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Abstract

Background & Study Aim. The purpose of the present paper is to provide a comprehensive study of gonosen-no-kata [“Forms of Post-Attack Initiative Counter Throws”], a non-officially accepted kata of Kōdōkan jūdō made popular in Western Europe by Kawaishi Mikinosuke (1899-1969).

Material & Methods. To achieve this we apply historical methods and source criticism to offer a careful critical analysis of the origin, history and background of this kata.

Results. The first verifiable appearance of gonosen-no-kata is in 1926 at the occasion of the London Budōkwaï’s 9th Annual Display, where it was publicly demonstrated by Ishiguro Keishichi (1897-1974), previously at Waseda University and since 1924 living in Paris. The kata builds on intellectual material conceived by Takahashi Kazuyoshi. A 1932 program brochure of an Oxford University Judo Club event is the oldest known source to link Kawaishi and gonosen-no-kata. Kawaishi considered gonosen-no-kata as the third randori-no-kata. Kawaishi’s major role in spreading jūdō in France and continental Europe between 1935 and 1965, and the publication of his seminal jūdō kata book in 1956, connected his name to this kata forever.

Conclusions. In the absence of any Kōdōkan standard the evolution of the kata over the past 75 years has led to substantial variations in the mechanics and approach specific to each country and jūdō federation that endorse its practice. It remains questionable whether gonosen-no-kata historically has ever been practiced in Japan anywhere, and whether this ‘kata’ is anything more than a merely opportunistic name given to a one-time unstructured exercise firstly demonstrated in London during the 1920s.

Key words: gonosen-no-kata • history • Jigoro Kano • judo • kaeshi-kata • kaeshi-waza • kata • Kodokan • Mikinosuke Kawaishi • ura-waza

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INTRODUCTION

Many jūdōka whose jūdō roots are located in continental Western Europe are familiar with a jūdō exercise called gonosen-no-kata. For many of the pioneers of jūdō in Europe in the 1950s, who later became authoritative jūdō teachers, acclaimed coaches and eminent jūdō scholars, gonosen-no-kata represented an important building block within their jūdō education and an initial step towards understanding jūdō’s emphasis on nonviolence and yielding. Gonosen-no-kata, an example of a choreographed jūdō form always has had a somewhat unusual profile due to its absence from any major Japanese jūdō textbook and the apparent unfamiliarity of senior Japanese jūdō masters with it. This intriguing situation has regularly prompted questions about this kata’s origin and authorship.

Kōdōkan jūdō, which according to its founder Kanō Jigoro had as its ultimate goal the development of intellectual capacity, developed in Europe as an, in the main, sportified physical activity that was largely decanted of its pedagogical objective and mostly appealed to those...
Judo – is a Japanese form of pedagogy, created by Kanō Jigorō, based *inter alia* on neo-Confucian values, traditional Japanese martial arts, and modern Western principles developed by John Dewey, John Stuart Mill, and Herbert Spencer.

*Kasshi-kata* – synonym of *kaeshi-suza* (reversing or countering methods), also called *ara-suza*.

*Kaeshi-suza* – reverse or counter techniques, also called *ara-suza*.

*Kata* – predetermined and choreographed physical exercises, which together with free exercises (*randori*), lectures (*kōgi*) and discussions (*mendi*) form the four critical pillars of Kodōkan judō education.

Kawaishi Mikinosuke – a Japanese judō master who was based in France and who is credited with a substantial contribution to the development of Kodōkan judō in Western Europe between 1935-1965.

Kodōkan – the specific name of his school and style of judō as given by its founder Kanō Jigorō (1860-1938).

Ura-suza – reverse or counter techniques, also called *kaeshi-suza*.

with modest social background interested in fighting or sports [1, 2]. This development still exerts great influence on how historic or theoretical knowledge of judō is conveyed. The chief methods to do so have mainly consisted of hearsay, popular unsourced judō books, and propaganda by judō federations and hierarchical superiors. The limited information that may have been transferred directly from Japan via visits of Japanese judō masters or via publications produced by the Kodōkan Jūdō Institute in Tōkyō has hardly been more useful due to translation problems and cultural attitudes that approach judō’s founder and anyone senior in rank with idolatry rather than critical analysis [3]. In addition to these systematic problems Western judō researchers face massive challenges due to most historic Japanese judō texts being long out of print and not being held in any Western library. Add to these concerns that unless one is fluent not only in contemporary Japanese but also in classical Japanese, and also has extensive judō technical knowledge and teaching experience it is impossible to gain access to so many unknown answers to a myriad of judō questions, including the origin and authorship of gonosen-no-kata, as this paper will show.

Considering these circumstances it is no surprise that what we know, and the reliability of what we know, about gonosen-no-kata are equally subject to these concerns. For example, it is commonly accepted that gonosen-no-kata was popularized in Europe largely through Kawaishi Mikinosuke 川石酒造之助 (1899-1969), a Japanese judō master who settled in France and who is credited with having significantly, and actively, contributed to the spread of Kodōkan judō in continental Western Europe from about 1935 until the 1960s. Kawaishi left his imprint on European judō by devising his own reinvented judō pedagogy and through several extensively illustrated judō books [4] that were also translated into English and that became learning texts for judōka and judō instructors worldwide.

Besides gonosen-no-kata being associated with Kawaishi, the very limited information that is commonly available, as so often is the case, merely focuses on the mechanical choreographic aspects of the kata hence failing to grasp its essence and making it into a dead copying exercise. Hence, there is a great need to explore the history and essence of gonosen-no-kata and set it against the background of Kodōkan kata, especially given that this kata is not included in any official lists of existing Kodōkan kata [5, 6].

It is the purpose of the present paper to provide a comprehensive study of gonosen-no-kata. Our research questions are as follows:

• When, under what circumstances and by whom was gonosen-no-kata created?
• What are the theoretical foundations of gonosen-no-kata?
• Why is gonosen-no-kata so rare and not included in most Kodōkan kata records?

To address these questions and achieve our purpose, we offer a critical evaluation of the available literature and source material on this kata. Rare material drawn from original and reliable sources will also be introduced to support the drawing of definitive conclusions. This paper offers an important contribution to the existing knowledge base of Kodōkan judō. It has implications for the current judō syllabus, and also represents the only critical scholarly study of this kata in both Western languages and Japanese.

**GONSEN-NO-KATA IN THE POPULAR WESTERN JUDO LITERATURE**

A first logical step is to conduct a survey of what judō books write about the origin of gonosen-no-kata. According to the words of Diester [7]:


[Transl.: The most well-known gonosen-no-kata was established around the year 1917 at Waseda University in Tōkyō. At the time, Kawaishi Mikinosuke (1899-1969) was there as a student of Kuribara, a member of the Dai Nippon Butokukai (an in 1895 founded state institution for the conservation and standardization of martial arts).]

Ott [8], on the other hand writes:


[Transl.: The gonosen-no-kata was developed as a counter-throw kata at Waseda University around...
1917. This *kata* has not been widely prevalent in Japan and is much better known outside of Japan. Through Kawaishi Mikinosuke it became especially known in France and Europe. Together with the *nage-no-kata* and the *katame-no-kata* it makes up the group of the *randori-no-kata.*

The French Jūdō Federation (FFJDA) believes the *kata* is even older:


[Transl.: Other *kata* practiced today in France were created later: The *gonosen-no-kata*, created in 1910 at Waseda University, and *Kōdōkan goshinjutsu* established in 1956 by a committee of experts from the *Kōdōkan*.]

Whereas Inogai and Habersetzer [10] estimate *gonosen-no-kata* to be almost a quarter of a century younger than the estimates from the FFJDA:

"Le Gonosen-no-kata, ou forme des contreprises, est un Kata développé en 1933 par le Dojo de l'Université de Waseda, introduit en France par Kawaishi Mikinosuke, (1899-1969), et ne fait pas partie des formes classiques codifiées par l'Institut du Kodokan." (…) [10, p. 17].

[Transl.: The *gonosen-no-kata*, or forms of counter-throws, is a *kata* developed in 1933 by the *Dōjō* of Waseda University, introduced to France by Kawaishi Mikinosuke (1899-1969), and is not part of the conventional forms as codified by the *Kōdōkan* Institute.]

In summary, according to these authors:

- *gonosen-no-kata* would have been created at Waseda University 早稲田大学 in Tokyō in 1910, 1917 or 1933 [7-10].
- Kawaishi at that time was at Waseda University as a student of Kurihara [7].
- Kawaishi brought the *kata* to Europe, or at least popularized it [7, 8].
- *gonosen-no-kata* needs to be considered as a non-official *Kōdōkan* part of the *randori-no-kata* [8].

Since none of these authors provide any sources on which they have based their assertions, we either need to find those sources or confirm or reject them based on primary sources or fact-finding.

### THE AUTHORSHIP OF *GONSEN-NO-KATA*

Whilst all these sources assign an important role to Kawaishi in promulgating the *kata*, only one core text explicitly credits Kawaishi as the actual author of the *kata*. The French authors Lamotte and Marcellin [11] who likely published the oldest known instructional text that includes *gonosen-no-kata* write: "Ce KATA n'existe pas au KODOKAN, il a été créé par le Professeur KAWAISHI et fait parti de sa méthode." [Transl.: This *kata* does not exist at the *Kōdōkan*, and it was created by Professor Kawaishi and made part of his method].

The veracity of this statement raises some logical questions, at least in the context of those authors who suggest that *gonosen-no-kata* was created in 1910, since that would mean Kawaishi would have had to create it at a time he was merely an 11-year old child …

In trying to solve this problem we posed the question to Kawaishi Norikazu, eldest son of Kawaishi Mikinosuke, who for this occasion also kindly inquired with his mother, Kawaishi's widow:

"J'ai plusieurs fois entendu mon père parler du gonosen no kata comme de son kata. Était-ce parce qu'il l'a lui-même élaboré ? Était-ce parce qu'il a participe à son élaboration ? Était-ce parce qu'il l'a fait pratiquer en Europe et qu'il n'est pas connu au Japon ? Je ne sais pas car à l'époque j'étais bien trop jeune pour lui poser des questions d'histoire du judo." (…)

[Transl.: I have heard my father on several occasions speak about the *gonosen-no-kata* as his *kata*. Was this because he had developed it himself ? Was it because he was involved in its development ? Was it because he caused it to be practiced in Europe while it is not known in Japan ? I do not know because at the time I was too young to ask questions about the history of *jūdō*.]

We are fortunate that there exists at least one book in which Kawaishi himself — albeit via Jean Gailhat who edited and redacted the book— briefly comments on *gonosen-no-kata*. It is opportune to carefully examine Kawaishi's words before exploring the issue further:

"Le GONSEN-NO-KATA est le Kata des contreprises fondamentales du Judo debout. Au Japon, il n'est
Kawaishi started jūdō at the age of 8 years old [13], although this was probably jūjutsu, given the qualifications of his teacher. Kawaishi’s teacher was Yoshida Kōtarō 吉田幸太郎 (1883–1966), originally from Miyama-mura 美山村, Tamura-gun 田村郡, in Fukushima 福島県 Prefecture. Yoshida held the rank of Kōjū Dairi 教授代理 [representative instructor] in Daitō-ryū aiki-jūjutsu 大東流合気柔術, which he had learnt directly from its founder, the legendary Takeda Sōkaku 武田惣角 (1859–1943). It is, however, uncertain that Yoshida taught Daitō-ryū to Kawaishi, the reason being that Yoshida was believed to have taken up Daitō-ryū himself only at a relatively late age when he was almost 30 years old. In other words, Yoshida would not have known any Daitō-ryū for the majority of the time that Kawaishi was his student. However, Yoshida also taught a lesser known Meiji-era family budō-system called Yanagi-ryū 柳流 [School of the Willow Tree], which his sons later taught under the name Yoshida-ha Shidare Yanagi-ryū 吉田派垂柳流 [Yoshida-clan School of the Weeping Willow Tree]. Not very much is known about this system other than that it did not utilize any ranks and that it also included weapons, such as tessen 鉄扇 [iron fan], katana 刀 [sword] and tantō 短刀 [dagger].

