

Kodansha
New Japanese-English
Dictionary of Nisho

1963.3000

柔道用語小辞典



講道館
東京

Kōdōkan
New Japanese-English
Dictionary of Judo

和英対照

柔道用語小辞典

監修

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講道館
東京

敵の襟元に両手が掛かるや、

「とうっ」

一声、22貫の大肉塊を肩にかついで、敵の
左足を力の限り払い飛ばした。「山嵐」の

壮絶な大業である——富田常雄「姿三四郎の手帖」——



山嵐 yama arashi "mountain storm"

発刊によせて

近年の柔道の振興には目を見張るものがあり、慶賀にたえない。想えば遠く明治15（1882）年5月、下谷区北稲荷町永昌寺の一室12畳に産声をあげた講道館柔道は、今や世界に広く普及発展し、文字通り世界の老若男女が体育法として、或いは勝負法として、また修心法として、その情熱を傾けているのである。本年は更に豪州シドニーに於てオリンピック大会が開催される年であり、柔道競技にも世界の熱い視線が注がれることであろう。斯様な折に、この度、「和英対照柔道用語小辞典」が上梓される運びとなったことは、平素より希望して止まない正しい柔道の普及発展のために、誠に時宜を得たものであり、広く江湖の活用を期待して止まないものである。

柔道は日本が発祥国であり、国際的にもその用語は日本語が使用されている。しかし、特に柔道競技に深く関係する者以外の人には、その意味が分かり難い処もあることであろう。幸い、本辞典編集者らは引き易さ、携行の容易さ等を考慮し、簡単にして明瞭な解説を旨とする発刊を試みたと聞く。このことは、ご利用の皆さんが何よりも一番良く分かる処であろうが、今、発刊に際して、この「和英対照柔道用語小辞典」が国の内外を問わず、また将来に亘って、一人でも多くの柔道愛好者に活用され、愛読され続けることを祈念するものである。

平成12年8月

講道館長 嘉納行光

ADDRESS

I send my felicitations for the spread of Judo throughout the world. Looking back, Judo was founded in the last century in May of 1882 at a temple called Eishō-Ji, Shitayaku, Kitainari cho, Tokyo. When it started there were only nine students in a dōjō of only 12 tatami (mats). But today men, women and children of all ages enjoy Judo from the bottom of their hearts, gaining much benefit from the physical endeavour of studying a martial art with a moral education included in its training and purpose.

Under these circumstances, it is my pleasure to publish the Kōdōkan New Japanese - English Dictionary of Judo because it will also support my advocacy that students should master skills reasonably and enjoy correct judo, following the founder's doctrine. I hope, therefore, that many people around the world will use this dictionary as much as possible.

As Judo was established in Japan and its terminology is Japanese which I am not sure could always be correctly understood in other countries, our editors took this into consideration and have made it as easy to use and understand as possible. I confidently expect that it will not take the users long to become familiar with its contents. I therefore wish and hope that all will keep and cherish this small dictionary as a close friend all their life.

August 2000

Yukimitsu Kano, President of the Kōdōkan

序

講道館柔道の創始者が「柔道は心身の力を最も有効に使用する道である」と定義したのは大正4年であった。後進の我々が、そこに定義されている精神を体して、浅学非才をも顧みず上梓を試みたものが、編著「和英対照柔道用語小辞典」である（以下、「用語小辞典」）。編纂の動機は、国際的に普及した我が柔道に関する言葉が、国の内外を通じて、意味不統一に使用されている実情に鑑み、拠り処となるべき用語の整理、即ち辞典の存在が是非必要であると考えた点にある。以来、構想を描き、立案計画に即して作業に取り組んだものの、歳月のみが文字通り矢の如く過ぎ、一向に捗らぬ実務に何度忤ねたる思いを紙めたことか。最初に自由に選んだ語句から用語として選定する作業に手間取り、また用語説明文の加筆修正には存外、骨を折った。編纂作業は、当初の想像を遙かに超えて厳しいものだったのである。しかし、それにも拘らず執筆陣、編集者をして、何とか最後まで漕ぎ着けようと中座せずに頑張らせたものは、柔道に対する愛情と編纂の動機の強さだったと思う。

近年、柔道の普及には益々目を見張るものがある。この「用語小辞典」は国内は言わずもがな、シドニー五輪大会時、国際柔道連盟を通じて世界に頒布される。柔道発祥国として、正しい柔道用語の国際的普及を目論み、「用語小辞典」が競技者はもとより、研究者にも一般の柔道愛好者の間にも使われ、内外の柔道界で市民権を得るものとなるよう念願して止まない。

皆様のご利用とご愛顧を心から希望する次第である。

2000年シドニー五輪の年に

編集主幹 村田直樹

Foreword

It was in 1915 that the founder of the Kōdōkan Judo Institute, Prof. Jigoro Kano, formulated a precise definition of Judo as "The way of the highest or maximum efficient use of physical and mental energy". Today, we the current practitioners of Judo, have attempted to publish a small dictionary called "The Kōdōkan New Japanese - English Dictionary of Judo", following the definition of the founder of Judo. We had very strong motivation to publish this dictionary because judoists have always used their own terms and interpretation without a basic standardization here in Japan and this is also true for the rest of the world. But, although we had excellent motives, the writing of this dictionary went at a snail's pace because it turned out to be much harder and more complex than we had anticipated. This led to much frustration and chagrin because of our failure to finish it on schedule.

For example, it took much more time to select which words should be used and whether or not they were correct for a dictionary. The sentences also came in for much revision and polishing of expressions until they were deemed suitable for inclusion. However, we at last reached the final stage buoyed up by our love and dedication to Judo.

As time passes, the wider the spread of Judo throughout the world which gives us much satisfaction.

This dictionary will be introduced to the International Judo Federation at the coming Sydney Olympiad 2000. We sincerely hope this dictionary will be used by all judoists, competitors, coaches and researchers throughout the world.

We have a dream that Judo terminology will percolate throughout the world by means of this dictionary which we hope will be used with love and affection by all in the year of the Sydney Olympiad 2000 and for many centuries to come as a basis for the true understanding of Judo.

Naoki Murata, 7th Dan & Curator of the
Kōdōkan Judo Museum
On behalf of the editors and staff

凡 例

見出し

- 1) 現代仮名遣いにより和文は五十音順に、英文はA B C順に配列した。
- 2) 英文には必要に応じてアルファベットの頭に^hを付け、なるべく原音に近いようにした。
例 *Kōdōkan, jūjutsu, dōjō, etc.*
但し、*Jigoro Kano*と*Judo*は、既にこの表記で一般化しているのでそのままとした。
- 3) 和文の方は日本語の見出し、次にアルファベットでの表記とし、英文の方も日本語読みの見出し、次に英語表現とした。
- 4) 英文では簡略の意味で関節技名の接頭辞「腕挫」は省略した。

本文

- 1) 小辞典としての引き易さとコンパクト性を鑑み、見出し語数を最小限にとどめた。
- 2) 用語の意味を明確にし、一般の人が読んでも分かるように努めた。
- 3) 柔道衣の部位名称、技名称一覧、人体の箇所等を資料として巻末に収めた。
- 4) 技能水準の高い主要大学の所在地を示し、講道館、全日本柔道連盟事務局等の連絡先を明示して、活用に供した。

Explanatory Notes

Entries are listed in alphabetical order. Each includes the Japanese reading, an English gloss, and a definition or description. Every effort has been made to simplify and clarify descriptions for easy understanding even by general readers. Certain prefixes to the names of techniques (e.g. *ude hishigi*) have been omitted for the sake of simplicity. The number of entries selected for inclusion in this dictionary has been limited for the sake of compactness and usability, and therefore it should not be considered comprehensive.

Every attempt has been made to divide Japanese words and expressions into their most logical semantic components to assist reading and correct pronunciation. Long Japanese vowel sounds have been approximated using macrons (e.g. *dōjō*) in order to indicate their Japanese pronunciations as closely as possible. Macrons are omitted, however, for Japanese words considered already to have become part of the English lexicon (e.g. *Jigoro Kano, judo*).

Proper names are listed in the conventional Japanese order, surname first, given name second (e.g. *Fukuda Hachinosuke*), the only exception being for individuals such as *Jigoro Kano* who are known to have published widely in Western languages using the Western name order.

All entries are intended to be purely descriptive and in no way constitute proper "instructions" for performing any of the techniques, forms, exercises, resuscitation methods or other items listed. The authors, translators, and publishers assume no responsibility or liability for their use.

For the sake of clarity, descriptions of techniques assume application from a particular side of the body (left or right, generally clear from the context), however most could obviously be applied just as easily on either side.

Masculine pronouns have been used throughout since the English language still offers no elegant gender-neutral alternative. No discrimination whatsoever is intended toward female judo practitioners.

【日本語篇】

-五十音順-

あ

合図〔aizu〕審判員のゼスチャーによる技の評価やベルによる試合終了を知らせること。

相手を制す〔aite wo seisu〕組み手や寝技によって、相手の動きを制御すること。相手を尊重する〔aite wo sonchō suru〕格闘技である柔道においては、相手の人格を尊重し、これに敬意を表することが大切である。この精神を表わすのが礼でありその作法が礼法である。

相四つ〔aiyotsu〕試合や稽古で両者が左右同じ組み方をすること。両者が右組み同士なら右相四つ、左組み同士なら左相四つと言う。

仰向け〔aomuke〕後頭部と背を畳に接して横たわること。

赤テープ〔aka tēpu〕試合者の開始位置を示すために、試合場内の中央に張られた幅10cm、長さ50cmの粘着性テープのこと。正面（上座）に向かって、右側が赤。

足蹴〔ashi garami〕関節技の一つ。巴投を掛け、かからなかった時など、自分の脚で相手の脚を外側から巻き込んで膝の関節を極める技をいう。試合においては禁止技。

足車〔ashi guruma〕足技の一つ。相手を真前又は前隅へ浮かし崩し、クロスする脚の一方の下端部背部で、相手の脚の膝頭を前から支え、軸として回転させて倒す技、及びこれに類する技である。

足技〔ashi waza〕足（脚）の動きを主として、相手を投げる技の総称。

当身技〔atemi waza〕相手の急所を拳、指先、手刀、肘、膝頭、足先、かかとなどで突き、打ち、蹴って制する技のこと。危険を伴うため柔道の乱取や試合では禁止され、形として残されている。

あふり〔afuri〕あおること。相手の上体を上下に動かすこと。

歩み足〔ayumiashi〕歩行と同様に右足と左足を交互に出して、前後に歩くこと。

合せて一本〔awasete ippon〕同じ試合者が「技あり」を2度とったときに審判がする宣告。投技と投技、投技と固技、固技と固技の場合がある。

合わせ技〔awase waza〕試合審判規定の中で、試合において「技あり」を二つ取った場合の勝ち内容のこと。

安全地帯〔anzen chitai〕場外のこと。赤畳（危険地帯）の外側の区域。審判規定では2.73m（国際規定では3m）の幅が必要とされている。

い

飯久保恒年〔iikubo tsunetoshi〕起倒流柔術の名人と言われた人で、1881年（明

治14年)、嘉納治五郎に起倒流を指導した。嘉納は明治16年10月、免許皆伝、その伝書一切を譲与された。幕府講武所の教授方であった。

磯正智〔iso masatomo〕天神真楊流の名人で、同流3代目の宗家。神田御玉ヶ池に道場を開いていた。福田八之助亡きあと、嘉納治五郎に天神真楊流を指導した。

一進一退〔isshin ittai〕攻防を繰り返すなかで競い合いとなり、優劣のつけにくい状態のこと。

五の形〔itsutsu no kata〕講道館柔道の形の名称。技数が5本あるところからこの名称がある。各技には名称がない。いずれも天地自然の運行に象って表現的に攻防の理を示し、柔道芸術ともいべき点で興趣の深い形である。これによって気合、体の捌き、力の用法等を学ぶことができる。

一般修行者〔ippan shugyōsha〕柔道の先生や関係者でなく、柔道を習う又は学ぶ人のこと。

一本〔ippon〕試合審判規定の中で、国内規定＝投技：技をかけるか、あるいは相手の技をはずして、相当の勢い、あるいは弾みで、だいたい仰向けに倒したとき。固技：（1）固技では「参った」と発声するか、または手が足で相手又は自分の体あるいは畳を2度以上打って合図したとき。（2）抑込技では、「抑え込み」と宣告があつてから30秒間、抑えられた者がそれをはずすことができなかったとき。この場合、一つの抑込技から他の抑込技に変化しても完全に相手を制しているときは継続していると認める。（3）絞技と関節技では、技の効果が十分現れたとき。国際規定＝（1）試合者の一方が、相手を制しながら背を大きく畳につくように、強さと速さをもつて投げたとき。（2）試合者の一方が、相手を抑え込み、その試合者が「抑え込み」の宣告の後、25秒間逃れられなかったとき。（3）通常、抑込技、絞技、関節技の結果として、試合者が手又は足で2度以上叩くか、又は「参った」と言ったとき。（4）絞技と関節技では、技の効果が十分現れたとき。

一本勝ち〔ippon gachi〕勝ちの種類の一つ。「一本」による勝ちのこと。

一本勝負〔ippon shōbu〕試合の種類の一つ。どちらかが「一本」を先取したら終了する勝負法のこと。

一本背負投〔ippon seoi nage〕手技の一つ。相手の体を真前に浮かし崩し、一方の腕を相手の胸部下から摺り上げながら腋下に振り入れて相手の腕を抱え込み、引きつけて背負い上げて投げる技。

一本負け〔ippon make〕相手に「1本」とられることによる負けのこと。

移動〔ido〕位置を変えること。

居取〔idori〕極の形において、両者座したままで行うものを「居取」という。

これに対し、互いに立って行うものを「立合」という。
 いなす[inasu] 急に体をかわして、相手の技の効果をなくすこと。

う

浮かす[ukasu] 相手又は自分の身体を上方に一時的に無重力に近い形に上げること。

浮落[uki otoshi] 手技の一つ。相手を前隅に浮かし崩し、両手で前下方に強く引き落として投げる技、及びこれに類する技である。

浮固[uki gatame] 相手が両腕を組み十字固を防いでいる場合、相手の頭の方の脚を自分の後方に抜いて、両脚を袈裟固のような形状としながら、自分の上体を起こして相手に正対して抑える技、及びこれに類する技をいう。

浮腰[uki goshi] 腰技の一つ。相手を前隅に崩し、腰を浅く入れて捻り投げる技。

浮技[uki waza] 横捨身技の一つ。相手を前隅へ浮かし崩し、自分の体を大きく開きながら、一方の脚を伸ばして相手の外側に出し、体を横向き半身に捨て、側方又は後方へ回転させて投げる技、及びこれに類する技である。

受[uke] 形や打込(かかり練習)、約束練習等で技を受ける人。

受身[ukemi] 投技に対応する安全確保の技術。手や脚で畳を積極的に打つことにより頭部や身体の安全を保つ。

請け身[ukemi] 受身のこと。

受ける[ukeru] 相手の技、攻撃に対する動作の一つで技を掛けられた状態のこと。

後ろ受身[ushiro ukemi] 投技に対応する安全確保の技術の一つ。後方に倒されたときの受身。

後袈裟固[ushiro keza gatame] 抑込技の一つ。相手の体側から、相手の脚部の方向に向かって袈裟状に相手を制する技、及びこれに類する技をいう。

後腰[ushiro goshi] 腰技の一つ。相手が私腰などの腰技を掛けてきた場合、これに対応してかかえあげ、その場に落とす技。

後ろ捌き[ushiro sabaki] 体捌きの一つ。自然本体に立った姿勢から片方の足を後方にさげて向きを90度かえる体捌き。

後ろ回り捌き[ushiro mawari sabaki] 体捌きの一つ。片足を後に移し、回しながら180度体を転回させる。

打ち込み[uchikomi] 柔道の技術(投技、固技)を習得するために行う反復練習のこと。かかり練習、ぶつかり稽古とも言われている。

内巻込[uchi makikomi] 横捨身技の一つ。一本背負投の体勢で、自らの腰を投

げる方向の外側に大きく出し、体を捨てながら巻き込んで投げる技。

内股[uchimata] 足技の一つ。相手の両足を少し広く開かせ、上体を前屈させて前に崩しながら、その間に自分の一方の脚を深く入れ、後股のあたりで相手の内股のあたりを跳ね上げ、体を捻って投げる技。

内股返[uchimata gaeshi] 足技の一つ。相手の内股を返す技。相手の右内股に対して、両手をひきつけ、腰と左足を使って相手をその後ろに切り返す。

内股すかし[uchimata sukashi] 手技の一つ。相手の「内股」を「すかし」て崩し、その方向へ瞬間的に、両手で捻り落として投げる技、及びこれに類する技である。

内股巻込[uchimata makikomi] 横捨身技の一つ。内股を掛けて、一方の手を外側に出して体を捨てながら巻き込んで投げる技と、最初から一方の手を外側に出して相手を内股で跳ねながら体を捨てて巻き込んで投げる方法がある。

うつぶせ[utsubuse] 顔面と腹部を畳に接して横たわること。

移腰[utsuri goshi] 腰技の一つ。相手が私腰などの腰技を掛けてきた場合、これに対応してかかえあげ、腰にのせ捻って投げる技。

腕返[ude gaeshi] 両腕で相手の手首と襟をとり、手首を握った相手の腕を返し、自分の体をすてて相手を倒す方法。講道館柔道の正式な技の名称ではなく、俗称。相手の肘関節を極めて投げた場合は、投技とは認められない。極めていない場合は、横分とみなされる。

腕縛[ude garami] 関節技の一つ。両腕で相手の一方の腕を絡み、外方又は内方へ捻じって肘関節を制する技、及びこれに類する技をいう。

腕挫脚固[udehishigi ashi gatame] 関節技の一つ。うつ伏せの受の体側から、片方の脚をその前腕に引っかけ逆へ伸ばし又は捻じって肘関節を制する技、及びこれに類する技をいう。

腕挫腕固[udehishigi ude gatame] 関節技の一つ。頭部と肩で相手の一方の手首を挟み、両手でその腕を押し伸ばして肘関節を制する技、及びこれに類する技をいう。

腕挫三角固[udehishigi sankaku gatame] 関節技の一つ。相手の前方又は後方もしくは側方から、両脚で相手の頭部と腋下を袈裟に挟んで三角状に固め、両手又は片手で一方の腕を逆に伸ばし又は捻じって肘関節を制する技、及びこれに類する技をいう。

腕挫十字固[udehishigi jūji gatame] 関節技の一つ。相手の体側から両手で相手の一方の手を握り、両ももでその上腕を挟んで逆に伸ばし、肘関節を制する技、及びこれに類する技をいう。

腕挫手固[udehishigi te gatame] 関節技の一つ。相手の右体側から、左手で相

手の右腋下をとおしてその左前襟を握り、右手で相手の右手首を握ってその腕を逆に伸ばし（相手の右体側からさめる場合）、又は片手もしくは両手で相手の一方の手首を握り、その腕を背部へ捻じって肘関節を制する技、及びこれに類する技をいう。

腕挫腹固〔udehishigi hara gatame〕関節技の一つ。相手の体側から相手の対角の手首を握り、腹部でその腕を逆に伸ばし肘関節を制する技、及びこれに類する技をいう。

腕挫膝固〔udehishigi hiza gatame〕関節技の一つ。相手の一方の手首を腋で挟み又は片手で握り、膝で肘関節を制する技、及びこれに類する技をいう。

腕挫腋固〔udehishigi waki gatame〕関節技の一つ。相手の体側から両手で相手の対角の手首を握り、腋でその腕を挟んで逆に伸ばし、肘関節を制する技、及びこれに類する技をいう。

裏固〔ura gatame〕抑込技の一つ。相手に背中を向けて抑える技。抑込技とはならない。

裏投〔ura nage〕捨身技の一つ。相手の体を側方から腰を抱え込み、引きつけて、体を仰向けに捨て肩越しに投げる技、及びこれに類する技である。

運動文化〔undō bunka〕人間が身体運動とのかかわりの中で歴史的・社会的に創意工夫してきた事象・事物の総体。

え

永昌寺〔eishō-ji〕東京・下谷稲荷町にある寺の名前。講道館柔道の始まった所。講道館柔道の創始者である嘉納治五郎が、1882年（明治15年）5月に永昌寺で門弟9名、道場12畳で道場を開いた。それが現在の講道館柔道の始まりとなった。

Aライセンス審判員〔ei raisensu shinpan-in〕国内審判員資格のうち、全国レベルの大会の審判員資格者。

襟活〔erikatsu〕活法の一つ。落ちた相手の側方から、その頸の後ろに一方の手をまわして肩を支え、約45度位後方によりかからせる。他方の手は拇指を開いて、その下腹部に当て、押し上げると同時に肩の手は押し下げて胸部を圧する。

お

太内返〔ōuchi gaeshi〕足技の一つ。相手の太内刈を返す技。相手の刈り足を切り返して払い上げ、仰向けに倒す技。

太内刈〔ōuchi gari〕足技の一つ。相手の両足を広く開かせ、一方の踵の方に体を崩しながら、この間に自分の一方の足を深く入れ、この脚で相手の同じ側の

脚を内側から刈って相手を仰向けに投げ倒す技。

応用技〔ōyō waza〕基本技から少し形を変えて用いられる技のこと。

大車〔ōguruma〕足技の一つ。相手の出端を引き回して前隅に崩し、同時に自分も回り込み、一方の脚を相手の脚の前股に横一文字にあて、これを回転するように捻ると共にこれで相手を払い上げて投げる技である。払腰に類似した技であるが、払腰は腰技であり、大車は足技で、力の使い方が異なっている。

大腰〔ōgoshi〕腰技の一つ。相手を真前、あるいは前隅に崩して、右（左）腕を相手の左（右）腋下から差し入れて、その後ろ腰を抱きよせて腰の上で回して投げる技。

大外落〔ōsoto otoshi〕足技の一つ。相手をその右（左）後隅、または真後ろへ崩し、右（左）脚で、その外後ろ股の上方から摺り下ろして、相手をその後方へ落とす技、及びこれに類する技。

大外返〔ōsoto gaeshi〕足技の一つ。相手の「大外刈」系統の技を、「大外刈」系統の技で返して倒す技である。

大外刈〔ōsoto gari〕足技の一つ。相手をその真後ろ又は後隅へ崩し、一方の脚で相手の体重がのっている脚を、刈り上げて後方へ倒す技、及びこれに類する技である。

大外車〔ōsoto guruma〕足技の一つ。相手をその真後ろへ崩し、相手の体の両脚の後ろに一方の脚を斜めにかけて軸とし、相手の体を後方へ回転させて投げ倒す技、及びこれに類する技である。

大外巻込〔ōsoto makikomi〕横捨身技の一つ。取が「大外刈」系統の技から、体を捻りながら、「外巻込」又は、「内巻込」に連絡し、巻き込んで投げる技及び、これに類する技である。

送足払〔okuriashi harai〕足技の一つ。相手の足を移動の方向へ送り込み、両足を一緒に払い上げて投げる技である。

送襟絞〔okuri eri jime〕絞技の一つ。相手の後方から、右手で相手の前頸部をとおしてその左横襟を、左手で相手の腋下からその右前襟を握り、相手の頭を圧して絞める技（相手の後方から主として右手で絞める場合）、及びこれに類する技をいう。

抑え込み時間〔osaekomi jikan〕試合審判規定の中で、抑え込んでいる時間のこと。主審が「抑え込み」と宣告してから、「一本」または「解けた」と宣告するまでを指す。

抑え込み解けた〔osaekomi toketa〕試合審判規定の中で、「解けた」と同意。但し、主審は「解けた」とだけ宣告する。

抑込技〔osaekomi waza〕寝技において相手を仰向けにしてこれを上から四方あ

るいは袈裟の形でその自由を制して起き上がれないようにする技の総称。

抑え込む〔osaekomu〕相手を上からおさえつけ、起き上がれないようにすること。

抑える〔osaeru〕相手を大体仰向けにし、自分は相手の上で概ね向かい合った形になって、起き上がることができないようにすること。

押す〔osu〕相手を後方へ崩れるように力を加えること。

己の完成〔onore no kansei〕心身の鍛錬をとおしてすぐれた人格を養い、正しい行動がとれるようになること及びその状態。

帯落〔obi otoshi〕手技の一つ。右（左）手で相手の前帯を握って引きつけながら、相手の右（左）側背に踏み込み、その右（左）体側から、左（右）手で相手の左（右）後ろ股を抱え、抱え上げて落とす技、及びこれに類する技である。

帯取返〔obi tori gaeshi〕捨身技の一つ。引込返の俗称。

か が

階級〔kaikyū〕体重によって競技者をクラス分けすること。体重による区分。

現在は男子60kg級、66kg級、73kg級、81kg級、90kg級、100kg級、100kg超級の7階級、女子は48kg級、52kg級、57kg級、63kg級、70kg級、78kg級、78kg超級の7階級となっている。

外柔内剛〔gaijū naigō〕外見はものやわらかで、心の中がしっかりしていること。他人に優しく、自分に厳しいことも指す。

返し技〔kaeshi waza〕相手の掛けてきた技をその瞬間に切り返して反対に相手を投げ倒す技。

返す〔kaesu〕相手の技を受け止めるか、かわして投げかえすこと。

鏡開式〔kagamibiraki shiki〕正月に神棚に上げられた餅をおろし、祝う式典のこと。この餅でしるこ会を行う。

掛かりげいこ〔kakari geiko〕かかり練習と同意で、同じ技を繰り返して練習し、崩し、体さばき、掛け方、力の用い方などを身につける方法のこと。打ち込みともいう。

かかり練習〔kakari renshū〕同じ技を繰り返して練習し、崩し、体さばき、掛け方、力の用い方などを身につける方法のこと。打ち込みともいう。

格技〔kakugi〕1対1で互いに組み合うか、もしくは用具を介して競う格闘競技のこと。

格技形式〔kakugi keishiki〕二人の者が向かい合い、素手あるいは武器を持って戦い、一定のルールの下に攻防の勝敗を決する身体運動の方法のこと。

格闘〔kakutō〕1対1で互いに争うこと。

格闘形式〔kakutō keishiki〕互いに争う方法。

掛け逃げ〔kakenige〕→偽装攻撃

駆け引き〔kakehiki〕試合展開などをみて、攻撃に転じたり、防御に回ったりすること。

掛ける〔kakeru〕技をほどこすこと。

型〔kata〕規範とされる動作、かたちなどの方式。柔道においては、この型と言う字は動かないものを表すときの字というとならえ方から、「形」の字を用いるのが一般的である。

肩固〔kata gatame〕抑込技の一つ。相手の体側から、腕と首を一つにしてかかえ、制する技、及びこれに類する技をいう。

肩車〔kata guruma〕手技の一つ。相手を真前又は前隅に崩し、相手の体を肩から後頸部で担ぎ上げて投げ落とす技、及びこれに類する技である。

形稽古〔kata geiko〕嘉納治五郎が講道館を開いた頃の教授法として、大きく「乱取」と「形」の2つの形式があったが、その教授（練習）法の一つであり、技の理合を学ぶこと。

片十字絞〔kata jūji jime〕絞技の一つ。相手の前方から、両腕を十字に交差させ、片手の四指を内側に、他の手の拇指を内側に握り、主として相手の前頸部を圧して絞める技、及びこれに類する技をいう。

片手絞〔katate jime〕絞技の一つ。相手を仰向けに固定して、その左体側から、右手で相手の右横襟を拇指を内に握り、主として相手の前頸部を圧して絞める技（相手の左体側から右手で絞める場合）、及びこれに類する技をいう。

片羽絞〔kataha jime〕絞技の一つ。相手の後方から、右手で相手の前頸部をとおしてその左横襟を握り、左腕で相手の左腕を上方に挙げて制しながら、左手を相手の背後に差し込み、相手の頸部を圧して絞める技（相手の後方から主として右手で絞める場合）、及びこれに類する技をいう。

片膝つきの姿勢〔katahizatsuki no shisei〕一方の膝を畳につけ、つま先をたて、他の足は立て、上体をまっすぐにした姿勢をいう。

固の形〔katame no kata〕講道館柔道の形の一つ。固技の方法を示した形。抑込技、絞技、および関節技の中からそれぞれ代表的な5つの技からなる。

固める〔katameru〕固技で相手の身体や四肢の全部が一部を抑えたり、固定して動けないようにし、自由を制すること。

固技〔katame waza〕抑込技、絞技、および関節技の総称。

勝抜き試合〔kachinuki shiai〕対抗戦において勝者が連続して相手と戦う試合のこと。

勝ち抜き戦〔kachinukisen〕勝抜き試合のこと。

学校講道館〔gakkō kodōkan〕講道館における柔道を学ぶ者へのシステム。東京都各種学校に認定され、独自の教育カリキュラムに基づいて、柔道の実技と理論、および一般教養等についての教授と指導を行っている。

学校柔道〔gakkō judo〕学校という教育機関で、児童・生徒・学生を対象に行われる正課体育授業の柔道のこと。

合宿〔gasshuku〕練習や研修の目的で、一同で同じ宿舎に泊りこむこと。

活法〔kappō〕柔道古来の人工呼吸法。主として「絞技」によって、いわゆる「落ちた」（一時意識喪失の状態になること）場合に行う。

顰袂〔kani basami〕横捨身技の一つ。横一直線になった状態で、飛び上がりながら脚を相手の大腿部に当て、もう一方の脚を下腿裏にあて、両脚で相手を挟みながら体を捨て、相手を後方に投げる技。大会によっては禁止技。

嘉納治五郎〔kano jigoro〕1860～1938年：講道館柔道の創始者。初代館長。1860年（万延元年）現在の兵庫県で、天領にあった造酒屋の三男として生まれる。1882年（明治15年）、東京・下谷稲荷町の永昌寺で講道館、嘉納塾を開き、幾多の人材を育成し、又、近代スポーツの先駆者となった。旧制五高、一高、高等師範学校の各校長を歴任。高等師範に体育科を新設し指導者の育成とともに体育を奨励した。日本最初のオリンピック委員会（IOC）委員で、大日本体育協会初代会長として、明治45年のストックホルムオリンピックに選手団を率いて初参加した。カイロで開かれたIOC総会に出席の帰路、1938年（昭和13年）5月4日、水川丸船上にて79歳の生涯を全うした。

嘉納塾〔kanō juku〕1882年（明治15年）に創設されたもので、講道館とその起こりを同じくした私塾。場所を永昌寺におき約40年間行われ、柔道の修行中心とし塾生は300名を越えた。塾生の教育方針としては質実剛健を第一とした。

嘉納杯〔kanō hai〕正式には、嘉納治五郎杯国際柔道大会という。嘉納治五郎師範を偲んだ国際大会で現在2年ごとに開催される。

構え〔kamae〕攻撃防御のための準備姿勢のこと。

上四方固〔kami shihō gatame〕抑込技の一つ。相手の頭部の方から、両手を相手の両肩先下から差し入れてその両横帯を握り、主として胸腹部で相手の体を押し、四方の形で制して抑え込む技、及びこれに類する技をいう。

