

# THE FINE ART OF JUJUTSU

BY

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WITH 141 ACTION PHOTOGRAPHS BY

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DEDICATED  
TO  
HER GRACE THE DUCHESS OF BEDFORD  
WITH GRATEFUL AFFECTION

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## PREFACE

By Sir LAUDER BRUNTON, M.D., D.Sc.,  
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A SOUND mind in a healthy body, *mens sana in corpore sano*, is rightly regarded as one of the greatest blessings that it is possible for any one to possess. But like most other blessings it cannot be had without labour. However great the possibilities of bodily or mental power which a child has inherited from its ancestors, they will remain latent and useless unless developed by education, a process which when rightly understood means the evolution and development of the child's whole capacities, and not merely of a few of them. In physical education the beginnings are very simple. An infant's muscles are strong almost at birth, as one quickly discovers by trying to take anything out of an infant's clutch, but only the lowest nerve centres which direct the muscles in such simple acts as sucking or clutching are yet operative, and only as the higher nerve centres develop by exercise does the child become capable of more complicated movements.

All new movements are learned with difficulty and are executed badly at first, because the nerve centres

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which direct them are untrained and cause the muscles to contract in the wrong way or at the wrong time, so that they interfere with each other's action instead of being co-ordinated so that each shall aid the others to produce the desired movement. The difference is like that of a mob and a fire brigade when an alarm of fire is raised. The mob rushes about, no one knowing what to do, and each one getting in another's way, while in a fire brigade each man knows exactly what to do and does his utmost without interfering with others.

Unless the body is thoroughly developed in all its parts, the mind must necessarily be limited in its relations to the outer world, and to avoid such limitations a healthy and symmetrical development of the body is essential. Another most important respect in which the mind is dependent on the body is for the plentiful supply of pure blood to the brain. If the heart be feeble and the circulation in the brain sluggish the thoughts come slowly and great mental exertion is impossible.

If digestion be bad the blood is impure, and consequently not only do the mental faculties suffer but the emotions are affected and the person may become not only stupid but fretful, unreasonable and irascible.

It is a law of Nature that exercise of any part of the body, so long as it is done in moderation, tends to increase the strength of that part, and various systems of exercises have been devised for the purpose of increasing strength and assisting development.

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Those exercises which consist in alternate flexion and extension of the joints of the limbs and body are well adapted to strengthen the muscles and facilitate the performance of simple movements, but they stand to the exercises required for complete bodily development in the same relation that pot-hooks and hangers do to finished penmanship.

It is not merely muscles that require to be strengthened—for training is even more essential for the nerve centres, and as these increase in complexity from the spinal cord upwards to the brain, exercises should be arranged so that first the simplest and afterwards the highest centres shall be brought into action and none left undeveloped. This is done by running, jumping, skipping, dancing, and still more by games of ball where not only must the eye, body and limbs act together but judgment is required to estimate the distance and rate at which the ball is travelling.

There seems, however, to be no exercise so good for the development of the highest centres as the Japanese form known as Jujutsu. By it, not only is every muscle strengthened but the highest centres of the brain are developed, those whose functions are perception, discrimination and decision. For rapidly varying movements of the adversary require rapid perception of their nature, discrimination of their effects, decision regarding the counter moves to be executed and instantaneous and effective execution of the decision. Moreover, the necessity for extreme accuracy in all movements is

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shown by the fact that there is no question of relative perfection—you either do a certain movement correctly, or you do not do it at all, success depending entirely on the comprehension and exact performance of a series of movements that will produce certain results, each movement requiring such exactness that if one is badly performed the whole will fail.

The accompanying work gives for the first time a carefully systematized and progressive form of the training as essential for the highest results and when taught in this way there is no method of physical training in use at present so well adapted as Jujutsu to ensure the fulfilment of the Japanese version of the well-known proverb: "A noble mind dwells in a healthy body."

## INTRODUCTION

IT is not without a feeling of immense pride that I am able to show for the first time a series of action photographs of Jujutsu that will be hard to equal. That this has been possible is due to the absolutely perfect way in which Mr. Beldam has interpreted what I wished to show, and to the generous way in which those pupils with whom I have demonstrated the throws have entered into the spirit of the thing and made light of damp lawns and sometimes cold winds and—in the case of one pupil—of some extremely hard falls, in the interests of science. My first intention was to use my own pupils exclusively for the sake of demonstration, but there were a few throws so difficult of execution that I was forced to give them myself, and my best thanks are due to Mr. Raku Uyenishi for allowing me to use him in this respect.

For the sake of clearness I have adopted the method of descriptive underlines for each photograph as followed by Mr. Beldam in all his other works, as in this way it will be seen at once without having to search the pages, which points I wish specially noted in each photograph.

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To the eye of the expert there will be some faults, but personally I do not think this detracts from the value of the photographs; on the contrary, considering the rapidity with which they were taken, the faults add the touch of reality and movement, that have been in all other photographs on the subject so painfully wanting.

Whatever merit there may be in this book belongs so obviously to the photographs that I cannot sufficiently thank Mr. Beldam for the generous way in which he has collaborated with me, and I am glad to think that our work together is not yet ended, as we intend to bring out a supplement—illustrating the faults most necessary to avoid—so that where these became too apparent in the three or four hundred photographs from which those in this book were selected, they were put aside as valuable contributions to the “fault series”—a point of view not altogether shared by my pupils!

I feel that it is almost necessary to apologise for my ferocious expression in many of the photographs, but when one enters into any sort of sport in dead earnest, the camera catches and fixes expressions that are mere flashes in reality, and which are hardly noticed by an onlooker. At my special request they have been left untouched and unsoftened in any way, so that from beginning to end reality should be the keynote.

EMILY WATTS

## CHAPTER I

THE object of this book is to enable those who have just begun to learn Jujutsu to refer to the throws or exercises that may have been learnt during the lesson. To learn Jujutsu from a book only or from any written instructions is quite impossible; but by reading a clear concise description of the exercises the pupil will be enabled to understand by the aid of photographs, not only the movements themselves, but the reasons for them which sometimes appear rather obscure.

I have arranged the photographs as carefully as possible, in order that they may afford the greatest amount of help to the novice, and at the same time prove valuable as a reference to those already expert in the art of Jujutsu as all the positions shown are absolutely correct, and it is only in two or three that slight faults of execution appear. The order in which the throws are taught may vary with different teachers; I have used that which my own experience has proved most interesting to the pupil and quickest in its results, though as regards learning rapidly, it is the tortoise who wins (in principle) at this game, going over his ground slowly and surely, while the hare will be stopped time after time

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over obstacles that never would have appeared as such if more time had been given to each step as it was taken.

We will now take the first; but before even that is taken let my imaginary pupil dispel from his or her mind the idea that painful falls are a necessary adjunct to the practise of Jujutsu. Everything depends on the teacher and if you will trust to me I will take you to the end of the book without any mishap and hardly a bruise. I cannot absolutely promise to keep you entirely free from these because you will sometimes give them to yourself until you become adept.

For the first twelve lessons we will devote ourselves entirely to the careful study of each throw in detail. These are called the "Landori Kata" and there are roughly speaking, about a dozen which form the basis of nearly fifty methods of defence to be used against various attacks; and in these twelve lessons you will have the pleasure of throwing me about, and become consumed with the desire to experience the delights of falling yourself. Each Chapter constitutes a lesson.

The most simple throw is the Ashiharai (*a*) or ankle throw. You will start by throwing me. Take hold of my coat collar with your right hand high up on my chest, but not as high as the shoulder; \* with your left hand hold my sleeve just above the elbow, now take

\* Personally I prefer to hold together the two sides of the coat-collar with the right hand as it gives a firmer grip than to hold on one side only, and one has more power to pull to one side or the other, whereas if the

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three steps backwards, starting with your right foot. I step forward beginning with my left foot and hold you by the sleeve in the same though reversed way. On your third step wait for my fourth to come forward, and just as it is coming to the ground bring the sole of your left foot against the outside of my right ankle and swing it rapidly to your own right before it has time to touch the ground. This movement must be done with your left knee quite straight, but with a slight bend of your right knee as you go back on the third step. As soon as my balance is upset complete the throw by jerking me instantly to your left with your hands, the arms well bent at the elbow, and you will find me on the ground. I may say here that this and every succeeding throw must be done equally on both sides, reversing, of course, the hold of sleeve and collar, starting back with your left foot and tripping me over with the sole of your right. The great thing to remember in all throws is to trip your opponent's foot before you jerk him to one side with the arms, the foot action must invariably precede that of the arms in the case of a trip, and both must be lightning movements. Now look at Plate I. and II. Plate I. is your position when starting, Plate II. shows

coat-collar is held on one side only it drags up from the belt the moment a jerk comes to one side, and considerably lessens the power of the pull that should complete the throw when the balance is upset by the trip, but as the hold is generally taken on the one side only by Japanese, I merely state that used by myself and leave the adoption of it as optional—where my hold is impossible I will specify—but for all the "Landori Kata" I consider it best.

