M. FELDENKRAIS

HIGHER JUDO

GROUND WORK

WITH A PREFACE BY G. KOIZUMI

JUDO

Judo is the art of using all parts of the body to promote general well being, and might be considered as a basic culture of the body. It creates a sense of rhythm of movement and co-ordination of mind and body as no other sport can do. Soon after commencing Judo practice, the novice often becomes aware of an improvement in his own occupation or sport, due to a sharpening of his senses.

Modern Judo was introduced into this country in 1918 by Mr. G. K. Koizumi. It was built up from ancient Ju-Jitsu methods by Professor Jigoro Kano. The aim in the old practice of Ju-Jitsu was to overcome one's opponent. Judo, on the other hand, is planned first and foremost as an exercise, although much of the attacking and defending technique has been merged into the modern system, and some present-day students learn the elementary throws as a form of un-armed combat.

WORK

FELDENKRAIS

WITH PREFACE BY G. KOIZUMI

FULLY ILLUSTRATED

WARNE

M. FELDENKRAIS

HIGHER JUDO

GROUND WORK

WITH A PREFACE BY G. KOIZUMI

HIGHER JUDO

BY M. FELDENKRAIS

This book dealing with ground work is the first in a series designed for students who already possess some elementary knowledge of Judo, and who wish to make themselves familiar with the more advanced actions.

Good Judo cannot be learned without intelligent observation and understanding, but regular practice is essential above all else. The reader should find here much to make his practice more profitable.

PRINTED IN GREAT BRITAIN

By the Same Author :-

JUDO

The Art of Defence and Attack.

A text book which gives a sound basic knowledge of Judo. Every kind of technique is explained and illustrated.

Beginners and advanced students alike will appreciate the clear information and value of experienced guidance which this book offers.

Published by
FREDERICK WARNE & CO. LTD.
London and New York

HIGHER JUDO

This book dealing with ground work is the first in a series designed for students who already possess some elementary knowledge of Judo, and who wish to make themselves familiar with the more advanced setions.

Good Judo cannot be learned without intelligent observation and understanding, but regular practice is essential above all else. The reader should first learn enough to make his practice more profitable.

By the same author

JUDO
Frederick Warne & Co. Ltd., London.

JIU-JITSU
Taleth, Tel-Aviv.

JIU-JITSU
ABC DU JUDO
JUDO POUR CEINTURES NOIRES
Éditions Chiron, Paris.

BODY AND MATURE BEHAVIOUR
Routledge & Kegan Paul, London, and The International Universities Press, New York.

HIGHER JUDO

GROUND WORK

(KATAME-WAZA)

by

M. FELDENKRAIS
BLACK BELT HOLDER
Founder of the Jiu-Jitsu Club de France, Member of the Council of Judo Specialists of the European Judo Union

With a Foreword by

G. KOIZUMI
6TH DAN
Founder of the Budokwai, Chairman of the Council of Judo Specialists of the European Judo Union

FREDERICK WARNE & CO., LTD.
LONDON AND NEW YORK

PRINTED IN GREAT BRITAIN

PREFACE

This is the first of a series of three volumes. The others will follow as soon as practicable. The series will cover the whole field of Judo practice and theory, as well as self-defence as taught in the Dojo and as used in real emergencies.

I wish to express my gratitude to my friend and teacher for many years, Mr. Mikonosuke Kawaishi, 7th Dan. The figures in the illustrations of this book represent him and myself.

I had the good fortune of meeting Mr. G. Koizumi, from whom I have learned a great deal. The clarity of his knowledge is equal to the generosity with which he imparts it. A number of suggestions in this book are due to him.

I am greatly indebted to Mr. T. P. Leggett, 5th Dan, Chairman of the European Judo Union, for critical reading of the typescript and his very instructive advice on the mat. My thanks are also due to my old friend Mr. R. B. Serle, 1st Kyu, for his constant help.

M. F.

BM/Moshé,
London, W.C.1.

FOREWORD

The principle of Judo is like the nature of water. Water flows to a balanced level. It has no shape of its own but moulds itself to the receptacle that contains it. Its surge is irresistible and it permeates everything. It has existed and will exist as long as time and space. When heated to the state of steam it is invisible, but has enough power to split the earth itself. When frozen it crystallizes into a mighty rock. Its services are boundless and its uses endless. First it is turbulent like the Niagara Falls, and then calm like a still pond, fearful like a torrent, and refreshing like a spring on a hot summer's day. So is the principle of Judo.

The art of Judo has been commercialized under many colourful labels and books have been published which, with a few exceptions, are either very much influenced by journalism or are of an elementary nature.

Dr. M. Feldenkrais has made a serious study of the subject, himself attaining Black Belt efficiency. He has studied and analysed Judo as a scientist in the light of the laws of physics, physiology and psychology, and he reports the results in this book which is enlightening and satisfying to the scientific mind of our age. Such a study has been long awaited and is a very valuable

contribution to the fuller understanding and appreciation of the merits of Judo.

Dr. Feldenkrais explains how Judo training educates one to be "independent of heritage." This phrase is the keynote and hallmark of the standard of his treatise. It is universally recognized that Judo practice promotes the sense of balance and self-confidence, cultivates the ability to overcome brute force, inherited weaknesses or shortcomings, but the logical and scientific reasons for these effects were left unexplored. Dr. Feldenkrais, with his learned mind, keen observation and masterly command of words, clarifies the interrelation and the intermingled working of gravitation, body, bones, muscles, nerves, consciousness, subconscious and unconsciousness and opens the way for better understanding.

However, a scientific study is by its nature sectional and a matter of conscious knowledge. Readers and students must therefore put the theory into practice, and digest and assimilate it beyond the state of consciousness before they can appreciate the claims or derive the full practical benefit from it. When practising they should keep in mind the broader and more fundamental aspects of Judo. As an art and a philosophy, the ultimate object of Judo is the attainment of harmonious unity of opposites in tune with life's realities; in short, unity of Man and God or Nature.

G. KOIZUMI.

CONTENTS

A change of movement in the text is indicated thus:

□ □ □

INTRODUCTION

The present series is written for the serious student who has some rudimentary knowledge of Judo and to whom clearer understanding of the principles underlying Judo practice should be of great value. No book can replace a good teacher. Those fortunate enough to have a good Judo teacher will, it is hoped, find the present work even more useful with his assistance.

Good Judo cannot be learned without intelligent observation and attention. This understanding will help the reader to make his practice more profitable and save much hard work.

Most physical activities have some beneficial effect on our make-up in one way or another, but Judo has special claims of its own. It should be taught more generally as a preparation to healthy adult behaviour. Just as an academic course is necessary before entry into a university, so should a Judo course be necessary for any physical activity. I hope to show that this is a rational and well founded statement and not merely an emotional expression of faith.

If we examine the reasons that lead people to take up Judo we find: (1) An awareness of insufficient mental

and physical co-ordination. People feel that if they could use themselves in a more harmonious way, more satisfactory results could be expected from their exertions. (2) A desire to equip oneself, with a view to self-defence. (3) An awareness of inadequate physical strength. (4) A fascination by the spectacular prowess of Judo. (5) Want of an interesting pastime or physical recreation.

On the whole, we may say that the majority of people take up Judo, either deliberately, or without conscious realization, searching to further their development and to harmonize their relations with their environment.

Many teachers do not fully appreciate the problem and the real importance of Judo as an educational method for better social adjustment. They are too often carried away by the effectiveness of Judo as a means of defence or attack. Such teachers are merely instructors in the simpler practical side of Judo. The great Judo Masters, however, have always taken a more serious view of it. It is probably mainly because Judo is rarely learnt from the right source that some reach a certain fighting proficiency, yet often fail in the main object of harmonizing their relations with their social environment.

The Aim of Judo

The essential aim of Judo is to teach, help and forward adult maturity, which is an ideal state rarely reached, where a person is capable of dealing with the immediate present task before him without being

hindered by earlier formed habits of thought or attitude. Many Judoka (Judo students) may find it difficult, at first sight, to see any connection between their practice and this abstract statement. Some comment is therefore necessary.

The biological and physical properties of an animal body restrict activity within certain limits. A body must be kept warm, fed and properly ventilated; it must be kept away from hurtful, sharp and hard objects, etc. The knowledge handed down to us through our parents, or that which we have acquired by our own efforts, helps us to satisfy these, in reality very stringent conditions, with apparent ease. We become, to a certain extent, independent of these restraints and we get so used to them as to be mostly unaware of them.

Take a concrete example. Some persons have sudden seizures or fits. Their dependence on their bodies is acutely brought to mind when they recover. Without knowledge there is nothing they can do about it. But by knowing exactly how sugar is absorbed and used by the body, we find that in some cases the seizures are due to improper functioning of a gland called the pancreas. By substituting artificially, the substance produced by the normal pancreas, namely insulin, the seizures disappear. This knowledge increases the independence of the person on his body so that he becomes less dependent on the kind of pancreas he has inherited. When, and if, we know how to regenerate the tissues of that gland, or what seems to be more important, the nervous parts that make it grow and work, our independence in this respect will be more complete.

This example illustrates the point, but is rather far fetched. A more general case is our dependence on gravitation. Because the body is material it is attracted to the earth. All our acts are therefore possible only if we have learned to maintain our bodies so as to be sufficiently independent of this universal and never ceasing attraction. The human body, fitted for erect carriage, is particularly dependent on gravitation, more so than any of the other higher animals. The famous acrobats show so much greater independence of this restrictive universal force, that we generally speak of them as "flying" through the air. Normally, we do not need, and cannot afford, the time necessary to attain such a high degree of independence of gravitation as the professional acrobat, who makes this an end in itself.

The first years of our childhood are spent largely in learning to master such a degree of independence of gravitation as parents deem to be reasonably necessary. The more primitive societies demand a more stringent and exacting independence of gravitation. Later on, we have to learn to adjust ourselves to society, to the opposite sex, and finally to become a fully fledged adult.

With every acquisition of new knowledge and skill we achieve greater and greater independence of some permanently acting restraint.

Just as in the case of the acrobat and gravitation, the degree of independence which we do actually achieve in each of the numerous functions, depends on the generation, the age, the society and our position in that society.

We can see clearly, therefore, that each person is bound to have some propensities or powers not so fully developed as they could be if the course of their actual life history were different; we have to reckon with our actual personal environment and experience even more than with our inheritance. It is correct, therefore, to say that we may have achieved an infantile, a childish, an adolescent, or an adult degree of independence in one or the other parts of our character or powers though we may be of an adult age and legally be considered as an adult.

From this point of view, most people would be rather low on a list where an ideal adult is placed at the top. In normal life this is of secondary importance. Each individual centres his interests around those traits and skills that his life history has permitted him to bring to a sufficient degree of maturity, relative to the bulk of men in his time and surroundings.

However, many people often become aware of some traits in their make-up, which are left in an undeveloped state, and they find an inner urge to further this growth at the first opportunity. Some begin to learn to play a musical instrument very late in life. The most celebrated Japanese woman painter is over a hundred years old. She was a school teacher and could not develop her sense of colour and form until after retirement. So she started drawing pictures and a pension at the same time.

Usually when people start to develop in adult age a part of themselves that did not reach maturity earlier, we are prone to look at their late attempts as a craze

or a hobby. Nevertheless, we are correct in admiring "their youthfulness." As we have seen, "their childishness" would be an even more appropriate expression, had it not acquired a derogatory meaning when applied to adults.

Some adjustments are so fundamental to any adult life that we cannot imagine a satisfactory, let alone happy life, without full independence being achieved.

The actual types, or the particular adjustments without which life is misery, are not fixed, except for a few vital vegetative functions like breathing, blood pressure etc. All the others, such as the adjustment to the opposite sex, to power, to authority and all the social restraints, are very fluid and constantly changing with the time and place where they have to be made.

In our own time we rarely find people who have had an ideal opportunity to bring a sufficient number of their abilities to the matured adult stage. Traditional ignorance and a childish state of independence of our parents and our teachers themselves, are the main reasons for this pitiable result. So that we have in general to take the matter in our own hands in adolescence or even later. We find it absolutely necessary to acquire new modes of doing, that is, to make adjustments and allow our growth in directions that were previously barred for us or simply neglected. In our society, there are so many things that are arbitrarily and unnecessarily eliminated from usage that we feel that we are being forced into a strait-jacket and our vitality hampered. Let us see what Judo can do to help us out of the tangle.

CHAPTER I

JUDO PRACTICE

To HELP teach and foster adult independence seems a formidable task and it seems difficult to know how and where to begin. What do we do in Judo that is so different from other disciplines?

The most striking thing is, that Judo ignores inheritance as a factor of importance. We do not find that size, weight, strength or form have much connection with what a man can learn to do so long as it is within the limit of his intelligence. Furthermore, by admitting frankly the physical shortcomings, we are capable of turning them into advantages in due course! What a man can do now is mostly determined by his personal experience, the habits of thought, feeling and action that he has formed.

Usually incapacity to do, is produced by fear, imagination and otherwise distorted appreciation of the outside world. We teach an unemotional, objective activity which has nothing to do with what the person is or feels and we show that the result depends entirely on when, what and how a thing is done, and on nothing else. The result is that a small, sometimes insignificant

physical body, of sixty years of age or over, can control a powerful youth as if the latter has no will of his own. This is possible only by the impersonal, unemotional and purely mechanistic habits of thought and action inculcated by Judo practice. Here is what we do to achieve this.

First of all Judo is practised with bare feet. Many people have never made any but the most primitive use of their feet, with the result that the only use and idea associated with them, is that of a plate-like support to the body. This being the only use made of the feet for many years on end, the muscles are most of the time maintained in a fixed state of contraction—precisely the one that makes the feet fit for the service demanded of them. In extreme cases the exclusion of other patterns is so complete, that the feet become frozen in the flat, plate-like position and are almost useless for any other purpose than motionless standing. When required to change shape, that is, to alter the pattern of contraction of the different muscles and consequently the relative configuration of the numerous bones of the feet, some muscles are too weak and do not contract powerfully enough, other muscles and ligaments are too short and their stretching to the unaccustomed length is painful. Such persons are forced to assume queer positions of the legs, pelvis and the rest of the body to make movement possible while maintaining the feet in the accustomed way. They tire more quickly than other people, become irritable, their movements lack swing and ease and they are peculiar in many other ways.

The number of people with very little or no control

of their toes and whose gait and general body carriage is affected by it, is considerable. The important thing is, of course, not this quite minor infirmity, but the fact that the central control has some part of it excluded from functioning and that such people are capable only of pre-selected acts. When this happens in the optical centres, or any other of the centres on which our mobility depends more directly, the results are obvious and each case has even got a special word for describing that infirmity. To some extent, more or less total withdrawal from use of any of the acts of which we are capable, is an infirmity and has a profound effect on our behaviour. We shall deal with this more fully later on.

In the light of what has been said about adult independence, persons only capable of a very restricted use of their feet may be considered as only having achieved a childish degree of independence of their feet, as they can make of them solely the primitive use of standing, proper to a child of a certain age.

The understanding Judo teacher does his best to further the maturing process of his pupils in this respect, showing them that it is essentially a question of learning and not of infirmity. He, therefore, literally helps his pupils on the way to adult maturity.

Often quite apart from the local improvement, a remarkable increase in general vitality can be observed in the pupil who has learned a more differentiated and varied use of his feet.

The second most striking feature of Judo practice is the art of falling. Most people learn to maintain

upright carriage for considerable periods and never further their adjustment to gravitation beyond this infantile state. Our parents themselves being clumsy and incapable of falling without more or less inconvenience or injury, cannot help themselves but pester Johnny with "be careful, darling," every time Johnny attempts to learn for himself how to control his body in trying situations. Johnny then grows like his parents —unable to fall without hurt and afraid of any sudden change of position. The fear of falling, or more correctly, the reaction to falling, can be observed immediately after birth. Again, therefore, by teaching the art of falling properly, we further the person's maturity towards a more adult independence of the gravitational force.

In some people we observe a fear of falling so great, that we must take special precautions and care in teaching them to fall. They stiffen themselves so strongly even if their balance is ever so slightly compromised, that the body presents numerous angles which make contact with the ground very harsh and uncomfortable. In general, we find such persons also presenting marked inability to use their feet. This is not at all surprising. For the control remaining in an infantile state, their experience is that any forced change of position, when unexpected, means hurt.

Most people are rarely aware of the deeper motivation behind their general disposition, likes and dislikes. The above formulation of the childish state of independence from gravitation, may seem trifling to the layman as well as to the person himself. It is worth pondering over

the fact that though with great perseverence it is possible to achieve a certain degree of professional efficiency in dancing, football, skating or the like, occupations in which mobility must be of a high degree of perfection, the state where one works not only from necessity but enjoys the pleasure of creative work, is never achieved before adult independence from gravitation.

It is important for the Judo teacher to be clear in his mind on this point, so that he does not present his pupil with too stringent tasks but gives generous and patient assistance. His reward will be the growth of the expanding personality of his pupil, to whom he restitutes what general ignorance has robbed from him—the means of developing a mature and harmonious personality.

The general effect of elimination of the fear of falling, is beyond the scope of this book. It is greater than is so far apparent. (See *Body and Mature Behaviour*, by M. Feldenkrais, Routledge & Kegan Paul, London.)

The third point in which Judo differs from most disciplines is that from the first lesson the pupil is taught to use his body in a way fundamentally different from his own.

It may beg the question whether a fundamentally different mode of action from the one we are using could be a better one. Our way of action is formed in a society where organized security and the belief that inherited personal qualities are things to be proud of and defects to be ashamed of and hidden. Habits of thought and action formed in this way are of little avail when we are confronted with tasks in which

FIG. 1

our social standing cannot influence the outcome of the act. The proper activity is such that the aim set to ourselves can be achieved in most circumstances. This demands flexibility of attitude of mind and body quite beyond that which we form in the present social environment.

