

HISTORY

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A Technical analysis of *Seiryoku zen'yo Kokumin taiiku* – From a Karate and Chinese martial arts perspective as it affected Kano Jigoro

Submission: 16.01.2015; acceptance: 5.05.2015

Key words: *shuaijiao*, jujutsu, judo, Gichin Funakoshi, East Asia

Abstract

Background. There is frequent communication and a complex relationship between the martial arts in Eastern Asia, in particular between China and Japan. Nowadays Chinese martial arts are facing the issue of globalization following the wave of Chinese modernization. These authors believe it is important to understand the core of martial arts through historical and comparative studies of the time before martial arts spread overseas. In fact, Kano Jigoro referred to Karate in his book *Seiryoku zen'yo Kokumin taiiku* written in 1924 as well as to a set of movements or physical exercises that are now part of Judo. Karate has a close relationship with Chinese martial arts. Based on the analysis in this study, Kano must have known of the relationship between Karate and Chinese martial arts. What is more, Kano had direct contact with Chinese martial arts when he went to China and saw them being practiced. He even said that Chinese martial arts were similar to the Japanese martial art of Jujutsu. Based on these facts, this study will use *Seiryoku zen'yo Kokumin taiiku* as a clue to analyze the connection between Kano Jigoro and Chinese martial arts.

Aims and objectives. To reveal the connections between Kano Jigoro and Chinese martial arts through *Seiryoku zen'yo Kokumin taiiku*, the study has to solve the following problems:

1. What kind of relationship do Karate and *Seiryoku zen'yo Kokumin taiiku* have?
2. Did Kano consider the relationship of Karate to Chinese martial arts when he created *Seiryoku zen'yo Kokumin taiiku*?
3. What kind of martial arts did Kano see when he went to China in 1902?

Do similarities exist in the techniques or any other aspects of *Seiryoku zen'yo Kokumin taiiku* and the Chinese martial arts that Kano saw in China.

Method. This is historical research combined with a phenomenological and technical approach. The study analyzes the technique of *Seiryoku zen'yo Kokumin taiiku*, and compares it with Karate and Chinese martial arts. The study also discovers what connections existed between Kano and Chinese martial arts based on related documents and materials.

Results. The Tandoku movement and Karate do have a close relationship. *Seiryoku zen'yo Kokumin taiiku*, as a kind of kata of Judo, has striking techniques that used to be seen in Karate. It should also be borne in mind that *Seiryoku zen'yo Kokumin taiiku* was created two years after Gichin Funakoshi started spreading Karate to the Japanese mainland. Kano should also have known this history when he created *Seiryoku zen'yo Kokumin taiiku*. Kano was more likely referring to *Shuaijiao* when he said he was excited to find the Chinese martial arts were similar to Jujutsu. Furthermore, *Shuaijiao* shares similarities with *Seiryoku zen'yo Kokumin taiiku* in both techniques and training methods.

1. Introduction

There is frequent communication and a complex relationship between the martial arts in **Eastern Asia**, in particular between China and Japan. Nowadays Chinese martial arts are facing the issue of globalization following the wave of Chinese modernization. These authors believe it is important to understand the core of martial arts through historical and comparative studies of the time before martial arts spread overseas.

Kano Jigoro (1860-1938), known as the “father of Japanese physical education”, created Judo. Thanks to him, Judo gained widespread international recognition. There are many things that Chinese martial arts can learn from Judo. Therefore this study aims to analyze the connection between Kano Jigoro and Chinese martial arts through *Seiryoku zen'yo Kokumin taiiku*.

Seiryoku zen'yo Kokumin taiiku (hereafter “SKT”) is a set of movements or physical exercises that are now part of Judo. Kano Jigoro created SKT in 1924 in order

to enhance people's health and physical strength to build the foundations of the nation, because good practicable methods had not been devised before then [Kano 1930: 2]. That meant SKT was formed from the perspective of Kano Jigoro's way of “ideal physical education”¹. The version of the book republished in 1930 has been used in this study.

The content of SKT can be divided into two main parts: Tandoku movement and Sotai movement. Tandoku movement means the movements that can be practised by a single person. Sotai movement means the movements can be practiced in pairs. Both the Tandoku movement and Sotai movement are divided into group 1 and group 2.

In 2009 Nagaki mentioned that “Group 1 of Tandoku movement, consists of *atemi-waza*², and these techniques are similar to Karate”. Actually Kano had a deep interest in Karate. In 1922 the founder of Shotokan Karate Gichin Funakoshi (1868-1957) was invited by **Kano Jigoro** to Kodokan to perform the *kata* of Karate after Funakoshi participated in the 1st National Sports Exhibition in Tokyo. Funakoshi wrote about this in his book [Funakoshi 1956: 149-151]:

After the demonstration, Kano Sensei said to me: “how long will it take to learn all the Kata?”

“Maybe over a year, I think.” I replied “That is a little bit longer than I thought. At the very least, we want you to teach us some of the main Kata” he answered.

Funakoshi taught Karate in Kodokan from July to September 1922 [Iwai 2000: 189]. 2 years later, in 1924, Kano published SKT.

Kano also went to Okinawa in October 1926 and saw the demonstration by *Chojun Miyagi* and *Kenwa Mabuni* (two masters of Karate). Kano suggested that Miyagi and Mabuni should go to the Japanese mainland to popularize Karate after he saw it being demonstrated [Iwai 2000: 210].

