

JIU-JUTSU

OR

JIU-DO

SELECTION

FROM

KODOKWAN METHOD

柔術



JIU-JUTSU

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PROF. JIGORO KANO

JIU-JUTSU

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PREFACE

The value of **Jiu-Jutsu** is proven by the fact that wherever known the advantages of this art are greatly appreciated, and its principles are incorporated into the systems of physical culture in use in that country. Indeed, it is no longer a means only for self-defense or intellectual culture, but is a perfect method of physical development.

It is the wish of all people to possess strong well developed bodies, and perfect health.

Poor health should be the misfortune of only very aged people. In fact, it has been declared by an eminent American authority of physical training that "Weakness is a crime."

In Japan, **Jiu-Jutsu** for physical training is of very ancient origin and was considered only a military accomplishment among Knights until Prof. J. Kano completed its system scientifically, considering its use principally for physical training. The number of persons who practice **Jiu-Jutsu** has lately increased considerably, but instructors are few, so this book has been compiled as an attempt to make up this deficiency

at least in part, and to give help to those who wish to know the method and possess good health.

In this book, we have tried to treat of the general outlines of the **Kodo-Kwan** method, founded by Prof. Kano, in a selection from the written instructions of Prof. Yokoyama in easily understood language, avoiding difficult scientific theories and explanations. Many of the tricks treated of have been explained in the most careful manner—in such a way that the reader may easily see that such and such a trick should be applied when his opponent takes a position.

The relation between trick and trick, and the consequent innumerable changes of situation cannot be anticipated.

Therefore, how one can put one's antagonist in a position advantageous to one's self, or how one can turn it to account, cannot be explained by written words only.

Moreover, when we come to the delicate points of a trick, since even spoken words are quite powerless to explain them, how much less adequate are written ones? Such things can be perceived only by telepathy. It is, therefore, our earnest desire that our readers should carefully read this book and digest it in order to attain to an understanding of these finer points by means of deeper study.

In taking up this exhilarating art, there is one danger, that some will want to master the whole method in a week, against which the reader must be warned. Study and practice carefully and do not be impetuous or impatient.

After thoroughly reading and understanding the instructions, first lay the foundation by careful, persistent practice, and then the super-structure may be built by degrees. There is no danger in **Jiu-Jutsu** if each step of the work is taken up thoroughly in its order, and with complete mastery of each successive phase of the scientific method, along with perfect physical development it certainly makes for enjoyment of life.

K. YAMANAKA.



PROF. S. YOKOYAMA

CHAPTER I.

INTRODUCTION

A short history of JIU-JUTSU and the origin of Kodokwan, the largest school in Japan, with its principles.

THE STORY OF THE ORIGIN OF JIU-JUTSU

The origin of Jiu-Jutsu, in Japan, is traced back to the earliest periods of antiquity. It is said in the legendary "History of Japan" that the gods **Kajima** and **Kadori** availed themselves of the art for the purpose of chastising the lawless inhabitants of the eastern provinces, but until the time of about the twelfth century no special school had developed.

Later, the **Samurai** rank arose (**Samurai**, who were greatly like the Knights of feudal Europe, and who were the fighting men of the provinces of the Empire). The various methods employed by this rank in defeating physically superior antagonists were carefully elaborated until eventually many distinct schools came into existence. But, of course, there were some methods also adopted from China which are not generally cred-

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ited with art of this kind as practiced in China, (about the Ming dynasty), and which included kicking and thrusting. As such, it gradually developed with the lapse of time and gave rise to various schools, under different methods, which also included some new combinations of movements which were slightly different applications of identical principles. These were named jiu-jitsu, taijitsu, yawara, torite, judo, etc., which gave lessons here and there.

The art of fighting without weapons thus grew, developed by degrees, and became prevalent all over the Empire. Meanwhile some perceived the secrets of these arts and established their own schools, many pupils therefore receiving wrong impressions of this art.

Such being the case, the arts under the same name were not always the same; on the other hand, the same art was taught under different names.

However, each of these was a kind of art for defense and attack, and its sole object was to gain victory over the enemy.

As this definition indicates, the chief object of Jiu-Jutsu of former days consisted in gaining victory over the enemy. Instructor and pupil seem to have intently studied the way of

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fighting, without paying any attention to physical development or mental training. Some of the founders of these schools, it is true, had well developed bodies and finely trained minds, but they did not practice their Jiu-Jutsu with the object of physical and mental culture in view. It was nothing but a natural result of their constant practice that they had good physique.

At the end of the Tokugawa regime (the middle of the nineteenth century), there were found, scattered in various parts of the country, many teachers competent to a certain extent in their arts, it is true, but they had no knowledge to speak of, of the method for the study of the spirit and body. Accordingly, they were utterly unable to demonstrate the true principle of judo (also known as Jiu-Jutsu) and make it known to the world.

At about this time the weapons of our country underwent a great change. Bows and arrows were replaced by guns and rifles, while hand-to-hand fighting had given place to battles of troops. The result was that Jiu-Jutsu masters found no demand for their art. Especially after the Restoration, all these masters lost their official positions, and were obliged to

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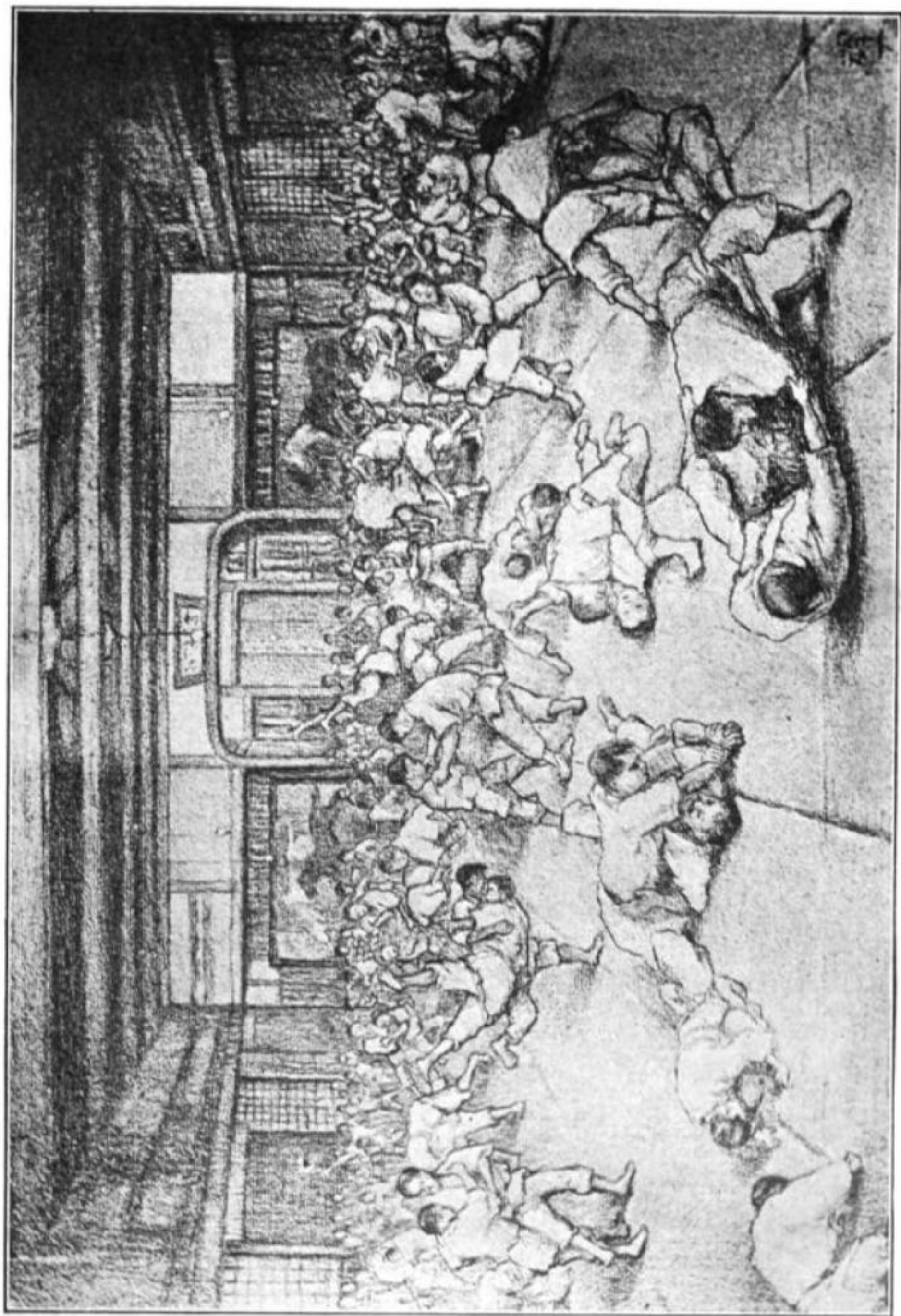
seek other means of support than the teaching of military accomplishments.

Most of these masters and their sort were men of bluntness and little versed in the ways of the world and had no talents in other directions. They had, therefore, no means of earning their livelihood. Even though they established Jiu-Jutsu Institutions, there were few, if any, who enrolled themselves as pupils,—nay, even those who were learning the art gave up their practice. People through every rank forgot about it, and thus at one time it looked as though this noble and valuable art would be utterly lost to the world before long.

But since the scientific predominant modern system by the name of Judo was evolved by Pro Jigoro Kano, the number of his pupils has increased day after day, year after year, and this system now has gained the widest official recognition and a large number of followers throughout the world.

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Nowadays, however, Jiu-Jutsu is no longer a monopoly of the military class, and is now rapidly spreading all over the world, as a great fire sweeps over a prairie. This great devel-



School of Jiu-Jitsu

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opment of Judo is, it is true, due to its great usefulness, its great value, and to its being a splendid means of physical culture; but we must not lose sight of the fact that it is greatly due to the energy, perseverance and earnestness of Professor Kano. Be that as it may, it is certain that he had to contend with and overcome many difficulties before he made Judo what it is.

Professor J. Kano founded Kodokwan of Judo school at Tokyo, Japan, 1882, after training under the instructor of several of the older schools and assimilating the best they had to offer.

The present name Judo does not mean a new method in itself, but until its adoption by Professor Kano, to designate his system, it was by no means so much in vogue as the expression **Jiu-Jitsu**.

Etymologically, a single ideograph differentiates Jiu-Jitsu from Judo.

The word Jiu-Jitsu, to use the older nomenclature, is written with two ideographs, the first **Jiu**, meaning, "submit to, virtuous, gentle, pliable;" and the second **Jitsu**, meaning, "art or science." So in Ju-do, dow means almost the same as Jitsu.

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The use of the first character is intended to imply that Jiu-Jutsu relies for its triumphs, not upon brute strength, but upon skill and finesse, the ability to win by appearing to yield.

The Kodo-Kwan is the highest of all such schools of **Jiu-dow** in Tokyo, to which we have already referred as the headquarters of Professor J. Kano's modern system, which has gained the widest official recognition and the largest number of pupils throughout Japan.

In the notification to the pupils of Kodo-Kwan, Professor Kano warns strictly that pupils absolutely should not use this art for brutal tasks.

And it is another characteristic of this cult that its members may not make a public display of their art for money.

Thus for the most part all competitions are virtually private functions, and perfect physical development.

The object of **Judo** may be divided into three heads, namely:

- (a) Physical Development.
- (b) Proficiency in contest.
- (c) Mental training.

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From the practical point of view, the exercises of Judo may be divided into three stages:

1. Method for the training of the body (**Renshinho**).
2. Tactics to be adopted in fighting (**Shobuho**).

3. Mental culture and training the power of will. Although Judo is divided into these three different stages or methods for the sake of convenience, yet they are closely related with one another, and one cannot practice any one of them only.

In gymnastics, all the movements are mechanical, as they are performed by the arms and legs as essential for developing a certain set of muscles, all the exercises are meaningless, and naturally of little interest or mental profit in themselves.

As for the training of the body, it is always performed with the idea of a match, not to speak of the physical development resulting from the exercises. A Judo pupil continually uses his mind and is on the lookout for means of defeating his opponent, at the same time perfecting his defense. They are unceasingly on the move sparring for openings or warding off attack. There are no mechanical movements of arms and legs, which makes the exercises interesting in itself. It gives

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the participants mental activity as well as moral and intellectual training.

Again, in gymnastics, exercises are limited to certain parts of the body and do not develop all the muscles, while in practicing Judo, they are all in motion. When it is practiced, therefore, under a proficient teacher, all parts of the body are equally developed.

There is further benefit accruing from a physique built up by means of **Judo** exercises, and that is, unlike development gained through other methods, the body is supple and all the muscles are under perfect control. Owing to this, and by virtue of the art acquired in **Judo**, an expert is very often able to avoid serious accidents. Nowadays, various exercises possessing merit have been introduced, but the practice of Judo is the most beneficial and practical.

The idea of the **renshinho** of **Judo** is self-defense and attack in the event of a fight, but you cannot expect to be a successful contestant unless every muscle of the body is under perfect command of your own brain, and both brain and muscles are working in unison.

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Those who would practice the **shobuho**, therefore, must first study the theory of physical culture before trying to develop their bodies. Last, but not least, they should cultivate their minds as well.

The **shushinho** is a side issue of Judo, which aims at the building up of character by means of the theory of contest and by the practice of **renshinho** and **shobuho**. There are few lives which are absolutely free from something in the nature of a combat. If this theory of contest be properly applied to the every-day affairs of life, it will give us more fortitude to bear misfortune and add to that desirable state of calmness and resignation under trying circumstances.

To obviate the danger of an unequal distribution of power, the mind or spirit must permeate the entire body from the head to the extremities.

An unmoved demeanor or quietness at unexpected happenings, should be sedulously cultivated.

Nowadays, too many **Judo** investigators merely train in, or are interested in its art of tricks, but give slight attention to the cultivation of their minds; but this is a mistake, the importance of mental training should never be lost sight of.

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It is highly valued and ought to be carefully studied, though the learner should never scruple to take advantage of a chance favorable to himself and detrimental to his opponent.

On the contrary, it is not impossible for you to sit quietly in your room and cultivate your mind in conformity with the theory of contest. But when you practice the exercises with your opponents, you will certainly get much more experience and proficiency, which will enable you gradually to form good habits and an iron will, so much so that you may have perfect control over yourself at all times.

In short, there is not much difference between the **Renshinho** and the **Shobuho**. The **renshinho** is the practice of the branch for the development of the body, though the exercises performed are not opposed to the theory of contest, at the same time carefully avoiding exercises in which an element of danger enters. In this method are often practiced those exercises which seem unfitted when viewed from the standpoint of fighting, though they are advantageous for physical development.

The **shobuho**, too, should not contain any exercises injurious to physical development; on the contrary, all the exercises

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performed in it are more or less useful to the culture of the body. It is true, however, that as the main object in this method is the defeat of their opponents, the pupils sometimes practice those exercises which are dangerous and ineffective as a means for physical development. Thus is apparent a slight difference between the two methods.

The former is suitable even for young children whose bodies are still unformed, or for those in poor health.

While the latter should be indulged in by pupils already grown strong and vigorous enough to bear more violent exercises. The **shushinho** aims at character building, which also is the result of the **shobuho**, and at the same time it is the ultimate object of **Judo**. So it may be said that the object of **Judo** is first to make our bodies strong by the **Renshinho**, then to learn the secrets of contest by the **shobuho**, and lastly to cultivate our minds and build up our characters. Therefore, no matter how strong your body may grow, no matter how wonderful your art of contest may be, you can never be said to have attained the real object of **Judo**, if your character and behavior leave room for improvement.

CHAPTER II.

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METHOD OF ATTACKING.

These may be mainly classified under three circumstances:

1. **Nagewaza**, Throwing tricks.
2. **Katamewaza**, Art of holding or locking the opponent's body.
3. **Atemiwaza**, Arts of putting the opponent hors de combat by kicking and striking certain vital spots in the body, and of resuscitation (**Kwappo**).

Of all the tricks, those of throwing are most prevailing and are most numerous. Next comes the art of dashing one down; that of dropping one is very dangerous, and is not resorted to in ordinary practice.

Katamewaza may be subdivided by three arts:

1. **Osaekomiwaza**, or *osae* which is an art of holding or pressing the opponent's body, after throwing him, to prevent his rising.

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2. **Simewaza**, which causes great pain to one's antagonist or kills him by strangling or compressing his body hard with one's arm or legs.

3. **Kwansetsuwaza**, which is an art of locking the joints of the opponent's limbs, causing dislocation, if too much pressure is put in the holds.

There is another method of **atemiwaza**. It causes great pain to one's opponent, makes him dizzy or faint, or puts him quite hors de combat by kicking or poking him with one's fingers, fist, elbow or knee, or striking him.

The Table of the Methods

JIU-JITSU	
1. Nagewaza	{ Throwing one down Dropping one down Dashing one down
2. Katamewaza	{ Keeping one down Osaekomi Neck lock or choking Shimewaza Locking the joints Kwansetsuwaza
3. Atemiwaza	{ Kicking Poking Striking

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Elementary Rules to Decide the Victory

In Judo, though a clean throw of course counts, you are free to try to defeat your opponent by falling voluntarily upon your back; or in any other manner, applying any tricks you find possible, but which allows his two shoulders to touch the mats together, then he is defeated. But however dexterous you may be, you will find these arts useless if applied at the wrong time. In other words, you will never fail to defeat your antagonist if you apply your methods on the right occasion. What is the right occasion to apply tricks, you may ask. By the right occasion is meant the time when your opponent has fallen into the condition in which your methods will take effect.

When your opponent is in such a condition, he is said to be in his "loose or broken posture." The act of putting him in such a condition is called "breaking or loosing his posture."

Even if he is in his "broken posture," and if you are not in a suitable condition to avail yourself of it, it is not the right occasion for your art to be applied.

A trick in Jiu-Jitsu has a wide meaning, that is, a trick begins with putting one's opponent into a "broken posture"

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and placing one's self in a convenient position to beat him, and it ends when your antagonist is thrown. But in this instance, by a trick, we mean a trick that is to be applied when one's opponent is in a "broken posture," taking care to place one's self in an advantageous position at the same time.

These three principals are the most important elements for victory.

"Put your opponent into a broken posture."

"Place yourself in the right posture."

"Perform the tricks in the proper manner."

Sometimes it may appear that a man is fairly thrown when he does not apparently seem to have been in a "broken posture." But this is really not so. So quickly does one party put the other party into a "loose or broken posture," and so smartly does the former apply his tricks that the details of the movements are not perceived. Unless you act with such an opponent so quickly that outsiders cannot perceive your tricks, you can hardly win a victory. Masters of old were no conjurers, nor are the experts of today. Only they were very proficient in the three elements for victory above mentioned,

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and they performed their tricks with an exceptional degree of quickness.

NATURAL FUNDAMENTAL POSTURE

Japanese Samurai in olden days had carefully investigated how to keep their posture free and unrestrained, not only in case they were in the **dojo** (school) for exercise, but also while sitting in the room or outside.

Here we shall explain the attitude which one must assume when engaging in a contest, apart from ordinary times.

Especially, when a beginner is engaging in a contest, fearing that he will be thrown and adopting an unnatural posture, bending his back, stretching out his arms, supporting his body with his arms, and thus placing himself in a disadvantageous position in consequence. At such a condition of your body, you never can move freely, nor could you attack your opponent, which makes it inconvenient.

You are strictly warned against such a dangerous posture.

In instruction of Kodo-Kwan a prominent teacher advises pupil thus:

You should stand upright without in the least bending your head or body, with your feet a little separated and knees

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straight. You should adopt an easy and comfortable position without putting your strength in any part of your body, and with undivided attention to the exercise, but quite calmly and peacefully, with your eyes fixed twenty or thirty paces ahead.

When in this position you will be able to move quite freely. At such times your mind should be sovereign of the body, and your hands and feet your servants.

Training the mind and limbs alike, you should then buckle on your armor. The art of **Jiu-Jutsu** is an important ally on the field of battle.

But remember always, even in practice, one should try to imagine one's opponent an actual enemy. A correct posture should be carefully maintained, and you must observe your opponent continuously, how and when he would attack or be on his defense.

But a truculent attitude absolutely should not be assumed.

The employment of violent physical strength in Judo is not desirable; the pupil, however, who has not completely mastered his art must avoid the reckless use of force which tends to prevent him from learning the secret of the art.

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He should endeavor to practice lightly, freely and softly, and should avoid stiff and heavy movements.

In an encounter you should watch your opponent's posture closely. When the enemy remains motionless or in perfect posture you may find it impossible to attack unless you can force him into a broken posture.

Do not keep your limbs at tension, but be cool and wary and prepared for any emergency.

The body should not be made too hard, nor should the shoulders be raised too high. In short, just take the natural posture.

In emergencies, you could easily attack your antagonist or defend yourself quite safely. Besides you would feel but slightly tired and be able to bear the strain of the contest for a longer time than in a cramped attitude.

Such a posture is called **shizen-hon-tai**, "natural fundamental posture."

In most cases of contests, however, one must, changing this natural posture, attack by moving one's body and arms or legs. When the right arm and leg are put forward, this is **migi-shizentai**, the "right natural posture," and in the case

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of the left, **hidari-sizentai**, the "left natural posture."

Sometimes a performer adopts a defensive posture with his knees slightly bent, his feet separated, and his body lowered. This is called **jigo-tai**, "self-defensive posture." Such a posture serves sometimes as a means of attack on one's opponent who holds himself in **jigo-tai**.

But when you hold such a posture, you are not only restrained in your movements, but also tire quickly. As this is not the proper posture for you to adopt in Judo, you cannot in some cases take advantage of any opportunity which may present itself by your opponent being off his guard.

In defending yourself, too, in this posture, as it is not a natural one, you cannot act as quickly as necessary. If your opponent is a comparative beginner, you may sometimes find it easy to defend yourself, but in case your opponent is advanced, you would not find it effective. It is therefore, very important for you not to drop into the habit of holding yourself in **jigo-tai**.

How and When to Attack

The pupil, however, who has not completely mastered the art must avoid the reckless use of force which tends to ham-

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per the free movements of the body. You may better overlook an opportunity, it is useless for you even at exercise to oppose strength to strength.

Take advantage to attack when your antagonist's position has changed or he has broken his natural posture, such as "broken posture," when your opponent keeps his feet firmly upon the ground, when one of his feet is in motion or when it is off the ground.

When the opponent is in broken posture, you can find an unguarded spot somewhere to apply suitable tricks in any unwary moment.

By so doing the man of inferior strength but superior skill will defeat a more powerful opponent.

If a man's body inclines on one side, his weight resting on either of his legs, he is easily thrown in the direction his body is slanting.

This is a most dangerous broken posture.

But it is not easy to explain theoretically where the centre of the body is when a man is in such a posture in numberless circumstances. So the reader may better understand the principle involved by the illustrations of the falling of a stick.