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you the way to take my foot from under me. This throw I have called Ashiharai (*a*) as there is another way of tripping the ankle, by giving a slight turn of your body to your right and hooking your foot behind my heel so that the arch of your instep is directly behind my tendon Achilles and while keeping your toes well turned in to your right swing up in that direction, taking my foot from the back instead of the side. The advantage of this method is that while it is necessary with Ashiharai (*a*) to trip my foot before it is on the ground, it is not—with Ashiharai (*b*)—too late to take my balance when it is actually down, Plates III. and IV. exactly show this different way of taking the foot.

We now come to the third throw, the Kekayashi, or back knee trip. Hold me in the same way as for the Ashiharai, but as this throw could only be given when you find your opponent well to one side of you, place yourself to my right, and in this case start stepping back with your left foot. I walk forward beginning with my right. The moment your left foot has touched the ground on the third step bring your right leg behind my right knee, just as I am about to place my foot on the ground for my third step, and with a quick swinging kick back, carry it from under me to your rear and throw me well to your own left with a quick jerk of your arms, with elbows well bent, and turning from your waist. When giving this throw on the other side, start back on your right foot, swinging back with your left against my left knee and throwing well to your right.



I.—First position of Ashiharai (*a*) showing hold to be taken, the one on the left is going to be thrown



II.—Second position of Ashiharai (*a*) showing the foot being tripped from the side



III.—First position of Ashiharai (*b*) showing the foot being tripped from behind



IV.—Second position of Ashiharai (*b*) showing the overthrow

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Plates V., VI. and VII. show first your position starting back well to my side, second, the act of hitting back against my knee, and third, the position of your body on completion of the throw. I must here draw attention to the fact that in many instances I have been obliged to show one or two positions of the same throw executed by different pupils, as I had to select the clearest demonstration of each position irrespective of whether they were done by the same person or not.

## CHAPTER II

THE fourth throw is the Hizaguruma, a trip which comes this time from the side of the knee. Starting again from the position shown in Plate I. take two steps back and on the third spring aside to your own right on your right foot, the knee slightly bent, simultaneously raising your left foot against the side of my advancing right knee, your own left knee well straightened and the sole of your left foot against my knee with your body turned well, facing at right angles to my line of advance. Plate VIII. shows your position for this trip. The fifth is the Hikiotoshi (*a*), another knee throw. The start backwards is made in exactly the same way as in Plate I., but instead of taking your third step back in the ordinary way, bring your right foot close behind your left, the right toes just clear of the left heel. As soon as this right foot is quite firm upon the ground use the heel as a pivot and swing the left leg as far round as you can behind you and to your left, turning your body at the same time and bringing the left knee to the ground first. The right leg should then be in a straight line exactly at right angles to the line in which you first started, the

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sole of the foot firm on the ground. As you swing round with your left leg give me a quick jerk with your arms, downwards as close to you as possible, with elbows bent close in to your sides, this will bring all my weight on to my right or forward leg and prevent my stepping over your extended right leg. Then as your left knee touches the ground give a second jerking pull well round to your left, turning your body at the same time from the waist, and this will complete my overthrow. Plates IX. and X. illustrate this throw. IX. shows you having swung round at a right angle and, having pulled my weight well forward, you are just about to give me the final pull over as in X. The sixth throw is the Hikiotoshi (*b*), which may appear from the photographs to be an almost identical throw with Hikiotoshi (*a*), but which is given in quite a different way and in half the time. For this one you start back with your left foot (I also start with my left), taking the third step as far back as possible and very slightly to your left rear bending well on your left knee, which, with your left foot should point away from you. Now as my right foot is coming forward on its fourth step, shoot out your right leg in front of it right across my path. It is essential that your leg should shoot out just before my foot touches the ground, and be so placed that it intercepts my advance by hitting sharply against my shin. The result of this is a fall so clean and quick that it is like hitting a ninepin at its base. This is the most lightning throw in the list of



IX.—First position of Hikiotoshi (*a*) showing the position of thrower immediately after having dropped on one knee



X.—Second position of Hikiotoshi (*a*) showing the turn of the thrower's body as she completes the throw



XI.—First position of Hikiotoshi (*b*) showing the different position of the thrower's left foot



XII.—Second position of Hikiotoshi (*b*) showing how both legs are taken from under the person thrown

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“Landori Kata,” and absolutely irresistible when well done. The fall on to the left knee is done lightly and quickly as your right leg is shooting forward, and the toes should be bent under and not laid back on the ground as in Hikiotoshi (*a*). Plate XI. shows very clearly the difference between the two throws, Plate XII. shows that the different method has the same result, but in much less time.

## CHAPTER III

WE will now do the seventh throw, the Tachi Hikiotoshi (*a*). This is very similar to the Hikiotoshi (*a*), but is given without going down on the knee. The start is the same as usual taking three ordinary steps back and on the third wheel round your left foot behind you at right angles to the direction in which I am walking, bending well on the left knee but keeping the right well straightened in a firm lunging position. As you swing round give me the jerk downwards and close to you as in Hikiotoshi (*a*) and when your foot is on the ground make the final throw well to your left. The most important movement is the pivoting swing round on the right heel, without which it is impossible to get round quickly enough. Plates XIII. and XIV. show the positions to be taken for this throw.

The Tachi Hikiotoshi (*b*) comes as the eighth throw and is done in exactly the same way as Hikiotoshi (*b*) with the exception of going down on to the knee. In this throw, when you have taken the long third step back and slightly to your left, merely shoot out your right foot against my shin leaning well back on your left bent knee to allow the right leg freedom to move

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quickly with no weight of the body to hinder it. Although Plate XV. which shows this first position looks almost exactly like Plate XIII. of Tachi Hikiotoshi (*a*) it will be seen on careful examination that I am hit much lower on the leg, and whereas with Plate XIII. it is not absolutely necessary to intercept with your leg at all, in Plate XV. it is impossible to throw without doing so, and my fall is very much harder and quicker. Plate XVI. shows the fall from Tachi Hikiotoshi (*b*). We will now take the ninth throw, the Koshinage or hip throw, one of the easiest and most effective, as well as one of the finest of the exercises. The start for this is different to the others and looks rather as though we were going to waltz. Place your right arm round my waist, your left hand holding my right sleeve above the elbow, I hold you in the usual way. Now take a step sideways to your left, facing me and bringing you right foot up to the left. I advance in the same way, the second step is taken in the same way, but on the third, instead of bringing your right foot next to the left carry it past about a foot in front, and turn quickly on your toes well to your left, bending your knees at the same time, so that toes and knees point also to the left, your body should lean over also to the left, so that your right hip is ready to catch me as you draw me down over it with your left arm which holds my sleeve. The moment you feel me poised give a violent jerk with your left arm and straighten your knees at the same instant. This will lift my feet from

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the ground, and without feeling the least strain, you will find me at your feet, having hoisted me right over your hip and round to your left front. Your right arm has very little work to do, and is only needed to guide my body over your hip once I have lost my balance. Although there are several distinct movements in this throw they should be done with great rapidity, in one continuous movement, as indeed should all the throws, and the secret of success in this particular one is the first turn of your body while bending the knees which should be a lightning movement. The great advantage of the Koshinage is that however heavy the person thrown may be no greater effort is needed than in the case of a light weight, always provided you straighten your knees simultaneously with the jerk of your left arm. Plate XVII. shows very clearly the position you should have after the bending turn, and in Plate XVIII. you see the result of straightening your knees.

I will include in this chapter the tenth throw, the Seoinage or shoulder throw, on account of the similarity of movement there is with the Koshinage, but instead of throwing me over your hip you bring me straight over your shoulder. Start walking back as in Plate I., beginning with your left foot ; I also start with my left. The instant your third step has been taken which will come on your left foot, bring your right quickly round to your own left, turning your back to me and bending your knees, having made the turn on your toes ; this

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gives your body a somewhat twisted position for an instant as you are still holding my collar and sleeve, but if on the turn round you bring out your right elbow well in front of me and away from your body, the final movement of bending your body forward, straightening your knees and hauling me straight over your shoulder will be done with the greatest ease. Plate XIX., which is faultless, shows the position your elbow should have. Plate XX. shows the result of bending your body forward, and Plate XXI. the final straightening of the knees.



