

*In Preparation*

## HIGHER JUDO

by

Dr. M. Feldenkrais

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

Dr. Feldenkrais has made a serious study of Judo, and has attained Black Belt efficiency. In *Higher Judo* he explains how Judo practice can educate and train a person to become independent of his heritage. He stresses that size, weight and strength are not major concerns to a Judo expert.

It is universally recognized that Judo promotes a sense of balance and self-confidence, and cultivates an ability to overcome brute force and inherited weaknesses, but the reasons for these effects have long been left unexplored. In this book, Dr. Feldenkrais discusses the intermingled working of gravitation with the bones, muscles and nerves of the body and explains the relationship between the body and the conscious or unconscious mind.

The book contains three hundred line drawings which serve to illustrate each movement described in the text.

JUDO

THE ART OF  
DEFENCE  
AND ATTACK

FELDENKRAIS

# JUDO

THE ART OF DEFENCE AND ATTACK



by M. FELDENKRAIS

JUDO BLACK BELT HOLDER

• FULLY ILLUSTRATED •

WARNE

Here is a textbook on Judo that will give a sound basic knowledge of the subject. It covers the whole field of Judo in the sense that every kind of technique used is represented by some outstanding examples.

The beginner will find that he is being guided by an experienced hand and that he is getting clear and reliable information.

The work should also prove invaluable to more advanced students and instructors who have not had the opportunity of learning Judo at its source and will find here hints, advice and explanations they have not been able to find elsewhere.

*By the Same Author*  
UNARMED COMBAT  
(NOW OUT OF PRINT)  
BODY AND MATURE BEHAVIOUR  
(ROUTLEDGE AND KEGAN PAUL)

*In Preparation*  
HIGHER JUDO

# JUDO

## THE ART OF DEFENCE AND ATTACK

By  
M. FELDENKRAIS  
JUDO BLACK BELT HOLDER

WITH 103 LINE DRAWINGS FROM PHOTOGRAPHS OF  
MR. KAWAISHI AND THE AUTHOR



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## PREFACE

A FEW years ago I proposed to Messrs. Frederick Warne & Company to publish in English one of my earlier books on Ju-Jitsu, the French edition of which was honoured by an introduction by Professor Jigoro Kano. They made the counter-suggestion that it would be more desirable to write a book, a complete treatise on Judo, specially intended to assist the student to acquire a practical knowledge of this art. The extent of Judo and the difficulty of teaching the art by a book are responsible for the fact that even the original language has not a complete manual on Judo, but many excellent works treating more or less extensively on parts of it. Professor Kano himself told me when I last met him in Paris that he hoped to live at least until he could compile such a work for the future generations.

My publishers' suggestion decided Professor Mikonosuke Kawaishi (fifth Dan) and myself to materialize the work we planned long ago.

We spent almost two years preparing the photographs, and had the satisfaction of obtaining some illustrations showing both of us in action which I am not afraid to call unique.

We have covered the entire field of Judo, including counters, combinations, and all the *Katas*. We have also added the best and most ingenious tricks of ancient Ju-Jitsu; special attention has been devoted to self-defence tricks as taught in Dojo and to their application in real fighting with and without weapons.

The occupation of Paris unfortunately brought to an abrupt end our long and instructive collaboration since I founded the Jiu-Jitsu Club de France. Now I have written this first book single-handed. Most of the illustrations, however, are made from photographs where the incomparable skill and grace of Mr. M. Kawaishi are to be seen.

I also wish to express my thanks to Mr. A. F. Stuart for the care he has taken in preparing the illustrations from the photographs.

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## INTRODUCTION

I HAVE aimed at producing a textbook on Judo that will give a sound basic knowledge of the subject. It covers the whole field of Judo in the sense that every kind of technique used is represented by some outstanding examples.

The beginner will find that he is being guided by an experienced hand and that he is getting clear and reliable information. The work should also prove invaluable to more advanced students and instructors.

Those among the latter who had not the opportunity of learning Judo at its source will find here hints, advice and explanations they may have been unable to find elsewhere. Judo is an art, and only with a clear understanding of its technique and a true insight into its principles can one attain a higher level and greater skill.

The novice should not try to master all the details of the throws and holds from the very beginning. The best way at first is to practise

the tricks in their essentials. Then read the instructions again, looking for more detail and perfection. The knowledge and skill so acquired will enable one better to appreciate further developments, which might be overlooked or considered superfluous by the inexperienced. This way of proceeding is strongly recommended, as it will make training hours interesting right from the start.

Modern Judo has been built up by Professor Jigoro Kano out of the ancient Ju-Jitsu systems. The essential aim of these was to overwhelm the opponent. Judo is planned to make men fit both in body and mind, making use of all the knowledge of attack and defence accumulated in nearly twenty centuries by Ju-Jitsu experts, methodically arranged into a single system and based on a single principle. Judo includes Ju-Jitsu and is superior to it in every respect. The word "Ju-Jitsu" itself has been superseded by "Judo," so that "Ju-Jitsu" has become obsolete in Japan, though still used elsewhere.

The meaning of the words "Ju-Jitsu" and "Judo" emphasizes the explanation I have just given. The word "Ju-Jitsu" is derived from "Ju," meaning "gentle," "soft" or "giving way," "Jitsu" meaning "art," so

that "Ju-Jitsu" means the "gentle art," the "soft art," or "the art of giving way." As "Do" means "principle," "Judo" means "the principle of giving way" or "the principle of the gentle art." The word "art" is not conspicuous in "Judo," but it is understood.

Judo is far more than a method of attack and defence, though it is the effectiveness of Judo as a means of defence that has made it famous. For Judo is the art of using the body in general. It is planned to improve general well-being and a sense of rhythm, and develops co-ordination of movement as no other method or sport can possibly do.

The senses of time and space are so much bettered by Judo practice that soon every disciple becomes aware of a certain improvement and progress in whatever occupation, hobby or sport he may have followed previously.

Indeed Judo should be considered as a basic culture of the body, much as matriculation is necessary before starting serious work in any of the sciences. Young boys and girls prepared by a few years' Judo practice will not only be magnificently equipped for any physical emergency in life, but will also find themselves possessing an alert, strong, and well-trained body. Judo training will prove to be an

invaluable preliminary to such artistic professions as dancing or acting, as well as to any sport or occupation where physical fitness and grace of movement are essential.

Professor Kano describes Judo as the art of the highest or most efficient use of mental as well as physical energy directed to the accomplishment of a definite purpose or aim. One may wonder why stress is put on the word mental. The reason is that in Judo the body is educated to respond faithfully and materialize the mental image of the desired act. There are no aimless, mechanical, unintelligent movements in Judo as in gymnastics. There is always an opponent in front of you and the exercise consists always in using the body to the accomplishment of a definite purpose or aim.

Here is another point that makes Judo practice absorbingly interesting. It trains the body into submission to the personality. The violinist's fingers are trained to purposeful movements and are utterly submitted to his will. They express his personality when he has attained complete mastery over them. So do the feet to the dancer. So does the whole body to the Judo expert. To call Judo an art is not to use a far-fetched phraseology.

The constant presence of an opponent gradu-

ally develops a special attitude of ever-readiness to meet any emergency. Observation and watchfulness are trained by the constant attention to the opponent's actions. The powers of judgment and imaginative enterprise are brought into play when seeking to find the weak point in the opponent's position and contriving instantly the means of taking immediate advantage of it. Judo develops quick decision and prompt action, without which no opportunity of attack or defence is of any avail.

The ever-increasing speed and smoothness of movement taught in Judo make the body graceful, alert and strong. The muscular development resulting from Judo practice is harmonious and physiologically sound. We do not, indeed, make use of special arbitrary movements unless abnormal defaults or under-developments of particular muscle groups are to be corrected. The body is left alone to adapt itself in a natural way. This and the almost inexhaustible variety of movements make hypertrophy or under-development of certain muscular groups impossible.

There is a great deal to say about the fighting spirit (in the best sense of the words) fostered by Judo. The irascible, quarrelsome character

is indeed gradually weeded out, and none is more reluctant to get into a squabble than a Judo expert. He does not make use of his skill against you for the same reason that you do not avail yourself of your physical superiority to a child. But when fighting is unavoidable he will stick to it with the tenacity of an Irish terrier, ignoring pain, never losing his temper, and certain to win. For constant attention is paid in Judo, simultaneously with the teaching of attack and defence in the most efficient way, to the paramount aim of enabling men and women to have perfect control over mind and body.

## J U D O

## PRELIMINARY

To learn Judo you need (1) a teacher, (2) a costume, and (3) a mat.

(1) This book was written to enable you to learn Judo with a friend whom we refer to as an opponent throughout, instead of as a teacher. Judo teachers are not easy to find, and experts say that spending two years finding a good one is saving time. This book claims to replace the good teacher as far as Judo can be learned without personal contact with a master.

(2) We practise Judo in a costume called *Judogi*, which is seen in the illustrations of this book. The belt is not only a means of holding together the buttonless jacket, but also an indicator of grade according to its colour.<sup>1</sup>

Any costume consisting of jacket, trousers and belt is good enough for the purpose of learning Judo, provided they have no buttons,

<sup>1</sup> See page 166, Grades.

no pockets, and are strong enough to stand the hard use to which they will be subjected. It is clear that any costume ample enough not to hinder your movements, with nothing on it to scratch your skin, with sewn-up pockets if necessary to prevent eventual twisting of fingers, will provide a sufficient garment to start Judo. Trousers are a precious auxiliary in ground technique only.

People are generally clothed, and it is logical to learn the art of defence in the conditions which are most likely to occur and to know how to take advantage of them. Special note has been made, however, as to how to tackle a nude opponent.

(3) Judo is taught in a special hall called Dojo, the floor of which is covered with a quilted mat made out of assembled Tatamis—a kind of thick rectangular straw carpet. Dojo means Buddhist monastery. This evokes the idea of immaculate cleanliness, solemnity, respect and seriousness. This association is queer to people who do not know the standards of Samurai morale and the background of their fighting spirit. Judo as well as Kendo (a kind of fencing with double-handed swords) have to them a moral meaning, to us—just methods of attack and defence.

For the purpose of practical Judo, however, any mat or flat surface of sufficient softness will do. Any available material is good if it will help you to build up a flat and even surface. The mat is perfect if you can strike it fairly hard with your elbow or knuckles without being discouraged from trying again. It should be a square, measuring about 15 feet each way, covered with a one-piece stretched cover. A stretch of lawn soft enough to stand the above-mentioned test is ideal.

## FIRST LESSON

To learn Judo properly you must study it seriously from the very first lesson. You must learn to perform your throws and holds without being hindered by the thought that your opponent might hurt himself when thrown to the ground. Moreover, he should not be— if you want him for another lesson. So let us start from the beginning by learning break-falls (*Ukemi*) and thus make falling a pleasure. This is not a joke ; it will not be long before you will be throwing yourself to the ground just for the pleasure of breaking the fall.

### Breakfall Backwards

Lie flat on your back, slightly bending the knees, with the soles of the feet on the ground. Lift your head off the ground and look at your belt. This position of the head must be borne in mind at the beginning so that it becomes a habit with you ; it will spare your head from hard contacts with the floor or the mat. Now tap the ground with both arms.

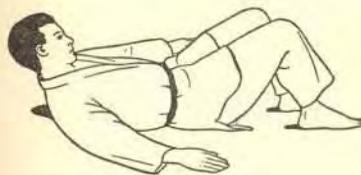


FIG. 1.

You will soon find that this is producing a jerky shake in your head, because you are tapping either with your hands only or with the parts near your elbows. You must tap the ground with the palm, and that part of the arm which normally touches your body, as shown in Fig. 1. Try it yourself as many times as necessary until you get a very loud smacking sound when striking the ground. When you have mastered it there will be no

more jerks in the head. This tapping is called *Ha-Uchi*, from *Hane* (wing) and *Utsu* (flap or strike), as this movement suggests a fowl flapping its wings.

Now sit up with your legs thrown out and roll backwards while beating the ground with both arms as you have learned to do. Try this as often as necessary until you can do it



FIG. 2.

without the slightest inconvenience. You must time your hitting the ground so that it is neither too soon nor too late. Just try again and you will find the right moment yourself. As soon as you have mastered this really easy exercise get to your feet as shown in Fig. 2. Be sure to bend your legs as much as possible so as to touch your

heels with your buttocks if you can; then roll on to your back, tapping forcibly with both arms as before.

Stand up to your full height, bend to the position shown in Fig. 2, and roll on your back, tapping as previously (Fig. 3). Try a few times to make the three movements succeed each other smoothly as if they were one.

Note the position of the arms when hitting

the ground; they ought to form an angle of  $30^\circ$  to  $45^\circ$  with the body.

Increase this angle to  $60^\circ$  or more if your chest and shoulders are broad and heavy. There should be no useless extra movements of the legs or hips as some beginners insist upon doing. You will not need this break-



FIG. 3.

fall before the third lesson, but be sure to know it well by that time.

## Breakfall Sideways

You probably noticed that you learned to break the fall starting with the lowest position, so that you could not hurt yourself as you might have done had you let yourself fall directly from the standing position. The most delicate woman can learn this breakfall without the slightest risk.



FIG. 4.

Now that you have learned correct tapping, all the other breakfalls are really matters of detail.

Sit up with your legs thrown out and roll to your right side, tapping the ground with the right arm only. Try this five times. Repeat the same movement to the left side, tapping with your left arm.

Squat in a position as in Fig. 4 with the right foot somewhat in front of the left, and roll to the right side about five or ten times. Change the position of the feet and repeat the same to your left side.

Stand up in a normal upright posture, your feet slightly apart. Bring your right foot in

front of the left, and allow yourself to fall to the ground, as in Fig. 5, and tap with your right hand.

In the beginning you should not actually throw yourself to the ground, but proceed cautiously. Bend your left knee while moving the right foot as described, so that the fall is gradual, and learn to tap with the whole of the arm, the hand hitting the ground at the same time as your



FIG. 5.



FIG. 6.

body. Fig. 6 shows the correct position of the body when it touches the ground.

### Fundamental Position (*Shizen-Tai*)

In Judo contests there is no restriction as to the way of gripping your opponent. You may start attacking even without taking hold of him. Nevertheless, there are some positions preferred to others for instructional purposes, just as in boxing; there the left guard is usually adopted, but you may tackle the other way if you prefer.

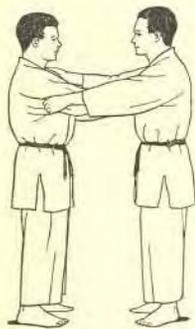


FIG. 7.

Fig. 7 shows the natural right-hand posture generally used. Grip the opponent's left collar lapel with your right hand and with your left hand grasp his right sleeve just above the elbow. Closer examination of Fig. 7 will give you more details. The body should be carried erect. Do not cross your legs when moving. In other words, use the foot carrying the greater part of the weight of the body as the leading foot, and the other (trailing foot) follows in the track of the first without actually coming up to it before the next step is made. Good boxers move in the same way. It is a simple movement, but rather difficult to put into words. It is called in Japanese "*tsugishi*."