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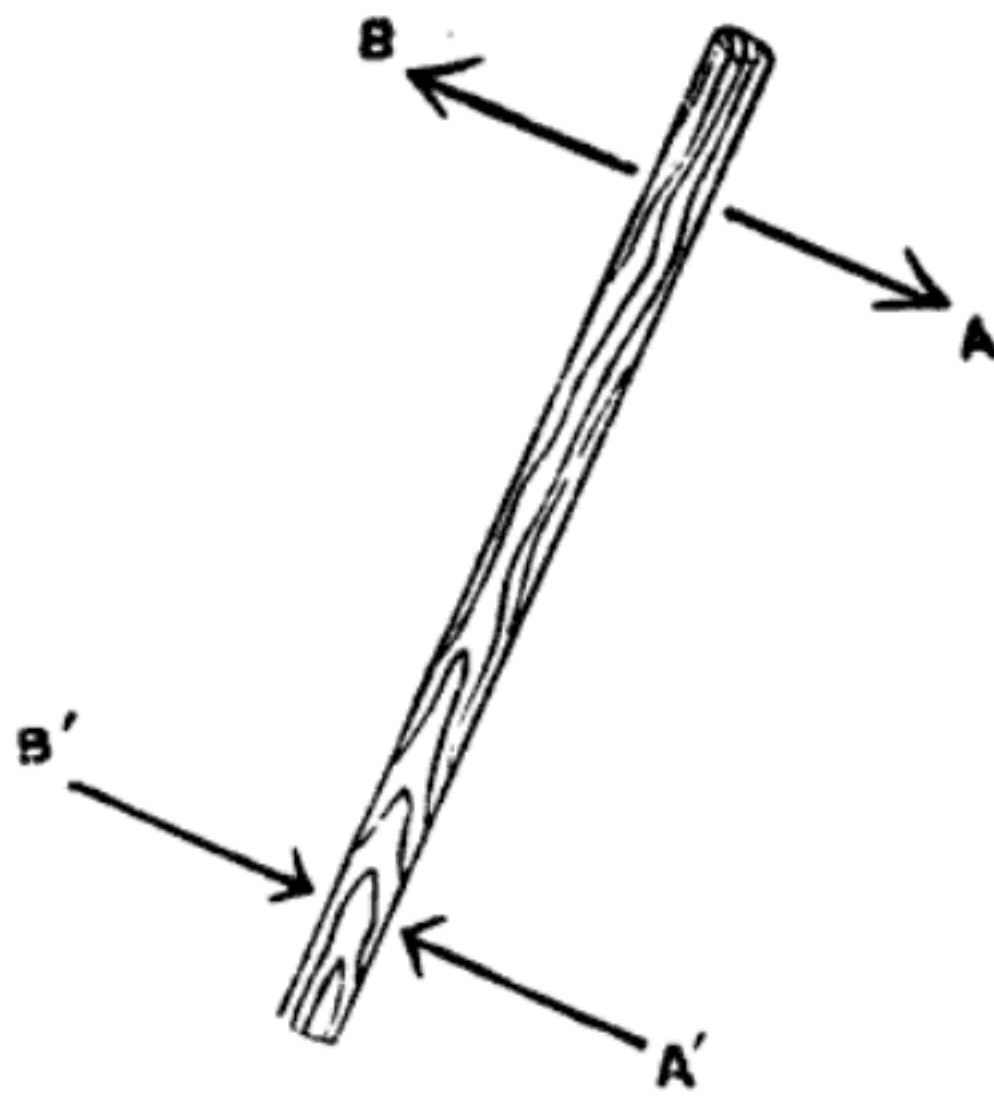


Fig. 1.

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The human body consists of soft and elastic muscles and many rigid bones with flexible joints. In ordinary cases the body is very flexible, but when thrown, the whole body somehow becomes stiff and straight as a stick. In most cases, the reason of the body being thrown is just the same as that of a falling stick.

A stick standing straight and not inclining, is just like the position at "natural posture." But when it stands on one side as seen in Fig. 1, it is no longer in its "natural posture," this is so-called "broken posture." It is tending to fall itself. In such a case, if you apply your little strength to the upper and lower part of the stick at A and A', you can bring it down quite easily.

In Fig. 1, the upper arrows indicate the directions in which the strength of the arm is applied in a contest, while the lower ones show the directions in which the strength of either of the legs or loins acts. Sometimes, however, the strength of the arms is more used than that of the legs or the loins, and vice versa.

Thus, though the use of strength is varied as occasion demands, yet in every case it is absolutely necessary for gain-



Fig. 2.

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ing victory to turn it so as to throw your opponent in the direction in which he is inclining. On the contrary, if you should try to use your strength against the directions in which your opponent inclines, putting your strength in the directions indicated by the arrows B and B, you will find it much more difficult to throw him, calling for much more exertion on your part. What is worse, you will often cause injury to the other party. **Jiu-Jutsu** pupils should be careful not to perform their exercises in such a manner.

As above mentioned, there is no difference in the inclining state between a stick and a person when they stand upright. But it must be noted that there is a great difference in the directions of inclination between the two.

A round stick inclines equally in all directions, while a man who stands on his feet has a flat-shaped body which generally stands in the following six directions:

- (a) forward.
- (b) backward.
- (c) either toward the right or (d) left front corner.
- (d) either toward the right or (f) left back corner.



Fig. 3.

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It is true that a person sometimes inclines directly to one side, but the case is very rare.

Even if he begins to incline in this direction, he will soon turn, in most cases either to the front corners or to the back corners. And so this emergency need hardly be taken into account. The direction of inclination of the body has a close relation to the position on which its weight rests.

When the body inclines directly forward, its weight rests on the ends of the toes, as represented in Fig. 2; when directly backward, on the ends of the heels, as shown in Fig. 3; when to the left front corner, somewhere on the left toes, as shown in Fig. 4; when to the right front corner, somewhere on the right toes; when to the left back corner on the left corner of the left heel, as shown in Fig. 5; and when to the right back corner, on the right corner of the right back corner, on the right corner of the right heel.

Thus, you see that in an inclined or "broken posture," the weight of the body rests on a particular part in any of the above cases, while in its "natural posture," its weight wholly rests on the two legs. It is quite plain, therefore, that in his

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“natural posture,” a man grows tired comparatively slowly and is not easily thrown.

Turning to the second case that we are lifting our feet, a man never sets down his two feet nor lifts them at the same time. He always first places one of his feet down and rests the weight of his body on it, and then carries the other forward. Thus he walks by lifting and carrying his feet one after the other. When standing, a man's weight rests either on one leg or on both, but when walking, his weight rests on one of his legs by turns at every step.

So when a man is walking if you apply a trick to his leg before it has been set down, you will not find it effective, on the contrary, he will probably make use of that leg to advantage, and apply his own trick, getting the chance upon your “broken posture.”

When your opponent is about to set down his foot, but has not yet set it firmly, his weight begins to go over to that leg and his posture somewhat slants to one side. At that moment, apply your throw towards the direction in which his body has inclined, and you will be able to throw him easily by the



Fig. 5.
Inclining to the left back corner.

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exercise of a little strength, even if he be stronger and heavier than you are.

You can do so for the same reason that you can easily swing a heavy object when it is hung.

A leg firmly set is hard to move, just as a heavy object placed on the ground. A leg which is going to be set down, but has not yet been set firmly is like a heavy object hanging down, and you would find it quite easy to move it. For example, you would be able to swing comparatively easily a large bell weighing tens of thousands of pounds, if it is hanging; on the contrary, if it is set on the ground, you will find it very difficult to move it. In the course of a contest, if you pull or push your opponent, he sometimes loosens his posture even after he has set his feet down firmly. But this belongs to the first category and not this one.

How to Break the "Natural Posture"

There, of course, you may attempt to break your opponent's natural posture at a convenient moment in several cases; tempting him by imitation of your own broken posture which he might attack, or force him by pulling or pushing; this only is bargaining with your experienced arts.

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But you must not neglect your own posture at the moment, thus, try to pull him towards his right front corner, you yourself drawing back at the same time, and if he tries to maintain his position, he is sure to incline forward and his posture inclines him to fall down easily. He will naturally either come forward as you pull him, or pull you in return. In the former cases, pull him more than he comes, and he will fail to maintain his "natural posture," and will certainly incline.

In the latter case, take advantage of his pulling strength and push him more than he pulls you. Sometimes he tries to defend himself and push you back again. In that case, avail yourself of it, and pull him toward the direction in which his strength goes until he slants. In case he still remains in his "natural posture," repeat your pulling and pushing again and again until you attain your object. In some cases, you must resort to different ways, but the knack is just the same in any case. In a real match one party strives to break the posture of the other party, the former himself keeping his "natural posture." It is no easy task to break the posture of your opponent because it is very hard to understand the right appli-

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cation of your strength and the delicate mental action in pulling and pushing.

But the knack itself is quite simple. It is enough for you to remember that when your opponent pulls you, you should push him to give more incline, and when he pushes you, pull him.

In a Japanese proverb it is said, "Secrets are just like your eyebrows, though they are so near to you, you cannot see them."

When you understand the secret art of **Jiu-Jutsu**, you will find that it was quite near you or very simple.

How to Keep Right Posture When Lying Down

The above is described in the case of standing, then low tricks are performed while lying, it is almost impossible to decide what is the best posture. Otherwise, some tricks which generally are applied after throwing the opponent and while he is lying, may be performed while standing.

Reader, you investigated the case of standing posture by experimenting with a stick, so you may easier understand this action by supposing a rectangular board set on the ground. What would be the easiest way to raise it up? Raise any one

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corner. On the other hand, if you would find it most effective to press down on the corner which is being raised. The same is the case with the human body. If you would prevent your opponent who is lying on his back from rising, you should use pressure on his loins or shoulders, whichever part he is trying to raise. But if you apply your strength to any one part, he often takes advantage of this to move to another part where your strength is absent, and succeeds in rising.

So that when you are under another person, it is for you to discover some part where his strength is absent. On the other hand, when you find yourself on the top of another person, you must make every part of his body so that you may not leave an opening for your antagonist, and you should always be ready to use your strength at any moment on any part of his body which seems necessary.

Is Much Strength Necessary?

Not knowing the art of **Jiu-Jutsu**, one may think the one who is physically stronger, the more liable one is to be beaten on account of the strength, and it does one more harm than good. But this is a great mistake.

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The employment of violent physical strength in **Jiu-Jutsu** is not desirable, but of course, suitable use of it sometimes is admissible. But the pupil, however, who has not completely mastered his art must avoid the reckless use of force.

It is quite true, however, that one with less strength sometimes is the superior, on account of his greater skill in this art. Again, it seems that one who has more physical strength is too apt to rely on it, and often applies his strength against the principles of **Jiu-Jutsu**.

He may defeat those with very much less strength than himself, but he can never win over one who is very skillful in his tricks. Besides, he will get into a bad habit of doing his tricks against **Jiu-Jutsu** principles and in a slovenly way, which habit he will find a great obstacle in his progress. But this is never the result of the fact that a man has much strength, but of the fact that he lacks coaching and he has his own way of training himself, that is trusting entirely to his strength.

If a strong man, however, trains himself thoroughly, paying careful attention to the principles of **Jiu-Jutsu**, there will be no fear of his taking advantage of his own strength; he will

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never fall into the mistake of applying his tricks in a wrong way; his progress in the art will meet no obstacle, and he will be able to make the proper use of his strength. There is no doubt that his strength together with his skill will make him a formidable opponent.

After all the reader might understand that physical strength is not absolutely unnecessary, but is necessary to enable one to keep one's own proper posture to break one's opponent's posture, and apply one's tricks upon him.

So Jiu-Jutsu pupils should cultivate their strength constantly in order to use it properly whenever necessary, and take up each step of the method carefully, but with a certainty that it must make for more physical strength.

Harmony of Bones and Muscles

When intending to break your opponent's posture, it is of little effect to pull or push him with the strength of your arms only; if you apply it rashly, you will break your posture instead of his, and will place yourself in a position to be attacked.

In order to throw him while you yourself keep your "natural posture," you must have all your bones and muscles

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developed in perfect harmony, so that you may have them under perfect control.

Although the opponent may have fallen into a "broken posture," which offers a good opportunity to apply some trick which is sure of success, you can never win if your arms and legs, loins, and body, do not move in harmony; that is if the pulling of your arm and the pushing (to trip up) of your leg operate against each other, or if your loins which are so often brought into play in **Jiu-Jutsu** are not in working order while your arms and legs are doing best. Every part of the body must work in perfect harmony, the body being compared to an important ally on the field of battle. An army cannot win a glorious victory unless its infantry, cavalry, artillery and engineers work in co-operation.

Readers are advised to pay special attention to this point of view. They must study how to carry their feet and how to move the upper part of their bodies in order that they may keep a proper posture at all times. They should learn when and how to pull or push their opponent in order to break his posture. They should know how to use the hands and feet, loins and body in accordance with the different

tricks which they wish to apply. In practicing these arts, all the parts of their bodies should harmonize.

The Technical Terms of Judo or Jiu-Jutsu

It may be broadly defined as an idea, spirit, and power or with sense of muscles; this means that where there is power there is also mind or spirit, and vice versa; one is really the complement of the other. This is called in **Judo**, **sen**, and **go-no-sen**, and **sen-no-sen**. The word "**sen**" means that one gets the start of another, breaks his posture, and applies suitable tricks taking advantage of the first opportunity.

By **sen-no-sen** or **go-no-sen**, we mean either that when your posture is broken by the opponent, you turn his tricks to your own advantage and break his own posture in return, or that although his tricks are applied to you, availing yourself of the position he placed himself in, you apply your own tricks to him, or in other words, "counter." This is of great importance, and a delicate point in a contest. In practicing this art your mind must ever be on the alert. If you merely watch in what direction your opponent is likely to incline, and what kind of tricks are likely to be effective on that occasion, and

then you pull or push him or apply your trick, your chance will have gone. Opportunity remains a moment, and flies away. You think that the moment has come to apply your tricks, but you will often find it too late. If you would, therefore, seize a good opportunity, you must be ready to seize it practically before it appears, and apply your tricks, anticipating the coming chance. In order to do so, your eyes alone are not enough, but you must rely on the sense of muscles. For instance, acting by *go-no-sen*, it is the work of a moment to change failure into success. There is no other way of knowing that your opportunity is at hand soon enough than by the sense of the muscles.

Jiu-do or *Jiu-Jutsu* is sometimes performed in the darkness. This is all because we can know by the sense of our muscles the state, both of our opponent and our own muscles. In fact, one's instinct should enable one to do the right thing at the right time.

This may be called "mental eyes," which means perception by the mind, and not by the eyes, and which is nothing but the sense of the muscles. So you cannot see or take "*sen* or *sen-no-sen*" in a contest without having a very sharp sense

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of the muscles. The sense of the muscles is gradually developed by the constant practice of **Jiu-do** or **Jiu-Jutsu**, but it will be slow in development, unless due attention is paid to your mental and physical training as well as to the study of the principles of a contest.

MENTAL ACTIVITY

You have already seen that it is very important to break your opponent's posture by the unrestrained operations of all the parts of the body, and to apply your tricks on him while you keep your "natural posture" at the same time. But you must go through a great deal of practice and much physical and mental training before you come to this point.

Sometimes a person meeting an opponent in a contest fails to move freely and unrestrainedly, his body growing hard and stiff, even if he can in ordinary times assume his perfect posture and has freedom of movement, or fearing his opponent he will often lose the advantage of the moment of the opponent's "broken posture," or he may intend to break the opponent's natural posture but only loosens his own. Such conditions prove that his mental training is still imperfect.

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If you should happen to lose your temper, you would often forget the relation between you and your opponent, not to speak of any other circumstances.

In such a case, not observing what posture he keeps, not perceiving what part of his body is left unguarded, you would apply your strength immoderately to his great advantage, only to find yourself defeated. Again, if your opponent should happen to be your inferior at **Jiu-do**, you might make light of him and be off your guard, affording a good opportunity for him, the result being that you would lose the day quite unexpectedly.

All this is the result of your imperfect mental training. The **Jiu-do** pupil, therefore, must cultivate his mind; he must never feel fear, never lose his temper, never be off his guard, but he must be cool and calm, though not absent-minded; he must act as quick as thought, according to circumstances. He must also be dexterous as well as bold, both in attack and in defense.

CHAPTER III.

SUGGESTIONS TO THE BEGINNER

WARNING TO THE JUDO PUPILS.

This warning is given to the new members by the new members by the Professor of **Kodokwan** in Japan; new members being required to take an oath, at their entrance, that they will persevere until proficient in this art. Saying, they must be endowed with strong determination, must practice day after day, and must not expect rapid progress in the art, but must be contented with slow and steady improvement. They must also pay due attention to the rules of sanitation for keeping up their health. It is also important for them not to give up their practice on slight pretexts, and they must scrupulously obey their teacher's instructions.

The pupil must not be proud nor overbearing if slightly more skillful than the others in the practice of the art.

Three vices must be strictly guarded against, viz., the excessive love of wine, money and sexual immorality, nor must

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they be unfaithful, owing to their love of money, or if they should grow proud and arrogant, owing to drink, they may ruin their lives, or even if they should become experienced in the art, they will not deserve any credit. These evils, therefore, should be strictly avoided.

Even so, some persons from the first, practice it with the view of self-defense without studying it thoroughly, or begin to study it out of curiosity; and expect to benefit the health in a few days. But health is not created by such childish practices. Physical training does not consist alone of the creation of swelling muscles, nor does the knowledge of a few easily learned tricks of attack make a pupil an accomplished athlete. These persons often rush to the conclusion that they will be able to have their bodies tempered as strong as steel, and move about as freely as birds after having mastered a trick or two, and at the beginning they practice it earnestly, but when they find that they do not progress as rapidly as they expected, they soon tire of it and finally abandon it.

Such persons very often injure themselves, and before long they will give up their practice. You cannot attain a good physical development unless you observe all the conditions

that bring it about, such as the rules of diet, the habit of deep breathing of fresh air, cleanliness of clothing and the body, taking a proper amount of bathing frequently, of recreation and muscular exercise, etc.

Jiu-Jutsu is fundamentally different from other studies, and it can never be learned by hearing a course of lectures or mere investigation of its theory. It is difficult to thoroughly understand the deep theory of **Jiu-Jutsu** without continuous practice. You cannot possess a good physical development until you become proficient in the art.

Some people think that **Jiu-Jutsu** is too violent or dangerous an exercise for the weak, the very young, and the old. This is a great mistake. Every person, young or old, weak or strong, can safely practice **Jiu-Jutsu**, because the exercises may be varied according to their ages and their constitutions.

There is no danger in it, if each step of the work is taken up thoroughly in its order, only in the hands of the ignorant, may it be made dangerous.

After constant practice and having completely mastered each successive phase of the science, for a considerable number of days and years, by proper method of teaching, the old will

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grow stronger and stronger, while the very young and the weak will notice a great improvement in their physique. It is true, however, that the old and weak make slower progress than the young and strong, but this is not the case with **Jiu-Jutsu** alone, but with everything else. It is considered that the best age for beginning the practice of **Jiu-Jutsu** is between the age of seventeen and twenty-five.

MENTAL POWER AND KNOWLEDGE.

As already stated in the last chapter, many complex scientific principles are put in practice in **Jiu-Jutsu**, and those whose brains are not developed and are of little intelligence, cannot master the most obtruse principle of **Jiu-Jutsu**, even if their age and physique suit the practice of the art. **Shushino** (mental culture of will power) is, for the most part, the study of mental functions. It requires us to understand higher theories than **shobuho**, and none but those with mental power and intelligence above the average, can make rapid progress in it. Therefore, those who wish to progress in **Jiu-Jutsu** with great strides, and to be crowned with success some day, are advised to develop their mental powers as well as their physique.

Be slow and steady.

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Preparations of Beginners.

As we have often warned our readers, it is to be feared that some who read this book, will turn at once to the practice of the tricks with only his curiosity as an aid to one who is very ignorant of the **Jiu-Jutsu** art.

Your antagonist also should thoroughly understand the art. The fundamental training must not be neglected. Before going to practice the tricks in friendly combat, try such of the exercises as may be done alone, as much as possible.

In Japan, of course, in professional schools (**dojo**), such as the **Kodo-Kwan**, the entire floor is covered with straw mats, these mats are remarkable for great elasticity, avoiding broken bones as the result of a clumsy fall. So, when the tricks of combat where falls are involved are tried, they should be performed always on pads or mattresses, or on heavy canvas spread upon hay, or if performed in the open air, a grassy lawn may afford a good substitute for the straw mats.

Now the next question is what kind of a costume will be a good substitute for the Kimono when practicing various tricks which involve coatholds.

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As **Jiu-Jutsu** originated in Japan, the theory of the art, however, is based upon the justifiable assumption that the opponent would be dressed in Japan's national garments, ordinarily called **Kimono**, as a large number of the tricks depend for their most successful fulfillment upon a grip of the upper part of the garment.

In Japan, native pupils of **Jiu-Jutsu** wear some short cut garments, such as a quilted coat that is made according to certain rules when practicing, see Fig. 10, and you may suggest any strong or stout padded jacket, and so on.

Shoes should never be worn. For the tricks that involve coat-holds, any old, discarded jacket may be donned.

Also as women engage in practice, the regulation gymnasium suit of blouse, bloomers that come to the knee, and stockings may be used as desirable.

Dressed in the garments mentioned above, even if you have no antagonist at hand, try such of the exercises as may be done alone, and practice daily, do not pass to another trick until fully proficient in the one described before. Do not attempt to rush physical development, observe all requirements of health which the art brings as its result. Digest carefully

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the true significance of **Jiu-Jutsu**, as well as its ideographic meaning, as explained before. Be gentle, polite, self-possessed, and good-tempered; these are powerful factors for health. Faithful study and practice of **Jiu-Jutsu** will bring perfect physical development slowly, but with a certainty that must bring happiness and make perfect health.

CHAPTER IV.

FUNDAMENTAL TRAINING

Of which a considerable amount must be done before practicing the more difficult tricks, if one wishes to master the art of **Jiu-Jutsu** and have perfect physical development, health and happiness.

In a combat, as we have often stated, it is important to take advantage of a change in your opponent's position or to break his "natural posture", which makes his condition suitable for applying your tricks, while of course, you should keep yourself in an appropriate posture to be convenient to apply your action. In such a manner when both combatants assume suitable postures, his condition is called "**Tsukuri**", and at once you can apply the art which is called **Kake**.

The non-esoteric branches of **Jiu-Jutsu** are called "**Kata**" or form, in which the principal tricks are demonstrated in a given order by two performers, and **Randori**, in which the pupil freely applies his knowledge in open practice. **Kata** is an

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elementary form showing the manner in which each trick should be performed, that which can easily be comprehended in the case; as for instance such and such a pull must be given to such a part of your opponent's body to force him to break his posture, or such and such a trick must be applied when he keeps such a posture.

Therefore, investigations, at the first, to study the principles of the art, as well as for physical training. It should be pre-arranged that one is to act as taker, "**tori**" or offensive to apply his tricks; and the other will be receiver, "**uke**" who is on the defensive. The "taker" must keep as good a posture as possible, and the "receiver" is required to act strictly in accordance with fixed ways of attack and defense, and not to think of using any other methods. Also he must endeavor to act according to forms as taught him.

Randori is an applied method of "**Kata**" on the mixed up case in combat. It is practically "free" wrestling or practice, and it is useless to consider which is more important, but "**Kata**" is just like the formula in mathematics. It is, however, more advisable for the beginners and the old first to practice "**Kata**" rather than "**Randori**" in order that they may

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train their bodies, and learn the manner of doing their tricks, and then practice the latter. This is the best method for their progress and physical development.

HOW TO FALL:

As a matter of fact you will progress much more rapidly, your tricks will be more effective, and there is less danger of injury or broken bones if you apply your tricks decidedly and rapidly, and with a thorough understanding of the art. If you display hesitation and are thrown into confusion by fearing your opponent, and are stiff and awkward, in consequence, you will never become proficient in the art, neither will you be able to perform your exercises as they should be done. You are also liable to injure yourself. It is, however, rather a difficult task for beginners to practice in a fearless manner. This depends a great deal upon the disposition of the tyro as well as his mental training, and yet most beginners are timid and hesitate, they seem to fear being thrown, fearing painful injuries.

In this point of view, pupils should learn how to fall, in fact, should study the art of falling safely through his own practice and observation.

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Our reader will recollect that we have already explained that the body could be inclined in six possible directions in "broken posture," so it is also possible for you to be thrown in the six directions. But as certain parts of the body would touch the ground when thrown, so you must study what parts of the body are wrenched when falling and must study out for yourself how to avoid the wrench. Also when thrown when practicing in combat, you must know how to aid yourself in the throw, in such a manner that you will not be weakened. This art of falling can be gained by any one who practices assiduously.

Suppose you are thrown toward the right or left back corner of your body, at near round of your right or left corner will touch the ground. On the other hand, when you are thrown toward the right or left front corner, your body will not touch the ground immediately by the right or left front corner, but your body will turn around and will touch the ground by the right or left back corner.

If you are thrown directly behind, naturally, your back should touch the ground, but when you are thrown directly ahead, in most cases, the body will turn around, and your back

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or loins will touch the ground. But even if your back touches the ground in both cases when thrown toward the right front or the other directions, there will be a slight difference of the position in each case.

