

Kōdōkan Jūdō's Inauspicious Ninth Kata: The *Joshi goshinhō* – “Self-Defense Methods for Women” – Part 2

Authors' Contribution:

- A** Study Design
- B** Data Collection
- C** Statistical Analysis
- D** Manuscript Preparation
- E** Funds Collection

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Source of support: Self-financing

Received: 19 April 2011; **Accepted:** 13 June 2011; **Published online:** 18 July 2011

Abstract

Background and Study Aim:

The purpose of the present paper is to provide a comprehensive review of *Joshi goshinhō* [“Self-defense methods for Women”], the now reclusive ‘ninth’ *kata* of *Kōdōkan jūdō*, once part of the standard women’s *jūdō* curriculum in Japan.

Material/Methods:

To achieve this, we offer a careful critical analysis of the available literature and rare source material on this *kata*.

Results:

Despite precedents of women *koryū jūjutsu*, the *Kōdōkan*’s historic women’s *jūdō* curriculum was more driven by health promotion-oriented calisthenics, while never shedding its opulent paternalistic attitudes. Women practiced a less physical *jūdō* than men, and were as part of their *jūdō* curriculum also extensively instructed in etiquette. *Joshi goshinhō* would meet the increasing demands from female *jūdōka* for actual self-defense. Technically, *Joshi-goshinhō* consists of two large groups of exercises [solo *vs.* partner exercises] and contains 18 named individual techniques. The solo-exercises essentially teach proper use of body movement [*Tai-sabaki*], while the second group consists of mere *te-hodoki* [hand releasing] type of escape techniques; the third group comprises more elaborate techniques where an initial escape is followed up by a more decisive counterattack.

Conclusions:

Joshi goshinhō is worthy of a place in contemporary *jūdō*. As a series of technical skills rather than a ceremonial performance exercise it helps installing self-confidence, situational awareness and mastership of simple escape skills which may be effectively combined with *randori* techniques during an emergency situation. *Joshi-goshinhō* should not be misconstrued as a comprehensive fighting system or a tool against well-trained fighters.

Key words:

Joshi goshinhō • Kanō Jigorō • Nangō Jirō • jūdō • kata • Fukuda Keiko • Kōdōkan • Noritomi Masako • women’s jūdō

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BACKGROUND

The purpose of the present paper is to provide a comprehensive study of a *kata* – prearranged and abstract attack/defense choreographic forms which represent the grammar of *jūdō* – that has become increasingly rare within the *Kōdōkan* curriculum of instruction, and that really never established itself as a common part of *jūdō* practice abroad, namely the *Joshi goshinhō* 女子護身法 [“Self-defense methods for women”]. In recent years, this ‘ninth’ *kata*, of which the full name is *Joshi jūdō goshinhō*, has silently disappeared from *jūdō kata* lists including those circulated and produced by

the *Kōdōkan Jūdō Institute* in Tōkyō, Japan. Finding proper information about the contents, background and history of *Joshi goshinhō*, is difficult. We aim to address this acute shortage of information regarding *Joshi goshinhō*.

Our research questions are as follows:

- Under what circumstances and by whom was *Joshi goshinhō* created ?
- What are the contents and theoretical foundations of *Joshi goshinhō* ?
- Who practices *Joshi goshinhō* and where can it be observed and studied ?

Anti-intellectual fascism – Formulates policies without the advice of academics and their scholarship, and serves to protect those sharing the ethnic, gender and rank from those without. It compensates for the lack of education via pseudo-militarist hierarchical structures, and advocates revisionist history with paternalistic attitudes to those differing in opinions, gender, ethnicity, or rank, while remaining hostile to intellectualists who represent a threat to its framework.

Joshi goshinhō – “Women’s self-defense methods”, a physical exercise which Nangō Jirō ordered to be created and which was completed amidst the Second World War in 1943.

Nangō Jirō – The second Head of the *Kōdōkan*, born in 1876, died in 1951.

Jūdō – *Jūdō* is a Japanese form of pedagogy, created by Kanō Jigorō, based *inter alia* on neoconfucianist values, traditional Japanese martial arts, and modern Western principles developed by John Dewey, John Stuart Mill, and Herbert Spencer.

Kata – Predetermined and choreographed physical exercises, which together with free exercises (*randori*), lectures (*kōgi*), and discussions (*mondō*) form the four critical learning pillars of *Kōdōkan jūdō* education.

Kōdōkan – The specific name of the his school and style of *budō* as given by its founder Kanō Jigorō (1860–1938).

- Why has *Joshi goshinhō* become increasingly rare and why is it disappearing from records, curricula and instructional texts?

To address these questions and achieve our purpose, we offer a critical evaluation of the available literature and source material on this *kata*. Rare material drawn from original and reliable sources will also be introduced to support the drawing of definitive conclusions. This paper offers an important contribution to the existing knowledge base of *Kōdōkan jūdō* and is presented in three parts. In Part One [1] we examined the place of *Joshi goshinhō* among the *kata* of *Kōdōkan* and the circumstances surrounding the creation of *Joshi goshinhō*. We also considered who authored this *kata* and what the extent of each author’s input might have been. In Part Two we will in more detail reflect upon the rationale behind the creation of both women’s *jūdō* and *Joshi goshinhō*, in particular the position of women’s self-defense in historic Japan and the creation of the Women’s Department within the *Kōdōkan*. We will also critically analyze the technical contents of *Joshi goshinhō*.

RATIONALE BEHIND THE CREATION OF WOMEN’S JŪDŌ AND JOSHI GOSHINHŌ

Women and the art of self-defense in historic and early 20th century Japan

Between 1890 and 1930 there certainly was an increasing interest among some young women for taking up *budō*. In itself, this was not entirely new. Japanese martial arts history shows that even 100 to 300 years earlier amidst the Edo 江戸 period (1603–1867) there had been precedents of women being actively involved in classical *bujutsu*. In fact, there exist incidences of women warriors engaged in full combat as early as the late Kamakura 鎌倉 period. The *Heike Monogatari* 平家物語 chronicle, which recounts the Genpei Gassen 源平合戦 or Genpei War (1180–1185) between the Taira 平 and Minamoto 源, for example, includes the perils of Tomoe Gozen 巴御前 (1157–1247), one of the most famous *onna bugeisha* 女武者 or female warriors. She is depicted each year in Kyōto’s famous festival *Jidai Matsuri* 時代祭 [Festival of Ages], held on October 22nd.

