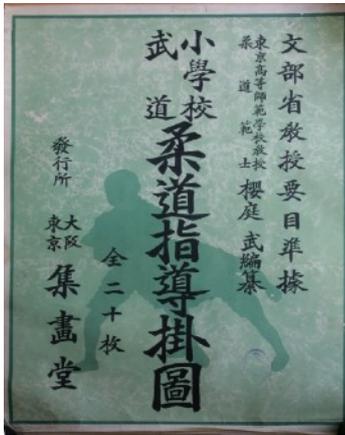


Elementary school martial arts judo instruction map (around 1939)



In 1939 (Showa 14), the elementary school enforcement regulations were revised, martial arts were placed in the quasi-regular section of the "gymnastics" elementary school, and were taught by boys in ordinary elementary school for more than 5 years and high school students outside of class hours. ..

"Elementary school martial arts guidance point" establishes purpose and method of implementation as follows.

- By performing simple basic movements of martial arts (judo / kendo), the mind and body are trained and the martial arts spirit is cultivated.
- Twice a week, 30 minutes each, outside the regular hours.
- Leaders are limited to school teachers.
- Instructions will be given in groups at the outdoor playground.
- Kendo uses wooden swords and bamboo swords, and does not use armor. Judo does not use Judo clothing.

And this to "lecture" (country language, using the history of the teaching materials, the significance of martial arts, cultivate the martial arts spirit) aims can be achieved by performing together.



Page 1 - Rei: The standing greeting procedure (ritsurei) is shown. Please note that these illustrations are to be read from right to left!



Page 2 - Shisei: Basic judo stances, right side: migi-shizentai (right natural posture), middle: shizen-hontai (basic natural posture), left side: hidari-shizentai (left natural posture). These forms of Shizentai are shoulder wide, well centered upright stances. The idea is to allow to move, turn, attack or evade into every direction, while maintaining his balance.



Page 3 - Tai Sabaki: Body turns; right side: Mae Sabaki (90° forward turn), middle: Mae Mawari Sabaki (180° forward turn), left: ? (180° forward turn on one foot). I assume the table in the right bottom corner breaks down the various methods of Tai Sabaki, those ones highlighted in red may be the depicted ones.

The figure in the bottom right corner is very interesting: It shows some sort of combat ready stance with one hand guarding the head. Tori braces himself with his right foot, his weight resting to his front on his left foot. His chin is tucked in, his overall demeanor radiates alertness and readiness.



Page 4 - The body's weapons and vital points: A reduced selection of the body's weapons and vital points (compared to other sources like "Kodokan Judo"). As vital points to strike merely the bridge of the nose, the temples, the bregma and the solar plexus are indicated. The other illustrations show parts of the body tori can apply strikes with, namely the edge of the hand (for Te-Gatana-Ate-Waza), interestingly the upper most finger joints (such strikes are also depicted in Kawaishi's "My Method of self-defense"), the bottom of the clenched fist and the elbow.



Page 5 - O-mae-Ate (?): A frontal strike delivered with the upper most finger joints of the clenched fist. Interestingly this depiction deviates from the way it is executed in the Seiryoku Zen'yo Kokumin Taiiku. There tori steps forward with his right foot for a right sided strike, here he steps forward with his left foot, somewhat bending knee to lower his center of mass and put some weight behind the strike. Also tori does not deliver it with his knuckles.

There is some rough resemblance with a "cross" from boxing, regarding the stance and direction of the strike.



Page 6 - Uchi-oroshi: A downward hammer-fist strike, most likely to be delivered to the bregma. Tori steps forward with his right foot and bends the leg somewhat at the knee to increase the force of the strike.



Page 7 - Yoko Uchi: A hammer-fist strike from the outside, most likely delivered to the temple. Tori steps forward with his right foot and executes a quarter turn (Uchiro Sabaki).



Page 8 - Ushiro-ate: A rear strike with the elbow. Tori steps back with his right foot and abruptly draws back his elbow past his side to strike uke standing behind him. Most likely to target the solar plexus.



Page 9 - Yoko-Ate: A bottom fist swung to the outside. It seems that, depending on the direction this is sometimes just called Migi Ate (Right strike) or Hidari Ate (Left strike). Tori executes Uchiro Sabaki (90° turn to the back) and continues his upper body motion to 180° to deliver the strike to uke's temple, who -we are supposed to imagine- stands behind tori.



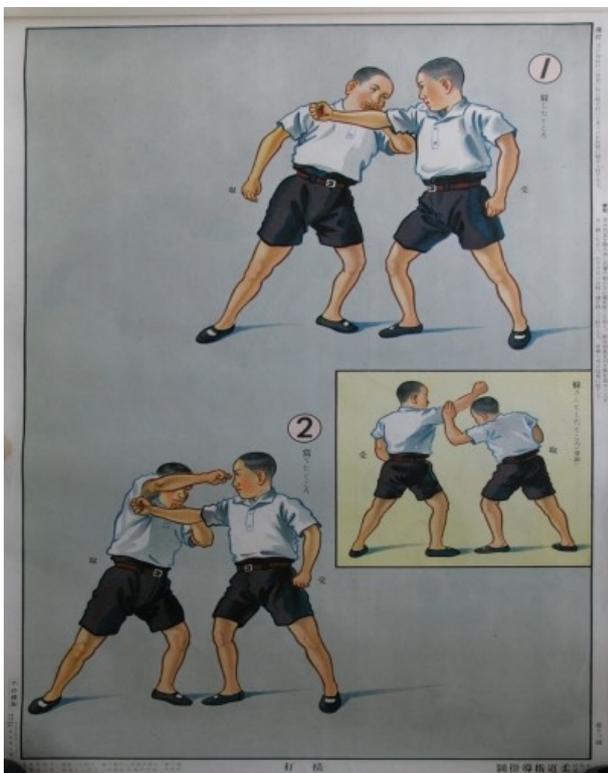
Page 10 - Naname Ue Uchi: Diagonal upward cut, could be aimed at the temple, the throat, the side of the jaw or the bridge of the nose.



