CHAPTER I
AN OUTLINE OF BUDŌ HISTORY

Uozumi Takashi
INTRODUCTION

The term “budō” was in use before the Tokugawa period (1600–1868), although it originally meant “the way of the life of a samurai”, or “bushidō”, and did not refer to bujutsu (martial techniques) or bugei (martial arts). Nowadays the word budō is used as generic term for modern martial arts such as jūdō, kendō and kyūdō, and came into widespread usage at the end of the Taishō era (1918–25). Nowadays, the disciplines referred to as budō, include the nine arts of jūdō, kendō, kyūdō, sumō, karate-dō, aikidō, shōrinji kempō, naginata and jūkendō. The national federations representing the nine budō arts are affiliated members of the Japanese Budō Association, which was founded in 1977.

The various disciplines differ in history and content, and although some did not even originate in Japan, they all share common features. In budō, “character development” is emphasized more than competitive aspects. Moreover, the practitioner is not training, but engaging in “keiko” (literally “to study the past”) and practice is not conducted in a gymnasium, but in a dōjō (literally: “a place to study the Way”). Also, the practice and demonstration of kata (prearranged formal patterns of movements) is an important element of all budō, as are forms of propriety and etiquette (reihō), and all utilize a dan grading system to encourage and mark progress. We can thus consider these nine disciplines, each represented by their own federation, as modern Japanese budō. Schools representing traditions which developed before the modern era are called kobudō.

The “Budō Charter”, issued in 1987 by the Japanese Budō Association states, “Seeking the perfect unity of mind and technique, budō has been refined and cultivated into ways of physical training and spiritual development. The study of budō encourages courteous behaviour, advances technical proficiency, strengthens the body, and perfects the mind.” Furthermore, “These forms of traditional culture evolved from combat techniques (jutsu) into ways of self-development (dō).”

In general terms, budō is a modern athletic culture derived from traditional Japanese bujutsu. The martial arts were reorganized after entering the modern era, and while absorbing various influences from occidental sport, budō also became its counterpart. Possessing both traditional and modern aspects, each budō art has evolved radically over time in accordance with the aspects emphasized in its restructuring and development. In this introductory chapter I will retrace how budō developed into the forms we are familiar with today by plotting the historical events and social environs leading to change.

I THE TRADITION OF BUDŌ

1. The Beginnings

The origins of fighting techniques date back to the emergence of humankind. Japanese bujutsu initially developed under external influences, but took its own idiosyncratic path from early on. An explanation of Japanese archery appears in the Gishi Wa’in-den, a third century document from China: “The wooden bow [of Japan] is short in its lower section, and long in the upper part”, thus indicating differences from those used in China and Korea, but close to southern Asian long-bows. However, the Japanese method of shooting does not utilize the primitive method of gripping the arrow with the index and middle fingers, but the Mongolian style, also prevalent in China and Korea, in which the bowstring is held and pulled with the inside of the right thumb. Just as was the case with the Japanese people, the bow was originally a mixture of southern and continental Asian influences, but then evolved into a distinct Japanese style.

From the Yayoi period (300 BC–300 AD) a form of sumō wrestling was performed as an agricultural ritual for rich harvests in the “five grains” (gokoku-hōjō: soy, wheat, barley, millet, and foxtail millet). It is also thought that the origins of sumō are found in legendary contests of strength between
Nominosukune and Taian nokehaya mentioned in the Nihon Shoki (The Chronicles of Japan). Other important developments during the Yayoi period included the introduction of bronze and iron swords from the continent. During the Kofun era (300–710) we see the manufacture of haniwa (terracotta clay statues which were buried with deceased aristocrats) of mounted soldiers carrying swords.

We do not know exactly how soldiers were trained in the military arts under the national ritsuryō system (criminal and administrative codes based on Chinese legal codes) during the Asuka period (538–710), or during the Nara period (710–794). However, from the Heian period (794–1192), the hikime (whistling arrow rite) and jarai (ritual shooting), and the sechie-zumō, in which sumō bouts were performed as court ritual for the sechie festival held each year on the seventh day of the seventh month.

Japanese bujutsu took a major evolutionary step from around the tenth century with the emergence of professional warriors known as bushi who operated in private bands with no connection to the ritsuryō army. The bushi rose to power in the eastern provinces from the latter half of the eleventh century, and exerted influence in the central region provinces which served as the seat of government. They eventually gained hegemony over the whole country from the end of the twelfth century (1192), culminating in the formation of the Kamakura Bakufu (warrior government based in Kamakura). They were combat professionals who specialized primarily in mounted-archery. The Nihon-tō (Japanese sword) was fashioned from the middle of the Heian period in a form that was distinguishable by its single-edged blade with shinogi (middle ridge) and sori (curvature). Distinctive techniques of swordsmanship must have arisen then but few details are known about its methodology.

The bushi of the Kamakura period (1192–1333) trained relentlessly in kasagake (mounted-archery competitions; shooting at targets of different sizes placed on the left and on the right sides of the way), and inuōmono (mounted-archery with live dogs serving as targets). The Ogasawara family formally organized the methodology for mounted-archery and ceremonial etiquette. In the fourteenth century during the Muromachi era, they wrote authoritative treatises on the subject and became the harbinger for other ryūha (martial schools or traditions) which emerged with increasing frequency from then on.

1a. The Formation of Ryūha Bujutsu

The prototypes of modern budō arose from ryūha bujutsu (martial schools) that developed from the late fifteenth century to the sixteenth centuries. During the turbulent Sengoku period (1467–1573) bujutsu became more specialized, and a small number of prodigious warriors appeared and founded ryūha for kyūjutsu (archery), kenjutsu (swordsmanship), jūjutsu (grappling) and so on, in which they devised and organized their own exceptional techniques and distinctive teaching methods.

The late fifteenth century saw the creation of traditions that would become the source schools
for each discipline of *bujutsu*. For swordsmanship, the Tenshin-shōden Katori Shintō-ryū was founded by Iizasa Chōisai; the Kage-ryū by Aisu Ikōsai; and the Chūjō-ryū, which succeeded the Nen-ryū, was established by Chūjō Nagahide. For *jūjutsu*, the *kogusoku* techniques (grappling and use of small weaponry) of Tsutsumi Hōzan and Takenouchi Koshi-no-Mawari of Takenouchi Hisamori became prominent schools. The Heki-ryū formed by Heki Danjō Masatsugu was one of the prototypical schools of archery; and stemming from the Heki-ryū was the Yoshida-ryū Shinkage-ryū, and the Ittō-ryū of Itō Ittōsai.

Japanese cultural traditions underpinned the formation of *ryūha bujutsu*. Ways of training body and mind stemming from Shintō, Buddhism, and Shugendō were integrated into martial arts training. During the Muromachi era, the practice of devoting oneself to the study of one aesthetic pursuit such as *kado* (poetry composition), Noh, *ikebana* or the tea ceremony, and reaching perfection in that art was thought to facilitate an understanding of other artistic ways. Through this, realization of the “truth” became prominent in the arts which were subsequently viewed as spiritual “Ways” (*michi* or *dō*). Instruction and learning the “artistic ways” (*geidō*) focused on mastering *kata* (forms) and acquiring *mokuroku* (licenses in the form of technical catalogues). *Hyōhō* (swordsmanship) was also considered to be one of the many “Ways” at the beginning of the fifteenth century, but well-defined *bujutsu ryūha* only emerged noticeably in the latter part of the century.