刈る〔karu〕相手を倒すためにほどこす動作で、主に脚で切り倒すこと。

河津掛〔kawazu gake〕横捨身技の一つ。自分の脚を相手の脚の内側から二重に絡ませたまま体を後方に捨て相手の上に乗りながら投げる技。試合においては禁止技。

寒稽古〔kangeiko〕寒い時期（冬）に行う稽古（修行）のこと。柔道の特殊訓練法で、寒中（寒の入りから寒の明けまで）の早朝、寒さに屈せず、苦痛を忍

び、労働に堪える心身を養うためにする稽古のこと。講道館では明治17年頃から行われている。

関節技〔kansetsu waza〕相手の関節を極める技。試合では肘関節を極める技のみ認められている。

監督〔kantoku〕クラブあるいは部等の上に立って、指導したり、まとめたりする人。

き　ぎ

気合い〔kiai〕物事をしようとして、精神を集中し、気持を高めること、あるいは掛け声を発すること。

黄色の旗〔kiro no hata〕試合運営の際、時計係が持つ旗のこと。通常この旗を立てられているときは試合が中断している。主審の「待て」の合図でこの旗を立て、「始め」の合図で元に戻す。

棄権〔kiken〕試合中に負傷、発病のため試合を継続することができない状態のこと。負傷の場合、その原因が負傷した者の責任と認められるとき、及びその原因が試合者のいずれの責任とも認めがたいときは、負傷した方が「棄権」となる。

棄権勝ち〔kiken gachi〕試合審判規定の中で、相手が試合中棄権したことによってもたらされる勝ちのこと。

危険地帯〔kiken chitai〕試合場内の赤登の部分。

機先〔kisen〕一般的には、物事がまさに起ころうとするやさき。起こり際の意味。相手が、攻撃する前に、自分が攻撃を仕掛けることを、機先を制するという。

偽装攻撃〔gisō kōgeki〕試合における反則行為のこと。攻撃しているような印象を与えるが、明らかに相手を投げる意志のない動作。反則の判定基準の「指導」に該当する。主審は、手を握り両腕を挙げた後、下げる動作をする。

起倒流〔kitō-ryū〕柔術の一流派で、現在の講道館柔道の投技のもととなっている。嘉納師範はこの流派を学び、起倒流の形を概ねそのまま「古式の形」として講道館に残した。

技能〔ginō〕技術と同意に用いられることもあるが、厳密には技術を身につけた状態を技能という。

氣迫〔kihaku〕何ものにも屈せず相手に立ち向かっていく激しい気力。

踵返〔kibisu gaeshi〕手技の一つ。体を低めながら、片手で相手の踵を内側、又は外側からとって、瞬間的に倒す技、及びこれに類する技である。

基本動作〔kihon dōsa〕柔道における技術練習の基礎になる手足の動き、ふるま

い、所作をいい、動作としては、礼法、姿勢、組み方、進退、体さばき、崩し、作り、掛け、受身などがある。

決め手〔kimeite〕勝敗を決するようなポイント。

極の形〔kime no kata〕講道館柔道の形の一つ。投技、固技、当身技を用いて、相手の攻撃に対応する方法を示した形。対座して行う居取8本と立って行う立合12本からなる。

極める〔kimeru〕相手を参らせるために最後に技をまとめること。

逆十字絞〔gyaku jūji jime〕絞技の一つ。相手の前方から、両腕を十字に交差させ相手の四指を内にして相手の両横襟を握り、主として相手の両側頸部を圧迫して絞める技、及びこれに類する技をいう。

急所〔kyūsho〕当身技の攻撃対象となる身体の生理的な弱点で、そこに打撃を受けると命にかかわる部分。人間の体には多数の急所がある。関節、骨と筋肉の接点、筋肉の繋ぎ目、骨や筋肉で保護されていない柔らかい部分、内臓器官が比較的体の表面に近いところにある特定の場所などである。柔道ではこういった攻撃されやすいところという認識が天神真楊流から伝えられてきたものといわれている。

教育的指導〔kyōikuteki shidō〕試合審判規定の禁止事項の一つで、国内規定にのみある。積極的戦意に欠け約30秒間攻撃しないことに対して、最初に与えられるもの。反則とはならない。

教育普及委員会〔kyōiku fukyū inkai〕全日本柔道連盟の専門委員会の一つ。おもに柔道の教育普及を行う。

強化委員会〔kyōka inkai〕全日本柔道連盟の専門委員会の一つ。おもに国際大会派遣等の選手強化育成を行う。

境界線〔kyōkaisen〕試合の場内と場外を区別する線のこと。現在は場内と場外の区別を明確にするため、その境界線の内側(場内側)に幅約90cm(国際規定では1m)の赤い帯を敷く。

強化合宿〔kyōka gasshuku〕競技力を向上させるために、一定期間宿泊しながら集中して練習を行う練習方法の一つ。

強化選手〔kyōka senshu〕競技力を伸ばすことを目的として特に選抜された選手のこと。

仰臥の姿勢〔gyōga no shisei〕仰向けに寝た姿勢や構え方をいう。

競技規則〔kyōgi kisoku〕試合を円滑に運営していく際に、選手・審判・役員等が遵守しなければならないきまり。

踞姿〔kyōshi〕固技を行うとき、攻撃においても、退く場合でも最も適した準備姿勢。固の形を行う場合に、受、取の両者が、自然本体から続いてとる姿勢で、

左足を一步後方へ退き、爪立てたまま元の踵の位置に左膝を下ろし、右足を右横に大腿部と下腿部がおおよそ90度になるように開き、右手を右膝の上に置き、左手を自然に垂らした姿勢をいう。

切る〔kiru〕刃物で物を分断すること。引き手を切る、技を切る場合もいう。

記録係〔kiroku gakari〕主審の宣告(技の効果および反則)をその都度、得点板に表示し、同時に所定の試合記録用紙に記入する係のこと。

機を見る〔ki wo miru〕その時や場所の状況に応じて物事の起こるきっかけを窺うことや好機をねらうこと。

僅差〔kinsa〕試合審判規定の中で、僅少の差のこと。優勢勝ちの判定の一つで、試合態度、技の効果と巧拙、および反則の有無等をその要素とする。

禁止事項〔kinshi jikō〕技ならびに動作に関して行ってはならない行為のこと。

河津掛・肘関節以外の関節をとること・絞技で首以外を絞めること他、それぞれの禁止事項の程度により「指導・注意・警告・反則負け」の判定基準がある。

禁止技〔kinshi waza〕試合で禁止されている技。河津掛、足蹴、国際柔道連盟試合審判規定では、蟹挟も禁止技とされている。

く

崩す〔kuzusu〕相手を不安定な姿勢にすること。

崩上四方固〔kuzure kami shihō gatame〕抑込技の一つ。仰臥した相手の片方の肩と頸部の部分から、片手で相手の片腕を上から下に抱えて相手の後ろ襟をとり、もう一方の手は相手の横帯を取って抑える技、またはこれに類する技をいう。

崩袈裟固〔kuzure kesa gatame〕抑込技の一つ。相手の体側から相手の頭部に向かい、特に膝を相手の腋の下から差し入れて、袈裟状に制する技、及びこれに類する技をいう。

朽木倒〔kuchiki taoshi〕手技の一つ。おおむね瞬間的に、片手で相手の片脚を内側、又は外側からとって引き上げると同時に、相手の体を後方へ押し倒す技、及びこれに類する技である。

組み方〔kumikata〕攻撃、防御のために、相手の柔道衣をつかむ方法。基本的な組み方として、自然体の組み方と自護体の組み方がある。

組み勝つ〔kumikatsu〕自分の得意とする組み方をし、なおかつ相手にとっては不十分な組み手の状態にすること。攻撃チャンスとなる。

組み手〔kumite〕技を施す前の組み方の様子。左右の手で柔道衣の襟や袖のどの部分を握るかによって、組み手の特徴が生まれる。

組み手争い〔kumite arasoi〕試合や稽古でお互いに自分の得意とする組み手を

するために行う攻防。

組み負ける [kumimakeru] 自分の得意とする組み手になれず、相手にとって十分な組み手の状態になること。

組む (kumu) 相手と戦うために互いに相手の柔道衣を握った姿勢になること。

黒帯 [kuro obi] 一般的に初段から五段までの有段者が締める帯。

組んで競い合う [kunde kisoiau] 試合や稽古でお互いに手を相手の柔道衣から離したりせず、きちんと組み合い技を掛け合うこと。

け げ

稽古 [keiko] いにしえ (古) をかんがえる (稽) ことから転じて、学問や学習をすること。武技、武術などから発生した我が国固有の文化としての武道では、技などの上達を目指して練習することを稽古と称している。

稽古納 [keiko osame] 1年をしめくくる練習をすること。

警告 [keikoku] 試合審判規定の中で、試合者が重い禁止事項を犯した場合に与えられる罰則。および「注意」を受けている試合者がさらに「指導」または「注意」に相当する禁止事項を犯した場合に与えられる罰則。

稽古始 [keiko hajime] 新しい年が明けて、初めて練習をすること。

掲示係 [keiji gakari] 試合内容の掲示を行う係のこと。勝負内容 (勝者・結果内容) の掲示も行う。

軽症処置 [keishō shochi] 試合審判規定の中で、医師は必要な処置を短時間で行うことができる。ただし、薬品類、および新たなサポーター等は使用できない。同じ部位の2回目の処置は1回の診察と見なされ、記録される。

掲示用時計 [keijiyō tokei] 試合の際、残り試合時間を、試合者・観客などがわかるように掲示する時計のこと。

軽微な違反 [keibi na ihan] 試合審判規定の中で、「指導」の対象となる禁止事項。極端な防御姿勢、偽装的攻撃、積極的戦意の欠如他。

軽微な負傷 [keibi na fushō] 試合審判規定の中で、鼻血等の出血、爪の破損などをいう。

袈裟固 [kesa gatame] 抑込技の一つ。相手の体側から相手の頭部に向かって頭を腕でかかえ、袈裟状にして相手を制する技。及びこれに類する技をいう。

蹴り難す [kerihanasu] 相手の握りを足をかけて難すこと。

蹴る (keru) 当身技の動作の一つで、足のつま先や側方で相手の身体に衝撃を与えること。

喧嘩四つ [kenka yotsu] 組み手が双方逆の場合を指す。→相四つ

減量 [genryō] 選手が体重制の試合のために種々の方法により体重を減らすこ

と。

こ こ

効果 [kōka] 試合審判規定の中で、国内規定にはない。国際規定: (1) 試合者の一方が、相手を制しながら速さと強さをもって、尻、大腿部及び片方の肩がつくように投げたとき。(2) 試合者の一方が、相手を抑え込んで10秒以上15秒未満逃げられなかったとき。

牽丸活 [kōgan katsu] 活法の一つ。牽丸を打ったときに対処する方法。絞技によって意識を失ったとき、回復させるための活法とは異なる。尻をついて座った姿勢にして、抱え上げて下に落とす方法。腰を軽くける方法がある。陰囊活とも呼ばれる。

抗議 [kōgi] 主審等の技の判断・判定に対して、異論を唱えること。並びにゼスチャーでその意志を示すこと。

合議 [gōgi] 主審と副審が、技の判断・判定に対して互いの意見を出し合い、検討・決定すること。

攻撃 [kōgeki] 試合・乱取等で攻めること。→防御

攻撃動作 [kōgeki dōsa] 試合者が相手を投げる意志をもって、積極的に技を掛けること。国際柔道連盟試合審判規定では、10秒未満の「抑え込み」は一つの攻撃動作とみなされる。

攻撃防御 [kōgeki bōgyō] 試合・乱取等で攻めたり、守ったりすること。

皇后盃全日本女子柔道選手権大会 [kōgōhai zen nihon jōshi judo senshūken taikai] 毎年4月、名古屋で行われる女子柔道体重無差別の大会である。

公式の合図 [kōshiki no aizū] 審判員の動作で、技の評価・罰則などを示す動作のこと。「一本・技あり・有効・効果・抑え込み・解けた・引き分け・待て・そのまま・よし・宣告したスコアを取り消す場合・判定・勝ち (試合の勝者を示す場合)・試合者に柔道衣を直させる場合・罰則を示す場合・いろいろな禁止事項を示す場合」などがある。

公正な態度 [kōsei na taidō] かたよりがなく、正当な様。

高段者 [kōdansha] 柔道の段位の高い人のこと。(一般的には五〜十段の人)

小内返 [kouchi gaeshi] 手技の一つ。相手の「小内刈」を「すかし」又は「かわし」で崩し、瞬間的に捻って返す技である。

小内刈 [kouchi gari] 足技の一つ。相手の踵の後ろを内側から、足裏で刈って後方へ倒す技、及びこれに類する技である。

小内巻込 [kouchi makikomi] 相手を後方に崩し、相手の脚内側に深く踏み込み、脚をかけ、腕で相手の脚を抱き込みながら体を前方に捨て相手を後方に倒す技。

講道館〔kōdōkan〕嘉納治五郎が創始した柔道を修行するところ。道を講じ。道を広めるという意味から講道館と命名された。

講道館大阪国際柔道センター〔kōdōkan osaka kokusai judo sentā〕終戦後の混乱の中で青少年の指導育成のために設立され、関西における柔道の中心としてきたニュージャパン柔道協会が、平成7年4月に発展的に解散し、その財産を講道館に寄付し設立された講道館の支部。講道館の公益事業の一層の充実とニュージャパン柔道協会から継承した事業の拡大を目的とする。

講道館館長〔kōdōkan kanchō〕講道館の長のこと。

講道館国際柔道センター〔kōdōkan kokusai judo sentā〕講道館創立100周年を記念し、1984年に完成した。建物は8階からなっており、大小合わせて6つの道場があり、研究室や図書館、資料館、会議室、宿泊室など、柔道の修行と研究に必要な設備がととのっている。

講道館護身術〔kōdōkan goshinjutsu〕講道館柔道の形の一つ。投技、固技、当身技を用いて、護身の方法を示した形。現代生活に対応した形として考案された。

講道館柔道〔kōdōkan judo〕1882年（明治15年）に嘉納治五郎が柔術を集大成し、創始したもの。

講道館柔道科学研究会〔kōdōkan judo kagaku kenkyūkai〕昭和7年講道館では柔道の医学的、物理学的、心理学的などの科学研究をすることの必要性を痛感し、第一着手として、柔道医事研究会をつくり医学的研究から始めた。昭和23年にこの会は、柔道科学研究会と改称されて新発足し、広い視野に立っての研究業績が積み重ねられている。

講道館柔道科学研究会紀要〔kōdōkan judo kagaku kenkyūkai kiyō〕講道館柔道科学研究会がまとめた柔道における科学研究論文集。

講道館柔道衣規格〔kōdōkan judogi kikaku〕柔道衣の大きさや材質等の規準を講道館が定めたもの。

講道館柔道試合審判規定〔kōdōkan judo shiai shinpan kitei〕講道館が定めた試合審判規定のこと。（国内規定）

講道館杯〔kōdōkan hai〕正式には、講道館杯日本柔道体重別選手権大会という。各種大会の成績優秀選手が出場する。

講道館評議員〔kōdōkan hyōgiin〕財団法人講道館の役員であり、評議員会を構成し、講道館の事業計画、収支予算、決算等の承認を行う。

講道館文化会〔kōdōkan bunkakai〕講道館柔道の普及発展のため、特に文化的精神の発揮を目的として1922年（大正11年）柔道会を改称し講道館文化会として設立された全国組織。会員および賛助員から構成されており、会長1名、主

事15名、評議員若干名、委員若干名が置かれていた。事業遂行に於いては、庶務、会計、編集、視察、講演、講習及び研究調査の七部門からなっており、雑誌及び図書の発行、講演会及び講習会の開催、奨励指導等を行った。

講道館有段者会〔kōdōkan yūdanshakai〕柔道修行者の親和と柔道の教育、研究の奨励ならびに普及発展のために、1922年（大正11年）に設立された全国組織。講道館の有段者ならびに原則として講道館に入門している大日本武徳会の有段者によって構成され、各地に支部が置かれた。この会が発展的に解散し、1949年（昭和24年）に設立されたのが、現在の全日本柔道連盟である。

紅白試合〔kōhaku shiai〕講道館において年2回、春と秋に行われる試合で、紅と白に分かれ、抜き勝負で行われる。

攻防練習〔kōbō renshū〕柔道の練習において攻撃と防御を練習すること。

コーチ〔kōchi〕技術面・精神面を指導する人のこと。

互角稽古〔gokaku geiko〕技能の同等の者同士が行う乱取稽古法。互角稽古では、取るか取られるかの緊迫した攻防が展開でき、心、技、体を総合した競技力を練り上げて行く上で効果的な練習法である。

呼吸活〔kōkyū katsu〕活法の中で行う呼吸を促す方法のこと。

国技〔kokugi〕その国の代表的な競技。

国際委員会〔kokusai inkai〕全日本柔道連盟の専門委員会の一つ。おもに国際関係の諸問題の検討、処理を行う。

国際柔道連盟〔kokusai judo renmei〕柔道の国際的な統括団体であり、IJF（International Judo Federation）と表記される。1952年に正式発足し、5つの大陸連盟に所属する正規の国家連盟から構成される。

国際柔道連盟試合審判規定〔kokusai judo renmei shiai shinpan kitei〕IJFの柔道試合に関するルール。1967年に講道館柔道試合審判規定を参考に制定され、その後、独自の発展を遂げ、現在に至っている。

小具足〔kogusoku〕小太刀のことで、これを用いた組討の技法も指す。

心構え〔kokorogamae〕物事に対する心の準備を言う。柔道の心構えとは、柔道の実践により得た心の備えを言う。

古式の形〔koshiki no kata〕講道館柔道の形の一つ。體組打の方法を示した形。柔術の一流派、起倒流の形を承継している。

腰車〔koshi guruma〕腰技の一つ。相手を真前、あるいは前隅に崩して、相手の頸を抱え制し、深く後ろ腰にのせ、前方に投げる技。

腰絞〔koshi jime〕送襟絞の一つの方法で俗称。

腰技〔koshi waza〕投技のうち、浮腰、払腰等、特に腰を主働させて施す技の総称。

個人戦〔kojinsen〕個人試合のこと。(→団体戦)

小外掛〔kosoto gake〕足技の一つ。相手をその真後ろ又は後隅へ崩し、自分の足裏を相手の外側の足の外踝の後ろにかけて摺り上げて倒す技。及びこれに類する技である。

小外刈〔kosoto gari〕足技の一つ。相手をその真後ろ又は後隅へ崩し、足裏で、相手の外側の足の踵を後方から刈って仰向けに倒す技。及びこれに類する技である。

克己〔kokki〕意志の力で自分の有害な衝動・欲望・感情などを抑えること。

後の先〔go no sen〕相手が掛けてきた技に応じて相手を制すこと。

古武道研究会〔kobudō kenkyūkai〕日本の伝統武術の保存とスポーツ化出来なかった技の再検討を目的に、昭和3年、嘉納治五郎が講道館の中に設けた研究会。

さ　　さ

坐位〔zai〕坐った姿勢のこと。

西郷四郎〔saigō shirō〕講道館四天王の一人。1866～1922年：1866年（慶応2年）会津藩士志田貞二郎の三男として、会津若松に生まれる。1882年（明治15年）に上京し講道館に入門。同17年会津藩元家老西郷頼母の養子となって保科四郎となり、さらに同21年廃家となった西郷家を復興して西郷四郎となる。西郷は特に技能に優れ、彼の山嵐は一閃必投の妙技と呼ばれ、後の姿三四郎のモデルとされた。1883年（明治16年）8月初段、同年11月二段、1885年（明治18年）8月に三段を跳び四段に、1889年（明治22年）1月に五段となった。しかし、翌1890年（明治23年）5月嘉納師範の外遊中に講道館から離れた。1922年（大正11年）12月に尾道で亡くなる。六段追贈。

最高審議会〔saikō shingikai〕七段および八段の候補者について審議する機関。全国10ブロックの代表ならびに講道館長指名の若干名により構成される。

再試合〔saishiai〕引き分けの後、もう一度試合をすること。（例、両者が互いに絞め合い、同時に落ちた場合などの「同時一本」で引き分けになった場合、勝者を決める必要のあるときなど）

支釣込足〔sasae tsurikomi ashi〕足技の一つ。相手をその前隅に崩しながら、足裏を相手の足首の前にあてて支点とし、前方へ回転させて投げる技である。

支える〔sasaeru〕相手の体、あるいは体の一部分を自分の足、腰などで押しとめること。

誘活〔sasoi katsu〕活法の一つ。絞技によって意識を失った相手を尻をついて座った姿勢にして、膝を背にあて両手で相手の肩を引き、胸を広げるようにして

行う。

坐礼〔zareii〕坐った姿勢でする礼のこと。

三角絞〔sankaku jime〕絞技の一つ。両脚で相手の左頸部と右腋下を袈裟に挟み三角状（右足先を左膝裏に掛けた状態）にして、相手の頸部を圧して絞める技。及びこれに類する技をいう。

三者多数決の原則〔sansha tasuketsu no gensoku〕試合審判規定の中で、試合中の判断（技の効果、反則の適用、優劣の判定等）が3名の審判のうち2名以上が認めたものを採用すること。

残心〔zanshin〕相手を投げた後、相手の反撃に備える態度と心構え。

三本勝負〔sanbon shōbu〕試合者双方に一本ずつの勝ちがあったとき、さらにもう一本の勝敗で勝者を決める試合方法。

し　　じ

試合〔shiai〕練習の成果をみたり、選手権を争うために或る一定の規則の下で行う柔道修行上の内容。

試合稽古〔shiai geiko〕試合を行い、実戦経験を積む稽古法のこと。

試合形式〔shiai keishiki〕試合の実際の場面を想定した練習法の一つ。より試合に近い状態で練習を行うこと。

試合結果〔shiai kekka〕勝負を争った結果のこと（勝ち、負け、引き分け）で、審判員が試合が終了したときに宣告する。

試合再開〔shiai saikai〕中断された試合が再び始まること。

試合時間〔shiai jikan〕試合で用いる時間のこと。

試合終了〔shiai shūryō〕試合が終わること。

試合場〔shiaijō〕試合を行う場所のこと。

試合審判規定〔shiai shinpan kitei〕柔道競技のルールのこと。競技者の守るべき試合規定と審判の基準とが一緒になっているのでこう呼ぶ。講道館柔道試合審判規定と国際柔道連盟試合審判規定があり、少し違う部分がある。

試合態度〔shiai taido〕試合審判規定の中で、優勢勝ちの判定基準の一つ。姿勢や攻守姿勢などを見る。

Cライセンス審判員〔shi raisensu shinpan-in〕国内審判員資格のうち、各県レベル大会の審判員資格者。

時間〔jikan〕試合あるいは練習にあてられた時間のこと。

軸足〔jiku ashi〕払腰や跳腰などの技で自分の体を支持する足のこと。

自護体〔jigotai〕自護本体・右自護体・左自護体等の両足の間隔をやや広くし、両膝を曲げ、腰を沈めた姿勢の総称。

自護本体〔jigo hontai〕両足を自然本体より広く踏み開き、両膝を曲げ、腰を伏めた姿勢のこと。

師事〔shiji〕師として敬い、教えを受けること。

姿勢〔shisei〕からだの構え。柔道では自然体が基本の姿勢として重視される。

自然体〔shizen tai〕自然本体・右自然体・左自然体等、ごく自然に立った姿勢の総称。

自然本体〔shizen hontai〕両足の踵（かかと）の間隔を約一足長（約30センチ）にし、体重を両足に均等にかけ、ごく自然に立った姿勢。

自他共栄〔jita kyōei〕嘉納治五郎は、柔道を学ぶ者が到達すべき最高の目標を「精力善用・自他共栄」とした。自他共栄とは、自分と他人との調和をはかり、お互いが繁榮していくようにすることをいい、人類社会の理想とした。

失格勝ち〔shikkaku gachi〕試合審判規定の中で、相手が失格した場合の勝ち。

膝行〔shikkō〕膝ずりして進むこと。固の形のときに用いる。

指導〔shidō〕試合審判規定の中で、試合者が軽微な禁止事項を犯した場合に与えられる罰則。

指導計画〔shidō keikaku〕指導する立場から、個人やチームの立てた目標を達成させるために教えみちびく手立てを考え企てること。

師範〔shihan〕学問・技芸を教授する人、又その資格の称。講道館では創始者嘉納治五郎に対してのみ師範の呼称が使われている。

師範席〔shihan seki〕道場において師範の座る席。講道館においては嘉納治五郎師範を偲ぶために、現在でも道場正面に設けられている。

次鋒〔jihō〕団体戦において、そのチームの2番目に配列された選手のこと。先鋒の次の選手。

絞める〔shimeru〕手・腕・脚で、又は襟を利用し、相手の頭部を圧すること。

絞技〔shime waza〕頭部を絞める技。

自由稽古〔jiyū geiko〕それぞれの目的に応じ、自由に練習する方法のこと。

柔術〔jūjutsu〕無手あるいは短い武器を持って、無手あるいは武器をもっている敵を攻撃し、又は防御する術。その名称は和（やわら）、体術（たいじゅつ）、和術（わじゅつ）、捕手（とりて）、小具足（こぐそく）、拳法（けんぽう）、白打（はくだ）、組討（くみうち）、手拍（しゅぱく）、腰廻（こしのまわり）などと呼ばれた。

修心〔shūshin〕嘉納治五郎は柔道の目的を体育法・勝負法・修心法とした。修心とは、勇気、忍耐などの徳性をのばし智力を練ることをいう。

柔道〔judo〕柔術を発展させ、嘉納治五郎によって創始された武道の一つ。

柔道一代〔judo ichidai〕柔道を全てのことに優先して送る人生のこと。

柔道衣検査〔judōgi kensa〕試合審判規定の中で、試合者が着用する柔道衣が条件にあっているかどうかを試合前に審判員が調べる。上衣、下穿、帯、女子のTシャツ、許されるマークなどを調べる。違反しているときは着替えさせる。

柔道教師〔judo kyōshi〕柔道を指導する先生のこと。

柔道指導〔judo shidō〕柔道を指導すること。

柔道人〔judōjin〕柔道を修行し、柔道の技や精神を身につけている人。

柔道精神〔judo seishin〕柔道により培う精神。いついかなる時にも精力善用を心掛け、自他共栄を図ろうとする心のこと。

柔道の理念〔judo no rinen〕嘉納治五郎は、「最も少ない力で相手を倒す」という柔術の原理から身体的な鍛錬と合わせて心の鍛錬を重視し、「心身の力を最も有効に使用する」と止揚した。さらに、柔道を学ぶ者が到達すべき最高の目標を「精力善用・自他共栄」とした。

柔道論〔judo ron〕柔道の歴史や技の構造、ルールに伴う技の変化を探究する技術論、および未来に向かっての柔道のあり方等を研究していく領域。

柔の形〔jūno kata〕講道館柔道の形の一つ。柔道衣を着用しなくても、あるいは柔道場のなかでなくても、柔道の動きを練習できるように考案された形。普段、柔道の動作では強い筋肉収縮やすばやい動きが要求されるので、柔の形では、体育という観点からこれらを補うために、体を伸ばす動きを多く取り入れ、柔道の理合をよく知るために、ゆるやかな動きを用いている。

柔能制剛〔jū yoku gō wō seisu〕体が小さく力の弱い者が、体が大きく力の強い者を倒すことを言う。初見は「老子」に見られるが、柔術では、柔能制剛の原理として相手の力に逆らわず、その力を利用して勝て、と説かれた。嘉納治五郎は、この柔能制剛の原理からやがて精力最善活用を説いた。

修練〔shūren〕精神や技能を磨き鍛えること。

自由練習〔jiyū renshū〕乱取稽古のこと。文部省学習指導要領では一般生徒に理解されやすい用語を使用した方が望ましいという意味で、乱取稽古を自由練習といっている。

修行〔shugyō〕柔道などを身につけるように努力し学ぶこと。

修行者〔shugyōsha〕柔道を学ぶ人のこと。

主審〔shushin〕審判員のうち、試合の進行と勝負の判定を司る人。

順道制勝〔jundō seishō〕嘉納治五郎が1922年（大正11年）発行の『有効の活動』で述べた言葉であり、勝つにしても道に随って勝ち、負けるにしても道に随って負ける、という意味である。

場外〔jōgai〕安全地帯のこと。赤畳（危険地帯）の外側の区域。審判規定では

2.73m (国際規定では3m) の幅を必要とされている。→場内

場外際 [jōgaigiwa] 場外に近いところ。

生涯柔道 [syōgai judo] 青年期、壮年期、老年期に亘ってそれぞれの年代にふさわしい柔道を行い、長い年月、柔道を続けていくこと。

消極的攻撃 [shōkyokuteki kōgeki] 積極的戦意に欠けること。試合者が最後まで技を掛け切らないような中途半端な攻撃をしたり、ポイントをリードされた試合者がそれを挽回しようとする意欲がみられないような技の掛け方。

勝者 [shōsha] 試合に勝った者。→敗者

証書 [shōsho] 級や段を認めた文書のこと。

上席 [jōseki] 身分役職の上位の人の席をいう。「天子は南面す」の語にちなみ一般に上席は北側に位置する。

昇段 [shōdan] 段が上がること。

場内 [jōnai] 赤畳 (危険地帯) を含む内側の区域のこと。審判規定では9.1m四方 (国際規定では最小限8m×8m、最大限10m×10m) とされている。→場外
少年規定 [shōnen kitei] 少年 (中学生・小学生) の試合に適用される特別のルールのこと。少年への安全面および教育面を配慮して、講道館柔道試合審判規定の禁止事項にいくつかの条項を加え、また、固技においては条項の内容を置き換えるなどしている。とくに絞技においては、審判員が「見込み」によって「一本」の判定を下すことを定めている。国際柔道連盟試合審判規定に「少年規定」はない。

少年部 [shōnenbu] 講道館の指導組織の一つ。初期の講道館入門者の中に少年が含まれていたが、正式に少年部が出来てきたのは昭和9年に10歳から16歳までの少年50名を入門させたときからである。現在では小学生が少年部の対象となる。

柔の理 [ju no ri] 相手の力に逆らわず、相手の力を利用する技法原理。

正味試合時間 [shōmi shiai jikan] 実際に試合で使用される時間のこと。

正面 [shōmen] 身分役職の上の人の席をいい、上座あるいは上席ともいう。また神棚が置かれている場所でもあり入口から一番遠い所である。

女子柔道 [joshi judo] 第1回の世界選手権大会が1980年に行われ、1988年のソウルオリンピックで公開競技となり、1992年のバルセロナオリンピックから正式種目として認められた。

女子部 [joshibu] 講道館の指導組織の一つ。女子の教授が開始されたのは、開運坂道場において1923年 (大正12年) であった。その頃の女子柔道修行者は、上流家庭の婦人達であったので、道場での話はすべて「あそび言葉」であったという。1926年 (大正15年)、正式に女子部が設けられ、今日の講道館女子

部の前身が創られた。当時の稽古内容としては、形と無理のない乱取を中心としたものであり、試合は禁止されていた。

暑中稽古 [shōchū geiko] 暑い時期 (夏) に行われる稽古 (修行) のこと。柔道の特殊訓練法で、暑さに負けない体力、気力を養うことを目標にする稽古のこと。講道館では1896年 (明治29年) から行われている。

しるこ会 [shirukokai] 鏡開きの日に鏡餅と小豆を砂糖で煮た甘い食べ物を食べる会のこと。

白テープ [shiro tēpu] 試合者の開始位置を示すために、試合場内の中央に張られた幅10cm、長さ50cmの粘着性テープのこと。正面 (上座) に向かって、左側が白。

審議会 [singikai] 講道館長が主宰しその諮問に応じて、講道館における試合、試験の成績および段位推薦委託団体からの推薦書などの資料をもとに、柔道修行者の昇段や表彰等の審議を行う機関。第一班、第二班、第三班、監査班ならびに女子部審議会、国際部審議会、特別審議会、最高審議会によって構成されている。

