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What is Jūdō?



KŌDŌKAN



preface

Since the autumn of 1945, many soldiers of the Allied Forces are come to occupy this country. Among them there are many who take a warm interest in the art of Judo and take lessons willingly from us.

For the practice of Judo, it is the most important to get the excellent instructor. At the same time, it is much useful to get the general idea of the art with a concise explanatory book on Judo. Such are very scarce nowadays in this country; especially those written for

foreigners. The present brochure has been compiled as an attempt to make up this deficiency.

Judo is generally known in Europe and America with the name of Jiujitsu, while in this country, the latter name is at present superseded by the former one.

Jiujitsu is a nomination originated naturally since long time, and Judo is a name given to the principles of Jiujitsu completely systematized and rearranged by Prof. J. Kano, the founder of our Kodokan Judo College.

As a guide book for the beginners, many pictures are inserted with the explanations of the practice; more practical explanation rather than that of theoretical side.

As the edition was a little hurried, there may be some points to be thought over. The compiler's aim will therefore be only attained, if one, reading with application, can deepen the knowledge of the art and get some profit for the practice.

Tokyo, May, 1947.

RISEI KANO
President of the Kodokan Judo College.



PROFESSOR KANO

Founder of Kodokan Judo College

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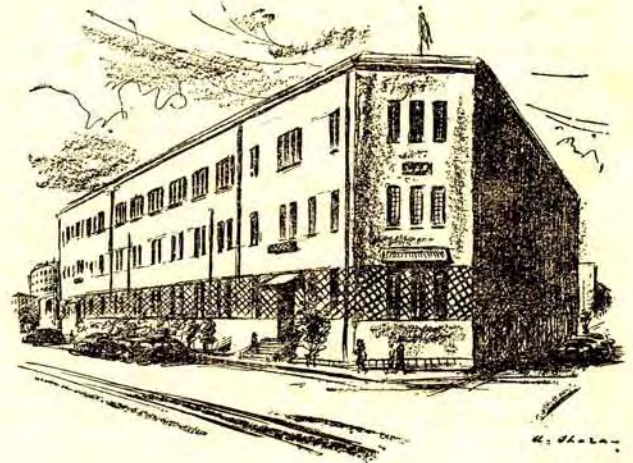
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The Kodokan Judo College

one

what is judo?

To understand the nature of Judo, it is the shortest and the simplest way to know the meaning of the word.

First, the meaning of the word Ju. The word Jujitsu was employed about three or four hundred years ago. The military arts of those times were named by the names of the weapons or the things employed, as in fencing, archery and horsemanship. Only Jujitsu (which literally means Gentleness Practice) was named by the meaning of 'gentleness', as expressed in our adage "Gentle turns away sturdy."

As the meaning of the word Ju in the principle of Gentleness is the basic idea of Judo of present day, this must be studied first.

The principle of Gentleness is explained in brief as follows: one gains victory over the opponent by giving way, that is, without resisting to the strength of the opponent, adapting himself to it, and, taking advantage of it, turns it in the end to his advantage.

Here is an example. When a stronger man pushes me with all his might, I shall be beaten if I

go simply against him. If, instead of opposing his pushing, I retreat more than he pushes or turn aside the direction of his pushing, he naturally leans forward by his own pushing, and loses his balance. If, utilizing his pushing strength, I apply a certain technique on him, it is quite easy to make him fall, as he is losing his balance. Sometimes, he will fall simply, if I turn skillfully my body. This is one simple instance of how, by giving way, a contestant may defeat his opponent.

The principle of Gentleness lies here. Nevertheless, by this alone the whole principle of Judo cannot be explained.

From all the phases of Judo, we can find a general principle. That is, in brief, to employ body and mind most efficiently. So, the late Prof. Kano adopted the following principle which could be understood by all men of the world: the most efficient use of mental as well as physical energy. And, he explained more from that the morals of Mutual Welfare and Benefit of all people.

The principle of the most efficient use of mental and physical energy is so important, not only in Judo, but also in all phases of the social life. Judo begins in the Art, and leads to the Way. The important point is not in the Art, but in the Way. Thus, we may conclude Judo is the Way to train for maximum efficient use of body and mind.

In our Kodokan Judo College, it is called briefly "Efficient Use of Energy."

two

for what purpose?

Compared with boxing and wrestling, it is quite the same in Judo from the view-point of physical art. They originated naturally from the same desire: only the forms differ in each.

Judo is never mystic: neither dangerous, nor painful. It is a sport to be enjoyed fully even by women, old men, and boys and girls.

The strong points of Judo are: to be practiced everywhere, all over the year, without so many participants, and very simply. It can be performed not only as a sport but as a physical culture also: at the same time, it can afford us the valuable art of self-defence. It will be explained more.

physical development

In Judo, every action has its meaning and its own purpose. The forms of actions are innumerable: all parts of the body evenly employed, in all direc-

tions, say, upward, downward, left side and right side, and, a large quantity of movements is needed. So, if trained in Judo, one's muscles and bones grow strong naturally, and the internal organs get strengthened: a body, stout and harmonious, can be made easily.

