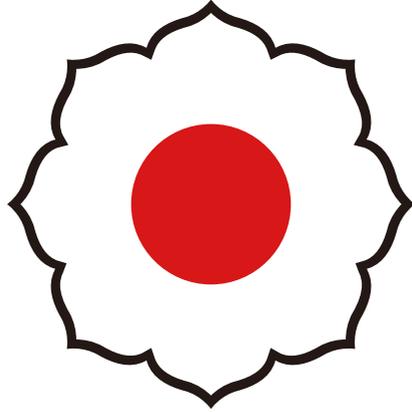


講道館



講道館形教本

Kodokan **KATA** Textbook

講道館護身術

Kodokan Goshin-jutsu

English translated version

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Kodokan Goshin-jutsu

Introduction

Kodokan Goshin-jutsu is a set of *Kata* that indicates self-defense principles and techniques applicable to modern society.

Several years after *Kano Jigoro Shihan* established *Kodokan Judo*, he established *Kime-no-Kata* for serious combative fight. However, in accordance with large changes in lifestyles, the establishment of *Kata* for self defense suiting for the times was requested and consequently *Kodokan Goshin-jutsu* was established in January 1956 referring the techniques of several different martial arts.

These techniques enable one to defend with empty hand against either armed or unarmed attackers and are embodied the mutually cooperation concept of *Judo* that says “stop the halberd, finish with minimum injury”.

This Content of techniques consists of an “Unarmed section” and a “Weapons section”. The “Unarmed section” consists of twelve techniques totally with seven “when held” and five “when attacked from a distance”, while the “Weapons section” consists of nine techniques totally with “against Dagger”, “against Staff” and “against Pistol”, three techniques in each.

This *Kata* has outstanding and full nature of martial arts based on the reality that *Tori* controls *Uke*'s attack in all techniques while approaching each other.



Kodokan Goshin-jutsu : Names of the techniques

▼ Unarmed section

1. When held

- (1) *Ryote-dori*
- (2) *Hidari-eri-dori*
- (3) *Migi-eri-dori*
- (4) *Kataude-dori*
- (5) *Ushiro-eri-dori*
- (6) *Ushiro-jime*
- (7) *Kakae-dori*

2. When attacked from a distance

- (1) *Naname-uchi*
- (2) *Ago-tsuki*
- (3) *Ganmen-tsuki*
- (4) *Mae-geri*
- (5) *Yoko-geri*

▼ Weapons section

1. against Dagger

- (1) *Tsukkake*
- (2) *Choku-tsuki*
- (3) *Naname-tsuki*

2. against Staff

- (1) *Furi-age*
- (2) *Furi-oroshi*
- (3) *Morote-tsuki*

3. against Pistol

- (1) *Shomen-zuke*
- (2) *Koshi-gamae*
- (3) *Haimen-zuke*

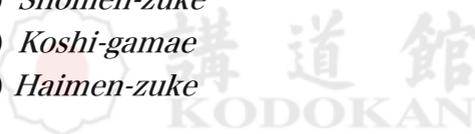


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Created on January 1st, 1956
Annotated on July 15th, 1987
Amended on December 1st, 1992
Amended on July 20th, 2004

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2. against Staff

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3. against Pistol

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* the numbers in the sentence on right above are index number in the Glossary of terms



Part 1: Forms of etiquette and weapons handling

1. Forms of etiquette

(1) "Beginning formalities"

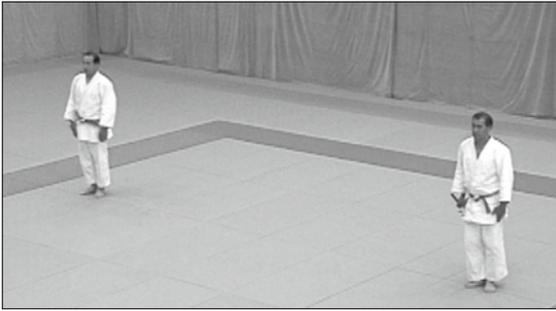
Uke keeps the pistol inside his jacket. He holds the staff (about 1m long and about 2.5cm in diameter) in his right hand, with the dagger (the blade edge up) on the inside, and both of them pointing down backward (Photo 1).

Tori and *Uke* stand facing each other in a distance of about 5.5m (about 3 *ken*), while *Tori* stands on the right side and *Uke* on the left side toward *Shomen* (Photo 2). They turn to face *Shomen* to make standing bows toward *Shomen* (Photos 3, 6) and turn to face each other to make standing bows (Photos 4, 5, 6).

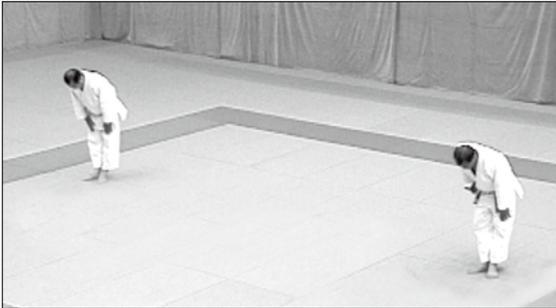
(2) "Ending formalities"

Uke holds the weapons the same way as in "Beginning formalities". Both *Tori* and *Uke* face each other to make standing bows in the position of "Beginning formalities" and face to *Shomen* to make standing bows.

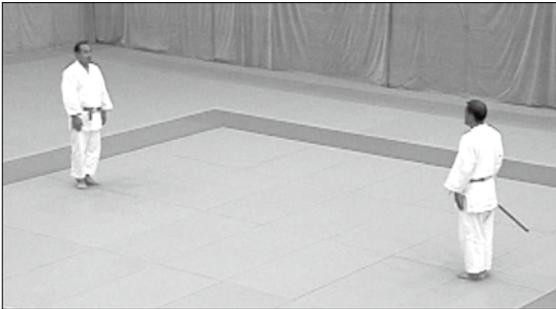




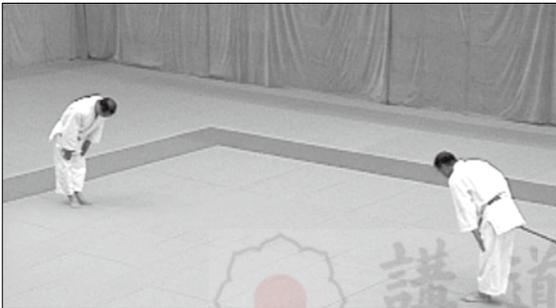
(Photo 2)



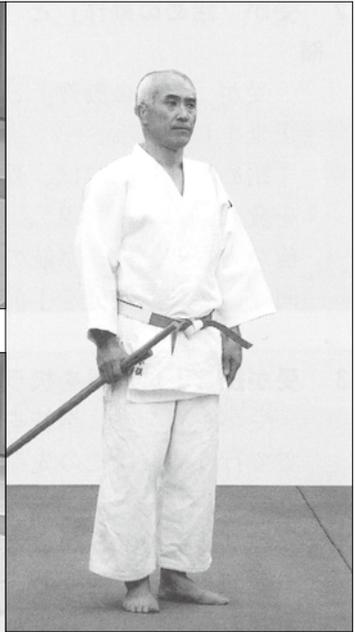
(Photo 3)



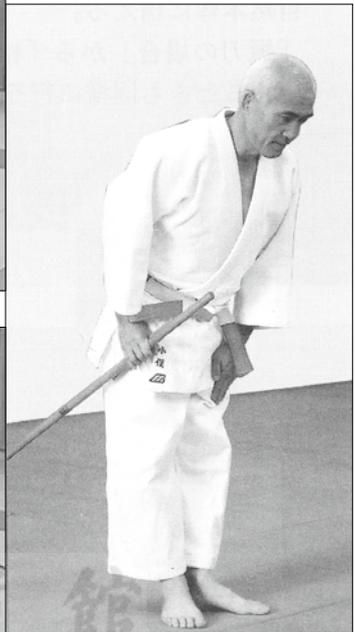
(Photo 4)



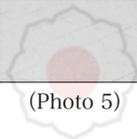
(Photo 5)



(Photo 1)



(Photo 6)



講道館
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2. Main points of weapons handling in "Beginning formalities" and "Ending formalities" of *Kata*

Uke sits in *Seiza* to handle weapons in the “Beginning formalities” and “Ending formalities”.

After standing bows in “Beginning formalities”, *Uke* steps back slightly with his right foot to turn his body to his left (Photos 1, 2) and moves forward about 3 meters to sit in *Seiza* (Photos 3, 4). *Uke* puts down, the dagger, staff and pistol in front of him from his side. The dagger points to *Uke*’s left with the blade edge toward him and the muzzle of the pistol points to his left with the handle toward him (Photos 5- ①②).

3. Main points of weapons handling between techniques

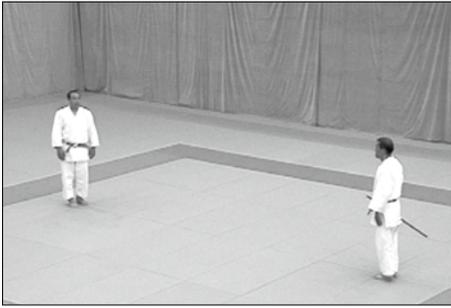
Uke handles dagger, staff, and pistol in each technique, while kneeling down his left knee on *Tatami* and raising his right knee, and takes the staff pointing the end forward with the tip downward (Photos 6, 7, 8).

4. *Uke*'s movement from "Unarmed section" to "Weapons section"

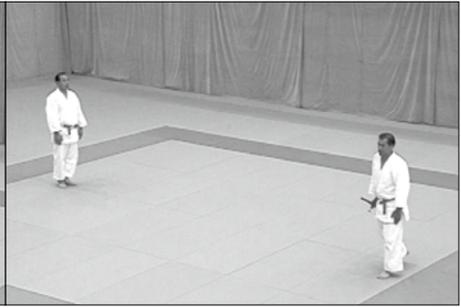
When “*Yoko-geri*” in “Unarmed section” is finished, *Uke* stands facing *Tori* in *Shizen-hontai*, steps back slightly with his right foot and then also with his left foot, naturally turns his body to his left and go for the dagger. Then, inserting the dagger into his jacket and rising, *Uke* steps back slightly with his right foot to turns his body to his right and returns to stand naturally facing *Tori* in *Shizen-hontai*.