審議会審議員 [shingikai shingiin] 審議会を構成するメンバー。各班は約10名より構成され、主査、副主査各1名が講道館長により委嘱される。

心技体 [shin gi tai] 精神と身体と技術。これらが、それぞれ最高水準で統合されている状態こそ、柔道始め武道の目標であるという意味にも解される。

心気力一致 [shin-ki-ryoku icchi] 間口流柔術では心気力として、起倒流では志気力の語で用いられた。技を発揮する際に心と気と力が一体となり働くことが必要なことを言い、今日の柔道では心気力が一致した時に「一本」の技となるとされる。

心身 [shinshin] 心は精神を、身は身体を表わし、日本では身体の鍛錬を通して精神を養うという心身一如の考え方があった。柔道では、攻撃防御の方法により養われる身体と精神の意味。

心身鍛錬 [shinshin tanren] 人が事をなすのに必要な力を養うための準備行動である鍛錬を行い、精神と肉体を強くすること。

審判 [shinpan] 試合の勝敗、技の効果、反則を判定すること。審判員のことを示すこともある。

審判委員会 [shinpan inkai] 全日本柔道連盟の委員会の一つ。審判委員と選考審査委員からなる。

審判員 [shinpan-in] 試合を担当する主審1名、副審2名で構成されるスタッフのこと。

審判技術 [shinpan gijutsu] 審判員の上手さ。技のポイント・罰則などの確な

判定をくだせる能力も指す。

審判講習会〔shinpan kōshūkai〕審判技能向上と、ライセンス更新を目的に開かれる講習会のこと。

審判長〔shinpan cho〕大会運営における審判団の最高責任者。

審判動作〔shinpan dōsa〕審判員のジェスチャーや公式合図のこと。

審判法〔shinpan hō〕審判のやりかた。

審判理事〔shinpan riji〕IJF組織の職務の一つ。ルールに関わる責任者であり、指導者でもある。

す す

掬投〔sukui nage〕手技の一つ。相手の側背から両手で前方より両股を抱いて真後へ崩し、後方へ抱い上げて落とす技、又は、相手の両股の間に片手を差し入れて臀部を抱え、抱い上げて落とす技、及びこれに類する技である。

スコア〔sukoa〕技のポイント（効果・有効・技あり・一本）と罰則（指導・注意・警告・反則負け）の得点のこと。

スコアボード〔sukoa bōdo〕技のポイント（効果・有効・技あり）と罰則（指導・注意・警告）の得点を表示する記録板のこと。

捨て稽古〔sute geiko〕技能が自分よりも上位の者に対し、軽く組んで移動しながら何の拘束も受けず自由に選んだ技で力一杯掛けていく乱取稽古法のこと。

捨身技〔sutemi waza〕自分の体を真後ろ、又は横様に捨てながら施す投技の総称。体の捨て方の相異によって、真捨身技と横捨身技とに区別されている。

スポーツ委員会〔supōtsu īnkai〕国際柔道連盟の専門委員会の一つ。IJFの競技に関する行事予定、競技の運営と規則、調査活動、アンチドーピングに関することなどを統括する。

スポーツコード〔supōtsu cōdo〕IJFの試合審判規定を補足する規則。行事予定や体重別階級、試合時間など大会運営に関する事柄を規定している。

隅落〔sumi otoshi〕手技の一つ。相手の外側に踏み込みながら、体さばきと両手の働きで、相手の体を後ろ隅へ崩し、押し落として投げる技、及びこれに類する技である。

隅返〔sumi gaeshi〕捨身技の一つ。相手をその真前、又は前隅へ崩し、その脚下に仰向けに体を捨てながら、脚で相手の脚内側を跳ね上げ、相手をその前方へ投げ倒す技。

すり足〔suriashi〕柔道の基本的な歩み方で足の裏で軽く畳の上をするようにして移動し、重心の上下動を少なくした歩み方のこと。

せ ぜ

臍下丹田〔seika tanden〕いわゆる下腹部のことで、武道においては古くからここに力を入れた自然体が基本姿勢として重要視されてきた。

正坐〔seiza〕畳の上での行儀正しい坐り方。柔道の礼法の一つ。

制し方〔sei shikata〕相手をコントロールする方法（要領）を指す。

制する〔sei suru〕相手を自分の意に添うようにコントロールすること。

成年部〔seinenbu〕講道館の中の指導組織が成年部、少年部、女子部、錬成部に分かれている。その中の一つである。一般青年、成年を対象とし、道場が開いている間自由に練習が出来、毎日4名の指導者が道場に出て、初心者の方にもあっている。

精力最善活用〔seiryoku saizen katsuyō〕善を目的に心身の力を最も有効に使用することを言う。1922年（大正11年）の講道館文化会創立の際に「精力の最善活用は自己完成の要訣なり」と示された。

精力善用国民体育〔seiryoku zen'yō kokumin taiiku〕講道館柔道の形の一つ。体育を目的として考案された形。当身技の動作を用いた単独練習と、極の形および柔の形の一部を用いた相対練習からなる。

精力善用、自他共栄〔seiryoku zenyō, jita kyōei〕1922年（大正11年）の講道館文化会の創立の際に宣言された用語である。精力最善活用によつて自己を完成し、この個人の完成が直ちに他の完成を助け、自他一体となって共栄する自他共栄によつて、人類共有の幸福を求めようとする教えである。

背負落〔seoi otoshi〕手技の一つ。相手を真前、又は前隅に崩して体を背後に背負いながら、片膝、又は両膝を畳について、引き落として投げる技である。

背負投〔seoi nage〕手技の一つ。相手を真前、釣り手の肘を相手の腋下に入れ、又は前隅に崩し、相手の体を背後に背負い上げて、肩越しに投げる技である。

背負う〔seou〕相手の身体を自分の背中にのせること。

積極的戦意〔sekkyokuteki sen'i〕自ら進んで戦おうという意志。

宣言〔sengen〕審判員が「引き分け」と言うこと。

宣告〔senkoku〕主審が試合の進行や技の効果、罰則、勝負の判定を行うために声を出して言うこと。

全国女子柔道体重別選手権大会〔zenkoku joshi judo taijūbetsu senshūken taikai〕女子の体重別選手権大会であり、各種大会の成績優秀選手が出場する。全柔連だより〔zen jūren dayori〕全日本柔道連盟の広報誌。広報委員会によって年4回発行されている。

先達〔sendatsu〕その道で年功を積んだ先人のこと。

全日本柔道選手権大会〔zen nihon judo senshuku taikai〕4月29日、日本武道館で行われる。日本最高峰の試合で体重無差別で行う。

全日本柔道連盟〔zen nihon judo renmei〕国内の柔道の競技団体として1949年に結成され、1988年に法人化された。

全日本柔道連盟医科学委員会〔zen nihon judo renmei ikagaku inkai〕全日本柔道連盟の専門委員会の一つ。おもに柔道の医・科学分野の研究・検討を行う。

全日本女子柔道選抜体重別選手権大会〔zen nihon joshi judo senbatsu taijūbetsu senshuku taikai〕女子の体重別選手権大会であり、各地区の予選突破選手により優勝を競う。

選抜体重別選手権大会〔senbatsu taijūbetsu senshuku taikai〕正式には、全日本選抜柔道体重別選手権大会という。毎年、福岡にて行われ、各階級8名で優勝を争う。

先鋒〔senpō〕団体戦において、そのチームの1番目に配列された選手のこと。

そ ぞ

総活〔sō katsu〕活法の一つ。落ちた相手を仰臥させその膝の辺に片膝をついてまたがる。そして両手を開いて互いの拇指を近づけ、両掌をその下腹部（明星）に当てて、胸腔に向かって下から加速度的に押し上げる。横隔膜を押し上げて横隔膜運動を促し、肺、心臓に強い刺激を与える。この刺激で強い呼吸を生ぜしめ、続いて吸気に入り、意識を回復させる。活入の際、体重がかかるので、手圧は高いが、呼吸量は誘括よりも少ない。

総合勝ち〔sōgō gachi〕試合審判規定の中で、合わせ技と同様であるが、相手の「警告」と自分の「技あり」を合わせる。

相対練習〔sōtai renshū〕一人ではなく相手と練習すること。

袖車絞〔sode guruma jime〕絞技の一つ。相手の前方から、右前腕を相手の前頸部に。左前腕を相手の後頸部に当てて挟み、左手で右袖口を握り、右手を相手の頸部右側へ突っ込み、両腕を車状にし、相手の頸部を圧して絞める技（相手の前方から絞める場合）、及びこれに類する技をいう。

袖釣込腰〔sode tsurikomi goshi〕腰技の一つ。相手を真前、あるいは前隅に崩して、相手を袖を持った手で釣り込んで投げる技。

外巻込〔soto makikomi〕横捨身技の一つ。相手を前隅へ浮かし崩し、釣り手の腕で相手の腕を抱えて腋下に挟みながら、相手の体を背後に引きつけて、体を前方に巻き込んで投げる技。

そのまま〔sono mama〕試合審判規定の中で、試合者の位置と形を変えずに、試合を一時的に中断させること。主審が両試合者の形をそのままにして、試合

を一時中断したいと思うときに宣告する言葉と動作（両掌で両試合者に触れる）。また、寝技において不利と判断される試合者が反則を犯したときに、その宣告を行うために試合を一時中断させるときに宣告する。尚、試合を再開させるとき、主審は「よし」と宣告する。国際柔道連盟試合審判規定では、「そのまま」は寝技においてのみ適用される。

それまで〔sore made〕試合審判規定の中で、試合が終了したときの主審の宣告。但し、ブザーなどで試合時間終了の合図があったときは、たとえ主審の「それまで」の宣告が遅れてもその瞬間試合が終了したことになる。

蹲踞の姿勢〔sonkyo no shisei〕直立姿勢から膝を深く曲げ、踵の上に腰を下ろした姿勢をいう。（中腰の姿勢にちかい）

た だ

体落〔tai otoshi〕手技の一つ。相手をその前隅に崩し、体を開いて足を相手の足前に踏み出し、相手の体を前に引き落として投げる技である。

体捌き〔tai sabaki〕自分の位置の移動全般を言う。

体重区分〔taijū kubun〕→階級

体重別〔taijū betsu〕柔道の試合方法の一つで、体重区分によって行う方法。

体術〔taijutsu〕柔術の一種で、多くは鎧組討を行い、投技を主とした。

大将〔taishō〕団体戦において、そのチームの最後に配列された選手のこと。

对人的技能〔taijinteki ginō〕柔道、剣道、相撲、レスリングなどのように、相手が存在し、且つ一対一で行う運動の技能のこと。→個人的技能、集団的技能

体勢〔taisei〕身体の構え、姿勢のこと。

大日本武徳会〔dai nihon butokukai〕1895年（明治28年）4月に、桓武天皇寛都1100年記念行事の一環として、わが国固有の武術を保存奨励し、武徳の涵養と国民の士気の振作に寄与することを目的に設立された民間団体。

代表戦〔daihyōsen〕団体戦において、チーム間の勝敗が決しなかった（引き分けに終わった）場合に行う特別な試合のこと。それぞれのチームを代表する選手（1名）同士の試合。代表戦で勝った選手のチームが勝者となる。

体をかわす〔tai wo kawasū〕自分の体を相手の動きからはずすこと。

体をさばく〔tai wo sabaku〕自身の体、相手の体をコントロールすること。

体を沈める〔tai wo shizumeru〕重心を下げ相手の下方へ身体を行かせること。

体を捨てる〔tai wo suteru〕自分の体を自ら倒すこと。

体を開く〔tai wo hiraku〕自分の体を外側方向に向かせること。

倒す〔taosu〕立っているものを転ばせる。ひっくり返す、または負かすこと。

抱上〔dakiage〕投技で、腰技の一つ。寝姿勢の相手を、立った状態で、肩の位

置まで抱えあげること。かつて試合では、一気に肩の高さに抱き上げた時、投技の効果を認め「一本」としていた。現在、試合では、有効な技とはみなされず、抱き上げたときは、持てが宣告される。

抱き上げる〔dakiageru〕相手の身体を抱きかかえて空中に持ち上げること。

抱き落とす〔dakiotosu〕相手の身体を空中に抱きかかえて持ち上げ、その後、畳に投げること。

抱分〔daki wakare〕横捨身技の一つ。相手がうつ伏せになろうとしたとき、その側方につき、両腕で相手の背後から抱きよせて浮かし上げ、横様に捨て、体越しに投げる技、及びこれに類する技である。

竹内流〔takenouchi-ryū〕記録に残っている最も古い柔術の流派で、天文元年(1532)6月、竹内中務太夫久盛によって創始されたもの。

正しい礼法〔tadashii reihō〕相手を敬うという礼の精神を込めて頭を前にきちんと下げる動作をいう。また、左足から座り右足から立つという左座右起の作法などに従うことである。

畳表〔tatami omote〕畳の表面、または畳の表面を覆う材質のこと。

立会〔tachiiai〕武芸の勝負や試合のこと。近世の柔術では立会の意味として、死合あるいは仕合の語が使われ、講道館柔道になって試合の語が一般的になった。

立姿勢〔tachi shisei〕立勝負の際の姿勢のこと。自然体、自護体がある。投げ技はこの姿勢からの施技が認められる。

立勝負〔tachi shōbu〕立技(投技)中心の試合展開のこと、あるいは様。→寝勝負

立技〔tachi waza〕立姿勢において施す技や攻防を云う。

縦四方固〔tate shihō gatame〕抑込技の一つ。相手に対して馬乗りになった形から相手に密着して相手を制する技、及びこれに類する技をいう。

谷落〔tani otoshi〕横捨身技の一つ。相手を後ろ隅、又は真後ろへ崩し脚を伸ばして相手の片脚、又は両脚の後方に回して深く滑り込ませながら、体を横向き半身に捨て、相手をその後方へ投げる技。

ダブルリベチャージ方式〔daburu ripe chaji〕1987年に採用された敗者復活戦方式。抽選の影響を最小限にする方式とされ、最後の3位決定戦で反対ゾーンの者と戦う。

俵返〔tawara gaeshi〕捨身技の一つ。相手の上体を真前に前屈させ、その頭越しに背部に覆いかぶさって、両腕で相手の胴体を抱き抱え、相手の体を抱え上げながら体を仰向けに捨て、後方へ投げる技。

段位〔dan'i〕柔道の技術の習得や修行の程度を細かく制度化したもので、初段

から十段と昇り、終わりはない。又、段の前に級があり五級から始まり一級、そして初段となる。

団体戦〔dantaisen〕体重別個人試合ではなく、複数の選手で構成されたチーム間による試合。各種大会の規定により体重に関係なく自由に選手を配列する場合と、体重区分を設けて選手を配列する場合がある。

単独練習〔tandoku renshū〕自分の技術の完成のために鏡などを利用して一人単独で行う練習のこと。

鍛錬〔tanren〕金属を打ってきたえること。『五輪書』には「千日稽古するを鍛といい、万日稽古するを錬という」と記され、体力、精神力、技能をすぐれたものにするため、激しい稽古を繰り返すことを言う。

ち

チームドクター〔chīmu dokutā〕遠征合宿や試合の際、選手団(チーム)に帯同する医師のこと。

近間〔chikama〕固の形等で用いられ、相手と自分の距離が約30cm位の位置関係を示す。→遠間

* 相手と自分との距離のことを問、あるいは間合いという。

力の配分〔chikara no haibun〕自分または相手の動き、技に応じて効率よく力を使い分けること。

力の使い方〔chikara no mochiikata〕組みあって相手の力に逆らわず従いながら、それを利用するように力を働かすこと。具体的には相手が押してきたときには引き、相手が引いたときには押すこと。

注意〔chūi〕試合審判規定の中で、試合者が少し重い禁止事項を犯した場合に与えられる罰則。又、「指導」を受けている試合者がさらに「指導」に相当する禁止事項を犯した場合に与えられる罰則。

中堅〔chūken〕団体戦において、そのチームの真ん中に配列された選手のこと。例) 5人制の3番目、7人制の4番目の位置にいる選手。

中腰の姿勢〔chūyōshi no shisei〕腰を半ば上げて立ちかかった姿勢のこと。

長座の姿勢〔chōza no shisei〕臀部を畳につけ、両足をそろえて前方に伸ばした姿勢をいう。

調整力〔chōseiryoku〕身体各部および各運動器を統合して、一つのまとまった運動を完成させるための神経系の筋に対するコントロール能力。

直立〔chokuritsu〕まっすぐ立つこと。

陳元賢〔chin gen pin〕1587~1672年:字は義都、既白山人と号。1628年に乱をさけて日本に帰化し、尾張徳川家の客事。詩書をよくし、また柔道、柔術が起

こる源となった拳法を伝えたとされている。名古屋桑名町（九十軒町の説有り）にて病没。

つ

継ぎ足〔tsugiashi〕一方の足を動かしたら他の足をすぐこれに継いで運ぶようにする移動の仕方のこと。

月次試合〔tsukinami shiai〕講道館において月に1回行われる試合のこと。

突く〔tsuku〕当身技の動作の一つで、拳、指、肘を使って一気に当て強い衝撃を相手に与えること。

作り〔tsukuri〕相手を崩したのち、技を掛けやすい形、位置をとること。

突っ絞〔tsukkomi jime〕絞技の一つ。相手の前方から、右手で相手の左前襟を握り、その手を相手の頸部右側へ突っ込み、相手の前頸部を圧して絞める技（右手を突っ込んで絞める場合）をいう。

突っ張る〔tsupparu〕相手が攻撃を仕掛けようとする時、両腕又は片腕を伸ばし、防御の構えをすること。

燕返〔tsubame gaeshi〕足技の一つ。相手の足払を瞬間的にすかし、払われたその足で逆に足払に変化して投げる技である。

釣腰〔tsuri goshi〕腰技の一つ。肩越し、あるいは腋下からさし込んだ手で相手の横又は後ろの帯を持ち、相手を真前、あるいは前隅に崩して、相手を釣り上げ、腰にのせ前方に投げる。

釣込腰〔tsurikomi goshi〕腰技の一つ。相手の襟を持った手と引き手を使って相手を真前、あるいは前隅に崩して、釣り込んで後ろ腰にのせ、前方に投げる技。

釣り込む〔tsurikomu〕引き手、釣り手の働きにより、相手を前上方に浮かせるようにする動作のこと。

釣り手〔tsurite〕相手と組んだとき、相手の襟をもっている方の手のこと。→引き手

て で

出足〔deashi〕両足のうち、前にでている足のこと。

出足払〔deashi harai〕足技の一つ。相手が足を踏み出して体重を移しかけた瞬間、又は足を退こうとして体重を移しかけた瞬間、自分の足で、その後方から、又はその横から、もしくは、その前から相手のその足を払って投げる技である。

手捌き〔tesabaki〕相手に対する手の動作、手の用法のこと。

出ばな〔debana〕でたとたん。でだし、でかけ、しはじめの意味であるが、柔道では相手が前に出たとたんで、相手を崩す好機のこと。

手技〔te waza〕投技のなかで、手が主要な働きをするものとして分類されている技。

電光掲示板〔denkō keijiban〕試合のスコア・試合時間を表示する、大きな電動式表示器械のこと。

天神真楊流〔tenjin shin' yo-ryū〕幕末、文久年間に作られた最後の柔術で、磯又右衛門が秋山義時の楊心流と山本民左衛門の真之神道流とを合わせて、新たに天神真楊流とし、絞技、関節技に特色が見られ、現在の講道館柔道の固技のもととなっている。

と と

胴絞〔dōjime〕両脚で相手の胴を絞める技。試合や乱取では禁止技である。

道場役員〔dōjō yakuin〕講道館の道場参与、道場指導部役員、一般指導（錬成部・成年部・女子部・大阪道場指導部）の主事指導員、ならびに学校講道館（普通科・特修科・補習科・国際科）の主事、校医および講師をさす。

団体〔dōtai〕技を掛けたり、掛けられたりした時、相手と同時に条件が同じ状態で倒れる様子。

遠間〔tōma〕「形」における相手との距離。→近間

登録制度〔tōroku seido〕全日本柔道連盟の登録制度。指導者登録と競技者登録があり、競技者登録は個人登録と団体登録がある。

徳〔toku〕本性の良心をみがきあげた優れた人格をいう。柔道による徳として、克己や勇気、自制、礼儀といった徳目があげられる。

得意技〔tokui waza〕各個人が獲得した特に有効な技。

得点表示係〔tokuten hyōji gakari〕試合の時、スコアをスコアボードや電光掲示板に表示する係のこと。

時計係〔tokei gakari〕試合時間の計測を行う係のこと。抑え込み時間の計測も行う。

解けた〔toketai〕試合審判規定の中で、抑え込まれている試合者が、その技から逃れた状態のこと。寝技で「抑え込み」と宣告された後、抑えられている試合者が技をはずした状態になったときの、主審の宣告と動作（片手を前方に挙げ、左右に2～3回振る）。

富田常次郎〔tomita tsunejirō〕講道館四天王の一人。講道館に入門した最初の人。1887年（明治20年）、伊豆菰山に講道館分場を作った。小説「姿三四郎」

の作家、富田常雄の父。(1865-1937)

巴投〔tomoe nage〕捨身技の一つ。相手を真前又は前隅に浮かし崩し、その脚下に体を仰向けに捨てながら、片方の足裏を相手の下腹部にあて、相手の体を下から押し上げて頭越しに投げる技。

取〔tori〕形や打込〔かかり練習〕、約束練習等で技を掛ける人。

取扱い統一条項〔toriatsukai tōitsu jōkō〕講道館柔道試合審判規定をわかりやすく補足説明したもの。

捕手〔torite〕武器を持たないで、相手を制する無刀の技のこと。

な

内容差〔naiyōsa〕試合審判規定の中で、勝ちの内容による差。「一本」、「技あり」、「有効」、「効果」、「判定」の順で格差が付いている。ただし、「一本」と「反則負け」、「技あり」と「警告」、「有効」と「注意」、「効果」と「指導」はそれぞれ同等と見なされる。

投げ込み〔nagekomi〕相手を連続して投げ続ける練習法のこと。回数、時間、技などを決めて実施する。投技の技術を習得するために大切な練習法である。学校柔道では約束練習といわれている。

投の形〔nage no kata〕講道館柔道の形の一つ。投技の理合を示した形。手技、腰技、足技、真捨身技、および横捨身技のそれぞれ代表的な3つの技からなる。投げる〔nageru〕手、腰、足などを協調させた力で相手を弾みあるいは勢いをもって仰向けに倒すこと。

投技〔nage waza〕相手を投げる技。講道館柔道の技として、67の投技が定められている(手技15、腰技11、足技21、真捨身技5、および横捨身技15)。

斜上打〔naname ue uchi〕精力善用国民体育単独練習のうちのひとつ。右手の指をそろえて伸ばし、甲を上にして左肩近くにもってくる。手刀で右斜め上を打つ。眼は打った手に注いだ後、右手を下ろすと同時に左手を右肩近くにもってきて、左斜め上を打つ。この動作を左右交互に数回繰り返す、自然本体に戻る。打つときは力は冴えさせて用いる。すなわち、打った場所に手刀が止まらず、打った勢いで少しもとにかえるようにする。

斜下打〔naname shita uchi〕精力善用国民体育単独練習のうちのひとつ。斜上打のように、右手を左肩近くにもってくる。手刀で右斜め下を打つ。眼は打った手に注ぐ。次に左手を右肩近くにもってきて、同じやり方で左斜め下を打つ。斜上打と同様に、打つときは力を冴えさせて用いる。すなわち、打った場所に手刀が止まらず、打った勢いで少しもとにかえるようにする。

並十字絞〔nami jūji jime〕絞技の一つ。相手の前方から、両腕を十字に交差さ

せ両手の拇指を内にして相手の両横襟を握り、主として相手の両側頸部を押し、絞める技、及びこれに類する技をいう。

に

握り〔nigiri〕相手の柔道衣の襟や袖をつかむこと。

二段小外刈〔nidan kosotogari〕二度刈る小外刈。一度目の小外刈は、あてて引き出すように働きかけ、踏み出した足に体重をのせた瞬間、二度目の小外刈を施し、刈り倒す。

日本柔道〔nihon judo〕日本で生まれた柔道をいう。崩しと体捌きの基本を重視して、如何に一本を取るかを目標とする柔道である。

二本勝負〔nihon shōbu〕1900年(明治33年)に講道館柔道乱取審判規程が作られ、その三条で「勝負は二本にて之を決す」とされ、試合者は2回勝つことが原則であった。この二本勝負は1924年(大正13年)頃まで行われた。

二本背負投〔nihon seoi nage〕手技の一つで背負投の一方法。「双手背負投」、「襟背負投」と同じ意味で用いられる。

日本伝講道館柔道〔nihonden kōdōkan judo〕1882年(明治15年)に嘉納治五郎が柔術を集成成して創った講道館柔道の正式名称。段証書中に「多年日本伝講道館柔道の修行に精力を尽くし」として記されている。その起源は、起倒流の飯久保恒年が嘉納に与えた免許、日本伝起倒柔道によると思われる。

日本武道学会〔nihon budō gakkai〕学術的な立場から、武道・武術の普及と発展、並びに文化性の保護・伝承に寄与する団体。

日本武道館〔nihon budōkan〕東京オリンピックの柔道競技会場として建設された武道の殿堂。武道の振興発展に関する諸活動を行っている。図書館、博物館等も併設。

人間形成〔ningen keisei〕ヒトが教育や学習、生活体験を経ることによって、知識、技能、態度、行動の仕方などを身に付けて人格的に成長すること。柔道は体育・勝負・修心の三つの目的を持ち、人間形成を図ることを目標に掲げた。

ね

寝姿勢〔ne shisei〕寝勝負の際の姿勢のこと。仰向け、うつ伏せはもとより片膝付の攻撃防衛の姿勢も含まれる。

寝勝負〔neshōbu〕寝技での攻防のこと。寝技で勝敗を決するようにすること。

寝技〔newaza〕立姿勢でない形(寝姿勢)での技や攻防のこと。

寝技乱取〔newaza randori〕寝技を中心にして乱取を行うこと。

の

逃れ方〔nogarekata〕相手の技を防御する方法のこと。

野見宿祢〔nomi no sukune〕日本書記の中に見られる出雲の国の勇士。垂仁天皇の御前で大和の国当麻村の勇士鵜速と戦い、鵜速を蹴り殺したとある。

は は

敗者復活戦〔haisha fukkatsusen〕決勝進出者またはベスト4進出者に敗れた選手が再度戦う試合のこと。

入り方〔hairikata〕投技や固技のかたちに入る方法のこと。

拝礼〔hairei〕丁寧におじぎをすることをいう。単なる敬意を表わす敬礼よりも上体を前に曲げる角度が深く、立礼の場合は約45度前に曲げ両手は膝頭まで滑りおろし、坐礼の時は額を両手の甲に接するまで前に曲げる。

始め〔hajime〕試合審判規定の中で、試合をはじめること。試合を開始、又は再開するときの主審の宣告。

旗〔hata〕柔道で用いられる旗は、主審・副審が判定の時に用いる赤（青）、白の旗、時計係が持つ黄色の旗、青い旗の三種類がある。

裸絞〔hadaka jime〕絞技の一つ。相手の後方から、柔道衣を利用することなく、一方の前腕を相手の前頸部に当て、他方の手をそれに組み合わせ、主として相手の前頸部を圧して絞める技、及びこれに類する技をいう。

抜群即日昇段〔batsugun sokujiitsu shōdan〕講道館の紅白試合で認められた昇段方法で、四段以下の抜群者において、一度に勝ち抜いた場合の得点が9点以上あり、且つその中に一本勝ちが次のとおりに含まれたときに適用される。2階級以上上位段者に対する場合三本以上、1階級上位段者に対する場合四本以上、同級又は同段者に対する場合五本以上、1階級下位段者に対する場合十本以上、2階級下位段者に対する場合十七本以上。

跳腰〔hane goshi〕腰技の一つ。相手を真前、あるいは前隅に崩して、体側に引きつけて、腰と一方の脚で跳ね上げて投げる技。

跳腰返〔hane goshi gaeshi〕足技の一つ。相手の跳腰を返す技。相手の右跳腰に対して、相手の左足を自分の左足で前から払って倒す技、または相手の左足を自分の左足で後ろからひっかけて倒す技がある。

跳巻込〔hane makikomi〕横捨身技の一つ。跳ね腰を掛けて、一方の手を外側に出して体を捨てながら巻き込んで投げる技と、最初から一方の手を外側に出して相手を跳ねながら体を捨てて巻き込んで投げる方法がある。

跳ねる〔haneru〕跳腰や内股で投げる場合のように、勢いよく身体を相手にぶ

つけてはじき飛ばすこと。

払腰〔harai goshi〕腰技の一つ。相手を前隅に崩し、引きつけながら相手を腰にのせ、一方の脚で相手を払い上げて投げる技。

払腰返〔harai goshi gaeshi〕足技の一つ。相手の払腰を返す技。相手の右払腰に対して、相手の左足を後ろから刈って倒す技。

払釣込足〔harai tsurikomi ashi〕足技の一つ。投技のうち足技に属する技。相手を前隅に釣り込んで崩し、重心ののった相手の足を、自分の一方の足で前から払って投げる技である。

払巻込〔harai makikomi〕横捨身技の一つ。相手をその前隅又は真前に崩し、「払腰」で払いながら、腕に相手の腕を抱え、体を捨てて巻き込んで投げる技、及びこれに類する技である。

払う〔harau〕相手の足、脚または体に対して自分の脚を振り子のように使って攻め投げる動作のこと。

反則〔hansoku〕試合審判規定に定められている規則に違反すること。

反則勝ち〔hansoku gachi〕試合審判規定の中で、相手の「反則負け」による勝ちのこと。

反則負け〔hansoku make〕試合審判規定の中で、試合者が極めて重い禁止事項を犯した場合の罰則、および「警告」を受けている試合者がさらに禁止事項を犯すことによる負けのこと。

半立姿勢〔handachi shisei〕寝技で上から攻める場合等で、畳みに付けていた両膝が浮いて、寝姿勢でも立姿勢でもない姿勢になること。またその状態の姿勢。

判定〔hantei〕審判員の多数決（旗）によって勝者を決定すること。試合の結果において両試合者の内容が同等（ポイント・反則共に同じ内容か、スコアボードに何も記録されていない）の場合に、試合態度、技の効果と巧拙および反則の有無などを総合的に比較して、主審の「判定」の呼称と同時に主審・副審ともに、赤・白または青・白いずれかの旗を高く挙げて優勢と思われる試合者を示す。

