

Ju-Jitsu!
The Japanese Art
of Self Defence

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(Circa 1928)

Edited by James Farthing, February 2006

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INTRODUCTION

THERE is a notion at the back of most fellows' minds that Ju-Jitsu is "twisting a chap's arms about and making him yell!" That is *very* far from the truth, and in this series of articles I am going to show readers of MODERN BOY what Ju-Jitsu really is and what it enables you to do.

Ju-Jitsu is the Japanese name given to a form of self-defence invented by the Samurai, who were the fighting men of Old Japan and who kept the art a strict secret for 2,000 years. It has only been known in this country for about twenty-five years!

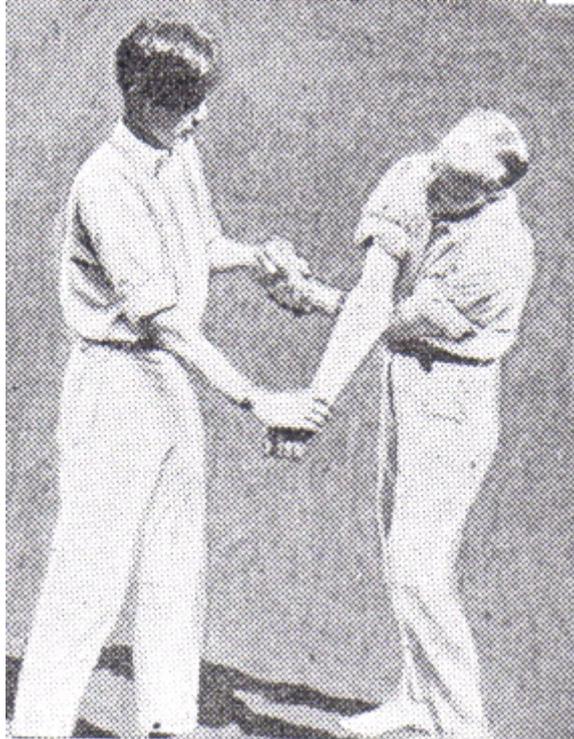
Those Samurai used to defend themselves and conquer their opponents by means of Ju-Jitsu, and not even the biggest and strongest of other Japanese could stand up to them — not even the best wrestlers, who practised a form of wrestling called Sumo.

Ju-Jitsu to the Japanese is equivalent to what boxing is to a Briton, and is to-day practised by all fellows in Japanese schools, not only for the purpose of learning how to defend themselves against sudden attack, but also as exercise — for Ju-Jitsu is one of the very best forms of exercise that a fellow can take up. It brings into play every muscle in your body and makes you tough as whipcord and as nippy as a cat!

Now for our first "lock." You know how fond some big fellows are of catching hold of someone's wrists and giving them a painful jerk? Here is an excellent method of "putting it across" the bully.

Should the big fellow seize your wrists — one in each of his hands — do not struggle and try to pull your wrists away, but just grasp one of *his* wrists, remembering that you have your *hands* free.

We will suppose you have gripped his right wrist with your right hand. Hold it firmly, and suddenly push down your left arm, with a corkscrew or twisting motion to your right and downwards, against the tips of his fingers and thumb. That immediately rids you of *one* grip.



This photo shows exactly how the other fellow's arms should be crossed when you have secured the "lock."

Now you have to knock away his other grip with your left hand, by giving it a sharp and very unexpected jab with the "heel" of that hand, and instantly catch his wrist in a good firm grip as the other fellow's hold is broken.

Without pausing an instant, draw his right arm over his left (or vice versa) until one elbow is over the other. Then press down on his left wrist and lift up his right wrist, sharply — and you will have a "lock" by which you can hold him powerless as long as you please!

A VERY TRICKY WRIST LOCK

THE trick I am showing you this week is one of the first I learned from Yukio Tani, the world-famed Ju-Jitsu exponent, who, with Baku Uyenishi, came over here to demonstrate the art to the British public.

