
Dedicated to my instructors in both judo and jiu-jitsu.

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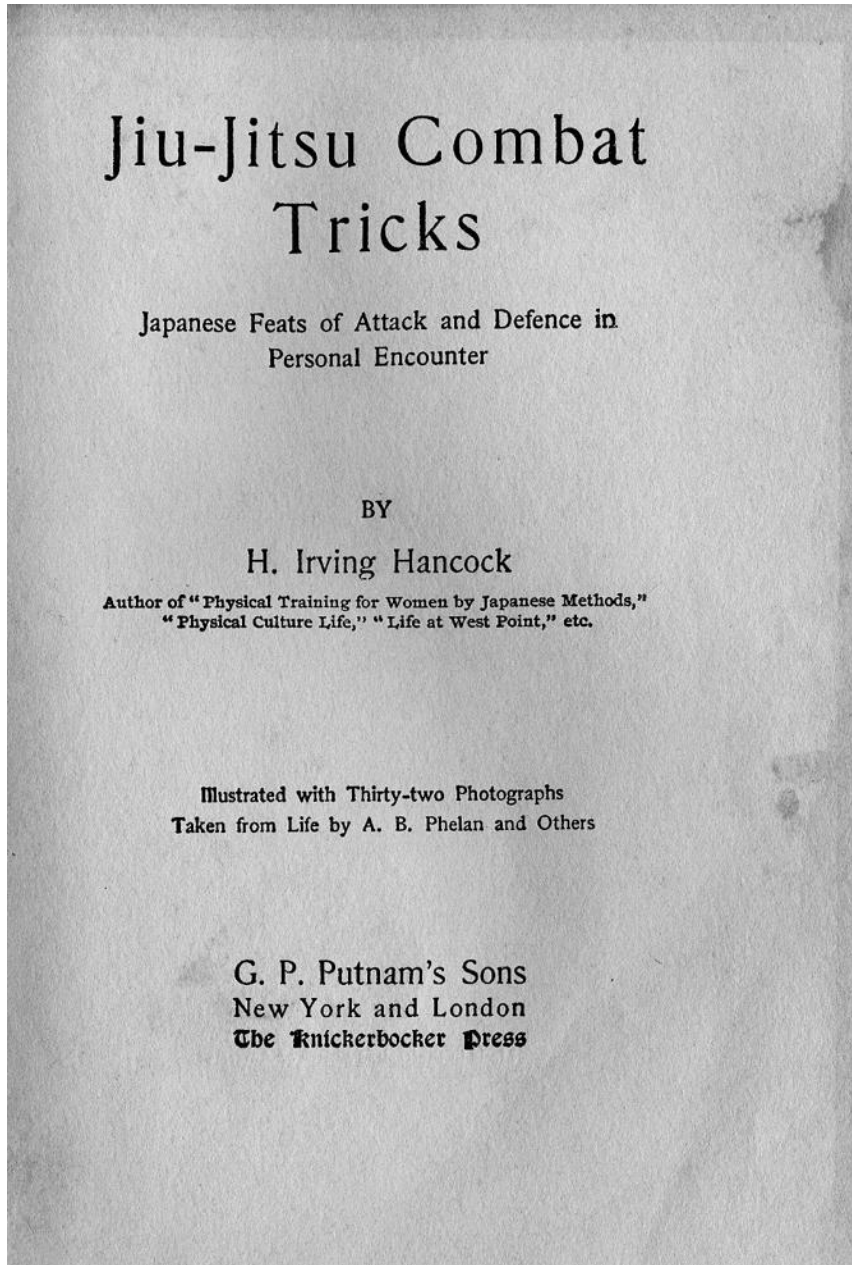
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Defence in Personal Encounter by H. Irving Hancock**





No. 1. ONE OF THE SIMPLEST FORMS OF THROW-OFF OF THROAT-HOLD.

INTRODUCTION

IT is but a few years ago that *jiu-jitsu* was unknown to the Western world. To-day the name is understood very generally, in English-speaking countries, to refer to that mysterious art of self-defence by which the Japanese prove antagonists whom it is impossible to defeat in physical encounter. To some extent, too, a little knowledge of this strange art has come to us. Within the next few years it is to be expected that *jiu-jitsu* will be as well understood by us as boxing is to-day.

A knowledge of the Japanese art reduces boxing from a science of defence to the status of an excellent exercise. The well-trained *jiu-jitsian* is able to meet and to defeat the fistic expert at all points. In this volume much attention has been paid to the methods by which the Japanese overcomes the exponent of ring work.

In scope the feats described in this volume

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comprise all that is essential in *jiu-jitsu* for purposes of personal encounter. Much that would be of interest only under Japanese conditions of life has been omitted. The tricks selected for analysis in this volume are those that are of the most value to the man of Anglo-Saxon heritage in matters of fighting.

Without doubt it will be urged that some of the Japanese feats explained in the following pages are, in the language of the ring, "foul." But fighting is an ugly business from the nature of things, and the Japanese contend that any means that brings victory is justifiable. It may be added that few men defeated by a *jiu-jitsian* are disabled for a period longer than a few moments following defeat. The lacerations and contusions that follow fisticuffs are unknown in Japan, where to disfigure an opponent would be considered a disgrace to the victor. *Jiu-jitsu*, while stern work, is the essence of politeness; it is aimed to show a bully the folly of fighting.

The greatest charm of all about *jiu-jitsu* is that it does not call for the employment of great strength. The weaker man, if skilled, is

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able to vanquish his stronger but unversed opponent. The art has a history of more than twenty-five centuries, and, during its long course of evolution, *jiu-jitsu* has been perfected as the art of the smaller, weaker man.

Daily practice in this novel physical work makes rapidly for agility of body and of mind, and for great physical endurance. The Japanese soldier, sailor, and policeman take a compulsory government course in *jiu-jitsu*. The physical performances of the Japanese in their war with Russia should be sufficient to establish even seemingly extravagant claims for the value of *jiu-jitsu* as the best system of bodily training known to the world.

H. IRVING HANCOCK.

NEW YORK, July 25, 1904.

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JIU-JITSU COMBAT TRICKS

CHAPTER I

PRELIMINARY TRAINING—HOW TO
STRENGTHEN THE HANDS FOR ATTACK,
AND HOW TO TOUGHEN THE VULNERABLE
PARTS FOR DEFENCE — PRACTICE MUST
BE CONSTANT UNTIL PERFORMANCE OF
THE TRICKS BECOMES SECOND NATURE—
DON'T BE IN A HURRY TO "SHOW OFF"
A NEW TRICK TO FRIENDS — COOLNESS
ABSOLUTELY NECESSARY TO SUCCESS

IT is true that the offensive and defensive
feats of *jiu-jitsu* combat may be undertaken
without any preliminary training. Yet it is
equally true that not so good results are se-
cured by this course as are to be had when the
application of the work is based on a proper

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foundation of well-trained muscles and with other parts of the body properly prepared for the tasks that are to be exacted of them.

Jiu-jitsu does not demand muscular development to the same extent that it is needed in the practice of boxing or of wrestling, but it is well—and very nearly absolutely essential—to possess nerves and muscles that are especially trained to respond with lightning-like swiftness to the demands that are put upon them by the peculiarities of the Japanese style of personal encounter. The Japanese blows are struck with greater speed than are those used by Anglo-Saxon boxers, and must be landed with far greater exactness.

The expert at *jiu-jitsu* is able to defeat the boxer easily and signally. It follows, therefore, that the blow must have both superior speed and effect.

What, then, are the methods of preliminary training that give these advantages. It has been pointed out in my previous works on this subject that the Japanese experts themselves differ considerably as to the best methods of bringing the muscles and their governing nerves

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into the most serviceable condition. Just as *jiu-jitsu* has been made to evolve into at least a half-dozen distinct though closely related schools of execution, so there are many different ideas among the initiated as to how the body is to be prepared. Some teachers of *jiu-jitsu* give no preliminary gymnastic work, but proceed at once to the practice of the feats of attack and defence, and rely upon continued practice in this work to give the muscles the peculiar tone that is needed. Other teachers, again, have their own special systems of gymnastics, and these latter, while differing in form, are all based upon and meet the same requirements.

In the three volumes that the author has offered to the public on the subject of physical training according to Japanese methods there has been explained an eclectic system of preparation that is undoubtedly the best that Japan has to offer. This system is based, for the most part, on the teachings of one of the most modern of Tokio's *jiu-jitsu* experts, while features have been taken also from the teachings of many other noted exponents of to-day.

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This system of bodily training, then, as described in the author's three preceding volumes, furnishes the best muscular basis for the work that is to be explained in this volume. But, once the muscles have been put in proper responsive condition, there are other demands to be considered. For instance, the Japanese does not strike with his clenched fist, but with the inner or little finger edge of the palm. This edge of the palm, then, must be put in the most favourable trim for severe attack. The edge must be hard—capable of inflicting injury and of enduring sharp concussion.

For training the edge of the hand thus there is a very simple method that calls only for time and patience. Strike the edge of the hand lightly but repeatedly against a wooden or some similar surface. It is never necessary to increase the severity of this training blow, but at least twenty minutes daily should be given to this hardening process. For this no time need be taken from other occupations. When seated reading, exercise the edge of that hand which is not employed in holding the book. At times when neither hand is otherwise

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occupied the edges of both may be exercised simultaneously. The importance of so training the edges of the hands is not to be estimated lightly, and this toughening should be followed diligently for some months. The harder the edge of the hand is made the more effective will be the blows struck with it, and with the least exertion on the part of the combatant.

At the same time the parts of the body that are likely to be struck by an opponent must be hardened. This is accomplished most effectively by daily assaults upon these parts of the body. In other words, harden any given part of the body by repeated endurance of the kind of *jiu-jitsu* attack that would be made upon it. This attack, when made in practice, is not employed with the same severity that would be used in actual, serious combat.

An attack against the solar plexus may be resisted, to some extent, by drawing in the abdomen and tensing its muscles; but this is not all-sufficient. The endurance of light but repeated attacks on the solar plexus will do far more to harden that sensitive spot against actual and vicious attack.

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He who is to do well in the mastery of *jiu-jitsu* must have from the outset a friend with whom he can practise the work continuously and enthusiastically. This practice must be had daily, and must be carried on with as much severity as can be employed without inflicting injury of serious nature. A movement, when first undertaken, should be gone through with slowly and analytically. Just as soon as the idea has been mastered, then every energy should be devoted to performing the feat with ever increasing speed. In order to be effective in the end, one must be able to do all of the work with a speed resembling that of thought. Every time the beginner employs a given feat he must make it a point to carry it out with all the speed that is in him. Speed must become so much of a *habit* that, in the end, its employment will be automatic—without thought!

To the student of *jiu-jitsu* combat this bit of advice will be found excellent:

“Don’t be in a hurry to show off a new trick to your friends.”

Japanese combat is all so new and so wonderful to the Occidental beginner, and so superior

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in effectiveness to our own styles of encounter, that the learner is tempted to display his new acquirement just as soon as he thinks he has mastered it. Don't be like a boy with a new toy. Don't expect, after a few trials of a new feat, to be able to down a friend who is unfortunate enough to know nothing better than Anglo-Saxon methods of defence. The expert boxer has devoted years to the practice of his art. It is unreasonable to expect that, after merely an afternoon's practice, you will be able to defeat him at his own game. The beginner who disregards this advice, instead of proving his own impregnability, will go down to defeat and expose himself to ridicule.

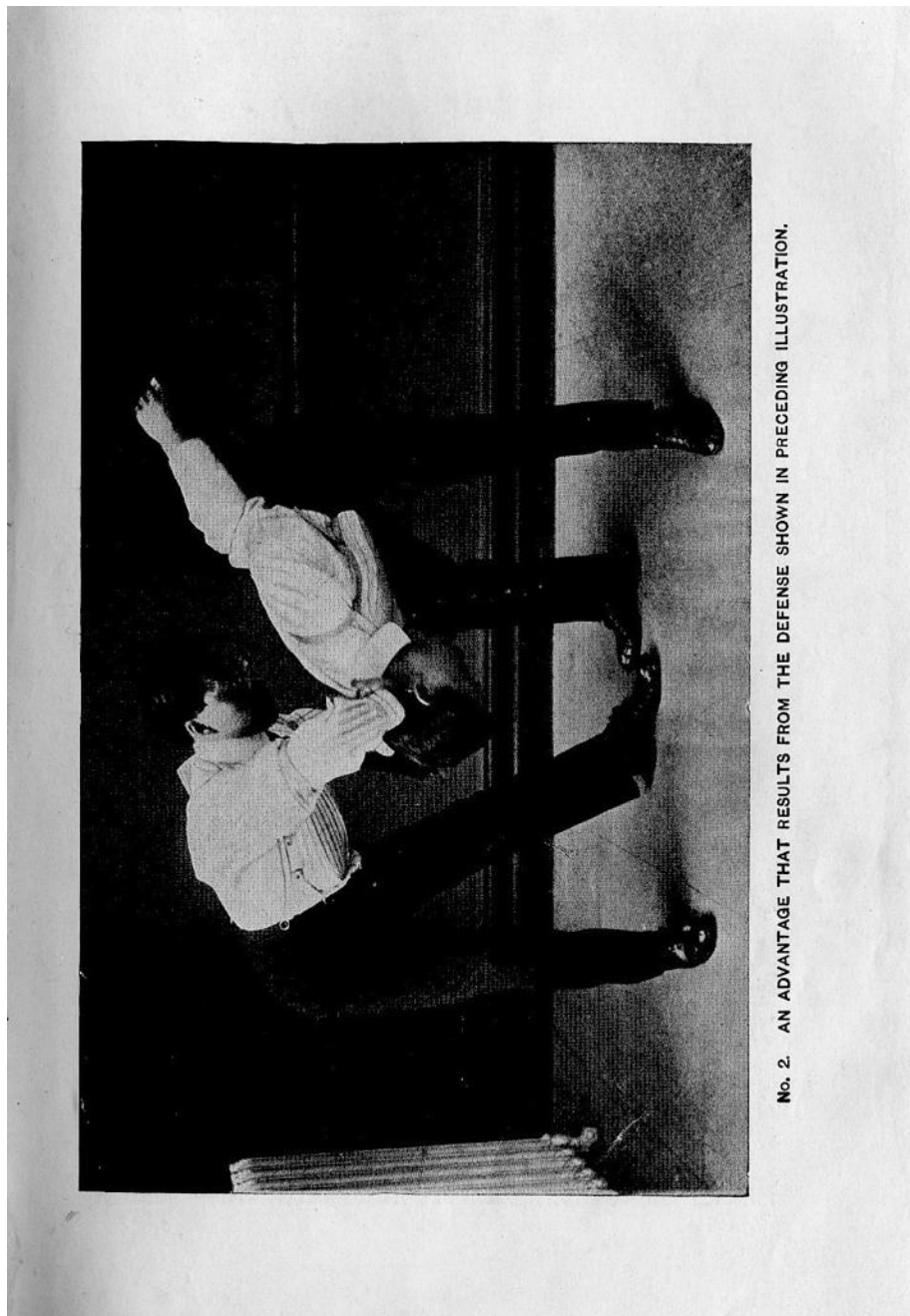
Never allow yourself to become flustered. From the outset cultivate absolute coolness, or you will never become thoroughly proficient. If you discover any flaw in trick of attack or defence, take defeat philosophically; note just what the flaw is and study, patiently and calculatingly, how to remedy it. In the beginning it is well always to practise with the same friend. After a while try the work on other fellow students. Occasional change from one

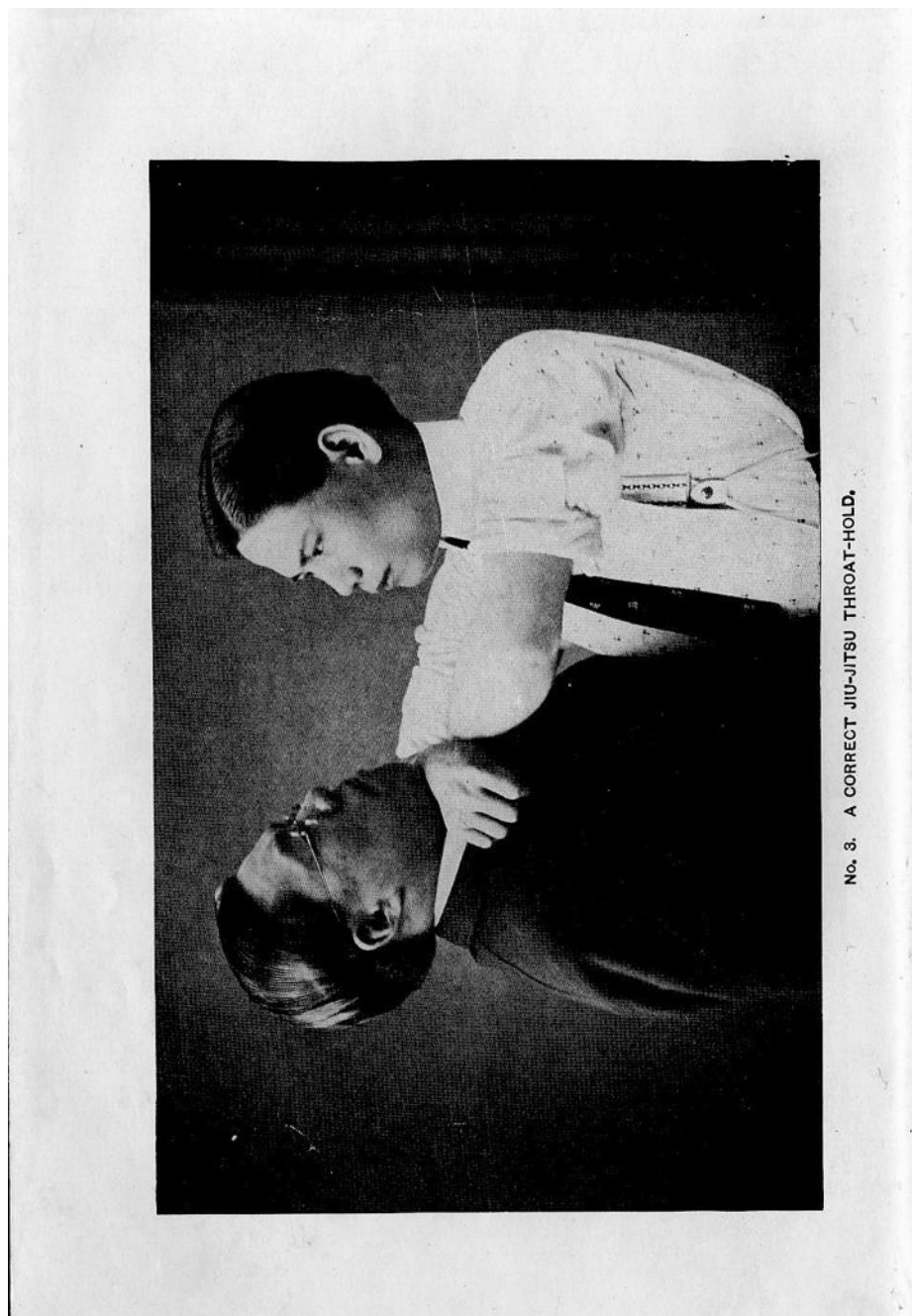
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opponent to another is advisable in order to escape the danger of falling into a style of work too automatically conceived. When you have an opponent who always makes a given move in an exact and unvarying way you are in danger of falling into his rut, and thus of being unprepared to meet a slight variation in the performance of the feat.

As to the amount of practice needed for the perfect mastery of any one trick, this depends, in the first place, upon the nature of the trick, and much more upon the qualifications of the performer. Some feats are so simple that they have been mastered forever after a very few trials. Others will require frequent practice during a period of many weeks.

Be patient. Expect little or nothing in a hurry. Place an invariable exaction upon yourself that each given feat must be performed a little better each time that it is undertaken. Don't balk at repeated practice of each trick. Practice must be continued until the feat is performed with the utmost speed of which the body is capable. Even when this speed is obtained, practice must go patiently on until the





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student performs whatever trick is needed as a matter of second nature, and with the prompt response and the precision of an automaton.

The student who has but limited time for practice will do well not to attempt the mastery of all the feats described in this volume. A dozen tricks, well-mastered, will make any man formidable—invincible to an opponent who does not understand them. If a dozen tricks be taken up at the outset, and are acquired with perfection of detail and speed, then the student may add one or two, and one or two more, and so on, as he finds the time.

Good nature is highly necessary. Many of the blows, holds, and pressures of *jiu-jitsu* inflict considerable momentary pain, which is borne more easily when it is remembered that the other fellow is taking the same chances.

In the art of *jiu-jitsu* mere theory, valuable though it is, will not suffice. One may learn by rote all of the descriptions given in this volume and be hardly a whit better off in the moment of vicious assault upon his person. The student's motto must be practice—constant practice! It is worth something to be

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able to walk abroad secure in the knowledge that though one possesses but very ordinary physique, he is the master of tricks of combat that make him more than the physical peer of an adversary who is much larger and stronger!

CHAPTER II

AN ORDINARY THROAT-HOLD, ITS THROW-OFF
AND THE SEQUENCE—A SCIENTIFIC “JIU-
JITSU” THROAT-HOLD—OTHER METHODS
OF SEIZING BY THE THROAT

WHEN attacking an opponent men of all degrees of barbarity and of civilisation are prone to seize the intended victim by the throat. Nor is the reason for the popularity of this style of attack hard to find. It is hard to conceive of a man so ignorant that he does not know that, by shutting off his adversary's power of breathing, he thereby does away with the possibility of prolonged resistance.

So overmastering is a severe throat-hold that the victim, if he is an untrained man, rarely has the presence of mind to relieve himself of the oppression by a counter attack on some portion of his assailant's body. Instead, the victim involuntarily clutches at the oppressing hands that are choking off his supply of air,

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and tries to drag them away. If the strangling hold is well taken it is all but impossible to force the attacking hands away in time, and the victim is reduced to submission.

Evidently strangling was as popular among the primitive Japanese as it has been in other parts of the world, for the *jiu-jitsu* adepts of ancient Japan have handed down to us the results of much thought both as to the taking of strangle holds and the quick and efficient breaking of them. There are many styles of throat attack and of defence from it, and in this volume enough of this work will be described to apply to any possible problem in connection with choking as a means of combat.

In Anglo-Saxon countries few men will be found who have progressed far in throat attack. Almost invariably the attack is made merely by grasping the front of the throat with both hands and doing one's best to retain the hold until the opponent's resistance is stopped. Such a throat-hold is indicated in photograph No. 1. It will be well to study the counter of the intended victim carefully, and to verify and acquire it by considerable patient practice.

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The victim places his hands, with palms together, under the assailant's arms, and with backs of the hands outward. With a quick upward movement the victim thrusts his joined hands between the arms of his assailant. As soon as the victim's hands have gone upward as far as they will go the joined hands are separated, and each is thrown violently out far to its own side of the body.

If this is not wholly clear, take another look at the illustration. Imagine that the victim's hands are a little higher up, and that the outer sides of his upper arms press against the inner sides of his assailant's arms. Now, imagine the victim's hands to be shot out suddenly sideways with all the force possible. His moving arms strongly force away the arms of the attacking man, and the throat-hold is broken.

Where too much muscular strength is not needed for breaking the throat-hold this is the best method, and it is also the swiftest known to *jiu-jitsu*. Where more force is required, however, in order to break the assailant's grip, the method illustrated in the photograph opposite page 110 in my former work, *Japanese*

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Physical Training, is needed. This latter feat is slower of execution, but supplies greater force in breaking a throat-hold. In this latter feat the victim clenches his hands, with fingers tightly interlaced, just before his abdomen. Both arms are given a violent swing to the left, up and over, striking the assailant's right elbow and carrying away the attacking arms by sheer force of momentum.

Returning to the defence shown in the first illustration, where the victim shoots both hands up *between* the assailant's arms, this feat can be followed up by a very effective piece of work that transforms the recent victim into the new assailant. It will be remembered that the late victim's hands, by the time he has broken the throat-hold, are in between the opponent's arms. From this position let the late victim, without an instant's delay, throw his hands around the back of the opponent's head, joining the hands—and interlacing the fingers—just at the base of the skull. Jerk the opponent's head forward and downward toward the ground. It is easy to bear him down, and at the same time the new assailant should dart

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backward two or three steps, dragging his bent-over adversary with him and forcing him to the floor with a quick jerk, stretching the man prostrate and face downward.

But if the man whose head is caught in this unpleasant fashion is versed in *jiu-jitsu*, and is quick enough, it is possible for him to escape being thrown face downward, and to be ready at once to resume the aggressive. American physical trainers have assured me that there is next to no possibility of defence when this back-of-the-head hold is well taken. It has been my pleasure to show several of these gentlemen that they were in error.

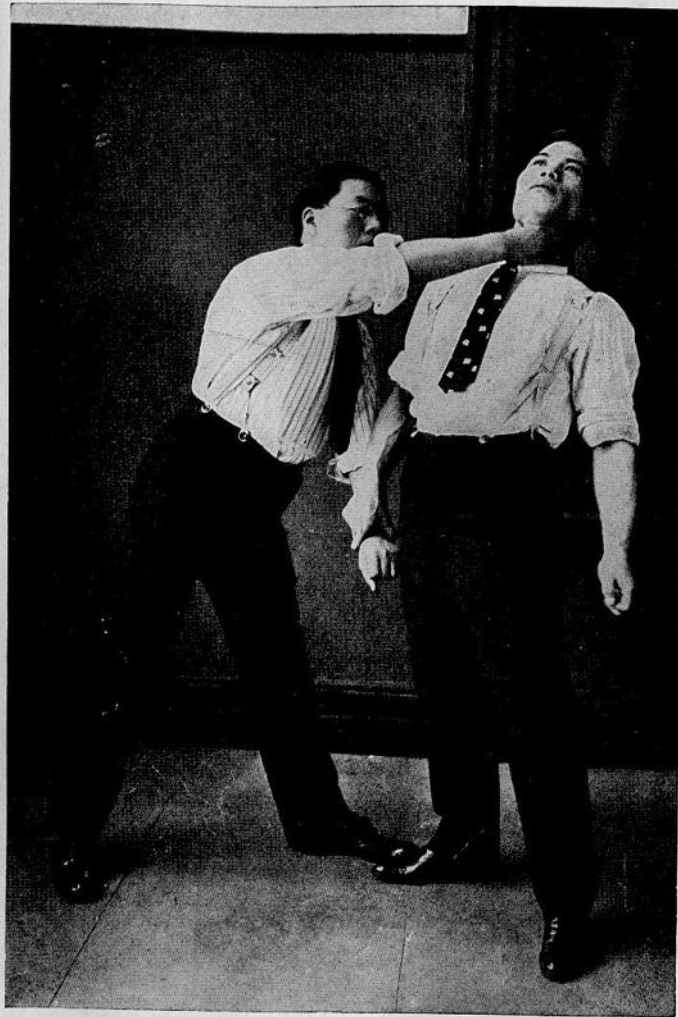
Allow the companion with whom you are practising to secure this back-of-the-head hold and to bend your head as close to the floor as is shown in photograph No. 2. Make a slight feint of "ducking" and of wriggling your head out at the left. Almost unconsciously your assailant will throw his clasped hands over to the same side in order to prevent your escape. Follow this feint instantly by a decided "duck" and a wriggle-out at your right side, and you will escape and bring yourself erect. It must

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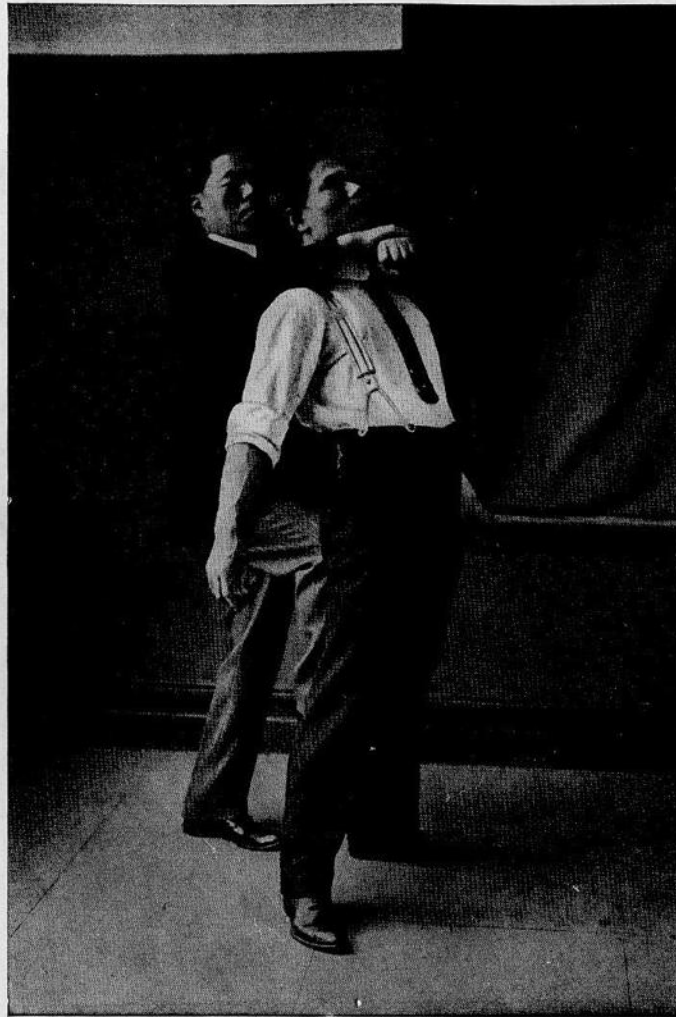
be remembered, however, to make the feint to the left not too pronounced, and to follow it up instantly by the more vigorous effort to the right. Of course, if preferred, the feint may be made to your right, and the escape to your left.

Now, for a scientific *jiu-jitsu* throat-hold that is not broken easily. It will have to be performed slowly at first until the theory is mastered. Begin the attack by extending your hands palms upward. Force the hands under the opponent's coat-collar on either side of his neck, and with the fingers take a forcible grip of the collar on either side of the neck and well back. Now, twist the hands over to the inside so that the backs are up and the tips of the thumbs against the throat. At a point on either side just below the level of the "Adam's apple," and an inch or so back from its perpendicular line, press the balls of the thumbs severely in. This exact spot of contact for the thumbs can be found by experimenting on one's own throat until the place is located where the pressure accomplishes strangling most effectively.

Practise this feat over and over again until it



No. 4. SIMULTANEOUS ATTACK—THROAT-HOLD AND HAND-PINCH



NO. 5. A THROAT-HOLD AND THROW BY AN ASSAILANT IN THE REAR.

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is possible to seize the opponent by the coat-collar and to apply the strangling pressure with the balls of the thumbs with great speed and effectiveness. It is all but impossible to break this hold when it is well taken, for the fingers grip the coat-collar so tightly as to make their dislodgment no easy task, and the balls of the thumbs accomplish the strangling with certainty.

Still another scientific throat-hold is depicted in photograph No. 3. Here the assailant's arms are crossed. With his left hand the attacking one grips the victim's left coat-collar well forward, and with his right hand grips the victim's right coat-collar—and further back on this side. With the grip of both hands tightly maintained the fists are drawn closer together across the front of the victim's throat, and in such manner that severe pressure with the assailant's right fore-arm is applied to the right side of the victim's throat just back of the "Adam's apple." With a little experimenting, a very effective strangling trick is secured, and one that cannot be defeated by either of the counters already described.

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When employing either of these strangles the assailant can, if he wishes, strike one of his knees smartly into the crotch or abdomen of his victim, and thus bring the attack to a sharp culmination. The victim, of course, if he be equally quick, can counter this last blow by raising one of his knees to block the attack.

For either of the two strangle-holds just described there is but one useful style of defence. It requires presence of mind and the quickest of action, and, for both reasons, this counter should be practised persistently, and always with all possible speed, until it becomes second nature, and is performed all but automatically. This style of defence calls for a solar-plexus jab. Failing in touching the plexus, the attack may be delivered full in the abdomen and with emphatic force. If this defence is well made the assailant may be depended upon to let go his throat-hold with alacrity.

The jab in the solar plexus is delivered with the points of the first and second fingers, and with the forefinger uppermost. At the instant of striking the hand is turned quickly to the outside, so that not only is the blow delivered,

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but a sickening "dig" accompanies the act. If, however, the two fingers are struck against the abdomen, the "dig" need not be added, as it accomplishes little or nothing in this instance.

Naturally the question will arise:

"Why may not the blow be given as well with the fist as with the tips of the two first fingers?"

The answer to this query will be apparent after a moment of thought. The blow with the fist distributes the shock of impact over too extensive a surface, and the effect is much less than when the shock is confined to a very small surface by striking with the tips of two fingers. It is for the same reason that the Japanese adept does not employ his clenched fist against an adversary's bone, but always uses the little finger edge of his palm to administer a sharp blow.

Patient study should be given to the few feats of attack and defence described in this chapter, and this remark applies with equal force to all of the feats that are to follow. First of all, grasp the idea, and then perfect theory by slow, analytical practice. Once the

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theory has been mastered, work for gradually increasing speed until, at last, it is possible to perform the feat with the utmost quickness and with never a fumble. Much depends upon thorough acquirement of the theory, and as much more depends on slowly and studiously increasing the speed until it has reached the limit of quick performance.

Nothing is gained by hasty and careless study of *jiu-jitsu* work. He who takes it up in this slipshod manner will find that he has added little or nothing to his expertness in personal encounter.

BE THOROUGH—PATIENT—PAINSTAKING!

CHAPTER III

THROAT-HOLD ATTACK AND COUNTER DEFENCES—A THROAT-HOLD FROM THE REAR, AND ITS COMBINATION WITH A THROW—THE DEFENCE—DIFFERENT STYLES OF HAND-BLOWS IN DEFENCE.

IN addition to the throat-hold throw-offs already described there is one that must be acquired by every *jiu-jitsian*. This feat may be designated as the “cork-screw throw-off,” or may be known by any more fanciful name that suits the pleasure of the student.

Suppose that the assailant has employed his right hand in securing a throat-hold on the victim, or in forcing his hand under the chin; and that the assailant’s left arm is thrown around the lower back of the victim. Such an attack is shown in the illustration opposite page 104 of *Japanese Physical Training*. It is in this case that the victim may employ the “cork-screw throw-off” to very good advantage.

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This is done by the victim throwing up his left arm inside his opponent's right. On the inside the victim's arm crosses the fore-arm of the assailant. Now, the victim's arm is forced out over the outside of the assailant's, the two engaged arms of the combatants crossing at about the elbow. Now, the victim's arm, on the outside of the assailant's, is forced in under the latter's upper arm, so that the backs of the victim's fingers press hard against the upper ribs of the assailant.

It is important that this position be studied until it has been obtained to perfection. As soon as the position has been taken correctly, the victim should tense his own arm in such a way as to crush and weaken his adversary's, the victim at the same time giving as hard a dig as he can with the backs of his left fingers against the assailant's ribs. At the same time the victim forces his right hand under the assailant's chin, the thumb on one side of the throat and the fingers on the other. And the assailant's head is forced as far as possible over backward or sideways. In this manner a complete throw-off of the assailant's attack is made.

Defence from Throat-Hold 23

It will serve for the student to remember that he has not mastered this feat in all its details until he is able to throw off the attack infallibly. Once the principle of the thing has been mastered, all future effort should be directed to gaining speed in the performance. It is not a difficult trick to acquire, and it is very effective. Should the assailant employ both hands in attacking the throat, then the victim must employ both of his arms against those of his adversary in the "cork-screw throw-off," and it is in this double style of the work that the effectiveness of the throw-off is most quickly seen.

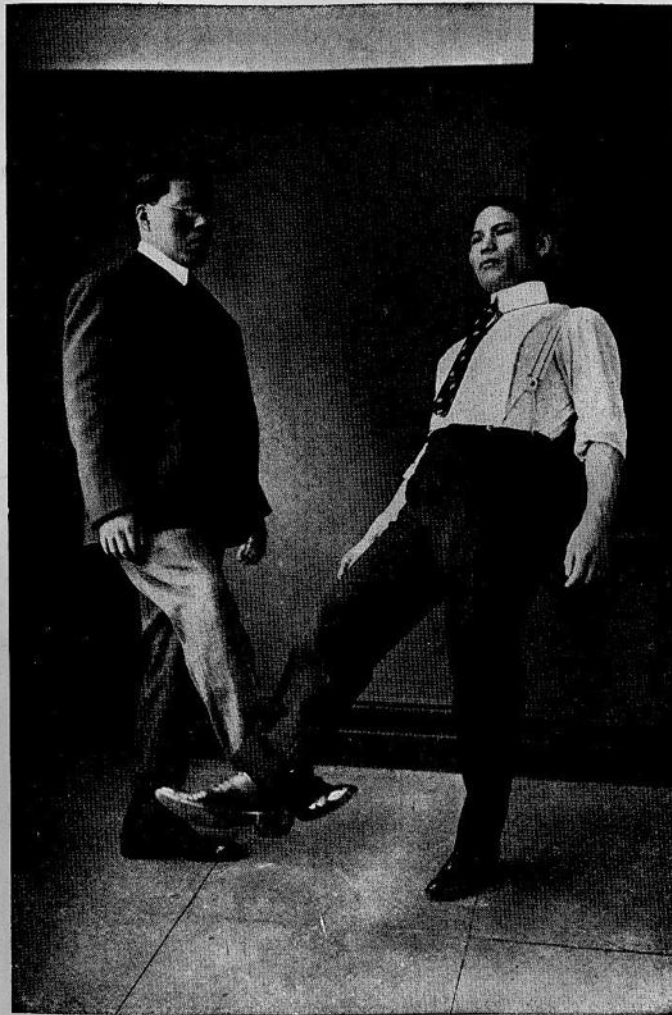
In photograph No. 4 is shown an attack and defence so quickly executed as to appear to be a simultaneous attack. The assailant has secured the victim's throat with the right hand, but the victim has caught the left hand with a pinch. This pinch is inflicted by pressing the ball of the thumb into the back of the hand between the bases of the little finger and its neighbour. The thumb is pressed in heavily, and ground over the muscles and nerves encountered there. It will be seen that the vic-

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tim, thanks to his quickness, has secured rather the best of it; for, while both of the assailant's hands are now engaged, the victim has his left hand free for whatever style of attack seems best suited, supposably a solar-plexus jab. Under these circumstances it will be best for the assailant to free his captured hand, if he can do so by a quick wrench, and to follow up this unsuccessful attack by one more accurately judged.

In photograph No. 5 is shown a style of throat-attack that is made from behind. The assailant is simultaneously raising one knee to give a severe blow in the buttocks or at the base of the spine. The knee-blow may be given, if preferred, against either kidney, the point of striking being in the soft part under the last rib. There is a third movement in this attack, which consists of dragging the victim over and dropping him on his back. All three movements should be performed as nearly simultaneously as possible.

This may all be done so swiftly that it would seem impossible to devise an effective counter for the protection of the victim, but the Japan-



No. 6. THE WRONG WAY TO TRIP.



NO. 7. THE RIGHT WAY TO TRIP.

Defence from Throat-Hold 25

ese have solved the difficult problem. It will be understood, of course, that the defence must be made with great speed.

The simplest defence consists, for the victim, in bending the body over to the right with a swift twist, giving the victim an opportunity to jab his left elbow backward with force into the assailant's solar plexus or abdomen, the force of this shock causing the assailant to abandon his hold. This will do well enough for the beginner in *jiu-jitsu*, but in the meantime he should carefully prepare for the two forms of defence that are now to be described.

At the instant of attack the victim seizes his adversary's wrist with his own left hand. On the inside of the arm, about an inch above the elbow joint, and in line with the "knob" of bone at the joint is a nerve that may be severely pressed with the end of the thumb with a great deal of resulting pain. The victim's right hand is thrown around the assailant's arm at this point, from the outside, and the thumb is pressed forcibly against the nerve. The student should devote considerable study to the location and punishment of this nerve.

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Now, the victim, with his left hand around his opponent's right wrist and his right hand attacking the nerve above the assailant's right elbow, breaks the assailant's hold, forcing the latter's right arm up over the victim's head and down again, so that the victim has squirmed to the right of this attacking arm. In the next breath the victim throws his own right thigh back of his assailant's right thigh. The victim's left arm goes around the back of his assailant, while the victim's right hand is thrown across the front of the assailant's body, down, outside, and back of the assailant's left knee, back of which it hooks. Now, by giving a quick wrench forward and upward at the assailant's left knee, the victim is able to drop his opponent to the floor.

The other form of defence consists in bringing the assailant's right arm forward over the right shoulder, after the manner illustrated in photograph No. 24. This is done at the instant when the assailant's hands are forced in apart in the manner just described. The palm of the assailant's captured hand is held upward, while the victim pulls down severely at the

Defence from Throat-Hold 27

wrist, forcing the assailant's arm bones to "go the wrong way," and thus inflicting more pain than can be borne with composure. The pressure must be severe enough to force the balked assailant to surrender, and the pressure can be made hard enough, as will be readily understood, to break the assailant's captured arm.

In performing this feat the student must be urged to locate the mentioned nerve above the elbow so thoroughly that he can attack it without a second's hesitation or fumbling. And when the assailant's arm is brought over the shoulder the palm of the hand must be up; if the palm is held down it will be understood that the captured arm will bend readily, and the victim's defence will thus be rendered worthless. And while above, it is suggested that the assailant's captured arm be brought over the right shoulder, it is even better if the manoeuvre be so made that the arm is brought, instead, over the victim's left shoulder, and for a reason that will be comprehended after another study of photograph No. 24. But the defence of the victim must be made so quickly

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that circumstances decide which shoulder of the victim is to be used.

In Chapter I. reference has been made to the fact that the *jiu-jitsian* does not employ his clenched fist in striking a blow, but uses the edge of his hand, generally the little finger edge. This does not mean *the edge of the little finger*, which should never be struck, but the edge of the palm on the little finger side. In striking, sometimes the palm of the hand is turned upward, and sometimes downward, just as the nature of the blow requires for striking most severely. In some instances, as in striking upward under the chin, the thumb edge of the palm is used, the thumb being folded downward over the palm.

Here is a list of the more important blows that may be struck with the edge of the hand:

Lower Leg.—Across the shin on either side, and well to the front; strike half-way up the lower leg.

Upper Leg.—Strike half-way between knee and trunk, either across front of leg, or at outside of leg somewhat to the front.

Side Blow.—Squarely on either side of the

Defence from Throat-Hold 29

lower trunk, in the soft part just below the last rib.

Kidney.—Strike over this organ in small of back, in soft part just below last rib.

Wrist.—On either side, just back of joint.

Fore-arm.—On either side, half-way between wrist and elbow.

Upper Arm.—Strike across front of biceps, or on outside of arm and well to the front; in either case point of striking to be midway between elbow and shoulder.

Collar-bone.—In a close clinch, open at one side, strike with little finger edge of palm, hand almost perpendicular and fingers pointing up, on collar-bone midway between breast-bone and point of shoulder. (Too sharp a blow will fracture this bone.)

Shoulder.—A sharp downward blow on top of shoulder, midway between neck and point of shoulder. (A blow that causes a good deal of pain and subsequent soreness.)

Side of the Neck.—Midway between jaw-bone and collar-bone.

Back of the Neck.—Too dangerous. Do not employ, except in a case of "life or death."

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Instead, when striking from behind, use heel of hand, fingers pointing upward. Strike heel of hand just at the base of the skull, with a combined forward and upward movement. And even this blow is hardly less dangerous. Both blows are mentioned more by way of caution that they be avoided by the experimenting student.

Blow across Base of Spine.—Too dangerous. Instead, employ blow over kidney.

All of the blows struck with the edge of the hand are given smartly and with a good deal of force. In striking at throat or neck the right hand of assailant is used against the victim on his right side, instead of at his left, in order that the blow may be given more force.

The edge of the hand should not be struck across the "Adam's apple," but the edge of the fore-arm, covered by the coat-sleeve, may be employed for striking here when necessary.

CHAPTER IV

THE RIGHT WAY AND THE WRONG WAY TO
TRIP AN OPPONENT—HOW TO DODGE THE
TRIP—HOW TO KNEEL AND TRIP AN
ADVERSARY—“COUNTERS” THAT ARE
POSSIBLE

TRIPPING is so general a trick among all the peoples that develop the art of personal combat as to seem to call for but scant mention. Yet in this country there are so many who do not know how to trip correctly that some hints are needful. In *jiu-jitsu* the trip is an element of prime importance.

In a trip that is delivered while the assailant is standing, the right foot is always employed against the adversary's left, and the left against the adversary's right. Right foot is never employed against right foot, nor left against left.

In a trip that the assailant delivers from a kneeling position, on the contrary, it is the right foot that is employed against the victim's right, and the left against the victim's left.

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In tripping the collar-and-elbow grip is the favourite among *jiu-jitsians*. Yet one hand may seize the coat or shirt close to the arm. Suppose it is desired to throw an opponent at your own left side. With your arms swing him around to your left, forcing him to travel at least a third of a circle. If this is done swiftly and effectively it will leave the victim standing on his right foot, with his left clear of the ground for an instant. In that instant apply your left foot to his right—his sole prop—and knock it from under him, sending him to the ground.

As to the method of kicking a foot from under the victim, the kick is always delivered against the outside of his foot. The assailant's foot moves swiftly over the ground, leaving it just a hair's-breadth at the instant of impact. The greatest force of the kick is delivered just at the ankle bone. Thus the pain caused the victim adds its effect to that of the impetus given by the kick, and the throw is all the more easily made. For it is human nature, when a foot is pained by a kick, to lift, or partly to lift, that foot from the ground. This is an



No. 8. THE TRIP FROM A KNEELING POSITION.



Tripping

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application of a well-known fact that is worthy of the wily Oriental.

It is to be observed that, in tripping under the most favourable circumstances, only the foot that is to be kicked is to be on the ground, the other being in the air, *and the victim's body bent well over to the side to which he is to be thrown.*

The only feasible counter to this trip is to get the other foot from the air to the ground in time, and to regain as nearly erect position as possible. Yet even with both feet of the victim on the ground it is often possible to throw him by this trip. At the moment of impact between the assailant's foot and the victim's the victim's trunk is drawn violently to the side to which it is desired to throw him.

When both of the victim's feet are on the ground a simple counter to the assailant's trip is possible. Just as the assailant goes to kick the victim should dexterously draw back the threatened foot and succeed in striking the assailant's engaged foot *at the outside*—in other words, delivering the same style of kick that was intended for himself.

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If the opponent is instructed and is wary it is often necessary for the assailant to swing his man around in a part circle two or three times before the tripping kick can be delivered with the proper effect. These continuous swing-arounds should be made at least three or four times in the same direction; then, if the assailant thinks it will be to his advantage, he may swiftly reverse the direction of the swing. Often, by so doing, he will catch his intended victim off guard and have an easy victory.

Photographs Nos. 6 and 7 illustrate graphically the wrong and the right methods of delivering the kick in tripping. In the first illustration it will be noted that both adversaries have their right feet engaged. In the second illustration the assailant is employing his right foot in a kick against his adversary's left.