It is said that Karate has close relationship with Chinese martial arts. There are several discourses about the history of Karate. Based on oral tradition, somebody named Sakugawa from Shuri (a district of the city of Naha, Okinawa) learned it in China and spread it when he came back. While another document based on The Note of Oshima (大島筆記), said a Chinese named Kushankun (公相君) and his disciples, came (to Okinawa)

and taught a kind of martial arts [Funakoshi 1922: 2. Reprinted in 1994].

What is more, Chojun Miyagi the founder of the Goju-ryu Karate style (1888-1953) went to Fuzhou (a city in Fujian province in southeast China) more than ten times and went to Beijing through Korea once (to learn the Chinese martial arts) (Iwai, 2000, p. 203). Chojun Miyagi was also a member of the Okinawa Karate Research Club, which was founded in 1925. In this club there are many famous *karatekas* including Kenwa Mabuni (*Shito-ryu*), Choyu Motobu, Chomo Hanashiro and Wu Xiangui. Wu Xiangui is a Chinese and good at “*Baihe quan*” or “White Crane”, a kind of southern Chinese martial arts. The Okinawa martial arts and White Crane style were researched and practised in this Club [Iwai 2000: 209-210].

Coming back to the purpose of this study, SKT may give us a clue as to how to find out the attitude or influence Kano Jigoro had on Chinese martial arts. It is essential to make steady research on the relationship between Chinese martial arts and Karate, and then on the relationship between Karate and SKT. However it is also a good place to start from to analyze the techniques of SKT and Chinese martial arts. By doing the technical analysis of these two martial arts, it is easier to find out the differences and similarities in order to make the discussion more purposeful. This study chooses the second point of view to find the connection between Kano Jigoro and Chinese martial arts from a technical analysis viewpoint.

2. Analysis of SKT technique

2.1 General description

The details of the Tandoku movements are as follows [Shishida 1979]:

It is clear from table 1 that except for *kagami-migaki*, all the techniques in the Tandoku movement consist of striking techniques (*atemi-waza*). These *atemi-waza* consist of punches, kicks, blade of the hand and elbow attacks. There are several kinds of punches and kicks, the differences exist in the direction and width of each technique. What is more comparing groups 1 and 2, all the group 1 techniques use one side of the hand or leg, while group 2 mostly use both sides.

Group 1 and group 2 in the Sotai movement have different purposes. 6 out of 10 forms in group 1 come from the “*kime-no-kata*”³, which focused on mastering agile body control and the most appropriate way of controlling the opponent [Kodokan 2007: 1]. When it comes to group 2, all 10 forms come from “*ju-no-kata*”. Jigoro Kano created *ju-no-kata* in 1887, to teach the funda-

¹ The gist of the five conditions is as follows: 1) PE to build a well-proportioned and trouble-free body; 2) PE that where each of its exercises has a meaning, so it is accompanied with expertise, and the expertise is useful in life; 3) PE that it is possible to practise as individuals and in groups and without distinction of age or gender; 4) PE that does not need a large space and can be practised with very little equipment or in everyday clothes; 5) PE that can be practised irrespective of the environment [Kano 1930: 7].

² Striking techniques, a kind of technique that is to hit, strike or kick vulnerable spots of human body.

³ *Kime-no-kata*, also known as *Shinken Shobu no Kata* (the *kata* of real fighting), was developed in order to learn the most effective techniques in real fighting.

Table 1. The technique classification in SKT

| | Group | Number of forms | Throwing techniques (Nage-waza) | Grappling techniques (Katame-waza) | Striking techniques (Atemi-waza) | Unknown |
|------------------|-------|-----------------|---------------------------------|------------------------------------|----------------------------------|---------|
| Tandoku movement | 1 | 15 | 0 | 0 | 15 | 0 |
| | 2 | 13 | 0 | 0 | 12 | 1* |
| Sotai movement | 1 | 10 | 0 | 4** | 4** | 3*** |
| | 2 | 10 | 4 | 0 | 0 | 6 |

* This technique is named “Kagami-migaki”

** There is one form which contains both a grappling technique and a striking technique (*Tachi ai: Naname-tsuki*).

*** These 3 forms are techniques for releasing a gripped hand



SKT: mae-ate



Gōjū-ryū: seiken



Shotokan: mae-tsuki

Figure 1. Punch in SKT, Goju-ryu Karate and Shotokan Karate

mental principles of Judo, especially the principle of *Ju* (yielding or gentleness) [Fukuda 2004]. Just as Kano said in 1927, the Sotai movement, which was mainly derived from the conventional *kata*, was, as a whole, organized on the principle of the best use of energy [Kano 1927: 3-5]. In contrast to this, the Tandoku movement is turned into a new principle. Thus, the technique of Tandoku movement comes within the scope of what follows.

The research by Shishida [1979] mainly discussed the purpose and significance of SKT. Little attention has been given to a technical analysis and comparison with other kind of martial arts. This study picks up some representative *atemi-waza* from the Tandoku movement to see the relationship between SKT and Karate. There are 18 forms of punching techniques, 5 forms are kicks, and 5 others which use the blade of the hand or elbow to attack. Almost all the *atemi-waza* use the arms or legs; this study classified punches, elbows and blade of the hand, which use an upper limb, as a Hand technique; the kick, which uses the lower limbs, as a Leg technique.

2.2 Hand technique

There are four kinds of hand techniques, punch; elbow attack; blade of hand and a form named Kagami-migaki (unknown classification) in SKT. First the study picks Mae-ate as an example.