判定勝ち〔hantei gachi〕試合審判規定の中で、勝ちの種類の一つ。審判員の判断による勝ちのこと。

ひ ひ

Bライセンス審判員〔bi raisensu shinpan-in〕国内審判員資格のうち、地区レベルの大会の審判員資格者。

引き足〔hikiashi〕後に引く足、後退する足どりのこと。

引込返〔hikikomi gaeshi〕捨身技の一つ。片方の手で相手の後ろ帯を握り、自

分の体を仰向けに捨てながら、脚で相手の股間を跳ね上げ、相手をその前方へ投げる技。又は、体を側方へ捻って捨てて投げる技。

引き込む〔hikikomu〕寝技の形へ持ち込むこと。

引き出す〔hikidasu〕自分の移動・体捌きにより相手を前へ動かすこと。

引きつける〔hikitsukeru〕相手を自分の体の近くへ引き寄せること。

引き手〔hikite〕相手と組んだとき、相手の袖を持っている方の手をいう。→釣手

引き分け〔hikiwake〕試合審判規定の中で、得点が同じとき、または時間内で勝負が決せず、且つその優劣の判定がつかないときになされる宣言。

引く〔hiku〕相手を自分の方に寄せること。

膝車〔hiza guruma〕足技の一つ。相手の一方の膝頭を自分の片足で支え、そこを支点にして上体を引いて投げる技。

左利き〔hidarikiki〕右手よりも左手がよく利くこと（人）。柔道では、左組での組み手による攻防を得意とすること（人）。

左自護体〔hidari jigotai〕自護体の構えを、左足を一足長、前に出した姿勢のこと。

左自然体〔hidari shizentai〕自然体の一つ。自然本体の姿勢から一足長、左足を前に出した姿勢。

捻る〔hineru〕相手や自分の身体または体肢の内旋や外旋のこと。

表裏一体〔hyōri ittai〕一つの物の表と裏のように、二つの物が同じ立場や目的を持って一体となること。第二次大戦後、柔道の総本山である講道館と柔道普及発展の窓口となった全日本柔道連盟とが表裏一体の関係にあった。

ふ ぶ

武技〔bugi〕戦闘で身を守り、相手を殺傷するためのわざ。武術。

副将〔fukushō〕団体戦において、そのチームの最後から2番目に配列された選手のこと。大将の前の選手。

副審〔fokushin〕各試合2名定められ、主審を補佐し、試合場外の対角線上の角の椅子に位置する人。主審の宣告した技の効果や罰則について自分の評価が異なった時は、公式の合図によって自分の見解を示す。

福田八之助〔fukuda hachinosuke〕天神真楊流の名人で、嘉納治五郎が最初に柔術の指導を受けた人。福田は天神真楊流宗家の2代目磯又右衛門の門人で、日本橋元大工町に道場を構えた。講道館女子部指導者の福田敬子女子8段は、この人の孫にあたる。

武士道〔bushidō〕武士の道徳、倫理をいう。主君に対する奉公や武人としての

武勇（兵の道）から発し、やがて江戸時代に入ると為政者としての徳目として仁義忠孝礼智信が重んじられた。

武術〔bujutsu〕弓、馬、剣、槍、砲、柔術など戦に使う技であり、身を守り相手を殺傷する技術をいう。また武技、武芸ともいう。

負傷勝ち〔fushō gachi〕試合審判規定の中で、試合中に一方が「負傷負け」となったときに、その相手が勝者になること。また、試合中に相手の責任で負傷した（試合を継続することができない）試合者が勝者になること。国際柔道連盟試合審判規定では、主審は「負傷勝ち」と宣告しない（勝者の指示のみ）。

負傷負け〔fushō make〕試合審判規定の中で、負傷させた試合者が負けること。試合中に一方が負傷のため試合を継続することができない場合、その原因が相手の責任と認められるときに、負傷させた試合者が負けとなる。

防ぐ〔fusegu〕相手の攻撃に対し守ること。

不戦勝ち〔fusen gachi〕試合審判規定の中で、試合者の一方が初めから出場しないときに、その相手が勝者になること。主審は、勝者を宣告し指示する。国際柔道連盟試合審判規定では、主審は「不戦勝ち」を与える前に、審判委員会によってそれを行ってよいと認められたことを確認しなければならない。また、「不戦勝ち」と宣告しない（勝者の指示のみ）。

武道〔budō〕近世には武士の守るべき道としての武士道や武術の意味があった。1919年（大正8年）に、大日本武徳会の武術専門学校が武道専門学校に改称されたのを契機に武道の語が一般的となり、今日では柔道、剣道、弓道などの武術の総称である。

不動心〔fudōshin〕心を何物にも留めず気を全身に満ち渡らせる状態をいう。「ちよっとも留まらぬ心を不動智という（不動智神妙録）」に由来する。

踏み込み〔fumikomi〕足に力を入れ前へ踏み出すこと。

振り〔furi〕外から見える様子、しぐさ。又、大外刈等で作用足を前方へ振ること。

ブリッジ〔burijji〕頸部の筋力を強化する方法の一つ。仰向けになって頭（頸）部と両足だけで体を支えて行うトレーニングである。

へ

平常心〔heijōshin〕常日頃と変わらないありのままの心。禅の教えである「平常心は道」に由来し、柔道においても平常心あるいは無我無心として重んじられる。

変化する〔henkasuru〕相手の技に対して体を削いたり、かわしたりして、自分の技に変えて攻撃すること。

変化技〔henka waza〕相手の技から自分の技へと変化する技。

ほ ほ

防衛姿勢〔bōgyo shisei〕攻撃から身を守るための姿勢のこと。自護体のこと。

ま

間合い〔maai〕構えたときの双方の距離。

前受身〔mae ukemi〕受身技術の一つ。前に倒れるときに用いる受身。

前捌き〔mae sabaki〕体捌きの一つ。互いに自然本体に向き合っているとき、片方の足を相手の向かい合う足の前へ進め、ついで他の足を後ろに引き、相手の体側に90度に位置を移す体捌き。

前回り受身〔mae mawari ukemi〕投技に対応する安全確保の技術の一つ。前に回転するように倒されたときの受身。

前回り捌き〔mae mawari sabaki〕体捌きの一つ。自分の片足を相手の対角の足の前へ進め、ついで相手の真前に回りこみ、相手の前にくる体捌き。

巻込技〔makikomi waza〕投技のうち横捨身技に属し、相手を巻き込んで投げる技の総称。この種の技には、跳巻込、払巻込、内股巻込、背負巻込、大外巻込、内巻込、外巻込などがある。

巻き込む〔makikomu〕相手の身体を自分の身体に巻きつけるようにして身体を捨てながら投げること。

真捨身技〔ma sutemi waza〕自分の体を真後ろ仰向けに倒すことで相手を投げる技の総称。

町道場〔machi dōjō〕道場はもと仏道を修行する所であったが、やがて武芸稽古の場所として道場の名称が使われ、幕末には多くの町道場が現われた。起倒流柔術では1750年頃、江戸に滝野道軒の道場が現われ門弟数千人いたと伝えられる。現在では柔道の道場数は、東京を筆頭に全国に約1500カ所存在する（1985年現在）。

待て〔mate〕試合審判規定の中で、試合を一時的に中止させること。立技や寝技で試合を一時やめさせ、両試合者を試合開始時の位置に戻らせるときに主審が宣告する言葉と動作（片手を伸ばし肩の高さまで水平に挙げ、指を上にして掌を時計係に向ける）。尚、試合を再開させるとき、主審は「始め」と宣告する。

まわり稽古〔mawari geiko〕練習法の一つ。全員がローテーションしながら相手の動きに対応した攻防ができるように練習すること。

み

身構える〔migamaeru〕相手の攻撃に対して姿勢を整えること。

右構え〔migi kamae〕柔道における姿勢の一つ。柔道の立位姿勢には自然体と自護体があるが、右構えはこれらの姿勢から右足を一足長前方に踏み出した姿勢のこと。

右利き〔migikiki〕左手よりも右手がよく利くこと（人）。柔道では、右組での組み手による攻防を得意とすること（人）。

右自護体〔migi jigotai〕自護体の一つ。自護本体から足を広く開き、膝を深く曲げた守り重視の構えを自護体といい、この構えは、右足を一足長、前に出した姿勢のこと。

右自然体〔migi shizentai〕自然体の一つ。自然本体の姿勢から一足長、右足を前に出した姿勢。

見切り稽古〔mikiri geiko〕攻防の判断を瞬時に見極めることを目的とした稽古のこと。

見込み〔mikomi〕絞技と関節技において、審判員の判断によって「一本」とすること。試合者の程度に応じて試合者の安全を配慮するため、たとえ試合者が「参った」をしなくても審判員がその技に効果があったと認めることができる。但し、このことは試合前にあらかじめ決めておかねばならない。国際柔道連盟試合審判規定に「見込み」はない。

乱稽古〔midare geiko〕形と異なり、自由に得意とする技を掛け合って稽古する方法のことで、今の乱取稽古のこと。

道〔michi〕道には方法の意味と、人として踏み行ふべき道徳の意味がある。柔道は心身の力を最も有効に使用する道である、というときは方法の意味である。また柔の道というときは、柔道により得られる克己や盡己、礼儀などの徳をいう。

む

無効〔mukō〕試合審判規定の中で、効果が生じないこと。

武者修行〔musha shugyō〕心胆を錬磨せんがために山や溪谷で鍛え、また様々な流派の人と戦い、回国修行すること。柔術の源流である竹内流腰懸に「武者修行は心胆を錬磨せんがため回国修行するをいう」と記されている。

も

元立ち稽古〔motodachi geiko〕練習法の一つ。一人が連続してかわるがわる掛かってくる相手と練習すること。集中的で効率よく技能、体力、精神力などを高めることをねらいとしている。

模範乱取〔mohan randori〕他の人たちの見習うべき手本となるような乱取のこと。

双手刈〔morote gari〕手技の一つ。両手を相手の両脚外側から後方へ回して抱きよせると同時に、肩を相手の胸腹部にあてて、押しながら、その後方に倒す技、及びこれに類する技である。

双手背負投〔morote seoi nage〕両手で相手の襟や袖を持って掛ける背負投。襟背負投とも呼ばれる。背負投の一つの俗称。

門弟〔montei〕弟子、門人のこと。

や

八木貞之助〔yagi sadanosuke〕嘉納治五郎師範が柔術を学びたくて、最初に八木に指導をお願いしたが、すでに指導が出来る年齢ではないとして、嘉納に福田八之助の道場を紹介した人。

約束練習〔yakusoku renshū〕事前に相手に約束をしておき投げたり、投げられたり、固めたり、固められたりする練習法のこと。これによって技の理合を理解する。

山嵐〔yama arashi〕手技の一つ。両手で相手の同側の襟と袖を握って釣り込み、相手の体をその前隅へ浮かし崩しながら、脚で相手の脚を払い上げて倒す技、及びこれに類する技である。

山下義韶〔yamashita yoshitsugu〕講道館四天王の一人。最初の柔道十段。アメリカで、時の大統領ルーズベルトや海軍兵学校などで柔道を教えた。(1865-1935)

和〔yawara〕組討術の一つ。

柔〔yawara〕柔道の基となった原理や、やわらかな力の使い方に着目して一般に「やわら」もしくは「柔術」と総称される。柔術と同じ。

短い武器を持つかあるいはまったく武器を持たないで相手と格闘する技術。

ゆ

有効〔yūkō〕試合審判規定の中で、国内規定：(1) 投げ技で「技あり」とは認めがたいが、今少しで「技あり」となるような技のあったとき。(2) 抑え

込みで20秒以上経過したとき。国際規定：(1) 試合者の一方が相手を制しながら投げ、その技が「一本」に必要な他の3要素のうち、2つが部分的に不足するとき。(2) 試合者の一方が、相手を抑え込んで15秒以上20秒未満、逃げられなかったとき。

優勢勝ち〔yūsei gachi〕試合審判規定の中で、「一本」あるいは相手の「反則負け」以外による勝ち方、及び「旗判定」による勝ち方のこと。「技あり」又は相手の「警告」、「有効」又は相手の「注意」があったときに与えられる。また、両試合者の内容が同等(ポイント・反則共に同じ内容か、スコアボードに何も記録されていない)の場合に「旗判定」によって与えられる。国際柔道連盟試合審判規定では、主審は「優勢勝ち」と宣告しない(勝者の指示のみ)。

優勢負け〔yūsei make〕試合審判規定の中で、「優勢勝ち」となった試合者の相手の負け方のこと。

有段者〔yūdansa〕初段以上の段位をもっている者のこと。

優劣〔yūretsū〕勝ることと劣ること。

よ

横受身〔yoko ukemi〕投技に対応する安全確保の技術の一つ。横に倒されたときの受身。

横落〔yoko otoshi〕横捨身技の一つ。相手を側方へ浮かし崩し、一方の脚を伸ばして相手の外側へ滑り込ませて、体を横向き半身に捨てて、相手をその側方へ投げる技。

横掛〔yoko gake〕横捨身技の一つ。相手を小指側へ浮かし崩し、体を側方から横様に捨てながら足裏で相手の足の外踝をその前面から払い、その場に倒す技。

横車〔yoko guruma〕横捨身技の一つ。相手の側方から横腰を抱き、押して真前へ崩しながら、一方の脚を相手の両脚の間に前から深く滑り込ませて体を半身に捨て、相手をその真前、自らの後方へ投げる技。

横四方固〔yoko shihō gatame〕抑込技の一つ。相手の側方から、一方の腕を相手の股間をとおしてその横帯を、他方の腕で相手の頸部の下をとおしてその横帯をそれぞれ握り、主として胸部で相手の体を圧し、四方から制して抑える技、及びこれに類する技をいう。

横捨身技〔yoko sutemi waza〕自分の体を右あるいは左へ横様に倒すことで相手を投げる技の総称。

横山作次郎〔yokoyama sakujiro〕講道館四天王の一人。嘉納師範を助けて講道館の創業に尽力した。(1864-1912)

横分〔yoko wakare〕横捨身技の一つ。相手を前隅又は真前へ浮かし崩し、両脚

を相手の前方へ踏み込ませ、体を横向き、又は仰向けに捨てて投げる技。

よし〔yoshi!〕試合審判規定の中で、試合を再開させること。「そのまま」の宣告の後、試合を再開させる時に主審が宣告する言葉と動作（両掌で両試合者にあてて押す）。

四つ這い〔yotsunbai〕手足を畳につけてはうこと。

世を裨益する〔yo wo hieki suru〕世の中のために益をなすという意味であり、1915年（大正4年）に柔道修行の目標として「世を補益する」として説かれた。

ら

乱取〔randori〕互いに技を出しあって相手を投げたり、固めたり自由に攻防する練習法のこと。柔道では最も多く実施されている練習法であり、学校柔道では自由練習といわれている。

乱取の形〔randori no kata〕乱取で使用されている技の形のこと。投の形、固の形のふたつを乱取の形という。

り

理合い〔riai〕物事の道理、筋道。柔道投技の理合いとは、相手を力づくで倒すのではなく、崩しと体捌きといった投技の原理に従って投げることをいう。

立礼〔ritsurei〕立って行う礼のこと。直立の姿勢から上体を前に約30度曲げ、両手の指先が膝頭の上、握り拳約一握りの所まで滑りおろし、敬意を表わす仕方である。

理念〔rinen〕その分野を支配する最高の概念、理想。嘉納治五郎は、柔道の指導理念として1922年（大正11年）に、心身の力を善を目的に最も有効に活用する精力善用と自他共に榮える自他共榮を掲げた。

流祖〔ryūso〕武術の流派を創始した人のこと。

両者反則負け〔ryōsha hansoku make〕試合審判規定の中で、両者が同時に、重大な反則を犯すか反則の累積によって、主審から「反則負け」を宣告されたときに成立する負けのこと。

両手下突〔ryōte shita tsuki〕精力善用国民体育単独練習のうちの一つ。両拳を体の両側に沿って乳下まで上げる。踵（かかと）を上げながら膝を全屈し、両拳で真下を突いた後、元の姿勢に戻る。この動作を数回繰り返す。

両手絞〔ryōte jime〕絞技の一つ。相手の前方から左手で相手の右横襟を、右手で相手の左横襟をそれぞれ拇指を内に握り、両手の拳で相手の両側頸部を圧して絞める技、及びこれに類する技をいう。

両膝つきの姿勢〔ryōhizatsuki no shisei〕両方の膝を畳につき、つま先をたて、

上体をまっすぐにした姿勢をいう。

れ

礼〔rei〕相手を尊重して、敬意を表す形式。

礼法〔reihō〕礼の作法。

練習〔renshū〕繰り返して習うこと。稽古ともいう。

練習計画〔renshū keikaku〕個人やチームとしての目標を達成するために練習内容や練習方法・手順などを考え、企てることであり、年間計画、月間計画、週間計画そして1日の計画などがある。

練習場〔renshū jō〕練習する場所のこと。道場ともいう。柔道場はスプリングの入った床の上にビニール表の畳を敷いている。

練習方法〔renshū hōhō〕繰り返して習う仕方、その内容等のこと。

連続掛け〔renzoku gake〕次から次と休むことなく技をかけること。

連続わざ〔renzoku waza〕次から次と続けて掛けていく技のこと。

連絡変化〔renraku henka〕攻撃にはもちろん、防御にも、技を有効に使用するためには、技と技の間に連絡があり変化のあることが最も肝要なこととされている。一般に（1）自分の技から自分の技への連絡を連絡技、（2）相手の技から自分の技への変化を変化技としている。

連絡技〔renraku waza〕技から技へ連絡する技。

わ

腋を締める〔waki wo shimeru〕両腕または片腕と体幹の間の隙間をなくすこと。

技〔waza〕柔道の技術の総称。柔道の技は投技、固技、当身技の三つに分類される。このうち、投技と固技は「乱取技」ともよばれ、練習や試合において用いられる技である。当身技は相手の急所を打ち、突き、蹴る技で、乱取で用いると危険なので「形」として練習されている。

技あり〔waza ari〕試合審判規定の中で、国内規定：（1）投技で完全に一本と認めがたいが、今少しで「一本」となるような技のあったとき。（2）抑込技で25秒以上経過したとき。ただし「技あり」を取ったものが「抑え込み」に入った場合、又は抑え込まれている者が「警告」を受けている場合、その時間は25秒とする。国際規定：（1）試合者の一方が、相手を制しながら投げ、その技が「一本」に必要な他の3つの要素のうち、1つが部分的に足りないとき。（2）試合者の一方が、相手を抑え込んで20秒以上25秒未満逃げられなかったとき。

技あり合わせて一本〔wazaari awasete ippon〕試合審判規定の中で、試合者の

一方が、試合中2度目の「技あり」を取ったときに審判がする宣告。

技研究部〔waza kenkyūbu〕昭和29年に設置された。投技・固技・形の3研究部門からなっており、「新名称の技」の発表や各種形の技法の統一などの研究を行っている。

技の効果〔waza no kōka〕技を施した結果のこと。投技においては、投げられた試合者が畳に着いた状態（尻もち、横倒し、仰向き、うつぶせ、手を着く、肘を着く、膝を着くなど）により、技の効果があった（有効）、なかった（無効）などとその程度を判断する。固技においては、たとえ相手が「参った」をしなくても、絞技の結果（落ちる＝気絶、又は審判員の見込みによる判断）と、関節技の結果（脱臼、骨折又は審判員の見込みによる判断）から技の効果があった（「一本」）と判断する。

技の巧拙〔waza no kōsetsu〕試合者の技術の巧みさ、上手・下手のこと。とくに判定に持ち込まれるような実力が接近した試合内容において、どちらが優勢かを見極める際の判断材料。

技の真髄〔waza no shinzui〕技の最も奥深い本質。

技を掛ける〔waza wo kakeru〕好機をとらえ、巧妙に技を施すこと。

技をかわす〔waza wo kawasuru〕技を掛けられそうになるのを、とっさに体の向きを変え、相手の攻撃を巧みにそらして、まともに攻撃を受けないようにすること。

【日本語篇】

資 料

柔道年表

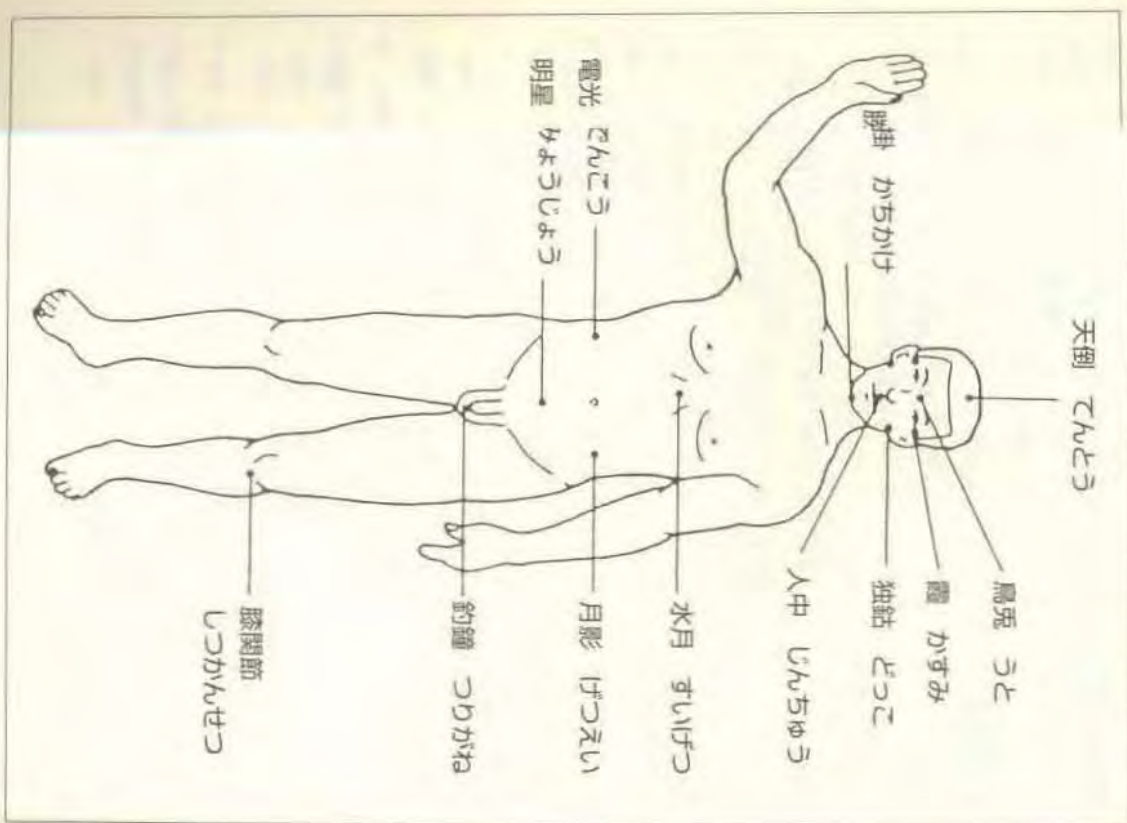
西暦	できごと
1532	柔術の源流 竹内流腰廻が創られる
1860	嘉納治五郎、兵庫県御影町に生まれる
1882	嘉納治五郎、永昌寺内で講道館柔道を創始する
1884	講道館において元旦式、鏡開式、寒稽古、月次試合、紅白試合が始められる この頃から1887年にかけて、投の形、固の形の原形ができる
1887	柔の形、剛の形及び五の形が制定される
1895	講道館において五教の技が制定される
1930	第1回全日本柔道選手権大会開催される（～1939）
1938	嘉納治五郎、第12回国際オリンピック大会を東京に招致することに成功、帰国の水川丸船上において肺炎のため逝去、79歳
1945	学校または付属施設において柔道、剣道等が禁止される
1948	戦後第1回の全日本柔道選手権大会が挙行される
1949	全日本柔道連盟が結成される
1950	学校における柔道が再び認められる
1951	国際柔道連盟発足
1952	全日本柔道連盟は国際柔道連盟に加入し、嘉納履正講道館館長が国際柔道連盟会長に就任する
1956	第1回世界柔道選手権大会が東京で挙行され、21カ国が参加
1964	第18回東京オリンピックにおいて、初めて柔道が正式種目として登場する。軽量、中量、重量、体重無差別で争われ、国際試合で体重別制が行われた最初の試合である
1967	国際柔道連盟試合審判規定が制定される
1976	モントリオールオリンピックにおいて「効果」が採用される
1979	第11回世界柔道選手権大会（パリ）では（60kg級、65kg級、71kg級、78kg級、86kg級、95kg級、95kg超級）の7階級と無差別の併用で試合が行われる
1988	ソウルオリンピックが開催され、無差別が廃止されるとともに女子柔道公開競技が行われる
1998	世界ジュニア大会（コロンビア）で、新体重別制の試合が行われる 男子（60kg級、66kg級、73kg級、81kg級、90kg級、100kg級、100kg超級） 女子（48kg級、52kg級、57kg級、63kg級、70kg級、78kg級、78kg超級）

代表的な日本の柔術

流派名	内容
竹内流捕手腰廻	1532年成立の柔術の源流。流祖は竹内久盛。 技には腰廻・捕手・拳法・剣等がある。
関口流柔術	流祖は関口氏心（うじむね）。氏心は居合や組討、中国拳法を学び、関口流を開く。柔・剣・槍・居合・縄等の総合武術。「柔」の名称を使用した初期の流派。
直信流柔道	流祖は井上正順（まさより）、1724年に直信流柔道を創始。歴史上初めて柔道と称した柔術流派。
起倒流柔術	流祖は炭本専斎。2代吉村扶寿（すけなが）の時に、表14本、裏7本の鑑組討の形が創られ、後に講道館柔道を創始した嘉納治五郎はこの形を学び、体育的配慮から修正を加え、技名称等はそのままに講道館「古式の形」として残した。
楊心流柔術	流祖は秋山義時。義時は医学修行のため中国に赴いた時、捕手を学び、帰国後303手を発明。この流の戸塚派は、かなり乱取が行われ、明治18～22年にかけて、警視庁武術大会では、講道館とし烈な勝負をした。
天神真楊流柔術	流祖は磯正足。楊心流と真之神道流を合して創る。当身や関節技を主とする124の技があった。嘉納治五郎は、福田八之助と磯正智に天神真楊流を学び発展させて、講道館柔道を創始した。

急 所

[56]

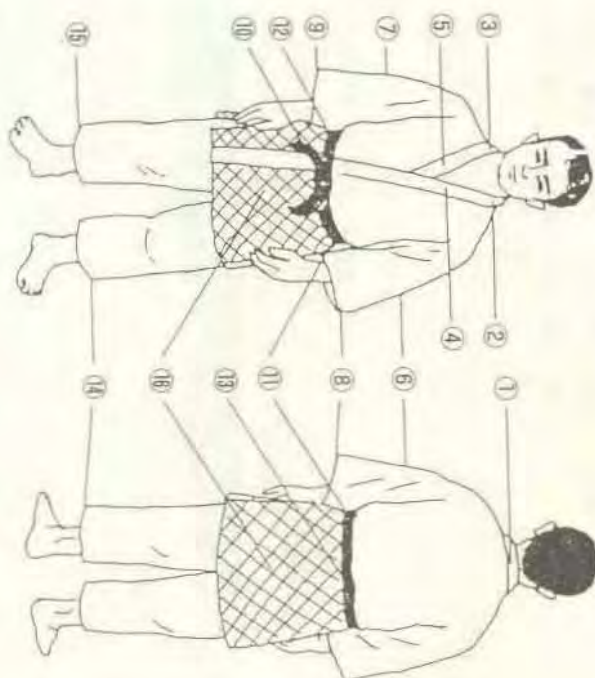


柔道衣の各部の名称

[57]

正 面

背 面



- | | | |
|-------|--------|------------|
| ① 後ろ襟 | ⑥ 左外中袖 | ⑪ 左横帯 |
| ② 左横襟 | ⑦ 右外中袖 | ⑫ 右横帯 |
| ③ 右横襟 | ⑧ 左袖口 | ⑬ 後ろ帯 |
| ④ 左前襟 | ⑨ 右袖口 | ⑭ 左裾口 (下穿) |
| ⑤ 右前襟 | ⑩ 前 帯 | ⑮ 右裾口 (下穿) |
| | | ⑯ 裾 (上衣) |

技の分類



講道館・全日本柔道連盟住所

〒112-0003

東京都文京区春日1-16-30

講道館電話番号案内

区 分	電話番号	区 分	電話番号
館 長 室	03-3811-7156	道 場 指 導 部	03-3818-4171
国際事業本部企画室	03-3818-4543	道 場 受 付	03-3818-4893
国際事業本部国際1課	03-3818-4561	防 災 セ ン タ ー	03-3818-8787
国際事業本部国際2課	03-3818-4172	大阪国際柔道センター	06-6961-0640
総 務 部 庶 務 課	03-3811-7152	全日本柔道連盟	03-3818-4199
財 務 部 会 計 課	03-3818-4179	全日本柔道連盟登録課	03-3818-4630
編 輯 部	03-3818-4191	東京都柔道連盟	03-3818-4246
審 議 部	03-3811-7154	全日本学生柔道連盟	03-3818-1587
図 書 資 料 部	03-3818-4562	全日本柔道少年団	03-3818-4264
振 興 部	03-3811-7155		



[ENGLISH]

— in alphabetical order —

A

afuri [to incite] To incite movement and unbalance in your opponent by moving his upper body up and down.

aite wo seisu [control the opponent] Controlling your opponent's movement through skillful application of grips or mat techniques.

aite wo sonchō suru [to respect one's partner] Although based on martial competition, judo emphasizes respect for one's opponent and expressions of that respect in the form of proper salutations (See rei, reihō.)

aiyotsu [aiyotsu; face-off with matched stances] When opponents in a match or practice session engage one another using the same left or right grips, referred to as left aiyotsu or right aiyotsu depending on which side is forward. See also kenka yotsu.

aizu [referee's signal] General term for gestures used by referees to signal a point, or the bell used to signal the end of a match.

aka tēpu [red tape] 10×50 cm piece of red tape on the mat within the area (to the right side when facing the front) indicating the position from which the competitor designated "red" should begin a match.

anzen chitai [safety zone] Same as jōgai. The area outside the red tatami mats (danger zone), required by official judo regulations to be extend at least 3 meters from the red mats. See also jōnai.

aomuke [supine; face-up; on one's back] Supine position, lying face up on the mat.

ashi garami [leg entanglement] A lock. Following a failed right tomoe nage or similar throw, wrap your left leg around your opponent's right leg from the outside and below to apply pressure to his knee joint. Prohibited in shiai.

B

ashi gatame [leg lock] A lock. From the left side of your face-down opponent, position your body over his and hook your left leg around his left forearm to extend and control his elbow joint.

ashi guruma [leg wheel] A foot technique throw. Float your opponent's balance to his front or right front corner, then pivot left and extend the back lower portion of your right leg across his right knee to throw him over your leg in a large circle.

ashi waza [foot and leg techniques] Classification for throwing techniques in which the use of the feet and/or legs plays the central role.

atemi waza [striking techniques] Thrusts, strikes and kicks, particularly to physiologically weak areas of the body (vital points), using fists, fingertips, the edges of the hands, elbows, knees, or various parts of the feet. Because of their inherent danger, atemi waza are prohibited during judo matches and sparring sessions.

awasete ippon [combined one point] An ippon awarded to a competitor in a match who has scored two waza ari (including combinations of two throws, two pins, or a throw and a pin) that are judged to constitute an ippon.

awase waza [point by combination] When a combination of two waza ari have been judged to constitute an ippon.

ayumiashi [natural walking style] Advancing or retreating by alternately stepping with the right and left feet, as in ordinary walking.