According to legend, the founders of the various martial *ryūha* (Iizasa, Aisu, Tsukahara, Takenouchi etc.) engaged in ascetic training in sacred sites such as Shintō shrines or caves to discover the higher secrets of their arts. An interesting peculiarity for some was the ideal of subduing the enemy without actually fighting (Iizasa, Tsukahara, Kamiizumi etc.). Their ideals reached such a high level of sophistication that went beyond the objective of simply achieving victory in combat.

During the second half of the sixteenth century, in the final decades of the period of civil war, mass-combat strategy utilizing *ashigaru* (foot-soldiers) wielding long spears (*yari*) became prevalent. Furthermore, with the importation and spread of the harquebus, hand-to-hand combat with light equipment eventually replaced the customary mounted-archery. Thus, training in *kyūjutsu*, *kenjutsu*, *sōjutsu* (spearmanship), *kogusoku*, and *kumiuchi* (grappling) became increasingly important.

The danger of war erupting was always present from the period of unification in the late sixteenth century through to the early stages of the Tokugawa period, and *daimyō* (powerful territorial warlords) competed to attract well-known martial artists into their employ. As political power shifted from Oda Nobunaga to Toyotomi Hideyoshi, and finally to Tokugawa Ieyasu, the vicissitudes in fortune of the various *daimyō* were unpredictable, and a practice known as *musha-shugyō* (warrior errantry) became widespread. *Ryūha* rapidly grew in number, and new independent schools dedicated to such combat arts as *sōjutsu* (spearmanship), *iaijutsu* (sword drawing), and *hōjutsu* (marksmanship) emerged.
2. The Development of Modern Bujutsu in the Tokugawa Period

The Tokugawa Bakufu was formed at the very beginning of the seventeenth century. War ceased for the first time in centuries after the siege of Osaka Castle (1615). Following the establishment of a rigidly defined class system (shi-nō-kō-shō: samurai, farmer, artisan, merchant), bushi made kyū-ba-ken-sō (bow, horse, sword, spear) the chief martial arts in which they trained. Archery and horsemanship were valued by the bushi elite, but as all warriors now carried two swords as a symbol of their social rank, kenjutsu became the predominant martial art in newly forming ryūha bushu.

Kenjutsu training centred on kata-geiko (studying through the medium of kata) utilizing live blades or bokutō (wooden swords). In jūjutsu also, emphasis was placed on uke-tori kata-geiko (partnered kata practice). Each ryūha had its own methods of teaching, and as many schools issued menkyo or teaching licenses, numerous scrolls (densho) were also produced from this time. Even in this time of peace, bushi were expected to at least maintain a façade of battle readiness, and martial arts became more for nurturing warrior identity than actual combat effectiveness.

The Bakufu maintained a careful military surveillance of the various domains, and even instigated the sankin-kōtai system in which the daimyō and members of the 260 or so han (feudal domains) were forced to move periodically between Edo (the capital) and their provinces as virtual hostages. Still, the han operated independently from central government, and as martial arts schools were not regulated, each han employed instructors from various ryūha, and many private dōjō were established in Edo, the domains, and in the villages surrounding castles. Each martial art genre began to thrive, and a plethora of new schools emerged over time.

Ryūha multiplied to an incredible extent in the 250 years from the commencement of the Tokugawa period until the Bakumatsu era (1853–1867). There were an estimated 745 schools of kenjutsu (of which 120 were from the same stream but with different names), 148 of sōjutsu (idem, 26), 179 of jūjutsu (12), 51 of kyūjutsu (10), 71 of heigaku (military arts and strategy) (17), 67 of bajjutsu (horsemanship) (6), and 192 of hōjutsu (gunnery) (19).  

2a. The Early Days – The Establishment of Ryūha

As a prominent military commander of the Sengoku period, Tokugawa Ieyasu was extremely fond of the martial arts. As the eventual unifier of the whole country, he continued to attach great importance to warrior traditions, and encouraged all bushi to practice the martial arts even in times of peace. Although he was from a generation that did not actually see war, the third shogun, Iemitsu, was also an ardent martial arts enthusiast. During his reign and up until the mid-seventeenth century, there were still warriors alive who had actually experienced war, retained a strong military spirit, and were employed by the Bakufu and han as martial arts instructors. These masters wrote superb manuscripts through which they conveyed their knowledge based on experience to future generations.

It was in this period that Yagyu Munenori wrote the Heibō Kadensho (1632), and Miyamoto Musashi the Gorin-no-Sho (1645). Munenori insisted that the “setsunin-tō” (death-dealing-blade) of murderous intent from the Sengoku period, should become the “katsujin-ken” (life-giving-sword) conducive to a new peaceful era. He referred to the teachings of the Zen monk Takuon, and advocated a psychological approach to kenjutsu by stressing that the ultimate secret was found in the state of “mushin” or “no-mindedness”. As instructor to the shoguns, Munenori was in a position of authority, and his influence extended beyond kenjutsu over to the other martial arts as well. Yagyū Hyōgonosuke became the military arts teacher to the Owari Tokugawa House. Although from the same Shinkage-ryū tradition, he criticized these new spiritual theories, and created the techniques of “subada kenjutsu” – swordsmanship when dressed in normal attire rather than battle armour. Musashi’s Gorin-no-Sho focused mainly on practical swordsmanship which he interpreted as forming the for “living the life of a bushi”.  

In the world of jūjutsu, schools such as the Yōshin-ryū and the Ryōishintō-ryū appeared, and included techniques and medical knowledge imported from Chinese martial arts, atemi (blows to the body), and methods of killing and resuscitation. Fukuno Shichirōemon from the Ryōishintō-ryū and his student Ibaraki Sensai, who founded Kitō-ryū Midare, both learned the Yagyū Shinkage-ryū, and Ibaraki was influenced by Munenori’s spiritual theories. The Sekiguchi-ryū, another school of jūjutsu, became the tradition adopted by the Tokugawa house of Kii.

As for kyūjutsu, the Chikurin-ha branch of the Heki-ryū school was patronized by the Owari and the Kii Tokugawa houses. Later, rivalry between the Owari and the Kii Tokugawa styles intensified at the Sanjusangen-dō temple’s long-range tōshiya archery contests.

In the early Tokugawa period, ryūha bujutsu was at the forefront of the warrior class’s cultural renaissance, and many new schools arose to take advantage of the demand created by bushi who were required to maintain military preparedness.

2b. Middle Period – The Spread and Stagnation of Ryūha Bujutsu

During the second half of the seventeenth century, the bakuhans-taisei (feudal system) had become firmly established. Japan enjoyed a period of affluence in this time of peace and stability with the rise in agricultural productivity through the development of arable land. Transportation routes were constructed which also contributed to the country’s economic vibrancy. This prosperity was symbolized by the affluent merchants of Kyoto and surrounding regions, and led to the cultural blossoming of the Genroku period (1688–1703). The arts thrived, and the virtue of “artistic accomplishment” spread with the creation of licensing systems and conferment of formal certificates of accomplishment by heads of schools in waka and haiku (traditional verse or poetry), utai (chanting), shimai (dance), tea ceremony, and ikebana ryūha. Many books concerning martial arts, such as the Honchō Bugei Shōden, were also published during this period.

