: *In an individual bout, in case that one's opponent is so strong that one seems to have no chance to win, he fights to get a draw from the beginning, and then manages to tie the bout by playing a mean trick; after that, he is self-complacent... A loser who fights with all strength fair and square is very commendable and nobler than such a draw and victory* [12, p.46].

Kano criticizes strongly and often this tendency, which has been growing up to today. Let us examine three separate descriptions from Kano over about thirty years.

- I sometimes see that some judoists pull in their stomach, strain their arms, and resort to defence only in order to avoid defeat. Such a way does not only a disadvantage in trying to win but is also not good for physical growth. If concentrating only on defence, you cannot attack, and besides, you will eventually not be able to defend yourself as occasion calls [2, pp.3–4].
- Because a judoist can stab, throw, and apply arm lock techniques, a judoist must not keep distance from his opponent like a boxer. He can approach to grasp the clothes or hand or his opponent's neck. Even so, he must approach while poised to defend himself against his opponent's thrusting and kicking [1, p.54].
- If in a real fight, one would be at a disadvantage by adopting postures with his legs apart, getting cold feet, and thrusting his head forward in a bout, because it is

easy to be struck by a blow to the face or body. In addition, in this posture it is difficult to move one's body quickly to cope with an opponent's attack [10, p.4].

There was an urgent need to develop corrective actions to return to the judo of the early days of the Kodokan. In 1934, when Kodokan judo celebrated its 50<sup>th</sup> anniversary, Kano emphasized the necessity of making improvements; in particular, he noted that *randori* was most in need of improvement [13, p.2]. In fact, Kano had thought of a new training method for judo several years before: *I have been thinking about this. I want to teach a kata to young judoist in whom one grasps a knife made out of rubber or cloth filled with air, instead of a bamboo sword, and cuts or stabs his training partner, and the partner avoids the attacks. In short, I would like to add a kata developed from kendo to judo practice* [3, pp. 4–5].

This training methodology enables judoists to move quickly not only to avoid striking or kicking techniques but also to train a good “sport randori” practitioner like Shiro Saigo. Kano said in around 1927 [9, p.77], “When we consider the most effective way of randori, both as physical education (“sports randori”) and real fighting, we must return to the randori of the early days of the founding of the Kodokan”. That was the period when Kano directly taught judo to his faithful pupils, strong and skilled judoists, around 1887. This was the time that Kano identified as the establishment of Kodokan judo [9, p.77]. Kano explained the practice of that day as follows: *The approach is that one grasps his opponent's right wrist or sleeve and pulls it. And then he steps forward to his opponent's right side, so the opponent cannot attack because of being held by his right wrist. The opponent's left hand is free, but the position is safer because of the long interval from the opponent's left hand. There is the same situation regarding the opponent's left leg, which, additionally, makes it more difficult for the opponent to apply leg techniques. A judoist must approach randori with considerations like this; he must not approach thoughtlessly* [9, p.77].

Kano's methodology cited above will be novel for a judoist who practices “sport randori” every day. It is because Kano's method included judo's techniques performed from a distance. Kano wanted to combine judo's close range techniques with techniques performed from a distance in order to create the ideal of judo. Kano enthusiastically studied a new training methodology he developed in the course of studying wrestling, boxing, karate, *aiki-jujutsu*, *bo-jutsu* (staff fighting), wrestling and other martial arts. That study continued to his last years. What is the combined product of the judo and kendo techniques that Kano studied? To conceptualize it, I will confirm the process of his approach in another upcoming article.

**Jiro Nango** – was Kano's nephew, the son of a sister, and his student at the Kano-juku, Kano's private school, so he was enlightened by Kano since his childhood. He was promoted to the rank of Rear Admiral in the Imperial Japanese Navy in 1922.

**Masami Takasaki** – Tomiki's judo friend, was a captain of Waseda University judo club, the champion of the all-Japan judo championship sponsored by the group supporting Meiji shrine activities in 1925, and also the husband of Kano's daughter.

## KANO'S CONCERNS IN HIS LAST YEARS

In 1935, Kano [14] set up a committee to study model *randori*. Kano's suggestion is just *shizentai* or natural posture. He says: *If you practice in shizentai, it is much easier to dodge atemi than the posture of pulling in your stomach and sticking your head out, because your head separates from your opponent... Even when you attack, it is easy for you in shizentai to strike and kick an opponent* [14, pp.2–3].