The way of falling with your right or left back corner on the ground can be changed to the way of falling with your back on the ground when you are thrown directly behind or toward the right or toward the right or left back corner.

So the art of how to fall in the former case, that is, when you fall with your right or left corner on the ground, is explained in a simple manner.

When your body is about to touch the ground in falling backwards, beat the ground hard with the palm of your hand nearest to it. Keep your arm at right angles with your body, stiffen the whole arm, and beat it on the ground so that your fore-arm touches the ground, this breaking your fall; when you are thrown or dropped your body touches the ground lightly, your arm serving as a spring, and you will not suffer any pain.

When you have mastered this art of falling you will hardly feel any pain even if thrown on the hard ground, much less



Fig. 6.
Raising the upper part of his body from the ground, and is about to
beat the ground again with his arm and hand.

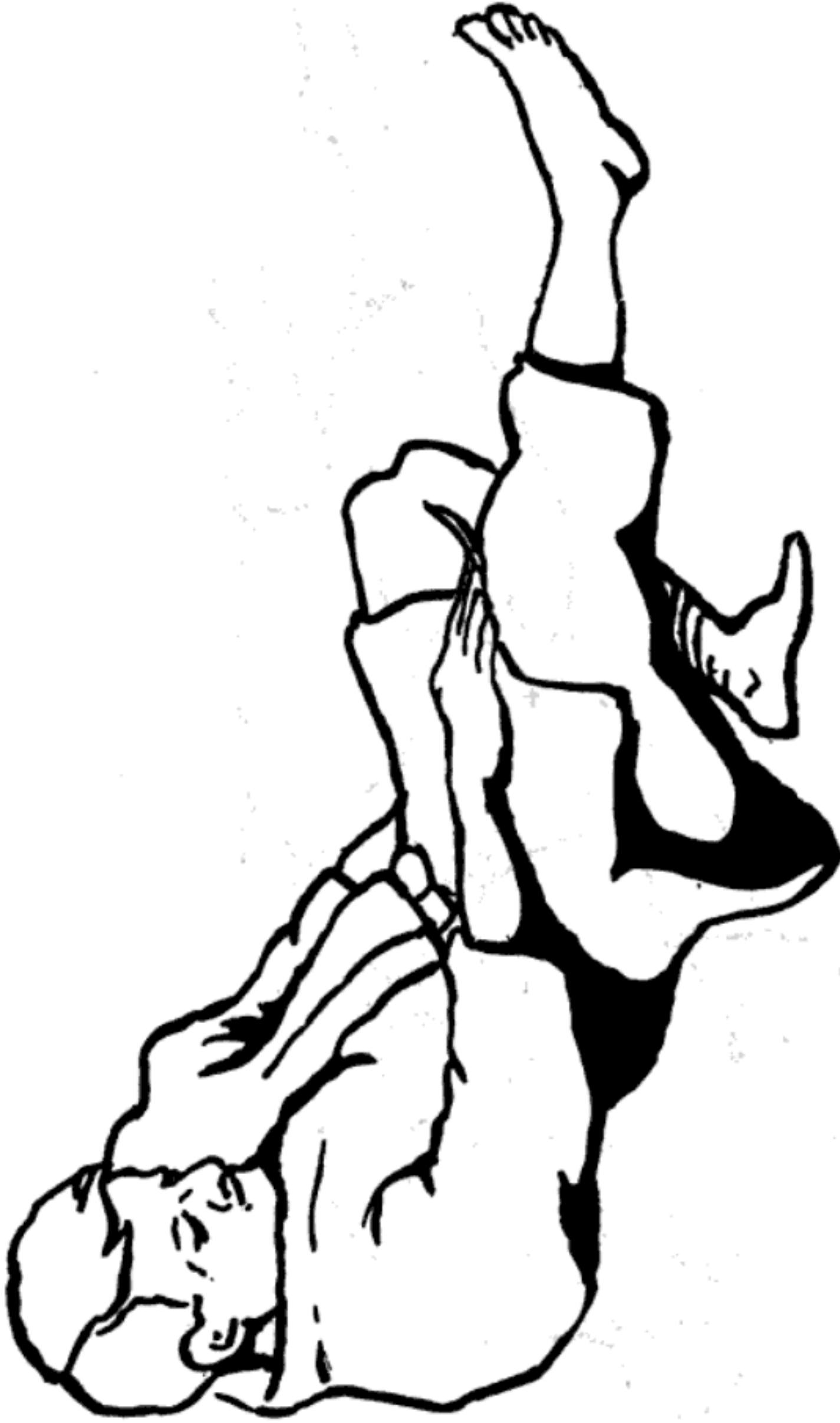


Fig. 7.

Supporting himself on one leg and throwing himself on the mat,
so he is about to beat the mat with his arm and hand

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on the mat. But if you stretch your arm and beat the ground only with the palm of your hand too soon, it will be of little effect, and besides, you render yourself liable to injury.

It seems it is best to beat the ground when you are within from six or seven inches to one foot from the ground. Do not beat the ground only with your forearm, bending your arm and holding the upper arm close to your side. In doing so you are not only unable to prevent your body from dashing against the ground violently, but you will sometimes injure your elbows or shoulder blades.

It is, however, not easy for beginners to fall in a perfect manner. Most of them too often stretch their arms too early or keep their upper arms close to their sides. Of course if you have the help of a senior at hand, you can more easily practice but you may practice by yourself.

Lie down on your back upon the mat, and beat it again with your arm and hand as explained, alternately with both hands and arms. In proportion as you beat the mat, the upper part of your body will begin to rise by reaction, and you will finally be able to raise your trunk easily. When you come to this point, as shown in Fig. 6, throw yourself again, and

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try to prop up your body by beating the mat with your arm and hand. By repeating this operation again and again, you will at length be able to rise by supporting yourself on one leg. Then throw yourself again and beat the mat with the other arm and hand, as shown in Fig. 7.

Thus learn the way of preventing yourself from dashing violently against the mat. Then rise and fall again. By repeating this operation, you will in due course of time become proficient in the way of falling.

Now, how should one fall in the next instance, when you are thrown directly ahead, touching the ground with your back? In this case, if you suffer yourself to be thrown you will hit your back or loins on the ground and you will sometimes be injured.

The art of falling in this case, is to hold out your right or left hand, the one which is suitable in the case, bending it toward the inside of the body; that is with all your fingers pointing toward the body and your elbow pointing outward away, see Fig. 8, and by the elasticity of your arm, enabling you safely to touch the ground with your elbow, shoulder, loin and up to the toes of the left leg in order, so the body rolls



Fig. 8.

About to turn his body with both hands touching the mat.

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around in a circle and by this reaction of falling you can quickly spring to your feet. But this is only possible when your opponent reverses his hand from your body as you are thrown. If, however, he continues to hold the collar of your shirt or your sleeve, it is impossible to stand up, like that, also sometimes your loins will be hit badly.

In order to protect yourself from this danger, the moment you turn when thrown, you should contract your legs, bending your knees, and beat the mat with the soles of your feet. In this manner your soles will touch the mat before your loins do, and helped by its reaction, you will be able to avoid any violent shock. But you must not fall as your legs are drawn out, otherwise, you will not only fail to strike the mat with your soles, but also be unable even to touch it with your toes, the only result will be a disagreeable shock to your body or perhaps an injury.

To practice this turn, rolling round and up, as a cat rises from the ground, is no less difficult for a beginner than beating the mat with his hand is at first for the beginner. Of course, if you have a little help from a senior, you might learn



Fig. 9.

Going to turn his body with only one hand supporting on the ground.

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more easily, but it is of the greatest importance that the pupil should practice this for himself.

Reader, you are required to try this trick continuously in the following—see Fig. 9, bend your body forward, put your hands on the mat, bending them toward the inside of your body. Bend your head as if to thrust it under your left arm. Let your right palm slip over the mat in a direction between your left hand and foot, and touch your right elbow, shoulder, back, loin and left foot in order on the mat, thus you roll over in a circular movement. Then beat the mat hard with your left hand at the same time you finish the act of rolling over and spring up by its reaction. Repeating this exercise, you will become proficient in it, and in the long run, you will be able to stand up without beating your hand on the mat. Still further on, you will be able to turn your body with only one hand touching the mat as shown in Fig. 9.

Careful Advance and Retreat.

It is of the greatest importance in Judo to know how to advance and to retreat. It may be said, the entire result of a contest could be judged upon this alone. If you advance or retreat in the right manner while you can keep a “natural

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posture"; even if your opponent tempts you in a "broken posture"; by pulling or pushing, you will never give him an opportunity to apply his tricks. You will, however, be able to make rapid progress if you always practice by paying great attention to this matter and in a short time, you will be accustomed to doing it in the right way.

Suppose in **migi-shizen-tai**, your right arm and leg are put forward, in practice, resting most of your weight on your left foot, advance your right foot as if rubbing along the ground with the sole, and at the same time, let the upper part of your body go forward. Then transferring your weight to your right foot, move left leg in this same fashion. Repeating this movement, advance as far as you wish. When you retreat, take the reverse movement; that is, first rest your weight on the right foot, move back your left foot with the trunk forward, dragging that foot along the mat, then transferring your weight to the left foot, move the right foot along repeating this movement until you reach the necessary point. So if you advance or retreat in **migi-shizen-tai**, you should keep your right foot forward at every step, and never cross your legs as you do in walking. Also in transferring the weight from one

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foot to another, the movements must be made very rapidly, and the rest between movements only momentary, so it seems as though your weight rested neither on the right nor on the left foot, but always at the center. Carefully follow in the order of your movements, your trunk at all times must always act in concert with your legs. Neither letting one advance nor retreat before the other. So if you advance or retreat, as far as your opponent draw toward you or push back; as if a small boat is floating on the ocean and obeys the impulse of the waves and currents, in these movements you can keep a "natural posture" all the time, besides you are in readiness to attack whenever you have a good opportunity. But while you and the opponent advance and retreat in this way, both can keep a "natural posture" and never reach a decision of the contest, so you should make every effort, watching for a momentary opportunity, advancing farther and faster than he retreats and retreating faster than he advances, while trying to break the opponent's posture, in the manner described before.

Seizing on the Garments.

It is impossible to decide exactly what parts of a garment you should hold or grasp in each case, as there are so many

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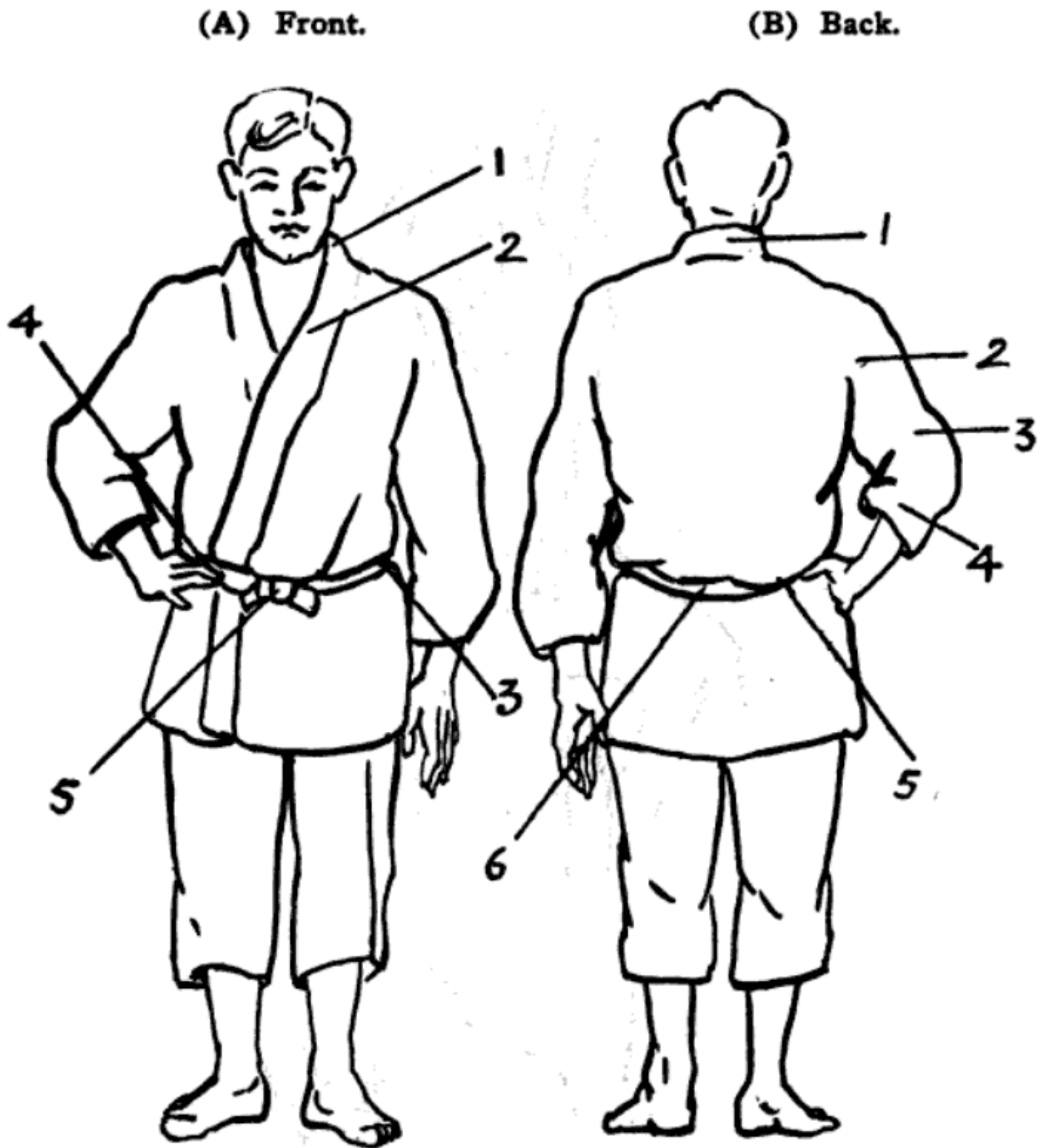


Fig. 10.

- A. 1. Side lapel.
2. Front lapel.
3. Side belt.
4. Front side lapel.
5. Front belt.

- B. 1. Back lapel.
2. Upper sleeve.
3. Middle sleeve.
4. Lower sleeve.
5. Back side belt.
6. Back belt.

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Fig. 11.

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Fig. 12.

THIS SIDE UP

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different costumes worn by different nationalities or on different occasions.

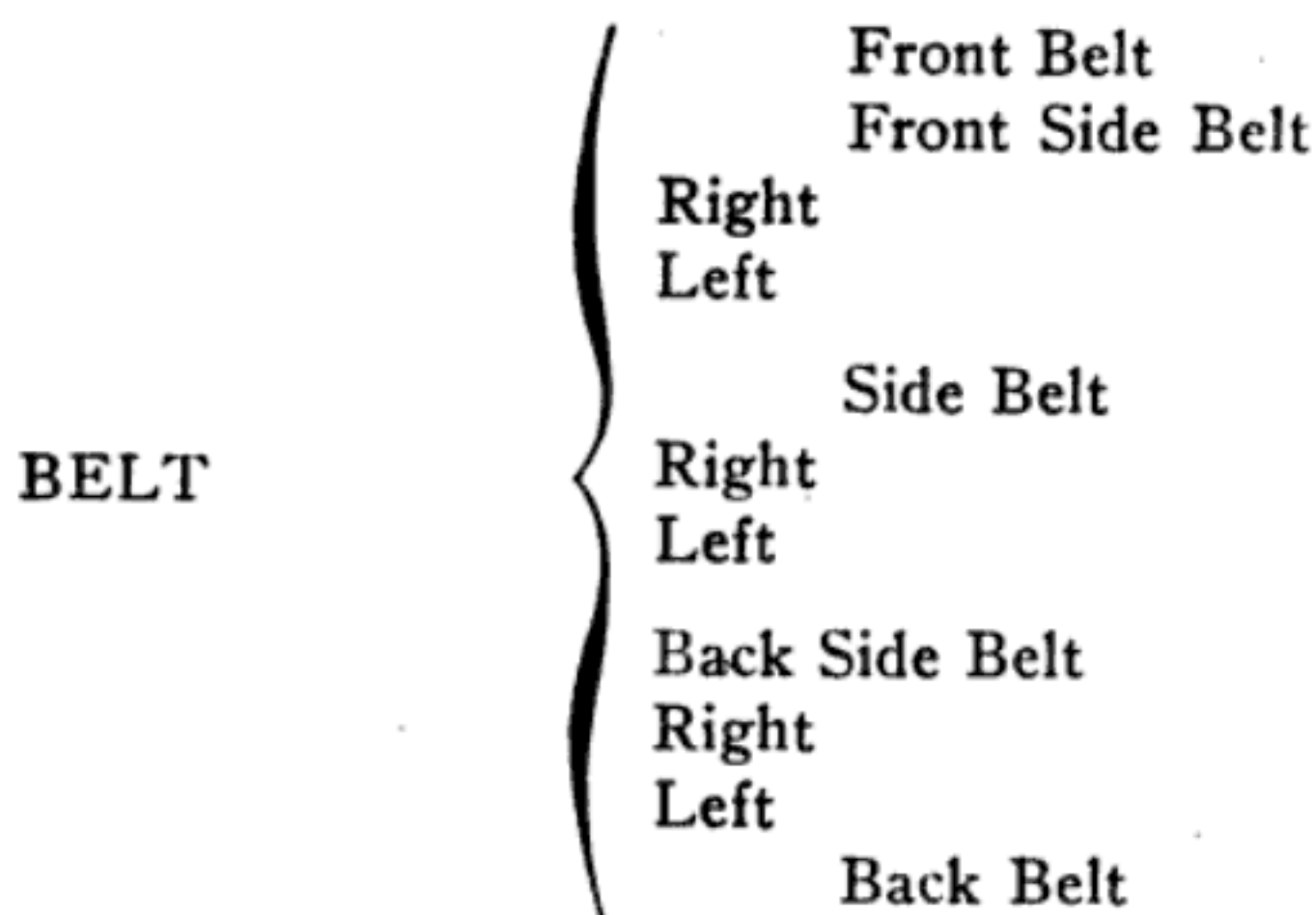
Therefore, we herein explain on the garment (see Fig. 10) used by the pupils of the **Kodo-Kwan** in Japan, so that the reader may understand that where there should be a hold or grasp, the hand may be lightly placed or supported on that part, which is the most convenient part for you to break your opponent's posture and apply your tricks.

The table shows the point where the pupil should hold, and is important for the kind of tricks.

COLLAR OR LAPEL	}	Right Left	Front
		Right Left	Side
			Back

SLEEVE	}	Right	}	Upper Middle Lower
		Left	}	Upper Middle Lower

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Now holding at these points:

1. Hold by the collar or lapel and belt at the right or left, your thumb and the fingers outside, see Fig. 11, is called "**jiun-ni-toru**", or "natural hold".

2. On the contrary that grasp with the thumb outside and the fingers inside, see Fig. 12, is called "**gyaku-ni-toru**" or "adverse hold."

However you may hold either way or in the most convenient way, on a part of the garment of your opponent, you should hold or grasp it as slightly as possible, for your arms are very important members of the contest, which have a service-like telegraph wire, so you are able to know in what condition your opponent is in every second. Of course, you can observe his condition with your eyes to some extent, but this is only in

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part; only your mental activity through your arms could observe at which he is aiming or the direction in which he intends to exert his powers, and an opportunity in which his posture can be easily broken.

On the other hand, you can easily avoid his observation of your technique when you are going to pull or push straight, or in the form of a circle, at various directions as may be suitable. Also it is important for you to pull or push him with a suitable amount of arm power in an appropriate direction according to the trick which you have in view. Sometimes you have to change your hold when it is necessary, without the knowledge of your opponent. Then every action and every movement on your part will be perceived by your opponent, while it is hardly possible for you to know his condition, the result being that you cannot pull or push him at will. If you hold him too stiffly, and your arms once become hardened, you cannot give any more power to them in case of necessity nor can you easily change the position of your hold. Even if you could manage to change the position of your hold, your action will be easily perceived by the opponent to your great disadvantage. Therefore, you should hold him slightly as though

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your arms barely touch his body, so that you may stretch or contract them at your will whenever necessary to pull or push him in any direction you choose. So that your pulling or pushing with too much strength is of no account in applying of the tricks and progress can never be expected. The application of brutal power is absolutely prohibited as it is utterly against the principle of Jiu-Jutsu.

CHAPTER V.

NAMES OF TRICKS AND CLASSIFICATION

Professor J. Kano originated his new system by selecting the best of several old methods, and founded his own **dojo** (school). This system presents the most perfect scientific method for physical training and practical use as recognized and taught throughout the world. The tricks and principles herein described are those of the system of the **Kodo-Kwan**, the highest school in Japan. The reader will also call this system "**Judo**" instead of **Jiu-Jutsu**, which is the old name by which it was popularly known in the Western countries.

1. Throwing Tricks (**nage-waza**).

(a.) Hand Tricks (**Tye-waza**).

The arts are used in throwing by means of the hands and arms.

Uki-waza, seoy-mage, katagurmua, tai-otoshi, seoi-otoshi,
etc.

(b.) Loin Throwing (**koshiwaza**).

The art of throwing by using the loin and the buttocks.

NAMES OF TRICKS AND CLASSIFICATION

Uky-goshi, harai-goshi, tsury-komi-goshi, oh-goshi, koshi-guruma, ushiro-goshi, hane-goshi, tsury-goshi, utsury-goshi, etc.

(c.) Leg Tricks. (**Ashi-waza**).

Throwing trick, by using the **okuri-ashi-barai, sasaye-tsurikomi-ashi, uchi-mata, hyza-guruma, ohsoto-gari, de-ashi-barai, ko-uchi-gari, ko-soto-gari, harai-tsurikomi-ashi, Ohuchi-gari, yama-arashi, ohsoto-gruma, ohsoto-otoshi, etc.**

(d.) Throwing Tricks by dropping one's self to the back way. (**Ma-stemi-waza**).

Tomoe-nage, Uranage, Sumi-gayeshi, Hikkomigayeshi, Tsuru-otoshi, Tawaragayeshi, etc.

(e.) Throwing Tricks by throwing one's self slightly on one side.

Yoko-gake, Yoko-gurmua, Yoko-otoshi, Daki-wakare, Yoko-wakare, soto-maki-komi, taniotshi, etc.

These are the tricks used most generally and are summed up by Professor J. Kano who selected as the **Kata**, which is the representative form of the whole tricks which are easily understood, in order for fundamental training.

(a). **Tewaza: uki-otoshi, Seoinage, Kata-gruma.**

NAMES OF TRICKS AND CLASSIFICATION.

(b). **Koshi-waza:** Ukigoshi, Harai-goshi, Tsurikomi-goshi.

(c). **Ashi-waza:** Okuri-ashi-barai, Tsurikomi-ashi, Uchimata.

(d). **Ma-sutemi-waza:** Tomoe-nage, Ura-nage, Sumi-gayeshi.

(e). **Yoko-sutemi-waza:** Yoko-gake, Yoko-gruma, Ukiwaza.

The reader should understand that each trick is performed in two ways, on the right side and left.

Next are the applied trick selected from the above for general practical use, these are classified into five stages in order, which pupil may practice progressing from the easier to the hardest, stage by stage.

Stage 1.

Hizagruruma, Tsurikomashi, Ukigoshi, Tai-otoshi, Ohsotogari, Deashibarai, Yoko-otoshi.

Stage 2.

Sumi-gaeshi, Kosotogari, Ohgoshi, Koshi-gruma, Seoinage, Tomoye-nage, Tani-otoshi.

NAMES OF TRICKS AND CLASSIFICATION.

Stage 3.

Okuri-ashi-barai, Harai-goshi, Ushiro-goshi, Uranage,
Uchimata, Obi-otoshi, Hane-goshi.

Stage 4.