Sometimes it is found so difficult to catch the intended victim off his guard in a standing trip that the kneeling trip is resorted to by the assailant. In this case the combatant making the assault takes a catch-as-catch-can hold and drops to one knee, thrusting the other foot out

Tripping

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before him. Over the lower half of this extended leg the assailant swings his adversary and accomplishes the throw. The trick is performed with ease after a little practice. The kneeling trip has this decided advantage: That the assailant is closer to his victim at the moment of the fall, and is able more promptly to apply any advisable tactics for reducing the victim to complete submission. Some of these methods of following up the advantage secured by a throw will be described in the following chapter.

In the kneeling trip it will be noted, with care, that the right leg is employed against the right, the left against the left. The relative positions of the two combatants are accurately shown in photograph No. 8.

There is a very simple and convincing feat that can be employed in many an emergency of combat, and it can be ended, if desired, in a trip. While standing at the opponent's left seize his left wrist with the right hand. It is important to hold the back of the victim's wrist outward, with the little finger edge of the captured hand downward. Have your own

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thumb against the under edge of the captured wrist, the fingers gripping tightly over the upper edge. With your left hand seize the open fingers of the victim's captured hand. Bend the fingers relentlessly backward as if trying to make them touch the back of the victim's fore-arm. Of course it will hurt him, and the result will be that the assailant is able to swing his victim around and around to the left as long as is desired, and all the while the victim is suffering from the pain in his captured wrist and fingers, and is unable to resist.

But it is a better plan, after having secured the hold, and after having started to bend the captured fingers backward, to shoot both of your arms out ahead of you and to hold them out rigidly, thus forcing the victim away from you while continuing to hurt him, and forcing him to run along ahead of you. In this way he is prevented from making any countering use with the free hand at his other side.

This description should be studied carefully, and every detail of the directions followed closely in actual practice until the feat is thoroughly mastered. By the time that it is

Tripping

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thoroughly understood it will be possible for the assailant to seize the victim's wrist and fingers and to begin to apply the pressure all in the space of a fleeting instant. Speed counts for almost everything in securing the hold and beginning the excruciating pressure on the fingers.

If it is desired to throw the adversary, seize his left wrist and fingers and apply the backward pressure in the same manner. At the same time bend slightly and make a half turn to the left, placing yourself in front of your victim, with your buttocks toward his right side, and your left buttock against his middle. Now twist his captured arm well around to the left, swinging your own body somewhat to the left at the same time, and, by the pull on his captured arm, accomplish a throw over your right buttock.

This throws the victim down on his right side. Instantly step squarely on his right fore-arm, pinning it to the ground. You still have hold of his left wrist and left fingers. Holding his captured wrist firmly, continue to bend his captured fingers over backward,

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keeping up the painful pressure until he surrenders.

Now comes a separate feat that has a bearing upon the one just described. Facing the victim, seize his left wrist with your right hand, and force his arm up. At the same instant seize him at the inner bend of his left elbow with your left hand, using this elbow clutch also to assist in raising his arm. This arm should be forced to a little above horizontal position, sideways.

Having secured this hold, swing around under the captured arm, having your back to the victim's left side as you pass him to go to his rear, and complete the turn by facing the same way that he does as you get behind him. Force his captured hand as far up his back as you can, holding it there with your right hand. Force his captured elbow as far across his back as you can by the aid of your left hand, with which you have all the while held his elbow. The victim's hand can be forced so far up behind his back as to cause him a great deal of pain, and by closing up to him you can hold his arm locked at your pleasure.

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Now, in the feat described before this one, the victim, if he is initiated, can prevent having his fingers bent backward if he tightly clenches his fist at the instant when his wrist is seized. But, in that case the assailant, having the wrist already captured, can employ his left hand in seizing the victim's elbow, passing under the arm and locking the victim's arm behind him in the manner just detailed.

Here again the victim can interpose an effective block by side-stepping with his foot to the left just as the assailant is passing under his arm, and the assailant will trip himself and fall to the ground. But the assailant should be watching for this snare, and, if he sees his antagonist's foot extended to trip him, the assailant should stop short. But the assailant has an effective move left. His left elbow is just in position to give the victim an effective jab in the short ribs. This elbow jab can be given so severely as to incapacitate the victim.

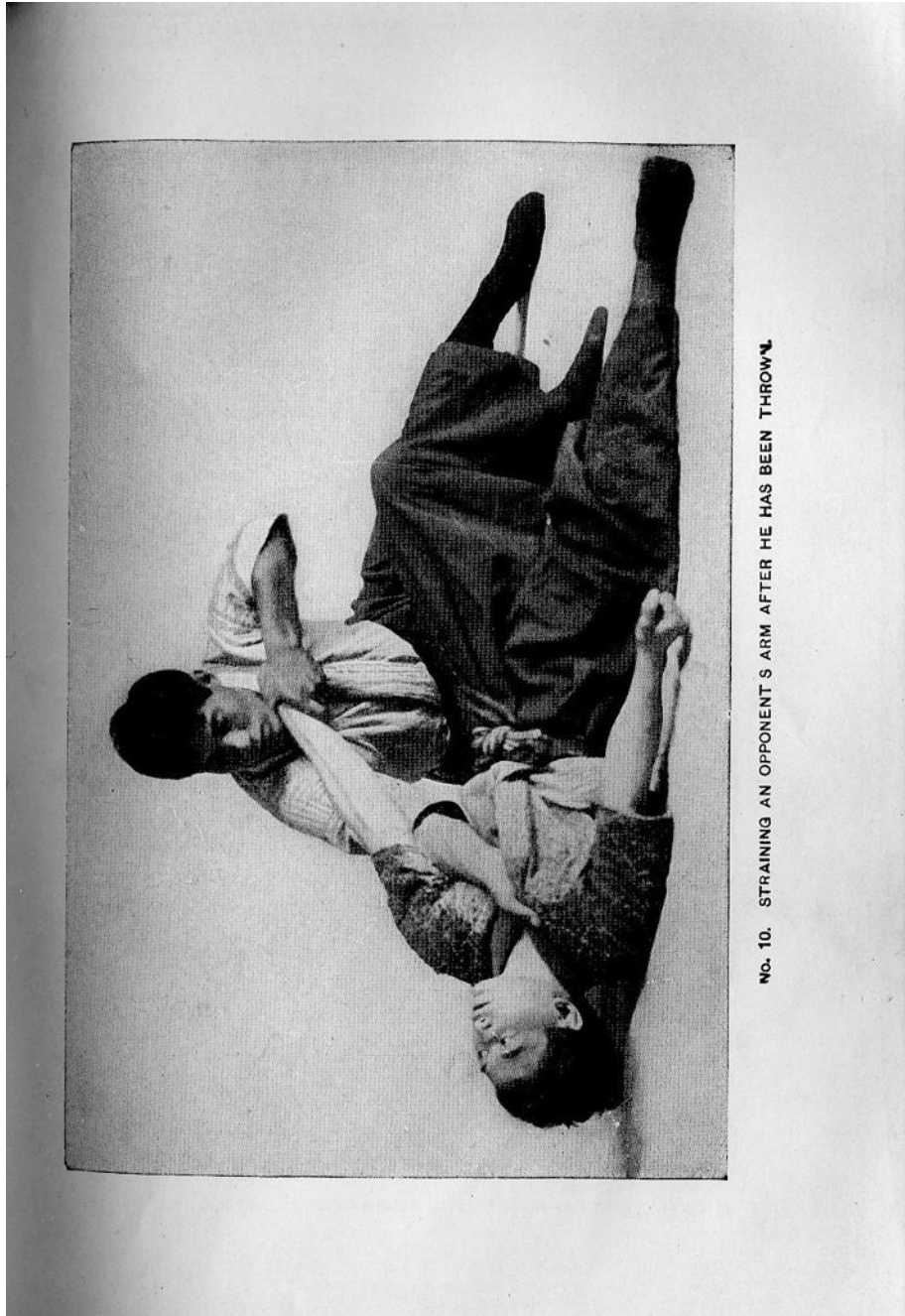
CHAPTER V

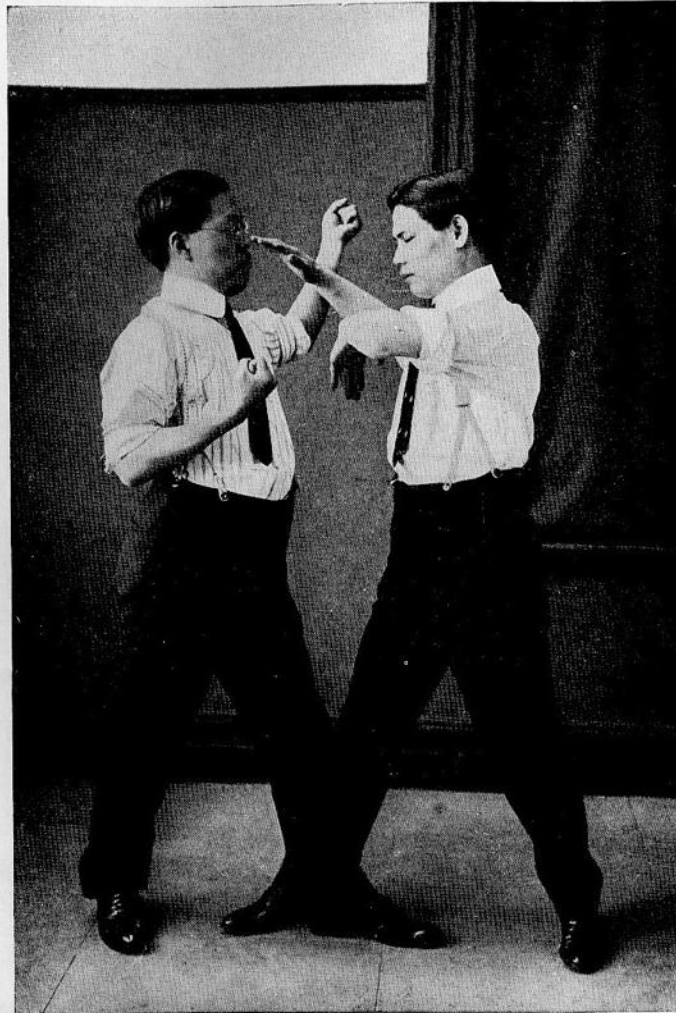
THROAT-HOLD AND ARM THROWS OVER THE SHOULDER—THE KNEELING AND RISING THROW OVER THE SHOULDER—HOW TO RENDER THE FALLEN ADVERSARY HELP- LESS

THERE is a throat-hold, with an accompanying throw, that is very much used by the Japanese. When attempted by the expert this feat is easily and successfully performed, but it requires considerable practice, and the neophyte must not look for immediate skill with this trick.

An excellent idea of the manner of taking the tackle may be gained from photograph No. 9. Indeed, nearly everything except the actual fall is clearly shown.

The victim has been attacked at his left side. The assailant has thrown his left arm under his victim's left arm, the assaulting arm passing squarely over the victim's throat, and the hand





No. 11. JIU-JITSU AGAINST THE BOXER—A SIMPLE STYLE OF DEFENSE.

Throws Over the Shoulder 41

being clutched in the garment just back of the right shoulder. At the same time the assailant has so placed himself that his buttocks are against those of the victim. The assailant having bent forward, all that remains is a quick throw over the hip.

Were it not for one thing, this hold would be, in itself, sufficiently disconcerting to the victim. But the latter has his right hand free, and, if he be merely held in this position, he could use the free hand for mischief. From the nature of their relative positions all that is to be left to the assailant by way of making his attack final is to complete the throw over the hip and leave his adversary prostrate. One with ordinary muscular development can readily acquire the knack of combining his pull with a quick wrench of the body that accomplishes the fall. Speed in securing the hold is not difficult of attainment. The combination of hold and throw, performed so rapidly that the victim is on his back seemingly in a second from the instant when he is first attacked, is what calls for a good deal of practice. At the outset it is an excellent idea for the

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student to practise the hold and the throw separately—that is, so far as the performance with speed is concerned. Devote a certain number of trials to securing the hold as quickly as it can be done, then making a little pause before trying the throw. After that, make a few attempts in which the hold is taken in a leisurely way, followed by a throw as rapid as it can be made. By degrees the embryo *jiu-jitsian* will find speed in the entirety of the performance coming to him.

The feat known to Anglo-Saxon wrestlers as the “flying mare” is common to the Japanese, but is not looked upon as a performance of especial value. One that answers the purpose much better, when the muscular strength and the agility of the assailant are equal to the occasion, is the following:

Seize the wrist of the intended victim, and pull his captured arm over your shoulder from behind. In the same moment of doing this sink to the floor on the knee of the same side of the body as the shoulder over which the throw is being made. Retaining the hold on the victim's captured wrist with both hands.

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force his hand straight downward until it touches, or nearly touches, the floor before you.

As soon as the victim's captured wrist has been forced as close to the floor as possible, rise quickly to your feet, bending your body backward in rising. This rise must be accomplished with such a movement of your own body that the victim will fall forward over the shoulder as you rise. He will land on the floor, and with this advantage—that you have retained your hold on his captured wrist, and that arm is at your mercy. It is possible, often, to step on his other arm, thus pinning it to the floor. There is nothing left that the victim can do, as your feet are too near his head for him to succeed in kicking you. Now, in bringing the victim's arm over the shoulder, there must be an invariable rule: If it is his left wrist that is seized, carry it over the right shoulder; if the right wrist is seized carry it over the left shoulder. If the right wrist, for instance, were carried over the right shoulder, then the intended victim would be squarely behind his assailant, and could throw his left

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arm around his adversary's neck and prevent the fall. But with the right arm carried over the left shoulder, the victim's left arm is kept out of the sphere of action and cannot be used in time to prevent the success of the assault.

At first, in training, it will be sufficient to make this throw slowly, relying upon each succeeding bit of practice to make the speed increase gradually. Even if the muscular strength is not at first adequate to the demands made upon it by this throw, repeated practice will bring about the needed muscular conditions by degrees.

Once the victim has been sent to the ground, what to do with him there, in order to prevent him from at once renewing the contest, becomes a matter of prime importance. It has been pointed out that some of the throws leave the victim in such a position that one of his arms may be secured by retaining the hold taken upon it at the beginning of the throw, while the other arm may be stepped upon. In cases where the defeated combatant falls so that he lies over one of his arms, thus preventing stepping upon it, the assailant has the other

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course open of stepping on his fallen adversary's side.

Photograph No. 10 depicts an excellent way of reducing the victim to instant and complete submission. Here the assailant has fallen upon his adversary in such manner that the former's knee is pressing severely into the "soft part" just below the last rib. The assailant has retained his hold on the victim's left wrist, and now draws that arm over his knee. The inside of the wrist is kept upward, and the downward pressure at the wrist is such as to cause intense pain in this captured arm.

It is imperative that this position of the wrist of the captured arm be thoroughly understood. With the wrist up and the arm being pressed severely downward the arm is being forced to bend in the way that Nature did not intend it to bend. In other words, the assailant is trying to make the arm "bend the wrong way," and it is apparent at first thought that this process cannot be carried very far without causing the most intense pain. Indeed, if this backward pressure of the arm across the knee be applied with too great

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severity, the captured arm will be broken. It is sufficient, however, to give pressure enough to cause the victim to wince and surrender. The pain will disappear as soon as the pressure is abandoned—in case, of course, the pressure has not been applied so viciously as to break the bone.

It is to be noted, also, that the assailant has his knee under the captured arm at a point above the elbow. If the knee pressure were applied as far down as the back of the *fore-arm* there would not be leverage enough to cause the victim any appreciable pain.

So important is this principle, in many applications in *jiu-jitsu*, that it is well to repeat it in other words:

ALWAYS BEAR IN MIND, WHEN ATTEMPTING TO CAUSE PAIN IN THE ARM BY THIS TRICK, THAT THE ARM MUST BE FORCED BACKWARD IN THE WAY THAT NATURE DID NOT INTEND IT TO GO, AND THAT COUNTER-PRESSURE MUST BE APPLIED TO THE BACK OF THE UPPER ARM. IF THE ARM IS BENT IN THE DIRECTION THAT NATURE INTENDED IT TO BEND NO PAIN WILL BE CAUSED.

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It will be noted also in photograph No. 10 that the assailant's right hand is well employed. The fingers of the hand are thrust inside the shirt, while the thumb is gripped outside. (This application of the hand to the lapel of a coat will answer the same purpose.) The knuckles of the back of the assailant's hand are pressed with grinding force against the upper ribs of the victim at a point close to the shoulder. The grip of the hand on the shirt or coat lapel gives leverage for more severe pressure of knuckles against ribs. A little experimenting by the student upon himself will show that pressure of knuckles against the ribs at this point is productive of considerable pain. The victim in the case shown in photograph No. 10, being inflicted with severe pain at two points, and being at the same time incapable of countering, is quickly reduced to submission.

There are many applications of the principle of bending the arm in the wrong way that the student can discover by intelligent practice. A few hints along this line will be given here.

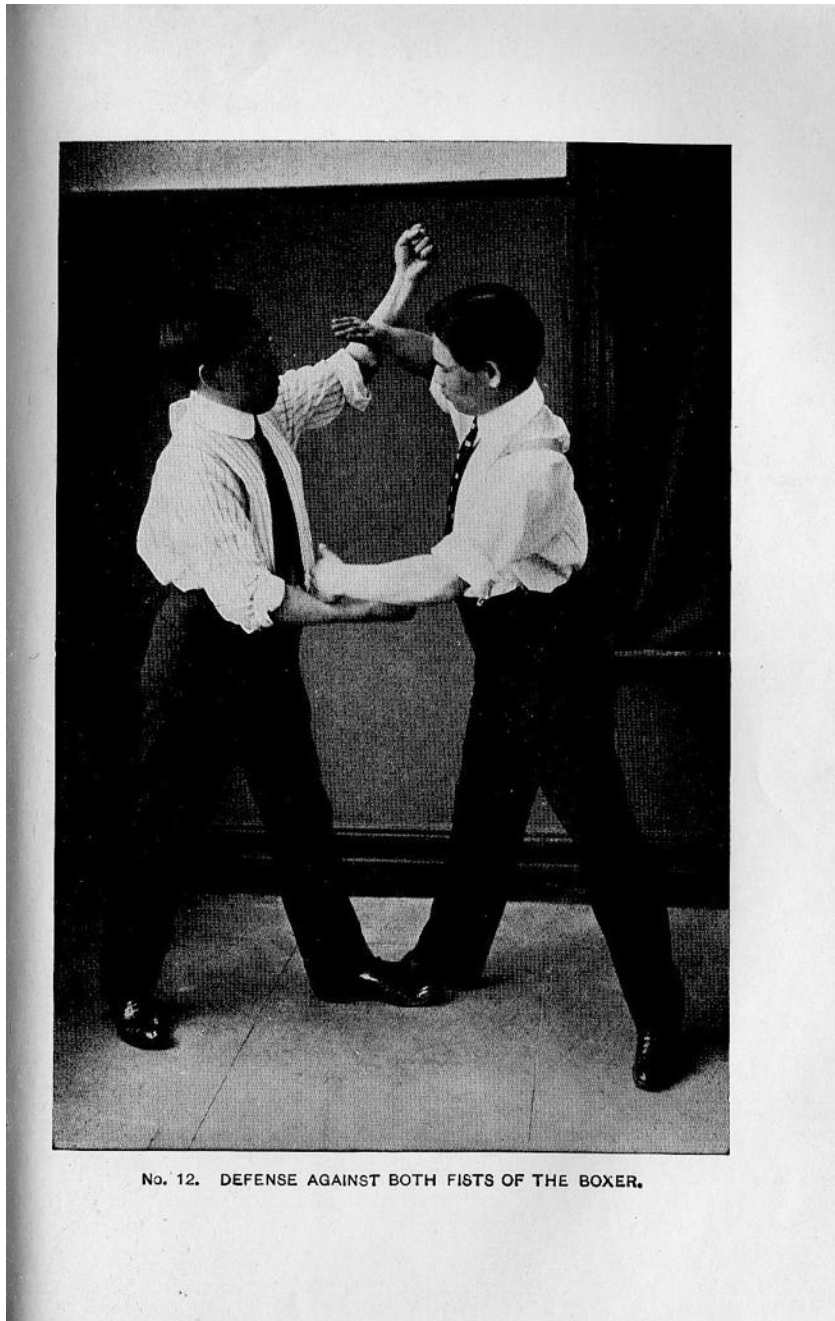
With your right hand seize the victim's left wrist, and raise his arm horizontally sideways.

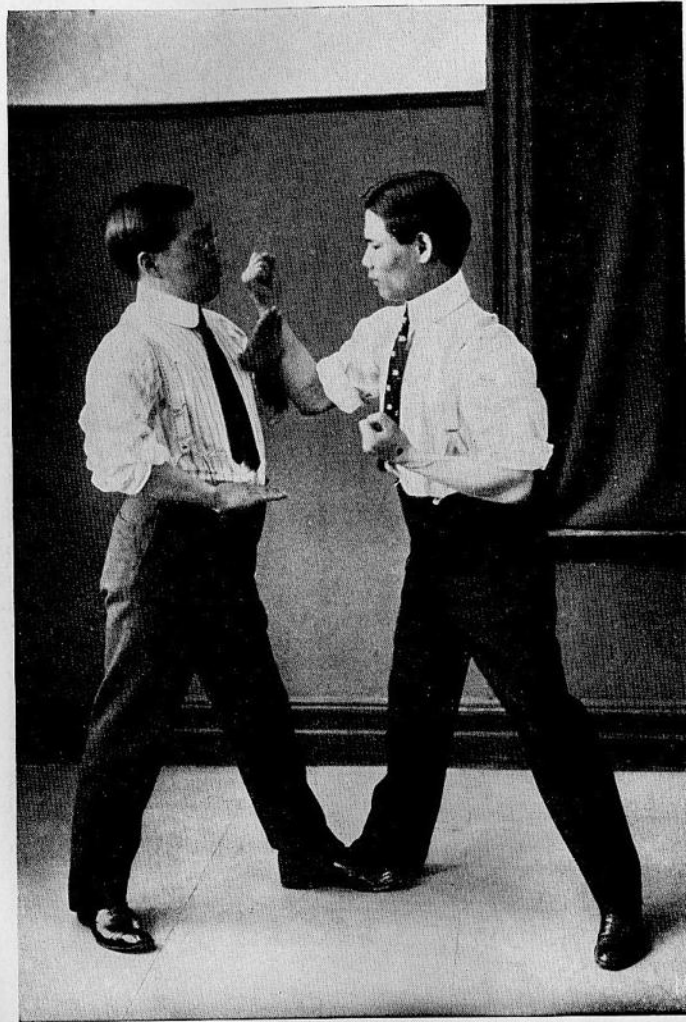
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At the same time place the heel of the left hand under his upper arm, with the fingers upward across the back of the arm. Pull your right hand toward you, and push your left hand forcibly away from you. The victim's arm is made to go "the wrong way," and he can be forced to spin around as rapidly as his assailant can run around with him. The same feat may be performed by hooking the left fore-arm back of the victim's upper left arm and forcing back with your right hand at his wrist as before.

Or, coming up behind your victim, seize his upper arm at the back with one hand and push forward against his arm held horizontally, while with the other hand pulling backward on his wrist.

If the victim has been thrown forward on his face, fall so that one knee pins him down in the back. With the other knee resting squarely on the back of his arm, about midway between shoulder and elbow, pull the wrist upward. Simply the pressure of the knee across the back of his arm, augmented by the weight of the assailant above, is enough to cause a good deal





No. 13. THE BOXER'S RIGHT STOPPED AND ON GUARD AGAINST HIS LEFT.

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of pain, but when to this downward pressure of the knee is added the pulling up of the arm at the wrist, the pain is such that the victim cannot endure it.

CHAPTER VI

THE BOXER'S TRICKS UTTERLY USELESS AGAINST THE "JIU-JITSU" ADEPT—WHY THE EDGE OF THE HAND IS A MORE DANGEROUS WEAPON THAN THE CLENCHED FIST—THE USE OF THE BASE OF THE HAND—A FEW PRELIMINARY WAYS OF STOPPING THE BLOWS OF THE BOXER, WITH DAMAGE TO THE LATTER WHEN DESIRED

IT is difficult for the skilled boxer of the Anglo-Saxon race to realise that his painstakingly acquired art is of no avail against the adept in *jiu-jitsu*. Yet the sooner this is realised to be a fact the sooner we shall cease reading in the newspapers of occasional instances where big Caucasians have tried pugilism on small Japanese, and have gone down ingloriously in the effort.

At least two or three times in every year we read of some Japanese who has had an alterca-

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tion with an American policeman and has promptly put the latter on his back. Reinforcements, and still more reinforcements were called for before the Japanese was subdued and made a prisoner.

Last spring, in the Harvard gymnasium, there was an interesting encounter between Tyng, the strong man of that University, and a diminutive Japanese, a fellow student. Tyng tried his best foot-ball tackle, and threw his smaller opponent. But, after that, the Japanese eluded each effort to seize him. After the sport of dodging had continued for some time the Japanese darted in, took a lightning hold, and put Mr. Tyng upon the floor.

In Japanese ports a solitary native policeman has been known often to subdue as many as four turbulent sailors ashore from an American or English naval vessel, and to take the whole lot in submission to the police station. Indeed, the first American sailors to spend leave on shore in Japan after Perry had concluded the treaty with that country came home with the most wonderful tales. These sailors had had the not unusual lot to become involved in

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trouble ashore. They resorted to boxing with the natives. Upon their arrival here these same sailors declared that the country was peopled with devils whom the white man's best blows could not touch. Not only were these Japanese "devils" invulnerable to blows, but they actually picked up our men, one after another, and threw them into the sea!

Within the past year many exhibitions of *jiu-jitsu* have been given in the United States, and our younger athletes have had abundant opportunity to see *jiu-jitsu* and boxing contrasted. The result has been that these convinced athletes have started in promptly to acquire the Japanese art of meeting the boxer.

Seldom does the Japanese use his clenched fist. It is not considered "scientific." There is, of course, the legend of the Greek boxer who knew that he could deprive his adversary of his wind by a fist-blow in the abdomen, but who found that by driving the tips of his fingers against the abdomen he was able to penetrate deeply into the viscera. But the Japanese discovered, centuries ago, that the edge of the hand is not only more effective in

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warding off a blow, but that impact from such a blow will leave the adversary's muscles and bones aching. All of the common blows with the edge of the hand have been described in Chapter III.

Photograph No. 11 shows a *jiu-jitsian* in the act of warding off a left-hander from his adversary. Here the man on the defensive has not struck with the edge of his hand, but with the edge of his fore-arm just back of the wrist. This is as it happens, it being impossible to gauge exactly in the swift movement of defence. But the blow with the edge of the fore-arm is scarcely less formidable than that with the edge of the hand. It will be noted that the assailant is met with a blow against the middle of his own fore-arm.

This method of defence meets all requirements. In the first place it is effective as a ward-off. In the next place the defensive blow on the assailant's arm results in soreness of that member for the boxer, and will weaken the force of any subsequent blow that he may aim with it. The edges of the *jiu-jitsian's* hand and fore-arm are so hardened by constant

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practice that he suffers no pain from the impact. Note, also, in the illustration that the man on the defensive has his left hand in readiness to guard himself against the boxer's right.

Very often the boxer follows up his left with his right so rapidly that the two fists seem to shoot out simultaneously. Even in this case the *jiu-jitsian* is not caught unawares. His hands fly to encounter the boxer's arms, and the latter, baffled in this quick attack, has also some pain to take up his attention. (See photograph No. 12.) At the same time the boxer is apt to be convinced of the futility of trying to reach such an opponent.

And this style of defensive work is most readily acquired. After a very few bouts of practice the *jiu-jitsu* novice finds that he is able, if he is as quick as the boxer, to stop any and all blows much more easily than he could if trained only in boxing. Much depends, of course, on the hardness of the edge of the hand, but the way to secure this has been explained in Chapter III. It requires more time, however, to harden the edge of the hand properly than it does to learn defence with it.

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A study of photograph No. 13 will result in a knowledge of how blows may be met by a defence close to the body. In this case the assailant is striking with a good deal of vigour, but the hand of the man on the defensive is forced to yield but little, and the blow is stopped.

At all times in practice, as in actual encounter, it is to be remembered that the *jiu-jitsian*, while warding off with one hand, is ever watchful and unceasingly ready to employ the edge of his other hand. This state of readiness does not call for one whit more of alertness or of agility in the *jiu-jitsian* than it does in the boxer. Any man who is quick enough to learn to box is quick enough to acquire the superior methods of *jiu-jitsu*.

In one defensive blow the heel of the hand is used with effect. This is in parrying by striking the outer bend of the boxer's elbow. The blow is struck in a combination of forward and upward movement, and with a good deal of smartness. This ward-off, when employed after much practice, is very effective, for, besides defending, it shakes the boxer's confidence in his ability to land a blow.

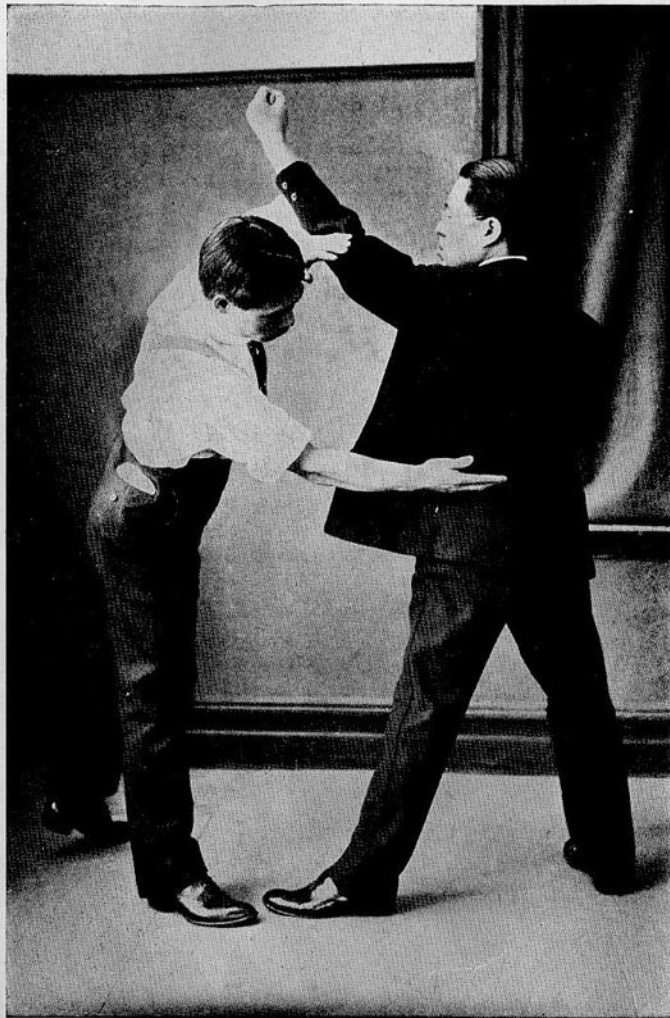
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And in at least one form the heel of the hand is used in an aggressive blow. At the first sight of an opportunity the *jiu-jitsian* strikes swiftly and forcibly upward, landing the heel of his hand under the point of his adversary's chin. It is not difficult to register this blow, and this feat of a second's duration usually is enough to wind up the bout or fight.

At close quarters, with a clinch at one side, but where one combatant has his hand free at the other side, the edge of the free hand is struck against the collar-bone at about its middle. Struck even lightly, this blow causes pain. When the blow is delivered with full force it results in a fractured collar-bone. A little practice, beginning with very light blows, increasing gradually in severity, will give the student a fair idea of how hard a blow of this sort may be struck without breaking the bone. And, in accordance with the well-known rule that use hardens, the collar-bone may be strengthened very considerably by undergoing endurable assaults upon it.

Blows with the tips of the fingers—jabs—are never to be delivered against any portion of





No. 15. THE KIDNEY BLOW AGAINST A BOXER—USEFUL UNDER MANY OTHER CONDITIONS.

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the body except the abdomen and the solar plexus. A finger-tip blow against the ribs will leave soreness there, but the concussion is liable also to put the assailant's hand in bad shape.

When striking up the arm of an adversary by means of an edge-of-the-hand blow, the *jiu-jitsian* is advised to practise the trick of forcing up his opponent's arm higher and darting in under it to strike a blow of attack with the edge of his unoccupied hand.

The best defensive trick of all, of course, is one that stops the fight at the outset. The writer will now describe a trick that he saw performed in earnest, the defensive blow being struck with full force. The assailant struck out with his left fist. Quick as a flash the man on the defensive side-stepped once to his own left. In the same twinkling instant he let his right hand fly upward, the edge of the hand striking squarely across the assailant's right jugular, at a point midway between the jaw and the collar-bone.

A queer, gurgling sound came from the throat of the stricken one. His knees gave

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way under him, and he began to fall forward. Recovering, he succeeded in falling backward on his left hand and buttock. Less than half dazed, he was about to spring to his feet when his opponent's sharp warning came:

“Don't get up until I tell you to. If you do, you 'll get hurt!”

The defeated assailant obeyed, sinking back to the sidewalk, while the man who had defended himself drawled:

“After this you would better not go around hunting for trouble until you 've learned something about fighting. If you do, some day you will surely be hurt. Now, if you think you can go on and attend to your own affairs, you may get up and try it.”

The assailant took the hint. So quickly and precisely had the defensive blow been given that it is doubtful if he understood just how his discomfiture had been brought about. And the best of it was that the man who had sought to provoke a fight had been stopped without sustaining any injury or disfigurement.

CHAPTER VII

ARM-HOOK AND FEND-OFF AGAINST THE
BOXER—FEND-OFF AND KIDNEY BLOW—
MORE ABOUT SIDE, KIDNEY, AND ABDO-
MEN BLOWS, AND WHEN AND HOW TO
USE THEM—DANGERS OF THE BASE-OF-
THE-SPINE BLOW—A TRICK TO BE USED
ONLY IN DESPERATE CASES

TWO simple English words define a rule without the observance of which no one can expect to become anything like expert in *jiu-jitsu*. These two words are:

Constant practice!

In taking up the ancient Japanese art of attack and defence, many Anglo-Saxons will be all enthusiasm at the outset, but will become gradually impatient under the monotony of practising the feats so constantly that expertness comes as a matter of course.

There are those who will read these chapters, and acquire a smattering knowledge of how

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many of the feats are executed. Here, or close to this point, the study of some readers will stop. The little knowledge that has been absorbed will be laid by in a corner of the mind, to be called into active use only if the moment of need arrives. And then, in a possible crisis, the knowledge that has been so slightly obtained will prove useless. Readers who study *jiu-jitsu* in this fashion will never become *jiu-jitsians*.

“I know how *that* is done,” reflects some reader, after he has gone over the description and has scanned an illustration; he practises the thing a few times with a friend—and then the feat is learned and the knowledge is ready for use!

Any reader who is satisfied to acquire his knowledge of the Japanese art so easily would do better to save his time at the outset by devoting it to some study to which he will be more faithful.

The few descriptions given in the last chapter would seem to indicate very easy mastery of that part of the subject. All that was written can be read thoughtfully in a half an hour; in

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another half-hour each of the feats can be practised several times with a complaisant friend—and the thing seems simple and easy enough! Many readers will be surprised when they are told that even the few feats explained in the last chapter should be practised assiduously for several weeks.

Yet this is the only possible way in which to acquire the tricks so that at last they can be employed instantly and with all desired effectiveness. The student should begin by performing any one feat very slowly, and, while increase of speed is absolutely necessary, this increase should be very gradual, effort being concentrated on the knack of striking or fending always with precision, to which even speed should be secondary for a long time—or until precision has become so much a matter of habit that speed will develop easily from it.

Practise at all odd times. When there are not more than two or three minutes of leisure, even, practise one of the feats and get a notch further ahead in its performance. Never get *out* of practise. *Jiu-jitsu* is not of so much use to the “rusty” adept. A Japanese teacher.

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when he has no pupil on hand to instruct, will practise with any friend who may drop into the gymnasium. If there be no one present but himself, the teacher will take up something that he can do by himself.

One day, some years ago, the author stood chatting with a Japanese teacher of the art. Without warning the little brown man suddenly fell forward, his body as straight and rigid as a log. He fell squarely on his face, not putting out either hand to save himself. In a twinkling he was on his feet again.

“That is a good thing to be able to do,” explained the teacher. “I was alone this morning, so I practised it by myself. And here is something else that it is worth while to know how to do.”

With the same suddenness he fell over backward, his body as rigidly straight as before. And it seemed as if he had no more than touched the floor when he was on his feet once more.

All of the edge-of-the-hand blows seem so simple as to require but little practice. The reader who so concludes will make a huge mis-

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take. These blows are so useful in a variety of cases that they should be practised with assiduity. It must be borne in mind that the boxer can strike rapidly. The *jiu-jitsian* must be able to use the edge of his hand with even greater speed.

The boxer must always bend—"flex"—and then extend his arm before he can deliver a telling blow. The *jiu-jitsian* will find that at times he has the great advantage of being able to use the edge-of-the-hand blow without bending his arm at all, and thus saving precious time in an encounter. If the hand, for instance, is hanging a little in front of the body, it can be made, by a single movement, to fly up and register a forcible blow against the adversary's jugular. A little experimenting will show the student a number of positions in which other edge-of-the-hand blows can be struck with a single movement of the arm — one upward, downward, or sideways. Never flex the arm when time can be saved by striking out without bending the arm.

The arm-hook is by no means unfamiliar to boxers, by whom it is regarded as a foul that

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is never to be employed except in rough-and-tumble. But photograph No. 14 shows how it is employed in *jiu-jitsu*. Here the man on the defensive has swung his right arm over the boxer's left in such fashion that a "hook" is made at the elbows. In the same moment the man on the defensive has swung his body around to the side in order to make the hook more effective, and he holds his left hand in readiness to strike an edge blow against the boxer's right wrist. As soon as the boxer's right comes the man on the defensive is ready to meet and stop it.

But the man on the defensive has also put himself in a first-rate position for assuming the offensive and putting an end to the fight. A single movement of the arm will enable him to dart his left hand upward from the boxer's right wrist and to deliver a finger-tip jab in the solar plexus or in the abdomen. The student will do well to note in how many other cases he is thus able to turn at once from the defensive to the aggressive and put an end to further attack by his opponent.

Photograph No. 15 depicts another style of

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defence against the boxer. Here the *jiu-jitsian* has struck up the boxer's left with the edge of his own left hand, at the same instant ducking, running in under the arm, and employing his right hand in a vigorous edge-of-the-hand blow over the boxer's left kidney. This blow, when well delivered, separates the boxer from any desire to continue hostilities.

It is to be noted here that the *jiu-jitsian* must accomplish the kidney blow with great speed and enough force. Otherwise the boxer will have an opportunity of registering a duplicate blow on the left kidney of his opponent. It will be seen how easy it would be for the boxer, if quick enough, and if dealing with a slow adversary, to swing around and inflict his own kidney blow.

When one is ducking under the boxer's arm and striking the kidney blow it will easily occur how simple it would be to strike, instead, at the base of the spine. But this latter is a blow that should never be employed with the edge of the hand. It is decidedly too dangerous. The base-of-the-spine blow, delivered at a certain angle, and at a certain point of im-

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pact, would probably result in leaving the combatant so struck bed-ridden for life. In general it must be insisted that there is altogether too much danger in attacking the lower end of the spine with such a blow.

A considerable variety of blows in the abdomen, at the sides, and over the kidneys can be studied out by the industrious. A general hint will be enough. Any position that leaves a combatant's hand or elbow between the opponent's arm and body gives a valuable opportunity. The fingers, the edge of the hand, or the point of the elbow may be used for swift attack against the soft parts. The elbow, when in position, may be used effectively for a blow in the adversary's short ribs.

Nor must the use of the knee be forgotten when at close quarters. A jab with the point of the knee may be employed against the abdomen or side when both hands are busy. If one is behind his adversary he is often able to "butt" the point of one of his knees in over the kidney. A kidney blow delivered with any force at all is one that discourages further fighting.

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If one of the contestants is quick enough to see and stop a rising knee from striking him, a blow with the edge of the hand just above the knee will be found very useful in forcing that leg to straighten out again.

It is time, now, for the student who has gone faithfully thus far to begin to study out problems for himself. He should, in any given position of encounter, learn by experiment how many of the holds and blows he has so far learned may be applied with effect, and which feats give better results than others.

It frequently happens that two antagonists are practically locked—that is, assailant and victim each has both arms employed, and for either to let go would seem to expose him to defeat. In this position figure out all possible ways of letting one hand go in order to make an attack to advantage. Or, if it is necessary that both hands remain engaged where they are, see whether a jab can be given with either elbow. Sometimes it will be found that the point of the knee is the only weapon that can be employed with safety against a vigilant

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opponent. Whatever the strong factor is in the situation, find it and employ it at once—before the other man can find some disconcerting possibility.

CHAPTER VIII

ON THE GRADUAL ACQUIREMENT OF SPEED—
THE NEED OF WORKING, NOW, WITH AN
EXPERIENCED BOXER—TAKING A CLUB
AWAY FROM AN OPPONENT—AGILITY
GAINED BY THIS WORK—SIDE-STEPPING
AS SECOND NATURE

IT is time, right here, to call an earnest halt against the natural impulse of the student to try to learn, in one or two bouts of practice, all of the principal feats that are employed in stopping the boxer. In instructing his friends the author has discovered the difficulty of convincing a student that a new feat, once mentally grasped, is by no means *mastered*.

If the reader has the patience and perseverance that he should bring to this work I will offer him a suggestion that is of great value. Do not attempt to learn more than one trick at a time; do not be in haste to go to another. Several bouts of practice should be devoted to

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the repeated—even if monotonous—rehearsal of the feat that is under consideration. *Jiu-jitsu* tricks, in order to be of real value to their possessor, must become in their execution as second nature. The student who departs from this rule, and who tries to make haste, will be sorry for it later on.

It has been stated already that the first *desideratum* is to be able to execute a feat with unvarying precision. Make sure that you can always perform the feat in exactly the same way. Precision counts for nearly everything in the effect that is to be produced on the opponent.

Pay so much attention to precision as not to be in haste to get up speed. When precision has become second nature, then speed will follow quickly. Do not try for speed until it is unnecessary any longer to pay particular attention to the matter of precision.

At this point there is another mistake of which most students are naturally guilty, and it is one that should be rigorously avoided. When working, at last, for speed, do not feel that, for the time being, the matter of precision

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may be overlooked in favour of rapidity of execution. *Never, even temporarily, slight precision for the sake of speed.* Consider the gaining of speed as a matter of no importance when it is acquired at the least expense in the way of precision. After all, patience and the willingness to progress only as rapidly as is consistent with thorough work are the most valuable traits for the student to possess at this point in his training.

After the work of picking up speed, as an addition only to precision, has been gotten fairly under way, it is much better for the student if he can practise with a man well versed in boxing. The boxer, when he has seen the *jiu-jitsu* method of stopping him, will be able to suggest many other ways in which he might have an opportunity of downing the *jiu-jitsian*. And thus, by practice and study against the traps of the boxer, the student is able to teach himself much.

Bear in mind always that speed has not been developed to perfection until the *jiu-jitsian* is able to stop a rapid and skilled boxer. It is possible for any agile student to reach this

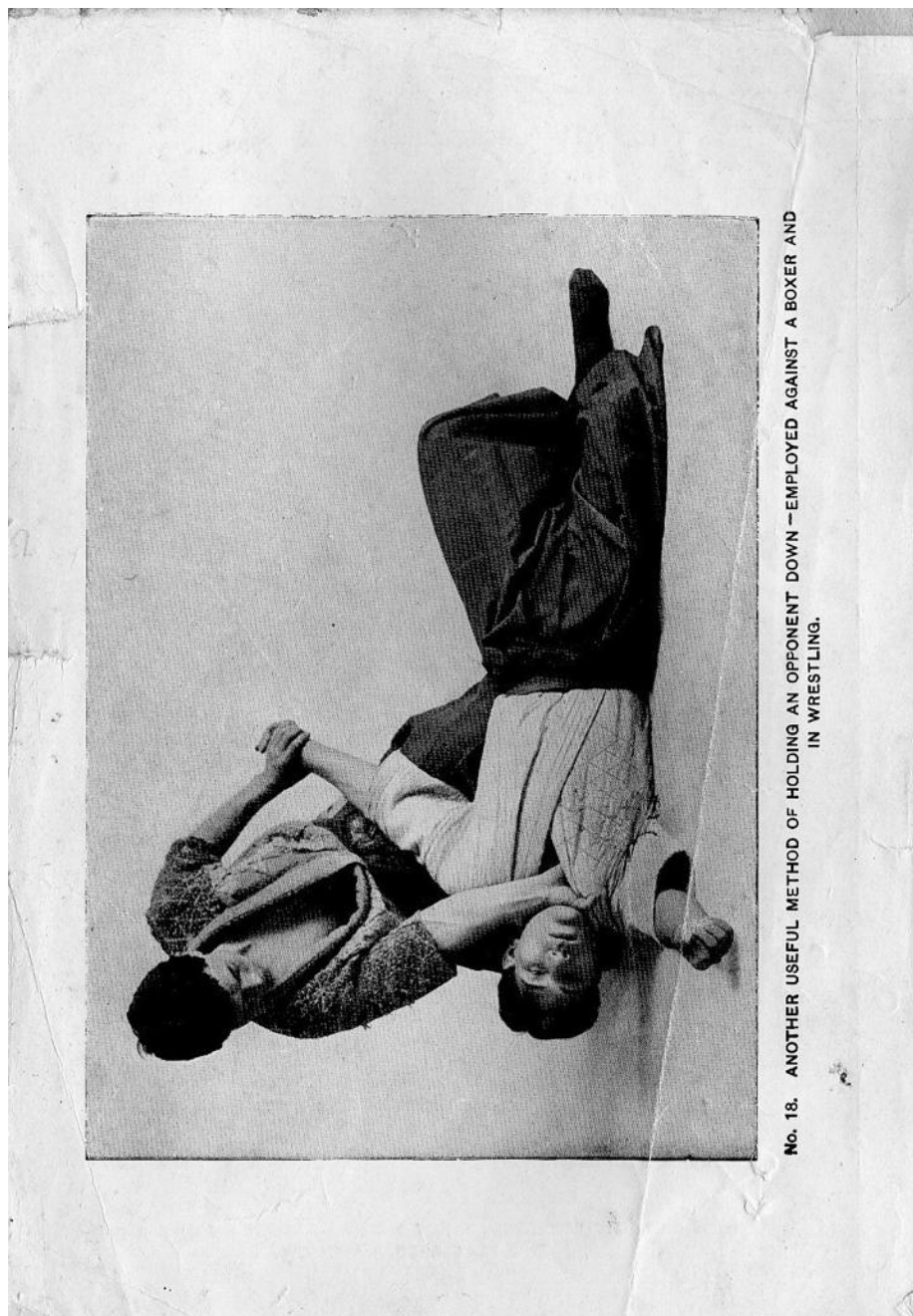
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stage of development, for the feats that are employed against the boxer can all be used with greater swiftness than is possible in delivering boxing blows. Hence the student will know when he has gained the right amount of speed with a given feat; it is when he is able to move quickly enough to prevent the boxer from defeating him.