Figure 1 shows the basic SKT, Goju-ryu Karate and Shotokan Karate punch. In SKT the punch is called *mae-ate* [Kotani, Otaki 2007], and in the Goju-ryu Karate textbook it is called *seiken* [Otsuka 1977]; finally in Gichin Funakoshi's book this kind of punch is called *mae-tsuki* [Funakoshi 1922].

From Figure.1, it is easy to see that the right hand is at the same height as the shoulder; the back of hand is facing upward and the distance between the legs is the same as the width between the shoulders. However this is the only difference. *Mae-ate* in SKT did not bend the other side of the hand to the waist. The description of *mae-ate* “draw back your left hand and shoulder, turn the body a little to the left” [Kano 1930: 25]. Kano may have designed this on purpose because group 1 of the Tandoku movement just uses one side of the hand. This design shows his idea of ideal physical education that SKT is for everyone including somebody who had not experienced martial arts.

The elbow was used in SKT when attack towards the rear, it was used three times in all in groups 1 and 2 of the Tandoku movement. Kano emphasized that the palm should be facing upward and the elbow should attack to the right behind body [Kano 1930: 25]. However the elbow technique did not appear as part of hand technique in the early Karate book written by Gichin Funakoshi (*Ryukyukempo-Karate*, “琉球拳法空手, 1922;

Rentangoshin-Karatejutsu, “練膽護身空手術”, 1923; *Karatedo-Kyohan*, “空手道教範”, 1935. This time the version republished in 1985 was used).

The blade of the hand in the Tandoku movement appears in group 2. Align the five fingers and use the side of the little finger to attack [Kano 1930: 27]. In the *Karatedo-Kyohan* book, the blade of the hand should align four fingers, bend the thumb a little and use the side of the little finger to attack the opponent’s carotid artery, hand or foot. The different point of the blade of the hand technique in SKT and Funakoshi’s book is whether to bend the thumb or not. Kano added the blade of the hand in group 2 of the Tandoku movement. In his opinion the blade of the hand was a more difficult technique than a simple punch or kick. Aligning five fingers is simpler than aligning four fingers and a bent thumb. Therefore the blade of the hand technique in SKT can be seen as simplified.

An interesting fact about the blade of the hand technique is that in *Ryukyukempo-Karate*, written by Funakoshi in 1922, there is no hand technique named the “blade of the hand” technique. However in *Karatedo-Kyohan* written in 1935, the blade of the hand technique can be seen in the section on “hand technique”. Funakoshi said in his book [Funakoshi 1935: 13-14]:

It took a month to write the book in 1922, there are some inadequacies in that book, (...) over the 10 years since then the sport known as Japanese martial arts as well as Judo and Kendo Karate was researched and practised in most of the universities especially in Tokyo. (...) this time I spent a year revising that version, adding the research and my own experiences over a decade and published the book.

Based on what Funakoshi said, it can be inferred that Karate was also influenced by SKT or other kinds of martial arts at that time.

2.3 Leg technique

There are five kinds of kicks in the Tandoku movement (in group 1), which are *mae-geri* (kick forward), *ushiro-geri* (kick backward), *hidarimaenaname-geri* (kick left anterior oblique), *migimaenaname-geri* (kick right anterior oblique) and *taka-geri* (kick high). In *Ryukyukempo Karate*, the leg technique was described by words

Table 2. Kicking technique of SKT and Karate (1)

| | |
|--|--|
| <i>Mae-geri</i> in SKT | The Karate kick (Gichin Funakoshi’s book) |
| <i>Move the body’s centre of gravity to the left leg, bend the knee, point the toes forward, and use the ball of the foot to attack up to the height of the knee. This time the eye goes to toe</i> [Kano 1930: 27]. | <i>In the kick forward, the centre of gravity should move to the left leg, use the middle of plantar arch and toe to attack. Some people also bend the toe and kick with the joint</i> [Funakoshi 1922: 37]. |

Table 3. Kicking technique of SKT and Karate (2)

| | |
|--|---|
| <i>Ushiro-geri</i> in SKT | <i>Ushiro-geri</i> in Karate |
| <i>After kicking forward, bend the knee and raise the thigh, then stretch the knee, using the heel to kick right behind</i> [Kano 1930: 27]. | <i>When grabbed by an opponent from behind, kick immediately using the heel to kick (DEL: to upside) upwards. In this situation, the target is the groin or shin.</i> [Funakoshi 1935: 30]. |

instead of pictures. Therefore the study uses Table 2 and Table 3 to compare leg technique in SKT and Karate.

From Table 2, it is easy to see that the *mae-geri* in SKT and the kick in Karate share some similar points. Both of them move the body’s centre of gravity before the kick, and use the base of foot to attack. From this authors’ point of view, the kick in SKT is one of the basic technique in all martial arts. If the practitioner does not move the body’s centre of gravity the leg will be difficult to raise, so Kano was simply describing the basic points of the kick which are common to all the other techniques, so these parts also show the idea of Kano’s “ideal physical education”.

Another kind of kick, the *ushiro-geri* can also be found in both SKT and Funakoshi’s book. Table 3 describes the *ushiro-geri* in SKT in Karate.

The two kinds of *ushiro-geri* both use the heel to attack, but the kicking directions are different. In SKT the kick is straight behind the body, while in Karate the kick moves upwards.