In any case, there certainly were thus precedents of women in Japan who were active or even excelled in *bujutsu*, as shown by the above examples as well as by the existence of a few handwritten historic *makimono* 巻物 or scrolls devoted to women’s self-defense [2]. There also

exist *ukiyo-e* 浮世絵 woodblock prints illustrating historic scenes featuring women demonstrating self-defense techniques. Certain *koryū* schools, such as notably, the *Jikishinkage-ryū* 直心影流, have gained notoriety for their martial arts training of women, in this case, particularly *naginata* 薙刀 [halberd]. *Toda-ha Bukō-ryū* 戸田派武甲流, equally known for its *naginata-jutsu* 薙刀術 [Art of the halberd], has had skillful women in its ranks, including a female Head [3]. Among women who excelled in unarmed arts there was Tōbari Kazu 戸張和, a *menkyo kaiden* 免許皆伝 [Holder of full transmission teaching license] holder and a *shihan* 師範 of *Tenjin Shinyō-ryū jūjutsu* 天神真楊流柔術 [The Divine True Willow School] in Ōsaka 大阪, descendant of the Inoue Keitarō 井上敬太郎 lineage. She led her school since the death of her husband Tōbari Takisaburō 戸張滝三郎 (1872–1942) until she herself passed away in the 1980s. Many of her spectacular demonstrations from the 1970s are still fresh in the memories of those who had a chance to observe them, and it is very unfortunate and sad that the current remaining *Tenjin Shinyō-ryū* lineages have exhibited a revisionist tendency to omit her name and lineage from the *keizu* 系図 or lineage of the school.

It seems that girls’ high schools formed an important catalyzing force in sensitizing women for taking up *bujutsu* in the late 1890s and the first decades of the 20th century. *Seijō Gakuen* 成城学園 *Girls High School*, *Ochanomizu Girls High School* お茶の水女子大学附属高等学校, *Kazoku Women’s High School*, and others, have produced a number of girls who expressed such interests [4]. For as of yet still unknown reasons one of the martial arts schools that seems to have attracted more interest and enthusiasm from these women, and which therefore saw its numbers of women disciples grow, was *Shin-no-shindō-ryū jūjutsu*² 真之神道流柔術. It is also not quite clear whether these women were enthusiastically received and liked or disliked their *jūjutsu* training. To the best of our knowledge, the school has not survived.

It also seems that the interest from women to take up *jūjutsu* or self-defense was not a unidirectional process, and *jūjutsu* schools also may have marketed with the aim of attracting women. At least this is suggested by a rapid growth in self-defense publications geared towards women. In 1917 Oda Tsunatarō 小田綱太郎 and Satō Sadami 佐藤完実 published *Joshi rentanhō oyobi goshinjutsu* (女子練胆法及護身術) [Principles of mental training and art of self-Defense for Women] [5], while Enatsu Kintarō (江夏金太郎) published *Fujin goshinjutsu kyōhan* (婦人護身術教範) [A method for teaching the

¹ Tōbari Kazu was a former teacher of one of the co-authors of this paper (C.D.C.) who studied under Tōbari Kazu for some time, hence remaining the only Western student of the Ōsaka *Tenjin Shinyō-ryū* branch.

² *Shin-no-shindō-ryū jūjutsu* was founded by Yamamoto Tamizaemon Hidehaya 山本左衛門英早 (1715–1798) from the Dōshin 同心 area in the Northern Ward Kita-ku 北区 of Ōsaka 大阪, a school that together with *Yōshin-ryū* 楊心流 represented the two parent schools of *Tenjin Shinyō-ryū jūjutsu* 天神真楊流柔術.

art of self-defense for women] [6]. In 1929 Yamada Yukimasa 山田行正 published *Fujoshi jūdō goshinjutsu* (婦女子柔道護身術) [Women's jūdō self-defense] [7]. In 1931 Fujii Tsuneyoshi 藤井常芳 authored *Kanmei fujin goshinjutsu* (簡明婦人護身法) [The simple art of women's self-defense] [8]. In 1935, the Goshinjutsu Kenkyūkai (護身術研究会) [Self-defense Research Organization] published the *Budō goku'i. Goshinjutsu hiden.* (武道極意 護身術秘傳) [Martial arts essentials. Secret self-defense records] [9]. One year later, in 1936, *Fujoshi jūdō goshinjutsu zen* (婦女子護身術全) [Women's jūdō self-defense complete] by Tajima Tetsukuni 田島哲邦 was published [10] (Figure 1 (8)), and 1941 saw the publication of Takeda Asajirō's (竹田浅次郎) *Taiteki Bō'ei Katsuyō Jizai: Goshin Jutsu* (大敵防衛活用自在護身術) [Powerful defense and method of winning at will] [11]. So there was no shortness in publications kindling the awareness of women and people in general for the existence of self-defense techniques.

Motivation for studying jūdō among the first women trainees of the Kōdōkan (1900–1940)

The interest that was expressed by women in taking up *Kōdōkan jūdō* between 1900–1940 seems to have been motivated primarily by health and spiritual reasons rather than by martial or self-defense motives. This certainly seems to have been the case for Yasuda Chikako/Noriko/Kinko 安田周子 and Fukuda Keiko, though Noritomi Masako seems to have been the exception to the rule. Fukuda Keiko in 1973 writes: “About 40 years ago, the late Prof. KANO worried about my poor physical condition and persuaded me to study Judo”. (...) [12, p. 20]

Yasuda Chikako/Noriko/Kinko writes: “I suffered from poor health and wanted to become more robust. I went to see Master Kanō at the Kōbun Gaku'in in Koishikawa for the first time on March 2, 1904. He asked me why I wanted learn judo. In order to find out about me, he asked me to tell him about all I had done in my life. I replied to his queries by relaying my memories from the age of three or four. I told him that I was the first graduate of Tokushima Prefectural Women's Higher School. I also explained to him how I had suffered mental anguish as an adopted daughter, about my husband being an officer in the army, and many other things that had happened to me during the course of my life which had taken a toll on my health. I even considered suicide to stop the suffering. I told him everything ...” (...) [13, p. 130]

Yasuda does not detail these ‘many other things’ and it is not clear at all if she is referring to physical ailments, mental anguishes, or having been victimized by inappropriate behavior of others. In any case, lack of self-defense, timidity, intimidation, and low self-esteem might have been some the psychological issues that many of

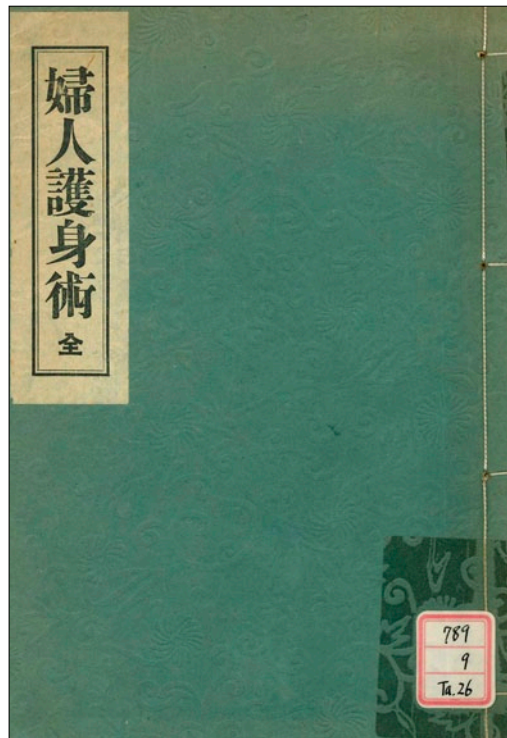


Figure 1 (8). *Fujoshi jūdō goshinjutsu zen* (婦女子護身術全) [Women's jūdō self-defense complete] by Tajima Tetsukuni (田島哲邦) was published in 1936 [11] and was one of several women's self-defense books that were published in Japan in de *Taishō* 大正時代 (1912–1926) and first two decades of the *Shōwa* 昭和時代 periods (1926–1989).