### First Leg Throw (*O-Soto-Gari*)

Starting in the position shown in Fig. 7, take a short step backward with your left leg, at the same time pulling very gently the opponent's sleeve with your left hand. If you jerk or pull sharply, the opponent will stiffen his body and resist. If you pull gently and smoothly, just making him feel the tug of your body moving backwards, he will follow you, putting his right foot forward (Fig. 8). Thus you have performed the "fitting movement" (*Tsukuri*)



FIG. 8.

for the first leg throw (*O-Soto-Gari*). This throw consists in hooking the opponent's advanced leg with your right leg so that the bend of your knee touches that of the opponent (Fig. 9), and pulling the sleeve you are holding with your left hand outwards to your left while twisting your right hip to help the movement of your left hand, pushing and lifting at the same time with your



FIG. 9.

right hand. The co-ordinate movement of your arms and leg is originating from the twist of the hip, which is essential though overlooked in most books outside Japan. Without this movement, which secures you a better balance than that of your opponent, the throw will be slow and ugly to look at.



FIG. 10.

Your opponent, when falling, has to release your right sleeve and break the fall with his left hand, as shown in Fig. 10. You have to release your opponent's left lapel, otherwise you will be pulled down to the floor by the falling weight of his body, but you must continue holding his right sleeve with your left

hand. You will soon learn the reason for this.

Novices object to releasing the hold on the lapel when falling, suggesting that, clinging to their hold, they might bring down the opponent with their falling weight. This may be true, but it is dangerous in practice, as not only will he be unable to tap with his left arm, but he will have to undergo a severe shock against the ground doubled by the opponent's weight

over his chest, which in a real contest might cause injury.

Repeat this throw a dozen times, very slowly at the beginning and then faster and faster. This does not mean that you have to hurry; hurry leads to confusion. Real speed is obtained when all the separate movements of your limbs are fused into one harmonious, smooth and graceful motion. This is acquired by repetition of the throw in an impassive mood with a relaxed mind and body. A relaxed body does not, however, mean keeping your muscles absolutely loose; it only means that they should not be stiffened unnecessarily all the time. They are stiffened as much as necessary for the action (*Kake*) itself at the very moment it is done. This applies to all you will learn throughout this book. When you have mastered this throw, let your opponent take your place while you learn the breakfall. Note also *Kake*, meaning the actual attacking, and *Tsukuri*, meaning the fitting action for that attack.

Now try the throw on the opponent's left leg. You start in the same position as before (Fig. 7), gripping the opponent's left lapel with your right hand and his right sleeve with your left hand. Take a short step backwards with your right foot while pulling your opponent

gently by the lapel to make him advance his left leg. Twist your left hip to the right, bringing the bend of your left knee behind that of the opponent and, pulling with your right hand outwards to your right, assisted by the left hand which pushes and lifts the opponent by his right arm, you bring him down.

He must release his hold with his right hand and use it to break his fall while you release the hold of your left hand so as not to be pulled down by the impetus of his falling weight, but maintain, this time, your hold on his lapel. Again let the opponent try the throw while you learn the breakfall to the right.

Beginners are inclined, when attacked on their left side, to release their grip on the opponent's sleeve and to put their hand on the ground. Care must be taken not to release this grip and put your left hand on the ground, because you may twist your wrist. When attacked, just let go of the lapel and tap with your right hand on the mat, your left hand clinging to the opponent's sleeve.

Be sure not to kick the opponent's leg when hooking it. You must not kick when practising Judo. We kick and hurt the opponent only in real defence, using *Atemi*. Some instructors use the *Kekayahi* form of this throw and insist

on giving a sharp kick backwards. This is mixing obsolete forms of Ju-Jitsu with Judo. You must upset the opponent's balance before using *Kake*; the kick is thus unnecessary. If you rely on the kick for upsetting his balance, you will not only be disappointed, but may break his leg or twist his knee, a result which can be obtained without learning Judo. Judo means mastering your opponent by your own perfect self-control.

First Hip Throw (*Uki-Goshi*)



FIG. 11.

Grip your opponent's left lapel with your right hand, and his right sleeve above and behind his elbow with your left hand. Pull gently with your right hand. He will advance his left leg. Put your left great toe in front of his (Fig. 11), let go of the lapel and slip your right arm under his left armpit around his waist. Pivot to

the left on your left toes so as to bring your right hip underneath the opponent's stomach, your knees being slightly bent. Make sure your right foot is not too far from your left foot (Fig. 12).

Press the opponent's waist against yourself with your right hand on his right haunch and just *straighten your knees*, twisting your shoulders and head well to the left (Fig. 12) and pulling his sleeve with your left hand. Your opponent is lifted



FIG. 12.

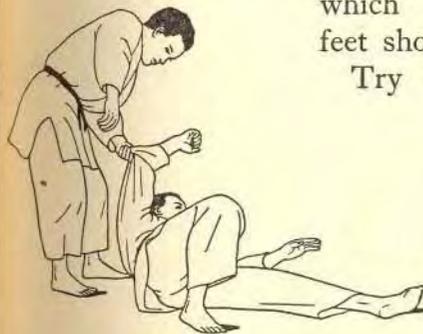


FIG. 14.

off the ground and *tilted* over your right hip as shown in Fig. 13 and thrown to the floor as in Fig. 14.

Note the position of the feet in Fig. 12. Your right foot should always be within that of the opponent, never on the outside of it, a common fault with novices. Putting your right foot too far to the right lessens the lifting power of your hips and impairs your balance once the opponent is off the ground. Fig. 15 shows the respective areas within

which the left and right feet should be placed.

Try ten lifts on your

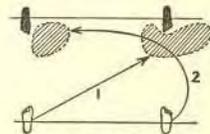


FIG. 15.

opponent, just getting him off the ground and, without throwing, let him down



FIG. 13.

on to his feet again. Change positions and give him a chance.

Now repeat the same thing, actually throwing your opponent. Remember to turn your shoulders and your head well to the left, as shown in Fig. 12, and lift your opponent solely by straightening your legs, *not* by leaning forward, as you may have the intention of doing. When you feel your opponent tilted over your hip, loosen your right arm and let him break his fall, tapping hard with his left arm.

Again change positions and learn to break the fall in your turn. Ten repetitions are the rule—the more the better. Be sure to tap hard to prevent your loins from hitting the ground too roughly.

This throw should not be associated with the wrestler's hip throw, as it might be at first glance. The wrestler throws his arm round his opponent's waist much as we do, but leans forward and uses his weight and rush to throw him. In Judo you must lift your opponent by straightening your legs only, and only a little physical exertion is necessary to lift even a very heavy opponent. Any girl will learn, in one or two lessons under expert tuition, to lift and throw a man of 15 to 17

stones or more. The straightening of only *slightly bent*<sup>1</sup> knees is, in this case, the most efficient use of your strength.

<sup>1</sup> The reason for only slightly bending the knees is given by the following algebraical equation :

Let  $P$  = lifting power of the hips when straightening the knees (see Fig. 16).

$F$  = a force which applied at *each* knee would produce the same effect as the complicated muscular effort of the leg. ( $F$  shown on diagram (Fig. 16) as resulting from different forces,  $f_1$  and  $f_2$ ).

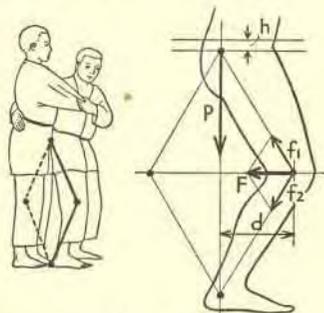


FIG. 16.

$h$  = the difference of level of the point of application of  $P$  before and after straightening the knees, i.e. the distance along which  $P$  works during the movement.

$d$  = the distance along which  $F$  works during the same movement.

Work is measured by the product of the force and the

distance along which the force works. Thus the values of work of the forces P and F are respectively Ph and Fd.

As there are two knees the law of conservation of work is consequently

$$Ph = 2Fd \quad \text{Hence :}$$

$$P = 2 \times \frac{d}{h} \times F$$

When the knees are slightly bent d is, as can roughly be deduced from the diagram, about six or seven times greater than h. That is to say a force of only 1 stone applied to the knee, which is within the scope of a child 12 years old, will be lifting

$$P = 2 \times \frac{7}{1} \times 1 = 14 \text{ stones } \textit{ie 146 lbs}$$

If the knees are bent too far h increases more rapidly than d, so that the ratio  $\frac{d}{h}$  decreases while one continues bending the knees to become equal to 1 when the knees are at right angles, where you will need 1 stone at F to lift only 1 stone at P. Hence the remark about only slightly bending the knees.

### First Immobilization Hold (*Kessa-Gatame*)

You will remember that when throwing your opponent, you have been advised to maintain the grip of one of your hands on the opponent's sleeve, with your left hand when you were throwing him to your left (see Figs. 10 and 14) and on his lapel, with your right hand when he was thrown to your right. One reason why we do so follows ; others will become apparent in due course.



FIG. 17.

Throw your opponent to your left by the first leg throw. Should the throw be clear enough, you have secured a point in the contest. You may then break off and start again. If not, you may continue attacking, trying to immobilize, or hold down, your opponent. You have a fine chance if you are still gripping the sleeve as you should be. Kneel down on your right knee while throwing your right arm round your adversary's neck (Fig. 17) and,

supporting your body on your left foot and right hand (or forearm), put your right leg in the position shown in Fig. 18. Turn your head to the left, away from the opponent, and tuck your chin into your chest, lowering your head as far as you can.

Notice how the opponent's right arm is checked and prevented from being of any use



FIG. 18.

to him. This hold is secured while kneeling down when, without slackening your grip on the opponent's right sleeve, just above and behind his elbow, you bring his wrist under

your armpit. Push his elbow upwards with your clenched hand and press your forearm against your body. Note also the grip of the right hand on the opponent's jacket.

Let your opponent lie flat on the ground, secure the hold as described, and let him try to get out by any means without, of course, touching your face. He may push your throat with his hands or forearm if he can. Now let

your opponent hold you down and try in your turn to get out. You will find it very difficult, though your opponent's hold is surely not without faults. Anyhow, you will learn more about this hold in our next lesson, in which you will find answers to the questions you may be wanting to ask after your first trial. Start anew three times and let your opponent do the same.

Should you have followed the instructions carefully you must be fairly tired by now. Have a hot shower if possible. If only a cold one is available, do not stay under it too long. Cold showers after great physical efforts are harmful, although this practice is encouraged and indulged in by many athletes. Work produces heat in the human body as in any other machine. This heat has to be dissipated. Perspiration is actually carrying it away, together with part of the products of the burnt fuel of the human motor. A hot shower will open the pores of the skin, dilate all vessels and promote the cleansing of the body by easier perspiration. You feel relaxed and comfortable in a few minutes.

A cold shower produces a constriction of all vessels and pores and perspiration is stopped. It is true it braces you up as any stimulant

will, but your muscles stiffen and the elimination of the toxins will be done by your lungs and kidneys, so the harm is not apparent. Still, you stop Nature doing its work in the way it has chosen. Give a fair trial to a hot shower after hard strain and you will certainly like it.

A last word. The day after your first lesson you may feel stiff all over your body, especially at the neck. It is usual to feel so; even well-trained athletes have stiff muscles when they take up Judo. A day's rest may be advisable after the first lesson.

## SECOND LESSON

AN accomplished Judo exponent generally commences any serious practice with fifty breakfalls. For our second lesson, however, we need only start off with thirty—ten falling backwards, and ten each falling to the right and left sides. The other twenty, which we are about to learn, are ten breakfalls rolling forward over the left shoulder and ten over the right. Until we have mastered these forward rolls we shall content ourselves with practising the three breakfalls we know.

## JUDO

well, but use your forearm instead. Strangled with the left, put your right hand against the elbow joint of the strangling arm, your left hand over your right, and, with a fair effort of both arms and loins, slip your right elbow to the ground in such a position as to make the whole stress of the opponent's elbow bear as a continual compression on the bones of your right forearm. Use the strength of your arms

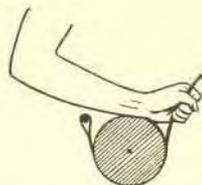


FIG. 36.

to keep balance only. As soon as you feel your opponent hesitating, strain your neck and arms and bring his elbow over your head to your left, while your head meets the movement moving to the right.

Repeat the hold five times each side, resisting as described, but tapping immediately you feel you ought not to resist further.

This is a most interesting trick and of vital importance in the art of self-defence. If you do not feel stiff after the last lesson, repeat the

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first immobilizing hold until tired, and then have a hot shower.

You will be ready for another lesson the day after to-morrow.

### THIRD LESSON

Do the usual number of breakfalls, fifty altogether, with twenty rolls over the right shoulder and none over the left, until the right side breakfall is good enough. Some people learn it easily, in one lesson sometimes ; others will require many lessons before the roll is performed with a smooth and graceful motion.

You have learned two leg throws, attacking the opponent's advanced ankle. Here is a third one.

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### Third Leg Throw (*Hiza-Guruma*)

From the recognized starting position pull gently the opponent's sleeve with your left hand while stepping slightly backwards with your left leg. The opponent advances his right foot and throws his weight on to his left leg for the next step. At this moment press your right sole against the outside of his left leg somewhat under his knee, pulling hard on the left lapel (Fig. 37). Being unable to support his balance since his left leg is prevented from advancing, he stumbles and falls to your right side on the ground.



FIG. 37.

Note how near your left foot is to the opponent's right foot and that it is placed somewhat to the right of it.

Failure to accomplish this throw is often due to the fact that novices push their opponent's leg in front instead of pressing it on the outside of the fibula. Another common fault is using the inner border of the foot instead of the actual sole as shown in Fig. 37.

Try the throw ten times and then repeat it on the opponent's right leg. Then attack his left leg again, paying more attention to the auxiliary lifting motion of the left hand. Note the well-balanced position of the assailant, the way he carries his body, the posture of hips and shoulders. His left knee is very slightly bent, trunk leaning backwards, allowing for the long reach of the opponent's right foot.

There are other forms of *Hiza-Guruma*.

### Some hints on the First Immobilizing Hold (*Kessa-Gatame*)

Throw your opponent by *De-Ashi-Barai*, the second leg throw, and secure the first immobilizing hold you have already learnt. Do you realize why we assume such a position, instead of kneeling on the opponent's chest, or sitting on it in the way women mount horseback, or simply lying over his body? The man securing the hold obviously does not use the whole of his weight to bear on his opponent, and this seems to be illogical when he should be trying his best to hold the other down. The explanation is that by using any of those "natural" ways of tackling an opponent on the ground you cannot hold down a man stronger and heavier than yourself, while *Kessa-Gatame* permits of holding down an opponent you could not hold in any other way. Let us examine closely Fig. 18 and see how it works.

Your opponent may try to get up from a recumbent position on his back in any of the following ways:

(1) By putting his left hand on the ground to support the body while *sitting up*. This is easily checked by stiffening your left leg with its sole on the ground far behind and pressing

the opponent's shoulder to the ground with your chest. The leverage is so much in your favour that there can be no question of his sitting up this way.

(2) By pressing his left hand against your back and powerfully lifting his hips, with his soles placed on the ground so as to throw you to the right corner over his shoulder. Again, your right leg being stretched out forward and your trunk leaning slightly backwards (at the same time keeping tight hold with your arms), you create a leverage sufficient to discourage any further attempt on his part.

The leverage created by your leg in either case places your opponent in the position of a man wanting to jump with a pole far too long. No matter how strong his legs may be he cannot leave the ground holding at one end a pole 30 feet long while the other end is thrust far ahead into the ground.

(3) By grabbing your belt or the upper rim of your trousers at your left haunch and with a powerful effort of the hips and pull of his left hand, *making you roll over his chest on to his left* or left corner over shoulder.

