



Midori Yama Budokai: *Hanshi's Corner*
Written by Ron Rogers *Hanshi Meiyō Kyōju*
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Ichī go, ichī e: One life, one meeting

Kodokan Judo

The earliest recorded use of the word *jujutsu* occurred in 1532 and was used by the *Takenouchi Ryu*. However, it is *Kitō Ryu jujutsu* which merits a special place in the system of unarmed martial arts because of its esoteric elements similar to those of *aikijutsu*. *Kitō* means to rise and fall (“seven times down, eight times up”). Kuninori Suzuki V, then Master of *Kitō-ryū Jujutsu*, changed the name of *Kitō-kumiuchi* to *Kitō-ryū Judo* in 1714. *Kitō Ryu*'s most important contribution was the principle of *kuzushi* (off-balancing), which is the key to the throwing techniques of modern *Judo*. Kano Jigorō studied the *Judo* of *Jikishin-ryū* and *Kitō-ryū*, and incorporated some of their concepts into *Kodokan Judo*. The first use of the name *Judo* was by Inoue Seijun IV, who applied it to his *Jujutsu* of *Jikishin-ryū*. *Fusen-ryū* was incorporated for its groundwork (*ne waza*). Kano asked the style's head master, Tanabe Mataemon, for his syllabus. In addition, Yamashita Yokiashi (Kano's Chief Assistant) would add his knowledge of *Yōshin Ryu Jujutsu* and *Tenshin Shinyō Ryu Jujutsu*, as he was a master of both. Of particular interest are the *kata* that have been preserved by the modern inheritors of *Kitō Ryu*. Legend traces the origin of this school to a Chinese combat based upon the principle of *ju* (suppleness), as explained and illustrated by Chin Gempin to selected warriors of 17th century Japan. Kano Jigorō himself refuted this as just legend and associates this method with two other noted *jujutsu* experts, Yoshimura and Takenaka.

These techniques are generally performed in full armor or in formal robes resembling armor and are centered upon throwing an opponent to the ground. They were considered difficult even by masters such as *Judo*'s Kano Jigorō and *Aikido*'s Ueshiba Morihei. Both of these masters had studied these techniques at great length before incorporating any of their features into their own modern methods. *Kitō Ryu*'s original concepts are preserved in the *Judo Koshiki-no-Kata*.

Kase Taiji (1929-2004)

Kase Taiji, *Shihan*, began his study of martial arts with his father who was a *judo* instructor. He began studying at the age of six, obtaining his 2nd *Dan* in 1944 at the age of fifteen. He began studying *karate* with both Funakoshi Gichin and his son Funakoshi Yoshitaka this same year. The historical lineage of *Kase-Ha* is best given as: Matsumura Sokon - Azato Yasutsune - Funakoshi Gichin - Funakoshi Yoshitaka - Kase Taiji. Hironishi and Okuyama were two notable influences on *Kase-Ha* who influenced modifications of Kase's style. These included improvement of open-handed techniques and the use of kicking techniques. The main improvement was in the teaching of the way. Kase Taiji was a 10th *Dan*, who founded his own group, called the *Shotokan-Ryu-Kase-Ha* (SRKHIA). It began as the *World Shotokan Karate Academy*. He left Japan in 1964 to teach *karate* internationally, but started teaching his own style of *Shotokan* to avoid the power struggles in the art. The SRKHIA is an organization for 3rd *Dan* and above as

individuals. Its mission is to continue the technical development of its members. There is no registration of national associations. He died in Paris, suffering cardiac complications, during which he slipped into a coma and never recovered.