Because taryū-jiai (duelling with students from other schools) had been outlawed, the possibility of actual combat experience became almost nonexistent, and some observers noted that bujutsu had degenerated into no more than “flowery displays” because of the flamboyant kata that had emerged. New ryūha began to emphasize spiritual theories based on Zen and Confucian teachings rather than developing combat-effective techniques. The menkyo system of awarding licences of proficiency became ubiquitous, and the number of ryūha continued to grow rapidly. Learning swordsmanship and spearmanship was considered the duty of bushi, but practicing the techniques became increasingly formalized in kata forms, and some students were awarded licenses (menkyo) in exchange for money, or through personal connections.

Around this time, long-range archery contests held in the Sanjusangen-dō Temple in Kyoto became increasingly popular, and bushi from powerful han competed to enhance the honour of their domain by establishing astonishing records of dexterity and skill. Furthermore, around the eighteenth century, sumō tournaments to raise funds for the construction of shrines (kanjin-sumō) were contested by han-sponsored wrestlers, and led to innovations such as the creation of arenas marked by straw bales, and the implementation of systemized techniques. The study of naginata
(glave) techniques also flourished as the martial art of choice for women of warrior families.

2c. Late Period – The Reform of Ryūha Bujutsu

The classes of merchants and wealthy farmers rose in social standing in the late eighteenth century by taking advantage of the economic development and inconsistencies in the feudal system. However, peasant riots (ikki) became increasingly frequent after the middle of the eighteenth century as dissatisfaction with the status quo began to mount. Foreign ships approached Japan’s shores several times a few decades later, threatening Japan’s self-imposed national isolation and sense of security. The Bakufu enacted three major reforms during the Kyōhō (1716–1745), Kansei (1787–1793) and Tempō periods (1841–1843) to counter the mounting instability, and bujutsu experienced a renaissance each time.

From the beginning of the eighteenth century, shinai (bamboo swords) and protective armour consisting of men (mask), dō (tORSO protector) and kote (gAuntlets) were created which enabled full-contact fencing (gekken) bouts. At first, many schools of kenjutsu objected to these developments; but practically speaking, the excitement of competing in matches was undeniable, and schools advocating this style of fencing such as the Ittō-ryū Nakanishi-ha quickly became widespread from the second half of the eighteenth century.

Gekken matches were conducted with much enthusiasm from the nineteenth century, and many swordsmen once again embarked on journeys throughout the country to test their skills (musha-shugyō). Among them, Chiba Shūsaku did his pilgrimage in the Saitama region and successfully disseminated his Hokushin Ittō-ryū style. He opened a private dōjō in Edo, systemized the techniques of shinai kenjutsu, and simplified teaching methods. He earned considerable fame for his innovations to improve gekken training methodology. New schools promoting gekken arose, and private dōjō flourished in Edo. Gekken was particularly popular among low-ranking bushi, and wealthy farmers and merchants.

Hankō (domain schools) were established en masse in han from the end of the eighteenth century, and the study of bujutsu (kenjutsu, sōjutsu, bajutsu, kyūjutsu, jūjutsu, heigaku, hōjutsu) accompanied education in Confucian ethics.

Many of the ryūha formed in the early years of the Tokugawa period were revitalized at the end of eighteenth through to the nineteenth century. For example, the kata taught in the Owari Yagyū Shinkage-ryū style were modified, and the Kitō-ryū’s kata syllabus was also improved, and are now preserved in the Koshiki-no-Kata in modern jūdō. The other main school forming the basis of jōdō, the Tenjin Shin’yō-ryū, was created at the beginning of the nineteenth century. Until that time, schools of jūjutsu primarily trained on dirt floors, but some ryūha started to utilize dōjō with wooden floors or tatami mats. Moreover, from the middle of the nineteenth century, there was a gradual shift away from kata to the randōri training method (free-sparring).

In kyūjutsu, hankō began to construct special dōjō for the study of archery, which had wooden floors and roofs, much like the style seen today. They were equipped with 36cm targets placed on the azuchi (target bank) at a range of 28m.5

Thus, by the end of the Tokugawa period, we start to see the burgeoning of budō in forms that have been passed on to the present day.

2d. Bakumatsu Period Bujutsu

In 1853, the “black ships” of Commodore Matthew C. Perry arrived in Japan. These were the last days of the Tokugawa Bakufu, and a violent campaign of terrorism aiming to undermine the Bakufu commenced under the motto of “sonnō-jōi” (“Revere the emperor, expel the barbarians”). This period saw kenjutsu become progressively popular. It became a means for wealthy farmers to obtain warrior status, and for the low-ranking bushi to rise to higher positions on the basis of their skill. Numerous
Itinerant swordsmen travelled the provinces, and dojō became places for information exchange. There were also swordsmen such as the members of the Shinsengumi (special anti-terrorist police unit in the Bakumatsu era armed with swords) who used their skills in actual life-or-death duels.

The Bakufu created the Kōbusho military academy in 1856 for direct retainers of the Bakufu and from han who went there to train in the military arts. The main areas of study at the Kōbusho were hōjutsu and kenjutsu. (Initially, jūjutsu and kyūjutsu were also studied but were eventually abandoned due to a lack of perceived combat application.) Master swordsmen from various traditions were appointed as instructors, and the style of kenjutsu taught at the Kōbusho centred on sparring with shinai and protective equipment. Kata, once the central component of ryūha teachings, were for the most part abandoned. The length of shinai was stipulated at 3-shaku 8-sun (approx. 115cm), and by the Bakumatsu era, expressions such as shin-ki-ryoku-itchi (unity of mind, spirit and technique) or ki-ken-tai-itchi (unity of spirit, sword and body) were stressed. Chiba Shūsaku's posthumous manuscript, Kenjutsu Rokujūhachi-te, (sixty-eight techniques of kenjutsu) led to the rationalization of techniques used to strike men, kote, dō and tsuki. Most of the kendō techniques used now were completed in this period.

Although kenjutsu was still mainly practiced by bushi, a clear process of modernization was initiated when competitive shiai became widespread, and individual ryūha characteristics evolved into standardized styles.

II The Creation of Modern Budō

1. The Modernization of Budō

1868 was the year of the Meiji Restoration. Pressure from Western military powers and consciousness of an imminent crisis regarding Japan's independence led the new Meiji government to start the urgent task of modernizing, and massive social changes were subsequently implemented from the outset of the Meiji period (1868–1912). The first decade of the Meiji era is referred to as a period of “Civilization and Enlightenment”; the bushi class was dismantled, the “haitōrei” (the Sword Abolishment Edict issued in 1876) was promulgated, and traditional aspects of Japanese culture declared old-fashioned were discarded. Ryūha bujutsu that had developed during the Tokugawa period were driven to the verge of extinction. In fact, many ryūha simply ceased to exist, and famous swordsmen suffered financial difficulties without the prospect of employment. Some of them eventually managed to make a living by participating in the gekken-kōgyō martial art shows that were open to the fee-paying public. The general public demonstrated a strong interest to watch matches between famous swordsmen, and even women wielding naginata.

1a. Modern Kendō and Jūdō

During the Satsuma Rebellion of 1877, an elite police squad known as the Battōtai armed only with swords achieved a highly lauded victory against rebel forces, leading to a reconsideration of the usefulness of traditional martial arts. The Japanese police were not allowed to carry firearms before the Taishō era, and after swords were proved to be effective in a modern battle arena, the Keishichō (Police Bureau) encouraged officers to practice gekken and jūjutsu and appointed renowned kenjutsu and jūjutsu masters as instructors. The police also organized bujutsu conventions in which demonstrations and matches were conducted.