And, as in Judo the participants closed together contest for superiority of the arts, one must be always prepared to do his best without delay against the tricks to be employed by the opponent. Thus there shall be grown a whole body quite free and alert for every emergency.

mental development

When one is trained in a reasonable way in Judo, one will get without his knowledge a noble and refined spirit. The first fruit to be given by the training of Judo is the prime moral, namely, the high soul which dares to tackle the difficulties on one's own initiative—that is, a dashing spirit.

Next, as Judo needs bodily contests to be performed with whole body and mind en bloc, very strong will should be cultivated to be able to control himself and the opponent also. So, stout-hearted, resolute, persevering, and self-possessed characters,

quick and correct judgment, and the faculties of cautions and circumspect thinking shall be trained by and by.

Moreover, one can get aesthetic sense from the expressive movements of Judo. And, the regards for every minute movement and the attitude of push and go to the Truth shall cultivate a humble and noble character.

From the nature of the game, Judo students become earnest and serious, especially, in the match. And in Judo the spirit of fine play is held in esteem beyond measure; to fight fair and square, to be obedient absolutely to the umpire's judgment, to attach more importance to the attitude in the game than to the results. From these intentions, the bright spirit of sportsman is naturally fostered.

self-defence

In our daily social life, we meet so often with many physical and mental obstacles. Sometimes even our life may be exposed to some danger. By the exercise of Judo, we can get easily the physical and mental culture and the valuable art of self-defence at the same time.

three

what history has judo?

In every country of the world, we can find some primitive method of fighting from the ancient time. That is a common matter of instinct; only its form differs. It was the same in Japan. In ancient time, we had a simple method of fighting—to be named Empty-Handed-Trick. Influenced by the particular surroundings, it developed into a special form of Jujitsu, as it was so into the boxing in Europe.

jujitsu.

From the beginning of the 18th century, the Empty-Handed-Trick made its progress and was systematised as one of the arts of self-defence. That is the so-called Jujitsu. The substance of this Jujitsu was physical arts of throwing, stabbing, kicking, choking, holding, and bending and twisting the joints. These arts, cultivated for a long period of time, made great progress.

Having the special quality for the isolated culture and social surroundings of the country, Jujitsu made remarkable growth from year to year. At the zenith of the progress, those schools were counted one hundred and several tens. The masters and experts of each school vied with each other in the merits of the arts, and cultivated many followers all over the country.

judo of the kodokan.

In 1882, the late Prof Kano founded the Kodokan Judo. He learned Jujitsu when was 18 years old, and made a thorough study of the subject, including grappling tricks and all the joints tricks of the Tenjin Shin'yo School, the throwing tricks of the Kito School and many other methods of attack and defence then taught in the country. After many contrivances and studies, he retained those arts which were excellent in these schools and eliminated those which were dangerous for the physical culture, and substituted them with new ones invented by him.

Thus his meriterious work of aggregation of all Jujitsu schools accomplished, he began to teach his new ways of attack and defence to the people under the new name of Judo instead of old Jujitsu. The word Judo means at present the Judo of the Kodo-

kan Judo College which was founded by Prof. Kano.

Thus the Jujitsu of old times were reborn technically and spiritually by the hand of Prof. Kano. This Judo is now recognised as the best way to go through the most efficient use of mental as well as physical energy.

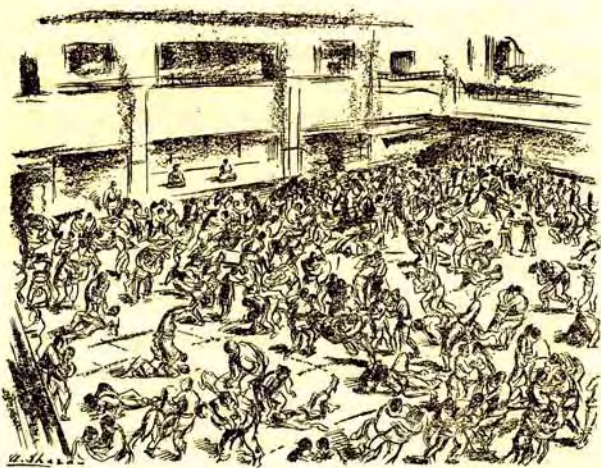
Judo, being appreciated as the Way of Gentleness, and not as the Art and practice of old Jujitsu, has been popularized among men, women and boys and girls all over the country as the best means of physical culture and as the art of self-defence. Moreover, Judo has made oversea expansion in Europe and America. And that name has now become very popular all over the world.

extension of judo.

The late Prof. Kano, as one of the International Committees of the Olympic Games, went several times to Europe and America, and there introduced Judo every time. Many High-Grade-Holders and the excellent followers of the Professor went abroad and made their best for many years to propagate and teach this Way. Mr. Y. Yamashita, who went to USA in 1902 and gave the lesson of Judo to the President Roosevelt and the students of the West Point for five years, is the most noted one.

Judo was born and grew up in Japan. As a phase of Japanese culture, it is now highly appreciated technically and spiritually all over the world.

Japan's Judo is now Judo of the world. We hope this way will demonstrate more its natural merit and render services to the cause of the peace of the world and the happiness of human being.



The Exercise Hall of the KDK Judo College.

four

what kinds of techniques?

classification.

The techniques of Judo are composed of three groups quite different in nature: the Art of Throwing, that of Grappling, and that of Attacking the Vital Points.