Like the blade of the hand “*ushiro-geri*” did not appear in 1922, when the first Karate book was written by Funakoshi, but it can be found in a book written in 1935.

After analyzing the technique of SKT and comparing it with Karate, it is safe to say that the Tandoku movement of SKT and Karate do have a close relationship. SKT, as a kind of *kata* of Judo, has striking techniques (*atemi-waza*) that used to be seen in Karate. It should also be considered that SKT was created two years after Gichin Funakoshi started spreading Karate to the Japanese mainland.

What is more, SKT may also have influenced Karate for example in the names of some techniques. It can therefore be stated that SKT and Karate have interacted with each other.

3. Kano and Chinese martial arts

3.1 Kano’s way of thinking

Kano Jigoro must have known the history of Karate when he created SKT, because he had a deep understanding of the history of Jujutsu when he created Judo.

In 1889, Kano Jigoro gave a speech entitled “Judo and its educational value⁴” in front of the Minister of Education, the Italian Ambassador and others. In this speech Kano drew attention to the purpose of Judo, Judo for physical education (“柔道体育法”), Judo for competition (“柔道勝負法”) and Judo for developing the mind (“柔道修心法”). He also talked about the relationship between Judo and Jujutsu⁵. Kano mentioned Chen Yuanyun (“陳元贇”), a Chinese who is considered one of the fathers of Jujutsu [Watanabe 1971: 82]. Kano refuted the idea that Chen Yuanyun introduced Jujutsu to Japan from China. He believed that Jujutsu existed in Japan before Chen because, based on the material of Chinese martial arts at that time, the techniques were quite different in Japan [Watanabe 1971: 81-82]. The fact that Kano quoted Chen means that he had researched the history of Jujutsu.

What is more, Sakuraba published a book about the history of Judo in 1935. He said that he received lot of Judo-related material from Kano Jigoro when he wrote the book [Sakuraba 1984: 3].

Clearly Kano Jigoro did in-depth research on the history of Jujutsu when he created Judo. Therefore given the relationship between Karate and SKT, it is hard to believe that Kano did not consider the history of Karate when he was working on SKT.

Gichin Funakoshi wrote the first book about Karate in Japan in 1922 and developed two ideas which have already been mentioned in this study. He believed that Karate was a combination of Okinawa martial arts and Chinese martial arts, due to the style of worship of the people of the Tang dynasty (618-907) who took advantages from both sides (the Chinese martial arts and the Okinawa martial arts) and used “Kara” (which means Tang dynasty and also refers to China) as its name [Funakoshi 1922: 3]. Based on the above analysis, it can be stated that Kano must have known this history when he was working on SKT.

3.2 Bashi and Shuaijiao

Kano Jigoro did actually have direct contact with Chinese martial arts when he went to China, (then under the Qing dynasty, 1616-1911), in 1902. He saw a performance of Chinese martial arts as Oidani recorded at that time.

^{8th} August (1902), the president (Kano Jigoro) was invited to a Yuyuan (“餘園”) in Beijing, just like a koy-

⁴ In Japanese “柔道一班並二其教育上ノ価値”. The word “一班” means: (1) Officials of grade; (2) identification, one end of something; (3) one row, a group [Morohashi 1955. Reprinted in 1971: 52]. The third one “a group” may be the best explanation, which means Judo in general or Judo itself.

⁵ *Jujutsu* is a Japanese martial art and a method of close combat for defeating an armed and armoured opponent in which one uses no weapon or only a short weapon [Mol 2001].

okan (“紅葉館”) in Tokyo.(...) There the president saw some of the martial arts of Qing, the performer demonstrated a lot of martial arts especially *Bashi* (“把勢”) and *Shuaijiao* (“摔脚”). After the demonstration the president said happily: “in Europe, I did not find any technique that is similar to Jujutsu, but here in China, our neighbouring country, I was excited to find that the Chinese martial arts are similar to Jujutsu.” [Oidani 1902]

From this material, we can conclude that at least before 1902, Kano Jigoro was not familiar with Chinese martial arts. But what kinds of techniques did Kano see? To answer this question, it is necessary to understand the details of *Bashi* and *Shuaijiao*.

Bashi (“把勢”) means martial arts; the people who practise martial arts; the technique [China Academy of Social Science, 2012: 20]. This description is still not clear enough to answer the question. Consider the background around 1900 in China when some societies had been established for the purposes of physical fitness, self-defence and demonstrations [Lin 1996: 414; Lin 1999: 165]. The Simin martial arts society (“四民武術社”) is the first martial arts society in Beijing which was founded by a master of Xingyi Quan (“形意拳”) in 1900 [Editorial committee of Chinese martial arts Encyclopedia, 1998: 380].

Xingyi Quan is one of the typical northern Chinese martial arts which originated from Shanxi province and had some masters in Beijing like Sun Lutang⁷ [Matsuda 1976]. Other typical northern Chinese martial arts such as *Baji Quan* (“八極拳”) and *Bagua Zhang* (“八卦掌”) (DEL: are) were also popular in Beijing at that time [Matsuda 1976]. Therefore it can be inferred that what Kano saw in Beijing was most likely some types of northern Chinese martial arts.