Uki-otoshi, Uki-waza, Daki-wakare, Kata-guruma, Hikko-
mi-gayeshi, Tsurigoshi, Soto-maki-komi, Utsurigoshi,
Ohsoto-otoshi, Tawara-gayeshi.

Stage 5.

Yoko-guruma, Yoko-wake, Uchi-makikomi, Kouchi-gari,
Ashi-guruma, Harai-tsurikomi-ashi, Seoi-otoshi, Yama-arashi,
Ohsoto-gruma, Yokogake.

The Names of the art of holding or locking the opponent's
body, as are stated in chapter II, and are classified in three
groups namely:

(A). The art of holding or pressing the opponent's body
after throwing, Osaye-komi-waza or Os'aye.

Kami-shiho-gatame,

Kuzushi-shiho-gatame.

Yoko-Shiho-gatame,

Kesa-gatame, Kata-gatame.

NAMES OF TRICKS AND CLASSIFICATION.

(B). Strangling or compressing art with arms or legs.

Sime-waza :

Nami-juji-jime, Kata-juji-jime,

Gyaku-jiuji-jime, Hadaka-jime,

Okuri-yeri, Kataha-jime.

(C). Locking the joints.

Kwansetsu-waza :

Ude-garami, Ude-Kujiki,

Juji-gatame, Ude-gatame,

Hiza-gatame, Ashi-garami.

Here the last tricks, **atemi-waza**, the methods of putting the opponent hors de combat by blowing or striking, but some are seldom used, so we merely mention here those which are most often used and effective.

Tents, uto, jinchu, Kasumi, Sui-getsu, Tsuki-Kage, Denko, Myojo, Tsurigane.

CHAPTER VI.

KATA OF THROWING TRICKS

As stated before, this is called at the **KodoKwan**, **Nage-no-Kata**. Professor J. Kano, the founder of the **KodoKwan**, has improved these imperfect tricks, making use of their merits and disregarding their defects, also to these tricks he has added some tricks unprecedented in the history of **Judo**. It was after much trouble and application that he invented these effective tricks, connecting with one another and arranged them in good order.

Lately this entire method was adopted for the form by the **Butoku Society**, which is the greatest and highest society of this kind in Japan.

Hereafter **Kata** is explained in such position that the reader always will be "taker" and to act to the other as "receiver."

1. Ukiotoshi:

"Lifting and pulling to throw".

It is usual in a friendly combat in Japan, that you and your opponent, at the start, exchange salutes politely at a distance

KATA OF THROWING TRICKS.

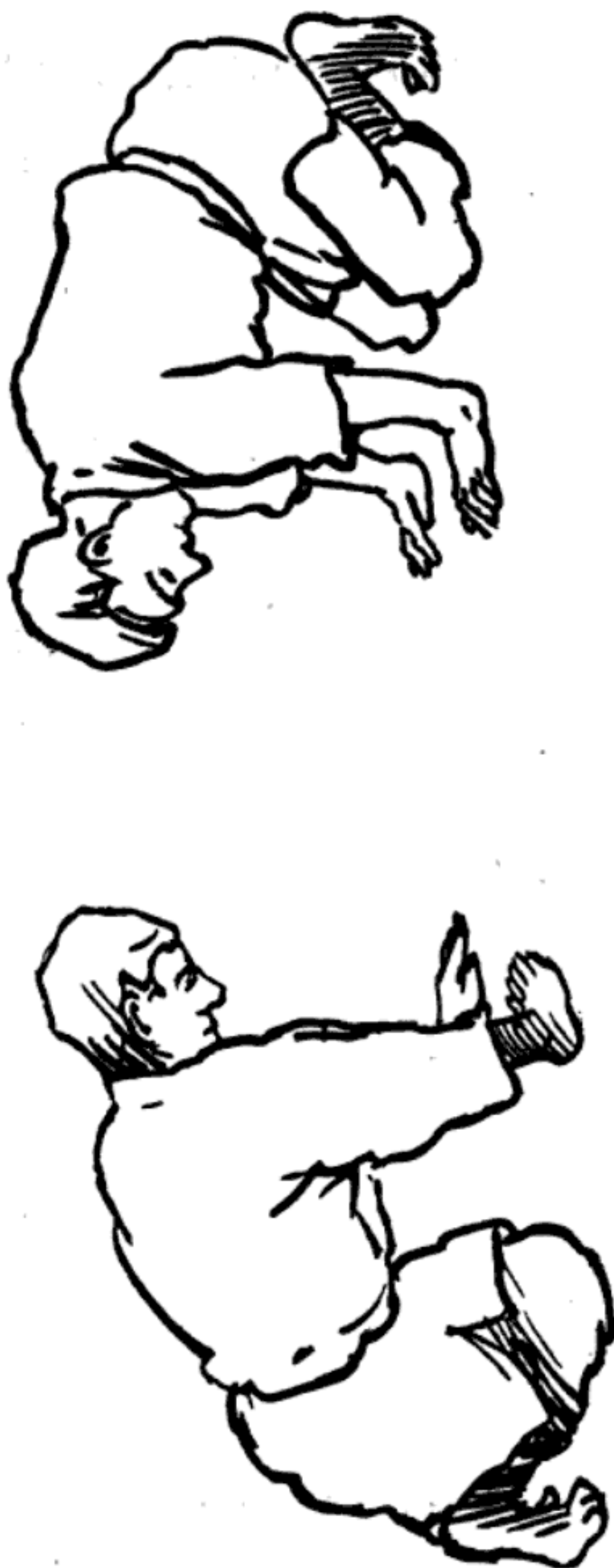


Fig. 13.
Exchanging salute in Japanese way.

KATA OF THROWING TRICKS.

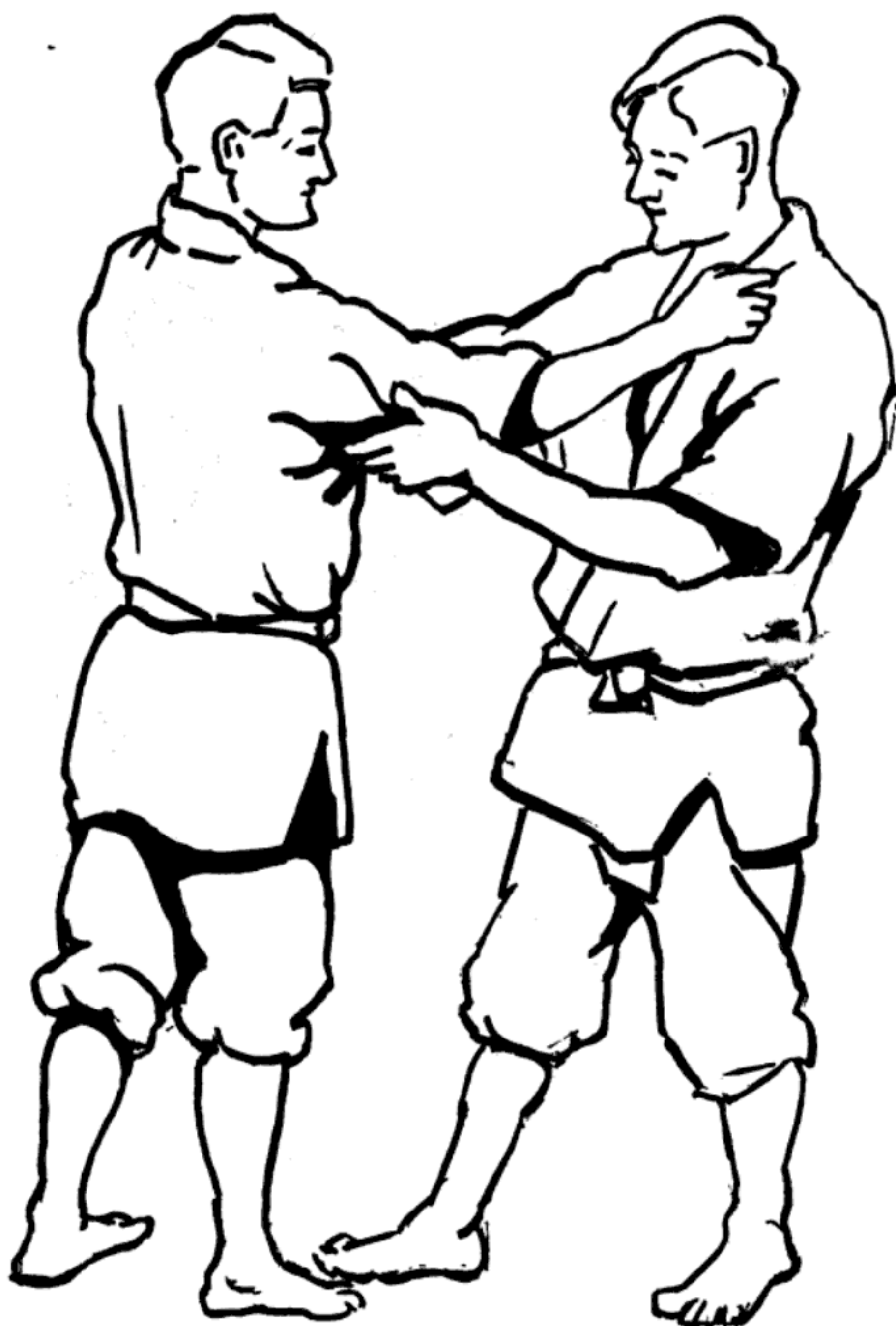


Fig. 14.

Uki-otoshi. I.

Right:—Taker.

Left:—Receiver.

This is the starting in right natural posture.

KATA OF THROWING TRICKS.



Fig. 15.

Uki-otoshi. II.

Right:—Taker.

Left:—Receiver.

Taker suddenly pulling Receiver at the third step.

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of about fifteen feet, each kneeling, resting his hands upon the ground, and bowing in a respectful or friendly manner. See Fig. 13. Then standing up quietly move nearer each other, each puts right foot a step forward and assumes "right natural posture", See Fig. 14. Each grasps with his left hand about the middle part of the other's right sleeve, while each with his right hand takes hold of the other's left lapel in the "natural hold". Then keeping that posture, you try to break the opponent's posture toward his right front corner, as you draw back seven or eight inches in accordance with the way of carrying yourself as explained before. Your opponent will come as far as is necessary in order to maintain his posture. There is the point of importance, the reader should carefully investigate the moment, that in this outward observation, there is no opportunity for you to throw him, but your observation is not enough. Your opponent will advance at the rate of seven or eight inches in a step by inertia when he has advanced a step or two, and maybe imagines that he is keeping his "natural posture" safely by going ahead at that rate. This is a good chance for you to take up your mental encouragement. At the third step, quickly draw back your left foot as you re-

KATA OF THROWING TRICKS

treat, See Fig. 15, touch the knee on the mat, and at the same time pull your opponent toward his right front corner by making use of the impetus of your arms and body. In this moment of pulling, which should be done by more strength than he expected, he will not be able to maintain his "natural posture". His posture suddenly begins to break toward his right front corner, and he will fall at your back, describing a curve on your left side and coming down on his back. Your opponent also should understand how to be thrown and how to fall by the way, "how to fall" as described before, and the next time try in "left natural posture," just as done before.

All the other kind of **Kata**, like this are performed in right and left, also the way of holding and grasping will be understood as the same.

Ukiotoshi may be said to be **nage-waza** proper, and it is a very interesting trick, as it looks to be easy and yet it is a very difficult and delicate trick.

The knack of pulling your opponent in any other trick, as in pushing your opponent, you may perform reversely, bearing this knack in mind. Therefore, the **Judo** pupil is advised to study this way of pulling, and thoroughly understand where

KATA OF THROWING TRICKS.



Fig. 16.

Seoinage. I.

Right:—Taker.

Left:—Receiver.

Taker is protecting to be strike by Receiver, also at the same time, he catches on his arm.

KATA OF THROWING TRICKS.



Fig. 17.

Seoi-nage. II.
Right:—Taker.
Left:—Receiver.

Taker attaching his back in close contact with the breast and abdomen of the opponent.

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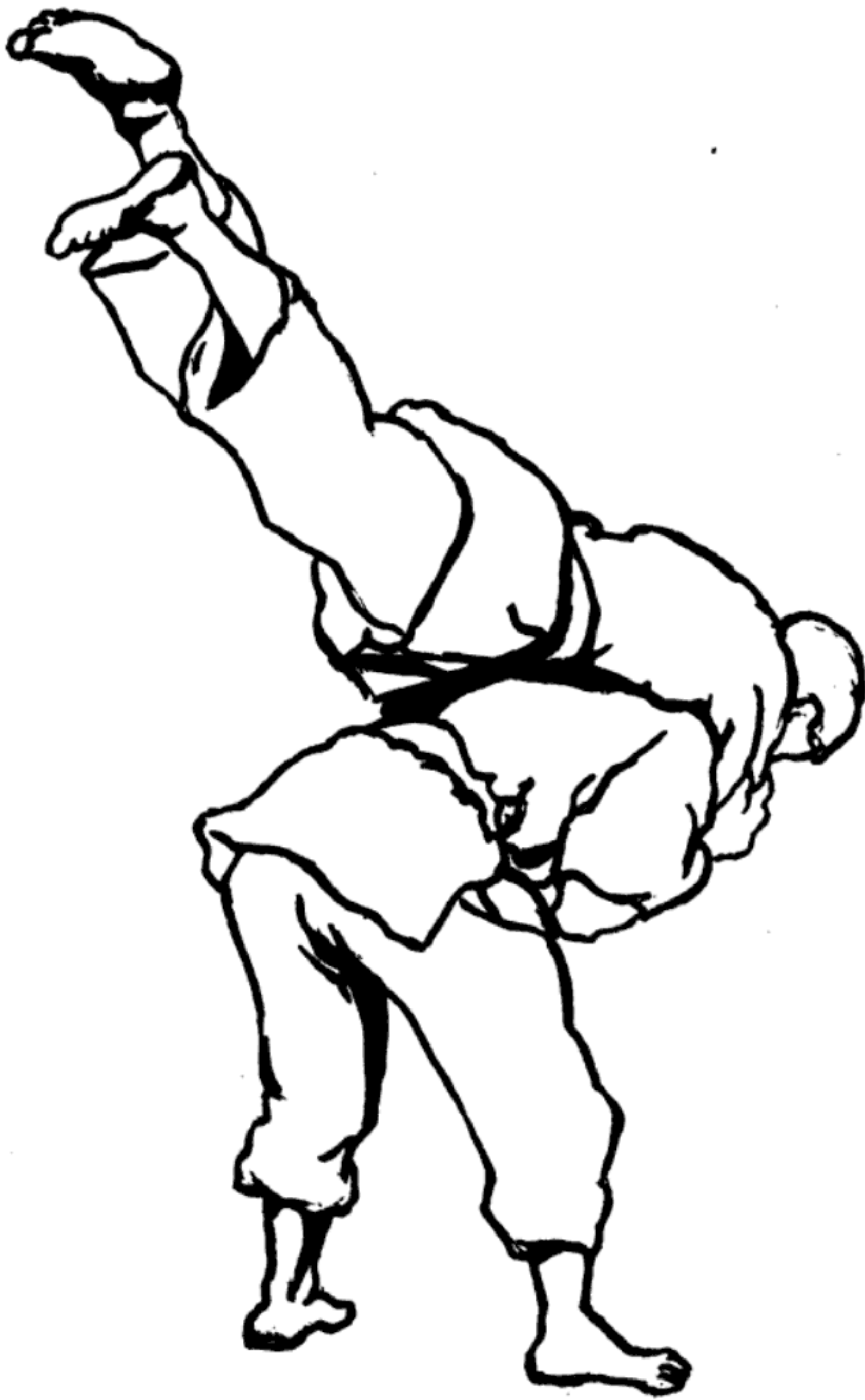


Fig. 18.

Seoi-nage. III.
Upper:—Receiver.
Lower:—Taker.

Taker throwing the opponent over his shoulder.

KATA OF THROWING TRICKS

to apply his strength and in which direction he should pull his opponent.

2. Seoi-nage.

“Throwing over shoulder”.

Suppose in the case, that the opponent is going to hit your head; your opponent, advancing his right foot a step, at the same time, comes to you aiming at your head with his right fist, then at this moment, raise your left arm to protect your head, grasping his right sleeve, at the same time, your foot should be advanced to near his right foot. See Fig. 16.

Lose not a moment in taking hold of the inside of his right upper arm, and raise it as if you are going to lift him up by it toward his right front corner. Turn your body quickly toward the left with your right foot as pivot. Put your back in close contact with his breast and abdomen as shown in Fig. 17. As soon as you take hold of your opponent's right shoulder or the upper most part of his right sleeve, curve your body as represented in Fig. 18, and at the same moment let both your hands come down, throwing him over your shoulder.

3. Kataguruma:

“Shouldering.”

After seoi-nage is done, both again grip each other in right “natural posture,” while you retreat two or three steps, taking

KATA OF THROWING TRICKS.

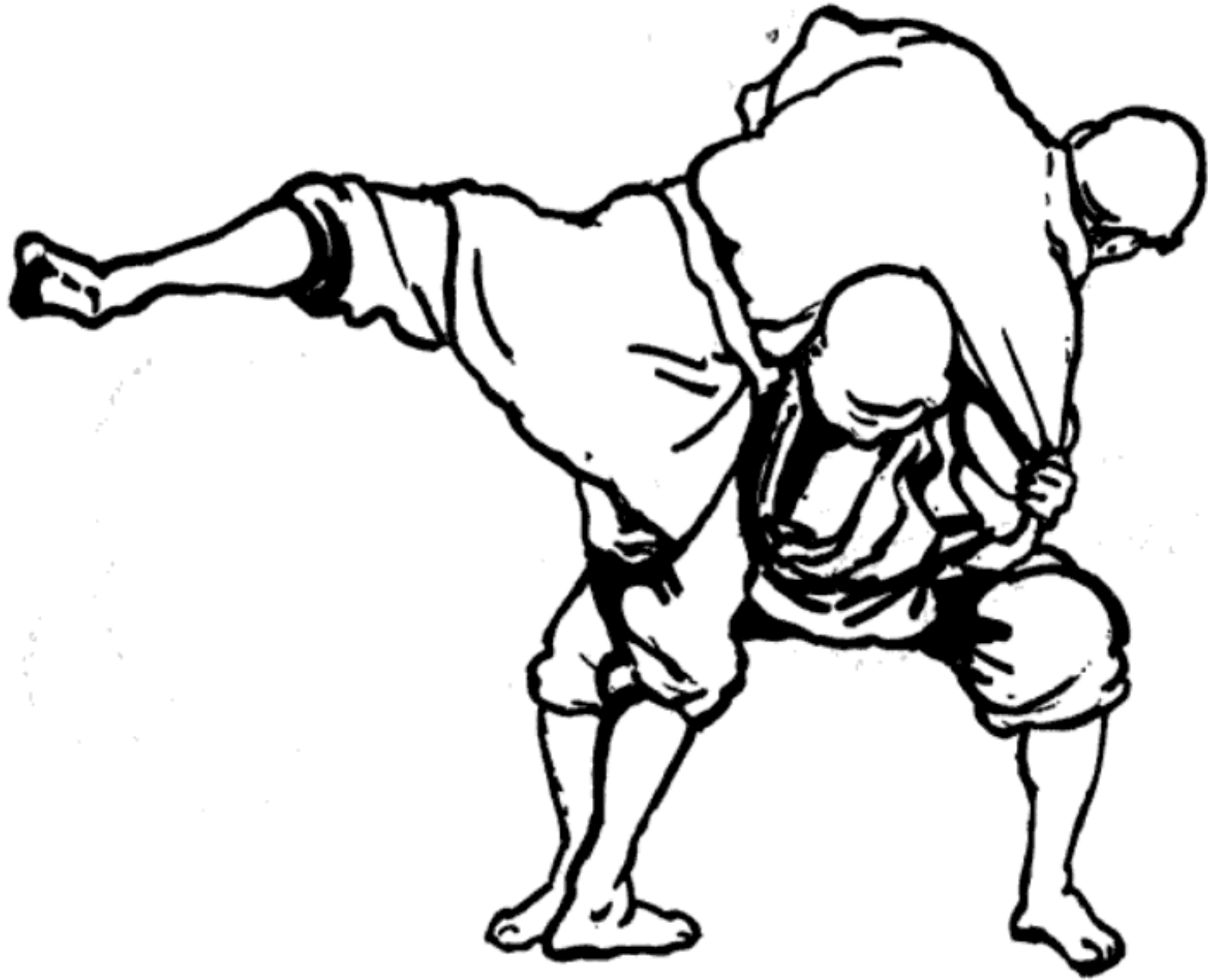


Fig. 10.

Kata-gruma. I.
Upper:—Receiver.
Lower:—Taker.

Taker about to throw Receiver over his shoulder, by lowering himself and thrusting his head under Receiver's armpit.

KATA OF THROWING TRICKS.



Fig. 20.

Kata-gruma. II.

Upper:—Receiver.

Lower:—Taker.

Taker about to throw down Receiver from his shoulders.

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hold of the upper part of your opponent's sleeve, break his posture toward his right front corner just as you did in **ukiotschi**, and draw him as near to you as possible, then he will be compelled to lean forward. At this moment, putting your right foot a little forward and lowering your loins, thrust your right arm deep in between the crutch of your opponent, and press the upper part of his left thigh, as shown in Fig. 19. Pull up his right sleeve with your left hand, as if you were going to lift him, put your neck under his right armpit, and raise yourself with him over your shoulders with one effort by the combined power of your neck and arm which is pressing his thigh, see Fig. 20. Then bending down, drop him down just in front of you; you may drop him down on your left side instead of your front, but in Kata you should drop him down in front of you.

Those three tricks are the representative forms of **Kata** selected from many hand tricks. **Te-waza**.

Now the next will be exercises demonstrating loin throwing (**koshiwaza**).

4. Uki-goshi.

Now, in this art, start as before, apart at a distance of about fifteen feet from each other, then coming nearer at the point

KATA OF THROWING TRICKS.



Fig. 21.

Uki-goshi. I.

Right:—Receiver.

Left:—Taker.

Taker putting his back and loins in close tightly with the
opponent's trunk.

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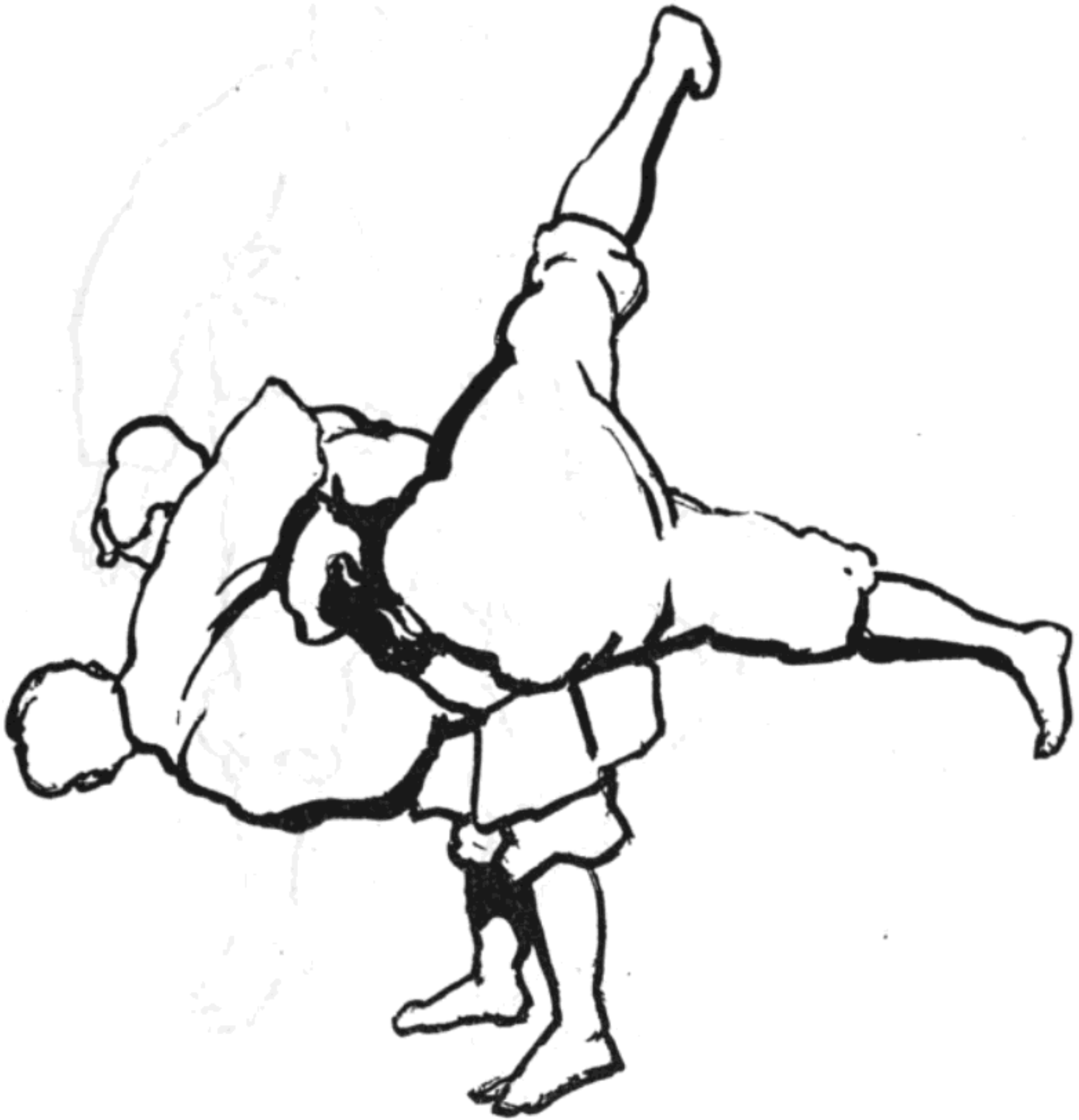


Fig. 22.