And the student should constantly encourage his boxing companion to suggest all possible ways of delivering the blow so that *jiu-jitsu* might not stop it. This affords rugged and varied drill for the novice in *jiu-jitsu*.

Of course agility is one of the main factors in gaining speed, although it is not the only requisite. Quick vision, intelligence, and a very considerable degree of automatism are also needed. For making agility there is no better exercise than practising the feat of taking away a club from an opponent who makes an attack with that weapon. Nor is it at all difficult to learn how to get the club every time.

In the beginning have your opponent stand facing you with the bludgeon in his right hand.





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Have him raise this weapon and bring it down across the top of your head—or, at least, *attempt* so to strike you. Of course, at the outset, the assailant does not attempt to strike quickly, increasing the rapidity of the blow only with the *jiu-jitsian's* acquirement of speed in stopping him.

The student's defence consists in throwing up his left hand and seizing the wrist of the hand that holds the club. The wrist is seized from underneath. At the moment of taking this hold the student grabs the club with his right hand. The assailant's hand is held, just as it is caught, with the thumb side of the hand up. With his right hand the man on the defensive twists the club over and downward, back of the hand, at the same time retaining a strong, vise-like hold on the wrist. The twist on the club forces it out of the hand of the assailant. Your true *jiu-jitsian*, on securing the club, throws it away and carries on the battle with Nature's weapons.

By degrees the student becomes so well assured of his ability to catch and to hold the assailant's right wrist that the attacking man

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can at last deliver the blow with all the speed of which he is capable. And the man on the defensive catches the wrist and twists away the club so quickly that the assailant is deprived of his weapon before he has had time to realise it.

When the ability to take the club away at lightning-like speed has been fully acquired, the student should vary his practice by asking the adversary to strike at any part of the body, and from any direction. It does not require much added practice to render the student practically proof against assault with a club. But it must be borne in mind at all times that the assailant's hand must be so caught as to leave the thumb side of the hand up; and that the club must be twisted downward over the *back* of the hand.

Another feat that makes for agility, and one that saves the student the discomfort of many a blow received, is that of side-stepping. Practise this, at first, by letting your adversary strike out at you without much speed. Suppose he strikes for your face, or your chin, with his left hand? Take one quick step to your own left—to the right of *his* body. His

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blow will pass harmlessly by you. Keep at this side-stepping patiently until you execute it as a matter of second nature.

Then ask your boxing friend to increase the speed of his blow gradually, and keep at it until you are able to side-step out of the way of the swiftest blow that he can send out. Be satisfied, in the end, with nothing less than the speed that enables you to step easily away from his swiftest blow. And this speed in side-stepping can be acquired without fail if the practice is patient enough, and if the *jiu-jitsian* is ever keenly alert.

But in side-stepping out of the way of the boxer's left-hander always bear in mind that he has a chance to follow up and register with a right-hander. In side-stepping have your own left hand in readiness to stop his right by a sharp edge-of-the-hand blow across his right fore-arm.

In side-stepping out of harm's way there is an opportunity, at the same time, to deprive the boxer of any further interest in the contest. While stepping, let your right hand go up with a rapid sweep, the little-finger edge

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striking him fully and forcibly across the right jugular. If this blow lands with force and sharpness enough any man other than a Hercules will go to the floor. Even when lightly delivered this blow makes the recipient feel uncomfortable.

But there is still another trick to side-stepping. Follow up the first step with a quick second step in the same direction. Thus, if anything happens that prevents your blow from landing on your opponent's neck, the second side-step carries you out of the reach of any blow he may send suddenly after you.

Pay great attention at all times to practice in this side-stepping. It offers the most effective means, when thoroughly mastered, of getting out of harm's way, or, at the worst, of minimising the effect of any blow that the boxer may succeed in landing. *Jiu-jitsu*, without swift and effective side-stepping, is not *jiu-jitsu* at all.

CHAPTER IX

THE NEATEST OF ALL "JIU-JITSU" WAYS OF STOPPING A BOXER — FLOORING AND HOLDING HIM HELPLESS WITHOUT DOING HIM DAMAGE—ANOTHER EFFECTIVE WAY OF HOLDING A VICTIM IN SUBJECTION AFTER HAVING THROWN HIM EITHER IN BOXING OR IN WRESTLING

EXONENTS of the Ten-jin school of *jiu-jitsu* have developed in all its possible perfection a style of stopping the boxer's blow that cannot be surpassed for neatness of execution, effectiveness, and swiftness. It is a feat that applies only to stopping a left-hand blow by the boxer.

This trick of defence may be taken up in three stages, and I shall describe each stage by itself. After the student has mastered all three of the stages he can combine them all in rapid succession, with the result that he is able to stop the blow and to have his opponent on the

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floor, helpless, but not in any way disabled. The entire length of time employed in this feat should not exceed four or five seconds.

Just as the boxer launches his left fist “duck” quickly to his left, taking your own head and upper trunk out of danger. At the same time strike the outer bend of his left elbow with the open palm of the right hand. The manner of dodging and of striking the assailant’s elbow is shown clearly in photograph No. 16.

Always strike the adversary’s elbow with a smart, forceful blow. The effect will be to send him spinning around to his own right. The very momentum that the boxer gives himself in striking forward will aid in swinging him around.

This ward-off at the elbow must be practised over and over again. It is easy to give this fend-off with fair speed, but this will not meet the demands of actual combat. *Extreme* speed must be developed, and this is why the trick must be practised for a long time, and with very patient attention to gaining speed.

Both the dodging and the striking of the

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elbow are to be persisted in until nothing is left to be desired in the performance. And try to swing the assailant farther and farther around.

In actual combat the effect of this first stage of the trick is amusing on the assailant who knows nothing of *jiu-jitsu*, and who is not prepared to receive such a fend-off. When he finds that he cannot land his blow, and that he is sent spinning around as often as he tries it, he loses confidence in himself. He realises that he is at the mercy of his opponent.

Now comes the second stage of the trick, the throw. This must be begun the instant that the adversary has been fended off and sent spinning around to his right. Clap your right hand smartly over his right kidney. At the same time your left arm goes up under his extended left. Your left hand must rest on his right shoulder, taking a quick grip there, and the length of your left arm, of course, is across his chest.

Just the instant that this hold has been obtained—and it must be while your assailant is still spinning to his right—force him over backward to the ground. It will not be at all diffi-

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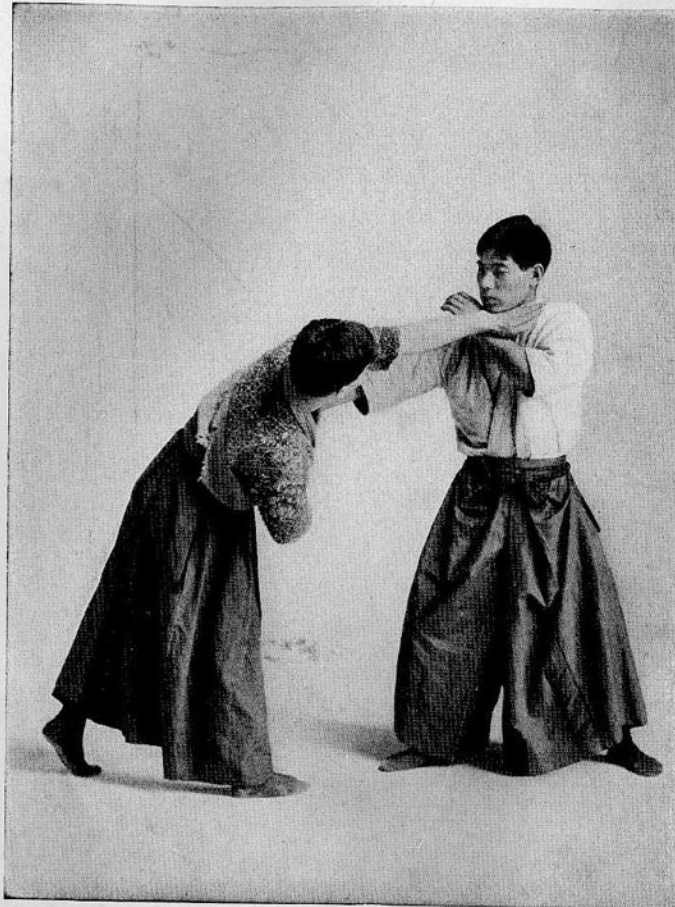
cult, for his own momentum in his forced swing around will help carry him as you wish him to go. And thus the second stage of the trick ends with the assailant lying on the ground.

Now, this second part of the feat is to be acquired very painstakingly. Practise over and over again the getting of the hold with each hand just as it has been described. Remember, too, that the right hand on the adversary's kidney should press him forward, while the left arm across his chest should force him over backward. And be sure that the left hand always grips at the right shoulder of your antagonist. Make sure, also, that you strike him so smartly over the kidney as to cause pain and weakness there. Having gotten hold just right with each of your hands, the matter of throwing does not require such close attention. The antagonist is thrown to the ground with no trouble whatever if the holds are taken properly and if the backward pressure is used without an instant's delay.

The thrown opponent will land either on his back, or on his right side. This depends much upon the way the pressure against him is



No. 20. THE NEAREST JIU-JITSU APPROACH TO BOXING.



No. 21. GUARDING AGAINST NECK BLOW AND SOLAR-PLEXUS JAB.

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applied. It depends to some extent, also, on the nature of the resistance that he makes against being thrown.

In photograph No. 17 the defeated man is shown lying on his right side. His head is held firmly to the ground by his victorious antagonist's left hand. The victor's left knee has been jabbed into the victim's short ribs as the victor fell a-top of him. This has driven the breath out of the defeated man. But the victor does not stop here, for the prostrate man will have his breath soon, and will be able to renew the contest. It is necessary, therefore, to reduce the victim to complete submission.

The victor's right hand has clutched the victim's left wrist. The captured left arm is held across the victor's right knee, which is under the upper half of the captured arm. The inside of the victim's wrist is upward, and the victor is pressing the wrist down forcibly. The effect of this is to make the captured arm bend over the victor's knee, and to bend in just the opposite way from that which Nature intended. If this pressure be given hard enough the effect will be to break the bone of the left

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upper arm. But, instead, the victor contents himself with straining the captured arm with somewhat rapidly increasing severity until the pain in that arm becomes so intense that the defeated man signifies his complete surrender.

Here is the trick, now, in its three stages, and the whole combination, from the first "duck" to the straining of the defeated man's left arm, should be performed in about four or five seconds. It should be practised and practised until this speed has been reached, for this feat offers the best all-around defence against the boxer that is known to the *jiu-jitsian*.

When the man who is thrown lands on his back, the left knee of the victor is planted at the left edge of the abdomen. It is important for the victor to remember to employ his left hand in forcing the head of his fallen antagonist to the floor, as otherwise the latter will be able to secure some purchase for rising, or will be able to lift his head sufficiently to inflict, possibly, a disconcerting bite—for biting is employed, as a last resort, in *jiu-jitsu*, as in all other styles of fighting the world over.

It is worth while to call attention again to

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the theory of breaking the arm. The Japanese call it "breaking," even when nothing more than straining the arm is attempted. The inside of the wrist *must* be upward, and the pressure against the upper bone of the arm applied in the opposite direction to that in which the arm was made by Nature to bend. This would bring the knee under the back of the upper arm.

With one experiment it will be seen that if the straining of the arm is applied with the inside of the wrist downward the only effect will be to bend the arm in the natural way and the victim will not be hurt thereby.

A very clear idea of how the arm is strained or broken is afforded by photograph No. 18. This illustrates, also, a hold that is employed with advantage when an opponent has been thrown after either boxing or wrestling.

The victor has his right arm under the victim's left. The victor's right hand clutches at the shirt (or vest or coat) of the fallen man, and in such manner that the knuckles of the hand press severely against the ribs close to the right shoulder.

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Careful study of the illustration will show that the victim's captured left arm is held over the straight, rigid right arm of the victor, and that it is the back of the victim's left arm that is pressed against the other's arm. Now, by applying downward pressure at the captured left wrist the victor is able to cause a great deal of pain, and, if he makes the downward pressure a vicious one, the assailant is able to break his opponent's arm above the elbow.

Note that the fulcrum applied by the assailant to the back of the victim's arm, whether that fulcrum be an arm or a knee, is always applied well above the elbow. A little experimenting with this straining of the arm will show why this should be so.

More is to be said, later on, about this work of straining a victim's arm, or breaking it if need be, and in the meantime the student is advised to give some study to the positions of the contestants as shown in photographs Nos. 23 to 25, in which other feats are shown where the same principle of attack or defence is employed.

CHAPTER X

FORCING THE BOXER TO FEND HIS OWN BLOW
—THE FALL THAT FOLLOWS—THE NEAR-
EST THAT THE “JIU-JITSU” ADEPT COMES
TO OUR STYLE OF BOXING—GUARDING
AGAINST THE THROAT BLOW AND THE
SOLAR-PLEXUS JAB

THERE is something well-nigh humorous in the style of combat that is shown in photograph No. 19. It is worthy of the best traditions of Oriental subtlety and ingenuity that the boxer should be forced to defeat himself.

During the study of this text and the first practising of the feat it will be well to make frequent reference to the illustration. The pose is so perfect that it offers answers to many of the questions that the student will ask of himself.

In this particular bit of work a well-trained eye and vimful agility are all-important. The

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trick is worthless as a means of actual defence until all the requirements of speed have been brought out by frequent and all but unremitting practice.

The feat begins with a defence against the boxer's left-hand blow. The man on the defensive must shoot both of his hands forward and upward at the coming left hand of the opponent. The hands of the man on the defensive are well together, very much in the form of a "V," although the heels of the hands do not quite touch. It is this "V" that is shot up to catch and encircle the boxer's fist—*not his wrist!* At the instant that the assailant's fist is caught in this "V" the man on the defensive wraps his fingers around the captured fist.

Reference to the photograph will show just how this encircling of the attacking fist is accomplished. One point the illustration does not show exactly, and no amount of author's text can explain it fully; and that is just how to hold the attacking fist so that its owner cannot wrench it free. But such a hold can be taken and the student, by a little patient

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experimenting, can learn just how to get this hold of the fist, and—better still—how to retain it. All through the work with this trick it must be remembered that the man on the defensive has the resources of *two hands* to employ against the power of *one fist*.

Now, the man who has captured his adversary's fist must be prepared to move that fist wherever he wants it to go in front or at the side of the owner's body. It may seem that the owner of the captured fist can block this movement by exerting the muscles of his left arm to their utmost, but again it is to be pointed out that the man on the defensive has all the strength of two arms with which to oppose whatever strength his opponent can put into one arm.

“But when the fellow's left fist is caught what will he do with that idle right fist?” is a question that the reader will be sure to ask.

The answer is a simple one: “The fellow will do nothing of any importance with his idle right fist.”

It is here that the essence of the trick comes in. Let the man strike out with his right fist.

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The man on the defensive brings that captured fist and its arm swiftly down, crossing the fore-arm of that captured fist over the fore-arm of the opponent's assailing right. It is a complete block, stopping the boxer's blow. And the same manoeuvre will stop any blow that the boxer can try to deliver with his right. Wherever the right fist tries to land it is blocked by contact with the fore-arm behind the captured fist. It is impossible to make any striking blow with the right that cannot be stopped by swift contact with the captured left.

Always the man on the defensive forces, up or down, the boxer's left arm so that it is made to cross the boxer's right, the point of contact being in the fore-arms of the boxer. There is no escape for the boxer, and he is made to submit to the humiliation of practically warding off his own blows.

And not only are the blows stopped, but there is actual mischief in this style of defence, for the boxer's fore-arms are brought together so sharply that each concussion causes pain, and three or four sharp impacts leave the



No. 22. A HOLD FROM THE REAR THAT PRECEDES A THROW



No. 23 A SIMPLE HOLD THAT RENDERS AN ASSAILANT HELPLESS.

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boxer very sick of this style of defeat. His arms are badly lamed, and he is not likely to care for any more boxing for a few hours.

But there is still more mischief in this defence, for, at any time, at the pleasure of the man on the defensive, he can throw his adversary and thus put an end to tactics that have furnished sport but for one. And the throw is accomplished very easily. Bring the boxer's left arm down to ward off a blow from his right. At the instant of impact wrench that captured left arm up smartly so that the fist is brought higher than the boxer's head. Do not hold it there, but carry on the movement so that the left arm of the boxer is forced far out to his left side and down with a wrench. At the same time something of a twist is given to the wrist behind the captured fist, and the whole movement wrenches the boxer off his balance and sends him to the ground. Once he is there, he may be left to regain his footing, or he may be effectually subdued by any of the tricks already described that have that end in view.

This is the whole combination of the clever

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movement—catching the fist as it is struck out, forcing the arm down to parry a blow by the right hand, and then instantly forcing the captured fist up, over to the left, way out at the side and down toward the ground, throwing the boxer. From the instant that the fist is captured to the instant when the boxer is down should not take up more than three seconds. This speed is easily acquired with practice.

The first thing to learn to do well is to catch the boxer's left fist. At first the practice should not go beyond this point. Using the ward-off against the boxer's right is a matter so simple as to require but a small amount of practice, and the same may be said of the arm-wrench that accomplishes the throw. So that the only points in this work calling for assiduous practice are the catching of the fist and mastering the way of holding it so that the boxer cannot yank his fist free.

Boxing is so natural a method of personal combat that it is not to be supposed that the ancient Japanese never thought of employing it. But the Japanese has improved upon our method of striking with the clenched fist. He

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found out, some twenty-five hundred years ago, that far more damaging blows may be struck with the sharp, hardened edge of the hand than are possible with the blunt, wide-surfaced fist.

And this work with the edge of the hand is the nearest approach to boxing that *jiu-jitsu* offers. The movements of the arms are very similar to those of the boxer, but the blows with the edge of the hand are sharp and stinging, and often break one of the adversary's bones. The work shown in photograph No. 20 gives an excellent idea of this work. Each contestant has tried to land an edge-of-the-hand blow on his adversary's neck or throat, and each has parried with the edge of the hand on guard. Neither man has succeeded in registering, and both are open for the next move of attack or of defence.

In photograph No. 21, one man is shown striking for the side of the neck, while the other endeavours to land a finger-tip jab in the solar plexus. Both attacks are defeated by an edge-of-the-hand guard. In this work, as in boxing, feinting is resorted to as a means of

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landing a blow, but *jiu-jitsians* are so agile and so quick of eye that a feinted jab or blow is followed rarely by one that registers. As a rule, when this hand-work imitation of boxing is attempted it is carried on merely as a sort of "sparring for wind," each antagonist being keenly on the alert for an opening that shall make it possible to secure one of the holds that are so much more effective.

Always in the clinch that follows this *ad-interim* sparring the *jiu-jitsian* tries for an opportunity to bring the edge of his hand sharply against the opponent's collar-bone, causing great pain there, or even fracturing the bone.

In clinches, and, in fact, in any position where one of the men has the point of his elbow close to the ribs, or to the soft parts of the trunk, he gives a sharp jab with the elbow, the blow having much the same effect that would result from the blow of the boxer's fist.

A blow that is peculiarly annoying to the opponent is one that is struck slantingly across the forehead with the edge of the hand. If this blow be landed three or four times during a

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bout of combat, the man who is punished will be certain of a spell of headache. There is no actual danger from this blow if it is struck temperately, but of course it becomes highly dangerous when struck with great force.

Edge-of-the-hand blows may be practised lightly across the temples, and just over the ears. In fact these blows should be frequently employed — lightly — in practice bouts. In actual combat, however, these two blows should never be brought into use unless it is absolutely necessary, in a position of great danger, to employ them, for both are more than ordinarily dangerous.

The true jiu-jitsian is never a bully. He never strikes a dangerous blow with anything like full force unless he believes himself to be justified by extreme necessity. The aim is not to disable needlessly, but to convince an adversary of the folly of carrying the fight further. And it is the height of the chivalry of jiu-jitsu to end the fight the instant that the defeated combatant betrays the fact that he has had punishment enough.

Extreme consideration for the physical pains

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and the mental feelings of an enemy should lie at the foundation of *jiu-jitsu*. In feudal Japan the law dealt severely with an adept who used his knowledge of the art for bullying or other improper purposes.

CHAPTER XI

TWO SAFE, CERTAIN, AND EASY HOLDS FOR
REDUCING AN OPPONENT—STRAINING AN
ADVERSARY'S ARM OVER THE SHOULDER
—HOW THE VICTORY MAY BE FOLLOWED
UP WITH A THROW IN EITHER OF THE
THREE CASES

WRESTLERS have a hold known as the
“Nelson.” The ancient originators
of *jiu-jitsu* devised a hold that is somewhat
similar, and the essential principle of the
Japanese style of hold is shown clearly in
photograph No. 22.

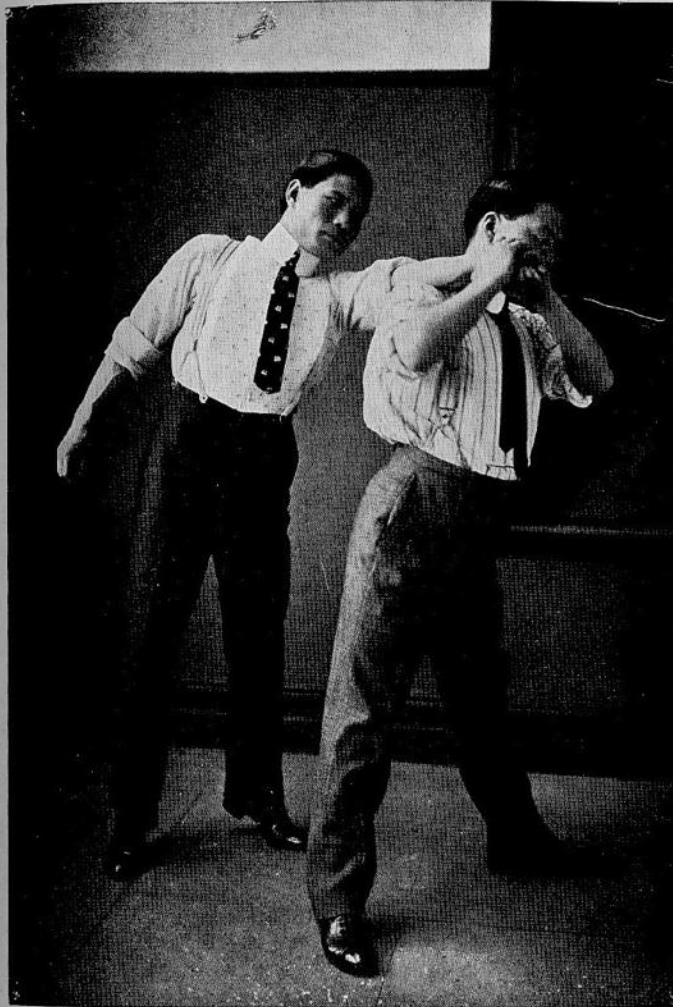
As in American or English wrestling, the
assailant secures the hold from behind. The
assailant's left arm is thrown under the victim's
left arm, forcing that latter member up, and
the assailant's hand is pressed against the back
of the victim's neck, the fingers gripping at
the right. At the same time the assailant's
right hand and fore-arm are thrust under the

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victim's right shoulder and the back of the hand is held pressing against the shoulder. No further description of the hold will be needed, the illustration showing just how it is taken.

This feat may be used as a hold pure and simple, for the purposes of keeping the victim helpless. In the case that the assailant is standing behind the victim, the latter has a slight means of defence and counter by kicking the aggressor's shins with the back of one heel. But if the assailant is on the alert for this demonstration he can squelch it by stepping nimbly back and dragging his victim backward to the ground.

When this trick is used as a hold the victim's head is forced forward and down, while the assailant's right hand drags the victim's right shoulder backward. The victim is thus helpless at his opponent's pleasure, unless the victim resorts to the back-heel kick, and it has been explained how this is met by the aggressor. Or, the victim may try to bend far forward so as to lift the assailant from his feet, but in this case the assailant can rapidly shift his hold to



No. 24. STRAINING A FOREARM OVER THE SHOULDER.



No. 25. "THE DEVIL'S HAND-SHAKE."

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one with both hands at the front of the victim's throat, and the aggressor is then in a position to choke his victim and drag him over backward.

But when it is intended, from the outset, to throw the victim, the assailant, at the moment of taking the hold, advances his right leg in front of the victim's left. The head is forced forward and down, and the victim's right shoulder is wrenched violently upward. With this combination it is a matter of ease to throw the victim over the leg.

A hold that may be retained at the position of seizing, or that may be carried on to a throw, is all but explained by a glance at photograph No. 23. In this feat the assailant, with his right hand, seizes the victim's right wrist. At the same time the assailant's left arm is forced under the victim's right arm. This combination of attack makes it possible to throw up the victim's right arm. The inner, or palm side of the victim's wrist is held upward. The assailant's left hand is pressed squarely over the back of the victim's head, and the head is forced down to the ground.

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Now, note the position of the victim's captured right arm. The inside of the wrist of that arm being held up, and the hand being forced downward, it follows that the victim's right arm is being made to bend the "wrong way." Thus the captured arm will be severely strained; it may even be broken if the pressure is ugly enough. It is important for the assailant always to remember to hold the captured right arm of his opponent in the way indicated, and to apply the straining pressure with sufficient force to reduce the victim to surrender. As to the throw, it may be accomplished by forcing the victim's head down and down until he collapses on the floor—all the while applying the strain to his captured right arm. The chances are that before the victim is forced to the ground he will call out his surrender, but much depends upon the force with which his right arm is strained—and it cannot be strained at all unless the assailant has paid attention to the method of doing it. In throwing, if desired, the assailant may give a trip over his own left leg.

This hold is so important in a variety of

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conditions of combat that it should be practised long and faithfully, until the student feels certain that he is able to perform it as well as he could do even if he were to add much more practice. While the feat is of great value to any one who may become involved in a personal encounter, and who desires to end it quickly, the attention of police officers is called to this trick as an effective one in subduing a troublesome prisoner. It is swifter and more effective than clubbing—and decidedly more humane. The victim, after he has been subdued, will know better than to attempt further trouble with a master of such tricks, and the prisoner will not have been mangled or battered, but will feel as comfortable as he did before this assault was made upon him.

A plucky and reasonably muscular woman would find this trick useful in taking care of an intruder whom she found in her home during the absence of her male protectors. The intruder could be seized and held, without throwing, until help arrived, and sufficient straining of the intruder's right arm would cause him to hope as ardently as would the woman for

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the speedy arrival of the help summoned by screams.

In the practice of this trick care must be taken to avoid fumbling. The difficulty that the novice experiences is in getting his left arm surely and swiftly under the victim's right. If the victim's opposition be quick and determined the neophyte in *jiu-jitsu* will find it hard to get his left arm under and the hand securely fixed against the back of the victim's head. Yet this must be done surely and well, since the left hand not only presses the victim's head down, but also gives the leverage that results in the successful straining of the victim's right arm. Practice, therefore, should be persistent until the new *jiu-jitsian* is able to secure the hold without the suspicion of a fumble.

As to the victim's counter, the only one that is possible, once the hold has been securely taken, is to grip at the muscles of the aggressor's left leg and to try to inflict pain there. If this is attempted the assailant should increase the straining pressure on his adversary's right arm and make the throw at once.

In proper sequence comes the feat of strain-

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ing an adversary's arm over the shoulder. This can be applied in a variety of cases, and if used severely enough it is a means of promptly ending an encounter. The position is depicted in photograph No. 24.

The attack may be made under any one of a variety of circumstances. Whenever the opponent's arm is extended toward you seize his wrist firmly with both hands, forcing the inside of his wrist upward, and holding it so. At the instant of so seizing the wrist and turning it, swing swiftly around so as to present your back to the opponent. Swing your shoulder under the upper half of his captured arm, and bear down heavily at the wrist. Thus his arm is forced to bend the "wrong way," and the enormous leverage possessed by the aggressor will enable the latter to inflict pain to any degree up to the unbearable. The victim can be forced to stand upon the tips of his toes.

If it is wished, a throw can be made. All the assailant has to do is to bend well over forward, and, with his pull on the victim's arm, to send the latter flying over his shoulder. But this style of throw may result in a broken

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arm for the victim, and for this reason the throw should never be employed except in a desperate case. But the throw may be *practised*, nevertheless, by bending forward and sending the victim part way over the shoulder, then straightening up again and permitting the victim to regain his feet.

Right here it is important to make one point clear to the student of *jiu-jitsu*. In pulling the victim's arm over the shoulder, make sure that you bring his left arm over your right shoulder, or his right arm over your left shoulder. Otherwise the trick is pretty certain to end in defeat for the aggressor. Suppose, for instance, that you blunderingly take the assailant's right arm over your right shoulder. Then he is in position to use his disengaged left hand in giving you a disastrous blow in the back or over the kidneys. If you take his left arm over your left shoulder the victim has an opportunity to use his right hand in a similar fashion.

Study the illustration once more, and it will be understood that by taking the captured left arm over your right shoulder, or the right arm

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over your left shoulder, the victim is deprived of his opportunity of countering. This point must always be remembered.

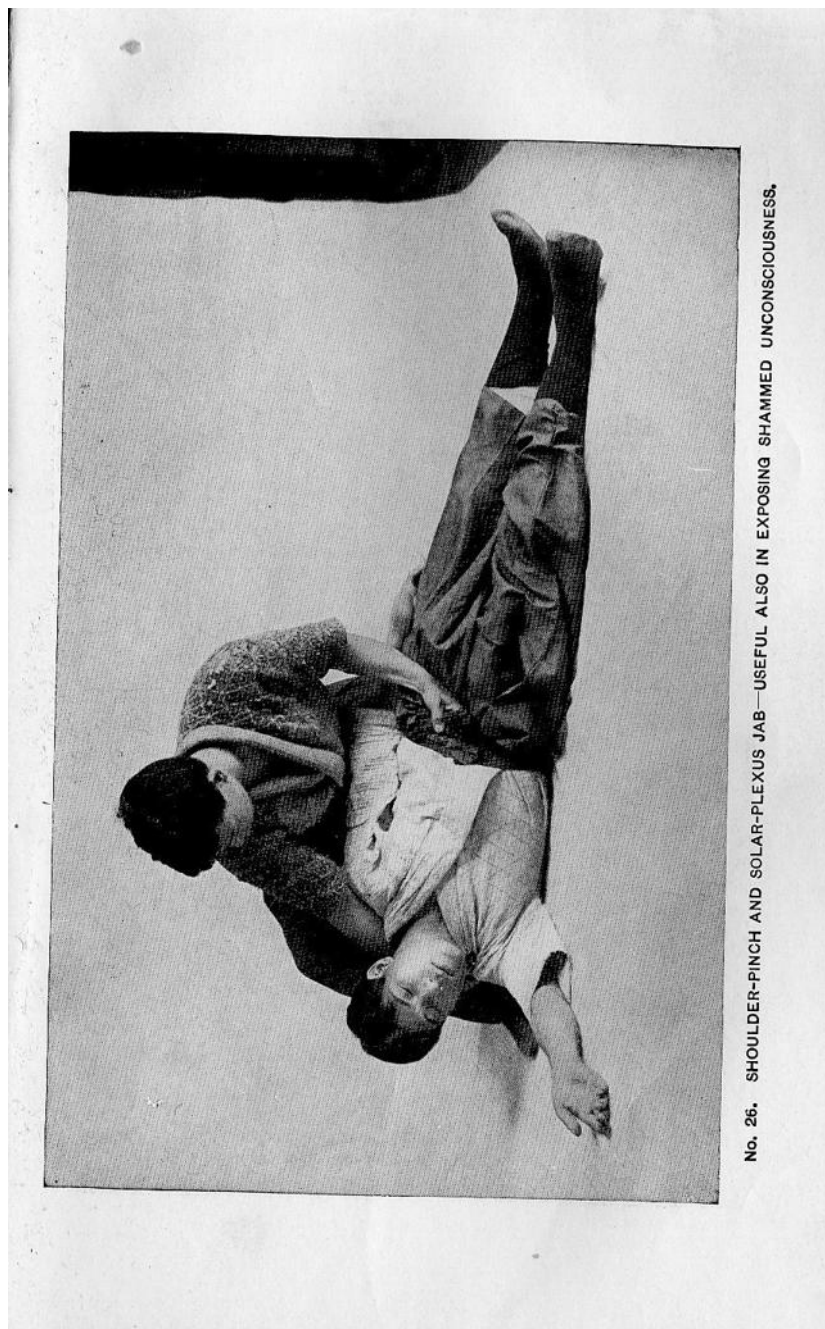
If an antagonist seizes the coat lapel this hold may be instantly taken. If he has seized your throat with one hand, or is reaching for it, the hold can be taken and the painful pressure applied before the adversary has time to realise what is about to happen. If an adversary pushes you away the hold comes into instant play. If he tries to drag you by the coat collar, bring his arm over your shoulder.

This trick can be employed, too, in connection with the trick of catching the boxer's fist that was described in the last chapter. If he strikes at you, the instant that you have imprisoned his fist, swing and bring his arm over your shoulder—always *remembering* that the inside of his wrist must be upward.

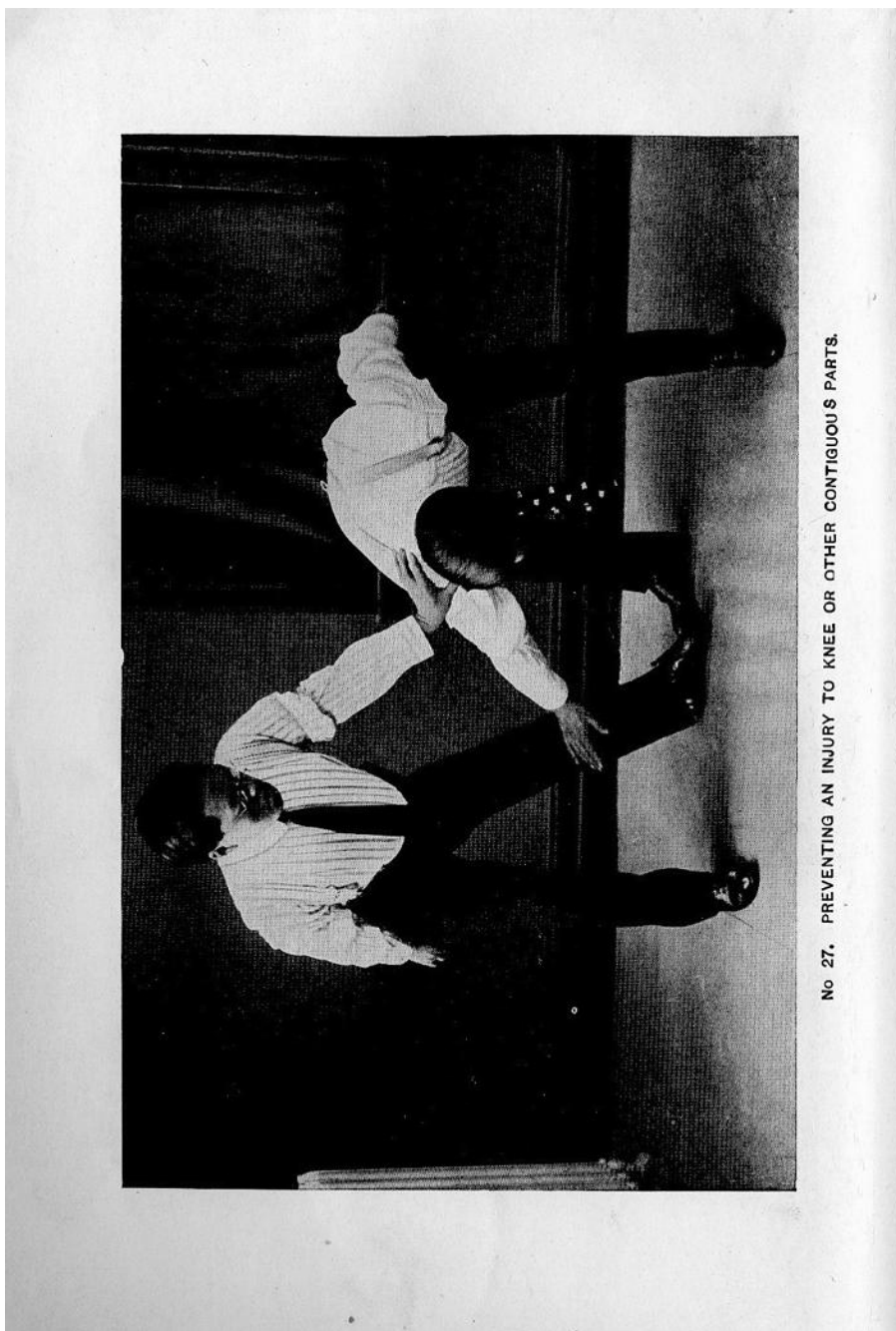
Now, it will happen often that at the moment of sending his hand your way the opponent will have the inside of his wrist downward. Study, therefore, the best method of seizing his wrist in order to have free play for turning the inside of his wrist upward. And, as the

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adversary will naturally try to keep his wrist from being twisted, a good deal of practice must be devoted to so turning his wrist that you can always have the opponent's wrist turned upward, and his arm over your shoulder, before he has had time to understand the nature of the trick that you intend to play upon him.



No. 26. SHOULDER-PINCH AND SOLAR-PLEXUS JAB—USEFUL ALSO IN EXPOSING SHAMMED UNCONSCIOUSNESS.



CHAPTER XII

TRICKS THAT MAY BE DESCRIBED AS "HUMOROUS"—ONE IN WHICH THE POLICEMAN WILL SEE NO FUN WHEN HE HAPPENS TO BE THE VICTIM, UNLESS HE KNOWS THE "COUNTER," WHICH IS ALSO DESCRIBED—THE "DEVIL'S HAND-SHAKE"—HOW THE JAPANESE POLICEMAN FORCES A PRISONER TO ACCOMPANY HIM—THE VALUE OF THIS TRICK IN EJECTING A TROUBLESOME PERSON

UNDER certain conditions nearly all of the tricks of *jiu-jitsu* have their humorous aspects. This is true especially when a trick is employed with just enough force so that the victim is not made to suffer any pain, but is made to realise how helpless he would be if the feat were employed against him in earnest. And there are some tricks that are more than ordinarily humorous.

One that is of great value for combat purposes, but which will afford a good deal of

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amusement is that of stopping any one in his walk by the use only of the forefinger. If you meet a friend who is walking in the direction opposite to that which you are following, stop just as you reach him. Stand at his side and extend an arm, holding the forefinger under his nose and across his upper lip. If you stand still, and hold the finger in that position, he will find it impossible to walk by you. Of course he is able to move his head to one side and resume his walk, but as long as the forefinger is under his nose he cannot get by. There is no trick about this. It is simply the consequence of a natural law. But it will afford a good deal of amusement, for your friend will be unable to understand why there is not more power in his whole body than in your forefinger.

Once in a great while you will encounter a man so powerful that he will be able slowly to get by you. Now, the back of your hand is up. Turn the back of the hand over toward his face, "grinding" the forefinger under his nose, and this added power will be enough to stop the progress of the strongest man.

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It would seem impossible to hurt a policeman severely with his own club, and that without drawing the club from his belt. Yet it is a very simple and effective trick, and is easily performed. A good deal of amusement can be had when the trick is played on a friendly policeman, although it might be bad judgment to try it upon an officer who had a strong sense of dignity coupled with little appreciation of humour.

Step behind the policeman when his club is hanging in its accustomed loop at the left side of his belt. Seize his left wrist with your left hand, and hold that wrist firmly, at the same time raising the arm sideways a little. Seize the lower end of his club with your right hand, and pull it back, upward and over, making the club stand nearly upside down in the loop. The shaft of the club is to be pressed hard against the back of his left arm at a point just above the elbow. The inside of his captured wrist is toward the front.

Now, with your left hand pull his wrist backward, at the same time pressing forward against the back of his upper arm with the club. This

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combined pressure makes his arm bend the "wrong way." If you were to pull backward severely enough at his wrist, and press forward hard enough with the club, probably you would break his arm.

But it is not necessary to do this. As soon as the policeman realises how ruthlessly he is held he will give in good naturedly if he understands that it is all a joke. Try the trick, and you will soon see why he cannot do anything with his right hand in the way of swinging around upon you with a blow. If he tries to he will merely increase the amount of pain in his captured and oppressed left arm.

By pushing slowly forward with the inverted club, and all the while pulling back on his wrist, it will be possible to make the officer bend forward to the ground, and it is possible, even, to throw him directly in this fashion. Even if there be any difficulty in making him lie down, a trip with your right foot against his left will send him prostrate. Nor is the trick at an end as a piece of humour when you have thrown your good-natured policeman. There is one bit more of fun in store for you and for the

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policeman—provided his sense of the ridiculous has not been overtaxed. In throwing hold the club so that the head of it will be twisted into a position in front of his abdomen, and he falls with his abdomen pressing against the head of the club.

His left arm is on the ground; the head of the club is under his abdomen, and the shaft passes over his arm; your right hand is near the lower end of the club. The policeman's arm will serve as a fulcrum, his club as a lever, your right arm as the power, and his unfortunate abdomen as the weight. Press down on the bottom of the club, and the head of the club is bound to rise, pressing roughly against his abdomen. His arm as well as his abdomen will suffer.

If the directions are carefully followed, and the trick be practised thoroughly, a guarantee goes with the performance of the feat. The same piece of mischief may be played on a military officer who is wearing his sword at his side. Practise the trick by tying a girdle around a friend's waist and passing a stout stick through the girdle. Read this text over

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carefully, practising the trick step by step until you have it mastered, and bearing in mind, always, that the victim's wrist must be kept to the front so that the arm will be made to bend "the wrong way."

As it is quite within the bounds of possibility that a law-breaker might attempt this trick in earnest against a policeman, it is only fair to the blue-coat to advise him as to the counter that must be employed. The next paragraph, therefore, is addressed to the policeman.

Get a friend to seize your wrist and club and place you in the hold already described, omitting the throw. As soon as you feel yourself seized *bend slightly forward*. The forward bend should be just sufficient to enable you to carry out the further directions that are to be given. Still in bending position, twist your right leg and the right side of your trunk around in front of your assailant. Your right leg should be bent a little, and the front of the upper part of this leg should be slantingly across the front of the assailant's left leg just above his knee. Pass your right hand in front of the aggressor's right leg, and around in back of it just above

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the knee. The thumb side of this hand should be down, so that you are able to take a grip at the back of his leg, just above the knee, with the thumb pressing the back of the leg, and the fingers of the hand gripping the inside of his leg. It may be preferred to pass the hand around the inside of the leg and gripping at the back of the knee. Having obtained this position, rise with a jerking movement to an erect position, and follow this by bending over backward. Then the assailant who thought he had you will find himself thrown over backward.

And, as the policeman will find that there will be many abroad in the land who will try the assault upon him in a more or less humorous way, it behooves him to practise this effective counter most diligently.

It is best, too, that the policeman should acquire another trick that will make his work easier. Here is a feat that is valuable to all *jiu-jitsians*, and it will enable a policeman to force a troublesome prisoner into going along with him.

In *Japanese Physical Training* the author

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has described the "come along." This trick is sometimes varied in the following manner:

With the left hand seize the intended victim's left wrist while standing at his left side and facing in the same direction that he is looking. Draw his left arm toward your own left side. At the same time throw your right arm over his right arm, and then under the upper half of his right arm. Rest your right hand on your abdomen. See to it that the inside of his left wrist, which you hold with your left hand, is up. Now, press downward against his left wrist, forcing his left arm to "bend the wrong way." Now, you can force the victim forward, and he will be glad enough to go where he is ordered to go. If he attempts to hang back, increase the pressure on, and the pain in, his left arm, and he will surrender. He cannot strike with his right hand, for you control his movements from his left side.

The same principle of causing pain by making the arm "bend the wrong way" is at the bottom of the bit of mischief known as "the devil's hand-shake." Photograph No. 25 makes the operation of the trick clear.



No. 28. STRAINING AN ARM AS A STOP TO FIGHTING.

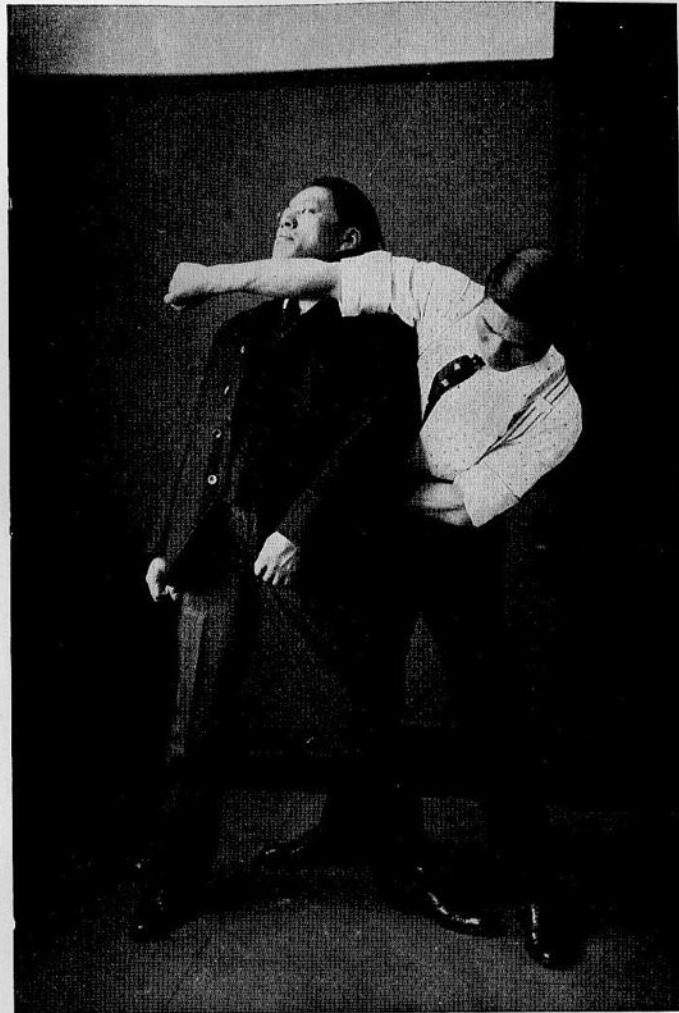


FIG. 29. A FEAT USED EITHER AS A HOLD OR FOR A THROW.

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Approach the intended victim and take his right hand in your own as if about to shake hands with him. Throw his arm up, swing around at his side, and at the same time thrust your extended, rigid left arm under his captured right. Your left arm will assist in throwing his right arm up. See to it that the inside of his wrist is uppermost. The illustration will make this plain.

Now, bear down on his right hand while holding the victim's arm up with your own rigid left arm. There will be a quick shoot of pain through the victim's captured arm, and it is possible to apply the pressure so severely that he will rise on his toes. If you walk forward you can force him to go with you, and you have so much leverage upon him that he cannot swing around and use his left hand in defence. This trick should prove of value in ridding one's home or office of an annoying caller with whom it is not necessary to use very much ceremony. He will go, depend upon it, if urged in this fashion.

