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## Jigoro Kano's pursuit of ideal judo and its succession: Judo's techniques performed from a distance

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**Abstract:** Jigoro Kano, the founder of judo, had great interest several other martial arts: boxing, karate, aiki-jujutsu, bo-jutsu, wrestling and others. He studied them enthusiastically to improve judo with the objective of making it the best that it could be. The new training method that Kano conceived in 1918 was to be a combination of judo and kendo and was the result of his studying those other martial arts. The purpose of this study is to examine Kano's involvement with those five other martial arts. By following the details of that process, we will learn how Kano enthusiastically pursued his ideal judo and was dissatisfied with judo as it was. Jiro Nango, the second president of Kodokan, succeeded Kano's will by establishing the group to study Judo's techniques performed from a distance. Kenji Tomiki, one of the group's instructors, completed the article entitled *The Systematic Study of Techniques While Maintaining Distance in Judo: The Principles of Judo and the Techniques of Aiki-budo*, on the basis of accumulation of study theretofore. The article is considered as an answer to the question posed by Master Kano.

### Preface

Jigoro Kano, the founder of judo, had great interest in several other martial arts: boxing, Karate, aiki-jujutsu<sup>1</sup> (the precursor art of aikido), bo-jutsu (staff fighting), wrestling and others. He studied them enthusiastically to improve judo with the objective of making it the best that it could be. I have already clarified Kano's ideal and the beginning of its actualization by Kenji Tomiki in my latest article (Shishida, 2010). This new training method that Kano conceived in 1918 was to be a combination of judo and kendo and was the result of his studying those other martial arts. Kano (1918) wrote as follows:

In conclusion, I would like to add something taught as kata in kendo into the practice of judo after rebuilding it. ... Essentially, judo should include so-jutsu (spearmanship), naginata-jutsu (the art of Japanese halberd), or whatever suits the aim of offense and defense. Because kenjutsu and bo-jutsu are most widely applied in all of martial arts, it is considered

<sup>1</sup> 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 1942 the style was renamed aikido, the name by which the style continues to be known today.



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that kendo should be gathered into judo as one of the most important requirements after its reconstruction. We will need not only kata but also shiai (bout).

Kano's remark didn't end there, but also indicated that the future of judo is a concept that is beyond the paradigm of the typical judoist of today as follows:

Thus, I think that conventional judo and kendo will combine into one. Of course, it may be difficult to do

it quickly because there are the forces of circumstances and preconceived ideas, but in the general situation, it is destined to be that way. But, even in the future, I think that it will be difficult to avoid the differences between the methods that emphasize the skill required to handle a sword and the methods that have considerably less emphasis on sword skills.

In 2010, at the 2<sup>nd</sup> scientific congress of martial arts and combat sports in Rzeszow, Poland, I indicated that Kenji Tomiki made progress in the development of Kano's two methodologies after Kano's death in 1938 (Shishida, 2010). Therefore, in this study, I will examine Kano's involvement with five other martial arts. By understanding the details of that process, we will learn how Kano enthusiastically pursued his ideal judo and was dissatisfied with things as judo was.

## 1. The process of Kano's approaches to his ideal

### 1.1. Boxing

The opening of Japan to the West by the Tokugawa government brought cultural exchanges at many levels between Japan and the West. When Admiral Perry visited Japan in 1854, and one of his sailors, a boxer, fought a bout with the sumo wrestler Koyanagi, boxing matches or a match between a boxer and a fighter of different sports were sporadically held in Tokyo or Yokohama. The first book on boxing in Japan was published in 1900, and a movie about boxing was released in Kobe in 1903. In 1902, Kunisaburo Iizuka, 5<sup>th</sup> dan judo, instructor of Keio University, planned a fight with a western boxer, but the boxer did not show up at the prearranged spot (Mita-juyu-kai, 1933, p.86). After Yoshitsugu Yamashita's success in teaching judo to U.S. president Theodore Roosevelt in 1904 and cadets at the United States Naval Academy in Annapolis, several judoists visited the U.S. and fought boxers and wrestlers.