These Japs were only about nine stone in weight and five feet four in height, but they threw our best wrestlers about like ninepins. The way they threw and tripped up the biggest men fascinated me beyond description! It was more like an acrobatic show than anything else!

Well, about the trick I mentioned. It is useful against a nasty trick that the bigger boy has with the smaller. You may be standing watching other fellows kicking a football for practice, and waiting, for the ball to come your way. A bigger fellow strolls up, with nothing better to do than look for a victim whom he can badger — just to pass the time away. He picks on you. You may edge away from him if you are peacefully inclined, or you may answer him back in his own coin. *His* likely answer is a brisk push.

That push is your opportunity to bring into actual practice the bit of Ju-Jitsu I am going to explain to you here.

He has placed his open hand on your chest to push you away — his left hand, say. At once you put your left hand flat on his, to hold it in position for the moment.

At the same time you place your right hand under his elbow joint and pull his arm towards your chest, taking care to give the elbow a lift upwards and to your right as though you were trying to pull his elbow up and over your own right shoulder.

That will have the effect of bending his hand back at right angles to his forearm. Now take your left hand from his hand and place it under your right hand so as to gain double power, and continue the movement of lifting over your shoulder, which will give you the Wrist Lock shown in the accompanying photo.



The figure on the left is completing the Wrist Lock described in this article.

You must not put too much vigor into your actions, or you may badly sprain his wrist or even break it! Treat him gently — but firmly!

RELEASE FROM BODY GRIP

WHEN I joined the school where the great Raku Uyenishi taught the art of Ju-Jitsu, the Russo-Japanese War was in full swing. The pupils — including myself — used to tell Baku and the other Japs he had with him that hostilities would very quickly be over if the Japs were as good with their big guns as they were with their big throws!

As a matter of fact, the Japanese did use Ju-Jitsu on many occasions when they came to grips with the big Russians. We used to buy picture postcards of a Japanese throwing a big bear, and we pinned these photos up in the dressing-room. The Japs used to roar at them — and then teach us those clever throws and grips.

The trick I am going to demonstrate this week shows you how to release yourself from a grip round the body under the arms.



Unless your adversary has a very strong neck he will be only too eager to break his grip on your body when you deal with his chin in this way!

Whenever you are seized in this manner, as soon as your assailant has got his grip, place your hand under his chin. If his chin is near your left shoulder, use your left hand.

Use the heel of your hand — that is, the part of your hand where it joins the wrist; with it push up his chin and then away from you, as shown in the photograph. That will bring a great strain upon the muscles of his neck, and unless your adversary has a very strong neck he will be compelled at once to loosen and break his grip.

If he has an unusually strong neck, or has his chin so near your chest that you are unable to get your hand properly under it, you should place your thumb under his nose — and push, hard. That's a very tender spot!

There are other ways of release from this hold, and methods, of following up with a throw or an armlock, but I must leave these for a future article.

THE CROSS HOCK THROW

I HAVE had many amusing incidents come my way during my long experience of the practice of ju-jitsu. I once had occasion to change my bankers, owing to moving to another district, and when I visited the bank for an interview with the manager — to give in my usual signature and state the nature of my business — he immediately showed great interest when I stated I was a "professor of ju-jitsu."

Ju-jitsu was having a great boom at that time. It was quite new to this country and a great many people were keen to know what the new art really was and whether its claims were justified. We got talking on the subject and at last he asked me to show him one of the tricks. So I asked him to seize me by the throat with both hands, which he did. When he had obtained a good hard grip, I took his elbows in my hands, gave a little twist of my body, and threw him down on to the carpet.

I must mention here that the partition separating the room where we were from the clerks' office was partly of ribbed glass, and the light from our side of it threw shadows. As I was in the act of throwing the manager, three clerks dashed in from the outer office and grabbed me. One seized me by the throat and the others clutched my arms.

I could not explain, as the pressure on my throat was really choking me and I could not use my arms. But as soon as the manager got his breath he yelled to them to release me as it was only a demonstration of ju-jitsu. Full explanations followed. The clerks, naturally enough, had thought I was a bank robber.

