

Midori Yama Budokai: *Hanshi's Corner*  
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***Ichigo, ichi e: One life, one meeting***

*"You have enemies? Good. That means that you've stood up for something, sometime in your life."*

--Winston Churchill

**Tokubei Tenjiju**

Tokubei Tenjiju was born in Sendo-machi, Takasago-cho, and today's Hyogo Prefecture. His father was a salt wholesaler. 1612. He was a Japanese adventurer and writer of the early 17<sup>th</sup> century, much as Europe's Baron von Munchausen. However, unlike Munchausen, what he wrote was factual and unembellished. He traveled to Southeast and South Asia, which is where he received the nickname of Tenjiku, the Japanese name of India. At the age of fifteen, in 1626, Tokubei was hired by a trading company in Kyoto, where he pursued commercial activities aboard Japanese Red Seal Ships. In 1627, Tokubei visited China, Vietnam and Siam (Thailand). He stayed for some time in Siam and again visited the country onboard one of the ships of the Dutch adventurer Jan Joosten van Lodenstein. He also sailed to the Indian subcontinent, to the source of the Ganges, and the country of Magadha, returning with great wealth and numerous stories to tell. When he returned to Japan he wrote an essay titled, "*Tenjiju Tokai Monogatari*," or "Relations of Sea Travels to India." He wrote of his adventures in foreign countries and his writings became very popular in Japan. Tokubei died around the age of 80 in his home town of Takasago, in 1892. After his death, he became the main character of a *Kabuki* play. The play depicted him as a magician who evoked magic by making magic signs with his fingers – the *ninjutsu, kuji-giri*. These skills were shown as having been learned in the exotic land of India, where the *kuji-giri* originated from Tibetan temples. One of the magic tricks was to escape his enemies by riding a giant toad. This was so prevalent, that his name became associated with the toad, and some versions have him changing into the giant toad. He relates to martial arts, although peripherally, in three instances: His visit to India (the traditional birthplace of the martial arts), to Siam (Thailand), where he experienced the art of Muay Thai, and finally – although posthumously – the magical skills of the *ninja*, by way of Tibet.

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

2.2.2 ***Kumi kata kenkyu*** or defense against gripping. In general, the defensive grips are the same as the fighting grips. Two major differences are: 1) *Kenkyu* are used after *kenka yotsu* to offset *uke's* advantage; 2) a technique should be used **immediately** after *tori* neutralizes *uke's* fighting grip. A lower grip is used to offset a higher one, and the outer grip is used to offset an inner grip with the reverse methods also being applicable. The following, as for *kenka yotsu*, is representative only and partly is based on the gripping requirements for the USJA (United States *Judo* Association).

- 2.2.2.1 *Sode dori kenkyū* or defense against sleeve grips. These may include all forms of sleeve grips, although only selected ones are given for illustration.
- 2.2.2.1.1 *Soto ue sode e hiji furi* or elbow swing against outer upper sleeve (“swinging elbow break against high sleeve grip”). *Tori*’s right elbow drives up and under *uke*’s left arm, moving into *tsurikomi-*, *harai-*, or *hane- goshi*.
- 2.2.2.1.2 *Uchi ue sode e ude furi* or transverse armlock against inner upper sleeve grip. *Tori* circles the left arm up, out and under *uke*’s right arm, locking *uke*’s arm in *kannuki gatame*.
- 2.2.2.1.3 *Soto naka sode e ude furi*, or arm swing against outer middle sleeve grip (“swinging arm break against sleeve grip”). *Tori*’s right hand drops down, circles outside *uke*’s wrist, forcing *uke*’s arm loose from *tori*’s inside sleeve. *Tori* thrusts the arm around *uke*’s waist, or against his or her back, for *uki-*, *harai-*, *o-* or *tsuri- goshi*. Should *tori* trap *uke*’s right wrist in the bend of the elbow, *tori* can perform *ude gatame* (*hiji makikomi* variation).
- 2.2.2.1.4 *Ryō soto shita sode dori e ude furi* or swinging arms against a grip on both outer lower sleeves (“double sleeve counter grip against double sleeve grip”). Alternatively, *ryō soto shita sode dori e ryō soto shita sode dori* or a double sleeve grip against a double sleeve grip may be used. In the former, *tori* thrusts the arm (either one) to the rear of *uke*’s waist or back as for *soto naka sode e ude furi*, moving into any of the techniques for that counter. For the latter, *tori* reversed the grip so that *uke*’s sleeves are held in the outside lower sleeve grip for *sode tsurikomi goshi*. *Tori* may take *ryō waki dori* (grip under both armpits) for *waki tsurikomi goshi*.
- 2.2.2.2 *Eri dori kenkyū* or defense against lapel grips.
- 2.2.2.2.1 *Ushiro eri dori kenkyū* or defense against rear lapel grips.
- 2.2.2.2.1.1 *Ushiro eri dori e kakae kubi* or neck encircling against rear lapel grip (“drive through break against collar grip”). If *uke* uses the left hand, *tori* drives upward and inside *uke*’s left arm, encircling *uke*’s neck with the right arm, from which *tori* may throw with *o uchi gari*, *kubi nage* or *koshi guruma*.
- 2.2.2.2.1.2 *Ushiro eri dori e kansetsu waza* or joint locks against the rear lapel grip. These include *ude gatame*, *kuzure hiza gatame* and *waki gatame* – the latter is done as *uke reaches* for the grip, but **before** the lapel is grasped.
- 2.2.5.2.2. *Mae eri dori kenkyū* or defenses against front lapel grips.
- 2.2.5.2.2.1 *Mae eri dori e mae eri dori* or front lapel grip against front lapel grip. This grip forces the opponent’s arm upward. It is the opposite of *yoko eri dori*, which forces the opponent’s arm downward. *Tori* circles the right arm inside and under *uke*’s left arm, assuming the same grip, and pushing *uke*’s arm upward (“inner sleeve counter grip against high collar grip”; this is also referred to as “driving high grip”). The principle of this grip is similar to that of *soto ue sode e hiji furi*; i.e., lifting *uke*’s arm higher than *tori*’s so that a throw may be made. *Ude gaeshi* also may be made from *mae eri dori*.
- 2.2.5.2.2.2 *Gyaku mae eri dori e tsurikomi* or lift-pull against reverse front lapel grip. As *uke* begins the first move of “rope-climbing” (the right hand in the right lapel), *tori* steps to the right side of *uke*, forcing the weight back on *uke*’s heels. *Tori* pushes *uke*’s right elbow inward with the left hand at the elbow

