**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

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   (2) Hidari-eri-dori
   (3) Migi-eri-dori
   (4) Kataude-dori
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2. When attacked from a distance
   (1) Naname-uchi
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   (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
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Kodokan Goshin-jutsu

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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.
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”.

![Kodokan Logo](image)
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 kneeing _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).
**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- ① ② ) 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 ).
(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.
(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).
(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 steps 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).
(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* \(^\text{26}\) (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* \(^\text{22}\) (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* \(^\text{22}\), *Tori* locks it while pulling and lifting *Uke’s* right arm toward *Uke’s* head.
(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 of 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).
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).
(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).
(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.
(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).
(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.
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.
(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 3-①②). *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.
(3) *Namae-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.
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 2-①②, 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.
(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 Kïai, 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- ①②) 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- ①②) 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.
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*. 
(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*.
(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 5-①②). 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).

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.
“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.

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.
7) **uraken**
The back part of a clenched fist.

8) **uzumaki**
The bottom of the clenched fist, near the little finger.

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.
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)

- Uto (Miken)
- Tento
- Kasumi
- Jinchu
- Shita-ago
- Zen-keibu
- Waki-bara (Denko)
- Suigetsu
- Wakibara (Tsukikage)
- Myojo
- Kokan (Tsurigane)
“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)