Uke follows the same manner when changing weapons from “against Dagger” to “ against Staff” and from “against Staff” to “against Pistol”.

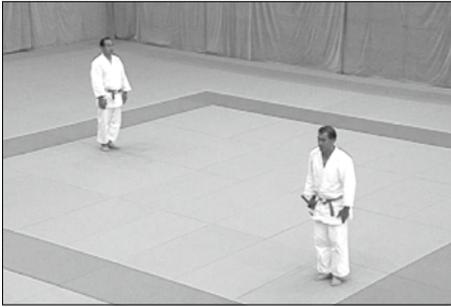




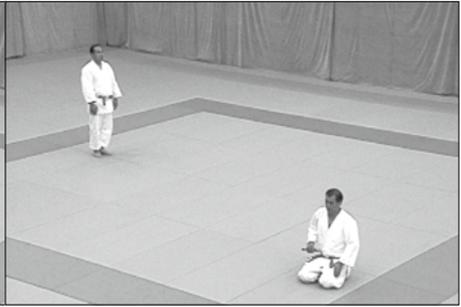
(Photo 1)



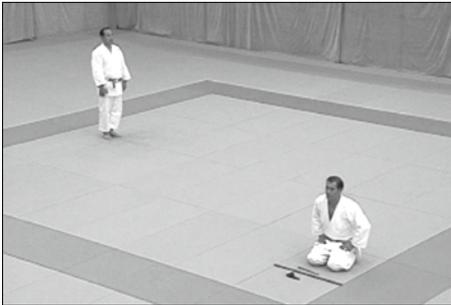
(Photo 2)



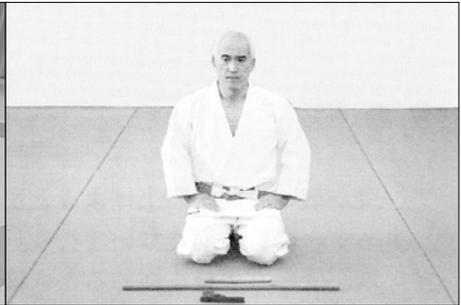
(Photo 3)



(Photo 4)



(Photo 5-①)



(Photo 5-②)



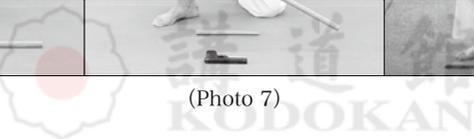
(Photo 6)



(Photo 7)



(Photo 8)



Part 2: Unarmed section

1. When held

(1) *Ryote-dori*

Tori and *Uke* stand facing each other, while *Tori* stands on the right side and *Uke* on the left side toward *Shomen*, both in *Shizen-hontai*, and move forward each other (Photo 1).

Upon reaching the appropriate distance, *Uke* steps forward with his left foot and, with *Kiai*, attempts to knee *Tori*'s groin or *Kokan* ¹²⁾ with his right kneecap or *Hiza-gashira* ¹⁾ while grasping both of *Tori*'s wrists with both of his hands at the same time (Photo 2- ①②).

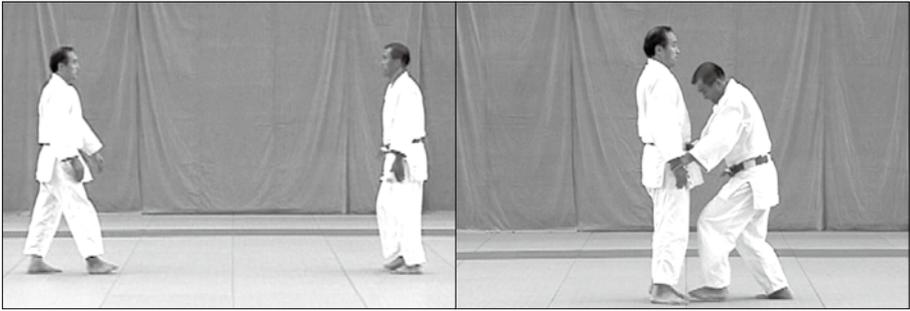
Tori immediately extends the fingers of both his hands and stepping back with his left foot diagonally backward to his left, while bending his right arm strongly inward to break free from *Uke*'s left hand grip by stretching out his elbow using the principle of leverage (Photos 3- ①②) and, with *Kiai*, strikes *Uke*'s right temple or *Kasumi* ¹³⁾ with his right *Te-gatana* ²⁾ to destroy *Uke*'s concentration (Photos 4). Then, *Tori* controls *Uke*'s right wrist with his right hand by *Kote-hineri* ²⁰⁾ and grasps it with his left hand facing the four fingers up (Photos 5- ①②). Stepping back with his right foot to turn his body to his right (Photo 6), *Tori* holds *Uke*'s right arm under his left arm to lock *Uke*'s right wrist (Photos 7- ①②).

When the technique becomes effective *Uke* signals “*Mairi*” by tapping *Tori*'s body or his own body twice with his left hand.

<Important points>

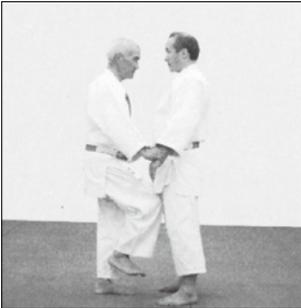
- a. When kneeling *Tori*'s groin, *Uke* tightly grips both of *Tori*'s wrists without rounding the back of his body and breaking his posture.
- b. When locking *Uke*'s right wrist, *Tori* locks *Uke*'s right arm with his left arm as shown in (Photo 7- ②).





(Photo 1)

(Photo 2- ①)



(Photo 2- ②)



(Photo 3- ①)



(Photo 3- ②)



(Photo 4)



(Photo 5- ①)



(Photo 5- ②)



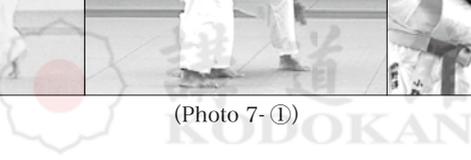
(Photo 6)



(Photo 7- ①)



(Photo 7- ②)



(2) *Hidari-eri-dori*

Tori and *Uke* stand facing each other, while *Tori* stands on the left side and *Uke* on the right side toward *Shomen*, both in *Shizen-hontai*, and move forward each other (Photo 1).

Upon reaching the appropriate distance, *Uke* grips *Tori*'s left lapel with his right hand, steps forward with his right foot and attempts to throw *Tori* down by pushing (Photo 2).

Tori, opening his own left lapel outward with his left hand and, while stepping back with his left foot diagonally backward to his left (Photo 3), with *Kiai*, applies simultaneously a blinding-strike or *Me-tsubushi*²¹⁾ to *Uke*'s eyes with the back of his right hand (Photos 4- ①②). Then, *Tori* immediately controls *Uke*'s right wrist with his right hand in *Kote-hineri*²⁰⁾ (Photos 5- ①②) while controlling *Uke*'s right elbow with his left hand in V-shape with thumb and four fingers or *Yahazu*¹⁰⁾ (the four fingers up) (Photo 6). *Tori* steps diagonally backward to his right to turn his body to his right (Photos 7-①②), while throwing *Uke* down to lay on the face by pulling, and puts his left knee on the right side in the back of *Uke*'s body. *Tori* pushes up *Uke*'s right arm toward the head to lock *Uke*'s right elbow joint with *Udehishigi-te-gatame*²²⁾ (Photos 8- ①②).

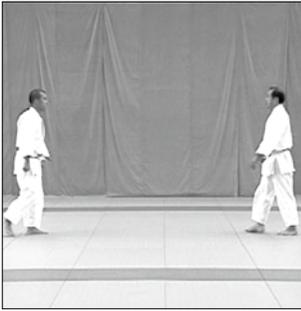
When the technique becomes effective, *Uke* signals “*Mairi*” by tapping *Tatami* twice with his left hand.

<Important points>

a. When applying a blinding-strike or *Me-tsubushi*²¹⁾ with the back of his right hand, *Tori* does not clench his right fist but extending his fingers while opening his hand (Photos 4- ①②).

b. When controlling *Uke*'s right wrist in *Kote-hineri*²⁰⁾, *Tori* does not remove *Uke*'s right hand from his left lapel but keeping *Uke* to grasp his lapel (Photos 5- ①②).





(Photo 1)



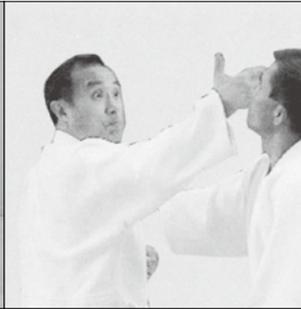
(Photo 2)



(Photo 3)



(Photo 4-①)



(Photo 4-②)



(Photo 5-①)



(Photo 5-②)



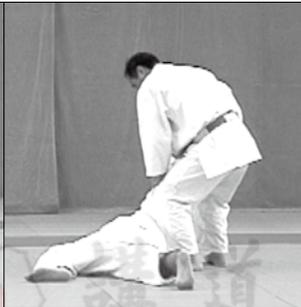
(Photo 6)



(Photo 7-①)



(Photo 7-②)



(Photo 8-①)



(Photo 8-②)

(3) *Migi-eri-dori*

Tori and *Uke* stand facing each other, while *Tori* stands on the right side and *Uke* on the left side toward *Shomen*, both in *Shizen-hontai*, and move forward each other (Photo 1).

Upon reaching the appropriate distance, *Uke* grasps *Tori*'s right lapel with his right hand, four fingers inside (Photos 2- ①②) and, while stepping back with his left foot, attempts to throw *Tori* down by pulling (Photo 3).