It is in order to make this movement difficult that we do not put the entire weight of the body on the opponent's chest. Any man of average

strength can roll and push over to his left a log of wood of fifteen stones placed on his chest, but he cannot turn and lift you from the ground while the greater part of your weight is away from his axis of rotation. Just move your loins away from his chest, stretching the left leg, and the momentum necessary to move you is far beyond the power of any man, except perhaps of an exceptionally strong and experienced wrestler, in which case we have other means to check him, as we shall soon see.

(4) He may try to slip out his right arm, *turning to his right and tugging his right shoulder*. Press your left elbow against your body, your left hand tightly holding his sleeve behind the elbow, exactly in the position shown in Fig. 18; no man is able to overcome the grip thus created around the imprisoned arm and slip it out. If necessary lower your head and bring your right thigh under the opponent's elbow, as a wedge, to prevent him from turning to the right.

A free body, a ball for instance, can move in six different directions, i.e., forwards, backwards, to the right, to the left, upwards and downwards. A man standing on his feet or sitting on a chair cannot move downwards; and when lying on his back there are only four

directions left, as motion upwards can hardly be taken into consideration.

We have thus exhaustively examined the four possible main movements and the means to check them.

Secure the hold and let your opponent try the four movements in succession. You will find no difficulty in holding him down at your convenience. Now let him try to get free by any means he likes. If you stiffen your body, a much stronger opponent may, by wriggling, tugging and pushing, occasionally break your balance, also you will be wasting energy and tiring yourself needlessly. Just be ready to defend as best you can the point where the counter will be launched, and, with the body and mind relaxed, be ready to move and assume the appropriate positions. As in modern warfare, to beat an opponent stronger than yourself you must have confidence in your own greater skill and mobility.

### Second Immobilizing Hold (*Kata-Gatame*)

The first immobilizing hold is used by experts just to enable them to secure the second or other holds. They will maintain the position first held for thirty seconds and will be content with this only if they cannot do better. In Judo, according to the efficiency principle, you must not waste time, and the second immobiliz-



FIG. 38.

ing hold will, in most cases, help you to win in a fraction of a second. Another advantage is that it can be used against a nude opponent.

Discreetly allow your opponent to free his right hand. He will soon be pushing your chin with it. Push his elbow (Fig. 38) and, suddenly withdrawing your head, bring his arm over your right shoulder. Lower your head at once (Fig. 39) so as to prevent him moving back his arm. Hook your hands

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exactly as shown in Fig. 40. Twist your left shoulder backwards, pulling your right hand hard with the left, your head pushing that of the opponent.



FIG. 39.

Space will not permit us to give the reasons for every detail as we should like, but if you study the figures closely, and carefully imitate the postures of the combatants, you will find



FIG. 40.

them by experience. Great care has indeed been taken to reproduce every essential detail in the figures and close imitation will perfect your study.

Clasp your hands as shown in Fig. 40, and,

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with the knuckles of the right hand upwards, the hard and narrow edge of the radius at your right wrist is thus pressed against the opponent's nape at a point where it bears on the cervical nerve, an unbearable position which brings him to immediate submission.

Now try again, pushing his elbow and tilting your chin backwards to avoid any



FIG. 41.

actual contact with his hand. The movement gains in smoothness and promptitude in this way.

See that your head is lowered sufficiently. If this is neglected the opponent may be able to show some resistance, pushing his elbow against your neck. If this happens, it is too difficult to correct the position of your head, so twist your hips to bring your legs into the position shown in Fig. 41, and press your head

against your opponent's right temple. Pull with your left hand and he will tap at once.

Another way to gain a rapid victory, starting from the first immobilizing hold, is described in the following paragraph.

### First Head Lock

Lift up your head, so that your opponent will be sure to push your chin with his free left hand or forearm, touching the face being excluded in Judo practice. This is what you want him to do. Clasp your hands exactly as shown in Fig. 42, press his chest, leaning your shoulders towards his left groin, and lift his head from the ground. The extension of the vertebræ of the neck forces him into submission. Note the well-balanced position of the legs. Giving way to your opponent's pushing movement, the harder he pushes your chin the harder his head is pulled into the bent position. You are doing Judo—using the opponent's strength against himself. In actual fighting, or in a serious bout, you can bend your arms so as to press the right shoulder over the opponent's nose and mouth to block them and stop his breathing.

Blocking the air passages should follow and not precede the pressing on the chest and the bending of the opponent's head, as this latter movement induces complete expiration and a man cannot continue in this state for more than a few seconds without inhaling, although he may be able to stop breathing for a minute

or so, provided he already has air in his lungs. This detail is more of an auxiliary against a powerful man, very much stronger than yourself. In most cases, if your right hand is moved high up on his nape, as near as possible to the occiput, as shown in Fig. 42, the pain at the neck is absolutely unbearable.



FIG. 42.

You must make sure not to jerk the opponent's head, as by doing so you might sprain his neck and seriously injure him.

These last two holds can be used in actual fighting as well as in *Randori* or in competitions.

### Third Hip Throw (*Koshi-Guruma*)

The third hip throw is in principle a refinement of the second (*Kube-Nage*), which can be best secured, as you already know, when the opponent is made to advance. *Koshi-Guruma* can be used in the same way, and also when the opponent is turning, advancing or retiring.

Gripping the opponent's left lapel and right sleeve with your right and left hands respectively, move slightly to your right, trying the second leg throw (*De-Ashi-Barai*) on his left ankle. Let him elude your right foot while you continue moving to your right. The opponent is naturally leaning forward to facilitate



FIG. 43.

the lifting of his left foot and bringing it over your attacking leg. At the very moment he is turning to his left to face you, his left foot touching the ground, turn on your left toes placed far to your right (Fig. 43) and bring your right leg in front of that of the opponent.

Your left toes, moving to your right, should be placed as far as possible to the opponent's

left on a straight line running through his great toes. Bend your left knee while turning and lean (Fig. 44) well to your left so that you can straighten your right leg (with little weight on the foot) and hip as much as shown in the figure.



FIG. 44.

Continue twisting your body to the left (Fig. 45), pulling the gripped sleeve and, assisted by the right hand,

bring the opponent on to the mat (Fig. 46). Try again, exercising the turning on the



FIG. 45.



FIG. 46.

left toes, the opponent standing motionless with his left foot advanced. Try a dozen times till

your different movements are made into a single smooth and swift motion. You will soon obtain a sharp and clear fall to the delight of both of you. And, of course, let the opponent take your place.

As the name indicates, *Koshi*—waist, *Guruma*—wheel, the opponent should be made to roll over the lower part of your waist or hips, as shown in Fig. 45.

Note the position of your right leg across the opponent's legs as well as the position of your loins. Your right leg must be touching both your opponent's legs. Your weight is almost completely supported by your left leg, with the toes well turned to the left. Examine the illustrations very closely for the position of the hands.

Ten minutes' *Randori* will now help you to practise all the movements you have learned. Remember that your opponent in *Randori* is there to help you to perfect your Judo by improving his own. Try to beat him by skill and not by strength. Observe that when you succeed in a fine throw, having "struck" at the right moment, and skilfully, your opponent appreciates it almost as much as you do yourself. But if your success is due only to your superior bulk and power, he will stiffen his

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body and mind, and your *Randori* will degenerate into a personal squabble. That is not Judo.

Because size and natural power cannot be acquired, people who lack them may not enjoy sport which depends upon strength only and not skill, but in Judo skill, correct timing, and good position are within the reach of everybody, provided one cares to give the necessary time and application to acquire that knowledge.

## FOURTH LESSON

YOUR breakfalls should now be quite satisfactory, provided you have followed my advice and have been doing fifty of them at the beginning of each lesson. If your breakfall forward over the right shoulder is smooth enough, transfer the movement to your left.

In the three leg throws you have learned we found the opponent moving forward very much as in an ordinary walk. We watched him advance one of his legs, then we "fitted" (*Tsukuri*) his balance and performed the "attack" (*Kake*), which consists always of *pulling* the opponent appropriately with the hands, one leg sweeping or pressing in the leg direction opposite to the hands. All three throws, *O-Soto-Gari*, *De-Ashi-Baraï*, and *Hiza-Guruma*, may apparently be applied to the opponent, moving straight backwards. So far as the position of the legs is concerned, an advanced foot after every step backwards will do just as much, but a greater muscular effort

Falling Forward (*Chugairi*)

Put your right foot well forward and your hands near to it as shown in Fig. 19, and before



FIG. 19.

trying to roll over, make sure that your right knee is outside the right elbow, which is slightly bent and turned slightly ahead in the direction you are going to roll. Make sure, also, not to put your head between your arms. Pay attention to these details in order to make the fall a smooth roll over the right elbow and shoulder (Fig. 20), which movement will gently guide your body in a curve to the ground. If you keep your head exactly as shown in Fig. 20

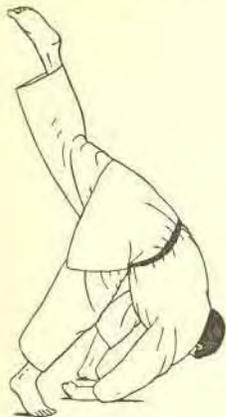


FIG. 20.

it will not touch the ground. Now roll over as shown in Fig. 21, tapping with the left

hand at the moment your body is assuming a position as shown in Fig. 22. Practise this a dozen times, being careful *not to turn your hips to the right*, a common fault with beginners, as the full weight of the body would then fall on the right buttock, and the resulting break-fall would be clumsy and quite different from the rolling break-fall you are learning to do.

You should generally use the impetus of the rolling body in order to get to your feet without effort. Bend your left leg as shown in Fig. 22, leaving the left knee pinned to the ground, and your tapping will



FIG. 21.

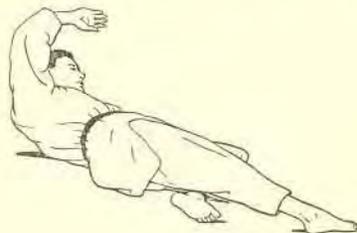


FIG. 22.

help you to attain an upright position. Fig. 23 shows the end of the movement.

Observe the straight line of the body at the hips; this is the secret of the graceful falls made by Japanese instructors. Bending the body at this point makes the roll ugly and clumsy.



FIG. 23.

Repeat falling over the right shoulder twenty times. This breakfall takes some time to learn, but as you will not need it yet awhile, you can, in the meantime, practise it thoroughly, so that when it is needed you are ready to make use of it. Do not try the breakfall to the left until you have mastered the fall to the right.

### *Randori*

*Randori* means free exercise. The two opponents try to improve their skill in throwing, choking, and holding down, in other words forcing each other to a state where submission is the only possible alternative. They may use any trick they like provided they neither kick, touch the opponent's face, nor twist fingers and toes.

The object of *Randori* is not necessarily to beat the opponent, but to acquire skill and experience in Judo. It should not be a question of who wins so much as how it is won. With your mind untroubled as to whether you are winning or losing, with your body relaxed, your movement smooth, you will soon find yourself attempting throws, holds and locks you would not otherwise think of using, through lack of experience. This is, therefore, the main object of *Randori*—you may not at any given moment be mastering your opponent, but you will be storing for the future the experience you cannot do without.

*Randori* is practised from the very outset between master and student, but of course free practice between beginners is not advisable without some knowledge of what to do. Here

are a few suggestions, but first learn to bow. Fig. 24 shows the way we do so. You must

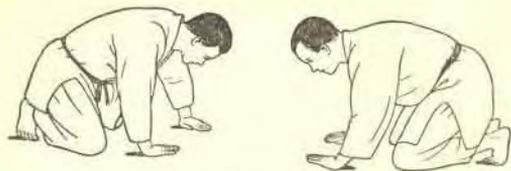


FIG. 24.

bow before and after *Randori*, also before starting a bout and to finish it.

### Five-Minute *Randori*

Start from the fundamental position. Pull the opponent's sleeve and attack by the first leg throw (*O-Soto-Gari*). Let the opponent escape the throw by lifting his right foot off the ground and stepping back over your attacking right leg. By doing so he has his left foot advanced. This is an opening for the first hip throw (*Uki-Goshi*). Throw him by this. Repeat the two movements ten times and then let your opponent do the attacking.

Now start by pulling on your opponent's left lapel. Attack by *O-Soto-Gari* with your left leg. He should escape by stepping backwards with his left leg over your hooking leg. His right foot is advanced; attack by the first leg throw on this leg. He escapes. Go back to the hip throw. Repeat ten times.

Repeat the same and follow your opponent on the ground, securing *Kessa-Gatame*, the first hold-down. If your opponent can free himself from the hold, let him at once secure the same hold on you. Three repetitions will do.

### Second Leg Throw (*De-Ashi-Barai*)

From the fundamental posture, pull your opponent's right sleeve to make him advance his right foot (Fig. 25), stepping backwards with yours. You have probably realized that in the first leg throw you were standing mostly on your left foot and you could hook with your right leg. The second leg throw enables you to attack an advanced right leg when it happens to find you supporting your body mostly by the right leg (Fig. 25), without bringing your weight on to the other leg. (While being engaged in this last operation your opponent will have already stepped forward with his other foot.)



FIG. 25.

Hook with your left sole the opponent's right ankle from behind, push<sup>1</sup> it in the

<sup>1</sup> "Pull" would be the right word. The Judo expert uses his feet almost as hands. Here he is pulling the opponent's ankle towards himself. European people cannot use their feet so nimbly at the beginning and they "push" the opponent's ankle in the direction of his toes.

direction of his toes and with your body leaning backwards pull on his sleeve as shown in Fig. 26. Your right hand lifts and pushes equally to your left and helps to upset your opponent's balance. Care must be taken to follow the opponent's ankle with the hooking sole after it is swept off the ground until his balance is actually broken.

Note the position of the legs in Fig. 25. When stepping backwards with your right foot you should endeavour to put it on the ground so that it is



FIG. 26.



FIG. 27.

more or less on a straight line running through it and your opponent's feet. The

movement of your hands is producing a force acting in the opposite direction from that produced by the sole of your foot. In all leg throws the opponent is forced to swing round much as a log of wood pulled by a rope at each end would be (see Fig. 28).

The log is naturally lifted from the ground, so should your opponent be. Of course, you cannot obtain such a good result at the beginning; only experts in Judo can produce such

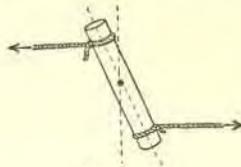


FIG. 28.

a clear stroke by the perfect and simultaneous movement of legs and arms. Now continue, repeating the movement ten times, and after your opponent has done the same, practise this second leg or ankle throw (*De-Ashi-Barai*) on the left leg.

Be sure to touch (not kick) your opponent's ankle only with the sole of your foot. Novices generally kick, and with the inner border of the foot, which is painful to both of them, and moreover reduces the force of the movement

considerably. A second point to bear in mind is the direction of the pull on the sleeve and the action of the right hand. Again novices generally push down instead of pulling the sleeve. The right hand helps the left but lifts somewhat, while urging to your left.

You should be able, by this time, having got the idea of the movement, to reverse these movements to the left leg—easier to do in practice than to describe.

Now try *De-Ashi-Barai* again on your opponent's right ankle. Step slightly sideways to your left when pulling your opponent's sleeve, so that you can hook his advanced right ankle before it is placed, not too soon, but *at the very moment the opponent moves his weight on to it*. This needs practice and attention, but it is great sport once you have mastered it. The throw is as clean as a slip on a banana-skin, or a fall when skating. This is Judo; you are exerting no great strength with your arms, but are using your body and mind efficiently.

Ten trials, please, before resuming your reading; then twenty more and the same number next time. I am sure you will not find these trials as tedious as they sound here. Again try it on the other foot, then improve your break-fall while your opponent learns the throw.