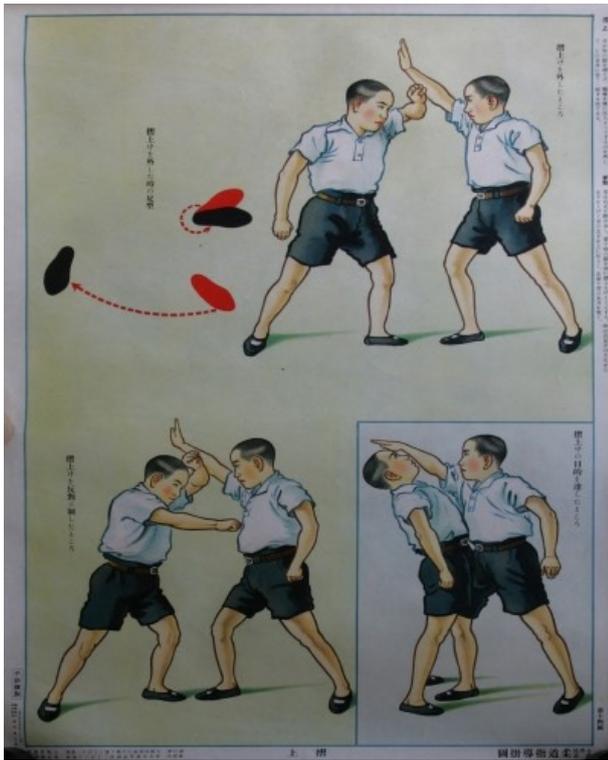
Page 11 - 1st defense sequence: Uke attacks via Omae Ate to tori's solar plexus. Tori evades via Uchiro Sabaki and deflects uke's arm towards the inside with his left hand at uke's elbow at the same time, Then delivers a Omae Ate to the bridge of Uke's nose himself. Next Tori drops his center of mass into a Jigo Hontai stance (center figure) and applies Ude-Hishigi-Hara Gatame (his stomach applies pressure on uke's overextended elbow), while his left arm blocks uke's movements.

The motions executed by tori appear to be a combination of the response to

Yoku Uchi in the Tachiai of the Seiryoku Zen'yo Kokumin Taiiku and the response to a Kirioroshi with a Katana from the same Kata.



Page 12 - 2nd defense sequence: Uke attacks via O Mae Naname Ate (a step forward and a diagonal strike with the fist held upright - probably aimed at tori's right shoulder). Tori evades as before but leans more into it and follows up with a strike (I am not sure if this still counts as Omae ate) across uke's arm into his face.



Page 13 - 3rd defense sequence: Uke attacks with Suri Age, a flat handed strike with the palm to tori's forehead (as shown in the figure on the bottom right). Tori evades as before, but deflects the strike upwards with his left arm and retaliates with a Omae Ate to uke's solar plexus.



Page 14 - 4th defense sequence: Uke attacks with O Mae Naname Ate again, but this time tori not only evades and strikes as on page 12, but continues with applying Ude Hishigi Waki Gatame, similar to the defense against Tsuki Age in the Kime no Kata.



Page 15 - 5th defense sequence: Uke attacks with a downward cut (Kiri Oroshi) with a Katana. Tori again combines evasion and deflection in his defense, but this time -because the attack comes from a greater distance- steps into a forward-quarter turn (mae sabaki) to evade as he deflects uke's arm to the inside. Tori finishes with Ude-Hishigi-Hara-Gatame again. This looks very similar to the Kiri Oroshi defense in the Kime Shiki (self-defense part of the Seiryoku Zen'yo Kokumin Taiiku).



Page 16 - Improvised gear: For throwing practice without Keikogi, the practitioner can tie a belt(?) into a double loop as the figures 1-4 indicate and wear it as shown in figure 5 around the shoulders.



Page 17 - Uki Goshi: Tori grabs uke around the waist (precisely at belt level) and hooks his fingers into uke's off side. With this grip he draws him tightly against the back corner side of his hips and transfers his weight to his left leg (it's bent, his right one is not!). As a result comes up onto his toes, his heels losing contact to the ground. Since in this exercise tori is not supposed to actually throw uke for the lack of mats, uke can stabilize himself via putting his left hand on toris back. Remark: This picture sequence is amazingly precise!



Page 18 - Ippon Seoi Nage: I don't think this precise depiction of Ippon Seoi Nage needs further comment, it is unclear though, if the exercise here demands tori to turn towards uke on his left foot or away from him on his right foot. Both is plausible and doable.



Page 19 - Tsurikomi Goshi: Tsurikomi Goshi applied against uke having a left sided stance. I strongly assume tori takes a wide step turn on his right foot, placing his left foot away from uke to make him fall onto him.