There are almost endless methods of applying this trick of "bending the arm the wrong

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way.” By exercising his ingenuity the student will be able to devise many combinations, several of which will be found to impress any man whose sense of humour is not impaired by the fact that the joke is on himself.

CHAPTER XIII

✦ CLEVER JAPANESE WAY OF EXPOSING SHAMMED UNCONSCIOUSNESS—THE SHOULDER PINCH AS A MEANS OF DEFENCE—A HANDY WAY OF STOPPING A FIGHT IN A SECOND—AN ATTACK FROM BEHIND THAT LEAVES THE VICTIM WITHOUT DEFENCE, AND ITS APPLICATION TO A BURGLAR OR OTHER INTRUDER

I N a system of combat where strategy is as highly developed as it is in *jiu-jitsu* it is to be expected that the student will have to deal with the problem of shamming by his opponent. Indeed, the *jiu-jitsian* never hesitates to sham when by so doing he can gain any advantage.

The only shamming that is regarded as being dishonourable is for one contestant to pretend to surrender, and then to take instant advantage of the cessation of his punishment by making an unlooked-for attack upon his adversary. But shammed unconsciousness is a trick

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in which no surrender has been proclaimed. If the victor in a bout can be deceived into believing that his victim has been rendered unconscious, and if the victor is lured thus into relaxing his vigilance, it is wholly proper to take advantage of his carelessness.

For this reason it often becomes necessary to know whether an opponent is only pretending to have been deprived of his senses. The method of investigating that is shown in photograph No. 26 is an ingenious and effective one, and has the further excuse that it will restore consciousness in light attacks of fainting as well as in severe "attacks" of feinting.

The assailant throws himself on the ground beside his adversary. With the tips of one finger the aggressor jabs the suspected pretender lightly and repeatedly in the solar plexus, while the investigator's other hand is employed in giving the shoulder pinch. The unremitting jabs in the plexus are in themselves enough to fill a shammer with a very lively desire to leap to his feet and thus deliver himself from the nauseating, nerve-wracking prodding. And the pain caused by the shoulder pinch com-

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pletes the pretender's earnest desire to escape further torment by surrender.

It takes but very little time for the student to make himself master of this shoulder pinch. The thumb is pressed into the front side of the top of the shoulder, while the grip is kept by grasping with the fingers at the back of the shoulder. A very little practice upon his own shoulder will show a *jiu-jitsian* just where the spot is that is hyper-sensitive to the pinch with the thumb. Bear in mind that the ball of the thumb should dig in at the point where the head of the upper arm joins the scapula.

Having learned this shoulder pinch, it behooves the student to experiment for the purpose of learning in how many combinations it can be used with effect. It is useful often in a clinch at close quarters, causing the adversary to wriggle out or to draw away from a punishment so painful. While the pinch leaves some soreness in its wake the feat is by no means a disabling one, and it may be resorted to as often as it is needed in attack or defence.

Often this pinch can be employed by itself and not in combination. If the assailant

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secures a good grip in this fashion, keeping his own body as far away from return attack as possible, the victim is often forced to draw back out of striking distance.

In photograph No. 27 a possible complication is shown. Here one of the contestants has bent swiftly forward to the ground in order to strike a sharp edge-of-the-hand blow against his opponent's shin. The latter, divining the intention, has promptly resorted to a shoulder pinch that will destroy the effect of the hand blow. For a little experimenting with severe shoulder pinches will show that this form of attack deprives an opponent's arm of nearly all of its striking power.

Still another value of this shoulder pinch will be suggested to the investigating student. Often, in a throw, the victim will fall upon one side. It is an advantage to the aggressor to have his man lying face downward. In that case the shoulder pinch should be applied roughly to the shoulder on the ground. The pain is so intense that the victim rolls over on his face in order to weaken the force of the pinch. If he does the assailant must take

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prompt advantage by kneeling with one knee in the back of his opponent and the other knee across the back of one of the upper arms of the prostrate one.

Now, the wrist of the arm that is so pinned must be seized, and the arm forced upward with a strong pull. As the upper portion of the arm is pinned by a knee, and the front side of the arm is downward, the victim's arm is forced through that painful process of which so much has been said, the process of "bending the wrong way." And the result of this excruciating torment is unconditional and prompt surrender on the part of the now helpless victim.

Still another way of taking this shoulder pinch is for the assailant to approach from behind and to seize both his opponent's shoulders, this time placing the thumbs at the backs of the shoulders and digging with the fingers into the sensitive spot at the front of the shoulder. It is a torturing form of punishment that prompts the victim, instinctively, to kick backward with his heels, and the aggressor must be on the alert to prevent damage to his

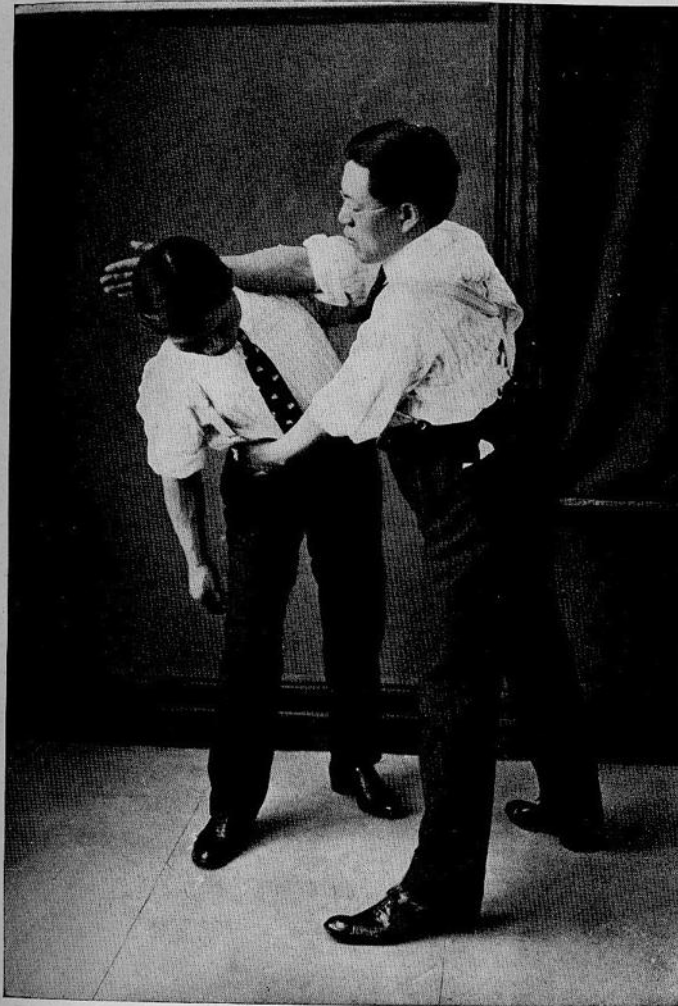
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own shins. If this backward kick with the heel is attempted the aggressor must promptly accomplish either a trip or a knee jab in one of the victim's kidneys.

Again, when this spot on the front of the shoulder has been located so that the *jiu-jitsu* student can strike it unerringly, it is to be borne in mind that it offers an excellent point of attack for an edge-of-the-hand blow. The effect of this blow is to lame the arm so much that the victim's desire to continue the contest is greatly lessened.

If ever troubled, in a crowd or in a narrow passage-way, by an obstinate fellow who can, but who will not, give you an opportunity to go forward, try the effect of the shoulder pinch from behind on both shoulders, at the same time pushing him ahead of you. He will go in the desired direction. And the same applies to any one who is to be ejected from the premises.

With a good-natured friend the shoulder pinch, lightly applied from behind on one shoulder, is an amusing way of forcing him to turn and face you. In actual combat, of



No. 30. AN UGLY BACK-OF-THE-NECK BLOW.



No. 81. A POSSIBLE COMPLICATION IN SIMULTANEOUS ATTACK.

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course, it is never an advantage to make an opponent face you, as the attack, if it can be begun from behind, is much better finished in that position.

In the feat illustrated by photograph No. 28 we come to a trick that may be played upon an opponent from a position at his side. This is another application of "bending the arm the wrong way." Seize his nearer wrist with both hands. At the same time thrust your nearer foot in front of his nearer foot, hooking it. His wrist must be held with the inside forward. When seizing the wrist a pressure downward on his arm forces him to bend forward. Pull the arm across your nearer leg, and with the pressure at his captured wrist bend the arm backward. If it is wished the attack can be ended in a throw, tripping his engaged foot and completing the work with a wrench on his captured arm. If the victim be taken properly he cannot offer any saving counter, and, even without the throw, he is reduced to prompt surrender.

This same principle may be applied in a slightly different fashion. Seize his wrist as

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before, but do not attempt to make the victim bend forward. Instead, raise your nearer knee, planting it firmly against the back of his upper arm. And the hold is much more firmly taken if one hand only is employed in seizing the enemy's wrist, the other hand gripping at his shoulder. Some of the effect of the shoulder pinch may be had in gripping the shoulder.

All thought of further fight will leave the victim who is severely attacked after the method that is illustrated by photograph No. 29. This trick may be practised safely enough between friends, employing light blows, but it is hardly to be recommended in actual combat save where the circumstances justify ugly attack.

Both arms of the aggressor are used simultaneously, but in order to enable the student to get at the idea piece-meal the work of the arms will be described separately. One hand is jabbed fairly over the kidney, in the soft part just below the last rib. This attack on the kidney is delivered with great severity when actual combat calls for it. The jab may be delivered with the finger tips, or with the

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clenched fist. Or it may be given very effectively with the middle knuckle of the second finger projecting from the clenched fist. It is highly important that the blow be struck just at the most sensitive point. The effect is to make the victim feel "sick all over." It "takes ambition out" of him. In any style of attack a severe kidney blow has the same effect, utterly weakening the man who receives it.

The fore-arm of the other arm is struck back smartly upon the jugular. Some practice must be undertaken in order to make this blow effective to its utmost. If the "Adam's apple" be struck, instead of the jugular, the effect is that much the more disastrous to the victim, but it is easier to land with full force on the jugular.

The effect of this attack is, of course, to throw the victim backward. Thus, at the moment of the double striking, the assailant should spring backward and allow his man to strike the ground. The victim will be so weak that the assailant will not be called upon to use the utmost nimbleness in following up the

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attack by reducing his opponent to complete submission.

The illustration shows with exactness the relative positions of the two contestants.

CHAPTER XIV

TWO EXCELLENT COMBINATION ATTACKS FOR
EXTREME OCCASIONS—HOW TO STOP A
PASSING FUGITIVE IN THE STREET—HOW
TO OVERTAKE A FUGITIVE AND REDUCE
HIM TO SUBMISSION

SEVERAL hints have been given already as to certain edge-of-the-hand blows that, while they should be given lightly in friendly bouts of practice, should never be employed in actual combat except under stress of dire necessity. In other words, these dangerous blows should not be resorted to in any condition of encounter where the *jiu-jitsian* would not feel equally justified in using a deadly weapon.

These dangerous blows are those that may be struck against the "Adam's apple," slantingly across the temples, horizontally just over the ear, and at the base of the brain. The blow on the "Adam's apple" is not deadly.

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but he who uses it runs the risk of smashing the hyoid bone, and thus of doing irreparable injury to the vocal apparatus and to the swallowing processes. As has been explained before, the blow over the jugular will answer every purpose of defence as well. Blows on the temples, or just over an ear are likely to result in serious and lasting brain injury. Even an edge-of-the-hand blow at the base of the spine, if delivered with too great force, is likely to cripple the recipient for life.

But the most dangerous of all these blows is that at the base of the skull. It may cause death. The concussion of the blow may result in injury to the medulla oblongata of so serious a nature as to stop the action of the heart and lungs, and thus put an end to life itself.

None of these dangerous blows would have been mentioned by the author but for the fact that the student, in experimenting, would be very likely to find them out for himself and to employ them in ignorance of the consequences. With this premise we will pass to the consideration of two tricks that may be employed in cases of extreme personal danger. Photograph

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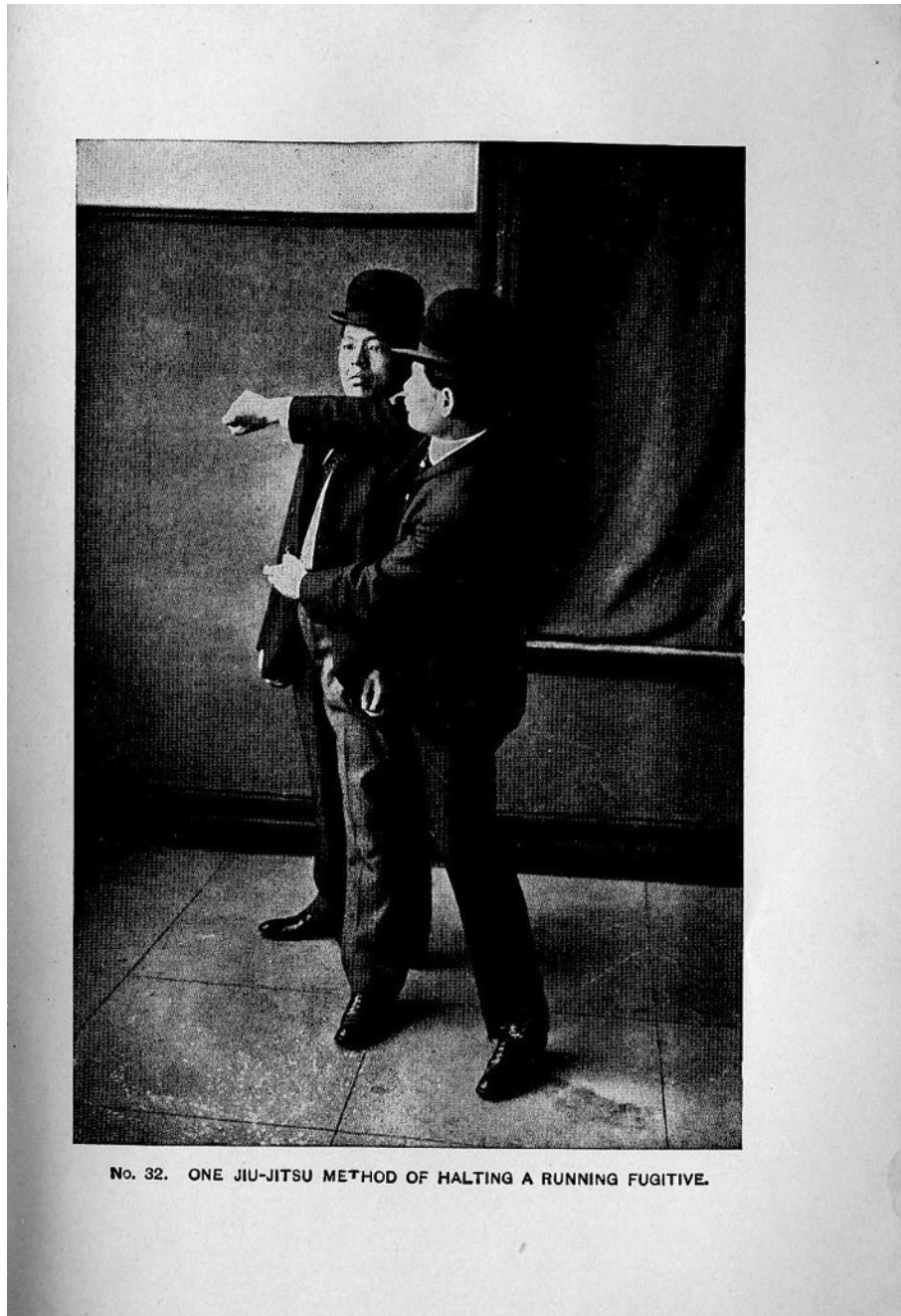
No. 30 illustrates the first of them. Here the assailant employs his left hand in taking a momentary body-hold at his opponent's right side. This blow may be taken squarely at the side, but should be in the soft part below the last rib, and should be delivered with as much force as the assailant can employ for the impact. The aim in striking hard at this point is to incapacitate the victim as much as possible at the outset. If the relative positions of the two combatants permit it is even better that the blow be landed over the right kidney, but this would require a rather wide reach around the victim's body when the second half of the attack is made.

Instantly after striking at the right side the assailant should employ his own right hand in delivering a sharp edge blow at the base of his adversary's skull. If both hands of the aggressor are used with sufficient smartness and force the collapse of the victim is instantaneous. Skill in this feat should be acquired by all women students as it will be of value to them in any case where they are attacked in the absence of their natural protectors. And

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a woman is peculiarly able to use strategy in the use of such a trick. A male assailant would not look for effective resistance from a woman, and in the first few seconds of surprise she can pretend shrinking fear, throwing the would-be assailant off his guard. Then like a flash she can dispose of the intruder. If she plants her blows skilfully and forcibly there will be no immediate need of a police officer's presence. There will be time enough for her to get her breath and to take a parting look in the glass before setting out in quest of a blue-coat.

As much may be said for the situation that is suggested by photograph No. 31. Here the assailant begins the attack from the opponent's side. The first move is to seize the victim's nearer wrist with the hand of the arm that is farther from the victim. This wrist is to be held in a tight grip until the victim is prostrate. The victim shown in the illustration, at the moment that his wrist was seized, has bent swiftly forward to seize his opponent's leg, near the ankle, for the purpose of making a throw. This, however, renders it all the easier for the aggressor to follow the capture



No. 32. ONE JIU-JITSU METHOD OF HALTING A RUNNING FUGITIVE.

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of the wrist swiftly with a blow at the base of the skull—and the encounter is ended!

Once or twice in a lifetime it may happen that a citizen will have occasion to stop a fugitive fleeing through the streets. The same need may arise with a policeman several times in a month. It is an easy matter to stop a fugitive from behind, for, in running he is at his worst for self-defence.

Of course, if he is running away from you, the first matter is to catch up with him. Unfortunately in this detail *jiu-jitsu* has no help to offer. All depends upon the pursuer's sprinting abilities, and the running track is the best place to acquire speed.

But, if you can overtake your fugitive, the simplest plan is to throw both arms around his neck, clasp one wrist with the other hand at the front of his throat. Stop the instant that you have the hold. In the next second spring back, dragging the fellow to the ground.

There is another way of doing the thing, which consists in seizing the fugitive by the shoulders. Throw your right leg in front of his right leg, and throw him over your leg.

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In chasing a fugitive it must be always borne in mind that merely seizing him is not a safe programme. The throw must follow instantly. Even though he seems a man of slight physique, the fugitive may be master of some dangerous fighting tricks. If he is merely caught and held he is likely to make use of some trick whose least effect will be to leave the pursuer behind, hopelessly humiliated over a defeat for which he had not looked.

There is another way in which a fugitive can be stopped from behind, and it is so effective that it is worth a good deal of practice. The chances are that the pursuer will be wearing either a coat or a jacket. As he sprints after the fleeing fellow let him strip off this garment, holding it in readiness in both hands.

At the instant of overtaking the fugitive throw the garment over his head, enveloping it, and make the garment fast by gripping it tightly in a hold around his neck. Then, as the victim is dragged back to the ground, his head is closely enveloped. Unable to see anything, his chances of fighting effectively are reduced to next to nothing.

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In case the fugitive halts and turns quickly, try to throw the garment over his face before he can prevent the attack. In this position, too, his inability to see what his assailant is doing to him will make defence much more difficult.

How shall a fugitive be stopped by a citizen toward whom he is running? Ninety-nine men out of one hundred would, under these circumstances, make the effort by thrusting a foot sideways and tripping the fellow. But this method has its dangers. The writer remembers a case that occurred in San Francisco more than a dozen years ago. A Chinaman, after having committed a murder in the street, took to his heels with a howling mob pursuing. The murderer was fleet, and seemed to have a fair chance of getting away.

Up the street, in the opposite direction to that taken by the fugitive, came a young Italian. He saw the Chinaman coming toward him, pistol in hand, and with the mob behind. Taking in the situation, the Italian halted for an instant, then, as the Mongol went by, thrust out a foot to trip. Quick as a flash the Chinaman

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raised his weapon and fired. The bullet went into the Italian's leg. Swerving but a foot or two, the Chinaman kept on without having abated his speed for an instant. Had it not been that a young man fleet of foot joined the mob behind and set a swift pace, the yellow criminal would have gotten away for the time being.

Of all ways for stopping a fugitive who is running toward you is that which is depicted in photograph No. 32. As soon as you catch sight of the runner make up your mind just what is to be done and do it coolly. The situation calls for strategy. Continue your pace toward the fugitive, neither slackening nor increasing your speed. Do not seem to be looking at him at all.

If you act the part well the fugitive will not plan any attack upon you. He has just gotten himself into trouble, and he does not want any more. He sees nothing suspicious in your conduct and keeps on. The whole thing happens in a few seconds.

Just as the fugitive is passing—when it is too late for him to act against you—throw out

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your nearer arm, catching him across the abdomen. Hold on tightly. In the same instant swing around so that your farther arm may be employed in striking him squarely across the front of the throat.

The hold at the abdomen has checked the speed of the runner, and, of itself, will almost stop him. But the blow across the throat sends him backward at the very instant when his speed has been greatly lessened. The result of this double attack is that the fugitive goes over backward. The *jiu-jitsian* who has read this far in the book with profit will know just how to secure his man when he has sent him to the ground.

The very act of stopping the runner when going at full speed has all but destroyed his balance. It requires but a little more of impulse to carry him wholly off his feet. Fall upon him, securing, if feasible, a hold that will enable you to make his arm “bend the wrong way”—and the fugitive will find his career stopped as thoroughly as if he had collided with a stone wall.

CHAPTER XV

SOME NICE PROBLEMS IN ATTACK AND DEFENCE THAT THE STUDENT CAN SOLVE WITH THE AID OF WHAT HAS BEEN DESCRIBED AND THE HINTS THAT ARE NOW GIVEN

THE student who has mastered all of the work that has been described in the foregoing chapters will have a good basic knowledge of the most important principles of *jiu-jitsu*. What more he has to learn will come mainly from practice and from a trained observation that will enable him to make the utmost use of what he has learned.

One can rehearse the tricks given in this book, and he will have a good theoretical knowledge of the ancient Japanese art of protecting himself. But the practical knowledge is needed in its highest degree, and this can come only from keeping up the work, and from learning to use each trick with an agility that is ever increasing.

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At the base of all true *jiu-jitsu* are good nature and leniency. The adept in *jiu-jitsu* must never be a bully; he must not go about with the proverbial chip on his shoulder. He must not seek trouble, but should do all that he sensibly can to avoid encounters that are anything more than friendly. Cultivate patience and good nature. If a dispute threatens to lead to personal encounter do not make the first move of attack until it becomes unavoidable.

A Japanese who is versed in the snares of *jiu-jitsu* is better equipped for fighting than any man can be who is not so equipped. Yet the Japanese are proverbially polite and they are patient to an extreme. The Japanese who is threatened by a bully does not immediately set himself in aggressive action. Instead, he smiles, and does his best to smooth the difficulty over. Back of his smile lurks the consciousness that no man but a *jiu-jitsian* of greater skill than his own can by any possibility defeat him. When one knows in advance that he is to win in an encounter he can afford to be patient.

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It is time, now, for the student to practise with some one who is familiar with Anglo-Saxon methods of attack. The student should learn all of the ways in which he is likely to be attacked. The most popular form of attack with an Anglo-Saxon is to let his fist fly straight out from the shoulder. This the student knows how to stop by catching the fist and "breaking" the assailant's arm over his own shoulder. Probably this is the most important single feat for use in encountering a boxer. The student must take pains to get well past the theoretical stage in this performance. He should render himself, through constant practice, letter-perfect in the use of the trick. Never be satisfied with the speed that has been gained; always strive for better and better speed. It is well, though, to bear in mind that it is a cardinal rule in boxing that a counter can be employed, if it be a good one, in slightly less time than is required for the assault.

But, in practising this trick of catching the opponent's fist, do not overlook the importance of the fendings that may be made with the edge of the hand against an assailant's arm.

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Do not neglect practice in this style of defence, which is of great value in stopping a blow when there is not time to get the hands up for catching a fist. The edge-of-the-hand blows are useful also in a variety of cases where the contestants are at close bodily quarters.

Then, when the opponent ducks as he strikes, one must always be prepared to catch the head in the *jiu-jitsu* of chancery that has been explained. This chancery is highly effective, and is far safer than the back-of-the-neck blow that would naturally suggest itself to the novice in *jiu-jitsu*. And with the enemy's head in chancery the hand not employed otherwise can be made to do a finishing piece of work in the form of a kidney blow.

A method of attacking a man that is employed much in this country consists of rushing at him, securing him by both shoulders, or by the upper arms, giving him the back heel of wrestling, and throwing him to the ground. This can be met promptly, and stopped effectively by the *jiu-jitsian*; for the latter has one of his hands at the assailant's back. Here there are two ways in which the *jiu-jitsian* can

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defend himself. One is to employ his elbow in a jab at the short ribs of his assailant. Usually this blow can be delivered with great severity, and it can be landed at the instant that the aggressor has taken hold. The other method is for the *jiu-jitsian* to use the hand that is at his enemy's back in a kidney blow. Very often an alert man on the defensive can use both blows at the very instant that the aggressor takes the clinch. In that case it is certain that the assailant will not make a throw. It is a favourite trick with some rough and ready fighters to rush forward, duck and seize the intended victim with one arm thrust under the crotch, then rising with the victim and throwing him. Sometimes this can be met by the agile *jiu-jitsian* with the Japanese form of chancery hold. It can always be countered, if the man on the defensive is as agile as he should be, by dropping both hands on the back of the aggressor's head as he ducks, thus making it impossible for him to rise. And one hand can be swiftly released by the man on the defensive and applied to the assailant's kidney on the nearer side.

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It is well, too, for the *jiu-jitsian* to remember that he should never be satisfied with one defensive blow when two or three can be used in rapid succession. Study out how many blows may be used in swift sequence and with disconcerting effect on the antagonist. Suppose, for example, that the two antagonists are in a clinch with their nearer sides close together. The *jiu-jitsian* is able to inflict an elbow jab in the enemy's short ribs; this may be followed, like a flash with three other moves—a fingertip jab in the solar plexus, an edge-of-the-hand blow under the point of the chin, and a slanting edge-of-the-hand blow on the forehead. The enemy who receives all of these styles of attack in the space of some three seconds will not feel like fighting any more that day. It is well worth the student's while to practise this sequence, and to devise as many more as he can by intelligent practice of what he has learned in other feats. In especial the student should remember to follow the solar-plexus jab always, when practicable, with an edge-of-the-hand blow under the point of the chin. In this case it is always the thumb side of the hand that

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is used, the thumb being folded across the palm.

In rough-and-tumble clinches it is a favourite trick to use the knee against the crotch or the abdomen, and if the *jiu-jitsian* permits himself to be caught unawares in this fashion he is all but sure to be defeated. When a clinch is to be made, always swing one side of the body toward the assailant, keeping the nearer leg in such position that the aggressor cannot land with his knee either in the crotch or in the abdomen. This knack can be acquired with a little practice. This position has the added advantage of enabling the *jiu-jitsian* to use his own knee where his enemy has not taken a similar precaution.

In some parts of Europe it is a favourite trick, in beginning an impromptu fight, for the aggressor to lift one arm in a defensive position and to try to drive the steel ferrule of his umbrella or cane into his antagonist's abdomen. This nasty trick is not by any means unknown in this country. Yet the defence against this form of attack is an easy one, calling mainly for well-developed agility. Take a side step

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swiftly to that side of the opponent's body that is farther from the cane or umbrella. At the instant of taking the step land an edge-of-the-hand blow on the enemy's jugular, endeavouring to make this blow forcible enough and sharp enough to send him to the ground. At the instant of landing, or trying to land, the blow take a second side step. The idea of this second step is that, in case the blow fails to land properly, you have carried yourself out of reach of your opponent.

Then there is the assailant who comes up behind and who wraps his arms around his intended victim, pinning them at the latter's sides. In one of the earlier chapters of this volume the student has been told how to free himself from this hold, following it with an elbow jab in the abdomen. But it is possible, also, to throw the assailant, if he seizes you in this fashion. First of all, free yourself partially from his hold, after the manner advised when the elbow jab is used. Follow the freeing by seizing one of his legs and straightening up, just as the policeman has been advised to do when employing the counter to the

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club trick. And, in general, the policeman's method of ridding himself of his tormentor is applicable in every case of being seized from behind, except in the case of the hold that is illustrated in photograph No. 22. Where the *jiu-jitsian* is himself the assailant from behind he is advised to employ this latter form of hold in every instance where it can be used.

When attacked with a straight-out kick, of course the method of defence should be to catch the coming foot just back of the heel, jerk the foot upward, and send the aggressor over on his back. But this style of kick is so easily met and countered that it is seldom attempted in real combat.

It will repay the student well who has gone thus far to study out all possible forms of attack that are outside of *jiu-jitsu*, and to study next what the most effective kind of *jiu-jitsu* counter would be. With the groundwork of Japanese tricks that has been given the student who does the most thinking and practising will be the most formidable opponent, for the student has reached a point now where he can and should

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become his own instructor—ever watchful and alert in practice, and ever remembering that through practice the performance of every feat should be as second nature.

CHAPTER XVI

FINISHING TOUCHES IN THE JAPANESE SCIENCE OF ATTACK AND DEFENCE—A SUMMARY OF THE BEST FEATS FOR WOMEN TO PRACTISE AND TO USE AT NEED—FINAL CAUTIONS TO THE STUDENT WHO WOULD BE EXPERT IN “JIU-JITSU”

IT is in acquiring the finishing touches of the ancient art that the student shows whether or not he is naturally fitted for expert work in *jiu-jitsu*. Every feat that he performs is based on some natural law, and the extension and perfection of the feat depend upon the students' ability to observe natural laws and to apply them.

For example, when striking downward with an edge-of-the-hand blow the student should discover that the blow is both more easy and more effective if the weight of his body be added to the impulse. Then a little thought will show the *jiu-jitsian* that by springing

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slightly off his feet just before landing with his hand the weight of his body will be added to the blow.

After a very little practice the student will find that this knowledge and its application has greatly increased his efficiency. It will then occur to the student that a brisk forward impulse will add to the value of any blow or jab he may use in frontal attack. He must study, now, how to give that forward impulse.

In the same manner he will find out for himself just how to make his weight count for the most when trying to bear down an opponent; and he will learn how to straighten up with the weight of the opponent on his back.

No indications for the solution of these problems are to be offered to the student now. If he cannot solve them for himself, after a little effort, he may know that he is lacking the instincts that make the true *jiu-jitsian*.

Not very many years ago it would have been considered, in this country, an impertinent thing to suggest that women should learn these combat tricks, or at least the simplest and most serviceable of them. But of late years the

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athletic woman has begun to develop a healthful interest in the lighter work of boxing and wrestling, and so it is natural that she should continue her education in the matter of physical encounter, and become something of an expert in *jiu-jitsu*. It was in London that women first fell in with this idea, and Japanese instructors became suddenly in great demand. The craze quickly crossed the ocean, and in the United States, to-day, there are not a few women who are capable of holding their own in combat with men.

Several of the feats that the author has described in the present volume may be learned readily by women, and should be used by them at any time of need and in the absence of their natural protectors. The edge-of-the-hand blow over the jugular is one that is easy of acquirement by women. The hold that is secured by bending the arm up behind the back is another feat that should be practised by women. The "come along," and, in fact, many of the applications of "bending the arm the wrong way" are of especial value to women who do not think it beneath their dignity to be able to de-

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fend themselves at a pinch. And every woman who feels the slightest interest in the subject should persuade herself to practise repeatedly at the trick of stopping and catching an assailant's fist and of "breaking" the attacking arm over her shoulder.

And especially effective for women are the jabs that may be delivered with either elbow in the short ribs of an opponent, or in the soft parts just below. If a woman is annoyed by a fellow who steps up to her side in a crowded street it does not come amiss to know how to give him an effective elbow jab in the solar plexus or in the abdomen. The woman who can do this neatly will save herself from further annoyance.

Any of the holds or throws that have been explained in these pages will be of service to the woman who finds an intruder in her home at a time when its natural male protectors are away. But, as the average American woman of athletic tendencies is still a trifle backward in the desire to learn throws she will content herself at present with mastering a few holds, and be satisfied with this method of securing

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an intruder. Here is a simple hold that will serve for the detention of a thief or insolent rascal until her cries bring a policeman or a neighbour:

For the purpose of practice, stand at the left side of the practice opponent, and a little to the rear at the same time. The intended victim should stand with his arms hanging naturally at his side. The student thrusts her left arm between his left arm and the body, and at a point barely above his elbow. Her left arm is forced horizontally across his back.

Now, at the same instant, her right hand pounces upon his right elbow, and that arm is forced over towards his left. Her left hand seizes his right arm just above the elbow, while her left elbow hooks with his left elbow. The hand that is resting forcibly on his right elbow forces this right arm over to where it can be seized.

It is easy, then, for the woman assailant to hold the victim's arms behind his back with her left arm and hand, and her right hand still on his right elbow keeps his right arm in place. In addition, she is able to release her right

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hand for the striking of a blow if it becomes necessary.

With some practice any woman of ordinary strength can acquire the knack of seizing and holding a man in this fashion. She can take him quite unawares and render him helpless without the outlay of much exertion. She must, however, look out that he does not succeed in kicking back with his heel, and, if he does try it, she must be prepared to strike or to choke with her right hand, which may be spared for the purpose.

There are many other feats in *jiu-jitsu* that a woman may learn to employ with most convincing embarrassment to a male assailant, and the author would suggest that all the tricks of combat that he has described be experimented with by our American women and by their English sisters, and that the most attractive be thoroughly mastered. If a feat in combat is needed by a woman but once in her lifetime, yet is ready when the moment comes, it is worth all the cost of effort in learning it.

A few words of final caution, if they are heeded, will be of value to the student of either sex.

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In the first place, do not be eager to learn too much at the outset. One feat, *mastered*, is worth a half-dozen that are but half-learned. It is far better, in the beginning, to take up but one trick, and to keep at that until the performance of it is natural and easy for the student. Then devote **the** same amount of effort to a second trick. When the two are well mastered, practise them alternately during a few bouts, then adding a third, and, after a few days more, a fourth trick. This may seem tedious to the student, but it will repay him well where he will meet only with ultimate disappointment if he gives way to the rather natural impulse to pick up at least a dozen feats during the first bout of practice.

Patience, steadiness, thoroughness pay heavy dividends in the study of *jiu-jitsu*. Four years is the average length of time devoted to the study of the art in a Japanese school.

Care must be taken not to carry the effort to the wearying point in any one practice bout. The body may not suffer, but *jiu-jitsu*, in its best development, is subtle and crafty, and the active mind can be tired very easily. When

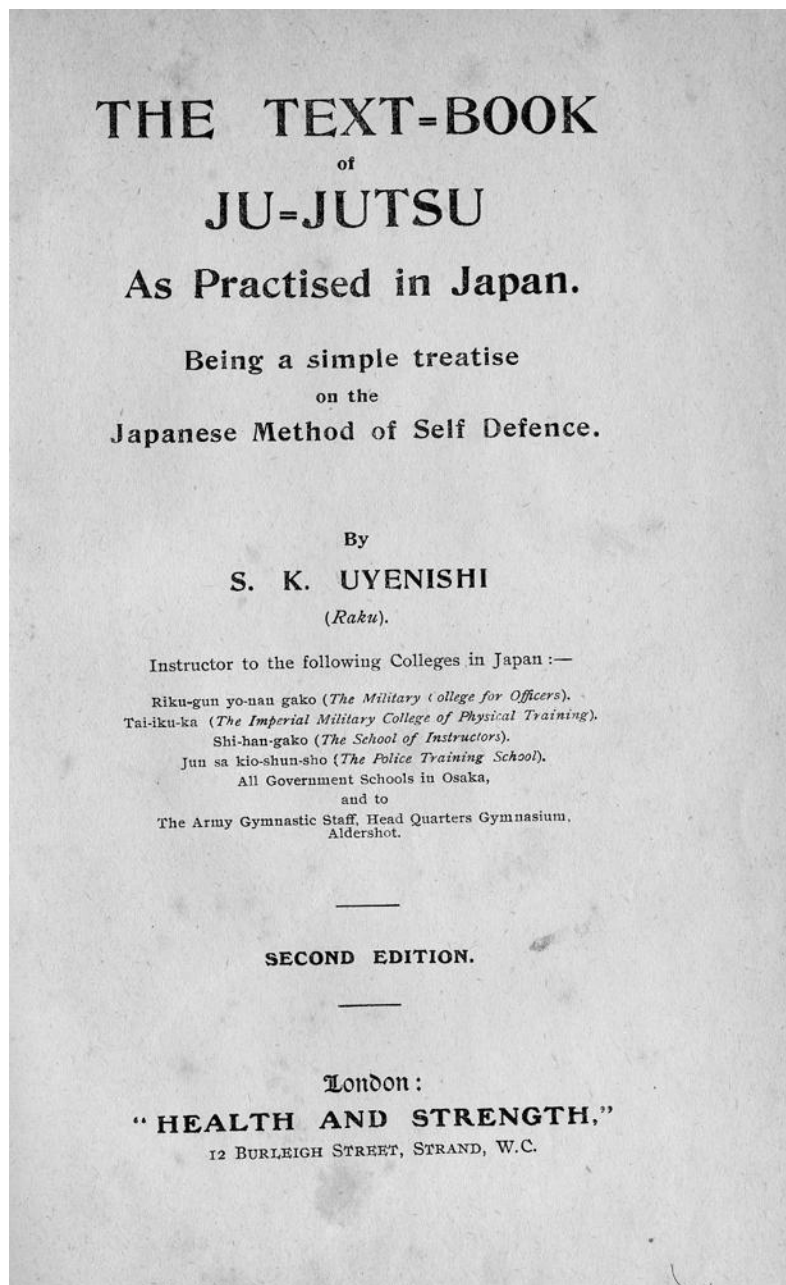
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the fatigue point for the brain is reached, all further practice in that bout is detrimental to the student's practice. Twenty minutes in a day is enough time to devote to practice, if the student's mind be kept keenly on the alert. The practice bout should never last longer than a half an hour.

If it can be borne in mind, at all times, that the bout should be even more of a mental than a physical drill, then the best results will be obtained. In *jiu-jitsu* extreme discipline of the mind is both a requirement and a result.

THE END

**THE TEXT-BOOK of JU-JITSU As Practiced in Japan by S.
K. Uyenishi**





Professor S. K. Uyenishi.

Dedication.

—
To my Father,

KICHIBE UYENISHI,

to whose inspiration and example I owe all
such success as I may have achieved in life.

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Preface.

It is not without considerable diffidence that I submit this little treatise to the British Public. I have been primarily prompted to do so by a desire to express my appreciation of the great interest I should, perhaps, say keenness, of those whom I am proud to be able to call not only my pupils but also my friends. This great keenness of theirs has made my work of instruction a real pleasure to me, and has swept aside many of those little troubles which I feared at first might be almost insuperable.

The great consideration which has always been shown to me when I have found it difficult to express myself as clearly as I could wish, owing to my knowledge of English being so small, has given me every incentive to assist my pupils as far as it has been in my power.

With all its incompleteness, and other little shortcomings, for which I crave the indulgence of those who may be so sufficiently interested as to study this little text-book, I launch it on the sea of public opinion, feeling sure that some at least of my old friends will find it useful. If it in any way helps to bring Ju-jutsu into a more prominent position among English Athletic Sports (and this I may say appears to me to be a matter of supreme and even of National Importance), I shall then be able to feel that my labours have not been altogether in vain.

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Another influence which has urged me not inconsiderably, has been the desire to thoroughly acquaint my readers with the real Ju-jutsu as it is practised in Japan, as distinguished from the peculiar, heterogeneous combination of various styles of wrestling which have been described in some recent works which have been published both here and in America. Not that I would wish to decry those works on the point of interest, but merely to indicate that the Ju-jutsu of which they treat is one with which I am not familiar. And I may claim to have had some little experience.

When I first arrived in this country the number of people who were acquainted with Ju-jutsu, or who had even heard of the science, might almost have been counted on one's fingers. But the past four years have worked many changes. All Britishers have at least *heard* of Ju-jutsu, while a vast and rapidly increasing number take a larger or smaller interest in the subject.

The Army authorities have included the science in the curriculum of their Gymnasia. The Police have adopted many tricks, locks, holds, and throws, from Ju-jutsu and have included these in their system of training. In short, so many people are beginning to realise that an acquaintance with the "soft art" would form no mean addition to their general knowledge, that I have felt that this little book of mine will not be an entirely superfluous effort.

I have endeavoured to explain, as clearly as possible, the preliminary stages of the science, so that the reader may be enabled to, at all events, graduate himself in the art, and, after subsequent practice, obtain a fair amount of proficiency. If I have not been successful in fully carrying out this ambition, I trust that I may have so far interested you in

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Ju-jutsu, that you will be tempted to make its closer acquaintance. And, should I have succeeded in this, I can assure you that I shall have rendered you no mean service.

Should any of you feel at all disposed to tender me any thanks for my services, I trust that you will transfer these to those of my friends and pupils (and I would here specially wish to mention Mr. E. H. Nelson) who have so kindly assisted me in the preparation and arrangement of the photographs and matter, and also to Messrs. Gaumont et Cie. for their very excellent cinematograph pictures of the various movements.

Shinya Emishi

31, Golden Square,
London, W.

“RAKU.”

The Text-Book
of
Ju-Jutsu
as
Practised in Japan.

CHAPTER I.

INTRODUCTION.

Ju-jutsu is stated to have been first practised some 2,000 years ago. If this be correct then it must be far and away the oldest exercise in the world which has been continuously practised. But without going into the question of its absolute origin, I may mention that it has been practised by the *Samurai*, or fighting men of Old Japan, for many centuries, and that until the last fifty years no one outside the warrior caste was ever initiated into its mysteries. But with the passing away of the old order of things, together with the Shogun; and the dawning of the new era of *Meiji* (or enlightened government), the *Samurai* ceased to be a caste apart, giving to their country not only their own priceless services, but also all their store of knowledge in the science of physical well-being and self-defence.

The value of Ju-jutsu was immediately recognised by the Government and people, who adopted it with such enthusiasm that it has now become almost an integral part

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of the life of the majority of the nation. It forms an extensive department of the naval, military, and police training, proficiency in the science being almost an essential preliminary to promotion.

Ju-jutsu, therefore, enjoys the *imprimatur* of the Japanese Government, and I do not think that I can be accused of ultra-patriotism, when I claim that this testimonial to its worth should be adequate evidence for all who may desire any. The Mikado's Government are not in the habit of wasting either their own or their people's time!

The word Ju-jutsu itself has been variously translated into English, and perhaps I should add, American, as meaning "muscle-breaking," "the excellent secret art," "the art of softness," or "the gentle art," but it is quite impossible to convey in one or two descriptive words of this sort what Ju-jutsu really is.

It may perhaps be not without interest if I here make a slight digression and refer to a few somewhat analogous styles of self-defence, which are either now, or were formerly in vogue in Japan, most of which are more or less related to Ju-jutsu, being either branchings off from that science, or originally distinct systems from which the modern Judo, or Ju-jutsu, has been compounded. *Judo* may be roughly translated as "the soft way," as Ju-jutsu is Anglicised into "the soft art," in opposition to *Kendo* or *Ken-jutsu*, "the hard way" and "the hard art" respectively. This last-mentioned style of self-defence is the elaboration of the old two-sword play of the *samurai* or "two-sworded men." And here the reader will probably grasp the true inwardness of Ju-jutsu, the victor establishing the superiority of leverage and balance, two soft, delicate qualities, over the harder, rougher ones of strength and force.

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One of the styles alluded to, known as *Kempo*, which may be roughly described as a method of killing people, possessed many points of resemblance to Ju-jutsu, but was totally different in practice, being a system of self-defence against sudden attack with intent to kill and replying thereto in kind. It was certainly more closely related to Ju-jutsu than are Boxing (even under the old Prize Ring rules) or *le savate*, to wrestling. It might perhaps be best compared to that very strenuous old Greek Physical Contest, which was known as the *Pancration*. By the way, I may here remark on the possible derivation of the old English phrase "Kempery man" and the Anglo-Saxon *cempa*, signifying "a warrior," from the Japanese *Kempo*. This is a point which should not be without interest to etymologists, and particularly to those who follow the late Professor Max Müller in his theory of the Indo-Germanic origin of the Anglo-Saxon Race.

Kempo, of course, was a system of attack and defence which branched off from Ju-jutsu, in the paths of strenuous endeavour, but apart from the fact that it was less scientific than Ju-jutsu, it was declared an illegal practice when the sanctity of human life was recognised under the new régime.

Another analogous system, known as *tori* in some parts of Japan and as *shime* in others, was an extension of Ju-jutsu in the department of ground work, and it is more than possible that many of the locks and holds of Ju-jutsu were originated by exponents of *tori*. The last-named system cannot, however, be compared with the "soft art" as a method of self-defence, as but slight importance was devoted to "throws," the *modus operandi* being mainly confined to falling to the ground yourself and then pulling your opponent down, there to struggle for the victorious lock.

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I do not wish to imply that the power to dislocate a joint, break a limb, or even to kill an opponent, which were the cause of the prohibition of *Kempo*, do not exist in Ju-jutsu (since all experts are well acquainted with them), but it will be as well to point out that these powers are rarely, if ever, exercised. The locks are so complete in themselves that the mere *threat* of damage which their application implies is sufficient to induce even the most obstinate opponent to cry for quarter.

It may perhaps be urged against Ju-jutsu that among practitioners who were lacking in the spirit of true sportsmanship, limbs might frequently be broken or dislocated, but I always remind such critics that in rough mining and other districts, where everyone carries "a gun," people are generally particularly careful to play "the game" (whatever it may be) strictly according to the rules.

I will venture to claim for Ju-jutsu, that it is not only the finest system of self-defence extant, but that it is also second to none as a system of Physical Culture, being unrivalled as a means of developing rapidity of movement and perfect balance, besides being by no means to be despised as a developer of strength and muscle of the right quality. Then again, it is a magnificent sport, game, or exercise, call it what you will, second to none in the mental, moral, and physical qualities which it calls into play, and certainly superior to every other with which I am acquainted, in that it is never monotonous or uninteresting either to performer or spectator.

"Of the making of books there is no end, and much study may be a weariness of the flesh," perhaps, but I do not know that this treatise will altogether deserve the latter stricture, if it serves to correct some of the misconceptions

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in the public mind which have been instilled therein by several books which have recently appeared, professing to give instruction in the whole art of Ju-jutsu. For instance, the various exercises which have been alleged to be essential preliminaries to Ju-jutsu training. Well, I have never seen any Ju-jutsuan who ever practised them. In the old style of Ju-jutsu before my time, there was I believe an exercise called the *tai atari*, or "toughing" exercise, in which the practitioners rushed at each other, chest to chest, somewhat in the style of the exercise called *dzu-dzu-Ki*, practised by the *Sumo* wrestlers, who develop their strength and hardness by *butting* each other. In fact, all these "resistance" movements, concerning which certain pseudo authorities on Ju-jutsu have been so fluent, would, if of any practical value at all, be more suitable as training for the *Sumo* style of wrestling than for Ju-jutsu. For *Sumo* is contested by big heavy men, often standing about 6 feet in height and weighing from 18 to 20 stone, who rely almost entirely on their strength and *avoirdupois* to give them the victory not that they are without various tricks, holds, and moves of their own.