Second Hip Throw (*Kube-Nage*)

Pull your opponent more gently by his lapel than by his sleeve, retiring first with your right leg (he will advance his left leg, Fig. 29), then step back with your left leg far behind your right foot, half turning your body to the left (Fig. 30). Accentuate your pull on the

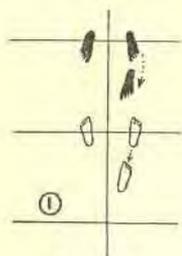


FIG. 29.

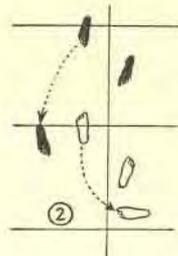


FIG. 30.

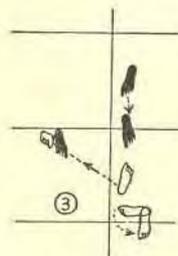


FIG. 31.

sleeve so as to bring the whole of the opponent's weight on to his right foot (Fig. 30) while you complete turning your body and thrusting your right leg in front of your opponent's (Fig. 31). In the meantime, letting go of the lapel, throw your right arm round your opponent's neck, the crook of your elbow on the nape of his neck. As you may have noticed, your left foot has turned either on the toes or heel as much as is necessary to have it pointing for-

ward in the same direction as that of your opponent.

Stiffen your right hip and leg, continue turning to the left, and emphasizing this movement with your arm around your opponent's neck (Fig. 32), bring him over your right thigh and to the ground.



FIG. 32.

Pay attention to the position of the right hip at the actual throw (*Kake*). The hip is now under your opponent's stomach as it was in the first hip throw. There is a perfectly

straight line running through the right great toe, knee, hip, shoulder and head of the attacker.

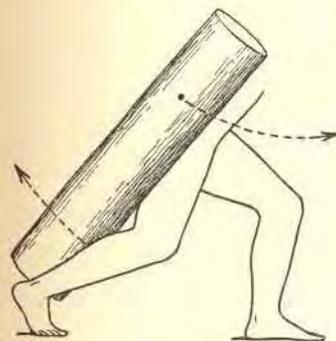


FIG. 33.

Fig. 33 explains the leading idea of this throw. Your right leg is forming an obstacle over which the opponent is urged to stumble, due to the action of turning your body, to

which his head is firmly held by your arm. This is why the right calf is brought under

your opponent's right knee *as low as possible*, so that when your leg is straightened your opponent's leg is lifted from the ground. As this is the leg on which he is standing, the fall is very neat. Closer examination of this figure will give you an insight into the technique.

Try ten throws without worrying too much about the lifting action of your right leg. Just be sure that your right foot is well apart from your left, and that your right hip and leg are as straight as possible, and bring your opponent to the ground by spinning your shoulders to the left. By and by you will be able to bring into action finer movement and improved technique. Note the position of the right foot placed on tiptoe.

Give your opponent a chance to learn his second hip-throw (*Kube-Nage*).

### The Art of Strangling (*Shime-Waza*)

Judo is the only sport employing strangleholds. This may sound brutal to the European ear, but I can tell from my own experience that you will not think so after a few weeks' practice. Attacking the throat is one of the most common methods of fighting in the animal world. You cannot possibly leave out this way of Nature in an all-round science of attack and defence such as Judo. You are probably ticklish in the region of the throat and perhaps you can very easily be brought to submission by any *Judoka* (Judo exponent) within a second or two, although you may be of considerable physical strength. Within a few weeks, after the necessary training, you will be able to resist any attack on your throat, apart, of course, from that of a Judo expert proficient in strangleholds.

Besides stopping breathing, temporarily or finally, by squeezing the throat from without, we use other and more efficient methods of attacking the neck. Any man can withhold breathing for many seconds without the slightest inconvenience, so it is not lack of air that will bring submission within a fraction of a second, as will result from a correct stranglehold. We

shall explain the mechanism of each action as we come to it.

There are three acutely sensitive points on the neck where pressure produces a strong choking effect. Let your opponent lie down on his back. Mount astride his waist, resting on one knee, with the sole of the other foot on the ground. Press your index finger against the point immediately beneath the projection of the thyroid cartilage of the larynx, ordinarily called "Adam's apple"; a spasmodic cough will at once follow.

Now press your right index finger against the hollow formed by the left angle of the opponent's lower jaw and the big muscle running from the sternum (chest bone) in the direction of the left ear, the sterno-cleido-mastoideus, which will become apparent if your opponent turns his head to his right and tries to tilt it up from the ground. You are compressing a whole bunch of vessels and nerves of vital importance: the jugular vein, the nervus vagus (pneumogastric nerve), the common carotid artery and the sympathetic trunk. There is also a corresponding point on the right side of the neck.

The compression of the carotid artery stops blood circulating to the brain; that of the

sympathetic trunk and vagus causes spasmodic contraction of the heart, lungs and diaphragm. We cannot discuss processes beyond the scope of this book, but a tight strangle-hold applied to this point in the neck will make your opponent unconscious before he is aware that he is fainting. You must be ready to slacken your hold as soon as the opponent taps in submission.

In a few lessons your opponent will learn to know the extent to which he can resist the hold and when to tap in time. In due course your neck will become stronger and you will be able to stand for a very long time holds which would have killed you at the beginning.

A further strangle-hold, described below, maintained tightly for a second or so, will induce a state of apparent death due to the shock on the sympathetic trunk and vagus. However brutal this may sound, there is no real danger if a black-belt Judo expert knowing *Katsou* is present, as the patient can be restored to consciousness as easily as he was rendered unconscious. But you will find yourself in an embarrassing situation in the Judo expert's absence, so be careful.

I used to be sceptical about *Katsou* myself. When I first applied it I was almost sure it would not work, but experience showed me I

was wrong. Not only is the patient readily restored to consciousness, but he does not feel the slightest inconvenience afterwards, resuming *Randori* practice as if nothing had happened. In fact, he may pretend it was an agreeable feeling to lose consciousness in this way; painlessly as one falls into a dream. If restoration to consciousness is due to medical intervention, headache the next day is the general rule. *Katsou* treatment leaves no trace whatever.

### First Strangle-hold (*Kata-Juji-Jime*)

With your opponent recumbent on his back, you mount astride his waist, resting on your



FIG. 34.

left knee, the right sole on the ground,<sup>1</sup> as shown in Fig. 34. Slide your left hand under-

<sup>1</sup> This position should be preferred to that often recommended, where you are advised to put both knees on the ground and squeeze your opponent's waist with them, a posture in which your opponent naturally tries to throw you off to the right or to the left by sharply twisting his loins. You cannot do very much to keep your balance, because if he tries a series of jerky twists ending with a powerful one on that side where he feels your balance will be most easily broken, he may probably succeed in upsetting you. The position, however, is not undesirable in general and is often used as a means of bringing the opponent between one's legs in order to secure a strong kidney-squeezing (scissor) hold, which will be dealt with

neath your opponent's chin to secure a firm hold on the left side of his collar with your thumb inside the collar, as near as possible to his nape. Take hold of the right lapel, thrusting your right hand under it, palm upwards.



FIG. 35.

Gradually stiffen your left wrist and push it against your opponent's throat while pulling tightly with your right hand. Fig. 35 shows how to use the weight of your body to increase the pressure of your left wrist. Be sure not to use all your strength at once in case you break

in due course. But it is a failure for securing the first strangle-hold. While having one foot on the ground, your opponent cannot possibly turn you over on that side and will naturally push you to the other. Being warned, you will easily keep your balance. Another reason why we prefer this position is that it enables you to take the arm back in case the opponent shows too much resistance to the strangle-hold.

your opponent's windpipe, as your aim is to compel him to admit defeat, not to inflict temporary or permanent injury. Gradually increase your pressure, pushing your elbow against his head until he taps on your body, when your action must cease immediately. In fact, you must be expecting submission and stop as soon as you feel he is tapping.

Try three times, then let your opponent try. Repeat the same, substituting left for right and vice-versa.

The mechanical action of this hold is analogous to that of a strap brake on a wheel. Hence the importance of pulling tightly on the right lapel with your right hand so that the "strap" will not slip round the neck. To increase pressure on the throat, the contact surface of your forearm must be as reduced as possible. The ulnar border must then be used as it is narrow. Experts twist the fist so as to project the end of the ulna against the opponent's throat, increasing pressure to the maximum available, as shown in Fig. 36.

To resist this strangle-hold you must prevent or at least check the elbow of the strangling arm from lowering down. A piece of wood pushed underneath the elbow would do very

will be needed to obtain a fall, as you will then have to overcome the impetus or momentum of your opponent's body moving backwards before your "pulling" produces its effect.

In the first case, when moving backwards, your pulling effort is added to that of the opponent moving forward on his own behalf. The opponent is actually providing all the energy necessary to move his body while you provide just the extra effort required to make him move a little more than he originally intended. In the other case, however, you will have to stop his body moving backward and then urge it forward, which means providing a greater effort than the opponent.

As Judo teaches the most efficient way of using the body and mind, the difference between the two cases is too great to be neglected, so that though you may be able to throw your opponent in a particular case by one of these throws while he is moving backward, you should not get into the habit of attacking in this way. Your skill will betray you when you will most need it—I mean when dealing with an opponent physically much stronger than yourself. Acting against his movement you may have to attempt an effort beyond your power—you had better keep to Judo.

There is, of course, the intermediate case—the opponent is attacked when he is motionless. This may be practised. It is probable that as a novice you were actually doing so. All novices stop the opponent when carrying out the *Kake*. That is the reason of the failure to produce the throw as soon as the opponent stiffens his body to resist.

Only practice will help you to realize the real meaning of the above statements. As your movement becomes more natural, smooth and fluent, you will be surprised to find the opponent every now and then thrown as by a spell, as if he obeyed your will and not your effort. This is Judo. You are an expert if you can reproduce such throws whenever you wish.

Just try a few minutes' *Randori* and now see what you can do after what we have said.

Perhaps the trial was not a great success, although it may have been an improvement. Do not worry about that. Skill is not acquired by merely understanding the technique. You cannot play the piano by reading about it. Only from practice and exercise do you obtain real skill, and the teacher's part is to make that practice more encouraging.

Fourth Leg Throw (*O-Uchi-Gari*)

FIG. 47.

left corner, while sweeping his left leg from under him with your hooked leg (Fig. 48).

Loosen your grip with both hands when you feel him losing balance, so as not to fall over with him. He should at the same time loosen his grip on you and show his skill in breaking his fall backwards, tapping forcibly with both arms. You should both try this a dozen times in turn.



FIG. 48.

Now we shall pass to the dynamics of the throw and learn how to use the fourth leg throw (*O-Uchi-Gari*) in motion. From the fundamental right-hand posture step slightly to your left with the left foot where your opponent has advanced his right foot. Pull (without jerking) your opponent's lapel with your right hand in a circular motion to your right and sweep your right leg round his now advancing left leg, hooking it from the inside as before, with your right leg bent at the knee as shown in Fig. 48. Try to sweep his leg off the ground at the very moment he is moving his weight on to it. Do not hook with your right leg too soon and push afterwards, as beginners persist in doing. The action of your right hand and leg should be simultaneous, but hooking following the push will still do. Do not push very hard at the beginning, for the fall is very sharp and your opponent may bang his head against the ground. There is of course no danger if he



FIG. 49.

makes sure to tilt his head as he falls and looks to the left as in Fig. 49.

You will transfer the movement to the other leg when your *Tsukuri* and *Kake* on this side seem to be satisfactory.

### Fifth Leg Throw (*Ko-Soto-Gari*)

Let your opponent stand with his legs wide apart, hook his right leg with your left leg just below the crook of his knee and push with both hands backwards. Let go of each other for the same reason as in the foregoing throw.

Now make your opponent advance with his right foot by the usual *Tsukuri*, then pull with a circular outward movement of your right hand to your right. He is stepping to your right automatically with legs wide apart as in the fourth leg throw (*O-Uchi-Gari*). Now hook his right leg as shown in Fig. 50, pushing at the same time backwards with both hands. Again be careful at the beginning until you get used to the fall, for you may succeed every now and then beyond your expectation. This throw is easily learned on both sides and you may do so at once.

*15 minutes' Randori.* Try to move backwards and forwards without checking the number of paces. Vary your attacks so as to



FIG. 50.

bring in all the throws you have learned. Insist most of all on hip throws and do not forget the immobilizing holds and the stranglehold which you know.

You will find that the first hip throw (*Uki-Goshi*) is rather difficult to use. Indeed, it is. For some lessons consider it just as an exercise for the loins and thighs; in this respect it is invaluable. Try to learn how to elude your opponent's left-hand push which stops you from throwing your right arm around his waist, after which the throw is really secured. You may take some time to find it out, for it is not obvious.



FIG. 52.

### First Shoulder Throw (*Kata-Seoie*)

From the fundamental right-hand posture pull gently the opponent's lapel to make him advance with his left leg. Put your left great toe in front of that of the opponent (Fig. 51). While turning on left tiptoe, put your right foot inside your opponent's right foot, bend your knees slightly. Let go of the lapel with your right hand and bring the elbow crook of this arm



FIG. 51.

under the opponent's right arm (Fig. 52) just above your left hand. Turn your shoulders and head well to your left so that your back presses flatly against the opponent's waist. Straighten your knees to lift him (Fig. 53) from the ground. Pull with your left hand and lift with the right arm to urge the lifted opponent to the ground (Fig. 54).

Try a dozen times to merge

## JUDO

these separate movements into one single motion. Let the opponent do the same, and then start again, making sure that your belt comes right under your opponent's when your back touches his waist.



FIG. 53.

Now repeat the same while moving around. Start turning to your left the instant the opponent, pulled with your right hand, is advancing his left leg, so that when you

have completed turning he has just completed the step with his left leg.

Lift the opponent's right arm with your left hand gripping at his sleeve and pull it, while introducing your right elbow crook under it. Doing this will help you to make the opponent go on his toes and stoop slightly, leaning somewhat against your back as shown in Fig. 52. Do not transfer this throw to the other side.



FIG. 54.

## JUDO

Now learn the following combination. Pull the opponent's lapel as for the first hip throw (*Uki-Goshi*). Let the opponent interfere with your right arm thrusting round his waist. Change the direction of your right arm as if yielding to the opponent's resistance and bring it under his right arm as you have just learned and throw him by the first shoulder throw (*Kata-Seoie*).

**Second Strangle-Hold**

Sit astride the opponent's waist, one knee on and the other off the ground, as in the first strangle-hold. Grip his right collar with your right hand, slipping the four fingers, palm upwards, as far as possible under the lapel towards his nape, and clutch your hand with the thumb on the outside. Cross your left hand and grip the left side



FIG. 55.

of his collar (Fig. 55) in exactly the same way. Put your head on the ground and pull hard



FIG. 56.

at the collar, gliding your elbows along your ribs (Fig. 56). You may also put the other

knee to the ground and squeeze the opponent's body with both knees, putting your head more forward on the ground (Fig. 57).

After a few lessons you will find your opponent tapping much later than he did at first, when he gave way merely because of his apprehension and the unpleasant feeling of having somebody's hand on his throat. When he loses that apprehension he has to be compelled to give way.



FIG. 57.

People who do not learn Judo cannot stand this strangle-hold, but you must be able to bring even the experienced to submission. Again, you must not rely upon your strength, as it won't help you very much. If you watch a Judo expert applying this strangle-hold you wonder why his opponent tapped, as the expert has hardly made any effort at all. The reason is that while you may be relying on the total amount of pressure your hands exert on an opponent's neck, the expert centres

his effort on a small area just in front of an important number of vessels and nerves.