XVII.—First position of Koshinage, showing the side turn and bend of the knees of the thrower as she pulls her opponent on to her hip



XVIII.—Second position of Koshinage, showing how the straightened knees have lifted the opponent and the pull brought her round to the front of the thrower



XIX.—First position of Seoinage, showing exact position of the thrower's right elbow preparatory to bending over for the throw



XX.—Second position of Seoinage, showing how by bending over at the waist the opponent is thrown almost perpendicularly on to her head



XXI.—Third position of Seoinage, showing the highest pitch of the person thrown

## CHAPTER IV

WE now come to a series of throws which are given by first going down yourself, and throwing either over your head, or to one side or backwards. The easiest of these to give, although the most dangerous one to receive, is the Sutemi, the eleventh or stomach throw. Suppose you are pushed back, make a semblance of resistance which will make your opponent push harder, then take one step back with the left foot, raising your right very quickly so that the sole of your foot is pressing against my body at the belt, the right knee well bent. We should both be holding as in Plate I., so that the moment your foot is against my chest, let yourself go back pulling me with you; my own resistance makes your fall back perfectly smooth and harmless, but as you come to the ground straighten your right leg, which will send me over your head. The photos illustrating this throw are a particularly fine series, as Mr. Beldam has most cleverly succeeded in getting the "following on" positions quite perfectly, showing not only how the throw is given, but how I save myself from what would otherwise be a very bad fall. Plates Nos. XXII., XXIII., XXIV. and XXV. show every position from the first

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sinking back, and here I think it may be useful to give the series which illustrate the exercise necessary to enable one to take this fall without injury. Plate XXVI. shows me starting for the turnover; Plates XXVII. and XXVIII. my position in mid-air; Plate XXIX. the way in which you should come down at first, until you can do the exercise quite easily, and Plates XXX. and XXXI. the way in which you come up again from the impetus of the beat with the right arm. As there are very clear descriptive underlines with each of these photos, it is unnecessary to explain them further just here. This exercise must be practised a very long while before attempting to take the actual Sutemi fall over any one's head, as it is easily seen from the photographs what a dangerous fall it is. As the pupil becomes more confident in the exercise it will be found a great help to do it over a chair placed on its back, so as to form an obstacle somewhat like the person giving the throw, but in any case it needs a good deal of nerve and presence of mind to enable one to take the throw over an opponent, and if these two qualities are not strong in the pupil it is most unwise to attempt to take this fall, for after all, the great thing is to be able to do these things to people who attack you, in which case they must look after themselves, and in the case of your teacher, he or she should naturally be proficient.

The Yoko Sutemi comes as the twelfth, and is a sort of side lie down throw. The start is as in Plate I., but take your third step well round to your right, at



XXII.—First position of the Sutemi, showing how the thrower in answer to the opponent's push sinks back with the right foot against opponent's belt



XXIII.—Second position of the Sutemi, showing the "send off" from the thrower's foot



XXVI.—First position of the Turnover exercise



XXVII.—Second position of the Turnover, showing how all the weight should come on the left fore-arm, keeping the head clear of the ground



XXVIII.—Third position of the Turnover, showing the perpendicular position of the legs when in mid-air



XXIV.—Third position of the Sutemi—in mid-air



XXV.—Fourth position of the Sutemi, showing the final straightening of the thrower's right leg



XXIX.—Fourth position of the Turnover, showing how the final fall should be taken with legs crossed and right arm straight



XXX.—Fifth position of the Turnover, showing how the beat with the right arm sends the body up again before the momentum ceases



XXXI.—Sixth position of the Turnover, showing how the rise must be made with the right foot bent back

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the same moment placing the sole of your left foot against the outside of my right ankle, leaning back and pulling me down with all your body-weight, and finally lying down yourself as much to your right as possible hurling me to your left side over your left foot, which should hold my ankle to the last until I am actually thrown. Plates XXXII., XXXIII., XXXIV. and XXXV. show this throw extremely clearly ; I am giving it to Mr. Uyenishi, and although there should be no bend in my right leg as I go back, it is such an extremely hard fall to take, and the lawn was so dry, that my right leg bent, which in Jujutsu is synonymous with the softening of my heart ! This is even more dangerous to take than the Sutemi, as the fall brings you on to the point of the left shoulder, and it is significant that I have not a pupil hard hearted enough to give it to me on a lawn, I therefore had to give it to Mr. Uyenishi !

The thirteenth throw is the Kugenuki or Scissors throw. For the practice of this it is necessary to stand well to one side of your opponent. Take your position then on my left, hold the sleeve of my left arm with your right hand, now with a sudden spring let your right hand drop to the ground as you fling your right leg across my knees in front of, but well above them, your left leg behind my knees but rather below them. This gives your legs the appearance of scissor blades. Now press forward with your left leg and backward with your right when I shall double up at the knee and

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hip falling straight backwards. The photos of this are very fine, and are Plates Nos. XXXVI., XXXVII. and XXXVIII. The last one shows well the easy graceful way in which the throw can be given, while I am sent forcibly back, and did I not know how to break the effects of the fall, would be half-stunned on the back of my head.

The fourteenth is the Koshiharai, one of the most difficult to execute well, as it demands such perfect balance that it is useless to attempt it until the first throws have been thoroughly mastered and the body brought into some degree of perfection as regards control of the muscles—so difficult to acquire. The hold is as in Plate I. Start back with your left foot, and directly after the third step bring your right foot quickly round to your left front, as for the Seoinage or shoulder throw, but do not turn your back to me so completely as in that throw, nor must your elbow come out so far in front of me ; on the contrary, keep it close in to your waist and while drawing me as close as possible against your right shoulder and *without* bending your knees, raise your right leg horizontally, leaning somewhat to your left side just enough to feel all the weight poised on your left leg. This will enable your right leg to come up without the least strain through natural leverage, and as soon as it is horizontal pull me suddenly over your thigh throwing well to your left. The photos for this are among the best, and in Plates XXXIX., XL. and XLI. I am giving the throw



XXXIV.—Third position of the Yoko Sutemi showing how the opponent's legs are then thrown into the air



XXXV.—Fourth position of the Yoko Sutemi showing how the opponent is finally jerked right over on to his left shoulder



XXXVIII.—Third position of the Kugenuki showing the easy position of the thrower in the final collapse

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to Mr. Uyenishi. Plates XLII. and XLIII. show me being thrown by one of my pupils, and although the positions are not quite so accurate, they are exceedingly good for a non-professional.

The fifteenth is the last of the "Landori Kata," and by far the most difficult, it is called the Uchimata. The hold is practically the same as in Plate I. except that the right hand takes the collar high up on the shoulder. Instead of stepping backwards, I, who am giving the throw again to Mr. Uyenishi, take a short step in front with my left foot swinging him as much as possible to my right rear with a close *lifting* pull, my right foot hardly moves as I turn round on it. A second time I repeat this manœuvre which brings him farther still on my right rear, shown very clearly in Plate XLIV. Then as I prepare to do the same thing a third time, in the act of swinging him round and back, I fling up my right leg and lift him off his balance by hitting up on the inside of his left thigh and giving a violent jerk with my arms downwards and well to my left. Plate XLV. is a very fine photo of a perfect throw, and any experts who happen to read this book will understand my very pardonable pride in the achievement of this most difficult throw.



XLI. — Third position of the Koshiharai



XXXIX.—First position of the Koshiharai showing the upward swing of the thrower's right leg against the opponent's thigh



XLII.—Another view of the first position of the Koshiharai



XLIII.—Second position of the Koshiharai showing the thrower's right leg descending after a fine throw up of the opponent

up into the air



XL1.—Third position of the Koshiharai—a graceful finish for the thrower



XLIV.—First position of the Uchimata showing the lifting pull of the thrower's right hand



XLV.—Second position of the Uchimata showing the full fling up of the thrower's right leg while standing poised on the left

## CHAPTER V

WE have now come to the end of the "Landori Kata," and all these throws may now be used in loose play, and in this the quickness of your brain will be put to the test even more than the suppleness of your body. But it is by no means necessary to wait for a bout of loose play until the whole fifteen have been learnt, on the contrary, as soon as you thoroughly understand the movements of the first three or four it is of immense advantage to begin trying to get a chance of giving them in loose play. The hold is the same as in Plate I. and should constantly be reversed so as to ensure giving the throws from both sides and thus exercising all the muscles equally. Now instead of taking regular steps backwards we start as though for a waltz, each one watching the position of the other, ready to take advantage of a step that will make possible any of the throws. For instance, if I risk a few steps forward snatch your opportunity for an Ashiharai or ankle throw; if in a whirling movement you find me to one side or the other instantly trip me back with the Kekayashi or back knee

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throw. If in my movement forward I bend over pushing you, go down quick as lightning with your foot against my chest and give me a Sutemi throw ; or spring to one side, putting your foot up to my knee and give me a Hizaguruma. It is always impossible to point out opportunity, for it is too late to take it when actually there ; only constant practice will enable you to tell by a preceding movement what is going to follow, and unless you are able to anticipate a position you will never be able to accomplish a good throw. In this loose play keep your body absolutely loose, supple and erect, all the spring and bend must come from the knees. Above all keep the hold on your opponent as light as possible, until the moment of throwing, which should be done with a quick strong jerk, and after having tripped relaxing again the moment after the throw is given ; to obtain this light hold the elbows should be kept bent. By keeping yourself in this condition of relaxation you will be able to reserve your strength for the actual moment when it will be needed to throw me, and in that one moment your loose, soft muscles should by a concentrated effort become for an instant steel. After having accomplished my fall start again in the same way, your lithe, supple, panther-like movements, watching your own opportunity, and endeavouring to guard against giving me mine. If this exercise is taken in absolutely the right way five minutes of it will find you perspiring profusely, and at first this

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limit of time ought not to be exceeded for any single bout. If you have succeeded in making yourself perspire to this extent drink freely of cold water in your interval of rest, and after four or five such bouts a warm bath followed by a cold shower will send you away with a fine feeling of exhilaration.