At the same time, the Freedom and People’s Rights Movement was becoming popular as government censorship intensified, and numerous associations (kessha) used sports events such as gekken contests as cover for gatherings. Kenjutsu was used by the movement as a way to cultivate idealists (sōshi).
In 1882, successor of the Iitō-ryū tradition Yamaoka Tesshū (1836–88) established the Shunpūkan, a training hall where he emphasized the spiritual aspects of swordsmanship together with the study of Zen. Tesshū was a shogunate retainer, and was instrumental in the successful negotiations leading to the bloodless surrender of Edo Castle. After the Restoration, he became a loyal chamberlain for the Meiji Emperor and was a popular figure. His influence was substantial, and Tesshū is often considered to be one of the men who bridged Tokugawa kenjutsu and modern kendō.

In 1882, Kanō Jigorō (1860–1938) established the Kōdōkan. Kanō graduated from Tokyo Imperial University and became a lecturer at the Gakushūin School shortly after. In the process of creating the Kōdōkan syllabus, he combined nage-waza (throwing techniques) from the Kito-ryū, and the katame-waza (locks) of the Tenjin Shin'yō-ryū. After eliminating dangerous techniques, he created his own classifications made up of te-waza (hand-throwing techniques), ashi-waza (foot-throwing techniques), koshi-waza (hip-throwing techniques), and the combined techniques of nage, kake (attack), and harai (sweep).

Traditional jūjutsu was based on kata-geiko; however jūdō, as a modernized style of jūjutsu, placed emphasis on randori and included competitive aspects. Kanō insisted that jūdō combined “physical education”, “competition”, and “personal cultivation”. At Keishichō bujutsu meets, Saigō Shirō and his comrades increased the fame of Kōdōkan jūdō through their successes in matches. As the number of new students grew, Kanō created the Nage-no-Kata and the Katame-no-Kata, and modified teaching methods further. He also preserved the classical techniques of the Kito-ryū in the Koshiki-no-Kata. Another revolutionary innovation by Kanō was his implementation of the dan rank system to encourage tangible training goals.

In 1889, Kanō delivered a lecture entitled “jūdō ippan narabi ni sono kyōikujō no kachi” (A look at jūdō and its educational value) before the Ministry of Education’s top officials. He clarified the differences between jūdō and jūjutsu, and demonstrated how jūdō was technically and theoretically constructed. Incidentally, the “Meiji Constitution” was promulgated the same year, Parliament was founded one year later, and the “Imperial Prescript on Education” was promulgated – all important milestones in the modernization of Japanese society.

Kanō’s jūdō was created by improving aspects of traditional bujutsu to suit the modern era, and it was to become a greatly influential archetype for the modernization of other budō arts.

1b. The Dai-Nippon Butokukai and the Definition of Budō

Nationalistic sentiments increased after Japan’s victories in the first Sino-Japanese War (1894–95) and the Russo-Japanese War (1904–05). Nitobe Inazo’s Bushidō (1899) was published in English and became a worldwide best-seller offering clues on how Japan was successful in these conflicts. It was subsequently translated into Japanese catalysing a “bushidō boom” in Japan as well. Jūjutsu and gekken became increasingly popular in the police, army, schools and private dōjō, and kyūjutsu spread widely among the student community.

In 1895, Japan celebrated the 1100th anniversary of the relocation of the capital to Kyoto by Emperor Kammu. The Dai-Nippon Butokukai (Greater Japan Society of Martial Virtue) was founded in...
commemoration of this event. The Butokukai held a martial arts exhibition in which 667 people participated: 338 for kenjutsu, 117 for jūjutsu, 114 for kyūjutsu, 17 for sōjutsu and 14 for naginata. This exhibition became an annual event from then on. The Butokukai had less than 1,800 members when it was inaugurated. With a member of the imperial family acting as superintendent, the Butokukai appointed civil servants, governors and high-ranking policemen as its board members, and in only two years of recruiting, the number of general members increased to over one hundred-thousand people, and exceeded over a million after only a decade.

In 1899, the Butokukai erected the Butokuden (Hall of Martial Virtue) in the precincts of Kyoto’s Heian Jingū Shrine, and this was where martial arts exhibitions were subsequently hosted. The emperor’s seat is placed in the altar section (shōmen) of the Butokuden, and retains a strong sense of “invented tradition”.

In 1902, the shōgō titles “Hanshi” (senior expert) and “Kyōshi” (advanced teacher) were awarded for the first time, along with a “Goodwill Promotion for Martial Artists” honours system. In 1904, a centre to train bujutsu teachers was built, and the following year, the standardized jūjutsu and kenjutsu “Seiteitō Kata” were formulated from elements borrowed from several different ryūha. In many ways, the Butokukai played a crucial role in promoting budō in the pre-war period.

Kanō was the principal of the Tokyo Higher Normal School (Tōkyō Kōtō Shihan Gakkō) from 1894 until 1920, and was also in charge of the jūdō division at the Butokukai. In 1909, he became a member of the International Olympic Committee, and two years later he organized and became the first president of the Dai-Nippon Taiiku Kyōkai (Japan Sports Association). The following year, Kanō was appointed Japan’s first delegation leader to the fifth Olympic Games. Kanō left his mark not only on jūdō, but also contributed to the spread and growth of kendō, sumō, and all Japanese sports. He was also instrumental in the introduction of karate from Okinawa to the mainland.

Looking back on the development of modern sports around the world, track and field meetings started becoming popular from the 1860s; soccer and rugby contests started in English public schools; gymnastics was organized in Germany in the 1880’s; basketball and volleyball were devised in the USA in the 1890s; and the first modern Olympic Games took place in 1896. At the same time, Japanese budō modernized from traditional bujutsu, and became firmly established in society as early as the 1890s in the same way that modern sports did in other cultures, and thus retains a special historical place alongside the world’s sports and physical education.

1c. Budō in Schools

After the Russo-Japanese War and during the Taishō period, Japan became increasingly influential on the world stage, and embarked on a mission of imperialistic colonial expansion by annexing
In 1889, Honda Toshizane, a former retainer to the shogunate from the Chikurin School, and was also a member of the Butokukai from 1895. Kyōju-ō in 1915 introduced ryūha in 1924, “kyūjutsu” (Miyamoto Musashi’s teachings) came to be known widely around the 1900s because of the development of the Kōdōkan. Ikebana and the tea-ceremony started to modernize in the 1890s and, seeking revitalization in meaning, their names were changed to kado (the “Way” of the flower) and sadō (the “Way” of tea). Replacing gekken, the term “kendo” came into use in the Taishō era. Nishikubo Hiromichi, principal of the Bujutsu Senmon Gakkō, changed the terms for jujutsu, gekken and kyūjutsu into “judo”, “kendo” and “kyūdō” in 1919, and the Bujutsu Senmon Gakkō became the Budō Senmon Gakkō. The Ministry of Education officially replaced the term gekken with kendo in 1926.

1d. Expansion in Schools – Kyūdō and Naginata

Besides kendo and judo, kyūdō and naginata were also eventually introduced in school education programs. After the Meiji Restoration, kyūjutsu went into serious decline, and even suffered the indignation of being “played” as a game in amusement quarters. In 1889, Honda Toshizane, a former retainer to the shogunate from the Chikurin-ha school of archery, wrote the Kyūdō Hōzon Kyōju and opened his own school. From 1892, Honda became an instructor at the First Higher School, and was also a member of the Butokukai from 1895. His newly devised archery method “shōmen uchi-okoshi” (raising the bow overhead in front of the body) spread from the end of the Meiji era and beginning of the Taishō era. University kyūdō contests were held from the late Meiji era, and in 1924, kyūdō was admitted into the national sports tournament held at the Meiji Jingū.
Shrine, and thus became increasingly fashionable. Kyūdō was permitted as a regular subject in higher schools from 1929. In 1932, the Butokukai standardized the sharei (etiquette for shooting) based on the Ogasawara-ryū tradition, and published the Kyūdō Ōsoku, in which shahō (principles of shooting) were stipulated. Kyūdō became a regular subject in middle schools from 1936.