The Art of Throwing is to throw down the opponent.

The Art of Grappling is to hold, to choke the opponent, and, to twist or bend the opponent's Joints.

The Art of Attacking the Vital Points is used to smite, stab and to kick some parts of the opponent.

bird's-eye view of the techniques.

There are many techniques of Throwing. They

can be classified in two, from the thrower's posture: Techniques applied in a standing position and those in a lying position.

The techniques in standing position are classified in three, from the difference of the body principally used: Hand, Waist and Foot Techniques. The throwing techniques in a lying position can be classified in two, from the difference of the falling-way of the thrower: those with one's back on the ground and those with one's side on the ground.

The Art of Grappling is the general nomination of the techniques of Holding, Choking and those of bending and twisting the Joints. The techniques to hold the opponent laid on his back and make him unable to rise are the Holding Techniques.

The Choking Techniques are those by which one presses the neck or locks the trunk of the opponent with one's arms or legs.

The techniques of bending and twisting the Joints are those by which one bends or twists reversely the opponent's joints.

Among the Choking techniques the so-called Dojime by which one locks the opponent's trunk with one's legs, and the techniques to bend or twist the opponent's joints other than that of the elbow, are prohibited to apply in ordinary exercises, as they

are prone to cause danger from the effect of the techniques. The technique to choke the opponent's neck with one's legs, having regard for the dignity of Judo, is excepted from practice.

The arts of throwing and choking are called in general the techniques of Randori (Free Exercise). The Judo match is generally practiced with these two arts. That of attacking the Vital Points is not practiced from the nature of the techniques.

Now, in what order must we learn these varieties of tricks?

The exercise can be classified in three groups: those of throwing, choking, and attacking the Vital Points. For the exercises of beginners, the throwing techniques come first, and the holding ones secondly. After that, the progress of the student taken into account, all the grappling tricks shall be practiced with some techniques of the attacking the vital points.

This is the general order of the practical training of Judo, and is the most natural one.

Among the techniques, some are easy, and others are not so. One must select the techniques and consider the order of training by the Principle of "From the easy to the difficult: and, from the fundamental to the applied." All of the tricks should be taken in practice again and again and be mastered in essence. It is useless to say, the best way to get the knack of the arts is to be trained by an excellent instructor.

- three groups of judo techniques
- a. the art of throwing
 - in a standing position
 - in a lying position
 - b. the art of grappling
 - the art of holding
 - the art of choking
 - the art of bending & twisting the joints
 - c. the art of attacking the vital points
 - the art of smiting
 - the art of stabbing
 - the art of kicking

- 1. the hand techniques... { Taiotoshi, Seoinage, Kataguruma, Ukiotoshi, Sumiotoshi, Sotomakikomi, &c.
- 2. the waist techniques... { Ukigoshi, Haraigoshi, Tsurikomigoshi, Hanegoshi, Ogoshi, Ushirogoshi, Tsurigoshi, &c.
- 3. the foot techniques... { Hizaguruma, Ouchigari, Osotogari, Sasaetsurikomiashi, Harai~, Okuri~, Ashiharai, Deashiharai, Kouchigari, Kosotogari, Kosotogake, Ashiguruma, Uchimata, &c.
- 1. with one's back on the ground { Tomoenage, Uranage, Sumigaeshi, &c.
- 2. with one's side on the ground { Ukiwaza, Yokogake, Yokoguruma, Taniotoshi, Yokowakare, &c.
- { Kesagatame, Kuzure~, Ushiro~, Katagatame, Kamishihogatame, Kuzure~, Yoko~, Tate~, &c.
- { Nami-jujijime, Kata~, Gyaku~, Hadakajime, Okurierijime, Katahajime, &c.
- { Udegarami, Jujigatame, Udegatame, Hizagatame, Wakigatame, &c.
- Kobushiate, Tegatanaate, &c.
- Kobushiate, Yubisakiate, Hijiate, &c.
- Hizaate, Sekitoate, Kakatoate, &c.

a. art of throwing

hand techniques, waist technique, foot technique,



1 *taiotoshi* :

(literally means : pulling down the body)



2 *seoinage* :

(literally means : throwing down over shoulder)

2a *eri-seoinage* :

and the techniques with one's back or side on the ground.



One slants the opponent toward, the front corner or sideways, and, pushing one's foot in one's front, throws the opponent at one stroke of the actions of hand, waist and foot en bloc.



One slants the opponent toward the front corner or right forward, and, taking him on one's shoulder, throws him down to the front. There are two methods to apply these tricks.



2b *ippon-seoinage*:



3 *ukigoshi*:

(literally means: floating waist)



This is another method of applying seoinage.



One slants the opponent forward and pulls him on one's waist, and then, throws him by twisting one's waist.



4 *haraigoshi:*

(literally means : sweeping the waist)



5 *tsurikomigoshi:*

(literally means : lift-pull-waist)



One slants the opponent toward the front corner, and takes at the same time the upper body of the opponent on one's waist, and sweeping the opponent's leg upward with one's foot throws him down.



One lifts the opponent's upper body on one's waist, and throws him twisting one's waist.



5a *sode-tsurikomigoshi*:



6 *hanegoshi*:
(literally means: waist spring)



When the opponent's sleeve (not the collar as usual) is held, this trick is named Sode-tsurikomigoshi.