Examine Fig. 58. See the position of the hands and note how pressure is brought with the end of the radius at the wrist, or, still better, with the beginning of the wrist marked with a small arrow, exactly at the point bearing on the jugular vein, the carotid artery, the sympathetic trunk, and the vagus. You cannot

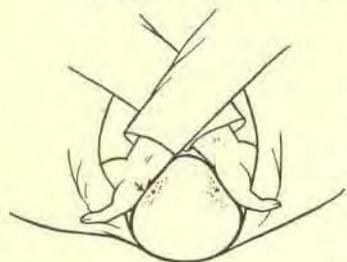


FIG. 58.

be expected as a novice to be so sure of your movement as to affect either of the groups just as you wish. Perhaps we shall have the occasion to go into closer study of this subject in a more advanced course of Judo

later on. For the time being these instructions are quite sufficient.

Try a few strangle-holds by altering your hands, i.e., with the left hand uppermost at first and then the right hand over the left. There should be no difference in the result, but you may find you have a preference for one way which you should keep to in future.

Now let the opponent push the elbow of your hand which is uppermost in order to

slacken your grip on his throat, and then try to get out by shaking you off his body. He must be careful or he may become unconscious if he continues resisting after seeing black spots before his eyes, but as time goes on and his neck becomes stronger, the strangle-hold must be perfectly executed to force him into submission.

## Third Strangle-Hold

This is the way to tackle a reluctant and skilful opponent who has learned enough Judo to resist the foregoing hold. Suppose that the opponent's action on your left elbow (in the case of Fig. 59) is sufficient to make your hold



FIG. 59.

unsuccessful. It is unlikely that you will often meet with such cases, if at all, but we will nevertheless proceed as if it were so. Kneel down on your right knee, tug hard at his collar with both *elbows well bent*. Roll on the ground on your right side, making the opponent interested enough

in your movement to bring him on to his left side. While rolling, put your left sole against his right groin or against the haunch bone, your hands bringing his head towards your chest (Fig. 60). Submission or unconsciousness are the only alternatives the opponent has.

We have thus examined three strangle-

holds very similar at first to the uninitiated, but acting at different points and forcing submission in three different ways.

The first causes choking through compression of the trachea; the second interferes with the blood flow of the brain (compression of the jugular vein and common carotid artery) or by shock (compression of the sympathetic trunk and vagus); the third compresses the phrenic nerve at the cervical plexus, and, if much strength is used, the cervical nerve on each side of the nape.



FIG. 60.

I think you have had enough of this somewhat macabre dissertation, so let us cheer up with a lively *Randori*. I am afraid, too, your arsenal is increasing rapidly. If you want to find your way more easily, have a rest before we launch on further studies. Three *Randori* of five minutes each with intervals of one minute should bring the lesson to its end.

Sixth Leg Throw (*Ko-Uchi-Gari*)

Hold your opponent's left lapel and right sleeve above his elbow with your right and left hand respectively. Pull steadily in order to make your opponent advance his right foot while you step with your left foot near to it, somewhat to the outside. Gradually, without jerking, pull his lapel to make him advance his left foot in a turning



FIG. 61.

movement to your right, placing your right foot at the rear of your left foot, which is thus freed from supporting your body. Press your left sole against your opponent's left ankle at the Achilles tendon (Fig. 61). Sweep this foot in the direction of its toes, at the same time pushing your opponent with both hands backwards to his left corner (Fig. 62).



FIG. 62.

FIFTH LESSON

Do fifty breakfalls as usual, rehearse the five leg throws, repeating each one of them ten times on either side. Do the same with the three hip throws and shoulder throws as described, without transferring these to the other side. 'Ten minutes' *Randori* and then one minute rest.

Now repeat three immobilizing holds on either side with the opponent lying down. Try the three strangle-holds.

In order to get the sensation of a real fall, which will help you in further work, let your opponent put his feet very wide apart, more than he would naturally do, and try the throw. Try several times and then let him bring his feet together.

This sixth leg throw (*Ko-Uchi-Gari*) is intended especially against people, generally wrestlers, who place their feet wide apart, and should not be attempted when the feet are too close together. The preliminary *Tsukuri* at the beginning of this description is intended to force your opponent's feet farther apart than they would be normally.

Now start again and try to time your movement so as to sweep his left foot from underneath him at the very moment he is placing it on the ground and shifting his weight on to it. I do not think you will find it so easy as it sounds, but it is worth while trying. Start slowly, intentionally being late with your sole pressing at his ankle. Steadily increase your speed until you find the right moment; you cannot possibly mistake it, the throw is so different from those you have been doing previously. The opponent is pushed off his feet as if he were on a slippery skating-rink.

You may now complete the classification of leg throws we have already started:

1. Three leg throws in which you attack the *advancing* opponent at his moving leg (First and Second Leg Throws) or rear stationary leg (Third Leg Throw), while your hands *pull* to help your opponent increase his movement forward.

2. Three throws in which you attack the opponent, who is side stepping while your *hands push him backwards*. In the light of what you know already, the throws in which your hands *push* will be made easier by your opponent's moving backwards.

We have means thus of attacking the opponent's legs in all movements he may undertake; and no more can be usefully said about leg throws in a preliminary Judo course like the present one.

Fourth Hip Throw (*Harai-Goshi*)

FIG. 63.

From the usual fundamental right-hand posture pull your opponent's sleeve with your left hand. With your right hand pull his lapel upwards (Fig. 63) and place your left foot, with the toes turned well outwards to your left, in front of your opponent's feet (Fig. 64). Your left toes should be placed so as to form an isosceles triangle with them.

Turn on the toes of the left foot, bringing your right leg to cross in front



FIG. 64.

of your opponent's right thigh (Fig. 65). Swing your leg backwards in a lifting motion, at the same time twisting your opponent to your left with your hands. He then loses touch with the ground, and as there is considerably more



FIG. 65.

weight above the fulcrum at the upper part of your thigh, he is briskly tilted upside down over it (Fig. 66).

Repeat this throw ten times and try to merge all these particular movements into one single motion, and then let your opponent learn the throw while you try to perfect your breakfall.

The *Harai-Goshi* is a neat and graceful throw, and no amount of practice is too much for it. The greater your skill, the more opportunities you will find to use it.

Among all the tricks of Judo there are a certain number which are more often used than others by experts in bouts and competitions. Hip throws are considered better tricks than leg throws. Indeed, greater skill is necessary to throw a *trained* opponent by a hip throw, and the throw is also a more distinct one. The opponent is lifted from the ground and flung in the air as if he were as light as a feather. If ever you see a Judo expert famous for his *Harai-Goshi* executing it, you will be forced



FIG. 66.

to admire the grace of his movement. Watching him will be an æsthetic pleasure.

There are as many different forms of the *Harai-Goshi* as there are different forms of every throw we have dealt with. We have described the standard and essential forms of them—the true Judo forms. Generally every throw is somewhat modified by each exponent, but, of course, these variations are only minor divergences from the standard forms we have described. In Europe you may find “ experts ” using the throws in a way which more resembles wrestling than Judo. They obtain their throws by using a great amount of strength. These people had not the chance to learn the true spirit of the art; they just caught the outer form of the movements. You should be able by now to tell a real Judo expert from a “ would-be ” one.

Try the following combinations. From the fundamental posture attack your opponent's left foot by the second leg throw (*De-Ashi-Barai*). Let him elude this attack by raising his left foot off the ground and stepping backwards over your attacking leg. Before he regains his balance, twist your body into the position of the throwing man in Fig. 65, hardly jumping up on your left foot,

but just sufficiently to permit your turning your toes outwards to the left as much as necessary, and throw him by *Harai-Goshi*. The throw should be much easier than before, for your *Tsukuri* is half done by the preliminary attack. Repeat this twenty or thirty times without stopping.

After your opponent has done the same, try to attack his left leg from the inside by the fourth leg throw (*O-Uchi-Gari*) and again throw him by *Harai-Goshi* at the moment he is regaining his balance with his raised left leg after having eluded your attack. Twenty times will do.

### First Arm Lock (*Ude-Hishigi* or *Ude-Garami*)

The general term for locks is *Kwansetsu-Waza*, from *Kwansetsu*, meaning "joint" or "articulation," and *Waza*, meaning "art" or "way." *Gyaku* is less pedantic and means "reverse," "disarticulate." Most of the names of locks contain *Hishigi*, meaning "crush," or *Garami*, meaning "break," preceded by the name of the member to which the lock is applied.

The first lock is named *Ude-Hishigi-Hiza-Gatame*, which means "arm-crush-knee-lock" or "control." It is certainly precise, but rather difficult to remember. We shall take the liberty of employing the abbreviation *Ude-Hishigi* or *Ude-Garami*, in the sense of Arm Lock, preceded by an ordinal number.

Let the opponent lie on his back. Take hold of his right sleeve above the elbow as in the fundamental posture. Put your right toes under his ribs near to his arm-pit. Bend your right knee, shifting almost your entire weight on to this foot. Hook the wrist of his right

arm with your right hand, your thumb being pressed to your index finger as shown in Fig. 67. Swing your left leg in a circular motion to your left around his head (Fig. 68) and across his throat. Stoop forward, well bending the right knee, and sit down gradually on the ground. Its weight and



FIG. 67.

momentum is thus counterbalancing your body and it helps you to roll down gradually on your back without falling backwards. During the first attempts, be careful of this point, for if you were to fall you might break his elbow. As an extra precaution, do not pull with your right hand before you are told to do so.



FIG. 68.

Your buttocks should be touching your right heel when sitting on the ground. Press the opponent's throat down with your left leg. Twist his captured wrist so that the crook of his elbow looks upwards. Pull it in between

your legs as much as you can, tilting your head off the ground. Clip his arm with your thighs, and cautiously push the captured wrist downwards and to your right, as if to break the elbow against the upper part of your right thigh at your crutch (see Fig. 69).

After a few trials all these separate movements will follow each other easily, but great care should be taken not to fall backwards



FIG. 69.

and pull the captured wrist before you touch the ground with your back.

Try this ten times and then let your opponent stand up. Hold each other's left lapel and right sleeve with the right and left hands respectively. Let the opponent be thrown by *O-Soto-Gari* (First Leg Throw) against his right leg. He is in the position of the lying partner of Fig. 67, and ready for the first arm lock.

Sometimes he may be still holding on to your left lapel when he falls. This does not

alter the situation at all. Just stoop forward as much as you are pulled, grip his right wrist with your right hand as before, and do the lock. Now you cannot push his arm to your right downwards; do not endeavour to do so. Instead of trying to unclutch his fist, take hold of his wrist with both hands and twist it so that the inside of his arm faces upwards. Pin it tightly against your chest, and, clipping the captured arm with your thighs, slowly raise your loins from the ground until he acknowledges his defeat.

A jerky or powerful twisting of your loins will damage the captured arm, so be careful. In any case, if you follow the above instructions very carefully, your hold leaves no possibility of escape and you will have plenty of time to proceed cautiously at the final phase of the lock.

Raise the right buttock more than the left so that your opponent's arm leans against your right thigh near the groin and not against your pubis, where it may unpleasantly crush your testicles.

In a competition a neat throw gives you a point, but merely bringing an opponent down to the mat is not enough to give you an advantage. If the referee does not announce "point," when your opponent is merely dragged

to the ground, proceed swiftly with an arm lock rather than by an immobilizing hold. It is better Judo, for it is quicker and less tiresome.

You should thoroughly master how to follow up a throw by this first arm lock. The best exercise for this combination is to throw the opponent by the first hip throw (*Uki-Goshi*) and then follow up with the arm lock. Try to do this twenty times and you will soon be able to apply an arm lock after any throw.

### Third Immobilizing Hold (*Kami-Shiho-Gatame*)

When your opponent is lying on his back in front of you with his head nearest to you and his legs pointing forward, as often happens after throws like those shown in Figs. 54 or 100, collapse and let yourself down. Pressing his chest bone with your right breast or shoulder, reach with your right hand for his belt (or the stiff rim of his trousers if you are not at Judo practice), slipping your hand underneath his right arm as shown in Fig. 70. Twist your head to your left and press your right ear and temple to his chest, gripping his belt with your left hand on his left, in the same way as you did with your right hand. Drag up your left knee, trailing it on the mat, and wedge it under his left arm, your left foot touching the ground with the inner edge of the sole, the toes pointing to your left.

Hold tight with your hands, spreading the elbow on the side to which the opponent tries to turn you over, carefully tucking in your head as shown in Fig. 70, so that he cannot slip his right hand under your chin, or clip your head with his legs, and you will hold him down as long as you wish.

Note the position of the right foot of the attacker. It gives him better balance and promotes greater mobility in adjusting his position should the opponent shift his legs and body on one side or the other. In order to make this hold effective, it is essential that both your bodies should be along the same axis.



FIG. 70.

It will be a good idea now if you can “convert” a third person to Judo. You will learn more, for different people act differently, and also because you will be able to have two *Randori*, one after the other, which will improve your breathing very much.

Anyhow, proceed with *Randori* in the standing position and on the ground until you are quite tired. A hot shower as usual will close the lesson.

## SIXTH LESSON

JUDO is the science of economy of body energy, so while learning new throws and holds you must not overlook those dealt with at the beginning, otherwise you will only be wasting time and energy acquiring knowledge of one thing while forgetting something else. Always be sure you are making full use of everything you already know.

The expert teacher's duty is to select from the immense Judo repertoire the movements most suited to the pupil's physical condition, taking into consideration his temperament and fighting disposition. It cannot of course be done here, but we shall give some general rules which may help you to make up your mind on taking up some of the tricks and devoting more time and attention to them than to the others.

Only teachers in Judo have a fairly average knowledge of the whole science. In Japan, the home of Judo, each expert is generally famous

in one or two tricks, called his "favourite trick." Once having preference for this trick he will devote most of his Judo time to it. Some experts are known to have performed such a trick 200 times every day continuously for four years before claiming mastery of it. This gives the reputable total of more than 250,000 repetitions. By such constant practice of a trick the exponent becomes a real master; he is able to use it even after having warned you he is going to do so. His skill in performing it is remarkable. He knows many different *Tsukuri* leading to it and is able to beat anyone by using his favourite throw. For the amateur, however, this is overdoing it. Too narrow specialization of this kind has, especially for beginners, numerous drawbacks, but the principle holds good.

The votaries of Judo can be divided into two classes. The first group are better in the standing position and prefer fighting upright. They are very reluctant to fight on the ground and avoid it as much as possible. They are generally of a light build, very nimble, and have strong legs. Their Judo is spectacular and pleasant to watch.

The other group are better at ground work. In serious competition they avoid the battle

until they get a chance to come into close quarters with the opponent on the ground, where they are more likely to have the upper hand.

It may be interesting to note that people of practical and rather materialistic inclinations are better at ground work than people with a preference for the abstract.

If, after the first months, you feel you have made no progress in the standing position, insist on ground work. There is nothing better for developing the hips and abdomen. You will lose fat, become supple and strong, until suddenly you become conscious of a marked improvement in your Judo, which will also extend to the standing position.

The most important factor to consider in choosing a trick for specialization is the height of the body. Some of the throws work better when the opponent is much taller than yourself, and some when he is much smaller than you. If the difference is not accentuated, all of them are equally good, though you may perhaps not feel so. In Judo, you may even find people who prefer best the trick you dislike most, and vice versa.