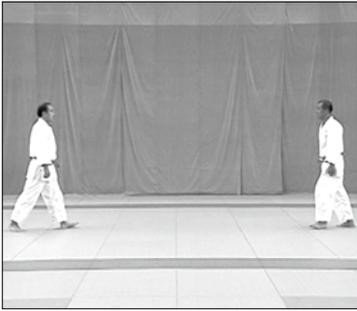
Seizing the opportunity and stepping forward with his right foot, with *Kiai*, *Uke* knocks up *Uke*'s lower chin or *Shita-ago*¹⁴⁾ from below with his right fist facing the back of his hand down (Photo 4) and immediately controls *Uke*'s right wrist with his left hand in *Kote-gaeshi*²³⁾ (Photos 5- ①②). *Tori* puts his right hand on *Uke*'s right wrist, to control against his chest (Photos 6- ①②) and, while stepping back with his left foot to turn his body to his left, throws *Uke* forward by locking the wrist (Photos 7, 8, 9).

<Important points>

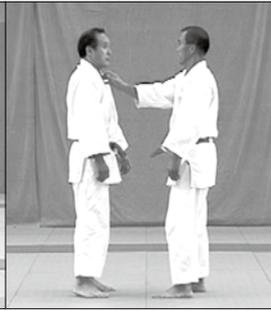
a. When controlling *Uke*'s right wrist in *Kote-gaeshi*²³⁾, *Tori* shall not remove *Uke*'s right hand from his right front lapel but keeping *Uke* to grasp his lapel.

b. When throwing *Uke* with *Kote-gaeshi*²³⁾ while locking the wrist, *Tori* shall not lock *Uke*'s wrist by putting his right knee on *Uke*'s right elbow or make any similar move.





(Photo 1)



(Photo 2-①)



(Photo 2-②)



(Photo 3)



(Photo 4)



(Photo 5-①)



(Photo 5-②)



(Photo 6-①)



(Photo 6-②)



(Photo 7)



(Photo 8)



(Photo 9)



(4) *Kataude-dori*

Tori stands on the left side toward *Shomen* and *Uke* stands diagonally backward to *Tori*'s right, both in *Shizen-hontai* (Photo 1).

Uke assume the stance in stepping with his left foot forward and grasps *Tori*'s right wrist with his right hand, while simultaneously grasping *Tori*'s right elbow with his left hand (Photo 2). Locking to control *Tori*'s elbow with both of his hands, *Uke* pushes *Tori* to move diagonally forward to the left with his left foot, his right foot and then his left foot (Photos 3- ①②③).

Adapting to *Uke*, *Tori* moves forward with his left, his right foot and then his left foot, and turns around his body while protecting his stability. With *Kiai*, *Tori* kicks down on the inside of *Uke*'s left knee with the outer edge of his right foot or *Sokuto* ⁴⁾ (Photos 4- ①②) and puts it down. *Tori* then steps forward with his left foot and changing to hold *Uke*'s right wrist with his right hand from below (Photos 5- ①②), then steps back with his right foot to turn his body to his right and locks *Uke*'s right elbow joint with *Udehishigi-waki-gatame* ²⁴⁾ (Photo 6).

When the technique becomes effective *Uke* signals “*Mairi*” by tapping *Tori*'s body or his own body twice with his left hand.

<Important points>

- a. When kicking the inside of *Uke*'s left knee with his right foot, *Tori* moves his left foot in front of his right foot.
- b. When changing to hold *Uke*'s right wrist from below with his right hand, *Tori* grasps it from below with his right hand in V-shape or *Yahazu* ¹⁰⁾ (the thumb inside) (Photo 5- ②).





(Photo 1)



(Photo 2)



(Photo 3-①)



(Photo 3-②)



(Photo 3-③)



(Photo 4-①)



(Photo 4-②)



(Photo 5-①)



(Photo 5-②)



(Photo 6)



(5) *Ushiro-eri-dori*

Tori stands on the right side toward *Shomen* and *Uke* stands behind *Tori*, both in *Shizen-hontai* (Photo 1). First *Tori* takes a few steps forward from his left foot and then *Uke* follows.

Upon reaching the appropriate distance, *Uke* grasps *Tori*'s rear collar with his right hand, steps back with his left foot and attempts to throw *Tori* down by pulling (Photos 2, 3).

Adapting to *Uke*, *Tori* takes one step backward with his left foot and turns around his body to his left with his left heel as a pivot when reaching his left foot behind his right foot while protecting his face with his left arm (Photos 4-①②). With *Kiai*, *Tori* strikes *Uke*'s solar plexus or *Suigetsu* ¹⁵⁾ with his right fist facing the back of hand up (Photos 5-①②③), controls *Uke*'s right wrist by catching between his left shoulder and the left side of his neck (Photo 6) and immediately locks *Uke*'s right elbow joint with *Udehishigi-ude-gatame* ²⁵⁾ (Photos 7-①②③).

When the technique becomes effective *Uke* signals “*Mairi*” by tapping *Tori*'s body or his own body twice with his left hand.

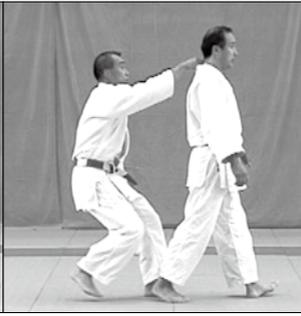
<Important points>

- a. When adapting to *Uke* by taking one step back with his left foot behind his right foot, *Tori* lowers his center of gravity slightly to maintain his balance.
- b. When locking *Uke*'s right elbow with both of his hands, *Tori* puts his right hand over his left hand (Photo 7-③).





(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4-①)



(Photo 4-②)



(Photo 5-①)



(Photo 5-②)



(Photo 5-③)



(Photo 6)



(Photo 7-①)



(Photo 7-②)



(Photo 7-③)

(6) *Ushiro-jime*

Tori stands on the left side toward *Shomen* and *Uke* stands behind *Tori*, both in *Shizen-hontai* (Photo 1). First *Tori* takes a few steps forward from his left foot and then *Uke* follows (Photo 2).

Upon reaching the appropriate distance, *Uke* reaches over *Tori*'s shoulder with his right hand and attempts to choke *Tori* with *Hadaka-jime* ²⁶⁾ (Photo 3).

At the moment, *Tori* tightens his chin and steps forward with his right foot while putting both of his hands on *Uke*'s right forearm to pull down (Photos 4-①②) and lowering his body to twist his body to his left (Photo 5). *Tori* controls *Uke*'s right arm with his right shoulder, steps back with his left foot to pass his head through *Uke*'s right armpit (Photo 6) while grasping *Tori*'s right wrist from below with his left hand pointing the four fingers and the thumb toward him (Photos 7-①②③). Pressing down *Uke*'s right elbow from above with his right hand pointing the thumb toward him (Photo 8), *Tori* steps back with his left foot again to throw *Uke* down to lay on the face by pulling and locks *Uke*'s right elbow joint with *Udehishigi-te-gatame* ²²⁾ (Photo 9).

When the technique becomes effective, *Uke* signals “*Mairi*” by tapping *Tatami* twice with his left hand.

<Important points>

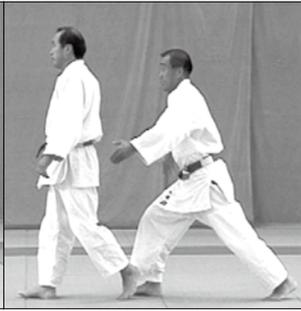
a. When passing his head through *Uke*'s right armpit, *Tori* controls *Uke*'s right arm with his right shoulder while gripping *Uke*'s right wrist from below with his left hand, pointing the four fingers and the thumb toward him (Photos 7-①②③).

b. When locking *Uke*'s right elbow joint with *Udehishigi-te-gatame* ²²⁾, *Tori* locks it while pulling and lifting *Uke*'s right arm toward *Uke*'s head.





(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4-①)



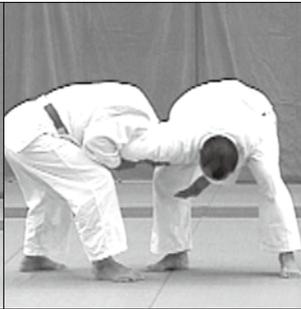
(Photo 4-②)



(Photo 5)



(Photo 6)



(Photo 7-①)



(Photo 7-②)



(Photo 7-③)



(Photo 8)



(Photo 9)

柔道館 KODOKAN

(7) *Kakae-dori*

Tori stands on the right side toward *Shomen* and *Uke* stands behind *Tori*, both in *Shizen-hontai* (Photo 1). First *Tori* takes a few steps forward from his left foot and then *Uke* follows (Photo 2).

Upon reaching the appropriate distance, *Uke* steps forward with his right foot to grapple around the hip over both of *Tori*'s arms (Photo 3).

At the moment, with *Kiai*, *Tori* stamps the instep of *Uke*'s right foot with his right heel (Photos 4, 5), immediately lowers his body and pushing out both of his elbows to break *Uke*'s grapple. Grasping *Uke*'s right wrist with his left hand from above, *Tori* steps forward with his left foot while putting his right forearm against *Uke*'s elbow from below (Photo 6). Using both oh his hands effectively, *Tori* steps forward again with his left foot (Photos 7- ①②), steps back with his right foot to turn his body to his right and swings to throw *Uke* to his right behind him by twisting and slightly pushing up *Uke*'s right elbow joint (Photos 8, 9, 10, 11).

<Important points>

Short after being thrown, *Uke* rises naturally and moves into position for the next technique without turning to face *Tori* or assuming *Kyoshi*¹¹⁾.





(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4)



(Photo 5)



(Photo 6)



(Photo 7-①)



(Photo 7-②)



(Photo 8)



(Photo 9)



(Photo 10)



(Photo 11)



2. When attacked from a distance

(1) *Naname-uchi*

Tori and *Uke* stand facing each other, while *Tori* stands on the right side and *Uke* on the left side toward *Shomen*, both in *Shizen-hontai*, and move forward each other (Photo 1).

