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Why can a little lady throw down a strong man using only a finger? The mechanism of soft *atemi-waza*

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Abstract

Background & Study Aim: There is a picture that was sketched where a little lady controls a big man who breaks his balance with a forefinger. The three explanations in previous documents are not always clear or complete by the interpreters. The first technique of the Itsutsu-no-kata and the lady's skill were considered to include the soft type of *atemi-waza*. The aim of this study is to clarify the mechanism of the soft type of *atemi-waza* that Kenji Tomiki had studied since 1942.

Material & Methods: This study examines a few points that are made in three explanations from the perspective of Seiryoku Zenyo of judo after introducing them precisely, while referring to the Itsutsu-no-kata and Tomiki's theory.

Results: (1) The woman's technique shown in the picture has a close relationship with a kind of soft type of *atemi-waza*. (2) The big man who puts his weight onto his right foot temporarily retreats with his left foot as a result of her continuation of the push and then will retreat his right foot in an attempt to compensate for the acceleration, causing him to fall down. (3) When the big man recovers stability, it is necessary for her to break the man's balance onto the heels of both feet while maintaining the power to push her palm even if the man's feet have adapted to his movement.

Conclusion: This study shows that the skill of the lady's postures of right and left, *unsoku*, *teगतana*, balance breaking, and soft type of *-atemi* are indispensable for her to continue to control the big man, and is acquired by a relative exercise and accomplished depending on the movement of the partner, because fighting forms of the exercise vary greatly.

Keywords: Kano Jigoro • Kenji Tomiki • *Itsutsu-no-kata* • Yoshizo Matsumoto

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INTRODUCTION

There is a picture (Picture 1) that was sketched where a little lady, wearing a Kimono or Japanese traditional clothes, controls a big man who breaks his balance with a forefinger. This picture was sometimes quoted in books of judo in post war Japan. The creator of the work is mentioned in the picture but no one has explained who drew it because of an indecipherable signature. One of the main reasons why this picture attracts interest is because the picture symbolically expresses the idea that “Softness overcomes hardness” through the little lady’s action. But the explanations in those documents that introduced this picture are not always clear or complete by the interpreters who are described below. So this author supposed that the interpreters, though they were first class researchers, might not have been familiar with the wide range of skills of jujutsu. Because 1) ordinary judokas mainly practice randori techniques by grabbing the sleeve and collar of each other and incidentally they practice kata, which includes techniques various forms of fighting, less than in randori, 2) they often have difficulty to improve their skills because the contents of various methods in various katas are not classified or systematized like randori. Jujutsu includes not only various forms of combat where techniques include grabbing the sleeve and collar but also techniques from wrist grabs, striking of vital points, kicking, attacking with various weapons, etc. According to Kenji Tomiki [1], Tomiki suggests that there is a soft type of atemi-waza based on the principle of the throwing techniques in jujutsu/judo, which means that there are two types of atemi-waza, namely a striking type and a soft type.

Thus this author will first examine questionable points of three explanations of the picture from the perspective of *Seiryoku Zenyo* of judo after introducing them precisely, while referring to the *Itsutsu-no-kata* and Tomiki’s theory, and will then clarify the mechanism of the soft type of atemi-waza. The results may show the existence of a new martial art that comprises the idea of “Health Martial Arts”.

1. THE EXAMINATION OF THE EXPLANATIONS SO FAR

Yoshizo Matsumoto, prominent theorist of the Kodokan and professor of the Tokyo University of Education, briefly explains the picture in two books; “A hundred year history of judo explained in photos and figures” [2] (Hereafter, HHJ) and “Coaching of Judo” [3] (Hereafter, CJ). According to the colophon of HHJ, it is considered that the explainer was Matsumoto because he was a representative of the editors such as Ichiro Abe (Chief of the International



Picture 1. A little lady overcomes a big man

division), Teizo Kawamura (Assistant professor of Tokyo Gakugei University), Masaru Hayakawa (Managing director of the Japan Business Federation), Yoshizo Matsumoto (Professor of Tokyo University of Education), and Isamu Morishita (Director of All-Japan Judo Federation). Matsumoto wrote CJ by himself, which has been highly evaluated for a long time by its comprehensive and detailed contents described from historical and biomechanical aspects.

HHJ: “Even if you have a small amount of strength, you can win a man who has a large amount of strength if you use it efficiently. [小力も有効に使えば大力に勝てる]” [2]

It is clear to understand that this explanation shows two basic propositions, “Softness overcomes hardness [柔よく剛を制す]”, and “Maximum efficiency with minimum efforts” or *Seiryoku Zenyo* [精力善用]. But no concrete explanation is given.