Normally we learn to anchor our bodies in a statically secure stability with the object of defending our "honour," or "standing," by the exercise of greater force. In Judo we teach a functional stability, precarious for any other purpose or for any length of time, but solving the immediate problem in front of us or the act to be performed. We seek to mobilize on the present situation all we have, throwing away all that is useless for the immediate purpose. If you examine Fig. 1 you will see that the person who has produced the throw, is himself on the very brink of falling. The falling body

is the only thing that provides the balancing force and maintains the thrower in the upright position. The two bodies are balanced on one big toe. The thrower has learned to dispense with all rigid ideas of stability, security and force. He uses all the properties of his body to the finest degree of perfection and to the limit of independence from gravitation to achieve his aim.

The experienced Judoka, like the scientist, has learned to test ideas by their experimental value. The word dynamic, when used in connection with human action, generally conveys the idea of something better than static. In mechanics there can be no such emotional favouritism—both static and dynamic stability have their place in the general order of things. In the same way there is no reason why, because we teach a "different" or "new" way of using one's body, that it should be any better than the old one, or that it should be any good at all. The justification is, that this "new" way and the dynamic stability are found in all those who have had a favourable history of growth and have succeeded in reaching adult maturity in most of their powers. The Judo way is new only to people for whom the road to correct development is barred; their personal experience has led to inharmonious development, instead of a broad and even exercise of all their powers. Some parts of their personality are over-active and others totally or almost completely excluded from use.

Dynamic stability is as proper to the human frame as speech; both grow through primitive and rudimentary stages to adult maturity. The majority of people leave off the maturing process before it reaches its ultimate

level. Let us see the reasons why dynamic stability is so important to man.

The human method of erect carriage is considerably different from the bi-ped posture that animals may assume for shorter or longer periods. When erect posture is held properly, rotation of the body around the vertical axis needs very little energy. The pirouettes of the dancer or skater are repeated a considerable number of times, thanks to the initial impulse only, and with minute additional effort. In any other position, say, just spreading the arms and legs, even a considerably greater initial effort does not allow the performance of much more than one complete turn or so. In mechanics, we say that the moment of inertia of the body is greater when there is mass farther away from the axis of rotation. The moment of inertia increases very rapidly as the distance of the mass from the axis of rotation grows. It increases with the square of the distance, that is, when the distance is doubled, the energy involved is fourfold. Thus people holding themselves strictly upright have greater facility for rotation. The perfect bullfighter, at the moment of the kill, shows this to the utmost. He raises himself on to his tiptoes, stands as narrowly as he can, keeps his elbows close to his body, and his head upright until the last instant. This attitude enables him to turn out of the way of the dashing bull in the nick of time.

The observant Judoka has certainly noticed that hip throws and shoulder throws, in fact, all throws that involve rotation of the body about half a turn around itself, take a much longer time to learn. Some people, partly

because the teacher himself is not very clear in his mind about the principle involved, have never won a contest by one of these finest throws of the Judo repertoire. Spectators are generally very appreciative of such throws; they probably imagine themselves performing such movements and realize how perfect the independence of gravitation must be to do so. It is unlikely that they give themselves a rational account of their feelings in the terms that we have used. The expert is recognized by his ability to bring off such throws successfully at will.

Dynamic stability is stability acquired through movement, such as the stability of a top or that of a bicycle. A top or a bicycle may be so shaped that it is impossible to make them stand still unsupported, but once set moving, there is little difficulty in maintaining their centre of gravity above their point of contact with the ground. In Fig. 1 the man balancing on one toe is neither quite motionless nor quite moving. Before a movement is completely arrested, there is obviously an instant where the stability passes from dynamic to static stability. The figure is taken a fraction of a second before that instant; this position could not be maintained for any but a transitory instant.

The performance of any act while we are in motion is exhilarating. The uncivilized man, the ape, the cat and other animals depending mostly on their body skill for their maintenance, develop their independence from gravitation to the limit of their nervous system. The civilized man stops developing directly he acquires a control barely sufficient to get on with in his organized

and well-selected environment. Often, therefore, individuals have a very rudimentary independence from gravitation, and when they happen to perform a movement with greater perfection than usual they are thrilled by the feeling.

The thrilling feeling is quite common in most methods imparting body skill and becomes frequent with the better exponents. In Judo it is the essence of the training; training is not complete until the pupils can produce these states at will and in spite of the opponent's resistance. All the finer throws and most of the others are performed while the body is rotating and only on one foot at that. The degree of independence from gravitation needed for that is far above the usual level in our daily lines, and higher than that of most other methods.

The importance of this becomes quite clear when we examine the essential difference between human erect carriage and that of any other animal. The human body is best fitted for rotation around its vertical axis, and when this is performed on one toe, with all the members held near the body, it is swift and practically effortless.

In short, Judo furthers the gravitation independence to such a degree that, compared with the average man, the Judoka is free to attend to the act he is performing, while the untrained man has his attention burdened with the business of keeping balance on two feet—a laborious and slow task. The untrained man finds only part of his attention free to deal with the opponent's action and is so engaged in preserving balance in the

most primitive standing position, on two feet, that the only reaction he is capable of is the general contraction of his muscles initiated by his fear of falling. The slower and the more primitive the mobility of an animal is, the more is its reaction to forced change of position similar to that of the untrained man. Thus, the cat never resists, that is, never stiffens itself when pushed; it finds a new standing configuration so easily, that abandoning the old one is no threat to it. The slower and older an animal, the more reluctant it is to move, and is therefore inclined to stiffen itself and resist displacement. In man the reasons for resistance are more complex, because of the social significance of being pushed.

The static stability of the human body is very precarious. The heaviest parts are in fact placed very high above a relatively small base. The height of the centre of gravity divided by the standing surface, or more precisely, by the area of sustentation, gives a ratio which is larger for man than that of other mammals.

Thus, even a rough estimate shows how different and precarious the human standing is, from the point of view of static stability. The horse, for instance, has the centre of gravity about six feet off the ground and stands on something like twelve square feet. The ratio which is roughly an index of stability is half. In man the ratio is three feet over one square foot, i.e. about three on the average, or in other words, six times worse than that of the horse. The same result is roughly maintained in all comparisons with most of the animals walking on land; their stability index is most of the time even better than that of the horse.

While the nervous system is not fully developed, the child has very little freedom for rapid adjustment and the toddler stands with his feet very wide apart. He increases his base as much as he can and falls when this is not sufficient to preserve balance. The ultimate stability of the adult body is secured by the facility of adjustment to the vertical and not by increasing the base or lowering the centre of gravity. Adult erect standing is therefore not derived from static principles. It is essentially a continuous regaining of unstable equilibrium from which the centre of gravity is constantly drifting away, even while standing still. The momentum of the circulating blood, breathing and other motions in the body, as well as minor stimulations of the muscles, especially those of the head, are reasons why static stability of the body is rarely achieved.

We may say, therefore, that the adult body stability is dynamic and that relying exclusively on the size of the standing base and lowering the centre of gravity, is truly an infantile feature. In decrepit old age, we again revert to the infantile mode, as we do in most other things.

In furthering adult individual independence from gravitation Judo stands so far above any other method that it is little exaggeration to say that it stands alone. Though certain skills such as jumping, for instance, may further this development even beyond the Judo level, Judo cultivates adult independence in the entire solid angle.

Here we have touched on the fourth point of difference between Judo and other disciplines, namely, space adjustment. All the organs through which we control our relations to space, are located in the head. Sight, smell and hearing form the telecepter system through which we receive information from distant objects and events. Space can, therefore, be viewed conveniently as a sphere, the centre of which is carried within the head of each individual. We do in fact speak of space in terms of right and left, as if we really were the centre of space. This is due to the fact that the human being forms his spatial relationship through his own experience, and not like most of the lower animals, who have at birth a more or less completely pre-arranged control. The kid, the calf, and the foal can leap, jump and move about, within a few minutes of coming into the world. Other animals take longer but rarely are they as slow as man. Our space function is made through individual experience and is, therefore, a learning process having an infantile, childish, adolescent and adult stage like most of our other functions.

The scientist would say that we carry with us the origin of co-ordinates, and that we gradually learn to control our activity in different parts of the system. In this way we may picture space in front of us, for example, as a cone with its apex in our head. Gradually, we acquire independence in one cone after another until we have covered the entire solid angle made up of all the cones that compose it.

The infantile stage is present so long as we cannot move the origin of our space co-ordinate system; the new-born baby has practically no voluntary control over his position in space. By and by he will learn to lift his

head and thereby orient his teleceptor system. It should be noted that the orientation of the teleceptors relative to the vertical is assured by a very complex and highly perfected nervous organization. Thus, a deaf, blind and smell-less person can still learn to walk and orient his body. Orientation of the body relative to the vertical is largely independent of the teleceptors. They only help to a finer and more objective appreciation of the environment. The organs concerned with the vertical adjustment of the body are those parts of the ear that are innervated by the vestibular nerve, the pressure and tension sensitive nerves all over the body, and especially those of the muscles of the lumbar and neck regions.

Judo furthers the development of our space adjustment in all directions from the origin of our movable co-ordinate system, and it stands alone in that it teaches orientation in all possible positions of rotation and displacement of that centre itself. In this respect, swimming and wrestling are probably next best. Judo, however, is more complete because it teaches orientation while lying on the back, as fully or even more so, as when standing; whereas in wrestling, this position is generally avoided; in swimming, on the other hand, the vertical position is rare.

Space orientation is furthered in Judo training to the ultimate adult stage as an essential main object. The completeness and thoroughness with which the entire sphere of human spatial activity is covered is a monument to the great intuitive insight of the creator of Judo — Jigoro Kano.

It may be opportune to mention a very interesting point without going into details. We have used the picture of a co-ordinate system and spoken of its centre as being carried by us. We have also seen that in our language we describe space in terms showing that every individual sees space primarily as centred around himself. It has been observed by E. Claparède (*Notes sur la localisation du Moi*, *Archives de Psychologie*, XIX, 1924, p. 172) that we generally localize the ego at the base of the forehead, between the eyes. Our own experience and observation is that Claparède's findings are correct if the stress is made on the word " generally." The localization of the ego is not an anatomical fact, but is based on subjective accounts, and is, therefore, one of those things which has little significance unless other phenomena or facts can be aligned with it. It is certainly true that most people feel the ego, i.e. the point which feels more like " I," at the base of the forehead between the eyes. But it is not exclusively so. With the advancement towards fuller maturity of the spatial and gravitational functions, the subjective feeling is that the ego gradually descends to be finally located somewhat below the navel. Before full maturity, and especially sexual maturity, Claparède's statement is quite true. With fuller maturity, as achieved by Judo training, and by some people by their own means, subjects have no hesitation in finding the localization in the lower abdomen.

It may be interesting to note that nervous people are very undecided as to where they feel their " I " to be. Sometimes they declare it to be placed in accordance

with Claparède and sometimes they just cannot tell. In acute states of emotional disorder the sensation is that ego shifts between the two extreme localizations mentioned. When we are in good form, the lower localization is more frequent, and is exclusively so with the higher exponents of Judo. The reader is warned that these observations must be considered critically, though we can demonstrate that we are better co-ordinated when we have no hesitation, and feel distinctly that our ego is located in the lower abdomen.

The fifth point in which Judo furthers advanced individual independence is co-ordination. Most human skills need co-ordination of the different parts of the body. No voluntary act can be performed without some sort of co-ordinated action. All methods aim at it and the aim is considered achieved when a certain act is achieved. A truly paradoxical situation obtains. We commonly find pianists, violinists, golfers and footballers who are capable of an extremely co-ordinated performance with only a limited part of their body, and are at the same time unable to sit down or perform an unaccustomed act as well as the average person. The same state of affairs does often exist to a certain degree among Judoka, but this admission is no reflection of the method. It is due to the scarcity of good teachers, who have not only the performing skill but also a proper knowledge of Judo—the number in Europe can be counted on the fingers of one hand. The difference is, that Judoka may not be, as yet, better co-ordinated in action outside Judo, but the masters are. The Judoka is convincingly shown that it is impossible to achieve

mastery so long as co-ordination is limited to one or a group of acts. Outstanding excellency in any activity is impossible without generalized co-ordinated control. Those men that we quite incorrectly call "great" are simply better co-ordinated in most of their being.

Perhaps we had better see what is that superior co-ordination taught in Judo, and whether there is really justification for such claims.

If we examine all the leg throws, we observe that the description of what we have to perform by conscious volition, consists of at least three different acts. Two of these are generally in a diametrically opposite direction to the third. Also the body has to be so balanced on one foot as to allow a sufficient range for the opposing movements for the throw to be made. Take for instance the O-Soto-Gari throw as described in *Judo* by M. Feldenkrais, Frederick Warne & Co. Ltd., London, p. 25.

". . . the throw consists in hooking the opponent's advanced (right) leg with your right leg so that the bend of your knee touches that of the opponent (see Fig.) and pulling the sleeve you are holding with your left hand outwards to your left while twisting your right hip to help the movement of your left hand, pushing and lifting at the same time with your right hand. The co-ordinate movement of your arms and legs is originating from the twist of the hip, which is essential though overlooked in most books outside Japan. . . ."

The co-ordinated act is quite simple. It consists of moving the body and all the members as a solid unit, i.e. with no motion taking place of one part of the

body relative to the other, around the left hip joint. By doing this the left hand pulls, the right hand pushes, the right knee touches, etc. In practice, however, the unco-ordinated man does perform a number of extraneous movements—some to preserve balance while being engaged in such an overwhelming array of acts, and some stiffening himself because of the unwanted element of emotional aggression, doubt of success and striving for success. The breaking up of a single act into its very numerous constituent elements is necessary only because we have no common language with the unco-ordinated man, and are compelled to draw his attention to the points in which his action is excessive or weak before he adjusts himself to outside reality and its stringent requirements.

While the word "co-ordination" is generally a loose and vague term describing an aesthetic appreciation, it has a concrete and objective meaning to the Judoka. His teacher is not satisfied until the active phase of any throw is reduced to one simple unique movement of a point located in the lower abdomen. All movement of the co-ordinated Master is so performed that one point of his body, lying below his navel and situated vertically above the centre of pressure of the standing foot, describes a simple curve at the crucial moment of any throw, or rotates only. The three points of contact with the opponent's body remain fixed in the plane they form, all through the active phase of the throw. They do reproduce in space an amplified movement of the point we referred to, the movement of which is so small that it remains undetected in spite of its importance. The trained expert can tell the correct movement with greater readiness than the person performing it.

Perhaps the most important feature of co-ordinated movement, as we teach it, is that in the correct act there is no muscle of the body which is contracted with greater intensity than the rest. Again, this is not an arbitrary principle but an anatomical and mechanical necessity. The thicker the muscle, the more central it is in the body, and the larger is the mass that it moves. In correct movement, the pull in each muscle is roughly proportional to its cross section. So long as this state of contraction is present, there is no sensation of effort no matter how great the actual effort is. Only when such a state of contraction obtains, notwithstanding how complicated the movement may be, does it appear as a unique co-ordinated act.

It is often maintained, quite erroneously, that no force is used in Judo. Where change of position, or rate of motion of masses is involved, force is, by definition of the word, the cause. The sensation of effortless action is due to the reason explained. It is because we teach to perform voluntary acts by such attitudes and in a manner similar to the reflex movements of our body, that we obtain the same sensation of effortless action. This sensation of lack of resistance is pleasant, as are all acts where the voluntary control only directs the involuntary functions but does not contradict any of the lower nervous centres. It is true, of course, that we make it a point to displace the masses involved, with the minimum of work possible. The final result is such a sensation of effortless yielding of the masses to be moved,

that we can understand why the ancients believed that they acted on their opponent directly by the magic power acquired through the practice of the "noble" art.

You can probably remember from you own experience how hard you had to push, pull and strain before you learned to perform any of the hip throws. Even now, you probably still find it difficult to explain what exactly makes a movement such as lifting an opponent, feel effortless at one moment, and strenuously heavy the next. You have probably also had the baffling experience of your instructor changing his apparent weight at will —one moment he is featherlike, and the next you feel as if you are trying to lift the corner of a church. The disturbing thing is that one cannot find any noticeable change of position that would account for the difference. All he does is to make co-ordinated movement easy for you or impossible, by redistributing his weight.

When co-ordination is achieved in the sense we have set forward, the breath is even and unhampered throughout any act. Indeed the evenness of the breath is one of the means by which the master judges whether the pupil complies with his instructions or not. Many Judoka know masters over sixty who still tire out half a dozen young and strong men, one after the other, taking on the stronger and more advanced students last. At his prime, i.e. round about forty, a Judo expert does often wear out a score of students every night, all through the training season. Such wild difference in capacity shows that we are comparing very primitive development with high perfection.

Judo furthers the development of the sense of orientation in space through the muscles of the body (the kinaesthetic sense as it is called) so that the expert can act practically without using his teleceptors. In fact the more advanced students practise blindfold. They learn to react correctly to the opponent's movements by the muscular sense alone.

It is correct to say that Judo teaches co-ordination of quite a different order from any other discipline. It is clearly defined and methodically taught as a concrete thing. The movements taught are, therefore, more or less incidental and determined by secondary considerations; they are a means of learning the "way," the correct physiological human way of doing. The Judo way is to action, as the scientific method is to thought. Both are "new," not in the sense that our ancestors have never used them, or that they are foreign to the human nervous inheritance, but because they use methodically what was formerly left uncultivated and therefore a matter of chance or luck. Almost any movement can be used in the Judo way; this is clearly seen in the enormous variety of the Judo repertoire. Just as in the same way almost any problem can be dealt with in a scientific way.

Professor Kano's statement that Judo is the principle of efficient use of mind and body is, in a way, an understatement. Judo has a much wider scope than he himself could rationally account for.

From the above discussion we can gauge the profound wisdom of the saying that spending two years in looking for the right teacher is gaining time in the end. To the

majority of instructors, Judo is just a more efficient method of fighting or self-defence and nothing else. The result of such instruction often falls short even of the avowed aim.