As for *Shuaijiao* it was also known as *Jiaoli* (“角力”), *Jiaodi* (“角抵”), or *Xiangpu* (“相撲”) in ancient China [Wang 1977: 1]. It is a kind of Chinese style of wrestling. The Qing dynasty encouraged *Shuaijiao*, and even built the practice field to train the wrestlers [Matsuda 1976: 263]. One of the features of *Shuaijiao* is using techniques to break the opponent's balance instead of just

⁶ Form-and-will Boxing or *Xingyi Quan*: a school of Chinese boxing that requires high integration of internal will and external form and is characterized by movement in the body and will in the heart, clear rhythm and hard and soft movements in harmony [Duan, Zheng 2007: 16].

⁷ Sun Lutang (1860-1933) was a renowned master of Chinese martial arts and was the progenitor of the Sun-style tai chi.

⁸ Eight-Extreme Boxing or *Baji Quan*: a Tyler of Chinese boxing that uses six different kinds of starting techniques to break through the rival's defence [Duan, Zheng 2007: 16].

⁹ Eight-Diagram Palm or *Bagua Zhang*: a school of Chinese boxing whose basic skills are exercises with a wooden stake and walking in a circle according to eight diagrams [Duan, Zheng 2007: 16].

using power [Matsuda 1976: 264]. This kind of thinking has similarity with the principle of the best use of energy. The technique of *Shuaijiao* contains the following parts [Tong 1974]:

Basic technique: Mainly training the waist and leg before learning techniques.

Solo practice: *The techniques that can be practised alone, each technique can be used in practical fighting. (There are 24 forms in all) .*

Practice using equipment: *Training techniques and muscles by using some equipment.*

Paired practice: *Practice in pairs to learn the grappling technique, the releasing technique, and the falling technique (protecting oneself when thrown by an opponent), to learn the Banzi (“班子”) (two practitioners knowing each other’s move, just like the Sotai movement in SKT). All paired practice consists of 28 forms.*

Practical combat. *A match with an opponent after completing paired practice.*

Tong’s book, *The Method of Chinese Wrestling*, was written in 1932 when the Qing dynasty had already been destroyed (this time the version republished in 1974 was used). Born in 1878, Tong had experience in teaching Chinese martial arts to the army of Qing from 1910 in Beijing. After the fall of the Qing (1911), he spent most of the early Republican period working as a martial arts instructor in various local *militias* including Beijing [Tong 1932]. It is likely that Tong’s book of *Shuaijiao* is similar to what Kano saw in 1902 in Beijing.

It is obvious that in comparison with Bashi, Kano was more likely referring to *Shuaijiao* when he said that he was excited to find the Chinese martial arts were similar to *Jujutsu*. This study is mainly focussing on the techniques of *Shuaijiao* to see if there are some connections with SKT.

3.3 Technical analysis of Shuaijiao

Table 4 shows the technique classification of Solo practice.

Like the techniques of SKT, the *Shuaijiao* technique also contains throwing techniques, grappling techniques and striking techniques. From table 4, it is easy to see that throwing techniques are the main part of *Shuaijiao*. Another major part includes the forms for agility or strength training. There are 8 forms to develop the waist or leg muscles and body agility. These forms are completely aimed at being used in Paired practice or Practical combat. However in SKT, *Tandoku* movement of SKT does not have a direct relationship with the *Sotai* movement.

There are some forms which are extremely similar between *Shuaijiao* and SKT.

Qianhouhezhou (“前後合肘”) is the fourth form in Solo practice. The form consists of four movements (see Figure 2 a-d). Figure 2 a: stretch both hands to the side, relaxing the shoulder, the back of the hand should face upward, stretch out the chest and stare forward; Figure 2 b: fold arms at the same height as the shoulders; Figure 2 c: fold arms, elbows go to the sides at the same height as the shoulders; the fist goes in front of the chest; stretch out the chest; Figure 2 d: put the fist down to the waist [Tong 1932: 13-14].

This form aims to seize the enemy’s body and does not allow them to escape. Therefore it is important to train the flexor instead of the extensor muscles; this may be the reason that Tong put “Figure 2 a” first instead of “Figure 2 d”.

Sayu-uchi is the form of group 2 in *Tandoku* movement. The description of *Sayu-uchi* in SKT: deeply crossing the arms in front of the chest, the back of hand facing upward (Figure 3 a). Open the arm quickly to the side and use the side of the fist to attack (Figure 3 b) [Kotani, Otaki 2007: 182-183].

Table 4. The technique classification of Solo practice in *Shuaijiao*

| | Number of forms | Throwing techniques (Nage-waza) | Grappling techniques (Katame-waza) | Striking techniques (Atemi-waza) | Agility or strength training | Un-known |
|---------------|-----------------|---------------------------------|------------------------------------|----------------------------------|------------------------------|----------|
| Solo practice | 24 | 9 | 1 | 3 | 8 | 3* |