In 1937, before he passed away, Kano [15] announced the aim of a special course of *randori* to be arranged in the near future. I cannot understand the difference between these two items, but can understand well what Kano emphasized most based on the following remarks:

- *Current randori is unsuitable both as practice of actual fighting and physical education because practitioners adopted bad practices because of the insufficiency of careful instruction, due to the rapid spread of judo... Many people practice without care, using bad posture, such as spreading their legs widely, pulling in their stomach, stretching their head out, so that he cannot dodge from an opponent's atemi.*
- *We should revise it as fast as possible. Otherwise, judo will decrease in value, both as actual fighting and physical education...*
- *Bad postures in randori that are not useful in actual fighting were sometimes overlooked by a referee. I believe that the current way of practice will change completely if we improve how it is judged, such as warning each time, and judging the offender the loser in case he repeats (his offense) several times* [15, pp.2–3].

Kano expanded his concept of a special course of *randori* in the next issue of "Judo" journal [16]. Kano's main suggestion in that article is also *shizentai*, but the saying is distinguished: *You need to practice with the correct posture without worrying about victory or defeat... On the contrary, if you don't mind being thrown and remember to take a break fall when the opponent's technique is sufficiently effective, at last you become skilful and will not come to trouble. If you become very proficient, you will be able apply a technique while being thrown, and dodge your opponent's techniques while being thrown, then stand up. You will be able to make your body light and free by this kind of practice. Such a body is a superior body, well trained* [16, p.4].

Kano passed away in 1938. The above-mentioned fact makes us think that Kano had great dissatisfaction and was swayed by his apprehension for the future of judo.

Fortunately, however, Kano's wishes were supported by Jiro Nango (1876–1951), the second president of the Kodokan from 1939.

## JIRO NANGO'S SUCCESSION AND A SPECIAL COMMITTEE

Nango's first statement as the president of the Kodokan for the magazine of "Judo" was published in February, 1939 [4, pp.2–4]. He described the five points of the policy that leads the members in the Kodokan; mastery of the spirit of Japanese budo; to train healthy students; harmony or *Jita-kyoei* (Mutual prosperity); *Seiryoku-zen'yo* (Worthy use of human efforts); carrying on a fine tradition. There was no reference to Kano's concerns. Two months later, Nango [5, pp.2–3] emphasized the attitude of a judoka in the respect to the difference between the spirit of judo and the spirit of sports. He said the same as Kano, that a judoist should not pursue a victory only at a match because judo is primarily a way of actual fighting. However, he did not have a specific solution in this matter. Nango's definite action began in 1940, when he was introduced to Kenji Tomiki, a judoka who practiced aiki-jujutsu, by Masami Takasaki.

Tomiki<sup>2</sup> was affected by Kano's philosophical lectures during college. In 1927, soon after his graduation from Waseda University, Tomiki began practice with Morihei Ueshiba, later the founder of aikido<sup>3</sup>. Tomiki was one of the first disciples of Ueshiba and was given the first 8<sup>th</sup> dan of *aiki-budo* by Ueshiba in 1940. Tomiki was inquisitive and trained as an academic so he analysed the techniques of Ueshiba using the scientific principles that Kano invented. The event of the cause was Kano's encouragement when Tomiki visited Kano with Takasaki at Kano's office at the Kodokan in March of 1936 to extend his regards to Kano prior to Tomiki leaving for Manchukuo. According to Tomiki, the following conversation took place between Kano and Tomiki [17, p.8]:

- Kano: *It is necessary for us to learn techniques that you learned from Ueshiba. But it is not easy to learn.*
- Tomiki: *If we study those techniques using the "Principles of Judo" or the scientific principles of judo that Master discovered, I think that it won't be impossible.*<sup>4</sup>
- Kano: *Do your best!*<sup>5</sup>

Tomiki was so encouraged by Kano that he grappled with the subject from that meeting. First he wrote an *aiki-budo* text for the Japanese Imperial Army military police unit

<sup>2</sup> Kenji Tomiki (1900–1979) became a skillful judoka in his school days of Waseda University, where the traditional and flexible way of *randori* of the Kodokan was taught.

<sup>3</sup> When Ueshiba moved to Tokyo with his family, he was determined to support himself as an instructor of martial arts. Tomiki became a pupil of Ueshiba because he gained first-hand experience of Ueshiba's excellent techniques and how it differed from *randori* in judo.

<sup>4</sup> About 1979, Tomiki told me that he said it boldly to Master Kano. I can also remember the same story by Tomiki.