•One slants the opponent toward the front corner or right forward, and takes him on one's waist, and throws the opponent, springing him up with one's leg.



7 *hizaguruma*:

(literally means: knee-wheel)



8 *ouchigari*:

(literally means: major internal reaping)



One supports the opponent's knee-cap with one's foot, and making it as a fulcrum, throws him down withdrawing one's upper body.



One makes the opponent's legs open wide, and, while he pushes deep his leg between the opponent's legs, slants him on his heels, and, throws him sweeping the opponent's leg from interior with one's own leg.



9 osotogari:

(literally means: major external reaping)



10 harai-tsurikomiashi:

(literally means: dashing the lift foot)



One slants the opponent toward the back corner. At the same time, he pushes out his leg, and throws him down with this leg, sweeping from behind the opponent's leg on which weighs his body.



One slants the opponent toward the front corner. And, sweeping the opponent's weighing foot with one's leg, throws him down with withdrawing one's own upper body.



11 *okuriashiharai:*

(literally means: dashing the pursuing foot)



12 *deashiharai:*

(literally means: dashing the advanced foot)



One makes the opponent step forward, or side-ways, or oblique-side-ways, and, seeking an opportunity when the opponent's feet come on one line and his hind foot weighs his body, throws him down in this moment sweeping the opponent's legs with one's own leg in the direction of the opponent's both legs.



One makes the opponent step forward, and, finding an opportunity when the opponent's advanced foot weighs his body, throws him down with one's leg in the direction of the opponent's advancing.



13 *kouchigari:*

(literally means: minor internal reaping)



14 *kosotogari:*

(literally means: minor external reaping)



One makes the opponent's legs a little open, and when the opponent's body weighs a little still rather on the opponent's heels than in the middle of the both feet, or, when the opponent's advanced foot is going to touch the floor, one makes the opponent lose the balance of his body, and throws him down, sweeping his leg from inside.



One makes the opponent's one foot advance a step, and, when that leg is going to weigh the opponent's body, the thrower makes him lean in the direction of his back corner, and sweeps the opponent's heel from behind with one foot: the opponent shall be thrown in the direction of his toes.



15 uchimata :
(literally means : inner thigh)



16 tomoenage :
(literally means : throw in circle)



The thrower makes the opponent's legs open a little wider and makes him stoop and slant forward : meanwhile, he pushes his own leg deep between the opponent's legs ; and, springing the opponent up against his inner thigh with one's hind thigh, and twisting one's own body, one throws the opponent down.



The thrower slants the opponent right forward, and lies himself down on the back. Putting the sole of his foot against the opponent's abdominal region, he throws the opponent by somersault over the head in the form of an inverted comma.



17 *ukiwaza* :

(literally means : floating trick)

Slanting the opponent toward his front corner, the thrower pushes his one leg before the apponent's weighing leg, and, dropping the body right sideways, throws the opponent, drawing in the direction of his slanting.

b. art of grappling.

*holding, cloking, and bending
or twisting the joints*



1 *kesagatame* :

(literally means : holding in a form of a slanting scarf)

One turns the opponent on the back, and holds him aslant on the opponent's shoulder and under his armpit of another side. Besides this proper one, there are two kinds of this trick.



1a *kuzure-kesagatame* :

with the modified hand holding,



1b *ushiro-kesagatame :*

the direction of the opponent's body modified.



2 *katagatame :*

(literally means : shoulder holding)

One turns the opponent on the back, and hold sideways one arm and the neck of the opponent between one arm and the neck of the attacker.



3 *kami-shihogatame :*

(literally means : upper four quarter's holding)

One turns the opponent on the back, and holds him down, over the opponent's head.



3a *kuzure-kamishihogatame :*

The same trick a little modified.



4 *yoko-shihogatame :*

(literally means : lateral four quarters' holding)

One turns the opponent on the back, and holds him down sideways in a right angled position.

5 *juji-jime :*

(literally means : cross choking)

One chokes the neck of the opponent, holding his collars with one's both hands crossed over his breast. There are three other kinds of this trick, modified a little in the holding of the collar :



5a *nami-juji-jime :*



5b *kata-juji-jime :*



5c *gyaku-juji-jime :*



6 *hadaka-jime* :

(literally means : bare choking)

One chokes the opponent's neck from behind with one bare arm put under the chin over the shoulder. In the same way this trick can be applied in front of the opponent.



7 *okurierijime* :

(literally means : sliding collar chocking)

One chokes the opponent's neck from behind with one arm put under the chin of the opponent over his shoulder, holding the collar of the other side ; mean-while, one holds the collar of the other side with other hand. Thus one can choke the neck with both hands, holding the two sides of the collar.



8 *udegarami* :

(literally means : arm twist)

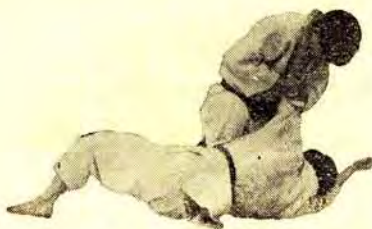
One controls the opponent by the way of twisting his elbow joint, oppressed with one's force, utilizing the principle of fulcrum.