At first sight it is not at all obvious that the development of a power that we are deficient in, is important or even desirable. We can understand that not to use a developed function may be a real hardship. Thus for a violinist not to use his fingers or not to be able to use them, is of major importance; but why should one need, or be inconvenienced, by something one lacks? If the lack of a function is really of such vital importance, the congenital cripple or the maimed should be completely unable to manage any sort of satisfactory existence. Whereas we know of many cripples who have lived full and productive lives and some of the greatest men were cripples. The last fact leads some to take it for granted that it is of no consequence whatsoever whether we use our body this way or the other.

Lack of function because of organic failure, and withholding an organ from functioning, are very different things. When we lack an organ, the part of the nervous system that assures its functioning is deprived of its normal activity—it does not receive any impulses and, or, does not produce any, except for some indirect activity which prevents ill-nourishment of the nervous parts. When the organ is normal and the nervous mechanisms intact, they tend to function without any act of volition. It is the essential property of the nervous cell to produce excitation and be excited by some agents.

To stop a nervous centre from exercising its influence on an organ, it must be destroyed by external injury or some internal trophic process. But to interrupt the activity of a nervous centre for a longer or shorter period it must be inhibited, i.e. another centre, usually a functionally and physically higher centre, must produce impulses that either cancel or prevent the former from reaching their normal destination.

The exact mechanism is more the concern of the physiologist and does not affect our argument. We are mainly concerned with the fact that to eliminate the use of a healthy arm, we must not only do nothing with it, for it will do many things by itself and even in spite of us, but we must constantly use our voluntary function to inhibit the arm. This is hard to do, but not impossible. Many fakirs have devoted their lives to learning this, and some have succeeded. Has it any effect on the rest of their personality? Or has it not?

There are a number of cases where the answer is just as obvious, such as the person diagnosed as psychoneurotic, in whom the most careful neurological examination can find no reason whatsoever why he cannot walk, or speak or whatever else he might not be able to do. In the last resort, there is inhibition of the innervation of the healthy organ, by the higher integrating centres, caused by motivation, of which the unfortunate person has become unaware.

Between these two extremes where the inhibition is voluntary and even socially approved, and the other where the inhibition is outside voluntary motivation, lie all the everyday cases where organs are only par-

tially used, or used primitively. In all these cases there is one part of the nervous system over-active, as compared with the normal, only to prevent another part of the same organism from activity. When a similar process takes place in the executive organs of the body, we call it self-mutilation. It is strange to see how easily we dismiss it as unimportant when the same process goes on in the higher nervous centres, just because they are unseen.

There is always a good reason for the arrest of development and withdrawal from use of any activity for which the body is fitted. They never occur spontaneously without some external agent repeatedly intervening in favour of the withdrawal. Though these may seem of minor importance in the present state of a person, they have played an essential part in determining the entire course of the person's tendencies, likes and dislikes.

Furthering the development of any function of the body that became habitually fixed, restores harmonious growth of personality. For not only does the inhibited function become operative sooner or later, but the centres engaged in inhibiting the others, are freed and become active in the expanding personality. The vitality of the whole organism is increased and a new interest in life appears. Such transformations are often produced by psychiatric treatment, when the complaint is so advanced that treatment is necessary. Judo in expert hands, could be of considerable help in such cases. It is unique, however, in furthering normal growth towards adult independence in every normal person.

And it does so by providing a highly pleasurable occupation at that. The beneficial effect is provided not as a medicine, but as another opportunity to learn to live fully.

CHAPTER II

UNIQUENESS OF ACTION

THE simplest movement we can produce is of immense complexity if we consider all that is happening in the body to make it occur. When we say, do one thing at a time, we do not mean a simple elementary thing, but any complex act, provided it can be brought about by a single act of volition. It is accepted that the brain is incapable of having more than one "brain-wave" at a time. We cannot produce at the same time two thoughts such as the one and its opposite.

An act is properly performed, when it consists of such elements as can be fused into one act of volition. From what was said above about co-ordination, it is clear that a properly co-ordinated action is at the same time a unique act of volition and serves a unique purpose. It may not be superfluous to say that we are concerned with what is happening instantaneously in ourselves at the very moment at which the act is being performed.

For example, take the simplest shaking of hands with somebody. There is nothing to it when only one motive, one purpose is behind it. The act is then simple and co-ordinated. But suppose you shake hands

with a person with whom you would prefer not to do so. The act will be less well co-ordinated, unless you have had a long experience in shaking hands in similar situations. Even so, the expert observer will detect the presence of the element of different purpose which results in lack of one-ness in the action. Generally, the beginning of the act and the instant immediately after, will show most clearly whether it was performed by a unique motivation or by integration of contradictory motivations. In the latter case, we will observe that the act can be divided into three different phases. First, the period during which the addition is made in the higher centres, and the two contradictory impulses are both present; second, the two contradictory impulses fuse together, the more positive producing the act above the negative one; and the third, where the after-effect of the inhibited impulse subsides to nothing and produces some external movement of the executive organs. The action will be a hesitating one to begin with, a sharply rising main phase and a jaggy end.

There can be no smooth co-ordinated action of the executive organs without smooth mental processes, i.e. motivation. When we say that Judo teaches "the most efficient use of mental and physical energy," or that we teach co-ordination we do not mean anything else but that we inculcate the skill of controlling motivation so that the execution is correct. The expert Judo teacher can detect very slight deviations from the correct procedure, because he has a very delicate gauge—the minimum energy principle. He eliminates all components in any movement that do not actively co-operate

towards the purpose at hand. He is concerned with the "way" the purpose is achieved perhaps more than with the act. Once the higher controls are proficient, each new act presents no new problem.

We can see now why we think of Judo as a mental training, yet can perform throws, strangle holds and the rest, which to the layman seem to be the very opposite of mental acts. To train motivation control, we have to train the resolution of emotions and habits. The strongest emotions arise in connection with security and self-preservation. So long as we cannot co-ordinate action while being thrown or strangled or pinned down to the ground, we have not achieved any control that is unlikely to break down under the usual stresses of common occurrence. The moralists or psychologists who ignorantly criticize Judo because the material of our training is "animal movement," "base instincts" or "purely physical," etc., have many things to teach us in the spheres in which they have special knowledge. We must, however, ignore their criticism of our method, until they have experienced its effects on themselves and know what they are criticizing. It is enough to see what they do when they fall, or when their security is threatened, or when other strong emotions are set up in them, to see that there are domains of human experience where there is room for further growth and development. Many seem to believe, with gratuitous assurance, that the control of emotions on a verbal plane or that intellectual understanding is emotional control in fact. There is no such thing as emotion without a body, a body without a nervous system, or a mind without a

brain. There can, therefore, be no training of the body without mental training, or training of emotional control without arousing emotions in the body. We teach adult human control of the most violent reactions that can be set up in a man. The Judo master does not lose control of co-ordinated action when he is falling, strangled or simply beaten, and we rightly say that he has acquired mental control. It is quite clear that proper Judo practice is, in fact, a mental re-education having a deep influence on the psychological make-up of the student. Those who have had the good fortune to cross the path of a master consider it to be the most important event of their lives.

CHAPTER III

WHERE WE START AND WHY

The enormous variety of movements of the Judo repertoire shows, as we have already said, that the manner of performing is the important thing and not the trick. In teaching higher Judo, therefore, we could use movements that have already been described in other books. We assume that the reader has a working knowledge of Judo, at least of the ground covered by our own books, *Judo*, Frederick Warne & Co., Ltd., London, or *ABC de Judo*, Chiron Editeur, Paris, or similar volumes, to avoid our repeating once more, the ground covered by works already available.

We have seen that the proper manner of physical action is such, that the lower abdomen is the origin of movements of the body, or more precisely, the point that moves the least relatively to the ground, at the crucial moment of any throw; it is the first to move at the beginning of any movement of the body. The fundamental reason for this, is that the dynamic economy demands that the heavier masses should move up and down as little as possible. The lighter parts of a freely moving body when rotating, describe more extensive

trajectories than the heavier ones. Also, muscles being able only to pull, it is necessary that the heavier parts provide by their greater inertia an equivalent to anchorage, to enable the lighter members to describe extensive movements. For if a pull is exerted between two bodies of the same mass, both will move through the same distance, but if one of them is fixed, the other alone will move and cover a greater distance. In a perfectly matured body which has grown without great emotional disturbances, movements tend gradually to conform with the mechanical requirement of the surrounding world. The nervous system has evolved under the influence of these laws and is fitted to them. However, in our society we do, by the promise of great reward or intense punishment, so distort the even development of the system, that many acts become excluded or restricted. The result is that we have to provide special conditions for furthering adult maturation of many arrested functions. The majority of people have to be taught not only the special movements of our repertoire, but also to reform patterns of motions and attitudes that should never have been excluded or neglected. When a certain basic knowledge of movements has been acquired, a further general higher level of instruction is made possible, somewhat like the case of philology, where a fair command of language is necessary before proper study can be beneficial.

Many students arrive at a certain level of proficiency, and then stagnate or even regress. This happens in all processes of learning with a characteristic periodicity. What we have in mind is the apparent impossibility of

making progress after prolonged study, when it seems to the pupil and the layman that the limit of "the natural capacity" for learning has been reached, and only minor polish is really possible.

When this happens to a person before he is among the best of a fairly large group of normal people, it can almost invariably be shown that the person in question has an habitual improper control of his mind and body. Together with a distorted emotional relationship to fellow men, we generally find improper control of the pelvis and the neck-shoulder joints. They are not allowed the full range of movement, but assume predilected attitudes that have nothing to do with the task to be performed. The resulting parasitic muscular contractions interfere with the reflective and semi-automatic righting of the body in all rapid movement. The habitual predilected attitude cannot be abandoned without a preliminary voluntary effort, and most opportunities are missed.

When such a situation arises, it is usually said that the student is too mindful of theory and technical details. This is obviously true to the extent that there is awared interference with the lower centres of motility. Many teachers advise contest as a remedy; this is often quite effective. The higher emotional tension makes voluntary control less effective, thus removing the obstacle for proper action.

This course is, however, a shot in the dark: if the trouble was an over-burdening with theory and technical detail, the student grows with the experience and is a better man after the contest. On the other hand, if

he stopped making progress because of faulty habitual control, he is beaten doubly. For not only does he go away admitting failure on this occasion, but he has the intimate conviction of being a failure altogether. The man who has achieved a correct control of himself and who is only lacking in a particular skill, has also a healthy approach to external world phenomena. If he is beaten, he sees the cause in the partner's greater ability or strength. His first reaction will be: "Oh, that fellow is too good for me." Then he will think: "I have this or that wrong. I must learn how to deal with such situations, for my opponent seems to present no problem to the master who is no god, but a man like myself."

Only personal experience in which strong emotional forces have prevented normal growth towards maturity can produce habitual faulty control. The person has, therefore, an emotional approach, which distorts external events in a peculiar personal mirror, quite irrational to the untrained observer. Such a person finds the experience of being beaten humiliating to the extent of being unbearable. Moreover, he confronts his opponent in a state of mind where the muscular action orders to be issued from the central control have to be integrated with conflicting impulses of inaction. The body stiffens itself most of the time and is unfit to perform any skilled action. The apprehension of forced change of position is present all the time and the muscular contraction present must be altered for every act, hence continuous delay.

He feels, therefore, that he was beaten by himself and

not by the opponent. The same sort of vicious circle action is observed as in most psychological problems. To rely blindly on contest as a means for furthering maturity is wielding a double-edged sword. The problem is similar to that of examinations in general; the good teacher prepares his pupils so that the examination indicates to the pupil his ability to stand on his own feet and confirms him in this ability. In the other case the examination is an ordeal from which the pupil emerges crushed and beaten—a few such experiences and the pupil will become a patient to be treated by more skilful hands.

The rational way is to find out to what the arrest of progress is due. In most cases, it is possible to resolve the conflict in the mind of the pupil who produces the habitual faulty control of the pelvis and the head. Only after sufficient improvement has been brought about can contest—the reality test—be tried with a fair chance of bringing the student to a higher level of independence.

Obviously enough it is impossible to lay down hard and fast rules to fit any particular case. Only an experienced teacher can do that. Fortunately, we can recommend some general scheme to deal with the physical aspect of the problem in the absence of such a teacher, and leave the student to figure out his emotional tangle under more favourable conditions.

When improvement in the standing position has come to a standstill, it should be given up in favour of ground work. In the horizontal position, lying on the back with the head and the limbs lifted off the ground, the pelvis is forced into correct relative position with the

body. It is, perforce, held in the position of least mobility, and the muscles of the legs and the head are relieved from bearing weight. Now they can, and do, assume configurations that are habitually avoided. The muscular groups that are normally unnecessarily contracted, because of improper adjustment to gravitation, are allowed, and often forced reflectively into states of contraction in keeping with their fuller range of capacity. The antagonistic muscles of the habitually contracted ones, are normally weaker than they should be, as they remain inhibited while their opposing numbers are contracted. A more balanced and harmonious motor activity of the entire muscular system can now be achieved. After a month or two of ground work, training in the standing position may be resumed, but great care must be taken not to proceed in the old habitual way. The best plan is to review all the throws in a Kata fashion. Normally the student will discover some striking faults in his previous performance, and will realize that he was not actually doing what he thought he was. Often he was performing the exact opposite of what he believed he was doing, such as pulling instead of pushing, lifting instead of pressing down and so on.

In general, therefore, it would seem advisable to insist on ground work for people with poor body mechanics, and only after some improvement has taken place, to proceed with throws. All students, however, will find considerable improvement of their standing position technique, after periodic insistence on ground work only. This is especially advisable to those who begin

with a more or less adequate body control and who normally take to the throwing technique almost exclusively. The ground work will not only increase their strength and endurance, but will greatly improve them all round.

CHAPTER IV

PRINCIPLES OF GROUND WORK

There is little difference between being the "top dog" or the "under dog" as far as winning is concerned (the winner is the one who forces the other into submission, acknowledged by tapping, or can keep the other man in one of the standard positions of immobilization for thirty seconds). But there is a great difference of attitude and control of the body in the two cases.

When lying on the back, with all the members stretched, only two movements are immediately possible: rolling forward and backwards or from side to side. But, once the members are flexed, and the head lifted off the ground, as in Fig. 15, an inexhaustible range of possibilities is at once available. For in this position, the body is very nearly a spherical cap lying on a flat surface. To keep such a body motionless by pressing on it, the pressure must be normally applied vertically downwards, just above the point of contact with the ground. If we press at any other point, the cap will roll or rock, so as to bring the point of contact with the ground vertically below the point of pressure. Were there no friction, the cap would shoot out, away from the pressed spot. Another way of holding down

such a cap, is to spread over it, so as to produce pressure at the centre by the bulk of our weight, and to use the four members as props preventing the cap from rocking in any direction.

The mechanical analogy presented is very useful in figuring out correct action, whether we are on top of the opponent or under him. Another mental picture, often used by Kano, is to regard the person on the ground as a thick wooden board, roughly the shape of the human body, floated on water. Here too, there are only two ways of holding the board motionless when pressing it under the water. Firstly, to press down vertically, just in the centre, and secondly, to spread the body squarely over it, with the four members in the water. Pressing in any other way, will only bring the board out of the water and throw it over yourself most of the time.

These analogies are not perfect, for in reality there is friction in the first and no buoyancy in the second. Their usefulness lies in that they provide a general principle for action of the combatants on the ground: the one attempting immobilization should behave as if the opponent on the ground were a frictionless spherical cap or a floated wooden object. The one immobilized should behave so as to reduce friction between himself and the ground, moving away from the point where pressure is exerted, transforming sliding friction into rolling; or he should attempt to produce conditions as near as possible to buoyancy, by lifting off the ground the hips or one corner of the body. During the short period of lowering back to the ground, conditions that

can be regarded as buoyancy prevail, and frictionless "side-stepping" is nearly ideally achieved.

The most important principle is to move your own body before attempting to move the opponent. There is almost always a solution to any situation, whereby swivelling, rolling, moving out of the way, etc., achieves easily, rapidly and effectively, what can be performed only with great effort and slowly by moving the opponent primarily. When in doubt what to do, the analogies suggesting movement to "remove" oneself in the direction where there is no restraint will generally solve your problem.

Equally important is to keep in mind that to hold an opponent down, your hips must press vertically down on him, preferably on his hips or somewhere near his belt, and that to control his body, you must act on his knees and elbows.

Firm contact of the hips is achieved when the body is held freely, without contraction, only the lower abdomen is pushed forward. Beginners are prone to use their arms and shoulders too much and leave their hips floating, i.e. lose contact with the opponent. Losing this contact means losing control of the opponent altogether.

One should always remember that the words "immobilization" and "holding" do not describe the actual state of affairs—they convey the idea of finality and fixity that do not exist in action. An immobilization is dynamic and constantly changing all the time. The opponent generally frees himself as soon as you stop forestalling and checking his next move.

Fig. 2

Fig. 3

CHAPTER V

SOME USEFUL EXCERCISES FOR GROUND WORK

Though most ground work is done in Randori (playful contest) style, there are some very useful movements to be performed simply as exercises. Occasional repetition of these is salutary, even to advanced students. The best time for doing so is just before starting a practice. Here are only a few of them.

□ □ □

Squat on the mat in the Japanese fashion, both feet parallel or the instep of one foot resting on the sole of the other, and roll forward as shown in Figs. **2, 3, 4, 5,** and **6,** then, without stopping, move to the sitting

Fig. 4

Fig. 5

Fig. 6

position of Fig. 7 and reverse the movement. Stretch the left arm, Fig. 8, when the shoulder touches the ground, and hold it at shoulder level. The body is made to pivot on the left shoulder and room is thus created between the right shoulder and the ground for the head, which is bent to the right with the ear towards the shoulder. No weight is to be carried by the head all through the movement. The right shoulder and the left forearm help to do this adequately so that the head barely touches the ground. Note the movement of the left arm in Fig. 9 showing the movement performed on the other side. When the trunk crosses the vertical, the left hand is moved over the shoulder on to the ground so as to confine the rolling more to the right shoulder and so further increase the space for the free passage of the head. Fig. 10 shows in the background the fingers of the left hand placed on the ground. The initial position is resumed after the feet touch the ground, as suggested in Fig. 10, moving through positions shown in Figs. 4, 3, and 2. Repeat the movement rolling over the left shoulder.