## CHAPTER VI

WE now come to the important question of falling. Before you can derive the full benefit, and experience the real pleasure of loose play you must know how to take your falls as well as to give them, and I think to begin with you had better practise the exercise shown in Plates XLVI., XLVII. and XLVIII. Plate XLVII. should have been taken an instant later for it can easily be seen that from the position in Plate XLVI. I spring into the air from one foot, coming down and beating the ground with my right arm straight from the shoulder as shown in XLVIII. This, of course, should be done on both sides and gradually working up higher and higher until the fall can be taken from the full standing position—always taking care to come on to the side and not on the back which is most dangerous and painful—while a side fall is quite pleasant and harmless. From this exercise you might go on to the one illustrated by Plates XLIX., L., LI. and LII., which explain themselves so clearly that I need only say, be careful to keep your neck muscles stiff or you will damage your nose! and do not lift the arms for the beat until you are half-way to the ground, and just

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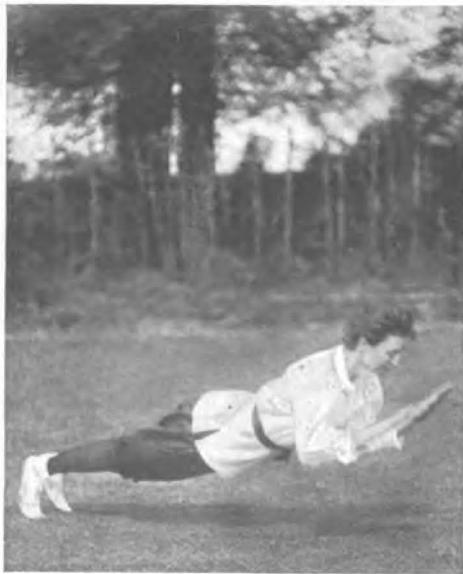
as you are nearing it bring back your forearms to make a final sharp counter-beat which entirely takes away any jar in falling. This last movement is admirably shown in Plate LII., where, although I am really nearer to the ground than in the preceding one, my forearms are nearer to my face ready for the counter-beat. This fall needs a considerable amount of nerve and should not be attempted standing up until the idea of the beat has been fully understood by practising from the knees, that is to say, by kneeling on the ground and falling forward with perfectly straight back. When you are a little accustomed to the feel of breaking a fall try them in loose play. Supposing you give me a chance for the ankle throw, the moment you feel that your balance has gone and you cannot save yourself do not attempt to cling to me except with one hand, which hand depends upon the side you are thrown. For instance, if I swing your right foot from under you I shall naturally jerk you over to my own left; in this case, just as you are falling, throw out your left arm straight from the shoulder and meet your fall before you actually touch the ground by beating with this arm held perfectly tense, your open palm flat on the ground about a foot from your body. To take a fall correctly you must allow yourself to go back fearlessly still holding me with your right hand, and coming over on to your side as you fall, namely the side on which you beat. If you fall in a sitting posture you will not only jar your spine but will necessarily break your fall with



XLVIII.—Third position of exercise for falling—note that both legs shoot straight out after the leap into the air



LI.—Third position of second exercise for falling—note that the hands are only raised when quite near the ground



LII.—Fourth position of second exercise for falling—note the hands raised nearer the face ready for the counter-beat

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a bent elbow which will result in a jarred or even possibly a broken collar-bone and a bruise on your elbow. To avoid sitting down try at first to imagine that your legs have no joints, or that they are in splints ; although this is very difficult it may help you to acquire the habit of falling straight back without doubling up. It certainly requires some nerve to let yourself go full length on the ground with only your head bent slightly forward with very tense neck muscles to avoid hitting it, but if you can find the courage to take the first half-dozen falls fearlessly, slapping the ground with all your might you will have no more trouble, and your experience will show you how absolutely painless such a fall can be and how marvellous is your newly discovered power of breaking it. By constant practice this manner of breaking a fall becomes so instinctive that you will find on many occasions when an ordinary fall would have meant a broken arm or collar-bone, you will escape with at most a bruise. I have taken these falls myself on concrete and bare boards and although I can hardly go so far as to say I enjoyed them, they resulted in no damage. As will be seen from the photographs all the throws shown in this book were done on a lawn and caused me not the slightest pain or inconvenience although I received about four hundred ; this I think is sufficient proof of the immense benefit derived from knowing exactly how to break the jar of a fall and thus avoid broken limbs and dislocated joints.

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In the early stages of loose play do not try and guard against falls by resistance for this is bound to result in rigid movements that will prevent your body gaining the supple strength that is so necessary. Think only of your opportunity for throwing me and if I take you unawares sometimes let yourself go fearlessly in the way I have described, never forgetting to hold on with the one hand. If you are thrown to your left, that is to say, if your left foot is tripped, it is the right arm which must break the fall and if to your right use your left arm. Proficiency in loose play is by far the hardest thing to acquire in Jujutsu, but once acquired everything else becomes comparatively easy and although it is quite possible to get a certain amount of exercise without learning this branch at all there is not the same value in the others as regards actual physical and mental training.

## CHAPTER VII

WE will now leave the hard work for the more ornamental branch of self-defence, and in this you will find your old friends, the "Landori Kata" or detailed throws, adapted for use against various attacks, in which, as indeed in everything else connected with Jujutsu, rapidity of movement and complete power of relaxation of the muscles are the secret.

We will suppose that you are attacked with a dagger or knife, in which case I should rush at you with uplifted right arm ready to strike downwards. The defence for this is called Utte. Wait for the actual moment when my hand is about to descend and meet it by lunging forward with your left foot, raising your left arm horizontally across your face, the open palm of your hand turned outwards with straight tense fingers, my hand will therefore strike your wrist instead of your head and at this moment you swing my arm downwards to your left side, keeping your elbow well bent, and grip my wrist as soon as it is on a level with your waist. Simultaneously with this parrying movement, bring up your right foot with a semi-circular movement in front of you and right round to your left, the foot arched and

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tense, the toes only touching the ground and also pointing directly to your left so that at the moment of gripping my wrist your legs will be crossed at the knees. In this position place your right hand upon my right shoulder and while twisting my wrist outwards in such a way that you cause me to lean back, finish my overthrow by giving a violent Kekayashi or back knee trip as shown in Plate VI. of the "Landori Kata." The kick back of your right leg ought to form almost a three quarter circle movement starting from well round on your left side, and whirling right round to your right, and if the person thrown has no idea how to save himself from this fall a sprained wrist and shoulder may be the result, not to mention the fact that he will probably be stunned by falling on the back of his head. The essentials of this defence are, first, not to really grip the wrist of your opponent until you have swung the arm down by your parrying movement, second, to keep the weight of the body entirely on the left leg the whole time, which will enable the right to have perfect freedom for the back knee trip, and third, to keep the knees perfectly straight and tense in the second position where the right leg comes forward in front of the left. As these positions are rather complicated to a beginner I have shown the three positions taken alone as I find it an immense help to practise every position in this way just as though the opponent were really there, the gain in control over your own muscles is incalculable. Plates LIII., LIV., LV. and LVI. are a fine series of perfect positions and Plates



LIII.—First position of the Utte defence—note how the attacking arm is parried by the defender's left wrist as she lunges forward to meet it



LIV.—Second position of the Utte defence showing how attacker's wrist has been gripped and is being twisted to make her over-balance



LVII.—Detail of the first position for the Utte defence



LVIII.—Detail of the second position for the Utte defence showing the position of the right leg preparatory to giving the trip



L.V.—Third position of the Ute defence showing the final trip with the Kekayashi



L.VI.—Fourth position of the Ute defence showing the final overthrow



L.IX.—Detail of the third position for the Ute defence showing how the opponent should be thrown well to the thrower's left

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LVII., LVIII. and LIX. are the details of the positions done alone as an exercise. It is as well to say here that when the throws in the Self Defence Kata are being given to one not adept in the art of falling, great care must be taken to hold up as much as possible as these falls are far harder to take when given properly than those in the "Landori Kata." Another very fine defence against the same sort of attack is the Shimoku, and one which I regard as infallible. As soon as I lunge at you with my right hand ready to attack, make a feint of parrying upwards with your right arm, at the same moment lunging in yourself with your right leg but dropping instantly after the feint of an upward parry, on to your left knee, keeping the leg almost straight behind you, the inside of the left shin and left foot should lie along the ground, and the right knee should be so bent that calf and thigh are touching, the ball of the foot only on the ground, the weight of the body exactly between the two feet. As you drop into this position duck your head well down and over to my right to avoid a blow, and with your right arm shooting forward with clenched fist aimed at the middle of my body, or what is technically termed the solar plexus, with your left hand take hold of my right ankle and with all your body weight following on to the blow given with your right hand pull my ankle upwards and towards you, pushing my body away from you. As hard a hit as possible should be given in the case of genuine self-defence but for practise a push only is necessary. As I fall backwards keep your

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fist against my belt and without checking the impetus of your body weight let yourself now come right on to your right knee with a "following on" movement until you find me pinned to the ground, when you should be leaning well over me, my right ankle grasped in your left hand and well raised in the air. The series of photos for this throw is very clear, but I have also given the two important positions alone as it is a beautiful exercise for balance and shows exactly how you should drop down after parrying, or rather making the feint of a parry. Plates LX., LXI., LXII., LXIII. and LXIV. show the actual throw and Plates LXV. and LXVI. the detailed positions alone.