CJ: “If you use both mental and physical strength efficiently, even a small amount of power can have a big effect. The ground object that is compressed by the gathering of absolute strength [into a single point] has its balance broken and defeated without any resistance being permitted. [心身の力を最も有効に使用すれば小さい力でも大きな効力を働かすことができる--。絶対の力を結集して加えられた地上の物体はいかなる抵抗も許されず、崩し倒されていく]” [3]

This explanation includes two propositions described above and also shows that a HHJ had progressed at a point of concreteness, namely, in the representation of

the absolute strength is gathered in the lady's forefinger in order to push a big guy's chest. But Matsumoto doesn't refer to the question that many people may believe that the forefinger may be broken when she pushes against the big guy's chest by it.

Interestingly, an explanation of the picture entitled "About the practical application of *Seiryoku zenyo*" in a book "The Kodokan Judo explained by photo" [4] (Hereafter, KJ) shows more detailed contents. But it is difficult to determine who wrote it. Many editors were appointed (Japanese syllabary order) as follows.

- Uzawa Takashi [Chief of Women's Division in 1934] (Encyclopedia of Judo, in 1999, p.155)
- Shigekuni Eguchi [7th dan in 1948] (Raisuke Kudo ed., Judo yearbook, the publishing association of the Judo yearbook, 1965, p.81)
- late Tsunetami Oda [9th dan in 1952, famous leader of techniques on the ground] (Editorial board of the Encyclopedia of Judo, Encyclopedia of Judo, in 1999, p.146)
- Yoji Kikuchi [8th dan in 1952] (Editorial board of the Encyclopedia of Judo, Encyclopedia of Judo, in 1999, p.146)
- Kazuzo Kudo [8th dan in 1952] (Editorial board of the Encyclopedia of Judo, Encyclopedia of Judo, in 1999, p.146)
- late Masao Koyasu [8th dan in 1952] (Editorial board of the Encyclopedia of Judo, Encyclopedia of Judo, in 1999, p.146)
- late Kaichiro Samura (10th dan in 1948) (Editorial board of the Encyclopedia of Judo, Encyclopedia of Judo, in 1999, p.184)
- late Itsuyo Sawa [8th dan in 1952] (Editorial board of the Encyclopedia of Judo, Encyclopedia of Judo, in 1999, p.146)
- Toshio Daigobou,
- late Saburo Takahiro [Graduate of Waseda University Judo Club]
- Shigenori Tashiro [Head of the International division of the Kodokan in 1951] (Editorial board of the Encyclopedia of Judo, Encyclopedia of Judo, in 1999, p.13)
- late Isao Nagahata [8th dan in 1952] (Editorial board of the Encyclopedia of Judo, Encyclopedia of Judo, in 1999, p.146)
- Masaru Hayakawa [8th dan in 1952] (Editorial board of the Encyclopedia of Judo, Encyclopedia of Judo, in 1999, p.146)
- Tatsuo Hisatomi [8th dai in 1959] (Publishing association of the Directory of Judo, Directory of Judo, Japan judo newspaper company, p.51)
- Teisuke Masuko [1885-1979] (managing director of the Taisei Yasuda Fire & Marine Insurance. <http://id.ndl.go.jp/auth/ndlna/00518361>, accessed) 12/7/2015)

- Yoshizo Matsumoto [7th dan in 1952] (Editorial board of the Encyclopedia of Judo, Encyclopedia of Judo, in 1999, p.146)
- late Kyuzo Mifune [10th dan in 1952] (Editorial board of the Encyclopedia of Judo, Encyclopedia of Judo, in 1999, p.146)
- Kou Yamada [member of the society of medical affairs in the Kodokan] (Editorial board of the Encyclopedia of Judo, Encyclopedia of Judo, in 1999, p.148)

Matsumoto might have been one of most notable academic writers, but the explanation in KJ is much more concrete than HHJ and CJ. Risei Kano, president of the Kodokan, described historical comments in its preface entitled "Judo to go to the world" in the first edition, 1956: "I visited Paris taking [Shigenori] Tashiro, [Yoshizo] Matsumoto and [Toshiro] Daigo with me in November, 1950,...In December of 1952, I was nominated as the president of the International Judo Federation....As an editing committee, I covered all each authority such as late Nagaoka 10th dan, Mifune 10th dan and others....I believe that for an authentic text suitable for the reliable public of the judo lover, there is no book that is superior to this book. (March, 1956)" [4: iii]. Judging from the above, this author temporarily decides the author with Mr. X.