□ □ □

Fig. 7

Fig. 8

Fig. 9

Fig. 10

FIG. 11

FIG. 12

The movements shown in Figs. **11**, **12**, **13** and **14** are self-explanatory. The main point to watch, when performing them, is to balance the body on your arms so that the pelvis is moved freely and smoothly without bumping the feet and knees against the ground, and breathing is not interfered with during the movement.

FIG. 13

FIG. 14

All these points are achieved simply by moving well forward to take sufficient weight off the feet. Note especially the position of the head relative to the shoulders in Figs. **11** and **12** and the straight horizontal line formed by the back. The unstrained holding and movement of the pelvis is of paramount importance in Judo.

□ □ □

FIG. 15

FIG. 16

The attitude of the body pictured in Fig. **15** where the elbows touch the knees is very important in preventing the opponent from securing an immobilization hold. In practice the opponent is rarely exactly on the axis

of the body, and a slight movement towards him puts him clearly on your right or left, so that, in general, it is enough to hold or be ready to bring together the elbow and knee on the side facing the opponent only. As an exercise, however, touch both knees with your elbows and roll from side to side with the help of a push against the ground by the thigh and elbow touching the ground, see Fig. **16**. The presence of the second person in these figures is accidental.

When the opponent is immediately behind, it is usually possible to swivel round in time to present him with the right or left side. It is useful, therefore, to train and perfect this swivelling around to a simple, automatic act. When the body is kept flexed as in Fig. **15** it swivels readily around the vertical axis passing just below the belt. It is enough to follow the opponent with the eyes and push the ground gently with the left foot if you are turning to your right and vice versa.

□ □ □

FIG. 17

Figs. **17**, **18** and **19** show the movement which is helpful in dealing with a swift attack coming directly from behind the head when swivelling around has not been started in time. First let your partner just push your shoulders down to the mat while you repeatedly wrap your legs around his neck in a smooth and easy motion. The hard bony parts of your knees should come against his throat just below the jaw so that crossing your feet and straightening the legs produces a very effective strangling neck lock. Gradually your partner should move farther and farther away from you until he only holds your wrists pinned to the ground. Later he should not hold you at all, but simply sit within your reach.

FIG. 18

FIG. 19

It is important to start every movement with your feet touching the ground as in Fig. **17**.

□ □ □

FIG. 17

Figs. **17**, **18** and **19** show the movement which is helpful in dealing with a swift attack coming directly from behind the head when swivelling around has not been started in time. First let your partner just push your shoulders down to the mat while you repeatedly wrap your legs around his neck in a smooth and easy motion. The hard bony parts of your knees should come against his throat just below the jaw so that crossing your feet and straightening the legs produces a very effective strangling neck lock. Gradually your partner should move farther and farther away from you until he only holds your wrists pinned to the ground. Later he should not hold you at all, but simply sit within your reach.

FIG. 18

FIG. 19

It is important to start every movement with your feet touching the ground as in Fig. **17**.

□ □ □

FIG. 20

FIG. 21

Another useful movement is lifting the hips, then the hips and the shoulders, off the ground. Figs. **20** and **21** show a convenient way of training these movements against yielding opposition of a helpful partner who gradually resists more and more. The figures are otherwise self-explanatory.

In general one should not spend too much time on exercises; they should never become an end in themselves. Purposeful action, which succeeds only when it is correctly performed, is far more important and beneficial than simple muscular effort.

CHAPTER VI

GROUND WORK TACTICS

Most throws can be followed up by an immobilization, leg-lock, neck-lock or strangle-hold. The great variety of movements and combinations possible, with hardly perceptible differences of position of some part of the body of one of the partners or the other, makes ground work very fascinating. At the same time it makes it very difficult to treat the subject in book form. Given space there is no difficulty in describing the movements themselves, but to give clear guidance on the proper procedure in every situation is comparable to the problem of chess.

□ □ □

FIG. 22

FIG. 23

Take the common situation shown in Fig. **22** where you have just thrown your opponent. You may proceed to immobilize him as shown in Fig. **23**. To succeed, it is essential that your right knee should be placed right up against the opponent's ribs so that your thigh hinders his movements, and his arm should be tucked away under your left arm-pit as shown in this figure.

□ □ □

You may secure an arm-lock as shown in Figs. **24**, **25** and **26**. Note the way your right hand should grip the opponent's wrist, Fig. **25**. Your left leg should be brought in a circular movement around his head, the foot skimming the ground. Bending the left knee and stepping across his head would slow down your getting to the ground. Your left heel, Fig. **26**, prevents the opponent's left arm from intervening. The next important thing is to curve the body so that the pelvis comes forward and up as much as possible. This enables one to collapse swiftly, and close to the opponent. Other points worth observing are the stance and the position of your right knee in Fig. **24**, the pull on his arm and the thorough bending of your right knee enabling you to achieve the correct position shown in Fig. **26** and finally the twisting of the opponent's forearm, and the lifting of your hips while pressing his wrist against your chest, and away from his thumb towards his little finger.

You should deliberately commit each of these mistakes, i.e. ignore the points mentioned in order to detect and correct your faults. Failure occurs mainly because the opponent reflectively opposes the movement forced on him. In Judo we learn to act so that the reaction of the opponent should concur and coincide with our action and design. If you simply grip the opponent's wrist with both hands and pull hard he will resist the pull by flexing his elbow, thus lifting his shoulders and

head off the ground and turning his face towards you. Try to do so and you will see the result.

If the pull is exerted at the sleeve behind his elbow his resistance tends to make him press his elbow against the mat and he not only remains still for an instant but also allows you to bring into position your right leg while his head is near the mat. Your right hand resting in front of his wrist prevents him from flexing his arm but does not make him do that automatically as it would if you gripped with your thumb round his wrist and pulled it.

Guided by the principle that the opponent will generally react to your efforts by directly opposing them, as untrained men certainly do, the reader should try to figure out for himself why the correct action described is the best. This will not only save space but speed up progress. We will nevertheless point out, most of the time, the mistakes that students normally commit by calling your attention to the proper action in the figures.

Leaving for the moment the other locks that you could apply let us see how quickly the situation changes with the opponent's action.

□ □ □

Fig. 27 shows how different the position becomes if you do not put your knee as advised but so that the opponent can flex his right knee immediately he touches the ground and bring it between you and himself. He has now the initiative unless you push his knee out of

Fig. 24

Fig. 25

Fig. 26

FIG. 27

FIG. 28

the way, as you are seen doing in the figure, and then bring your right knee close to his ribs, as you should have done to begin with.

□ □ □

The opponent on the ground has the following rich choice. If the situation remains as in Fig. **27**, he may:

(1) Lift his shoulders off the ground to reduce friction against the mat, move them to the left of the figure, bring his left leg over your head and secure an arm-lock as shown in Fig. **28**. He will do this if you lean on

your right arm to support your weight effectively. This will make it rather straight and slow to be moved away, especially if he continues pushing you with his knee and thereby increasing your dependence on your right arm as a support. But he will rely mostly on moving his own body to the left of the figure which is preferable, as he has more direct control over it and achieves the same end, at the same time forcing you lower down due to the pull of his arms.

□ □ □

FIG. 29

(2) He may miss his arm-lock if you have, meanwhile, pushed his knee out of your way. But if he has already brought his left leg over your head somewhat as in Fig. **173** he will continue pulling on your right sleeve and press your head with his leg to bring you into the position shown in Fig. **29**.

□ □ □

(3) He may push your right wrist, Fig. **27**, with his left hand straight over his head, knocking out your support. The position of your right hand on the sloping

FIG. 30

FIG. 31

down part of his shoulder will make this comparatively easy to do, and there is little to stop him now that you have lost balance forward from turning to his right on to you, somewhat as shown in Fig. **274**, then reaching with his free left hand for your right lapel and strangling you in that position; or, if he wishes, turning you over on your back, as in Fig. **30**. If it is difficult to secure a proper hold of your right lapel the strangle-holds shown in Fig. **31** will do just as well.

□ □ □

(4) Observing Fig. **27** closely you will notice that quite a moderate push at your throat by a third person applied at the point your opponent's right hand is about to press, pushing you into the figure, would certainly make you lose balance and roll on your right side. The opponent may therefore pull on your right sleeve and push with his right hand while he places his left foot conveniently on the mat to the left so as to enable him to lift his hips just enough to ease up friction and move his body to his left. He is now in a position to produce the equivalent of the imagined push by a third person, by using the weight of his legs and hips thrown towards the mat to create push behind his right hand. This is not very easy to learn without the example of one who can do it. After having lifted the legs the body straightens at the hips. The initial effort is not to sit up on the buttocks, but to use almost the entire body to produce momentum downwards so that only the upper part of the body, from the belt upwards, is going up. In the final sitting up he may help himself by using his left hand on to the mat. Fig. **134** gives an idea of this movement.

We have sketched some plausible alternatives in one position, but by no means all of them, to show the difficulty of giving absolute rules. The main thing is to preserve freedom of initiative and that means knowing by experience the possible moves of the opponent and checking them by making them slightly inconvenient, slowed down or delayed. Understanding and practice enable one to achieve this aim through almost insignificant changes of position. The reader should therefore

go through the above movements until he is thoroughly familiar with them. He will derive greater benefit from what follows if he practises all along between reading intervals.

CHAPTER VII

STARTING GROUND WORK

When the opponent is very good in the standing position and it is difficult to throw him, he may be brought to the ground without securing a formal throw. Some clubs, however, forbid simple hanging on to the opponent and dragging him down to the mat.

□ □ □

Figs. **32**, **33** and **34** show a neat way of bringing the opponent to the mat. Grip his right lapel with your right hand and lower your hips as in Fig. **32** (pulling with hands alone is of no use), stepping back with your left foot after the tug with the left hip. Then step on the opponent's right foot, your hips remaining turned to your left, and lie down on your left, thereby twisting your opponent as shown in Fig. **34**. Bend your right knee to lie close to the opponent and to be able to hook your right foot behind his left knee fold. When the opponent reaches the ground, move your right hip on to him following your right knee, to find yourself astride over him. The head remains on the ground until it

FIG. 32

FIG. 33

is pulled by the hips on to the opponent. This movement is very important in ground work and should be practised until perfected. Note that you lie down well to your right out of the way of the falling opponent, so as not to break the continuity of the pull of your lowering weight and make his movement short. Note the way you take your left arm out of the way of the falling body in Fig. **34**. Note also that the right hand pushes him and the left pulls him, owing to the twist of your body and not the movement of your arms relatively to your body. Both arms will move in the same direction, with the same velocity moved by the body as one solid piece. Again, this sort of movement is of the greatest importance and should be practised until perfection is attained. Lift the opponent's left knee sufficiently high by turning well on your left while going down and you will have no necessity to push his right foot from under him with your left foot and you may even secure a formal throw. For the purpose of starting ground work it is better to continue the rolling movement of Fig. **34**, come over him and immobilize or strangle him. You may, instead of coming astride the opponent, just twist your hips when you are passing through the position similar to that shown in Fig. **37**, bring your right leg forward and secure an immobilization this way.

FIG. 34

□ □ □

Figs. **35**, **36** and **37** show another way of bringing an opponent to accept ground work. Note again the use of the hips pressing down first of all and the curving of the body, the head well forward, so that you press downwards with the weight of your body and not with the arms alone.

□ □ □

FIG. 35

FIG. 36

FIG. 37

Fig. 38

Another way yet, is to shift your right hand from the opponent's lapel to his neck as in Fig. **38**, put your weight down, stepping in with your left foot far in between the opponent's feet as for the ordinary stomach-throw (Tomoe-Nage); place the ball of your right foot on his stomach, rather lower than in the normal stomach-throw, and roll back, bringing him over your head. Do not let go your grip with your hands but hold on, shorten your body by flexing arms and legs and your opponent will carry you with him as seen in Fig. **39**. This figure shows the opponent on the left and yourself on the right at the moment of following him as if you were one body. Turn your head towards your right shoulder so as not to roll on your head but over your

Fig. 39

Fig. 40

left shoulder. Fig. **40** shows the opponent on the ground while you are completing rolling over on to him to the astride position. An extra impulse with your hips in the direction of your legs together with shortening your arms, sees you clearly into the position astride him ready for immobilization, strangle or arm-lock.

□ □ □

FIG. 41

FIG. 42

There are many other ways of starting ground work. Figs. **41**, **42**, **43**, **44** and **45** show one example. Grip the opponent's collar with both hands just below the jaw joint so that when you turn and draw your elbows together the second joints of your fingers press on either side of his "Adam's apple." If you move your hips back and lower your body as one whole, by bending your knees as in Fig. **41**, the opponent is pulled forward and may be compelled to tap on account of the strangle-hold. If he does not, step well to your left with your right foot moved from your right hip as in Fig. **42**, and lie down as in Fig. **43** without changing the position of your hips. Bring your left leg across his head. Pull with your left hand while pressing with your leg against his neck and his head is being sheared off. He is forced

FIG. 43

FIG. 44

FIG. 45

to tap on account of the pressure exerted by the collar on his throat and the twist imposed on his head. Fig. **45** shows the position of the opponent when your right hand is shifted to grip his right lapel just beneath your left hand. This alternative is often more effective.

□ □ □

To foil any attack involving placing a leg across the opponent's neck, it is enough to move a forearm forward in front of the rising leg to meet it just above the knee. This bars the way for the threatening leg effectively so that unless you are good in ground work it is hazardous to attempt such movements. The correct thing, however, is to make the opponent engage his arms in tasks that will not leave him free to use them.

The following rule of thumb is often useful. Prevent the opponent lying on the ground from drawing together his knee and elbow nearest to you. The best and surest way to achieve this is to drop your hips on his as already said before. The next is to bring some part of yourself against his belt: your knee, forearm, etc., until your hips can drop in properly.

We shall go through the ground work technique by examining five main situations:

(1) Approaching the lying opponent when his legs are nearest to you.
(2) Approaching his right or left side.
(3) Approaching when his head is nearest to you.
(4) The astride position.
(5) The opponent facing the ground.

We shall refer to the head of the *lying* opponent as pointing in the direction of twelve o'clock, to his feet as six, left arm as three o'clock, right arm as nine, etc.

CHAPTER VIII

SIX O'CLOCK APPROACH

A SKILFUL opponent is often more dangerous when lying on his back than in any other position. He has all four members at his disposal, can swivel around himself very easily, while you have to cover a larger circle if you want to approach from a particular direction. In general he has ample time to present himself in the position he chooses when you come to grips with him.

It is essential therefore, to restrict his freedom of movement to some extent before trying any particular action; otherwise you will, most probably, find yourself between his legs, or with an arm-lock on the arm reaching out for him as soon as you touch the ground with any part of your body beside the feet, or when you simply come too near him.

□ □ □

Fig. 46 shows one correct way of tackling an opponent when approaching from the six o'clock direction. It is little use gripping his legs or ankles unless you get them

FIG. 46

under your armpit, for the legs are strong enough to be moved in spite of your grip, especially when moved sharply. The grip on the trousers should be made as in the figure with four fingers and palm only, without wrapping the cloth around the thumbs. Any sudden movement such as stretching his legs downwards, might easily dislocate your thumb, whereas by gripping as shown in the figure, you will simply lose your grip, but, in return, find his leg stretched out of the way and giving you an opportunity for closing in. Bring your knee forward before he flexes his stretched leg, and drop your lower abdomen on his hips.

Having got hold of his trousers as shown in Fig. **46**, push both hands forward and swing his knees sharply to your side while stepping in with your leg opposite to the hand you are moving sideways as shown in Fig. **47** and place your knee in the way of his. You are now in a position to drop your lower abdomen on to his and control his movements.

Push the opponent's knees together before flinging

FIG. 47

FIG. 48

them sideways, otherwise you will find his leg in your way. When the opponent is aware of your intention and struggles to keep his knees apart, press your knee against his femoral artery as shown in Fig. **48**. Try to find the exact spot with a friendly opponent, and follow the figure closely. There can be no mistake about it, your opponent will tell you when you are on the right spot before he knows it.

□ □ □

Having taken hold of the opponent as in Fig. **46**, one need not follow the usual theory and immobilize the opponent immediately.

For instance, a move which is none too classical, but which is effective when well done, is shown in Fig. **49**. The foot pressing down on to him prevents him from turning to his right, or from lifting his hips, which would, of course, reduce the effect of your lock. You

Fig. 49

may, perhaps, like to take advantage of his intended movement to the right and bring him round to the position shown in Fig. **50**. Step on his left thigh above his knee, or immediately below it, and lean backwards, carrying your body as one solid block from the hips upwards. Or, better still, step over with your right foot as in Fig. **51** and proceed as shown in Fig. **52**. Your right hand should grip your own belt or your left lapel as high as you can reach. The sharp bony edge of your forearm in line with your thumb, and not the larger and softer parts of the forearm, should press against his leg.

In general there are two ways of producing the leg-lock. One, where you rely on the extension of the tendons and ligaments of the instep and which requires considerable effort; the other, where you shift the soft

Fig. 50

Fig. 51

fleshy mass below the calf muscle by a sawing movement of your forearm during the movement to reach for your belt or lapel, so that when straightening your hips as in Fig. **53**, any further leaning backwards of your body brings your opponent's weight on

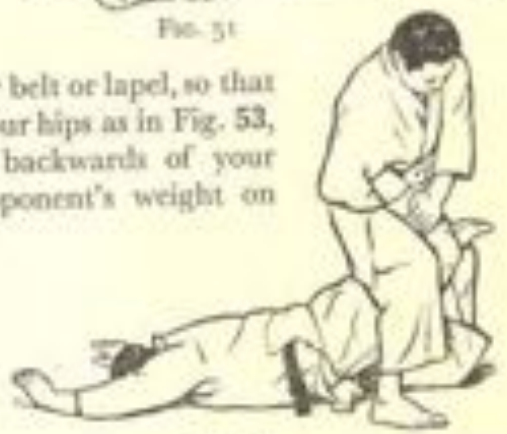

Fig. 52

to the nerve endings in the tendon of the calf muscle. You may increase the pressure by the other hand as in the figure and your opponent is in a helpless position.