* These 3 forms are techniques for releasing the gripped hand or collar

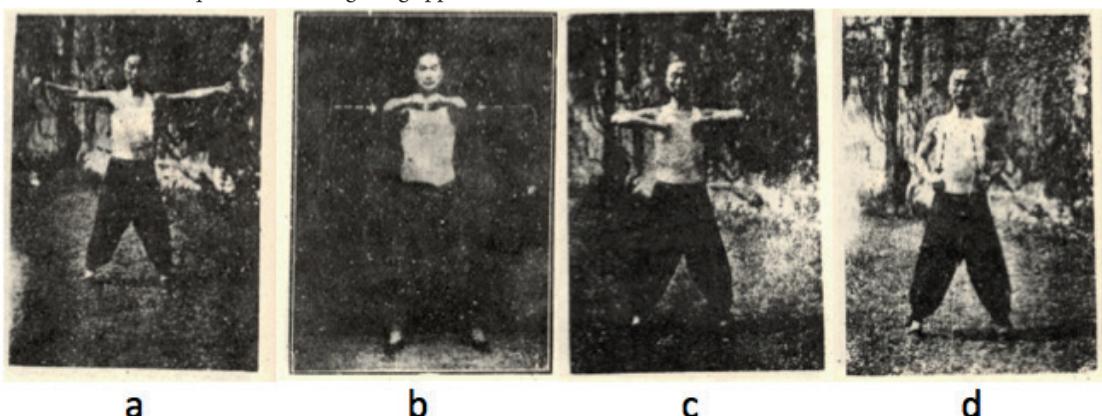


Figure 2. Forms of *Qianhouhezhou* in *Shuaijiao*

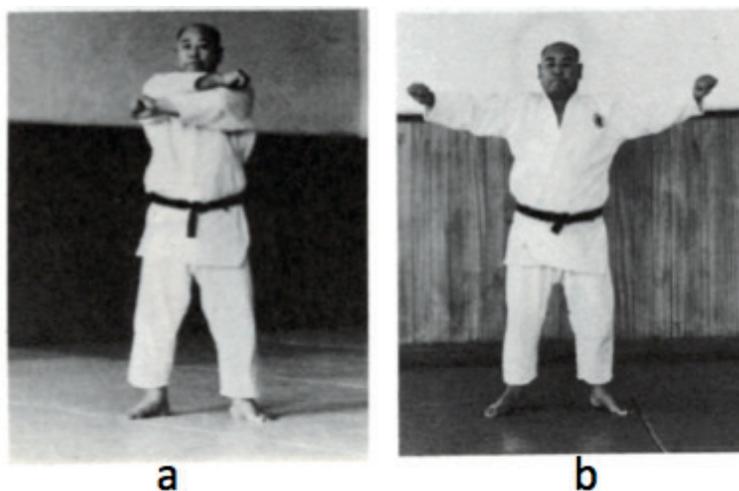
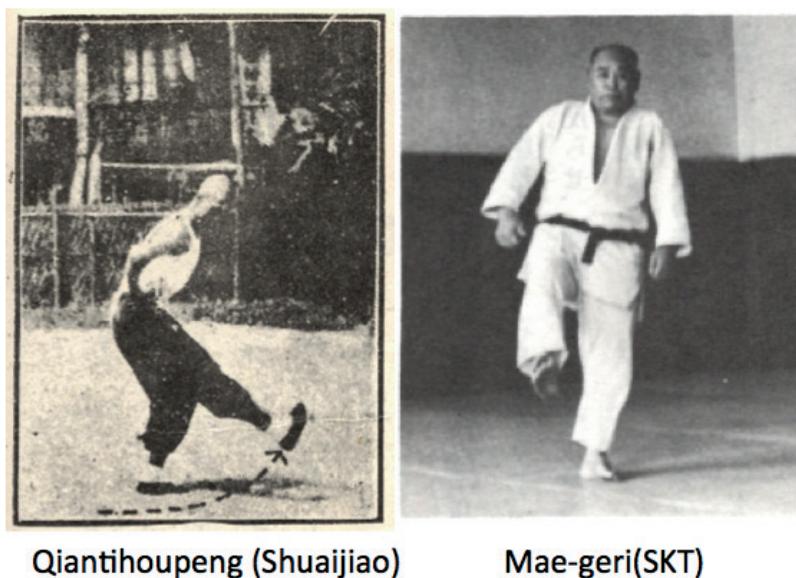


Figure 3. Forms of *Sayu-uchi* in SKT



Qiantihoupeng (Shuaijiao)

Mae-geri(SKT)

Figure 4. Kicking techniques in Shuaijiao and SKT

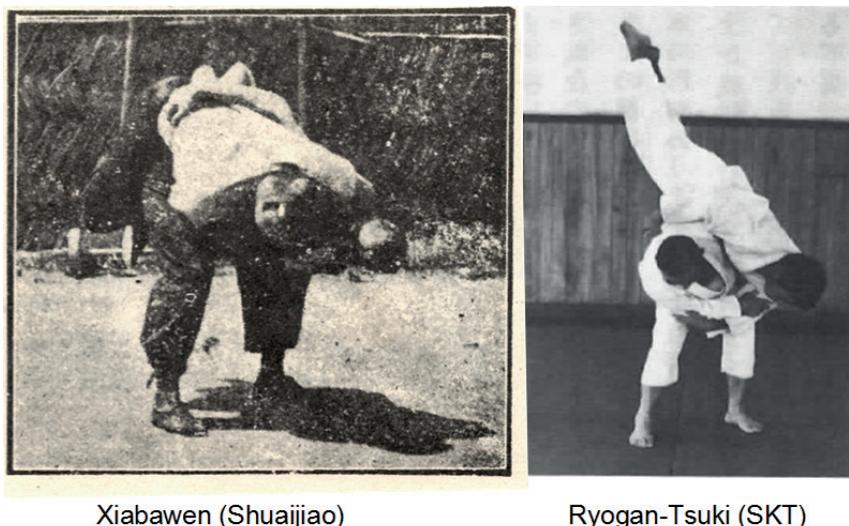
The attacking point of *Qianhouhezhou* is the front part of the fist while that of *Sayu-uchi* is the side of the fist. Also, the fist in *Qianhouhezhou* comes in front of the chest. While in *Sayu-uchi*, one should deeply fold the arms and the fist comes in front of the other side of the shoulder. What is more, the biggest distinction exists in the purpose of the two movements. *Qianhouhezhou* as a grappling technique mainly focuses on training the flexor muscles around the chest, while *Sayu-uchi*, as a sticking technique trains the extensors around the back. Kano said in SKT that Judo has a few movements to extend arms or legs [Kano 1930]. This might be the reason why Kano designed the movement like *Sayu-uchi*.