KJ: "If the weak woman uses power effectively as this picture shows it, she can control the power of a big man. Even if the man tried to shift his weight to his foot while retreating to regain balance, I use the power effectively as if chasing him while controlling or suppressing him and can still extinguish his balance. You cannot learn this fundamental, which can be used for every purpose, by the normal method, but can completely acquire it by learning the effective techniques and methods concerning the mind and body of judo, which is higher than the normal method." [4]

[この絵の示す通り、か弱い女も力を効果的に使用すれば、巨人の力をも制御出来る。退いた方の足に体重をかけて均衡を取り戻そうと男がした時でも、彼を押しえたまま追うようにして力を効果的に使って男の均衡を失わすことができる。あらゆる目的に使用出来るこの基礎原理は普通の方法では学べないが、柔道の精神と肉体のより高い効果的な技術と方法を身につけることによって完全に会得することが出来る。]

This commentary is different from the former two books in mentioning a concrete method of "the balance breaking (*Kuzushi*)" to extinguish the balance of ones partner. However, the point that is hard to understand appears within the indistinctness of the

picture. Primarily it is not shown clearly what mechanism the woman uses effectively and how she uses it. Because it is difficult to push it down only with a forefinger in common-sense terms, this explanation is still insufficient. Second what do you mean “to use the power effectively as if chasing him while controlling him?” It is thought that it is impossible with the posture drawn on the picture, to control the big man with a forefinger. Then how is it possible “to chase him?” Third, “this fundamental which you can use for every purpose” (way using mental and physical power most effectively) is considered be same as Kano’s *Seiryoku Zenyo* which Kano calls. Then why you cannot learn it by the normal method? In the first place what is “the normal method?” Fourth, on earth, what is “the effective technique” that is higher than the normal method?

The method that this author used in this study to clarify the above-mentioned questionable point is as follows. According to a written turn, this author considered it every possibility of the meaning while thinking about the connection with the above sentence sequentially as follows.

(1) About the question of “it is not shown clearly what mechanism the woman uses effectively and how she uses it.”

If you try to break the balance of a big man who is standing by a forefinger, the finger is more likely to be damaged. You may defeat him if you can touch his body with a finger along the direction where he falls down by himself. You don’t have to attach a finger when he falls down by himself. But, judging from the

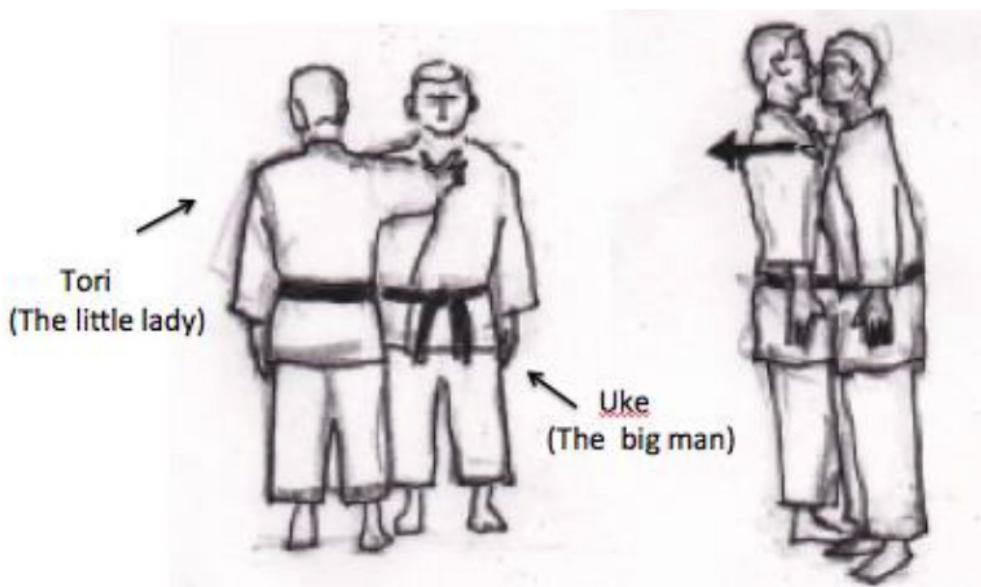
experience of this author, when he strongly attempts to restore his balance you sometimes cannot disturb his movement by attaching a palm on a part of the guy’s body. So the picture may be an exaggeration except when the big man falls down by himself, by a technique of the lady’s balance breaking.

