**In This Issue**
- Joshi (jūdō) goshinhō by Carl De Crée and Llŷr Jones
- Richard Bowen collection
- Videos available

**In this edition:** Respected jūdō scholars Professor Carl De Crée and Dr Llŷr Jones have provided a short article on the little-known women’s self-defence kata “Joshi (jūdō) goshinhō”.

**News:** Again we remind you that we have quite a collection of video material now and would be happy to arrange showings for clubs. Remember you can buy copies through the website. Sets of Bulleq material now and would be happy to arrange showings for clubs.

Regards Diana Birch

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**Joshi (jūdō) goshinhō: Women’s Self-defence Methods**

**By Carl De Crée and Llŷr Jones**

**Background**

As we explained in Issue 22 of this Bulletin, kata are predetermined and choreographed physical exercises, which together with free exercises (randori), lectures (kōgi) and discussion (mondō) form the four critical pillars of Kōdōkan jūdō education.

It is particularly important to realize that some of the more dangerous, yet essential, techniques in jūdō now only exist in the form of kata. Consequently, those who focus solely on IJF “contest-type” jūdō are denying themselves knowledge of a crucial part of jūdō essential to properly defend oneself against malicious physical attacks.

We also documented in Bulletin 22 (and elsewhere that, despite many differing claims, there are in fact ten Kōdōkan-recognised kata in jūdō today. Rather than repeating that material here we recommend that interested readers peruse Bulletin 22 and the references therein.

**Scope**

In this article we will provide an overview of a kata that, despite being officially recognised by the Kōdōkan Jūdō Institute, never really gained much popularity in Japan (except in the Kōdōkan Joshi-bu) or abroad, namely the Joshi (jūdō) goshinhō. Furthermore, over recent years this kata has silently disappeared from jūdō; inter alia it was omitted from Toshirō Daigo’s multi-part article on kata “Kōdōkan jūdō Kata ni Tsuite” (“About the kata of Kōdōkan jūdō”), which was serialised in seven parts in the Kōdōkan’s monthly periodical “Jūdō” from late 2008 until early 2009; also, it does not feature on the instructional programme of the Kōdōkan International Summer Kata Course.

It is beyond the scope of this short piece to expand on the reasons for the Joshi goshinhō falling into desuetude; for that, the reader is directed to our more extensive and original work which is published as a trilogy of papers elsewhere (see the reference at the end of this article). This more extensive work was based on critical analysis of the available literature and rare source material on the kata, as well as interviews with top-experts.

Rather, it is our intent here to address the acute shortage of information regarding Joshi goshinhō by providing a summary synthesis of that other work. In doing so we hope to whet the reader’s appetite to read more widely about Joshi goshinhō and discover more about this interesting and practical set of exercises.

**Joshi goshinhō**

Joshi goshinhō or “Women’s self-defence methods” is a collection of self-defence exercises that takes into account the types of attacks of which women usually are the victim, and as well as containing useful techniques its practice also fosters self-confidence and courage. The kata includes a number of escapes from holds and grabs, some striking techniques (atemi waza), and one throw.
Unlike the Gō-no-kata (which we wrote about in Bulletin 22), there exists no controversy about the actual existence or content of Joshi goshinhō or when it was created. It is well known that its creation was finalized in 1943 following a request from Jirō Nangō (1876–1951) [Figure 1], a nephew to Jigorō Kanō, who led the Kōdōkan after the shihan’s death in 1938. However, many Western authors have wrongly suggested that Nangō-kanchō would not only have “ordered” but also have “created” the kata himself. This is incorrect, and we will now show that Nangō-kanchō’s own writings confirm that the kata was actually synthesised by a technical team of experts from the Kōdōkan Institute.

In the preface of his 1944 book “Joshi goshinhō” [Figure 2] Nangō writes:

“All the techniques selected as materials for this book are due a great deal to the collaboration between Kōdōkan Instructor Kyūzō Mifune, Head of the Women’s Division Noriko Watanuki, with equal assistance from Kōdōkan 8 dan-holder Ariya Honda, from Women’s Chief Instructor 8 dan-holder Yoshimaro Handa, from 6 dan-holder Fusatōrō Sakamoto, Women’s 5 dan-holder Masako Noritomi and the yearlong devotion to research by other people; furthermore, also the long-time practice and experience and contributions to the history of women’s judō from, in particular, Hisako Miyagawa, Head Mistress at Tōkyō Ō’in Women’s School, are appreciated. March 1944.” (...)

This extract is unambiguous and confirms that Nangō-kanchō did not himself construct the Joshi-goshinhō.

Contents of the Joshi goshinhō

Joshi-goshinhō is a set of 18 named individual self-defence techniques which are divided into two categories: Tandoku-dōsa (solo exercises) and Aitai-dōsa (partnered exercises). See Figure 3 for a complete list of the technical contents of the kata. Tandoku-dōsa contains only one group of techniques called Tai-sabaki-hō, whereas Aitai-dōsa contains two groups of techniques called respectively Ridatsu-hō and Seigo-hō. (Note that Tai-sabaki-hō, Ridatsu-hō and Seigo-hō are often referred to as Parts 1, 2 and 3 of the Joshi-goshinhō respectively).

Tai-sabaki-hō consists of body turning movements whereas Ridatsu-hō consists of te-hodoki (hand releasing) type of escape techniques. Finally, Seigo-hō consists of more complex techniques where an initial escape is followed by a more aggressive escape.