Interestingly, Kenji Kano, Jigoro Kano's cousin, performed a key role in the development of boxing in Japan. Kenji Kano, 21 years younger than Jigoro Kano, established the International Boxing Club at Mikage-cho, Kobe, in 1909 (Shishida, 1979). According to Nobuo Gunji (1976, pp.17-19), his club did not practice only pure boxing but also produced matches between a judoist and a boxer; it was successful and the venues of their bouts were filled beyond capacity in Osaka, Kobe and Tokyo. However, the number of judo versus boxing matches declined as the number of serious boxing exhibitions increased. Around 1912, movies about

boxing and action films that included boxing techniques seem to have stirred young Japanese men's souls (Shishida, 1979).

With this background, Kano observed boxing enthusiastically more than once during his 1912 trip to the West, as the head of the Japanese delegation at the Stockholm Olympic Games. Kano's English diary (Kato, 1964, p.165, p.172) says,

(Monday July 8) At the stadium I talked with Evert (to whom I was introduced by Professor Slorum the other day). He promised to introduce amateur boxers, wrestlers, etc., to study comparatively.

(Wednesday December 4 in Paris) At 5 p.m., I returned to the Japanese Embassy and waited for Baron de Coubertin. He came and led me to ..., I observed boxing and fencing. I returned at 7: 30 p.m. and read a book. At 9 p.m., I went to Paris Circus and observed a boxing match between an American and a Frenchman.

These two parts show Kano's interest in observing amateur boxers and wrestlers, and reveals Kano's strong interest in boxing.

(Thursday December 5 in Paris) I talked with Sugimura<sup>2</sup>. His hope is, "... Boxing should be introduced to improve judo".

Sugimura was a student at the Kano-juku, the boarding school run by Kano for five years prior to his entrance into the preparatory school for the University of Tokyo; he studied directly under Kano and became one of the strongest judoists at the Kodokan, and was supposed to be one of Kano's most reliable students. At the time of their meeting in Paris, Sugimura was the first secretary to the Japanese Embassy in Paris. Kano's diary appears to record his satisfaction that their views were in accordance, perhaps owing to the result of Kano's education over a long time. Sugimura's opinion encourages Kano.

As mentioned above, western boxing became popular in Japan during the Taisho period (1912-1926). This explains the following comments regarding how a judoist applies attack and defense against the punches of a boxer, in the technique called "Tsuki-kake" in judo's *Kime-no-kata*<sup>3</sup>. Three great judo authorities of the Kodokan, Yoshitsugu Yamashita, Hidekazu Nagaoka and Kunio Murakami (Yamashita et al., 1917, p.56) say as follows:

<sup>2</sup> Yotaro Sugimura (1884-1939) was the first secretary in the Japanese Embassy in Paris from 1923 to 1927. He later became the vice-secretary-general of the League of Nations.

<sup>3</sup> *Kime-no-kata* was formed in 1907. At first Kano taught 10 techniques, but later this was expanded to 13 real combat techniques. These techniques were selected from the *atemi waza*, or striking techniques and arresting techniques from *Tenjin-shin'yo-ryu*.

This technique is one of the methods developed against western boxing. This kata was formulated as a counter technique against western boxing, though there is no doubt that it is applied not only against boxing but also in other cases.

Kano (1918, Vol.7: 5) says in 1918, "Judoka will come to exert their energy to study boxing in the future." In fact, in 1927, nine years later, Kano (Kano, J., Otaki, T., ed., 1972, p.118) warned how to approach a boxer and gave a concrete example about how to fight with a boxer.

A judoist attacks an opponent by not only striking techniques but also throwing techniques, and also twisting an opponent's joint, so that he doesn't need to always keep his distance from an opponent as in boxing. The judoka approaches his opponent, and grasps his clothes, grasps his hand or seizes his neck. But even in this event, he has to approach while closely guarding against the opponent's striking or kicking.