(2) What do you mean “to use the power effectively as if chasing him while controlling him?”

This sentence shows that the woman can break the man’s balance if she has strong legs that is possible to chase and can compress him by using power efficiently, even when the man tries to regain balance by putting weight on his one leg that retreated. This suggests that this woman, who is unlike the appearance that seems to be weak, is a martial artist who has well-trained legs and hips, body movement, and footwork or *Unsoku*.

The questions refer to the direction and method of chasing the man, who tries to regain balance, while suppressing him by her forefinger. The man will try to retreat with a leg to regain balance. How does the woman chase him? In the first technique of the *Itsutsu no kata* (Hereafter, *Itsutsu-1*) that Kano created, you can find that the positional relationship of the *uke* (a person receiving a technique) and *tori* (a person performing a technique) is similar to this picture (See, Picture 2:).

The main difference between the picture and *Itsutsu-1* are showed in Table 1.



Picture 2: *Itsutsu-no-kata-1*

Table 1: The main difference of the explanation between the picture and Itsutsu-1

	The uke's posture at the beginning position	The measure of touching	Details of the explanation
The picture	Uke's balance is broken	A forefinger	Just a suggestion by X
Itsutsu-1	Uke stands with natural posture	A palm	A detailed explanation by Kotani & Otaki

Kotani & Otaki [5] describe how to perform Itsutsu-1 in details as follows:

Tori, raising his right hand high enough, advances quietly toward *Uke*, starting with his left foot and then right foot alternately. When both *Tori* & *Uke* come close enough to touch their shoulders, *Tori*, with his stance of basic natural standing posture, touches *Uke*'s chest center with his right hand palm.

Tori, then, advances slowly with his right foot first, keeps pushing *Uke*'s chest continuously with his right hand palm, putting strength on and around his little finger. *Uke*, being pushed, retreats slowly with his left foot, resisting falling down, trying to keep his balance.

Tori, this time, advances with his left foot first, keeps pushing *Uke*, with his right hand palm, putting strength on and around his thumb. *Uke* retreats with his right foot first, as he is pushed, and tries to keep his balance.

Tori still advances, without lessening his power, gains his power to push, walks faster, and keeps pushing *Uke*'s chest, with his right hand palm, putting strength on and around his thumb and little finger alternately. *Tori*, by so doing, deprives *Uke* of his chance to recover, and keeps pushing continuously. *Uke*, being pushed and pushed, retreats with his left foot first and then right foot alternately, with shorter steps, losing his balance, and finally becomes unable to recover his balance.

Tori, at this moment, keeping his balance, makes a long step with his right foot to give *Uke*'s chest the last push. *Uke*, being unable to recover his balance, falls down supinely in a manner of *Jizo-taoshi*.

Shishida & others' study about Itsutsu-1 in 2014 [6] pay attention to the direction of the palm that works one direction against one point (一点一方向) like a strike while changing direction, and explains that the tori can make the uke fall down by placing

uke's weight on both heels by alternating pressure between the thumb and little finger and by continuing tori's movement. It is sure that the uke continues to lose balance as a result of the tori's chasing his body movement.

(3) Why can't you learn the fundamentals, which can be used for every purpose, by the normal method?

To understand this explanation above, you need to clarify the meaning of "the normal method" and the fundamental (基礎原理). It will be appropriate to think that the former is how to practice randori by grabbing the sleeve and collar and the latter (基礎原理) means *Seiryoku Zenyo*. In the same page where the picture and its explanation were inserted, the editor quoted Kano's sentence that, Judo is "the way of using physical and mental power most effectively, which is also considered the fundamental principle (根本原理)". The reason why Mr. X replaced the fundamental principle (根本原理) with the fundamental (基礎原理=精力善用) is just an expression.

Then, what is the reason that you can't learn this fundamental by the normal method? Mr. X might feel there is a reason, but referred to no concrete explanation.

(4) What is "the more effective technique" that is higher than the normal method in order to understand her technique?

Mr. X finished this remark with "You can gain it completely by acquiring the more effective technique and method of the spirit and body in judo. But there is also no description of "the more effective technique". This commentary is strange. Because this picture in the chapter 2 "The essence and a purpose of Kodokan Judo" of the book accompanies one of the commentaries that provides a concrete example where the lady applied *Seiryoku Zenyo*, namely, about three techniques that are not to be used in normal judo.