9 *jujigatame* :

(literally means : cross locking)

One holds the opponent's body in a form of a cross, and presses the opponent's arm in one's both thighs. Thus, one beats him down wrenching the opponent's elbow joint reversely.



10 udegatame :

(literally means : arm locking)

One holds from outward a little above the opponent's elbow ; and beats him down wrenching the joint reversely.



11 hizagatame :

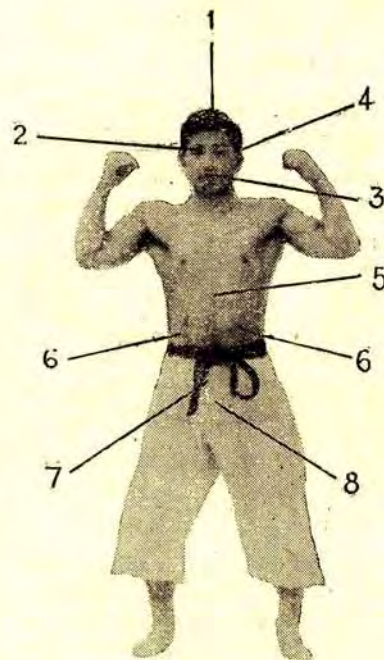
(literally means : knee locking)

One beats the opponent down, locking his elbow joint with one's knee.

c. art of attacking the vital points.

smiting, stabbing, and kicking.

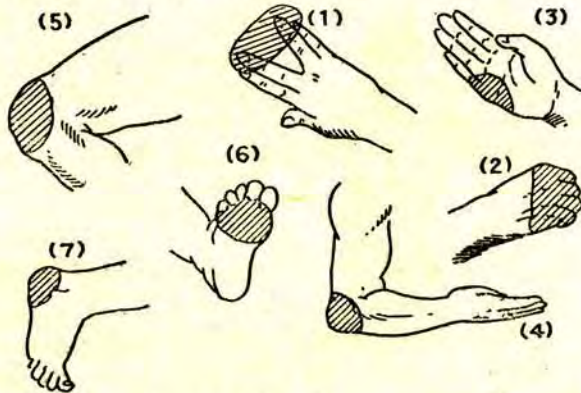
where are the vital points ?



1. Tendo (Bregma)..
Near the top of head.
2. Uto (Nasin).....
The middle of the forehead.
3. Jinchu (Philtrum).
A dimple above the upper lip.
4. Kasumi
Temples.
5. Suigetsu
(Solar Plexus)..
The pit of the stomach.
6. Denko & Getsuei
(Hypochondrium).
Right and left sides.
7. Myojo
(Hypogastrium).
The abdominal region.
8. Tsurigane
(Testicles)
The stones or the balls.

with what part of body?

1. Finger end (Apex digitus)....for smiting.
2. Fist (Capitula ossium metacarpi II & III)..for smiting & stabbing.
3. Little finger edge (Margo ulnaris manus)..for stabbing.
4. Elbow (Olecranon)....for smiting and stabbing.
5. Knee-cap (Patella)....for kicking.
6. The ball of the foot or toe....for kicking.
7. Heel (Calcex)....for kicking.



how to practice?

Besides the exercises of smiting, stabbing and kicking with the use of rolled-straw, sand-bag, punching-ball, the forms of the National Physical Education (based on the principle of Maximum-Efficiency) and the forms of Decision are useful for these trainings.

five .

how to practice?

means of training.

The practical exercise of Judo can be done in two ways: Randori (Free Exercise) and Kata (Form). The both are practised supplementally. But the former is the most essential means of Judo training. Randori (Free Exercise) is a competition between two parties employing all the resources at their command, obeying the prescribed rules of Judo.

Kata (Form) is a formal system of pre-arranged exercises of attack and defence according to rules, each combatant knowing beforehand exactly what his opponent is going to do. So, Randori can be said Free Exercise, and Kata Pre-arranged Exercise.

free exercise (randori)

This is performed with the techniques of Throwing and Grappling. Attack and defence can be rea-

lized in immense variety as one wishes. But the tricks and the actions liable to cause some danger are prohibited, however they might be effective and easy to practice.

It is useless to say the methods or actions which may stand in the way of the progress of arts or may degrade Judo's dignity are all excluded.

standard of the throwing techniques.

To beat the opponent with the throwing techniques, one must always assume a proper posture and manage cleverly his body. And, as soon as he takes advantage of the opponent's unguarded moment, he must promptly perform the most appropriate trick for the opportunity.

to assume a proper posture.

The posture is the basis of all actions. The word Proper Posture comprises the smart and exact actions of body. One is able in Judo to control the opponent with one's single action of body; so, one must always make effort to assume a proper posture as the basis of managements of his body. The proper posture has an important influence not only upon the progress of the arts, but upon the mental training. Thus, in Judo the proper posture is considered having much bearing, and the so-called "Na-



Salutation
in Standing posture in Sitting posture
Before and after the exercise the Salutation exchanges.

tural Proper Posture" is regarded as the basis of all postures.

The Natural Proper Posture consists in standing naturally, docile and flexible. In this posture, it is easy to change direction and move freely. It is quite plain, therefore, that in the Natural Posture, a man grows tired comparatively slowly and bears long time. So this posture is considered as the most appropriate basis, not only to attack the neglected side of the opponent, but to stand without delay on the defensive for the opponent's attack.