Uki-goshi. II.
Upper:—Taker.
Lower:—Receiver.

Taker throwing the opponent, twisting his loins.

KATA OF THROWING TRICKS.



Fig. 23

Uki-goshi. III.

Upper:—Taker.

Lower:—Receiver.

As the opponent is just thrown.

KATA OF THROWING TRICKS

about four feet apart; suppose the opponent again is in the position of seoinage, trying to strike on your head. At this moment, his body leans forward, so you take this opportunity and put your left foot a step forward inside his left foot, so that its toes point in the same direction as your opponent's. Turn your body to the right, and put not only your loins, but also the middle part of your back in close contact with his breast and abdomen, see Fig. 21, and at the same time press his waist from his right side with your left hand and with your right hand seize his upper arm from the outside. Twist your loins quickly from the left to the right as in Fig. 22, and a strong pull of your right hand will bring him down. See Fig. 24.

There are various matters to which you should pay attention in performing this trick. This trick is applied when the opponent leans forward; so you are to throw him chiefly by twisting your loins, as to pull him forward is only assistant to the power of the action of the loins.

a. When you turn your body, putting your left foot forward, it is very important that you bend backward and put your back and loins in close contact with your opponent's

KATA OF THROWING TRICKS

breast and abdomen, without lowering your body or bending your loins. If you lower your body or bend your loins, you will not be able to twist the latter effectively.

b. As your left hand, with which you hold your opponent by his back, chiefly serves to keep you and him in close contact, it must not be used to take hold of his belt or any other part. If you do so, the twist of your body will not be effective enough.

c. Around his loins and along his belt, you must keep your left arm, with which you are holding him, so that you may keep your body in close contact with his, not only when you put your loins against his abdomen, but also when you turn. Of course, your left hand will go upward when you do this, but this is not done for throwing him, but for keeping your loins in close contact with his body.

5. **“Harai-goshi”** “Sweeping of the loins.” As in the “right natural posture,” break the opponent’s posture toward his right front corner, you retreat two steps, and at the third step, as you see in Fig. 24, put your right side from armpit to waist, at a right angle in contact with his breast and abdomen. At the same moment, thrust your right hand from under his

KATA OF THROWING TRICKS.



Fig. 24.

Harai-goshi. I.
Right:—Taker.
Left:—Receiver.

Taker about to sweep Receiver, drawing him (Receiver) up to himself.

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Fig. 25.

Harai-goshi. II.

Upper:—Taker.

Lower:—Receiver.

Taker having swept Receiver's thigh, twisting his loins.

KATA OF THROWING TRICKS.

left armpit and press his back toward you. Pull him so as to make him lean forward. Rest your whole weight on your left leg, lifting your right foot a little, put the outside of your right thigh to the front side of his right thigh, see Fig. 25. So turn your loins from right to left.

At the same time, sweep his right thigh to the right with your right thigh to the right with your right thigh, and draw your arm also to the left side of your waist. The twisting of your loins should be done in the same manner as in *rekigoshi*, but in *harai-goshi*, as your waist does not go deep in you need not use so much strength in turning as in *Uki-goshi*.

In order to perform this trick successfully, you should lean toward your opponent at the beginning of the trick, and rest your weight on your right leg so as to draw him close to you, and then transfer your weight to your left leg. It is the best theory to put your side to his front at right angle, but in trying to do so, you will find that the right side of your breast and abdomen will touch his front. So in practice, it is better for you to come in contact with him with the right armpit and the right side of your back.

KATA OF THROWING TRICKS.



Fig. 26.

Tsurikomi-goshi. I.

Left:—Receiver.

Right:—Taker.

Left:—Receiver.

Taker about to throw Receiver, putting his loins close to the latter's front.

KATA OF THROWING TRICKS.



Fig. 28.

Tsuri-komi-goshi. II.

Upper:—Receiver.

Lower:—Taker.

Taker having straightened himself up and lifted Receiver.

KATA OF THROWING TRICKS.

6. Tsurikomi-goshi:

“Lift-pull-loin.”

As the beginning is the same, pull your opponent and retreat two steps as you did in the former tricks. At the third step your opponent will not lean forward as he did before, but he will stand erect and lean backwards instead, and he will stiffen his body like a rod, assuming a very inconvenient posture for you to apply **ukigoshi** or **harai-goshi**. As to your hands, leave them as they are, but never relax their hold. Turning your body to the left, as shown in Fig. 26, put your feet before his, lower your loins to the fullest extent, so that they may come on a level with or rather below his knees. Quickly raising your loins, pull your hand down before you, as represented in Fig. 27, and roll him down in front of you. This trick cannot be done if the “receiver” is placid, and therefore, he should keep the body stiff and bear the fact in mind when this throw is performed as a demonstration of **Kata**.

There are the tricks which are done by the legs and are called “**ashi-waza**.”

7. Ashi-barai.

“Sweeping or tripping up the foot.”

In **Kata** the trick is demonstrated in two ways, the other is **Okuri-ashibarai**—“pursuit-foot-dash.”

KATA OF THROWING TRICKS.



Fig. 28.

Ashi-barai.

Right:—Taker.

Left:—Receiver.

Taker putting his sole on the outer ankle of Receiver.

KATA OF THROWING TRICKS.

The opportunity in this trick, is in the movement, while his legs are moving, which corresponds to the latter case that is stated at the "broken posture" of Chapter II.

Here the readers are required to carefully understand the risk of repetition how one's posture is broken in **ashi-barai**. Understanding with your opponent, let him retreat pulling you towards your right front corner, and at the same time you advance yourself farther than he retreats. Make him lean a little backwards, trying as if to pull him up with your hands, which describe large arcs as they go up. In this way, try to break his posture toward his left back corner. When he lifts his right foot, his whole weight rests on his left foot, at such a moment the opponent's left foot is in a steady position by central force, besides the other right foot is entirely free, so if you sweep or trip up his right foot, it will not be effective, on the contrary, you will endanger your own position, and will give your opponent a chance to apply another trick by using his right free foot. When he lifts his left foot he rests his whole weight on his right one, and sets it firmly on the ground, again it is the same, even if you could sweep by brute strength, this is entirely against the Judo principle. In walking, your

KATA OF THROWING TRICKS.

weight rests each time on the leg which is firmly on the ground, and that leg becomes a central axis. For the same reason, if you would apply this sweeping trick properly, you must sweep your opponent's right foot at the moment when he is about to transfer his weight to his right leg in order to lift his left at the second step, and before he has completely set his right foot on the ground. At this moment he is about to lift his left foot, and you will find this the best time to apply your trick. Besides, as you are going to push him towards his left back corner as if to lift him up with your hands, which describe large arcs as they go up, so you will find it easy to sweep his leg, in spite of the fact that his weight is going over to his right foot. His posture will then break toward his right front corner, and you can apply your trick successfully. Thus, in **Kata**, you better try sending the opponent back two steps and apply your trick at the third step, and as shown in Fig. 28, resting your weight on your right leg, strike his foot on the outer ankle with the sole of your left foot.

8. Tsurikomi-ashi.

"Lift-pull-foot."

This trick can be done in two ways also, **sasae-tsurikomi-ashi**, and **narai-tsurikomi-ashi**, and these are almost identical

KATA OF THROWING TRICKS.



Fig. 29.

Tsuri-komi-ashi.

Right:—Taker.

Left:—Receiver.

Taker about to throw Receiver, putting the sole of his left foot on the latter's shin.

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with trick No. 7, though slightly different in each technique. The pupils assume the posture as at the beginning of the tricks explained. First, retreat two steps yourself, trying to break the opponent's posture toward his right front corner, as in the same case of **uki-otoshi**. Then he will be forced to try to keep his "natural posture" unbroken. If you suddenly set your left knee on the ground at the third step, and pull him more than he is expecting as you have done in **Ukiotoshi**. But in this trick, you should pull the upper part of his body more than his legs can carry and will cause him to lean forward. This technique is called **tsuri-komi** in Japanese. Now his posture has been broken toward his right front corner, and he will advance his right foot trying to keep the balance of his body. At this opportunity, rest your weight on your right leg and cause his leg to advance, putting your left sole on the lower part of his shin, as you see in Fig. 29. At the same time, bend your body a little backward, and turn the upper part of it from right to left, that is, toward your left back corner, while you pull hard with your hands close to your body, applying to him strong **tsuricomi**, then his posture will be broken more and more to his right front corner, until you suddenly apply more strength and he falls.

KATA OF THROWING TRICKS.



Fig. 30.

Uchi-mata.

Right:—Receiver.

Left:—Taker.

Taker about to sweep Receiver with his thigh against the inner side of the latter's left thigh.

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9. Uchi-mata:

“Inner Thigh.”

In performing this trick, at the starting, you soon apply the technique of **Tsuri-komi**, tending to move backward from your right side, as if to lift him a little with the right hand with which you are grasping his lapel, and at the third step of retreat or advancing either way, whichever the case may be, break his posture toward his right back corner. There is a critical moment when his weight is about to be transferred to his right leg, so his left leg is about to be lifted from the ground. At this moment, rapidly close your right side trunk to his breast, resting your weight on your left leg; the same way as in **Harai-goshi**, sweep up with your right thigh attacking at the inside of his left thigh in the direction in which it is going to rise. See Fig. 30. Then his right foot, too rises from the ground and he will fall down on his left back corner.

Notice when you sweep up his thigh, you must attack at the outside of your thigh, or spoil the effect of the art.

Now we are going to **ma-stemi-waza**, as the throwing trick by throwing one's self backward.

KATA OF THROWING TRICKS.

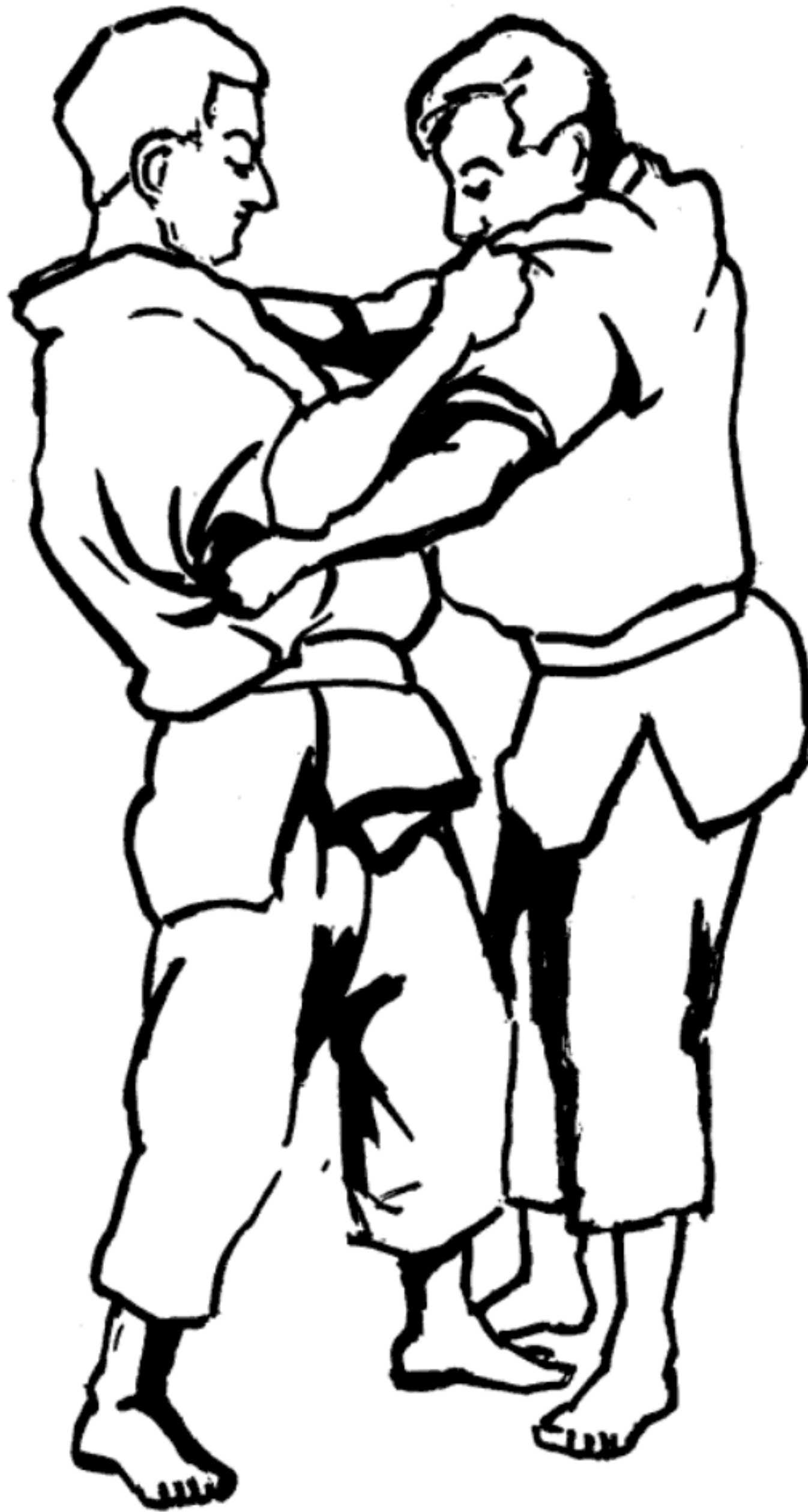


Fig. 31.

Tomoye-nage. I
Right:—Receiver.
Left:—Taker.

Taker about to apply his trick by putting his left foot between the feet of Receiver.

KATA OF THROWING TRICKS.



Fig. 32.

Tomoye-nage II.

Upper:—Receiver.

Lower:—Taker.

Taker having put the sole of his right foot against Receiver,
dropping his loinc on the mat,

KATA OF THROWING TRICKS.



Fig. 33.

Tomoye-nage. III.

Upper:—Receiver.

Lower:—Taker.

Taker having straightened his leg, drawing Receiver over his head side.



Fig. 34.
Tomoye-nage IV.
Left:—Receiver.
Right:—Taker.

KATA OF THROWING TRICKS.

10. Tomoye-nage:

“Throwing in a circle.”

This trick will be applied when an opponent rushes toward his combatant and can then forcibly be thrown.

In **Kata**, at once, let go of your opponent's sleeve, and grip his right and left side lapel in the “natural hold” with both hands and push him a little, so he will go back, pulling you forward as the result that both assume “natural posture”; soon then advance a few steps, pushing him so that you may break his posture backward. Then by means of defending himself, he will push you back. At this opportunity, put your left foot between his feet, see Fig. 31, availing yourself of the strength with which he pushes you back, at the same time, try to lift him up a little, and he will lean forward. Fall backward by dropping your loin as near your left heel as possible. See Fig. 32. At the same time bend your right leg, placing the end of your sole gently on the lower part of his abdomen. Do not relax your hold on his lapels, but pull him steadily, throwing yourself backward and draw him on either the left or right side of your head. At this moment straighten your right leg which you have kept bent, see Fig. 33, and throw him over

KATA OF THROWING TRICKS.

your head. Then he will fall on his back passing over you, describing a circle in the air.

In this trick, the strength of your arms, with which you pull him down and of your leg which throws him up in the air is just working in opposite directions. But the leg action must exert more strength in order to achieve the feat. It is important, however, to remember that to throw him effectively, you should bend your leg enough to exert its potential energy, when you drop your loins on the ground, so that you may have more purchase. As it is, you must drop your loins as closely to your opponent's feet as possible, otherwise, you will not be able to bend your leg enough to throw him clear. While you are dropping your loins, also raise your right leg, so that it will reach his abdomen by the time your loins touch the ground. Do not put your sole violently on his abdomen, lest you should injure him. Turn up the toes sufficiently, and gently put the sole a little below his navel.

11. Uranage:

“Rear throw.”

This trick will be demonstrated continuing from **tomoyenage**. When you get up you will stand at some distance from

KATA OF THROWING TRICKS.



Fig. 35.

Ura-nage. I.

Right:—Receiver.

Left:—Taker.

Taker about to throw Receiver, going round to his back and holding him in his arm.



Fig. 36.

Ura-nage. II.

Right:—Taker.

Left:—Receiver.

The view of the Receiver is thrown.

KATA OF THROWING TRICKS.

the opponent. Readers should notice this trick is to be applied in the same case of **tomaye-nage**.

The combatants draw near each other until about five feet apart, then your opponent will try to deal you a blow on the head, at the same time advancing his right foot. At this instant, twist the upper part of your body a little to the left to avoid his fist. Owing to the strength which exerts in this blow, he naturally turns a little to the left with his right foot as the axis, and his posture will probably be toward his right back corner, lower your loin slightly and hold him in your arms. See Fig. 35. The manner of holding your opponent is most important; hold him in a tight grasp with your breast against his loins and your arms along his belt at about the lowest rib on his left, and the right arm on the lower part of his abdomen on his right front corner, so that your fingers point upwards, and draw him close to the left portion of your breast. Bending backward, lift him up by the strength of your body, which action is helped by your hands coming up toward your left shoulder. When his feet are off the ground, lower your body slightly, and throw yourself backwards, at the same time throwing your opponent over your shoulder. See Fig. 36.

KATA OF THROWING TRICKS.



Fig. 37.

Sumi-gayeshi. I
Right:—Taker.
Left:—Receiver.
When they are holding each other.

KATA OF THROWING TRICKS.



Fig. 38.

Sumi- gaeshi. II.
Upper:—Receiver.
Lower:—Taker.

KATA OF THROWING TRICKS.



Fig. 39.

Sumi-gaeshi. III.
Upper:—Receiver.
Lower:—Taker.

KATA OF THROWING TRICKS.

12. Sumi-gayeshi:

“Corner throw.”

This trick was called **tsuri-otoshi** until the name was changed to **Sumigayeshi** in 1905.

At the beginning of this trick, you and the opponent seize each other in the posture “right self-defense” “**migi-jigotai**,” as you see in Fig. 37. Hold his right arm with your left hand under your arm, thrust your right arm from under his left arm, and press your right hand on the uppermost part of the left side of his back or hold with it the left front part of his belt in “natural hold.” While you are retreating, pull him first toward his right front corner and then at the second retreat toward his left front corner. At the third step, pull him more than he expects toward his right front corner, this act will break his posture in that direction. He will put his right foot forward and stand on tiptoe, his weight going over in the direction in which that foot is pointing, with his left foot about to rise. At that moment, draw as closely as possible to him and advancing your left foot to the outside of his right foot, drop your loins as close to him as you can. See Fig. 38. At the same instant, put your right shin from inside against

KATA OF THROWING TRICKS.



Fig. 40.

Yoko-gake.

Right:—Taker.

Left:—Receiver.

Taker having put the sole of his left foot on the outer part of Receiver's right ankle.

KATA OF THROWING TRICKS.

his left thigh. Throw yourself right backward, as shown in Fig. 39, and sweep up his left thigh in the direction in which his body is going to rise. At the same moment, pull him down hard with your left hand, while you push him up with your right hand, in this way he will be thrown touching his shoulder, back and left leg in order on the ground.

In this trick when you pull your opponent at the first step to the right and then to the left, then turn again at third step, also you will lend naturally to pull back your left foot and loins slightly and further back at the third step, this however, makes it very inconvenient for applying the trick, therefore, try not to pull your foot back, nor hold your loins too steady, continuing the end position of second step, while throwing yourself, and you will be able to perform it properly, as a little distance between you and your opponent is advantageous.

13. Yoko-gake:

“Lateral Dash.”

You and your opponent grip each other in “right natural posture”—*migi-shizentai*. Try to break his posture toward his right front corner, while retreating in your “natural posture,”

KATA OF THROWING TRICKS.

just as in the case of *ukiotoshi*, and he will try to maintain his own "natural posture," advancing as far as you pull him. Bend your body a little backward at the third step, and pull him more than he expects, and then he will lean toward his right front corner, his body being like a stick, and his weight rests somewhere near the little toe of his right foot. Supporting yourself on your right leg, sweep at somewhere near the outside of his right ankle with the sole of your left foot as you see in Fig. 40. At the same time, your body must straighten and throw yourself so as to fall on your right back corner. Draw your left hand with which you are holding the sleeve of your opponent close to your body and push him up with your right hand with which you are gripping his left lapel, so as to throw him on his back. In this way, you can throw him softly but if you pull him right down hard when you sweep his foot, throwing yourself down, you will be able to throw him fairly hard, and you may sometimes injure his shoulders, so you must exercise great care in case your opponent is a beginner. Also you should not try to throw him far away, but aim to throw him by your side.

KATA OF THROWING TRICKS.



Fig. 41.

Yoko-gruma.

Right:—Receiver.

Left:—Taker.

Taker about to throw the opponent, advancing his right leg
between his legs.

KATA OF THROWING TRICKS.

14. Yoko-guruma:

“Lateral Wheel.”

The beginning of this trick is just the same as with uranage, so your opponent draws near you aiming at your head with his fist. Turn your body to the left to avoid his blow, and turn quick to his right back corner, and try to apply your uranage trick to him in the same posture and the same way of pressing his body with your hands just as in uranage. Then your opponent will lean forward in order to avoid being thrown, and you will find no advantage for **ura-nage**, so again thrust your leg deep into his crotch from his front, See Fig. 41, taking advantage of the strength with which he leans forward, throw your body down, turning it a little to the left. At the same time, pull him round with your left hand as you move around, which action must be helped by your right hand in order to throw him on the left side over your left shoulder.

15. Uki-Waza:

“Floating Trick.”

At the starting of this trick, both opponents grip each other in “right-hold”—**migi-gumi**, that is, each holds the other with the right part of his body forward. Either take his left lapel

KATA OF THROWING TRICKS.



Fig. 42.

Uki-waza.

Right:—Taker.

Left:—Receiver.

Taker about to throw, making his posture to lean.

KATA OF THROWING TRICKS.

in a "natural hold" with your right hand, or thrust your right hand under his left arm, pressing that hand on the upper part of the left side of his back. Now at the first step, pull him to the right and next to the left, at the third step, again pull him more to the right, as he will be in a broken posture, toward his right front corner. At this moment, his weight rests somewhere about the little toe of his right foot, so put your left foot out enough to the front of his right foot, preventing it coming forward. See Fig. 42. At the same time, bend your body a little backward, and throw yourself on your left back corner in order to throw your opponent.