The first example is the secession method when a wrist is grabbed, which is the same technique as "Onikobushi" of "Tehodoki" in Tenjinshinyo-ryu jujutsu [7], where a very careful commentary is done. In the second example is a technique when you are held from behind, and which is also a technique to be seen in katas of "The art of self-defense for women (女子護身法)" [8] established in the times of the Jiro Nango scheme in Kodokan. Here a relatively careful commentary is done. On the other hand, the commentary in this picture is not given concrete explanation though the author referred to another "techniques that is more effective"

2. THE PROPOSAL OF A NEW COMMENTARY

This author thinks that the woman's techniques reside in the picture has a temporarily retreats close relationship with a kind of the soft type of atemi waza. As mentioned above it was 1942 that Kenji Tomiki already referred to this type of atemi-waza with atemi-waza (=atemi-waza) "based on the principle of the throwing technique" [1]. In 1977, 35 years later, Tomiki briefly explained the soft type of atemi-waza in the history of atemi-waza.

"In many of the scrolls of jujutsu, authors illustrate vital points through a diagram based on the theory of acupuncture points that comes from the Asian Continent, and emphasize the effect of killing power. But, when we see the later history, the contents of the atemi-waza as a kata and a practice method is poor, and the documents of being worth seeing is not handed down. Atemi-waza was almost forgotten until "The Karate", which developed in the special historic environment created by the martial arts prohibition policy in Okinawa, and was transmitted inland in 1923. Often mentioned above, there were a great variety of techniques in ancient jujutsu. But the essence of jujutsu, which was arose from *kumi-uch* (grappling), is in throwing and holding an opponent down.

In a sentence in the scroll of *Kakugo* (resolution) of Yoshin-ryu jujutsu, which was learned from the art of swordmanship on the Continent, there is a sentence: "My techniques has no killing one". The thought to deny murder is a fundamental idea of the martial arts in Japan, and some pioneers eventually realized *Muto* (e.g., a state to be particular in a fight) even in kenjutsu where the art of killing appears. We can understand that the original atemi-waza of jujutsu developed in this way. In most *nage-waza* (throwing techniques) [in normal judo], a practitioner throws an opponent by the application of bidirectional opposite forces upon two points, such as the function of the hand and waist.

But you can also topple him by applying power to a single point if you can break the opponent's balance skillfully. The skill that you can topple him is called "atemi-waza". For example, even a gentle application of power that was increased by one point can topple an opponent as shown in the *Koshiki-no-kata* and *Itsutsu-no-kata* in case that it works as the endurance. The "atemi-waza" of this meaning is an "atemi-waza" indicating power as applied as *nage-waza* rather than the "atemi-waza" with a physically powerful effect that causes injury due to impact. We can find a model

and the character of atemi-waza in the jujutsu in the *Koshiki-no-kata* and *Itsutsu-no-kata*." [9]

Judging from the materials of Tomiki's speeches, a short film of *Itsutsu-no-kata* and his many writings, it is clear that he studied all kata of judo carefully in for these 35 years, and deepened conviction in his theory of the two types of atemi-waza through historic and practical consideration. This author refers to them in here as a hard type of atemi-waza and a soft type of atemi-waza (Hereafter, s-atemi).

Tomiki does not refer to the *Koshiki-no-kata* or *Itsutsu-no-kata* of judo in the article in 1942. On the other hand, Tomiki gives concise comments about the first 14 techniques of the *Koshiki-no-kata* in section 6 of the article, "The essence of judo" [9]. In Tomiki's comments about "*Hikiotoshi*, "*Kodaore*, and *Taniotoshi*, he pointed out that these three techniques "became the origin about of the various functions of the hand blade or *tegatana* (wide sense). Namely, the technical principle of atemi-waza is developed from here." But a detailed explanation of the reasons has not been provided. Hence, this author will clarify the concept of s-atemi below by explaining the mechanism of the skill of the woman of this picture. The movement of the first technique of the *Itsutsu-no-kata* was used as an authoritative reference as defined in the book "Saishin Judo no kata" (All the latest Forms of the Judo), written by Sumiyuki Kotani & Tadao Otaki. The reason for this choice is because it is considered that commentary is the best in seven commentaries in seven documents [6].

Glossary: *Tegatana*: In a narrow sense, a *tegatana* (hand blade) means a hand that is an upper part from the root of the little finger. You should stretch out five fingers enough and meet willpower on each tip of a finger. In a wide sense, it is the upper part from an elbow. *Tegatana* can be applied in a fight.