The two forms have some differences. What the author wants to emphasize is the thinking behind the training method. What Kano saw in Beijing in 1902 might have been a paired practice or practical combat of *Shuaijiao*, because they are more interesting to

appreciate. So Kano may not have been influenced directly by the *Shuaijiao* Solo practice. The fact that both Tong and Kano added the movement using both hands (attacking in opposite directions with two hands), may mean *Shuaijiao* and SKT have something in common in training.

Another similarity found in the kicking technique. The kicking technique in *Shuaijiao* was designed to strengthen the power of the waist and legs. [Tong 1932: 23]. When kicking the right leg one should bend the left knee and stare at the kicking foot. The same description was written in SKT, bend the knee and the sight should focus on the tip of the toe [Kano 1930: 27].

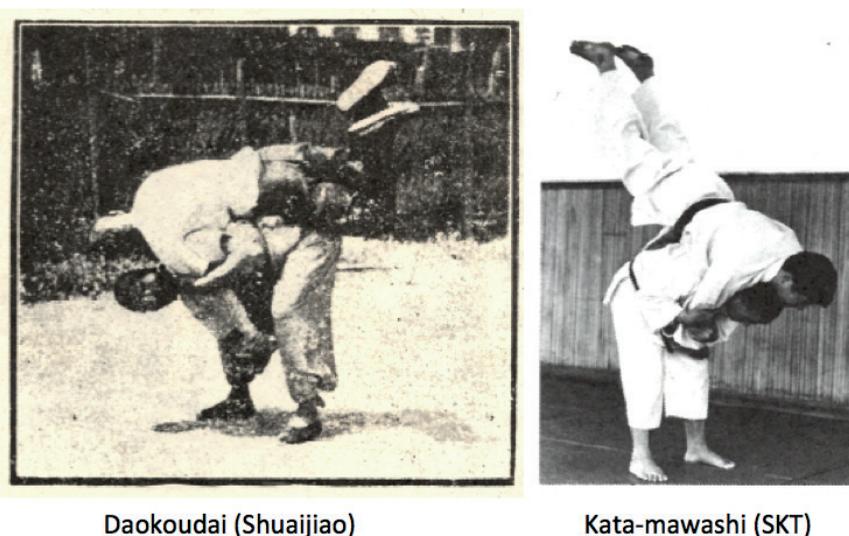
Another interesting thing is that all the kicking techniques in *Shuaijiao* focus on an attack with the lower part of leg. In the Tandoku movement of SKT there are only 5 kicks and 4 of them are focused on the lower part of leg. This may be because kicking is used to break the opponent's balance and it is then easy to



Xiabawen (Shuaijiao)

Ryogan-Tsuki (SKT)

Figure 5. Throwing techniques in Shuaijiao and SKT (1)



Daokoudai (Shuaijiao)

Kata-mawashi (SKT)

Figure 6. Throwing techniques in Shuaijiao and SKT (2)

throw them down. That might be the reason why Tong said kicking is important in throwing technique and should be practised frequently [Tong 1932: 23]. The author believes that paying attention to the attack by the lower part of leg is a technical similarity between *Shuaijiao* and SKT.

When it comes to the 28 forms of Paired practice, all the techniques belong to throwing techniques. The study uses the following two forms as an example. For ease of description, the study labels the person who standing on the ground as *Tori*¹⁰, and the person whose feet are in the air as *Uke*¹¹.

The left hand picture in Figure 5 shows the *Xiabawen* (“下把搵”) form which is the first form of Paired prac-

tice in Tong’s book. The right hand picture shows the *yogan-Tsuki* form, the last form of group 2 in the *Sotai* movement. In Figure 5 both the *Tori*’s hands are grasping the *Uke*’s belt under the *Uke*’s arm and he uses the hips and waist to control the opponent.

Figure 6 shows another two throwing techniques called *Daokoudai* (“倒口袋”) (the third form of Paired practice) in *Shuaijiao* and *Kata-mawashi* (the third form of group 2) in SKT. In Figure 6, the difference from Figure 5 is in the grasping position of the *Tori*. In Figure 6 the *Tori* grasps the *Uke*’s arm by both hands instead of grasping the belt as in Figure 5.

The study has found some similarities between throwing techniques. However the purpose of Tong’s *Shuaijiao* and Kano’s SKT is different. Therefore in SKT when the *Uke* makes a gesture to the *Tori*, both of them go back to the initial position. In *Shuaijiao* the *Tori* throws the *Uke* down on ground.

¹⁰ *Tori* (“取り”) in Japanese martial arts is the person who “gives” the technique.

¹¹ *Uke* (“受け”) in Japanese martial arts is the person who “receives” the technique.

4. Conclusion

1. The Tandoku movement has a close relationship with Karate and the techniques of SKT and Karate have interacted with each other.
2. Kano must have known the history of Karate when he created SKT.
3. Kano was more likely to be referring to *Shuaijiao* when he said in 1902 that Chinese martial arts were similar to Jujutsu.
4. *Shuaijiao* shares some similarities with SKT not only in techniques but also in training methods.