From: *An Encyclopedia of Judo* by Ron Rogers – Part Two of Six
Kumi kata

- 2.2.2.1 *Eri kumi kata do* or methods of gripping the lapel.
- 2.2.2.1.1 ***Jun ni toru tokoro*** or natural hold, which has two basic methods.
 - 2.2.2.1.1.1 *Ue jun ni toru tokoro* or natural hold with the thumb pointing upward. The four fingers are placed outside the gi and the thumb is on the inside of the lapel. *Migi ue jun ni toru tokoro*, with the right hand on the left lapel, is shown. *Hidari ue jun ni toru tokoro* would have the left hand on the right lapel with the fingers on the outside and the thumb inside.
 - 2.2.2.1.1.2 *Shita jun ni toru tokoro* or natural hold with the thumb pointing downward. As for *ue jun ni toru tokoro* the fingers are inside the lapel and the thumb outside. However, in this version (usually used for some of the *juji jime*) the right hand holds the right lapel, or *migi shita jun ni toru tokoro*, and the left hand the left lapel, or *hidari shita jun ni toru tokoro*.
- 2.2.2.1.2 ***Gyaku ni toru tokoro*** or adverse grip with the hand. As for *shita jun ni toru tokoro* the grip is right hand to right lapel and left hand to left lapel, but the thumb is pointing upward.
- 2.2.2.2 *Obi kumi kata do* or methods of gripping the belt.
 - 2.2.2.2.1 ***Jun ni toru tokoro*** or natural hold, which is the most common method. This grip is used to grip the rear and sides of the belt, usually for *koshi waza* or loin techniques. The belt is held from above with the thumb inside and the fingers outside.
 - 2.2.2.2.2 ***Omote de toru tokoro*** or right-side hold (that is “correct” side). This grip is now seldom used, but was used for such throws as *obi goshi*. The hand is passed over the belt and underneath it, with the back of the hand facing uke with the fingers inside and thumb outside.
 - 2.2.2.2.3 ***Ura de toru tokoro*** or wrong-side grip (that is, a reverse grip). Again, this method has fallen into desuetude but was originally used for a method of *uki otoshi* called *obi otoshi*, or for a method of *yoko wakare* also called *obi otoshi*.
- 2.2.2.3 *Sode kumi kata do* or methods of gripping the sleeve. In general, these are the same as for *eri kumi kata do* but applied to the outside or inside of the sleeve. The exception is the cuff grip (*sodeguchi kumi kata*) which is included in *kenka yotsu* (fighting grips). Also, there is an “upside-down” version of *gyaku ni toru tokoro* used in *sode tsurikomi goshi* and *kentai jime*.
 - 2.2.2.3.1 *Jun ni toru tokoro* or natural grip. This is used for holding the outer sleeve.
 - 2.2.2.3.1.1 *Ue ni toru tokoro* or upper natural grip. This is the standard grip when holding in *shizentai no kumi kata* (gripping in the natural posture). The grip may hold *soto ue sode* (outer upper sleeve), *soto naka sode* (outer middle sleeve) or *soto shita sode* (outer lower sleeve). This latter grip (*soto shita sode*) is used especially for *sode seoi nage*. *Tori*’s right hand holds *uke*’s left sleeve or the left hand holds the right sleeve

- 2.2.2.3.1.2 *Shita ni toru tokoro* or lower natural grip. This was at one time used in the *makikomi waza* (wind-in techniques) in which case *uke* held the outer sleeve, but with the same hand (right hand to right sleeve; left hand to left sleeve).
- 2.2.2.3.2 *Gyaku ni toru tokoro* or inverse grip. This is used on the inside of *uke*'s sleeve, usually in the upper position (*uchi ue sode*) for versions of *uki otoshi*, *hikkomi gaeshi* and *seoi nage*. It should be noted that while *uke*'s hand hooks from inside, the hand actually takes hold outside.
- 2.2.2.4 *Zubon kumi kata do* or methods of gripping the trousers. These are generally the same as for the sleeve grips, including the gripping of the cuff.
 - 2.2.2.4.1 *Jun ni toru tokoro* or natural grip. *Tori* seizes *uke*'s leg from the outside.
 - 2.2.2.4.1.1 *Ue jun ni toru tokoro* or natural upper grip. This is used for *ashi mochi o uchi gari* or similar techniques.
 - 2.2.2.4.1.2 *Shita jun ni toru tokoro* or natural lower grip. This is used for *ko uchi makikomi* or similar techniques.
 - 2.2.2.4.2 *Gyaku ni toru tokoro* or reverse grip. This is used for *kata ashi dori*, *mae te guruma*, *ashi mochi o soto gari* or similar techniques.
- 2.2.3 *Kumi kata oyō* or applications of gripping. These are the **basic** methods of gripping – the “standard” grips.

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