(1) The situation (Overall composition of the picture)

The woman, bending her knees a little, lines up on the side of the big man who took area of the width of the shoulders and stands with a natural posture. The relative positions of both are not parallel. For the straight line that links both heels of the big man, the woman is located so that she faces to the left at an angle of approximately 18 degrees. The direction of the woman's big toe is hidden, but is understood when the direction of both legs is about the same. Because the forefinger of woman's right hand touches the big man's chest or the fourth intercostal and controls it in the diagonal lower left direction, the big man's weight gets on the right foot.

Five toes of the left foot of the big man are given above and the big toe of the right foot is given on the top. Judging from these facts, the big man's weight does retroversion in a state that hung over the right edge a little of both heels. On the other hand, the big man bends both knees and lets his head bend forward and the man supports the weight of the upper part of the body who does retroversion by raising both hands, particularly by the left hand forward and maintain his posture.

There seem to be a recovery movement of the posture break by the big man's movement of his knee, head and both hands. However, this entire movement becomes invalid by being touched on the chest, and being controlled by a finger, and there seem to be a state of irretrievability in it. It may be said that this is a state similar to the balance breaking in *Kosotogake* (See, Picture 3) [10]. This picture makes two meanings of "A man who has lost his balance is hard to move" and "you don't need power if you can break an opponent's balance" a symbol and is drawn.



Picture 3: *Kosotogake*

A man can escape when he does not truly lose his balance or when he recovers from an attempt to break his balance even if he seems to have lost his balance. The case that the big man steps back a foot behind and escapes, as written by Mr. X "to use the power effectively as if chasing him" is rightly assumed. So we will think about chasing while putting a palm to the opponent's chest. This is because a palm is used in the *Itsutsu-1*.

(2) A consideration of the movement

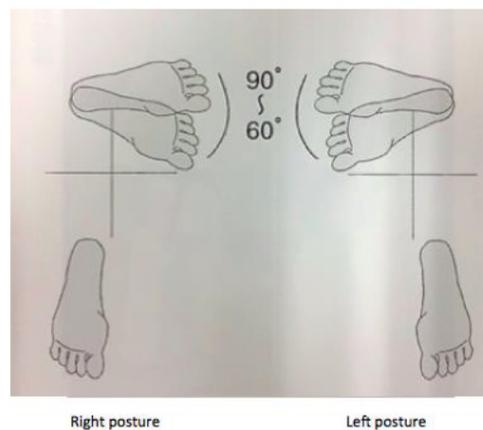
It is fixed whether a big man, who wants to gain stability, sends either the right or left foot backward by following two points: 1) which foot takes the body's weight?; 2) which foot is his dominant foot?. The direction of the push due to the finger affects the decision. If the direction that the woman continues to push is to her lower left, the big man will send his left foot backward because he is required to sprinkle his weight to the right foot. Namely, the following things are expected that: the big man who puts his weight onto his right foot temporarily retreats with his left foot as a result of her continuation of the push and will lower the foot in an attempt to compensate for the acceleration, causing him to fall down.

Then when the big man recovers stability by unexpected tenacity in the same situation and bounces against the push of the woman, how should the woman deal with this? In that case, it is necessary for her to break the man's balance onto the heels of both feet while maintaining the power to push her palm even if the man's feet have adapted to her movement. The foot movement of the woman is judged from the existing state of her partner. One of the important thing is *unsoku-ryoku* (the power of *unsoku*, the leg power that can move freely in all directions), which can follow the change in direction of the partner without weakening the power that the woman uses to push with a palm. *Unsoku* means the physical movement in all directions using the legs without breaking the natural posture.

Glossary: *Unsoku*: The meaning of words, *un* and *soku*, means to move a body with the foot. According to Tomiki [11: 41], *tsugiashi* and *ayumiashi* are basic methods of *unsoku* in a fight.

Generally, because power increases and decreases with the increase and decrease of the speed and weight of the human body, the maintenance of quick locomotion is effective. However, it may be blocked by a partner who stays and/or tries to resist, even if a lightweight person puts a palm on a heavy person's chest and pushes it quickly. In this case, it is necessary for the lightweight person to look for the direction where the heavy person is easy to have his balance broken while he gradually breaks the heavy person's balance by putting his weight against the heavy person. The moment when the lightweight person realizes the direction of movement, he moves with agility in that direction. If he pushes the heavy person in that same direction, it will be effective. As an application, it is also effective if the lightweight person retreats once, and pushes again quickly with the palm when the heavy person resists.