LX.—First position of the Shimoku defence showing the thrower in the act of gripping opponent's right ankle

LXI.—Second position of the Shimoku defence showing how the thrower pushes back with the right arm while lifting and pulling forward opponent's foot with the left hand



LXII.—Third position of the Shimoku defence showing how the thrower drops forward on to the right knee

## CHAPTER VIII

Now comes the defence against an attack when both your wrists are gripped, the Riotedori, and as there are two defences against the same attack I give first Riotedori (*a*). To begin with, when your wrists are gripped, make a seemingly strong endeavour to free yourself by pressing outwards, which will result in my equally strong endeavour to prevent you by pressing inwards. Taking advantage of this, suddenly change your pressure to the same as mine and grip my right wrist firmly with your right hand while I am still holding both your wrists—enlarged photos of the details of the first and second position of this grip are Plates LXVII. and LXVIII.—then giving a twist of your left wrist, turning it towards you so that it faces inwards, push downwards at the same moment, keeping your elbow straight, hunching up your left shoulder and driving the arm down with all your body weight, throwing back your left leg with a sort of lunge on to the toes *only*, and well bending your right knee, which will enable you to bring your arm down quite perpendicularly. This throws the whole of your strength against my right thumb, which is bound to give way, and you

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have your left hand free. Plates LXIX. and LXX. show very well how this push down movement is given, although I am sorry to say that it has not been given in the photograph quite as perpendicularly as it should be, as the least slant back of the arm lessens the power of the push, which should be entirely from the shoulder.

As soon as your left wrist is freed, bring back your left foot from the lunge and stand erect, your feet together, and drawing back your left arm give a violent pushing clutch against my left wrist, gripping tightly at the same time. This will often free your right wrist from my grasp if the clutch is not overlapped, as all the pressure comes again against my thumb and thumbs have practically no strength to hold, but it cannot be done when the wrists are very strongly held, so this must be taken as an exercise, a most excellent one for strengthening the wrists, but not to be relied on for self-defence. For this latter use another method is adopted which is described in Riodedori (*b*).

Now, after you have jerked my second hand away with the pushing clutch just described, and which is clearly shown in Plate LXXI., drag it back instantly, turning the palm of my hand upwards across my right arm and pressing my left elbow back against my right forearm, using this as a lever. In Plate LXXII. you will see how to do this exactly, but in practice it must be done very carefully to avoid injuring the elbow—as if done with a very sudden and strong jerk it is quite easy to dislocate the elbow. When in this position you have



LXVII.—Detail of the first wrist clutch in Riotedori (*a*)



LXVIII.—Detail of the second position of wrist clutch in Riotedori (*a*) showing how the one whose wrists are gripped has in turn gripped the right wrist of the opponent



LXIX.—Detail of third position in Riotedori (*a*) showing how the defender has freed his left wrist by a vertical downward jerk



LXX.—Detail of fourth position in Riotedori (*a*) showing the defender's left wrist freed from the clutch. Her own right hand is clutching the attacker's right wrist



LXXI.—Detail of fifth position in Rietetori (*a*), defender (on the right in this photo) pushing off the attacker's left-hand clutch



LXXII.—Detail of the sixth position in Rietetori (*a*), defender (on the right) now holding both attacker's wrists drags attacker's left arm over the right, which is used as a lever to break the left elbow—note that the palm of attacker's left hand is upwards

## THE FINE ART OF JUJUTSU

merely to press my left arm hard against my right in such a way that I lose my balance and fall over on my right side. Now study Plates LXXIII., LXXIV., LXXV., LXXVI. and LXXVII., which give all the positions very clearly. In the last-named Plate it will be noticed that my pupil has released my left wrist to enable me to break the fall by beating the ground as usual, and this must always be done when practising.

Riotedori (*b*) is another way of defending against the same attack, and is the same as Riotedori (*a*) up to the second position, viz., the push down movement, but on standing erect again draw back your left arm as though for the pushing clutch as before, but instead of gripping my wrist, keep your left wrist absolutely supple and strike suddenly and sharply at the base of my left thumb which is still grasping your right wrist. The hit must be given with the heel of your left hand, very quickly and with plenty of strength, and if given in the right spot a nerve is hit which paralyses the thumb for an instant and makes it impossible to hold. It is very difficult to give a clear written explanation of this movement, but Plates LXXVIII. and LXXIX. show it as clearly as it would ever be possible to do without actually seeing the thing done. At the actual moment of hitting you must turn your right hand inwards with a sudden movement which makes the strain on my thumb greater. If you study the different positions of the one who is giving the hit in the photograph, you will see what I mean. With this hit you have

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now freed yourself from my left hand as well as my right hand hold. The instant after striking my thumb give me a violent jerk forward with your right arm, lunging forward yourself at the same moment, sliding your left arm straight in front of my neck, the palm of your hand facing downwards, fingers straight and tense so that the outer edge of your hand is nearest to me, straightening my right arm straight across and hard against your chest, the palm of my hand turned outwards so that my elbow is being bent back. This position is most perfectly demonstrated by Plate LXXX., and Plate LXXXI. is equally fine showing how the final throw is given by a violent push back of your left arm, while you keep my right strained tightly across your chest. In the case of a real attack it is better to give a violent hit against the opponent's neck instead of a pressure backwards, which would result in a much harder fall.

An extremely simple way of merely freeing yourself from a clutch at the wrists is to place the palms of your hands tightly together with fingers straight and tense, now raise your hands very suddenly still closely pressed together till the finger tips point at your own chest, at the same moment the elbows must be raised outwards as high as possible, when you will find yourself free, this must be done very quickly and with all your arm muscles tense. Here again all the pressure comes against your opponent's thumbs which give way at once.



LXXIII.—First position of Riotedori (*a*), defender on the right



LXXIV.—Second position of Riotedori (*a*), defender freeing her left wrist



LXXV.—Third position of Riotedori (*a*), the push back movement preliminary to twist of attacker's arms



LXXVI.—Fourth position of Riotedori (*a*), the twisting of the arms



LXXVII.—Fifth position of Riotedori (*a*), the let go and fall

## CHAPTER IX

WE will now take the attacks from behind, beginning with the Ushiro eri or clutch at the collar from the back. As soon as you feel the grip swing right round to your right with your left foot bringing it well forward so that *all* the weight of the body is upon it, but keeping your right foot in its first position, your knees will then cross. This position being one of the very difficult ones to describe in words, I have given photographs of the three positions in this throw executed alone. Plate LXXXIV. shows the position you should have after the swing round. Now with your left hand clutch my right wrist which is at your collar, place your right hand on my right shoulder and bring your right foot quickly round to your left front, toes only touching the ground, you are going to use the Kekayashi or back knee trip again, as you did for the Utte attack, so the moment your toes have touched the ground swing your right leg sharply against the back of my right knee, and wrench my hand from your collar at the same moment. If there is strong resistance, it may be necessary to push me back as well with your right hand which is placed against my shoulder,

## THE FINE ART OF JUJUTSU

but if the knee trip is given quickly and strongly there will be no need for anything more to accomplish my overthrow. Plates LXXXII., LXXXIII., LXXXIV., LXXXV. and LXXXVI. show each position as it is taken, and LXXXVII., LXXXVIII. and LXXXIX. show the three distinct positions as an exercise, and it is certainly one of the finest tests for balance of all the throws.

Another attack from behind is the Ushirodori. Supposing you are clutched from the back over the arms so that they are pinned to your sides. Hunch up your shoulders and hollow the chest as much as you can, placing the backs of your hands together, and keeping your arms and hands tense, then throw up your elbows horizontally with a sudden jerk, at the same time springing outwards with both feet, and bending your knees, keeping these well turned outwards. In this way you will have dropped through the clutch. Now grip my right wrist with your left hand, and turning your body from the waist only, well round to your left, your right forearm still horizontal and well bent at the elbow, swing back again from the waist directing the point of your elbow at my lower ribs. I need hardly say that in practice you must stop short of the blow, but in the real defence this blow would naturally make me lean forward. As I do so spring back on to your left knee, bring your right hand against my right shoulder, and while twisting my right wrist outwards with your left hand, pull me down over your



LXXXII.—First position of Ushiro eri



LXXXIII.—Second position of Ushiro eri, showing the sudden swing round of the defender as her left leg is coming back across the right



LXXXVI.—Fifth position of Ushiro eri showing the final trip with Kekayash with the wrench of attacker's hand from the collar



LXXXVII.—Detail of first position of Ushiro eri showing the swing round with all the weight on the left leg



LXXXIV.—Third position of Ushiro eri showing the clutch of attacker's wrist and shoulder after the swing round



LXXXV.—Fourth position of Ushiro eri showing defender's right leg brought forward ready for the trip



LXXXVIII.—Detail of the second position of Ushiro eri showing how the right leg is brought forward preparatory to the trip



LXXXIX.—Detail of the third position in Ushiro eri showing what the position should be after the kick back and the wrench of the hand from the collar

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extended right knee. The photographs of this throw form one of the finest series, and by studying them carefully, with the help of the underlines there will be no difficulty in understanding the positions. Plates XC., XCI., XCII., XCIII. and XCIV. show them in their sequence.