There are three types of Natural Posture :

1. Natural Proper Posture.
2. Natural Right Posture—the proper posture modi-



natural proper posture



natural right posture

fied a little to the right.

3. Natural Left Posture—the proper posture modified a little to the left.

Hitherto a posture named 'Self-Defensive Posture' has been taught. This is acquired by standing with legs farther apart and the knees more bent than in proper posture, and setting down the waist slightly, the center of gravity weighing lower. As this is no other than a modified form of the proper one, one must always return to it after such temporary modification.

In the exercise of Judo, there are many cases to match against another. The proper way to face the opponent is in the natural posture, holding each other



*Right natural posture
(in fighting attitude)*



*Natural proper posture
(in fighting attitude)*

the opponent's collar with one hand, and the sleeve with another. This is because the free changeability of the posture is taken into account. One must grasp very gently, neither too strong nor too stiff, and be able to grip with force if necessary, and must be prepared to change the grasp as freely as one wishes.

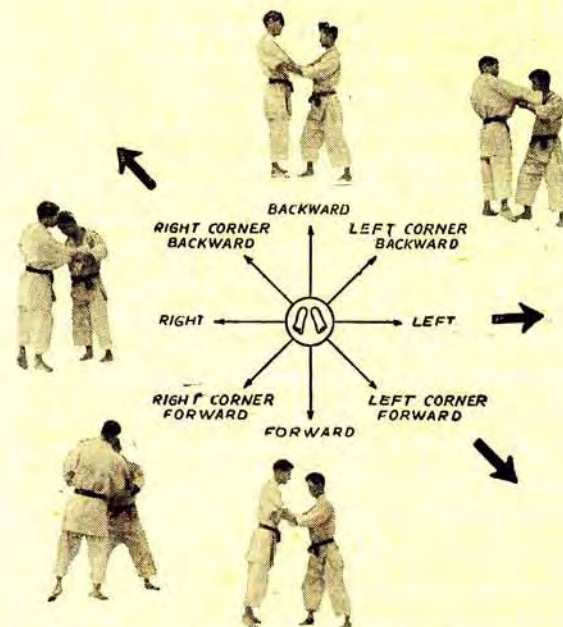
to manage the body cleverly.

To throw the opponent, and to respond to the opponent's activity, one must be clever enough to manage freely his body in advance and in retreat. If pushed, one will retreat accordingly very gently and naturally, and in retreating, not forget to pull the opponent with one's will. If pulled, one will ad-

vance accordingly, and will not forget to push willingly. Thus, one will be able always to hold his own proper posture, and do the best constantly to break the opponent's posture: always be prepared not to be thrown, and to throw the opponent as easily as one wishes. When pulled or pushed, one must be gentle to the opponent's action; and, managing the body suitably for the occasion, one must bear in mind to utilize the opponent's strength.

One who is strong is prone to rely upon his strength. Though in Judo the strength is not always unreliable, if relied upon too much, one's posture becomes too stiff and the action too rigid. Such a strength, being able to be utilized by the opponent, has generally no effect on the tricks. So, in such case, the stronger is he, the less effective is his trick.

One must always manage his body gently and unrestrainedly and endeavour to make clever use of his own strength.



to break the posture of the opponent.

It is not so easy to throw a man standing in a natural posture. If his posture is shifted into a little unstable one, it is enough to throw him with a bit of effort.

To make loose the balance of the other's posture is named 'to break posture.' To break the opponent's posture is the first step to gain victory. If not versed in it, throwing can not be performed skilfully.

To break the opponent's posture, there are two methods: namely, to push, and, to pull. It is neither sufficient to push only, nor to pull only. One must learn the knack of various phases of these actions—to ease in pulling or in pushing, or, to pull in pushing, and to push in pulling.

The breaking of the opponent's posture must be stealthily put in practice. Pushing or pulling practiced only by hand is never sufficient. If pushed, being pushed, one must retreat more than pushed, and manage to pull the opponent instead. If pulled, being pulled, one must advance more than pulled, and push the opponent instead. Thus, the opponent's posture loses its balance forward or backward respectively.

There are variable actions to manage: to push or to pull directly or circumambiently; to make the opponent slant forward, backward or sideways, or to some corners. There are innumerable cases. Mastering these actions, if one gives oneself body and soul to the application of the skilled techniques of throwing—the game is up!

how to fall is the basis of how to throw.

The first object of learning how to throw is to throw the opponent effectively, and not to be thrown easily. None can be so matured from the beginning. After being thrown and thrown, one gets by and by the knack of avoiding the opponent's throwing tricks. To begin the exercise of throwing, one must learn how to fall. Here lies the natural order—first, Falling-way. This is the method which enables one to fall easily without hurting oneself in falling.

“No pain when thrown?” or “No danger in falling?” These are the questions set very often by many who don't grasp the meaning of falling-way. If mastered this, one is not only able to manage oneself safely, but to be longsuffering for falling, and, becomes so fearless to apply some tricks as much as one likes. Here lies the reason why the exercise of falling-ways is the basis of the progress of throwing tricks. It is not only the basis for the throwing tricks, but also for all techniques of Judo.