Then what method do you use to cope with it? In case of the situation of Picture 1, the lady cannot cope with the movement of the man only by the conventional natural postures or *Shizentai* of right and left, because these two *Shizentai* are effective to move when taking hold of a collar and sleeve, but makes it difficult to move quickly back and forth. According to a series of Tomiki's study of the techniques while maintaining distance in judo, you can perceive that the right posture and the left posture (See, Picture 4) are important as well as the three *Shizentai* [1, 11]. *Tsugi-ashi* and *ayumi-ashi* are also one of important methods of movement in *jujutsu* and judo (as a normal method), and the skill of these methods in both right/left postures is also important.



Picture 4: *Kamae* / a right posture and a left posture

Glossary: *Tsugi-ashi* : In case you stand in *Shizentai*, when you move to the right foot by 20 cm, the left foot moves to it with the same distance by a nimble step.

Glossary: *Ayumi-ashi*: How to walk everyday.

Glossary: *Jujutsu*: “*Jiu-jutsu* is an art of fighting without weapons and sometimes with small weapons much practised by the Samurai.” (Jiu-jutsu, T.LINDSAY AND J. KANO, 1888, p.200)

Tomiki additionally introduced *Tenkai* [11], a footwork of turning that no one seems to have introduced in the judo books so far. This is, for example, a method to change a right posture for the front into a left posture for the rear promptly. In the practice of *Tenkai*, a student practices how to maintain a strong posture while changing the direction of the left foot by pivoting on the ball of the right foot. If you apply this and change the direction of the tip of the right foot, and the left foot changes in the same manner, you can follow an escaping partner. This is a method to chase the partner who escapes while being far away, or by curving to the right or left.

Why is a chase enabled by the right/left posture? We consider the right posture for an example. The right posture is the posture that has a crossing angle of approximately 60 degrees (up to 90 degrees) to a straight line, which is the one between the tip of the foot and its heel, and the same straight line of the left foot. Each of these straight lines is drawn between the tip of the foot and the heel and extended. When pushed from the front, this posture has durability and stability in comparison with the natural posture. The reason is because the left foot, which was put backward with the crossing angle, becomes a point of action of the power to resist the partner's power when it is pushed, while becoming the point of application that gives driving force to a foot that tries to take a step. In addition, this posture is quicker than the natural posture for movements to the front. If permitted to say from experience, it is said that the right posture is superior to use the right arm (a palm or forefinger) as an application of the right *teगतana* (wide sense), and is also superior at the point, triggering the right arm and both legs cooperatively.

Other than books by Tomiki, there may be no judo books that introduced the right posture and the left posture. It may be because Kano did not introduce such a posture, or such a posture may be because they fall prey to foot techniques in the state of “the normal method” of grabbing a collar and a sleeve in judo. The former reason may be Kano's limit in the study because of his very busy life, and the latter reason may make judoka overconfident to disturb a study except the normal method. *Shizen-hontai* or the natural main posture is a basic posture for standing positions. *Migi-shizentai* or the right natural posture and *Hidari-shizentai* or the left natural posture are the basic moving postures that come from the natural main posture. The right natural posture and the left natural posture particularly are the postures that are assumed when two practitioners grab each other's collar and a sleeve. For example, it is difficult to chase someone moving with the right or left natural posture in all directions when the opponent is at a distance and attempts to strike and stab you. Therefore Tomiki thought that the posture of right and left was necessary.

Then how does the woman maintain stability when a big man sends back a foot? The answer is in two kinds of Serial Photographs that was taken at the moment the big man steps back with his left foot because he was pushed so that the right foot takes the weight. The little man moves a palm from the right foot in a right posture to the right side, and the little man (woman side) does not let the big man recover his balance after it is broken (See, no. 1 of Serial Photographs). It