Such training as the Ju-jutsu novice does indulge in, in Japan, is taught in the schools and is styled the *taiso-no-kata*, or physical culture exercise for boys and girls, comprising *go-no-kata*, which means "muscle development for strength," and *ju-no-kata*, or "soft exercise,"—preparation in suppleness and agility.

These form the whole groundwork training for the various branches, which may be described as *Ju-jutsu*, or balance and throws; *tai-jutsu*, literally "strong style," implying the use of strength; and the *Judo* style (as *Ju-jutsu*

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proper is often styled) but which does not imply so much groundwork as was practised in earlier times.

Then, again, it is quite erroneous to suppose that any special diet is essential to Ju-jutsu training. I have been greatly amused at some extraordinary statements contained in the books above referred to, on this topic. For instance, water-drinking is mentioned as though it were a panacea for all evils and a practice to which all Ju-jutsuans were excessively addicted. Of course water is a more suitable beverage than *sake*, or beer, for a Ju-jutsuan, just as it is for all athletes, but I certainly do not recommend anyone to drink even water frequently or copiously immediately before or after a bout. At least twenty minutes to half-an-hour should elapse after a bout before water should be taken.

As to bathing, well you should of course bathe at least once a day, and may even, if you are so minded, have as many as three baths in the day during training, but that number should not be exceeded.

With regard to eating, it is unnecessary to retail the diet adhered to in Japan, as I cannot see that it has any influence one way or the other on Ju-jutsu training. As in all athletic training, plain food eaten in moderation, according to taste, will be found best. The same may be said on the subject of smoking. Excessive use of tobacco in any form is of course injurious to health, but were a contestant to indulge in a cigarette immediately before a contest, it would not occasion any remark. I can assure you that there are no cranks among us.

I am afraid that this Introductory chapter seems to be spreading itself out to a length which I scarcely contemplated, but I have felt that before proceeding to tell you what Ju-jutsu really *is*, I must at least mention a few of the

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things which it is *not*. And these, I regret to have to say, include the majority of those marvellous powers, etc., which are and have been so mysteriously referred to in most recent publications on Ju-jutsu.

I propose to put before the reader, simply, clear definitions and descriptions of the various falls, throws, and locks, which are used in actual Ju-jutsu contests. The "pinches" to which reference is so often made, are not only no longer used, but are not even *permitted* in any Ju-jutsu contests at any of the important meetings held in Japan. I am afraid that any man who depended on one of these "pinches" in order to secure a victory in a serious contest would find himself sadly disappointed. These "pinches" are absolutely barred, together with hitting, finger gripping, and twisting or using the hand on an opponent's face or similar movements and tricks, whereby damage might be worked before the signal of defeat could be given.

In fact so much care has been devoted to the preservation of the purely sporting element of Ju-jutsu that I venture to claim, among its other virtues, that of being the least dangerous to life and limb of any sport or contest in existence.

For self-defence against sudden and ruffianly attack, however, the more dangerous movements might be utilised in case of necessity, and I think one could scarcely be blamed for doing pretty serious damage to any hooligan who might attack one.

Now that modern conditions have so widened the field of female occupation, and have, in consequence, necessitated their frequently going to and from their work unescorted, it would be of great advantage were Ju-jutsu made a special feature of a young lady's education.

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We should not then hear of those cases of assault and robbery to which many young ladies are so frequently subject. I have taught many young English ladies a dozen or so tricks of defence which have rendered them secure against any danger resulting from ruffianly attack, and am personally acquainted with many instances in which several of my pupils have been thus enabled to easily defeat attacks from ruffians who would have proved formidable handfuls even to the burliest policeman.

It would be impossible, within the limits of this work, to fully explain the *whole* science of Ju-jutsu, so that I have sought rather in this volume to confine myself to as descriptive an account as I possibly can of the principal break-falls, throws, and locks, which will enable the student to thoroughly ground himself at the game. I have endeavoured to so express myself, that you will most of you be able to teach yourselves, and be fitted to combat on fairly equal terms any but the most skilled and experienced opponents.

The *Kata* and ground work need such full and careful explanation that I propose to leave this to a future volume, in which they can be fully dealt with, and in which I shall have space also to go into advanced tricks of combat and display.

The eleven throws and eight locks with which I have dealt are those most in use, and I trust that my explanations and the cinematographic illustrations will enable you to fully master them.

Before proceeding to special descriptions, I will, with your leave, indulge in a few more or less necessary preliminary instructions and words of caution.

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For the necessary costume, all that is really needed is a rough stout jacket and a pair of bathing drawers. The jacket can be of any stout material, but if you propose going in for extensive practice, you will find the real Ju-jutsu jackets, made in Japan, and which will cost you about a guinea each, the cheapest in the long run, as they will stand almost an incalculable amount of wear. But for a beginner any old stout jacket, fastened by a sash, will serve.

The Ju-jutsu mats as made in Japan also form the most suitable floor covering, but any matting, provided it be thick enough, and not too rough, will serve, while an ordinary grass plot of course will form an ideal scene either for practice or encounter.

When engaging an opponent take hold of him in a light grip with both hands. It is also advisable to take hold of him at points slightly below the level of his shoulders, as this will enable you to give him a stronger pull. Choose also points as far apart as possible in order to obtain the fullest amount of leverage. Then, in order that you may be able to *swing* your opponent bodily, if needed, it is best to hold him by the collar with one hand and by the sleeve with the other.

In the special instructions to each throw, or lock, I have, for the sake of clearness, written "hold your opponent by the collar with your left hand, and by his left sleeve with your right; step back with your left foot," etc., etc.; but I do not thereby wish you to take these instructions as being arbitrary ones. The holds may be reversed or adapted to suit the students' own physical peculiarities. I will not even suggest that my way is the best way. Nearly every man is suppler or more active in some one direction than in others, and he will therefore find that he can work more

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effectively in certain directions, opposite to those which I have suggested as being those best adapted to a right-handed man. But he will not do well to always confine himself to his own strong points in this particular; he must remember that his opponent may also have strong points, as well as weak ones, and that a study of these last will well repay him. Then again, since great success at Ju-jutsu can only fall to those possessed of all-round suppleness, agility, and activity, it is not advisable to develop only your strong points and neglect your weak ones. Rather cultivate the weak points and practise every pull, lock, or movement with *both feet, both hands*, and in every possible direction, so as to be prepared to meet every class of opponent.

FINAL WORDS OF CAUTION.

Before proceeding to the description of the various throws, locks, etc., I feel it very necessary to draw particular attention to the fact that if the student be unable to procure the assistance of a competent instructor, he should exercise the utmost caution when trying any of the falls, throws, or locks, as many of them are sufficiently severe to cause serious damage if attempted in a rough or careless manner.

It must always be borne in mind that the whole fabric of Ju-Jutsu is based on the utilisation of strategy, agility, and rapidity of movement, rather than on strength pure and simple.

Success is achieved rather by the conservation of energy than by the use of it.

There is a proverb to the effect that "Knowledge is Power," and knowledge at Ju-jutsu is the beginning and end of power. Any man fully equipped with a practical know-

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ledge of it need have but little fear of any opponent not similarly equipped, however formidable the other may be in weight, height, and strength. You can really never know too much, or even enough, about Ju-jutsu. For almost every time you engage with an opponent who is at all your equal, you will find that he has something to teach you, or even supposing that you can learn nothing from him, you will probably discover something for yourself; most probably some quicker method of carrying out a movement. For it must always be borne in mind that lightning rapidity of action is the keynote of success in Ju-jutsu.

CHAPTER II.

BALANCE.

Nearly everyone, I suppose, has some knowledge of balance; or at least they know what the word means. But I think I may safely say that very few, if any, have given even a passing thought to it as applied to their own bodies. I may therefore be pardoned for starting right at the beginning.

The human body, as everyone knows, is (or should be) carried erect on two legs, and the reason for this must be apparent to anyone who will ask himself the question why? The reason is simply because, in the first place, it is better balanced, and secondly, because the balance is more easily *maintained* in the erect position.

Walking consists of leaning forward or *losing* the balance in a forward direction, when a leg is brought forward to *catch* the *balance* again. In walking backwards we have the same process reversed. Now suppose a man starts to walk backwards and tries to step out to the front after losing his balance, no matter how slightly, in the backward direction, we find that unless a leg is quickly brought back to help him regain his equilibrium, he falls, no matter how *strong he may be*, and it is on this simple scientific fact that the whole fabric of Ju-jutsu, as far as what may be called the standing part is concerned, is based.

BALANCE.

And I may say right here, that it is the quick and agile man who will have the ability to more easily regain balance after once having lost it, and not the strong man, for strength pure and simple can in no way be brought forward as a factor in balance.

Knowledge of balance, and how to disturb it, is the "mystery" which enables the Ju-jutsu man to so easily throw stronger and heavier opponents without any great effort or without using strength (in the common acceptance of the term).

For the information of those who may think that great strength is necessary, or even an advantage, I should like to remind them (as many perhaps are not prone to reason things out for themselves) that if you are weighing even tons of material on a *scale* or *balance*, a single ounce or the lightest touch of even a single finger will move the beam down at a certain *point of balance*.

In the same way, if the human body is at a certain point of balance, the least little pull or push will disturb that balance, and a fall becomes inevitable *unless* support is adjusted at or before the critical moment.

There must of course be a moment after which it becomes physically impossible to readjust the lost balance, or in other words, to "save the fall." It will be evident even to those who may be most sceptical at first, that no amount of strength exerted after that point has been reached will be of the least avail; so that it is after all only a matter of common sense to say that on a point of actual balance strong and weak are on a par.

This will become most apparent in actual practice to the novice when he is first successful in making, say, a clean ankle throw. For a moment he will scarcely realise

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that he has made the throw, and will feel rather that his adversary fell on purpose, but after a few more successes he will understand that if the correct or psychological moment has been utilised, the amount of exertion which he has actually used has been so trifling that it could scarcely be definable as "strength," as strength is generally understood. The student, however, must not misunderstand me on this point, and think that he need put little if any force into his "pulls." These must be definite and sharp, and executed at the precise psychological moment, as described hereafter in the pages dealing with the various throws.

Primarily, when the student is acting on the defensive, and as he is trying to avoid being thrown by any or every trip or trick which can be brought into play against him, he must *at all times* endeavour to hold himself in perfect balance, the position best adapted for this being the one which nature intended us to assume, namely, the one I have already mentioned, an easy, upright, or perfectly erect position.

Balance is the whole secret of Ju-jutsu, both for attack and defence, and cannot be too assiduously practised. The student must bear it *continually* in mind, as a momentary omission will place him immediately at the mercy of any opponent who has any practical knowledge of Ju-jutsu.

The next thing to remember is, that all movements, and especially every step taken either forward or backward, should be performed in the most natural, easy manner possible, at an expenditure of the least possible amount of exertion. There should be no stiffness or prolonged muscle tension whatever, either in legs, arms, or body. The hips should be perfectly loose, or perhaps it would be more

BALANCE.

correct to say that the trunk itself should be held quite loosely. Those of you who go in for horse exercise will perhaps more readily grasp my meaning, and I can find nothing so appropriate with which to compare the carriage of the body necessary for Ju-jitsu, as the easy, graceful "seat" of the "natural" horseman.

Too much stress cannot be laid on this point, since it is perhaps the *most* important of all, certainly quite as important as the maintenance of perfect balance. The *whole* body should be perfectly supple, so that when any movement is necessary, it may be made with the least possible preliminary fatigue or delay. For it takes time to relax and contract muscles; and with some people this operation takes longer than with others, so that if both movements have to be made, valuable time will be lost.

For instance, suppose you wish to throw your opponent with, say, the ankle throw (hereinafter described) to the right.

In order to do so you must pull with your right hand. This should be done with a sudden sharp jerk and not with a long, strong, slow pull. It will be as well to explain the reason for this now, so that the student may appreciate the advantage of keeping such a very small detail in his mind.

In the first place, a sudden sharp jerk requires less expenditure of energy, and the muscles do not get tired so quickly as they would if a prolonged strain were put on them, while secondly, the sudden pull does not disturb your own balance as much as the long pull would, which is a most important point.

For instance, when you wish to pull something or someone towards you, you naturally hang back, and so lose your balance in a backward direction just sufficiently (if you can

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gauge it correctly) to compensate the pull. So that on the completion of the pull you will have regained your balance.

Now the nearer you can keep your body to the actual balancing point, or correct balance, the more difficult it will be to *throw* you, or in the case of an attempted throw, the greater chance will you have to recover and so save yourself from disaster. You will therefore understand that the method, otherwise effective, which will entail the least deviation from this balancing point is not only the safest, but also the best.

Here I may as well explain why your whole body should not be kept rigid, but, on the contrary, as free from the use of strength as possible. If rigid you are more easily thrown, particularly if you are, as I find so many strong men are, victims of pernicious systems of Physical Culture, which cause abnormal development, bordering on a condition called muscle-bound. This makes them stiff generally, as well as slow and cumbrous in movement, and consequently longer in making the attempt to regain the lost balance. Then again, a greater amount of leverage is obtained by keeping your body supple and lissom, and last but by no means least, it hurts far more to fall stiffly than easily. (See Chapter on Breakfall).

As before advised, walk always as naturally as possible, *don't cross your legs*, but rather keep them slightly apart.

Particular care should be taken on this point when you are being swung round, as by failing to preserve a proper distance between your feet you will present your opponent with the opportunity for an easy throw, especially if your legs be crossed.

The human biped was constructed to move mainly in a forward direction. Moving backwards is rather more

BALANCE.

difficult. But sideways is quite out of the question as far as ease, grace, or comfort is concerned, and knowing this, the Ju-jutsu expert quickly takes advantage of any opportunity that offers, to make any of the throws that have been designed to meet, and are particularly suited to, such movements.

One of the principal mistakes which the novice makes during his first few lessons is the perhaps not altogether unnatural trick he has of keeping his arms straight out in front of him when holding his opponent, in the attempt to "keep him off." Since this tends to resistance, and consequently flexed muscles, this is a serious fault, and one that might even prove a dangerous one in serious combat, as the arms are far more likely to be broken or dislocated when straightened than when they are bent. Both arms should be limp, and the grip on your opponent's coat a loose one, so that it may be instantly tightened for a throw or as quickly released when circumstances require it.

Don't resist when your opponent pushes you; rather, increase your pace in that direction, and pull him a little at the same time, or vice versa, should he pull you. *Don't* let him ever get the "strain" on you, but go with him, if anything a little faster than his pull would make you go. By following this precept you are—if I may so describe it—almost catching your balance before he makes you lose it, while he is practically losing his, and is without the aid of your resistance—on which he has been more or less depending, to help him regain *his* balance. Thus you, in an easy and simple manner, neutralise his efforts to get you off your balance, and at the same time create a favourable opportunity of effecting a throw, by keeping him off his.

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Personally, I may say that on occasions I have found it a comparatively easy matter, even when wrestling with men who have won their laurels at European styles of wrestling, to throw them off their feet by a simple pull on the collar and sleeve when they are standing in the ordinary bent body or leaning forward position usually adopted by Catch-as-catch-can or Græco-Roman wrestlers. They press forward to such an extent that their bodies assume a position in which, if they were not supported by me, they would fall down without any assistance, so that under such circumstances it should not be difficult to understand that a little tug in the direction they are pushing is quite sufficient to cause a fall. At the same time they lay themselves open to many other throws, particularly the one known as the stomach throw, a picturesque and singularly effective throw, and one which even a slender girl can use against the burliest opponent if she has once properly learnt it.

CHAPTER III.

BREAKFALL.

(*Ha-uchi*, how to fall without hurting yourself).

The word *Ha-uchi* is composed of the two Japanese words, *Hane* (a wing), and *utsu* (to strike). In ordinary parlance it is applied to the flapping of wings a bird often indulges in, not in actual flight, but as may be frequently observed in a farmyard, when a rooster crows; or as some may have observed, the peculiar "drumming" with the wings that some birds use as a means of calling their mates.

In practising some of the methods of breaking the force of a fall, the resemblance of the flapping wings to the beating arms will doubtless suggest itself to the reader.

THE ART OF FALLING.

After having had some little practice in the proper method of walking, and having thereby attained some knowledge of the art of balance, the student should make up his mind to learn how to fall properly.

No amount of theoretical knowledge will enable a student to accomplish this. Actual practice is absolutely necessary. The natural tendency to put the hand, or hands, out in the

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direction in which one is falling, in the ordinary manner, must be overcome, for this habit absolutely invites a sprained wrist or a bruised arm.

The Ju-jutsu method is a remarkably simple one, yet incredible as it may seem to the uninitiated, wonderfully effective.

In watching the practice of Ju-jutsu for the first time, the novice will doubtless wonder how it is that in spite of the resounding bang, which he hears when a fall is effected, no damage or inconvenience is suffered by the victim. So that he is surprised to see him rise briskly to his feet and proceed with his practice as though nothing untoward had occurred.

The explanation is simple enough. The bang he hears when the man is thrown is not the thud of the body striking the ground, as might be naturally supposed, but the properly timed blow of an arm, and sometimes of a leg, as it or they counteract the impact of, or break the fall by striking the mat.

The striking or beating of the mat should be, with a straight outstretched arm, a fraction of a second before the body reaches the ground. If this is properly carried out the impact of arm and body *appear* to be simultaneous.

If the blow with the arm, which it is most important to note, *must* be straight, is sufficiently strong, and in the right place, not only is the fall an absolutely harmless one, but even the resulting shock of the body striking the ground is practically unnoticeable.

There are several methods of practising the falls, and I would strongly advise students in their preliminary attempts at least, to arrange something soft to fall on, as mistakes are sure to be made, no matter how carefully directions may be followed. It will be best to deal with each

BREAKFALL.

method singly, and it may be as well to state that the cinematographic illustrations were taken at the rate of about 40 per second, thus showing every gradation of each movement. The pictures themselves will be found as informative as the description.

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FIRST BREAKFALL

(SITTING).

The beginner need have no fear of trying the first method of practising how to fall properly, and I would like to sound a note of warning, before describing this, to those who may think it unnecessary to start with such simple preliminaries, that, if they will only take the trouble to try this a few times it will, in all probability, save them many a nasty jar that they may suffer if they omit to do so.

First, start in a sitting posture on the ground, with the chin well in; bring both hands forward, arms extended, the feet drawn up, in a position somewhat similar to that of an oarsman about to dip his oar; roll quietly over on to the back (as the oarsman might if he "caught a crab"), and just before the shoulders reach the ground beat out to the sides with both the arms still extended, striking the ground with the whole of the arm from the tips of the fingers to the shoulders at an angle of about 45 degrees to the body. To continue, straighten the legs for a moment, and swing the body up to the sitting position again, when another roll backwards can be made, and the beat continued as at first.



First Breakfall "A."



First Breakfall "B."

BREAKFALL.

By practising this for a few minutes it will soon be found that, if the feet are drawn in quickly as the sitting posture is regained, the whole of the weight of the body may be easily caught on the feet, so that one could stand erect in a moment by straightening the legs; but don't do this at once.

Continue the rolling back and beating, and return to the feet again, straightening the legs a little more every time, until you get fairly on to the feet, so that at last you will experience no difficulty in starting from a standing position, bending the legs till the squatting position is reached, rolling over backwards and beating the ground all in one continuous motion.

When this is thoroughly mastered, no difficulty should be found in the second step.

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SECOND BREAKFALL

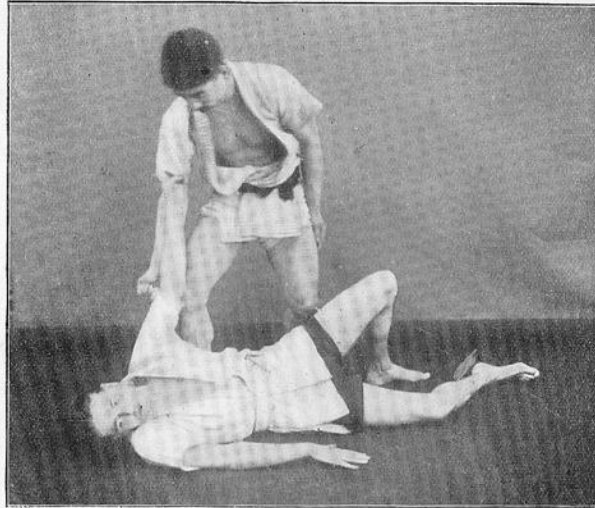
(ONE HAND).

Stand erect on both feet. Raise the *left foot* off the ground with the leg straight, then sink slowly down by bending the *right leg*, as if about to sit on the ground as near as possible to the right heel, precisely as in the preceding method, save that you are on one foot instead of both.

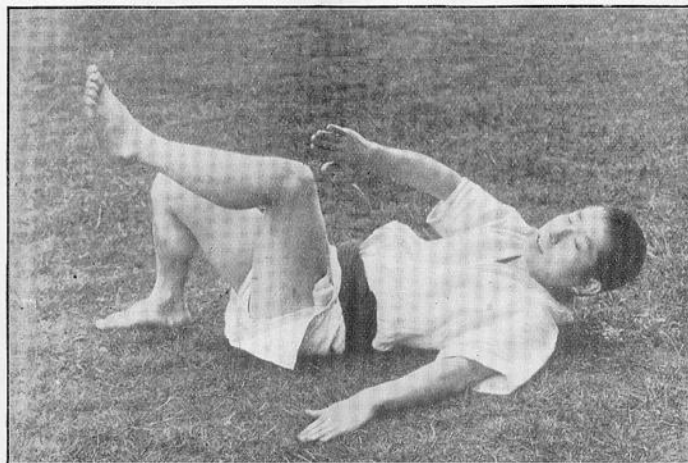
During this movement the right hand should be raised from the side, with the arm straight, or it may be slightly bent towards the left, so as to be ready to strike the mat; then just as the body rolls backwards, and before the back actually touches the ground, a sharp blow should be delivered to the right, at a point half way between the angle formed by the body and the arm were it stretched out horizontally (or in a line with the shoulders).

In other words, if the blow has been properly delivered, the student should find, when he is lying flat on his back, that his right arm forms an angle of about 45 degrees on the right side of his body, with his right leg.

It must be borne in mind that the blow should be a strong one, the whole, or as much of the whole length of the arm as is possible, from the tips of the fingers to the shoulder, striking the mat.



Second Breakfall.



Third Breakfall.

BREAKFALL.

The accompanying illustration will show this breakfall in actual use after a throw. As will be seen, when in actual practice much of the *weight* of the fall is taken off, both by the "thrown" man's hold on his opponent, and also by his opponent's hold on him.

* * * * *

A simple pat, or slap with the hand, with the arm bent, is quite ineffective, and particular care should be always taken that the arm is straight when the blow is struck, for otherwise a bruised elbow or damaged shoulder may be the result.

Now all this may seem very complicated on paper, but with the assistance of the illustrations, the student should have no difficulty in following out the directions given, or in mastering them in detail.

It is perhaps unnecessary to mention that this method is well worth the trouble needed to acquire it, for when in the course of ordinary practice, the pupil is thrown, he will, provided he knows how to "break fall" properly, be under no apprehension of receiving an uncomfortable jar, but will be immediately ready to spring to his feet and proceed with the bout; or under more serious circumstances than a friendly practice, is at once prepared to meet attack in whatever form it may come, and possibly even to make such a speedy recovery as to take his assailant quite unawares, and turn what may have appeared a defeat into a signal success.

FAULTS TO AVOID.

It may be useful to those who desire to learn, to know some of the faults frequently made by beginners.

Some start by sitting down with both legs straight, and forget to beat. Some beat too late. Others put the arm

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straight out behind, or to the side, and don't beat at all, or else fall with the arm bent at the elbow, sometimes beating a light blow with the hand, but as often as not omitting the blow altogether.

These are the main points to be avoided, and too much care cannot be taken to see that they are avoided. Most of my pupils, however, have managed to pick up the idea quite easily after a few lessons, and I am sure some of them are quite surprised to find that they are not only enabled to strike the blow at the right moment, but that the direction or angle with the body that is most effective becomes entirely automatic.

IN EXPLANATION.

Perhaps a little illustration may make it clearer how such a simple thing as a blow with the arm or leg, as the case may be, should be so effective, as it undoubtedly is, in breaking a fall.

We will suppose that a good swinging blow with the arm will register somewhere between 200 and 600 lbs. pressure. I think this is well within the limit when we consider that a blow with the fist will develop anything up to 2,000 lbs.

The weight of the ordinary man we will put at 10 to 11 stone, say 150 lbs. Now, if the force developed at the point of impact owing to the height of the fall reaches twice or even three times or four times the original weight of the body, then nearly, if not quite all, the shock of impact is taken up by the blow struck prior to the time that the body reaches the ground; consequently the balance of shock, if any, that the body receives, only amounts to a few odd pounds, which would be only equivalent to a mild pat on the back.

BREAKFALL.

Or to put it in another way, if the force of the blow takes up three-quarters of the force of a body falling a specified distance, say two feet, then the actual remaining distance of the fall left over would only be about, say, six inches, which would not be a very serious matter compared with an unbroken fall from the original height named.

Of course these figures are only suggested, and may be quite a long way-out, but I feel sure that, if so, they err on the safe side.

The same remark holds good in regard to the suggested distance of the fall, as a sheer fall of two feet from the ground is seldom likely to occur; one foot or some portion of the body being on the ground all the time, or will at least reach it some time before the rest of the body arrives. And besides this, the support from the hold on one's assailant, or vice versâ, would very greatly minimise the speed of falling, when the force of impact would of necessity be proportionately less.

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THIRD BREAKFALL

(ON BACK, ALTERNATE).

Another method of practising the beat is to lie flat on the back, raise the right hand upwards, and slightly across the body to the left, so that a good deal of swing power may be put into the blow, and at the same time raise the left foot off the ground, with the knee bent.

Now make a simultaneous stroke with the left foot and right hand, so that it would seem as if only one blow had been given.

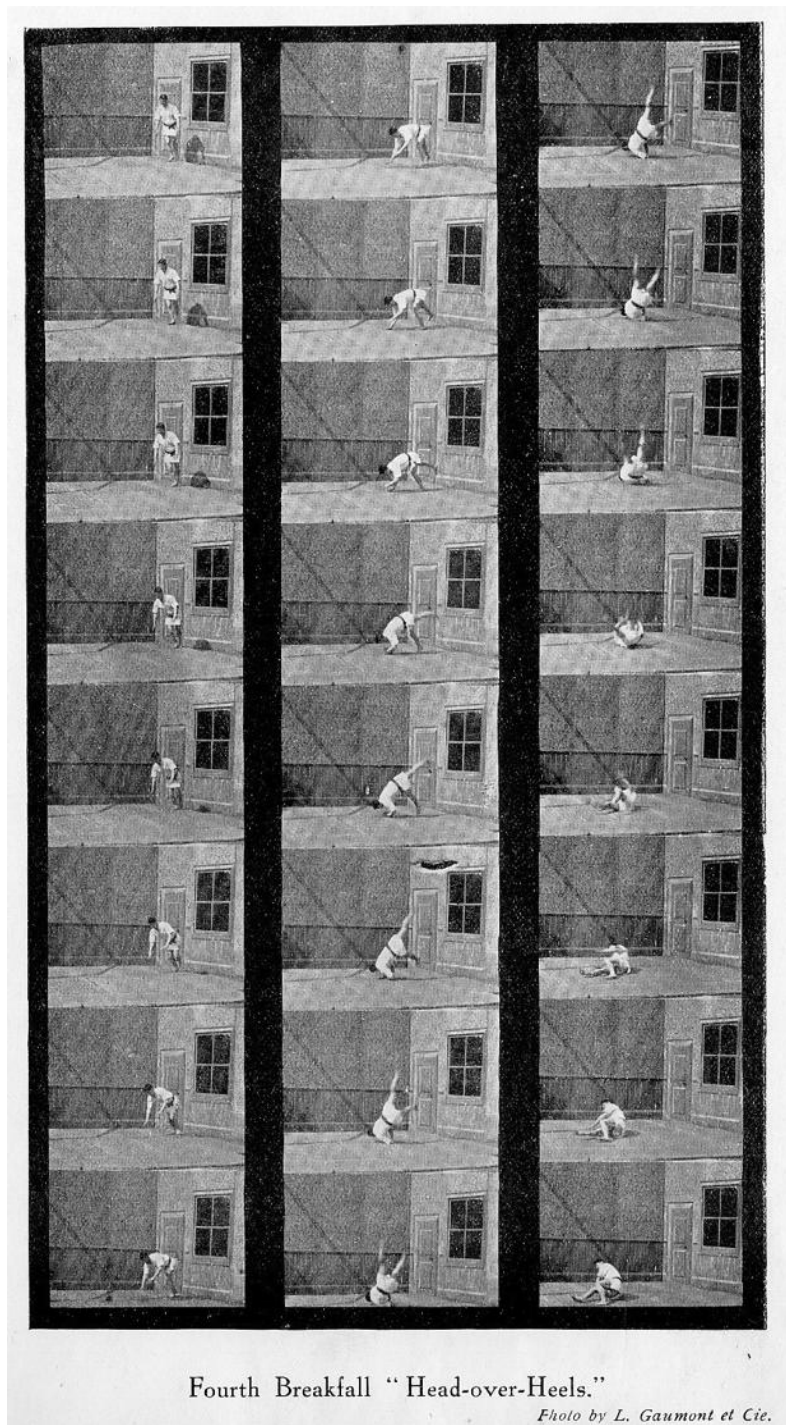
Twist the body slightly to the right side and bring the left hand up and slightly across to the right side.

If this has been properly done, the momentum gained should enable one to rest for a fraction of a second on the right arm and left foot while the right foot is being raised; then when falling back again, the blow is delivered with the left hand and right foot and repeated alternately.

A little schooling of this sort soon enables the pupil to strike a simultaneous blow with foot and hand which is often of considerable assistance in some of the throws.

In this, as in the former method, the blow with the hand and arm straight should be delivered at an angle of 45 degrees with the body.

For Illustration see facing Page 34.



BREAKFALL.

FOURTH BREAKFALL

(HEAD OVER HEELS).

There is a somewhat simple acrobatic feat, frequently performed by children of tender years, and commonly known as "head-over-heels," which, from the spectators' point of view, resembles another form of the "Breakfall."

Though apparently similar, it is actually a very different thing, for whereas in the "Head-over-heels" the main force of the fall is taken by the back, the spine coming in direct contact with the ground, in *Ha-uchi*, it does not or should never do so, the impact being taken up by the beat of the arm and leg.

One or two of the throws, such as *Sutemi* or *Yoko-Sutemi*, which are commonly practised by the more advanced students, frequently give one an opportunity to save oneself in this manner, and the ability to do this is of great value. In addition to this it makes a very neat, I might almost say ornamental, finish to what in the ordinary way would be an awkward and perhaps rather heavy tumble, the one who falls regaining his feet immediately in direct continuation of the fall.

The student should stand with both feet together, bend forward, placing the right hand on the mat, the left forearm with the left hand pointing across and directly towards the right hand.

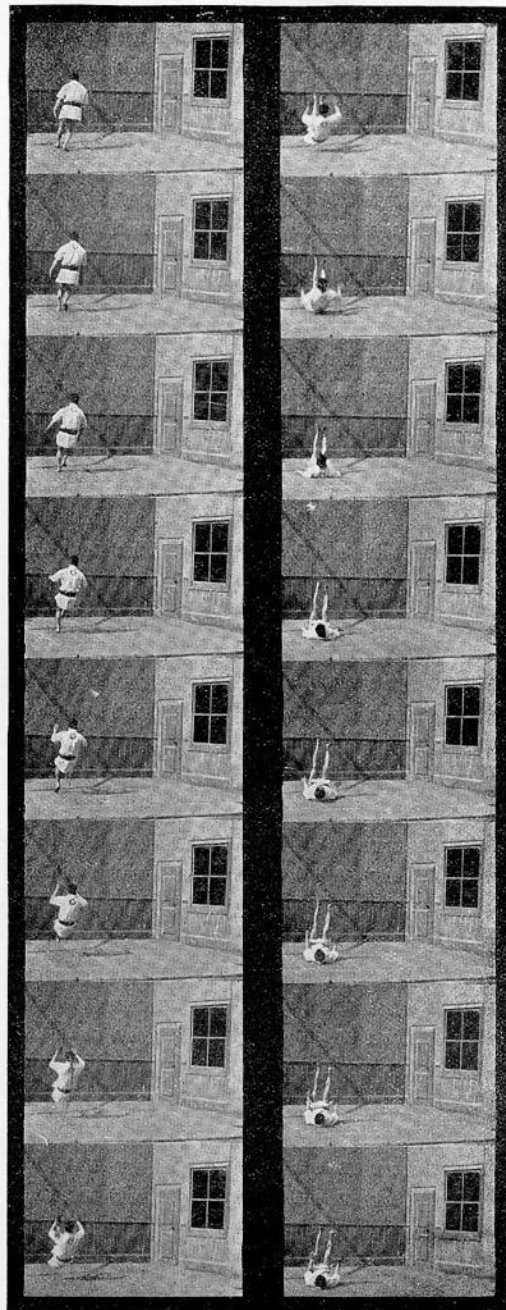
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When in this position, with the head bent slightly to the right, he must push off with both feet, precisely as if he were about to turn the ordinary "Head-over-heels," but while rolling forward, the body should be given a slight twist to the right, so that the outside of the right leg strikes the mat from the thigh to the ankle.

The left leg is brought slightly forward or across the right, so that the sole of the left foot also strikes the ground, both legs being kept straight, but in rapid action this is not absolutely necessary, as will be seen by the position of my left leg in the illustration.

At the same moment the right arm should beat the mat a strong blow in the usual "Breakfall" manner, from the tips of the fingers to the shoulder. This arm must also be straight.

The foregoing is the method in which the student should practise this at first, but when he has become more adept, he may follow my movements exactly as shown in the cinematographic illustration, in which he will note that I have not brought my left leg in front of my right. I have kept this behind, and as shown in picture, slightly bent, which is more or less necessary to assist in regaining an upright position.



Fifth Breakfall "The Straight Back."

Photo by L. Gaumont et Cie.

BREAKFALL.

FIFTH BREAKFALL
(THE STRAIGHT BACK).

There are two more falls by which the efficacy of the *ha-uchi* method is admirably evidenced, but it would be unwise for the beginner to attempt them.

If, however, he attains proficiency in the methods already described, and realises from practical experience the value of beating the mat—he may then, if he cares to, by beginning very cautiously, make the experiment.

But I would like to state that I would not advise his doing so, save under the guidance of a competent instructor.

* * * * *

For the first of these falls, the straight back, stand erect with the feet together, bending the leg meanwhile (as near the mat as possible, at first); then lean back, and just as the balance is lost, jump, so as to land flat on the back. While falling the hands, with the palms to the rear, should be brought forward, and the arms straight, so that before actually reaching the ground, both arms are enabled to strike vigorous blows, about twelve inches from the body, directly backwards; or in other words, immediately prior to the moment the body reaches the ground, directly downwards.

The position of the hands, when striking the mat should be close to the spot where the thighs would be, had the legs been straight, but about twelve inches away from the body.

BREAKFALL.

SIXTH BREAKFALL.

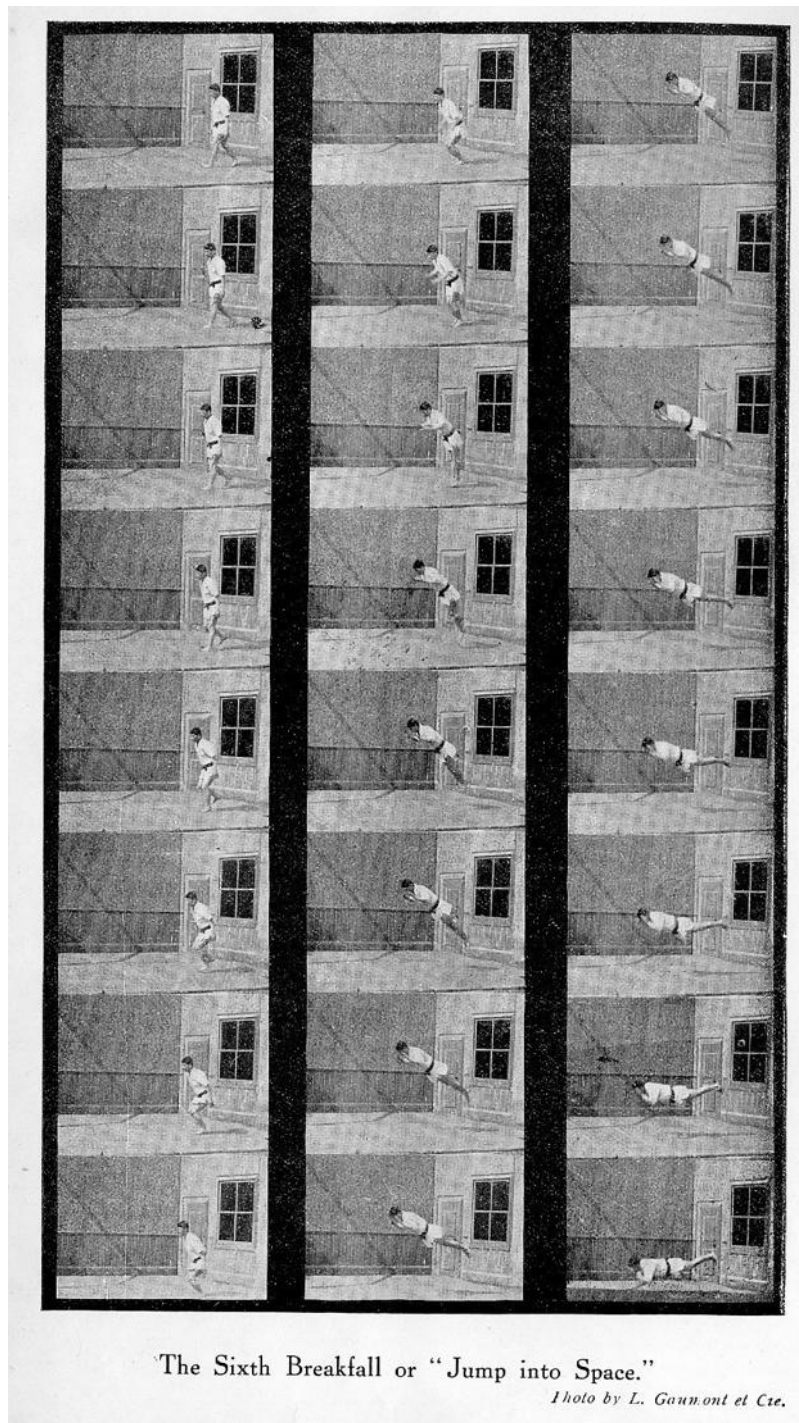
(JUMP INTO SPACE).

As an illustration of what may be done in the way of "breaking-fall" the third cinematographic series illustrating this is a fair example.

The photographs clearly show a couple of rapid steps forward, a spring upwards and forwards as high as a man's shoulders, and a flat fall to the ground. The careful observer will note that both my hands have been drawn up as high as my ears preparatory to the beating of the mat with the hands at the moment of impact.

Unfortunately at this point the cinematographic film came to an end, so that I am not shown actually in contact with the ground.

I do not expect that all my pupils will get so far as this, but some of them find no difficulty whatever in performing this fall from a standing position.



CHAPTER IV.

THE THROWS.

Mrs. Glasse immortalised herself by one piece of advice, which was to first catch your hare before proceeding to jug it. It may not be quite so essential a preliminary to first throw your man, before putting a lock on him, but it is certainly almost as advisable. You may be able to put out of action an opponent who is quite ignorant of Ju-jutsu without the preliminary throw, but even then there is a chance that he might possibly work you no inconsiderable damage with his foot or fist, while you were bringing your lock into operation, while a practised opponent, however great a novice, is to a certain extent on his guard against all your wiles, until you have disturbed his balance. Frequently it is not only the physical balance which is disturbed, the mental equipoise itself is thrown slightly out of gear, which after all is the ultimate cause of defeat between two equally-matched champions. As long as both remain keenly and perfectly alive to every move of the other, so long will it be impossible for either to apply a triumphant lock.

And really I think that it is in this department of "throws" that Ju-jutsu most *apparently* displays its superiority over ordinary wrestling. The Balance and the Breakfalls may be more reasoned and practised; the Locks, Kata, or defensive movements, and Ground Work generally

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may be more subtle and scientific. But by the uninitiated and uninstructed eye of the man in the street these finer points are apt to be missed. The feature that appeals to him most of all is the apparent ease with which the small Ju-jutsuan is able to pitch the huge masses of flesh, bone, and muscle which are opposed to him.

These throws may appear miraculous to the ordinary observer, but they are but the natural results of quick movement, balance, and leverage. The lever for which Archimedes asked was by no means such an absurd request as it seemed. A little practice at the various throws explained and shown in the following pages will serve to prove how small comparatively is the muscular exertion required to pitch even an 18 stone man headlong, once your relative positions have been correctly manœuvred.

I may perhaps be pardoned if I mention here, that on one occasion, when I was giving a display, a sceptic, who somewhat resented my assertion that gigantic strength was of no avail when pitted against the science of Ju-jutsu, sent for the acknowledged strongest man in the British Army and Navy, in order that I might be compelled to eat my words.

It was while we were preparing for the struggle that one of my pupils, who was assisting me, casually suggested that the merits of Ju-jutsu, as a science, would be more fully displayed were one of his friends who was present, another of my pupils, who by the way, had only been practising the game for about five months, to engage and defeat the giant. The friend in question could be by no means described as a powerful man, while his appearance suggested considerably less power than he actually possessed. So that when he stepped forward to face the gigantic 6ft. 4in. mass of brawn and muscle which confronted him, the contrast was almost

THROWS.

laughable. The spectators in fact did laugh, and loudly, especially when the strong man was pitched down helpless and forced to give the signal of defeat after a brief and very one-sided struggle.

I have referred especially to this incident, as it clearly proved the merits of Ju-jutsu in a way that no victory of mine could have done, for at least some of the credit for any triumph which I might achieve would be awarded to my skill and experience as a performer, whereas my pupil gained his laurels by the sheer virtue alone of the science which he had studied for such a brief period under my tuition.

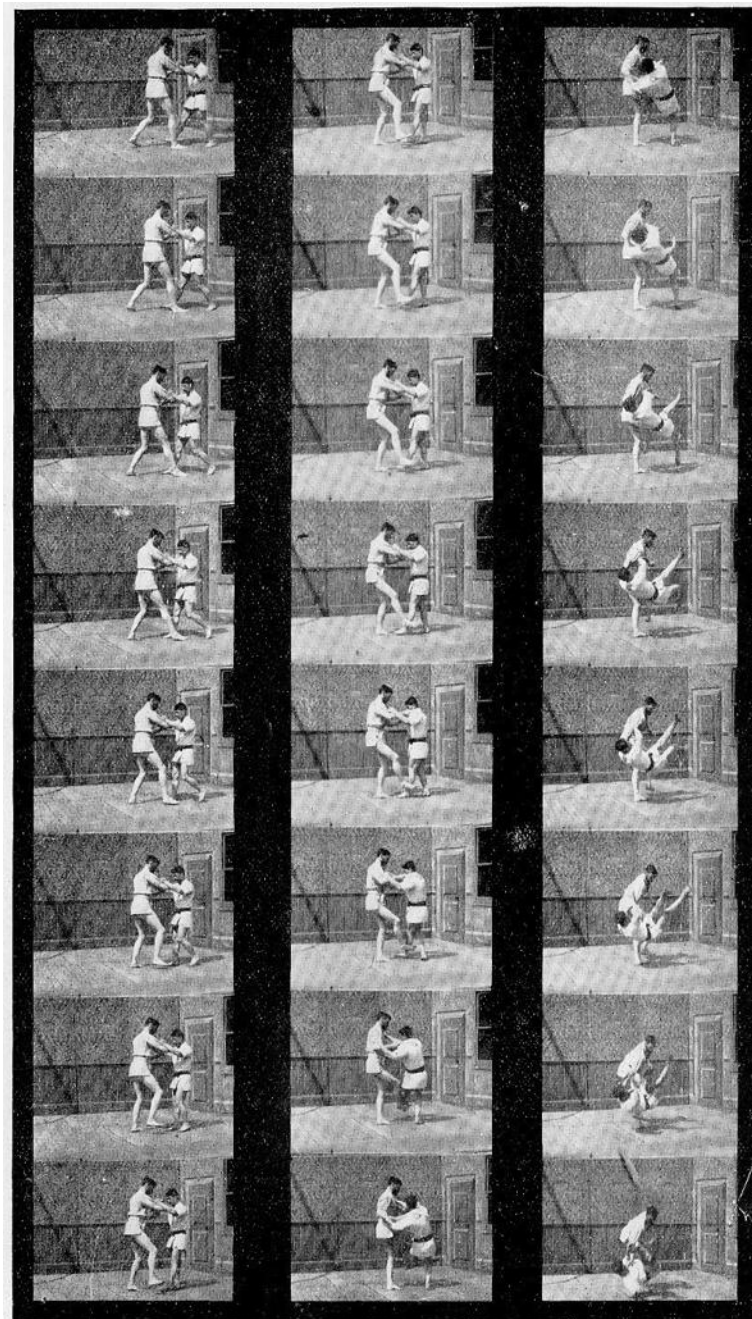
It may perhaps add to the interest of this little anecdote if I mention that neither myself nor any of my friends were aware, until after the result, of the very formidable reputation of our military opponent. He was sprung upon us without warning, and had we been aware of his claims to respect, we should certainly have thought twice before allowing one who was practically an absolute novice to enter the lists against him in such a public display as this was.

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THE ANKLE THROW

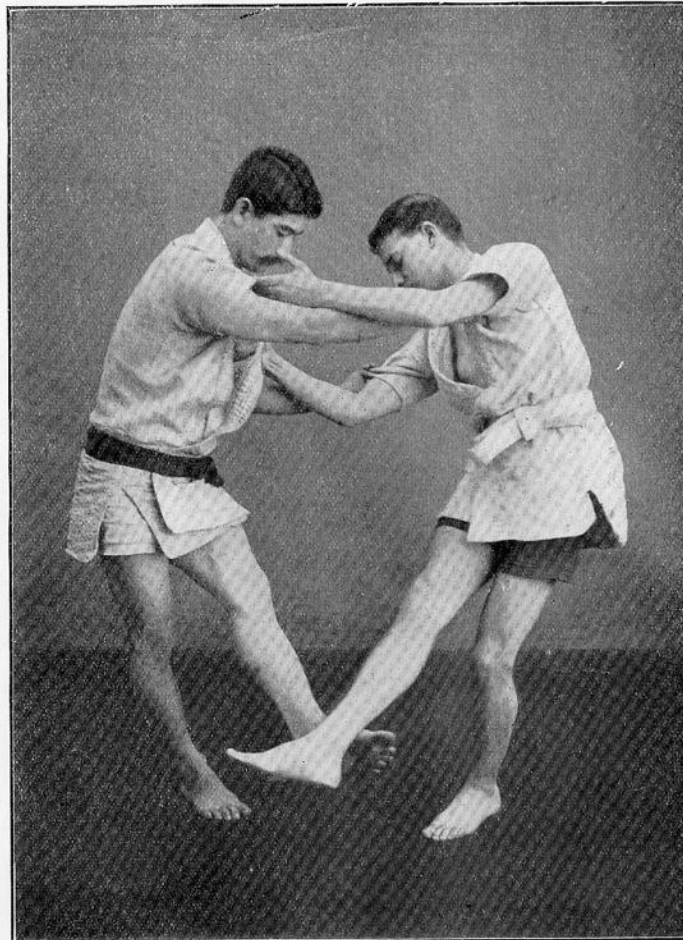
(*Ashi Harai*, lit., to sweep away the leg).