The exercise of falling-way should be commenced slowly on the spot, in the lowest position. After that the exercise should be done faster and higher, and in moving along also. This is the most natural and the safest way to learn how to fall.

the art of falling:



falling forward from standing:



falling forward from squatting:



falling sideways from standing:



falling sideways from squatting:



falling sideways from sitting:



falling backwards from sitting:



falling backwards from squatting:



falling backwards from standing:

standard of the grappling technique.

The exercise of the Grappling techniques should be based upon that of the holding. The techniques of choking and those of bending and twisting the joints might be practiced in a standing position. In reality, however, they are mostly practiced in Randori in the lying position. In these cases, the various actions and fundamental managings of body can be trained very safely and effectively with the techniques of holding. And those of choking, and those of bending and twisting the joints are very often followed or changed from those of holding. So, as the techniques of throwing and grappling are performed successively, those of holding, choking and joint tricks are always practiced in a trial. One must choose some to meet the attack of the opponent. Thus trained and applied accordingly, the techniques shall be drilled more and more, and the interest for the art shall be deepened ever more.

For the exercise of those techniques, as in those of throwing, they should be performed gently and bearingly, shunning always the rigidity of body and the stiffening of mind.

about the techniques of holding.

These techniques are performed in holding the opponent thrown on the back. To hold the opponent thrown on his face is not the proper Holding. That is because there is a way of thinking that in the latter posture, it is much easier to rise for the held one than when thrown on the back, the effect of holding in this case is not so perfect as in the former.

The opponent to whom the holding technique is applied will do his best to rise or to change the position. The holder should control him completely, not only with the strong hand, but with all the power of his body accordingly and effectively against the every attitude of the opponent as the occasion may demand.

In the Holding, the following points demand considerations.

To hold with one's all energies.

To hold every spot to prevent the opponent's rising.

To make the opponent fail in all his effort to rise, not to concentrate one's strength on one side.

It is not allowed, though in the excess of endeavour to hold or to rise, to touch the opponent's face or to grasp him at random except the costume.

about the technique of choking.

There are two kinds of techniques: Neck Choking and Trunk Squeezing. Only the former is exercised.

Choking means to oppress the neck from both sides, and not to strangle. To be effective in this technique, the following points demand considerations.

To control all bodily actions of the opponent.

To press the opponent's neck with the narrow part of the arm.

To keep one's body quite free, so as to take an active part if necessary.

In the exercise, it is not allowed to shut the opponent's mouth or nose with one's palm, or to grasp the throat. It is a matter of course these behaviors could not be regarded as the proper tricks.

about the techniques of bending and twisting the joints.

There are many varieties in this category. Exercises are performed only on the elbow joint. The methods prone to break the neck-bone or the backbone are strictly prohibited.

The exercise on the elbow joint, the following points should be taken into considerations.

To control all the bodily actions of the opponent

One's strength should be used by the principle of fulcrum.

To keep one's body quite free for every action.

form (kata)



* Forms Antique
(played by Prof. Kan.
and Mr. Yamashita)

Form is a system of exercises arranged and systematised for the most appropriate application of techniques in some determined case. By the practices of Kata, one can easily learn the theory of attack and defense and at the same time the applications of the fundamental tricks. But, one can never be 'trained' oneself by the forms only, because the forms are always

pre-arranged exercises.

The forms taught generally in the Kodokan are as follow :

1. Forms of Throwing,
2. Forms of Grappling,
3. Forms of Gentleness,
4. Forms of Decision,
5. Forms Antique,
6. Forms of 'Five,'
7. Forms of the National Physical Education

(based on the principle of Maximum-Efficiency.)

In each of these Forms, many tricks are arranged for a certain object, selecting those which are theoretically or practically valuable among the innumerable methods of attack and defence.

Forms of Throwing and Grappling are called en bloc Forms of Randori (Free Exercise). These are arranged for the study of theory and practice of all the techniques of throwing and grappling generally employed in Free Exercise.

The Forms of Gentleness are all very gentle actions, and arranged for the regular exercise how to manage the body in attack and defence, and how to employ one's strength most effectively. The physical education is specially taken into consideration for the choice of these forms: so they are adequate for the study of Judo and for the practice of its movements, irrespective of age and sex. Furthermore, as the methods of attack and defence are there manifested expressively, the study of these forms are quite enjoyable, and are prone to deepen the interest of Judo. These forms can be performed regardless of dress and location.

The Forms of Decision aim at the teaching of the principle of body-managing and the theory of

attack and defence with the techniques of attacking the vital points.

The so-called Forms Antique and those of 'Five' teach the general principle of techniques, including many interesting phases of Judo: so they can be said "Art in Judo."

The Forms of National Physical Education (based on the principle of Maximum-Efficiency) were devised for a gymnastic system, as the nomination shows. Its Single Exercise aims at the training of techniques of attacking the vital points, and the Companionate Exercise is chosen from the forms of Gentleness and of Decision, aiming at the same points of importance in these forms.

judo match.



Judo match is performed in the method of Randori (Free Exercise).

The Match is the opportunity of test for the competence gained by the usual trainings. Those who take part in the match do their best to gain victory; that is quite same as in other sports. In the match the contest is performed more intensely in ordinary

Randori to gain victory. The partakers attack and defend themselves with might and main, watchful and alert for every movements. Thus, the match is quite useful, not only for their techniques, but for their bodies and souls also.