## 1.2. Karate

Aikitsu Tanakadate (1938, p.25), a famous doctor of science, one of Kano's old friends after his graduation from Tokyo University, said of Kano; "Kano explained his detailed study of the Ryukyu (Okinawa) martial art in the days after our graduation." He didn't describe the period clearly, but in context his comment suggests that the event happened within ten years after their graduation. We do know that in 1909, Kano encountered karate at a Kyoto tournament for youth run by the Butoku-kai, the national Japanese martial arts organization (Alumni association of the middle school in Okinawa, 1909, p.116). Okinawan karateka were invited to demonstrate at this tournament by leaders of the *Butoku-kai*. On April 18, 1911, eight young karate instructors visited Kano in his house. Kano led them to the Kodokan dojo, and they discussed judo and karate, practiced a joint technique by Kano, and observed the breaking of a 2.1-cm-thick plank by one of the instructors (Alumni association of the normal school in Okinawa, 1911, pp.183-185). At the exhibition of physical education, science and culture during March, 1922, Kano observed a karate demonstration by Funakoshi Gichin (1868-1957), one of the greatest karate instructors, who contributed to the spread of karate throughout the Japanese mainland from 1922 to 1945. Shinkin Gima (1896-1989), one of the young karate practitioners there with Funakoshi, recollected, "Master Kano was so enthusiastic to learn, that he asked questions of us about how to do (karate). Because that was the time that he accumulated

all of the old martial arts into the Kodokan." "No one knows now that there was great support (of karate) by master Kano in the early age of karate." (Laboratory of publishing Budo, pp.15-17). You may easily imagine that Kano was very interested in karate, which has kicking techniques that boxing doesn't have. Kano would reconsider how to deal with a karate practitioner by grasping a part of his body or how to break his balance in a bout.

In 1924, Kano created a new *kata*, a gymnastic exercise called *Seiryoku-zenyo-Kokumin-taiiku* or "National gymnastics created on the basis of the principle of Seiryoku-zenyo" (S. Oimatsu. (1984) translated as *Seiryoku-zen'yo as Worthy Use of Human Efforts*). Kano invented the *kata* from the techniques of various martial arts in order to develop a robust person. The *kata* consist of two parts: a solo practice and a paired practice. The solo practice was composed of two parts: (1) 15 techniques with 10 striking and 5 kicking techniques; (2) 13 striking techniques, practiced by the pair in two parts: (1) 10 techniques from *Kime-no-kata*; (2) 10 techniques from *Ju-no-kata* (Kotani and Otaki, 1971, pp.169-191). As it is known, judo has three categories of techniques: *nage-waza* (throwing techniques), *katame-waza* (grappling techniques) and *atemi-waza* (striking techniques). The term *atemi-waza*, which includes kicking, is sometimes shortened into *atemi* (or *ate*). When we study this *kata*, it is clear that Kano tried to improve the judoist's awareness of *atemi* as well as people's health. Kano (1931a, p.3) says in 1932,

It is obvious that randori is needed, but we cannot practice atemi in randori. A martial art that lacks atemi is a deformed martial art. Therefore, we have to practice in parallel both randori and kata, but kata is generally neglected while practitioners apply themselves sincerely to randori.

The solo practice of the *kata*, namely, *atemi*, has not always been widespread despite Kano's assiduous effort. The reasons may be considered as follows: 1) There isn't much interest in anything but randori among judoists, so most don't prefer to practice *atemi*, which is not allowed in randori; 2) More fundamentally, large numbers of judoists have a passion for winning at randori because they can get recognition in sports judo through victory at randori or in a match. Kano (1918a, p.5) had a bold concept about the future of judo: he said he thought that conventional judo and kendo would be consolidated.