Yoshida was a journalist and writer who had graduated from Tōhoku Gakuin University 東北学院大学 in Sendai 仙台市 in 1906, and who also had completed a postgraduate program at Waseda University. Yoshida’s link with Waseda may have been instrumental in influencing Kawaishi to later attend the same institution. However, Yoshida was a member of the ultranationalist Gen’yōsha 玄洋社 [The Black Ocean Society], a Pan-Asianism group and secret society. This is important to note because several of Kōdōkan jūdō’s founder Kanō Jigorō’s close associates were Gen’yōsha members⁴. However, because of Japan’s later involvement in World War II, and its associated atrocities, the Kōdōkan would airbrush from history censoring anything that linked such individuals to Kanō and systematically stigmatizing even many innocent people themselves had some form of relationship with Gen’yōsha members, even though they may not all have shared their Pan-Asian ideals.

Who was Kawaishi Mikinosuke?  
Kawaishi Mikinosuke 川石敏之助 was born on August 13th, 1899 in 32 Tegara-mura 手柄村, Shikama-gun 飾磨郡, currently Himeji 姫路市, Hyōgo 兵庫県 Prefecture, as the fifth son of Kawaishi Magojirō 川石孫治郎 (1836–1906). Kawaishi’s grandfather was called Itō Gihei 伊藤儀平, but upon his death the family name was officially changed into Kawaishi [12].

In April 1914 Kawaishi became a student at the Himeji Chigakko 姫路中学校 [Himeji Junior High School] as it was then called.  

[1] Not to be confused with the villages bearing the same name but located in either Gōju 郷市, Gifu Prefecture 岐阜県, in Yamagata 山形県, or in Gifu, in Hidakagawa-cho 日高川町, Wakayama Prefecture 和歌山県, or in Ibara 井原市, Okayama Prefecture 広島県.

[2] For example, Uchida Ryōhei 内田良平, Miyakawa Ikkan 宮川一貫, etc.
Kawaishi registered as a member of the Kōdōkan in September 1920 and obtained his jūdō shodan [first-degree black belt] in January 1921. Six months later in July 1921 he became nidan [second-degree black belt], and in December 1922 sandan [third-degree black belt]. In March 1924 Kawaishi graduated from Waseda University, and the next month he took up a job in the Financial Department of the Tōkyō City Hall (Tōkyō shiyakusho zaimu-ka kínmu 東京市役所財務課勤務). In a 1955 interview Kawaishi points out to have known Kanō during these six years (1919-1924) which he spent in Tōkyō [13]. In October 1924 Kawaishi participated in the Kōhaku shibai 紅白試合 [Red and White Contests] and successfully completed the requirements for his yodan [fourth-degree black belt] promotion, of which the certificate signed by Kanō was issued on December 24th, 1924 [15].

The same month Kawaishi left Tōkyō for Kyōto to fulfill his military service with the Second Company of the 10th Battalion at the Kyōto Fukuchiyama Mines (Kyōto Fukuchiyama Kōhei 福知山兵飛). The next year he was transferred to the Mobile Troops Company (Tentai 転隊) in Okayama, and was honorably discharged in March 1926. Back home in Himeji, Kawaishi left his hometown on May 5th, 1926 for the purpose of studying in the United States. To do so, Kawaishi in Yokohama boarded a ship that left Yokohama Port 横浜港 and Japan on May 17th, 1926. In September of that year Kawaishi started his postgraduate study at San Diego State University in San Diego, CA [13]. In San Diego Kawaishi was then approached by the local Nihonjinkai 日本人会 [Association of Japanese People] with the request to prepare teaching jūdō in the evening to the Nisei 二世 [Second-generation Japanese immigrants]. In January 1927 he actually started teaching jūdō at the occasion of which a major jūdō demonstration took place which was attended by the visiting Japanese ambassador to France, Sugimura Yotarō 杉村陽太郎. The event was widely published in the local newspapers and Kawaishi immediately gained local fame [12, 16]. However, in June 1927 after less than a year, Kawaishi dropped out of school for hitherto unknown reasons, and moved to New York where, in September, he enrolled at Columbia University's Institute of Political Science. The same month he founded the New York Judo Club [13, 16, 17] where he started teaching jūdō. In New York he became acquainted with the local Japanese ambassador Matsudaira Tsuneo 松平恒雄 (1877-1949). In March 1930 Kawaishi successfully concluded his studies at Columbia University and graduated with a Master's Degree in Political Sciences [12]. Kawaishi would spend close to five years in the United States, and in May of the next year (1931) Kawaishi left New York and the United States by ship that would

1 Some sources —usually in translation— erroneously mention “University of San Diego” instead.
2 Matsudaira Tsuneo served as Japan’s ambassador to the United States from 1924 to 1928, after which he became Japan’s ambassador to Great Britain (1929-1935). It is not unlikely that the parallels in locations chosen by Kawaishi may have some connection to Matsudaira. Tsuneo was also the father of Princess Matsudaira (later Yasuhito Shinnōhi) Setsuko 須津子 (1909-1995), the wife of Prince Chichibu, present in 1926 in London during the first known demonstration of gonosen-no-kata by Ishiguro. The ambassador must have had more than just a curiosity interest in sport in Japan and jūdō given that he held a lecture about jūdō and jiyūjutsu before the Japan Society of London on April 8th, 1908, entitled “Sports and Physical Training in Modern Japan”, published in Transactions and Proceedings of the Japan Society, London, 1907/1909: 8: 120. The fact that Kawaishi was able to maintain relationships with such highly ranked Japanese politicians is remarkable in itself. Between 1936-1945, Matsudaira also was the Head of the powerful Kunai-chō 宮内庁 [Imperial Household Agency], and shortly after the War, was once considered as a candidate-prime minister.

5 For a picture of Kawaishi’s Kōdōkan 4th dan rank certificate see [7, p. 210].
take him to South America were he wanted to visit Brazil as a tourist [15-17]. Kawaishi arrived on August 31, 1931 at Belém do Pará, Amazon region, in Brazil, and visited inter alia São Paulo. In September 1931 Kawaishi left South America by ship for London, England, where he arrived on October 1st. Kawaishi would remain in England for four years before moving to France in October 1935, where he would spend the majority of his career serving the development of judo in France and continental Europe.

With regard to his later judo ranks, when asked by Picard in 1955 in an interview Kawaishi responds as follows: "Quand avez vous passé vos différents grades ? Parti au Japon 4° Dan j’ai eu mon 5° Dan en arrivant en France. Puis mon 6° Dan toujours en France. C’est à mon retour du Japon que j’ai eu mon 7° Dan." [Transl.: When did obtain your various ranks ? Having departed Japan as a 4th dan, I have obtained my 5th dan upon my arrival in France10. I then received my 6th dan while still in France. It is upon my return to Japan that I have obtained my 7th dan.] [13] (Figure 1). We point out that Kawaishi’s promotion to 7th dan on December 25th, 1946 was by the Dai Nippon Butokukai in Kyōto, but his rank was recognized by the Kōdōkan on May 10th, 194911.

Kawaishi unfortunately fell ill in 1966 and at 17:25h on January 30th, 1969 he passed away due to the consequences of Parkinson’s disease. He was buried on the cemetery of Le Plessis-Robinson, a commune in the southwestern suburbs of Paris. Later, Kawaishi was jump-promoted posthumously from 7th to 10th dan by the French Judo Federation (FFJDA) hence becoming the first person ever to be promoted to the rank of 10th dan in judo by a Western judo federation and by an organization other than the Kōdōkan. We will detail Kawaishi’s judo career in England and France later in this paper when more relevant for the further context.

Who were the “masters of Waseda University”?

Few, if any publications about gonosen-no-kata or Kawaishi identify who these masters of Waseda University could have possibly been, or who Kawaishi might have learnt judo from at Waseda University. However, Diester is one of the few exceptions, when he wrote that: “At the time, Kawaishi Mikinosuke (1899-1969) was there as a student of Kurihara” [7, p. 2]. In the absence of any source for that information we should at least verify if this assertion is at all true. We find the answer to that question in an interview which Kawaishi gave in 1955 to Robert Picard and was printed in the French judo periodical Judo Presse [13]. In this interview we note the following question and answer:

“Nous avons pensé en France que M. Kurihara 9° Dan avait été votre professeur ? Non, nous étions seulement au même collège et M. Kurihara était de 4 ans mon aîné.” (…) [Transl.: We have believed in France that Mr. Kurihara, 9th dan had been your instructor ? No, we only were at the same secondary school and Mr. Kurihara was 4 years my senior.]
This statement leaves no doubt about the relationship between Kawaishi and Kurihara Tamio (1896-1979), but still leaves room for misinterpretation with regard to the meaning of the words “the same secondary school”. This certainly does not refer to Waseda University, where Kurihara was never a student; in fact, Kurihara never did any university studies anywhere. Rather it refers to their high-school since both Kawaishi and Kurihara came from Himeji 姫路市, Hyōgo Prefecture 兵庫県, and were students at the Himeji Chigakko 姫路中学校 [Himeji Junior High School], from which Kurihara graduated in March of 1914 prior to entering the Dai Nippon Butokukai Bujutsu Senmongakkō 大日本武徳会 武術専門学校 [Martial Arts Vocational School of the Great Japan Martial Virtues Association] or Busen in Kyōto, while Kawaishi graduated from the same institution in Himeji in March 1919.

In consequence, not only is it impossible that Kawaishi could have learnt gonosen-no-kata from Kurihara at Waseda University, but it also makes it impossible that Kurihara could have been one of the “masters of Waseda University” credited with the creation of this kata, as he was never there either as a judge instructor or as a college student.

If not Kurihara, then who were these “masters of Waseda University”? This question is critical, though at the same time also intriguing given that Kawaishi neither in any of the books he wrote nor in any of his published interviews identifies his own teachers at Waseda by name …

A possible source to find this information might be Shishida and Onozawa who in 1997 published a paper about Waseda University jūdō in the Taishō 大正時代 period (1912-1926) [18], which is the time window during which, according to all authors except for Inogai & Habersetzer[10], gonosen-no-kata would have been created. In their paper, Shishida and Onozawa identify four people: Ishiguro Keishichi 石黒敬七, Ninomiya Sōtarō 二宮宗太郎, Sasahara Itsuo/Iwao 笠原巌夫, and Takayasu Saburo 高康三郎. The connection of these four to Waseda University and the fame they built up had more to do with their jūdō contest achievements than with their pedagogical contributions, the one exception perhaps being Ishiguro. However, Ishiguro Keishichi 石黒敬七 (1897-1974) was merely two years older than Kawaishi and had entered the Kōdōkan in 1915. Ishiguro can be seen as a 4th dan-hold on a picture with Mifune (1883-1965), 6th dan at the time, and other strong fighters, that was taken in 1919 (Figure 2).

While there is no doubt that Ishiguro was a skilled and talented fighter as suggested by his appointment as captain of the Waseda jūdō competition squad, he would at that time of his career hardly have been focusing on kata, let alone developing a kata himself. That generally would not have been the work of a 21-year-old, although it is possible that his teachers did involve him in testing out techniques that were part of a kata in development and that might have direct application in competition. It is also likely that the jūdō careers of Kawaishi and Ishiguro at Waseda overlapped, since Kawaishi was at Waseda from 1919-1924, completed kōhaku shiai [Red and White promotion contest] for his 4th dan in October 1924, and was formally issued his 4th dan on December 23rd, 1924. Therefore chances are that Kawaishi and Ishiguro knew each other or at least met each other in Japan. It is certain that the two of them met again later in 1932 in London (see further). The more relevant question though is knowing that Kawaishi said that gonosen-no-kata was developed by his teachers at Waseda University, whether he would have included Ishiguro in that group?