these women had been struggling with prior to taking up *jūdō*. Miyagawa Hisako, née Ōba, for example, points out that she hopes that *jūdō* training will help her in teaching: “I particularly wanted to develop a strong spirit ...” (...) [13, p. 129]

Ōba Hisako (Miyagawa) wrote in the same sense: “it is now very obvious to me that judo has indeed proved its worth in benefitting women's health. Yasuda [Noriko] and Ōba [Hisako] have no respiratory difficulties at all, and this verifies that judo enhances the physical wellbeing of women too.” [13, p. 133]

Yasuda continues: “Shihan took good care of me because of my weak physical condition. He prepared rice porridge for the first couple of months as it was easy for me to digest... After about ten days into my stay, he presented me with three large and three small dumbbells and instructed me to exercise with them. The purpose was not to increase my muscular power, but to learn how to use my body, and to concentrate strength in my right hand. For the first week he told me to lift the dumbbell straight up with my right hand; the following week I was able to lift the dumbbells with my arms out to the side; and one the last week I had to lift them overhead. He told me to do these exercises three times a day, which I did.” [13, p. 131]

Apart from it being obvious that health and physical education were the main purpose of the instruction given by Kanō, it also appears that Kanō was not opposed to weight-lifting as long as it was done in a context of improving health, preventing injury and illness, but not to compensate for lack of technique in order to win *jūdō* contests, which after his death would soon become the main, or indeed sole purpose of power training in *jūdō*. Of course, Yasuda is writing at the beginning of the century decades before the *Kōdōkan Joshi-bu* was opened. Hence, she probably was still more of a personal disciple rather than a member of a group who followed organized instruction according to an established syllabus.

Yasuda continues: “After completing the course, he [Kanō] informed me that I could start eating normal meals again. I was pleased to inform him of how well I could taste the food and my recently improved health. He decided to send me to a university hospital for a medical check. I was told that there was nothing wrong with me anymore, and that my heart was in especially good shape. My mental shape had also stabilized, and I was advised to continue judo to maintain my strength. He was very satisfied with my prognosis and promised he would teach me randori from then on”. (...) [13, p. 131–132]

Formalization of women’s *jūdō* instruction and creation of the *Kōdōkan* Women’s Division

On August 5th of 1926 Kanō-*shihan* held a two-week seminar at his home [12, p. 16]. The seminar targeted physical education instructors for girls and girls school instructors at Junior High School level. The rationale was that no established syllabus or methods existed for any special population group. Also, Kanō opined that *jūdō kata* was the answer to that void. At the same time, *kata* could serve as a form of self-defense if ever necessary. But, the main purpose remained physical education even though his intent was not free of self-interest, *i.e.* propagating *joshi jūdō* [12, p. 16].

Around this time, Kanō formally opened the *Kōdōkan Joshi-bu* on the 9th of November. On November 1st he had hired Honda Ariya, at that time 6th *dan*, as the Women’s instructor. There is some confusions about the exact time line: Bennett writes that this was on November 1st of 1923 [13, p. 134; 14, p. 14], Oimatsu/Noritomi write that this was on November 1st of 1924 [15,16], while Fukuda writes that this was on November 1st of 1926 [12, p. 16], and Syd Hoare says that the seminar took place in 1923 and the opening of the *Joshi-bu* in 1925 [17, p. 92]. Based upon these authors, the *Kōdōkan Joshi-bu* was thus established in November of either 1923, 1924, 1925, or 1926³...

³ In critical analyses of sources we have used, Oimatsu is usually the most rigorous and consistent. If this validity can be extrapolated to this debate, then it is likely that the 1924 date would be the most reliable. Nevertheless, the 1926 date is the most widespread.

There is consensus though that the formal enrollment and establishing of an *Enrolment Oath Book* was not established until September 11th of 1931, precisely 70 years prior to the terror of 9/11 (2001) in America. That is also why the first page of the enrolment register does not start with the very first women in *jūdō* but with those who were still active and had the highest seniority at that point, such as Noritomi Masako, Yasuda Chikako/Noriko/Kinko, and Akutagawa Ayako.

Contents of women’s *jūdō* instruction in the Kanō and Nangō era

Fukuda writes about the type of training women received: “In those days in Joshi Judo, women usually began the study of Judo with Tandoku Renshu (Solo Exercises) to develop their mind and body in harmony and then with Ukemi (Falling Way) to learn how to properly fall in order to protect their body during the practice of Randori. One of Professor KANO’s objectives concerning women’s practice was that it should always be rational. One of his reasons women not entering contests was that, when she enters a contest, she naturally wishes to win and in her determination to do so, her Judo becomes forceful and contrary to what she should practice.” (...) [12, p. 17]

Recall that the emphasis was entirely on physical education. That was also the purpose of the *randori* exercises. Fukuda adds: “In August of 1935, a clinic for Joshi Judo instructors was held. Joshi Judo had begun to expand. Following this, they began to teach Kokumin Taiiku Tandoku Renshu (Solo Exercises) and Kime-Shiki (Forms of Decision) to the Senior High School Girls in the physical education classes in the public schools.” (...)

While this statement solely considers what was taught at schools to senior high school girls, and thus not about what was taught at the *Kōdōkan Joshi-bu*, it does seem that between 1923–1931, not very much practical self-defense was taught. It is therefore unclear if in this way the *Kōdōkan Joshi-bu* indeed was sufficiently impactful to have become considerable competition for a school like *Shin-no-shindō-ryū jūjutsu* which seems to have attracted a number of women for the previous past three decades.

Rationale for adding self-defense and *Joshi goshinhō* to the *Kōdōkan*’s women’s *jūdō* curriculum

From the above records and statements from *Kōdōkan* women active in the *Joshi-bu* in those days, it does not seem that there was an abundance of self-defense techniques being taught that could have provided the inspiration (in 1943) for *Joshi goshinhō* techniques. In the

absence of evidence of a mass cross-over of women from *Shin-no-shindō-ryū jūjutsu* to *Kōdōkan jūdō* there are, for the time being, also no grounds to support that this school might have substantially contributed to infusing some of its techniques into practice at the *Kōdōkan Joshi-bu* and into the ideas that led to the 1943 *Joshi goshinhō's* specific techniques. Therefore, the possibility must be considered that the quadrumvirate Noritomi, Sakamoto, Mifune and Honda did not create *Joshi goshinhō* from techniques that pre-existed at the *Kōdōkan*, nor specifically relied on *Shin-no-shindō-ryū*, but instead drew from the *koryū* background of Sakamoto's *Tenjin Shinyō-ryū*, Noritomi's apparent yet still unidentified *koryū* background, as well as general self-defense from unidentified other *koryū* schools, and their own personal experimentation. However, this still does not answer why Nangō Jirō felt a need to instruct the creation of *Joshi Goshinhō*.