Thus, in all tricks of **Yako-sutemi-waza**, you should throw yourself so as to fall on your back corner and both fallen bodies will be laid side by side, making them parallel. But in **ma-sutemi-waza**, you must throw yourself right backward, throwing the opponent over your head or shoulder, so that both may fall in a straight line. These are the different points of importance in the technique of the tricks.

Now you have finished **Kata**, closing your friendly contest, both are required to exchange polite salute as they did at the beginning.

CHAPTER VII.

APPLIED TRICKS FOR RANDORI

Now we will suppose that our readers thoroughly understand and have practiced the Kata of fundamental training, and that you are going to investigate further how they should be applied in actual combat. You will need to practice them, to freely apply on various conditions, that is called **Randori**, in free combat, in which you and the opponent move around freely, applying any trick suitable to the occasion whenever you catch the opportunity.

Of course the most of **Kata** tricks can be done in **Randori**, "Practice"; we also are going to explain about other necessary tricks.

In the **Kodo-Kwan** they are taught as **Gokyō-no-Waza**, that is the most progressive and scientific method of tricks. These also are perfectly arranged to be understood easily. Our readers are required to practice them in friendly combat, in order.

The tricks included in **Kata** will be omitted, but we explained the necessary points to apply for **Randori**.

APPLIED TRICKS FOR RANDORI.



Fig. 43.

Hiza-gruma.

Right:—Taker.

Left:—Receiver.

As the opponent is being thrown, applied the trick on his knee.

APPLIED TRICKS FOR RANDORI.

(1) **Hizaguruma**, "Knee Wheel". In **Randori** there is neither "taker" nor "receiver", nor does one party try to strike the other, so both seize each other, keeping any posture they wish. As it would be irksome to repeat each posture in each trick, we will omit those in **migi-shizentai**, and all the other postures will be explained as necessary.

The best chance to apply this trick is when you are retreating. Pull the opponent and break his posture toward his right front corner, knowing his weight begins to rest on his leg, supporting yourself on your right leg, a little further apart from him than in case of **Sasage-tsuri-momi-ashi**. Gently put the sole of your left foot against the outside of the knee of his right leg, as you see in Fig. 43.

Bend your body backward and turn it towards the left side, and pull him toward your left side with your left hand with which you are holding his right sleeve, while your right hand with which you are grasping his left lapel is helping to do this work. Then the opponent will fall on his back, going round like a wheel by the axis by his right knee.

When in **migi-shizen-tai**, if his leg on which his weight rests is not bent, but is straight after his posture has been



Fig. 44.

Sasae-tsurikomi-ashi.

Right:—Taker.

Left:—Receiver.

Receiver having avoided the trick by twisting his body to the left.

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broken, you would better apply **sasaye-tsurikomi-ashi**. When the case is the reverse, the **Hiza-gurnma** will be more effective.

This trick is sometimes applied to your opponent's left leg while you are holding each other in **migi-shizentai**. When you have tried to break his posture toward his right front corner, if he either hesitates or tries to pull you back, let go your right hand with which you are holding his left lapel, and lightly grasp about the middle of his left sleeve or just above his elbow, and pull him toward his left front corner—whereupon he will put his left foot forward, his posture breaking toward his left front corner. Then supporting yourself by your left leg, apply your trick to his left leg with your right foot as explained before. But in this case, your left hand, with which you are holding his right sleeve, is little effective in pulling him, and you must throw him with the combined power of your right hand and bending body.

(2) **Sasaye-tsurikomi-ashi**. "Prop-Lift-Pull-Foot".

This trick will be understood as referring to No. 8 in **Kata**. This trick must be applied carefully and quickly lest your opponent escape. Just when you are about to throw the opponent, putting your left foot on his right foot, he some-



Fig. 45.

Tai-otoshi.
Right:—Taker.
Left:—Receiver.

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times relaxes his right leg, suddenly advancing his left foot on your right side, and trying back corner. Sometimes in this case, shown in Fig. 44, he quickly goes around to your left back advancing his right foot, twists his body, advances his left leg over your left side, resting his weight on that foot and lifting his right foot a little, and avoids your foot by lifting his out of the way.

Therefore, you must exert enough strength to force him to break his posture toward his right front corner, that you may give him no chance to escape from this trick.

(3) **Uki-goshi.** "Floating loins".

This trick also has already been explained, but in **Randori** it is difficult to get the opportunity to apply it in the opponent's broken posture.

First try to push him a little and if he pushes you back, then at once quickly taking this chance, make him lean, pulling as if going to lift him a little, and apply to him either your right or left hip. In case you apply your left, let go your right hand, with which you have been holding his left elbow from outside; otherwise he will put his left hand on your left thigh, twist himself forward, advance his left foot, and avoid your

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Fig. 46.

Osoto-gari.

Right:—Taker.

Left:—Receiver.

Taker is just going to sweep Receiver's foot.

APPLIED TRICKS FOR RANDORI.

trick. There is another way in which he could avoid it. Put your right hand very gently about the back belt, push him a little from behind without his knowledge, as if you were going to lift him, and go back, and then he will sometimes lean forward. At this very moment, you should apply your right hip.

(4) **Tai-otoshi**—"Pulling down body."

The most suitable time for applying this trick is when your opponent stiffens his body without bending his legs, but with the upper part of his body somewhat leaning forward, his whole weight resting on his right leg, while his posture breaks toward his right front corner or a little toward his right side. Especially when he advances only to fall into his posture, this trick can be applied most successfully.

As for the way of applying this trick, go very slightly further toward the left side than in an ordinary position. Place your right foot outside of his right one (see Fig. 45) and at the same time pull him with your right hand, with which you are holding his left lapel, in the direction in which his posture has broken, and pull hard with your left by his right sleeve, keeping your elbow close to your side. A little effort to pull the upper part of your body slightly backward will be stopped by

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your right one, and his body pulled by your hands in the direction in which his posture has broken, he will fall on his back.

(5) **O-sotogari**—"Major Exterior Reaping."

You should apply this trick, breaking your opponent's posture toward his right back corner, and drawing as near to his right side as possible.

There are two ways of drawing close to him: one is to draw him to you, and the other to draw close to him yourself. To draw him to you, you should pull him deftly when your opponent turns slightly to his right, without bending his body, and his right front corner begins to draw toward the inside of your left leg, his posture breaking toward his right back corner, so that his right foot may come close to you. If in spite of his weight being about to rest on his right leg, he does not come up close to you with his side against your front when pulled, you will have to go close to him yourself. In this case, break his posture toward his right back corner, pushing his left shoulder a little with your right hand, throwing his whole weight to his right foot, set your left foot beside it, so that you may come quite near him. At any rate, it is very important to compel him to remain in that position—that is, leaning toward

APPLIED TRICKS FOR RANDORI.

his right back corner, and not to allow him to shift his weight to his left foot. Great care must be taken in closing with him; otherwise, you will not be able to force him to keep his weight on his right foot. As for the way of applying this trick, support yourself on your left foot, which you have placed on his right side, see Fig. 46.

Lift your right foot a little and bend the knee and put the foot as far to your left as possible. Straighten the knee so as to describe an arc on the mat with your foot, and at that instant sweep the outside of your right thigh, bringing your hands down at the same time.

As this trick is to be applied when your opponent's posture has been broken toward his right back corner, it would be well to sweep the back corner of his right thigh with the back corner of your right thigh.

(6) **De-ashi-barai**—"Sweeping Advancing Foot."

As its name implies, this trick will be applied sweeping the foot when he is about to take a step advanced; at the moment when the opponent puts his right foot a little farther left than usual, and so his legs are crossed, just before his weight has been transferred over to his right foot, see Fig. 47.

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Fig. 47.

Deashi-barai.

Right:—Taker.

Left:—Receiver.

Taker attaching his foot to the opponent's ankle.

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At this moment, sweep the outer side of his ankle with the sole of your left foot, pulling him toward his right front corner, and he will be thrown.

(7) **Yoko-Otoshi**—"Lateral Drop."

This trick should be applied in the posture of **migi-jigotai**. That is, in holding, your right hand should be put in under the opponent's left arm, and your left hand grip the uppermost part of his right sleeve from outside, pressing his right upper arm closely against your side, and try to pull him by turns towards his right and left of front corner; while doing so, you will find that sometimes his weight will rest on his right foot. Carefully watch this moment, pull him towards his right front corner, slip your left leg along the outside of the ankle of his right foot in order to prevent his right foot from stepping forward. See Fig. 48.

At the same time throw yourself toward your left back corner, with his upper arm pressed against your side; drawing your hands close to you, throw him down toward his right front corner. When you throw yourself, turn your body so as to fall down on your left back corner, and throw the opponent so that he may fall beside you.

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Fig. 48.

Right:—Taker.

Left:—Receiver.

Taker about to throw himself, sliding his left leg along the outside of Receiver's right ankle.

APPLIED TRICKS FOR RANDORI.

It is important to hold his arm within your arm; as if you relax your hold of his arm, sometimes he will injure his shoulder; if on the other hand you cannot throw him effectively, therefore you must keep his arm pressed in until the end of throwing.

(8) **Kosotogari**, "Minor Exterior Reaping."

When you try to make him lean toward his right front corner, then the opponent, fearing to be in broken posture, sometimes will step out further than usual, so his weight will rest on the back part of the heel, or he will pull back his loins. Such is the best opportunity to apply this trick.

As soon as you find such an opportunity, straighten your body, supporting it on your right leg. Turn up the big toe of your left foot in the shape of a sickle, as you see Fig. 49; apply it to the heel of his right foot, which he has put forward and pull it along the ground as if to reap grain with a sickle. At the same time help this work of your left foot with your left hand with which you are holding his right sleeve, and your right hand which is grasping his left lapel, and pull him down toward his right back corner.

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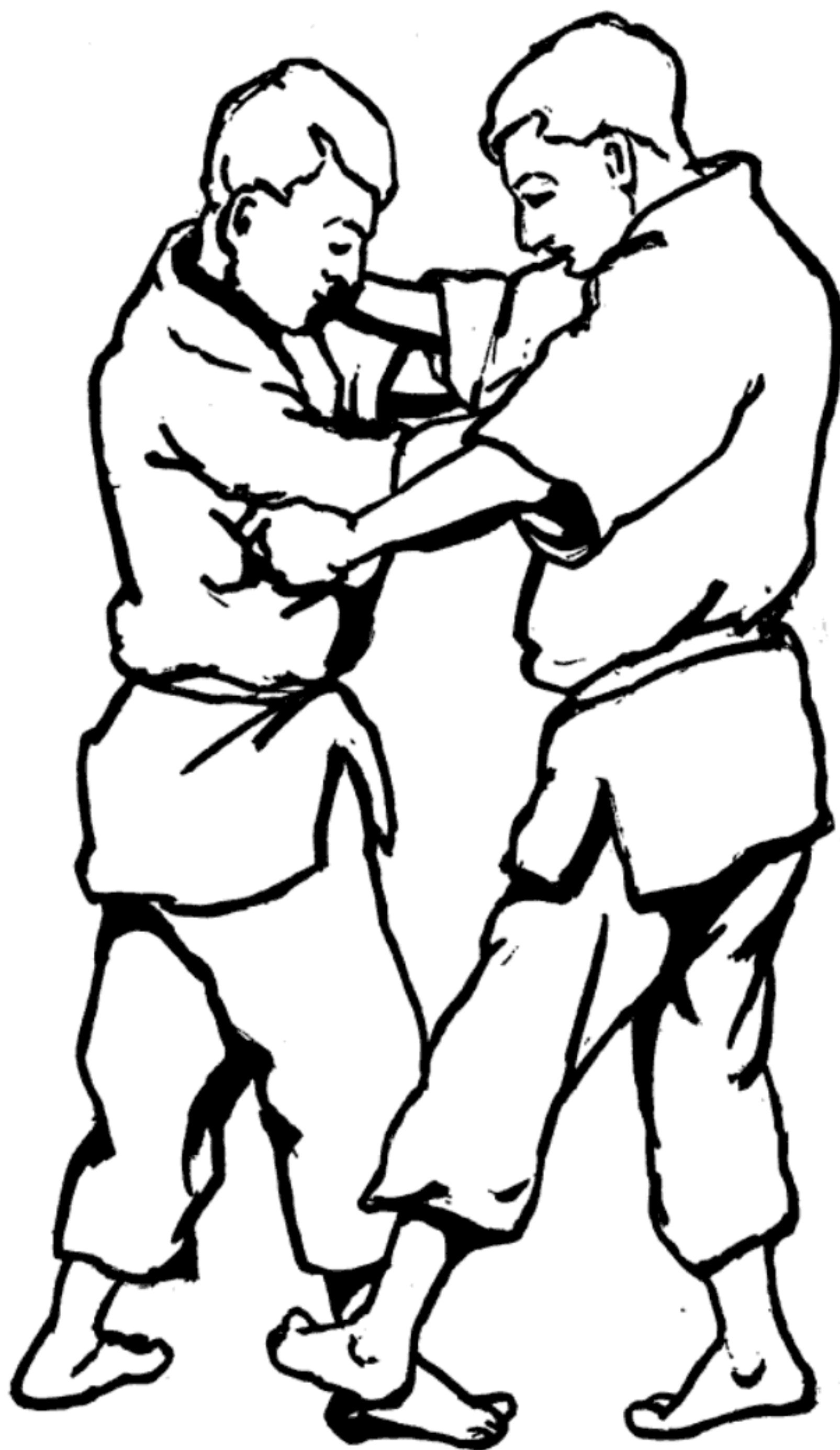


Fig. 49.

Kosoto-gari.

Taker about to apply his trick by putting his left foot against the heel of Receiver's right foot.

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This trick can also be applied when the opponent is retreating, that is when he tries to draw you close to him and you are pushing him back. In either case, while his weight is still resting on his right foot, advance your right foot and apply this trick, pulling him to let him lean toward his right back corner.

(9) **Ogoshi**, "Major Loins."

This trick is mostly the same art as **Ukigoshi**, see No. 4 **Kata**, but the difference is that in **Ukigoshi** both should be in **jigo-tai**, but in this trick you only should be in **jigo-tai**, and no matter what his position is, if you force in **jigo-tai**, the opponent will be in **jigo-tai** or in natural posture. So stretch your right hand to his back under his left arm, thrusting it deep between his belt and back, and try to lift him up with that hand and the arm. Then he will tend to lean forward and will stand on tiptoe. At this moment, lowering the right part of your loins a little, step out with your right foot (see Fig. 50), at the inside of his right foot.

Place your back and loin close to his trunk and at the same time you lift him up quickly pull him down by your left hand in just the same manner of **Uki-goshi**.

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Fig. 50.

O-goshi.

Right:—Taker.

Left:—Receiver.

Taker about to throw Receiver by breaking the opponent's posture and applying his (Taker's) loins to him.

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Fig. 51.

Right:—Taker.

Left:—Receiver.

Taker about to throw Receiver by pushing out his loins far to the right across Receiver's front.

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(10) **Koshi-gruma**, "Loin Wheel."

When in Randori, you try to break your opponent's posture, toward his right front corner, pulling his right sleeve, you will sometimes find him going round to your right back; that is, to his left front corner, in order to avoid being thrown. Yet failing to regain his "natural posture," he will sometimes lean against your waist. At that moment, put your right arm around his neck and with your left hand pull his right sleeve toward your left side, across your breast. slightly lowering your loins at the same time, turn to the left, carrying your right foot with you.

Push out your right foot, also push out your loins far to his right and in front of his waist, as you see in Fig. 51, so as to put the left front part of his. Raising yourself, turn the upper part of your body, and at the same time draw forward toward your right arm, which is holding his neck, and pull down your left hand which is holding his sleeve, in order to bring him down on your right side. Then his body will turn like a wheel with your waist as its axis.

Seio-nage and **tomye-nage** will be arranged for here but are already stated in Kata, so the reader should bear in mind that

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this trick can be applied in any case whenever you observe the opportunity and can decide that the opponent's posture is broken, but not only in the case when it is suitable, but also when the opponent aims at your head with his fist. Also in case of **tome-nage**.

(11) **Tanio-toshi**, "Drop by Crossing Legs."

This trick is just the opposite of **Yoko-otoshi**. Suppose both hold each other as in **Yoko-otoshi**, the student tries to break the opponent's posture toward his right front corner by pulling, then he will push against it to keep his posture, or on the contrary, he will pull you back, trying to break your posture to your right front corner, and then his weight rests on his right foot, drawing back his left, also his body with right foot. So you must not miss this chance to break his posture to his right back corner.

At this moment, as you see in Fig. 52, rush out your left leg quite close to his right leg, and also slightly raise your right arm and force him to fall toward his right back corner, working with your body and left hand in combination.

(12) **Ushiro-goshi**, "Rear Loins."

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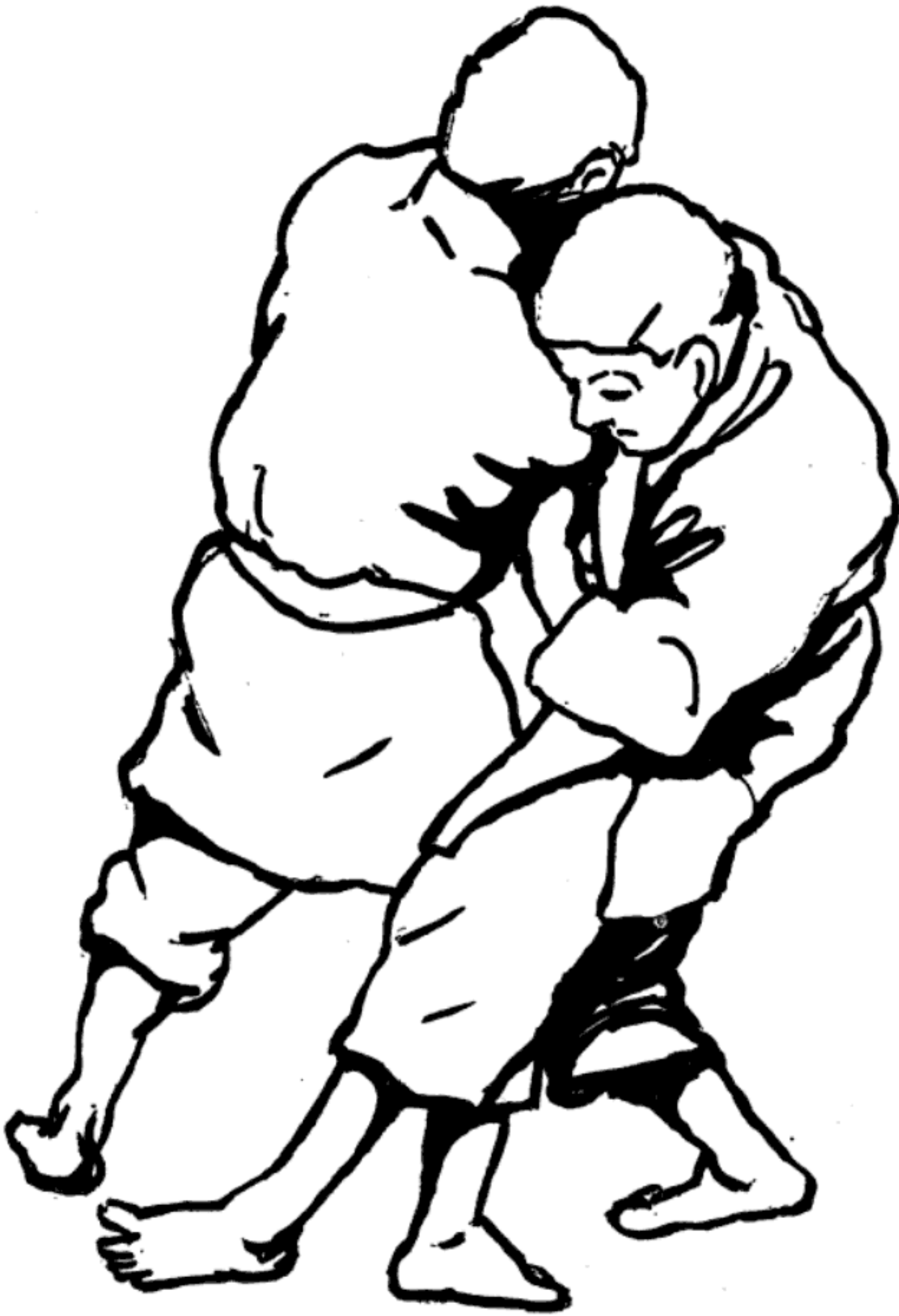


Fig. 52.

Taniotoshi.

Right:—Taker.

Left:—Receiver.

Taker sliding down his left foot along Receiver's right leg.

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This trick will be applied most effectively when the opponent intends to apply the loin trick on you while you are still in natural posture.

In such a case, you lower your body a little and close with him, at the same time he tries to throw you, attacking by loin; then hold his waist from behind with your left arm, and press the lower part of his abdomen with your right hand, and straighten your knees, raise your loins a little, and lean back. Then his body will rise, also leaning back. See Fig. 53.

At this moment, draw yourself back and drop him.

But you should keep in mind that you must apply this trick only in the case that his body is stiffened and leaning back. If the opponent winds his legs around yours, or bends your body forward, you cannot throw him except at a great disadvantage.

(13) **Obiotoshi**, "Pulling Down by the Belt."

This trick can be applied but seldom. It is the best chance only when you find your opponent is standing not so firmly and is likely to move close to you easily if you pull him. In such a case suddenly change your hold to his right front part

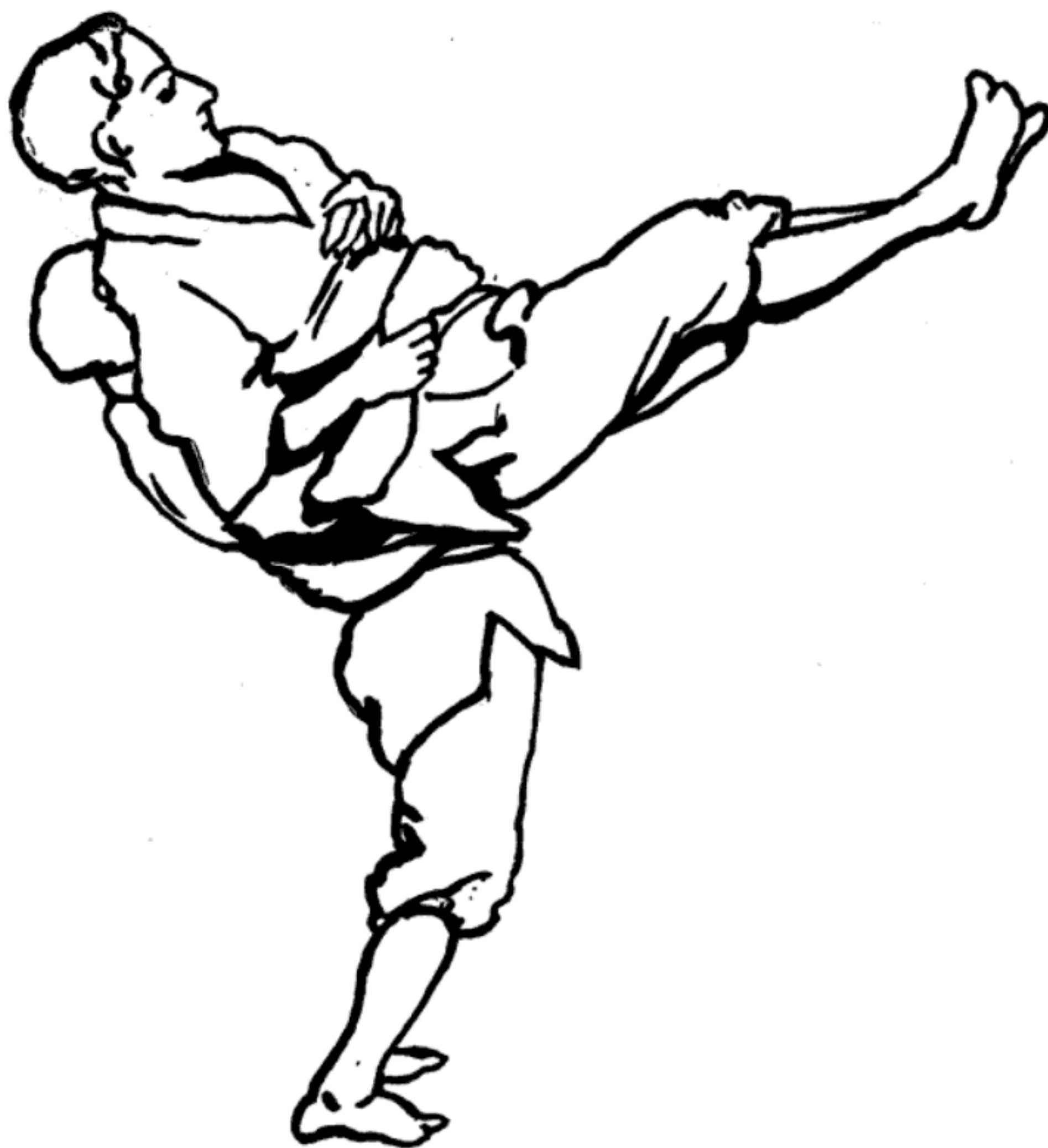


Fig. 53.