According to Kawaishi Norikazu[15], eldest son of Kawaishi Mikinosuke, the teachers identified by his father as those from whom his father had learnt jūdō at Waseda University were Takahashi and Miyakawa; he added that Toku Sanbō 徳三宝 arrived and took over from Miyakawa-sensei in 1924, the year that Kawaishi graduated from Waseda University. For that reason, Toku Sanbō was not one of Kawaishi’s teachers at Waseda University. Unfortunately, Kawaishi Norikazu was unable to provide us with the first names of these teachers and the corresponding kanji, without which their identification became virtually more challenging. We note that this information to the best of our knowledge is not available in any published Western language sources either. Furthermore, it pretty much excluded Toku from having been the source or author of gonosen-no-kata now that he never was a teacher of Kawaishi. However, an additional question is why Shishida and Onozawa [18], who are both professors at Waseda University and senior jūdokas, in their study on Taishō-period jūdō at Waseda University do not even mention anywhere Takahashi and

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Miyakawa Ikkan

The only person by the name of Miyakawa who meets the criteria to possibly having been Kawaishi’s teacher at Waseda University, is Miyakawa Ikkan. Miyakawa was born in January 1885 in Fukuoka. He studied at the Fukuoka-ken Ritsushaikan Semmongakkō 福岡県立修猷館高等学校 [Fukuoka Prefectural Shuyukan High School]. His father Miyakawa Taichirō 宮川太一郎 was a member of the ultranationalist Gen'yōsha 玄洋社 [The Black Ocean Society], a Pan-Asianism group and secret society. Young Miyakawa took up jūdō in the Tenshinkan Dōjō 天真館 in Fukuoka which was led by Uchida Ryōhei 内田良平 (1874-1934), who too was a Gen'yōsha member, and later in 1901 the founder of the extremist Kokuryūkai 黒龍会 [Black Dragon Society].

Miyakawa became a talented jūdoka and well-known rival of the later 10th dan-holder Nakano Shōzō 中野正三 (1888-1977). Miyakawa graduated from high school in Fukuoka in 1905 and stayed for one year longer at the Tenshinkan Dōjō. After spending another year training jūdō with Nakano he enrolled in Waseda University’s Department of Economics from which he graduated in 1911. Afterwards, Miyakawa became a kōshi [lecturer] at Waseda’s Jūdō Department and later shiban [head instructor]. Miyakawa remained a Gen'yōsha member and became a Kōdōkan top-executive (Kōdōkan Saikō Kanbu 講道館最高幹部) closely associated with Kanō Jigorō, as was Uchida Ryōhei (Figure 3). Miyakawa subsequently was also elected into parliament where he completed three terms. Increasingly focusing on politics, he was succeeded by Toku Sanbō in 1924 as sibhan of Waseda University. Miyakawa’s final jūdō rank was 7th dan. It is probable that in the light of Japan’s later involvement in World War II and Miyakawa’s and Uchida’s ultranationalist sympathies their names have been systematically censored from later Kōdōkan publications [Oimatsu 1976] to safeguard the name and myth of moral pureness of Kanō Jigorō. Consequently, Miyakawa’s name is remarkably missing from the Kōdōkan Daijiten [21], as is Uchida Ryōhei’s.16 Miyakawa, similar to Toku Sanbō did not survive the war, and died in March 1944. In any case, there cannot be any doubt that it was this Miyakawa

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16 The name of Miyakawa is also linked to a violent incident that occurred at the Kōdōkan after an argument had erupted during a committee meeting. Involved were Miyakawa Ikkan and Uchida Ryōhei's brother Uchida Sakuzō 内田作蔵. The verbal argument quickly escalated and Miyakawa hurled an ashtray in the face of Uchida. Other Kōdōkan instructors had to jump in to grab a hold of both men to prevent them from killing one another. Kanō Jigorō also had to personally intervene to persuade Uchida to drop charges against Miyagawa and to not have Miyakawa arrested and sued, so that the latter still could run for parliament. The incident is detailed in Stevens John. The way of jūdō: A portrait of Jigoro Kano and his students. Boston, MA: Shambhala Publications, Inc.; 2013; p. 110-111.
Ikkan who was one of the two teachers to Kawaishi Mikinosuke. To what extent Miyakawa may have been involved in the creation of gonosen-no-kata, is another matter which we will address later.

Takahashi Kazuyoshi

As we have already pointed out, Kawaishi’s other teacher was another hitherto unidentified person by the name of Takahashi. This can only refer to Takahashi Kazuyoshi (1885-1942), who in addition to Miyakawa Ikkan would become the jūdō head-instructor at Waseda University. Takahashi was a student of Yokoyama Sakujirō (1864-1912), as was Mifune. Thus Takahashi and Mifune must have known each other well. In 1906 both Takahashi and Mifune were 3rd dan [3rd degree black belt] holders. Takahashi became a 5th dan in 1916. A group picture of the winning Red Team taken during the April 1919 Kōhaku shiai [Red and White Contests] in presence of Kōdōkan dignitaries shows Kanō Jigorō as usual being flanked by his two faithful lieutenants Yamashita Yoshitsugu and Nagaoka Hideichi adjacent to Mifune who is seated next to Toku and Takahashi. Several of the ultranationalists are seated to close to Kanō at his other side (Figure 4). In addition to Waseda University, Takahashi was also the jūdō head-instructor at the Rikugun Yōnen Gakkō [School for children of the military] and an instructor at the Keishichō [Tōkyō Metropolitan Police] and the Kōdōkan [20]. In 1920 Takahashi received the title of hanshi [master] from the Nippon Butokukai, which attested to the recognition of his skills. Takahashi’s final Kōdōkan rank was 8th dan.

Takahashi shared another unfortunate circumstance with the two other Waseda University greats, Miyakawa Ikkan and Toku Sanbō in that he was also killed during the war (1942). Even though it seems that Miyakawa...
after 1924 largely followed Kanō Jigorō’s example and had mostly withdrawn from practical judo to focus on a political career, the loss of all three of Waseda’s leading instructor staff due to the war must have had a devastating effect on the status of Waseda University’s judo, especially when compared to other strong judo universities in Tokyo, such as for example, Meiji University or Keio University. Without the war, all three jūdōka would have likely lived until the 1960s or 1970s and would no doubt have been able to make a lasting impression on the development of postwar judo. Now their names, except for that of Toku Sanbō have been forgotten in Japan, with the name of Toku not even known by most foreign judōka.

Ishiguro Keishichi
Ironically, it seems, already a decade earlier Waseda had failed to fully capitalize on several of its other jūdō stars. The talented Ishiguro Keishichi 伊勢古敬七 (1897-1974) who had graduated from Waseda University in 1922, rather than becoming a career jūdō instructor at Waseda left the university in 1924 as a 5th dan to travel the world. Ishiguro ended up in Paris in December 1924 where he visited his flamboyant artist friend Fujita ’Léonard’ Tsuguhara 藤田嗣治 (1886-1968), who had established himself there since 1913 as a celebrated painter [23, 24] (Figure 5). In France Ishiguro developed as a journalist writing articles about Japan and editing a number of magazines such as La Semaine Parisienne or Pari Shūhō 巴里週報 [The Paris Weekly] [24]. At the same time Ishiguro also taught judo in Paris, for example at the French police, the army and at the Sorbonne, until leaving for Bucharest in Romania in 1932 [21]. In this way, Ishiguro was responsible for developing French judo several years prior to the arrival of Kawaishi in October 1935 [22]. Ishiguro would later on occasions also teach judo in Germany and England.

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19 That same month (December 1924) Ishiguro also obtained the rank of Kōdōkan 5th dan.
20 Its offices were located at 36, Rue du Faubourg St-Jacques, which is located in the Arrodissement de l’Observatoire in Montparnasse in 75014 Paris 14e, Ile-de-France.
21 Ishiguro stayed in Europe for ten years, but also traveled to Turkey and Egypt [21, p. 33; 25] and his travel stories were published at regular intervals in the Kōdōkan’s official magazine.
22 Whilst Ishiguro thus left Paris before Kawaishi’s, we should not forget that Kawaishi prior to coming to Paris was living in England, where he had arrived in October 1931 from Brazil after having spent several years in the US. Initially he assisted with teaching at Oxford University. Later he also assisted at the Budokai in London under Koizumi Gunji 小泉軍治 (1885-1965), but given frictions and other problems [see 14, p. 209-210 for details] he left there in October 1933. He would also teach at Charles Callowell’s Anglo-Japanese Club with Tani Yukio [14, p. 212].

However, even before Waseda University lost Ishiguro, it had already lost the even more famous Maeda ‘Otávio’ Mitsuyo\textsuperscript{23} 前田光世 (1878-1941) better known under his popular wrestling name “Conde Koma”\textsuperscript{20}. Maeda had been at Waseda since 1895, and it actually is his travels and career which inspired Ishiguro to travel abroad too [cited in 14, p. 198\textsuperscript{24}]. In addition, given the devastating 7.9 magnitude Kantō daishinsai 関東大震災 or Great Kantō Earthquake which struck Japan on September 1\textsuperscript{st}, 1923, those who could, obviously had additional motivation to leave Japan and build up a new life elsewhere...

TAKAHASHI KAZUYOSHI AND URA-WAZA AND KAESHI-KATA

A critical piece of information is that Takahashi’s specialty was kaeshi-waza or ura-waza\textsuperscript{25}. In fact, Takahashi-sensei would become nationally famous for his kaeshi-waza which had become the focus of his research. Between May 1919 and January 1921 twelve different articles appeared in Yūkō-no-Katsudō 有効の活動, the Kōdōkan’s official magazine, all focusing on ura-waza, and all authored solely by Takahashi-sensei \[26-37\]. The articles dealt with the principles of ura-waza and with specific reverse-throws hence and his research into this matters hence illustrating Takahashi’s expertise in this matter. Takahashi specifically addresses the following kaeshi-waza 返し技 or kaeshi-kata 返し方 or ura-waza 裏技 (the three terms are synonyms): harai-goshi 拂腰 [sweeping hip throw] \[26\] (Figure 6), tsuri-komi-goshi 釣込腰 [lifting and pulling hip throw] \[27\], saue-tsuri-komi-ashi 支釣込足 [blocking lifting and pulling foot throw] \[29\], uchi-mata 内股 [inner thigh throw] \[30\], and ashi-waza 足技 [leg throws] as a whole \[28\]. In addition, Takahashi also addresses less obvious topics such as whether sutemi-waza 捨身技 [sacrifice throws] can be countered \[31\]. Much attention is devoted to the principles of kaeshi-kata or ura-waza. Ishiguro, referring to Takahashi’s expertise in ura-waza, writes: “Mattaku Takahashi no mae ni Takahashi naku, Takahashi no ato ni Takahashi nashi no kan ga aru.” (全く高橋の前に高橋なく、高橋の後に高橋なしの観がある) [Indeed, there is no one before Takahashi, and there is no Takahashi after Takahashi]. (...) \[59, p. 134\].

Even though there are four well-defined examples of gonosen 後の先 [post-attack initiative] in Kanō’s formal learning plan, i.e. in nage-no-kata 投の形 [Forms of throwing]\textsuperscript{26} where tori reacts to an attack by uke, Takahashi approaches the concept of kaeshi- or ura-waza as essential to proper jūdō. He explains its importance in real fight, and even though Takahashi does not mention other jūdō masters as his inspiration, he historically traces back the conceptualization of these principles to the legendary sword master Yamaoka Tesshū 山岡鉄舟 (1836-1888), who died when Takahashi was three years old, and to a number of Japanese historic figures, such as notably Ōkubo Hikozaemon\textsuperscript{27} 大久保彦左衛門 (1560-1639).