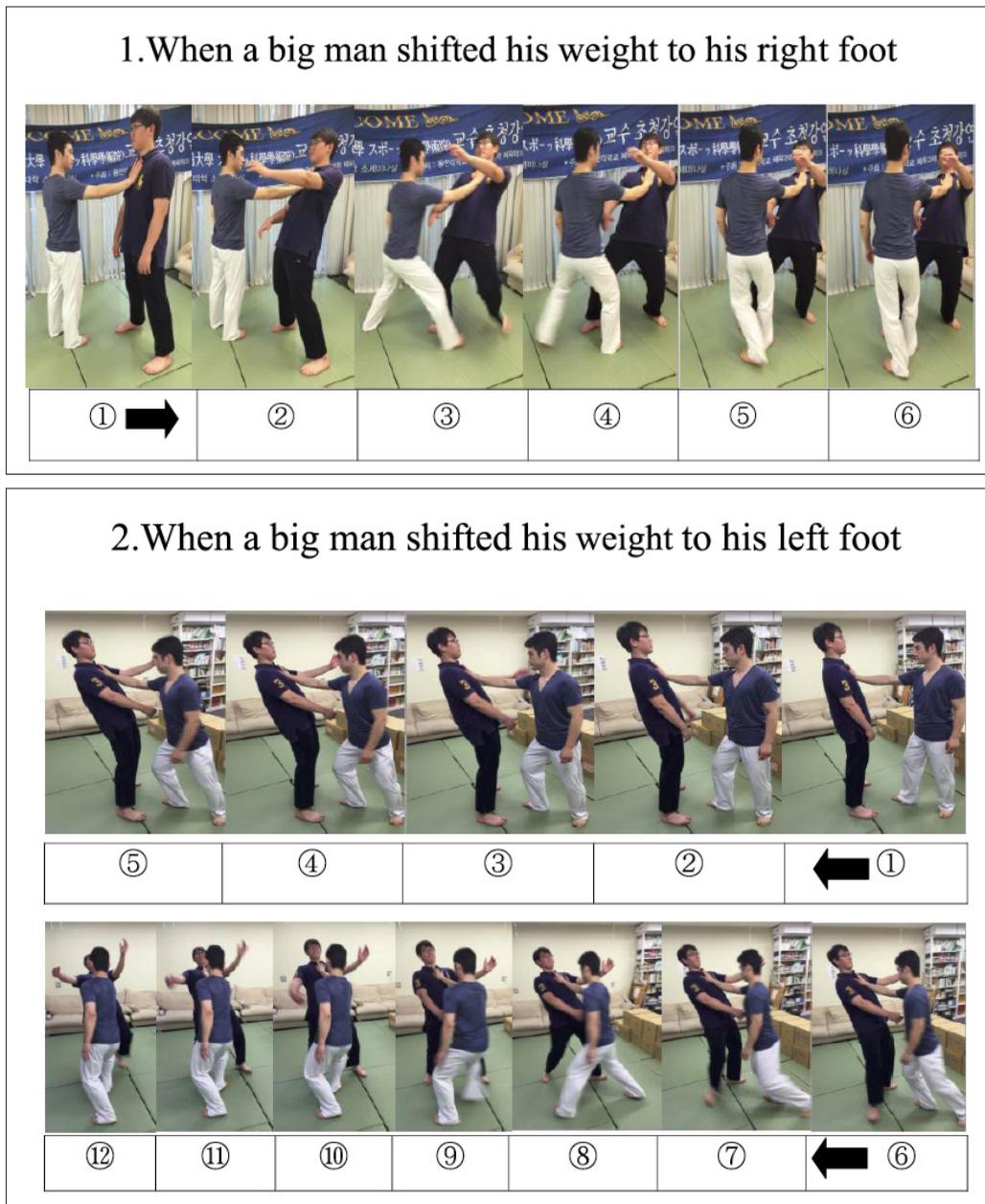
is a similar case as the big man sends back the opposite foot. (See, no. 2 of Serial Photographs)

CONCLUSION

In this study, this author easily explained the possibility and the meaning of the action of the woman, assuming that the big man lost balance. The power of *unsoku* provides one condition where a short man can maintain the balance breaking of the big man. In other words the power of *unsoku* is necessary to practice the maxim “Softness overcomes hardness”. However a woman cannot really defeat a big man when she does not master concrete methods to break one’s balance. The skill of balance breaking, the

postures of right and left, *unsoku* with *tsugiashi* and *ayumiashi*, and *s-ate*mi are indispensable for her to continue to control the big man, and is acquired by a relative exercise and accomplished depending on the movement of the partner, because fighting forms of the exercise vary greatly.

By Tomiki’s study the basic posture becomes five, and the mutual relations in this way become the Trinity. In addition, this posture system will cover all domains that jujutsu includes from a grappling attack using a collar and sleeve to an attack by *ate*mi-waza maintaining distance. The posture of right and left is not drawn in this picture. However, if this painting shows the spirit of



Picture 2: Istutsu-no-kata-1

“Softness overcomes hardness” and you want to explain that it is an example of *Seiryoku Zenyo*, which is a way of life in judo, you need to give an explanation such as the theories of s-atemi and the skill of maintaining distance. S-atemi is the technique with a Health-like character, the intention is not to injure the healthy body of the partner. This author watches here the existence of the old culture of martial arts that is not yet well known to the world.

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