Well, our trick this week is called the Cross Hock Throw, and is carried out when your opponent's leg is advanced. You must always use the corresponding leg — that is, left to left or right to right. Assuming your opponent catches hold of your coat sleeves near the elbow and advances his left leg, you give way to his advance by taking a short step back with your right foot.



Cross your left leg behind your opponent's, pull on his left sleeve with your right hand, and you will be able to throw him flat on his back.

Immediately afterwards you cross your left leg behind his and give it a back kick, at the same time pulling on his left sleeve with your right hand — and you will be able to throw him flat on his back. Do it gently, lessening the thud by lifting him a little just before he reaches the ground.

If you are taking up ju-jitsu seriously, and practicing with a friend, you must wait until you learn the "Breakfalls" before you throw each other really hard. This important part of ju-jitsu will be dealt with later on.

THE BREAKFALLS

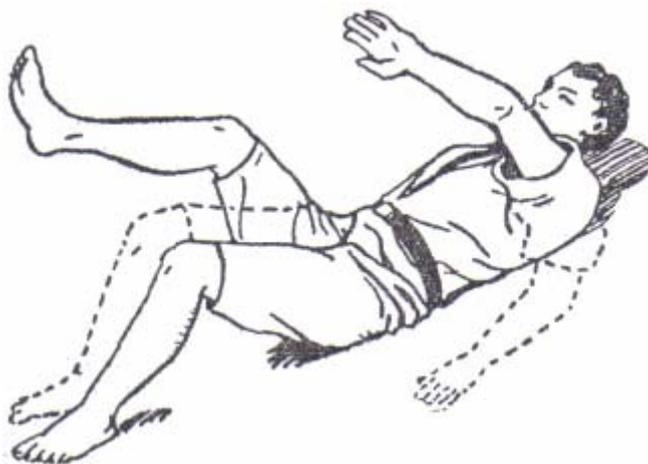
IF you are taking up Ju-jitsu seriously and have a friend with whom to practise I advise you to learn the breakfalls before, you actually throw each other about much, so that no injury to joints can result and also so that the throws can be given as the Japanese intend — as hard as possible!

The breakfalls are made with one or both hands, or with one hand and one foot, also with both hands and both feet at the same, time — similar to a cat falling on all fours.

The bruise-and-bone-saving trick consists in beating, the mat or the carpet as forcibly as possible at the moment of falling. At first yours will be rather a feeble beat, but you should practice until you can put many pounds of striking force into the blow. The palms of the hands or the soles of the feet should be made to touch the mat first, but only for a fraction of a second before, the forearm, head, spine, shoulder, or any joint touches the carpet, thus avoiding injury to those parts.

Your arms and legs act as strong levers or springs — shock absorbers — in letting your body down gently. The natural instinct when falling is immediately to thrust out the arms and fall on the hands, which bends the wrists backwards and may badly sprain or even break them.

With regard to the position of the head, when falling, if you tuck your chin well into your, chest and tense the muscles of your neck you will save your head from bumping on the mat.



**The way to practice the Breakfalls —
saving heavy bumps and possible broken bones.**

Start by spreading yourself on the mat (a thick carpet will do) on your back, with your legs well bent and your head raised. Now cross your left arm over your chest and raise your right leg, as shown in the sketch, and from this position swing your arm down as rapidly and strongly as you can, striking the palm on the mat at your left side and about ten inches away from your body, taking care to have your arm perfectly straight at the-moment of beating

As you swing your arm down, bring the sole of your right foot down on the mat near your left foot so that both left hand and right foot beat simultaneously. The dotted lines show your position when beats are made. Repeat this on the other side an equal number of times.

When you have got a little accustomed to this you can practise beating left and right arms alternately, at the same time giving your body a roll to the side on which you beat.