Upon reaching the appropriate distance, *Uke* lifts his right fist, while stepping forward with his right foot and, with *Kiai*, attempts to strike *Tori*'s left temple or *Kasumi* ¹³⁾ with the bottom of clenched fist or *Uzumaki* ⁸⁾ (Photos 2- ①②).

Tori steps back with his right foot to turn his body to his right and dodges *Uke*'s right fist by sweeping *Uke*'s right arm to pass through diagonally downward to his right from his left above with his left hand pointing the four fingers up (Photo 3). Immediately, with *Kiai*, *Tori* knocks up *Uke*'s chin from below with his right fist facing the back of hand down (Photos 4- ①②). While putting his right hand on the front of *Uke*'s neck or *Zen-keibu* ¹⁷⁾ in V-shape or *Yahazu* ¹⁰⁾ (Photos 5- ①②), *Tori* changes to hold *Uke*'s right upper arm with his left hand (Photo 6) and throws *Uke* with right *Osoto-otoshi* ²⁷⁾ (Photos 7, 8, 9).

<Important points>

- a. *Uke* and *Tori* shall not start the action of attack or defense before reaching the appropriate distance.
- b. When changing to hold *Uke*'s right upper arm with his left hand, *Tori* changes to hold *Uke*'s right middle-outer-sleeve while keeping *Uke*'s right arm pushed inward (Photo 6).

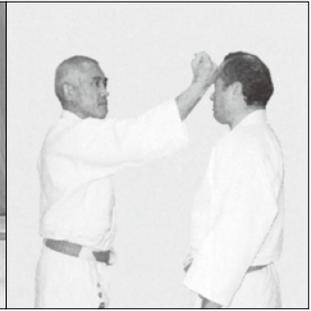




(Photo 1)



(Photo 2- ①)



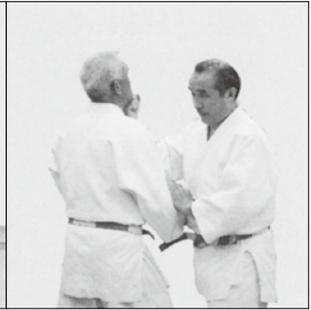
(Photo 2- ②)



(Photo 3)



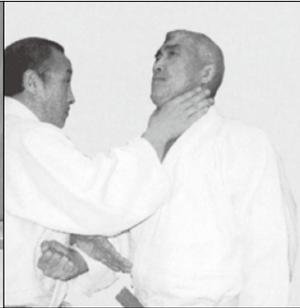
(Photo 4- ①)



(Photo 4- ②)



(Photo 5- ①)



(Photo 5- ②)



(Photo 6)



(Photo 7)



(Photo 8)



(Photo 9)



(2) *Ago-tsuki*

Tori and *Uke* stand facing each other while *Tori* stands on the left side and *Uke* on the right side toward *Shomen*, both in *Shizen-hontai*, and move forward each other (Photo 1).

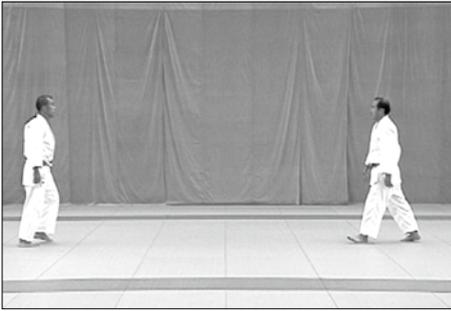
Upon reaching the appropriate distance, *Uke* steps forward with his right foot and, with *Kiai*, knocks up *Tori*'s chin or *Shita-ago*¹⁴⁾ with his right fist, the back of hand facing down (Photo 2).

Tori steps back slightly with his left foot and, sweeps up *Uke*'s right forearm with his right hand from below and immediately grasps *Uke*'s right wrist with his right hand (the thumb down) (Photos 3- ①②). Twisting and lifting *Uke*'s right arm (Photos 4, 5) *Tori* grasps *Uke*'s right elbow with his left hand pointing the thumb down and pushes up *Uke*'s right elbow toward *Uke*'s face (Photos 6- ①②③). *Tori* throws *Uke* diagonally forward to his left by locking the arm while extending his left arm and taking a wide stride with his left foot in front of *Uke*'s left foot (Photos 7, 8).

<Important points>

Short after being thrown, *Uke* rises naturally and moves into position for the next technique without turning to face *Tori* or assuming *Kyoshi*¹¹⁾.





(Photo 1)



(Photo 2)



(Photo 3-①)



(Photo 3-②)



(Photo 4)



(Photo 5)



(Photo 6-①)



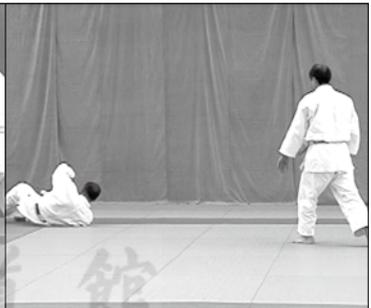
(Photo 6-②)



(Photo 6-③)



(Photo 7)



(Photo 8)

(3) *Ganmen-tsuki*

Tori and *Uke* stand facing each other, while *Tori* stands on the right side and *Uke* on the left side toward *Shomen*, both in *Shizen-hontai*, and move forward each other (Photo 1).

Upon reaching the appropriate distance, *Uke* steps forward with his left foot and, with *Kiai*, strikes *Tori*'s face with his left fist facing the back of hand up (Photos 2, 3).

While stepping diagonally forward to his right from his right foot, *Tori* dodges *Uke*'s strike, goes into diagonally to his left behind *Uke* and, with *Kiai*, strikes the left side of *Uke*'s torso or *Waki-bara* ¹⁸⁾ with his right fist facing the back of hand up (Photos 4- ①②). *Tori* immediately approaches just behind *Uke* by *Tsugi-ashi*, with his right foot first and then left foot, reaches over *Uke*'s right shoulder with his right forearm to put the front of *Uke*'s neck (Photos 5- ①②). *Tori* steps back by *Tsugi-ashi*, with his left foot first and then right foot, and chokes *Uke* with *Hadaka-jime* ²⁶⁾ (Photos 6- ①②).

Uke puts both of his hands on *Tori*'s right forearm and tries to pull it down, but he signals "*Mairi*" by tapping *Tatami* twice with his foot because he cannot escape.

After the signal of "*Mairi*" by *Uke*, *Tori* releases his choke and shift his body to his left (Photos 7, 8).

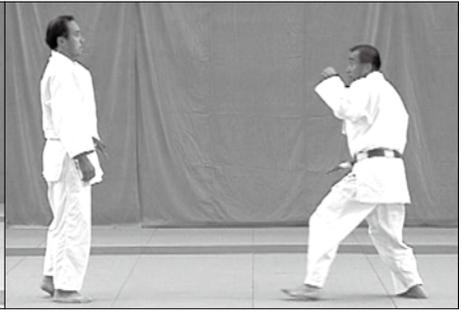
<Important points>

After *Tori* releases the choke, *Uke* falls naturally backward to make *Ukemi* (Photos 7, 8). *Tori* shall not throw *Uke* by pulling him down additionally or make any similar move.





(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4-①)



(Photo 4-②)



(Photo 5-①)



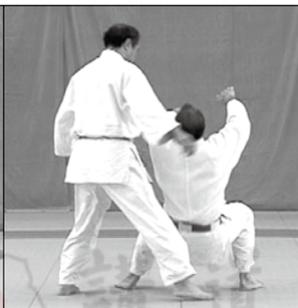
(Photo 5-②)



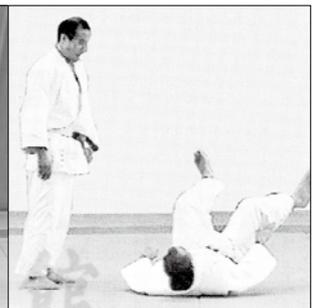
(Photo 6-①)



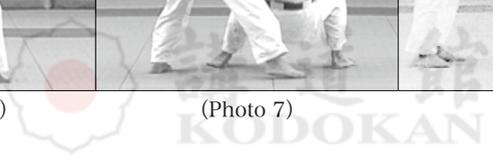
(Photo 6-②)



(Photo 7)



(Photo 8)



(4) *Mae-geri*

Tori and *Uke* stand facing each other while *Tori* stands on the left side and *Uke* on the right side toward *Shomen*, both in *Shizen-hontai*, and move forward each other (Photo 1).

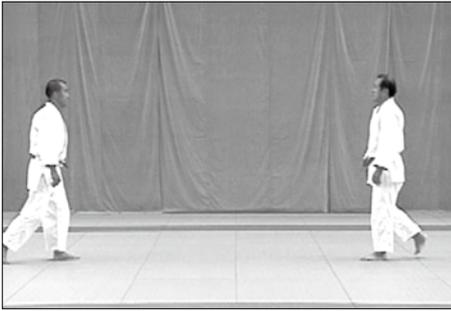
Upon reaching the appropriate distance, *Uke* kicks up *Tori*'s groin or *kokan*¹²⁾ with the ball of his right foot or *Sekito*⁹⁾ (Photo 2).

Tori dodges *Uke*'s kick by stepping back with his right foot to turn his body to his right, grasps *Uke*'s right ankle with his left hand from below (Photos 3-①②) and puts his right hand on the sole of *Uke*'s right foot (Photos 4-①②). *Tori* throws *Uke* down on the back by scooping up and pushing *Uke*'s foot with both of his hands (Photos 5-①②, 6, 7).

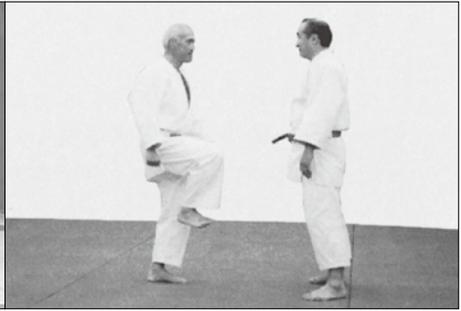
<Important points>

When putting his right hand on the sole of *Uke*'s right foot, *Tori* grasps around the ball of *Uke*'s right foot or *Sekito*⁹⁾ and throws *Uke* down by scooping it up slightly while twisting *Uke*'s right ankle outward (Photos 5-①②).