□ □ □

Fig. 53

It is also possible to proceed as shown in Fig. **54**, or to go down on the mat as in Fig. **55**. Your stance being wide to begin with enables you to wrap your legs around your opponent as soon as you are on your back. Press your feet down while lifting you hips off the ground very gradually until he taps, or turn left, stepping over your opponent as in Fig. **56**.

□ □ □

To foil these attacks your opponent will try to interfere with the "finishing touches" of your movements, those that make your holds really effective. The skilful Judoka does not oppose your action directly, but he just introduces sufficient "grit" in your works to make your action sluggish and only just fall short of your

aim; otherwise he must be at least as powerful and as fast as yourself. Thus, to counteract the preceding situations he will try to hook his free foot behind the fold of your knee. Keep one foot, the one farthest from you, ready to be put on the ground, so that he can lift

Fig. 54

Fig. 55

his hips off the ground at little notice and shift away from you, stretching his leg sharply and flexing it swiftly. When it is clear that you are out for a leg-lock

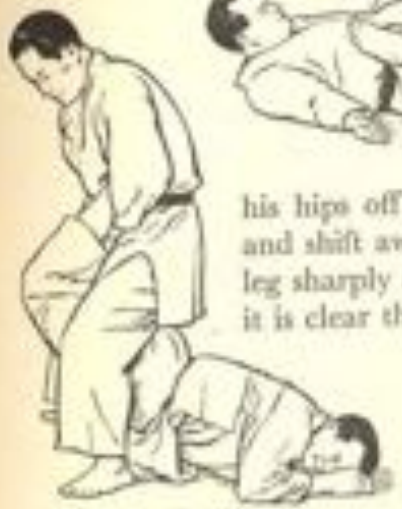

Fig. 56

(it is bad Judo to try for anything with such determination as not to be able to change your mind if necessary) he will try to shake you off by pushing you with his free foot and tugging jerkily at the one under your armpit. He may also catch hold of your trousers in front of your shinbones, push and hold you away from him. This push, when controlled by stiffening the hips, makes it very awkward for you to straighten properly and your leg-lock remains woolly and indecisive.

□ □ □

FIG. 57

If your opponent succeeds in foiling your attempts for a leg-lock, there is a good chance of securing one or the other of the following strangle-holds. Bring one arm between his legs, wrap it round his right thigh and grip his trousers. Bend forward, pushing the held leg forward towards his head as shown in Fig. **57**. Get hold of his left lapel, as closely as possible to his neck, your thumb touching his body under the lapel; stand very wide; fold his body by pushing forward and lifting with your right hand. To make the strangle-hold effective, tighten your left wrist and push your left elbow downwards, leaning on it with your shoulder's weight.

To foil your attack the opponent should lift his hips off the ground, straighten his back, prop his elbows against the ground and row away, as it were, from you in the direction of his head. While he keeps sliding away you cannot strangle him and only your respective skills will decide the issue. He may succeed in gripping your trousers in front of your left foot and then, by stiffening his right arm, check your movement to make a decision doubtful.

FIG. 58

An alternative movement is shown in Fig. **58**, where the strangle-hold is obtained by raising yourself on to your feet and lifting his body with your left hand, first pulling towards yourself on his belt and then rolling him up. Stiffen your right wrist and force your way under his chin, bending your elbow towards his left ear. The forearm twists slightly as if digging under his chin.

□ □ □

When attempting either of the above holds you must be careful lest your opponent catches hold of your sleeve and secures a hold on your lapel as in Fig. **59**, after which he has only to bring his free leg over your head and place its shinbone under your chin to strangle you. This can be made into a deadly hold by pushing vigorously with the foot against your groin as seen in Fig. **60**.

Such holds must be established very gradually indeed, to avoid injury.

FIG. 59

Though difficult, it is nevertheless possible to foil this lock simply by pushing your opponent's left leg down in between your legs and then you may even turn the lost situation into an unexpected opening for closing in. But you must not miss the instant before the lock is virtually secured.

FIG. 60

□ □ □

Figs. **61** and **62** show a way of coming over your opponent with an opening for strangulation. The pressure of your knees on the inside of his thighs allows you the time to shift upwards and grip his left collar

with your left hand. The counter for this strangle-hold is rather easy if he succeeds in placing his right hand

FIG. 61

FIG. 62

on your elbow before it is too low down, helping himself with the other hand so that he can lift your elbow sufficiently to disengage his head.

□ □ □

FIG. 63

Fig. **63** shows an immobilization from the six o'clock direction. Your head must be tucked tightly against your opponent from the start, otherwise you will have little control over him and he will take hold of your lapel and bring the leg, opposite to the hand with which he has secured the grip, over your head.

FIG. 64

You will find your head placed in a powerful pair of shears and have to tap for submission as soon as he increases the pull with his hand and the push with his leg. Figs. **64** and **65** illustrate this situation clearly.

FIG. 65

□ □ □

FIG. 66

FIG. 67

FIG. 68

A better immobilization is shown in Fig. **66** where the opponent's legs are firmly held by your elbows, which

are kept well in by your knees spreading apart and then pressing inwards. Your opponent will try to wriggle in the direction of twelve o'clock and manoeuvre to slip an arm under yours. You must try to maintain contact between your knees and elbows by dropping your hips low so that you can follow his movements without losing balance and maintain control while you are being shifted around.

□ □ □

If your opponent is successful in slipping his left arm under your right, say, he will reach out for your belt as in Fig. **67**, forcing your head to the ground as if trying to shove it under himself. Turning to his right side he will try to push your left knee in the direction of four o'clock. To push your knee from under you is difficult, but this effort enables him to shift his body in the direction allowing the right hip to move back so as to withdraw his right thigh slightly. You will find yourself losing balance and rolling over your left shoulder on to your back to be immobilized in your turn and probably with a tight lock on your right arm. Fig. **68** also shows other details. Both figures should be studied very carefully.

□ □ □

Fig. 69

Beginners are prone to pounce unwisely on the lying opponent. Figs. **69** and **70** show two slightly different ways of meeting such bravado. In the first case you would find yourself on the mat on his left in an immobilization hold. Note that your left hand and foot in the foreground of the figure are helping him to bring you on to his left in the direction of one o'clock. This is not accidental, he has been turning to his right while placing his right ankle in the position seen in the figure and thereby called forth the blind resistance reaction which he now exploits to the best advantage. The second figure shows how your dash forward would be used by a skilled opponent. Note the way he is holding on to you in Fig. **70** so that you will carry him into the position astride yourself when you have reached the mat.

Fig. 70

□ □ □

FIG. 71

FIG. 72

Figs. **71** and **72** show how to turn over an opponent who is carelessly attacking without thinking of his balance. Note that the lying opponent moves his own body as much as possible.

We have reviewed fairly exhaustively the six o'clock approach from the point of view of the standing partner. What course of action he will take in practice depends on the amount of study and attention he has paid to any particular movement and the slight differences of position that occur in action. There is only one way

to cater for these and that is by training and observation.

We shall now treat the six o'clock approach from the point of view of the lying opponent. Until the end of this chapter the reader will be considered as the lying partner.

□ □ □

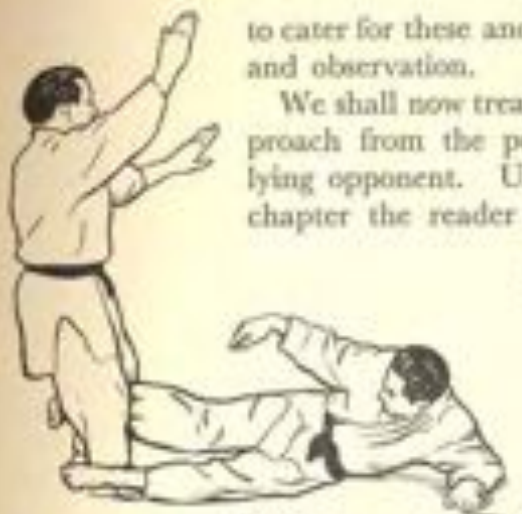

FIG. 73

FIG. 74

Having trained yourself to move, swing or swivel on the ground as if you were a spherical cap, that is, capable of facing your opponent in whatever position he may arrive, numerous opportunities present themselves when he moves towards you, for bringing him down to the mat and even forcing him into submission.

Fig. **73** shows how to bring down the opponent quite readily. Turn on to your left side and use your legs in

a shearing fashion. Try to catch his leg, when he steps forward, a fraction of a second before it carries the full weight, and if on top of the shearing motion of your legs, your right instep also forces his knee in the direction of three o'clock and your left ankle pushes to begin with, and then gradually transforms the movement into a pull by bending your left knee slowly, you may obtain a very neat throw—both the opponent's feet clearing the mat before he falls.

Note the position of your left arm and that of the head; they do not only provide anchorage for powerful action, but also enable you to get up while he is falling without interrupting the action of your legs. When he is on the ground your right leg presses on the inside of his thigh, just above his knee to pin it down to the ground while you get up. You then get hold of his foot and fold his leg by pulling on his instep near his toes. Fig. **74** shows this action, but on the other leg.

□ □ □

Fig. **75** shows a different procedure. The movement of your left ankle is the same as before, but the right foot pushes in the direction of five o'clock on the inside of his thigh so as to fold his knee; you then stand up, helped initially by your left elbow against the ground, and pin his thigh down with your right foot. You need not stand up fully if you want to immobilize him or continue on the ground.

□ □ □

When your opponent turns so that his toes do not point at you proceed as shown in Fig. **76**. Raise your body with the help of your left arm to the sitting posi-

Fig. 75

tion, so that when his right knee touches the mat you can sit on your right buttock sustained by your right hand replacing the left elbow on the mat. Your left

Fig. 76

FIG. 77

hand is now free to get hold of all his toes and force his foot against his buttock. Your left hand acts similarly to the leg at the top of Fig. **82**. Imagine yourself in Fig. **76** sitting up as if following the direction of your right arm, then turning your shoulders to face the same direction as your opponent, while placing your right hand on the mat behind your back to support yourself instead of the left, and there you have the general idea.

Fig. **77** shows another leg-lock throw and Fig. **78** the proper way of twisting or rather folding all the toes without likelihood of injury. We do not permit twisting individual toes. The correct way is also more effective.

All leg-locks become more effective if your leg, ankle or other part of yourself is placed in the fold of the knee

FIG. 78

of the opponent. This greatly enhances the effect of pressure on the toes or instep.

□ □ □

The opponent may be forced into submission without the use of hands at all. Fig. **79** shows one way of doing that. Note both the extension of your right arm above your head and the straightness of your right leg, which enable you to roll on your right side freely and thereby increase the effect of your leg action. You continue as in Fig. **80** and keep on rolling to find yourself in the position shown in Fig. **81**. Raise yourself on to your left elbow as in Fig. **82** and press your right leg towards his buttocks slightly pulling towards yourself.

□ □ □

There is a whole series of leg-locks of this sort, which the student should be able to find for himself with a little experimenting. You may, for instance, start from the position shown in Fig. **73**. Press your right foot until his knee is on the mat. Put your weight on to the right knee by raising yourself on to it, only to stretch your body forward and roll, turning from right to left until you are on your back once more and you can see the opponent on your left. By this time your left leg presses on his instep and your right ankle is in the fold of his bent knee. The effect is similar to that obtained in Fig. **81**. Further refinements such as hooking your

FIG. 79

FIG. 80

FIG. 81

FIG. 82

left instep behind your right heel are much easier to do than to describe briefly. The instructions given are felt to be ample for the student who is prepared to figure out the finer details for himself.

We have already seen that it is rather unwise to venture any attack on the opponent while one is anywhere between his legs. But even a forewarned opponent may find himself in this position when offered a tempting opportunity to get at your throat. When you have learned to lift you legs easily and smoothly (especially if your head is lifted slightly off the ground) you can keep them motionless so as not to remind your opponent of their readiness. It is surprising how often it is possible to repeat the locks that follow before the members of a club become immune to them. Even then, acting correctly without useless stiffening so as not to betray your intentions, there is ample opportunity for using them.

□ □ □

Fig. 83 shows the simplest of such locks. Providing an opponent with an easy opening for a strangle-hold, or after he gives up an unsuccessful attempt to secure one, or when you are rolling out together in any other movement, stop his arms by drawing your elbows together in front of you with the hands fanning outwards. Get hold of his sleeves behind the elbows and wrap your arms around his as shown in Fig. 83, with both legs on his waist. You then push in the direction of six o'clock while pressing behind the elbows in the direction of your face.

Though it looks simple you may find your movement

FIG. 83

ineffective for many reasons. First you must make sure that his arms are straight and that they are turned as if he were showing a clear pair of hands. You achieve this by pressing with your forearms at the inner side of his elbows towards yourself before tightening your hold on his wrists under your armpits. Second, he must not be able to get up on his feet without pushing his arms against the ground, that is, the lock must be produced mainly by a trunk movement with your legs only stopping him from following too freely. In short, the bulk of his weight should be kept well forward away from his knees as seen in the figure.

Once his arms are well secured it is often preferable to allow or roll him on one side, where it is much easier to straighten your back and produce a very powerful leverage on his arms without being bothered by

balance considerations. It is for this reason that your knees are slightly bent and somewhat in front of him, otherwise his full weight will bump on to your knee joint when rolling sideways and the hard contact of bone to bone may be extremely disagreeable to both of you.

□ □ □

Fig. **84** shows the scissor-hold. Many clubs forbid this hold to avoid injury to the lower ribs. However, the danger is there only with an inexperienced Judoka, for submission should be obtained by the compression of the renal plexus and not of the ribs, in which case resistance is often unthinkable from the start and injury unlikely. Without expert supervision you must not insist for too long and not squeeze too suddenly until you can feel exactly what you are doing. Note that your left knee is in front of the opponent and only the inside of the other presses behind his ribs. Note also that it is rather the backs of your knees that are in contact with the opponent and that he is as near to your ankles as possible.

If the scissor-hold is not perfect it is possible to get out of it by pressing hard against the inside of the squeezing thighs with the elbows, crushing the femoral arteries against the bones. Figs. **85** and **86** show where and how to press. To prevent proper defence you must hold on firmly to his sleeves behind his elbows, but be careful, or he might bend your head as in Fig. **261**. In Fig. **84** you are holding only one sleeve, so that he might try to force his left arm under your right thigh and throw your leg over his head out of the picture, as

Fig. 84

Fig. 85

Fig. 86

Fig. 87

in Fig. 87, where it is also seen that you let him succeed up to a point only. With your right leg on his shoulder, as in Fig. 87, you hook your feet, twist his wrist to turn his elbow fold upwards and then steadily lift your hips off the ground. Straighten your hips (Fig. 88) and you have secured a very powerful arm-lock. Do not push too sharply lest you break his elbow.

□ □ □

Fig. 88 shows the opponent almost on his feet and his right arm contracted, fully aware of the impending lock. You can straighten his arm by moving your body, but the best thing to do in the circumstance is to hold on to his arm so that he carries your weight along with him and thus straightens it; hook your feet as previously whether his right shoulder is fully withdrawn or not, straighten your legs and your right knee severely strangles him and twists his neck (Fig. 89).

Your opponent may rely entirely on withdrawing

Fig. 88

Fig. 89

his arm and pulling his right shoulder back so powerfully and jerkily as in Fig. **89**, that it is really difficult to secure an arm-lock. Fig. **90** shows what can be done in such a case: you continue holding the right sleeve, though you know that you cannot secure the lock; your opponent will therefore continue freeing his arm. Meantime you fix your attention on the other arm which is not in the limelight of the struggle, and you finally let your opponent's right shoulder slip past your legs. At that very instant you secure an arm-lock on his left arm. In the figure you have even succeeded in pushing his right arm under his left elbow, thus making the arm-lock effective in spite of the short leverage. This is not difficult to do as his arm slackens when he feels it out of the tangle.

Fig. 90

In straightening your legs and lifting your hips you should be very gradual and watch for the first sign of submission, for he can hardly tap adequately with the back of the only free hand. The habit of tapping is often so ingrained that the opponent does not think at once of shouting when he cannot tap.

□ □ □

Fig. **90** suggests the possibility of you rolling on to your right side; lift your shoulders off the ground and move them backwards before pressing your hips forward.

□ □ □

Fig. 91

Fig. 92

Figs. **91**, **92** and **93** show two other locks often possible in similar situations. They are self explanatory in view of the preceding discussion. Note the position of the hips in Fig. **92**.

Fig. 93

□ □ □

FIG. 94

The scissor-hold becomes ineffective against a well trained Judoka who has learned to control his lower abdomen and breathe correctly, i.e. fill the lower abdomen and breathe shallow with the clavicles only. When your opponent is too bulky for your legs or can resist your lock, push his arm out of the way as in Fig. **94**, taking your head backwards to make it easy to do. You are in the position of Fig. **95**, raise your right shoulder off the ground, wrap your right arm round his head and grip your own belt as much to your left as you can, see Fig. **96**. Now lift your hips off the ground and press his head down, moving your shoulders as one solid piece. This too must be done gradually, leaving a large reserve of force for use if necessary, otherwise a sprained neck or even graver injury is possible.

□ □ □

FIG. 95

FIG. 96

In general the scissor-hold should not be relied upon for obtaining a decision, but it is an extremely useful auxiliary to keep the opponent steady while applying the final lock. Fig. **97** shows one such possibility. The strangle-hold is produced by pulling and twisting the

Fig. 97

Fig. 98

wrists and forcing the knuckles against the sensitive parts of the throat. Note the action of the right hand in the figure.

□ □ □

Fig. **98** shows what may happen if the strangle-hold is not properly applied. Your opponent will place his elbows on the inside of your thighs as in Fig. **85** and

Fig. 99

Fig. 100

dig them in, forcing your legs apart as shown in Fig. **86**. All is not lost if you succeed in placing at least one leg on his shoulder before letting go his lapels. It may then be possible to pull, say, his left arm back in between your legs and establish the lock shown in Fig. **98** with your hands pressing at the back of his head. He cannot prevent you from establishing an arm-lock on his left arm if the neck lock and pressure on his head are not telling quite as rapidly as you might wish. By observing Fig. **98** closely and imitating it, you will soon learn to make it tell rapidly enough.