The question is easier posed than answered. Very few *jūdō* books, either in Japanese, English or any other language, include *Joshi goshinhō*. Of the few that do, even less provide any background or rationale. A few authors write about the purpose of practicing *Joshi goshinhō*, but that is not quite the same, since this presumes that the *Joshi goshinhō* exercise would have already existed.

Natsume & Martin write: “*A cette époque, les techniques d'attaque du Kime shiki, self défense pour dames, apparaissent comme pratiquement périmées: on n'utilise plus de sabre dans la vie moderne et l'on s'assoit de moins en moins sur les tatamis au Japon.*” (...) [18, p. 107]

[Transl.: “At that time, the attack techniques of *Kime-shiki*⁴, self defense for women⁵, appeared to be practically obsolete: one no longer uses a sword in modern life and it is less common to sit down on *tatami* in Japan on the knees.”]

Thus, the rationale provided by Natsume and Martin is that the justification for *Joshi goshinhō* is the obsolete nature of *Kime-shiki* 極式 [Expressions of Decisiveness]. Whether this is historically correct is another question. It certainly was the rationale that the *Kōdōkan* gave in 1956 when justifying the creation of *Kōdōkan goshinjutsu* as a modern supplement to *Kime-shiki* or *Kime-no-kata*

極の形 [Forms of Decisiveness] [20,21]. Though logical it may sound, Natsume & Martin's explanation is at risk of representing a mere rationalization. In such case, witness reports of those present or having experienced the development of *Joshi goshinhō* from nearby, may be particularly valuable.

Narratives from those days actually provide a somewhat different view. For example, according to Honda Chikatami⁶ 本田親民 quoted in the 1930 memorial book published shortly after the first “*Shōwa Tenran Shiai*” 昭和天覧試合 [first Competition with the *Shōwa* Emperor Hirohito in attendance held in 1929] there existed already concerns and negative publicity regarding the effectiveness of *Kōdōkan jūdō* in real life situations:

“As vice admiral Todoroki said, there are techniques in recent judo that are not very effective in the case of a real fight like a fight in a trench. ... The following suggestion has been made: why doesn't Kodokan introduce these techniques; at least a chief secretary of Kodokan should check them for its useful information. ... I as well as master Kano have no objection to checking it, but I have no interest to become his pupil. There are plenty of valuable excuses to the criticism that Kodokan-judo is not efficient due to the fact that judo has no way to finish off an opponent.” (...) [quoted in: 22, p. 5]

Thus, women had grounds to be even more concerned about their practiced curriculum which then contained little self-defense. Fukuda stated it as follows: “Is it necessary to study Self-Defense? If this question was asked, I would immediately answer ‘Yes’ without hesitation. During a lifetime, we are apt to encounter many unexpected incidents. At times it might be robbery or even murder, and it is quite possible that such unforeseen events happen to both men and women. Therefore, it is essential to learn how to protect ourselves effectively without the help of weapons.

Naturally, there is less possibility of danger during times of peace. Still, newspapers warn us that even during a period of relative tranquility and peace, unexpected tragedies are apt to arise, especially those involving young women who are attacked, injured and sometimes even murdered. Such misfortunes happen in all parts of the world. In spite of this fact, many women do not know how to defend themselves, and thus unfortunately lose

⁴ Whilst *Jū-no-kata* and *Kime-shiki* seemed to have taken up proportionally more time in the women's curriculum than it did in the men's curriculum in the 1940s, to interpret or conclude from this that either exercise would have been primarily designated for women is not supported by the facts, and has more to do with male *jūdō* after the death of Kanō evolving and deviating from Kanō's intentions much quicker and further than women's *jūdō* as practised at the *Joshi-bu*. By the 1950s there were international contests for males, thus men's *jūdō* was forced to adapt to continuing changes, while no such contests existed for females until the early 1970; hence females, certainly in Japan, kept practicing a very traditional syllabus while some of those exercises among men had fallen into disuse. Towards the end of the 1970s virtually no male *jūdōka* was still practicing *Kime-shiki* or *jū-no-kata* on a regular basis. [19]

⁵ It is somewhat of a misconception to refer to *Kime-shiki* as “self-defense for women”. It certainly or originally was never intended specifically for that target group. However, after *Kime-no-kata* was created, male *jūdōka* seemed to have a preference for this new *kata*, whereas the *Kime-shiki* form kept being taught with rigor in the *Joshi-bu*.

⁶ Another different Honda who should not be confused with either Honda Ariya 本田存 or Honda Masujirō 本田増次郎, the latter who in most *jūdō* publications that use Western script usually has his first name misspelled as ‘Masajirō’; the correct reading, however, is ‘Masujirō’. Honda Chikatami 本田親民 (January 26th, 1868 – July 15th, 1947) had an Imperial Navy background and made it all the way to Rear Admiral, the same rank as Nangō Jirō. Honda Chikatami for some time worked as a secretary to Kanō Jigorō.

their precious lives. This is the reason why I feel and urge that women, who are after all the weaker sex physically, whether young or old, should learn the methods of self-defense even more so than men." (...) [12, p. 70]

"If we continue to practice these methods constantly, our bodies will become supple, alert, and hard to attack. We will also acquire a calm mind, and this will become the basis for cool headed behavior at the time of emergency. This is extremely important.

Therefore, it is absolutely essential to continue practicing until this state of having a calm mind is acquired, and when attacked our self-confidence and skill will work together enabling us to oppose our enemy. In other words, we will be able to skillfully escape from the attacker, simultaneously counterattack, and immobilize him. Even better is to be able to comprehend the opponent's motives before the attacks. If we continue to train ourselves and become cautious, we will be able to sense the opponent's movements beforehand." (...) [12, p. 70–71]

"KODOKAN Women's Self-Defense was made so that it can be easily learned by anyone." (...) [12, p. 71]

From Fukuda's explanation, though in rather non-explicit terms, there seems to be an outspoken intent of *Joshi goshinhō* to help protect women from nonverbal sexually inappropriate behaviors towards them. It is noted that *Kime-no-kata* and *Kime-shiki*, which both go back to *Shōbu-no-kata* 勝負の形 [Forms of Combat], almost entirely consist of nonsexually oriented attacks, with perhaps the only few more realistic attacks on female victims being *Sode-dori*⁷ 袖取 [Grabbing the sleeve], *Ryōte-dori*⁸ 両手取 [Grabbing both hands], and *Ushiro-dori*⁹ 後取 [Grabbing from behind]. Several techniques of *Kime-no-kata* and *Kime-shiki* are only in extreme circumstances imaginable as an attack by a man on a woman. *Kiri-oroshi*¹⁰ 切下 [Downward splitting cut] is such an example. Most men wanting to physically or sexually harm a woman would not need a sword and could likely achieve this using nothing more than their hands.