(Photo 1)



(Photo 2)



(Photo 3-①)



(Photo 3-②)



(Photo 4-①)



(Photo 4-②)



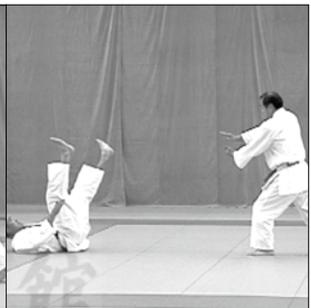
(Photo 5-①)



(Photo 5-②)



(Photo 6)



(Photo 7)

講道館
KODOKAN

(5) *Yoko-geri*

Tori and *Uke* stand facing each other, while *Tori* stands on the right side and *Uke* on the left side toward *Shomen*, both in *Shizen-hontai*, and move forward each other (Photo 1).

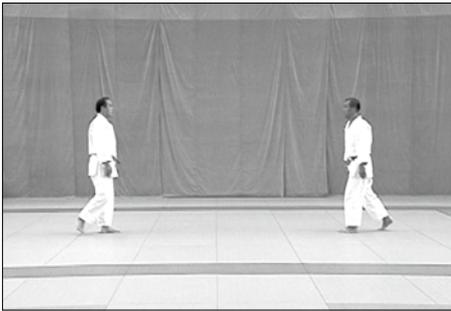
Upon reaching the appropriate distance, *Uke* steps diagonally forward to his left with his left foot to twist his body to his left and, with *Kiai*, kicks the right side of *Tori*'s torso or *Waki-bara* ¹⁸⁾ with the outer edge of his right foot or *Sokuto* ⁴⁾ from the right side of *Uke* (Photos 2- ①②).

While stepping diagonally forward to his left, with his left foot first and then right foot, *Tori* sweeps *Uke*'s kick away passing through with his right forearm (Photos 3-①②) and immediately moves his left foot forward to move behind *Uke* (Photo 4). *Tori* puts both of his hands on both of *Uke*'s shoulders (Photo 5) and throws *Uke* down on the back by pulling *Uke* diagonally backward to the right while kneeling down his left knee. (Photos 6,7,8).

<Important points>

- a. When sweeping *Uke*'s kick, *Tori* steps forward, with his left foot first and then right foot and sweeps it away passing through with his right forearm extending the four fingers and the thumb of his right hand while holding them together.
- b. At the moment *Uke* makes his posture erect to protect his stability, *Tori* throws *Uke* down by pulling him with both of his hands.





(Photo 1)



(Photo 2- ①)



(Photo 2- ②)



(Photo 3- ①)



(Photo 3- ②)



(Photo 4)



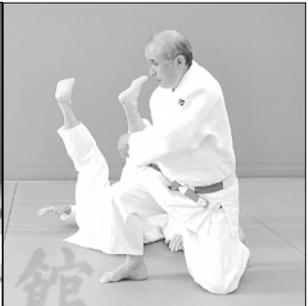
(Photo 5)



(Photo 6)



(Photo 7)



(Photo 8)



Part 3: Weapons section

1. against Dagger

(1) *Tsukkake*

Tori and *Uke* stand facing each other, while *Tori* stands on the right side and *Uke* on the left side toward *Shomen*, both in *Shizen-hontai*, and move forward each other (Photo 1).

Upon reaching the appropriate distance, while stepping back with his right foot, *Uke* presses the outside of his jacket over the scabbard with his left hand to draw out the dagger from his jacket with his right hand and holds the dagger at the ready in the right side of his hip to attempts to stab *Tori* (Photo 2).

While seizing the opportunity and stepping forward to the left side of *Uke* from his right foot, *Uke* controls *Uke*'s left elbow with his right hand pointing the thumb up (Photos 3-①②) and, with *Kiai*, simultaneously applies blinding-strike or *Me-tsubushi* ²¹⁾ to *Uke*'s eyes with his left palm (Photos 4-①②).

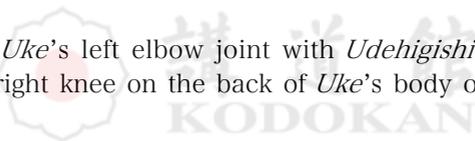
Grasping *Uke*'s left wrist with his left hand from above to twist and lift, *Tori* simultaneously reverses his right hand facing the four fingers up and pushes up *Uke*'s left elbow (Photos 5-①②). Then, *Tori* steps back with his left foot, throws *Uke* down by pulling *Uke* diagonally forward to the left and locks *Uke*'s left elbow joint with *Udehishigi-te-gatame* ²²⁾ (Photos 6, 7, 8-①②).

When the technique becomes effective, *Uke* signals “*Mairi*” by tapping *Tatami* twice with his right hand.

<Important points>

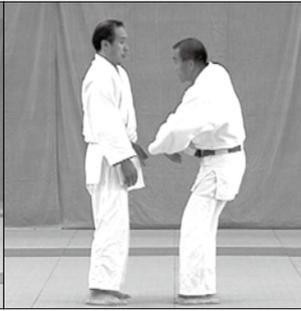
a. When drawing out the dagger with his right hand and starting to hold it at ready in the right side of his hip, *Uke* grips the dagger facing the blade edge up.

b. When locking *Uke*'s left elbow joint with *Udehigishi-te-gatame* ²²⁾, *Tori* shall not put his right knee on the back of *Uke*'s body or make any similar move.





(Photo 1)



(Photo 2)



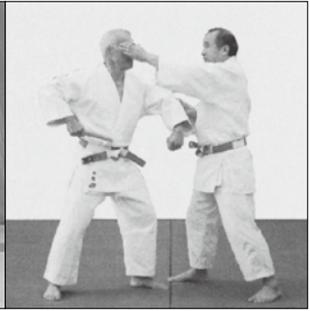
(Photo 3-①)



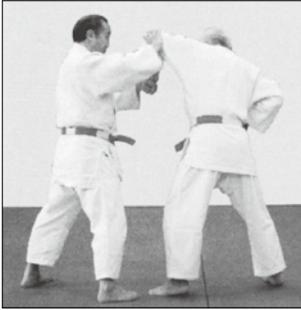
(Photo 3-②)



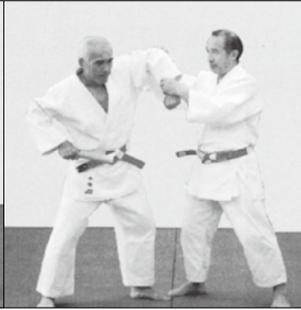
(Photo 4-①)



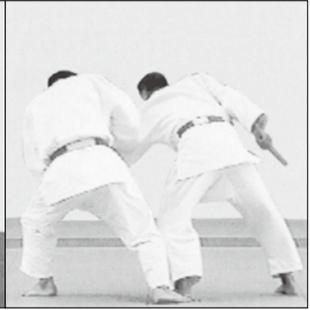
(Photo 4-②)



(Photo 5-①)



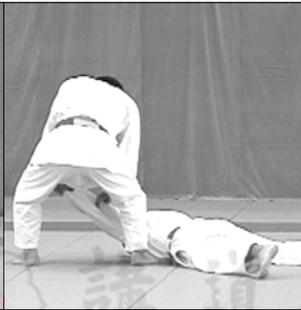
(Photo 5-②)



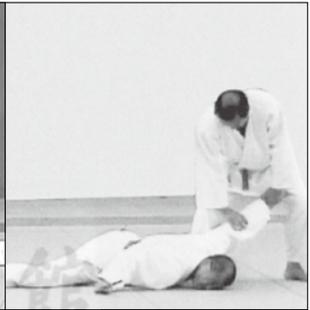
(Photo 6)



(Photo 7)



(Photo 8-①)



(Photo 8-②)



(2) *Choku-tsuki*

Tori and *Uke* stand facing each other while *Tori* stands on the left side and *Uke* on the right side toward *Shomen*, both in *Shizen-hontai*, and move forward each other (Photo 1).

Upon reaching the appropriate distance, while stepping forward with his left foot, *Uke* presses the outside of his jacket over the scabbard with his left hand to draw out the dagger from his jacket with his right hand and, with *Kiai*, steps forward with his right foot to stab *Tori's* abdomen (Photo 2).

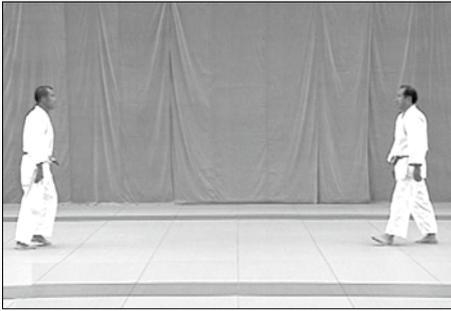
While turning his body to his right, *Tori* steps forward with his left foot, controls *Uke's* right elbow with his left hand, pointing four fingers down and, with *Kiai*, knocks up *Uke's* lower chin or *Shita-ago*¹⁴⁾ from below with his right fist facing the back of hand down (Photos 3- ① ②). *Tori* immediately grasps *Uke's* right wrist with his right hand from below, simultaneously puts his left hand on the wrist from above (Photos 4- ①②, 5- ①②) and breaks *Uke's* balance to the right front corner to lock *Uke's* right elbow joint with *Udehishigi-waki-gatame*²⁴⁾ (Photos 6- ①②).

When controlled by the technique, *Uke* signals “*Mairi*” by tapping *Tori's* body or his own body twice with his left hand.

<Important points>

- a. When drawing out the dagger with his right hand, *Uke* grips the dagger facing the blade edge up.
- b. When locking *Uke's* right elbow joint with *Udehishigi-waki-gatame*²⁴⁾, *Tori* naturally moves both of his feet diagonally forward to *Uke's* right.