<sup>5</sup> According to Tadayuki Sato, who heard the same story at a different time, Kano said to Tomiki with a look of delight, and Tomiki seemed shy like a child after conveying the memory.

in Manchukuo in 1937, then in 1938, Tomiki wrote an article entitled *The future of Judo and Aiki-budo* which was published serially in “Judo” journal [18]. When the first part of the article appeared in “Judo” in March, it seems that some criticism was sent to the editors from subscribers, so, the editor deleted the first part of the title and changed the title to simply *Aiki-budo* in the next issue, while attaching the reasons above. Unfortunately, Tomiki did not refer to “*The Future of Judo*” in the first part. We can understand that some judoists rebelled, at least in their heart, against *aiki-budo* as a new and suspicious style of jujutsu.

However, in May of 1940, Nango assembled high-ranking judoka at the Kodokan for a lecture about the relationship between judo and *aiki-budo* by Tomiki<sup>6</sup>. Tomiki gave a lecture and demonstration with Keiji Fujisawa, the Kodokan dojo manager. In summer of 1941, a committee for studying “techniques performed while keeping distance in judo” was established in Kodokan, with the following top executives appointed: Hidekazu Nagaoka (10 dan), Kaichiro Samura (9 dan), Kunisaburo Iizuka (9 dan), Kyuzo Mifune (9 dan), Genji Ogata<sup>7</sup> and other members including Tomiki. The chief of the committee was Kunio Murakami (8 dan)<sup>8</sup>, one of the top brains under Kano. The committee that appointed Tomiki as an advisor met four times in all, in a 30 tatami-mat dojo on the third floor in the Kodokan, in August 1941, August 1942, August 1943; and March 1949 [19, p.5].<sup>9</sup>

In April of 1941, a two-day long commemorative judo meeting commemorating the 3<sup>rd</sup> anniversary of the death of Kano was held. From around 9 a.m. on the second day of April 5, after the demonstration of Juno-kata and Go-no-kata of the Kodokan, several judoka who also practiced old schools of jujutsu demonstrated each of their katas to offer them in Kano's memory. They were: *Katori-shinto-ryu*; *Shinto-muso-ryu* (jo-jutsu); *Kashima-shinto-ryu* (bo-jutsu); *Hachiman-ryu*, *Ikkakuryu* (jitte-jujutsu); *Ittatsu-ryu* (hojojutsu) or rope restraining techniques; *Tamega-ryu*; *Totsuka-yoshin-ryu* (jujutsu); *Kiraku-ryu* (jujutsu); *Shinkage-ryu* (kenjutsu); *Sosuisitsuryu* (jujutsu); *Rikishin-ryu*; *Seigo-ryu* (jujutsu); *Kashin-ryu*; *Sinkan-ryu*; *Shin-no-shinto-ryu* (jujutsu); *Shiten-ryu*; *Musoryu*; *Yoshin-ryu*; *Tenjin-shin'yo-ryu* (jujutsu); *Takenouchi-santo-ryu* (jujutsu); *Sekiguchi-ryu* (jujutsu); *Kito-ryu* (jujutsu); *Aiki-budo*.

Kenji Tomiki, then judo 5 dan, demonstrated *aiki-budo* with Gyosho Yonekawa, just after the demonstration of *Koshiki-no-kata*, the *kata* from *Kito-ryu jujutsu*, the most important *kata* in the Kodokan, which was demonstrated by Hidekazu Nagaoka, 10 dan, and Yaichibei Kanamitsu, 8 dan. *Aiki-budo* was a very new school of jujutsu, so this demonstration would be seen as important, particularly before Nango, the head of the Kodokan. Tomiki says, Nango's face was radiant with joy after he observed Tomiki's demonstration [17, p. 8].

In May of 1942, Nango [20], who learned of Tomiki's study of the judo's techniques performed from a distance, showed his deepening understanding, saying: *Judo is superior to other martial arts in case of standing close, but in case of keeping distance, we must approach an opponent rapidly to control him because he can use a weapon. We must train this skill. This is why the practice of kata is important to acquire the knack of movement.* This issue of *Judo* has the first appearance of the term “*rikaku*”, which means keeping distance.

In August of 1943, Nango [21, pp.2–3] announced that a special practice of attack and defense using body movement and *atemi* would be held at the Kodokan after the annual summer practice. He felt that such practice of deadly techniques from a distance was needed on the battlefield in the time of the Second World War, since many members of the Kodokan had been drafted into the forces.