B

batsugun sokujitsu shōdan [instant promotion by preeminence] A means of on-the-spot promotion unique to the red & white matches (kōhaku shiai) held at the Kōdōkan in the spring and autumn. To qualify a competitor must score a certain number of ippon points throughout several matches, with the specific number of these points determined by the ranks of his or

her opponents.

bi raisensu shinpan-in [B-licensed referee] Classification providing qualification to referee at regional-level competitions.

bōgyo shisei [defensive posture] Posture used to defend against an opponent's attacks. Same as jigotai.

budō [budo; martial way] General term for the various martial "ways" pursued by the traditional Japanese warrior, generally involving the pursuit of some kind of combative system or technique combined with a study of the precepts of bushidō. The word budō became a generally applied term with the establishment of the Dai Nihon Butokukai (the Great Japan Martial Virtue Society) budō academy in 1919, and continues to be used as a general term for martial ways such as judo, kendō, kyūdō, and others.

bugi [martial techniques] Combative skills and techniques used to defend oneself and defeat or kill one's opponents. See also bujutsu.

bujutsu [martial skills] Techniques used in war and other combative situations to defend oneself and/or defeat or kill one's opponents, including the use of archery, swordsmanship, spearsmanship, gunnery, and grappling and other empty-handed techniques, as well as related skills such as horsemanship, swimming, etc. See also bugi.

bushidō [the way of the warrior] The moral and ethical code of the bushi or samurai, Japan's traditional warrior class. Originally consisting of values such as loyalty and service to one's lord, a strong sense of personal honor and duty, and martial bravery, in the Edo period (1603-1868) bushidō maintained these but also turned to emphasize the role of the samurai as statesmen capable of exercising political administration and leadership based on virtues such as moral uprightness, loyalty and filial piety, and wisdom.

C

chikama [close-range combative interval] Combative interval (ma; maai) within approximately 30 centimeters, emphasized in the Katame no Kata. See also tōma.

chikara no mochiikata [way of using power] The use of physical power in a judo match, ideally including deliberate attempts to avoid clashing with the opponent's power in favor of manipulating it efficiently to advantage through skillful technique, for example by pulling when pushed, pushing when pulled, etc.

chīmu dokutā [team doctor] Medical professional accompanying judo teams participating in away training camps or matches.

Chin Gen-Pin [Chin Gen-Pin/Chen Yuan-Ping (1587~1672)] A Chinese individual who landed in Japan in 1628 after fleeing unrest in his homeland and was eventually taken in by the Owari branch of the Tokugawa clan. Said to have been an educated individual, he is said to have transmitted a form of martial art that influenced the development of several styles of judo and jūjutsu, including the Kitō-ryū studied by Jigoro Kano. He died in the Nagoya region in 1672.

chokuritsu [standing straight] Standing straight up.

chōsei ryoku [coordination] The capacity of the nervous system to use of the various parts of the body in an integrated fashion to generate effective movements and actions, for example the integration of feet, legs, hips and arms in executing a throw.

chōza no shisei [long-duration sitting posture] A way of sitting with the buttocks on the mat and the legs in front, knees straight, used during practice for ukemi, etc.

chūgoshi [half-raised hips] Lowered standing posture in which the hips are

partially raised, as when starting to stand up.

chūgoshi no shisei [half-raised hips] Half-standing posture on the knees in which the hips are partially raised, as when starting to stand up from a seiza position.

chūi [chūi; warning] A levied against a competitor who has committed a slightly serious foul during a match, including failure to correct behaviors that have already been given a shidō (guidance) call.

chūken [third-round competitors] In a team competition, the team members in the middle set of matches, often considered the key in making up for losses in the first two rounds or ensuring team victory.

D

daburu ripe chāji [double repechage] Consolation matches by competitors from opposite zones competing for third place in a tournament, adopted for use in team competitions in 1987 as a way to minimize the influence of match assignment by lottery.

daihyōsen [representatives match] A special match to determine a winner conducted between selected representatives of two teams when a team competition has resulted in a draw. The draw is broken by a win by a single representative from each group.

Dai Nihon Butokukai [Greater Japan Martial Virtue Society] A private organization established in April 1895 as part of the events commemorating the 1,100th year of the Japanese imperial line, with the purpose of preserving and promoting Japanese martial arts in order to foster martial virtue and contribute to rousing national morale.

dakiage [high lift] A throwing technique, classified as a hip technique. Move in between the legs of your supine opponent and lift him as high as your shoulders. While in the past achieving this position alone with a single concerted movement was recognized as an effective throw and

awarded an ippon score, today it is no longer regarded in this way and the "Mate" ("Wait!") command is given whenever the situation occurs.

dakiageru [to hug and lift up] To hug your opponent and lift him into the air.

dakiotosu [to hug and lift up then throw down] To hug and lift your opponent, then throw him to the mat.

daki wakare [rear trunk turnover] A sacrifice. When your opponent attempts to assume a face-down kneeling position, slip both arms around his trunk from behind to float him up and fall to the side to throw him over you.

dan'i [dan ranking/level] A detailed system used to classify levels of proficiency in judo techniques and training. Dan rankings are from shodan (1st degree) to jūdan (10th degree) or above. A system of kyū (grade; class) rankings from gokyū (5th grade) to ikkyū (1st grade) precedes dan ranking.

dantaisen [team competition] Series of matches played between two teams instead of among individual competitors. Depending on the rules of the particular competition, these may or may not divide competitors into weight classes.

deashi [forward/lead foot] The foot that is forward.

deashi harai [forward foot sweep] A foot technique throw. At the instant your opponent has taken a step forward or backward and is on the verge of placing his weight on the stepping foot, use your own foot to sweep that foot from the rear, side, or front.

debana [instant of opportunity] Generally the instant something begins to move, act, or interact, but in judo refers specifically to an opportunity to break your opponent's balance at the instant he begins to advance or attack.

denkō keijiban [electronic scoreboard] A large electronic scoreboard used to display relevant match time and score data.

dōjime [body scissors; trunk strangle] Technique in which you scissors the trunk of your opponent's body between your legs. Prohibited in both shiai and randori.

dōjō yakuin [dōjō directors] Kōdōkan patrons, dōjō instruction section board members, general instructors, as well as the director, instructors, and physicians, associated with Gakko Kōdōkan.

dōtai [falling together; a dogfall] A situation in which two competitors fall together simultaneously after both have applied techniques at the same time, resulting in no score.

E

ei raisensu shinpan-in [A-licensed referee] Classification providing qualification to referee at national-level competitions.

Eishō-ji [Eishō Temple] A temple located in the Shitaya Inaricho district of Tokyo where in February 1882 Jigoro Kano founded a 12-mat school with 9 pupils, the beginnings of what would eventually become the Kōdōkan.

erikatsu ["lapel" method resuscitation] A resuscitation method. Sit to one side of the unconscious victim, wrapping an arm behind his neck and shoulders to support his upper body off the floor at about a 45° angle, then place the palm of your other hand on his lower abdomen and use it to press upwards into the diaphragm while also pressing the shoulders down to reinforce the action.

F

fudōshin [immovable spirit] A state in which the mind does not rest on any one thing and the body is filled with spirit and energy and concentration. The expression originated from a passage reading "The mind that does not stop even slightly is called the Unmoving Spirit" in a classical text called

"Fudōchi Shinmyō Roku" by the Zen monk Takuan.

Fukuda Hachinosuke [Fukuda Hachinosuke (1827-1879)] A master of the Tenjin Shin'yo-ryu school of jūjutsu and Jigoro Kano's first jūjutsu teacher. Fukuda was a student of second Tenjin Shin'yō-ryū headmaster Iso Mataemon and eventually established his own dōjō in the Nihonbashi Motodaiku-chō district of Tokyo. Fukuda's grand-daughter Keiko Fukuda eventually became a eighth dan in the Kodokan Women's Section.

fukushin [assistant referees] Two referees positioned in chairs at diagonal corners from one another just outside the competition area. In cases where an assistant referee's opinions differs from that of the chief referee, he or she will indicate this using an official call or gesture.

fukushō [fourth-round competitors] Competitors matched in the fourth round of a team competition.

fumikomi [stepping in] Stepping forward and placing most of your weight onto the stepping foot.

furi [appearance] What something looks like from the outside.

fusegu [to prevent] To defend against your opponent's techniques or prevent him from attacking.

fusen gachi [win by default] Winning because your opponent has failed to begin the match when the start has been called, indicated by the chief referee. In the rules of the International Judo Federation the chief referee must confer with the other referees to obtain authorization to make the fusen gachi call.

fushō gachi [win by injury by opponent] Winning by being injured by your opponent to the extent that you cannot continue the match. Under International Judo Federation rules the chief referee merely indicates the winner, without indicating that the win is by fushō gachi.

fushō make [loss by infliction of injury] Losing by being judged responsible for inflicting injury on your opponent so that he can no longer continue the match.

G

gaijū naigō ["Softness without, strength within."] A state of outward softness and flexibility around a strong inner core, manifested, for example, in a compassionate, tolerant, easy-going attitude toward others combined with strictness toward oneself.

gakkō judo [school judo] General term for judo taught as a regular part of the physical education curriculum in primary, junior high, and senior high schools.

Gakkō Kōdōkan [Kōdōkan Judo School] A system within the Kōdōkan for those wishing to study judo. Recognized by the various schools in the Tokyo Metropolitan Area, the Kōdōkan Judo School provides a framework and direction for teaching judo theory, techniques, and general physical education based on original curriculums.

gasshuku [training camp] Gatherings of judoists overnight or over several days for the purpose of intense training and study.

genryō [weight loss] The intentional loss of weight by judo competitors in order to qualify for a particular weight class.

ginō [skill; excellence] Technical skill in general, as well as specific skills that an individual has developed to a particularly high level.

gisō kōgeki [feigned attacking] When a competitor in a match gives the impression of attacking but clearly has no intention of following through to actually apply a real technique, not as part of any technical strategy but in an attempt to avoid a defeat by decision due to inactivity. Subject to a shidō (guidance) call by the chief referee, who raises then lowers both fists.

gōgi [consultation; conference] Consultation among referees to exchange judgements about techniques and make decisions accordingly.

gokaku geiko [training among equals] Randori or training among individuals of roughly equivalent skill, ideal for building an awareness of constant tension between "taking" the opponent or "being taken" by him, the result being training of the mind, technique, and body toward better competitive ability.

go no sen [reactive initiative] Defeating an opponent using techniques that respond to an attack (as opposed to those that preempt the opponent's attack).

gyaku jūji jime [reverse cross strangle] A strangle. Facing your opponent, slip the fingers of your crossed hands inside the lapels of his judogi on both sides, palms up, and strangle him by applying pressure to both sides of his neck.

gyōga no shisei [supine posture] A posture involving lying on your back.

H

hadaka jime [naked or bare strangle] A strangle. From behind your opponent, put your right inner forearm across the front of your opponent's neck, palm down, and clasp your hands above his left shoulder, then strangle him by applying pressure across the front of his throat using the combined action of both arms without gripping his judogi in any way.

hairei [a formal, reverent bow] A bow expressing not only respect, but also deep reverence, distinguished by inclination of the upper body at a full 45° angle and the lowering of the hands to the knees, or in the case of a seated bow the lowering of the forehead all the way to touch the backs of the hands on the floor.

hairikata [way of entering] The way a judoist sets up conditions for throwing or grappling techniques.

haisha fukkatsusen [repechage match] Rematch among competitors who have been defeated in a series of elimination matches.

"Hajime!" ["Begin!"] A command given to start or restart a match.

handachi shisei [half-standing posture] Any posture that is neither a mat posture or a standing posture, for example while pinning an opponent on the mat while standing on your knees.

hane goshi [hip spring] A hip technique throw. Break your opponen's balance to his front or right front corner, then pull him close to your right side and throw him with the combined upward-springing action of your right hip and right leg.

hane goshi gaeshi [hip spring counter] A foot technique throw. When your opponent attempts a right hane goshi, before he has a chance to apply the technique fully, either lift him up and reap his legs to your left with your right leg or hook your left leg around his lower left leg and reap it to your right to throw him onto his back.

hane makikomi [springing wrap-around throw] A sacrifice. After attempting a hane goshi (hip spring), release your right hand and place it on the outside as you twist to the left, thereby wrapping your opponent's body around yours, then throw him by taking him with as you fall forward onto the mat.

haneru [to spring/jump] A situation in which the powerful effect of a hane goshi or uchimata sends your opponent's body high into the air.

hansoku [foul; violation] Any action during a match that violates official judo rules and regulations, generally subject to some penalty depending on the seriousness of the offense.

hansoku gachi [win by decision] Winning because your opponent has been accorded a hansoku make (defeat by decision).

hansoku make [hansoku make; defeat by decision] Losing by committing heavy infractions or by continuing lighter infractions even after being warned about them.

hantei [judgement] The determination of a winner according to the combined decision of referees. In cases in which both competitors in a match have equal content (i.e. have equivalent points, infractions, no points, etc.), their performance is compared based on a combination of other factors including match attitude, overall effect and skill of techniques, and presence of violations, based on which the chief referee and assistant referees then give their judgements simultaneously via red (or blue) and white flags at the call of "Hantei" ("Judgement").

hantei gachi [win by decision] Winning a match by referee decision.

hara gatame [stomach lock] A lock. From your opponent's right side, grip his right wrist with your right hand and press your abdomen against his elbow to extend it against the joint to control it.

harai goshi [hip sweep] A hip technique throw. Break your opponent's balance to his front or right front corner, then pivot and pull him to your hips and sweep his right thigh with the back of your right thigh.

harai goshi gaeshi [hip sweep counter] A foot technique throw. When your opponent attacks with a right harai goshi (hip sweep), hook your left leg around his lower left leg from behind and reap it to throw him.

harai makikomi [hip sweep wrap-around throw] A sacrifice. Break your opponent's balance to his front or right front corner, then from harai goshi release your right grip and twist to the left, wrapping his right arm in your armpit so that his body wraps around yours, then fall forward and take him with you to throw.

harai tsurikomi ashi [lift-pull foot sweep] A foot technique throw. After pulling and lifting your opponent forward to break his balance to his left

front corner, sweep his left ankle with your right foot from the front to throw.

harau [to sweep] To throw by acting on your opponent's feet, legs, or trunk with a sweeping-type motion.

hata [signal flag] Signal flags in judo include red (or blue in International Judo Federation competitions) and white flags used by referees, yellow flags used by the timekeeper, and blue flags used by the record keeper.

heijōshin [everyday mind; calmness] The continuous maintenance of a state of mind no different from that held during everyday life. Originating with the Zen expression "Heijōshin kore michi," this and other states of mind, such as muga-mushin (egolessness), are considered important states to be cultivated in and through judo.

henka suru [to change; to switch techniques] To shift your body to escape or evade your opponent's attack and place yourself in a position to launch an attack of your own instead, or to change from one technique of your own to another.

henka waza [change technique] Counter techniques in which you make use of your opponent's technique to set up a technique of your own instead, or use your own techniques to set up other techniques, changing quickly from one into the other.

hidari jigotai [left defensive posture] A right defensive stance taken with the feet spread far apart, the left foot slightly forward, the knees bent, and the center of gravity lowered as much as possible.

hidarikiki [left-handed] General term for a left-handed person, but in judo also used to indicate a person skilled at using a left stance.

hidari shizentai [left natural posture] A natural posture involving standing normally with the left foot forward.

hikiashi [pulled foot] The foot that is pulled back out of the way.

hikidasu [to draw forward] To use body shifting or other movement to cause your opponent's body to move forward.

hikikomu [to pull into] To pull your opponent into a particular position, particularly as a way of moving into mat-work (newaza).

hikite [sleeve hand; pulling hand] The hand gripping the opponent's sleeve. See also *tsurite*.

hikitsukeru [to pull] To pull your opponent toward you.

hikiwake [hikiwake; a draw; a tie] A call made when both competitors have equal points or when a victor cannot be determined within the time limitations of the match, and when neither competitor can be declared the victor based on better overall performance.

hikkomi gaeshi [pulling-down sacrifice throw] A sacrifice. When your opponent bends his body forward, reach over his shoulder to grip the back of his belt with one hand, then fall onto your back and pull him over you while flipping one of your legs up into the area between his legs to throw him to his front, or with a twist of your body to throw him to either side.

hiku [to pull] To pull your opponent toward you.

hineru [to twist] To twist your own body or your opponent's body or limbs.

hiza gatame [knee lock] A lock. Pin your opponent's right wrist in your left armpit or using your left hand, at the same time press your knee against his elbow joint to control it.

hiza guruma [knee wheel] A foot technique throw. Break your opponent's balance to his right front corner, then place the sole of your left foot on his right kneecap and use this as a fulcrum around which to throw him by

pulling his upper body.

hyōri ittai [front and back as one] A situation in which two things have the same stance or approach the same goal and therefore may be considered different aspects of the same thing. One example is the complimentary relationship during the postwar period of the Kōdōkan serving as general headquarters of judo and the All-Japan Judo Federation serving as a point of contact for the promotion and development of judo.

I

idori [kneeling or seated techniques] Techniques within the Kime no Kata (Decisive Technique Forms) that involve both participants sitting or kneeling. In contrast, techniques within the Kime no Kata in which both participants are standing are referred to as tachiai (standing techniques).

ikubo Tsunetoshi [Tsunetoshi ikubo] Jūjutsu master who taught Kitō-ryū jūjutsu to Jigoro Kano around 1881 and awarded him a license of full transmission (menkyo kaiden) in October 1883, at which time he also handed over to Kano the full written transmissions of the school. Originally an instructor at the bakufu-operated Kōbusho military arts training academy.

inasu [to parry; to dodge; to slip away] To suddenly shift your body in such a way as to negate the effect of your opponent's technique.

ippon [ippon; one point; a complete point] In domestic Japanese judo rules, a call made when a competitor in a match has executed a completely effective throw or has evaded an opponent's attack and countered to throw the opponent instead with relatively equal force. When grappling: 1) when a pinned competitor indicates submission by saying "Maitta" or by tapping the mat at least twice with his hand or foot, 2) when a competitor has been held down for at least 30 seconds following an "Osaekomi!" call, or 3) when the effect of a jointlock or strangulation technique is sufficiently obvious. In international judo rules, a call made 1) when a competitor has thrown his opponent fully on his back clearly and forcefully, 2) when his opponent has

been unable to escape a pin for 25 seconds, 3) when a jointlock or strangulation technique compels the opponent to indicate submission by tapping the mat at least twice with his hand or foot or calling "Maitta," or 4) when the effect of a jointlock or strangulation technique is sufficiently obvious.

ippon gachi [a win by ippon] Winning a match by scoring ippon.

ippon make [loss by ippon] Losing a match by having your opponent score an ippon.

ippon seoi nage [one-armed shoulder throw] A hand technique throw. Float your opponent's balance to his front, then while pivoting to the left, grip his right inner sleeve and slip your right arm up from under his chest under his right armpit to grab the top of his right sleeve or shoulder, pull him onto your back, and throw him over your right shoulder.

ippon shōbu [ippon match] A match whose winner is determined by the first competitor to score ippon.

Iso Masatomo [Iso Masatomo (1819-1881)] Third headmaster of the Tenjin Shin'yo-ryu school of jūjutsu and teacher to Jigoro Kano following the death of Kano's original teacher Fukuda Hachinosuke.

isshin ittai [back and forth] A state during a match in which competitors continue to advance and retreat back and forth, alternately gaining and losing the advantage, so that it is difficult to decide which competitor is the superior or dominant in the match.

Itsutsu no Kata [The Five Forms] A set of five Kōdōkan Judo kata, known only by their number, expressing principles of attack and defense in movements evocative of natural phenomenon. They are considered to be expressions of the "artistry" of judo, and are beneficial as a means of studying elements such as the focusing of energy (kiai), body movement, and the efficient application of power.

J

jigo hontai [straight defensive posture] A defensive stance taken with the feet spread apart, the knees bent, and the hips dropped as low as possible.

jigotai [defensive posture] General term for any defensive posture, including jigo hontai, miyō jigotai, and hidari jigotai, in which the feet are slightly spread, knees bent, and the hips dropped.

jihō [second-round competitors] Competitors matched in the second round of a team competition.

jikan [time] Time allotted for a match or practice session.

jiku ashi [pivot leg; support leg] The leg used to support the body when performing techniques such as harai goshi (hip sweep) and hane goshi (hip spring).

jita kyōei [mutual prosperity for self and others] Harmonization of the self with others toward mutual prosperity, one of the two ideals (the other being "maximum efficiency") that Jigoro Kano identified as the two highest goals of those who practice judo.

jiyū geiko [free training] Free training, generally used to focus on honing specific skills or achieving a particular objective.

jiyū renshū [free practice] Another term for randori geiko (randori training) as an alternative term more easily understood by middle and high school aged judoists.

jōgai [area perimeter zone] The "safety zone" outside the red tatami mat "danger zone" bordering a judo competition area, required by official judo regulations to be a minimum of 3 meters wide. See also anzen chitai.

jōgaigiwa [area perimeter] The outside perimeter of the competition area.

J

jōnai [area interior] The area inside a judo competition area, including the red tatami mat "danger zone" border, required by official judo regulations to be a minimum 8×8 meters and a maximum of 10×10 meters. See also jōgai.

jōseki [upper seat; seat of honor] Place where individuals of high social rank or seniority are seated according to Japanese custom.

Joshiibu [Women's Section] A subsection of the Kōdōkan teaching system (along with the Adults', Children's, and Training sections), formally established in 1923 at the Kaiunzaka dojo. Since many of the first female judo practitioners were women from upper-class families, the dojo was known for its unusual use of extremely polite female language. Formal women's instruction began in 1926 under a system that became the basis of the current Kōdōkan Women's Section. Training was at first limited primarily to kata training and light randori, with overly strenuous matches prohibited.

joshi judo [Women's Judo] The first Women's World Judo Championship was held in 1980, with competitors from 27 countries. Following an exhibition competition at the 1988 Seoul Olympic Games, women's judo was finally recognized as an official Olympic event at the 25th Olympiad in Barcelona, Spain in 1992.

judo [judo] Literally "the way of softness and flexibility," a martial art (budo) formulated by Jigoro Kano, based on his development and adaptation of several styles of jūjutsu as well as his own philosophical ideals.

jūdōgi kensa [inspection of uniforms] An inspection of judo uniforms (jūdōgi) conducted by referees to confirm compliance with regulations.

judo ichidai [a judo life] Spending one's life in the diligent pursuit of judo. See also shōgai judo.

jūdōjin [a judo man; a judo person] An individual who has gleaned both the technical skills and spiritual growth that the practice of judo has to offer.

judo kyōshi [judo instructor] An instructor qualified to teach judo.

judo no rinen [the ideals of judo] The highest concepts, principles, and ideals to be striven towards through judo practice. In his development of judo, Jigoro Kano coupled the judo principle of "defeating the opponent using as little power as possible" with the pursuit of physical training and an emphasis on mental and spiritual training, and from these he evolved the ideal of "most effective use of both physical and mental energy." In 1922 he further developed these ideals to include "the most efficient, effective use of mind and body toward the good, primarily by applying 'maximum efficient use of power,'" as well as the concept of "mutual prosperity for self and others."

judo ron [judo theory, discussion, & investigation] General term for theories, discussions, and investigations of topics including judo history, the composition of judo technique, changes in technique according to the evolution of rules, the future of judo, and other related issues.

judo seishin [the judo spirit] The spirit cultivated through judo training, including the commitment to always do one's best, to compete fairly, to observe the rules, and to respect one's opponent.

jūji gatame [cross lock] A lock. From your opponent's right side, hold his right wrist with both hands and trap his right upper arm between your thighs, then extend his elbow against the joint, in the direction of his little finger, to control it.

jūjutsu [jūjutsu] General term for systems of combat using empty-handed or short-weapon techniques against unarmed or armed opponents. Depending on the particular school, jūjutsu has historically also been referred to as yawara, taijutsu, wajutsu, torite, kogusoku, kempō, hakuda, kumiuchi, kōshinomawari, and many others.

jundō seishō ["Victory by following the true path"] A phrase first mentioned by Jigoro Kano in his 1922 book *Yūkō no Katsudō*, urging practitioners that whether they win or lose, they should do so according to the principles of judo.

Jū no Kata [Forms of Gentleness & Flexibility] A set of Kōdōkan Judo formal exercises (kata) devised to allow judo movements to be practiced even without a judogi or a judo dojo. While ordinarily judo practice involves strong muscle and sinew contractions and requires swift movement, the Jū no Kata feature many movements designed to stretch and extend the body and so serve as a supplement to a general physical education regimen. They also incorporate many slow, relatively gentle movements designed to give practitioners a clear understanding of the principles of judo.

Jū no ri [principle of flexibility] Principle of avoiding opposing an opponent's force and power directly in favor of using it to one's advantage.

jū yoku gō wo seisu [skillful application of flexibility to defeat strength] A means by which a judoist of smaller stature is able to use the principles of flexibility to throw a larger opponent. The earliest mention of this concept is in the Taoist text of Lao Tzu, but in jūjutsu it found application as the principle of using an opponent's own force to defeat him. However, Jigoro Kano's dissatisfaction with the inability of this principle alone to describe all situations led him to develop others, including the maximum efficient use of power.

K

kachinukisen [elimination matches] Same as kachinuki shiai.

kachinuki shiai [elimination matches; "winner-stay-up" matches] Matches in which winners compete continuously to defend their positions, dropping out as they are defeated, until only one victor remains.

kaeshi waza [counter techniques] Techniques that reverse your opponent's

technique as he begins to apply it so that he is thrown instead.

kaesu [to reverse; to counterattack] To stop an opponent's attack and then execute an attack or counterattack of your own.

kagamibiraki shiki [kagamibiraki ceremony] Celebration at which the pounded rice cakes (mochi) placed on the traditional Shinto altar (kamidana) during the New Year's holidays are used to make a rice dumpling soup called shiruko.

kaikyū [weight classification] The weight classification of a judo competitors. Current men's weight classes include weights up to 60kg, 66kg, 73kg, 81kg, 90kg, and 100kg and over. Current women's classes include weights up to 48kg, 52kg, 57kg, 63kg, 70kg, 78kg, and over 78kg.

kakari geiko [repetition training] The repetitive practice of a particular technique many times for the purpose of learning the specific means of balance breaking, body shifting, application, and use of power associated with it. See also kakari renshū

kakari renshū [repetition training] The repetitive application of a particular technique for the purpose of learning the specific balance breaking, body shifting, power application and other technical aspects associated with it. →See also uchikomi.

ake [application; execution] An action used to execute a technique such as a throw after breaking your opponent's balance (kuzushi) and setting him in a disadvantageous position (tsukuri).

akehiki [tactics; strategy; maneuvering] The alteration of aggressive and defensive modes as part of one's strategy in the development of a match.

kakenige [avoiding technique application] See gisō kōgeki.

kakugi [fighting; combat] General term for empty-handed or armed fighting

among individuals.

kakutō [hand-to-hand fighting] General term for ways of unarmed hand-to-hand fighting such as grappling.

kamae [stance; posture] Any of several types of posture adopted for the purpose of attacking and/or defending.

kami shihō gatame [upper four-corner hold] A hold-down. Kneel above the opponent's head, reach under his shoulders to take hold of the sides of his belt with both hands, and press your body down onto his.

kangeiko [midwinter training] Special winter training conducted early in the morning during the coldest days of winter to build stamina and strengthen the spirit, a Kōdōkan tradition since 1884.

kani basami [scissors throw] A sacrifice (prohibited). After breaking your opponent's balance to the rear, jump up to stretch one leg across his stomach and the other leg across the backs of his knees, then use a scissoring motion of both legs to throw him backwards.

Kanō Hai [Kanō Cup] Officially the Jigoro Kano International Judo Competition, a tournament held in remembrance of the founder of judo.

Kano Jigoro [Jigoro Kano (1860~1938)] Founder of modern judo and the Kōdōkan dedicated to its promotion. Born in 1860 in Hyōgo Prefecture as the third son of a shogunal demesne rice wine maker. In 1882 Kano opened his Kōdōkan Kanō Juku in the Shitaya Inaricho district of Tokyo, which served as a base for the development and promotion of his Kōdōkan Judo and also established him as a pioneer of modern athletics in Japan. He also earned recognition as an important educator, serving as professor and/or principal in several of the nation's top academies and universities. In 1909 he became the first Japanese member of the International Olympic Committee, and in 1911 the first president of the Japan Amateur Sports Association, under which he led a team of athletes to the 1912 Olympic

Games in Stockholm. He died in 1938 during a sea voyage aboard the Hikawa Maru in 1938, aged seventy-nine, while returning from an International Olympic Committee meeting in Cairo, Egypt.

Kanō Juku [Kanō Academy] A private training academy established in 1882 on the premises of Eishō-ji Temple. It taught primarily judo, but also other subjects, to approximately 350 students over the course of its forty-year existence. Its educational method was strongly oriented toward cultivating not only judo technique, but also virtues such as courage, toughness, and frugality.

kansetsu waza [joint techniques] Techniques that act on an opponent's joints. The only joint techniques that are allowed in judo matches are those that act against the opponent's elbow joint.

kantoku [director; manager; supervisor] Individual overseeing the activities of a judo club or department, with responsibilities ranging from general supervision to actual teaching.

kappō [resuscitation techniques] Methods devised in classical judo for the purpose of resuscitating a person who has lost consciousness through asphyxiation or other cause, usually through strangulation techniques.

karu [to reap] To sweep your opponent's feet, legs, or hips out from under him using reaping motions of your feet and legs.

kata [forms; formal exercises; pattern practices] Formal movement pattern exercises containing idealized model movements illustrating specific combative principles.

kata gatame [shoulder hold] A hold-down. From your opponent's right side, put your right arm around both his neck and right arm and clasp your hands together.

kata gelko [forms training; formal exercises] One of the two types of judo

training identified by Jigoro Kano (the other being randori, or free sparring match training). The practice of kata is considered particularly useful for the study of technical principles.

kata guruma [shoulder wheel] A hand technique throw. Break your opponent's balance to his front or right front corner, then lift him onto your shoulders across the back of your neck and throw him down.

kataha jime [single-wing strangle] A strangle. From behind your opponent, reach your right arm around his neck to grip his left lapel, and slip your left hand under his left armpit and around the back of his neck, so that the back of your left hand is against the back of his neck, then strangle him by pulling with your right hand and pushing with your left hand.

katahizatsuki no shisei [one knee down posture] A way of sitting with the knee and bottoms of the toes of one leg on the mat, the other leg bent but upright, and the body upright.

kata jūji jime [half cross-handed strangle] A strangle. Facing your opponent, cross your arms to grip his left lapel with your left hand, fingers inside, and his right lapel with your right hand, thumb inside, then strangle him using the actions of these two hands against his neck.