But the solo practice in the gymnastics is not an attempt to consolidate *atemi* into randori, but rather as a complement to the existing randori practice. Other than his single comment I can find no trace of any actual work on Kano's part towards

actually including atemi in judo; instead it seems that he endeavored to urge judoists to practice other martial arts in addition to judo. He seems to think that a judoist should practice atemi through the solo practice of gymnastics. Why was Kano unable to make progress towards consolidating atemi in judo? One major cause would be how busy Kano remained throughout his life. But another reason consisted in the difficulty of realizing his concept, as Kano (Editorial Committee of the Biography of Master Kano, 1964, pp.371-372) says in 1927,

I think that there would be a way if I figure out gradually and deeply investigate a methodology of including atemi in randori or matches. However, it is not easy compared with deciding which is better in the case of throwing or holding down.

### 1.3. Kodokan Laboratory of Martial Arts

In March of 1926, Kano (1926, p.3) announced the mission of the Kodokan and its undertaking as follows.

- The Kodokan will establish a Laboratory of Martial Arts. In the group, we will study traditional Japanese martial arts as basics and, in consideration of foreign countries' martial arts, practice those martial arts, etc.
- The Kodokan's policy is that we will study and teach *Kenjutsu* (the art of fencing), *Bo-jutsu* (the art of staff fighting), *So-jutsu* (the art of the spear), *Kyu-jutsu* (the art of archery) and *Naginata-jutsu* (the art of the Japanese halberd), and all other martial arts as elements of judo.
- We will place emphasis on empty-handed arts, but the *kata* of both *Kenjutsu* and *Bo-jutsu* will be added to the list of arts now.
- We will apply the principle of “Seiryoku-zen’yo” in the Kodokan to study and teach them.

Kano declared that there should be a systematic and concrete study in the Kodokan to realize his ideal of judo, not as sport but as martial art. This is also the lower level of judo, based on his whole judo concept of 1918 (Kano, 1918). It means that the Kodokan officially had a mandate to study other martial arts since 1926.

### 1.4. Aiki-jujutsu

In 1930, Kano visited Morihei Ueshiba<sup>4</sup>, accompanied by Hideichi Nagaoka and Kyuzo Mifune, two of his best pupils, to observe Ueshiba's martial arts. Ueshiba was a master of Daito-ryu-

<sup>4</sup> Morihei Ueshiba (1883-1969) practiced intensely from 1915 to 1919 under Sokaku Takeda, the master of Daitoryu-aiki-jujutsu.

aiki-jujutsu (Daitoryu, hereafter) but by this time was ending his dependence on Sokaku Takeda, the master of Daitoryu. Ueshiba's aiki-jujutsu gradually became famous in the Tokyo martial arts world since Ueshiba began living there in 1927. Takeda and Ueshiba had excellent defensive techniques against any type of attack, including atemi (Aiki News Editorial Department, 1992, 2006). On the other hand, it is recognized that the Kodokan assimilated the gist of the skills of old jujutsu and held an overwhelming position of superiority compared to other jujutsu schools, while aiki-jujutsu was only one of many small jujutsu schools.

However the rise of Ueshiba's aiki-jujutsu was a threat to the Kodokan. In February 4, 1930, Chikatame Honda, chief secretary of the Kodokan, described the situation as follows (Dai-nihon-yubenkai-Kodansha, 1930, p.722): I have an opinion about Kodokan judo. In short, a person called Ueshiba practices very dangerous “gyaku” (reverse techniques, to bend an opponent's arm against the normal turn of the joint). Imperial Japanese Navy Admiral Takashita learned it, and many other people have learnt it. Some Kodokan instructors seem to have had unfavorable impressions regarding judo's position (Shishida, 2008, pp. 83-87). In October 2, when Kano visited Ueshiba in his dojo (Takeshita Isamu's diary), he observed Ueshiba's demonstration. According to Yoshio Sugino (Aiki News Editorial Department, 2006, p. 197), Kano admired him, and said, “This is a true judo” because in Kano's larger concept of judo, all superior martial arts should be included in judo; in this light, Kano's remark, which gave Nagaoka and others a little shock, is quite natural. Kano asked Ueshiba to send Kodokan students to study, then actually sent two Kodokan judoists (Jiro Takeda and Minoru Mochizuki) to study under Ueshiba, and had them report their findings back to Kano himself. But Kano's will to study aiki-jujutsu had already been realized by Kenji Tomiki, another judoist who had personally studied aiki-jujutsu directly under Ueshiba since 1926.