### **TOMIKI'S SCRIPTS TO KANO THROUGH NANGO'S SUBJECT**

In 1942, Tomiki published a long article entitled *The Systematic Study of Techniques While Maintaining Distance in Judo: The Principles of Judo and the Techniques of Aiki-budo* [6]. Tomiki says that it was a draft report on the subject of techniques to control an enemy “while maintaining distance” as well as a practical definite plan of his thoughts on judo [6, p.6]. The table of contents is as follows: Preface; 1. Methodology of Judo; 2. Fundamental laws; 3. Practical system of “the techniques while keeping distance”; 4. Basic kata of “the techniques while keeping distance”; 5. The essence of Budo and talismanic operation of the natural posture.

<sup>6</sup> Tomiki visited Tokyo as a director of a budo group from Manchukuo (120 people) that joined the international budo meeting between Japan and Manchukuo in honor of the 2600<sup>th</sup> year of the imperial reign. Another director of the group was Sumiyuki Kotani, later 10 dan, who learned aiki-budo under Tomiki in Sinkyo (Changchun).

<sup>7</sup> Ogata won the division for specialists of the first all-Japan judo championships in 1930 when he was 37 years old. He studied Karate under Funakoshi per Kano's instructions from around 1922.

<sup>8</sup> Kunio Murakami seems to have had Kano and Nango's trust. He often wrote serial articles on judo techniques in *Judo* journal for several years with Yoshitsugu Yamashita and Hidekazu Nagaoka, the highest instructors in each period. He was also a practitioner of Takenouchi-santo-ryu jujutsu.

<sup>9</sup> I interviewed Tomiki for my master thesis in 1979 and described these interviews.

We can find his original thoughts in each section of each chapter. Let us turn our attention to chapter 2 comparing contemporary judo with the judo of the Kodokan in the days of Kano.

- The explanation of the requirement to practice judo by Kano [22, pp. 9–26]:

1. Dojo (Hall), 2. Judo uniform, 3. Etiquette and Guidelines of proper conduct in the dojo, 4. Posture, 5. Kuzushi (Balance breaking), 6. Hygiene, 7. How to move, 8. Tsukuri (Making a posture while breaking an opponent's balance) and Kake (Applying a technique), 9. Ukemi (Break fall).

- The explanation of the fundamental laws by Tomiki [6, pp.34–86]:

1. Sen (The first move), 2. Metsuke (A way of seeing), 3. Posture, 4. How to move, 5. Maai (Distance, timing and position), 6. Tsukuri and Kake.

Kano explained the major principles of judo techniques using 5 points, namely numbers 4, 5, 7, 8, and 9 above, describing them based on the supposition of *randori*. For example, Kano did not refer to the difference between the basic postures of judo and kendo; of balance breaking; of how to move. After explaining the basics requirement, Kano adds that in addition to *randori*, judoists should practice *atemi* as well as through the solo practice of the gymnastic exercises of *Seiryoku-zenyo*, because *atemi* cannot be used in *randori*. Namely, Kano tried to cover a judoist's weak point by the additional practice. Unfortunately, Kano was not able to adopt the theory of Kendo into his practice requirement.

On the other hand, Tomiki integrated *randori* and *atemi* into one theory of the fundamental laws of judo, expanding on this over 50 pages. In particular, *sen* and *metsuke* are very important principles in kendo, swordsmanship. If an opponent is a boxer or a karate practitioner, the first move or the defence against the opponent's first attack by *atemi* or stabbing must be indispensable for a judoist. There is a great significance in Tomiki's references to the realm of the unknown that Kano did not step into. Tomiki also emphasized the "Ki of Kendo" and "The principle of judo" as the essence of Japanese budo. This is examined in the first paragraph of Chapter 5. '*Ki*' in his context is the energy at a fight in kendo. Later, "The principle of judo" was first clearly integrated by Tomiki [19, pp.24–69] from Kano's frequent references to three dimensions; the principle of Shizentai (natural posture); The principle of Ju (Flexibility); The principle of Kuzushi (Balance breaking) as scientific principles. After two years, Tomiki

[23, pp.28–53] introduced "The principle of judo" in another book to the West.

We can see here his challenge to have pursued Kano's ideal through Nango's subject to Tomiki, unfortunately, after Kano's passing away<sup>10</sup>.