□ □ □

A very effective hold is shown in Fig. **99**. Even if your opponent succeeds in placing his forearms on your elbows and slackens the strangulation, it is sufficient to continue twisting your left wrist while shortening your right arm, the elbows moving outwards along your ribs, and pushing with your legs. The correct movement is best described by saying that you move as if you were trying to stand up on his hips. Fig. **100** shows how this movement curves the opponent's back from his belt upwards and forces his head backwards, due to the presence of your wrists under his chin. Note that the two heads move apart as seen by comparing the two figures. No jerky movement is permissible in this situation if you are to avoid dislocation of the jaw or the neck.

Little ingenuity is necessary to see that this hold can be applied in the position astride, after which it is easy to roll over on to the back. In general, practise the final situation until it is so familiar that you can recognize any slight opening leading to it. Our aim is only to give you an idea of what can be done and make you rely on yourself for the rest.

CHAPTER IX

RIGHT OR LEFT APPROACH

The most varied attacks are possible in this situation as both shoulders and hips can be pinned to the ground from this position. The attacking standing opponent should have for his first objective the immobilization or control of the lying opponent's hips or shoulders. The lying opponent, on the other hand, should keep in mind the floating board analogy and lift the parts of his body that are not pressed down so as to slip out of the way. He should avoid exposing the central part of his body to vertical pressure by slipping sideways, rolling, jerking or swinging.

□ □ □

Fig. **101** shows a severe and dangerous hold. Holding the lapel and sleeve in the usual way, place your right knee on the opponent's chest at the lower end of the chest bone. Stand wide as in the figure, partly on your left foot and partly on the toes of the right foot. Move your right hip forward vertically above the thigh, thereby straightening your back. If your arms are not allowed to lengthen, large pressure is created, sufficient to push the chest bone into the chest. Full strength or

sudden violence must therefore not be used. If you stand properly you should be able to maintain control by skill, and obtain submission by smooth gradual action without reaching the danger point of permanent injury.

FIG. 101

To foil this attack the lying opponent will try to push your right knee off his chest with his left hand towards his right; but simple pushing will rarely suffice unless you are very unstable and really no menace at all. He must gently lift his hips off the ground, supporting himself on his left foot moved slightly to the left, and push your knee only enough to allow him to remove himself from under it when he lowers his back to decrease friction. If he only succeeds in shifting himself sufficiently to make the pull of your right hand preponderant, he has virtually freed himself. He must, however, be ready to tap as soon as your hold is established properly.

Note the position of your head relative to that of the opponent; if your knee presses too low down towards his belt and your head not forward enough you may find yourself actually assisting him to sit up.

□ □ □

However, the most appropriate move in case of any difficulty is the classical arm-lock, see Figs. **24**, **25** and

FIG. 102

26. Just swing your left leg around his head and roll back. When properly established, there can be no question of resisting or countering an arm-lock, but if he turns his face towards you in time and shifts your left leg over his head he may slip his head from under it, move his body into a straight line with yours and roll over to the right to free his arm. You must therefore press his head down properly and bring it back at once if it is removed. Fig. **102** shows you having restored your control in the nick of time.

□ □ □

Figs. **103**, **104** and **105** show how you can free yourself from an arm-lock if the opponent's action is faulty in the following points: if he is not quite on his back but slightly on his left side; if his right knee does not do any useful function, and if his left leg is not really effective. Swing your legs gently towards five o'clock to clear his right knee completely as in Fig. **103** and follow the next two figures which hardly need any comment. Fig. **103** also shows that your right arm is

Fig. 103

Fig. 104

shortened to provide anchorage for lifting your legs smoothly and to make the rest of the action possible.

□ □ □

Fig. 105

Fig. 106

Fig. 107

Returning to the position of Fig. **101**, the opponent may attempt to avoid your arm-lock by rolling to his left. His arm will most certainly be shortened and stiff. Step over with your right foot and sit down on him as shown in Fig. **106**, press his wrist towards your chest and stretch forward as in Fig. **107**. Straighten your leg very gradually, push your hips forward and he is both strangled and in an arm-lock.

Fig. 108

□ □ □

FIG. 109

FIG. 110

From position **106** you may also roll back as shown in Fig. **108**, in which case do not establish pressure on his wrist, to any extent, before you are on the ground. You have no control at all if you roll back with a fully established lock and the force of inertia of your body may break his arm.

□ □ □

If the opponent reaches out for your lapel to pull you or strangle you, put your right hand behind his elbow as in Fig. **109**, cover it with your left hand and press towards yourself and upwards to straighten it, lifting yourself as shown in Fig. **110**. Twist his elbow to your left, leaning your right shoulder forward. It is not

FIG. 111

FIG. 112

necessary to wait for the opponent to reach for your lapel. You can press your shoulder against his forearm, take hold of his elbow and then straighten yourself.

□ □ □

Alternatively, take hold of his wrist, stretching over as in Fig. **111**, bring your right hand behind his elbow and grip your own left wrist as in Fig. **112**. Press his knuckles against the mat and fold his wrist, and his fingers will open up. Straighten your right arm, pushing his elbow to your left while pressing your lower abdomen on to his right shoulder, or even stretch your legs widely apart to steady his body and increase the twist on his shoulder and elbow.

□ □ □

FIG. 113

A favourable situation is created by gripping his collar as far behind the head as you can, see Fig. **113**, then pushing his elbow with your right hand into the space under your armpit. Fig. **114** shows this accomplished. Press his elbow down with your chest as in Fig. **115** and stretch your right leg as shown in Fig. **116**. Pull with your left hand to twist his head and partially strangle him. Even if you cannot make him tap in spite of the shoulder lock, head twist and strangle hold, it is very difficult for him to get out of this immobilization.

□ □ □

FIG. 114

FIG. 115

FIG. 116

There are a number of combined arm and strangle-holds, which are more effective than either action used separately. Grip your opponent's collar with your left

hand close to his neck. Put your right hand around his right arm in a screwing-in motion and grip his sleeve behind his elbow as in Fig. 117.

FIG. 117

His wrist is thus tucked away under your armpit. At the same time wedge your right knee against his body, under his arm, as tightly as possible. Stiffen your left wrist and pull on his sleeve to take up all possible slack on the collar and force him towards the strangling wrist.

□ □ □

Gripping the collar with the left hand inside the jacket and only the thumb showing as in Fig. 118, you obtain a combined neck and arm-lock we have referred to previously. Flex your left fist, thereby pressing the thumb side of the wrist joint into the side of his throat. Pull all the time on his right sleeve to tighten and fix his collar. It should be made as taut as possible so that pressing your left shoulder downwards does not make the strangling wrist slip. Heave your right shoulder back steadily against his forearm while lifting his elbow forward, and this will lock his right arm. The correct

FIG. 118

movement is but one act produced by stiffening your right shoulder and arm into one rigid unit and making the left arm rigid from the elbow downwards. You then move your shoulders to pivot around your left elbow, which is practically motionless. Note the position of your left leg and the opponent's twisted head; this was caused by touching his jaw with your forearm when initially tightening your wrist.

□ □ □

A very severe arm-lock can be produced by starting as shown in Fig. 119. Here your right arm is just wrapped around his arm without holding anything. Wedge your right knee under his arm to make movement to his right impossible. Press on his throat, as shown in Fig. 119, with the weight of your shoulder behind your forearm. Now sit back on your right heel, the right instep touching the opponent's side. Move your left leg to take over the duty of pressing his neck to the mat as shown in Fig. 120, while your left hand gets hold of your right wrist. You are now in a position to lean back and bring your full weight to bear against his forearm. Your weight on his arm will be sufficient to break it if you are not careful. This is a very dangerous arm-lock. Students who have stiff joints tend

FIG. 119

to fall backwards, being unable to fold their knees as completely as the right knee is in Fig. **121**. They might therefore find themselves unable to stop the lock, even though the opponent has tapped, as the right forearm is jammed so long as the body leans back. It can be disengaged only after moving well forward. Extreme care must therefore be taken during training, and the lock never attempted in serious before you have made sure that you can control the situation without causing severe and irreparable injury, as you would if you fell back heavily from the position shown in Fig. **121**.

FIG. 120

FIG. 121

□ □ □

Fig. **122** shows a strangle-hold which is often possible to apply, though rarely against an equal opponent. Without letting go the normal hold on his lapel, bring your right hand over his throat as shown in Fig. **122**, pulling hard on his sleeve with your left hand to take up slack in the jacket and prevent him from turning to his right, and dig your knuckles into his throat. The knuckle of the smallest finger starts as far to your left as his lapel will allow, and then the successive knuckles are brought into play as if you were rolling a cog wheel over his throat. Note the relative position of your feet and hips allowing you to follow your opponent in his struggle to get out. The draw back of this strangle-hold is that to exert great pressure your right arm must be straight so as to transmit effectively the push with your body, and your opponent can then push on your elbow and even dislocate it, if you do not stop or turn over. Your right arm must therefore be slightly bent as in the figure and you must be ready to give it up if necessary and proceed with an arm-lock.

FIG. 122

□ □ □

The side approach offers a variety of immobilizations. Figs. **123**, **124** and **27** show some of the ways of starting

Fig. 123

the simplest immobilization shown in Fig. **125**. Your head should be lowered so that your right temple touches your opponent's; the figure shows you deli-

Fig. 124

berately neglecting this point so as to tempt your opponent to push you as seen in Fig. **126** and give you the opportunity to apply the neck-lock shown in the

Fig. 125

figure. Note how you press his chest down, thereby increasing the extension of the back of his neck. It also enables you to use considerable force without pulling the opponent into a sitting position and so losing control or letting his head slip out altogether.

Fig. 126

□ □ □

You may also allow him to free his right arm by not lowering your forearm under his elbow, or by simply failing to hold, and he may try to push your chin as in Fig. **127**. After an initial resistance yield, take your head back faster than he can follow, and at the same time push his elbow over to your right. Lower your head immediately to prevent him from taking his arm to the original position (Fig. **128**), and free your hand, or better still withdraw your hand before your head just touches it. Grip your own hand with your free left hand exactly as shown in Fig. **129**. This will enable you to pull with your left arm while twisting your body to

FIG. 127

FIG. 128

FIG. 129

your left, the left shoulder leading backward. If your hands are interlocked as in Fig. **129**, the sharp edge of your forearm along the index finger presses against the left side of his nape and the neck is twisted.

□ □ □

If your head-lock is ineffective because you press with the soft part of your forearm near the elbow or otherwise, twist your hips into the position shown in Fig. **130**. You are now in a position to push with your head, and use the full weight of your body behind it, and to use your arms more effectively.

□ □ □

It is rather difficult to get out of the latter locks. But well co-ordinated action often succeeds where there appears to be little hope. If the opponent tugs hard on

FIG. 130

his right arm, draws his head in between his shoulders and pushes your head with his arm, the soft part of your forearm is brought to bear against his nape and makes your action bearable for the instant necessary to get out. Gripping your collar with his left hand as in Fig. **131**, he can swing his legs up beyond his belt if possible and enough to break contact with the ground. He can then shift his hips to his left, and rock forward powerfully in the direction of his right elbow. This

FIG. 131

FIG. 132

action will see him into the position of Fig. **132**. The essential part of his movement is, however, the swing of the body, which also moves the point of contact of the two bodies along your ribs towards your sternum. Practice and repeated reference to the figures may help you to get the action right if you have no example to imitate.

An immobilization hold gives a distinct advantage to the partner performing it. In due course, however, with skill and body control improving, there is a good chance of getting free from almost any immobilization.

FIG. 133

FIG. 134

Regular, patient and intelligent practice makes all the difference. A general description of all the possible ways of getting out of the first immobilization may serve as a useful guide. There are at least five different ways of getting out of it:

□ □ □

1. Figs. **133** and **134** show the neatest, requiring the greatest skill. Observe the swing of the opponent's legs to the left to break contact with the mat all along his back, excepting for his left shoulder and arm. At the same time he pushes his right arm down, as if trying to throw you out of the picture in the direction of two o'clock. He has thus shifted the point of contact with

you towards his head as much as possible. When you try to bring him to the original position he swings his legs smartly downwards in the direction of four o'clock initially, the left leg then stopping while the right continues as shown in Fig. 134. The movement of the legs is produced by a co-ordinated effort of the whole body, and made to coincide with your movement to restore the original position, and it brings him into the position of Fig. 134. Important details to note are: the use of the left elbow against the mat; the curving of his body, bent at the belt and not in the groins; the right hip not touching the mat before the movement is complete. It may be a long time before you can free yourself in this manner. You will need as much patience as others before you. Let your partner lie completely symmetrically to you, practically as the two partners in Fig. 134, but with your right hands on each other's right shoulder; then one sits up and presses the other's shoulder down to the mat while the latter tries to swing his body correctly and sit up. The other partner rocks his body to do the same, and so in turn and with gradually increasing opposition both partners learn to co-ordinate their bodies to the correct performance.

□ □ □

2. The object is to throw the opponent over the right shoulder as in Fig. 135, but to complete the movement with the lower opponent on the top. Starting from the position of Fig. 125 the immobilized person has to bring your belt on to his chest before he can act on your

body as a whole, and overcome your right knee check. Without breaking momentary contact between the two bodies, it is impossible for him to overcome the friction and slide you to the required position. He therefore reaches out as far as he can with his left hand for your belt, presses you towards himself with both arms, makes a faint attempt to sit up, and pushes you perhaps a fraction of an inch upwards relatively to him. You push him back to the original position; he accentuates your movement by lifting his hips and pushing you over his head with his arms. Using only a fraction of the effort he is able to muster, and repeating these attempts in a rapid succession of two or three bursts, he will shift you sufficiently to make the final effort worthwhile. You will find, in fact, that your belt is creeping up his chest. He now makes the final lift of his hips coincide with your downward pressure on his shoulders and hurls you in the direction of ten o'clock. If you are not quick enough to let go his right arm and check your movement forward as you do in Fig. 135 you will find yourself on your back with your opponent on you.

Even if you check the movement with your left hand he might still get out if he removes himself from under you as the figure suggests that he could, provided that he moves his hips to the left while you come back.

□ □ □

3. Supposing that you put your left hand on the mat and now push yourself into the original position. The opponent will expect this and try to deviate you from

your intended course. Observe Fig. **135** and you will

FIG. 135

FIG. 136

see that the line joining your left elbow and his left knee is the direction in which you would move if allowed to. He will then pull you in that direction but at the same time slide nearer to you, so as to make you top heavy, and roll you over his shoulder as in Fig. **136**. Note the position of his legs in Figs. **135** and **137**, the left foot in the first, and the right foot in the second, allow him to lift the corresponding hip and withdraw the other

leg as far back as possible along the mat behind the standing foot. This movement frees the standing foot which can be swung from the hip over you and thus brings him on top of you. He may, on the other hand, simply twist his hips to the position of the usual immobilization of Fig. **128**, say, on your right or your left, or just get on to his knees.

The movements just described should be practised as an exercise if they are not already familiar. They are very useful and should become automatic.

□ □ □

4. The opponent may set out to free his right arm. He will push his left forearm against the right side of your neck, lift his right shoulder off the mat and tug sharply on his right arm. Repeating this in bursts, and consolidating each minute gain by re-establishing friction with his shoulder against the mat, he might soon be able to withdraw his right hip under his left as he could in Fig. **135** and get to his knees. He has now only to press down your right shoulder with his left arm and lift his head well back to force your forearm up, to make you tap because of the pain in the elbow or shoulder, or both.

□ □ □

5. Your opponent grips your belt with his left hand and by a co-ordinated effort of his hips and arms lifts you slightly off the ground, just enough to slip his bent

right knee under you. Very little lifting is necessary if he removes his right hip away from you, so as to enlarge the space separating you, while moving his knee under your buttock or thigh. Once his knee is under you, there is no difficulty in turning you over to his left as in Fig. **137**. He may, if he can, get hold of either of your lapels instead of gripping your belt with his left

FIG. 137

hand, and thus by partially strangling you, bring your head and shoulders to the left and make you lighter to lift and roll.

It goes without saying that the example of a good teacher is of the greatest assistance, and that there are more ways to achieve the same result. It may not be superfluous to say that the movements of the hips twisting the legs one way or the other must be used in all situations and not only in the particular cases where they are described.

□ □ □

FIG. 138

FIG. 139

FIG. 140

Fig. **138** shows the initial phase of a neat immobilization. Fig. **139** shows the next step after you have taken hold of his belt with your left hand. You may find it equally convenient to grip your own right lapel instead of his belt. The opponent will now try to bring his right arm or knee between you and himself. Press him down by dropping your hips and stretching your

Fig. 144

it into the hold shown in Fig. **145**. He can also manage to put his hands on your left elbow and by slightly twisting it to his left as in Fig. **146**, compel you to tap. This arm-lock can be made very hard if he raises his right shoulder.

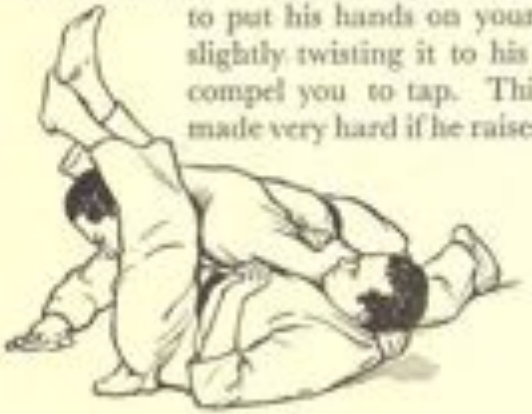

Fig. 145

Fig. 146

Fig. **147** shows one way of getting out of the above immobilization. As usual, the opponent must first make you push in the opposite direction, i.e. three o'clock, by forcing you to his right. When you try to bring him back into the old position, he synchronizes his movement with yours to turn you over as in Fig. **147**. Without provoking your helpful push, the effort necessary is very tiresome indeed. Fig. **147** should be studied very carefully, there is more in it than would appear at a first glance.