### 1.5. Bo-jutsu

Kano (1918b, p.5) placed a high value on bo-jutsu (staff fighting techniques) as an indispensable martial art because kenjutsu and bo-jutsu are the best armed martial arts that can be used in a variety of circumstances.<sup>5</sup> In fact Kano himself learned *Yagyu-ryu bo-jutsu* from master Oshima as a youth

<sup>5</sup> While Kano always refers to bo-jutsu, the art he studied used an oak staff approximately 130cm in length, and is today called ‘jo-jutsu’. The *bo* in Japan is typically a 180cm staff.

(1935b, pp.2-5), and thought since that time that bo-jutsu practice was a worthwhile addition to judo practice. After 1926, when Kano announced the establishment of the Laboratory of Martial Arts, he observed bo-jutsu and a board breaking demonstration at Haha in Okinawa, on January 7, 1927. He visited a *Katori-shinto-ryu* (which includes kenjutsu and bo-jutsu in its curriculum) *dojo*, and observed the katas of its instructors on February 27. Soon after, Kano gathered the members of Kodokan and declared that they would start to practice bo-jutsu in the Kodokan from 12 March. In May 5, Kano met four instructors of bo-jutsu who were invited from Katori in Chiba. He decided that they would teach bo-jutsu to members of the Kodokan *dojo*. Around 1931, Kano invited Ryuji Shimizu, instructor of *Shinto-muso-ryu jo-jutsu* to teach and encouraged senior judoists to practice bo-jutsu at the Kodokan (Kano, 1935b, p.3). His enthusiasm for bo-jutsu seems to have continued until very late in his life. In 1935, Kano called for 50 new members to practice bo-jutsu. From March through October of 1936, "How to practice bo-jutsu" was published serially in *Judo*. The author was Ryusuke Heki, whose title was Instructor, Bo-jutsu Division, Kodokan. The reasons that Kano (1935b, pp.2-5) cites why he adopted bo-jutsu are, 1) Bo-jutsu is most suited to practical use in modern times when carrying a regular weapon such as a sword is prohibited by law; 2) There is a possibility that bo-jutsu would become extinct; 3) It is easy to find a *bo* (stick or staff) in daily life. His main focus here is on actual fighting. Kano (1935b, p.4) says, "I think that I hope to promulgate bo-jutsu as a part of Kodokan judo throughout the world, like I accomplished the spread of the current judo, based on some old jujutsu schools, throughout the world."

### 1.6. Wrestling

Since Yoshitsugu Yamashita taught judo to U.S. President Roosevelt in 1904, Tsunejiro Tomita, Mitsuyo Maeda, Akitaro Ohno, Tokugoro Ito, Shinshiro Satake, Heita Okabe, and other strong judo instructors who were confident of their ability, fought with western wrestlers or studied wrestling. In particular, Maeda's many dispatches regarding his bouts with other martial artists were published serially in some magazines and later published in book form. However, Kano took a negative attitude to a bout between a wrestler and a judoist.

In 1921, when Ad Santel, professional wrestler, visited Tokyo to fight with judoists of the Kodokan by the brokerage of a promoter, the public opinion was in a fervour over the bout. The basis of Kano's

argument (1921, pp.2-5) was that in the narrow sense, judo is the best way of using body and mind aiming at offense and defense. Therefore, a judoist uses any weapons, like, *bo* (stick), sword, pistol, if it is useful. If so, a bout with a judoist could not be organized unless a challenger is prepared to die. Kano says, "I would like you to keep in your memory that a bout between a judoist and another martial artist is organized only as a real fight."