Since the Tokugawa era, naginata had developed into a martial art for women of the warrior class. During and after the first Sino-Japanese War, naginata was reconsidered as a means for fostering “womanly virtue” and as a form of physical education for girls. Ozawa Unosuke from the Ittō-ryū devised the group-based “Bujutsu Taisō-hō” (bujutsu calisthenics) in 1896, and published Katei Naginata Taisō-hō in 1908, attempting to diffuse his “martial calisthenics” on a national scale. After naginata was designated as an extracurricular sport for girls in the “Teaching Guidelines for Physical Education” (“Gakkō Taisō Kyōju Yōmoku”) in 1913, women instructors such as Mitamura Chiyō of the Tendō-ryū, and Sonobe Hideo of the Jikishin Kage-ryū started to teach naginata in normal schools and girls’ higher schools. In 1934, a school for training naginata teachers was created by the Dai-Nippon Butokukai, and two years later another specialist school was established in Tokyo called the Shūtōkukan. In 1936, kyūdō and naginata were accepted as regular subjects at women’s normal and higher schools, and the arts spread quickly as a result. The Butokukai backed the creation of uniform naginata techniques known as the “naginata-dō kihon-dōsa” in 1940, and naginata was decreed a compulsory physical education subject in girls’ higher schools and elementary schools the following year.

2. The Spread of Modern Budō

2a. Flourishing Athletics Meets

Many foreign sports were introduced into Japan during the 1920s, and students participated actively in sports meets and inter-school matches. In 1924, at the Meiji Jingū Shrine Taikai, several sports conducted national scale championships, including track and field, swimming, baseball, soccer, basketball and volleyball, and martial arts competitions for jūdō, kendō, kyūdō and sumō were also held. However, according to the Butokukai, “The essence of budō is not about competition”, and the organization declared its non-participation in the event. Nevertheless, because the competitive aspects of budō were clearly growing in popularity, rules were modelled in accordance with other sports, and a three-referee system along with various tournament styles were adopted for competitions.

In 1929, an unprecedented budō tournament was held in the presence of the emperor (“Tenran Budō Taikai”), in commemoration of the enthronement of the Shōwa Emperor. Famous swordsmen and jūdōka participated in this national event, which also included competitors from Taiwan and Korea as they were Japanese colonies. A three-referee system and match rules were refined for the tournament. Other tournaments held in the presence of the emperor were organized in 1934 for the commemoration of the birth of the crown prince, and in 1940 to celebration the 2600th anniversary of the “Imperial Era”.

During this period, the “competitive elevation” and “sportification” of budō progressed considerably, but Western sports also went through a process of “Japanization”, especially baseball. Some notable baseball writers for the Asahi Newspaper such as Tobita Suishū promoted the “spiritualization” of baseball. From 1915, the First National Middle School Baseball Championship was held, and the Kōshien Baseball Stadium became the stage for the popular tournament from 1924, gaining a significant national following thanks to the radio live broadcasting from 1927.

Around the same time, a sense of crisis arose in regards to the overt competitive nature of budō, and a trend emphasizing the spiritual aspects emerged. Kanō himself was anxious about jūdō practitioners becoming obsessed with victory and supremacy
in competition. He stated that competing with techniques and relying on strength is a “low level jūdō”; jūdō that contains moral or spiritual improvement is “medium level”; and “high level” jūdō is meant to benefit the world through the application of the maximum efficiency of physical and mental strength. In 1922, Kanō declared the ideals of “seiryoku-zenyō” (maximum efficient use of energy) and “jita-kyo” (mutual prosperity for self and others) as the underlying principles of jūdō.

Similarly, Yamada Jirōkichi, the kendō instructor at the Hitotsubashi Industrial Higher School, refused to join the Butokukai. He criticized competition, and advocated a spiritual form of kendō through the teachings of the Jikishin Kage-ryū’s Hōjō-no-Kata. In kyūdō, Umeji Kenran promoted the teachings of “kyū-zen-ichinno” (oneness of the bow and Zen), and Awa Kenzō formed the Daishadōkyō (literally: Great Teachings Through the Way of Archery 大射道教) and taught the German philosopher Eugen Herrigel in the art. Herrigel later wrote the influential book Zen in the Art of Archery in 1948.

2b. Budō’s Expansion – Sumō and Karate-dō

The aforementioned developments inspired other martial arts to become modern budō arts. Sumō has its origins in ancient agricultural or Shintō rites. The Heian era’s sechie-zumō, the buke-zumō (warrior sumō) of the Kamakura period, and kanjin-sumō during the Tokugawa period, were all performed by professional rikishi (sumō wrestlers). There was also miya-zumō, or wrestling bouts conducted inside shrines during religious festivals in farming villages, but that did not develop into any specific ryūha. The distinctive circular arena seen in sumō today, and fixed corpus of techniques were not devised until the eighteenth century. At the end of the eighteenth century, famous wrestlers such as Tanikaze appeared, and ancient practices of sumō were resurrected and redefined on the occasion of jōran-sumō (bouts in front of the shogun).

Rikishi began to arrange their hair in the mage-style (topknot) during the Tokugawa period, and umpires wore eboshi (a type of headdress worn by Shintō priests in religious ceremonies) and hitatare (traditional garments), emphasizing the traditional aspects. The Tokyo Kaisho (a dedicated hall for sumō) was constructed in the Meiji period, and professional sumō received official recognition. After the first Sino-Japanese War, famous rikishi started to amass large followings supporters, and the sumō venue was named the Kokugikan in 1909. This was when sumō was acknowledged as Japan’s “National Sport” (kokugĩ).

Along with professional sumō’s popularity, Kanō Jigorō also supported the development of sumō in schools as an extracurricular activity from 1900. School sumō had become extremely active by the end of the Meiji era. The Student Sumō Championship was organized in 1912 which served to increase its appeal. In 1919, the National Middle School Sumō Championship was held, and sumō entered the Meiji Jingū Taikai from 1924 in which prefectural representatives competed to decide the national champion. The All Japan Student Sumō Federation was established in 1933, and universities, high schools and even elementary schools formed their own sumō clubs. The Middle School National Sumō Championship was followed as fervently as Kōshien baseball. Still, sumō did not become a regular subject in schools before the war.

Karate that evolved in the Ryūkyū Kingdom
(present day Okinawa) was introduced into mainland Japan in the 1920s. Receiving influence from Japanese budō, karate, literally meaning “Chinese hand”, was reorganized and placed under the auspices of the Butokukai as karate-dō, “the way of the empty hand”.

The history of Ryūkyū karate-jutsu extends back to the fourteenth century, and is deeply rooted in Chinese kempō. It is said that empty-handed martial techniques were practiced in secrecy during the Ryūkyū Kingdom’s kinbu-seisaku era, a period in which the bearing of arms was forbidden. There were the three main traditional lineages of Naha-te, Shuri-te and Tomari-te, but karate was modernized during the Meiji period and was taught as a part of the education system in Okinawa. After Funakoshi Gichin first introduced it to the mainland in 1922, karate quickly gained a following among students. Influenced by jūjutsu and jūdō, kumite (sparring practice) was developed along with a new strategy of instruction. Karate became increasingly “sportified” along with the introduction of free-sparring.