THE COME-ALONG HOLD

HERE is a very effective hold to get on a fellow if you wish to take him forcibly out of a room. To go the right way about learning this trick — and this applies to all these ju-jitsu methods — you must make haste slowly. You and the friend you are practising with must really help each other. By this I mean that neither of you should attempt to resist or frustrate the other while learning. It will be time enough to set about doing it quickly when you have thoroughly learned to do each movement correctly!

The rule should be: Learn slowly and help each other. Right! Now get your friend to stand facing you at arm's length. Take hold of his left wrist with your left hand and, at the same time, step forward with your right foot to the inside of his left foot.

Now make a left turn with your body, bringing your left foot round level with your right foot, and swing your right arm up over his left upper arm. Then bring the lower part of your arm under his elbow joint and firmly grasp the left, lapel of your own jacket.

All you have to do now is to press down firmly on his wrist with your left hand and lean your body slightly back and you will have the "lock." Be careful not to jerk his arm or you will injure it. It is quite possible to dislocate the joint with a sudden jerk or strong pressure.

Release your friend immediately he gives the usual ju-jitsu signal of defeat by tapping — in this instance he should tap the side of his leg with his free hand.

In the photo you will see the exact position you both should be in. You will notice that the attacker has taken care to turn the inside of his opponent's wrist well upward — a most important point. If the back of the victim's hand were upward his arm would bend the natural way, and he would feel no pain.

You will probably be thinking now, what about his other arm and his feet? Can't he kick or hit?

You have only to apply the lock in the correct manner to see at once how impossible it is for your opponent to do you any harm with one of his other three limbs. All he would think about would be the pain he is suffering in his elbow joint!

The important point to note in this lock, or hold, is that you must be sure and have your arm just under his elbow joint and not on any account below the joint, or you will have no leverage and the trick will fail. This is an essential in all ju-jitsu locks.



Here is the exact position both should be in when the lock or hold is secured.

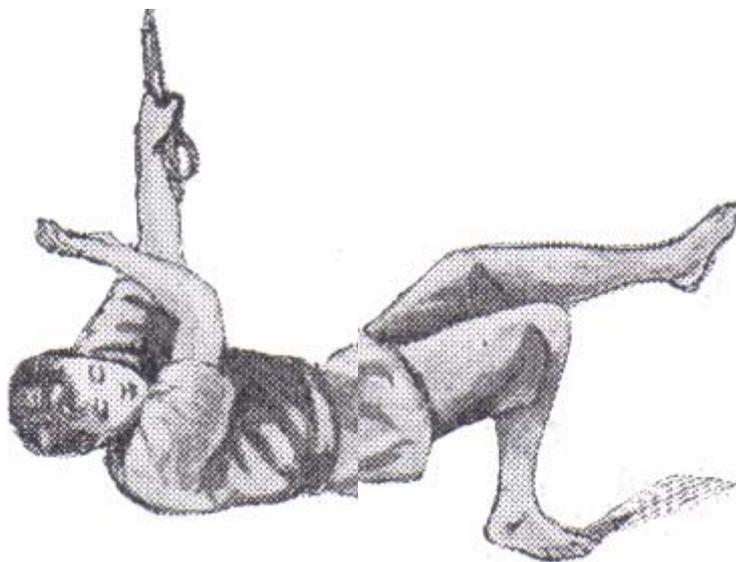
**The attacker, you will notice, has taken care to turn the inside of his
opponent's wrist well upward — a most important point.**

HOW TO FALL WHEN THROWN FROM STANDING POSITIONS

IT is extremely useful — indeed, essential — to know how to fall from a standing position so that when your opponent throws you down you will be able to take the fall without getting hurt in the least.

If you have followed my previous lessons you have learned how to "beat the-mat", with either left or right hand whilst flat on your back. Now, with the assistance of an ordinary chair, stand erect with your left hand on the back of the chair to steady yourself; raise your left leg and bend your right leg, thus lowering your body until you are about twelve inches from the floor or carpet. Your body will now be supported by your right leg and left arm.