Hold opponent by the collar with one hand and the sleeve with the other, step back with the left foot, and as opponent brings his left foot forward, place the sole of your right foot against the outside of his left ankle, pushing it across to your left; at the same time pull suddenly and sharply to your right rear, with your right hand, flexing the elbow.



The First Ankle Throw.

Photo by L. Gaumont et Cie



The Ankle Throw.
Made with the left foot.

THROWS.

THE ANKLE THROW.

The foregoing short description of the ankle throw, with a glance at the accompanying cinematographic illustration, should enable the student to obtain a fair idea how to practice one of the simplest and yet most effective of the many throws in Ju-jutsu.

Before attempting it, however, he will do well to carefully read through the following.

In the first place the hold on the collar and sleeve with the right and left hands respectively may be reversed, the left grasping the opponent's collar and the right his sleeve, without in any way interfering with the effectiveness of the throw, and in the same way, the stroke with the foot may be made with either foot, *as opportunity offers*; that is to say, when your opponent is in the act of stepping forward, and *just before* his foot reaches the ground, use the foot immediately opposite his against the outside of his ankle.

In other words, if his right foot is coming forward your left *must* be used, but if you wish to attack his left it must be with your right foot.

In making the stroke with the foot, care should be taken that the leg is kept *quite straight* (the knee should not be bent), and the sole of the foot used; the latter point is an important one, as the use of the side of the foot, from the big toe to the ankle bone, is likely to prove a painful experience to both.

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The pushing aside of your opponent's foot should be done with a quick sweeping motion, and *not* by a kick, as it is often erroneously described.

This will be at once recognised from the literal translations of the Japanese name for the throw—*Ashi*, meaning, leg and *hurai*, from *harau*, to sweep, dust, or flick away, as one might brush crumbs off or flick a fly away.

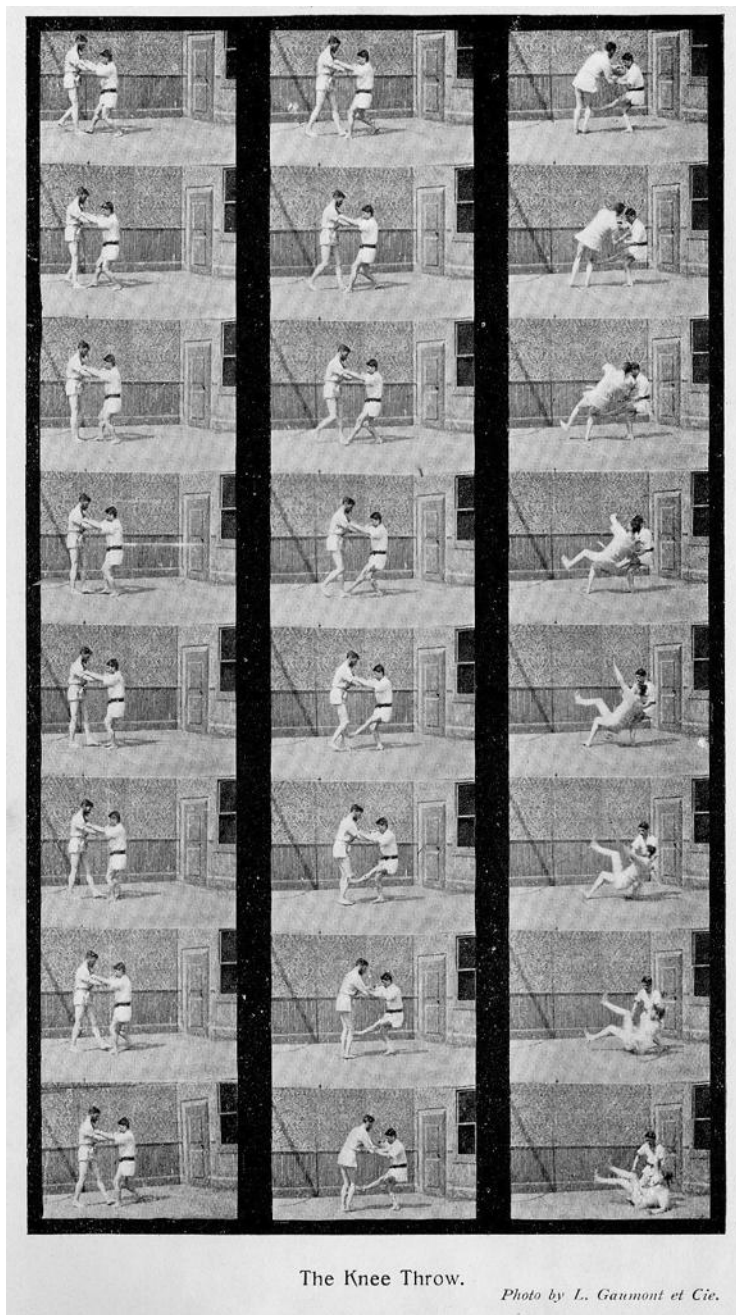
NOTE.—Many novices are apt to take up an incorrect position for this throw, and it would be as well to note my position in the single picture illustrating the throw.

With regard to the pull on the sleeve or collar, this should be carefully observed in the cinematograph illustration, where my pupil's well-drawn back and well-bent elbow *close into the side* is very clearly and correctly shown.

There too, the "Breakfall" method is plainly seen, my right arm, fully extended, reaching the ground with a strong blow a fraction of a second before my body.

It is only necessary to add that this throw may be made when walking either forwards or backwards, and that a practical knowledge of it is of considerable assistance to the student in many other throws where the principle of pushing in one direction and pulling in another is used to disturb balance.

To avoid being thrown, raise the foot attacked so that your opponent's attacking foot passes under yours. Here an opportunity for a counter occurs, by catching the attacker's foot in a similar manner, as he returns his foot to the ground, making the pull on collar or sleeve as first described.



THROWS.

THE KNEE THROW.

(Hisa guruma, lit., the Knee Wheel).

Hold opponent by collar and sleeve with right and left hand respectively, step back to the right rear (not directly backwards), pulling opponent with left hand, and when his right foot comes forward, place the sole of your left foot against the outside of his knee, at the same time pulling sharply and suddenly with your left hand to your left rear, flexing the elbow.

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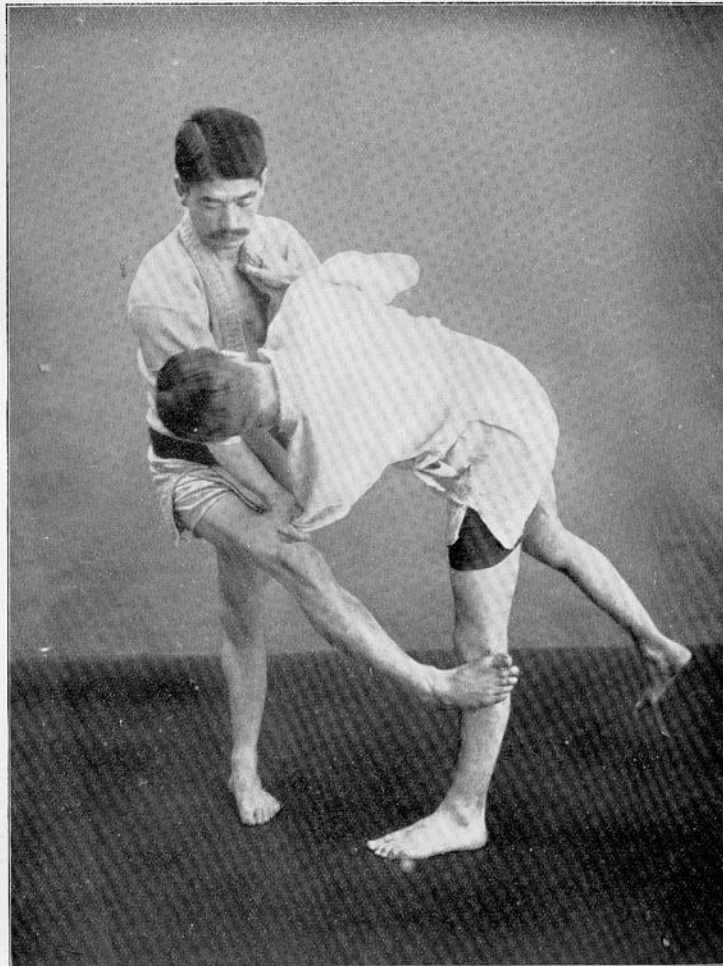
THE KNEE THROW.

As in the Ankle throw, the hold on the collar and sleeve may be reversed and the stroke with the foot made on the right or left side, providing, of course, the other movements are reversed accordingly.

The initial movement, the step slightly to the side when walking backwards, tends to make your opponent walk in a sideways direction. This is assisted by the tension on his sleeve, which is increased to a sudden jerk as soon as the sole of your foot (the leg being kept quite straight), is in its proper position on the outside of his knee joint, when the same sweeping movement inwards is made (to the right in this case) with the left leg.

On no account should the attacking foot be placed against the knee cap, or front of the knee, and great care should be exercised *not* to kick. I feel that I cannot lay too much emphasis on this point, or remind the student too often of the danger there would be in kicking in this particular throw, as under certain circumstances, or in a certain combination of positions, which are quite liable to occur, a kick might easily severely damage the knee joint attacked. And this is a *contretemps* which I am sure no one would desire in an ordinary friendly practice bout.

The most favourable opportunities for this throw occur when the victim is walking forward or turning round, but not when he is walking backwards.



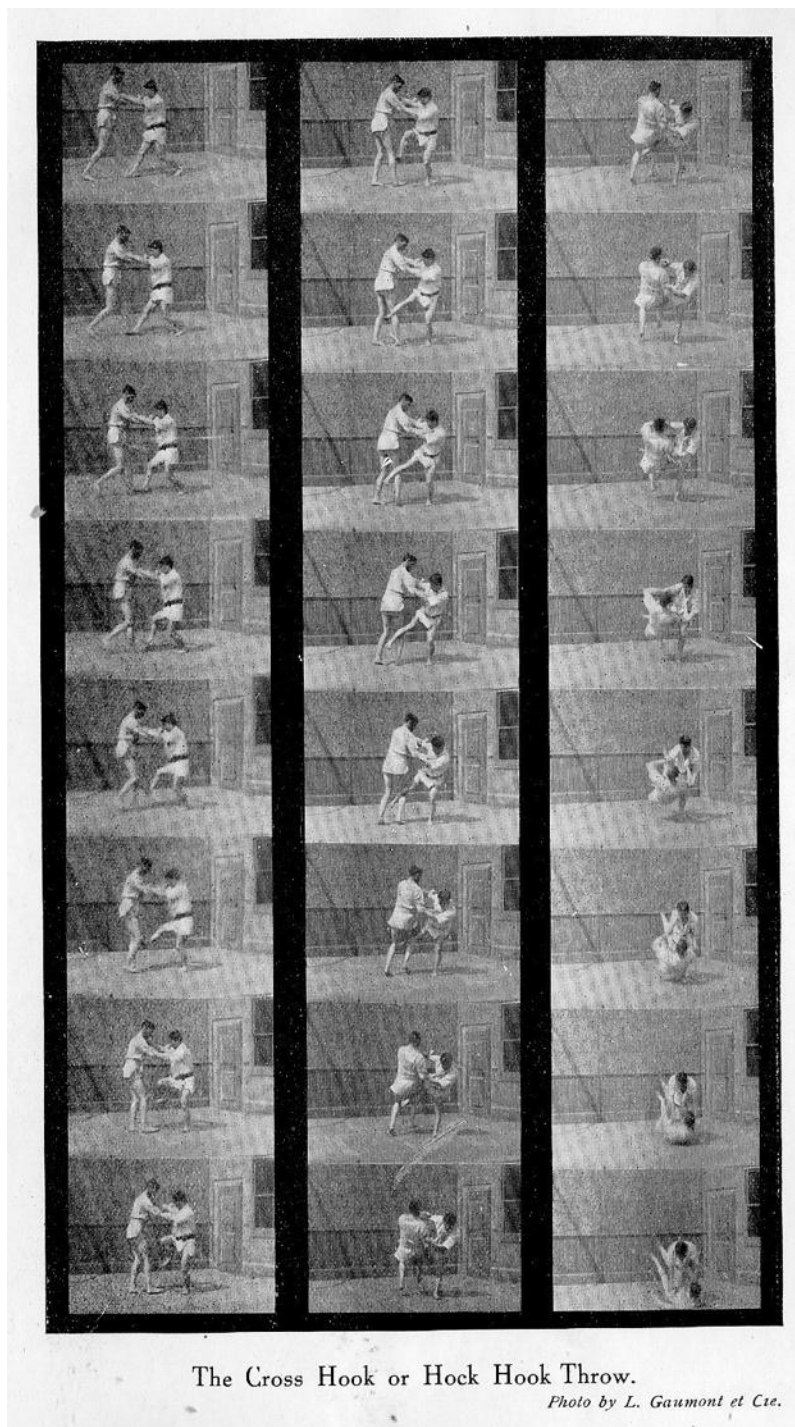
The Knee Throw.

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THE CROSS HOOK OR HOCK HOOK.

(*Kekaeshi*, from *Kaesu*, to turn over, and *Keru*, to kick).

The collar and sleeve are held by the right and left hands respectively, and as opponent advances his right foot, engage his right leg at or about the knee joint or hock with your right hock; bent slightly forwards, pull back smartly with your right leg, and at the same time draw him backwards and to your left with your left arm.





THROWS.

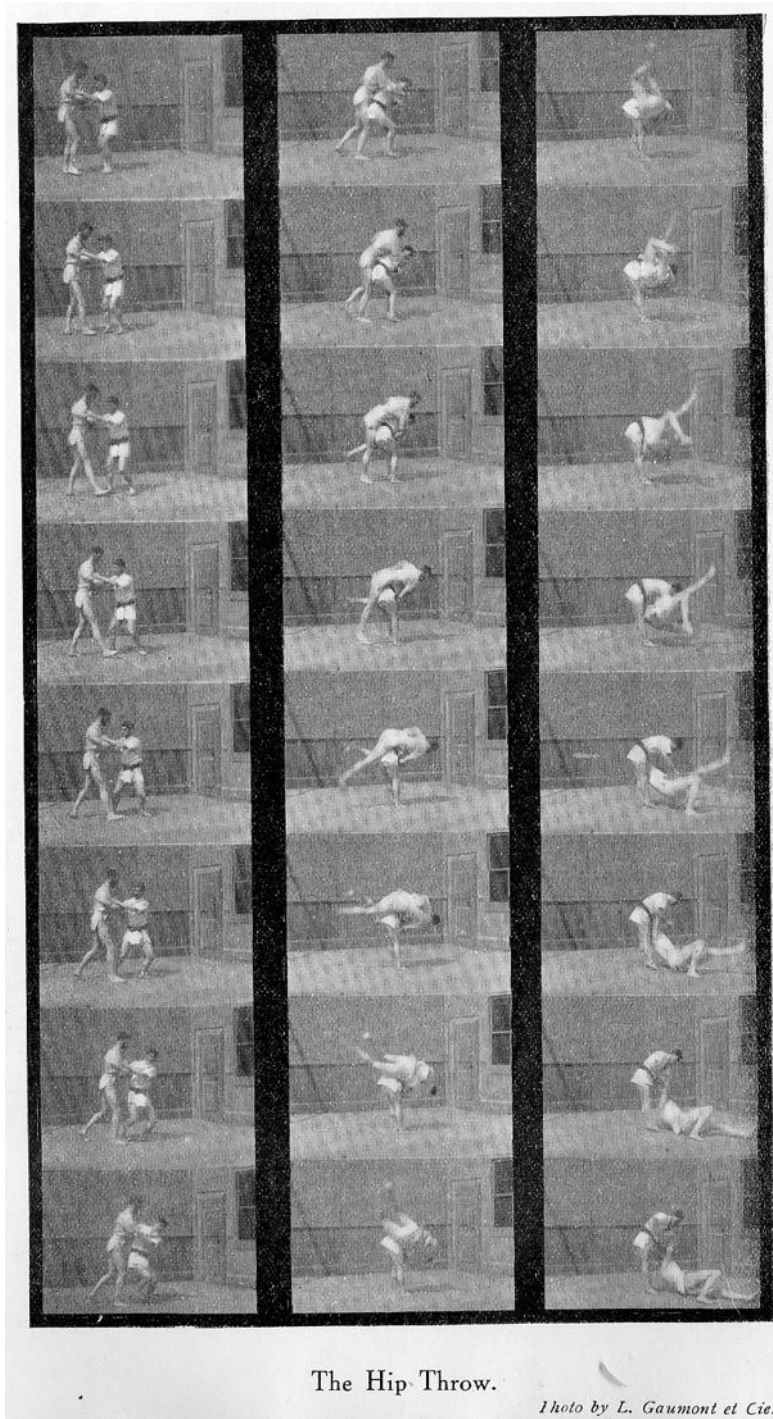
THE CROSS HOOK OR HOCK HOOK.

The approved method of demonstrating this throw is precisely as illustrated.

The careful observer will note that I have first made a feint at my pupil's left knee, which induces him to step well forward with his right, then with a rapid movement, have hooked him by the hock. In this case the knee is bent, and is swung well back to the rear, so that he may have no chance of slipping out and recovering.

It is necessary to be very careful in attempting this throw, *to be in a strong position*, or in other words, well balanced, for if, in trying to secure the hook, your weight is thrown slightly backwards, it is exceedingly likely that your opponent will have the best of it, and reverse the desired order of things.

Remember, therefore, that your weight should be rather forward, and that it is advantageous to turn the body almost at right angles to its original position, or to the left when using the right leg, as is plainly shown in the cinematographic illustration. This throw may also be made on either side going forwards or backwards, but as it is better to be rather out of the direct line of progress, it will be found easier if the left hand holds your opponent's right sleeve, and your right his collar, when you make the throw with your right, and *vice versa* when you use your left leg.



THROWS.

THE HIP THROW.

(Koshi-nage, lit., Hip-throw).

Hold opponent by lapel and sleeve with right and left hand respectively, and as opponent advances his right foot, pivot sharply on your left heel (which is to the rear) to your left, swinging your hips well under your opponent by bending the knees; then, keeping the feet together, pull with your left hand, bend forward and straighten the knees.

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THE HIP THROW.

In this throw the position of the hands may be reversed, and it may of course be made either to the left or to the right.

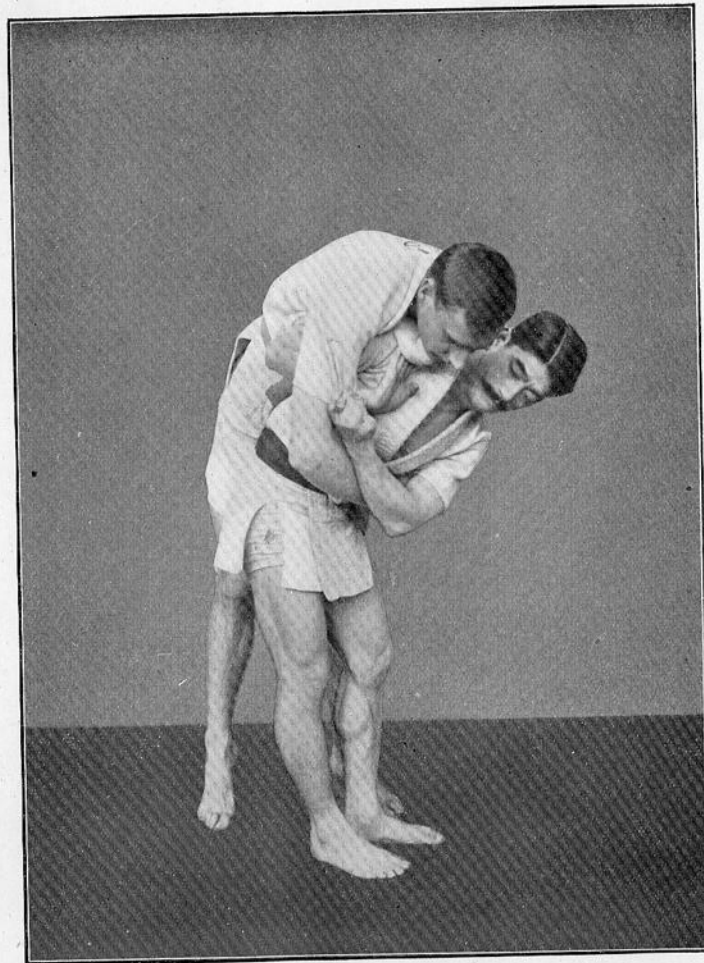
The pull with the left hand, if the throw is being made as in the illustration, is most important, and should not be forgotten, as it is rather apt to be in such a combination of movements as that just described.

The success of the throw depends mainly on the rapidity with which the body is turned and assumes the correct position.

The walking and balance practice previously described, wherein so much importance is attached to the avoidance of muscular tension at all times, to the looseness of the hips, and general freedom of movement, will materially assist the serious student to assume this position, the finish of the throw being a comparatively easy matter.

I find, when watching my pupils, that a very frequent cause of failure at a critical moment of the throw, i.e., just as the turn of the body has been made, is due to the fact that they forget to bend the knees when getting under their opponent's, the result being that they have no *lifting power*.

But if the knees are bent when the turn of the body has been made, and the hip is close in to and well under one's opponent, the straightening of the knees (a relatively very slight muscular effort) causes him to lose his grip of



The Hip Throw.

THROWS.

the ground, or foothold, while the tilt of the body, assisted by the pull on his lapel or sleeve, as the case may be, brings him to the ground with a very slight expenditure of muscular energy.

In this, as in practically every other throw, success is mainly dependent on *quickness*, and in the same way the guard must be made almost intuitively, if the attack is made, as it should be, with great rapidity.

It is only necessary to place the left hand against the attacker's hip, if the throw is being made as in the illustration, as his body is turning in, and thus prevent him getting under you.

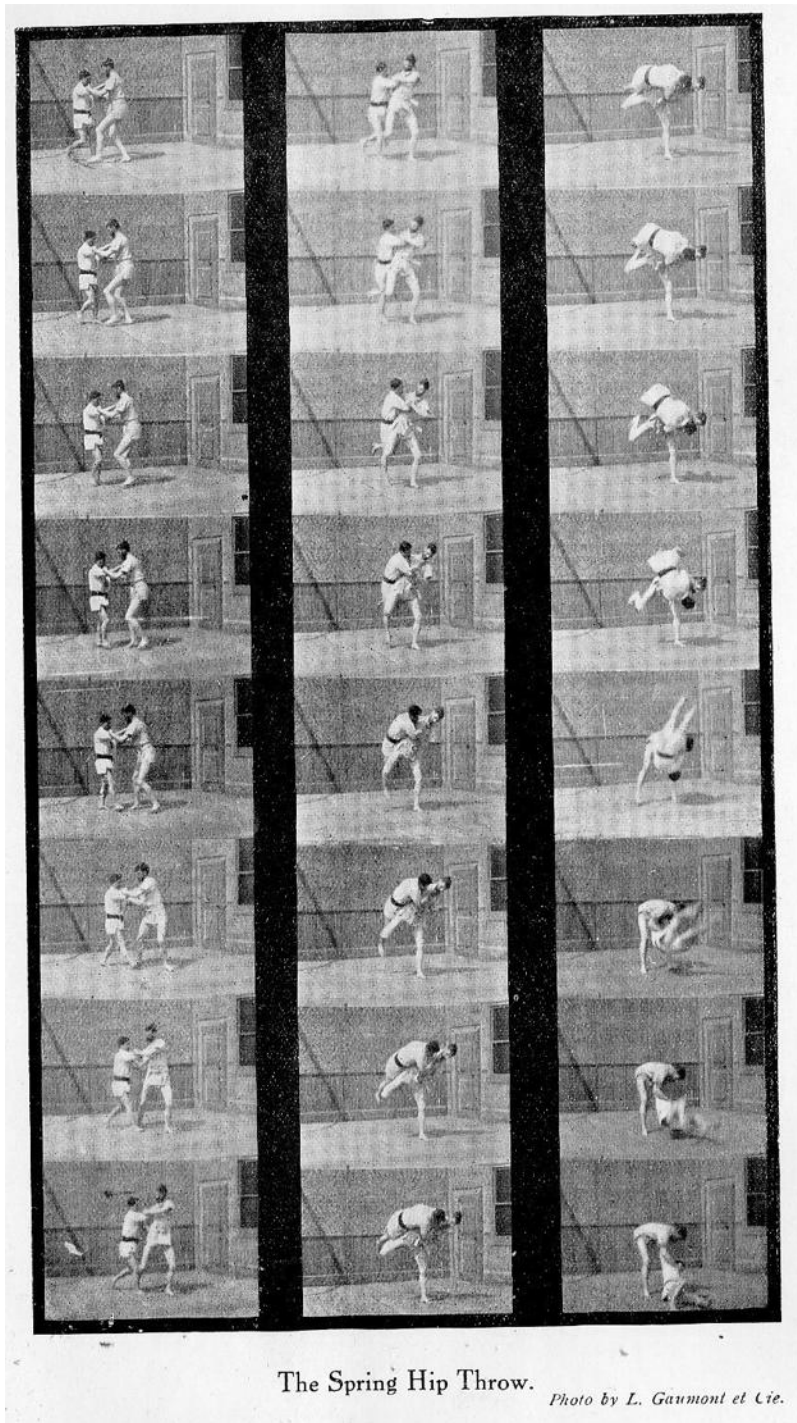
In this, as almost throughout the practice of Ju-jutsu, the quickest wins.

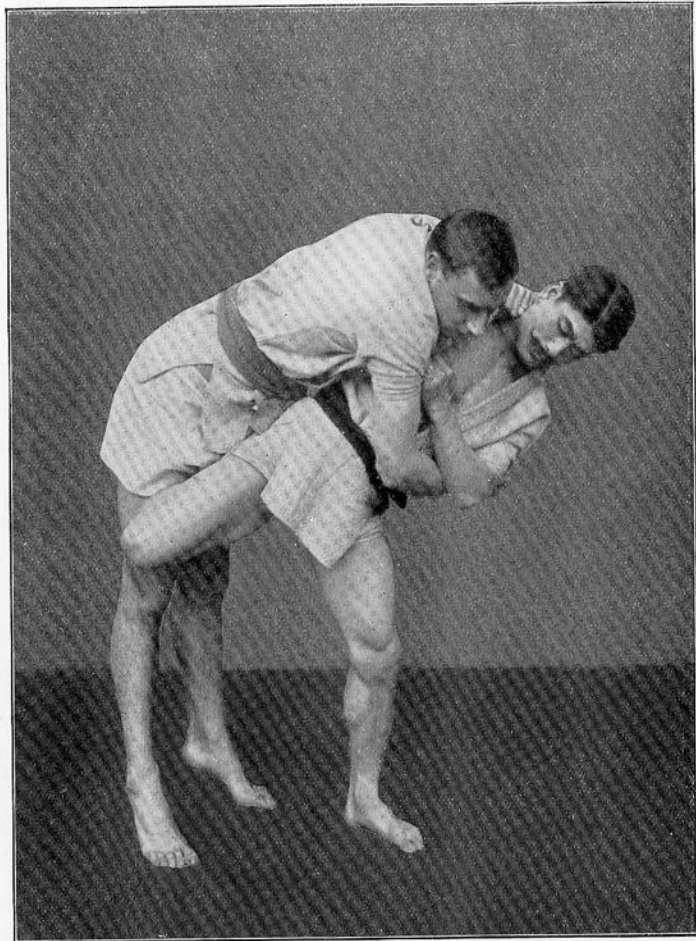
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THE SPRING HIP THROW.

(Hanegoshi, Spring-hip).

Hold opponent by collar and sleeve, and when walking backwards, draw him slightly towards you as you step back, with your left foot; raise your right leg till your shin crosses his thighs, then as you bend to the left (at the hips) pull firmly with your left hand.





The Spring Hip Throw.

THROWS.

THE SPRING HIP THROW.

This throw is in some particulars somewhat similar to the Hip throw, but in my opinion is a rather better example of true leverage, for whereas in the latter throw (the "Hip") when you draw your opponent's body across your hips you straighten your slightly bent knees and so lift him off the ground, in this he is fairly levered from his feet at the start.

In the cinematographic illustration it will be noted that my pupil has slightly bent his left leg, but this is not necessary, and was doubtless mainly due to the fact that he is considerably taller than myself.

It is also evident, by the position of my body while falling, that he has got rather more impetus into the throw than would be usual, and certainly more than is necessary, but of course it is none the less effective for that.

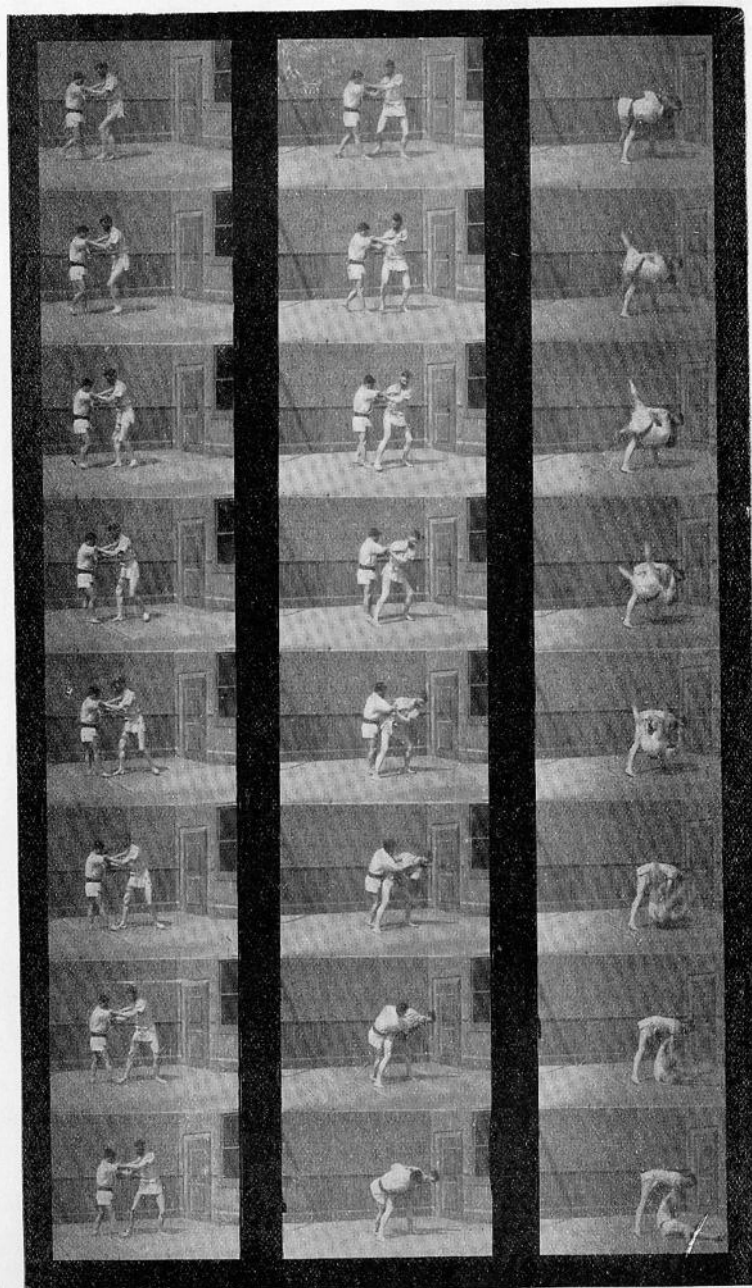
The most important thing to remember is that, at the moment of turning your body, as your left foot steps back, and to the left, your opponent's body should be close to yours, otherwise the lever movement will be quite impossible. And here the similarity between the two throws is perhaps more noticeable by the fact that the same guard applies to both. The bodies must be close together to obtain the necessary lift or leverage. The defence is to keep the bodies

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apart, in order that this may not be effected, and by simply placing your hand against your opponent's hip, and staving yourself off, so to speak, at the critical moment, you are rendered safe for the time being—if you have been *quick enough* to anticipate his move.

THE SPINNING HIP THROW.

The spin is a very important position, and is one of the most difficult to learn. It is a position in which the thrower is in a very low position, and the opponent is in a very high position. The thrower must be very quick and strong, and must be able to anticipate his opponent's move. The spin is a very important position, and is one of the most difficult to learn. It is a position in which the thrower is in a very low position, and the opponent is in a very high position. The thrower must be very quick and strong, and must be able to anticipate his opponent's move.



The Pull Over or Side Throw.

Photo by L. Gaumont et Cie.

THROWS.

THE PULL OVER OR SIDE THROW.

(*Hiki-otoshi*, to pull-drop).

Hold opponent in the usual manner by collar and sleeve, and as you step back with the left turn your body slightly to the left, and quickly bring your right leg across placing your right foot in such a manner that it reaches the ground just beyond and immediately in front of your opponent's approaching right. Pull quickly and strongly with your left hand across your outstretched right leg.

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THE PULL-OVER OR SIDE THROW

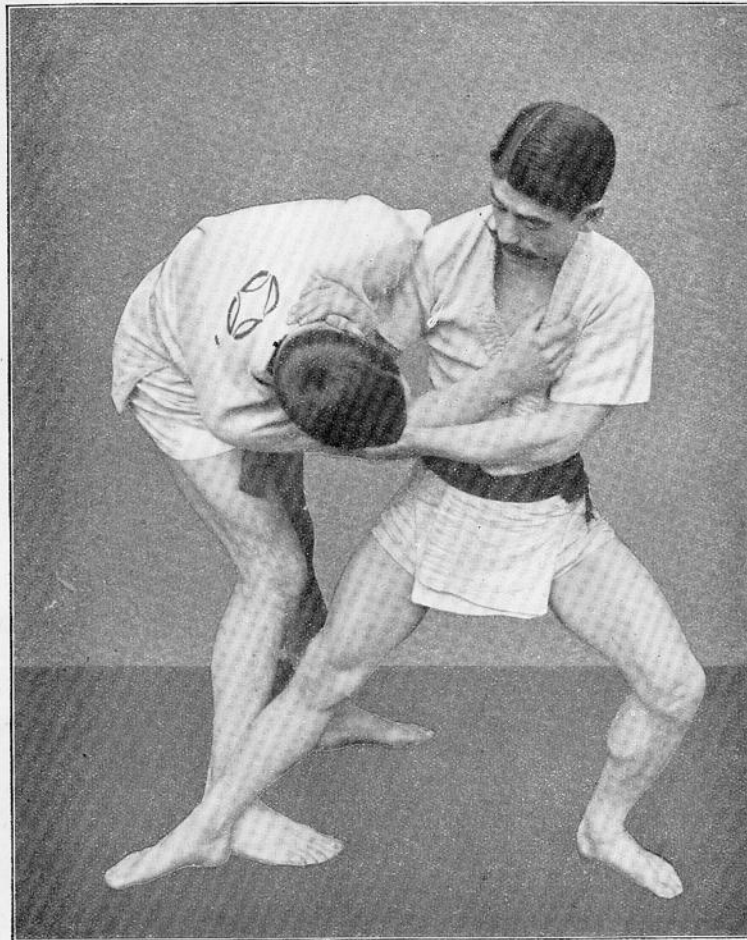
The quick turn of the body and the crossing over of the right leg to its position in front of your opponent's must be well timed and rapidly executed. If too soon, he will have no difficulty in stepping over your outstretched leg, and if too late, his left foot will already be advancing to assist him in maintaining his balance, or resisting the throw.

As your right foot takes up its position, pull sharply and strongly with your left hand, paying particular attention to the direction of the pull.

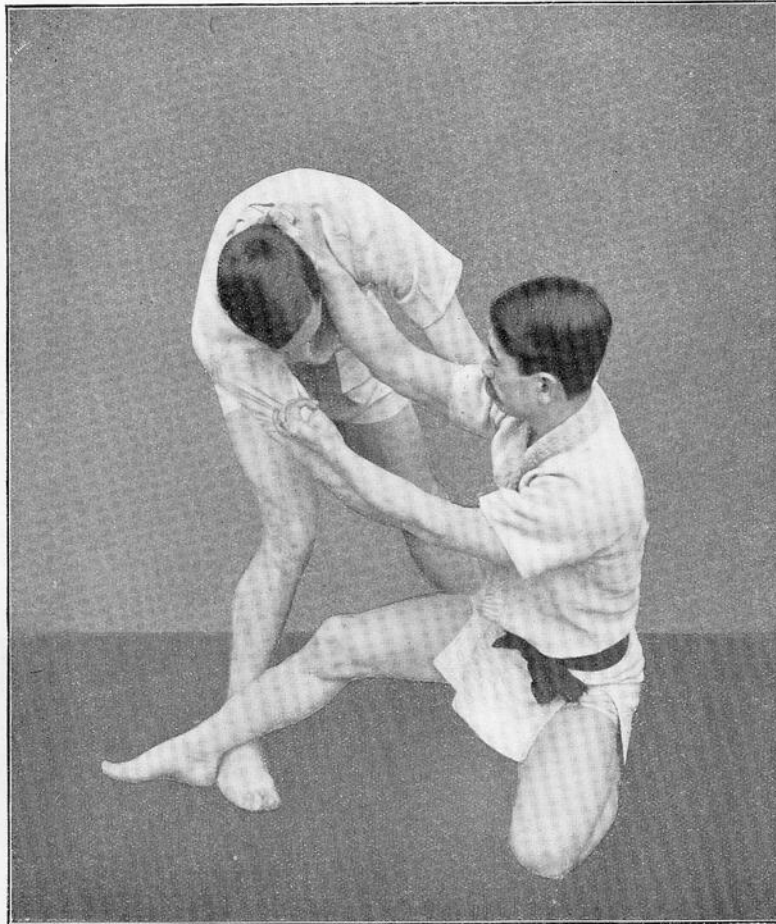
This should be immediately across your own body to your left side, with your elbow bent, and not in the direction your opponent is going. It is this side pull that so completely disturbs his balance, making him fall sideways on to his back over your obstructing leg, and this is most admirably and clearly shown in the illustration.

One might ask, "What difference does it make if you throw you man sideways or straight forward?" and the answer is simple enough.

Although you timed the throw correctly, the chances are, as forward progression is the most natural to man, he will far more likely be able to save himself, and therefore a clean fall would seldom result, but side movement being most awkward for him, he has little or no chance of recovery.



The Pull Over or Side Throw
(From a standing position).



The Pull Over or Side Throw
(From a kneeling position).

THROWS.

As will be seen in the cinematographic illustration, my pupil has pulled me rather close in to him, and consequently I was pulled over his leg rather higher up than was usual. The approved position, however, is very clearly shown in the single pose photographs, where I am making the throw.

The two photographs show the throw in operation from both a standing and a kneeling position.

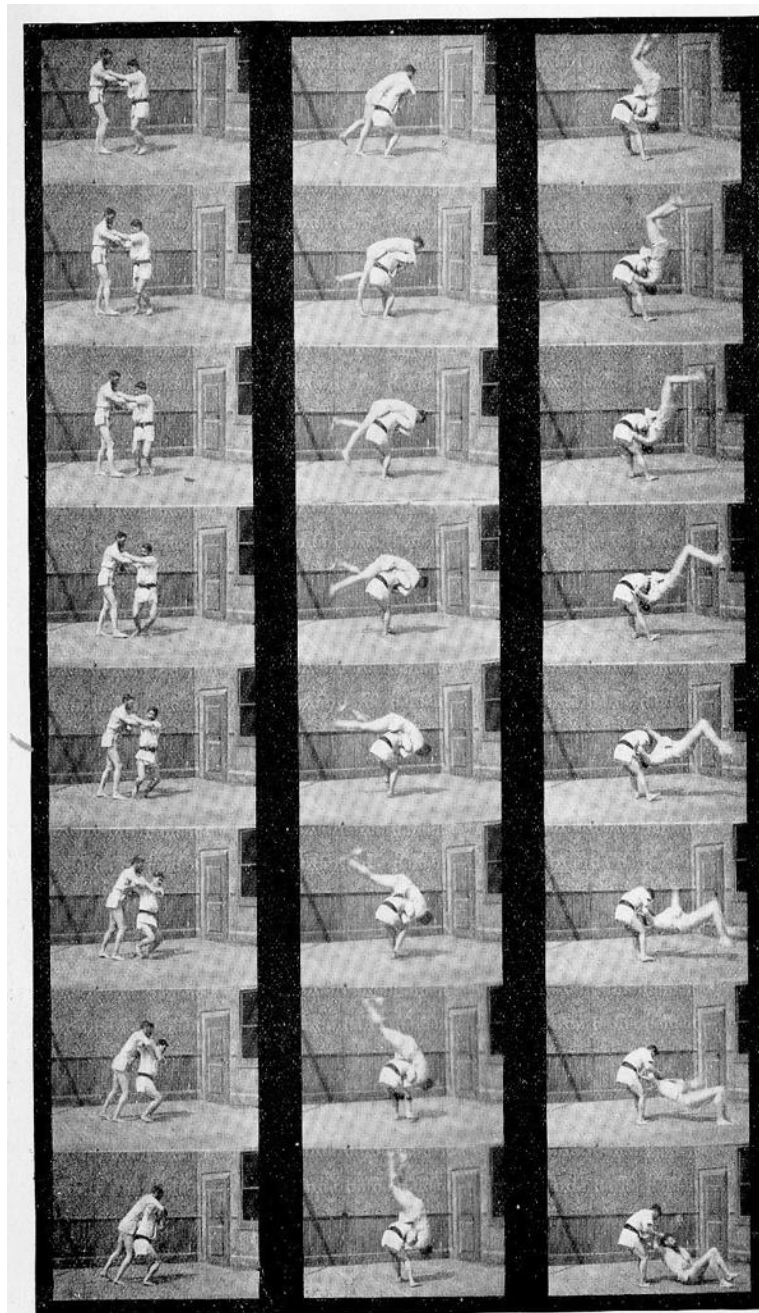
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THE SHOULDER THROW.

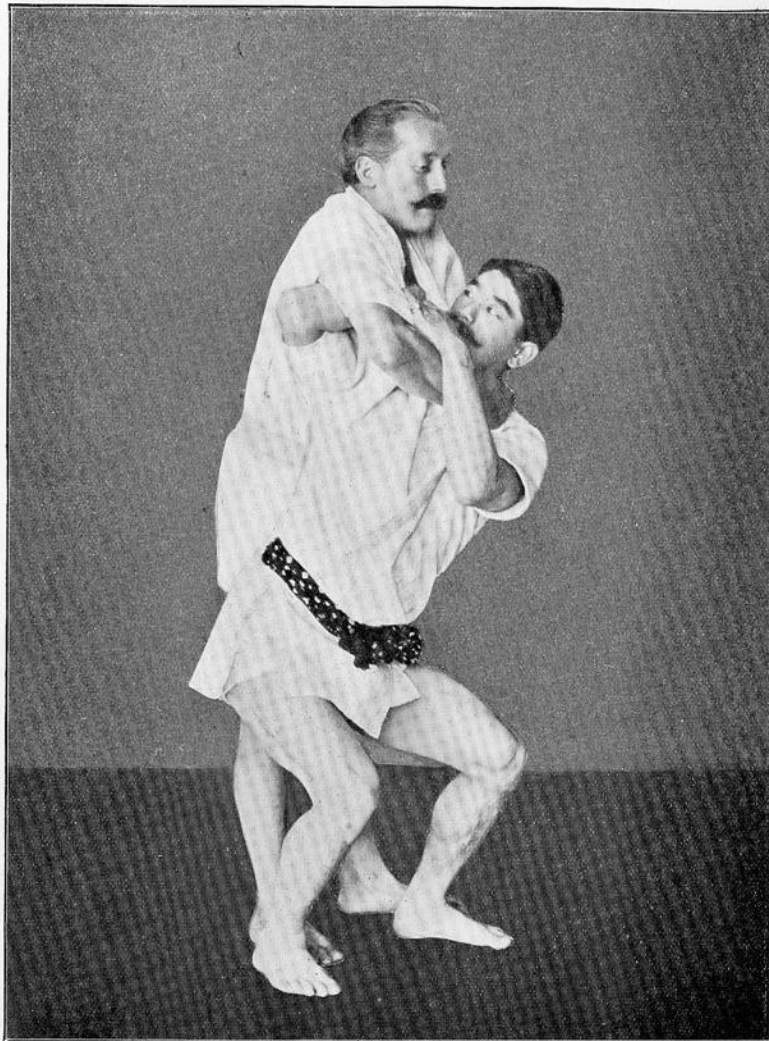
(*Se-o-i-nage*, shoulder-throw).

Hold opponent in the usual manner by collar and sleeve.

When walking backwards step back with the left foot, pivoting quickly to the left till you are facing the same direction as your opponent, bending both knees with the feet not too far apart. Get well under and directly in front of him, straighten your legs and bend forward and downwards, assisting with a pull, mainly with the left hand, so that your opponent is drawn on to your back, and thrown directly over your right shoulder.



The Shoulder Throw. *Photo by L. Gaumont et Cie.*



The Shoulder Throw.

THROWS.

THE SHOULDER THROW.

If the illustrations are carefully followed, the student will have no difficulty in seeing exactly how this body twist is made. He will be able to place himself in the necessary positions, first slowly, and afterwards more rapidly, till what at first appeared an awkward turn to execute becomes a simple movement. While the left leg is being drawn back, the body is turning slightly to the left, so that when the foot reaches the ground it is able to support the body during the pivot, and until the right leg has had time to follow round to its position, beside the left.