Here are some throws which are easier to perform, or work better against an opponent much taller than yourself:

Second, Fourth and Sixth Leg Throws (*De-Ashi-Barai*, *O-Uchi-Gari* and *Ko-Uchi-Gari*), First Hip Throw (*Uki-Goshi*), Second and Third Shoulder Throws (*Seoie-Nage* and *Kata-Guzuma*).

And now some throws easier to perform or work better against an opponent considerably smaller than yourself :

First, Third and Fifth Leg Throws (*O-Soto-Gari*, *Hiza-Guruma* and *Ko-Soto-Gari*), Second Third and Fourth Hip Throws (*Kube-Nage*, *Koshi-Guruma* and *Harai-Goshi*), First Shoulder Throw (*Kata-Seoie*).

It is clear that a tall man should lay more stress on the throws of the second group, as most of his opponents will more likely be inferior to him in stature. A short man should, on the contrary, give his attention to the throws of the first group.

The classification should not be taken as an exclusive and absolute statement. Japanese experts are generally smaller than their foreign opponents, and still they find no difficulty in throwing them by *Harai-Goshi*, for example. You may become expert in any trick, but it will cost you more patience and perseverance than if you spent your time learning a throw more suited to your physical condition. This

last assertion fails in the following two cases : a very tall man cannot become expert in *Seoie-Nage*, as it is extremely difficult against a small opponent, while a very small man cannot excel in *Kata-Seoie* for similar reasons.

**More About the First Arm Lock**

There is no reliable means of freeing the captured arm from a correctly secured arm lock, but there is an easy way to avoid capture before the arm is secured. Just hook the finger-tips of your hands as the acting man in Fig. 78, and the novice (*Judoka*) will be unable to secure an effective arm lock. This defence, however, can easily be overthrown. Indeed, swinging your left leg across your opponent's throat as before, put the heel of it in the crook of your opponent's left elbow, roll on to your back as usual, pushing hard with your left leg. Your arms, assisted by your leg, are generally strong enough to pull apart his clenched hands, but you must be very, very careful not to break his elbow when falling backwards at full tilt as his hands unclutch suddenly.

Another way to deal with an opponent in case he hooks his hands as described above is to stand back in the position shown in Fig. 67, lower your right hand, and take hold of his sleeve at the crook of his elbow. Push with the ulnar border of your left hand, which is clenched into a fist under his chin, and press hard on his throat. He lets go his right hand as his left attempts to interfere with your left

hand choking him. Take advantage of the opportunity and this time secure the arm lock. To prevent him clasping his hands once more, place your left heel in the crook of his left elbow before or while rolling on to your back. Repeat this ten times.

### Second Shoulder Throw (*Seoie-Nage*)



FIG. 71.

This is perhaps the prettiest trick of Judo. It is the best throw for the small man and the average man. Frequent repetition is, however, advised to all who practise Judo. It is unrivalled as an exercise for developing the hips and legs for strength and suppleness.

From the usual fundamental position pull the opponent to advance his left leg. Place your left great toe in front of that of your opponent. Pivot to your left on the toes of your left foot (Fig. 71), shifting your right leg to the position shown in Fig. 72. Carefully note the position of your right elbow and hand in this figure. Without letting go of the usual grips of your hands on the opponent's left lapel and right sleeve (with your right and left hands respectively), let your right elbow, bent at right angles, precede your body while



FIG. 72.

pivoting to your left, and you will find yourself in the position required.

Bend your knees *slightly* as in the first hip throw so that your hips come under his stomach. Bend your head and shoulders to your left so that your back flatly touches your opponent's waist (Fig. 72). Straighten your knees, twisting your body to the left to tilt your opponent upside down

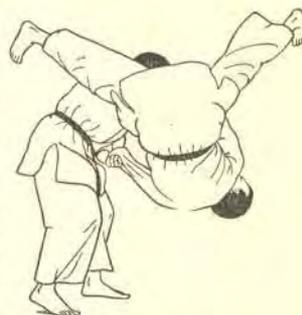


FIG. 73.

(Fig. 73) and fling him to the ground (Fig. 74).

The mechanism of the throw is very similar to that of the first hip throw. The leg movement is identically the same, as well as the lifting of the opponent by straightening the slightly bent knees.



FIG. 74.

When sufficiently trained so that all the movements merge smoothly in a single easy motion, *Seoie-Nage* is more readily executed than the first hip throw in which the position

of the right arm has to be changed to swing it around the opponent's waist.

Novices attempt to lift the opponent with their right hand, which is of course impossible. You must bend your knees and lower your body to the left until you feel the right wrist is comfortable. All the power necessary should be produced by the legs and hips. The right shoulder, over which the opponent is hurled to the mat, and the hands play the leading part only when his feet lose touch with the ground.

Please go back to the *Uki-Goshi* description and read it once more before trying *Seoie-Nage*, and then try twenty throws. Be careful at the first trials, for the fall is from a fair height and your opponent must get used to it. He may not be too keen on being flung to the ground for the first time, and may stiffen his muscles and fall over his head without tapping with his left hand on the mat, perhaps even causing injury to himself.

Unfortunately, our space is strictly limited so we cannot give you all the instructions necessary to learn this breakfall. Therefore proceed cautiously; you will certainly find them out for yourself by experience. See that your right foot is placed inside the opponent's right foot, as in Fig. 72.

### Second Form of Third Immobilizing Hold

This is the more usual form of *Kami-Shiho-Gatame*. With your opponent lying on his back, his head nearest to you and his legs pointing forwards, kneel down, your knees on either side of his head, and reach with your right hand for his belt, sliding your hand on the mat under his arm. Let your left hand similarly grip his belt on his left side. Turn



FIG. 75.

your face to the side that suits you best and press your head against your opponent's chest.

The essential point in this position is to have your buttocks touching your heels (Fig. 75). To make this possible, turn your feet so that they cross each other, the upper part of your right foot, say, in the sole of your left foot or vice versa.

When pressing your head against your opponent's chest you crush his face down with your chest bone so that he is obliged to free his nose and turn his head sideways. To pre-

vent him from keeping it in the normal position your body must be close to the ground. This is the reason why your knees must be fully bent so that your buttocks touch your heels.

Now spread your elbows to keep balance sideways, but watch your opponent's movements so as to stop him trying to slip a hand under your chin.

### Second Head Lock

If your legs are rather stiff you may not find the attacker's position very enviable at the first trials. This should not depress you. If you feel that you cannot hold down the opponent, get ready and give way to his efforts to turn you on either of his sides. Help him turning you, say to your left, and hook your feet as shown in Fig. 76. Let go of his belt with



FIG. 76.

your hands and grip his trousers near the knees should he try to clip your head with his legs much in the way you do.

Now stretch your legs forcibly, squeezing his neck just below the ears with the harder parts of your knees. The action is the same as in the second strangle-hold, but it is a much stronger one and brings submission at once. You may need a fair amount of practice before you can adjust your knees to the correct position,

so try this head lock ten times as usual before letting your opponent learn it.

Sometimes the opponent may try to free himself from the last immobilizing hold by clenching his hands together over your nape and trying to crush it. Indeed this is generally to be expected. As soon as you are aware of your opponent's intention, turn your head back to the normal position, digging your chin immediately under his chest bone so as to lean against his solar plexus. His pressure on your nape is merely increasing the pressure of your chin. He may not realize at once that it is he himself who is producing this painful and unbearable pressure, but he will certainly give up pressing at your nape. Watch for this and once more turn your head back into the previous position, or he may have a fine chance to slip his hands under your chin, which will help him to push you off.

#### Fourth Strangle-Hold (*Hadaka-Jime*)

Let your opponent sit on the ground, his hands on his thighs. Stand behind him, kneel on one knee as we generally do in order to adjust our balance (Fig. 77).



FIG. 77.

Slip your right hand under his chin, your palm turned downwards. Hook your fingers and clasp your hands, the left palm upwards as seen in Fig. 78. Stiffen your hands, pulling your elbows close to your body and pushing your opponent's head forward with your right shoulder. Your right wrist strangles him while your shoulder causes painful extension at the vertebræ of the neck. He taps very readily.



FIG. 78.

Try this three times, and now secure the same hold without really strangling him, so that he may have a chance to resist. Let him

## JUDO

push you backwards to make you lose balance. Give way to this, rolling on to your back, disengaging your legs from supporting your



FIG. 79.

body, but still maintaining your hands ready for action around his nape. Fig. 79 shows the best way of doing so. As soon as possible swing your legs around the opponent's body



FIG. 80.

above his haunches without hooking your feet as shown in Fig. 80. Or hook your feet and stretch your legs forcibly to squeeze his kidneys, bringing simultaneously into action your

## JUDO

strangle-hold. Either of your movements is good enough to bring the toughest opponent to submission. With an exceptionally strong opponent it is of course the strangle-hold which causes him to give way and tap. It may all happen so quickly that he has no time to lift an arm to reach your body, neither is it very convenient for him to tap on the ground. His best way is to clap his hands so that he is released from the strangle-hold before injury is done.

This is a very important hold, and we shall make ample use of it later. Try it ten times at least and finish this lesson with twenty minutes of smooth and varied *Randori* to the best of your ability.

## SEVENTH LESSON

You have been using both mind and body, devising throws and holds against an opponent whom by now you have almost come to look upon as a partner. You have been playing at trying to defeat each other and your opponent has been warned and also knew everything you might have undertaken against him. Should you be able to master such an opponent, the chances are that in a real fight you would find the task very much easier. In fact, the eventual opponent of the street may be so easily defeated that you may feel rather sorry you were not able to make fuller use of your Judo.

People often ask what can be done against, say, a boxer who is almost naked. Should one be allowed to use *Atemi*, i.e., be allowed to kick in our own way? I am sure that no intelligent boxer would think it worth while attacking a Judo exponent after having watched only one *Atemi* lesson, especially when he realizes that using the fist is only a small part of *Atemi* and

the Judo exponent can use it as much as his opponent and have the rest of his Judo knowledge at his disposal at the same time.

In public displays we are generally deprived of this right of using *Atemi*, but no one can possibly deny it to us when we are seriously attacked. Judo experts accept such challenges and generally defeat their opponent in spite of their abstention from their most effective and drastic methods.

In a real fight the Judo expert has all the trumps in his hand. The boxer is indeed most of the time wearing some clothes and we are not restrained to any extent as regards the parts of the body we hit or what parts we use to do so. We cannot, unfortunately, spare much room to describe this most interesting form of Judo, but it suffices to say that we kick with the foot when it is too far to be reached with the hand, that we cut with the ulnar border of the hand, and with the elbow, the knee, the heel, the ball of the hand and so on when we come to fighting at close quarters.

When in public displays we generally aim at getting the opponent on the ground, for which purpose we have a considerable number of ingenious but simple tricks. The boxer on the ground is unable to use his skill, while we

are indifferent to the position of our body so far as being upright is concerned. We can, therefore, pull him down and get the decision by arm lock or strangle-hold. As the first is more understandable to the onlookers and more spectacular, it is generally to be preferred.

Here are some practical instructions as to how to use the Judo you have learned as a means of defence in an emergency. Much poise is of course necessary in such cases, for you must not stiffen your body needlessly in spite of the tendency to do so when a man loses his temper and is about to use his body to back up his argument. When your Judo has improved sufficiently to make you feel certain about the issue of the conflict, the tendency to stiffen the body will vanish.

Let us see how we can use the knowledge we have acquired in cases of emergency.

### *O-Soto-Gari* (First Leg Throw)

Should your assailant stretch out his hand to get hold of you in any way, or reach for your throat, grip his right sleeve with your left hand and throw him by the first leg throw (*O-Soto-Gari*), but instead of observing the Judo policy of not touching your opponent's face, strike hard with the ball of your right hand at the lower part of his face or at the chin instead of simply gripping his lapel. If you twist your hips, as you should if you follow the instructions carefully, and make the stroke of your hand coincide with the sweeping action of your right leg at the back of his right knee, your assailant will be thrown off his feet and hurled to the floor with the back of his head striking first.

Returning for a moment to our Judo practice, as your opponent's breakfalls ought to be satisfactory by now, you may try to throw him in this way. But, of course, you must not be too rough, for he may break his skull, being unable to tilt his head off the ground in time as he learned to do because of the push of your right hand at his chin, forcing it up and bringing the impact against the back of his head.

Another method of using the right hand in this case is to open it with the thumb wide apart from the index finger, and hit the assailant with the angle so formed between the finger and thumb against the upper part of his throat.

Again, we must warn you not to use all your strength, even though you may feel the assailant deserves it, for you will certainly regret it if the next instant you find he has a broken skull or trachea.

When practising with your partner, try ten throws on either side and you will certainly be astonished to find how well an apparently innocent Judo trick works. The correct Judo throw is more difficult, so you should be able to pick up this variation of the original very easily.

### *De-Ashi-Barai* (Second Leg Throw)

Suppose the assailant hits out with a straight left at your face. Just push off his fist to your right with your right hand, clutching at once at the sleeve as shown in Fig. 81. His left foot is advanced, so if you move slightly to your right while pushing off his fist you are in an ideal position to push his left foot in the direction of its toes, hooking it from behind with your right foot. A sharp pull at the sleeve to your right coinciding with the hooking of your right foot will bring the assailant to the ground.

You certainly won't let go the sleeve, if only from habit, and it is a good thing to hold on to. Should the assailant try to face you, just pull the sleeve upwards. If he tries to sit up, pull sharply to your right. Kick with the ball of your right foot, or with the toe of your shoe, immediately under his left ear to make him unconscious, but not too hard, please! Or kick with the left shoe-toe at his left kidney, i.e.,

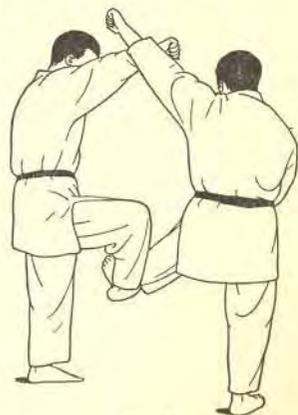


FIG. 81.

on his back immediately under the ribs. An average blow will send him dreaming for an hour or so. Don't kick hard, for people unconscious through injury at the renal plexus are very difficult to revive and regrettable consequences may follow.

### *Hiza-Guruma* (Third Leg Throw)

When an assailant pushes you with the full force of his body, as in Fig. 101, withdraw as much as necessary, gripping his right sleeve, and, pushing his right leg away to your right, throw him to the ground, your half-clenched right hand pushing at his neck to assist you to upset his balance.

The throw is much prettier if you do not use your right hand at all, but more skill is necessary. Just step sideways to your right, press the sole of your left foot against his right leg below the knee and pull hard at his right sleeve. It won't work unless your movements are so timed that the peak of the pull coincides exactly with the moment that his weight is being brought on the right foot. This throw is the second version of *Hiza-Guruma*, acting against the advanced leg instead of the hinder (Fig. 37) one, as we learned in the first method (page 63).

*Ko-Uchi-Gari* (Sixth Leg Throw)

FIG. 82.

At the moment the assailant is attacking, pull hard at the back of his right ankle with your right foot, sweeping his foot in the direction of its toes and fiercely pushing with both hands at his shoulders (Fig. 82). If you hook the ankle bearing the greater part of his weight, and again, if your leg and hands act simultaneously, the assailant is swept off the ground, landing

heavily (Fig. 83) on his back. Here, too, should you put all your strength in your hands, the throw may be fatal, the assailant fracturing the back of his skull against the ground.