Katame no Kata [Grappling Forms] A set of Kōdōkan Judo formal exercises (kata) designed to teach ways and means of grappling, including five representative techniques each from the categories of hold-down (osaekomi), strangulation (shime), and joint (kansetsu) techniques.

katameru [to pin; to hold down] To use a hold-down technique to pin your opponent's body, or a portion of his body, in such a way that his freedom of movement is controlled and he is unable to move.

katame waza [grappling techniques] General name for hold-downs, strangles, and joint and other locks used in grappling.

katate jime [one-handed strangle] A strangle. From your opponent's right side, hold him down on his back and grasp his left collar with your left hand, thumb inside, and use the edge of your arm to strangle him by applying pressure to his throat.

kawazu gake ["Kawazu" drop; single-leg entanglement] A sacrifice (prohibited). Wrap your right arm tightly around your opponent's neck, then use your right leg to entangle the lower part of his left leg by wrapping it from the inside and pressing your instep against the back of his ankle, then hook the leg up and throw yourself backwards.

keibi na fushō [mild injury] Light injuries such as nosebleeds, fingernail or toenail breakage, etc.

keibi na ihan [mild infraction] Prohibited items that require "guidance," including the use of an overly defensive stance, feigned attacks, insufficient combative spirit, etc.

keiji gakari [scoreboard keeper] Individual who lists the names of competitors and reports the content of matches including winners and results on the scoreboard or in the record book.

keijiyō tokei [timeclock] The clock used to indicate the time remaining in a match, visible to competitors and spectators.

keiko [training; practice] Literally meaning "to learn through contemplation of the old," the word keiko is used in particular to refer to the study and practice of budo and certain other traditional Japanese arts.

keiko hajime [the first training of the year] The first day of training session of a given year.

keikoku [keikoku; serious warning] A levied against a competitor who has committed a serious foul during a match, or who has been given a chūi (warning) and then commits a further chūi or shidō (guidance) level foul.

keishō shochi [minor treatment] The administration by a medical professional of necessary minor treatments requiring only a short time, not including the administration of medicines, change of supporter, etc. While not considered a full medical examination, treatment of the same area twice is regarded as one full examination and treatment and recorded as such.

kenka yotsu [kenka yotsu; face-off using opposing stances] When opponents during a match or practice session engage one another using opposite left or right grips so that they present a mirror image of one another. See also aiyotsu.

kerihanasu [to kick off] To use various thrusting motions of your feet to release yourself from your opponent's hold or grip.

keru [to kick] To use of the ball or outside edge of your foot to strike your opponent.

kesa gatame [scarf hold] A hold-down. From your opponent's right side and facing his head, grip his judogi under his right armpit with your left hand and put your right arm around behind his neck to grip his judogi behind the shoulder.

kiai [kiai; concentration of spirit] Concentration of one's will, spirit, intention, or energy, often accompanied by voiced expressions of this focus.

kibisu gaeshi [heel trip] A hand technique throw. Step outside your opponent's right foot with your left foot, then drop your body low from the hips and quickly reap his right heel from behind with your right or left hand.

kihaku [spirit; vigor; go-ahead] Strong intention and spirit directed toward one's training partner or opponent.

kihon dōsa [basic movements] Various essential movements, behaviors,

and forms of conduct that form the foundation of judo training. These include fundamental points of etiquette, a variety of postures and stances, ways to advance, engage, retreat and shift the body, as well as various ways to set up and apply techniques.

kiro no hata [yellow flag] Yellow flag used by the timekeeper to indicate that a match in progress is stopped. The yellow flag goes up when the referee calls "Mate!" ("Wait!") and back down when he calls "Hajime" ("Begin/Continue")

kiken [withdrawal due to injury] Withdrawal or abstention from a match due to injury that prevents a competitor from continuing.

kiken chitai [danger zone] The red area bordering a judo competition area.

kiken gachi [victory by opponent's withdrawal] Winning due your opponent withdrawing from the match after it has started for any reason.

kime [complete application] An action that completes a technique decisively and using good form.

Kime no Kata [Decisive Technique Forms] A set of Kōdōkan Judo formal exercises (kata) designed to teach fundamental ways and means of defending against attacks using throwing, grappling, and striking techniques. Eight of these kata are performed seated or kneeling and twelve are performed standing. Also referred to as Shinken Shōbu no Kata (Combative Forms).

kimete [deciding point] The final point that determines the winner of a match.

kinsa [subtle differences] In some matches that require a determination of victory based on superior performance, the winner may be determined by comparing subtle differences in competitors overall performance, with such elements as attitude, technique effectiveness, skillfulness of application,

presence or lack of fouling, and other details taken into consideration.

kinshi jikō [prohibited or illegal action; infraction] Any technique, action, or conduct prohibited from use in judo matches, including certain throws (such as kawazu gake), joint techniques to any joint other than the elbow, and strangle techniques to any part of the body other than the neck. A competitor judged to have committed such an infraction is given an appropriate penalty (shidō, chūi, keikoku, hansoku make) depending on the severity of the infraction.

kinshi waza [prohibited techniques] Techniques such as kawazu gake (single-leg entangle) and ashi garami (leg entangle) that are prohibited in shiai.

kiroku gakari [record keeper] Individual who lists the results declared by referees on a scoreboard and records them on a prescribed match record sheet.

kiru [to cut] Literally "to cut," but in judo refers to freeing yourself from your opponent's pulling hand or cutting off the effectiveness of his technique.

kisen [initiative-taking; forestalling] Perception of what is about to occur, used in judo to seize and control the initiative during a match, for example by counter attacking just before your opponent launches his own attack.

Kitō-ryū [Kitō-ryū] A style of classical jūjutsu from which the throwing methods of modern Kōdōkan judo originated. Many of the kata of Kitō-ryū were preserved by judo founder Jigoro Kano in the Koshiki no Kata (Classical Forms).

ki wo miru [seizing opportunity] Perceiving and taking advantage of opportunities resulting from the specific timing and conditions occurring during a match.

kōbō renshū [attack and defense practice] Practice of various kinds of attacks and defenses.

Kobudō Kenkyūkai [Classical Martial Arts] Study Group of traditional martial arts established in 1928 in Kōdōkan by Jigoro Kano. The purpose of the group was to research and preserve the traditional martial arts in Japan.

kōchi [coach] Individual responsible for training judo competitors and providing technical guidance.

kōdansha [high-ranking judoist] An individual who has attained high rank in judo (generally from 5th to 10th dan).

Kōdōkan [Kōdōkan] A place for judo training established by Jigoro Kano in 1882. "Kō" means teaching, study and learning, "dō" means the way or path, and "kan" means building or hall. Hence the name suggests the Kōdōkan's mission as "a place to study the way of judo."

Kōdōkan Bunkakai [Kōdōkan Culture Council] A council established within the Kōdōkan in 1922 to work toward the development and promotion of Kōdōkan Judo from more spiritual, moral, and cultural perspectives. Originally called the Judo Council (Jūdōkai), the name was later changed to Kōdōkan Culture Council. Although not currently active, seven operational departments handled general affairs, accounting, editing, inspection and observation, lectures and seminars, and research studies, with activities including publishing magazines and books, sponsoring lectures and seminars, and conducting advanced instructor training.

Kōdōkancho [Kōdōkan Director] The head of the Kōdōkan.

Kōdōkan Goshinjutsu [Kōdōkan Self-Defense Forms] A set of Kōdōkan Judo formal exercises (kata) designed to teach ways and means of self-defense using throwing, grappling, and striking techniques, formally devised in 1956 to meet modern needs.

Kōdōkan Hai [Kōdōkan Cup] A competition involving winning judoists from a number of types of tournaments and competitions. Officially called the Kōdōkan Hai Judo Taijūbetsu Senshūken Taikai (Kōdōkan Cup Weight-Classed Judo Championship).

Kōdōkan hyōgiin [Kōdōkan trustees] Members of the Kōdōkan Board of Trustees, responsible for giving approval for operational plans, yearly budgets, and decisions on accounting-related issues and other Kōdōkan affairs.

Kōdōkan Judo [Kōdōkan Judo] A martial art founded in 1882 by Jigoro Kano based on his reformulation and adaptation of several classical jūjutsu systems.

Kōdōkan Jūdōgi Kikaku [Kōdōkan Jūdōgi Regulations] Regulations specifying the dimensions of the jūdōgi to be worn by judo competitors.

Kōdōkan Judo Kagaku Kenkyūkai [Kōdōkan Judo Scientific Research Group] A group established within the Kōdōkan in 1931 to study judo from the medical, physical, and psychological perspectives. Originally called the Judo Medical Research Group, in 1948 it was re-organized as the Kōdōkan Judo Scientific Research Group and currently studies judo from a wide variety of scientific perspectives.

Kōdōkan Judo Kagaku Kenkyūkai Kiyō [Bulletin of the Association for the Scientific Study of Kōdōkan Judo] Collections of research papers and studies generated by the Association for the Scientific Study of Kōdōkan Judo.

Kōdōkan Judo Shiai Shinpan Kitei [Kōdōkan Judo Contest Rules] Regulations for matches and refereeing established by the Kōdōkan for use in Japanese judo competitions.

Kōdōkan Kokusai Judo Sentā [Kōdōkan International Judo Center] An international judo center built in Tokyo's Bunkyo ward in 1984 to commemorate the 100th anniversary of the founding of judo. The eight-

floor building houses a total of six large and small dojo, as well as study rooms, a library, a materials archives, meeting rooms, lodging rooms, and all other facilities needed for judo training and research.

Kōdōkan Ōsaka Kokusai Judo Sentā [Kōdōkan Ōsaka International Judo Center] A training facility for youth established in the Kansai area amidst the chaotic conditions following World War II, later absorbed into the Kōdōkan and given new status as a branch dōjō.

Kōdōkan Yūdanshakai [Kōdōkan Black Belt Association] A nationwide council with numerous regional and local branches established in 1922 to promote friendship among judo practitioners and stimulate the development of judo-related education and research. Comprised of Kōdōkan yūdansha (black-belt holders) and, in principle, yūdansha-level members of the Dai Nihon Butokukai. Absorbed into the All-Japan Judo Federation in 1949.

kōgan katsu ["testicle" restoration method] A method used to drop the testicles back into place when they have been struck by a carelessly applied throw or kick. Stand behind the seated victim and lift him up slightly using your hands under his armpits, then let him drop. Another method involves lightly kicking the victim's lower back. Also called innō katsu (scrotum method).

kōgeki [attacking] Attacking during matches or free-sparring practice with the intention of applying techniques. See also bōgyo.

kōgeki bōgyo [attacking and defending] Combinations of attacks and defenses used by competitors during matches or free-sparring practices.

kōgeki dōsa [attack movements] Active, intentional movements (as opposed to no or feigned attempts) that actually attempt to throw an opponent. Although such attempts do not earn actual points, they may be considered when judging a win or loss by decision. Under International Judo Federation Contest Rules hold-downs lasting under ten seconds are also

recognized as a kōgeki dōsa.

kōgi [objection] Lodging an objection to a judgement or decision declared by the referees, or the use of gestures to indicate such an objection.

Kōgōhai Zen Nihon Joshi Judo Senshukai Taikai [Empress' Cup All Japan Women's Judo Tournament] Tournament conducted in April, considered one of the most prestigious women's judo tournament in Japan.

kogusoku [kogusoku] Close-quarter combat methods emphasizing the use of short swords, daggers, or other short weapons, found in many classical combat systems.

kōhaku shiai ["red & white" matches] Elimination matches in which participants are divided into red and white teams, conducted in spring and autumn at the Kōdōkan, in part as an opportunity for conducting dan rankings.

kojinsen [individual match] A judo match between individuals, as opposed to a competition among teams. See also dantaisen.

kōka [kōka; effect; minor score] In international judo rules only, a call made when a competitor in a match has 1) used speed and strength while controlling his opponent to throw him in such a way that his buttocks, thighs, or shoulders go to the mat, or 2) when a competitor has pinned his opponent for between 10 and 15 seconds.

kokki [self-restraint; self-control] Control of one's impulses, desires, and other emotions through personal strength of will.

kokorogamae [attitude] One's state of mind and attitude. Through austere practice and the challenges presented by competition, judo aims to cultivate a state of mind characterized in particular by strength and flexibility.

kokugi [national sport] The representative competitive sport of a nation.

Kokusai Īnkai [International Affairs Committee] Committee within the All-Japan Judo Federation responsible primarily for studying and handling various international judo-related issues.

Kokusai Judo Renmei [International Judo Federation (IJF)] A federation established in 1951 to oversee the international development of judo, with membership comprised of official local federations from five continents.

Kokusai Judo Renmei Shiai Shinpan Kitei [International Judo Federation (IJF) Contest Rules] Set of rules and regulations for matches established in 1967 by the International Judo Federation, based on the Kōdōkan Judo Contest Rules and subsequently further developed.

kokyū katsu [breathing-assist resuscitation] A resuscitation method in which the breathing is assisted.

kōsei na taido [proper attitude; sense of fair play] A proper attitude and sense of fair play among those involved in a match, including both competitors and referees.

koshi guruma [hip wheel] A hip technique throw. Break your opponent's balance to his front or right front corner, then place your right hip solidly against his body and, continuing to grip his collar, draw him up and throw him over your hips with a large motion.

koshi jime [hip-braced strangle hold] A strangle. An informal name for a variation of okuri eri jime (sliding collar strangle), in which the hip is used as a brace to generate power for the strangle.

kōshiki no aizu [official refereeing calls] Official verbal calls and hand gestures used by referees to indicate decisions regarding scores, points, penalties, etc.

Koshiki no Kata [Classical Forms] A set of Kōdōkan Judo formal exercises (kata), inherited from the Kitō-ryu school of jūjutsu, illustrating ways and means of combat while wearing armor. Also known as Kitō-ryu no Kata (Kitō-ryū Forms).

koshi waza [hip techniques] Classification for throwing techniques in which the use of the waist and hips plays a central role.

kosoto gake [small outer hook] A foot technique throw. Break your opponent's balance to his rear or right rear corner, then hook his right ankle from the rear with your left foot and throw him backward.

kosoto gari [small outer reap] A foot technique throw. Break your opponent's balance to his rear or right rear corner, then sweep his right ankle from the rear with the sole of your left foot to throw him backward.

kouchi gaeshi [small inner reaping throw counter] A hand technique throw. When your opponent attempts a kouchi gari (small inner reap) to your right leg, slip your right leg free to avoid the reap, then instantly twist your body to the left to throw him.

kouchi gari [small inner reap] A foot technique throw. Break your opponent's balance to his rear or right rear corner, then sweep his right ankle from the inside with the sole of your right foot to throw him backward.

kouchi makikomi [small inner wrap-around throw] A sacrifice. Step in deeply between your opponent's legs with your right leg and use it to catch his right leg, at the same time wrapping his leg with your right arm from the outside, then fall forward with a twist to throw him backwards. Like kouchi gari, but the opponent's diagonal leg is hooked and wrapped instead of reaped, resulting in a sacrifice throw.

kuchiki taoshi [one-handed throw-down] A hand technique throw. Quickly grab the opponent's right leg, either from the inside with your right hand

or from the outside with your left, lifting it up while simultaneously pushing him backwards to throw him down.

kumikata [engagement positioning] The way a judoist maneuvers to obtain a grip on his opponent's sleeve, collar, and/or lapel in the process of building an offense and defense, including more general aspects of positioning including right or left approach, natural or defensive posture, etc. See also kumite.

kumikatsu [superior grip advantage] A state in which you have achieved your preferred grip while preventing your opponent from achieving his, thereby establishing an opportunity to attack and defeat him. See also kumimakeru.

kumimakeru [inferior grip disadvantage] A state in which your opponent has achieved his preferred grip while preventing you from achieving yours, thereby establishing an opportunity for him to attack and defeat you. See also kumikatsu.

kumite [taking grips] The maneuvering for specific advantageous grips that takes place between two judoists prior to the execution of techniques. The way a judoist uses his right and left hands and the place on his opponent's lapel, collar, or sleeve that his grips will tend to distinguish his personal fighting style, approach, and preferences. See also kumikata.

kumite arasoi [fighting for grips] Maneuvering to obtain your preferred position and grip on your opponent's judogi in preparation for executing techniques.

kumu [to engage] Coming together to take grips on one another's judogi at the start of a match.

kunde kisoi [competing while gripping continuously] When both competitors in a match or during practice engage one another solidly and remain that way as they battle to win without ever releasing their grips

upon one another's judogi.

kuro obi [black belt] The black belt generally worn by judo practitioners bearing ranks between shodan (1st degree) and 5th dan (5th degree).

kuzure kamī shihō gatame [modified upper four-corner hold] A hold-down. A variation of kamī shihō gatame (upper four-corner hold) in which you position one of your hands over your opponent's arm (instead of beneath it) and grip the back of his collar, while also wrapping your left arm around the back of his neck and shoulder and neck to grasp his belt.

kuzure kesa gatame [modified scarf hold] A hold-down. Any of several variations of kesa gatame (scarf hold) performed from the side, facing toward your opponent's head, in particular involving inserting your knee under his armpit.

kuzushi [balance-breaking] An action to unbalance your opponent in preparation for throwing him.

kyōgi kisoku [competition regulations] Regulations agreed upon by competitors, referees, directors, and all others concerned in order to ensure that matches are conducted fairly and smoothly.

Kyōiku Fukyū Inkaï [Education & Promotion Committee] Committee within the All-Japan Judo Federation responsible primarily for working with judo education and promotion.

kyōikuteki shidō [instructional caution] In domestic Japanese judo rules, a caution given to a competitor who has failed to show positive fighting spirit for over 30 seconds during a match. Not used by the International Judo Federation.

kyōka gasshuku [strengthening training camp] Gatherings of judoists overnight or for periods of several days for focused training to strengthen competitive abilities.

Kyōka Inkai [International Competition Selection & Development Committee] Committee within the All-Japan Judo Federation responsible primarily for issues surrounding the training and development of competitors dispatched to international competitions.

kyōkaisen [area boundary line] Line marking the boundary between the inside and outside of a competition area, now delineated by the outside edge of a 90 cm wide border of red tatami mats.

kyōka senshu [specially selected competitor] A competitor selected by the All-Japan Judo Federation's Technical Committee to be the focus of training efforts to increase competitive abilities, generally for inclusion on the Japanese national team. Includes A, B, C categories, with selections for A and B based on evident skill and strength and C reserved for competitors under 18 years of age.

kyoshi [high kneeling posture] A ready posture with one knee down and the other leg opened to the side, used in the Katame no Kata (Grappling Forms), considered an ideal stance for both attacking or defending when practicing grappling techniques.

kyūsho [vital point] Any physiologically weak point on the body that may be attacked using strikes (atemi).

M

maai [combative interval] Various types of "distance" existing between two combatants.

machi dōjō [private local dojo] The term "dojo" originally referred to a place for practicing the austerities of Buddhism, but eventually came to designate halls and other spaces dedicated to martial arts training. By the later Edo period, these included the appearance of many private local (machi) dojo. Around the 1750s in Edo, the Kitō-ryū jūjutsu machi dōjō of Takino Yūken is said to have taught thousands of students, and such judo dojo today number about 1,500 throughout Japan (1985 count).

mae mawari sabaki [turning to the front] Shifting your body 180°, starting from a natural posture, by moving one leg across your centerline to place it in front of your opponent's diagonally opposite leg, at the same time turning to place your body directly in front of him.

mae mawari ukemi [forward rolling breakfall] Rolling breakfall taken to protect the body when thrown to the front.

mae sabaki [front shifting] Shifting your body 90° by moving one leg forward toward the opponent's same-side leg, at the same time pulling the other leg to the rear so that you come to face at a right angle from your original direction.

mae ukemi [forward breakfall] Breakfall taken to protect the body when thrown to the front. Considered unrealistic since in judoists are generally thrown powerfully onto their backs.

makikomi waza [wrapping techniques] A general classification for side sacrifice throwing techniques in which parts of the thrower's body are completely entwined or wrapped by the opponent as part of the throw.

makikomu [to wrap] To throw in such a way that part of your opponent's body wraps around yours as part of your technique, a common element in many sacrifice techniques.

ma sutemi waza [supine or rear sacrifice techniques] Classification for throwing techniques in which the thrower "sacrifices" himself by falling onto his back in the process of throwing the opponent.

"Mate!" ["Wait!"] Command given to temporarily halt a match and have both competitors return to their original starting positions. As a gesture, "Mate!" is indicated by the referee extending his arm at shoulder level, fingers up, in the direction of the timekeeper. A match stopped by "Mate!" ("Wait!") is restarted by the command "Hajime!" ("Begin!").

mawari geiko [round-robin practice] A practice method in which judoists line up in two rows facing one another, train together for a time, then shift one of the rows to give everyone a new training partner.

michi [a path; a way] Any "path" consisting of ways and means used to pursue a particular set of goals and/or ideals. In judo this path includes pursuing the most efficient use of body and mind, and in a moral and spiritual sense the development through judo training of such virtues as self-control, self-restraint, giving one's best effort at all times, and proper decorum and personal conduct.

midare geiko [free training practice] Older term for randori geiko, the judo practice method in which opponents attempt to apply their favored techniques freely at will instead of performing agreed-upon kata.

migi jigotai [right defensive posture] A right defensive stance taken with the feet spread far apart, the right foot slightly forward, the knees bent, and the center of gravity lowered as much as possible.

migi kamae [right stance] A standing posture taken in judo prior to performing techniques, assumed by advancing the right foot forward from either shizentai (natural posture) or jigotai (defensive posture).

migikiki [right-handed] General term for a right-handed person, but in judo also used to indicate a person skilled at using a right stance.

migi shizentai [right natural posture] A natural posture involving standing normally with the right foot forward.

mikiri geiko [decisiveness training] Training designed to build a capacity to make instantaneous decisions when attacking and defending.

mikomi [prediction of effectiveness] When a referee awards an ippon by decision for a strangle or jointlock technique. Depending on the level of the competitors and in consideration of their safety, even if a competitor does

not indicate submission the referee can recognize the effectiveness of the technique and award a point accordingly. However, this option must be agreed upon and stated in advance by all of the referees. Mikomi does not exist in the International Judo Federation Contest Rules.

mohan randori [model free practice; model randori] Free sparring matches performed to provide correct examples of techniques and strategies.

montei [student; pupil] General term for student or pupil.

morote gari [two-handed reap] A hand technique throw. Step in between your opponent's legs and wrap your arms around his legs just above his knees, and at the same time throw your shoulders into his chest as you reap his legs toward you to throw him directly to his rear.

morote seoi nage [two-handed shoulder throw] A shoulder throw in which both hands are used to grip the opponent's lapel or sleeve. Also called eri seoi nage (lapel shoulder throw).

motodachi geiko ["stay-in" training] A practice method in which a single judoist "stays in" to face numerous opponents in succession, thereby building skill, strength, stamina, spirit, and other elements essential to the pursuit of judo.

mukō [no effect; no point] A lack of effect of an apparent technique, used especially to describe a technique that seemed effective but subsequently was judged not to have been.

musha shugyō [warrior austerities] Austere forms of training traditionally undertaken by warriors to forge psychological, spiritual, and physical toughness. Such training included making long solitary journeys into the mountains, challenging practitioners of other martial arts schools to competitive matches, and making pilgrimages to religious sites in pursuit of spiritual insight and enlightenment.

N

nagekomi [repetitive throwing practice] Throwing practice in which a number of opponents are thrown repeatedly using a predetermined technique for an agreed upon number of repetitions or length of time, an important training method in developing throwing technique. Also called yakusoku renshū in Gakkō judo.

Nage no Kata [Throwing Forms] A set of Kōdōkan Judo formal exercises (kata) illustrating the principles of throwing, including three representative techniques each from the categories of hand (te), hip (koshi), foot (ashi), supine sacrifice (ma sutemi), and side-sacrifice (yoko sutemi) techniques.

nageru [to throw] In judo the use of the hands, hips, feet and legs in a coordinated fashion and in accordance the principles of physics in such a way that you cause your opponent to fall or roll forward, backward, or to the side.

nage waza [throwing techniques] Techniques in which the opponent is thrown. Kōdōkan Judo includes 67 official throwing techniques, including 15 hand (te), 11 hip (koshi), 21 foot (ashi), 5 supine sacrifice (ma sutemi), and 15 side sacrifice (yoko sutemi) techniques.

naïyōsa [winning content difference] Different values placed on different ways of winning, with the preferred order being ippon, waza ari, yūkō, kōka, and hantei. As part of this system, ippon and hansoku make, waza ari and keikoku, yūkō and chūi, and kōka and shidō are recognized as equivalents.

nami jūji jime [normal cross-handed strangle] A strangle. Facing your opponent, grip his collar with your crossed hands, thumbs inside the collar so that your palms are down, and strangle him by applying pressure to both sides of his neck with the outer edges of both hands.

naname shita uchi [diagonal downward cut] An exercise in the second set of the Seiryoku Zen'yo Kokumin Taiiku. Bring your right hand to your left shoulder, palm down, thumb and fingers extended straight and held together, then use the blade edge of this hand to strike downward to the wrist of an imaginary opponent, fixing your eyes on your hand as you do so. Repeat on both sides, taking care to put snap into the strike.

naname ue uchi [diagonal upward cut] An exercise in the second set of the Seiryoku Zen'yo Kokumin Taiiku. Bring your right hand to your left shoulder, palm down, thumb and fingers extended straight and held together, then use the blade edge of this hand to strike the right temple of an imaginary opponent who is slightly taller opponent, fixing your eyes on your hand as you do so. Repeat on both sides, taking care to put snap into the strike.

ne shisei [mat posture] One's position on the mat while ground fighting, for example prone or supine and also including attack and defense positions with one knee up, etc.

neshōbu [grappling; mat work] Judo match in which grappling on the mat becomes the focus of the contest. See also tachishōbu.

newaza [mat/ground techniques] Classification for techniques executed from non-standing positions such as while lying with your opponent on the mat.

newaza randori [free mat work; mat work randori] Randori primarily involving mat work.

nidan kosotogari [double small outer reap] A throw in which you reap your opponent's leg twice, once to draw him forward, then again at the instant he has transferred his weight to that foot.

nigiri [grip] The type of grip used to hold on opponent's collar or sleeve.

Nihon Budō Gakkai [Japanese Academy of Budō] An organization dedicated to aiding the dissemination, development, and cultural preservation of budo and bujutsu from an academic standpoint.

Nihon Budōkan [Japan Budōkan] A budō training hall originally established to accommodate the participation of judo at the 1964 Tokyo Olympic Games. Currently conducts various activities related to the promotion and development of budō, with facilities that also include a library and a museum.

Nihonden Kōdōkan Judo [Japanese Traditional Kōdōkan Judo] The formal name of Kōdōkan Judo.

Nihon Judo [Japanese Judo] Traditional judo as it was created in Japan, in particular emphasizing not only the scoring of points, but also the way in which those points are scored, preferably through the skillful use of balance breaking (kuzushi), body shifting (tai sabaki), and other judo fundamentals.

nihon seoi nage [two shoulder throws] A general term used for two kinds of shoulder throw, morote seoi nage and eri seoi nage

nihon shōbu [two-point match] Matches in which victory is awarded to the first competitor to score two points. First described in the Kōdōkan Judo Contest Rules & Regulations created in 1900, which stated "Dominance and therefore victory among two competitors in a match shall be determined by the first competitor to take two points." Such two-point matches were used until around 1924.

ningen keisei [character-building] Generally refers to the education, learning, and experience from childhood on toward the development of wisdom, insight, skills, and a capacity for action. Judo aims at this human development through the three elements of physical education and training, competition (including experience of both victory and defeat), and training of the mind and spirit.

nogarekata [way of escaping or avoiding] The way a judoist evades or reacts to his opponent's technique.

Nomi no Sukune [Nomi no Sukune] A hero from the country of Izumo who appears in the Nihon Shoki (Chronicles of Japan). He was pitted in a match against Taima no Kehaya conducted before the Emperor Suinin in 23 B.C. After a long struggle, Nomi no Sukune finally won by kicking Kehaya so powerfully that he inflicted him with mortal wounds, and thereafter became immortalized as the progenitor of sumō.

O

obi otoshi [belt drop] A hand technique throw. Grip the front of your opponent's belt with your right hand and pull him toward you, at the same time shifting behind his right flank and reaching across his front with your left hand to scoop his upper left leg from behind to throw.

obi tori gaeshi [belt-grab throw] An informal variation of for the sacrifice known as hikkōmi gaeshi.

ōgoshi [large hip throw] A hip technique throw. Break your opponent's balance to his front or right front corner, enter deeply with your right hip to float him up, and twist to throw him over it.

ōguruma [large wheel] A foot technique throw. Just as your opponent begins to step forward with his right foot, lead his movement to break his balance to his front right corner, at the same time turning to your left and stretching your right leg straight across his lower abdomen or upper thighs, then lift him by swinging your right leg up and back while twisting and pulling down with both hands to turn him over your leg.

okuriashi harai [foot sweep] A foot technique throw. Break your opponent's balance to his right side, and as he moves his right foot to the left to shift to the left, follow it in the direction it is moving with your left foot and sweep both of his legs with your whole leg and throw him on his back.

okuri eri jime [sliding collar strangle] A strangle. From behind your opponent, reach under his left armpit to grip his left lapel with your left hand and around his neck to grip his upper left lapel with your right hand, then change your left hand to grip his right lapel and use both hands to apply pressure to his neck to strangle him.

onore no kansei [self-perfection] Physical, spiritual, and mental cultivation of the self leading to a well-formed personality and proper conduct and demeanor.

osaekomi jikan [hold-down time] The duration for which a pin or hold-down persists between the chief referee's calls of "Osaekomi" ("Hold is on!") and "Toketa" ("Hold broken!").

osaekomi waza [pinning techniques] Mat techniques used to pin a supine opponent to the mat, generally from the side or diagonally, to inhibit his freedom of movement and prevent him from rising.

osaekomu [to hold down] To hold your opponent down on the mat from above so as to render him unable to move.

osaeru [to hold down] To face your opponent and hold him down on the mat so as to render him unable to move.

ōsoto gaeshi [large outer reaping throw counter] A foot technique throw. When your opponent moves in for a right ōsoto gari or similar technique, before he can take your balance, reverse the situation to throw him with your own right ōsoto gari.

ōsoto gari [large outer reap] A foot technique throw. Break your opponent's balance to his rear or right rear corner to shift most of his weight onto his right heel, then reap his right leg with your right leg.

ōsoto guruma [large outer wheel] A foot technique throw. Break your opponent's balance to his rear or right rear corner, then pivot left to extend

your right leg diagonally across the back of his right knee and use your right thigh as a fulcrum over which to throw him.

ōsoto makikomi [large outside wrap-around throw] A sacrifice. After attempting an ōsoto gari (large outer reap), release your right hand from the opponent's lapel and pivot to the left to bring your right arm across your opponent's right arm to wrap his body around yours, then throw by continuing the movement.

ōsoto otoshi [large outer drop] A foot technique throw. Nearly identical to ōsoto gari (large outer reap) and difficult to distinguish from it. Instead of reaping your opponent's leg, however, raise your right leg high then bring it down from outside, behind, and above your opponent's right leg, so that it descends against his thigh as a brace that breaks his balance and causes him to fall.

osu [to push] To push your opponent backwards.

ōuchi gaeshi [large inner reap counter] A foot technique throw. When your opponent attempts a right ōuchi gari (large inner reap), before he has a chance to apply the technique fully, use your left leg to sweep his hooking right leg out from under him instead and throw him onto his back.

ōuchi gari [large inner reap] A foot technique throw. Break your opponent's balance to his left back corner, causing his stance to open wide and his weight to shift mostly onto his left heel, then step in deeply with your right leg and use it to reap his left leg from the inside with a large motion to your right to throw him backward.

ōyō waza [applied techniques] Applied techniques that are executed slightly differently from their original basic forms.

R

randori [free practice; free sparring] Practice sparring sessions in which both participants practice attacking and defending using freely applied throwing

and/or pinning techniques.