## CONCLUSIONS

1. Kano's definition of judo:

Kano defined judo as much more extensive than jujutsu, which is typically seen as simply a martial art, in 1918, Kano [3] referred to judo as having three stages. In "lower level judo", one practices methods of offence and defense in *randori* and *kata*. In "mid-level judo", one practices aspects of the martial art as physical education and moral or mental education. In "upper level judo", people benefit society with their spirit of "maximum efficiency with the most useful efforts by using the strength of mind and body". He mentions that judo techniques also include *atemi*, the striking and kicking techniques that are prohibited in "sport *randori*". Therefore, the style of competitive judo which is now an Olympic sport is only one part of judo.

2. Kano's ideal of judo:

Kano was concerned with the future of judo due to the deterioration of *randori* and its becoming stiff. Kano clearly says, "When we consider the most effective way of *randori*, both as physical education ("sports *randori*") and real fighting (currently according to the language of the theory of combat sports: "non-sport confrontation"), we must return to the *randori* of the early days of the founding of the Kodokan". Kano wants to combine judo's close range techniques with technique performed from a distance in order to create the ideal judo.

3. Jiro Nango's succession and Kenji Tomiki's scripts:

Jiro Nango's definite action began in May of 1940. Nango, the second president of the Kodokan, assembled high-ranking judoist at the Kodokan for a lecture about the relationship between judo and *aiki-budo* by Kenji Tomiki. In summer of 1941, a committee for studying "techniques performed while keeping distance in Judo" was established in Kodokan, with Hidekazu Nagaoka (10 dan), Kaichiro Samura (9 dan) and so on, being appointed top executives. In 1942, Tomiki published a long article entitled *The Systematic Study of Techniques*

<sup>10</sup> After World War, he was an important member of the committee that established Kodokan Goshinjutsu, the self-defense techniques 'kata' of the Kodokan. Many people from those days know that he played a central role in the development of that kata. Around 1969, Tomiki proposed the Kodokan to establish a second system of *randori* in judo (mainly focused on techniques while keeping distance), because that was Kano's will. However, the proposal was not supported by the leaders at Kodokan. Kano, perhaps the only person with the vision, had already passed away.

*While Maintaining Distance in Judo: The Principles of Judo and the Techniques of Aiki-budo* [6]. Tomiki successfully integrated *randori* and *atemi* into one theory of the fundamental laws of judo. That was an improvement that Kano did not bring about in his latest text of judo. In particular, *sen* and *metsuke* are very important principles in kendo, swordsmanship.

#### Acknowledgement

Mr. Lance Gatling checked my original draft and Mr. Larry Camejo also helped to review it at the final stage. I do express my gratitude.

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They did not know, for example, Tomiki's important instruction about how to move with gradual steps and its theory. Tomiki mentioned, "A straight line has unlimited dots. Try to move on all dots in the line", according to Mr. Tadayuki Sato. Shishida, F. (2010) Judo's techniques performed from a distance: The origin of Jigoro Kano's concept and its actualization by Kenji Tomiki, Archives of Budo, Vol.6(4): 165-172. Shishida, F. (2011) Jigoro Kano's pursuit of ideal judo and its succession: Judo's techniques performed from a distance, "Judo Movement for Culture. Journal of Martial Arts Anthropology". Vol. 11, No.1: 42-48. and Karate Federation's European Judo Union Knowledge Commission Commissioner \*\*European Judo Union Education Commission Scientific Consultant Abstract In this paper we provide an appraisal of the scientific foundations of the Olympic sport "Judo" from a Western perspective, i.e. a biomechanical reassessment of the basic teaching tools of the foundations of Jigoro Kano's "Judo". The core of "Judo" functional organization is the triad made up by the "Kuzushi-Tsukuri-Kake" movement. Kuzushi (unbalance), tsukuri (entry and proper fitting of Tori's [the actor] body into the position prior to the "Judo" techniques performed from a distance: The origin of Jigoro Kano's concept and its actualization by Kenji Tomiki" by Fumiaki Shishida, 8th Dan, Shihan JAA. "Judo's techniques performed from a distance: The origin of Jigoro Kano's concept and its actualization by Kenji Tomiki" by Fumiaki Shishida, 8th Dan, Shihan JAA : Tomiki. Different Martial Arts. Combat Training Kendo Aikido Bbc News Documentary. Yamada had been taught aikido directly by its founder Morihei Ueshiba and judo by Jigoro Kano before becoming a student of Kenji Tomiki's randori based Tomiki Aikido. Kendo Aikido Teaching Materials. High School Students.