However, virtually all of the partner exercises of *Joshi goshinhō* are geared towards the initial stages of undesired physical contact that are likely to precede potential escalation towards even more serious violations of a woman's physical integrity, such as molestation and rape. When Fukuda writes that women may not know how to defend themselves and thus may lose their precious

lives, it is not entirely clear that she is referring only to women being murdered. Being a victim of rape in a time when no oral contraceptives were available, and when diseases such as syphilis¹¹ were known to create havoc including death, a life of a woman could still be lost figuratively, or with some delay (through suicide as a solution to shame brought upon her) physically, as consequence of a sexually-oriented attack. Let us not forget that *Joshi goshinhō* was created in 1943, while Fleming received the Nobel Prize for the discovery of antibiotics only in 1945.

Apart from the physical consequences of rape in late 19th and early 20th century Japan, there was still considerable social stigmatization for women potentially resulting in the rejection by their husbands or the unsuitability to find a husband in case they were not yet married. Japan was a non-Christian society, with selling sex via prostitution being generally accepted as part of normal male sexuality and society. Gray describes the situation in Japan as follows:

"The availability of sex for sale makes female sexuality into a commodity; as MacKinnon puts it, 'women's sexuality is, usually, a thing to be stolen, sold, bought, bartered, or exchanged by others.' This changes the perception of rape, from a violent and humiliating attack on a person's autonomy, to theft of a possession. Furthermore, this concept robs women of sexual autonomy; they are mere objects, passive recipients of male desire. This is a gender-biased view: women's sexuality is constructed not from women's point of view, but from a (heterosexual) male point of view. This has far-reaching implications for the conceptualization of sexual assault.

There is a huge amount of pornography available in Japan, much of which depicts violence and degradation against females; rape-themed videos account for about 20% of the pornography at chain video-rental stores. Rape-centered pornography is also widely available in manga (cartoon) form. Pornography is considered so normal that men will often read violent manga pornography, or men's weekly magazines with high pornographic content, openly on the train, even when sitting next to female passengers.

In pornographic manga, sex, even when consensual, is generally something which is done to women rather than something in which they are active players. In fact, when female characters do express sexual desires of their own they are often rewarded with disinterest or anger from male characters. Furthermore,

⁷ Tenth technique of *Kime-no-kata*.

⁸ First and ninth technique of *Kime-no-kata*, and first technique of *Kime-shiki*.

⁹ Eighth technique of *Kime-shiki*, and fifteenth technique of *Kime-no-kata*, respectively.

¹⁰ Last technique of both *Kime-no-kata* and *Kime-shiki*.

¹¹ The cause of syphilis was only discovered in 1905, and a diagnostic test was not available until 1930. Since about 1908 the only treatment for syphilis was an arsenic-based preparation that was far from 100% effective and that was toxic and could have many other unfortunate side-effects. Although Fleming discovered penicillin in 1928, its use, and prescription did not become widespread until after he had received the Nobel Prize the same year as the end of World War II.

female characters are often shown as coming to enjoy their pain and degradation. The message this gives out to readers is that women should not express their own sexual autonomy, but should enjoy being the mere objects of aggressive male desire. Again, this is a gender-biased take on female sexuality, seen from the point of view of the male obtaining pleasure from the female rather than the female defining her own pleasure.” (...) [23]

Even though Gray uses some examples perceived to be later 20th century developments, such as *manga* 漫画 cartoons, that perception is incorrect, since *manga* were actually first developed around the very same time that *Joshi goshinhō* was created. In other words, the threat for physical violations of a sexual nature and other were likely realistic enough to justify an increasing need for technical applications of *jūdō* outside mere physical education as was up to then advocated by Kanō, and of the elementary *atemi* 当身 [strikes] contained in the *Sei-ryoku zenyō kokumin taiiku* 精力善用国民体育 completed by Kanō in 1927–1928. *Joshi goshinhō* was thus intended as an answer to those concerns. This can also be concluded from Nangō Jirō's own writings, although such rationale is almost never given in such explicit terms either in printed sources or during practice by the few instructors who teach this *kata*.

Cunningham provided an additional rationale:

“Kano had been concerned about the Kodokan being taken over by the military as a place to train soldiers for combat in WWII. To that end, a lot of the old methods of goshinjutsu were hidden away and weren't publicly taught any more¹². And after WWII ended, with the Occupation forces, the Kodokan couldn't operate at all for a while. When it did operate, it was under some restrictions. And so the goshin waza weren't taught. Jiro Nango constructed the Kime Shiki¹³ and the Joshi Goshinjo¹⁴ because he thought there was a need to preserve the self-defense techniques for the women, in the Women's Division. My understanding is that he was not a Judoist at all¹⁵, and in fact, had his training in Daito Ryu Jujutsu. But we forget that the Kodokan was a center of martial art activity and not just what we think of today as sport Judo. There were lots of masters of lots of arts at the Kodokan. As late as the 1920s they were teaching wooden staffs (*jo*) at the Kodokan, so there were lots of people there in different arts. There was a sense of preserving certain concepts by making them into this *kata* and then teaching it in the Women's Division. In the

highly male-dominated society and unfortunately, even in the Occupation forces, attitudes were very sexist¹⁶, and so there wasn't much consideration given to looking to see what they were doing in the Women's Division. So that sort of thing worked out very well.” (...) [24, p. 21]

Unfortunately, Cunningham does not provide specific references for his view. Whilst his explanation is superficially coherent, it does not quite explain the issue. After all, if those self-defense techniques already existed before the war, but were hidden due to the occupation [25], then all that was necessary after the occupation was over was to take those techniques and practice them again. There is another matter here. *Joshi goshinhō* was developed in 1943. That was not yet a time of occupation, but predating the occupation. In other words, there was no need yet to restore eventual things suppressed by the occupation. Given these inconsistencies, Cunningham's explanation simply does not make a whole lot of sense.

Objectives of *Joshi goshinhō* practice

Fukuda, however, provides some useful further insights. From her words, which we have already quoted *supra*, it is, however, also clear that *Joshi goshinhō* does not merely try to accomplish its objectives by mere technical ‘tricks’ or movements. In fact, Fukuda points out that learning to achieve inner calm and self-confidence are equally and perhaps even more effective self-defense weapons than the techniques themselves, which still would need to be applied properly against a likely stronger male adversary. Psychological defense though, does not necessarily have those same limitations, and might thus even prevent an attack or the intention to an attack without further need to resort to physical defense.

This also suggests that the proper way to practice *Joshi goshinhō* is certainly not one of wild, spectacular defenses, or an explosion of force or momentum, but one of carefully controlled effectiveness. It suggests a demeanor different from the Forms of decisiveness seen in *Kime-no-kata*, a form still rooted in to Edo 江戸 period samurai action.

Recommendations on how to practice *Joshi goshinhō* are provided by several authors. Kotani et al. write under the heading “Purpose of Practice”:

¹² This is somewhat hard to believe. While many *koryū* had always operated on a veil of secrecy, there existed considerable cross-training in the Meiji, Taishō and early Shōwa period, between *Kōdōkan jūdō* and several *jūjutsu* schools. Moreover, several books on self-defense were published, which seems to contradict the high level of secrecy.