Tani Yukio’s kaeshi-(no)-kata

Takahashi’s first article in the series talks about kaeshi-kata 返し方 \[26\] (Figure 6). This is important as it provides the answer to yet another major misunderstanding. For decades it has been believed in the West,

\begin{itemize}
\item \textsuperscript{23} Maeda throughout his career adopted various names. His birth name was Maeda Hideo 前田光男, which around 1904 he had changed into Maeda Mitsuyo. Later, while being an expatriate in Brazil he used the name “Conde Koma”, adopted by Maeda apparently given to him by a Spanish-speaking person while on a ship. He is consequently listed as Conde Koma also in many Japanese publications.
\item \textsuperscript{24} Brousse discusses “Maeda Kosei” [14, p. 198]. This is the same person as Maeda Mitsuyo. ‘Kosei’ is a mistranslation of the kanji 光世, which in this case should be read Mitsuyo.
\item \textsuperscript{25} Already before 1920 the terms kaeshi-waza [counter techniques] and ura-waza [reversing techniques] are used interchangeably.
\item \textsuperscript{26} Furthermore, the entire ge-no-kata [Forms of Proper Use of Force], a 10-technique kata developed by Kanō but which is rarely performed today consists of gonosen forms
\item \textsuperscript{27} Ōkubo Hikozaemon is also known under the name Ōkubo Tadataka 大久保彦左衛門, author of the Mikawa Monogatari (三河物語) [Tales from Mikawa] and a Japanese Tokugawa warrior who gained fame in the Sengoku Jidai 戦国時代 (the Warring States Period) (ca. 1467-1573).
\end{itemize}
Figure 6. Facsimile of the first page of the first paper by Takahashi Kazuyoshi (1885-1942), 5th dan (later 8th dan) on the research of reversal techniques (Ura-waza no kenkyū (裏業の研究)). The first chapter (see the black arrow) is about the kaeshi-kata [countering techniques] for harai-goshi [sweeping hip throw] and entitled: harai-goshi no kaeshi-kata 拂腰の返へし方. The paper appeared in the May 1919 issue of Yūkō-no-katsudō (有効の活動) [26].
especially in the United Kingdom, there would exist an actual kata 形 [form] called “kaeshi-kata” or “kaeshi-no-kata”, which allegedly would have been created and/or introduced into the UK by Tani Yukio. This kata 形 supposedly would even predate gonosen-no-kata. Its distribution would have been continued by Tani’s pupil Ōtani Masutarō 大谷増太郎 (1898-1977) [38, 39]. Historically this scenario is highly unlikely, not in the least because Tani had no history in Kōdōkan jūdō at that time[20], and he became a black belt in jūdō as late as 1920 while living in England. We are not aware of any authentic historic document in Japanese attesting to such a kata 形 ever having existed [5, 6, 41].

In reality kaeshi-(no)-kata as proposed by some British authors and jūdō is a misconstruction by mainly non-Japanese speaking people who misunderstood kaeshi-(no)-kata as supposedly being 返しの形 [meaning “Forms of counters”] whereas in reality the term was kaeshi-kata written as 返し技 which is not a kata 形 [form], but a simple reference to kaeshi-waza 返し技, just like there is hairi-kata 入り技 [entering techniques], nigé-kata 逃げ技 [escaping techniques], and nogare-kata 避け技 [escaping techniques], concepts well-known in Japan but of which terminology is not common in jūdō outside of Japan. Hence, while Western jūdōka were well aware of two homonyms of the word kata, i.e. one meaning ‘shoulder’ (e.g. in kata-guruma 肩車 [shoulder wheel] or kata-gatame 肩固 [shoulder hold]) and one meaning ‘form’ (e.g. in nage-no-kata 投の形 [forms of throws]), they did not realize there also was a third homonym written 方 in a jūdō context and when used as a suffix usually meaning ‘method’ or ‘manner of’. It is also noteworthy that program brochures of public exhibitions of jūdō and jūjutsu from those days involving Tani Yukio, Koizumi Gunji and Ōtani Masutarō, regularly contained names of existing kata but accompanied by a description that did not meet the content of those kata as they are known, and names of supposed kata that have never existed in either Kōdōkan jūdō or any known koryū jūjutsu-ryū [42]. This suggests either their unfamiliarity with the full Kōdōkan jūdō syllabus or reflects their rich fantasy and intent to merely create entertainment.

THE ORIGIN OF GONOSEN-NO-KATA

While in the twelve articles published by Takahashi in the Kōdōkan’s official magazine between May 1919 and December 1921 no actual complete series of forms or kata are published. This is logical given that Kanō was still alive, and it would be unthinkable at that point in time, for anyone except the Kōdōkan’s shihan to add new official kata to the school. Nevertheless, it is only Takahashi—sensei that could have been the intellectual basis of what later became known as gonosen-no-kata. Takahashi’s concepts probably were also picked up by Mifune Kyūzō to complement his own research into later establishing his nage-no-kata ura-waza (see further in Part 2). Mifune, at that point in time was already a 6th dan holder and his superb talents well known. However, Takahashi does not mention Mifune’s name anywhere in his articles. For that reason there is no basis to suggest an important input from Mifune in Takahashi’s theories. Mifune in those days rarely wrote in the Kōdōkan’s magazines, and the first article by Mifune that contains information that could be considered relevant in the context of ura-waza, appeared only in 1934[21], thus fifteen years later than Takahashi’s first theories.

Furthermore, given that Takahashi published these articles, which form the theoretical basis for gonosen-no-kata (and also Mifune’s later nage-no-waza ura-no-kata) it is highly unlikely that gonosen-no-kata would have been created as early as 1910 as suggested by the Fédération Française de Judo (FFJDA) [9] or in 1917 as suggested by Diester [7] and Ott [8]. Given the time frame of 1919-1921 during which Takahashi’s articles appeared, gonosen-no-kata, if indeed such a kata existed, likely would have been created at the earliest

[21] The supposed kaeshi-(no)-kata is still popular among UK jūdōka who belong to the British Judo Council (BJC). This is a smaller approach to jūdō as compared to the IJF-affiliated British Judo Association (BJA). The BJC today takes a more ‘traditional’ approach to jūdō, hence eschewing all of the commercialization present in the BJA. The current president of the BJC is Robin Ōtani, son of its founder, the late Ōtani Masutarō.
[22] The Tani family (Tani Yukio, his brother, father, grandfather) all were schooled in Fusen-ryū jūjutsu ぶぶん流柔術 under the 4th generation head Tanabe Mataemon 国益正門 (1869-1946), modern kai den 免許証 [license of full transmission] (1886) and later (1927) jūdō kaeshi 柔道返技, famous for his exceptional nage-waza 柔技 [ground fighting techniques] skills, and for having defeated several strong Kōdōkan fighters including Ishikawa Takaoburo 増田正雄 (1872-1932) and Isogai Hajime 小見海 (1914-1941) in a combination of kata or kata-guruma 肩固 [shoulder hold] and nage-no-kata 投の形 [forms of throws], they did not realize there also was a third
somewhere around 1921. If this applies, then it would mean that the kata indeed was developed when Kawaishi happened to be a student at Waseda which might explain his strong connection to the kata. Kawaishi, then merely a lowly ranked jūdō student would likely be too unimportant to make a significant contribution to the creation of the kata itself, which is in agreement with his own statements since he never claimed authorship of this kata and explicitly attributed it to “the masters of Waseda University” [4, p 105].

Regarding the much later date of 1933, as suggested by Inogai and Habersetzer [2007], this prompts the question how, when and where Kawaishi, who at that point was no longer in Japan, would then have learnt it. Rather, 1933 might be the date of creation of Mifune's nage-waza ura-no-kata (see part 2 of this paper), which by some authors has erroneously been referred to as “gonosen-no-kata”, hence the confusion. Furthermore, the Dōjō Book of Europe’s oldest jūdō club, i.e. the Budōkwai in London unequivocally shows that at the occasion of its 9th Annual Display in 1926 the program also contained a demonstration of gonosen-no-kata [43]. This makes the Budō kwai's Dōjō Book currently the oldest known source in any language that mentions gonosen-no-kata.

Aside from these concerns, another main point of concern remains. While it is thus possible to identify the origin, time frame, and ideas that gave rise to the interest in kaeshi-waza and ura-waza at Waseda University, we were unable, despite extensive research, to find any trace in any Japanese pre-World War II publication mentioning an actual formal series of exercises called “gonosen-no-kata”. Neither Takahashi, nor Mifune seem to have ever used the term “gonosen-no-kata” in any of their publications. We also were unable to find any reference to a formal set of twelve counter-techniques anywhere in their articles or books [44-52], or anywhere in the Kōdōkan's magazine or any other Japanese text relating to Waseda University between 1917 and 1935 [53-55]. Even an investigative journalist such as Kudo Raisuke who has been praised for having written one of the very few critical Japanese jūdō books that has steered clear of any censoring by the Kōdōkan nowhere mentions gonosen-no-kata [56-57]. This is unsettling and even though we know that kaeshi-waza thus existed in an unorganized way, it gives rise to the question whether such a kata truly was ever created in Japan prior to Mifune’s nage-waza ura-no-kata. Certainly, gonosen-no-kata as we know it, is so elementary and primitive, even more primitive than the Kōdōkan’s old gō-no-kata 剛の形 [Forms of proper use of force], that one has a hard time recognizing the signature from someone as sophisticated as those known to have created jūdō kata, such as Kanō Jigorō and Mifune Kyūzō.

Genosen-no-kata is generally accompanied by limited rai position [forms of proper use of force], and seems to serve more as a mnemonic for individual kaeshi- waza than as a sophisticated form of principle. In this way it remains one of the original purposes of the primary 10-technique nage-no-kata. If genosen-no-kata was indeed a true kata, and neither Takahashi, nor Miyakawa, nor Mifune created it — as suggested by the absence of any reference to it in their writings — then the only other likely source could have been Ishiguro Keishichi who might have compiled and formalized techniques and principles he learnt from Takahashi Kazuyoshi, and perhaps Miyakawa Ikkan, the two leading Waseda University teachers during Ishiguro's time at his alma mater.

The writings of Ishiguro Keishichi and gonosen-no-kata

Without any written sources to support the alternative hypothesis proposed above, any involvement of Ishiguro Keishichi in the creation of gonosen-no-kata remains mere speculation. The Kōdōkan's official magazine does contain some articles by Ishiguro but only a couple, and contrary to those of Takahashi, none deals with kaeshi-waza. In fact, only one of them deals with jūdō technique.