These throws must be practised in their applied form a dozen times each at every lesson, until they become natural with you. If you try to use them before this stage is reached

you will lack the necessary composure and poise. Next lesson we shall see how hip throws and shoulder throws can be used against an assailant without Judo jacket, wearing plain clothes or naked.

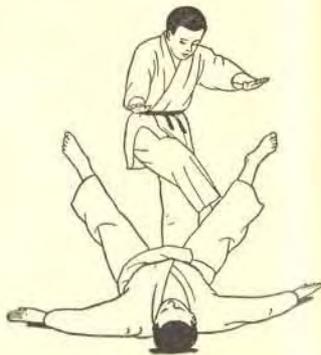


FIG. 83.

### Further development of the Fourth Strangle-Hold



FIG. 84.

Repeat the hold as we have learned in the previous lesson, both with and without the squeezing hold of your legs at your opponent's trunk from behind as shown in Fig. 80.

Now let your opponent stand up. Stand behind him facing his back. Throw your right arm over his right shoulder, slip your right hand, palm downwards, under his chin (Fig. 84). Hook your fingers and clasp your hands as shown in Fig. 85.

Pull the opponent backwards, at the same time pushing sharply with the lower part of your stomach at his loins, your right knee forcing at the back of his right and bending it (Fig. 85). He loses balance and would fall backwards were you not supporting his body. Slightly step backwards just enough to lower his nape on to your right breast. With your right



FIG. 85.

shoulder pushing at the back of his head, tighten your hands, and he will be strangled unless he taps, but do so gradually so that he has the time to tap before it is too late. Here again it will be better if he claps his hands in submission.

Try this three times and now do the same, but step backwards, putting your feet slightly apart. Bend your knees and roll on to your back without slackening your hold at his neck. He comes naturally in between your legs. *Cross* your feet at once, roll to the side and your opponent is obliged to yield either to the strangle-hold or to the squeezing action of your legs if your knees press at the correct point.

Should you feel that your strangle-hold is not drastic enough, your hands not being in the best position, or being hindered by the opponent's grabbing at them, just push your groin forward, arching your body backwards. This enables you to lean farther backwards and tighten the strangle-hold as much as necessary. Push your hips gradually forward without jerking, so as not to twist the opponent's spine, which might cripple him if you used too much strength.

This hold is incomparable as an attacking

method from behind, but it can easily be used also when facing the opponent. As he lifts his hands, or one of them, push it at the forearm to its inside, that is, push his right forearm to your right with your left hand and step slightly forward to your left corner. If you can manage to get hold of his sleeve while pushing his forearm, do so. Pulling at it will, indeed,



FIG. 86.

help you to step at his back and stop him from turning to his right and avoiding your strangle-hold, but it is not especially necessary and you can easily do without it. Now nothing can stop you from securing the fourth strangle-hold.

When using this hold to defend yourself in the street, avoid rolling on the ground and squeezing and clipping his body with your legs. You will stain your clothes needlessly and it is just as good and very often even better to proceed as follows :

From the position shown in Fig 85, step backwards, your feet as wide apart as you will find necessary, and press your opponent down

on his back. Tighten your hands so that his head cannot slip out from the triangle formed by your forearms and chest (Fig. 86). Stoop forward, withdrawing your legs until the opponent touches the ground with his belt. Now tighten your hand forcibly but gradually, pushing with your right shoulder forward at the back of his head. Fig. 87 shows this movement



FIG. 87.

which, in addition to the strangulation, produces an unbearable extension of the vertebræ, ligaments and muscles at the nape which forces him into immediate surrender.

This strangle-hold alone is useful to defend you from any attack in which the assailant may thrust his hand or hands forward. Let your opponent pretend to stab at your heart or left carotid artery, with nothing in his hand but a harmless wooden object. You will find it very

easy to elude the stroke by pushing over his right hand to your right with your left. You are now practically behind him. Evenly but rapidly swing your right arm around his neck ; secure the fourth strangle-hold and finish in any of the three ways you have learnt. The three alternatives are shown in Figs. 80, 85, and 87.

Now try the same thing, but this time with your opponent attempting to thrust his " knife " at your stomach from below. The same movements will produce the same result as before.

Now let him strike your face. Dodge down under his right arm and again you are facing his back, in perfect position to secure this " universal " and incomparable hold. You can hardly imagine an attack in which the arms are not thrust forward. That is to say that it is very often possible to use this trick. As it needs very little strength and is, after little training, very easy to secure, I cannot but strongly recommend it to you. Practise it in all the cases you can imagine and you have acquired something reliable with which to defend yourself.

We have in Judo innumerable tricks to meet every imaginable attack with every imaginable weapon. But you will spend much time before

all of them become so familiar to you that in a case of emergency the right movement would spontaneously come to your mind at the right moment. We spend years, in fact five to seven years, of regular practice before an average good proficiency of all the Judo repertoire can be claimed, while this hold in itself is good in nearly every case.

Should your opponent be tall, you just jump up as much as necessary to slip your right hand around his neck and bring him down, tugging backwards on to your feet with the full tilt of your body. It is worth while trying again and again until you can execute the hold perfectly.

Now finish this lesson with a long *Randori* until you are really tired, and then go under the shower.

## EIGHTH LESSON

LET us continue reviewing the throws we have learned and see how they can be employed without the opponent wearing a special Judo jacket (*Judogi*).

The *Uki-Goshi* (First Hip Throw) presents no difficulty at all, as the right hand does not grip anything. If the opponent is naked or has no sleeve, grasp his left arm just above the elbow. The elbow joint is thicker than the humerus bone and prevents the hand from slipping even when great force is exerted.

Try the following exercise. Let the opponent strike at your face with his left hand. As the arm is rising above your elbow, reach for his right elbow with your left hand, step in with your left foot, readily pivot on it to your left and, straightening your knees, throw him by *Uki-Goshi*.

The striking arm cannot push you away and hinder you from throwing your right arm around his waist. Stepping in closely to the opponent

is essential, as this spares you contact with his hand. You need not bend your head or try to stop the striking arm—stepping close to him is good enough to protect you and is, at the same time, the essential part of your “striking back.” Try a dozen times before proceeding.

Gripping the elbow joint instead of the sleeve is all you need to adjust *Kube-Nage* to the new conditions.

*Koshi-Guruma* cannot be done without a lapel. *Harai-Goshi*, on the contrary, is much easier to do in the way described below than when holding the opponent's lapel as we have learned above. Thrust your right arm under his left arm-pit and press your right hand against his left shoulder blade (Fig. 88) and sweep him off the ground as shown in Fig. 89. I strongly recommend your scru-



FIG. 88.



FIG. 89.

tinizing this last figure very attentively. There is much to learn from it.

Now let the opponent pretend to strike your face with his right hand. Raise your left forearm vertically to protect your left jaw, the fingers of your hand hardly bent and pointing upwards at the very instant his arm is about



FIG. 90.

to collide against your face. Now let him start again, stop him as before, grip his right elbow, or sleeve above it, with your left hand, while pivoting on your advanced left foot and throw him by the first shoulder throw (*Kata-Seoïe*).

After you have acquired some knack in doing this throw, let the opponent strike with his left hand, and throw him by the first hip throw. Then let him strike with his right hand and throw him by the first shoulder throw. Try a dozen times, and to increase speed and smoothness of movement repeat the same, just *lifting* him off the ground without actually throwing him, thus saving time.

### Fifth Strangle-Hold (*Okuri-Eri*)

Let the opponent sit on the ground. Kneel behind him, with one knee on the ground. Slip your right hand under his chin; thrust your right thumb under his left collar as far as you can reach and grip it firmly (Fig. 91). Put your left arm under his left arm-pit and reach for his right lapel. Stretch your hands away from you, leaning backwards as shown in Fig. 92 to tighten your hold and compel your opponent into submission.

After both making three



FIG. 91.



FIG. 92.

trials of this hold, let your opponent stand on all-fours. Go on his right side and grip his left collar with your right hand as above. Stride over his back with your left leg and

## JUDO

reach for his right lapel with your left hand from underneath his left arm-pit (Fig. 93). Lean over his left shoulder with your full



FIG. 93.

weight and roll to your left, involving him in your movement into the position shown in Fig. 94. Stretch your hands and tighten your strangle-hold until he submits.



FIG. 94.

If the opponent is exceptionally heavy, you must roll to the left, hanging on with your right hand tugging at his collar. The choking

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pressure of your right wrist will help you to turn him over.

If necessary, push with your left sole against his left thigh nearest to his knee so as to push it backwards off the ground. He will lose his balance to the left. Repeat these movements a dozen times.

Now try to lift his left hand off the ground with your left arm, at the same time pushing his knee backwards. Introduce your left arm under your opponent's left arm-pit as before and push his elbow crook with your forearm. If your left arm and leg act rigorously at the same time, he is bound to lose his balance to the left. At that instant grip his right collar with your left hand and use the strangle-hold as before.

This hold is very useful against wrestlers, in which case you hook your hands as in the third strangle-hold, instead of gripping his collar, which may not be available.

## Second Arm Lock

With the opponent lying on his back, place your right knee on the ground near his right ribs. Watch his left hand reaching for your throat. Press your left thumb to your index finger, catch his approaching wrist as shown in Fig. 95, and, throwing your right hand around



FIG. 95.

the elbow of his approaching arm, push it down to the ground.

*Press* his chest heavily down with yours, and taking hold of your left wrist with your right hand, lift his elbow from the ground (Fig. 96), stretching your right arm. Be careful not to act harshly at this phase of the lock, for you may break his elbow or sprain his left shoulder.

Press his chest down, the brunt of the

pressure being applied to his right ribs more than to the chest bone, *stretching your right leg*



FIG. 96.

*backwards* if necessary to increase pressure and improve your balance.

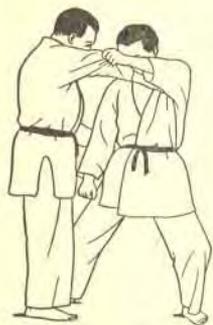
Third Shoulder Throw (*Kata-Guruma*)

FIG. 97.

From the fundamental right hand posture pull your opponent to advance his right leg. Lift his right elbow high up (Fig. 97), *bend your knees* and thrust your right arm in between his legs and around his advanced leg as shown in Fig. 98. Put your right shoulder against his right hip *well below his belt*. Pull his sleeve forcibly to your left corner backwards and, assisted with your right hand, straighten your body. If your body assumes the position shown in Fig. 98, the opponent is easily tilted to the horizontal position (Fig. 99) and thrown to the ground (Fig. 100).

The first attempts are generally very difficult, for novices try to lift the opponent straight off the ground, which is hard if he is heavy, but they soon learn to pull sufficiently and correctly with the left hand and tilt the opponent

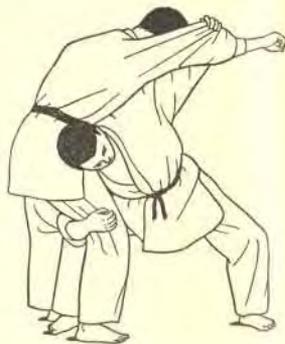


FIG. 98.

over, using the right shoulder as a fulcrum. The physical effort is at once reduced to such an extent that they often laugh at their previous reckless exertions.

Another important point is to keep the trunk as upright as possible, lowering your shoulder by *bending the knees* and *not* by stooping forward and bending at the groins. Examine closely Fig. 98 to help you in your following trials.

Before you can throw the opponent in one movement, as you should do when he has acquired the knack of breaking a fall from such a height (Fig. 99), you must proceed cautiously. Lift him to the position as illustrated, bend your knees, lower your head, pressing your chin to the chest, and let him down in front of you without letting go either of his sleeve with your left hand or of his right thigh with your right hand. He must tap the mat as hard as he can with his left hand.



FIG. 99.

## JUDO

Gradually, after five lessons, try to throw him more to your left, letting go with your right hand. But beware not to let go his sleeve,



FIG. 100.

even if he can already fall into the position shown in Fig. 100, which is the aim.

There are only two more shoulder throws, both of them being too dangerous to practise at the present stage of your knowledge.

## NINTH LESSON

### First Sacrifice Throw (*Sutemi*)

ALL *Sutemi* throws have in common the voluntary sacrifice of your balanced upright position. You let yourself down at the right moment so that the opponent is carried with you to the ground, bearing at the end the double impetus of the two bodies. You apparently sacrifice a safe position, and this is the origin of the general name *Sutemi*.

The most important of *Sutemi* throws and perhaps the most outstanding Judo throw is the *Tomoë-Nage*, generally known as the stomach throw. *Tomoë* is the name of a popular Chinese architectural theme looking much like 69 and suggesting the possibility of something which, being tossed, will continue rolling, not regularly but with increased speed every time the bulky and heavy part of the ensemble is falling down.

This explanation clearly shows the aim and the technique of the throw. It is intended to

sink down so that the opponent is involved in the movement, and to pass on to him the momentum of your body, and finally use the total energy of the two bodies to bring you back on top of the opponent, who is now on the ground on his back.

Before learning *Tomoë-Nage* you must make sure your opponent knows how to break the fall which he should have learned from an earlier lesson. Let your opponent step forward with his right foot, slightly bend his knees, and stoop forward a little. Put your left foot forward in between the opponent's feet, bend your knees and let yourself down, rolling directly on your loins, letting go of the opponent with both hands.

You must *not sit down* and then roll on to your back, but do exactly as described, for if you contract the bad habit of sitting down you will always hurt your coccyx when performing *Tomoë-Nage* rapidly, whereas there is no such inconvenience if you roll on to your back at once.

Your opponent should gently leap on his right foot and, putting his hands on the ground above your left shoulder, roll forward over his right shoulder as he learned to do. He must try to come back on to his feet by the very tilt

of his fall, tapping the mat very hard with his left arm. For the moment you remain passive. You are there just to enable your partner to get used to rolling over your body without touching you. The mere fact of your presence in front of him is often sufficient to prevent him from rolling over and some practice is generally needed to overcome the apprehension of tumbling on the body underneath.

Stay on your back while he rolls and gets up to his feet. Let him come back to the position from which he started and roll forward over you a dozen times, and then change position with him and learn the breakfall yourself.



FIG. 101.

Now try from the beginning, and, while bending your left foot, advanced in between his feet, roll on your back as before, pull up your right leg and bring the ball of your right foot to touch his stomach immediately under the belt. Do not pull with your hands nor push with your right foot, but, gently clinging to his right collar and left sleeve, roll on your back

and let him go free to roll over his right shoulder, putting his hands on the mat above your left shoulder as before. After you have both gone through these preliminaries a sufficient number of times you may try *Tomoë-Nage* seriously.

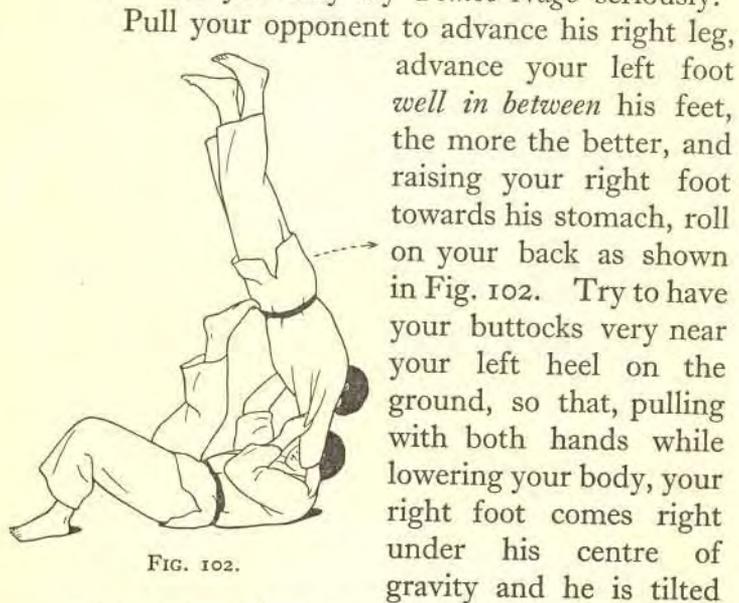


FIG. 102.

pull your opponent to advance his right leg, advance your left foot well in between his feet, the more the better, and raising your right foot towards his stomach, roll on your back as shown in Fig. 102. Try to have your buttocks very near your left heel on the ground, so that, pulling with both hands while lowering your body, your right foot comes right under his centre of gravity and he is tilted

over, your foot serving as a fulcrum (Fig. 102). Now push with your right foot to throw him far above your head (Fig. 103).