From this position, turn your body slightly to your right and let it fall backward and down, beating the ground with your right palm as explained in one of my previous chats.



**You can learn this very useful breakfall in this way,
using a hanging rope as explained here.**

An excellent method of learning this particular breakfall, providing you can suspend a rope from a beam (do not try it on the gas bracket!), is to hang on the rope thus suspended and proceed as described. By using a rope you can graduate the height of your fall. You, can also

practice from a prone position, by raising yourself with both hands — pulling yourself up on the rope a few inches and then letting go and beating the ground with one or both hands at the same time. You can gradually pull yourself higher and higher until you can fall safely from a standing position without the aid of the rope.

Apart altogether from ju-jitsu, this forms a splendid exercise for strengthening the biceps of the arm. This is the "pulling" muscle, situated between the elbow and the shoulder in front. If you place your left hand on this part of the arm and then clench your hand and bend your arm you will feel this muscle swell up into a ball more or less hard according to how strong you are.

In a strong man, this muscle, when flexed, should be as big and as hard as a cricket ball. It should not, however, be developed out of proportion to your other muscles. The Japanese, the greatest exponents in the world of ju-jitsu, believe in an all-round development, but especially in having a strong grip consequent on the development of the muscles of the forearm situated below the elbow. I hope later on to tell you how to develop this grip.

THE SHAKE-HANDS TRICK

AN incident once happened to me in which I found the ju-jitsu Shake-Hands trick very useful indeed. I was leaving my school in London one very foggy night on my way to the tube railway to go home, lost my way, and wandered into one of the quarters which abound with foreigners.

I was trying to find out where I was, and taking care not to walk too close to doorways where thieves might be in waiting, when I was suddenly accosted by a man who demanded money.

Without wasting time I lifted myself up to my full height — about six inches short of his — and told him that he would, get more than he bargained for if he did not clear off. This gave him food for thought, for he hesitated a moment and then, with an "Orl right, guv! Good-night!" offered me his hand.

Not bearing any ill-feeling, I took his hand and he shook it. He kept on shaking it, and would not leave go. He then repeated his demand for money, thinking no doubt that as he had a good grip on my hand I would give in. Naturally that made me annoyed, and I at once got a firmer grip on his hand. At this he raised his other hand, and was just about to strike me when I turned my body, twisted his arm and sent him sprawling.

There I left him, knowing that he would get up much slower than he went down, and that he would not be able to use his hand for a considerable time.

Now for the description of this trick, which may be useful to you one of these days.

Get your friend who is practicing ju-jitsu with you to take you by the right hand. Get a firm grip, then turn your body round to your left so that your back is towards him, at the same time bringing your right foot round to your left so that your feet do not cross.

Simultaneously, twist his hand by rotating your hand and arm to the left. Then bend your arm; which will bring you into the position shown in the photograph. You need not go any further than this in friendly practice, but in actual self-defence you continue the twist until your adversary is flung over on to his head!

If you are dealing with a very strong fellow you can bring your other arm down and grip his wrist, so that you have a double grip to aid you in the twist.

Do not perform this trick upon your friend with a sudden jerk, or he will have a. bad sprain or perhaps a broken wrist!



A final bend of your arm will bring you into the position shown in this photograph.

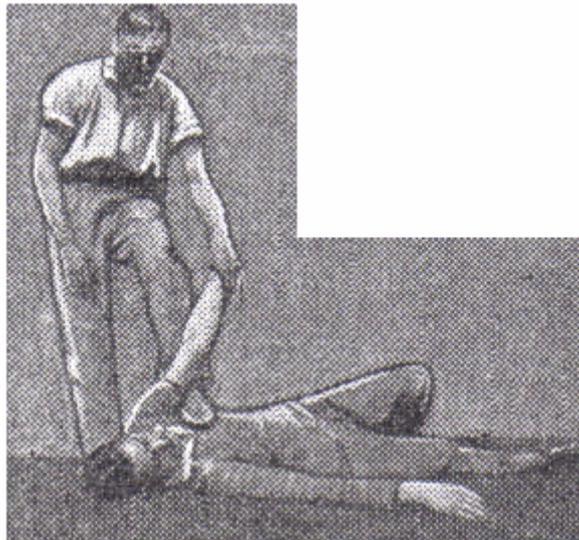
The victim is the fellow on the left, of course.