¹³ This is incorrect. *Kime-shiki* existed long before Nangō became *kanchō* of the *Kōdōkan* in 1938 and may even have predated *Kime-no-kata*. *Sei-ryoku zenyō kokumin taiiku* in which *Kime-shiki* became integrated, was already completed by Kanō Jigorō in 1927–1928.

¹⁴ This is also false as explained elsewhere in this paper. Nangō did not create *Joshi goshinhō* himself; he merely ‘ordered’ the creation of *joshi goshinhō*.

¹⁵ Nangō actually took up *jūdō* under no one less than Kanō himself. He achieved the rank of 2nd *dan* [second-degree black belt] in *Kōdōkan jūdō*.

¹⁶ ‘Sexist’ is probably not the most accurate term to describe the situation. Sexist attitudes existed in the whole of Japan and were probably less at the *Kōdōkan Joshi-bu*. However, attitudes were certainly ‘paternalistic’ towards women.

Table 1. Comparative overview of self-defense *kata* in *Kōdōkan jūdō*. *Indicates *Sei-ryoku zenyō kokumin taiiku* [After 29].

	Joshi goshinhō	Kōdōkan Goshinjutsu	Kime-shiki	Kime-no-kata	Shōbu-no-kata
Alternative name	<i>Joshi jūdō goshinhō</i> <i>Joshi goshinhō</i> <i>Fujoshi-yō-Goshin-no-Kata</i> <i>Kōdōkan Joshi goshinhō</i> <i>Shin Kime-shiki</i>	<i>Shin Kime-no-kata</i> <i>Ippan-yō-Goshin-no-Kata</i>	Nihil	<i>Shinken shōbu-no-kata</i>	Nihil
Year of creation	1943	1956	?	1906–1917	1888
Number of techniques	18	21	10	20	10?
Type of exercise	Solo + Partner	Partner	Partner (Solo included in SZKT*)	Partner	Partner
Body position	Standing	Standing	Sitting + Standing	Sitting + Standing	?
Reihō location	Reversed	Reversed	Standard	Standard	Standard
Reihō position	Standing bow	Standing bow	Sitting bow	Sitting bow	Sitting bow?
Weapons position	Both partners at <i>Reihō</i> turn back to put away weapons or attributes	<i>Uke</i> puts weapons to the side of the axis of the <i>kata</i> , facing <i>jōseki</i>	At <i>Reihō</i> deposited at the back of <i>uke</i>	At <i>Reihō</i> deposited at the back of <i>uke</i>	Unknown
Weapons of uke	1. Scarf, string or rope (<i>himo</i>) 2. Knife (<i>tantō</i>)	1. Knife (<i>tantō</i>) 2. Stick (<i>jō</i>) 1. Pistol (<i>kenjū</i>)	1. Knife (<i>tantō</i>) 2. Sword (<i>katana</i>)	1. Knife (<i>tantō</i>) 2. (Virtual <i>wakizashi</i> , for which <i>tantō</i> is used) 3. Sword (<i>katana</i>)	Unknown
Attributes of tori	Handbag	Nihil	Nihil	Nihil	Nihil
Vocal commands of uke	' <i>Deseku!</i> ' (#18) ["Come on, give me"]	" <i>Te (wo) ageru</i> " (#19–21) <i>Kiai</i> at all <i>atemi</i>	<i>Kiai</i> at all grips, <i>atemi</i> & armed attacks	<i>Kiai</i> at all <i>atemi</i> , knife & sword strikes, but not <i>wakizashi</i> strikes	<i>Kiai</i> at all <i>atemi</i> & armed attacks
Vocal commands of tori	<i>Kiai</i> at all <i>atemi</i>	<i>Kiai</i> at all <i>atemi</i>	<i>Kiai</i> at all <i>atemi</i>	<i>Kiai</i> at all <i>atemi</i>	<i>Kiai</i> at all <i>atemi</i>

"Considering the usual constitution and the common character of women, these self-defense techniques have been formalized in order to aim at training the powers of courage, the staid character, demonstrating the decisive ability of need, and defending themselves from danger at any moment". (...) [26, p. 124]

Itō writes under "Aim of self-defense and information for practice": "To become proficient in the Art of Self-Defense is only part of its aim. To train the mind and body of women by practicing the Art of Self-Defense to enable her to deal with any difficulty in life in an unperturbed, calm manner is its fundamental aim.

Therefore, in the face of a sudden attack or confronted by a very critical danger, even if only once in your life, through the serious application of Judo, you can control the situation.

Accordingly, it is recommended that once you start practicing, you continue to do so. For example, the Japanese sword, even one of the national treasures, would naturally become blunt and finally lose its value, unless it received constant care and

treatment. Fortunately, the Art of Self-Defense can be easily practiced by men and women at any place in any kind of clothes." (...) [27, p. 8]

Harrington provides further guidance:

"... this *kata* should be practiced sometimes with a male *judoka* in the role of *Uke* (the attacker), so that women can generally realize the importance of conserving their mental and physical energy when attacked and use their skill and technique to escape, instead of fighting against superior strength. It is also important for women to use a *kiai*, a loud shout, which is twofold in purpose. Firstly, the female *judoka* using *kiai* will find that the sound emitted sharply and with a very aggressive intonation – eitt – will unite the mental and physical faculties and release adrenalin into the bloodstream, preparing the mind and body for emergency. Secondly, this sharp verbal reaction shocks the attacker, physiologically, shattering his ego and bad intentions." (...) [28, p. 119]

Calm mental attitude and frequent practice to make the techniques of *Joshi goshinhō* second nature are thus

the recommended guidelines when learning to master this exercise.

TECHNICAL CONTENTS OF *JOSHI GOSHINHŌ*

Names of *Joshi goshinhō*

Table 1 highlights some critical differences between the various self-defense *kata* within the *Kōdōkan* system. Juxtaposing those *kata* and those differences is helpful for those studying it in order to clearly distinguish between some similar, yet different actions of which trying to keep them separate could be confusing for both novice and senior *jūdō* practitioner alike. These details involve positions of performers and weapons, types of weapons, vocal commands, etc. It also shows the different names that were once in use for these *kata*. For example, *Joshi goshinhō* has been known under at least five different names of which two are most common: *Joshi goshinhō* vs. *Joshi jūdō goshinhō*. Both names appear in *Kōdōkan* documents. For example, the first booklet that was published by the *Kōdōkan* uses the name “*Joshi jūdō goshinhō*” [30], but the second book, as authored by Nangō, uses the abbreviated name “*Joshi goshinhō*” [31]. Although there does not seem to be any official acceptance/rejection by the *Kōdōkan* of either term, most of its formal documents use the fuller term “*Joshi jūdō goshinhō*”, as do both Kotani et al. [26], and especially Oimatsu [32], the latter whose work is usually fairly accurate. For these reasons, we believe that indeed “*Joshi jūdō goshinhō*” would be the preferred term.

The term “*Fujoshi-yō-Goshin-no-Kata*” which was suggested as its designation in the 1950s is now obsolete and should not be used [21]. The terms “*Kōdōkan Joshi goshinhō*” and “*Shin Kime-shiki*” are both inaccurate. Neither of these labels was ever officially in use, though they were occasionally heard. Accordingly, both should be discarded.