(Photo 1)



(Photo 2)



(Photo 3-①)



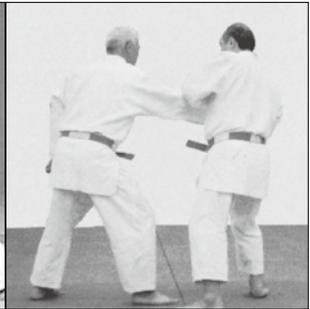
(Photo 3-②)



(Photo 4-①)



(Photo 4-②)



(Photo 5-①)



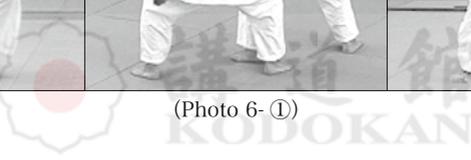
(Photo 5-②)



(Photo 6-①)



(Photo 6-②)



(3) *Naname-tsuki*

Tori and *Uke* stand facing each other, while *Tori* stands on the right side and *Uke* on the left side toward *Shomen*, both in *Shizen-hontai*, and move forward each other (Photo 1).

Upon reaching the appropriate distance, while stepping forward with his left foot, *Uke* presses the outside of his jacket over the scabbard with his left hand to draw out the dagger from his jacket with his right hand in a reverse grip and, while stepping forward with his right foot, with *Kiai*, stabs the left side of *Tori*'s neck diagonally down from his right overhead (Photo 2).

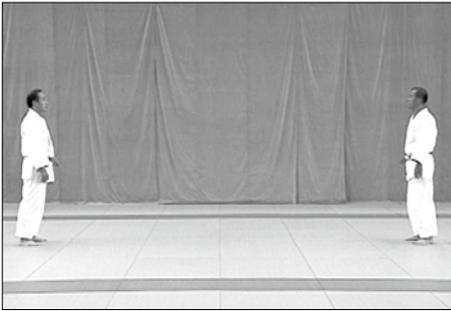
Tori dodges the stab by stepping back on his right foot to turn his body to his right, grasps *Uke*'s right wrist with his left hand in *Kote-gaeshi* ²³⁾ (Photo 3), immediately puts his right hand on it (Photos 4-① ②) and throws *Uke* by locking the wrist while stepping forward with his right foot and stepping backward with his left foot (Photos 5, 6, 7). Putting his right knee on the right side of *Uke*'s body (Photo 8), *Tori* reaches under *Uke*'s arm with his right hand to hook *Uke*'s right wrist and takes the dagger away while locking *Uke*'s right elbow joint with *Udehishigi-te-gatame* ²²⁾ (Photos 9, 10).

When the technique becomes effective, *Uke* signals “*Mairi*” by tapping *Tatami* twice with his left hand.

<Important points>

- a. The main points when drawing out the dagger in a reverse grip are that *Tori* shall draw out the dagger facing the blade edge up when lifting it overhead (Photo 2).
- b. When taking the dagger away with his left hand, *Tori* takes it away without gripping the blade edge side (Photos 9, 10).
- c. After taking the dagger away, *Tori* returns the dagger to *Uke* holding it with both of his hands and facing the blade edge toward him.





(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4-①)



(Photo 4-②)



(Photo 5)



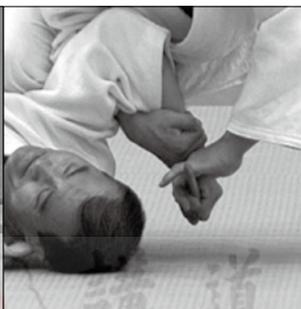
(Photo 6)



(Photo 7)



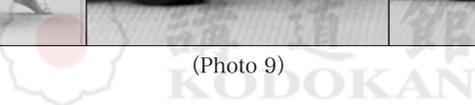
(Photo 8)



(Photo 9)



(Photo 10)



2. against Staff

(1) *Furi-age*

Tori and *Uke* stand facing each other, while *Tori* stands on the right side and *Uke* on the left side toward *Shomen*, both in *Shizen-hontai*, and move forward each other (Photo 1).

Upon reaching the appropriate distance, while stepping back with his right foot, *Tori* lifts the staff diagonally overhead with his right hand (Photos 2- ① ② , 3- ①②).

While seizing the opportunity, *Tori* jumps forward deeply to the right side of *Uke* with his left foot and controls *Uke*'s right arm from the front with his left forearm. With *Kiai*, *Tori* simultaneously thrusts up *Uke*'s lower chin or *Shita-ago*¹⁴⁾ from below with the base of his right palm or *Shotei*⁶⁾ (Photos 4- ①②③) and immediately throws *Uke* with right *Osoto-gari*²⁸⁾ (Photos 5- ①② , 6, 7).

<Important points>

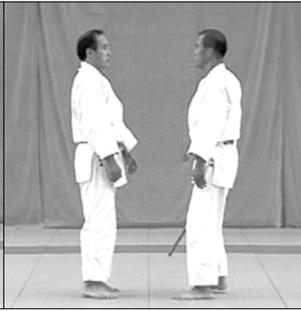
a. *Tori* thrusts up *Uke*'s chin with the base of his right palm or *Shotei*⁶⁾ and immediately grasps *Uke*'s left side-lapel to throw with right *Osoto-gari*²⁸⁾.

b. In principle, *Uke* makes *Ukemi* gripping the staff.

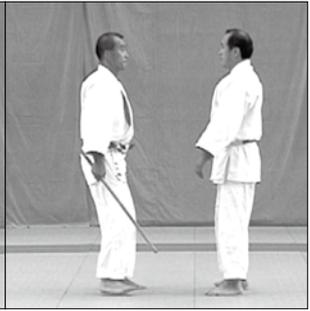




(Photo 1)



(Photo 2- ①)



(Photo 2- ②)



(Photo 3- ①)



(Photo 3- ②)



(Photo 4- ①)



(Photo 4- ②)



(Photo 4- ③)



(Photo 5- ①)



(Photo 5- ②)



(Photo 6)



(Photo 7)



(2) *Furi-oroshi*

Tori and *Uke* stand facing each other while *Tori* stands on the left side and *Uke* on the right side toward *Shomen*, both in *Shizen-hontai*, and move forward each other (Photo 1).

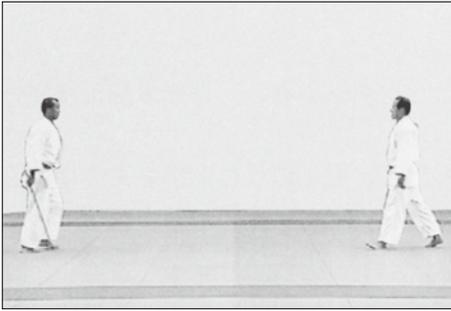
Upon reaching the appropriate distance, while stepping forward with his left foot, *Uke* lifts the staff with both of his hands diagonally overhead to his right (Photo 2). With *Kiai*, *Uke* strikes down aiming at the left side of *Tori*'s head while stepping forward with his right foot (Photo 3).

Tori steps back with his right foot to assume the stance with his left foot in front and dodges *Uke*'s strike with the staff (Photo 4). Immediately jumping forward from his left foot, with *Kiai*, *Tori* strikes *Uke*'s face with the back of his left fist or *Ura-ken* ⁷⁾ (Photos 5- ①②) and, with *Kiai*, strikes again the vital point between *Uke*'s eyebrows or *Uto* ¹⁹⁾ with his left *Te-gatana* ²⁾. *Tori* simultaneously grasps the staff with his right hand (Photos 6- ① ② ③) and throws *Uke* down backward while stepping forward with his left foot and taking the staff away (Photos 7, 8).

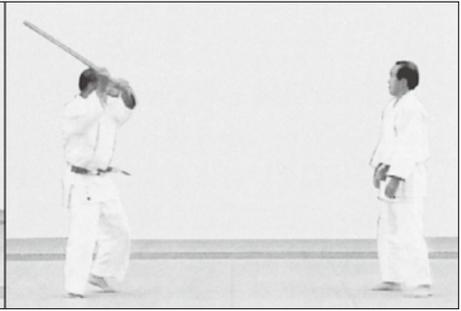
<Important points>

- a. After striking the vital point between *Uke*'s eyebrows or *Uto* ¹⁹⁾ with his left *Te-gatana*, *Tori* continues to push to throw *Uke* down while taking the staff away with his right hand (Photos 7, 8).
- b. After taking the staff away, *Tori* returns the staff to *Uke* holding it with both of his hands.





(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4)



(Photo 5-①)



(Photo 5-②)



(Photo 6-①)



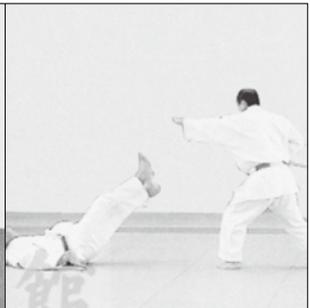
(Photo 6-②)



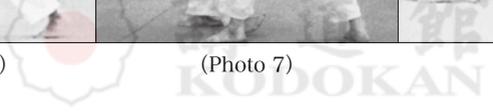
(Photo 6-③)



(Photo 7)



(Photo 8)



(3) *Morote-tsuki*

Tori and *Uke* stand facing each other, while *Tori* stands on the right side and *Uke* on the left side toward *Shomen*, both in *Shizen-hontai*, and move forward each other (Photo 1).

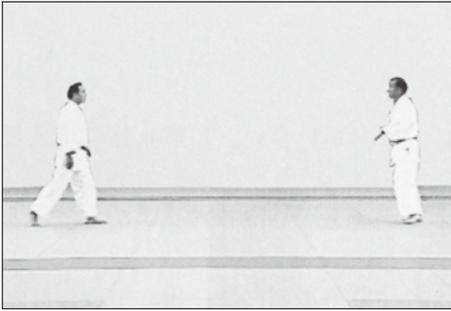
Upon reaching the appropriate distance, while stepping forward with his left foot, *Uke* puts his left hand in about the center of the staff held with his right hand, takes another step forward with his left foot and, with *Kiai*, starts to thrusts *Tori's* solar plexus or *Suigetsu* ¹⁵⁾ with both of his hands (Photo 2).