One more attack from behind is illustrated by Plates XCV. and XCVI. In these photographs I am giving the throw to one of my pupils as it is rather a difficult one for a woman to take and might injure the chest. As will be seen, the assailant's arm has been flung round my neck, but before he has time to pull me back I spring out sideways with both feet, bending the knees and pulling hold of my opponent's sleeve with both hands. All I have to do now is to bend well forward and pull him right over, with what result can be well seen from Plate XCVI., where he is coming heavily on to his head.



XCV.—First position for defence from third attack from behind. In this instance a bad attack was given, the attacker leaving himself a limp dead weight as shown by the position of his legs, and thus making the throw far more difficult than it would be for a genuine attack. Defender's position, however, is quite correct



XCVI.—Second position of third attack from behind, a bad fall for attacker!

## CHAPTER X

Now supposing you are clutched by the throat from the front. Take a step forward with your left foot, bringing it a few inches in front of and in line with your right foot. Place your right hand underneath my left elbow and slightly above it so that you have my arm resting on the heel of your hand, with your left hand grip the bend of my right elbow, your fingers coming well over into the bend. Now with a rapid turn on your left toes bring your right foot well in front so that your back is turned to me, and at the moment of turning bend well on the knees. You will at once recognise the Koshinage or hip throw, which you learnt in detail in the "Landori Kata," and which can be so easily adapted to this sort of defence. You will find as you turn that it is necessary to swing out your right elbow well in front of me, or your position will be so cramped that you will not be able to get round, this done, it is the work of a moment to drag down my elbow with your left hand well to your left front, straightening your knees at the same moment and you will find me on the ground in front of you. In this throw however small or weak the person who gives it may be it will be found

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quite easy to do as no strength at all is required, but the secret of success lies in the rapidity of the turn, and it is necessary when straightening the knees that your body should be leaning to your left only and not forward, as this would probably cause you to fall over forward on to your opponent if he were heavy. Plates XCVII., XCVIII., XCIX. and C. show the positions quite clearly. An extremely simple way of merely freeing yourself from a strangling clutch is shown in Plates CI., CII. and CIII., I am doing it myself. My right forearm comes over my opponent's left and then under his right so that his right is resting on the back of my right wrist I then press the finger knuckles (not the fist) against the open palm of my left hand, and while keeping all the muscles tense I push sharply up and over to my left with my left arm, keeping the knuckles always firmly pressed against my palm. This leverage is extremely powerful, and my opponent's left arm is jerked down at the same time that his right is thrown up.

Now comes a very fine defence against a clutch by the collar from the front the Kata mune tori. Supposing I get hold of you with my right hand, stand for an instant with your hands close in front of you about on a level with your waist, your left hand next your body the open palm facing your chest, your right hand also with open palm immediately behind the left, facing in the same direction and touching the back of your left hand, both thumbs pointing upwards as tense and firm as possible. Then with a violent jerk throw up both hands against



XCVII.—First position for the "throat clutch defence." Defender taking the step forward preliminary to turning round



XCVIII.—Second position of throat clutch defence after the turn, note defender's right elbow well out in front of attacker, defender's right hand is pushing up attacker's left elbow



CI.—How to free from a clutch at the throat. First position showing defender's right arm over attacker's left and under his right the knuckles of defender's right hand in the palm of her left



CII.—How to free from a clutch at the throat. Second position showing how attacker's left arm has been used as a lever to force up and over his own right



XCIX.—Third position of throat clutch defence, the jerk up on to the hip by the straightening of defender's knees



C.—Fourth position of throat clutch defence, the pull round to defender's front and the drop.



CHH.—How to free from a clutch at the throat. Third position the same as second, but carried farther over

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my wrist, at the same instant taking a lunge back with your left foot. In this position your left thumb will be on one side and your right thumb on the other side of my wrist. If done with great force and quickness the jerk will drag my hand from its hold, and the moment it has let go grip my wrist tightly with your left hand only, leaving your right hand still in the same position pressing against my wrist in the hollow of finger and thumb, this acts as a sort of fulcrum in the movement which follows. The moment after clutching my wrist with your left hand swing forward right in front of me, turning your back to me as you pass, and keeping as close in to me as possible, finally coming on to your left knee and straightening the right leg, which during the swing forward should be well bent so as to form a sort of spring which straightens out the moment your left knee touches the ground. This you will recognise as Hikiotoshi (*a*), the knee throw brought into use for this defence. You will now understand the object of keeping your right hand open, so that in your turning movement it can revolve round my wrist until the moment when you touch the ground, then lock the fingers at once just above your other hand, and with a long swinging pull drag me over your extended right knee, the pull should be accomplished by a strong twist of my wrist outwards which makes me lean over and lose my balance more easily. The secret of this throw is the quick turning movement which must be done with great rapidity. For this throw I have given two

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series of photographs as each series is taken from a different side. In one series I am giving the throw to Mr. Uyenishi, as shown in Plates CIV., CV. and CVI., and in the second series one of my pupils is giving it to me, and rather more details appear, making the positions absolutely clear. This second series is shown in Plates CVII., CVIII., CIX. and CX.

There is a most wonderful way of breaking the elbow when clutched in front, which is very simple and very clearly shown in Plates CXI., CXII. and CXIII. The moment I am gripped I take hold of my opponent's wrist with my right hand the thumb uppermost as shown in CXII; then with a rapid bending turn right round to my own right I bring the arm over my left shoulder, keeping it close up against my neck and taking care to have the palm of my opponent's hand turned upwards, I can now dislocate the elbow if I pull down on the wrist very suddenly, or if resistance is offered I can drag the arm down and lever my opponent over my shoulder with the Seoinage or shoulder throw. Great care must be taken when practising this lock of the elbow, as it is very easy to hurt badly without knowing it, and my pupil told me afterwards that the photograph does not in any way represent his sufferings during the one instant of having the arm locked, for unfortunately I did it so quickly that I hurt before he had time to stop me.

There is still one more way of locking the arm if you receive a clutch at the collar, and unfortunately I have



CIV.—First position of Kata mune tori showing the lunge back, together with the upward jerk of attacker's wrist, which wrenches the hand from its hold



CV.—Second position of Kata mune tori showing the turning movement made to the attacker's side, preparatory to pulling him right over



CVII.—First position of Kata mune tori seen from the other side. The defender's hands are just giving the jerk back, and her left leg is just lunging back



CVIII.—Second position of Kata mune tori seen from the other side. The throw up of attacker's hand

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only one photograph for this, so that I must be more careful to make the explanation of the first position quite clear. Plate CXIV. shows the actual way of locking the arm, but as my face just hides the hands, it is not quite so easily understood as the others. This lock can only be given when you are clutched and pushed back as well, in which case offer no resistance, but take one or two steps back, allowing yourself to be pushed, then bring both hands up on to the opponent's wrist, backs of your hands uppermost, your right hand nearest to you, your left close behind it, then as you go back turn quickly to your right and bring your left elbow right over your opponent's arm and pin it to your side, well above his own elbow to prevent any possibility of bending, at the same time raise his hand well in the air and twist his wrist outwards ; this will cause pain at either wrist, elbow, or shoulder, or at all three if the twist is strong enough. These are the only two locks I care to allow in my book, as they can be done standing and very easily. The branch of Jujutsu which is devoted to wrestling on the ground is what I would term the gross art of Jujutsu as opposed to the fine art, and as such has no place here ; besides, although it may be very useful for men, it cannot, or rather, should not appeal to women, for anything more rough and ungraceful it is hard to imagine.

I will include in this Chapter a very pretty defence against a boxing attack. There are only three or four of these, as boxing is not known in Japan, so the methods

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of defence had to be thought out by the one or two Japanese who came to England. One of them was suggested by one of my pupils and is strikingly simple. The first I will describe to you is illustrated by Plates CXV., CXVI., CXVII. and CXVIII. I am again shown giving the throw to a pupil. As the left arm comes forward at my face I lunge in with my right foot, ducking my head to the right side and swinging the arm away with a hard sharp blow on the elbow given with the heel of my right hand, and without an instant's pause on the right foot I follow on with my left, bringing it forward with bent knee (both knees should be bent), and placing it well behind the left knee of my opponent, at the same time extending my left arm in front of and against his neck. The moment my left foot is on the ground I straighten both knees and push my opponent over backwards with my left arm—the push should be a hard blow in the case of a real attack. In Plates CXVII. and CXVIII. it will be noticed that I am holding up my victim very slightly to soften the effects of the fall which is a very hard one, but this of course is not done in a real attack, and the person thrown gets a bad hit on the back of his head.