Reihō in *Joshi goshinhō*

With regards to the *reihō* 礼法 [bowing procedures] in *Joshi goshinhō*, the position of both partners is reversed, thus contrary to how it is in the more well-know *Nage- or Katame-no-kata*, and thus with *tori* having the *shōmen* 正面 [main front side] to her right, just like in *Jū-no-kata*. Since *Joshi goshinhō* was never revised, the distance between both partners is normally unchanged from its early days, thus about 4 m instead of the 5.45 m (derived

from the original Japanese norm of 3 *ken* 間, the old Japanese measure of length of surfaces commonly used in architecture, in which 1 *ken* is 1.818 m or 5.965 feet)¹⁷ which was generally implemented after revisions in the 1970s to conform to the large IJF-size *shiai tatami* with the broad red borders.

After the initial bow, which is performed in standing position, both *tori* and *uke* turn their back to each other, and step forward to deposit either attributes (handbag for *tori*) or weapons (knife or *tantō* 短刀 and scarf, string or rope, called *himo* 紐 for *uke*) in front of them at a distance of approximately one *tatami* length.

Structure and technical contents of *Joshi goshinhō*

The structure of *Joshi goshinhō* shows more similarities to Kanō's last *kata*, the in 1927–1928 published *Sei-ryoku zenyō kokumin taiiku*, than with the *kata* that still originated in the Meiji (*Nage-*, *Katame-*, *Gō-*, *Kime-*, and *Jū-no-kata*) or pre-Meiji period (i.e. before 1867) with roots in *koryū jūjutsu* (*Koshiki-no-kata*, *Itsutsu-no-kata*).

A schematic overview of the structure of *Joshi-goshinhō* is provided in Table 2. *Joshi-goshinhō* consists of two principal groups of exercises divided over three types of activities, and containing 18 named individual *kata* techniques, some of which are performed with different variations or in different directions. The two main subdivisions separate solo techniques, the so-called *Tandoku-dōsa* 単独動作 group, and partner exercises or the so-called *Aitai-dōsa* 相対動作 group.

The *Tandoku-dōsa* solo-exercises contain only one subgroup, called *Tai-sabaki-hō* 体捌方 (八). The *Aitai-dōsa* partner exercises contain two subgroups, the first one (thus subgroup #2 of *Joshi goshinhō*) called *Ridatsu-hō* 離脱法 and consisting of mere *te-hodoki* 手解 [hand releasing] type of escape techniques, the second one (thus subgroup #3 of *Joshi goshinhō*) called *Seigo-hō* 制護法 comprises more elaborate techniques where an initial escape is followed by a more decisive counterattack (Figure 2(9)).

The further structure of *Ridatsu-hō* and *Seigo-hō* is fairly comprehensible. Each subgroup contains five techniques, thereby totaling ten techniques for both partner exercises or for the entire *Aitai-dōsa* group of partnered exercises. Unfortunately such clarity is somewhat absent for the solo-exercises or *Taisabaki-hō* subgroup of *Tandoku-dōsa*, which is not free of causing confusion and issues with memorization. Officially, *Tandoku-dōsa* contains eight

¹⁷ In the West it is generally believed that the starting distance in *kata* is 6 m, but this is actually not quite correct. This error was caused as a consequence of using the number of *tatami* in-between, because Japanese *tatami* are typically 1.82 m, while Western *tatami* are 2 m in length. When counting 3 *tatami* this causes a difference of approx. 54 cm. But, since practically it is helpful to be able to quickly count *tatami* when determining distance rather than having to take a tape measure, the error has remained in place and Western publications therefore will usually continue claiming that the starting/ending distance in *kata* should be ‘6 m’.

Table 2. Structural and functional overview of the techniques contained in *Joshi goshinhō*. After De Créé [29]; Vocal commands in technique #18, from Nangō [29, p. 122], or alternative command “come on, give me”, from Itō [27, p. 34].

Joshi Goshinhō (Self-defense Methods for Women)	
A. TANDOKU-DŌSA 单独動作 [SOLO EXERCISES]	
I. <i>Dai ikkyō</i> 第一教 [First group]: <i>Tai-Sabaki-hō</i> 体捌方 (八)	
1.	<i>Tai-no-idō</i> 体の移動 (<i>migi yori, hidari yori</i>) (右より、左より) (Body displacements [from right, from left])
2.	<i>Tsugi-ashi</i> 継足 (<i>hosen</i> 歩前, <i>hogo</i> 歩後 [<i>migi yori</i> 右より, <i>hidari yori</i> 左より]) (Step initiated with the following foot (forward step, backward step [from right, from left]))
3.	<i>Migi-(hidari)-sabake</i> 右(左)捌け (Rightward-[leftward] turning)
4.	<i>Migi-(hidari)-mae-sabake</i> 右(左)前捌け (Rightward-[leftward]-forward-turning)
5.	<i>Migi-(hidari)-harai e</i> 右(左)払へ (Down-sweeping to the right-[left])
6.	<i>Migi-(hidari)-maware</i> 右(左)廻れ (Right clockwise [left counterclockwise] back turn)
7.	<i>Mae-shizume (hidari migi)</i> 前沈め (左右) (Squatting to the front [left right]) & <i>Migi shizume</i> 右沈め (Right diagonal squat) & <i>hidari shizume</i> 左沈め (Left diagonal squat)
8.	<i>Hiza-ate (hidari migi)</i> 膝當 (左右) (Knee strike [left right]) [with <i>kiai</i> !]
B. AITAI-DŌSA 相对動作 [PARTNER EXERCISES]	
II. <i>Dai nikkyō</i> 第二教 [Second group]: <i>Ridatsu-hō</i> 離脱法 [Escape methods]	
9.	<i>Katate-tekubi-dori</i> 片手手首取 (Single-handed seizing of the wrist)
10.	<i>Ryōte-katate-dori</i> 両手片手取 (Double-handed seizing of one hand)
11.	<i>Shishi-gyaku-dori</i> 四指逆取 (Grabbing and backwards bending four fingers)
12.	<i>Ude-kakae-dori</i> 胸抱取 (Encircling the arm)
13.	<i>Ushiro-dori</i> 後取 (Seizing from behind)
III. <i>Dai sankyō</i> 第三教 [Third group]: <i>Seigo-hō</i> 制護法 [Escape followed by counterattack methods]	
14.	<i>Ude-gyaku-dori</i> 腕逆取 (Seizing the arm with hands reversed)
15.	<i>Ushiro-eri-dori</i> 後襟取 (Seizing the collar from behind)
16.	<i>Ushiro-kubi-himo-jime</i> 後首紐絞 (Strangling from behind [using scarf, rope or string])
17.	<i>Ushiro-dori</i> 後取 (Seizing from behind)
18.	<i>Kyohaku-(dasshu)-dori</i> 脅迫 (奪) 取 (Robbing at knifepoint; vocal: ‘Deseku!’ 出せく)