In 1929, the Chinese characters used to write karate switched from “Chinese hand” (唐手) to “empty hand” (空手). Originally there were three main streams of karate, but new styles which incorporated Japanese jūjutsu techniques were also established, each of which had different kata and were disseminated as separate ryūha. In the second half of the 1930s, the four major ryūha of Shōtōkan (Funakoshi Gichin), Wadō-ryū (Ōtsuka Hironori), Shitō-ryū (Mabuni Kenwa), and Gōjū-ryū (Miyagi Chōjun) were registered with the Butokukai.

2c. Budō During the War – Jūkendō and Militarization

The Manchurian Incident occurred in 1931 and hostilities between China and Japan came to a head with the second Sino-Japanese War (1937–45). In 1938, the “Kokka Sōdōin-hō” (National Mobilization Law) was sanctioned, and control by the militaristic government became more pervasive. When the “Edict of National Education” was promulgated in 1941, the term “gymnastics” (taiō) was replaced by “physical discipline” (tairen), and budō was made compulsory for all students. In 1942, the Dai-Nippon Butokukai became an extra-governmental organization, and jūkendō (the “Way” of the bayonet) and shageki-dō (the “Way” of marksmanship) were added to educational programs to strengthen the war effort.

Jūkendō was developed in the Toyama Military School based on French-style bayonet fencing (imported in 1887) and Japanese sōjutsu. Jūkendō was widely practiced in the military, and was inducted into the Butokukai in 1925. The Jūkendō Shinkōkai (Society for the Promotion of Jūkendō) was inaugurated in 1941.

Another important factor contributing to the popularity of the martial arts in this period was literature. Yoshikawa Eiji’s novel Miyamoto Musashi (1935–39) was
published as an ongoing newspaper serial. Saigō Shirō from the Kōdōkan became the model for Tomita Tsunejirō’s novel *Sugata Sanshirō* published in 1942. Each was made into a movie later on. These works influenced the shaping of *budō* spiritualism, and consequently *budō*’s development during and after the war.9

**III THE DEVELOPMENT OF CONTEMPORARY BUDO**

1. The Modernization of Budō

After Japan’s defeat in 1945, GHQ declared *budō* to be incompatible with democratic values, and prohibited it in order to purge any remnants of wartime militarism. The Dai-Nippon Butokukai was disbanded, and *budō* participation in schools and among the general public was forbidden. *Budō* had reached an impasse, and needed to be “sportified” in order to be revived.

1a. Post-war Resurrection

The ban on *sumō* and *karate-dō* was quickly lifted in 1946. As *jūdō* had a substantial international following, training at the Kōdōkan was also reinstated early on. The Amateur Sumō Federation was formed in 1946, and after affiliating with the Japan Sports Association, *sumō* was contested at the Kokutai (National Sports Festival) which commenced from the same year.

The All Japan Judo Federation was formed in 1949, and *jūdō* was once again permitted in schools from 1950. For *kyūdō* also, the ban was not so strict, and a federation was founded in 1947. It was reorganized in 1949, registered with the Japan Sports Association in 1950, became a Kokutai event and was reintroduced back into schools in 1951.

However, GHQ’s attitude was more severe with regards to *kendō* which was banned across the board. The words “*kendō*” and “*budō*” were vetoed as well. This led to some enthusiasts to create a sporting version of *kendō* known as “*shinai-kyōgi*”. It was not practiced in traditional apparel, but in white shirts and trousers. A time limitation and points scoring system was introduced in matches to make it more akin to a modern sport, and permission was finally granted to hold competitions in schools in 1952. The peace treaty of San Francisco was signed in the same year, and Japan was returned to independent governance. The desire to reinstate original *kendō* was strong, and the All Japan Kendo Federation was inaugurated in 1952. The following year, the federation promoted “*kendō* as a sport and as physical education”. After it was revived in the community it was then taught in schools once again. In 1954, the Shinai-Kyōgi Federation was amalgamated into the AJKF, which remains the governing body of *kendō* to this day.

*Naginata* was disseminated before and during the war as a form of physical education for girls mainly through the traditional schools of the Tendō-ryū and the Jikishin Kage-ryū, and then re-established as a modern competitive discipline in the post-war period. The All Japan Naginata Federation was inaugurated in 1955, and *naginata* was accepted as a club activity in junior high schools and above from 1959. Phonetic characters (*hiragana*) replaced the Chinese characters (*kanji*) to denote *naginata* in order to break from an militaristic connotations. In 1966, it was accepted in high schools as a part of the regular curriculum.

The All Japan Jukendo Federation was formed in 1956. Pre-war militaristic elements were eliminated, and *jūkendō* was promoted as “*budō*, and as a people’s sport”. In 1958, *sumō*, *kendō* and *jūdō* were included as physical education subjects for boys at junior high schools under the term “*kakugi*” (combat sports). High schools also introduced the subjects two years later.
1b. Post-war Budō – Aikidō, Shōrinji Kempō, Iaidō and Jōdō

Ueshiba Morihei (1883–1969) created aikidō towards the end of the Taishō period based on his knowledge of Daitō-ryū Aiki-Jūjutsu. He first named his style “aiki-bujutsu” in 1922, registered with the Butokukai in 1942, although training was not open to the general public. He was greatly influenced by Shintō thought, and often proclaimed that “aiki essentially means love”. An incorporated foundation was inaugurated to oversee the promotion of aikidō in 1947, and public demonstrations were held from 1955, greatly contributing to aikidō’s rapid spread. There is no competition in aikidō, and techniques are taught entirely through kata.10

Sō Dōshin (1911–1980) received instruction in Chinese kempō after being sent as an undercover agent to China during the war. When he returned to Japan in 1946, he was astounded by how violent Japanese society had become, and the extent of moral decay. He founded shōrinji kempō, an original art based on Chinese kempō, and included additional elements to the corpus of techniques. Sō Dōshin created his art as a way for teaching the right path to “follow as human beings”, and devised concepts such as “kenzen-ichinya” (unity of the fist and Zen), and “jita-kyōraku” (mutual happiness). Shōrinji kempō began as a religious organization based in Shikoku in 1951, and it gradually spread through the Kansai region. The All Japan Shorinji Kempo Federation was founded in 1957 as a budō association.

Iaidō and jōdō were included in the All Japan Kendo Federation in 1956. The seven forms of the Iaidō Seïtei Kata (now twelve forms) were created in 1966, and twelve Jōdō Seïtei Kata forms were devised in 1968.11

2. The Growth of Contemporary Budō

Japan experienced a social renaissance in the second half of the 1950s, and during the 1960s an important shift was made from agriculture to heavy industry, resulting in a massive migration from the countryside to cities. Japan achieved a more than ten percent increase in economic growth annually. Individual earnings doubled, and the typical Japanese lifestyle became progressively affluent with increased leisure time. The National Sports Festival was convened annually from 1946 under the auspices of the Japan Sports Association, and became co-sponsored by the Ministry of Education from 1961 as a means for the promotion of sports. This important annual sporting event is still rotated among prefectures each year. It was in this environment that post-war budō was able to burgeon once more. The Japanese sports world and budō were given unprecedented exposure at the Tokyo Olympic Games in 1964, and entered a period of renewed invigoration.