The simple defence suggested by a pupil is as follows. Instead of lunging forward with your right foot and hitting the elbow with your hand, lunge at once on to your left and carry the blow with a violent side hit at the opponent's elbow with your straightened left arm, this will swing him round to one side when



CXI.—Arm lock defence against a clutch at the collar. First position on being clutched



CXII.—Arm lock defence against a clutch at the collar. Second position showing how the right hand only is used at first to take hold of attacker's wrist



CXV.—First position in Boxing attack defence, showing the running-in movement at the same moment that attacker's elbow is hit quickly to one side



CXVI.—Second position of the Boxing attack defence, showing the closing in as defender's left leg is just coming behind attacker's left

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you bring back your left arm with the same sort of blow against his neck which at once knocks him over backwards tripped by your extended left leg which should lunge as far behind his left leg as possible.

Another defence against a boxing attack is by running in and throwing up your legs in the Kugenuki or scissors throw, this is very difficult as it needs a very strong wrist and fine balance, not to mention nerve to spring on to your left hand, throwing up your legs at the same instant, but once they are in the position of scissor blades you are safe and your opponent is upset.

## CHAPTER XI

WE now come to a series of defences called the Nage-no-kata in which though the results are very similar to those already described, the method of meeting the attacks is somewhat different and belongs exclusively to what is known in Japan as the "Kano School." This merely denotes Mr. Kano's special style of work, and in Japan, when a teacher acquires a high state of proficiency in Jujutsu, his own name is given to the particular style in which he works, such as: "Kano style," "Yako style," "Matsuda style," "Inouye style," &c. &c. The Nage-no-kata consist of fifteen throws divided into five series of three. At the beginning of each series the opponents approach each other from opposite sides starting about eighteen feet apart, they then walk up to each other and give a throw, the attacker on being thrown immediately gets up and repeats the same attack on the other side, and on being thrown again gives the second attack in the series from one side first and then immediately from the other, then without a pause delivers the third attack in the series from first one side then the other. This means six throws, three on each side and on the com-

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pletion of the sixth, each retires to opposite ends of the mats and begins the second series in exactly the same way, and so on, at the end of each series going back to the distance of eighteen feet apart. It demands an incredible amount of training to perform these double throws without a fault, and unless both sides of the body are equally well trained it is impossible, but herein lies the exceptional value and beauty of the Nage-no-kata.

The first series of three is called the "Te waza" or throws done practically with the hands only, viz., the Ukiotoshi, the Seoinage and the Sukinage. Next come the "Koshi-waza," those done by using the hip only, the Ukigoshi, the Tsurikomigoshi and the Haraigoshi. Then follow the "Ashi-waza," or throws given with the leg and ankle, the Okuriashiharai, the Deashiharai and the Uchimata. Next come the "Sutemi-waza" consisting of the Tomoenage, the Uranage and the Tsuriatoshi, throws given by lying down suddenly backwards and hurling your opponent over your head. Finally there are the "Yoko-waza," or throws given by lying down to one side, drawing your opponent with you and hurling him over your shoulder. This series consist of the Yokogake, Yokoguruma, Yokowakare. And now to begin with the first of the first set—the Ukiotoshi. The opponents stand at each end of the mats, about twenty feet apart, the one who is going to give the throw advancing to within about four feet of the other who takes two or three steps only. As in the

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photographs I am giving these throws either to my pupil or to Mr. Uyenishi I will describe them accordingly. Having come to within say four feet of my opponent we both stop and then each takes one step forward with the right foot so that our right feet are side by side, simultaneously taking hold of each other's coat, the right hand high up on the collar by the shoulder, the left holding the sleeve above the elbow as in the "Landori Kata." Plate CXIX shows this hold exactly, although only one side is given, and my right hand which is holding the collar high up on the shoulder is hidden. In this photograph we have just taken hold, each advancing the right foot. I now take a step backward with my left foot bringing my right up to it, my opponent does the same forward, starting with his right and bringing up the left alongside. As I step back I draw my opponent forward with a *light lifting* pull, merely accentuating as it were the momentum of his step forward. The second step is taken by each in exactly the same way except that mine is a much longer one, and my pull forward stronger and more lifting so that I increase the momentum of my opponent almost without his knowing it. For the third step, instead of placing my left foot on the ground as for the preceding ones I come at once on to my left knee, but softly, my toes touching first and bending under to act as a spring, and the instant I touch the ground I give a strong swinging pull downwards well to my left so that my opponent

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is lifted off his feet and thrown past me to the left. Plate CXX. shows me on my left knee in the act of pulling down my opponent, and CXXI. gives his final fall. Now follows the Seoinage for which there are six photographs in which the greatest expert will find no fault. The Plates are CXXII., CXXIII., CXXIV., CXXV., CXXVI. and CXXVII. Rising from the Ukiotoshi throw, my opponent rushes at me and hits out with his right arm. At the moment of hitting I run in with a quick turn to my left bending my knees and at the same moment raising my left hand and gripping his arm, my right hand coming over from the other side and doing the same, both hands as near his shoulder as possible, the left below the right. It is most important to keep the attacking arm close up to one's neck as with a tight hold it is gripped as though in a vice. As soon as I have the arm firmly I bend forward quickly pulling my opponent right over my shoulder on to the ground in front of me. This is of course the Seoinage or shoulder throw adapted to this defence. As the photographs of this throw speak plainer than any words I will leave you to study them carefully as they are very easily understood. Plate CXXVII. shows I fear some hard-hearted merriment at my pupil's expense, which was certainly unkind as he took the fall finely, but I was so pleased with it that I looked up too quickly remarking to Mr. Beldam that it was a real good one, and he caught me in the act of exulting! In spite of this fall



CXXII.—First position of Seoinage defence showing how defender meets it by giving a quick turn, which brings her back to the attacker, at the same moment gripping his arm well above the elbow and keeping it tight across her own shoulder



CXXIII.—Second position of Seoinage defence showing how attacker's arm is pulled down across defender's chest



CXXV.—Fourth position of Seoinage defence—coming over



CXXVI.—Fifth position of Seoinage defence—almost over



CXXIV.—Third Position of Seoinage defence showing how attacker's arm is levered across defender's shoulder while she bends over hoisting him from the ground



CXXVII.—Sixth position of Seoinage defence—"How's that for a good one!"

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my pupil was up again in a moment, and lunging at me once more with a blow. The third of the first series now follows, the Sukuinage, and although it is illustrated by only three photographs, Plates CXXVIII., CXXIX. and CXXX. it is to my mind the finest series of all, on account of the perfect way the fall is taken as well as given. As will be seen from CXXVIII. I again run in to meet the blow, lunging well forward with my left leg, and ducking out of the way of my opponent's fist, at the same time putting my right hand at the under-side of his right knee, my left in the same way against his left knee. As he comes at me with some force it needs no strength on my part to merely use the impetus of his lunge forward for his own overthrow, but it must be done instantly before he receives a check ; this is accomplished by merely helping him on the way he started by a lifting movement of both hands, putting a little more energy into the right hand as his right leg has further to go than the left. At the same moment I throw my body back without straightening the knees and a very fine backward fall is accomplished.

The second series now follows in which your hip will have most work to do. The first of these is the Ukigoshi, a very neat and easy throw. It can be used against a blow at the head. My opponent rushes at me then, and as before I run in and get under the arm and out of reach of the blow turning quickly to my left with bent knees, passing my left arm round my opponent's

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waist, and getting hold of his left arm with my right hand. The position is quite clear in Plate CXXXI., and in CXXXII. it will be seen how easily the throw is accomplished by bending over and pulling the assailant down well over to the right front. The Tsurikomigoshi now follows, one of the most difficult to execute. It is merely a very low hip throw, and it is just this extreme bend of the knees that makes it so difficult to do, but which gives your opponent a much harder fall than from the Ukigoshi. The manner of doing this in the Nage-no-Kata is to hold as for the Ukiotoshi, viz., high up on the collar with the right hand and on the sleeve with the left. Plates CXXXIII., CXXXIV. and CXXXV. represent myself giving the throw to Mr. Uyenishi. I take two steps back as for the Ukiotoshi, with this difference that the second step is shorter than the first instead of longer, and instead of taking a third step, I turn quickly to the left bringing my right foot alongside the left and sinking down as low as I can with bent knees I pull my opponent over on to my hip, and by throwing this up suddenly without entirely straightening the knees, and by simultaneously bending my body well over in front, he gets a much harder fall than would be expected. In this throw it will be noted that my right elbow does not come forward as for the shoulder throw, but is kept close to my waist that I may get my opponent well down on to my hip.