techniques, supposedly representing body movements practiced in eight directions or principles; it is these principles which afterwards are then applied in the two groups consisting of partner exercises. However, each of these *Taisabaki-hō* techniques is further subdivided usually in two directions, but not always. For example, technique #7 *Mae-shizume (hidari/migi)* 前沈め(左右) [Bending forward left/right] + *Migi shizume* 右沈め [Bending sideways, right] + *hidari shizume* 左沈め [bending sideways, left] has both a triple name and is also sub-divided in four directions. This inconsistency has not only led to confusion, but also to some lists splitting this technique #7 up in two separate techniques. Consequently, in those lists *Migi (hidari) shizume* becomes thus an independent technique with its own number (#8), while the original technique #8 becomes #9. This is also the reason that some textbooks might erroneously claim that there are 19 techniques in *Joshi-goshinhō*, thus due to supposedly there being 9 techniques in *Taisabaki-hō*, instead of, as is the case, only 18 techniques with 8 techniques in *Taisabaki-hō*. We also note that the last technique of *Taisabaki-hō*, namely *Hiza-ate* 膝當, is actually an *atemi*, i.e., a knee strike instead of a mere body displacement.

Given that *Joshi goshinhō* today is very rarely taught, and that there are few qualified *Joshi goshinhō* instructors

around and few *Joshi goshinhō* learning texts, eradicating this confusion by providing clear systematic insight into its structure and building blocks has not been quite achieved. Hopefully, one of the contributions of the current paper is to assist in this.

Ridatsu-hō's escape techniques, the first sub-group of the partner exercises, contains three quite basic *te-hodoki* 手解 escapes to free hands. The fourth technique intends to free the arm, while the fifth and last techniques focus on freeing the body. There are no throws and no *atemi* included in *Ridatsu-hō*, only initial escapes.

Seigo-hō, the second sub-group of the partner exercises, differs from *Ridatsu-hō* in that *tori*'s action is not limited to a simple escape but also induces a certain ‘damage’ to the attacker, as the initial escape is followed up in each of its five techniques by an *atemi* 当身 [body strike]. In this group's third technique, called *Ushiro-kubi-himo-jime* 後首紐絞 [Choking from behind with a scarf, string or rope] the *atemi* is even complemented by a *hiza-ate* 膝當 kick with the knee, and in the fourth technique *Ushiro-dori* 後取 [Grabbing from behind] the initial *atemi* is concluded with a *te-waza* 手技 type of hand throw (Figure 3(10)) resembling a *tai-otoshi*¹⁸ *henka* 体落変化 [variation to the body drop throwing principle]

¹⁸ 27, p. 33.



Figure 2(9). A determined Fukuda Keiko in the early 1970s delivering an *atemi* (strike) as part of her defense against an attacker trying to snatch her purse at knifepoint in the last technique of the *Seigo-hō* 制護法 [Escapes with counterattacks] or third series, which equally is the final technique of *Joshi goshinhō*, called *Kyohaku-dasshu-dori* 脅迫 (奪) 取. [From Johnson [33, p. 30]; reproduced with kind permission of Active Interest Media, publisher of *Black Belt*].



Figure 3(10). Women from Fukuda Keiko's *Sōkō Joshi Jūdō Club* 桑港女子柔道クラブ ["San Francisco Jūdō Club for Women"] in San Francisco, CA, during a synchronic performance of *Joshi goshinhō* at the occasion of the 2010 Kagami Biraki yearly New Year's ceremony, held at the *San Jose Buddhist Jūdō Club* in San Jose, CA. The technique shown is the fourth technique of the *Seigo-hō* or last series, showing the defense to *Ushiro-dori* (Seizing from behind), the only technique in *Joshi goshinhō* to be concluded with a throw technique. The performer (*tori*) closest to the front is Vicky Trent, 5th *dan* and a long-time student of Fukuda-sensei in San Francisco. [By kind permission of Arik-Quang V. Dao of San Jose Buddhist Jūdō Club, San Jose, CA].

or *seoi-otoshi henka* 背負落変化 [variation to the over the shoulder dropping principle] or *seoi-nage*¹⁹ 背負投 [back carrying throw].

Closure of the *kata* is, as can be expected, the same as the *reiho* in the beginning but in reverse order.

CONCLUSIONS

Joshi goshinhō may be of questionable utility for a female Special Forces or S.W.A.T.²⁰ team member, however, *Joshi goshinhō* also was never intended as a complete system of self-defense against professional criminals or trained martial artists. To understand *Joshi goshinhō*'s contents and aims it is necessary to put it in the correct context, *i.e.*, part of a physical education system intended to improve the health of females in a time when fitness equipment was not generally commercially available, when women in Japan were not yet emancipated, and when antibiotics²¹ and modern medicine were still largely in developmental stages. The advantage of *jūdō* was that unlike other forms of calisthenics and gymnastics it could be readably adapted in daily life situation as a simple and basic form of self-defense. It is in this framework that *Joshi goshinhō* must be appreciated, not in a framework of attempting to form a female "fighting machine".

Thus, despite *Joshi goshinhō* likely not being an exhaustive or complete system of self-defense, it deserves a worthy place in contemporary women's (and men's) *jūdō*. As a series of technical skills rather than a ceremonial performance exercise it helps to install self-confidence, situational awareness and mastery of simple escape and

tai-sabaki skills which may be effectively combined with *randori*, *nage-waza* or *katame-waza* techniques during an emergency situation²².

Joshi goshinhō also remains a valuable historic link to what *jūdō* was like in the immediate aftermath of the death of Kanō-shihan. Today, in the 21st century where novice *jūdōka* are totally ignorant of what *jūdō* is truly about, having come to think that it equals the bizarre competition-oriented and medal-obsessed activity marketed by the IJF [35], preserving these exercises is more necessary than ever.

Notes

1. Japanese names in this paper are listed by family name first and given name second, as common in traditional Japanese usage and to maintain consistency with the order of names of Japanese historic figures.
2. For absolute rigor, long Japanese vowel sounds have been approximated using macrons (*e.g.* *Kōdōkan*) in order to indicate their Japanese pronunciation as closely as possible. However, when referring to or quoting from Western literature, the relevant text or author is cited exactly as per the original source, with macrons used or omitted accordingly.

Acknowledgements

We are indebted to Pat Harrington, Mōri Osamu 毛利修, Umezu Katsuko 梅津勝子, and Michiko Whyman née Yūki 結城迪子, for their helpful remarks and information.

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¹⁹ 26, p. 151.

²⁰ "Special Weapons and Tactics" teams are elite paramilitary tactical units in American law enforcement departments charged with special operations such as freeing hostages or detaining terrorists and dangerous armed criminals.

²¹ Only with antibiotics is it possible to effectively treat the otherwise debilitating and potentially lethal consequences of serious venereal diseases such as syphilis, which an early 20th century victim of rape could have ended up with.

²² Somewhat simplistic applications of escape techniques combined with more mainstream *jūdō* techniques were shown during the IJF's Self-defense Conference in Santo Domingo in October 2006 [34].

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