THE FOOT-ON-CHEST ARMLOCK

THIS armlock is one I taught Sir Gerald du Maurier when he was rehearsing for his part in the play "Arsene Lupin," one of his earlier successes. In the play Sir Gerald had to obtain some secret papers from a man who had called upon him, and a ju-jitsu trick had to be brought into the scene for this purpose.

I showed Sir Gerald several methods, and we finally selected the one I am about to describe. The ju-jitsu trick was to be practised as the man was leaving the room, all peaceful efforts having failed Du Maurier in his efforts to get possession of the secret papers. The man was congratulating himself on having concluded the business in hand in a satisfactory manner and successfully "getting away with it." Sir Gerald had a surprise in store for him!

First he threw the man by means of the hand-twist, carried out in this way. You grasp your opponent's right hand with your left, your hand covering his thumb with your fingers along his palm. Then you twist his hand *suddenly* over and outwards to your left side, which brings him down flat, on his back. Now for the actual armlock.



**Refer to this photo before attempting the foot-on-chest armlock,
to be sure of the exact position you and your adversary should finally be in.**

We will suppose that you have got your friend to lie flat on his back on the carpet or rug. Stand at his left side, take hold of his left wrist with your left hand, raise his arm, and *gently* place your left foot on his chest close to the armpit.

Now draw his arm across your leg so that his elbow joint comes against your shin bone. Then pull his arm back over your leg until he signifies he has had enough! Take care to have his thumb upward when you are doing the lock, or his arm will bend the natural way and you will lose the lock. You can get extra power by pushing against his arm with your leg. Refer to the photo before you attempt the lock, in order to be sure of the exact position.

This lock can be secured from several throws. For instance, having thrown your opponent by the "cross hock," you can grasp his wrist nearest you, and proceed as already described. You can also use both your hands on his wrist if you like, instead of holding him with one hand. This gives you much extra power over a strong fellow.

THE STOMACH THROW

THIS throw is one of the most useful tricks in the whole category of the Japanese art of self defence, for dealing with an assailant who rushes at you with the intention of grabbing you by the throat.

It was used very effectively, last summer by one of my pupils, and probably saved him from being roughly mauled by two prowling ruffians intent upon molesting anyone who came, within their reach. It happened thus: my pupil was taking a quiet stroll along the riverside one fine evening when he was set upon by two burly hooligans who no doubt thought they had a soft job on, as he was rather a short young fellow and had the appearance of being not very strong.

One of them, to open up operations, asked him for a cigarette. My pupil, not liking their looks, responded with a "Sorry, I haven't one!" Then they became threatening. Although on the small side he had plenty of courage, in addition to a knowledge of ju-jitsu tricks, so he did not hesitate to tell them to clear off and mind their own business.

That properly roused their temper and they started to rush him. My pupil edged round so that he could deal with one at a time, and, as luck would have it, the nearer bully clutched hold of his throat with both hands, just as the intended victim had his back to the water.