In the May issue of volume 7 of Yūkō-no-katsudō, Ishiguro writes about Waza no kenkyū: Isshu yoku-otoshi no kenkyū 業の研究: 所謂空気投の研究 [Research into technique: Research into the so-called throw-in-the-void] [Yūkō-no-katsudō 1921; 7; 5: 40-43]41. In the August issue of volume 1 of Jūdō from 1930 the Kōdōkan devotes extensive attention to Ishiguro’s return to Japan: Ishiguro rokuden nibon ni kaeru 石黒六段日本に歸る [6th Dan Ishiguro’s homecoming to Japan] [Jūdō 1930;

41 Kuki-otoshi in Kōdōkan jūdō exists in two forms: sumi-otoshi 隙落 [corner drop] and uki-otoshi 浮落 [floating drop]. It is generally known that sumi-otoshi was created by Mifune [57, p. 94, 44, 49, 51]. However, uki-otoshi, the second form of kuki-otoshi, is believed to have been developed by Ishiguro. It differs from sumi-otoshi by a swinging turn to the front, and is sometimes also referred to as “mari-sumi-otoshi” 隙前落 [forward corner drop]. Despite Ishiguro being credited with this invention, uki-otoshi as in nage-no-kata 形の形 [Forms of throwing] did already exist and was a direct adoption from kōhde-no-kata 古式の形 [Antique forms] hiki-otoshi 引落 [pulling drop] [see p. 41 of the same reference].
and Ishiguro himself writes about his travels to Egypt (Egitoto エジプトだより [News from Egypt] [Jūdō 1931; 2, 3: 38-40] and [Jūdō 1934; 5, 5: 34-35]) and to Romania (Rumānia inšō-ki ルーマニア印象記 [Impressions from Romania] [Jūdō 1934; 5, 4: 27-29]), and about jūdō in Europe (Ōshū ni okeru jūdō 歐洲に於ける柔道 [The jūdō in Europe] [Jūdō 1933; 4, 7: 32-35]). Ishiguro’s writings are similar to what one would expect to find today in a “travel blog”. Furthermore, Hatta Ichirō 八田一朗 (1906-1983) reflects about Ishiguro rōkudan to Pari 石黒六段とパリ [6th Dan Ishiguro and Paris] in the March issue of Jūdō from 1932 [Jūdō 1932; 3, 3: 23-25], and a certain S.T. writes about Ishiguro rōkudan chikaku kaeru asa (石黒六段近く歸朝) (The morning dawn of 6th dan Ishiguro's homecoming) [Jūdō 1933; 4, 5: 23].

Starting in 1934 Ishiguro’s contributions to the Kōdōkan’s magazine seem to sharply increase in frequency, but still there is no obvious trace in them of anything such as gonosen-no-kata, or any theories or principles of counter-throwing similar to what Takahashi had extensively written about between 1919 and 1921. Instead, most of Ishiguro’s articles remain travel stories about exotic places, such as: Bakusesshiyu to Malaysia バクセッシュとマレイン [Bakuseshiyu to Malaysia] [Jūdō 1934; 5, 7: 31-32] or journalistic news reports about major jūdō contests such as the Šōwa Tennan Šiai 昭和天覧試合 [jūdō contests in front of the Šōwa emperor].

Ishiguro also published a number of books on jūdō, amongst which Jūdō sono honshitsu to hōhō 柔道その本質と方法 [Jūdō: essence and methods] is the oldest and most pedagogically oriented one [58]. However, neither is there any trace of a gonosen-no-kata or any similar kata under a different name in this text, nor is there in his two subsequent books which focus on the early introduction and development of jūdō abroad and his own foreign travel [25, 59].

Is Great Britain rather than Japan the birthplace of gonosen-no-kata? The oldest source we were able to find that mentions the term gonosen-no-kata and that also refers to an actual formal series of techniques is an unpublished document, namely the London Budōkwan’s Dōjō Book, which contains the program of the Budōkwan’s 9th Annual Display, which took place in 1926 [Budōkwan n.d.]. In the presence of his Imperial Highness Prince Chichibu no-miya Yasuhi Tohōno Shinnō 貞仁親王 (1902-1953), the second son of the Taishō Emperor 大正天皇 and younger brother of the Šōwa Emperor 昭和天皇 Hirohito 裕仁 (1901-1989), and Baron Hayashi Gonsuke 林啓助 (1860-1939), who had served as Ambassador to the United Kingdom in 1920-1925 (Figure 7). A major constraint is that the term is printed in English hence not permitting any definitive conclusions as to the intended meaning of gonosen-(no-)kata with the term ‘kata’ being written as either 後の先の形 or 後の先の方, which would indicate a totally different meaning.

The logical question that follows is then: who demonstrated the kara? The answer is no surprise: Ishiguro Keishichi (tori) and a certain “Sukeno” 助野 [uke], who we were unable to further identify. The one conclusion we can make is that Ishiguro Keishichi in 1926 performs and thus knows a gonosen-no-kata irrespective of the kata’s origin. Or more correctly, Ishiguro demonstrated something that by the Budōkwan became termed gonosen-no-kata. We cannot say for sure though if what demonstrated by Ishiguro was really a previously established choreography or just a random set of techniques which afterwards by others became practiced and demonstrated in the same order. At this point we were unable to further trace backwards
its origin, apart from the intellectual bedrock provided at Waseda by Takahashi Kazuyoshi. Ishiguro certainly becomes and remains a lead suspect for the origin of gonosen-no-kata, and doubts remain whether before this occasion this kata actually existed or whether its contents was ever intended to be conserved as an actual kata and was anything more than merely a name adopted by the British to an opportunistic demonstration of random counter throws by Ishiguro.

Kawaishi Mikinosuke’s move to Britain and France in the footsteps of Ishiguro Keishichi

When Ishiguro, in 1926, was demonstrating gonosen-no-kata in London, Kawaishi was not even in Europe. As we mentioned previously Kawaishi had just graduated from Waseda in 1924 and also obtained his 4th dan. He then completed his military service and in 1925 left Japan for the United States, where he first studied for one year at the University of San Diego in San Diego, CA, and afterwards for almost four years at Columbia University in New York [13]. Kawaishi would spend close to five years in the United States. From there he travelled in 1931 to São Paulo, Brazil as a tourist not participating in any judo activities [13], before leaving for England, where he arrived on October 1st, 1931. Ishiguro, on the other hand, had left Paris for Romania already in 1932, although pictures that were taken during the First International Judo Summer School in Frankfurt in August 1932, show him present together with Koizumi Gunji 小泉軍治 (1885-1965) and Tani Yukio 谷幸雄 (1881–1950), who were both attending from London (Figure 8).

Even before Ishiguro left for Romania in 1932, he cannot have been in Paris all the time since already in the August issue of Judo of 1930 the Kodokan devoted extensive attention to Ishiguro’s return to Japan that year [36]. Furthermore, in 1931 Ishiguro, in the same journal, wrote an article under the title “News from Egypt” clearly indicating that he was not in Paris but in Egypt [37], with similar articles about both Romania and Egypt again being published in 1934 suggesting he was in those countries

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13 In New York he created the New York Judo Club [13].

16 See Ishiguro rokudan nihon ni kaeru (石黒六段日本に歸る) [6th Dan Ishiguro’s homecoming to Japan] in Judo 1930; 1, 8: 36 [in Japanese].

As to Kawaishi, after arriving in England in October 1931, he participated in jūdō practice at Oxford University and used the time to observe jūdō classes and become an apprentice jūdō teacher [16, 17]. He also started taking academic courses at Oxford University, but news of the Mukden or Manchurian Incident [39] spread throughout Great Britain and the rest Europe resulting in distrust towards the Japanese, and Kawaishi was, or felt, forced to halt his studies. In March 1932, Kawaishi founded the Nichi-ei Jūdō Kurabu 日英柔道クラブ in Notting Hill Gate, London, better known under its English name “the Anglo-Japanese Jūdō Club” [12] (Figure 9). Most British and European sources present a different version stating that Anglo-Japanese Jūdō Club was actually founded by Charles Cawkell, and that Kawaishi simply started teaching there [14, p. 212]. British sources indicate that Tani Yukio was already teaching there many years earlier and Ōtani Masutarō had already become Tani’s assistant there as early as 1926. However, in his 1955 interview Kawaishi repeats that he founded the club: “Ensuite j’ai fondé ‘l’Anglo-Japanese-Judo-Club’ à Londres” [Transl.: Next, I founded the Anglo-Japanese Judo Club in London.] [13]. In October 1932, Kawaishi was promoted to head-instructor of jūdō at Oxford University [12].

According to mainly British and French sources, Kawaishi also had become an assistant-instructor during that year [38]. This suggests that at least in the early 1930s even though based in Paris, Ishiguro was absent quite a bit.

Chinese: Lùtìăohú Shìbiàn 柳條湖事變

Figure 9. Historic picture taken in 1933 at the Nichi-ei Jūdō Kurabu 日英柔道クラブ, better known under its English name “the Anglo-Japanese Jūdō Club” in Notting Hill Gate, London. In the second row seated to Kanō Jigorō’s left side is Kotani Sumiyuki 小谷澄之 (1903-1991), Kōdōkan 6th dan (later, in 1984, promoted to 10th dan); seated to Kanō’s right sight is Takasaki Masami 鷹崎正見 (1900-1976), Kōdōkan 6th dan (later 9th dan posth.) Kanō’s son-in-law and previously a captain of the Waseda jūdō team, and Kawaishi Mikinosuke 川石酒造之助 (1899-1969), Kōdōkan 4th dan (later 7th dan and FFJDA 10th dan posth.), here still pictured without his characteristic mustache and glasses.

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38 See Jūdō 1934; 5, 4: 27-29 and 1934; 5, 5: 34-35 [in Japanese].
39 The Mukden Incident refers to a staged political and military event engineered by rogue Japanese members of the military as a pretext for the Japanese invasion of Manchuria, i.e. the northeastern part of China. The incident took place on September 18th, 1931, when a Japanese lieutenant by the name of Kawamoto Suemori detonated a small amount of dynamite near the railway in a conspiracy with young Kwantung Army officers. Although the explosion was too weak to destroy the rail track and derail an oncoming train, the Japanese used the event to falsely accuse Chinese dissidents of having tried to murder members of the Japanese Imperial Army. The Japanese then used the false accusation as an excuse for a full-blown invasion of Manchuria leading to its annexation. The event escalated into a major international incident that would result into the diplomatic isolation of Japan and its expulsion from the League of Nations in March 1933. Japanese expatriates also were targeted for acts of antipathy.

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to Koizumi Gunji 小泉軍治 (1885-1965) at the Budōkwan in London. There exist pictures that show Koizumi, Kanō and Kawaishi together (Figure 10), and Bowen [61] also refers to the existence of a picture taken at the occasion of a society dinner in London in either 1932 or 1933, showing Ishiguro Keishichi seated with Koizumi Gunji, Tani Yukio, Ernest J. Harrison (1873-1961), and Kawaishi Mikinosuke, demonstrating that at that point in time there was at least some form of social contact between Ishiguro and Kawaishi. Being both Japanese expatriates hailing from the same alma mater, it is reasonable that they felt some connection. It is not known for how long Ishiguro stayed in England, nor if he and Kawaishi did jūdō together, but it is also not unlikely.

However, by 1933 frictions had arisen between Kawaishi and Koizumi which, over time, worsened. The frictions are no surprise given that both gentlemen held the same rank (4th dan), but neither Koizumi Gunji nor Tani Yukio really did have much of a jūdō history, and both had been jump-promoted from nothing to 2nd dan by Kanō Jigorō in person during his July 1920 visit. The promotion of Koizumi and Tani was solely motivated by marketing perspectives and awarded for nothing else than for joining the Kodōkan, whereas Kawaishi had real Kodōkan jūdō experience which included 5 years of jūdō at a top jūdō university in Japan. Consequently, there is little doubt that Koizumi felt threatened by Kawaishi, to which he responded with a number of territorial strategies.

Following a collision with the law —orchestrated or not— during which Kawaishi was accused of an act of aggression and found in violation of the Aliens Restriction Act, the Budōkwan blacklisted and expelled Kawaishi in October 1933, a solution that must have been very convenient for Koizumi who in this way was able to get rid of Kawaishi. Kawaishi continued his teaching activities at the Anglo-Japanese Club where Tani Yukio and Otani Masutarō also were teaching, however, rumors and a hostile atmosphere against Kawaishi continued being spread by some British jūdōka. Kawaishi, deciding it would be better for him to leave the UK, wrote to several European Japanese embassies trying to find opportunities elsewhere to go and teach jūdō. The most promising response came from the Japanese embassy in France, which convinced him to leave London for Paris. At that time, the ambassador of Japan to France was Satō Naotake 佐藤尚武 (1882-1971) whose tenure had started in 1933 and would last until his resignation in 1935. In April 1937, he was succeeded as ambassador by Sugimura Yotarō 杉村陽太郎 (1884-1939), who was also an impressive athlete standing 1.85m tall and weighing 100 kg. In addition, Ambassador Sugimura was a Kodōkan 6th dan jūdōka, and one may recall that Kawaishi was personally acquainted with him from the times of his jūdō demonstration in San Diego in September 1928. So, not surprisingly, Sugimura was a great advocate for the promotion of jūdō in France. Unfortunately, for both Kawaishi and French jūdō, barely a year later, Sugimura was diagnosed with gastric cancer, and returned to Japan, where he died in March 1939.