Great care must be taken to proceed very gradually and hardly stiffen your right leg. Only after the knack of the breakfall is really acquired may you try to push with your right leg.

As soon as you feel your opponent rolling, let go of him and let him alone, otherwise he cannot roll forward and he may land with his head on your face. He will also hurt his back through being unable to break the fall.

*Tomoë-Nage* is not only the most spectacular throw of Judo but one of the most efficient throws. Against stiff and bulky opponents it is the only throw which is successful until you become more or less expert in Judo. If ever

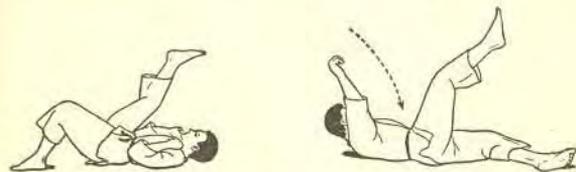


FIG. 103.

you try *Randori* in a friendly bout, with someone who has not learned Judo you will find it rather difficult. Indeed, you cannot possibly throw a friend who does not know breaking falls; on the other hand, you may like to prove that you have not been entirely wasting your time doing Judo. Try *De-Ashi-Barai* against his left leg without intending to throw him by this throw, pulling hard at his collar. He will get stiff, bend his body forward, and will put himself in the best position to be thrown

by *Tomoë-Nage*. Just lift him from the ground on the ball of your right foot without, of course, throwing him over your head, where he would certainly hurt himself very badly. Instead, just keep him a second or so on your foot and then pull on his sleeve, letting him gently down on the ground to your left. Now pull yourself up to the sitting position near his right ribs and hold him down by the first or second immobilizing hold. On the ground you can easily master him and still bring him into submission without hurting him.

You will not be able to throw your opponent by *Tomoë-Nage* if you fall backwards too far from his feet. As already mentioned, you must advance your left foot and sink down as near as possible to the heel of that foot. Be sure also not to push with your right foot before having pulled sufficiently with your hands. Experience will guide you better than more detailed instruction.

In *Randori* try *Tomoë-Nage* as often as possible. Without the constant watch of a teacher, novices do not keep their bodies straight enough, holding themselves more in the way wrestlers do. This is the ideal position for *Tomoë-Nage*, so try it at once. Your opponent will soon find that if he keeps his

body upright by straightening his hips, *Tomoë-Nage* is impossible, or nearly so, unless special measures are adopted to make him bend forward by a preliminary *De-Ashi-Barai* or *O-Uchi-Gari* against his left foot. So that if both of you try *Tomoë-Nage* as often as the occasion for it presents itself, you will automatically be correcting and reminding each other about the position of your hips. This will improve your comportment and make your movement more graceful and easy. And, of course, you will get the knack of *Tomoë-Nage*, which is one of the best, as we have already said, if not the best Judo throw.

## COMPETITION RULES

JUDO teaches attack and defence in the most realistic way. The fighting spirit of Judo demands that points won should be unquestionable, neat and convincing. In real fights rapid action is half victory. Therefore, competitions last three minutes only. From the Judo point of view this short space of time is amply sufficient to tell which is the better man. If a man cannot obtain a neat victory in three minutes his skill and efficiency are little different from those of his opponent. In a longer combat there may be victory due to minor fighting qualities, but there will be no question of grace, efficiency and art, only a display of ugly, slow and heavy attempts of no value in real defence.

The competition is won and over when two points are secured, even if it takes the winner only a few seconds to attain this result. The competition continues up to the limit of three

minutes so long as neither of the contestants has more than one point.

Only Judo tricks may be employed. Until recently, for instance, the squeezing of the trunk by a scissor-hold was banned by the Kodokan in Tokyo, but it was incorporated because of its efficiency. No kicking is allowed. No touching of the face with the hands under any circumstances is tolerated. Touching the face with other parts of the body than the hands is allowed if it is due to circumstances that are evidently neither intentional nor planned. Twisting of the fingers is prohibited. Twisting of the great toe is also prohibited. Twisting all the five toes at once is tolerated.

There are three ways of winning a point in Judo :

(1) A clean throw, the opponent falling on the back, gives a point with no consideration as to whether the opponent tapped the mat to break his fall or not. Should he fall on his side without breaking the fall, or just be dragged to the floor, you secure no definite advantage whatever. But any broken fall gives a point to the opponent. In public contests the rule is that a point is secured when the referee announces it loudly.

Both opponents immediately cease action and start again from the upright fundamental position.

In the case of the opponent being brought on to the mat you may continue on the ground until the referee announces "point" to someone's advantage.

(2) Securing an arm lock, leg lock or stranglehold that forces the opponent to tap in submission. To prevent accidents the referee may decide and announce "point" when the hold or lock is correctly and well done and only stupid obstinacy prevents the victim from admitting defeat. Such an intervention by the referee is never necessary with Judo veterans, who know that when a lock or stranglehold is perfectly performed there is no alternative to giving in other than the engaged limb being damaged or the contestant losing consciousness.

(3) Holding down the opponent for thirty seconds from the instant the referee announces "immobilization." He does so when any of the immobilizing holds taught in Judo are properly secured. Holding down the opponent without having the control of one of his limbs or his head, which is the characteristic of Judo immobilizing holds, is not considered

a definite advantage and does not give you a point. Any hold satisfying the two above-mentioned conditions should be considered a Judo hold.

of Judo only four persons have attained the eighth Dan.

The passage from one Dan to the next is conditioned not only by teaching abilities but first of all by efficiency in combat. Up to the sixth Dan the next higher Dan is won by competition. It is too easy for a higher Dan holder to beat a single opponent so he is opposed to a group, often of ten opponents. This number is reduced or increased by decision of the referee according to the standard of the opponents. The time allowed to beat the whole group, one after the other consecutively, is two minutes per opponent, but this is a maximum. A sixth Dan holder, for instance, will beat ten brown belt holders in less than five minutes. It should be noted that a brown belt is the highest degree for amateur students, and a novice would find it hard to believe that a brown belt holder could be so easily beaten.

These grades are liable to modification. Lately, for instance, the number of Dan was increased to ten. This, of course, is of little interest here where no one has ever attained the sixth Dan or even the fifth. Now that Professor Jigoro Kano is dead, modifications will no doubt be made, but the essential

## GRADES

THE belt worn while practising Judo is of different colour according to the grade of the bearer and indicates his rank and skill. There are two different ranks: Dan and Kyu. A white belt is worn by beginners, corresponding to the sixth Kyu. The next grade, the fifth, is indicated by a yellow belt, the fourth, orange, the third, green, the second, blue and the first Kyu, brown. This is the highest grade of the Kyu ranks a student can attain, generally by beating consecutively opponents of lower grades.

The next grade is a teaching diploma. It is indicated by a black belt. All the higher grades of the Dan rank are indicated by a black belt, so all teachers wear them. They are of the first Dan in the beginning of their teaching career, which will lead them up to the eighth Dan, the highest. Professor Jigoro Kano held a higher degree; he was the only person to attain this level. Since the existence

sub-division of Dans and Kyus will certainly remain.

There are about one hundred thousand black belt holders in the world and about five and a half million *Judokas* or Judo votaries of all grades.

## THE OUTLINES OF JUDO

THE whole teaching of the art of Judo is impregnated with the idea of human perfection and efficiency in attaining a given purpose. The initial purpose of self-defence is thus somewhat overshadowed by the higher ideal of perfection and beauty. So much so that self-defence movements are taught in a separate and distinct course.

The following example will illustrate the above remarks. Suppose you were to learn to play the trumpet or bugle, and became conversant with the whole theory of music and were quite capable of playing in an orchestra; if, after all this instruction, you were to be asked whether you could play your trumpet to sound an alarm, you might easily feel offended at such a question, but would nevertheless have to make the effort to learn how to sound an alarm, in order to be sure that you could.

The situation of a man expert in Judo who tries self-defence is very much the same. He

will find self-defence much easier than Judo practised on the mat, but in spite of that, he must still make the necessary effort to learn. That is why we teach self-defence in a special course which is supplementary to Judo proper.

The following table gives a general view of the teaching of Judo. The Japanese words used are purely colloquial. I have separated the names pronounced as one word into their component parts merely to facilitate their understanding. The movements treated in this book are shown in heavy type.

*(This table is made after Professor Jigoro Kano, with some modifications)*

I	{ Fundamental breakfalls { Fancy breakfalls	(1) falling backwards (2) falling to the right side (3) falling to the left side (4) falling forward (Chugairi)
The Way of Falling (UKEMI)		

II  
The Art of  
Throwing  
(NAGE-  
WAZA)

Throwing in the  
standing position  
(TACHI-WAZA)

Foot and leg  
throws  
(ASHI-WAZA) :  
11 fundamental  
throws

(1) **O-Soto-Gari** (2) **De-Ashi-Barai**  
(3) **Hiza-Guruma** (4) **O-Uchi-Gari**  
(5) **Ko-Soto-Gari** (6) **Ko-Uchi-Gari**  
(7) **Sasae-Tsuri-Komi-Ashi**  
(8) **O-Kuri-Ashi-Barai**, etc.

Hip throws or  
waist throws  
(KOSHI-WAZA) :  
13 fundamental  
throws

(1) **Uki-Goshi** (2) **Kube-Nage**  
(3) **Koshi-Guruma** (4) **Harai-Goshi**  
(5) **Hane-Goshi** (6) **O-Goshi**  
(7) **Utsuri-Goshi** (8) **O-Toshi**  
(9) **Tsuri-Komi-Goshi**  
(10) **Uchi-Mata**, etc.

Shoulder and  
hand throws  
(TE-WAZA) :  
7 fundamental  
throws

(1) **Kata-Seoie** (2) **Seoie-Nage**  
(3) **Kata-Guruma**  
(4) **Tai-Otoshi** (6 kinds)  
(5) **Soto-Maki-Komi**, etc.

Throwing in the  
lying position  
(SUTEMI-WAZA) :  
11 fundamental  
throws

Lying on the  
back  
(MA-SUTEMI)

(1) **Tomoë-Nage** (3 kinds)  
(2) **Sumi-Gaeshi** (2 kinds)  
(3) **Ura-Nage**  
(4) **Maki-Komi**, etc.

Lying on the  
side  
(YOKO-SUTEMI)

(1) **Yoko-Gake**  
(2) **Uki-Waza**  
(3) **Tani-O-Toshi**, etc.

III  
Ground Work  
or Grappling  
(KATAME-WAZA)

Immobilizing  
or holding down  
(OSAE-WAZA) :  
11 fundamental positions

(1) **Kesa-Gatame** (2) **Kata-Gatame**  
(3) **Kami-Shio-Gatame**  
(4) **Yoko-Shio-Gatame**  
(5) **Kuzure-Kami-Shio-Gatame**, etc.

Strangle-holds  
(SHIME-WAZA) :  
about 30 holds

(1) **Kata-Juji-Jime** (2) **Hadaka-Jime**  
(3) **Okuri-Eri-Jime**  
(4) **Gyaku-Juji-Jime**, etc.

Locks :  
arm, head and leg locks  
(KWANSETSU-WAZA) \  
or GIYAKU :  
about 50 locks

(1) **Udegarami**  
(2) **Ude-Hishighi-Juji-Gatame**  
(3) **Ude-Hishighi-Zenpaku-Gatame**  
(4) **Ude-Hishighi-Hiza-Katame**  
(5) **Ude-Hishighi-Waki-Gatame**, etc.

<p>IV The Art of Attacking Vital Points (ATE-WAZA or ATEMI)</p>	<p>With the arm (UDE)</p>	<p>With the finger-tip (YUBISAKI-ATE)</p>	<p>(1) Ryogantsuki (2) Tsukidashi, etc.</p>	
		<p>With the little finger edge (TEGATANA-ATE)</p>	<p>(1) Kirioroshi (2) Nanameuchi, etc.</p>	
	<p>With the foot (ASHI)</p>	<p>With the fist (KOBUSHI-ATE)</p>	<p>(1) Naname-ate (3) Ue-Ate (5) Shitatsuki (7) Yoko-Uchi, etc.</p>	<p>(2) Yoko-Ate (4) Tsuki-Age (6) Ushirotsuki</p>
		<p>With the elbow (HIJI-ATE)</p>	<p>(1) Ushiro-Ate, etc.</p>	
		<p>With the ball of the foot (SEKITO-ATE)</p>	<p>(1) Maegeri (2) NANAMEGERI (3) Takageri, etc.</p>	
		<p>With the heel (KAKATO-ATE)</p>	<p>(1) USHIRO-KERI (2) Yoko-Keri, etc.</p>	
		<p>(With the knee (HIZA-GASHIRA-ATE)</p>	<p>(1) Mae-Ate, etc.</p>	

V  
The Art of  
Reviving  
(KATSOU)

- Bringing back to consciousness of:
- (1) a choked or strangled man;
  - (2) one knocked at the jaw;
  - (3) one knocked in the solar plexus;
  - (4) one kicked at the testicles;
  - (5) one kicked at the lower abdomen;
  - (6) one unconscious due to shock;
  - (7) stopping nose bleeding, etc.

To exhaust the repertoire of Judo we need to enumerate all the self-defence movements against an aggressor attacking with his limbs, or armed with a stick, knife, sword, bayonet, etc., in the standing position and in the squatting position so common in the Far East.

Self-defence is taught through *Katas*. *Kata* means form. The *Katas* are prearranged groups of movements which are practised so as to eliminate the danger inherent in "playing" with knives, kicking, etc.

*Katas* are extensively used also to perfect one's Judo. They consist generally of fifteen movements performed on both sides, while in *Randori* we train only the side in which the movement is more convenient according to personal preference. Every movement is performed in *Kata* in the same interval of time, which is the time necessary to count one, two, three. One for the first pace, two for the *Tsukuri* or "fitting movement," and three for the action or *Kake*. *Katas* are indeed fight-

## J U D O

dances, and when performed by experts are very beautiful to watch. They are extremely useful for developing graceful motion in Judo and neatness of style.

The most common *Katas* are :

- (1) JU-NO-KATA for developing suppleness and agility.
- (2) GO-NO-KATA for developing strength.
- (3) NAGE-NO-KATA for the perfection of throws.
- (4) NEWAZA-NO-KATA for the perfection of grappling.
- (5) KIME-NO-KATA for self-defence.
- (6) GONO-SEN-NO-KATA for attacking and countering, as well as others intended to improve the art of feinting and combination.

The great variety of movements make Judo interesting. Their efficiency in enabling a weaker man to defeat a stronger assailant have a special attraction for old and young. It is the ideal method of physical education for building up strong and agile men and women by means of simple and beautiful movements, fitting them for any emergency.