Ushiro-goshi.

Upper:—Receiver.

Lower:—Taker.

Taker holding up Receiver from behind.



Fig. 55.

Obi-otoshi.

Front:—Taker.

Rear:—Receiver.

Taker holding up Receiver, supporting the opponent by his loins.

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of belt in the "adverse hold" (see Fig. 55), and draw close to your trunk, trying to raise him up slightly.

At the same time, with your left hand, sweep off his right hand, which is holding your left lapel, turn round to his back the lower half of your body, so that his buttocks may come just in front of your abdomen, and the left front corner of your breast may touch the right back corner of his back. Place your left foot at the back of his left heel, and put your left arm from his right breast to his left waist so you will be able to hold him under your left arm. Push up his buttocks a little with your abdomen, and his body will leave your waist. Drop him behind you, working with the hands and the upper part of your body in combined effort at the same time.

(14) **Hane-goshi**, "Spring of the Loins."

If you try to break the opponent's posture, pulling round toward his right front corner, and he lean forward, resting his weight over to his right foot, without replacing his left foot, then he, of course, will try to regain his right posture, thrusting his left foot forward at once. At this moment, lowering yourself slightly, lift him with your right hand, bend

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Fig. 56.

Hane-goshi.

Right:—Taker.

Left:—Receiver.

Taker about to throw Receiver by applying his right leg against the opponent.

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your right knee and put it outside against his knees. See Fig. 56. Lift him up a little with your hands, while you cause him to spring up toward your right side with your right leg bent at the knee, which should be worked together with loins.

Pull down by his right sleeve while pushing down with your right hand by grasping his left lapel, to the direction against which your right leg goes up.

In this trick your hands, legs and loins must work in co-operation, or it cannot be performed.

(15) **Soto-marki-komi**, "Widening Out Throw."

Suppose that in such a case, sometimes the opponent holds you only with his right hand lightly, or before both going to hold each other he stretches out his right hand to grasp your left lapel or shoulder, bending forward a little.

In such a position, he is generally not so steady in his grasp, nor is his body so perfectly poised, so you can easily let him lean forward.

If such is his position, take the lower part of his right sleeve with your left hand, intending to pull him out, and draw him close to you, also place your right foot out to about

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Fig. 57.

Soto-makikomi.

Right:—Taker.

Left:—Receiver.

Taker beginning to make Receiver's body wind round his by turning his body to the opponent's right side and close to it.



Fig. 58.

Lower:—Taker.
Taker holding up Receiver.

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one foot ahead of the right front corner of his foot. At the same moment, pressing over his right elbow against your side from outside with your right arm, turn your body from right to left, as though your right foot were a pivot. See Fig. 57.

Placing your left foot between your right foot and his, bend your body a little, put out your hips and put your left side close against the right front corner of his body. Throw yourself on your right side, turning your body round, so that his right hand and body may wind round your body, then he will fall, also he will be pressed down upon his abdomen as well as with your back.

(16) **Utsurigoshi**, "Transfer of Loins."

As usual, both hold in "right natural posture;" in some cases the opponent faces to your right front corner at turning to his left back corner, or if you could get to his left back corner yourself, in this case put your right hand somewhere about his waist, and hold him up, slanting your trunk back a little. See Fig. 58. Then he is compelled to lift his foot from the ground. He may try to avoid being thrown by shifting his foot. At that moment, swing your body a little

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Fig. 59.

Osoto-otoshi.

Right:—Taker.

Left:—Receiver.

Taker about to side along his right leg against Receiver's right thigh.

back by means of your hands and loins, and his body will be turned to your right back, which will be a convenient position for you to apply **Koshiwaza**. Taking this advantage, twist your waist, as in the case of **Ogoshi**, pulling down your left arm, and he will be thrown.

(17) **Osoto-otoshi**, "Major Outer Throw."

The best chance to try to break the opponent's posture toward his back, is when he becomes likely to lean back, resting his weight upon the heel of his right foot. At this moment, place your left foot to the right side of his right foot, and rest your weight upon that foot. Leaning back a little, lifting and bending your knee, touch his right foot from the right side and quickly, straightening the knee, lower your leg, sliding it along, the back part of his right thigh with the back part of your right thigh, and at the same time push him down with your hands. See Fig. 59.

This trick seems to be very much like **O-soto-gari**, but they are really different, so the reader must carefully study the difference. In **Osoto-otoshi** his posture should be broken toward near to his back and his weight rests upon the heel of his right foot, and in **Osoto-grari** his posture is broken

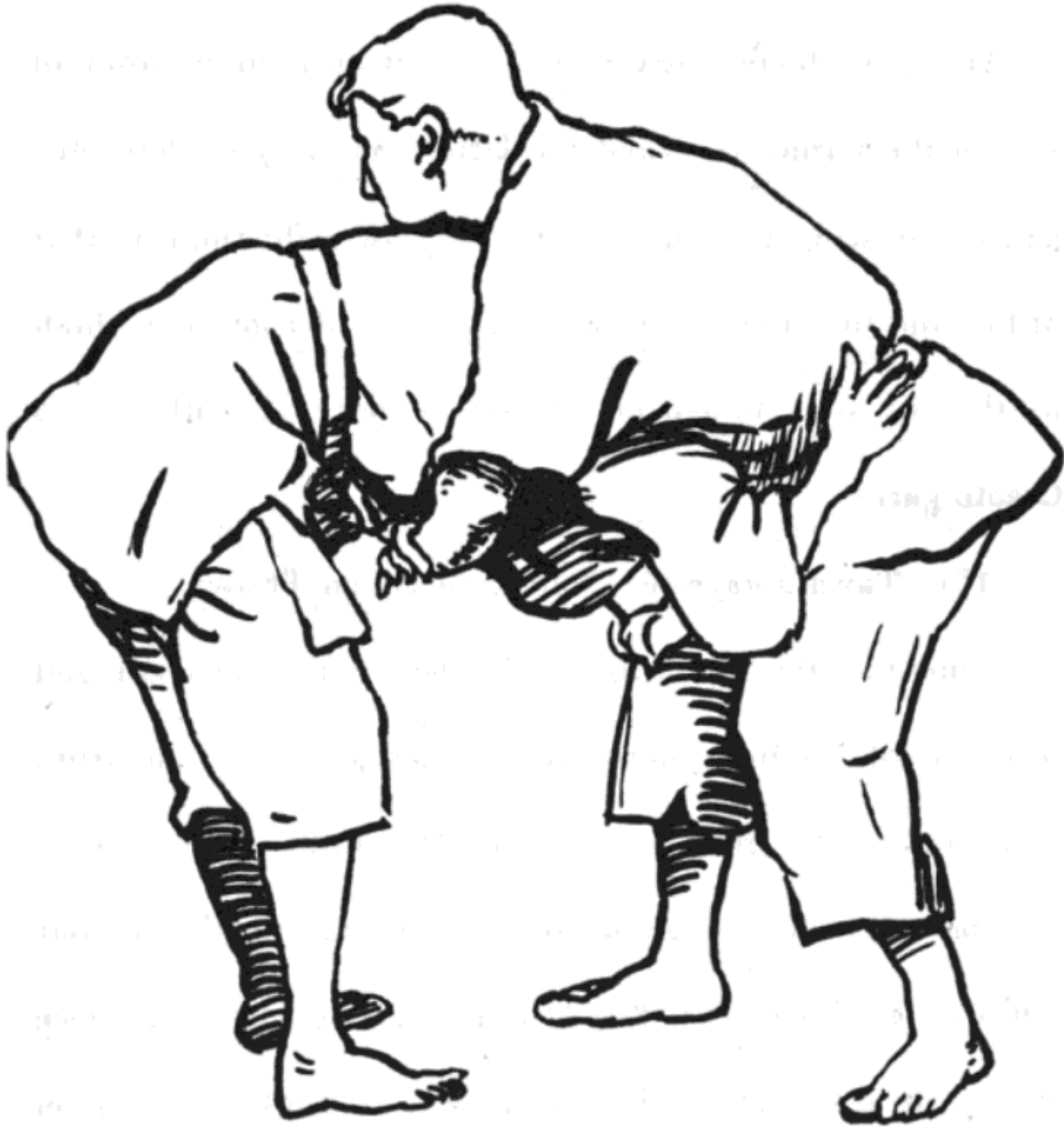


Fig. 60.

Tawaragaeshi.

Right:—Taker.

Left:—Receiver.

Taker about to throw himself in order to throw Receiver, holding the latter in his arms from above.

toward his right back corner and his weight will rest on the back corner of his right foot.

Also you should raise your foot out straight in front of you in the former case and the latter case at your left side, and in throwing you put the back of your right thigh to that of his, and the other the right back corner of your right thigh to that of your opponent. Compare position with No. 5 **O-soto-gari.**

(18) **Tawara-gayeshi**, "Tumbling Down Throw."

Sometimes the opponent puts his head into your trunk and resists hard, holding your belt or other parts of your attire with both hands, and spreading his legs firmly. As soon as the opponent takes such a position, hold him firmly with your arm over his back, (see Fig. 60), and raising him up at once with your whole strength, lean back and throw yourself on your right back, throwing him far over your head. In the throwing, you must take great care to bend aside your head, either to the right or to the left, in order to avoid his body falling upon it.

Not only in this case can you apply this trick, but when the opponent is still creeping on all fours, in fear of being thrown



Fig. 61.

Yoko-wakare.

Right:—Taker.

Left:—Receiver.

Taker about to throw Receiver by stretching his legs out on the opponent's side and throwing himself on his back.



Fig. 62.

Uchi-makikomi.

Right:—Taker.

Left:—Receiver.

Taker about to throw Receiver by going round in the same manner as in Soto-makikomi.



Fig. 63.

Ko-uchigari

Right:—Taker.

Left:—Receiver.

Taker having applied the sole of his left foot to the heel of Receiver's left foot.

again, after he has once been thrown, you may apply the trick again, going around quickly to his head.

(19) **Yoko-Wakare**, "Lateral Separation."

This trick will be applied at the opportunity just as **Yokogake** is. As in that case, continue to break his posture toward his right front corner in a few more steps—he will tend to move the way he is pulled and rest his weight on his right foot. At this chance sit down quickly, stretching out your both legs on his right side (see Fig. 61), and at the same time throw yourself backward, turning your body a little to the left, and throw him toward his right front corner.

(20) **Uchi-maki-komi**, "Inner Winding."

A part of this trick will be done almost the same way as "**Soto-maki-komi**," but the winding process is different.

In the same way his posture will be broken, hold his right arm in yours, yours reaching up from under it, and take his right wrist with your left hand with its back turned upward.

Wind his body around yours, turning it gradually, until he is thrown. See Fig. 62.

(21) **Ko-uchigari**, "Minor Interior Reaping."

This trick can be applied most effectively by sweeping

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his foot by its heel, when the opponent steps out and before setting it down firmly to transfer his weight over to it.

You may get him in such a condition, pulling him toward his right front corner, and when he has advanced as far as he has been pulled so as to maintain his "natural posture," then once more suddenly try to pull him toward his left front corner, so he will be in the most convenient posture for you.

As you see in Fig. 63, sweep his left heel with the sole of your left foot, tending in the way which his foot is advancing, supporting yourself on your right foot, at the same time pull him down with both hands, working together with your foot.

Don't miss the moment's opportunity and move as quickly as possible, as if your opponent sets his foot down firmly, you will fail, as you will not have strength to do it; otherwise, his other leg is free, so he may apply his trick to you by his free leg. Also, you should work in so perfect harmony or perfect unison, sweeping, pulling hands and loins, applying every part of the trick at the same moment.

Also you may apply this trick to his right foot while you are both in "right natural posture." Pull him toward his right

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Fig. 66.

Yama-arashi.

Right:—Taker.

Left:—Receiver.

Taker about to throw Receiver by "making" the opponent's posture and his own.



Fig. 65.

Seoi-otoshi.

Right:—Taker.

Left:—Receiver.

Taker about to throw Receiver by "making" the opponent's posture and his own.

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right hand, turn your body to the left, drawing him close to you with your left hand, and again turn your back in his front, projecting your right elbow on his right side. At the same moment, thrust your right shoulder under his right arm, bending your right knee and putting the left one on the ground.

Pull him down in front of you over your shoulder, helped by your right hand, keeping your hold on his belt, and then he will be thrown on his back in front of you just as in the case of Scoli-nage.

(24) **Yama-arashi**, "Sweep Over the Legs."

In right natural posture, change your right holding of his left lapel to his right lapel in a natural hold, and grip the middle part of his right sleeve by your left hand, and pull him again and more toward his right front corner, forcing him to lean in that way on tiptoe, so his weight rests on his right foot. At this moment, close to his right front corner, facing by your right back corner, as you see in Fig. 66, place firmly the back of your right leg, against the outside of his, and sweep strongly backward with your whole leg power, while you pull him down with your right hand, lifting him up a little at first, and then with both.

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(25) O-soto-guruma, "Major Outer Wheel."

When you, and your opponent are holding each other in "right natural posture," his posture will sometimes break right backward, his weight resting on his heels. In such a case, put your left foot on the right side of his right foot, as shown in Fig. 67. Resting your weight on that foot, stretch your right leg and hold it out across and close behind his legs, so that the back part of your leg may touch the back part of his right thigh and his left calf.

Pulling him up a little, throw him backward by the combined effort of your leg and hands, so that he may fall backward like a wheel with your leg as the axis.

CHAPTER VIII.

THE ART OF LOCKING TRICKS

Katame-waza

1. **Osaeye-Komi-waza.** 2. **Shime-waza.** 3. **Kwan-setsu-waza.**

Among those tricks, **Osaeye-Komi-Waza**, "locking as lying down," are equally as valuable exercises for physical development as the throwing tricks are. Of course some strength is needed in the throwing tricks, but it is in vain for one opponent to pit his strength against his opponent, as the principle of the art is that the opponent's strength shall be turned to your account by your lesser strength, as we have explained in former chapters.

But in these tricks more strength should be used than in the throwing tricks, as you must lock the opponent while lying down, using your whole power against all his strength while he is trying to rise.

Also the strength is used in quite a different way with the throwing tricks, so both opponents should exercise every



Fig. 68.

Kami-shiho-gatame.

Upper:—Taker.

Lower:—Receiver.

Taker is keeping his opponent down.

THE ART OF LOCKING TRICKS

muscle, even those which are not exercised in throwing tricks.

Therefore, if you practice these combinations of tricks thoroughly, your physical development will be well trained.

Shime-waza and **Kwan-setsu-waza**, both may be not so effective, but must be used to help the development in some who do not exercise in throwing or **Osage-Komi-Waza**.

But among these tricks are some which are dangerous, so we warn those who are beginners in Judo, or who are not grown up enough to practice these tricks, to first practice carefully the easier tricks in other methods until they are trained enough to take up the more difficult ones.

As **Osage-Komi-Waza** is to be applied when the opponent is lying on his back, so readers may understand all tricks will be stated in this position.

(1) **Kami-shiho-gatame**, "Lock the Upper Quarter."

Creep down, bending your knees at the side of his head nearest to you, thrust your right arm along his right shoulder from his arm, and grasp his right side belt in "natural hold;" also your left arm in same way. Like this your trunk should be pressed close down over his head to his breast, as you see



Fig. 69.

Kuzure-kami-shiho-gatame.

Upper:—Taker.

Lower:—Receiver.

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in Fig. 68. Spreading your knees, press your hip as close to the ground as possible, so you can lock him perfectly, as if the opponent tries to move, by lifting his shoulder, you can push it down with your breast immediately, or if he tries to get up, twisting his wrist, your hand on either side will prevent it enough, and any other way or part, you can apply immediately, preventing on that part, and never suffer him to get up.

But even if locking him you keep in a perfect way, if your body stiffens and you apply the strength just on one side, the opponent will surely gain an opportunity to rise up on some partial opening. So you must not keep your body stiffened, nor must the strength be used only on one part, but your strength must be in readiness to apply in turn to any part when it is necessary.

This manner is an important thing in any other case of **Osaye-Kami-Waza**.

(2) **Kuzure-Kami-Shiho-gatame.**

This trick is almost the same in every point, except one hand, either right or left, which you thrust your arm under near his shoulder, over it, and grip the back part of his lapel.

See Fig. 69.



Fig. 70.

Yoko-shiho-gatame.
Upper:—Taker.
Lower:—Receiver.

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Sometimes the opponent will get his hand free from your locking and thrust it under your arm, trying to get up, in **Kami-shiho-gatame**; at such a moment, you can apply this trick most effectively.

(3) **Yoko-shiho-gataame**, "Lateral locking."

Supposing you are going to apply this trick on the right side of the opponent. Bend your knees down, thrust your right arm into his crutch, taking hold of the back part of his belt in "natural hold" from under his left thigh, also grasp the back part of his lapel under his neck, thrusting your left arm over his right shoulder. Spreading your knees as wide as possible, draw them close to the sides of his trunk; hold his right arm in between your right upper arm and left thigh, and your chest over his abdomen. See Fig. 70.

If he moves toward his left, trying to rise, move yourself also with him as far as he goes, and always keep your knees closed tightly around him, preventing him from using his left hand freely; and any part, keep as before, use of your strength as much as he uses against you.

(4) **Kesa-gatame**.

In applying this trick, also suppose you are at the right side of the opponent, as you see in Fig. 71. Place your loins

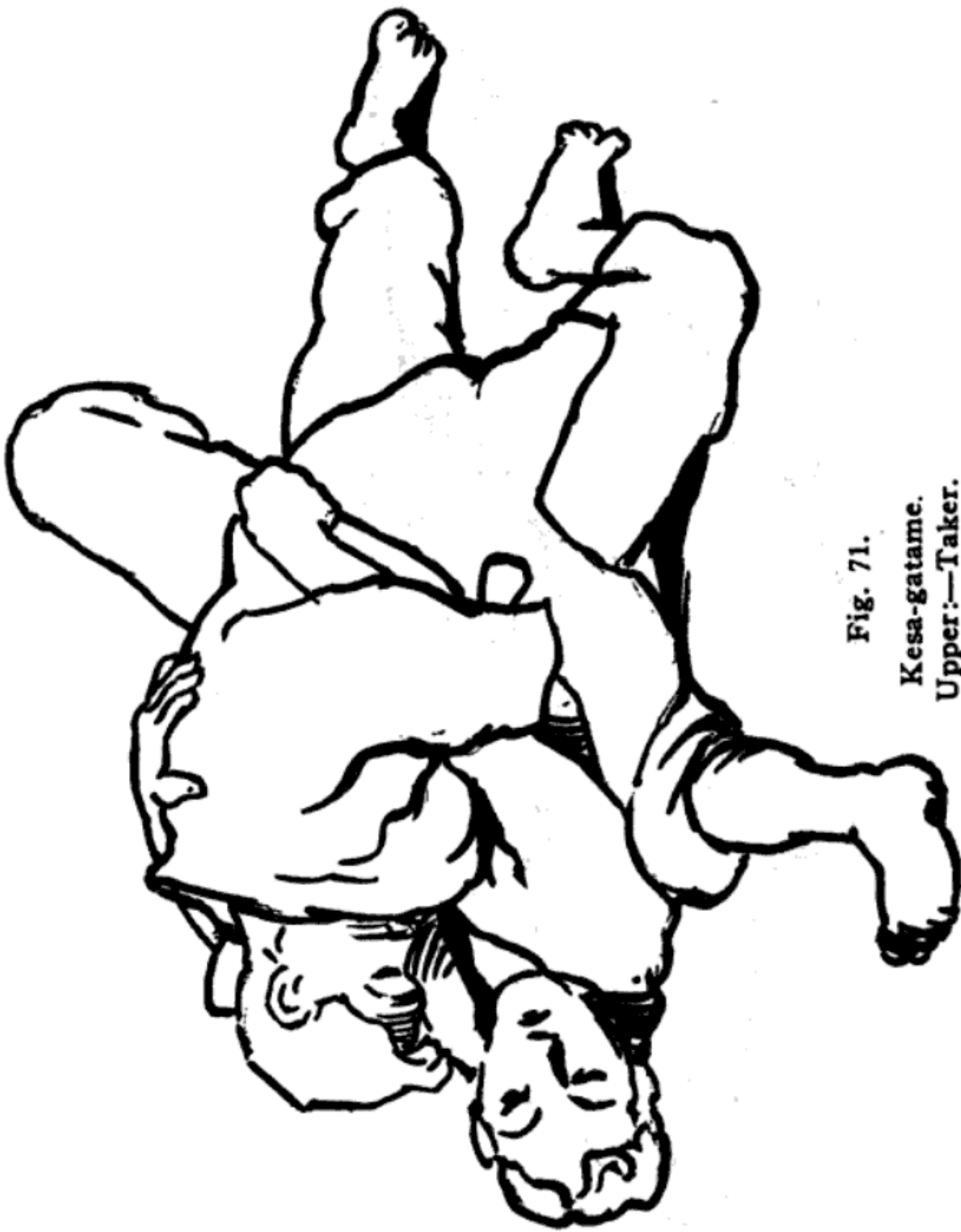


Fig. 71.

Kesa-gatame.

Upper:—Taker.

Lower:—Receiver.



Fig. 72.

Kata-gatame, the way No. 1.
Upper:—Taker.
Lower:—Receiver.



Fig. 73.

Katagatmae, the way No. 2.

Upper:—Taker.

Lower:—Receiver.

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against the right side of his loin, so that putting your right side over his abdomen to his left side of chest, while your right hand holds his left shoulder, thrusting it from under his left arm, and your left hand grasps the uppermost part of his right sleeve from outside, pressing his right arm in your left arm, so you will likely be able to press at the upper part of his breast with the left part of yours. Press tightly your bending right leg to his right side of trunk, and put your left leg as far back as you can and bend it.

If the opponent tries to rise up from his left side, your left arm and breast will prevent him, or if he tries to roll you over from his right to his left, quickly support on the mat with your right hand, at the same time resisting him with your loins and legs.

If he tries to push you back, turning his loins toward his left, slide along as far as he moves, without altering your position. In this manner keep yourself close to him and prevent him from getting up by exerting pressure with the left side of your breast and left arm simultaneously.

(5) **Katagatame**, "Shoulder Lock."

This trick can be performed in two ways. In one of these, every position is the same as in the former trick. At the right

THE ART OF LOCKING TRICKS

side of the opponent, put your right hand under his neck, over his left shoulder, grasping with left hand each other at that place. With your right side breast press on the right side of his breast, pressing up his right arm with your neck and between his right cheek, preventing his moving freely, so you can keep him locked as long as possible. See Fig. 72.

As you see in Fig. 73, the second case is only the difference as to where your legs are placed; otherwise every point is the same as in the first case.

Press as closely to him as possible, bending your leg at its thin place on the mat, and stretch your left leg out far to the left.

(6) **Nami-juji**, "Normal Cross."

When the opponent has fallen on his back, quickly mount on him, supporting your knee on the mat on either side of him.