2a. The Tokyo Olympic Games

Jūdō became an official event at the 1964 Tokyo Olympic Games, and the Nippon Budokan was erected
as the venue. The judō competition was divided into weight categories: the light-weight, medium-weight and heavy-weight divisions were won by Japanese athletes, but the open-weight category was won by the Dutchman Anton Geesink. This result was a shock to the Japanese, but catalyzed a wave of enthusiasm for judō throughout the world. Kendō, kyūdō and sumō were also featured as demonstration sports at this prodigious event, and each started on a path of internationalization because of the publicity it received. Moreover, karate-dō, which had until then been divided by ryūha rivalry, united the same year under the banner of the All Japan Karate-do Federation.

Enthusiasm for sports peaked in Japan after the Tokyo Olympic Games. With the centennial anniversary of the Meiji Restoration in 1968, budō became very popular among women and children as Japan’s economic growth, self-confidence, and a renewed sense of national pride escalated.

2b. Budō Development under the Nippon Budokan

The Nippon Budokan started focusing on the unification and promotion of the martial arts, and played a crucial role in the development of present-day budō. It opened the Budō Gakuen in 1966 for the purpose of fostering instructors, and commenced publishing the monthly magazine Budō from 1968 to disseminate information regarding activities of the various budō associations.

In 1971, the Nippon Budokan Training Centre was constructed in Katsuura city, Chiba prefecture. The Nippon Budokan also became the matrix for the following associations: The Nippon Budō Gakkai (Japanese Academy of Budō), the Nippon Budō Kyōkai (Japanese Budō Association), the Nippon Kobudō Kyōkai (Japanese Classical Budō Association), the Zenkoku Todōfuken-ritsu Budōkan Kyōkai (National Prefectural Budōkan Association), and the Kokusai Budō Daigaku (International Budo University).

From 1965 to 1968, Nippon Sports Science University, Tokyo University of Education (forerunner to Tsukuba University), Chukyo University, and Tokai University created specialist budō courses in their respective physical education departments. In 1966, documents related to ryūha bujutsu of the Tokugawa period were published in seven volumes as the Nihon Budō Zenshō. Another significant contribution to the academic study of the martial arts was the establishment of the Japanese Academy of Budō in 1968 to conduct academic research into budō science.

Permission was granted by the Ministry of Education to teach kyūdō and naginata in addition to sumō, judō, and kendō in physical education classes in schools as “combat sports” (kakugi) from 1967. Budō blossomed, but the tendency for competitiveness was also becoming increasingly evident. As a counter-balance to this trend, the All Japan Kendo Federation formulated the Kendō no Rinren (“The Concept of Kendo”) in 1975 to establish an official philosophy that would protect the essence of contemporary kendō. It states: “Kendō is a way to discipline the human character through the application of the principles of the katana.”

In 1977, the Japanese Budō Association was inaugurated at the Nippon Budokan, and included the representative national federations of the nine disciplines of judō, kendō, kyūdō, sumō, karate-dō, aikidō, shōrinji kempo, naginata and jūkendō. The first Kobudō Taikai was held under the patronage of the Nippon Budokan in 1978. Forty-six ryūha participated in the event which was widely lauded as a
great success for the promotion of the classical martial arts. The following year, the Japanese Classical Budō Association was formed, and the Kobudō Taikai is still held annually under its auspices.

Finally, prefectural and municipal budōkan were erected en masse around the country in the early part of the 1970s. In 1979, 646 budōkan united under the Zenkoku Kōritsu Budōkan Kyōgikai (National Council for Public Budōkan), which reorganized two years later into the National Prefectural Budokan Association, with budōkan present in thirty-three prefectures and over a thousand towns and cities.

3. Internationalization

Japan's GNP ranked second in the world during the 1980s. Japanese companies actively set up branches overseas and exports increased. Ezra Vogel published his blockbusting book Japan as Number 1, and Japan enjoyed a period of proactive internationalization. The English translation of Gorin-no-Sho (1974) was sold as a bestselling business “know-how” book with more than one-hundred thousand copies being sold. Nowadays, there are seven different English translations selling a total of over one-million books. Budō's internationalization had reached new heights.

3a. International Budō Federations

The course of internationalization for each budō differs greatly (refer to Table 2 on the following page). Kanō Jigorō was a well-travelled man internationally and pushed for its internationalization from the outset. After the Second World War, while the practice of budō was temporarily banned in Japan, Britain, France, Italy and the Netherlands proceeded to form the European Judo Federation in 1948. Seven more countries joined, and the International Judo Federation (IJF) was founded in 1951. Japan became affiliated the following year and Kanō Risei from the Kōdōkan became the second president. Charles Palmer from Great Britain became the third president from 1965, and as jūdō had become an Olympic sport it spread rapidly across the five continents of the world. In 1979, Matsumae Shigeyoshi became the fourth president of the IJF, however, only non-Japanese have held this position from 1987 through to the current ninth president.

The international federations of kendō and karate-dō were both created in 1970. In 1974, shōrinji kempo initiated a world alliance, and aikidō inaugurated its international federation in 1976. The internationalization of budō was progressing at full tilt by the latter half of the 1970s. The other budō arts of naginata (1990), sumō (1992) and kyūdō (2006) also founded international federations.

Each budō presents differences in the level of international development depending on the history and the characteristics of its art. jūdō is the most internationalized discipline with more than 190 affiliated countries, and has been a regular event at the Olympics. “Sportification” is considered to be problematic in jūdō, and many denounce the loss of the budō spirit alluding to the idea that jūdō is no longer柔道, but simply “JUDO”, inferring that there is nothing Japanese in jūdō anymore. Most kendō exponents in Japan are opposed to their art becoming an Olympic sport through a fear that its essence would be compromised. However, other budō arts such as karate-dō and sumō have openly stated their intentions of becoming Olympic sports.

The Nippon Budokan has been at the forefront of

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<th>Formation</th>
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<td>1970</td>
<td>17</td>
<td>47</td>
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<td>World Karate Federation</td>
<td>1970</td>
<td>33</td>
<td>173</td>
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<td>1974</td>
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<td>1976</td>
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<tr>
<td>International Kyudo Federation</td>
<td>2006</td>
<td>17</td>
<td>17</td>
</tr>
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promoting budō culture overseas. Budō delegations were sent to Germany, France and Australia in 1978, and locals were able to see budō masters demonstrate their respective arts, and also participate in seminars. This encouraged each budō federation to send their own instructors to teach overseas. The traditional kobudō ryūha were demonstrated abroad for the first time in Paris in 1982.

3b. The International Budo University

The idea of establishing a specialist budō university was first discussed in 1979 by the Nippon Budokan’s board of directors. Matsumae Shigeyoshi was the president of the Nippon Budokan from 1975, and also led the delegation that visited Europe in 1978. He announced his candidature for the International Judo Federation’s presidency, and while meeting with the instructors of each country, he explained his idea for a university dedicated to the training of capable international budō instructors. In 1980, the Budokan’s board of directors officially decided to build the university, and the following year the International Budo University (IBU) foundation was set up in preparation for “establishing budō studies” and “the training of international instructors”. The project received considerable financial donations from companies, Chiba prefecture and Katsuura city. The IBU was opened there in 1984.13

The Nippon Budokan opened its Budō Science Research Centre next to the IBU in 1986 to explore the field of budō in the humanities and natural sciences. IBU faculty members formed the core of the centre’s researchers, but budō scholars from all over Japan were able to use the most advanced tools and machinery of the time to conduct research projects. The centre’s control was transferred to the IBU in 1995, and it became the “Budō and Sports Research Institute”.