While stepping forward with his right foot to turn his body to his left, *Tori* sweeps the staff to his left with his right hand pointing the four fingers up (Photos 3- ① ②) and immediately grasps the staff at the front of *Uke's* left grip with his left hand, pointing the four fingers up. *Tori* reaches under *Uke's* left arm and grasps the staff about midway between both of *Uke's* hands with his right hand pointing the four fingers up while stepping forward with his right foot in front of both of *Uke's* feet (Photos 4- ①②). *Tori* steps forward by *Tsugi-ashi* to control *Uke's* left elbow joint (Photos 5- ① ②) and throws *Uke* to the right front corner by locking the elbow (Photos 6, 7, 8).

<Important points>

- a. After throwing *Uke* by locking the elbow, *Tori* takes one step forward with his left foot to assumes the posture while changing his left grip on the staff and pointing the end of staff toward *Uke* (Photo 8).
- b. Short after being thrown, *Uke* rises naturally and moves into position for the next technique without turning to face *Tori* or assuming *Kyoshi* ¹¹⁾.
- c. After taking the staff away, *Tori* returns the staff to *Uke* holding it with both of his hands.





(Photo 1)



(Photo 2)



(Photo 3-①)



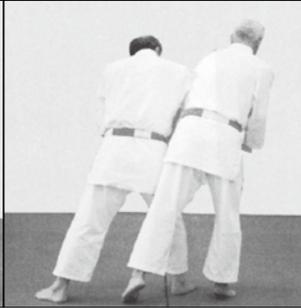
(Photo 3-②)



(Photo 4-①)



(Photo 4-②)



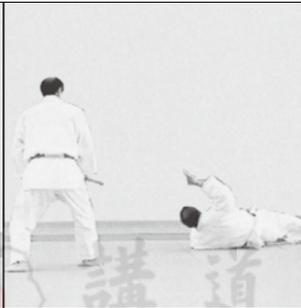
(Photo 5-①)



(Photo 5-②)



(Photo 6)



(Photo 7)



(Photo 8)



3. against Pistol

(1) *Shomen-zuke*

Tori and *Uke* stand facing each other, while *Tori* stands on the right side and *Uke* on the left side toward *Shomen*, both in *Shizen-hontai*, and move forward each other (Photo 1).

Upon reaching the appropriate distance, *Uke* draws out the pistol from his jacket with his right hand and orders *Tori* “Hands up!” or “*Te wo agero!*” (Photo 2).

Tori raises both of his hands slowly. *Uke* points the muzzle of pistol at *Tori*'s abdomen while taking a half-step forward with his right foot (Photo 3) and tries to search the right side of *Tori*'s hip with his left hand.

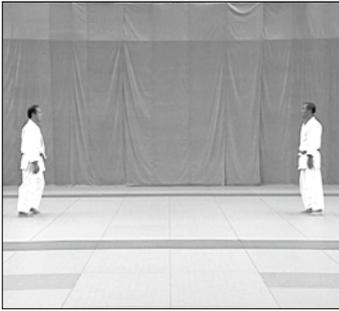
Seizing the opportunity, *Tori* twists his hips to his right and simultaneously dodges the muzzle of pistol to his right to grasp the barrel of pistol with his left hand pointing the thumb up (Photo 4- ①②③). *Tori* grasps *Uke*'s right wrist with his right hand (Photos 5- ① ② ③), pulls his right hand towards him, while pushing the muzzle of pistol to point towards *Uke*'s right armpit with his left hand, and takes the pistol away (Photos 6, 7, 8).

<Important points>

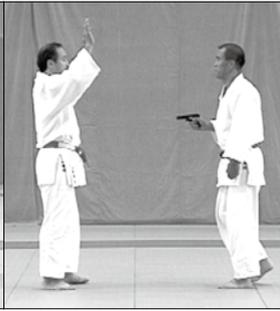
- a. When taking the pistol away, *Tori* makes *Uke*'s fingers point opposite direction toward *Uke*'s right armpit (The finger shall not inserted into the trigger guard of pistol.).
- b. After taking the pistol away, *Tori* shall not strike *Uke*'s head with the pistol or make any similar move.
- c. After taking the pistol away, *Tori* returns the pistol to *Uke* holding it with both of his hands while pointing the muzzle to his right and the grip toward *Uke*.



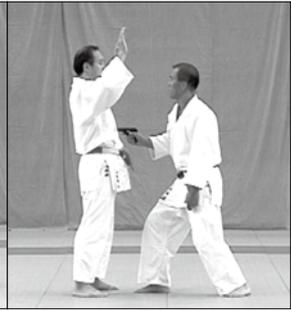
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(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4-1)



(Photo 4-2)



(Photo 4-3)



(Photo 5-1)



(Photo 5-2)



(Photo 5-3)



(Photo 6)



(Photo 7)



(Photo 8)



(2) *Koshi-gamae*

Tori and *Uke* stand facing each other while *Tori* stands on the left side and *Uke* on the right side toward *Shomen*, both in *Shizen-hontai*, and move forward each other (Photo 1).

Upon reaching the appropriate distance, *Uke* draws out the pistol from his jacket with his right hand to hold it at the ready in the right side of his hip, while aiming the muzzle of pistol toward *Tori*'s abdomen, orders *Tori* "Hands up!" or "*Te wo agero!*" and approaches to *Tori* (Photo 2).

Tori raises both of his hands slowly. *Uke* steps forward with his left foot and tries to search the right side of *Tori*'s hip with his left hand (Photo 3).

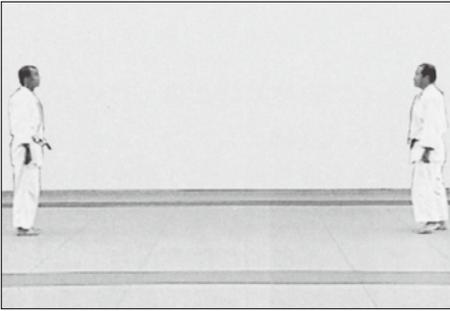
While seizing the opportunity, *Tori* twists his hips to his left and simultaneously grasps the barrel of pistol with his right hand pointing the four fingers up to dodge to his left (Photos 4-①②). *Tori* grasps the pistol with his left hand from below (Photos 5-①②), pulls his both of his hands toward his right side to take the pistol away while twisting his hip to his right (Photos 6-①②) and, with *Kiai*, strikes *Uke*'s face with the pistol (Photos 7-①②).

<Important points>

a. When taking the pistol away, *Tori* bends *Uke*'s right wrist outward (Photos 5-①②).

b. After taking the pistol away, *Tori* returns the pistol to *Uke* holding it with both of his hands while pointing the muzzle to his right and the grip toward *Uke*.





(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4-①)



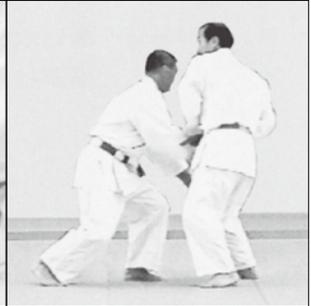
(Photo 4-②)



(Photo 5-①)



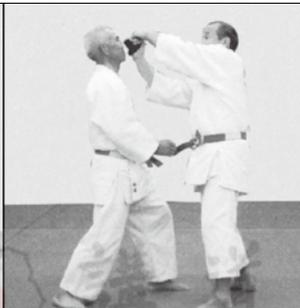
(Photo 5-②)



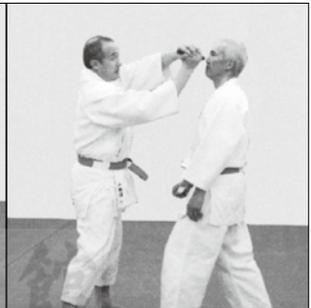
(Photo 6-①)



(Photo 6-②)



(Photo 7-①)



(Photo 7-②)



(3) *Haimen-zuke*

Tori stands on the right side toward *Shomen* and *Uke* stands behind *Tori*, both in *Shizen-hontai* (Photo 1). First *Tori* takes a few steps forward from his left foot and then *Uke* follows.

Upon reaching the appropriate distance, *Uke* draws out the pistol from his jacket with his right hand and orders *Tori* “Hands up!” or “*Te wo agero!*” (Photo 2).

Tori raises both of his hands slowly. *Uke* points the muzzle of the pistol at the middle of *Tori*'s back while taking a half-step forward with his right foot (Photo 3) and tries to search the left side of *Tori*'s hip with his left hand (Photo 4).

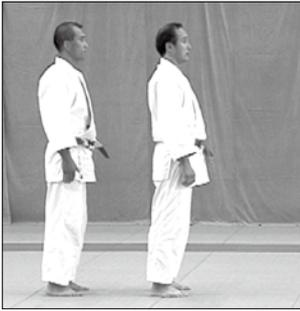
While seizing the opportunity, *Tori* twists his body diagonally downward to his right in the place to dodge the muzzle of pistol (Photos 5- ① ②). *Tori* immediately steps to his right side with his left foot and controls *Uke*'s body by reaching under *Uke*'s right arm with his right arm to pull *Uke*'s right forearm towards him. *Tori* grasps the barrel of pistol with his left hand pointing the thumb up (Photos 6-①②), steps back with his left foot and throws *Uke* down while taking the pistol away (Photos 7, 8, 9, 10).

<Important points>

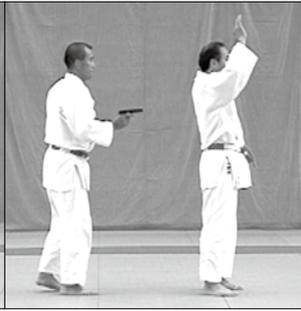
a. When taking the pistol away, *Tori* applies the similar manner in *Kote-gaeshi* ²³⁾.

c. After taking the pistol away, *Tori* returns the pistol to *Uke* holding it with both of his hands while pointing the muzzle to his right and the grip toward *Uke*.