In fact, according to Heita Okabe (1957), Kano wanted to give his consent to the judoist who tried to fight with Santel, but many objections from senior judoists made Kano issue an edict. It was important for Kano as the head of Kodokan judo to study wrestling to make judo improve as a martial art, not just to fight with a wrestler. But on the other hand, he well knew that a victory against other martial arts would improve the image of the foremost authority in the world of martial arts

Kano might not have emphasized the importance of wrestling with regard to its value in actual fighting as compared to karate, boxing, aiki-jujutsu and so on, because wrestling has a definitive fault in that it lacks *atemi*, like sport judo. Maeda, Ohno, Ito etc., some strong judoists were able to often win a bout against wrestlers when they reached the following agreement: the prohibition of *atemi* and wearing judo uniform in a bout, while some judoists lost their bouts. But there was an example that a strong judoist, Ohno, became unable to continue fighting due to a punch by Charlie Orson at the beginning of the bout in Asheville, in the South of the U.S., in 1905 (Marushima, pp.61-63). Yujiro Watanabe, a famous boxing instructor, who was one of referees of four matches between four judoists and Santel and Henry Weber, Santel's accompanying wrestler, described in a general magazine, April issue, 1921: Santel is not a boxer but a wrestler. There is an *atemi* in judo but judoists don't study it. ... So they have practiced it only as *kata*, almost nobody has examined its effectiveness. ... When a judoist stabs, he can not extend his arm. When he tries to extend it, the shoulder part is stiff (Marushima, p. 202). Kano would have to read it.

On the other hand, Kano recognized wrestling as one of amateur sports that should be encouraged in the Olympic Games. In fact Kano was a leading figure in amateur sports as the first member the Japan Olympic Committee from 1909 and the first president of the Japan Amateur Association from 1911 through 1921. However Kano's strong desire to learn ways to improve judo did not change. On April 27 of 1931, Ichiro Hatta, a member of the Waseda University judo team, who had experienced the strength of wrestling in the U.S. in 1931 on his

visit there as a member of the Judo team, established a wrestling club at Waseda under judo instructor Hikoo Shoji's guidance (Kodokan, p.47). It appears to be the first Japanese university wrestling club. Kano visited Waseda University and observed its practice June 10, 1931. Meanwhile Kano continued to develop the comprehensive program at the Kodokan, saying as follows (1932, pp.2-3),

I decided to start to make members practice wrestling, besides continuing to make them practice bo-jutsu ... The study of kenjutsu, boxing, and other arts will be started by degrees. Hereby I will train the greatest authorities of martial arts in the country first, in the world next.

## 2. Kano's plan and its succession

How did Kano's enthusiastic study and efforts change judo, and what did it change? Frankly, almost nothing changed. Takeshi Sakuraba (Sakuraba, p.85), professor of Tokyo Higher Normal School, 8th dan of judo, analyses the reason in his book "Judo-shi-ko (A Study of the History of Judo)" as follows.

There were various factors in the way of *randori* itself that later caused *randori* training methods to change. First, dangerous techniques were eliminated from *randori*. Second, continuous movement in offense and defense is in and of itself not sufficient, as noted in the *heihō*: Being perfectly calm and collected like a mountain; Invading like a fierce fire. Third, the de-emphasis of *katame-waza* (grappling techniques). These three factors, interacting together, acted to reduce the natural nature of judo to move lightly and freely.

This remark, as a matter of course, shows there was another researcher who shares the same recognition as Kano. Sakuraba also refers to "the current rise of a new jujutsu" that threatens the Kodokan's prosperity. He says, "the current rise of a new jujutsu that stresses only on practical use in actual fighting, because judo reached to be away from this perspective". Subsequently, he concludes with the following remark.