Tandoku-dōsa

Within the Tandoku-dōsa category of solo-exercises the single Tai-sabaki-hō group contains eight distinct techniques, supposedly representing body movements practiced in eight directions or principles; it is these principles which afterwards are then

### Joshi Goshinhō (Self-defence Methods for Women)

#### A. TANDOKU-DŌSA (SOLO EXERCISES)

I. Dai ikkyō: Tai-Sabaki-hō (Part One: Methods of Body Turning)

1. Tai-no-idō (miuki yori, hidari yori) (Body displacements [from right, from left])
2. Tsugi-ashi (hozen, hogo [miuki yori, hidari yori]) (Step initiated with the following foot [forward step, backward step [from right, from left]])
3. Miuki-(hidari)-sabake (Rightward-[leftward] turning)
4. Miuki-(hidari)-mae-sabake (Rightward-[leftward]-forward-turning)
5. Miuki-(hidari)-harai e (Down-sweeping to the right-[left])
6. Miuki-(hidari)-maware (Right clockwise [left counterclockwise] back turn)
7. Mae-shizume (hidari miuki) (Squatting to the front [left right]) & Miuki shizume (Right diagonal squat) & hidari shizume (Left diagonal squat)
8. Hiza-ate (hidari miuki) (Knee strike [left right]) (with kiai !)

#### B. AITAI-DŌSA (PARTNER EXERCISES)

II. Dai nikkyō: Ridatsu-hō (Part Two: Methods of Escape)

9. Katate-tekubi-dori (Single-handed seizing of the wrist)
10. Ryōte-kata-dori (Double-handed seizing of one hand)
11. Shishi-gaku-dori (Grabbing and backwards bending four fingers)
12. Ude-kakae-dori (Encircling the arm)
13. Ushiro-dori (Seizing from behind)

III. Dai sankyō: Seigo-hō (Part Three: Aggressive Defence Methods)

14. Ude-gaku-dori (Seizing the arm with hands reversed)
15. Ushiro-eri-dori (Seizing the collar from behind)
16. Ushiro-kubi-himo-jime (Strangling from behind [using scarf, rope or string])
17. Ushiro-dori (Seizing from behind)
18. Kyojakku-(dasshu)-dori (Robbing at knifepoint; vocal: ‘Deseku!’)

Figure 4 - The Technical Contents of the Joshi goshinhō
applied in the Aitai-dōsa category of partnered exercises.

Taisabaki-hō (Part 1 of the Joshi-goshinhō) contains body turning and management techniques. As well as being useful self-defence moves in their own right, their continued practice can contribute to helping females minimise fear and panic when attacked. The movements of Taisabaki-hō should be executed without a loss of balance with body stability always being maintained whilst moving

**Aitai-dōsa**

Within the Aitai-dōsa category of partnered exercises the Ridatsu-hō and Seigo-hō groups both contain five techniques each, making a total of ten techniques in all.

Ridatsu-hō’s escape techniques (Part 2 of the Joshi-goshinhō) contains three simple te-hodoki escapes to free the hands. The fourth technique intends to free the arm, while the fifth and last technique focuses on freeing the body. There are no throws and no atemi included in Ridatsu-hō, only escapes.

Seigo-hō (Part 3 of the kata) differs from Ridatsu-hō in that tori’s action is not constrained to a simple escape but also includes a more aggressive action aimed at hurting the assailant, as the initial escape is followed up in each of its five techniques by an atemi. In this group’s third technique, called Ushiro-kubi-himo-jime (Choking from behind with a scarf or rope) the atemi is even complemented by a hiza-ate (kick with the knee), and in the fourth technique Ushiro-dori (Grabbing from behind) the initial atemi is concluded with a te-waza (hand throw).

The series of pictures in Figure 4 show the late Keiko Fukuda (1913 - 2013) at that time Kōdōkan Joshi 6 dan (later 9 dan and USA Judo/USJF 10 dan), demonstrating the defence to Ushiro-dori, the fourth technique of the Seigo-hō and the only technique in Joshi goshinhō to be concluded with a throw. It can be seen that the throw resembles a tai-otoshi henka (variation to the body drop throw) or seoi-otoshi henka (variation to the back carry drop throw) or seoi-nage (back carry throw). The pictures were taken during an outdoors public demonstration in San Francisco, California on 8 July 1965.

**Practicing the Joshi goshinhō**

It is generally recommended that Joshi-goshinhō be practiced with a male jūdōka as Uke (the assailant), so that females, as Tori, can realise the importance of conserving their mental and physical energy when attacked, and use skill and technique to escape, rather than fighting against superior strength. It is also important for the female Tori to use an aggressive and powerful short, loud expression of internal strength, or kiai. This serves two purposes. Firstly, the female Uke will find that using an aggressive kiai will help unite her mental and physical faculties and prepare her mind and body for emergency. Secondly, the kiai shocks the male attacker mentally shattering his ego and bad intentions.

In summary, a calm mental attitude and frequent practice, to make its techniques second nature, are recommended when studying to master Joshi goshinhō.
Concluding Remarks

Joshi goshinhō is worthy of a place in contemporary jūdō. As a series of technical skills rather than a ceremonial performance exercise it helps to install self-confidence, situational awareness and build mastership of simple escape moves which may be effectively combined with randori techniques during an emergency.

Despite Joshi goshinhō being little-taught today as a complete kata, techniques derived from it do continue to be taught. Figure 5 shows Sergeant Makoto Tsuruoka, Kōdōkan 6 dan of the Sagamihara Police Department in Kanagawa Prefecture teaching Joshi goshinhō-based te-hodoki (hand and wrist releases) during a recent self-defense class for female students at Izumi Tanki Daigaku, a private educational establishment in Aoba, Sagamihara. The students expressed surprise at the efficiency and relative ease with which they were able to master the techniques.

Reference