Randori no Kata [Free Exercise Forms] Two sets of formal exercises including the Nage no Kata (Throwing Forms) and Katame no Kata (Grappling Forms) incorporating techniques considered particularly useful in randori.

rei [respect; decorum] An attitude of respect and consideration toward one's partner or opponent and the forms of behavior expressing this attitude.

reihō [forms of proper respect; etiquette; manners; or decorum] Behavior (such as proper bowing) expressing an attitude of respect and consideration toward one's partner or opponent.

renraku henka [connection and change] For both attacking and defending, as one of the most important aspects of applying techniques effectively it is considered essential to be able create good connection between continuously applied techniques so that each evolves into the next. This can include both changing a technique of your own into another technique of your own, or changing your opponent's technique into a technique of your own. In either case it is necessary to cultivate your ability to move logically and efficiently from one technique into another.

renraku waza [combination techniques] The application of several techniques in rapid succession, moving from one to the next in a smooth, unbroken sequence.

renshū [practice] Generic term for learning through the repetition of techniques and exercises, generally synonymous with keiko.

renshū jō [practice hall] Place for practicing, also called a dōjō. For judo practice, this generally consists of an area covered with vinyl-covered tatami matting laid over a sprung floor.

renzoku gake [continuous application of techniques] The continuous

application of techniques without resting.

renzoku waza [continuous combinations of techniques] The continuous application of combinations of techniques, one leading into the next.

riai [principle; theory] The underlying principle or theory of an art. In judo this includes avoiding attempting to control an opponent by using power in favor of throwing him or her through skillful balance-breaking, body shifting, and other techniques that use energy and movement in the most efficient, elegant way possible.

ritsurei [standing bow] A standing bow executed by inclining the upper body from the waist at an angle of approximately 30° and dropping the hands down the sides of the legs to a position a few inches above the knees, used to express respect for one's training partner or opponent.

ryōhizatsuki no shisei [both knees down posture] A way of sitting with both knees and bottoms of the toes of both feet on the mat, the body upright.

ryōsha hansoku make [mutual loss due to fouling] A state of mutual loss occurring when both competitors have been determined by the chief referee to have simultaneously committed serious fouls.

ryōte jime [two-handed choke] A strangle. Facing your opponent, grip his right collar with your left hand and his left collar with your right hand, both thumbs inside, and strangle him by applying pressure to both sides of his neck with the blade sides of both fists.

ryōte shita tsuki [two-hand downward blow] An exercise in the second set of the Seiryoku Zen'yo Kokumin Taiiku. Raise both fists to your armpits, raise up your heels and bend your knees, then punch straight down with both fists. Repeat this movement several times.

ryūso [founder of a tradition] The founder of a particular school or style of martial art (or other traditional art).

S

Saigō Shirō [Shirō Saigō (1866~1922)] Third son of Shida Sadajiro, a samurai of the Aizu Domain, born in 1866 in Aizu Wakamatsu. In 1882 he moved to Tokyo and enrolled in the Kōdōkan. In 1884 he was adopted into the family of Tanomo Saigō, a former elder councilor of the Aizu Domain and took the name Hoshina Shirō. In 1888 he reverted to the surname Saigō in order to resurrect the Saigō family line, which had died out with the passing of Saigō Tanomo. Exceptionally talented a martial artist, he was particularly well known for his powerful yama arashi ("mountain storm") technique. He earned the rank of shodan in judo in August 1883, nidan in September of the same year, jumped to yodan in August 1885, and godan in January 1889. However, he later left the Kōdōkan organization in May 1890 while Jigoro Kano was away travelling. He is also known to have been the model for the main character in Tomita Tsuneo's 1942 novel Sugata Sanshirō. He died in Onomichi in Hiroshima prefecture in December 1922.

saikai [restart] The restarting of a match that has been stopped.

Saikō Shingikai [Supreme Review Council] Council within the Kōdōkan overseeing the review of candidates being recommended for promotion to 7th and 8th dan, comprised of representatives from each of the ten Japanese regional blocks and several representatives appointed by the director of the Kōdōkan.

saishiai [rematch] A rematch conducted when a draw has occurred and a winner must be determined, for example when two competitors have choked one another into unconsciousness simultaneously to achieve a point each.

sanbon shōbu [three-point match] A match in which both competitors have taken one point, creating a situation in which the competitor to take the third point becomes the winner.

sankaku gatame [triangular armlock] A lock. From your opponent's front, rear, or side, wrap your right leg over his shoulder and across his neck, and your left leg under his right armpit, hooking one of your feet under the other leg in a triangular formation. At the same time, use one or both hands to extend and control his elbow joint.

sankaku jime [triangular strangle] A strangle. Facing your opponent, wrap your right leg over his left shoulder and your left leg under his right armpit, catching your right foot under the back of your own left knee in a triangular leg formation, and from this position squeeze his neck to strangle him.

sansha tasūketsu no gensoku [majority decision among three] A decision resulting when at least two of the three referees agree to a particular decision regarding a match.

sasaeru [to support; to block] To use your feet, legs, or hips to block an opponent's attempts to move his body or a part of his body freely.

sasae tsurikomi ashi [supporting-foot lift-pull throw] A foot technique throw. As you break your opponent's balance to his right front corner, block his supporting right leg by placing the sole of your foot just above his ankle, creating a pivot point, then lean back and twist to the left throw him over it.

sasoi katsu ["inductive" method resuscitation] A resuscitation method used to revive a victim who has become unconscious through a strangulation technique. Position yourself behind the sitting unconscious victim with your knee braced against his back and pull his shoulders back with both hands to expand his chest.

seika tanden [seika tanden/physical center] A region within the lower abdomen, long regarded in Japanese budo as providing an important center point for the human body and a foundation for a strong natural posture.

Seinenbu [Adults' Section] A subsection of the Kōdōkan teaching system (along with the Children's, Women's, and Training sections). The Adults' Division is for adults and young adults from all walks of life, from beginner to advanced, who can use the Kōdōkan facilities on a daily basis and receive instruction from any of the four teachers always in attendance.

seiryoku saizen katsuyō [maximum efficient use of spiritual and physical strength] Refers to the use of the mind and body in the most effective ways toward the achievement of goodness and virtue. First articulated in 1922 with the establishment of the Kōdōkan Culture Council, in the expression "Using power in the most efficient way is the key to self-perfection."

seiryoku zenyō, jita kyōei [Maximum efficient use of energy and mutual prosperity for self and others] First articulated in 1922 with the establishment of the Kōdōkan Culture Council, this concept emphasizes the idea that judo may be used as a means to cultivate the self, and that the self thus cultivated may then be used to contribute to the prosperity of others and society in general.

Seiryoku Zen'yo Kokumin Taiiku no Kata [Maximum-Efficiency National Physical Education Forms] A set of Kōdōkan Judo formal exercises devised as a means of general physical education. Comprised of practice of solo striking movements and portions of paired movements adapted from the Kime no Kata and Ju no Kata.

seishikata [means of control] Way or means used to control an opponent.

sei suru [to control] To control your opponent.

seiza [seiza; formal sitting] Formal way of sitting with the legs folded underneath, shins and tops of the feet against the mat, back straight.

sekkyokuteki sen'i [combative spirit/will to fight] Taking the initiative to advance and engage your opponent.

Senbatsu Taijūbetsu Senshūken Taikai [All-Star Weight-Classed Judo Championship] A yearly championship held in Fukuoka, Japan, with eight competitors each selected for seven weight categories.

sendatsu [pioneers] Seniors who have gone before and traversed the path one is now following.

sengen [declaration] Declaration of a draw by the referee.

senkoku [referee's announcement] Verbal reports by referees announcing judgements of points, penalties, match victory, etc.

senpō [first-round competitors] Competitors matched in the first round of a team competition.

seoi nage [shoulder throw] A hand technique throw. Break your opponent's balance to his front or right front corner, then pivot to the left while allowing the elbow of your right arm to bend and come under his right armpit, then load him onto your back and throw him over your right shoulder.

seoi otoshi [dropping shoulder throw] A hand technique throw. Break your opponent's balance to his front or right front corner, load him onto your back, then drop one or both knees to the mat to throw him over your shoulder and down. An applied form of seoi nage.

seou [to load something onto your back] To load your opponent onto your hips and/or back.

Shiai [match; bout] A judo match or bout, generally governed by specific rules for the purpose of awarding points and determining a winner.

shiai geiko [match training] Actual matches conducted as practice for real competitive experience.

shiai jikan [match duration] The scheduled duration of a match.

shiai jō [competition area] Area in which judo matches are conducted, including an area extending out 1.5 tatami mats (3 meters) past the red mats.

shiai kekka [match results] Results of a completed match (win, loss, draw) determined by the referees.

shiai saikai [match restart] Restarting of an interrupted match.

shiai shimpan kitei [official judo match rules and regulations] General term for rules, regulations, and guidelines to be followed by competitors and referees during judo matches. There are some differences between Kōdōkan and international judo rules and regulations.

shiai shūryō [match conclusion] Conclusion of a match.

shiai taido [match attitude] One of the criteria that may be used when determining the winner of a match based on superior performance. Other criteria include maintaining good posture and using good form when attacking and defending.

shidō [shidō; guidance] A levied against a competitor who has committed a light foul during a match.

shihan [shihan; master teacher] Ordinarily a title given to highly-qualified master teachers in academic, artistic, and martial arts disciplines, however in judo circles the term is applied only to judo founder Jigoro Kano.

shihanseki [shihan's seat] Seat in the dojo reserved for the master teacher (shihan). While in Kōdōkan Judo only founder Jigoro Kano is referred to as shihan, a shihanseki is still located at the front of the dojo in remembrance of him.

shiji [receive instruction] To respect someone as one's teacher and receive their teaching. To be a disciple.

shikkaku gachi [win by disqualification] Winning because your opponent has been disqualified.

shikkō [knee-walking] A method of walking on the knees, used in the Katame no Kata.

shimeru [to strangle; to choke] To apply pressure to your opponent's neck using your hands, arms, legs, or by manipulating his collar or lapel.

shime waza [strangling techniques] Techniques in which the opponent is strangled by applying pressure to parts of his neck.

Shingikai [Kōdōkan Council] The council within the Kōdōkan, chaired by the director of the Kōdōkan, responsible for determining judo practitioner promotions and awards based on the results of matches and testing, and/or on materials submitted by groups with the authority to recommend such promotions.

Shingikai shingiin [Kōdōkan Council member] A member of the Kōdōkan Council, each subsection of which is comprised of about ten members, as well as one chair and one vice-chair appointed by the head of the Kōdōkan.

Shin Gi Tai [mind-skill-body] An expression suggesting a high-level unification of mind and spirit, technique and skill and the physical body, said to be one of the goals of judo and of Japanese būdō in general.

shin-ki-ryoku icchi [an accord of mind, spirit, & power] Three elements that must function as one in executing techniques. In traditional Japanese Judo, only when these three are present is a technique deemed worthy of an ippon.

shinpan [refereeing; umpiring] Making judgements about the content of

matches, including judging technique effectiveness and awarding points, calling fouls and penalties, and declaring winners.

shinpan chō [chief of referees] Individual in charge of referees at a given judo competition.

shinpan dōsa [referee gestures] Gestures used by referees to signal evaluations and decisions. See also *kōshiki no aizu*.

shinpan gijutsu [refereeing skill] Referee's degree of skill in accurately judging points, penalties, etc.

shinpan hō [refereeing methods] Methods used by referees.

shinpan in kai [Referees' Committee] Committee within the All-Japan Judo Federation comprised of referees and referee screening committee advisors.

shinpan in [referees] Team of referees conducting each match, including 1 chief referee and 2 assistant-referees.

shinpan kōshūkai [referee training seminar] Seminar for the purpose of helping referees improve their skills toward license renewal.

shinpan riji [Referee Director] Individual within the International Judo Federation responsible for providing guidance on issues related to rules and regulations.

shinshin [mind & body] In Japan it was traditionally felt that the mind is cultivated through the training of the body, and consequently these two are still regarded as essential complementary elements to be cultivated through judo training.

shinshin tanren [forging both mind and body] Cultivating the mental, physical, and spiritual strength required by individuals to meet challenges and accomplish things in their training and in their lives in general.

shi raisensu shinpan-in [C-licensed referee] Classification providing qualification to referee at prefectural-level competitions.

shiro tēpu [white tape] 10×50 cm piece of white tape on the mat within the area (to the left side when facing the front) indicating the position from which the competitor designated "white" should begin a match.

shirukokai [shiruko party] A gathering to eat shiruko (sweet azuki-bean soup with rice dumplings), part of the Kōdōkan's annual New Year's kagamibiraki ceremony.

shisei [posture] The stance or way or in which the body is held. In judo the natural posture (*shizentai*) is emphasized.

shizen hontai [straight natural posture] A natural posture involving standing normally with your feet spread about one foot's distance (30 centimeters) apart.

shizentai [natural posture] General term for any natural posture, including *shizen hontai*, *migi shizentai*, and *hidari shizentai*, in which the body is standing normally. (i.e. not in a particularly defensive or offensive posture)

shochūgeiko [midsummer training] Training conducted during the hottest months of the summer in order to cultivate physical and mental strength, a Kōdōkan tradition since 1896.

shōdan [promotion] Being promoted to a higher dan ranking.

shōgai judo [lifelong judo] Practicing judo in a manner appropriate to one's age throughout one's lifetime, from childhood to old age, or the practice of judo over a lifetime in general.

shōkyokuteki kōgeki [passivity in attacking] To lack an aggressive spirit of attack. Half-hearted attacking throughout a match, demonstrated by those who simply lack fighting spirit or by point leaders attempting to hold onto

their points through overly conservative fighting that avoids attacking to avoid giving their opponent a chance to score a point.

shōmen [dojo front] The area in which persons of higher social rank or seniority are seated, also called the kamiza or jōseki. In many cases this area also contains the traditional kamidana (shrine; "god shelf"), generally on the wall furthest from the entrance if possible. However, in the postwar years the kamidana has largely been replaced by a simple jōseki (seat of honor).

shōmi shiai jikan [net match time] Total amount of time taken to complete a match, including time-outs.

Shōnenbu [Children's Section] A subsection of the Kōdōkan teaching system (along with the Adults', Women's, and Training sections). Although children were involved in Kōdōkan training from the beginning, the Children's Section was formally established in 1934 with the entry of fifty youth aged ten to sixteen. Currently oriented toward teaching judo to primary school children.

shōnen kitei [children's rules] Special rules designed for judo contests among elementary school and middle school children. In the interest of safety, these rules add several more items to the prohibited actions listed in the Kōdōkan Judo Contest Rules, as well as revise rules for grappling. Strangleholds in particular are subject to judgements of ippon by prediction of effectiveness (see mikomi) that does not require full (and therefore too dangerous) application. Children's rules do not exist within International Judo Federation Contest Rules.

shōsha [winner; victor] The competitor who has won a match. See also haisha.

shōsho [certificate of rank] A certificate recognizing achievement of a particular kyū or dan rank.

shugyō [training; austerities] Hard training, usually physical or ascetic in nature, and particularly oriented toward psychological or spiritual growth.

shugyōsha [practitioner] An individual engaged in the serious study and practice of judo.

shūren [training; forging & polishing] Forging and polishing the mind, spirit, and body through training.

shushin [chief referee] The referee responsible for conducting matches and declaring results.

shūshin [cultivation of the mind] One of the three "ways" inherent in judo as identified by Jigoro Kano. In addition to judo as a kyōikuhō (educational method) and a shōbuhō (competitive training method), judo as a shūshinhō (mind cultivation method) involves diligent practice to cultivate virtues such as courage and patience in the pursuit of greater wisdom and insight.

sode guruma jime [sleeve-wheel strangle] A strangle. Facing your opponent, place your right forearm against his throat and your left forearm against the back of his neck, grasp your own right sleeve with your left hand and thrust the edge of your right hand into the right side of his neck, and from this position strangle him by rotating both arms to apply pressure to his neck.

sode tsurikomi goshi [sleeve lift-pull hip throw] A hip technique throw. A variant of tsurikomi goshi, in which you use your right hand to hold your opponent's left outer sleeve or cuff instead of his lapel.

sōgō gachi [combined win] Similar to awase waza, but the result of a combination of your own waza ari and warnings given to your opponent.

sō katsu ["composite" method resuscitation] A resuscitation method. Place the unconscious victim on his back and straddle him at his knees, one knee down and one knee up. Spread your fingers and place both palms on his

lower abdomen and use them to push his diaphragm from below towards his thoracic cavity in an acceralating manner to stimulate moverment and function of the diaphragm, lungs, and heart. This causes a strong exhalation, followed by inhalation, leading to revival of consciousness. This method delivers considerable pressure through the hands by bringing the body weight to bear, but the amount of air exhaled is less than with the "inductive" method (sasoi katsu).

sonkyo no shisei [crouched, squatting posture] A sitting position in which the knees are bent deeply in a squat and the hips and buttocks are lowered over the heels.

"Sono mama!" ["Hold positions!"] Call made by the chief referee to temporarily suspend a match while allowing both competitors to retain their positions and grips, indicated verbally or by placing a palm on each competitor. Used during ground matches when a competitor seems in danger of injury or in order to declare a foul. Dissolved by the command "Yoshi!" ("Continue!"). Under International Judo Federation Contest Rules "Sono mama" is used only during ground matches.

"Sore made!" ["Finished!"] Call made by the chief referee to end a match. However, in cases where a buzzer is used, competitors should end the match the instant the buzzer sounds, even if the referee's "Sore made!" ("Finished!") call is slightly delayed.

sōtai renshū [partner practice] Training with a partner. See also tandoku renshū.

soto makikomi [outer wrap-around throw] A sacrifice. Float your opponent's balance to his right front corner, then release your right grip and turn to the left to wrap your right arm around his right arm, sandwiching it in your right armpit, causing his body to wrap around yours, and from that position continue the movement to throw him forward.

sukoa [score] Total points (kōka, yūkō, waza ari, ippon) and penalties

(shidō, chūi, keikoku) for each competitor.

sukoa bōdo [scoreboard] A board on which points scored by successful techniques (kōka, yūkō, waza ari) and penalties (shidō, chūi, keikoku) are displayed for each competitor.

sukui nage [scooping throw] A hand technique throw. From your opponent's side, use both hands to wrap around his thighs from the front (or thrust one hand between his legs to wrap around his buttocks) to break his balance directly to his rear, then scoop him up and throw him backwards.

sumi gaeshi [corner throw] A sacrifice. Break your opponent's balance to his front or right front corner, then fall backwards, as you do catching the instep of your right foot under and behind his left knee or thigh to lift him up and throw him over your head.

sumi otoshi [corner drop] A hand technique throw. Step to the outside of your opponent's right foot and use the shifting movement of your body and the action of both of your hands to break his balance to his right rear corner and throw him down in that direction.

Supōtsu Cōdo [Sports Code] A set of regulations supplementing the IJF Contest Rules detailing such areas as activity planning, weight class issues, match duration, and other regulations pertaining to competitions.

Supōtsu Īnkai [Sports Committee] A specialized committee within the International Judo Federation, responsible for such activities as planning IJF competition activities, operating and regulating competitions, conducting studies and surveys, and handling anti-doping issues.

suriashi [slide stepping] A method of movement in which the bottoms of the feet brush lightly over the surface of the mat, done to minimize vertical or lateral shifting of your center of gravity.

sute geiko ["sacrifice" practice] Randori training against a higher level practitioner in which the lower-level judoist tries his or her best to apply techniques against the senior without restriction, without necessarily worrying about losing.

sutemi waza [sacrifice techniques] General term for throws in which the thrower "sacrifices" himself by falling to the rear or side as part of the process of the throw. Divided into supine sacrifice (ma sutemi) and side sacrifice (yoko sutemi) throws, depending on the type and direction of the fall.

T

tachiai [match; face-off; confrontation] General term for a combative confrontation or match, originally used in jūjutsu and martial arts to refer to any kind of combative encounter between individuals, but used in modern Kōdōkan Judo to refer to competitive matches in general.

tachi shisei [standing posture] One's stance while fighting while standing, for example shizentai, shizen hontai, or others from which throws may be executed.

tachi shōbu [standing match] A match that develops primarily through the use of standing techniques (throws), as opposed to one based on mat techniques. See also neshōbu.

tachi waza [standing techniques] Techniques executed from a standing position.

tadashii reihō [correct etiquette or decorum; proper salutation] Correct conduct embodying a spirit of true respect for one's training partner or opponent, for example in offering a bow with the head distinctly inclined in the traditional manner. Also, correct actions such as sitting down by lowering the left leg first and standing up by raising the right leg first.

taijinteki ginō [one-on-one skills] Activities or sports such as judo, kendō

sumō wrestling, and the like involving interaction with or competition against a single partner, as opposed to individual- or group-oriented activities or sports.

taijūbetsu [by weight classification] A method of conducting judo competitions by dividing competitors into weight classes, as opposed to open weight class competitions.

taijū kubun [division by weight classification] See kaikyū (classes; weight class system).

taijutsu [taijutsu; body techniques] A type of jūjutsu emphasizing armored grappling and throwing techniques.

tai otoshi [body drop] A hand technique throw. Break your opponent's balance to his right front corner, open your body and turn to step in front of his right foot with your right foot, then use the action of both hands to pull him down and throw him over your foot.

tai sabaki [body shifting; body control] General term for movements used to shift the position of your body and change directions in the process of reacting to your opponent's techniques and setting up and applying techniques of your own.

taishō [fifth-round competitors] Competitors matched in the fifth round of a team competition.

tai wo hiraku [to open your body] To shift your body outwards in such a way that creates a gap between you and your opponent.

tai wo kawasū [to shift your body to evade] To shift your body to avoid the effects of your opponent's technique or movement.

tai wo sabaku [to shift your body] To control the movement, shifting, and positioning of your body.

tai wo shizumeru [to sink your body] To drop your own center of gravity in order to move under your opponent's center of gravity.

tai wo suteru [to sacrifice your body] To intentionally fall or throw down your own body as part of the process of throwing your opponent.

Takenouchi-ryū [Takenouchi-ryū] A jūjutsu system founded in June 1532 by Takenouchi Hisamori and currently recognized as having the longest documented history of any Japanese jūjutsu system.

tandoku renshū [solo practice] Solo practice using mirrors, etc. for the purpose of perfecting form and other aspects of one's own technique. See also sōtai renshū.

tani otoshi [valley drop] A sacrifice. Break your opponent's balance to his rear or right rear corner, then slide your left foot past the outside of his right foot, or behind both of his feet, and fall back on your left side to throw him to his right back corner.

tanren [forging; training] Originally a reference to forging metal, in the Book of Five Rings it is written "1,000 days of training is called 'tan'; 10,000 days of training is called 'ren'." Refers to strong training designed to foster superior physical strength and endurance and refine technique.

taosu [to throw down] To throw down or otherwise defeat your opponent.

tate shihō gatame [straight four-corner hold] A hold-down. Sitting astride your opponent's chest, lean forward to press his upper body down with your chest.

tawara gaeshi ["bag of rice throw"] A sacrifice. Cause your opponent's upper body to lean deeply forward, then lean over him to cover his head and back with the front of your body and wrap both arms around his trunk, then sweep his body up as you fall backwards, thereby throwing him over your head to your rear.

te gatame [hand armlock] A lock. From your opponent's right side, use your left hand to reach under his right armpit to grip his left front collar, at the same time gripping his right wrist with your right hand so as to extend his elbow against the joint. Alternatively, use one or both hands to grip your opponent's wrist and twist it around behind him to control his elbow joint.

Tenjin Shin'yo-ryū [Tenjin Shin'yo-ryū] One of the last jūjutsu systems to be formulated, founded by Iso Mataemon Ryu Kansai Minamoto no Masatari (died 1863, aged 76) based on his study of two older systems, Yōshin-ryu and Shin no Shinto-ryu. It featured many choking and jointlock techniques, many of which form the basis for a number of techniques in Kōdōkan Judo.

tesabaki [hand movement] Ways of using your hands to control your opponent.

te waza [hand techniques] Classification for throwing techniques in which the use of the hands plays a central role.

tokei gakari [timekeeper] Individual in charge of timing matches and the duration of any pinning techniques.

"Toketa!" ["Hold broken!"] Call made to indicate that a pinned competitor has been able to break the hold and free himself. As a gesture, "Toketa" ("Hold broken!") is indicated by the chief referee waving his hand 2 or 3 times.

toku [virtues] Superior personal qualities such as self-control, courage, respect for self and others, and proper decorum and personal conduct, all cultivated through constant efforts to examine and polish one's own essential character.

tokui waza [preferred or favorite technique] Any technique that an individual finds particularly effective and therefore uses frequently.

tokuten hyōji gakari [scoreboard keeper] Individual in charge of posting match times and scores on the scoreboard.

tōma [long-range combative interval] The combative interval (ma; maai) used in practicing kata. See also chikama.

Tomita Tsunejiro [Tsunejiro Tomita] The Kōdōkan's first student, considered one of the "Four Heavenly Guardians" of the Kōdōkan (along with Shirō Saigō, Yoshitsugu Yamashita, and Sakujirō Yokoyama) because of his great skill and strength. In 1887 he established the Izu Nirayama branch of the Kōdōkan. Also the father of Tomita Tsuneo, the author of the 1942 novel Sugata Sanshirō.

tomoe nage [circular throw] A sacrifice. Float your opponent's balance forward or toward his front corner, then drop backward while placing your right foot on his lower abdomen, pushing him up and throwing him forward over your head.

tori ["doer"; the thrower; tori] The person who applies a throw or other technique during repetition (uchikomi) or controlled (yakusoku) practice.

toriatsukai tōitsu jōkō [rulebook appendices] Supplemental appendices offering greater detail on official rulebook entries.

torite [capture and arresting techniques] Unarmed techniques used to control and capture an opponent (also called toritejutsu). Also, historically used as a title for law enforcement officials in certain periods.

tōroku seido [registration system] A system of registration within the All-Japan Judo Federation. Registration is divided into Instructors and Competitors registration, with the latter being further divided into Individual and Group registration.

tsubame gaeshi ["swallow counter"] A foot technique throw. When your opponent attempts a right deashi harai, shift your weight to your left leg

and withdraw your right foot by bending your knee, then throw him with a left deashi harai.

tsugiashi [shuffle stepping] A method of movement by stepping with one foot, then drawing the other foot up to meet it, then stepping with the first foot again.

tsukinami shiai [monthly matches] Ordinary matches conducted once a month at the Kōdōkan among judoists of similar rank for the purpose of dan ranking.

tsukkomi jime [thrusting strangle] A strangle. Facing your opponent, grip his left collar with your right hand and thrust the edge of your right hand against the right side of his neck to strangle him.

tsuku [to thrust/strike] To use your fingers, fists, or elbows to apply sharp strikes to your opponent's body.

tsukuri [positioning; set-up] An action to set up a throw after breaking your opponent's balance.

tsupparu [to brace against and thrust away] Taking a stance in which one or both of your arms are extended in such a way as to stave off your opponent's attack.

tsuri goshi [lifting hip throw] A hip technique throw. Reach over your opponent's right shoulder or under his arm with your right hand to grip the side or rear of his belt and pull him forward to break his balance to his front or right front corner, then lift him onto your hips and throw him over them.

tsurikomi goshi [lift-pull hip throw] A hip technique throw. Use your grips on your opponent's collar and sleeve to break his balance to his front or right front corner, then drop your hips to the level of his thighs, then raise them again while pulling with both hands to throw him over your hips.

tsurikomu [to lift and pull] To use pulling and lifting movements of the sleeve hand (hikite) and collar hand (tsurite) in order to "float" your opponent forward.

tsurite [collar hand; catching hand] The hand gripping your opponent's collar or lapel. See also hikite.

U

uchikomi [repetition training] The repetitive application of a particular technique for the purpose of learning the specific balance breaking, body shifting, power application and other technical aspects associated with it. See also kakari ren shū.

uchi makikomi [inner wrap-around] A sacrifice. From an ippon seoi nage (one-arm shoulder throw) position, instead of throwing your opponent over your shoulder, thrust your hips in a large motion outside the direction of the throw and wrap your opponent's right arm in the crook of your elbow and throw him by sacrificing yourself.

uchimata [inner thigh reaping throw] A foot technique throw. After opening the opponent's feet a little and breaking his balance to his front or right front corner and causing him to bend forward, sweep his left inner thigh deeply from the inside using the back of your right thigh while twisting to the left.

uchimata gaeshi [inner thigh reaping throw counter] A foot technique throw. When your opponent moves in for an uchimata (inner thigh reaping throw), pull close to him using both hands, hook your left leg around his left leg, and reap it to your right.

uchimata makikomi [inner thigh wrap-around throw] A sacrifice. From uchimata (inner thigh reap), release your right grip and twist to your left, bringing your right arm to the outside so that your opponent's body wraps around you, then continue turning and fall together to throw him.

uchimata sukashi [inner thigh reaping throw slip] A hand technique throw. As your opponent attempts an uchimata (inner thigh reap), slip past his reaping leg and augment his momentum with a twisting motion of both hands to unbalance him and instantly throw him forward.

ude gaeshi [arm reverse] Informal name for a class of unofficial throws executed by reversing the opponent's elbow joint to break his balance while sacrificing your own body. Because such throws are executed while acting on the opponent's elbow joint, they are not recognized as valid. If the elbow joint is not acted upon, however, the throw is regarded as a yokowakare and counted a valid. Often used as an entrance to ground techniques.

ude garami [entangled arm lock] A lock. From any one of several positions, use both arms to entangle one of your opponent's arms while twisting it to the outside or inside to control his elbow joint.

ude gatame [arm lock] A lock. Place your opponent's left wrist between your shoulder and neck, thumb-side down, and use both hands to apply pressure from above to control his elbow against the joint.

ukasu [to float something upwards] To lift and pull your own body or your opponent's body in a way that it becomes nearly weightless for an instant.

uke [receiver; the thrown; uke] The person who receives a technique during repetition (uchikomi) or controlled (yakusoku) practice.

ukemi [breakfall] General term for breakfalls designed to protect the body when thrown.

ukeru [to receive] To receive a technique or attack from your opponent, or to have a technique applied to you.

uki gatame [floating hold] A hold-down. When your supine opponent attempts to prevent your jūji gatame (cross armlock) by locking his arms together, remove your leg nearest his head and bend it behind you, then

use both legs as if applying kesa gatame and raise your upper body to face the opponent. Or, place your left leg across your opponent's neck and under his arm while you hold his right arm.

uki goshi [floating hip throw] A hip technique throw. Break your opponent's balance to his front or right front corner, then enter shallowly with your right hip while wrapping your right arm around his waist, and twist to the left to throw him over and around your hips without raising them or bending forward.

uki otoshi [floating drop] A hand technique throw. Float your opponent's balance to his right front corner, then pull him strongly downward with both hands to throw him in a circle.

uki waza [floating throw] A sacrifice. Float your opponent's balance to his right front corner, then open your body wide and extend your left foot to block the outside of his right foot, then immediately fall onto your left side to throw him over you.

undōbunka [physical culture] General term for the body of historical and social developments in sports, athletics, and other forms of physical activity as these constitute an aspect of cultural activity.

ura gatame [back pin] A hold-down. Placing your back toward your prone opponent so that you are facing up towards the ceiling, wrap your right arm around his neck and your left arm around one or both of his legs and press him down with your back. No longer recognized as a valid hold.

ura nage [back throw] A sacrifice. Wrap both arms around your opponent's waist from his right side, pulling in close to him, then lift him up and fall backward to throw him over your left shoulder.

ushiro goshi [back hip throw] A hip technique throw. A counter throw used against an attempted harai goshi (hip sweep) or other hip throw. Shift out of the way and position yourself to wrap your arms around your opponent's

waist from behind, then from that position swing him up into the air to throw him onto his back.

ushiro kesa gatame [reverse scarf hold] A hold-down. A hold similar to kesa gatame (scarf hold), but performed facing towards your opponent's legs instead of towards his head.

ushiro mawari sabaki [turning to the rear] Shifting your body 180° by moving one leg around to your rear and turning your body.

ushiro sabaki [rear shifting] Shifting the position of your body 90° by moving one leg to the rear and turning your body so that you come to face at a right angle from your original direction.

ushiro ukemi [rear breakfall] Breakfall taken to protect the body when thrown to the rear.

utsubuse [prone; face-down; on one's stomach] Prone position, lying face down on the mat.

utsuri goshi [hip transfer] A hip technique throw. A counter throw used against an attempted harai goshi (hip sweep) or other hip throw. Bend your knees to block your opponent's attack, shifting your hips and wrapping his waist with your arm, thereby lifting him onto your hips and throw him by twisting your body.