Another important role was played by Mirkin, a Jew who invited Kawaishi to teach at the Club Juif de For- fitau [Jewish Jūjutsu Club] [14, p. 210, 15]. However, Kawaishi’s move to France on October 1st, 1935 [Brousse 2005, p. 208] was not a mere private initiative and it has been alleged to have been facilitated by the Irgun 1417 זריע [The National Military Organization in the Land of Israel], a secret Zionist paramilitary group operational between 1931 and 1948 [14, p.
Was Ichiguro Keishichi the source to Kawaishi Mikinosuke for gonosen-no-kata?

It is not known whether Ichiguro played any role in recommending Kawaishi for his appointment, nor are we aware of or do any other authors mention, any personal letters or correspondence between Kawaishi and Ichiguro from those days. According to most French sources Kawaishi, in 1937, merged his club with the Jiu-Jitsu Club de France, founded by Moshé Feldenkrais and located at 82 Rue Beaubourg in Paris. However, some Japanese sources provide a somewhat different version saying that the Ichiguro Dojo 石黒道場 previously was housed there and that Kawaishi started teaching in this dojo already in October 1935 when it was run by Feldenkrais [12], and that the club thus was not founded by Feldenkrais but by Ichiguro.

As to Ichiguro and Kawaishi, the two did meet in London in 1932 or 1933, but what was transmitted between them in terms of jūdō is not known. However, Kawaishi’s widow confirmed that Ichiguro and Kawaishi were indeed friends dating back to their time at Waseda, and that the two had a senpai-kōhai[2] relationship. This is the point where the trail of a possible link between Kawaishi/Ichiguro and gonosen-no-kata runs cold for now.

The oldest document known to us that links Kawaishi and gonosen-no-kata is of British origin, and is the program brochure of the international jūdō meeting between the Oxford University Judo Club and a German team which took place on Tuesday, November 29th, 1932. This document lists the 7th event of the evening as “Exhibition—Go-no-sen-no-kata—Throws and Counter Throws. M. Kawaishi and M. Otani” [42].

The term gonosen-no-kata does not feature in France, or in any connection with Kawaishi, until in the late 1930s. To the best of our knowledge, the first such incidence in a French newspaper is an article published in Le Matin of January 30th, 1938, which discusses a public demonstration in which Sugimura Yotarō 杉村陽太郎, the ambassador to Japan in France, also participated. The article says that Kawaishi and his students demonstrated, in addition to the nage-no-kata, and the newaza-no-kata, also “le sono-senbo-kata (qui est le ’contre’ de la boxe ou la ’parade’ de l’escrime) et le newaza randori” [Transl.: the sono-senbo-kata (which is the counter against boxing or the ‘parade’ of fencing and newaza randori.)] [62]. As there does not exist any Japanese expression “sono-senbo”, certainly not one that even remotely would refer to boxing, and given similarity in wording, one may safely assume that what is being referred to here is in fact gonosen-no-kata. As this was only a newspaper article it was soon forgotten. On the other hand, a more lasting impression was left by the first edition of Feldenkrais’ 1941 book [63, p. 13], which mentions gonosen-no-kata even though it does not explain it. The book became the reference for many early jūdōka in France and Europe.

However, one cannot conclude from not having found sources that associate Kawaishi with gonosen-no-kata and that date from before 1932, that Kawaishi had not yet learnt the kata. After all, a plausible explanation is that the level of Western jūdōka in the 1930s was simply far too low for gonosen-no-kata or other more advanced kata to be put on the curriculum. One should not forget that gonosen-no-kata in France was only required for promotion to 3rd dan black belt under Kawaishi, and Maurice Cottreau, the first person to obtain a 1st dan black belt in France, only did so on April 20th, 1939. So, there was no need to teach the gonosen-no-kata until 1942 when Jean de Herdt became the first 2nd dan black belt in France. Besides, Kawaishi in the 1930s may also not have had sufficiently skilled Western partners to demonstrate the kata with hence preserving gonosen-no-kata for rare demonstrations with other Japanese jūdōka (Figure 11).

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44 This program brochure suggests a rather liberal use of names with regard to formal exercises demonstrated by Japanese jūdō and jūjutsu instructors in the Britain in those days. For example, the program also mentions kime-no-kata 極の形 [Forms of Decision], which it describes as “Self-Defence against attack with knife, pistol, stick, etc.” by Tani Yukio and Koizumi Gunji; yet, there are no pistol and stick in Kōdōkan jūdō’s Go-no-sen-no-kata/Fukuro-no-kata/Fukuro-no-kata 服部乃形三つの先, or three different modes of attack, reflect those believed to have been defined by the legendary swordsman Shinmen Musashi no Kami Fujiwara no Genshin 新免武藏守 藤原玄信 and the journalist is mixing up gonosen-no-kata and kime-no-kata.

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Technical Contents of Gonosen-No-Kata

The meaning of the concept “go-no-sen” as part of the “mitsu-no-sen”

These mitsu-no-sen 三つの先, or three different modes of attack, reflect those believed to have been defined by the legendary swordsman Shinmen Musashi no Kami Fujiwara no Genshin 新免武藏守 藤原玄信

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(1584–1645), commonly known as Miyamoto Musashi 宮本武蔵, namely: ken no sen 懐の先 [seizing the initiative or "the first strike"], tai no sen 待の先 [same-time initiative], and tai-tai no sen 待待の先 [accompanying and forestalling] [64, p. 81-84]. In classical martial arts these methods represent koroshite saki o 取る方法 [Methods to take the initiative to execute the kill], which in Kōdōkan jūdō more mildly is expressed as saki o 取る [taking the initiative], which is explained as: “相手が仕掛けてくる前に、自分から仕掛けること。”(…) [21, p. 273] [transl.: Before the opponent can complete a technique, oneself must take the initiative]. Similarly to so many things in Kōdōkan jūdō the application of these principles in unarmed fighting is not an original idea from Kanō but taken from Kitō-ryū jūjutsu 起倒流柔術, where it is proposed that: 神気不動にし、敵に對すれば、敵は気をのまれて迷う。[transl.: Only the maintaining of an immovable spirit when facing an opponent will make the enemy’s spirit lose focus.].

These methods transcend the mechanical dimension and are rather a matter of saki o toru toki no kokorogamae 先を取るときの心構え [mental attitudes at the occasion of taking the initiative], hence why mushin no sen 無心の先 [initiative associated with a mind free of any obstructive thought] is essential to properly apply these methods.

All techniques in gonosen-no-kata are performed in go no sen 後の先 [post-attack countering initiative] or おji-waza 応じ技 [proportional response depending on what was initiated] fashion. This contrasts with the two other forms of attack initiatives generally recognized in Kōdōkan jūdō, i.e. sen no sen 先の先 [initial initiative] sometimes also referred to as shikake-waza 仕かけ技 [starting techniques] and sen-sen no sen 先,先の先 [same-time initiative] or ki no deai 気の出合い [instinctive response] [65].

We note that there are also four well-defined examples of gonosen 後の先 in Kanō’s formal learning plan, i.e. sei-nage 背負投 [back- and shoulder carrying throw], uki-goshi 浮腰 [floating hip throw], ura-nage 裏投 [reverse throw] and yoko-guruma 横車 [side wheel] in nage-no-kata 投の形 [Forms of throwing] where tori reacts to an attack by uke, and another ten examples in the today rarely performed gō-no-kata [Forms of proper use of force] [66].

Recently, several German authors in their publications on gonosen-no-kata have elaborated somewhat about the concept of gonosen, emphasizing that this is what the kata is aiming to teach as opposed to the concept of sen-no-sen [7, 67]. This is historically, however, not certain at all. In the writings of Takahashi that underpin this kata, the terms are not used, and the term is actually very little used by Japanese jūdō authors from the Taishō era (1912–1926). It has not been established at all that the name of this kata is the result of a careful choice, or was in anyway intended to contrast the approach to its techniques with...
a sen-no-sen approach. Arguing now that performing the techniques as sen-no-sen would be fundamentally wrong is turning things around. This is especially so as the name gonosen-no-kata cannot be found in any Japanese historic publication, it may well be that the name was informally assigned later and without much thought, as an alternative to something that might be otherwise be called “randori-nage-waza ura-no-kata” (the original name of another kata proposed by Mifune in the 1930s) or “kaeshi-waza-no-kata”. If so, it may very well be that the techniques in what now is known as gonosen-no-kata used to be performed as sen-no-sen. However, sen-no-sen requires a higher degree of skill than go-no-sen (see part 2). In any case, the purpose of kata, similar to the purpose of randori is to improve one’s jūdō [68, 69] and not to superficially copy mechanical patterns. Therefore, if someone masters the techniques of gonosen-no-kata performed in gonosen manner there should be no objection whatsoever to also practice them in sen-no-sen in order to further one’s jūdō skills, despite the now obvious conflict with the current, linguistically somewhat strange and perhaps even questionable name of this ‘kata’.

Riai and objectives of gonosen-no-kata practice

The term riai 理合 [harmony of principles] in Japanese when referring to budō in general, and to the kata of jūdō in particular, implies adherence to, and performance of, appropriate action in conformance with the combat theory of that discipline and that specific exercise. It means that jūdō kata have to be performed according to the principles and meaning they aim to convey.

Kawaishi in his pedagogical approach lists seven kata and labels gonosen-no-kata as “the third kata” immediately following katame-no-kata 固の形 [Forms of control] and preceding kime-no-kata 極の形 [Forms of decisiveness]. Kawaishi gives a clue about the riai of gonosen-no-kata by the following statements:

“Tel quel, il complète fort heureusement le randori-no-kata.” (...) [4, p. 105].

[Transl.: Just as it is, it very happily completes the randori-no-kata].

In this way the gonosen-no-kata clearly fits in a randori-objective strategy and should thus be performed with attention to the same points as the other randori-no-kata44. These points are: kuzushi 崩し [breaking the balance], tsukuri 作り [preparation], kake 掛け [execution], and control; in addition, all techniques should be performed with the necessary realism (Figure 12), and adhere to Kōdōkan jūdō’s fundamental principle of maximal efficiency. To learn more about the riai of the randori-no-kata, we refer to reference [70].

Proper randori indeed does not consist of merely applying single techniques, but of efficiently applying action/reaction with an empty mind hence incorporating combinations of techniques and counters to one’s opponent’s techniques. By frequently practicing kata of counter techniques one makes counter techniques second nature, and learns to instinctively apply them in a randori situation when the occasion arises. To achieve this goal it is, however, necessary that the kata is practiced in a realistic way and not in a superficial, merely aesthetic and mechanistic way as is common today in the Kōdōkan’s approach to kata, which has led to “dead kata” instead of “living kata” (ikimono 生物).

Different from how the classical randori-no-kata are typically performed Kawaishi notes: “Extrêmement spectaculaire, il peut être démontré au talent.” (...) [4, p. 105] [Transl.: It can be demonstrated in slow motion to make it extremely spectacular].