5. Further research

There are still some questions left.

1. This study has mainly analyzed the Tandoku movement of SKT, because it was newly created in 1924. While there are still 4 forms in group 1 of the Sotai movement it does not belong to Kime-no-kata. Further research should concentrate on the features of these 4 forms and why other forms in Kime-no-kata and Ju-no-kata were not selected in SKT.
2. It is necessary to research the relationship between Karate and Chinese martial arts. What is more, given that some *atemi-waza* already existed in Jujutsu, why did Kano not use them but rather took extracts from Karate?
3. The author of this study researched the Kano's article based on the book *Kano Jigoro – My life and Judo (1997, pp.299-310)* and discovered the fact that he went to China in 1902. Did Kano have other comments or other direct contact with Chinese martial arts?
4. Kano said Chinese martial arts were similar to jujutsu, so why didn't he use the word Judo? This may help to better understand what Kano thought about *Shuaijiao* or Chinese martial arts in further research.

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Analiza techniczna Seiryoku zen'yo Kokumin taiiku – z perspektywy karate i chińskich sztuk walki, które wpłynęły na Jigoro Kano

Słowa kluczowe: *shuaijiao*, *jujutsu*, *judo*, Gichin Funakoshi, Azja Wschodnia

Abstrakt:

Tło. Między sztukami walki w Azji Wschodniej, szczególnie w Chinach i Japonii, istnieją złożone relacje i cechy wspólne. Obecnie chińskie sztuki walki stoją w obliczu problemu globalizacji

pod falą modernizacji Chin. Autorzy uważają, że ważne jest, aby zrozumieć istotę sztuk walki poprzez badania historyczne i porównawcze zanim sztuki walki rozprzestrzenią się w innych krajach. W rzeczywistości książka *Seiryoku zen'yo Kokumin Taiiku*, napisana przez Jigoro Kano w 1924 roku, wspominała o *karate* a także zawierała zestaw ruchów i ćwiczeń fizycznych, które są obecnie częścią *judo*. Karate ma bliskie relacje z chińskimi sztukami walki. Na podstawie analizy w tym badaniu można stwierdzić, iż Kano widział związek karate i chińskich sztuk walki. Co więcej, Kano miał bezpośredni kontakt z chińskimi sztukami walki, kiedy udał się do Chin i miał okazję obserwować je osobiście. Stwierdził nawet, że chińskie sztuki walki są podobne do japońskiej sztuki walki *jujutsu*. Na podstawie wskazanych faktów, to badanie korzysta z *Seiryoku zen'yo Kokumin taiiku* jako wskazówki do analizy związku Jigoro Kano z chińskimi sztukami walki. Problem i cel. Aby przedstawić związek Jigoro Kano z chińskimi sztukami walki poprzez *Seiryoku zen'yo Kokumin taiiku*, w badaniu pozostawiono do analizy następujące problemy:

- (1) Jaki jest związek między karate a *Seiryoku zen'yo Kokumin taiiku*?
- (2) Czy Kano rozważał związek karate i chińskiej sztuki walki, kiedy tworzył *Seiryoku zen'yo Kokumin taiiku*?
- (3) Jakie sztuki walki Kano zobaczył, gdy udał się do Chin w 1902 roku?
- (4) Czy istnieją podobieństwa w technikach lub innych elementach *Seiryoku zen'yo Kokumin taiiku* i chińskich sztukach walki, które Kano widział w Chinach?

Metoda. Jest to badanie historyczne o podejściu fenomenologicznym i technicznym. W badaniu zanalizowano technikę *Seiryoku zen'yo Kokumin taiiku* oraz porównano ją z karate i chińskimi sztukami walki. Badanie dotyczy także koneksji, które istniały między Kano a chińskimi sztukami walki w oparciu o odpowiednie dokumenty i materiały.

Wyniki. Ruch *Tandoku* i *karate* mają bliskie relacje. *Seiryoku zen'yo Kokumin taiiku*, to rodzaj *kata* w *judo*. Zawierają one techniki ciosów, które były widoczne w karate. Należy także wziąć pod uwagę fakt, że *Seiryoku zen'yo Kokumin taiiku* został stworzony w dwa lata później, po tym jak Gichin Funakoshi zaczął rozpowszechniać karate na głównych wyspach Japonii. Kano powinien był znać historię, gdy tworzył *Seiryoku zen'yo Kokumin taiiku*. Kano częściej odnosił się do *shuaijiao*, kiedy odkrył podobieństwo chińskich sztuk walki do *jujutsu*. Natomiast *shuaijiao* łączy wiele podobieństw z *Seiryoku zen'yo Kokumin taiiku* w zakresie techniki i metod szkolenia. Wnioski. (1) Ruch *Tandoku* ma ścisły związek z karate i technikami *Seiryoku zen'yo Kokumin taiiku*. (2) Kano prawdopodobnie znał historię karate, kiedy tworzył *Seiryoku zen'yo Kokumin taiiku*. (3) Kano częściej odnosił się do *shuaijiao*, gdy w 1902 mówił o podobieństwach chińskich sztuk walki i *jujutsu*. (4) W *shuaijiao* występują pewne podobieństwa do *Seiryoku zen'yo Kokumin taiiku* - nie tylko jeśli chodzi o technikę, ale także metody szkolenia.