W

waki gatame [armpit lock] A lock. From your opponent's right side, use both hands to grip his right wrist and pin his arm under your armpit, then control it by applying pressure against his elbow joint.

waki wo shimeru [to close the armpits] To lower the arms to minimize or eliminate the space between the body and the arms, a basic and important technical point in judo and in Japanese martial arts in general.

waza [technique] Judo techniques are classified as throws (nage waza), grappling techniques (katame waza), or strikes (atemi waza). Throwing and grappling techniques are also called "randori techniques" and may be used in practice and during matches. Striking techniques involve striking vital points with the hands and feet, and because of their inherent danger they are prohibited during randori and are practiced only as kata.

waza ari [waza ari "technique exists"; a near-ippō] In Japanese judo rules, an award made by referee: 1) for a throwing technique that cannot be regarded as a full ippō, but is very close; 2) for a hold-down lasting at least 25 seconds. However, if a competitor who has achieved a waza ari enters an osakomi, or if the pinned competitor receives a keikoku, the time is 25 seconds. In international judo rules, an award made by referee: 1) when one contestant throws the other while clearly controlling him, but one of the three elements needed for a full ippō is lacking; 2) when one contestant is able to hold his opponent down for between 20 and 25 seconds.

Waza Kenkyūbu [Technical Research Section] Kōdōkan section, established in 1954, responsible for announcing newly named techniques and conducting research in areas such as the technical standardization of kata.

waza no kōka [effect of a technique] The effectiveness of a technique. Depending on how the thrown competitor lands on the mat (buttocks touching, on his side, face-up, face down, hands touching, knees touching, etc.) the technique is judged as either effective (yūkō) or ineffective (mukō). For grappling techniques, even if the competitor does not indicate submission, an ippō may be awarded based on the technique's actual or predicted result, for example actual or predicted loss of consciousness from a strangle or actual or predicted joint breakage or dislocation from a jointlock technique.

waza no kōsetsu [skill in performing a technique] Skill in performing a technique, one of the criteria used by referees in cases where a winner must be chosen by decision of superior overall performance.

waza no shinzui [the essence of a technique] The deepest principle or essence underlying a given technique.

waza wo kakeru [to apply a technique] To take advantage of an opportune moment to apply a technique swiftly and skillfully.

waza wo kawasū [to "slip" or avoid a technique] To evade your opponent's technique and deprive it of its intended effect by changing the position of your body or leaning at the instant he applies it.

Y

Yagi Sadanosuke [Yagi sadanosuke] A master of the Tenjin Shin'yo-ryu school of jūjutsu and the first individual from whom Jigoro Kano sought jūjutsu instruction. Yagi declined age Kano's request for instruction on the grounds of his own advanced age and instead introduced him to the dōjō of Fukuda Hachinosuke.

yakusoku renshū [controlled or "agreed-upon" practice] Repetitively applying and receiving specific throwing or pinning techniques agreed upon in advance in order to make a close study of their underlying essences and principles.

yama arashi ["mountain storm"] A hand technique throw. Using both hands to grip your opponent's right lapel and right sleeve, draw him forward to float his balance toward his right front corner, then use the back of your right leg to sweep his legs in an uplifting motion.

Yamasita Yoshitsugu [Yamashita Yoshitsugu (1865-1935)] The first individual to receive the rank of tenth dan in judo. He also taught judo at the Japanese Naval Academy in Hiroshima and also to then U.S. President Theodore Roosevelt. He is considered one of the "Four Heavenly Guardians" of the Kōdōkan (along with Saigō Shirō, Yokoyama Sakujiro and Tomita Tsunejirō).

yawara [yawara; flexibility; grappling] An older term for jūjutsu, referring

primarily to forms of grappling. Judo principles find their origins in the flexible use of power, referred to in general in the past as "yawara" or "jūjutsu," or ways of fighting generally using short weapons or empty-handed methods.

yoko gake [side body drop] A sacrifice. Float your opponent's balance to his right front corner, in the direction of his little finger, then break it to his right side while sweeping his right foot out from under him from the front using the sole of your left foot, falling with him onto your left side as you do.

yoko guruma [side wheel] A sacrifice. Place your left arm around your opponent's waist from the side and push with it to break his balance forward, then slip your right leg deeply between his legs and drop onto your right side to throw him forward over your head.

yoko otoshi [side drop] A sacrifice. Float your opponent's balance to his right side, then slide your left leg to the outside of his right foot and drop onto your left side to throw him to your left.

yoko shihō gatame [side-locking four-corner hold] A hold-down. From your opponent's right side, lean over him at a right angle and hold him down on his back with your body. Pass your right arm between his legs to grip the left side of his belt, and pass the other arm under his neck to grip his left collar, then use your chest to pin him with weight of your body, anchored at his four corners.

yoko sutemi waza [side sacrifice techniques] Classification for throwing techniques in which the thrower "sacrifices" himself by falling to the right or left in the process of throwing the opponent.

yoko ukemi [side breakfall] Breakfall taken to protect the body when thrown to the side.

yoko wakare [side separation] A sacrifice. Break your opponent's balance to

his front or right front corner, then drop onto your back or left side while extending both legs out in front of him to throw him across your outstretched body.

Yokoyama Sakujirō [Yokoyama Sakujiro (1869-1912)] An individual who assisted Jigoro Kano in establishing the Kōdōkan, considered one of the "Four Heavenly Guardians" of the Kōdōkan (along with Saigō Shirō, Yamashita Yoshitsugu, and Tomita Tsunejirō).

"Yoshi!" ["Continue!"] Command given to resume a match that has been temporarily suspended by a "Sono Mama!" ("Hold positions!").

yotsunbai [to crawl on all fours] To crawl on all fours with the hands and feet on the mat.

yo wo hieki suru [to contribute to society] To act in ways that contribute to or benefit society at large, first stipulated in 1915 as one of the aims of judo training.

yūdansa ["black belt" holder] A judo practitioner holding the rank of shodan or above.

yūkō [yūkō; effective] In domestic Japanese judo rules, a call made: 1) when a competitor has executed a throw that is difficult to recognize as waza ari, but is close enough to deserve lesser recognition, or 2) when a competitor has pinned his or her opponent for at least 20 seconds. Or, in international judo rules, a call made: 1) when a throwing technique is judged to have been partially deficient in two of the three elements needed for an ippon, or 2) when a competitor is able to pin his or her opponent for between 15 and 20 seconds.

yūretsu [superiority and inferiority] Determination of superior performance by one or the other of two competitors in the course of a match.

yūsei gachi [win by superior performance] A way of winning other than by

ippon or by the opponent's defeat by decision. Awarded when you have scored a waza ari or your opponent has been given a keikoku, or when you have scored a kōka or your opponent has been given a chūi. Or, a victory, announced by the chief referee, awarded to the competitor judged to have demonstrated better overall performance when all other match elements are equal. In International Judo Federation rules the chief referee merely indicates the winner, without indicating that the win is by yūsei gachi.

yūsei make [loss by opponent's superior performance] Loss of a match incurred when one's opponent has been judged as having given a superior performance during the match.

Z

zai [seated posture] A seated posture.

zanshin [remaining mind] A state of awareness that continues even after throwing your opponent, maintained to allow further action and response should the opponent continue with a counterattack.

zarei [seated bow] A bow executed while seated, generally from the seiza position.

Zen Jūren Dayori [All-Japan Judo Federation Newsletter] Quarterly newsletter containing reports and information, published by the All-Japan Judo Federation's Public Relations Committee.

Zenkoku Joshi Judo Taijūbetsu Senshuken Taikai [Japan Weight-Classed Judo Championship] A weight-classed women's tournament with selected competitors.

Zen Nihon Joshi Judo Senbatsu Taijūbetsu Senshuken Taikai [All-Japan All-Star Weight-Classed Judo Championship] A weight-classed women's tournament.

Zen Nihon Judo Renmei [All-Japan Judo Federation] Organization

established in 1949 to handle domestic Japanese judo affairs. Incorporated in 1988.

Zen Nihon Judo Renmei Ikagaku Inkai [All-Japan Judo Federation Medical Sciences Committee] Committee within the All-Japan Judo Federation responsible primarily for research and study in the medical and scientific aspects of judo.

Zen Nihon Judo Senshuken Taikai [Emperor's Cup All Japan Judo Championship] Tournament conducted on April 29th (the birthday of the Showa Emperor, now a national holiday), considered one of the most prestigious judo tournaments in Japan.

[ENGLISH]

materials

Judo History

Year	Event
1532	Takenouchi-ryu, one of the origins of jūjutsu, was created.
1860	Jigoro Kano was born in Mikage, Hyōgo Prefecture on October 28th.
1882	Jigoro Kano founds Kōdōkan Judo on the premises of Eishō-ji temple.
1884	Traditions such as the Gantanshiki, Kagamibiraki shiki, Kangeiko, Tsukinami shiai, and kōhaku shiai was added to the Kōdōkan's yearly events. From this year through about 1887 the original forms of the Nege on Kata and Katame no Kata were formulated.
1887	Jū no Kata, Gō no Kata, and Itsutsu no Kata were formulated.
1895	Gokuyō no Waza were formulated at the Kodokan
1930	The first all-Japan judo competition was held. (~1941)
1938	Jigoro Kano attended an International Olympic Committee meeting in Cairo to propose that the 12th Olympiad be held in Tokyo. On May 4th, during the return voyage, he died of pneumonia while aboard the ship Hikawamaru, age 79.
1945	The Occupation administration temporarily prohibited martial arts such as judo and kendo from being practiced in schools and related facilities.
1948	The first postwar all-Japan judo championships was held.
1949	All-Japan Judo Federation was established.
1950	The Ban on judo practice in schools and related facilities lifted.
1951	The international Judo Federation was established.
1952	All-Japan Judo Federation joined the International Judo Federation, and Risei Kano, the president of Kodokan, became Chairman of the International Judo Federation.

Year	Event
1956	The first World Judo Championships was held in Tokyo with participants from twenty-one countries.
1964	Judo was recognized as an official Olympic event at the 18th Olympiad in Tokyo. The event was divided into three weight classes including lightweight, middleweight, heavyweight, and open category, becoming the first international judo competition to use such a weight class system.
1967	The International Jūdō Federation (IJF) Contest Rules were created.
1976	"Koka" was first added to judo competition at the Montreal Olympiad.
1979	At the 11th World Judo Championship in Paris, a seven-level weight class system was adopted for the first time, including weights up to 60, 65, 71, 78, 86, 95 kilograms, as well as 95 kilograms and above, plus open category.
1988	At the Seoul Olympiad, the use of the open category was abolished and a public exhibition of Women's Judo was given.
1998	At the World Junior Championships in Columbia matches were conducted under a new weight class system. For boys: 60, 66, 73, 81, 90, 100, and over 100kilograms. For girls: 48, 52, 57, 63, 70, 78, and over 78 kg.

Representative Schools of (Japanese) Jū-Jutsu

Name of School

Takenouchi-ryū Torite Koshi no mawari	The founder was Hisamori Takenouchi. Based on Jūjutsu of the 16th century(1532). The techniques were Koshi no mawari; Kogusoku; Ken-pō and Ken-jutsu etc.
Seki-guchi-ryū Jūjutsu	The founder was Ujimine Sekiguchi. Ujimine learned Iai-jutsu; Kumiuchi and Kenpō, then, opened the school and taught those three disciplines together with Yawara; Kenjutsu; Yarijutsu; Iaijutsu; Torite and General Bu-jutsu. It was the first school to use the name Yawara.
Jiki-shin-ryū Jūdō	The founder was Masa-yori I-no-ue, who established it in 1724. It was the first school of Jūjutsu to use the term Jūdō.
Kitō-ryū Jūjutsu	The founder was Sensai Ibaraki. His foremost pupil was Sukenaga Yoshimura, in whose time there was set up (devised) 14 'Omote' and 7 'Ura' Yoro-kumi-uchi forms. Afterwards Jigoro Kano, who established Kōdōkan Judo, learned these forms and preserved them in his Kōdōkan Koshiki no kata.
Yo-shin-ryū Jūjutsu	The founder was Yoshitoki Akiyama. When he went China to study medicine, Yoshitoki learned Torite and after returning to Japan made known 303 tricks/skills. There was wide dissemination of the tricks through the Totsuka branch of the school and from Meiji 18 to 22(1885-1889) they were used at the police martial-arts meeting by the (same) Totsuka branch, against the Kōdōkan participants.
Ten-jin Shin'yō-ryū Jūjutsu	The founder was Masatari Iso who made this school by combining (parts of) both Yo-shin and Shin-no Shin-tō schools. There were 124 tricks consisting largely of atemi and kansetsu-waza. Jigoro Kano, after learning the Tenjin Shinyō repertoire from Hachi-no-Suke Fukuda and Masatomo Iso, thereupon set up (his) Kōdōkan Judo.

Name of School

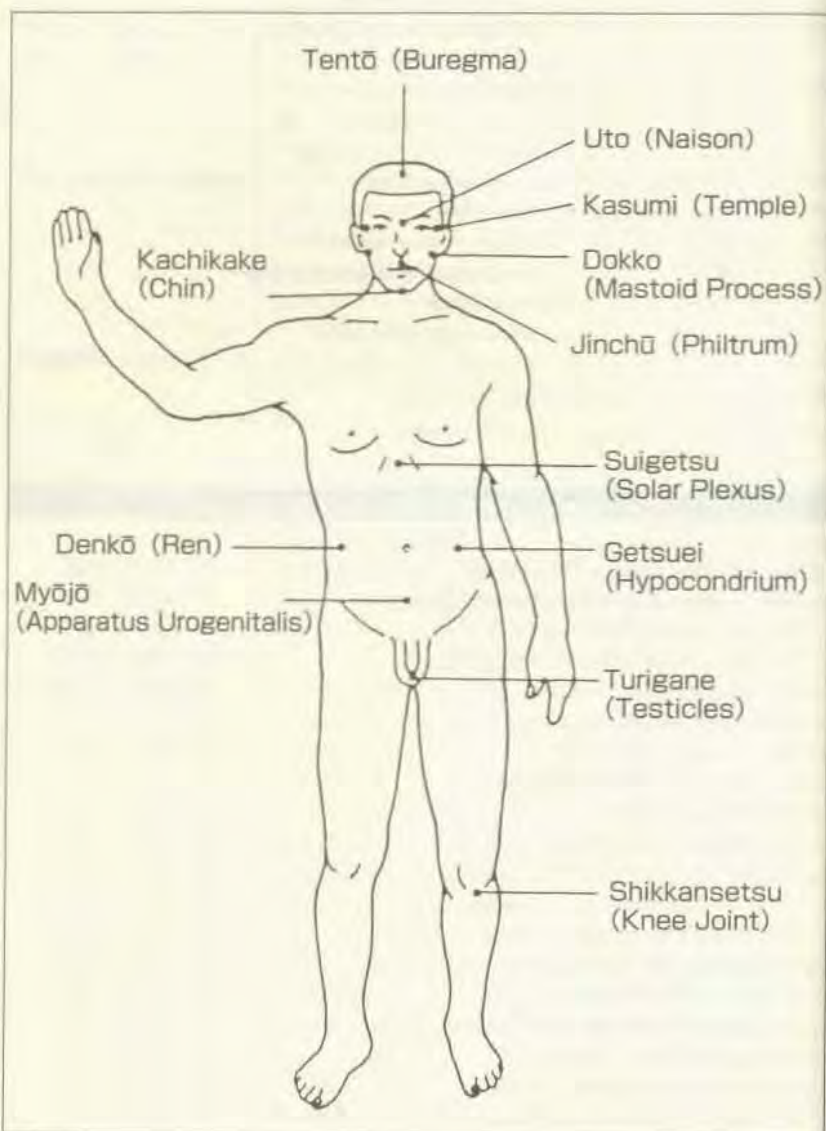
KEY: Koshi no mawari (Jūjutsu)
Torite (Seizing&Binding)
Ken-pō (Chinese-boxing)
Ken-jutsu (Sword-play)
Iai-jutsu (Sword Flourishing)
Kumi-uchi (Grappling)
Yawara (Jūjutsu)
Yari (-jutsu) (Spear-work)
Yoro-kumi-uchi (Grappling in armor)
Atemi (strikes)
Kansetsu-waza (Joint locks)

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Judo Federation of Tokyo	03 (3818) 4246
All Japan Students Judo Federation	03 (3818) 1587
All Japan Boys Judo Association	03 (3818) 4264

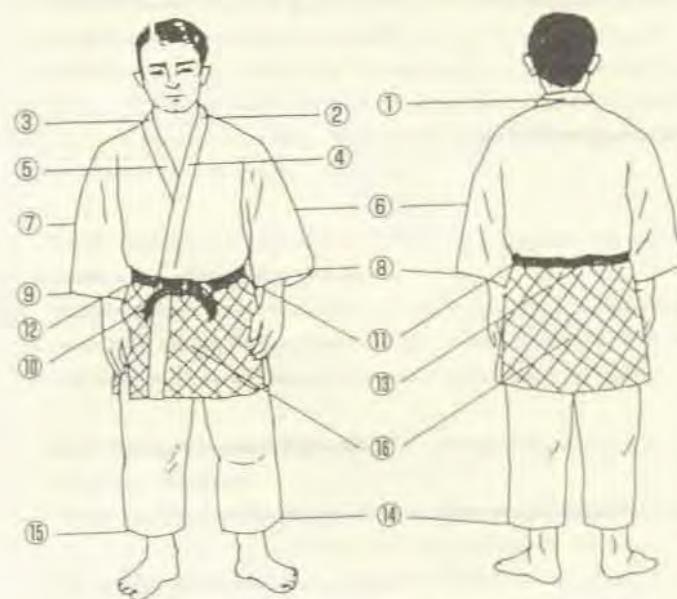
Vital Points



Names for Judo Uniform Parts

Front view(side)

Back view(side)



① Ushiro eri=Rear Collar

② Hidari Yoko eri=Left Collar

③ Migi Yoko eri=Left Collar

④ Hidari Mae eri=Left Lapel

⑤ Migi Mae eri=Right Lapel

⑥ Hidari Sotonaka Sode

=Left Upper Sleeve

⑦ Migi Sotonaka Sode

=Right Upper Sleeve

⑧ Hidari Sodeguchi=Left Sleeve Cuff

⑨ Migi Sodeguchi=Right Sleeve Cuff

⑩ Mae Obi=Front of Belt

⑪ Hidari Yoko Obi=Left Side of Belt

⑫ Migi Yoko Obi=Left Side of Belt

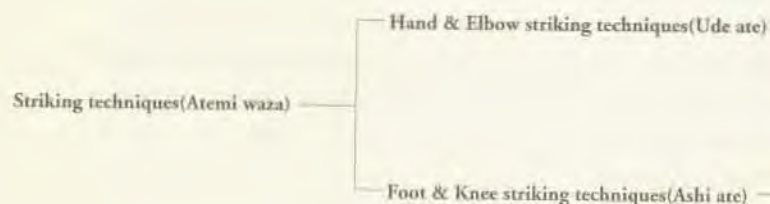
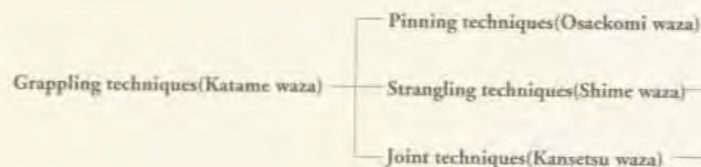
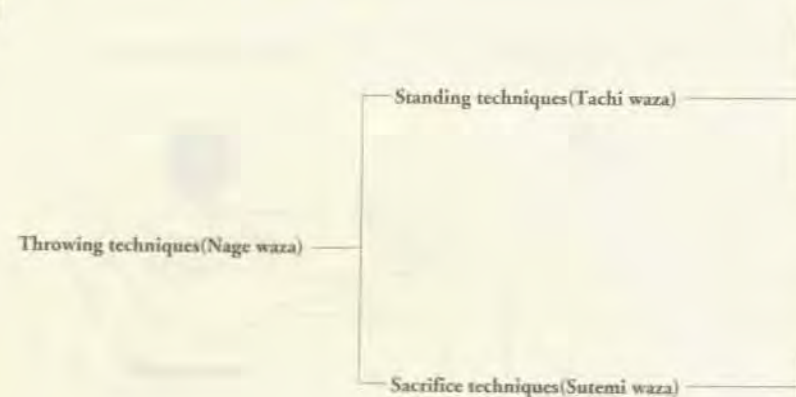
⑬ Ushiro Obi=Rear of Belt

⑭ Hidari Susoguchi=Left Cuff

⑮ Migi Susoguchi=Right Cuff

⑯ Suso=Skirt

Classification of Techniques



Hand techniques(Te waza)-Seoi nage Tai otoshi Kata guruma Sukui nage Uki otoshi Sumi otoshi Obi otoshi Seoi otoshi Yama arashi Morote gari Kuchiki taoshi Kibisu gaeshi Uchimata sukashi Kouchi gaeshi Ippon seoi nage

Hip & Loin techniques(Koshi waza)-Uki goshi Ōgoshi Koshi guruma Tsurikomi goshi Harai goshi Tsuru goshi Hane goshi Utsuri goshi Ushiro goshi Daki age Sode tsurikomi goshi

Leg & Foot techniques(Ashi waza)-Deashi harai Hiza guruma Sasae tsurikomi ashi Ōsoto gari Ōuchi gari Kosoto gari Kouchi gari Okuri ashi harai Uchimata Kosoto gake Ashi guruma Harai tsurikomi ashi Ōguruma Ōsoto guruma Ōsoto otoshi Tsubame gaeshi Ōuchi gaeshi Hane goshi gaeshi Harai goshi gaeshi Uchimata gaeshi

Supine or Rear sacrifice techniques(Ma sutemi waza)-Tomoe nage Sumi gaeshi Ura nage Hikkom gaeshi Tawara gaeshi

Side sacrifice techniques(Yoko sutemi waza)-Yoko otoshi Tani otoshi Hane makikomi Soto makikomi Uki waza Yoko wakare Yoko guruma Yoko gake Daki wakare Uchi makikomi Kani basami Ōsoto makikomi Uchimata makikomi Harai makikomi Kawazu gake(=forbidden)

Kuzure kesa gatame Kata gatame Kami shiho gatame Kuzure kami shiho gatame Yoko shiho gatame Tate shiho gatame Kesa gatame

Nami jūji jime Gyaku jūji jime Kata jūji jime Hadaka jime Okuri eri jime Kataha jime Do jime (=forbidden) Sode guruma jime Katate jime Ryote jime Tsukkomi jime Sankaku jime

Ude gatame Udehishigi-jūji gatame Udehishigi-ude gatame Udehishigi-hiza gatame Udehishigi-waki gatame Udehishigi-hara gatame Ashi garami(=forbidden) Udehishigi-ashi gatame Udehishigi-te gatame Udehishigi-sankaku gatame

Yubisaki ate-Tuki dashi Ryōgan tsuki Suri age

Kobushi ate-Naname ate Yoko ate Ue ate Tsuki age Shita tsuki Ushiro tsuki Ushiro sumi tsuki

Tsuki kake Yoko uchi Ushiro uchi Ushiro oshi

Tegatana ate-Kiri oroshi Naname uchi

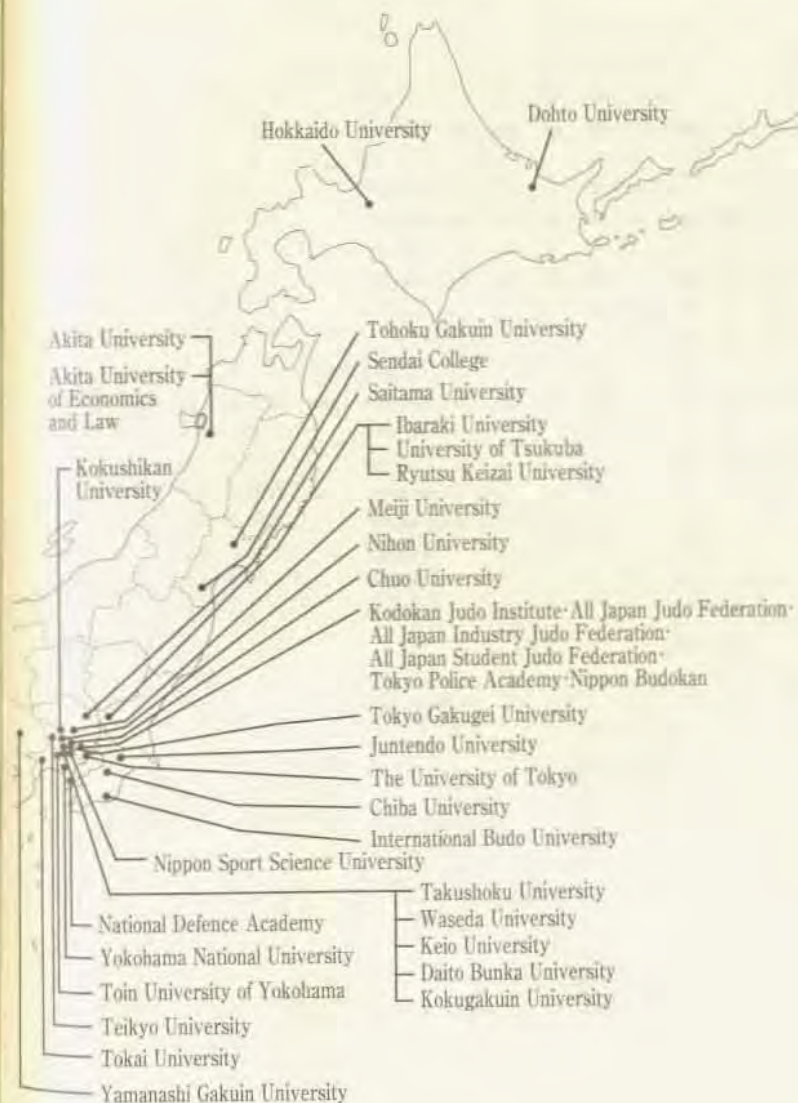
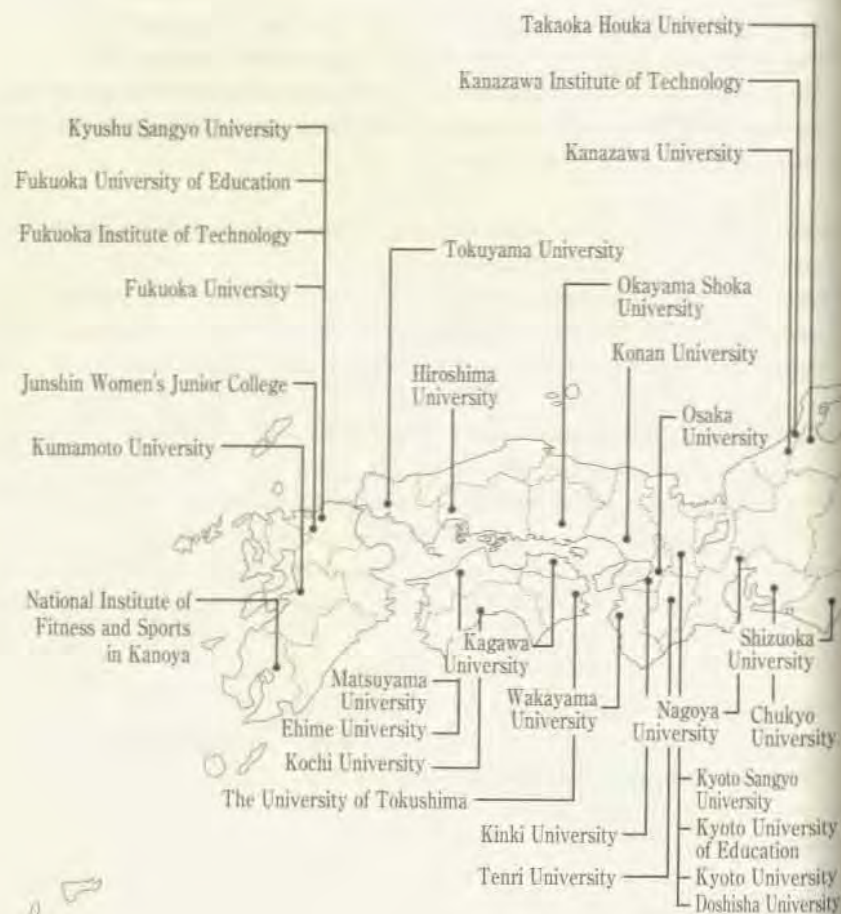
Hiji ate-Ushiro ate

Hizagashira ate-Mae ate

Sekitō ate-Naname keri Mae keri Taka keri

Kakato ate-Ushiro keri Yoko keri Ashi fumi

The locations of the Kōdōkan, All Japan Judo Federation, Universities, etc.



Japanese Alphabet

あ い う え お

a i u e o

か き く け こ

ka ki ku ke ko

さ し す せ そ

sa shi su se so

た ち つ て と

ta chi tsu te to

な に ぬ ね の

na ni nu ne no

は ひ ふ へ ほ

ha hi fu he ho

ま み む め も

ma mi mu me mo

や ゆ よ

ya yu yo

ら り る れ ろ

ra ri ru re ro

わ ゐ を

wa wi we wo

ん

n

きゃ きゅ きょ

kya kyu kyo

しゃ しゅ しょ

sha shu sho

ちゃ ちゅ ちょ

cha chu cho

にゃ にゅ ньо

nya nyu nyo

ひゃ ひゅ ひょ

hya hyu hyo

みゃ みゅ みょ

mya myu myo

りゃ りゅ りょ

rya ryu ryo

が ぎ ぐ げ ご

ga gi gu ge go

ざ じ ず ぜ ぞ

za ji zu ze zo

だ ぢ づ で と

da ji zu de do

ば び ぶ べ ぼ

ba bi bu be bo

ぱ ぴ ぷ ぺ ぽ

pa pi pu pe po

びゃ びゅ びょ

bya byu byo

ぴゃ ぴゅ ぴょ

pya pyu pyo

Japanese numeral

1	いち	ichi	sho-dan
2	に	ni	ni-dan
3	さん	san	san-dan
4	し (よん)	shi(yon)	yo(yon)-dan
5	ご	go	go-dan
6	ろく	roku	roku-dan
7	しち (なな)	shichi(nana)	shichi(nana)-dan
8	はち	hachi	hachi-dan
9	きゅう (く)	kyū(ku)	kyū(ku)-dan
10	じゅう	jū	jū-dan
20	にじゅう	ni-jū	
30	さんじゅう	san-jū	
40	よんじゅう	yon-jū	
50	ごじゅう	go-jū	
60	ろくじゅう	roku-jū	
70	しちじゅう	shichi-jū(nana-jū)	
80	はちじゅう	hachi-jū	
90	きゅうじゅう	kyū-jū	
100	ひゃく	hyaku	
1000	せん	sen	
10000	いちまん	ichi-man	

【日本語篇】

【あ】

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足技 [ashi waza]	10
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合せて一本 [awasete ippon]	10
合わせ技 [awase waza]	10
安全地帯 [anzen chitai]	10
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