Kawaishi’s rationale for including this statement in his book is not known, but it fits in the development that the Kōdōkan underwent in its approach towards kata during the last years of Kanō Jigorō’s life, i.e. an increasing

44 The classical randori-no-kata in Kōdōkan jūdō, as formulated by Kanō Jigorō, consist of nage-no-kata and katame-no-kata.
aesthetization at the expense of efficiency and budo. This development parallels Kodokan jūdō’s own development from a budo towards a sport, as discussed elsewhere [1, 2]. As Niehaus [71] points out, by 1927 Kanō’s approach to kata had become one that considered kata as merely hyōgenshiki 表現式 [forms of expression], and by 1929 Kanō’s approach had evolved with kata having further deteriorated46 to nothing more than buyōshiki 舞踊式 [forms of dancing] completely depleted of any martial arts spirit or practical use. Ironically, Kodokan jūdō kata already then were subject to the same criticisms as many classical jujutsu schools during the Meiji 明治時代 period (1868-1912), where their practitioners no longer had any real battlefield experience and their art had deteriorated to an unrealistic and merely artistic display largely useless for real self-defense.

It is hence important that practitioners realize that Kodokan kata were never originally intended for demonstration. Demonstration of kata should be nothing but an application in selected circumstances. The purpose of any kata is to improve one’s own jūdō, this in combination with randori, which makes the practice of both essential to evolve in jūdō [68, 69]. Hence kata should be practiced with the necessary vigor and realism. However, Kawaishi deserves that his book and the remark in question be read correctly. In that respect, Kawaishi nowhere says that one HAS TO perform gonosen-no-kata in a slow motion; this is merely an option, likely reserved for enbu 演武 [public military demonstrations], and under normal circumstances, gonosen-no-kata should be performed as realistic as possible.

46 We deliberately chose to use the verb ‘deteriorated’. The term is not used by Niehaus [71].

Reibō in gonosen-no-kata

With regards to the reibō 礼法 [bowing procedures] in gonosen-no-kata, the position of both partners is identical to how it is in the more well-known nage-no-kata, and thus with tori having the shōmen 正面 [main front side] to his left. The oldest known instructional text of gonosen-no-kata by Lamotte & Marcelin [11] indicates that historically the starting distance between both jūdōka was 2.50m: "Au début du KATA, UKE et TORI se font face à 2m50 environ l’un de l’autre, TORI ayant le public ou le juge à sa gauche, UKE à sa droite."[…] [Transl.: At the start of the kata, uke and tori face each other at a mutual distance of 2.50m, with tori having the audience or judge to his left, while tori having them to his right].
It is only logical in accordance with the majority of Kodokan kata to adjust this distance to 5.45m (derived from the original Japanese norm of 3 ken [9], the old Japanese measure of length of surfaces commonly used in architecture in which 1 ken is 1.818m or 5.965 feet) which was generally implemented after revisions in the 1970s to conform to the large IJF-size ibai tatami with the broad red borders (Figure 13).

Firstly, both partners make a quarter turn and bow to the shime. They then turn back and bow to each other. There is no known instructional text of gonosen-no-kata older than the one by Lamotte & Marcelin [11]. Assuming that therefore this text is the closest to how gonosen-no-kata was originally performed, bowing is identical to that in nage-no-kata, thus also including zarei 座礼 [seated bow] towards each other: “Dans cette position tous deux font le salut fondamental, se relève et TORI vient saisir UKE en prise fondamentale de travail début. UKE le tient de même.” (…) [Transl.: In this position the two make the fundamental bow and get up, and tori advances to grab uke in standing fundamental position, with uke doing the same].

However, Kawaishi in his publication dating from six years later adds that: “it is, moreover, sometimes admissible for tori and uke to salute each other standing” [4, p. 114]. As standing bows are considered less formal, application of Kawaishi’s words means that during simple practice standing bow is appropriate, but formal demonstrations would normally call for a seated bow. This is also the most logical and in agreement with other randori-no-kata, but also with Mifune’s original version of nage-waza ura-no-kata, another kata of counter techniques, dating from the 1930s.

That being said, the standard applied in virtually all modern demonstrations of gonosen-no-kata in most countries where gonosen-no-kata is still commonly practiced, including the Czech Republic [72], Finland [73], France [10], Germany [7, 8, 67, 74-78], Italy [79], the Netherlands [80-82], and the United Kingdom [38, 83], uses ritsu-rei 程札 [bowing in standing position].

After completing the bowing procedure both jūdōka make one large step forward to each other to signify “opening the kata”, and walk towards each other to meet in the middle (Figure 13). Kawaishi points out that “dispacements should be made with slow steps, the feet slightly brushing the mat” [4]. Upon meeting each other tori and uke hold each other in shizen-hontai 自然本体 [fundamental natural posture]. Tori then advances his right foot a half pace and thus places himself in migi-shizenhontai 右自然体 [right natural position] [4].

As gonosen-no-kata is not accepted as an official kata by the Kodokan [5, 6], and as the kata has undergone a substantial and different evolution in the countries where it has been practiced for half a century or more, there is no universal or standardized method of performing gonosen-no-kata. Considerable latitude in this gonosen-no-kata is commonly accepted, with the one caveat being that particularly when performed for dan-rank promotion tests, specific countries may have specific requirements. For that reason, the reader is encouraged to inform her/himself about the standards in use in her or his country. The following references may be helpful in doing so, with particular emphasis on consulting the most recent reference:

- Czech Republic [72],
- Finland [73],
- France [10],
- Germany [7, 8, 67, 74-78],
- Italy [79],
- the Netherlands [80-82],
- United Kingdom [83, 84],
- United States [85, 86].

Among the different variants of gonosen-no-kata we see practiced today43, there are those where:

- Uke attempts to throw tori at normal speed, but tori counters immediately at normal speed.
- Uke first throws tori at normal speed, after which uke attempts to throw again at normal speed, but tori counters at normal speed.
- Uke first throws tori at normal speed, after which uke attempts to throw again in slow motion but tori counters both in slow motion (demonstrating the precise counter technique) and then at normal speed.
- Other possible mixtures of slow-motion and normal speed throws, attacks and counters.

Additional degrees of freedom observed in contemporary demonstrations according to standards of different countries44 may include those where:

44 Ibid.
The techniques are demonstrated either statically or on the move.

- Tori and uke change their position relative to the shōmen after each throw/counter pair.
- Tori and uke pause to tidy and adjust their jūdōgi, e.g. after a set of 3 counters.

If, however, the oldest version currently known is the most authentic, then we know that really:

“Toutes ces prises se pratiquent suivant un rythme uni formé de la prise étant portée à fond sans hâte et de façon très détachée la contreprise étant très rapide. Les chutes doivent être semblables à celles dus 1er KATA.” (…) [11].

[All these techniques are practiced in a uniform rhythm with the technique being performed completely and unhurried and in a very detached way, with the counter technique being performed with great speed. The falls must be similar to those in the nage-no-kata].

Structure and technical contents of gonosen-no-kata

A schematic overview of the structure of gonosen-no-kata is provided in Table 1. Gonosen-no-kata consists of twelve standing attacking throws by uke which each time are countered with another standing throw by tori.

There is some debate as to whether gonosen-no-kata should be considered as consisting of different series, particularly because the classes to which the throws belong are divided unequally: throws #1-6 are ashi-waza [leg throws] (Figure 11), throws #7-11 are koshi-waza [hip throws] (Figure 14), and throw #12 belongs to kata-waza [shoulder throws]. However, the wording used by Lamotte and Marcelin [11] suggests that these are indeed separate series although contrary to nage-no-kata no interruption is made between these series:

“Il se compose de douze Contreprises sur des attaques fondamentales effectuées sans arrêt entre les différentes séries de projections.”

[Transl.: It is composed of twelve counter throws to fundamental attacks performed without any stop between the different categories of throws].

Contrary to nage-no-kata, all techniques are performed to only one side. Tori and uke do not switch positions, and after each technique take up the same position. At the end of the twelve techniques, similar to nage-no-kata, tori and uke return to their starting position after

Table 1.1: Structural and functional overview of the techniques contained in gonosen-no-kata.

<p>| GONOSEN-NO-KATA 后的先的形 |</p>
<table>
<thead>
<tr>
<th>FORMS OF POST-ATTACK INITIATIVE COUNTER THROWS</th>
</tr>
</thead>
<tbody>
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<td><strong>I. Dai ikkyō 第一教 [First group]: Ashi-waza 足技 [Leg techniques]</strong></td>
</tr>
<tr>
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</tr>
<tr>
<td>2. Hiza-guruma 體車 → Hiza-guruma 體車</td>
</tr>
<tr>
<td>3. Ō-uchi-gari 大内刈 → De-ashi-barai 出足払</td>
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<tr>
<td>4. De-ashi-bari 出足払 → De-ashi-bari (hidari) 出足払 (左)</td>
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</tr>
<tr>
<td>6. Ko-uchi-gari 小内刈 → Sasae-tsuri-komi-ashi (hidari) 支釣込足 (左) §</td>
</tr>
<tr>
<td><strong>II. Dai nikkō 第二教 [Second group]: Koshi-waza 腰技 [Hip techniques]</strong></td>
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<td>7. Kubi-nage 首投 → Uchi-gari 後腰</td>
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</tr>
<tr>
<td>10. Hanai-goshi 手腰 → Atsuri-goshi (hidari) 移腰 (左)</td>
</tr>
<tr>
<td>11. Uchi-mata 内股 → Sukai-gane 狗投</td>
</tr>
<tr>
<td><strong>III. Dai sankō 第三教 [Third group]: Kata-waza 肩技 [Shoulder techniques]</strong></td>
</tr>
<tr>
<td>12. Kata-seoi 肩背負 → Sumi-goichi 肩背付</td>
</tr>
</tbody>
</table>

† Several authors here indicate ōshi-ashi-bari 足脛払, as the countering throw [11, 67, 74-76, 79, 81, 82, 85].
|| Several authors use the terminology te-guruma 手車 as the countering throw [11, 67, 74-76, 79, 81, 82, 85].
†† Some authors indicate seoi-nage 肩背負 [11, 67, 74-76, 79, 85] or even ippon-seoi-nage 一本肩背負 [81, 82] as the initiating throw rather than kata-seoi 肩背付.
opening the kata, and while facing the outside of the tatami have an opportunity to adjust their clothing, before making half a turn and close the kata by stepping back, right foot first, then left foot. Final reihō of the kata is, as can be expected, the same as the reihō in the beginning but in reverse order.

LEARNING TEXTS AND MATERIALS FOR GONOSEN-NO-KATA IN THE SPECIALIZED JUDO LITERATURE

1950 – Marius Lamotte & J.R. Marcelin
This 1950 booklet, probably the oldest one to describe gonosen-no-kata in some detail and is mentioned here merely because of historic reasons. There are some deviations in names of techniques, possibly errors (for example, ō-soto-gake instead of ko-so-gake), and the line drawings are primitive and too limited to substantially facilitate learning. The booklet has long been out of print and exists in French only. The information it contains is unreferenced.

1956 – Mikinosuke Kawaishi
- Les Katas complets de judo [4]
1957 – Mikinosuke Kawaishi
- The Complete 7 Katas of Judo [84]
Kawaishi’s book is probably the best-known text for gonosen-no-kata and remains one of the most famous general kata books partly because of the translation into English which enormously expanded the target area and audience of this book, originally in French. The book contains line drawings and limited text that only deal with the mechanics of gonosen-no-kata (Figure 15). Given that the kata’s origin has been associated with Waseda University, of which the author himself was a graduate, the book has long had a high degree of impact with reference to this kata. This result is further amplified because virtually all gonosen-no-kata knowledge in Europe can be traced back to Kawaishi. Whether the book is ideally suited for modern learning is another question. With the technology currently available many readers will expect higher didactic standards and more background, but set back in the 1950s the book clearly filled a void. All information in the book is unreferenced.