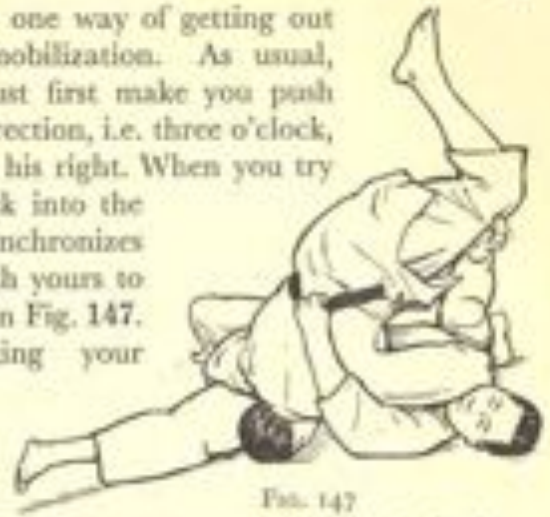

Fig. 147

Fig. 148

Even if his effort were not successful it would allow him to bring his right knee between you and himself in a manner resembling Fig. **148**, so that you would be more on your right side and probably holding on to his lapel.

Fig. **149** shows what is, perhaps, the prettiest of all immobilizations. For except the opponent's left arm, you have no definite control or serious advantage over

Fig. 149

him. To secure a point by this immobilization, is to have greater "floating" capacity and skill than your opponent so that you continually restore the position of the figure, every time he upsets it. With a temperamental opponent you will find yourself all over the mat and continuously on the point of losing control. It is great fun indeed.

If you examine Fig. **149** closely you will see that the opponent under you is at liberty to move his legs and hips as he pleases. He will try, therefore, to lift his hips somewhat as in Fig. **162**, and throw you out of the picture. Your right and left legs should be ready to replace each other and support you in the direction in which he pushes you, for if he feels that his attempts are nearly succeeding, it will entice him to further efforts and increased vigour in quick succession.

While you are up he may turn to move out of your way before you come down again, and try to bring his right knee between you and himself. He may also find an

opportunity to free his left hand and use it as in Fig. **126**, which is not a wise move, or try to strangle you as in Fig. **150**, with the help of his left knee as in Fig. **151**.

Fig. 150

Fig. 151

Skill and experience will, of course, decide the issue. You must be ready to use any of your four members and also your head to counter his movements, stop gaps, and patch up your failing control. The right

FIG. 152

elbow must be ready to move in the direction of two o'clock, or four, depending in which of these directions he tries to roll you over. Your right hand must be ready to let go and push the mat as the left does in Fig. **135** and then grip his sleeve again as soon as possible; your legs must be ready to change places as in the exercise of Fig. **14**, and your head must be ready to assume support as in Fig. **155**.

To enable you to do any, and all, these things at such short notice as your opponent will give you, your body must be kept balanced on your opponent on your right hip, so that you are always made lighter by his initial effort and never entirely dependent on any of your members for support, except during the brief periods of countering definite movements.

This immobilization is notable for the facility with which you can bring the fun to an end almost whenever you feel like it. Your alternatives are: (1) Neck-lock, Fig. **126**; (2) Neck-lock, Fig. **152**; (3) Immobilization, Fig. **153**, which is practically the same as that described on page **146** but preparatory for the next move seen in Fig. **154** where you press against the opponent's

FIG. 153

FIG. 154

FIG. 155

FIG. 156

right arm with your neck while pressing his throat with your left wrist (to stop him from lifting his head). It is then possible for you to bring your left leg into position as in Fig. **155** and free the left hand for use as in Fig. **156**, to break his arm against your shoulder. Note the position of your head and right shoulder on the mat and the stretching of your left leg; (4) Arm-lock as in Fig. **110**.

□ □ □

Fig. 157

From Fig. **156** it is easy to roll on to your back, on the spot where your right foot rests on the mat in the figure, cross your feet and bring your opponent into the position shown in Fig. **146**.

□ □ □

Many arm-locks are possible when on the ground at your opponent's side. Fig. **157** shows one which is made very effective, by gripping your left lapel with your right hand. Note the direction of pressure on the locked wrist.

□ □ □

Figs. **158** and **159** show different versions of arm-locks in which pressure is applied to the hand rather than to the wrist and in which use is made of the thigh.

We may now review the remainder of movements of the nine o'clock approach with you lying on the ground. If you examine most of the figures you will notice that the lying opponent is generally in a favoured position so long as

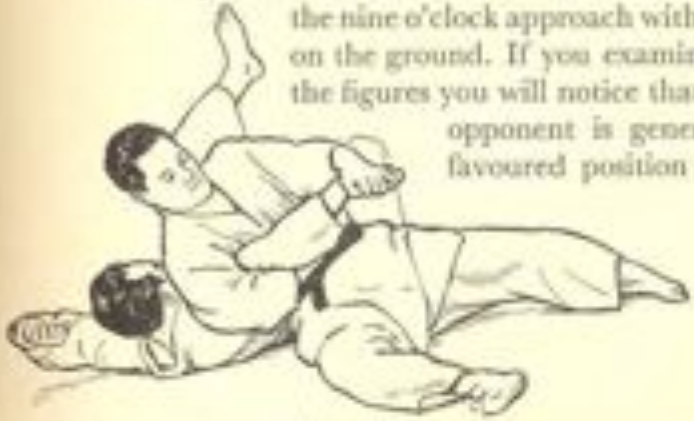

Fig. 158

the other's head is on the level of his belt or thereabouts.

Fig. 159

If you are on the ground try, therefore, to move so as to be in the favoured position; shift your own body rather

FIG. 160

than force your opponent's; he may be heavy, stiff and in general rather unwilling to co-operate.

□ □ □

Fig. **160**, for instance, shows your opponent in a seemingly better position, but if you move ever so slightly in the direction of your head, there is little to prevent you from putting your left leg where you see it in Fig. **161**. It is not easy to see in the figure that you are holding his right wrist under your right armpit. The way this is done is seen in Fig. **173**. You are in fact breaking his elbow by pushing his head with your leg. You must not make him lose balance, for you will be unable to let go his right arm if he falls, and it might break. It is safer just to take hold of his right sleeve with your right hand and stake on the head-lock as in Fig. **162** or Fig. **29**, depending on how much he turns. An arm-lock is possible on his right arm which can be pressed against your thigh or groin.

FIG. 161

FIG. 162

□ □ □

Figs. **163**, **164**, **165** and **166** show arm-locks that are made possible by apparent pushing of the opponent, whereas in fact you do move away from him, but reduce friction between you and the mat by wriggling, or alternate lifting of different parts of the body off the mat. In Figs. **164** and **166** your moving is particularly clear. The most important point is not so much that it is easier

FIG. 163

to move yourself, but that by moving your body you can straighten the opponent's arm. It is very difficult to do this by the use of strength alone, but it is possible by fixing his hips and then moving the part of your body in contact with his hand, in the direction necessary to straighten his arm. Your arms help by fixing his hand to the point where he holds you and by pressing against his elbow.

FIG. 164

FIG. 165

FIG. 166

CHAPTER X

HEAD ON APPROACH

Approaching a well-trained opponent from the direction of the twelve o'clock you will generally find him swinging his body around, and thus you will meet his feet instead of the expected head. He will generally put one hand on your leg to help him in the initial effort of creating the necessary impulse. His body will be curled up as in Fig. **15**, but his eyes will be fixed upon you. The curling of the legs is essential for swift swivelling round, as it reduces the moment of inertia to the minimum. You should practice this yourself until you can do it without mental effort.

□ □ □

You may also expect an attack like the one shown in Fig. **168**. Lying in the position of Fig. **15**, he can do this readily as soon as he takes hold of your sleeves, Fig. **167**, when you stoop down. Ward off his legs with your forearm just as in cases of the legs reaching for the head.

□ □ □

Everything is not lost even when your head is between his legs; get hold of his trousers as in Fig. **168** and throw

Fig. 167

Fig. 168

your weight backwards so as to bring the whole weight of his body on to the back of his head; you might find it necessary to kneel, your knees wide apart, and hold for some time before he will let you go. His nape muscles stretch and the blood circulation of the head as well as breathing are seriously interfered with. It is thus a question of who can take it for a longer time; it is better Judo to avoid such situations.

□ □ □

FIG. 169

Figs. **169** and **170** show a very skilful attack by the lying opponent; they deserve careful scrutiny. You would find yourself on the ground with the opponent astride you or with your right arm locked. For, holding on to you he would be brought on to his feet at the end of the roll and in an excellent position for an arm-lock or whatever lock he might choose.

□ □ □

FIG. 170

FIG. 171

Figs. **160, 161, 171, 172** and **173** show what you might expect if you kneel down while the lying opponent holds your arm or sleeve. But all these attacks are of little consequence unless they are performed with great ease and poise. You must therefore devote the necessary time to be sure that you can do them properly before trying in seriousness.

□ □ □

The situation is quite different if you avoid the opponent's hands. Figs. **174, 175** and **176** show how to render his arms inoffensive. Your head must slide close to his body as in Fig. **176**, which also shows how to press with your chest to turn his face sideways to the position shown in Fig. **177** in which the immobilization is finally achieved. The opponent will try to push his hand under

FIG. 172

FIG. 173

your chin, and you must therefore turn your own head sideways, right or left to make it impossible for him to do so. By pressing near his elbows as in Figs. **176, 177** and **178**, that is, by lifting your elbows off the mat as much as you can, he will find his forearm almost reaching your nape and too long to go under your chin.

FIG. 174

FIG. 175

FIG. 176

FIG. 177

FIG. 178

FIG. 179

Put your elbow on the mat every time he attempts to roll you over, and lift it back when the emergency is over. The immobilization shown in Fig. **178** is effective only if you press your lower abdomen well forward, and your knees are as completely folded as in Fig. **178**. You must, however, be ready to change over to the position of Fig. **177** when you do not feel stable, and back again into the original position when the emergency is over. □ □ □

From position Fig. **178** you can roll to your left as in Fig. **179**, or to your right, pressing your knees together and against his shoulders, so that, if possible, when reaching the mat, your knees press under his jaws and not behind his ears.

□ □ □

FIG. 180

FIG. 181

Many immobilizations can be combined in pairs or groups in which the arm contact with the opponent remains practically unchanged while the hips and legs change position freely as in the exercises recommended, or when dealing with the different ways of freeing oneself from the first immobilization hold learned in Judo.

Wrap your right arm around his as in Fig. **180** and grip his jacket as in Fig. **181** or the inside of his right

Fig. 182

collar, then slide your left arm under his as in Fig. **182** and grip his belt. Note the position of your head under his left arm. Bring your own elbow up your thigh as close to your body as you can, and dispose your legs as in Fig. **183**. An important point to keep in mind is to press your right shoulder well on to his chest when he lifts his hips off the ground.

□ □ □

Figs. **183**, **184** and **185** form a group like the one we mentioned before. You may start with the intermediate position of your legs as in Fig. **185**, move your legs to your right as in Fig. **184** when he tries to roll you over to his left, and bring them into the position of Fig. **183** if you feel his right arm slipping out of your hold, or to check a one o'clock push. In all these immobilizations you must allow the opponent to move you all over the mat if he wishes, provided you maintain your relative position to him as indicated. This is possible if the centre of your body is carried by the opponent when he moves. Japanese instructors describe it as "lie on your opponent as if you were a wet towel."

□ □ □

Fig. 183

Fig. 184

Fig. 185

FIG. 186

From the position of Fig. **184** it is often easy to secure the arm-lock shown in Fig. **186** with your left hand gripping his belt or helping to press with your left shoulder on his chest. Alternatively you can simply lean back to choke him by cutting off his air intake.

□ □ □

One thing the lying opponent must not attempt is to sit up while his back is turned to you. Fig. **187** shows what he may reasonably expect from you. Other holds are equally feasible in this circumstance.

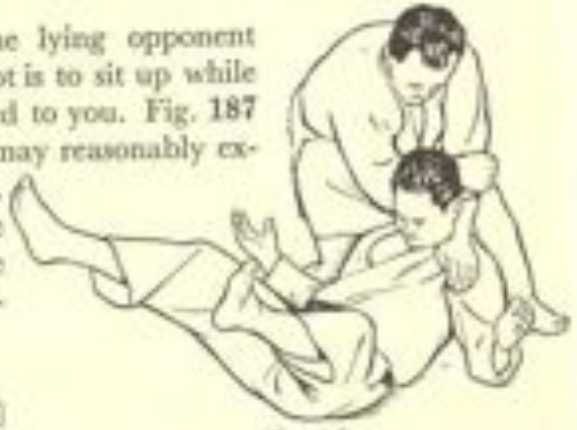

FIG. 187

□ □ □

FIG. 188

FIG. 189

Figs. **188** and **189** and Figs. **190**, **191** and **192** show two examples familiar to most Judoka.

FIG. 190

FIG. 191

FIG. 192

Figs. **193** and **194** show a strangle-hold combined with a shoulder-lock.

FIG. 193

FIG. 194

FIG. 195

FIG. 196

Figures **195** and **196** show another two holds.

□ □ □

FIG. 197

FIG. 198

Figs. **197** and **198** show a strangle-hold which can be applied to a naked opponent as it does not involve a hold on the jacket. Another hold having the same advantage is shown in Figs. **199** and **200**. The opponent

FIG. 199

FIG. 200

eases the strangle-hold by pulling on your sleeve but has to give in because of the bending of his spine in the lumbar region produced by your hips pushing forward while your shoulders lean back.

□ □ □

FIG. 201

FIG. 202

You should be careful not to cross your feet during this action. Fig. **201** shows why you should not do so. The extension of the instep will oblige you to tap.

□ □ □

Fig. **202** shows the opponent hooking his own right instep behind his left knee and only slightly lifting his hips. This is sufficient to break or extend your instep if you do not give in.

□ □ □

FIG. 203

A powerful combination is seen in Fig. **203**. It is essential in this hold and many others of this kind to roll the opponent, at least partially, on to his back as in Fig. **187**, or completely as in Fig. **203**.

It is obviously an understatement to say that it is not advisable to try and sit up while your back is turned to your opponent. There is necessarily a short instant of relative immobility in which the opponent can attack with little risk to himself.

□ □ □

Figs. **204** and **205** show ways of foiling attacks from behind. To be effective these movements must be started in the early stages of the attack. They can be used in all cases when the opponent is on your back and not necessarily while you are sitting down.

Before sitting up swivel round on the flat part of your back below your belt, so that you can see your opponent

FIG. 204

FIG. 205

while getting up. Get up by removing your hips back, away from the opponent, and rising to your feet before your head begins to rise vertically.

□ □ □

To get out of the immobilizations secured when the opponent approaches you from the twelve o'clock direction (for which Fig. **178** is representative), grip

his belt with your right hand as soon as possible, and the trousers of his left leg as in Fig. **170** and by a co-ordinated movement of your body twisting, say, to the right, turn him over on his back at your right. It is difficult to describe the correct movement with any precision and clarity and with reasonable brevity. The important thing to remember is not to rely on the strength of the arms alone, and that the final effort should coincide with your opponent's movement in the same direction as yours. Without the opponent moving in the same direction as you and relying on your strength alone, you will sooner or later come up against a heavy enough opponent to make your efforts futile.

CHAPTER XI

THE ASTRIDE POSITION

In the course of a spirited Randori one finds oneself repeatedly astride the opponent. The experienced Judoka avoids positions like those shown in Fig. **206**; it is practically impossible to come astride a skilled opponent in this manner. He will most likely take hold of the ankle nearest to him, turn on his side, pushing with his leg as in Fig. **207** and force you to tap as shown in Fig. **208**. As you already know he has shifted the flesh below your calf muscle with his right forearm, sawing behind and under your leg; thus he presses the bony edge of his forearm in line with his thumb, against your leg. The main effort is produced by straightening the back and not by the arms.

□ □ □

Fig. **209** shows how dangerous it is to advance your leg nearest to the opponent's head close to his body, and how to take advantage of a careless opponent. Once you are on the ground on his right he will follow up with a powerful leg-lock by pressing his left shoulder

FIG. 206

FIG. 207

FIG. 208

FIG. 209

FIG. 210

FIG. 211

FIG. 212

against your right instep while his arms hold your leg. Or he may proceed as shown in Figs. **210, 211** and **212**.

□ □ □

Figs. **213, 214, 215** and **216**, show how to get astride an opponent who attacks carelessly without securing control of the hips of the lying adversary.

□ □ □

Figs. **217, 218** and **219** show another way of tackling an opponent who goes straight out for the astride position without abiding by the advice given before.

□ □ □

Figs. **220, 221** and **222** show yet another case where the lying opponent turns the tables on the attacker and comes astride him.

All three preceding movements show very skilful

FIG. 213

FIG. 214

FIG. 215

FIG. 216

FIG. 217

FIG. 218

FIG. 219

action and should be carefully studied. The principles they illustrate can be applied in more serious attacks.

FIG. 220

FIG. 221

FIG. 222

The body movement of the lying opponent deserves attentive scrutiny.

□ □ □

FIG. 223

FIG. 224

Figs. **223** and **224** and Figs. **225, 226** and **227** show two ways of finishing off an opponent who comes astride with his feet first. All the movements shown in Figs. **213–27** are given more for the sake of showing the futility of incorrect action than otherwise, and the same applies to the following movement.

FIG. 225

FIG. 226

FIG. 227

□ □ □

You must not reach out for the opponent as shown in Fig. **228** while your foot is within his grasp. He may seem to be unaware of it, but if you assume that, then you

Fig. 228

Fig. 229

are certainly underrating your opponent. Before long you will find that there is no opponent who can be safely underrated. In our case you will find yourself pushed back as in Figs. **229** and **230**, your leg locked, Fig. **231**, and you will be forced to tap. He may even complete turning you, and, supporting himself on his left arm, raise himself to the position shown in Fig. **52**, though he need not get up completely. Remember that falling back in Fig. **52** means dislocation of the knee, or the ankle.