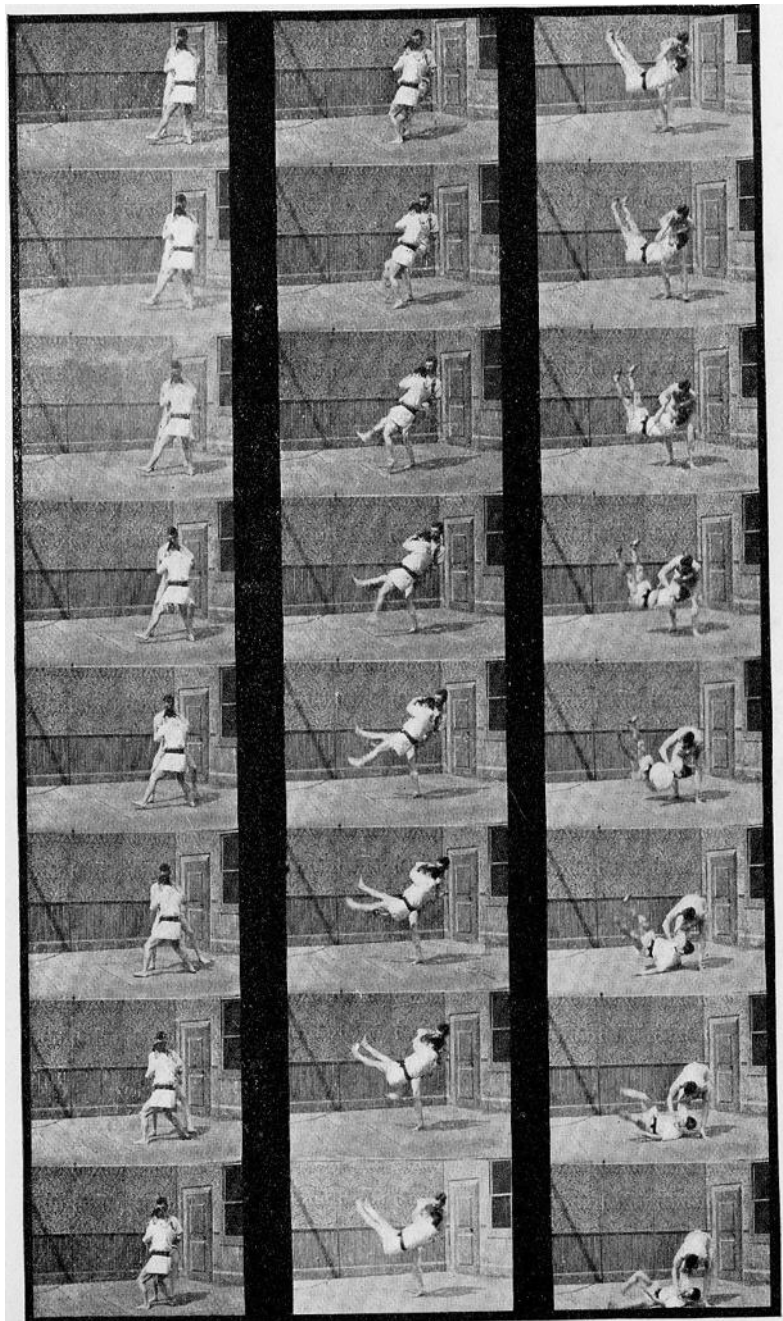
It then assists in carrying the weight of your opponent's body, which by the time the turn is complete should already be in close contact with your own, and ready for the tilting or lever motion, applied by the straightening of your legs, and the consequent raising of your back.

As the legs are straightened, your body is bent forward and downward, and the pull on your opponent's coat is increased till the rotary movement caused by the raising of his feet from the ground, and the downward approach of his head, is completed, and he is thrown directly over your right shoulder on to his back.

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It is of the utmost importance that the twist of the body should be rapidly made, and though the student may find some little difficulty at first in getting into the correct position with bent legs, while in the act of walking backwards, constant practice will work wonders, and in a comparatively short time he should be able to make the turn sufficiently rapidly to enable him to throw an opponent with little or practically no exertion to himself.

THE SHOULDER THROW



The Second Ankle Throw.

Photo by L. Gaumont et Cie.

THROWS.

SECOND ANKLE THROW.

(*O Kuri-ashi*, from *O Kuru*, send away or carry away,
ashi, legs).

Hold opponent in the usual manner, and when he walks sideways to the left, not crossing his legs, but bringing one foot up to the other; place the sole of your left foot outside his right ankle, when his feet are apart.

Then at the moment he starts to bring his right foot up to his left, sweep his foot swiftly to your right, and lift him up with your hands.

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SECOND ANKLE THROW.

In the chapter on balance I have already mentioned the difficulty that human beings experience in walking sideways, and we now come to a throw solely designed to be used when moving in a sideways direction. This particular movement may be seen when the military command, "Dress" or "Dress up" is given, it being necessary for men standing shoulder to shoulder to close up if too far apart (or to get into line).

It consists of a step to the left (if moving to the left) with the left foot, the right being brought up to it.

Now in the practice of Ju-jutsu, when it becomes necessary to move sideways, this step is often made at varying speeds, sometimes slowly, and sometimes quickly.

If your opponent makes this step, and you desire to utilise this throw, you must time your leg stroke at his ankle just at the moment he is bringing one leg up to the other, as in illustration *a*, and instead of allowing it to be placed solidly on the ground next to the other, continue the stroke, and literally sweep him off his legs, as in illustration *b*. In order to accomplish this, however, it is necessary to use your hands.

These should take as much of the weight off his feet as possible, and so render the sweeping movement very much easier.



Second Ankle Throw.

THROWS.

It may seem almost incredible that a man can be apparently lifted clean off his feet in this manner, but the reason is simple enough. The throw is made in the direction of progression, his legs are forced in the direction of their movement, and his body is lifted at the moment he is jumping.

It is therefore the combination of assisted movements which produces such unexpected results.

The student must give particular attention to the timing of the leg stroke, for if this is incorrectly judged, the stroke itself will be of no avail, and no amount of the lifting movement will compensate the error.

The photographs of this throw very clearly show the "Breakfall" method in application, my arm being very plainly seen on the ground after the blow, *before* my body arrives there.

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THIRD ANKLE THROW

OR

ANKLE ROLL.

(*Yoko-Sutemi*, side-give-one's-self-up or sacrifice one's self).

Hold opponent by collar and sleeve in the usual manner, then when walking backwards take a step to the right with the right foot and sit down quickly close to the heel of your right foot.

While in the act of sitting, place the sole of your left against opponent's right ankle as it comes forward, and pull smartly with your left hand on opponent's sleeve.

THROWS.

ANKLE ROLL.

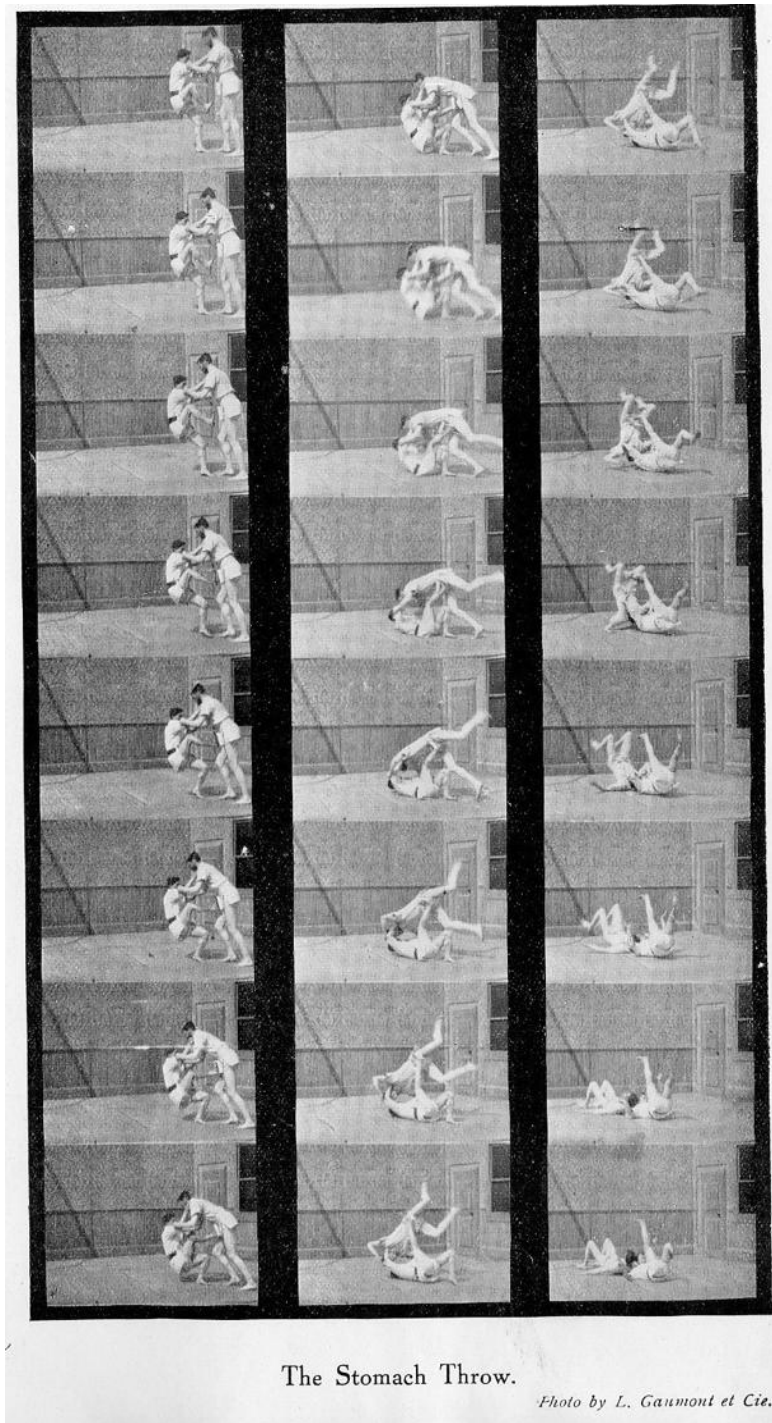
As I have already stated that many of the tricks and throws in Ju-jutsu are dangerous, I would like to again remind students, particularly those who are unable to secure the assistance of an expert to coach them in their preliminary attempts, that it is advisable to use the utmost care when practising with a friend, even at the risk of being considered a little over-cautious.

I should like to repeat, in order that the pupil may avoid unnecessary risks, that such throws as the one I am now describing should be done very slowly and deliberately, for the first few times, or a damaged shoulder or collar-bone may very easily result.

At the same time I may say that if the "Ha-uchi," or method of "Breaking Fall" has been well learned, there need be little fear of hurting oneself.

In the preliminary description of this throw I have again started with the usual hold. This, as in most other throws, may be reversed, and the throw made in equally good style. In the ordinary practice or contest it should be made on either side as may be expedient, or as the chance occurs.

When the side step is made, which enables one to assume the sitting position, just clear of the opponent's line of progression, the pull on opponent's sleeve or collar, as the case may be, begins; and this naturally induces him to bring forward the leg that is to the rear.



THROWS.

STOMACH THROW.

(*Sutemi*, give one's self up or sacrifice one's self.)

Hold opponent in the usual manner, and when walking backwards or when opponent is stooping forward, quickly raise your foot, well bending the leg, to the middle of his stomach.

At the same time sit down quickly and continue the progress of your opponent's body by straightening your leg as soon as you feel his weight well balanced on it.

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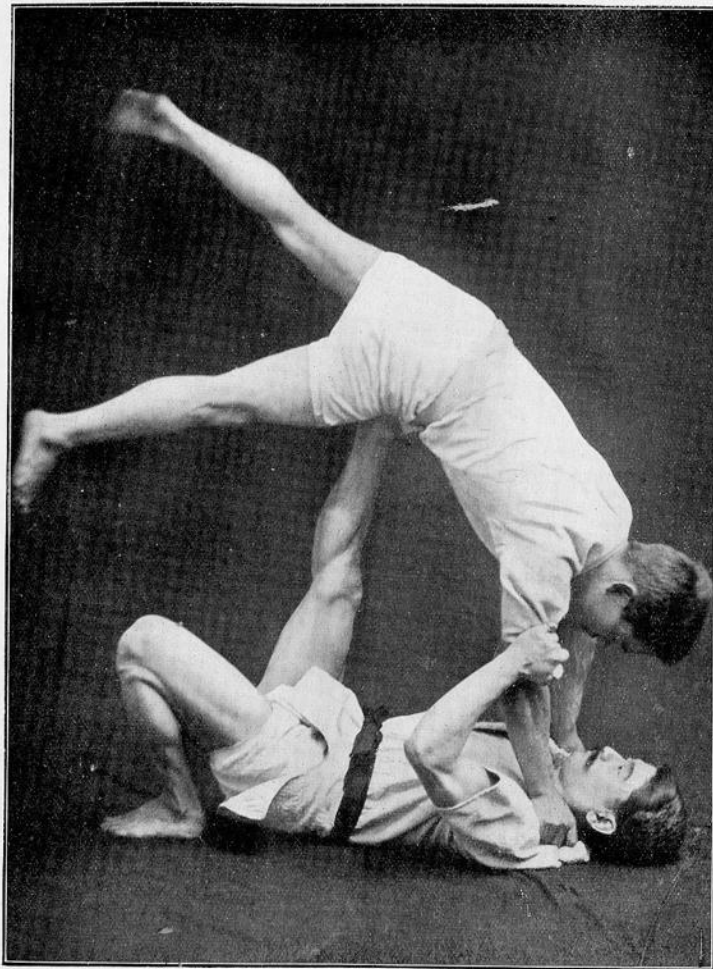
THE STOMACH THROW.

This is another throw that should be practised very carefully, and as a further warning, I feel it my duty to repeat that too much care cannot be exercised till the trick or throw is *thoroughly* mastered.

It is one of the most effective and most showy throws in Ju-jutsu, and is comparatively easy to learn.

If, when practising, your opponent assumes the attitude so generally noticed in various other forms of wrestling—leaning forward at a dangerous angle as far as his body balance is concerned, you should have no difficulty in seizing the opportunity. Slip on to your back quickly, as you raise your foot to his middle—*getting well under him*. Pull on his sleeve and collar, and straighten your leg when he is fairly balanced, but not till then, when he will be sent flying over your head clear on to his back, and unless these movements are done very carefully, or your opponent is well versed in “Breaking Fall,” he will probably come down with such a bump as to shake him up very thoroughly. By all means, therefore, let your opponent down lightly, by giving him some measure of support with your hands as he turns in the air, that he may treat you likewise when it comes to your own turn.

The main safeguard against this throw is to keep erect at all times, when practising, and if an attempt should be made on you by your opponent, a quick body turn, or swing



The Stomach Throw.

THROWS.

with the hips, will cause his foot to slip harmlessly to one side, whereby he will miss the fulcrum that would otherwise enable him to lever you over his head.

It is in such movements as this that the practical utility of the loose hips comes in, as the man with a stiffened body would find it extremely difficult to make the necessary twist with sufficient speed to avert a clever and sudden attack.

In the photographs illustrating this throw my pupil may be plainly observed breaking his fall with both hands and feet, but where possible I would suggest that the method referred to in the chapter on "Ha-uchi" or "Breaking-Fall," should be adopted.

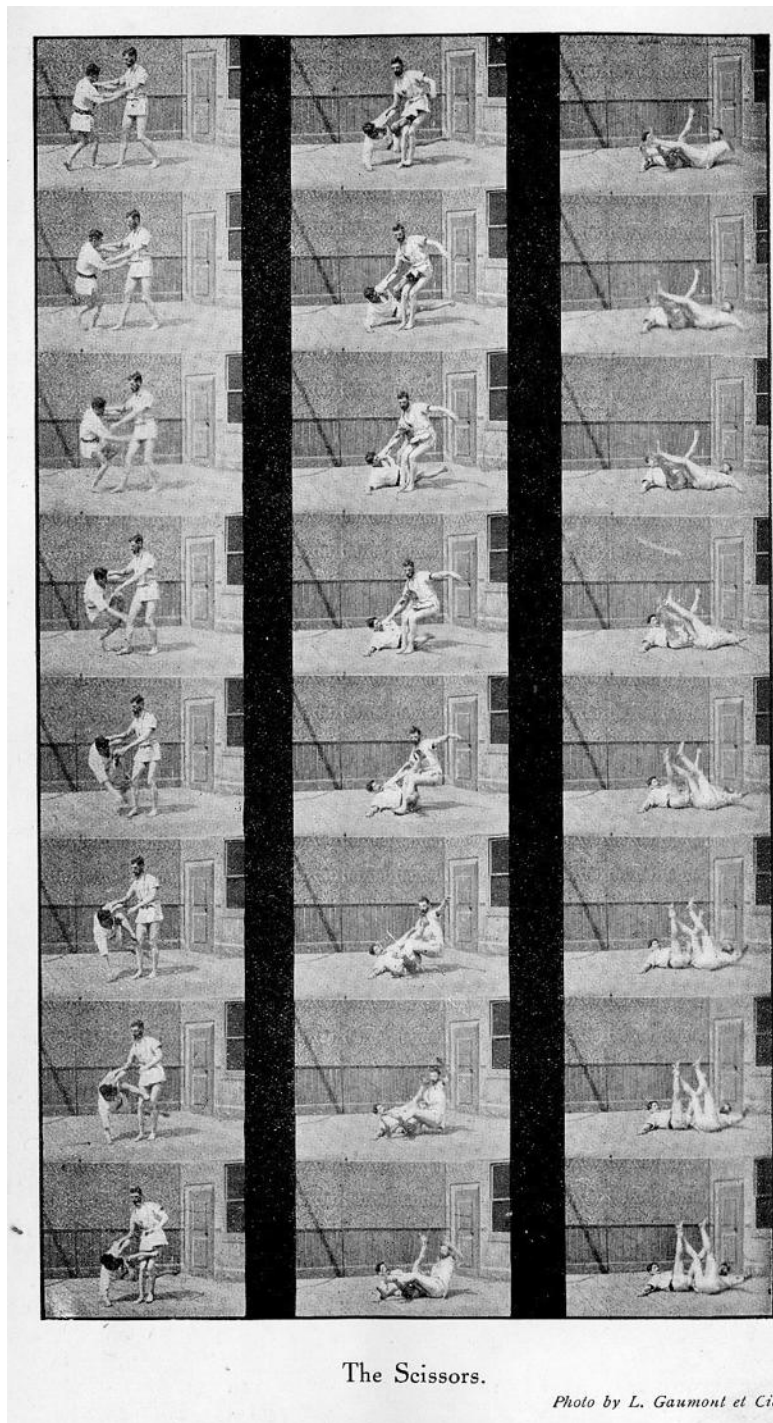
I refer to the third method, which consists of a forward roll and hip twist before the turn is complete, so that if the twist is made to the left, the left arm and the outside of the left leg and the sole of the right foot, which is brought in front of the left by crossing the legs, beat the mat simultaneously.

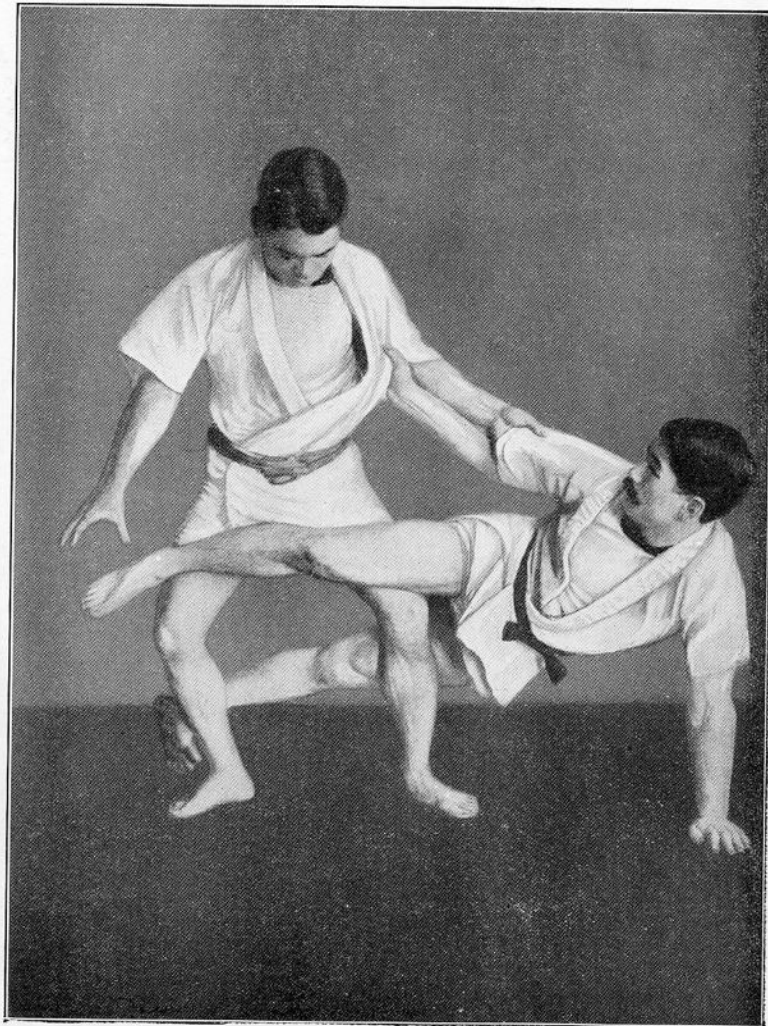
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THE SCISSORS.

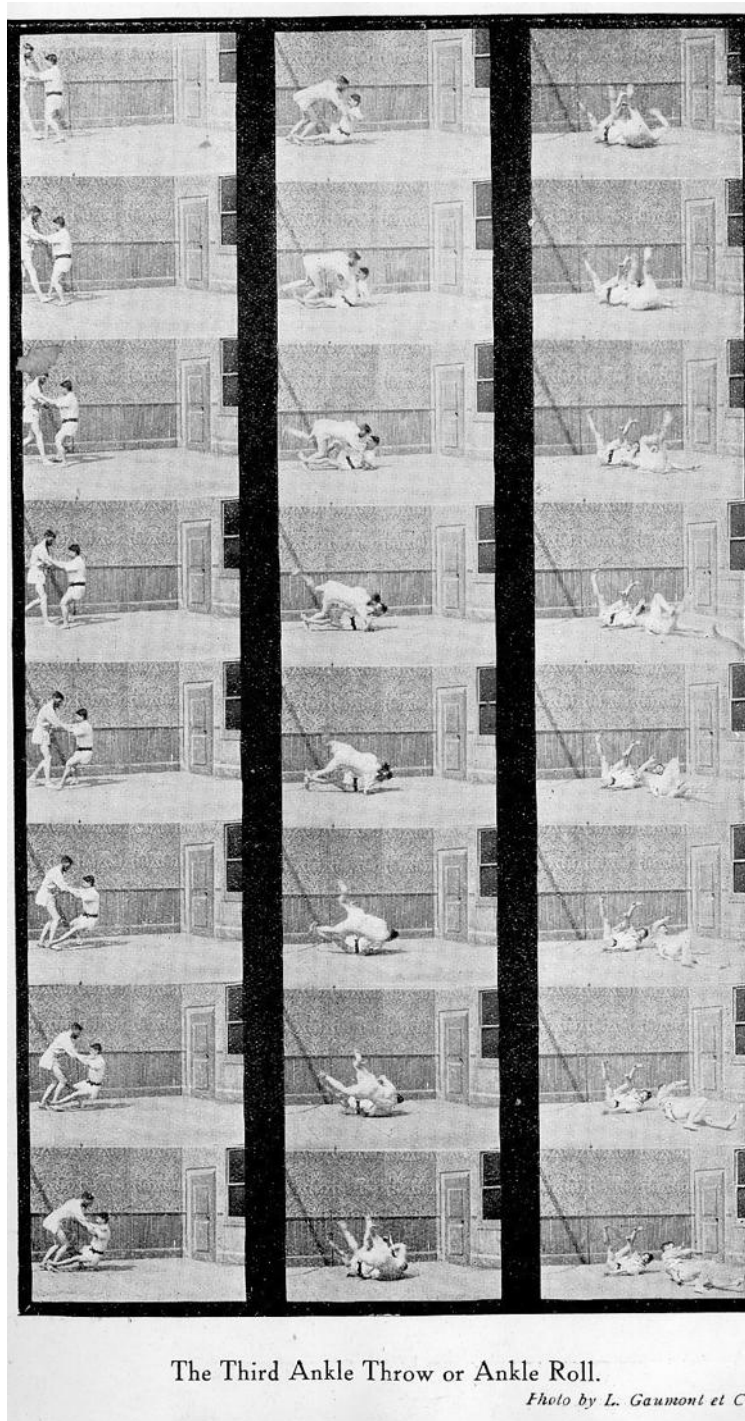
(*Kugi-nuki*, lit., pincers).

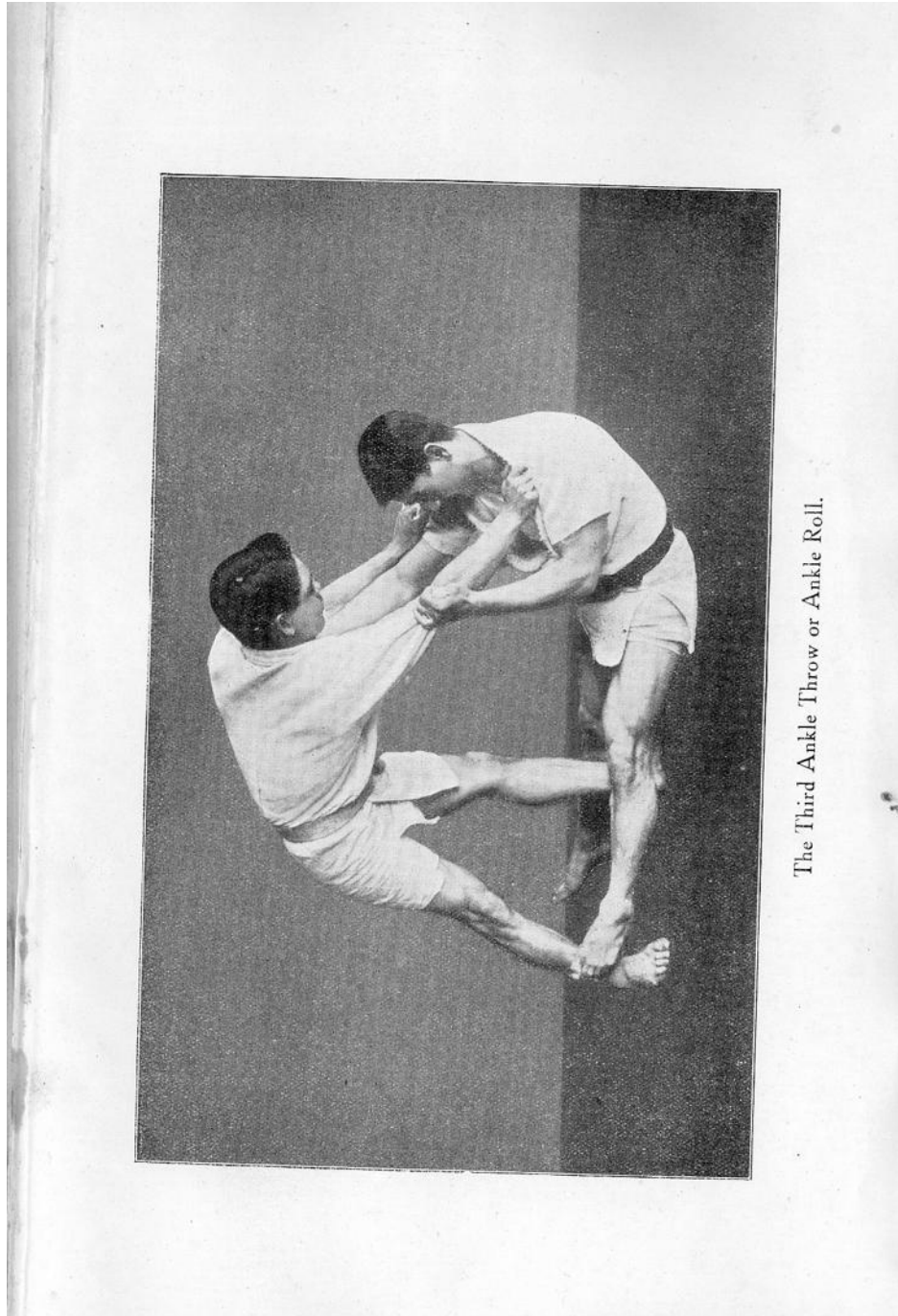
Hold opponent by sleeve with left hand (the other hand need not necessarily have hold), and as opponent walks backward, swing the left leg in front of his thighs and the right behind his hocks, with the right hand resting on the ground. Retain hold with left hand on his sleeve, press backwards with your left leg, keeping the right leg rigid, pressing forwards against his hocks.





The "Scissors."





THROWS.

THE SCISSORS.

To attain the necessary position to effect this throw may appear very difficult at first, but by practising it several times quite slowly it will soon be found a simple matter to jump into position. The timing of the chance requires careful noting, as it is very important.

By this I mean that the jump to position should be made, as is very clearly shown in the illustration, just as your opponent's weight is evenly supported on both his legs, the one nearest to your attack being forward (i.e., his right).

The same opportunity may be caught when he is walking either backwards or forwards, and may be made from directly in front or rather more easily when you are nearer to one side (the one about to be attacked.)

The reason for the fall is a very simple one, and will doubtless have already been noticed by the reader.

Your opponent's body is moving backwards, and his balance is in the act of being transferred to his left foot when you first deliver your attack. By the time you reach him, his forward (right) leg is about to be moved back to catch his balance, but this it is prevented from doing by your retaining right leg, so that with the however slight additional impulse the impact of your body has given him, the scissor-

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like pressure of your legs completes the disturbance of his balance in the original direction in which he was moving.

If he is coming forward, the only point of difference is that you disturb his balance in the direction opposite to which he is progressing, but this does not interfere with the effectiveness of the throw, though it may possibly appear to the beginner to be slightly more difficult than when he is moving backwards.

CHAPTER V.

LOCKS.

The following are a few of the many locks or holds by which the exponent of Ju-jutsu is able to reduce an opponent to submission.

They may be said to consist mainly of the application of leverage when an opponent is at an anatomical disadvantage.

The leverage is applied in such a manner that the portion of the anatomy attacked is liable to disablement. It is at this moment when the victim, in a friendly contest, feels the pressure becoming more than he can comfortably put up with, and at the same time one from which he cannot extricate himself, that he gives the signal of defeat. This should consist of one or two distinct taps or beats either on the ground, or on your own or opponent's body, with your hand or foot, or both, as may be easiest.

I think it important to impress on all my readers that this signal should be as distinct as possible, so that there can be no possible chance of its not being instantly recognised, as failure in this may result in a regrettable accident. Indeed, I have known of one case in which arms have been accidentally damaged for the simple reason that the wretched victim had actually forgotten what to do when defeated. This may sound incredible, and I should scarcely believe it myself had I not heard it from the victim's own lips.

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For the same reason the student who applies the lock should be most careful in putting on the pressure, as he is quite certain not to realise at first what a very slight strain is sufficient, if the positions are absolutely correct.

On no account should it be applied with a jerk, or damage to your opponent may easily result, and I may add that it is my earnest hope that none of those who take up the study of this fascinating game may have the misfortune to be the victims of carelessness, or suffer through the negligence of others in this direction. It is, I trust, needless to add that failure to immediately grant release to the victim would be unsportsmanlike to the last degree, as at this point of the game trifling of any sort is quite inadmissible.

It is quite probable that the tyro will find it difficult to so manœuvre as to secure some of these holds, but he will learn much by trying to obtain them in a friendly bout, remembering always that quickness of movement and change of tactics are important factors to success.

I may say that I hope at some future time to be able to write an advanced treatise devoted particularly to "ground-work," in which I shall endeavour to make clear the (sometimes) rather complicated movements that are most useful and necessary during a struggle on the ground.

LOCKS.

THE ARM LOCK.

(*Ude nata*, arm break).

Perhaps one of the best known locks in this country is that known as the arm lock, owing to the fact that it has been used so generally in contest work on the stage here.

It has the merit of being quite clear to the onlookers that an arm has been trapped, and at the same time, owing to the relative positions of the contestants, when the signal of defeat is given, the spectators are able to see it; there being very little chance of the victor's body obstructing the view, as is sometimes the case with other locks.

The first chance for applying it occurs just after you have thrown your man by, say, the ankle throw, when you retain hold of your opponent's sleeve, keeping his body a little off the ground on the near side.

That is to say—we will suppose that I have thrown my assistant with my left foot against his right ankle—I have retained my hold of his right sleeve (having released my hold afterwards on the completion of the position, when there was no further occasion for retaining it), and caught his right wrist, with my thumb crossing his, with my right hand; and thrown my left leg across his neck, while my right leg is tucked close up under his armpit in the manner

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shown, or may be, across his chest (a very excellent and strong position). The position itself is fairly simple. And now for the important points.

The victim's arm I hold securely nipped by my thighs with my left leg across his neck, then, keeping his thumb up, I press his right hand slowly down towards my chest, and, if necessary, slightly raise my hips from the ground to increase the pressure, at the same time straightening my left leg as far as may be necessary.

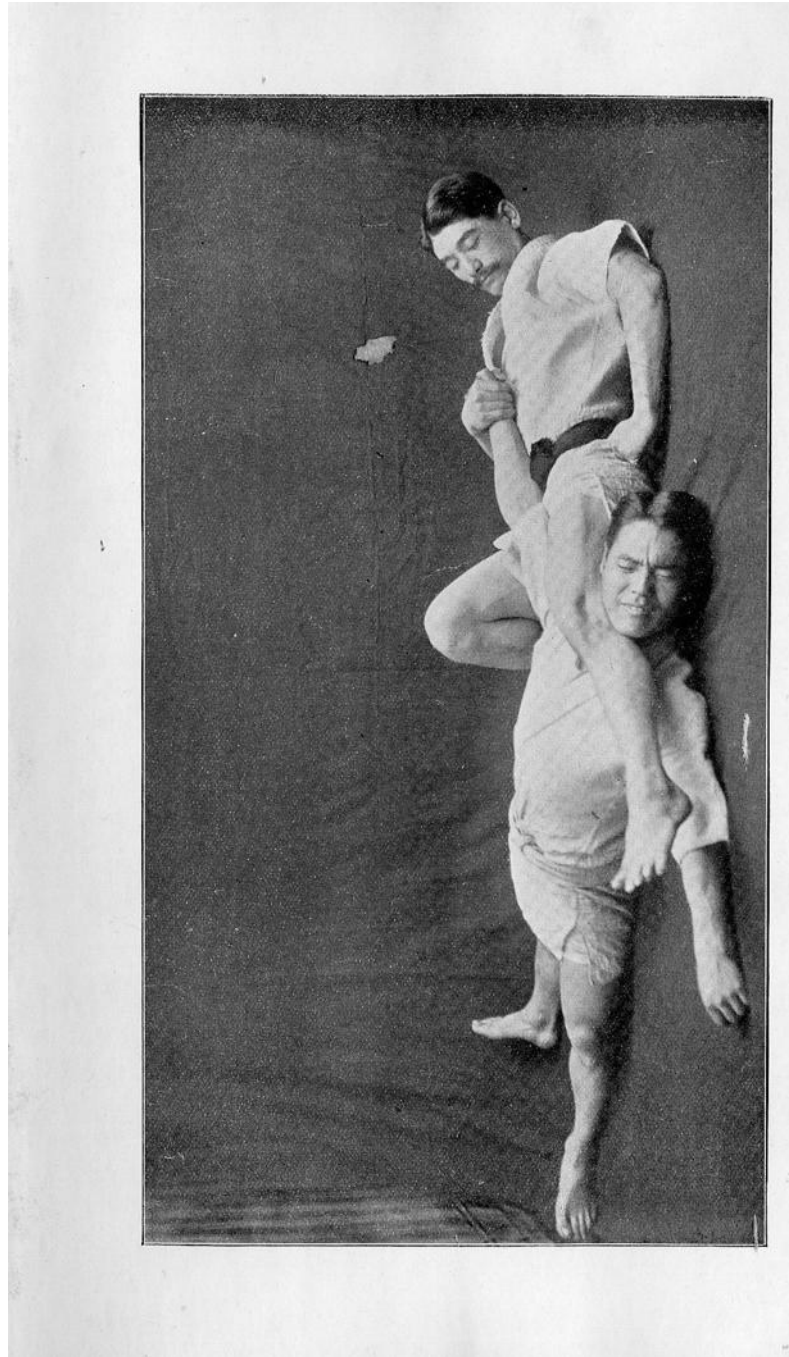
The strain is on the victim's elbow joint, and a very trifling amount of it is quite sufficient to compel submission.

Great care should be taken when getting into the position not to handle his arm roughly. By that I mean *don't* start by gripping it tightly into your chest, and keeping it thus throughout the movement, till you are on your back, or you may damage it before you are aware, but you may, and in fact should, get your legs into position as rapidly as possible so as to secure a good hold with them above his elbow joint, when the leverage on the arm may be applied at your leisure.

It is just as well, perhaps, to again sound a warning note to the man in the lock who may be inclined to think that he can escape easily.

If the position is once assumed, and the pressure on the arm attacked already started, extreme care should be used if any struggling to escape is attempted, as it is more than likely that in making it, the victim will damage his own arm.

At this point it is *too late* to struggle, and the contestant will be well advised if he gracefully gives in, and, profiting by the experience gained, uses it in future practice as opportunity offers.



LOCKS.

To further demonstrate how the arm lock is applied during a struggle on the ground I here show a very usual method, the chances for which obtain almost invariably, if your opponent has not studied Ju-jutsu.

It will be seen that I am astride my pupil's body, a very strong and useful position, and one to be striven for during a struggle on this account.

It will be readily understood that the under man will naturally do something to protect himself, or to try and throw his assailant off, and to do so will probably try to push him away with outstretched arm, or may try and catch him by the collar (as here shown).

Now is the time to act; my pupil's right hand is on my collar, so I bring my right foot up to assist the swing of my body to my left, as I catch his arm securely with both my hands. Then I bring my left leg rapidly round, till it clips his arm and comes down across his neck, when I roll over to the final position on my back, and put on the pressure till I hear or feel the signal.

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THE SECOND ARM LOCK.

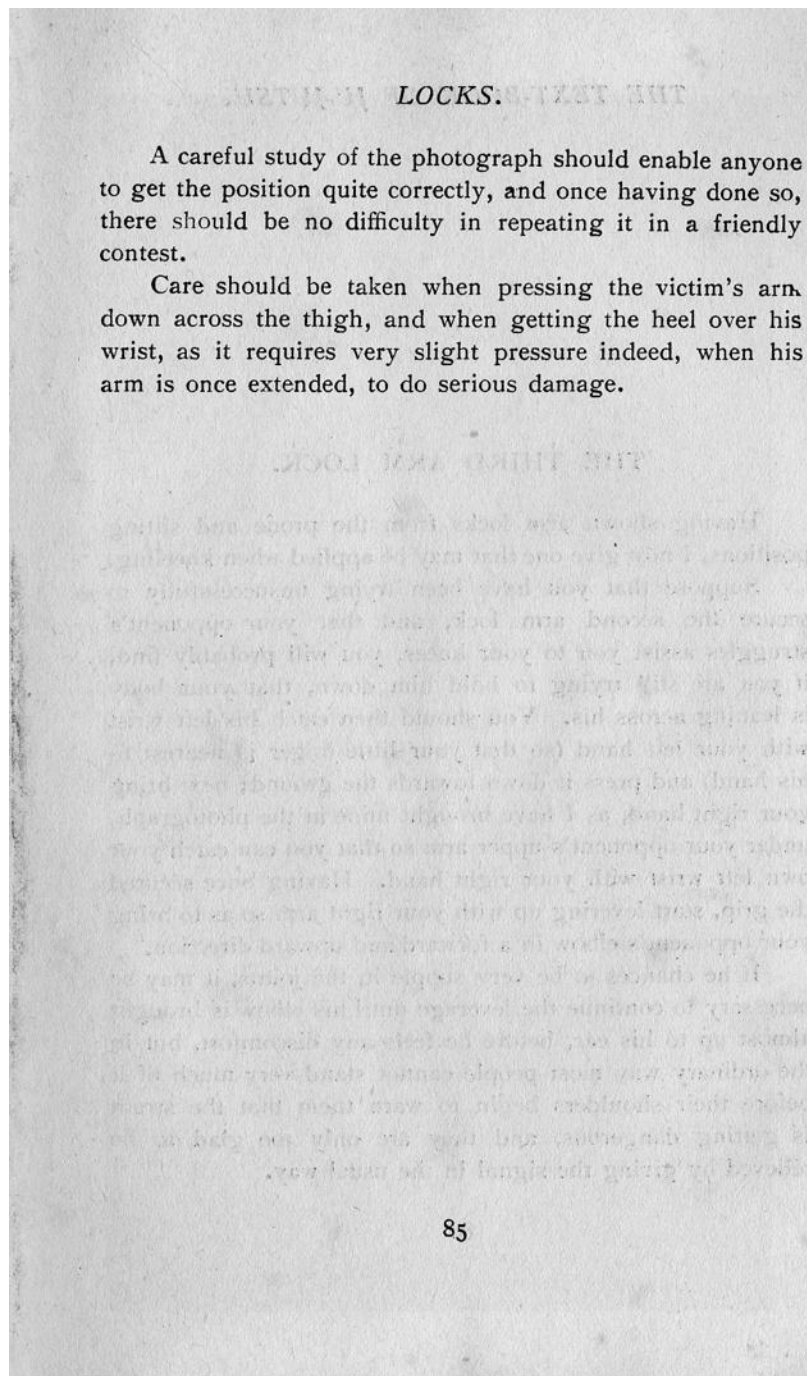
This arm lock as shown in the photograph is about as complete a "tie-up" as one could wish to have. My pupil is in a particularly helpless position, and any one caught in a similar hold soon realises that an attempt to struggle would only be liable to result in injury to himself.

To secure it I first assumed a sitting posture beside my pupil, with my left arm round his neck, and my left leg under his left arm close into his body, my right leg being simply extended to assist, if necessary, in maintaining my equilibrium.

In trying to get away, the left arm of the victim is brought into play, probably at my neck, collar, or sleeve, or even against my legs, so that almost at any moment it is possible for me to catch his left wrist with my right hand and press his extended arm down and across my left thigh, the palm of his hand being kept up. As soon as it reaches this point it is quite an easy matter to get my left heel over his wrist; and to make the hold quite secure, my right leg is drawn up as shown in the photograph, in such a manner as to prevent his arm slipping beyond my retaining heel, or my heel from slipping beyond his hand.

To cause submission I only have to raise my left hip slightly, when the tension at his elbow joint becomes such that the signal is soon given.





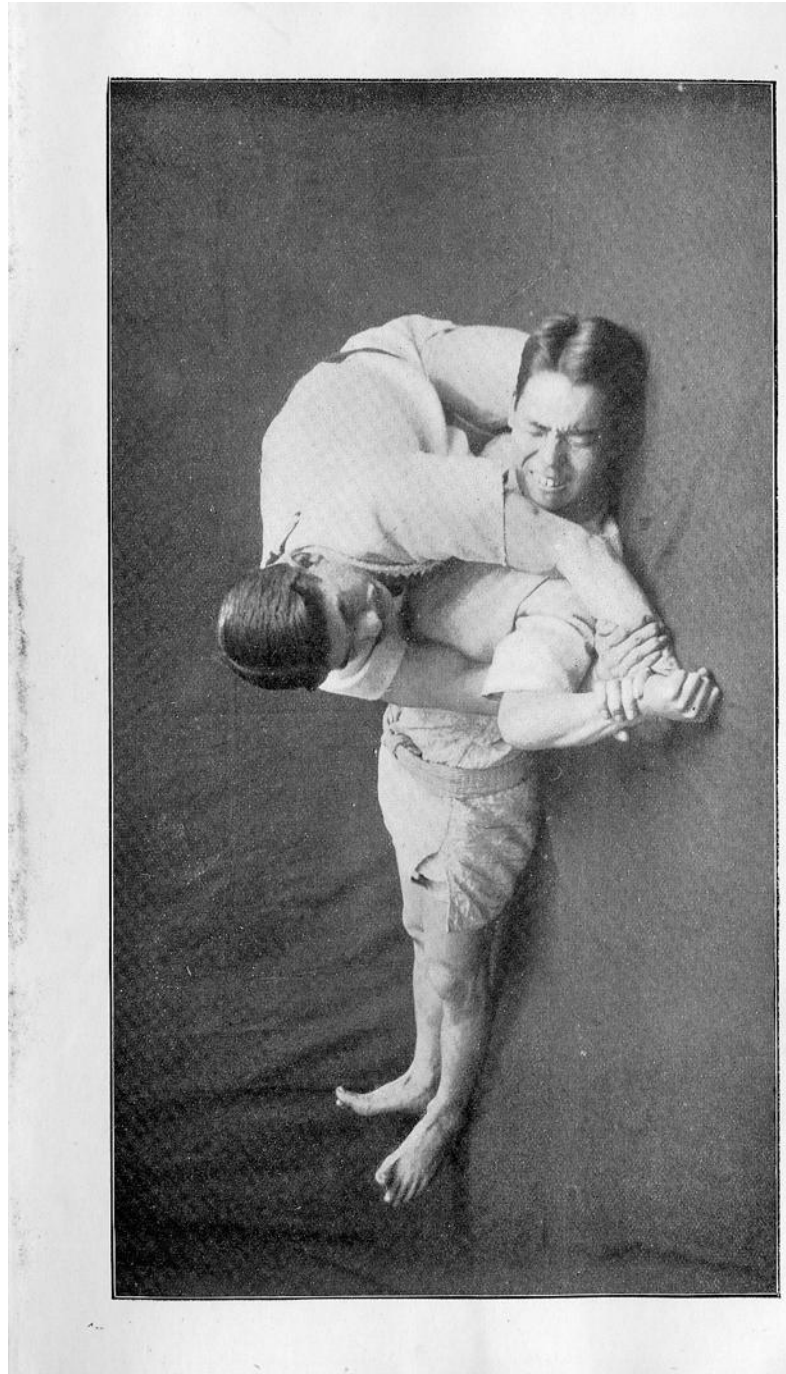
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THE THIRD ARM LOCK.

Having shown arm locks from the prone and sitting positions, I now give one that may be applied when kneeling.

Suppose that you have been trying unsuccessfully to secure the second arm lock, and that your opponent's struggles assist you to your knees, you will probably find, if you are still trying to hold him down, that your body is leaning across his. You should then catch his left wrist with your left hand (so that your little finger is nearest to his hand) and press it down towards the ground; next bring your right hand, as I have brought mine in the photograph, under your opponent's upper arm so that you can catch your own left wrist with your right hand. Having once secured the grip, start levering up with your right arm so as to bring your opponent's elbow in a forward and upward direction.

If he chances to be very supple in the joints, it may be necessary to continue the leverage until his elbow is brought almost up to his ear, before he feels any discomfort, but in the ordinary way most people cannot stand very much of it before their shoulders begin to warn them that the strain is getting dangerous, and they are only too glad to be relieved by giving the signal in the usual way.



LOCKS.

THE LEG LOCK.

(*Ashi nata*, leg break).

The leg hold, or lock, shown in this illustration, may be applied in a standing as well as in a prone position, and in several different ways as regards the relative positions of the combatants; but in effect they are precisely similar, the vulnerable point being the same.

In this case it is not a joint that is attacked, but the lower point of the calf muscle.