1967 – Bruce Tegner
- Judo: Beginner to Black Belt [86]
The Tegner book, published in the U.S. has a demonstration of gonosen-no-kata by Elise Simmons (tori) and Robert Simmons (uke). Only the mechanical
details of the *kata* are presented and the book is unreferenced.

1974 – François Van Haesendonck  
*Judo. Encyclopedie in beeld* [87]  
The Van Haesendonck book was immensely popular in Belgium and the Netherlands in the 1970s and 1980s and has known many reprints. The book seems to have taken Kawaishi’s books as an example, but the author carefully put things together so that where Kawaishi needed several volumes to communicate his information, Van Haesendonck [87] was able to do so in a single volume. To do so, the author put many more techniques on one page and omitted text that he felt was not necessary. The most important difference is that the author made great effort to stick with *Kōdōkan* methodology and naming, while also including the Kawaishi syllabus and approach. In this way the book aimed at both instructors who had started *jūdō* before its unification into federations when people were still graded black belts by a handful of Japanese instructors (Kawaishi Mikinosuke, Koizumi Gunji, Hirano Tokio, and others), and the modern *jūdoka* who grew up after the influence of *Butsukai*-educated sensei had started waning and *Kōdōkan* terminology became universally used. The *gonosen-no-kata* part consists merely of line drawings and a list of techniques. All information in the book is unreferenced.

1985 – George Parulski – *Black Belt Judo* [88]  
In the book *Black Belt Judo* [88], published under the auspices of the now defunct *American Society of Classical Judo*, George Parulski Jr. presents a summary description of the *gonosen-no-kata*. The content is not quite up to expected standards and all information in the book is unsourced.

1988 – Peter Volkmann – *Gonosen no Kata. Die klassischen Kontertechniken* [75]  
2003 – Peter Volkmann – *Gonosen no Kata. Die dynamischen Gegenwürfe* [76]  
Since many years Volkmann has brought a series of unpretentious *kata* instruction booklets to the German *jūdō* public. One of these booklets focuses on *gonosen-no-kata*. The booklet contains line drawings and limited text. The booklet has gone through many reprints, and is an option for the practical *jūdōka* with limited financial means even when one’s knowledge of German is limited or absent. All information in the book is unreferenced.

1990 – Josef Balcar & Josef Brezina – *Trenér juda: Gonoseno-katan a Kime-no-kata* [72]  
The language (Czech) will likely be the major hurdle that this book faces in being considered as a likely option by most of the non-Czech-speaking *jūdō* audience.

2005 – Heikki Lähteenkorva & Tom Pahlman – *Gonosen no kata* [73]  
The language (Finnish) will likely be the major hurdle that this book faces in being considered as a likely option by most of the non-Finnish-speaking *jūdō* audience.

Although this book briefly describes what *gonosen-no-kata* is about, it provides neither an overview of the techniques, nor any pictures or drawings or detailed text. As such there is no basis to recommend this book for the study of this particular *kata* as by its title it already made clear it is focusing on *Kōdōkan*-accepted *kata*.

2008 – Chris de Korte & Edgar Kruyning – *Busen judo kata* [80]  
While the text in the *gonosen-no-kata* chapter remains limited, it is probably the best chapter of an otherwise unremarkable book. Contrary to many books that talk about *gonosen-no-kata*, there are no blatant errors in the description of this *kata* in this book. The book contains sequential pictures of the *kata* that are amongst the clearest of any book that contains *gonosen-no-kata*, and the book uses the original names as contained in Kawaishi [4]. *Gonosen-no-kata* is not demonstrated by the two authors of this book, but by Dutch *jūdō* instructors Piet de Jong, JBN11 6th dan, and Gé van den Elshout, JBN 7th dan. Following the introductory text to this chapter, there are additional explanations which accompany the sequential pictures in black and white of all techniques of this *kata*. The performance shown in the pictures seems to be one of the most solid available, hence prompting us to recommend this book for its chapter on *gonosen-no-kata*, even though we feel that such recommendation cannot be sustained for several of the other chapters or the book in general.

2009 – Marco Marzagalli – *I Kaeshi-no-Kata nel judo* [79]  
The interesting characteristic of this Italian book is that in addition to *gonosen-no-kata* it also contains Mifune Kyūzō’s *nage-waza ura-no-kata*. Those chapters are preceded by a section in which the author comments on the principles of *kaeshi-no-kata* (meaning here in general “those *kata* that deal with counters”). After having

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11 JBN: *Judo Bond Nederland* = Dutch Judo Federation.
discussed both *kata* separately the book has an extra chapter in which it compares both *kata*. Unfortunately, the comments are all unreferenced and not backed up by any literature sources and the absence of knowledge of the Japanese and historic literature is sometimes troublesome. With the sole exception of native Italian speakers who do not understand English, the book is of little interest.

2012 – Bern Linn – *Judo Kompakt* [89]
This book only contains a list of *gonosen-no-kata* techniques and therefore cannot be considered or recommended as an actual learning text for this *kata*.

No date – British Judo Association – *Gonosen-No-Kata* [83]
The British Judo Association’s (BJA) Technical Grading Syllabus directed by the late Roy Inman (1946–2015), then BJA 8th *dan* (later, since 2013, 9th *dan*) also contains a *gonosen-no-kata* photographic guide. There is no accompanying text. The pictures are taken by British expert photographer Bob Willingham and crisp. Unfortunately, the *uke* [attacker] is each time inappropiately wearing a blue colored instead of a white *jūdōgi*, despite this clearly not being an International Judo Federation (IJF) contest event. Performers differ per pictures, sometimes being all-male, all-female or mixed-gender couples. The quality of the technical performances displaying is mediocre at best often displaying poor body shown, poor control, and the technique being entirely questionable with a jumping partner. For this reason the guide certainly can serve as a mnemonic but hardly as a technical example.

No date – Virgil J. Bowles – *Gonosen no Kata (Forms of Counters) – Guidelines & General Information* [85]
This is a 4.5 page freely downloadable set of brief instructions that are not accompanied by pictures or drawings. The explanations, which were written down by the late Virgil Bowles, USJA 8th *dan*, are basic and there is no historic background or information about the *kata’s* *riai*.

**AUDIOVISUAL INSTRUCTIONAL MATERIALS FOR GONOSEN-NO-KATA**
The following are the limited audiovisual materials on *gonosen-no-kata* that are, or at some point in time, were available.

n.d. – George R. Parulski – *The judo of Isao Obato. Lost kata’s of judo* – vol. 2 [CD-ROM] [90]
This CD-ROM at one point in time filled a void, in particular in the days prior to YouTube, and it offered the first option to view some rare *kata* such as Mifunes’ *nage-waza ura-no-kata*. Unfortunately all demonstrations are substandard both in terms of technique and *riai*, and some of the information provided is rather questionable. We would be hard-pressed to come up with any valid reason to recommend this product in the light of much more valuable performances being available for free on the Internet.

1997 – Wolfgang Dax-Romswinkel & Gerhard Steidele – *Gonosen-no-Kata [VHS]* [91]
Although now almost two decades old, considerable didactic thought went into this video production, which is only available on VHS. The video tape is accompanied by an excellent script [67]. Wolfgang Dax-Romswinkel is a well-known German *jūdō* *kata* educator and the 2014 World and 2013/2014/2015 triple European champion in *jū-no-kata*. Although the *kata* follows the so-called “German standard” for *gonosen-no-kata*, its merit is the dedication of its authors to make the viewer understand. The script contains useful diagrams and a frequently asked questions section to help achieving that goal. Because of these reasons this recording is recommended even though the picture quality is not comparable to modern high-definition digital DVD quality.

**Internet sources**
Today, it has become possible for almost anyone with a decent Internet connection to access relevant materials. Sometimes, free video clips of specific *kata* including *gonosen-no-kata* may be available too [78, 82], which, even though they may not all be of reference standard, still provide an inspiration of which *jūdōka* who learnt *kata* in the traditional way decades ago could have only dreamed of.

**INSTRUCTION AND AVAILABILITY OF GONOSEN-NO-KATA INSTRUCTORS AND POPULARITY OF THE KATA**
Perhaps somewhat ironically, the relatively primitive *gonosen-no-kata* historically has gained much more popularity than the considerably more sophisticated *nage-waza ura-no-kata* despite pursuing some of the same objectives. The reason is quite simple: ever since Kawaishi Mikinosuke in France started issuing black belt ranks, *gonosen-no-kata* was a mandatory part of the third *dan*-rank promotion exams. While many countries which later became influenced by *Kōdōkan*-designated instructors, such as, for example, Abe Ichirō, (as could be expected) promptly did away with this *kata* of obscure origin a long time ago, other federations that remained longer under Kawaishi’s influence preserved the *kata* as part of their *dan*-rank promotion exam.
requirements. This was the case in France, in Germany, and the Netherlands, but remarkably also in the United Kingdom, where *gonosen-no-kata* was recently incorporated into the British Judo Association’s syllabus for Technical Dan Grade Promotion even though Kawaishi historically had little or no influence there due to the strong Koizumi Gunji/Tani Yukio domination of British *jūdō*. Towards the future it is likely that *gonosen-no-kata* will face an uphill battle due, in part, to its questionable origin but also due to the availability of better alternatives. This prediction can already be observed in Germany, where *nage-waza ura-no-kata* replaced *gonosen-no-kata* and is now part of the rank promotion requirements for 3rd dan\(^{12}\) [92].

Current evolution of *jūdō* and senior *jūdōka* being better acquainted with the official *Kōdōkan kata* has caused a sharp decrease in number of *kata* seminars devoted to *gonosen-no-kata*. In time this will also lead to a reduction in instructors still competent in *gonosen-no-kata*. Appreciation of any such evolution should consider the questions that remain about its authenticity. In any case, it is unlikely that the disappearance of *gonosen-no-kata* will significantly impair the goals it is trying to achieve, as long as it is replaced by *nage-waza ura-no-kata* or the regular practice of counter throws in non-*kata* form.

**CONCLUSIONS**

Research into the *gonosen-no-kata* is not a simple endeavor due to the paucity of original sources, and the absence of any reference to it in (even historic) Japanese literature continues to raise suspicion about its authenticity as a Japanese home-grown *kata*. It is the merit of the late Waseda University *jūdō* instructor Takahashi Kazuyoshi who formulated and deepened the theories of *gonosen-no-kata* appears for the first time in London in 1926 when it is demonstrated there by Waseda graduate Ishiguro Keishichi. However, it cannot be established beyond any doubt whether *gonosen-no-kata* at that point was an actual existing and authentic *kata*, or merely a name adopted by the British to an opportunistic demonstration of random counter throws by Ishiguro. On the other hand there is no doubt that the merit for the historic popularity of this *kata* in Western Europe between 1935 and the 1960s is entirely Kawaishi’s, who like Ishiguro also hailed from Waseda University (Figure 16). The conclusions of this study are not definitive and they may need to be updated or refined should in future any new sources become available that could shed further light on the remaining missing links.

**NOTES**

Japanese names in this paper are listed by family name first and given name second, as common in traditional Japanese usage and to maintain consistency with the order of names of Japanese historic figures.

For absolute rigor, long Japanese vowel sounds have been approximated using macrons (e.g. *Kōdōkan*) in order to indicate their Japanese pronunciation as closely as possible. However, when referring to or quoting from Western literature, the relevant text or author is cited exactly as per the original source, with macrons used or omitted accordingly.

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**COMPETING INTERESTS**

The author declares having no competing interests.

\(^{12}\) for which in Germany, alternatively, the *jūdōka* has the option to demonstrate *kime-no-kata* [92].
Figure 16. The Waseda University jūdō dōjō located on the Nishi-Waseda campus on the first floor of Building #17 in the Shinjuku ward of Tōkyō (〒169-8050 東京都新宿区西早稲田1-6-1) in January 2006.

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