(Photo 1)



(Photo 2)



(Photo 3)



(Photo 4)



(Photo 5-1)



(Photo 5-2)



(Photo 6-1)



(Photo 6-2)



(Photo 7)



(Photo 8)



(Photo 9)



(Photo 10)

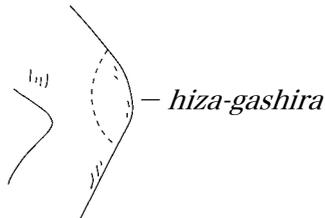


“Kodokan Goshin-jutsu” Glossary of Terms

[Parts of the body used to strike]

1) *hiza-gashira*

The front part of knee when bending knee. The kneecap.



2) *te-gatana*

When extending the four fingers and thumb fully while holding them together, the base of little finger area is tensed and become stiff. This area is called *te-gatana*.



3) *te-no-ko*

The back part of hand. When applying blinding-strike or *me-tsubushi*, the fingers are also naturally included.

te-gatana

4) *sokuto*

The part on sole between the base of little toe and heel.

5) *kakato*

The rear part of sole.



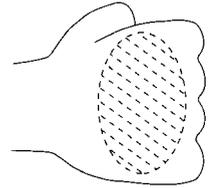
6) *shotei*

The part of palm close to wrist.



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uarken



7) *uraken*

The back part of a clenched fist.

8) *uzumaki*

The bottom of the clenched fist, near the little finger.

kobushi

9) *sekito*

The part around the bases of every toe in sole. The body part for attack using to kick with foot from front.



[Attacking postures]

10) *yahazu*

The form in the tip of an arrow is called a “*yahazu*” in Japanese. When using hand, the form of V-shape separating between the thumb and forefinger is called “to make it *yahazu*”.

11) *kyoshi*

A posture which one takes one step backward with his left foot to kneel down his left knee on the previous spot of his left heel, while keeping the left toe raise, moves to slide his right foot to his right side (the lower leg at about 90° with the thigh), puts his right palm on his right knee while resting his left hand naturally down.

[Targets attacked]

12) *kokan*

A vital point for male (testicles) called also *tsuri-gane*.

13) *kasumi*

A vital point called “*komekami*” or temple on left and right sides.

14) *shita-ago*

A bottom part of the top of chin. One of vital points in human body.

15) *suigetsu*

One of vital points on the part of stomach and called also “*mizu-ochi*” or solar plexus.



16) *ashi-no-ko*

The surface of foot. It mostly contains of bones and is used for attack. Also one of vital points.

17) *zen-keibu*

The front side of neck with the Adam's apple which is one of vital points.

18) *waki-bara*

A vital point called *denko* (the bottom of rib bone in the right side of stomach) or *tsukikage* (the same area as *Denko* but in the left side).

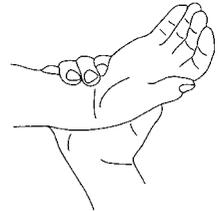
19) *uto*

One of vital points between eyebrows and also called "*miken*".

[Attacking techniques]

20) *kote-hineri*

(in the case that one controls opponent's right wrist with his right hand) One puts his right thumb on the base of opponent's index finger, his little finger on the process of opponent's ulna (*umeboshi*) and grasps around wrist joint deeply. One puts his left hand on the wrist pointing the four fingers up and reverses opponent's right hand inward to control.



21) *me-tsubushi*

A strike to opponent's eyes by whipping the back of fingers (including the back of hand) with a snap to impair temporarily an opponent's vision.

22) *udehishigi-te-gatame*

One reaches under opponent's right armpit to grasp opponent's left front-lapel from the right side of opponent's body and grasps opponent's right wrist to stretch out with his right hand (in the case that one attacks from the right side of opponent's body). Or one grasps either of opponent's wrists with one of his hands or both of his hands and twists opponent's arm toward the back of opponent's body to lock the elbow joint.



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23) *kote-gaeshi*

(in the case that one controls opponent's right wrist with his left hand) One puts the little finger part of his left hand on the inside of opponent's right wrist and his thumb on the back of opponent's right hand. In other words, one grasps opponent's right wrist as catching it between his thumb and little finger of his left hand. One grasps opponent's right wrist with his right hand over his left hand while overlapping his thumb and little finger of his right hand on those of his left hand respectively. One reverses opponent's right hand outside to lock.



24) *udehishigi-waki-gatame*

One grasps one of opponent's wrist with both of his hands from the side of opponent's body and locks the arm while catching it under his armpit to stretch out.

25) *udehishigi-ude-gatame*

One catches one of opponent's wrists between his neck and shoulder and locks the elbow joint while pressing it to stretch out with both of his hands.

26) *hadaka-jime*

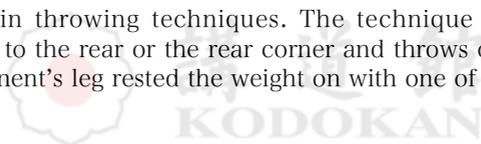
Reaching over opponent's right shoulder with his right hand, one bends his arm to put his wrist part on opponent's throat (in the case of choke with his right hand), crosses his right palm with his left palm, the right hand on top, above opponent's left shoulder, puts his right cheek on opponent's left cheek to control the body and breaks opponent's balance backward to choke the neck by pulling both of his hands tightly.

27) *osoto-otoshi*

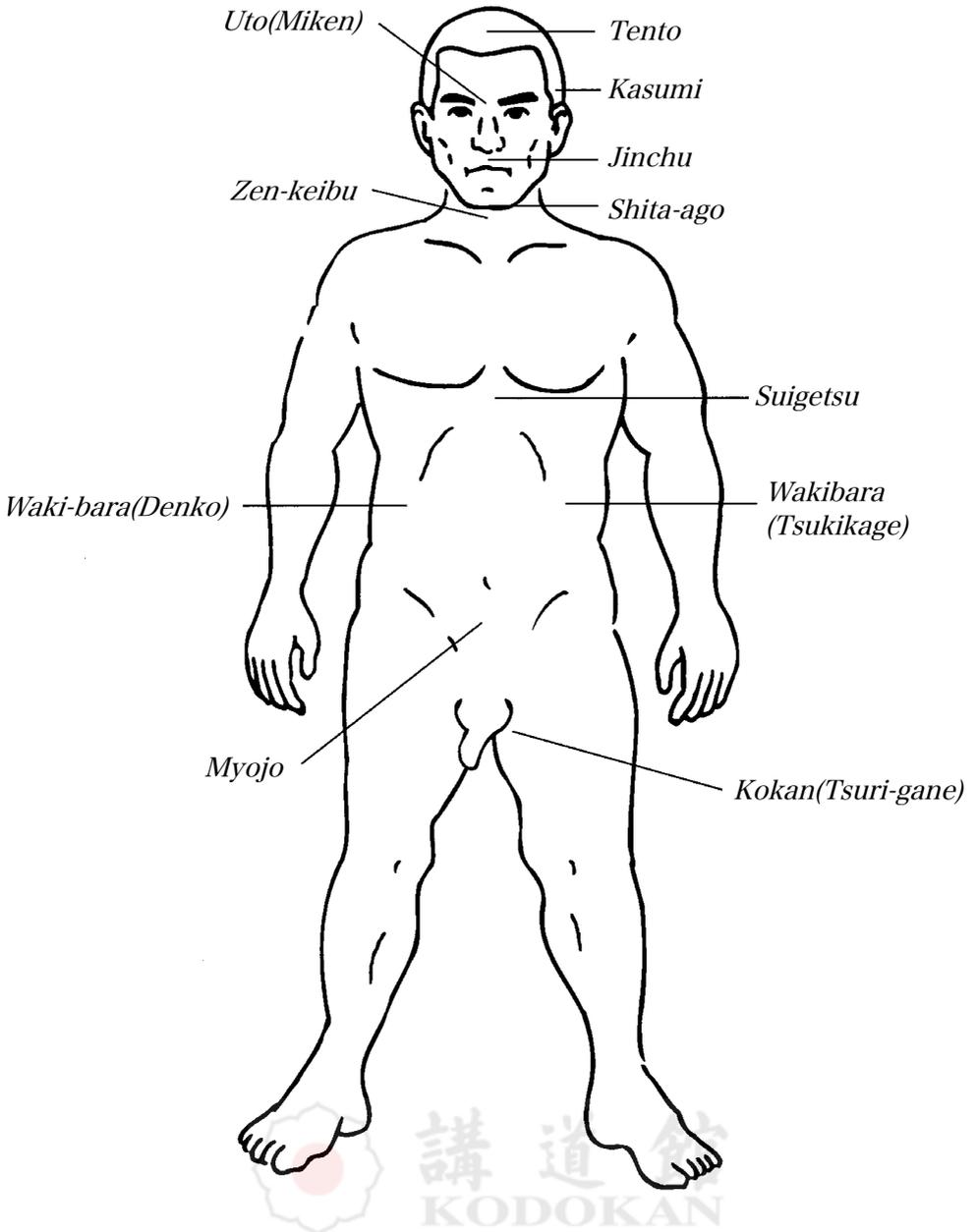
One of *ashi-waza* in throwing techniques. The technique which one breaks opponent's balance to the rear or the rear corner and drops opponent down backward by moving to slide down on the outside and back side of opponent's thigh with one of his legs from above or the similar as this technique.

28) *osoto-gari*

One of *ashi-waza* in throwing techniques. The technique which one breaks opponent's balance to the rear or the rear corner and throws opponent backward by reaping up opponent's leg rested the weight on with one of his legs.



Vital points of human (illustration)



“*Kodokan Goshin-jutsu*” was created in 1956. Later, we have strived to unify the practical movement in 1987 by reexamining on the positioning of *Uke* and *Tori*, weapons handling and techniques besides adjusting the expressions of text, adding the remarks of important points, retaking photograph and so on.

In 1992, the photographs were retaken and the text was reviewed once again.

In this time, we have unified the viewpoint and reviewed the text by examining the techniques further and imported the photographs newly from the video of “*Kodokan Goshin-jutsu*” in order to be helpful reference when studying this *Kata*.

in Photos : *Tori* - *Koshi Onozawa*, 8th *dan*
Uke - *Koji Komata*, 7th *dan* (at the time of shooting)