Seize the back part of lapel on the left side of his neck in "natural hold" with your left hand, also in the same way with your right hand on his right, so that your arms may cross on his throat. See Fig. 74. Lock his throat, pulling your arms to both sides and drawing yourself close to him, and pull

THE ART OF LOCKING TRICKS.



Fig. 74.

Nami-juji.

Upper:—Taker.

Lower:—Receiver.

Taker choking the opponent's throat.



Fig. 75.

Gyaku-juji. I.

Upper:—Taker.

Lower:—Receiver.

Taker is choking his throat by his arm mounting the antagonist.



Fig. 76.

Gyaku-juji. II.

Upper:—Taker.

Lower:—Receiver.

Taker choking the opponent with his right arm under the opponent.

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as if you were going to spread your elbows out, closing your trunk to his breast, then you can easily strangle him.

(7) **Gyaku-juji**, "Adverse Cross."

This trick is just the reverse to *nami-juji*, as you grasp the lapel of the opponent in the "adverse hold" instead of "natural hold," so the other way is just in the same technique. See Fig. 75.

But you can also apply this trick while standing, whenever you get the chance.

Sometimes it may be applied when you are rolling over on one side of your opponent after having been on top of him. See Fig. 76. In such a case, wind up about his loins between your thighs with your feet locked together at his back.

But here is a very important point to be carefully observed: that if you roll down on your right side, while you have your left arm over the right, the left hand will become looser, and you will not have strength enough to strangle him; so in such a case, you are forced to roll down on your left side.

(8) **Hadaka-jime**, "Strangling Naked."

This trick can be applied without seizing any part of the opponent's garment. As you see in Fig. 77, it is the most

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Fig. 77.

Hadaka-jime.

Front:—Receiver.

Rear:—Taker.

Taker choking his opponent with his right arm.

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Fig. 78.

Okuri-eri.

Front:—Receiver.

Rear:—Taker.

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convenient to apply this trick when the opponent is sitting. Go round to his back, lower yourself, supporting yourself by your left knee and bended right knee in half standing position. Put your right arm around the lowest part of his neck, and take hold of your own upper left arm over his shoulder, while you press the back part of head with your left hand. Pull your right hand, holding hard your own left arm, as if you were pulling him down backward, at the same time push his head forward with your left hand and so strangle him between your arms.

(9) **Okuri-Eri**, "Sliding Lapel."

This trick also is to be applied from the opponent's back. Sit down at his back in the same way as you did in trick No. 8. Place your right hand around his neck over his shoulder and seize his left lapel as far back as you can, in "natural hold." With your left hand thrust from under his left arm, grasp his right lapel in front in "natural hold." See Fig. 78. So drawing your right arm back will strangle his terribly. If he struggles to free himself, you should seize further back of his lapel, thus bearing more pressure on his throat.

This trick is not to be applied only when sitting, but you

THE ART OF LOCKING TRICKS.



Fig. 79.

Kataha-jime.

Rear:—Taker.

Front:—Receiver.

Choking the opponent with the right arm along the neck.



Fig. 80.

Udegarami.

Upper:—Taker.

Lower:—Receiver.

Applying the arm lock from the opponent's left side.

can do it when you fail to apply such daki-wakare, changing quickly your hold. The reader will understand that in Judo if you fail in applying one trick, you can turn its disadvantage in some way to success.

(10) **Kataha-Jime.**

This trick is also in the same case. Suppose you are now going to strangle him with your right arm. Place the left knee down and kneel on right knee, grasp his left lapel at the deep back with your right hand. While thrusting your left arm under his left arm and over his shoulder, press the back of his neck. See Fig. 79.

Sit upright and draw your right arm back, at the same time press the back of his neck forward with your left hand so he will be strangled.

(11) **Ude-garami, "Arm Lock."**

This trick will be applied in a little different way in the cases of standing and sitting.

Suppose you are going to apply this trick at the left side of the opponent, lying on his back.

When you thrust your left arm under his right upper arm for applying some such trick as **Kesagatame**, he will often

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Fig. 81.

Ude-hishigi.

Right:—Receiver.

Left:—Taker.

Locking the opponent's joint of right arm.



Fig. 82.

Jumonji-gatame.

Upper:—Taker.

Lower:—Receiver.

Locking the joint of the right arm.

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push your throat or try to grasp your lapel with his right hand. In such a case, catch and hold his right wrist with your right hand, at the same time thrust your left hand from under his arm and grasp your own right wrist with the palm turned down. See Fig. 80. Press down his bent arm, with your right hand, pushing it a little forward, never suffering him to straighten.

Lift his upper arm a little with your left arm, while you push down his wrist more and more.

This operation will cause great pain at his elbow joint, for his upper and lower arm will be pressed in opposite directions. So in friendly combat you must be careful, as you will dislocate or break his arm if you press too much upon it.

(12) **Ude-hishigi**, "Arm Crush."

Catching such a chance, whenever the opponent stretches out his right arm to hold your garment, etc., take hold of his wrist on top with your right hand with its back turned up, see Fig. 81. Turn your body to his right side, stepping with your left foot, and put his arm under your left armpit. Take your own right lapel with your left hand, so that your forearm may touch his elbow or a little above it, while you push down his

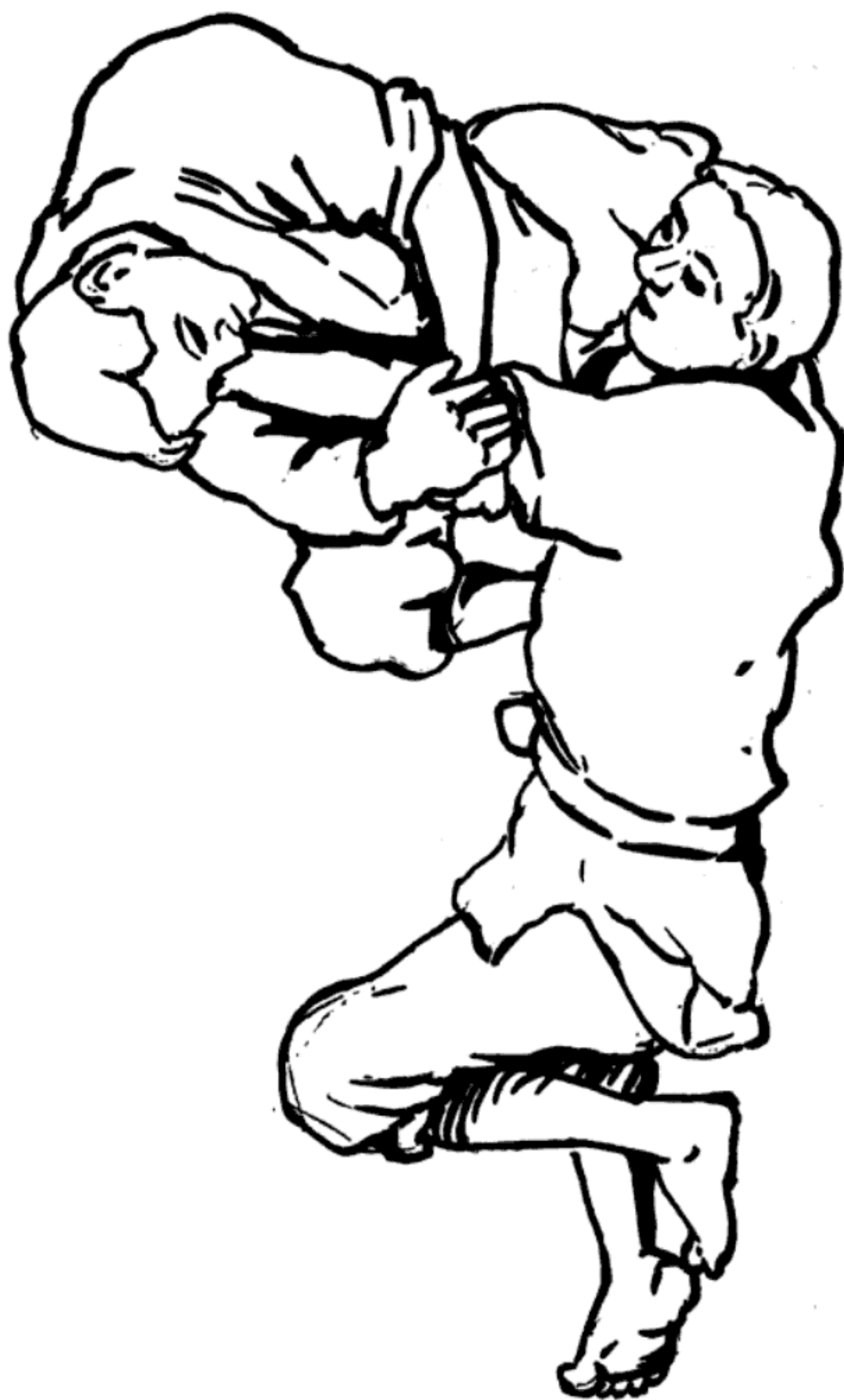


Fig. 83.

Ude-gatame.

Upper:—Taker.

Lower:—Receiver.

Taker is applying the locking trick to the opponent's left arm from the right side.



Fig. R4.

Hiza-gatame.

Right:—Receiver.

Left:—Taker.

Taker is locking the opponent's right hand joint, pressing by his left knee.

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wrist with your right hand. His arm being bent in the wrong way of the joint, will cause great pain and you can bring him any where or way you want, holding him in this manner; but you must not neglect to hold his arm with its elbow turned down, while you push his wrist down; also if you push too hard, you will break his arm.

(13) **Jumonji-Gatame**, "Cross Lock."

In this case, you are on the right side of his recumbent body; hold his right wrist, with your right hand, and grasp his forearm with your left hand with the backs of your hands turned up, so stretching his arm. Also stretch your left leg, crossing over his throat or breast while your right leg is bent and its shin may be against the right side of his trunk, closing his arm (see Fig. 82), and throwing yourself back, push his arm a little to your right with the inside of his arm turned up.

In this way you can also kick his joint as shown in "**Ude hishigi**," but it is important in this trick that you should place your thighs as close to his shoulders as possible, as you cannot apply the trick effectively otherwise, and you will give him a chance to turn your trick advantageously to himself.



THIS SIDE UP

Fig. 85.

Ashi-garami.
Upper:—Receiver.
Lower:—Taker.



Fig. 86.
Ashi-garami II.
Upper :—Receiver.
Lower :—Taker.

(14) **Ude-gatame**, "Arm Lock."

When you are on the right side of your opponent, who is lying on his back, with your left knee and right foot on the mat, beinding the right knee, he will sometimes stretch out his left hand and try to grip your right lapel or some other part of your attire around your throat. At that instant, quickly put your hands one over the other on the elbow of the arm he stretches out, as you see in Fig. 83, and sharply pull it toward you, pushing it down at the same time. Then his arm will straighten, and if you use too much strength it will break, for it is impossible for him to move his arm, his wrist being against your shoulder.

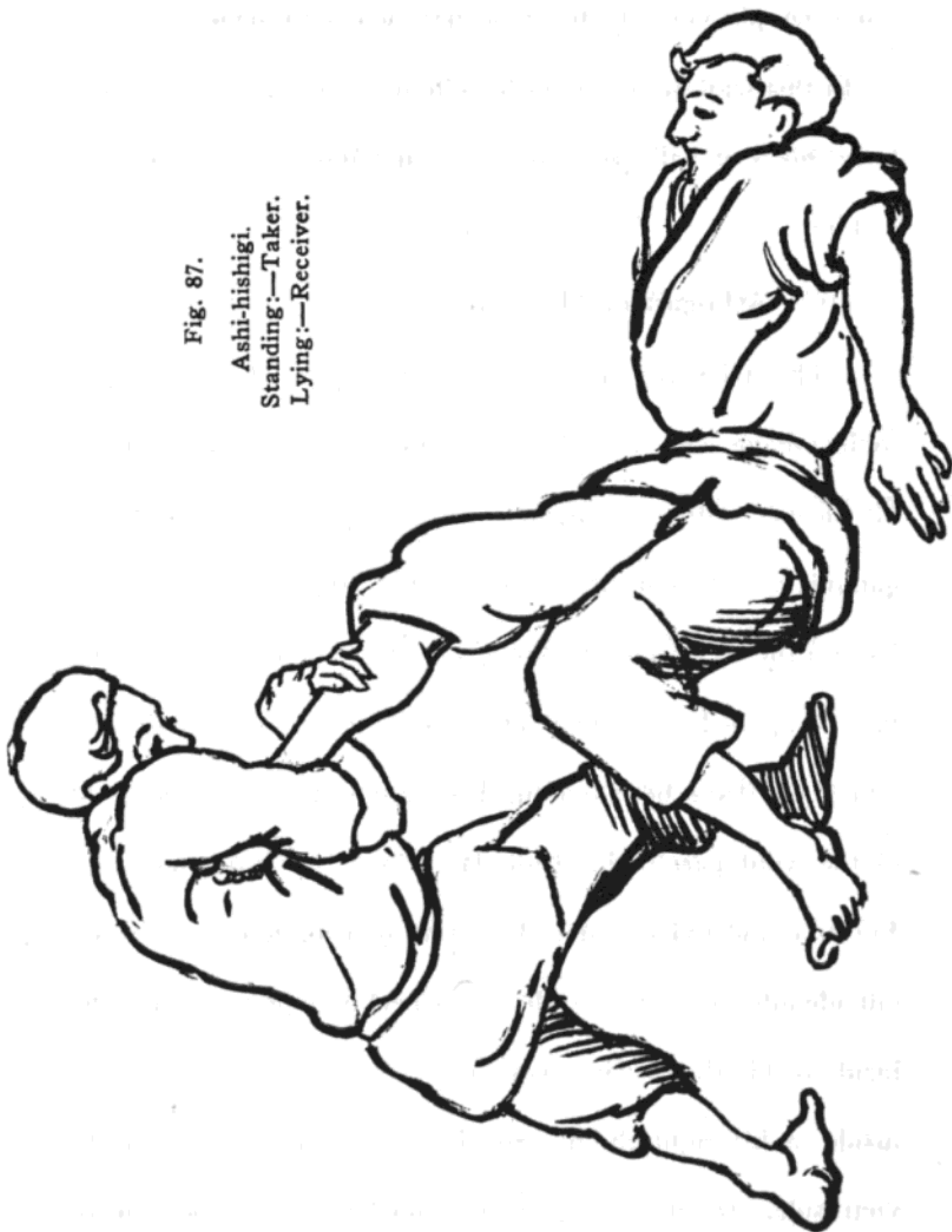
(15) **Hiza-gatame**, "Knee Lock."

Sometimes you may fail in applying a trick, such as *tomo-yenage*, throwing yourself back, holding each other still, while the opponent places his right knee down between your thighs, stretching his other leg away.

In such a case you can apply this trick most suitably. At such a moment, pull your hands with which you are holding his sleeve, while pushing him back on the upper part of his thigh with your right foot, preventing him moving freely.

ATEMI-WAZA—BEATING AND KICKING TRICKS.

Fig. 87.
Ashi-hishigi.
Standing:—Taker.
Lying:—Receiver.



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See Fig. 84. Also support his right arm by its joint with your left knee, placing your left foot upon his right shoulder.

In this way, if you press his elbow too hard with your left knee, his arm will break, as he cannot move it at all in this locking.

(16) **Ashi-garami**, "Leg Lock."

This trick can be applied when you fail to apply your *tomeye-nage* with your left foot, holding the lower parts of his sleeves with your hands. Just as in the case of **Hiza-gatame**, your opponent will sometimes step out with his left foot on the right side of your waist. In such a case, this trick may be applied very effectively. Remove your left hand, with which you have been holding his right sleeve, and take hold of the front part of his right lapel in a "natural hold" (see Fig. 85), and twist your right leg around his left leg from its outside into his crotch, so that your heel may press against the inside of his thigh, while your left foot will be placed on the inside of his right thigh. See Fig. 86. Pull your hands to your side, stretch your legs out, and he will not be able to draw back, as he is supported by your hands, while his left foot is pressed under your right arm. The more he struggles,

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the more pain he will feel at his left knee, for you can press his left leg the harder.

Applying the same principle, but in a different way, hold the front part of his left lapel in "adverse hold" with your left hand, leaving it off at the starting.

This way of holding in this trick is very effective.

(17) **Ashi-Hishigi**, "Ankle Crush."

This trick may be applied conveniently as the opponent lies on his back for an instant, as he fails to apply **tomye-nage** to you by throwing himself on his back. In such a case, suppose you quickly take his right ankle, holding it in your right arm-pit tightly, also thrusting your hand under his leg and grasping your own left wrist, that of which the hand is supporting his right shin, as you see in Fig. 87, so that you are locking his ankle joint, and the more you straighten your body and the further you lean backwards, the greater the pain he will feel.

CHAPTER IX.

ATEMI-WAZA—BEATING, STRIKING AND KICKING TRICKS

In the old school of **Jiu-Jutsu**, in Japan, these tricks are thought most valuable and important, so they were regarded as secret and in a different way among the **Jiu-Jutsu** masters. Thus, the beginners were never taught those tricks, even though some of them were thoroughly trained in every other trick, until the master of his school recognized and trusted the pupil as the inheritor of his entire method. In this way, even in later years, these tricks, being very useful for actual combat, were often, if not always, kept secret from novices as the result of the custom there in vogue.

Now, however, they are all openly taught to the public, but should also be studied more and more for the further development of the art, as preparation to protect yourself for any accidental actual combat in unexpected times. To know how and where to strike or kick is not sufficient for applying these tricks effectively, as is the case in other tricks. You should be required, first, to be trained to move about freely and un-

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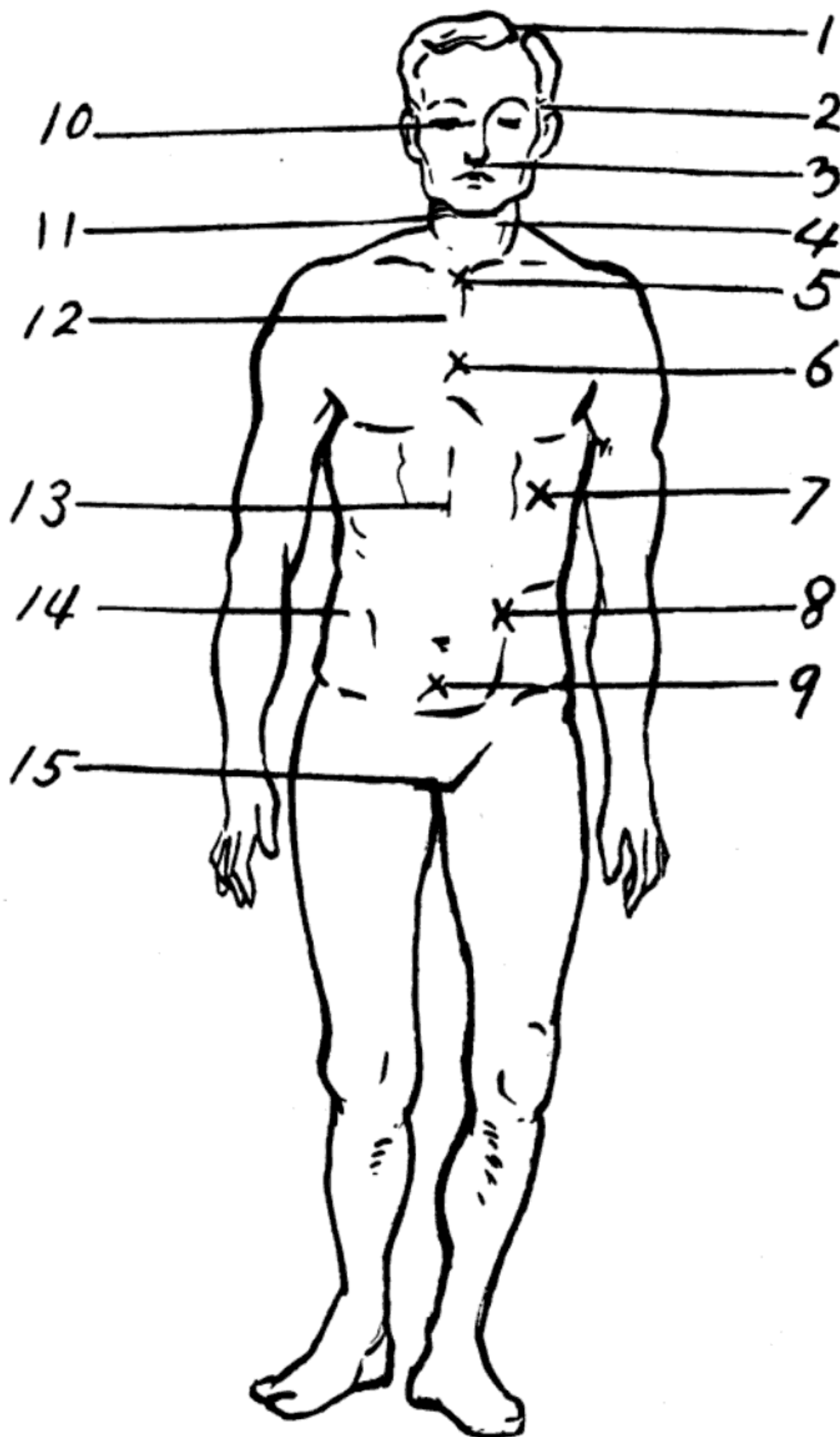


Fig. 88.

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|-------------|---------------|-----------------|
| 1. Tendo. | 6. Danchu. | 11. Matsu-kage. |
| 2. Kasumi. | 7. Ganchu. | 12. Shoho. |
| 3. Jinchu. | 8. Tsukikage. | 13. Sui-getsu. |
| 4. Murasame | 9. Myo-jo. | 14. Denko. |
| 5. Hichu. | 10. Uto. | 15. Tsurigane. |

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restrainedly by means of the practice of other methods of Judo in order to be able to apply these tricks whenever necessary. Even if you were able to hit any part of your opponent's body with your hand or foot, it would not be effective, unless you were skillful in striking, poking and kicking. Not only, therefore, must you learn where and how to hit, and practice it, but also you must try to acquire skill in striking, poking and kicking by constant practice. But atemi-waza is not like any other trick, as its exercise is very dangerous, so beginners should not attempt the practice of these tricks before they have improved and trained their muscles and learned how to move about freely by the practice of other methods. We would suggest for the practice of these tricks, however, hitting upon the points of a figure of a man drawn upon the wall, or some other idea, with their fists, elbows, knees or feet. Even beginners can gain benefit by indulging in this practice, without injuring anybody. In this way you can do this practice by yourself any time when it is convenient.

Where and How to Apply

Every kind of atemi-waza is performed by striking, poking or kicking your opponent. It must be kept in mind that you

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should always bring back your fist or the foot with which you kicked to its original position, and absolutely must not leave it where it struck him. Now this is very important. If you do not do so, it would not be effective, even if you hit in the right place; on the contrary, you will be in a dangerous position.

These tricks may be applied whether your opponent is standing or lying. See Fig. 88, which shows the points where to apply the fist, elbow and knee.

At the front:

1. **Uto.** This trick is to poke or strike just between the eyebrows of your opponent. Of course, you may use your fist to hit him, but there are two ways of striking him; one with your fist, and the other with the outer side of your palm. The latter is the more effective of the two.

2. **Jinchu.** This is accomplished by striking the forehead of your enemy with the outer side of your palm. He will faint if struck with force.

3. **Sui-getsu.** This is performed by kicking just below the breast bone of your antagonist or the spot known in boxing as the "solar plexus." You may also poke the same place

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with your fist, elbow or knee. This is a very effective trick of **atemi-waza**. When you kick him, you must have the toes of the foot turned up, so that the end of the sole and not the toe is used.

4. **Denko and Tsuki-Kage.** The former is done by poking or kicking the right side (that is, somewhere about the lowest rib) of your opponent, while the latter is performed by poking or kicking the left side.

5. **Myo-jo.** This is accomplished by kicking hard the spot about an inch below the navel of your opponent.

6. **Tsuri-gane.** This trick is done by kicking the tender part of the opponent's anatomy with your foot or your knees.

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