The following is the method of procedure. I have first had hold of my pupil's left ankle, while I was standing up, he being on his back, then I have tucked it well up under my left arm, so that his instep is against my armpit; my left forearm, with the sharp edge of the bone upwards, against the lower extremity of his calf. Now, I assume a sitting posture, throwing my left leg inside his left leg and over his right, before actually reaching the ground, and gripping his left thigh between mine, thus holding him securely.

Then my right leg is rapidly extended on the outside of his left leg and across his body, to assist in maintaining his leg in a suitable position for the pressure.

This is applied as I straighten my legs (which prevent him from rising) by bending my body back, and so raising

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my left forearm against the lower point of his calf, as already indicated.

My right hand grasps my left hand and keeps my left forearm rigid while the pressure gradually increases as my body bends backwards, till the signal is given.

Opportunities for this hold frequently occur in practice, as the student will find from experience, and it may be applied practically in direct sequence to the Scissors throw.

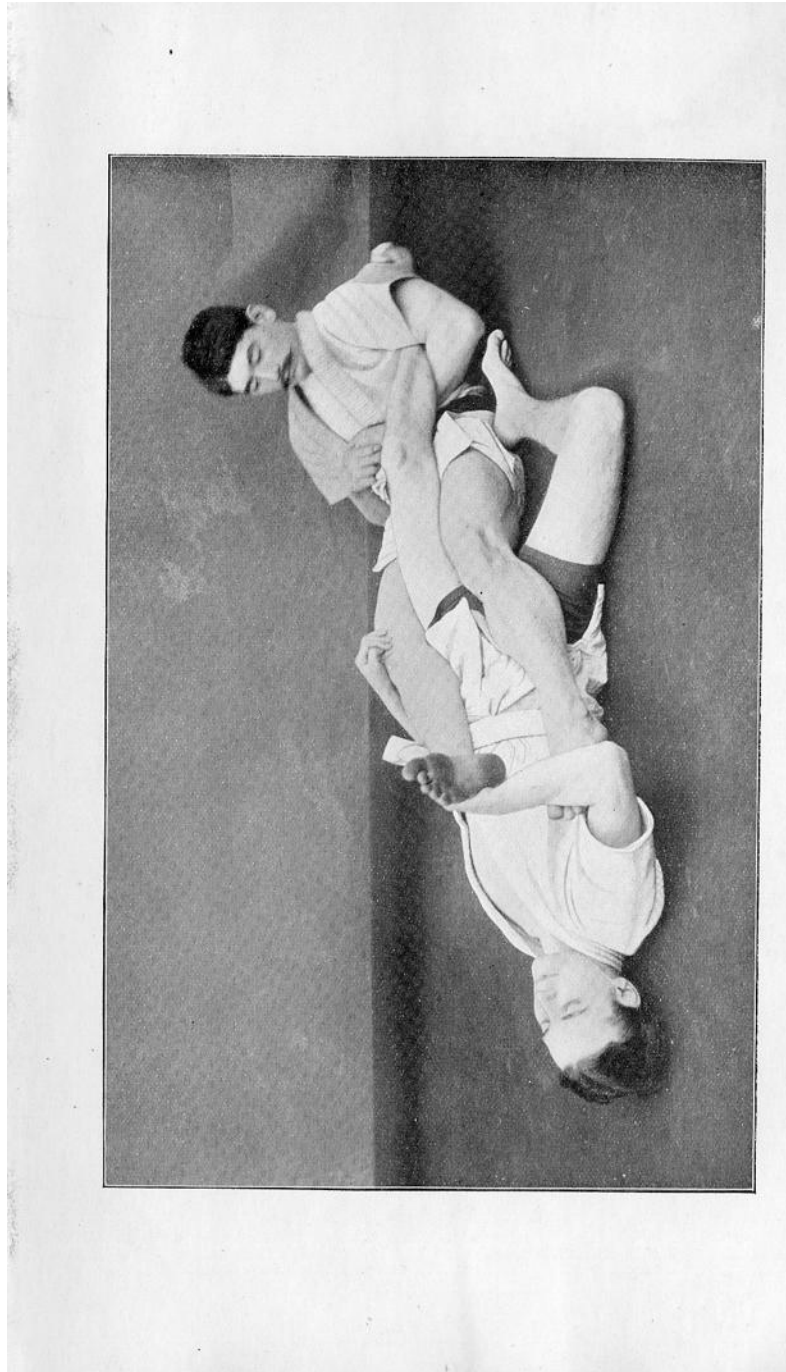
(This hold, or lock, shows in this illustration, may be applied in a standing as well as in a prone position, and in several different ways as regards the relative position of the combatants; but in effect they are precisely similar, the preferable point being the same.)

In this case it is not a joint that is seized, but the lower point of the calf muscle.

The following is the method of procedure. I have first had hold of my pupil's left ankle, while I was standing up, he being on his back; then I have tucked it well up under my left arm, so that his instep is against my armpit; my left forearm, with the sharp edge of the bone upwards, against the lower extremity of his calf. Now, I assume a sitting posture, moving my left leg inside his left leg and over his right, before actually reaching the ground, and gripping his left thigh between mine, thus holding him securely.

Then my right leg is rapidly extended on the outside of his left leg and across his body, to assist in maintaining his leg in a suitable position for the pressure.

This is applied as I stiffen my legs (which prevent the from rising) by bending my body back, and so raising



LOCKS.

THE NECK HOLD, OR LOCK.

1st Position.

This hold or lock is perhaps one of the most popular in the whole range comprising this section of Ju-jutsu practice, and I should think runs the Arm lock very close for first place.

The main reason for this is no doubt on account of its complete effectiveness.

It may be said to somewhat resemble the knock-out blow in English boxing, in that a man may be very easily rendered unconscious, but in my opinion, is infinitely more humane, I might almost say, artistic.

Humane, because there is no possible chance of a broken jaw or ribs, or indeed, any material damage of that kind. Artistic, because the victim suffers nothing, or at the most, very trifling discomfort, before (if he so chooses, by purposely refraining to give the signal that he appreciates his inability to proceed) being wafted off to the land of dreams. There is no smashing blow and a victim involuntarily unconscious; there is always time—ample time—not only for the full recognition of the seriousness of the position, but also to signify one's knowledge and appreciation of that fact by giving the usual signal.

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What more complete finale to either a friendly contest or a serious bout could there be than this?

For my part, in stage contest work, I only use it occasionally as a change, but feeling sometimes that my audience are not quite educated up to it, I generally use the Arm lock, which strikes me always as being particularly clear and most easily understood by those who have but a very trifling, or even no knowledge of the game at all.

Before proceeding to describe the hold, I should like to disabuse the minds of those who may imagine, perhaps very naturally, that it is a "strangle" hold, as it is so often, and like a good many other points connected with Ju-jutsu, so erroneously called.

It is in no sense a "strangle" (though it may be made so) as the victim's windpipe is not necessarily interfered with, and I think this will be readily understood by all who will carefully read through the method of procedure.

In the first place it will be noted from the illustration that I am above my assistant, kneeling on my right knee (practically squatting on my right heel) on the left side of his body, my left leg is thrown over his body, and my left foot flat on the ground close in to the ribs.

With my right hand I have caught his collar well round on the right side of his neck, my left having been slipped under my right arm to a similar position on the left side of his neck. I am now in a position to begin the pressure. This is done by giving the wrists a twist so that the palms of the hands are turned in an upward direction, while the bones of the hand from the first finger knuckle to the wrist (if the hold has been caught deep enough) press against either side of the victim's neck at a point below the ears. The arms are then bent, and by a cross pull, as our bodies



The Neck Hold or Lock.
(First position).

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THE NECK HOLD OR LOCK (FROM UNDERNEATH).

2nd Position.

Contrary to the styles of wrestling in vogue in this and other European countries, in which a combatant is practically vanquished as soon as he is on his back, in Ju-jutsu this may often be a very strong position, from which it is easily possible to "finish" an adversary by one of the locks that are applicable in such a case.

The Neck lock is one of these, and the most favourable position is plainly shown in the photograph.

In the first place, my legs are round my assistant's waist, my right hand is holding his left sleeve, and my left hand his jacket collar on his left side.

The position of my left hand is important.

I get it well round almost to the back of his neck at the start, then, with as rapid a movement as possible, I bring my right hand under my left arm (slipping it under will generally be found much easier than over), and catch his collar on the right side of his neck as far behind as I can. When my hold is once secured I bring my feet on to his thighs, and as I straighten my legs slightly to prevent him from rising to his feet, I pull him down towards me, twisting my wrists just sufficiently to bring the upper edge or bone of my forearms against the sides of his neck, exerting



The Neck Hold or "Lock" from underneath.

LOCKS.

the while a scissor-like action with my arms as the space between my elbows increases, and his chest gets nearer to mine.

If the pressure has been properly applied at the right spot—this should be at a point in the neck just below the ear—and with the hard bone of the wrist, just at the base of the thumb, the victim, though not suffering pain to any extent, may be rendered helpless or even unconscious in precisely the same manner as previously described.

His endeavours to escape are generally in the direction of getting on to his feet, or over the retaining legs that are either against his thighs, as in the illustration, or round his waist. These attempts must be frustrated, for if he is once free from the grip of your legs he is able to render the hold on his neck quite ineffective, by swinging his body round towards his opponent's arm that is undermost below his chin, unwinding himself, so to speak, from the grip. In the case of the illustration this would be to my right, or my assistant's left side.

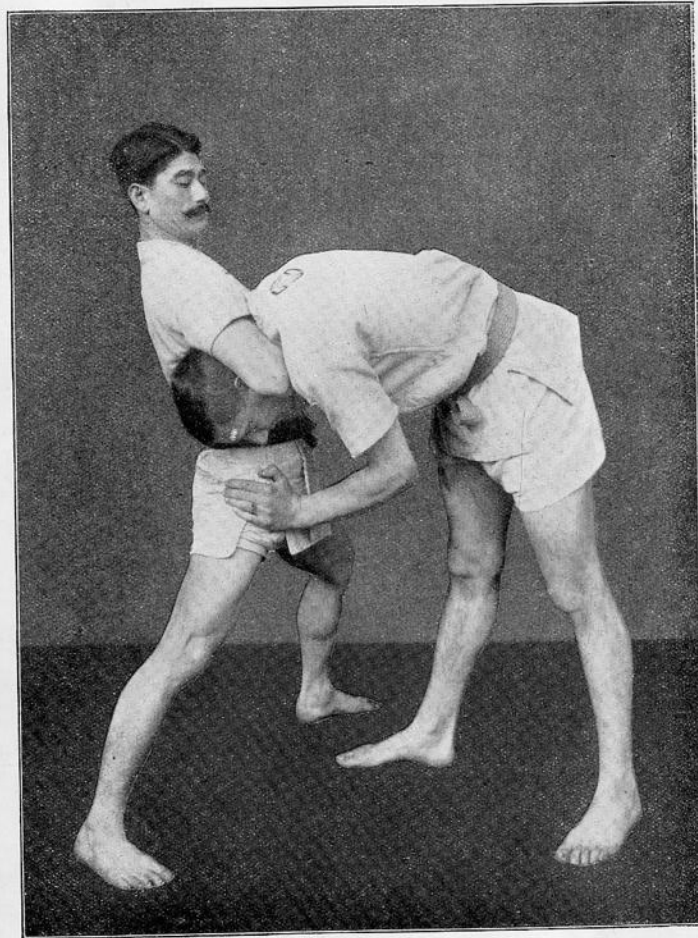
THE TEXT-BOOK OF JU-JUTSU.

THE SECOND NECK HOLD.

It is often the case during a contest after a throw, or perhaps an attempt at one, that the contestants become separated, when the one regaining his feet, or recovering his lost balance, as the case may be, must always be most careful how he does so, and it is to show the student how particularly necessary it is *not* to get up with the head bent down or looking at the ground, but keeping an ever-watchful eye on his opponent, that I now show the manner in which he would most likely be caught should he fail to bear this little bit of advice in mind.

The photograph shows the relative positions very much better than any words of mine could describe them, and it is only necessary to give some little explanation of the actual hold to enable anyone to test its effectiveness for himself.

I have caught my pupil round the neck with my right arm, just as he helped himself from his knees on to his feet, in what I should think would be the most ordinary manner (from "all fours"), namely, first bringing one foot up to the ground, then pushing up with the hands and getting on to the other foot, or bringing it up to the assistance of the first. During this movement the body has been bent forward the whole time, and it was just before he straightened his body that I caught him with my right arm.



The Second Neck Hold.

LOCKS.

My forearm is brought close up under his chin so that the upper edge or sharp bone of the forearm is under his throat.

My left hand catches my right, which is now closed (with the thumb uppermost) and by pressing upwards assists it in retaining the hold.

When it is necessary to increase the pressure, the back is slightly hollowed, and the shoulders gradually thrown back, precisely as shown in the photograph, where I have just started the strain.

If, in his struggles to free himself, the victim brings you to the ground, you should make sure of wrapping your legs round his body at his waist, when your position is even stronger than before.

The body held with your legs will prevent him from moving in the direction of the strain, which in relation to your body is upwards, and it must be a strong neck indeed that can stand much of this.

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THE THIRD NECK HOLD (FROM BEHIND).

a

Having given an illustration of what may occur if an eye is not kept on an opponent, I have thought it advisable to show the danger of turning one's back during a contest either when standing or struggling on the ground.

In the first photograph I show the hold in its simplest form, and the student who has studied the previous one will at once see that it is practically the same in effect, though the positions differ somewhat.

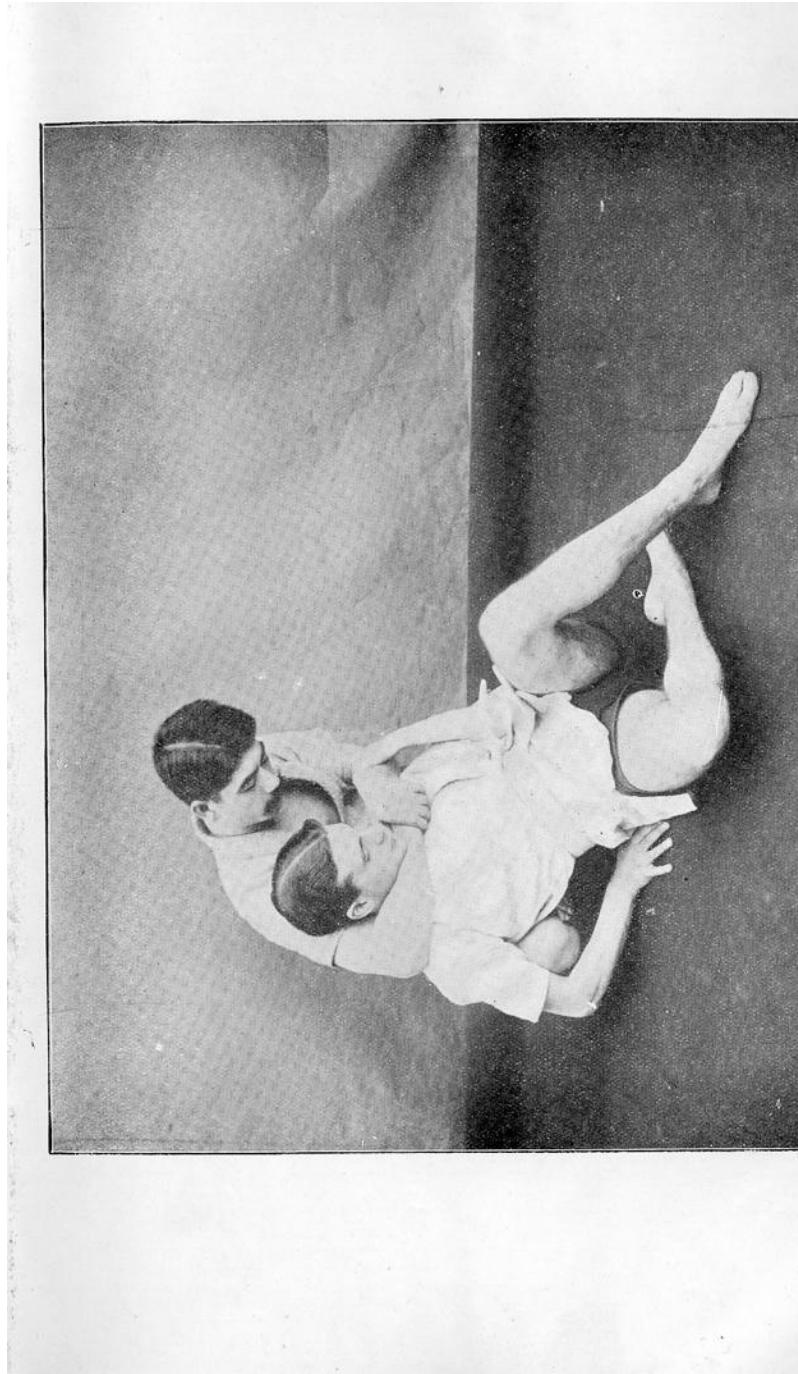
It will be as well if he bears this in mind, as it will help him to remember a little point that he might otherwise forget.

It will be seen that my right arm encircles my pupil's neck, and though from a different position to the one previously described, the adjustment of the forearm is precisely the same, the upper edge or bone of the forearm pressing close in to the throat.

In the same manner, my left hand supports my right, assisting to maintain the position.

The tighter I draw my forearm in across my pupil's throat, the more discomfort he feels, but to give full effect to the hold, it is necessary to press my shoulder forward against the back of his head.

This latter movement is of great importance, and resembles the throwing back of my shoulders in the last hold,



LOCKS.

when the pressure on the back of the head is developed at the lower end of the back of my shoulder or armpit.

In the case of a very strong opponent who might catch my arm strongly in the manner shown by my pupil in the photograph, the pressure on the neck might be somewhat diminished, but this would not prevent the full effect of the pressure from my shoulder.

The angle of my pupil's body to the ground is particularly suitable; if he were more upright the difficulty of pressing against the back of his head with my shoulder would be increased, and I should probably change my hold to his collar with either my left or right hand, whichever was most convenient (as shown in the illustration *b*).

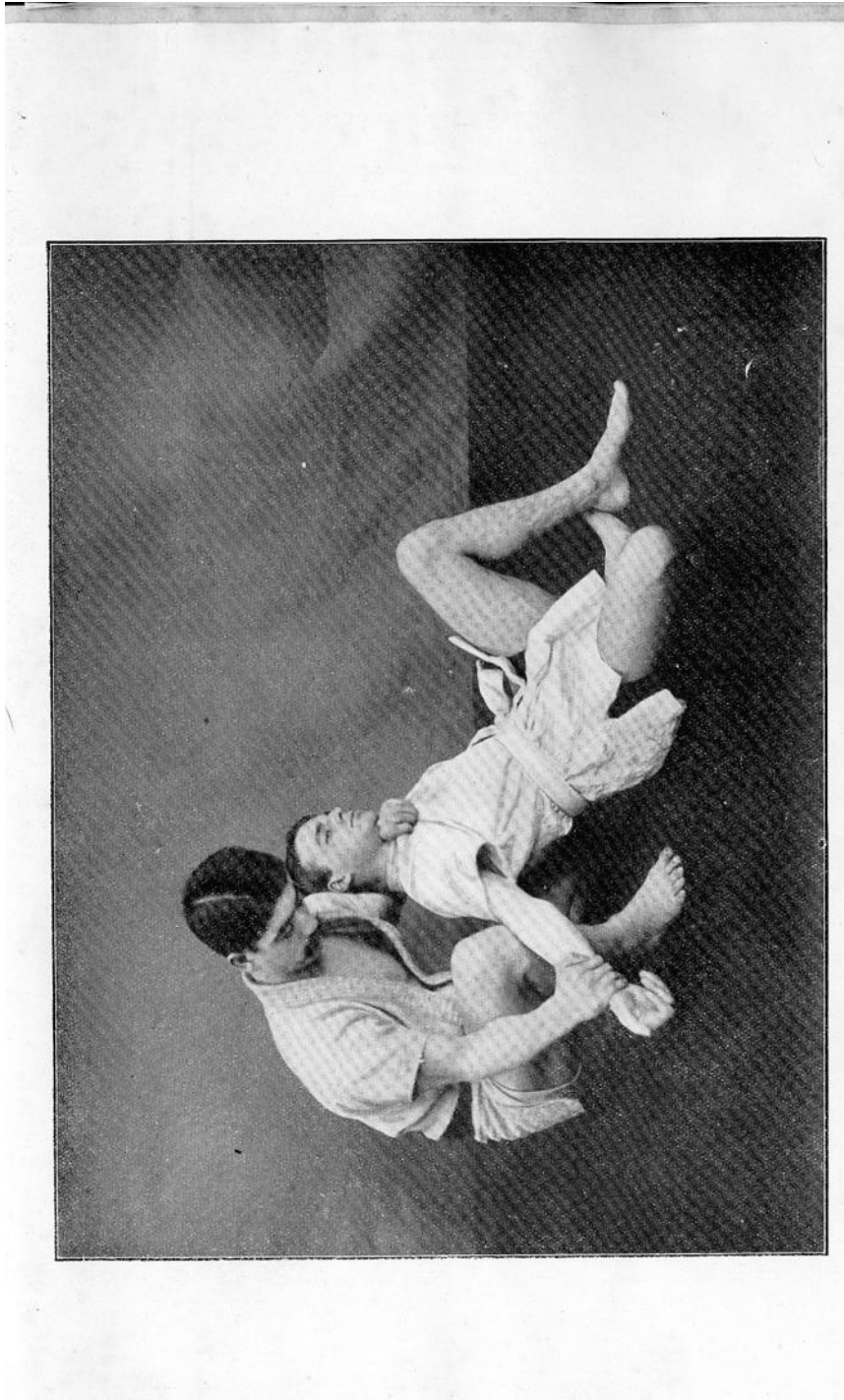
THE TEXT-BOOK OF JU-JUTSU.

b

In this photograph I have his right arm secured by my right arm and right knee, while my grip on his coat collar, on the right side of his neck, with my left hand, enables me to press my shoulder forward against the back of his head, and by the drawing back of my elbow, which helps my shoulder pressure, I increase the strain on his neck.

At the least tension now the hand that has caught my arm is quickly released and a couple of taps on my forearm immediately apprise me of the fact that it is enough.





LOCKS.

c

Another picture shows a combination hold, which includes the neck hold just described.

Here, I have my pupil by this neck hold with my left arm, and squatting on my left heel, I have brought my right foot forward, so that my knee is about on a level with his shoulder.

I have caught his right wrist and drawn his right arm across my shin. I have now only to increase the strain, by pressing forward with my knee, or by bracing the knee and pulling back with my right hand to make him realise that his arm is in danger.

If I add to this the forward pressure of my left shoulder, and the pull back against his throat with my left hand, the signal is given in a hurry, when immediate release promptly follows and no damage is done.

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CHAPTER VI.

Sada Kazu Uyenishi.

A WORD PORTRAIT

BY

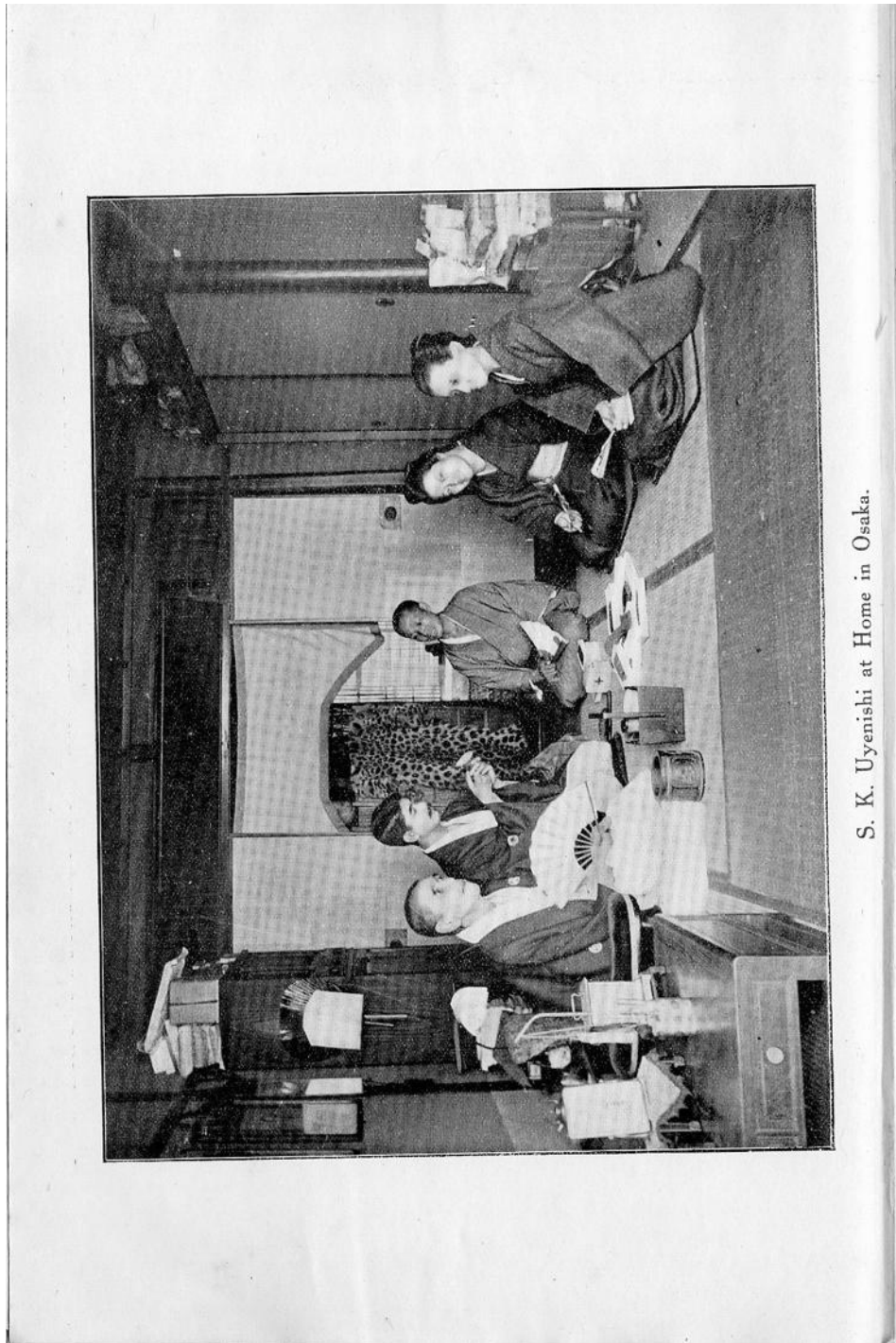
The Editor of "Health and Strength."

A quiet, bright, unassuming little man is the Ju-jutsu World's champion. It is difficult to realise that this courteous, refined little gentleman, with gold-rimmed spectacles, is capable of overcoming the strongest man who can be brought against him, and that not even the prospect of a serious contest with the toughest and most ferocious rough would in any way disturb his serenity.

Owing to his having devoted most of the time during which he has lived in this country to the teaching of Ju-jutsu, his name is perhaps not at present so familiar to the "man in the street" as are those of other Japanese experts, who, although they have not been in this country so long as he, have yet attained to a greater public prominence by means of their stage performances.

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S. K. Uyenishi at Home in Osaka.

A WORD PICTURE.

Tommy Atkins, however, knows him well. For the little Professor has devoted no small portion of his time to the instruction of the Headquarters Gymnastic Staff at Aldershot, and it can safely be asserted that his labours both there and at Shorncliffe Camp have made no slight impression on the mental as well as on the physical condition of the British soldier.

For one of the chief merits of Ju-jutsu is that it makes its votaries think. As the Professor himself says, "No one can ever know *all* about Ju-jutsu" any more than any human being will ever solve all Nature's mysteries.

Nobody really knows when Ju-jutsu was first practised; all that we do know is that it has been most assiduously practised for many long centuries by enthusiastic, painstaking men who have ever been conscious that it could be improved, and that even though it might seem perfect, yet it was still possible to introduce additional perfections.

It is, I believe, an open secret that there is an inner circle of adepts at Ju-jutsu who are acquainted with moves, tricks, and locks, which are never taught to those without the pale.

The members of this inner circle are not necessarily the most expert practitioners, or rather it would be perhaps better to say that a Ju-jutsuan does not win his way to a knowledge of these secrets by the display of exceptional skill alone. He qualifies rather by evidence of a high moral character, such as will satisfy the Brahmins of the Craft that he will at no time be tempted to make an improper use of the secret knowledge entrusted to him nor will be liable to communicate it to anybody else who shall not have equally satisfied him, which is no doubt the chief reason why no one ever hears any allusion to this higher knowledge either

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from Uyenishi or from any other member of the sacred caste.

It must not therefore be imagined that Ju-jutsu is a science which no European can ever hope to learn, or to practice expertly. On the contrary, as this book shows, its study is really wonderfully easy and simple. Unlike European methods of wrestling, the student has no need of any special physical equipment to achieve distinction as an exponent. Any one of Uyenishi's pupils, even including those who have enjoyed but a few months' tuition, would be capable of more than holding their own against some of the very best and most experienced wrestlers who have won laurels under European codes. A striking instance of this, it will be remembered, is quoted by the Professor himself, and yet there is nothing magical or mysterious about Ju-jutsu. As the reader will have gathered, its great merit lies in the practical application of the knowledge acquired by a reasoning study of the human anatomy.

It must of course be admitted that the Professor is an ideal instructor, simple, clear, painstaking, and enthusiastic. A teacher who loves teaching and who is in love with the subject which he teaches. A gentleman by instinct and not only a Japanese gentleman (using that much abused word in its best sense) but one who has naturally conformed to the manners and usages peculiar to the most polished English gentleman. A true sportsman, of course—all practitioners of Ju-jutsu must perforce deserve that title—he might indeed be styled the *beau-ideal* of one. But then he comes of good sporting stock. His father, Kichibe Uyenishi, was a famous athlete in his day, gaining a widespread fame not only as a fencer but as a swimmer, wrestler, and horseman, and being specially noted for his great feats of strength, in contradistinction to his son, Sada Kazu, who, as many of my readers

A WORD PICTURE.

are aware, is not particularly formidable for his bulk, Kichibe stood over 6 feet in height and weighed 24 kwan (about 14 stone). It was perhaps natural that young Uyenishi, coming of such stock, took as naturally to athletics as a young duck takes to water.

Following in his father's footsteps he first won distinction by his skill at *Ken-jutsu*, at which he is very expert indeed. It was not indeed until he was entering on his military service that, by the advice of his father, he took up the study of Ju-jutsu in the schools of Osaka, which town has perhaps turned out more champions than any other.

He is also very skilled at the two popular forms of contest known as *Roku-shaku-bo* and *Han-bo*, which closely resemble our quarter-staff and single stick play, the first being contested with poles 6 feet in length, and the latter with a stick measuring only 3 feet.

He is also a remarkably expert swimmer, and probably, were he to devote more time to that form of exercise, would considerably astonish some of the present record-holders. Only a few months ago he was the means of rescuing a man from drowning in the river Lagan, at Belfast, under great difficulties. Uyenishi was passing over Queen's Bridge, when he heard a shout from the river, a man having fallen out of a boat. Throwing off his coat and spectacles he dived in, and was just in time to reach the drowning man, who was at his last gasp, having indeed completely lost consciousness before he was safely landed, when his rescuer brought him round by means of the Japanese method of artificial respiration.

With regard to his skill in the exercise of his own particular art, I need only refer those of my readers who have been fortunate enough to see him perform on the stage, where

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he is better known as Raku. There he is always willing and anxious to meet any opponent, irrespective of weight, who cares to accept his challenge, and he bars no one. Several very formidable opponents have tried their luck against him, including Peter Gotz, Lauritz Neilsen, Charles Laurie, Bartoletti, Charles Wilson, Serjeant Judge, and Sheki, one of his own countrymen. I have been fortunate enough to witness many of these encounters, and have never known him fail to polish off any six antagonists well within the space of 15 minutes. In fact I once saw him account for 5 men within 10 minutes, including the necessary waits between the separate bouts. And this, mind you, following on a lengthy and fairly exhausting display of the tricks and resources of Ju-jutsu.

For the benefit of those who are interested in personal details, I may mention that he was born at Osaka on the 22nd day of the 12th month of the 13th year of *meiji* (corresponding with our year 1880), and that his measurements, etc., are as follows:—

Height	... ..	5 feet 5 inches.
Weight	... ..	9 stone 2 lbs.
		Expanded
		Normal or flexed.
		in. in.
Neck	.....	15 16½
Chest	.....	34 37½
Waist	.....	28
Thigh	.....	20 21½
Calf	.....	14 14½
Upper Arm	.....	12½ 14
Forearm	.....	10¾ 11½
Wrist	.....	7

A WORD PICTURE.

These measurements have an especial interest as showing the *all-round* nature of the development secured by the practice of Ju-jutsu. Indeed, after no little experience of muscular development generally, I must confess to having been astounded at the extraordinary change which occurs when Uyenishi flexes his triceps and calf muscles.

I would refer the reader to one of the photographs which illustrate the various neck locks in this volume, which shows in a striking manner the extraordinary calf-muscle development.



Many of you are doubtless aware that the present text-book was some considerable time in preparation, but you will understand of course that the Professor found no little difficulty in setting forth his instructions as clearly as he wished. It has always been a point of honour with him to turn out his pupils as fully equipped and finished as they could possibly be, and it may be said that he has never failed to accomplish this, when he has been able to bestow on them his own personal instruction and supervision. It was natural, therefore, that he should be anxious that the infinitely larger number of pupils whom he could not know personally, yet whom he might have the privilege of instructing by means of this text-book should be equally well grounded. He wished to avoid anything unnecessary, and yet to omit nothing that was of importance. He desired also that the instructions should be most clear and concise so as not to admit of any misconception, and in order that this object might be satisfactorily attained he had to surmount many difficulties occasioned by his comparatively slight acquaintance with our language.

That he has fully succeeded in this ambition, I think I may confidently leave this volume to prove.

Jiu-Jitsu by American College of Physical Culture

PHYSICAL CULTURE. 1187

"A noble soul dwells in a strong body."
—Japanese Proverb.





JIU-JITSU
— BY —
American College of Physical Culture

✻

WE know that you will find interest in reading and demonstrating to your own satisfaction the effectiveness of Jiu-Jitsu, in its mildest form, as a means of self-defense.

This is the first time that all the secrets of the Japanese national system of physical training and self-defense have been given to Western people. Less than a generation ago, you could not have obtained this knowledge at any price. So religiously have the principles of Jiu-Jitsu been guarded that no foreigner has ever before received official instruction from one who has taken the highest degree in the art.

Jiu-Jitsu is the most wonderful system of physical training the world has ever known. It is a science. It is muscle dominated and directed in every detail by brain. The Japanese are the hardiest race of people in the world to-day, and we attribute their wonderful strength and power of endurance solely to the persistent practice of their national system of physical development. Jiu-Jitsu develops every muscle and strengthens every organ in the human body. It does not produce knotted muscles, but develops the body harmoniously and uniformly. It affects those minute muscles which are not reached by any other system. It strengthens the heart action, scientifically renews and invigorates every tissue, and helps every organ to perform its functions. The man or woman who devotes ten minutes daily to the practice of Jiu-Jitsu will enjoy a degree of health and strength that will make him or her thoroughly alive and fully conscious of the possession of perfect manhood or womanhood. (The improvement of the average American pupil in from thirty to sixty days is as follows: Development of the chest, three to four inches; chest expansion, three to five inches; upper arm, one to two inches; forearm, one-half to one inch; thigh, two to three inches; and the entire body in proportion.)



Jiu-Jitsu is also a natural and positive cure for constipation, indigestion, and all forms of dyspepsia, insomnia, pulmonary troubles,



and lack of vitality. Its practice improves the appetite, accelerates circulation, and aids assimilation. And to the increased vigor and tone of the system the brain responds, and the mental capacity



as well as the physical is improved. The Japanese enjoy better health than any other nationality. With them consumption is very rare, dyspepsia has no meaning, and physical weakness is an affliction with which only the aged are beset. Extreme leanness is regarded in much the same manner as Americans regard physical deformity, and extreme corpulency is unknown. There is a reason for all this and it is found in Jiu-Jitsu.

As a means of self-defense, Jiu-Jitsu is as potent at short range as the most deadly weapon that human ingenuity has devised. A Japanese skilled in this art has no fear of any form of personal attack. He will even defend himself unarmed against a swordsman and emerge from the combat victorious. The science of Jiu-Jitsu takes into account the vulnerable points in the human body. It comprehends the laws of mechanics, thus enabling the weak to overthrow the strong. One unskilled in the art is entirely at the mercy of the expert Jiu-Jitsuian, no matter how unequally matched in point of size or strength the contestants may be. An opponent may be overcome and remain unharmed if it be the will of the operator, or he may be seriously disabled by a slight pressure exerted at a vulnerable point, or a sharp twist of the arm, as to be rendered utterly helpless and unable to renew the attack.

The following illustrations give some idea of the first lessons in Jiu-Jitsu, which represent Professor J. J. O'Brien, who was for many years a resident of Japan, and received his diploma as Professor of Jiu-Jitsu from the Government of Japan.

Professor O'Brien was the teacher who instructed President Roosevelt, members of his Cabinet, and heads of many of the Departments in Washington.





LESSON A. POSITION No. 1.
Take your opponent by the left hand firmly, as above illustrated.



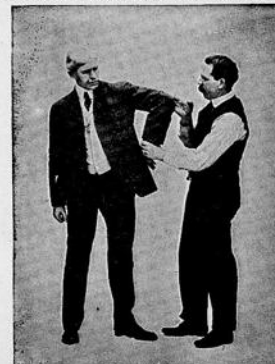
LESSON A. POSITION No. 2.
Raise the left arm, turning your opponent's wrist inward with your left; slide your right under your opponent's left.



LESSON A. POSITION No. 3.
Grasp your opponent's lapels firmly; stiffen your right arm, pushing your opponent's left from you until it rests on your right forearm. At the same time twist your opponent's left wrist inwardly and down.



LESSON B. POSITION No. 1.
Place your right hand on your opponent's left arm at the elbow.



LESSON B. POSITION No. 2.
Take your opponent's left hand at the wrist with your left, raising it inwardly, using your right to push his elbow forward.



LESSON B. POSITION No. 3.
This will turn your opponent so his back will face you. Draw his left arm up, twisting the wrist with your left, taking a firm hold of your opponent's coat collar with your right.
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LESSON C. POSITION No. 1.
Place your right hand on your opponent's left arm at the elbow.



LESSON C. POSITION No. 2.
Take your opponent's left hand at the wrist with your left, raising it inwardly, using your right to push his elbow forward.



LESSON C. POSITION No. 3.
This will turn your opponent so his back will face you. Draw his left arm up, twisting the wrist with your left, taking a firm hold of your opponent's chin with your right and twist his head backwards.



LESSON D. POSITION No. 1.
Take your opponent's left hand with your right so your thumb will rest on the back of his knuckles and your four fingers on the ball of your opponent's hand.



LESSON D. POSITION No. 2.
Raise his hand as shown in the above illustration, hold it firmly.



LESSON D. POSITION No. 3.
Press your opponent's hand backwards with your thumb and at the same time twist his hand to the right with your fingers.

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LESSON E. POSITION No. 1.
Take your opponent firmly by the lapels of the coat, drawing him to you.



LESSON E. POSITION No. 2.
Throw the coat over his shoulders, drawing your opponent's arms firmly together.



LESSON E. POSITION No. 3.
Step to right quickly, placing your left leg behind your opponent's left, giving a sudden push backwards and to the right will result in a throw.



LESSON F. POSITION No. 1.
Grasp your opponent's right with your left so as your fingers will rest in the centre of his hand and your thumb on the back of your opponent's, close to the wrist.



LESSON F. POSITION No. 2.
Raise your opponent's arm over your head, striking him in the solar plexus with your right, holding firmly with left, going under as indicated by the above illustration.



LESSON F. POSITION No. 3.
As shown by the above you have your opponent's right arm twisted and in a position where he is at your mercy.

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LESSON G. POSITION No. 1.

Place the four fingers of your right hand so they will rest firmly on the ball of your opponent's left and your thumb on the back of his hand.



LESSON G. POSITION No. 2.

Place your left on your opponent's arm at the inside of the elbow, taking a firm hold turning up and inwardly, drawing the elbow back with your left, twisting the left hand upward with your right.



LESSON G. POSITION No. 3.

Until you have it in the above position turn to the left pressing downward, using your left with your right if it becomes necessary.



LESSON H. POSITION No. 1.

Should a person shake his finger in your face and about to strike.



LESSON H. POSITION No. 2.

take a firm hold with both your hands so your thumbs will rest on the back of your opponent's hand.



LESSON H. POSITION No. 3.

Press the hand back with your thumbs and at the same time twist your opponent's hand to the left and downward.

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LESSON I. POSITION No. 1.

Take your opponent's right, using your right so that thumb will rest on the back of his hand and your first three fingers in the palm of your opponent's.



LESSON I. POSITION No. 2.

Step to the left; raise your opponent's arm, taking hold with both hands.



LESSON I. POSITION No. 3.

pressing inward and twist to the right. You should always keep your opponent's arm raised, which will cause him to bend forward.



LESSON J. POSITION No. 1.

Should a thief reach to steal your pin or diamond stud on the street or in a public place.



LESSON J. POSITION No. 2.

use your left hand, placing your three first fingers firmly on his hand, forcing his arm to the left.



LESSON J. POSITION No. 3.

Take two steps to the right, holding your opponent's arm upward, and you will have him at your mercy.

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LESSON M. POSITION No. 1.

Take your opponent firmly by the left wrist with your left hand as shown above.



LESSON M. POSITION No. 2.

force your opponent's hand up and twist to the left, gripping firmly with your left, at the same time have your right ready to



LESSON M. POSITION No. 3.

take hold of your opponent's left hand as above shown. You can then twist his arm at your will, which is very painful.



LESSON N. POSITION No. 1.

Take your opponent firmly by the left, using your left so that the ball of your hand will rest on his.



LESSON N. POSITION No. 2.

Twist your opponent's arm to the right, raising it over your head, grasping firmly.



LESSON N. POSITION No. 3.

Go under, at the same time grasp your opponent's right arm with your right hand, holding firmly and pull down with your left. Your victim cannot resist.

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LESSON K. POSITION No. 1.

Take your opponent's right with your left firmly by the wrist as above illustrated.



LESSON K. POSITION No. 2.

Twist your opponent's arm to the left as you are about to raise it; at the same time go under, holding firmly with your left.



LESSON K. POSITION No. 3.

Place your right to your opponent's throat, taking a firm hold, pressing downward with your left; you can either choke your victim or break his arm.



LESSON L. POSITION No. 1.

Place your right arm inside your opponent's left as above illustrated, step to the right.



LESSON L. POSITION No. 2

and inward, raising your opponent's arm as shown above,



LESSON L. POSITION No. 3.

forcing your opponent's arm up, which will cause him to bend forward in great pain. He cannot resist.

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LESSON Q. POSITION No. 1.

Take your opponent firmly by the left, using your left so that the ball of your hand will rest on his.



LESSON Q. POSITION No. 2.

Raise your opponent's arm twisting his wrist outward, placing your right arm over his.



LESSON Q. POSITION No. 3.

bringing your right around his left, firmly pressing down with your left hand, and at the same time twist the wrist.



LESSON Q. POSITION No. 4.

Should your opponent try to resist, you can bring your right hand down to your left wrist, which will make a firm hold that cannot be broken.



LESSON R. POSITION No. 1.

Take your opponent firmly by the left, using your left so that the ball of your hand will rest on his.



LESSON R. POSITION No. 2.

Raise your opponent's arm with your left, twisting inward. Place your right under his left and up.

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LESSON O. POSITION No. 1.

Should a person take hold of you by the lapel of your coat, with the intention of doing you bodily harm,



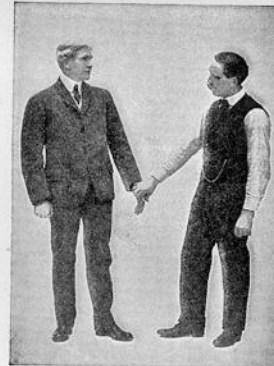
LESSON O. POSITION No. 2.

force your arms up between your opponent's arms and step forward. This must be done quickly.



LESSON O. POSITION No. 3.

Bring your left arm outside and under your opponent's right, placing your right to his shoulder and your left firmly on your right, which will cause your opponent much pain.



LESSON P. POSITION No. 1.

Take your opponent's left with your right hand, allowing your thumb to rest on the back and your four fingers on the ball of his hand, holding firmly.



LESSON P. POSITION No. 2.

raising your opponent's hand up, pressing firmly with the thumb of your right hand.



LESSON P. POSITION No. 3.

and at the same time bring your left hand into play. You can throw your opponent at your will.

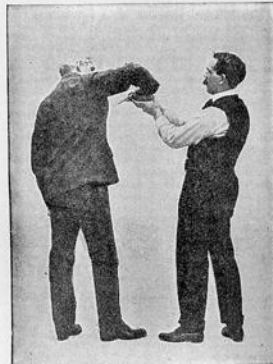
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LESSON T. POSITION No. 1.
Should a person point a revolver in your face, to hold you up or otherwise, do not make a false move with either hand. keep cool.



LESSON T. POSITION No. 2.
Direct your left to your opponent's wrist, forcing his arm to the right. hold firmly, then grasp the back of the hand with your right.



LESSON T. POSITION No. 3.
Hold firmly with your left, force inwardly with the right; this must be done quickly.



LESSON T. POSITION No. 4.
Turn your opponent's wrist with your right, holding his arm up. You can then take the revolver from him with your left very easily. N. B. This should be practised by removing chamber from revolver.



LESSON U. POSITION No. 1.
Should you become involved in an argument and your opponent



LESSON U. POSITION No. 2.
grasps you by the throat, as above illustrated,

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LESSON R. POSITION No. 3.
Placing your right at the back of his head, taking a firm hold.



LESSON R. POSITION No. 4.
Pressing down with your left and twisting your opponent's wrist inward, force his head down with your right.



LESSON S. POSITION No. 1.
Take your opponent's left hand with your right. Have the thumb rest on the back and your four fingers on the ball of his hand.



LESSON S. POSITION No. 2.
Raise the hand as indicated above, turning your opponent's wrist to the right.



LESSON S. POSITION No. 3.
Hold firmly with your right and pass your left under the arm as above illustrated.



LESSON S. POSITION No. 4.
Grasp your opponent's left at about the wrist with your left. Pressing downward you then have your right free and have opponent at your mercy.

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LESSON U. POSITION No. 3.

Take a firm hold of his index finger with your left, draw his hand up and to the left, run your right under his left arm.



LESSON U. POSITION No. 4.

Place your wrist over your opponent's as above illustrated, pressing firmly down with your right. You have then reversed the positions and have your opponent at your mercy.



LESSON V. POSITION No. 1.

Should a person grasp you by the lapel of your coat as above illustrated,



LESSON V. POSITION No. 2.

run both up between your opponent's. This must be accomplished quickly.



LESSON V. POSITION No. 3.

Wind your left around your opponent's right, taking a firm hold on his lapel.



LESSON V. POSITION No. 4.

Step to the left and follow up closely, place your right to your opponent's chin, pressing firmly.

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