Fig. 230

Fig. 231

The most characteristic immobilization astride is shown in Fig. **232** where your left hand holds his collar and your feet press against his thighs in the manner shown. It is essential that your feet should be flat against his thighs, so that if he succeeds in rolling over sideways your toes are not injured. People with hammer toes and stiff feet should practise carefully until they gain control of their toes. Do not put the ball of your foot on the mat, for your opponent will be lifting his hips off the ground and he might crush your feet under his weight. If you cling on to him with your feet as in the figure, your legs will be carried by the opponent

FIG. 232

and will always be there to wedge his hips and make his rolling sideways impossible.

The astride position is perhaps the richest opportunity for locks and strangle-holds of all sorts. It is generally possible to apply the arm-locks of Figs. **111** and **112** to either of his arms with only slight differences from the figures.

□ □ □

The double arm-lock of Fig. **233** is very effective and must be applied with care. Lock your hands in the usual Judo way, that is hooking your fingers only; straighten, gradually stiffening your right leg. The opponent cannot tap and you must watch for other signs of submission. You may also roll on either

FIG. 233

side, but remember all that has been said about Fig. **83**. You may, if necessary, also lift your left leg to a position symmetrical with that of your right leg, to check his push forward when he lifts his hips powerfully. It is in the last situation that you must be careful not to fall back without letting go.

□ □ □

Fig. **234** shows a double lock which comes naturally once you have both feet forward while sitting on your opponent. If need be, you may press on his wrist with your right hand while supporting yourself by placing your left hand on the mat behind you.

FIG. 234

□ □ □

Fig. **235** is self-explanatory; you press your right hand against his throat, thus making it impossible for him to lift his head or shoulder, or sit up to relieve the lock.

FIG. 235

□ □ □

FIG. 236

FIG. 237

FIG. 238

FIG. 239

The lying opponent is generally tempted to get hold of your lapel for the purpose of strangling, or pulling you over his head. This must be watched for, as every time an arm is stretched an excellent opportunity presents itself for an arm-lock. Fig. **236** shows how to set about it. Twist your shoulders as in Fig. **237**, to increase pressure on his throat and pull his arm. Put most of your weight on your right foot and lean forward as in Fig. **238**. Swing your left leg, skimming the ground, around his head, to replace your left hand in checking his head, and roll on to your back as in Fig. **239**, your abdomen pressing against his elbow all through the movement. Attention has already been drawn to the fact that you must not press his locked arm against yourself before you are safely on to your back, and to the danger of not abiding by this rule.

□ □ □

An ingenious double leg-lock can be applied from the immobilization shown in Fig. **240**, or Fig. **232**, when the opponent spreads his legs preparing to hurl you over his head. Slide your feet along his thighs, behind his knees, and turn your toes outwards to hook his ankles above the insteps as seen in Fig. **241**. Press his thighs together as if intending to lift yourself from the hips upwards in the direction of your thighs, and straighten your legs. A powerful leverage is created at his legs, tending to break them. You should imitate the position in the figure until you get it right; your opponent will immediately tell the correct action from all the other efforts.

□ □ □

FIG. 240

FIG. 241

Figs. **242, 243** and **244** show clearly the essentials of a very effective neck-lock proper to the astride position. Care must be taken not to stretch your opponent's nape too suddenly in the final effort shown in Fig. **244** lest you sprain his head or neck before he has a chance to tap.

□ □ □

Numerous strangle-holds are possible in the astride position from which it is easy to roll the opponent over as soon as you start the proper hold.

Figs. **245, 246** and **247** show the simplest strangle-hold. Once in position you pull with your right hand, your elbow skimming your belt. The left elbow is

FIG. 242

FIG. 243

FIG. 244

FIG. 245

FIG. 246

FIG. 247

pushed towards the mat, and the left wrist made as stiff as possible. To counter this strangulation your opponent should apply both hands to the strangling left elbow and try to straighten it, or prop it up with his right forearm against the mat. While the hold is relieved he must try to throw you off or bring a knee between you and himself in the course of the struggle.

□ □ □

In the strangle-hold shown in Fig. **248** the grip on the collar is symmetrical, your hands are crossed and all your fingers, though not the thumbs, are inside his collar. Stiffen both wrists, press their backs against his throat and pull and twist them so that they dig in under his jaw as in Fig. **249**. In this action you are lifting his chin and throwing his head backwards, thus exposing the vessels and nerves of his neck to severe compression.

FIG. 248

FIG. 249

The effect can be greatly enhanced by raising yourself and lifting the opponent as shown in Fig. **250**, or by flexing your wrists and lowering yourself towards him, or even by resting your head against the mat as in Fig. **251** and pulling hard towards yourself.

FIG. 250

□ □ □

FIG. 251

FIG. 252

It is difficult to get out of these predicaments once the hold is properly established. Figs. **252** and **253** show the opponent using his hands and hips against your upper arm of the hold, trying to straighten it, and even succeeding to the extent of throwing you off. Such a course will, however, rarely succeed if you have some experience and skill. For if you do not resist being rolled to the side but forestall it, you can put your right knee on the mat (in the case of Fig. **249**), roll over to your right, and put your left foot against his groin as in Fig. **254**. Straighten yourself, twisting and pulling your wrists. He is now

FIG. 253

FIG. 254

FIG. 255

being strangled with an irresistible power and his head is being forced back at the same time. Sometimes it is possible to bring the opponent into the position of Fig. **100**.

□ □ □

Fig. **255** shows a way of relieving a strangle-hold by pulling the strangling wrist away from the throat and propping up the opponent's elbow against his thigh; after that it may be possible to push his elbow sufficiently, while lifting with the hips, to throw him off. □ □ □

FIG. 256

Fig. **256** shows another way of avoiding strangulation. If the strangled man can also push the opponent's leg under his own left leg, with his left hand, he has completely turned the tables.

□ □ □

FIG. 257

FIG. 258

Fig. **257** shows a strangle-hold and the way to counter it. This is the counter to be used to relieve the strangulation in Fig. **41**.

□ □ □

Fig **258** shows one way of dealing with an opponent who forces his chin against his chest and makes the introduction of the wrists laborious. Slip your left hand under his lapel and grip it as in Fig. **258**, so that only your thumb can be seen; grip his collar with your right hand as shown in the figure. The idea is to shift the part of the lapel stretched between your hands to replace his collar. He will most probably try to interfere with you as in the figure. Yield to his left arm and twist your shoulders as shown in Fig. **259** to bring your right

FIG. 259

FIG. 260

arm round his head. This is made possible because your left hand shifts the lapel at the right moment, thus allowing movement to your right hand.

Fig. **260** shows the obvious result.

□ □ □

Fig. 261

Fig. **261** shows a neck-lock secured by pressing your opponent's head with both hands placed as high up as possible without slipping up. You will find that to do this requires more skill than would be supposed at first sight. You have to keep balance while preventing him from sitting up, and yet exercise sufficient pressure to compel him to tap. Your elbows must be drawn together and press against his shoulders, and your abdomen well drawn in.

On the whole, the astride position favours the rider. Even if his ride is only a short-lived one, he has an excellent chance of wrapping his legs around the waist of the reluctant mount while rolling on one side or the other. He can then apply the scissor hold and many other locks. It is important, therefore, to practise balance on a spirited opponent.

The most general rule to observe is not to rely on any of the four members for permanent support but to cling on to the mount with your thighs and feet as in Figs. **232** and **240**, and in general to rely on continuous adjustment. From the other point of view, one should free

oneself from the riding opponent at the earliest opportunity. Once the rider has settled down it is more difficult to dislodge him than at the earlier stages. You must not allow him any respite from the start, if you are to succeed at all. Put one hand behind his back as far as possible, or reach out over his shoulder, to grip his belt as in Figs. **67**, **147** or **220**. Your other hand grips his trousers at the knee, or slightly below it. Lift your hips powerfully and hurl him over to your side. When he is astride you as in Fig. **232** or Fig. **240**, your right hand would, if possible, grip below his left knee and your left hand would hold his belt; he would be turned over to your left if you succeed. You should make preliminary attempts and synchronize the final effort with the opponent's move to your left.

Another way to dislodge him is to lift his hips with your hands, following your push up with your hips, and slide yourself in the direction of your head. This enables you to bring your knees between you and your opponent, or his knees between your thighs. The last object can be achieved by gripping the trousers below both his knees, lifting him up with your hips and arms, and pushing his knees in between your legs before he is down again.

On the whole, then, to throw off the riding opponent you must break contact between the opponent's body and yourself, by lifting your hips and, with the help of your arms, roll him to your right or left side. To make the separation of your bodies definite, bring one knee between you and him.

□ □ □

Figs. **68**, **70**, **71**, **148** and **220** show movements that one can use to exploit the initial success when breaking contact with the opponent and bringing his head lower down, so that the situation becomes that of the six o'clock approach.

CHAPTER XII

OPPONENT FACING THE GROUND

FACING the ground you cannot see your opponent, your arms and legs are largely occupied with supporting your body, and the jacket and belt give ample opportunity for the standing opponent to strangle you, or otherwise get control over you. However, it is practically impossible to have a Randori without ever facing the ground at one moment or the other. You must make these instances as rare and short as possible.

□ □ □

The opponent being on all fours as in Fig. **262**, slide your left hand under his chin as far as you can reach, grip his collar while your right forearm presses his right shoulder down. While leaning on his shoulder bring your left leg into the position shown in the figure. Lean forward, push his right wrist in the direction of two o'clock, and roll over your right shoulder. Your roll will be cushioned by his resistance. Your left leg lifts his left arm and you can twist him to follow you in the roll over, see Fig. **263**. The roll completed, you find yourself in the position of Fig. **264**, when you can

hook your left foot behind your right knee, and slide your right hand behind his head.

Fig. 262

Straighten your body and arch yourself, pressing your head against the mat. Push his head away from you with your right hand while pulling hard on his collar with your left. His left shoulder is forced back by the lifting of your hips while your left thigh presses the elbow down. He is strangled and the only thing he can do is jump as the Fig. **264** shows him doing. Turn to your right to force him to the ground as in Fig. **265**, thereby forcing his head forward and extending the nape muscles, and he will tap with his foot as in the figure.

If, without changing the position of his arms, you move your right hand from behind his head, slide your elbow along his arm, and place it behind your own head, you will be in a position, by arching or bridging yourself on your head, to dislocate his right arm. From the extraordinary rich choice of means of obtaining submission, practise one or two alternatives which experience will guide you to prefer.

Figs. **262**, **263**, **270** and **275** should be studied very carefully, for they show key positions leading to many locks and holds. Thus, if instead of rolling over your

Fig. 263

Fig. 264

Fig. 265

opponent as in Fig. **263** you place your right leg symmetrically on the other shoulder, then lean forward supporting yourself by your right hand, or forearm, placed on the mat in front of him, and roll on your

Fig. 266

right side, you bring him into the situation shown in Fig. **266**. This shows the final phase of this movement when started on the right side of the opponent and is therefore the mirror image of the movement described.

□ □ □

In general you should try to secure a hold on your opponent's lapel, pull the lapel across his throat and force him to roll as you wish. Fig. **270** shows one such move. Fig. **271** shows how to upset his balance by pushing his knees straight. Fig. **31** shows one way of following up the attack.

□ □ □

Figs. **267**, **268** and **269** show how to turn the opponent over on to his side. Note the position of your right knee in Fig. **269**.

□ □ □

Fig. 267

Fig. 268

Fig. 269

FIG. 270

Figs. **270**, **271**, **272**, **273** and **274**, show how to straighten the opponent's knees one by one and keep him on the ground or control his movements while you secure a strangle-hold by which you can turn him over on to his back.

□ □ □

FIG. 271

FIG. 272

FIG. 273

FIG. 274

FIG. 275

FIG. 276

FIG. 277

Fig. **275** shows how to turn the opponent on to his back. Your weight must be well forward so that your left arm lifts the opponent and prevents him from lying

flat and crushing your left foot with which you push the ground. But the strangle-hold is, of course, the main means of preventing him from doing so. Figs. **276** and **277** show two different ways of procedure once the opponent is turned over.

□ □ □

FIG. 278

Figs. **83**, **278** and **279** show two combination locks started in the position of Fig. **271**, in which the opponent

FIG. 279

is forced to roll over. The reader should find little difficulty in figuring out for himself the initial steps of these movements with a willing partner in front of him.

□ □ □

FIG. 280

FIG. 281

Figs. **280** and **281** show two head-locks which need little skill once you have learned to keep your balance.

□ □ □

Figs. **282**, **283** and **284** show how to establish a scissor hold on the neck of an opponent standing on all fours. Note how body pressure is exerted on the opponent's right arm and how he is prevented from pushing forward by pressure at the small of his back in Fig. **282**.

□ □ □

Fig. **285** shows the opponent defending himself by gripping his own lapels with his hands crossed. It may be difficult to deal with an experienced opponent who adopts this defensive position if you cannot manage to introduce your thumb under his collar as in Fig. **285**. Once this is done lower yourself on to him as in Fig. **286** and grip his trousers. Pull with your right hip

FIG. 282

FIG. 283

FIG. 284

Fig. 285

as in the figure (note your right arm straightened by this pull) and, using your chest as if it were a board rolling a round log, shift yourself to the right. At the same time, bring your left wrist under his neck to force him to the position of Fig. **287**.

Fig. 286

Fig. 287

Fig. 288

Fig. **288** shows how to turn over an opponent and at the same time establish a very effective head-lock. Grip his right lapel with your right hand, the back of your hand touching his skin, and reach out for his belt from under his right armpit. Fig. **289** shows the next step. Move your hips to the left, with your chest again acting as a board rolling a log, and without breaking this contact roll him over on his back as in Fig. **289**. Note the continuous adjustment of your body while moving from the head-on position to that of Fig. **290**. Note also

Fig. 289

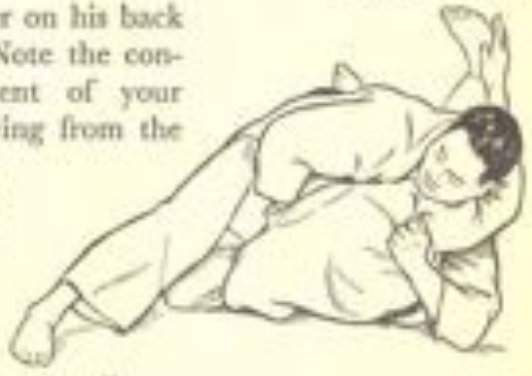

Fig. 290

FIG. 291

the essential action of your right arm strangling him, to begin with, to compel him to roll, and gradually transforming itself into the head-lock of Fig. **290**.

□ □ □

Figs. **291** and **292** show a movement which may be more difficult than expected, for your lower abdomen presses forward and down while the upper part of your body lifts. A muscle-bound opponent may feel the elongation of his pectoral muscles mostly and give in on that account. In any case he has little means for signalling submission, and you must be careful to watch for the slightest sign of surrender.

□ □ □

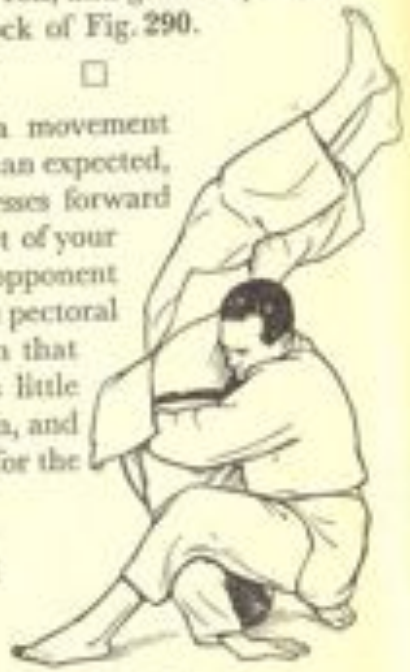

FIG. 292

FIG. 293

FIG. 294

FIG. 295

Figs. **293**, **294** and **295** show movements which are perhaps more amusing than useful.

□ □ □

Fig. **296** shows a very effective variation of the usual strangle-hold. The way in which the head is pushed forward should be carefully studied, as it is much easier to proceed in this way than to introduce the hand under the opponent's arm to grip the other lapel. This variation should be studied in connection with all strangle-holds; compare Figs. **31** and others in which the opponent has his back turned to you.

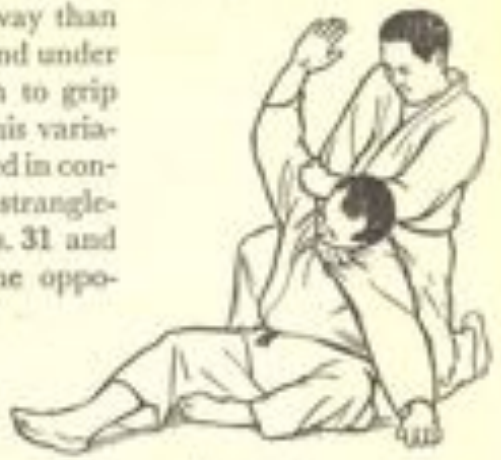

FIG. 296

□ □ □

When the opponent is on all fours as in Fig. **262** it

FIG. 297

is possible to secure an arm-lock straight away. Fig. **107** is suggestive in this respect. Fig. **297** shows another example.

□ □ □

On gripping the opponent's right arm by the wrist and pulling to his right, he stumbles as in Fig. **298**, and

FIG. 298

by rolling the nerve of his arm on to the bone with your knee, you compel him to tap.

□ □ □

FIG. 299

Figs. **299** and **300** need no comment.

□ □ □

Not all the movements described in this book are of the same importance. Some were given for the general knowledge of the reader, and it is enough to know them,

but no time should be devoted to their mastery. The serious student will try most of the movements and master

FIG. 300

only one or two of each group, preferably the simplest ones.

To avoid grievous injury, no lock involving squeezing with crossed legs or feet is permitted in a contest, unless the vital organ is protected by an arm or otherwise. Such locks should, however, be practised in Randori if only to teach the student how to avoid being trapped in one of them.

Printed for the publishers by W. & J. Mackay & Co., Ltd., Chatham.