The third of the Koshi-waza series is the Koshiharai



CXXXIII.—First position of Tsurikomigoshi showing the much greater bend of defender's knees for this throw than for the ordinary hip throw



CXXXIV.—Second position of Tsurikomigoshi—a bad fall coming



CXXXV.—Third position of Tsurikomigoshi—a very hard finish

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which you will remember as one of the "Landori Kata," and as the actual throw shown by Plates XXXIX., XL. and XLI. looks just the same when done by Mr. Kano's particular way of beginning, I will ask you to refer to those photographs when reading the description of how it is given when forming one of the Nage-no-kata. I take two steps back as for the Ukiotoshi, and giving plenty of *lift* with a slight pull on each step taken by my opponent. The third movement is merely a quick turn in the same way as for the Tsurikomigoshi, but without bending my knees at all. As I turn I pull my opponent well up to my right shoulder leaning my body over to my left side, so that all the weight of my own body as well as his comes on to the left leg, this leaves my right leg free to spring up and back with a hit against my opponent's thigh, and as I give a sharp jerk of my arms downwards, and well to the left he is pulled right over my extended right leg which should be horizontal.

The next in order are the Ashi-waza or throws given with the ankle, the first of which is the Okuri-ashiharai. The start for this is different to the others as will be seen by Plate CXXXVI., for I stand facing my opponent, my right hand on his collar near the shoulder, the left holding his sleeve. I begin by taking a long step to my right side, bringing up my left foot alongside, my opponent does the same with his left foot, bringing up the right; several are taken in this way, I watching my chance all the time, and just as he

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is bringing up his right foot, and when it has nearly reached the left, I, in the act of bringing up my own left carry it forward a little so as to bring it with a swinging hit against my opponent's right ankle just before his foot touches the ground, and he is lifted off his feet as easily as a child, coming down very quickly and with a good hard fall. The most important part of this throw is of course timing the hit against his ankle, though hardly second to this is the amount of lift given by the collar on each step he takes, it will be noticed in Plate CXXXVII. what a swinging hit my opponent must have had to send his legs flying up as they did, for my own left foot does not go very high in the air. So easy will it be found to take any one off their balance in this way that it can be done by holding each sleeve with thumb and finger only, provided always that you time your trip at the right instant.

The Deashiharai comes second in this series, and is really our old friend the Ashiharai given in a different way. Plate CXXXVIII. shows me giving this throw to Mr. Uyenishi, and for this I start stepping back as for the Ukiotoshi, only that instead of bringing my right foot alongside my left on the second step, I take it past and well behind, so that as my opponent comes forward with his right foot on the third step my left is in position to take it away as it comes, which I do by a swinging hit against the outside of his ankle carrying his foot well up to the right and giving him a sudden pull to the left.



CXXXVI.—First position of the Okuriashiharai,  
starting sideways in step



CXXXVII.—Second position of Okuriashiharai, the  
following-on trip and the simultaneous pull over

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The Uchimata is really the third of this series, but like the Haraigoshi I have given it already in the "Landori Kata," as I consider them more easily learnt in that way; but it really belongs to the Nage-no-Kata and we now do it in "Kano Style." If you will refer to Plates LXIV. and LXV. you will find that I am giving the throw to Mr. Uyenishi, as it is the most difficult of any to do well. We advance towards each other from opposite sides, finally stopping at a distance of about four feet and each taking one more step forward with the right foot and taking hold as for the Ukiotoshi. We now begin what I described thoroughly in the "Landori Kata." Bringing my left foot well forward and keeping my right in position I swing my opponent round to my right side with as much lift in my pull as I can, my second step is taken with the left foot again bringing it right round behind my opponent and well to my own right, giving another pull which should bring him well to the back of me on my right side, the third movement is a lift accompanied by a sudden upward swinging hit of my right leg against the inside of his left thigh and a sudden pull which brings him over my extended leg to the ground. I must confess that I think this throw badly classified as one of the Ashi-waza, for I do not see where the ankle hit comes in, unless it is that your leg should be so stiff that your ankle as well as the rest touches that of your opponent as he comes over, but even then it is not well named, and I should have classed it as an inside hip throw

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although strictly speaking it is not that either, but it comes nearer to the Koshi than to the Ashi-waza. Now follows the series of Sutemi-waza, in which to use the expression of a Japanese, your opponent "throws himself." The first of these is the Tomoenage, which you will recognise as the Sutemi of the "Landori Kata" utilised as a defence against a push back. Two very fine photographs show me giving to Mr. Uyenishi what is to most people this most unpleasant fall. He comes up to me, takes hold and tries to push me back; I go down backwards as described in the "Landori Kata," putting my right foot up to his chest, drawing him down on to it, and finally sending him over by straightening my leg suddenly. You will see by Plates CXXXIX. and CXL. what an extremely easy way this is of disposing of a person who rushes at you. And now I am sorry to say that the remainder of the Nage-no-kata must wait for the supplement, which will, I hope, appear very shortly after this. They are such exceedingly difficult throws to take that I have not yet been able to do them in the way I would like, and although I am able to give them to Mr. Uyenishi, I do not wish to describe anything here that I cannot take as easily as I can give it, and those of the photographs which show me giving the throws instead of taking them merely mean that none of my pupils have arrived at a sufficiently advanced stage to be able to give those particular ones well enough to serve as models.

## CHAPTER XII

THERE are many more defences which may be learnt with advantage, but I have selected those which I consider illustrate particularly fine movements, and others on account of the conviction they carry with them, for with very few exceptions, and given the proper amount of training which would enable them to be done with lightning rapidity, they are infallible. Quite an interesting branch of Jujutsu is the invention of new defences against all conceivable attacks, based always on the main principles of using your opponent's strength instead of your own. It will be readily understood that the "loose play" which I have described in a previous Chapter can be used as a game only or as a sport, since it is necessary that each opponent should hold the other in a similar way, and play the game strictly according to rules, of which there are about twelve, five negative ones and seven positive.

### NEGATIVE RULES

- (1) Never kick your opponent.
- (2) Never try to pull your opponent over before you trip him.

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- (3) Never push.
- (4) Never try to throw by strength.
- (5) Never let your feet cross.

### POSITIVE RULES

- (1) Keep your body as loose and supple as possible.
- (2) Hold lightly until the moment of throwing.
- (3) Keep your body erect.
- (4) Keep your knees and elbows bent.
- (5) Keep your feet well apart.
- (6) Make your movements as smooth and gliding as possible.
- (7) Always throw the side of the sleeve you are holding, not the side of the collar hold.

It may here be useful to say something on the method of attack, for to make it possible for the pupil—or rather for the one who defends—to throw his opponent successfully, it is necessary that the attack should be a genuine one, that is to say, with impetus and tense muscles, and though this may appear easy it is by no means so, in fact it is most difficult to come forward in a natural manner without preparing in some way to take the fall that you know is coming, and in the case of one who has not had much practice in attack the result is a limp dead weight being suddenly flung upon you, than which there is no more difficult burden to dispose of. If Plate XCVI. and CXXXI. are studied it will be seen what I mean. The attacker has come forward it is true with a hit, but the

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position of the legs and feet show with how little determination to do so really, and the photograph shows him in the act of falling upon me a dead weight, which made it far more difficult to throw him than it would have been in the case of a genuine attack where every muscle is firm and tense backed up with plenty of momentum, so easily made use of to overthrow an opponent. Many have come to me saying, "now what would you do if I did so and so?" In nine cases out of ten I should do nothing, for the simple reason that my would-be opponents plant themselves firmly on the ground and strike the air with great appearance of strength, but without changing position, on the contrary they simply await developments, firm in the conviction that they have good foot-hold and don't intend to budge. If by any chance I am able to persuade them to come at me they do so in a very cautious manner generally with the remark, "but you won't really throw will you?" One newspaper reporter whose name I will not give away has good reason to remember how my reply was given!

However, to return, it is with practice quite possible, not only to make a natural attack, but to save oneself entirely from a bad fall; but a long schooling is necessary to arrive at this degree of perfection and nearly always devolves upon the teacher, as very naturally most pupils wish to know how to throw possible assailants, and are not particularly anxious to have all these throws themselves. Certainly it is wiser as a rule for the pupil not to attempt them but to be satisfied with being able to

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take the falls in loose play and some of those in the "Landori Kata." If ever one wished to attack in an awkward way the best thing to be done is to hurl oneself absolutely limp and dead upon one's opponent, the mere weight alone of such a mass of inertness being treble that of a man with tense muscles, and I have made some very interesting and amusing experiments in this way, but as this method of attack is never followed in a genuine assault, one may always be certain of the impetus which makes a throw so easy.

And now I will leave you to the practice of all I have tried to explain, to those throws which have been almost faultlessly demonstrated by the first set of action photographs ever taken, and which from a scientific as well as an artistic point of view are almost perfect, I say advisedly *almost* perfect, for to those who may attain even high proficiency, the goal always recedes as the possibilities of this wonderful and beautiful art become clearer. But herein lies its greatest fascination, the will-o'-the-wisp of perfection that is always unattainable yet always leading one on with renewed effort. And now since it is possible that some unnecessary sympathy may have been roused on my behalf in connection with the many throws given me on a hard lawn, I will give you as a final photograph Plate CXLI, which was really meant to illustrate a throw, but for once Mr. Beldam was too late and "shot" me as I sat up laughing with the remark that it was a "good hard one"!



CXLI.—The end—and no damage done !