It is advisable for Judo students to take part in the match as the occasion offers, and taste the special charm of Judo. Judo match may be enjoyed by spectators, but its real taste can be tasted only by the participants.

kinds of matches.

The Judo Matches are divided into two main kinds: Single Match and Team Match. The latter does not mean the participation of all the gamers at once. They take part one by one, and the points of both parties are summed up; the game should be set by the final score.

The match is generally performed by the classification of Grades and Classes; sometimes, by that of ages or of weightness of the participants. The match comprises in general all the techniques of Throwing and Grappling. It can be settled sometimes for the former or the latter only.

victory and defeat.

The match is generally performed in a one-game match or in that of two-game. One-game match means a match that ends when one participant gets victory after the start of the match either with the technique of throwing or with that of Grappling. The match in which one of the participants has to win twice is called Two-game match. And, sometimes the game can be determined by the score of all the points gained by the two participants within a certain time.

a. In throwing, the thrower gains victory when a participant is thrown down perfectly by the technique applied by the thrower.

b. In grappling, one gains victory, when he holds the opponent perfectly for thirty seconds (subject to be settled otherwise). And, in choking and joints techniques, when the technique applied by one participant shows the real effects. Besides these, when a gamer applies a technique, and the other gives the sign of "Beaten" for that, the applier gains victory.

c. When a participant is unfair or his manner of game is dishonorable, he should be sentenced 'lost,' because, in Judo, the fair play being always to be idealised, those attitudes are judged against the Judo spirit.

d. Sometimes, when one cannot determine in a certain time the difference of the two participants' strength, the game may be sentenced 'drawn.' If one gamer's merit during the time is so manifest, the gamer may be judged for "Predominant Victory."

time of match.

It is much variable. One game ends generally in three to ten minutes, the game of beginners ends in shorter time than that of experts.

locality.

The space of about 50 mats, namely 10 m. square, is needed.

umpirage.

Generally an umpire is needed for one game: sometimes, with a vice-umpire. As a rule the umpire must be more eminent technically, and be possessed of more discernment than the gamers.

The spectator must always observe rather the attitude of the gamers than the result of the game. Though beaten, if the gamer fought openly and squarely, one must pay the same regards to him as to the gainer.

SIX

what cares must be taken by judo students?

The object of learning Judo is to develop the body and mind through the trainings of art, and, moreover, to perfect oneself by understanding and realizing the Truth. So, Judo Students must be mindful for its object, either while training the arts, or even while living ordinary life.

If trained with the intention of 'From Art to the Way', however hard the job may be, the contest shall be done gentlemanly and be manifested the real attitude of the aspirant for Truth. In the Exercise Hall, Judo student should keep quiet, be courteous in his demeanour, be obedient to the instructor's teaching, pay respect to the opponent, and help juniors. Even at the time of repose, he must be attentive to others who are doing exercises, and by watching them learn some lessons which are helpful for improving himself.

As the exercise of Judo is no easy task, the

student must be firmly determined from the beginning not to leave half-done. If, overcoming all difficulties, he proceeds with his exercises, he will understand by and by the principle and the spirit of Judo; then he will be sure to take pleasure in the exercises. Thus Judo will become his unseparable hobby for all his life.

The Exercise Hall must be kept always clean and comfortable. Judo costume should be always kept neat, and its broken or rent part must be soon mended. Be careful not to give bad impression for the opponent.

To keep his body clean; not to grow his nails long for the sake of himself and the opponent; to be moderate in daily eating and drinking; there is no need to dwell upon these matters.

guide to the kodokan judo college

the seat of the kodokan :

Kasuga-cho 1 Chome, Bunkyo-ku, Tokyo,
in front of the Suidobashi Station,
at the corner of 10th Street & O Avenue.
(Tel. : Koishikawa (85)—1907 & 0089.)

enrollment :

After due formalities, one can become a member of the KDK Judo College. For the ladies and girls, WOMEN'S DIVISION is provided.

time for exercise :

Week-days : 15—19 o'clock.
Sunday : 9—12 o'clock.
Fete-days : closed.

instructors :

Enrolled student, after paying monthly fee, is allowed to come to the Exercise Hall of the KDK, and to be coached by the instructors nominated by the KDK, High-Grade-Holders and some other seniors.

For the foreigners, special lesson will be given.

Individual Lesson will be given by a special instructor and in special time.

grade and class :

This institution was originated by the late Prof.
Kano.

Grade : from First to Tenth.

Class : from 5th to First.

The Grade-holders wear Black Belts; others, white.

To get First Grade :

After finishing the general exercises of Throwing and Grappling Techniques, and proving proficient to get reasonable merits in match, he must master the Judo spirit to some extent. Having ordinary bodily strength, if trained three to five times a week in our Exercise Hall, it needs one year or two to get the Black Belt. If blessed with excellent constitution, and showing rapid progress, some very earnest students get it in half a year.

"judo" magazine :

Only one monthly magazine on Judo. Subscription is always accepted.

judo match :

Every spring (in May) and autumn (in October), Judo Match between Red and White Groups is held in the KDK Exercise Hall. This is called "Red and White Match."

Grade Match and Class Match are held every month: this is called Monthly Match.

Every member of the KDK is allowed to participate in the Matches.

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