as he uses *tsurikomi* against *uke*'s left lapel. *Tori* then applies *migi o soto gari*.

- 2.2.5.2.3 *Yoko eri dori kenkyū* or defenses against the side lapel grip.
- 2.2.5.2.3.1 *Yoko eri dori e tsurikomi* or lift-pull against the side lapel grip (“snap out break against low lapel grip”). *Tori* drives the right arm up and out, pressing the right forearm against *uke*'s left chest to relieve pressure of *uke*'s pressing left arm. After driving upward and forward, *tori* may continue with *tsurikomi goshi*, *ō uchi gari* or *tai otoshi*.
- 2.2.5.2.3.2 *Yoko eri dori e hiji daoshi* or elbow pushdown against side lapel grip (“pull down break through against high lapel grip.” *Tori* thrusts the left arm over *uke*'s right arm so that the left elbow is inside *uke*'s arm. *Tori* then turns the palm upward, driving *uke*'s elbow downward and pinning *uke*'s elbow to *tori*'s chest. *Tori* may continue with *hane goshi*, *harai goshi* or *ō uchi gari*.
- 2.2.5.2.4 *Suso dori e hiji makikomi* or *ude gatame* variation against grip on the end of the jacket (“circling in arm counter for jacket end grip”). This is done as for *soto naka sode e ude furi*. See *hiji makikomi* in the *kansetsu waza* section.
- 2.2.5.2.5 *Obi dori kenkyū* or defenses against belt grips. For practical purposes, the defenses for *ushiro obi dori* and *yoko obi dori* are the same. The only example will be given in *yoko obi dori kenkyū*.
- 2.2.5.2.5.1 *Mae obi dori kenkyū* or defenses against a front belt grip. As *uke* reaches for *tori*'s belt, but **before** *uke* takes hold, *tori* takes one *tsugi ashi* step backward and pushes *uke*'s arm away at the wrist. *Tori* uses both hands (*ryō ippo dori* or two hands on one grip). *Uke*'s arm may be pulled toward *tori* or *kansetsu waza* or for *hikkomi gaeshi* techniques. *Uke*'s hand may be levered from the belt if the hold already has been made, but considerably more strength is needed.
- 2.2.5.2.5.2 *Yoko obi dori* or defenses against a side belt grip (remember that these also apply to *ushiro obi dori* or rear belt grips!). *Tori*'s left arm circles counter-clockwise and outside *uke*'s right (gripping) arm, locking it with *gyaku tekubi* or *kannuki gatame*. The latter is a good entry technique for *ippon seoi nage* as pressure against *uke*'s right elbow lifts *uke* onto the toes, the correct off-balance position for *ippon seoi nage*. The joint-lock is **not** continued throughout the throw!

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