Judo practitioners have to examine for themselves the theory of judo in the early days when Master Kano established it, in addition to formulate the future training methodology of judo, while considering that the practical techniques of actual fighting are surely required in the line of techniques in judo.

Sakuraba's recognition causes us to study what judo in the early days was and what may be the future training methodology of judo. The

former will be a new subject within the context of my study. As for the latter, the study of the future training methodology was officially succeeded by Kenji Tomiki in 1941, when Jiro Nango, the second president of the Kodokan, established the research group to study Judo's techniques being performed from a distance with the most senior instructors, like Hideichi Nagaoka. Tomiki (1942) completed an article entitled *The Systematic Study of Techniques While Maintaining Distance in Judo: The Principles of Judo and the Techniques of Aiki-budo*, on the basis of accumulation of study theretofore. As mentioned above, Kano, in 1918, already had an outstanding outlook on judo's techniques from a distance and the idea of new training methods for judo. Kano also had the following plan.

I have been thinking about this. I want to teach a kata to young judoists in which one grasps a knife made out of rubber or cloth filled with air, ... 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 (swordsmanship) to judo practice." (Kano, 1918, pp.4-5)

Tomiki's article is considered as an answer to the question posed by Master Kano. But he was not able to clarify a concrete plan in his article above, though he extracted the fundamental laws as a combined theory of judo and kendo. We will have to wait for his answer until after the World War II. Tomiki, up to around 1968, brought Kano's concept to fruition by independently inventing two training systems of free practice for both judo and aikido: A) Bare hand *randori*, the aim of which is throwing or pinning while protecting an attack by *atemi* against the face; B) Knife *randori*, the aim of which is throwing and pinning while protecting an attack by a soft knife against the body. These training systems are considered to be the equivalent of Kano's plan. In 1936, Kano encouraged Tomiki to study Daitoryu when Tomiki left for Manchuria to teach at the Daido Gakuin (the Government institution to train mid-level officials). Kano seems to have recognized that this jujutsu was a very important object to be analyzed. The developmental process of Tomiki's theory and practice from 1936 to 1968 will be another subject, which we must examine separately.

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### Poszukiwania Jigoro Kano judo idealnego: techniki judo wykonywane z dystansu

**Słowa kluczowe:** boks, karate, aiki-bujutsu, bo-jutsu, zapasy

#### Streszczenie

Artykuł dotyczy Jigoro Kano, twórcy judo, którego interesowały również inne sztuki walki takie jak: boks, karate, aiki-jujutsu, bo-jutsu, zapasy i inne. Kano zajmował się nimi z entuzjazmem mając na celu poprawę technik judo. Szczególnym zainteresowaniem darzył karate, w którym występowały techniki kopnięć nie występujące w innych metodach, a także bo-jutsu i kenjutsu jako sztuki walki przydatne w różnych okolicznościach. Nowe metody szkolenia zapoczątkowane przez Kano w 1918 roku stanowiły połączenie judo oraz kendo i były rezultatem studiowanych wcześniej innych sztuk walki. Pragnął on ulepszać swoją sztukę dopracowując nie tylko same techniki oraz ćwiczenia mające na celu maksymalny rozwój fizyczny, ale wprowadził elementy filozoficzne i ideologiczne do judo.

Celem pracy autora jest zbadanie zaangażowania Kano w 5 innych sztuk walki. Śledząc szczegóły tego procesu można dowiedzieć się jak bardzo Kano próbował osiągnąć swój ideał judo i zmienić te elementy, z których był niezadowolony. Autor wspomina także Jiro Nango, drugiego przewodniczącego Kodokanu, który poszedł w ślady Kano i założył grupy uczące technik judo wykonywanych z odległości. Kenji Tomiki, jeden z instruktorów, napisał artykuł pt. „Systematyczne badanie technik przy zachowaniu odległości w judo: Zasady judo i techniki aiki-budo”, który stanowi odpowiedź na postawione przez Kano pytania.