In 1987, the Japanese Budō Association circulated the “Budō Charter” providing basic guidelines for budō divided into the following articles: “Objective of Budō”, “Keiko”, “Shiai”, “Dōjō”, “Teaching and Promoting Budō”. It states, “The study of budō encourages courteous behaviour, advances technical proficiency, strengthens the body and perfects the mind. Budō continues to play a significant role in the formation of the Japanese personality.” Furthermore, “Budō has attracted strong interest internationally, and is studied around the world... However, a trend towards infatuation just with technical ability compounded by an excessive concern with winning is a severe threat to the essence of budō. To prevent any possible misrepresentation, practitioners of budō must continually engage in self-examination and endeavour to perfect and preserve this traditional culture.”

Under the sponsorship of the Nippon Budokan, the “International Seminar of Budō Culture” has been conducted every year since 1988 for foreign budōka living in Japan. In the same year, women’s jūdō started as an open competition in the Seoul Olympic Games, and became an official Olympic event four years later.

The year 1989 saw the transition between the Shōwa and the Heisei eras. The term “kakugi” which had been in use since 1958 to denote martial arts in school physical education classes was changed to “budō” that year. Budō developed throughout the 1980s, but its population reached a peak in 1985, and has since continued to fall due to factors such as the declining birth rate in Japan.
4. Budō in the Twenty-first Century – Budō Perspectives

Budō culture has undergone many monumental changes in the twenty-first century. The generations who practiced budō in the pre-war era have almost disappeared. Most budōka started in the post-war period and the atmosphere is entirely different. Kobudō has also changed considerably. As the internationalization of budō continues, foreign practitioners are numerous, and some have even succeeded classical traditions as headmasters.

In recent years, national budō federations based outside Japan have reached the level in which they are able to assess and award themselves high dan-ranks. To fill the gap in reliable information about Japanese martial arts, the popular English magazine Kendo World, specialising in Japanese swordsmanship and related budō, was first published in 2001. Other magazines and journals of varying quality are published in many languages throughout the world, and the Internet has become an extensive resource for finding information on budō history and activities. A milestone international symposium on budō culture was also conducted at the International Research Centre for Japanese Studies in 2003 that the martial arts are recognized as a legitimate field of academic inquiry.14

It seems that the issue of quality referees has become very important with the high profile of international budō. The All Japan Judo Federation’s written protest to the International Judo Federation regarding the final match between Shinohara and Douillet in the 2000 Sydney Olympics comes to mind.

In 2006, even kyūdō, with its extremely traditional Japanese elements saw the foundation of an international federation. The same year, the Japanese kendō team was defeated for the first time in history in the semi-finals of the 13th World Kendo Championships in Taiwan. Japan was defeated at the International Judo Federation’s director elections also conducted in 2006, and now there is no Japanese representative on the IJF’s board of directors. The overtly Japanese characteristics of budō are dissipating, denoting a major shift in the world of the martial ways.

Also in 2006, the “Fundamental Law of Education” was revised in which it was stipulated that pupils need “to respect Japanese traditional culture”. The government’s curriculum guidelines were also revised, and budō will become a compulsory subject in junior high schools from 2012.

Conclusion

Budō possesses facets of both traditional and modern culture. If either aspect was to be emphasized over the other, the appearance of budō and the way in which we understand it would change. There are numerous influences of traditional culture, but many traits referred to as “traditional” were actually created in modern times.

Budō has transformed greatly over the course of time. From the Meiji to Taishō, and finally Shōwa periods, budō evolved fundamentally into modern sports. Following the post-war ban, budō was revived and popularized throughout the world, and is sure to undergo further changes. Nowadays, numerous non-Japanese practice budō, and as its origins are in Japan, many enthusiasts from around the world travel to Japan to learn “real budō”. Nevertheless, as budō in Japan is now mostly based on competition, non-Japanese practitioners are disappointed at what they find. It is the non-Japanese who actively seek to learn koryū and study budō history; whereas Japanese budōka show little interest.

The Japanese lifestyle is becoming evermore Westernized, and few people wear kimono or sit on tatami mats any more. The traditional Japanese lifestyle is disappearing. In years gone by, Japanese children used to enjoy playing sumō, but now there are widely publicized fears concerning the physical wellbeing of young people because of their reluctance to engage in physical activity. Traditional values attached to physical culture, such as straight posture, seem to have fallen by the wayside in Japan. With all of these issues in mind, one wonders how will budō continue to
develop from now? How can we maintain the traditions of budō? First we need to reconsider our predecessors’ efforts that led the way to today’s budō. We must also acknowledge budō’s universality. Practitioners should be proud to study budō, and are obligated to consider how it can be conveyed to future generations. It is my hope that all budōka continue making efforts to this end.

Endnotes
1. Ishioka Hisao, “Kyūdō-shi” (Nihon Budō Taikei Vol. 10), pp. 116-125
2. Hikime is an ancient religious rite in which an arrow which emitted a loud sound (kaburaya) when shot is used to expel evil. It was often conducted as a ceremony for safe birth. Sharei was a shooting ceremony conducted in court on the New Year by nobles below the rank of Shin’ō and above ‘Goi’ and by members of the Rokuefu (six imperial household troops). Sumai-no-sechie evolved from ancient religious ceremonial wrestling. Wrestlers (sumai-bito) from around the country were invited to court and engaged in sumō matches in front of the emperor in the seventh month.
4. For further information on the content of Musashi’s Gorin-no-Sho, and the kenjutsu practiced in his era, please refer to my book Teihon Gorin-no-Sho (Shinjinbutsu Ōraisha).
5. Nakamura Tamio, Ima, Naze Budō Ka, (Nippon Budokan) pp. 204-5
7. Nakamura Tamio, Kendō Jiten, (Shimazu Shobō), p. 190
8. Uozumi Takeshi, “Yumi no michi Eugen Herrigel to shi Awa Kenzō” (IBU Kenkyū Kiyō No. 5)
9. Inoue Shun, Budō no Tanjō, pp. 155-164
10. Tomiki Kenji, who originally studied Kōdōkan jūdō, created the Nihon Akidō Kyōkai, an organization that advocated the incorporation of practical randori (sparring) in aikidō.
11. Three more kata were added to the Iaidō Seitei Kata in 1980, and a further two in 2000.
12. Kanō Jigorō was a fervent proponent of bringing the Olympics to Japan, a quest he pursued to the end of his life. He was successful in convincing the IOC to hold the games in Tokyo in 1940, but the event was eventually cancelled due to the Second World War.
13. In order to construct the International Budo University, the Nippon Budokan donated one-billion yen, a further 17.5 billion yen was received from financiers, and ten-billion yen from Chiba prefecture. Katsuura city donated approximately one hundred-thousand square metres of land for the university to be built on (Nippon Budokan, Nippon Budōkan Sanjū-nen, pp. 139-145). Former Ministry of Education Physical Education Director, Maeda Mitsuaki, was instrumental in establishing the organization for education and learning.
14. The international symposium was conducted at the IRCJS in Kyoto from November 18-22. Forty-nine budō scholars from around the world were in attendance to offer presentations and participate in discussions regarding the past, present and future of budō. The proceedings were published in A. Bennett (ed.) Budo Perspectives, KW Publications, 2005.

Essentials (Japanese Documents)
1. Imamura Yoshio et. la., (ed.) Nihon Budō Taikei (Vol.10), Dobosha Pub., 1982
7. Inoue Shun, Budō no Tanjō, Yoshikawa Kobunkan, 2004