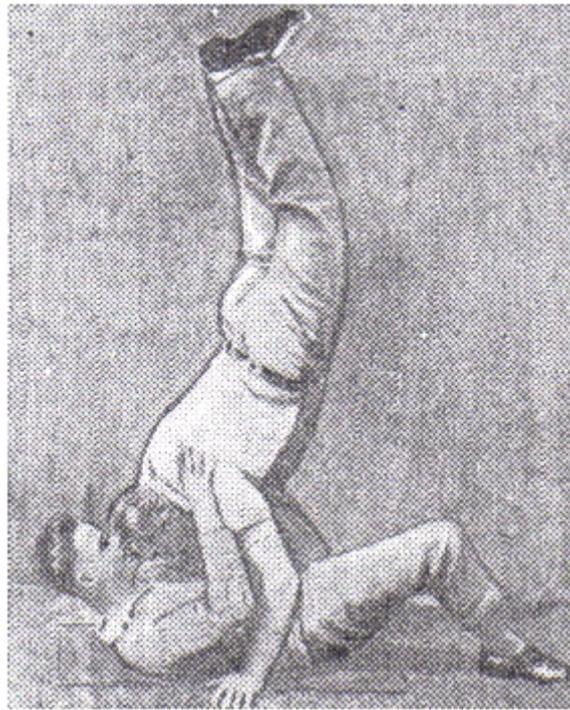
This was a splendid opportunity for the Stomach Throw, which was immediately taken advantage of! Without hesitation my pupil grasped the bully by the coat and raised his left foot, at the same time sinking down on to his back. The hooligan flew through the air, right into the river, head-first. The conqueror quickly rose to his feet and looked round for the other bully, but all he could see was a pair of heels vanishing swiftly in the distance. My friend then turned to the water to see how the other was getting on, and found him climbing on to the bank like a drowned rat. The fellow lost no time in slinking away in the direction he fancied his friend had taken.

In learning this throw you must be sure that your friend knows exactly what you are going to do. If he has practised the Breakfalls (which I have previously explained) he will be able to escape accidental hurt. To commence, take hold of the lapels of his coat with both hands, then give him a slight push — to induce him to push you. Immediately raise your left foot

and plant it against his stomach, at the same time sinking down to the ground on your right leg.

This will bring him over you, and if you stretch up your leg and pull his lapels down he will be thrown completely over to the ground. You can then loosen your grip and roll forward and up on your feet, or you can retain your grip and roll your legs over your head and come astride his body and keep him down!

The essence of this ju-jitsu trick; is quickness, of course.



The victim of the Stomach Throw is here seen being up-ended over the prone body of the victor.

THE TRUSSED ARMLOCK

THE easiest way to set about learning this arm lock is to ask your friend to take up his stand in front of you at about an arm's-length distance, to bend his left arm and place his fist just on top of his hip-joint.

Then take a step forward with your right foot, so that your foot comes on the outside of his left foot, and at the same time place your left hand — with the back of your hand uppermost — on the top of his elbow joint so that your fingers hook round the bone. That done, place the little finger edge of your right hand (again the back of the hand uppermost) against his wrist. This is the first position.

Now circle your left leg round behind, until it is level with your right foot, and as you do this movement turn your body half-way round to your left, so that you will come facing the same direction as your friend. Then slip your right hand up under his arm and on to the back of his left shoulder, taking care to give a good pull on his elbow with your left hand, so that his arm is bent almost double behind his back.



Look carefully at this photo and you will see the exact position you both should be in when the trussed arm lock is accomplished. The fellow bending down is the victim, of course.

You next place your right foot down on the inside of his left foot to prevent him from turning round and escaping. Glance at the photo and you will have the exact position. If you press

down on his elbow now with your left hand and raise your right arm a little you will be able to hold him quite helpless. Having practised the movements slowly and correctly, you can set about doing them quickly in two moves, as follows:

First move: Step forward with right foot; place left hand on his elbow; place right hand against his wrist. This is really three moves in one.

Second move: Swing your left leg round; pull on his elbow; slip right hand up to his shoulder; step to inside of his foot. These four moves in one should be done simultaneously, as in first move.

This trick can be done when your opponent has his arms at his sides. Do the movements as described, but as quickly as possible, and put more of a jerk on his elbow. It is an arm lock for use from many positions, as when you have your opponent on his face on the ground or if he hits out at you with his left fist. Simply knock his wrist, instantly gripping it with left hand, and then twist his arm round into position with your right hand.

It can also be practised if he grips you by the throat. I have never had occasion to use this lock myself in real earnest, but many of my pupils in the Dominions have found it very useful in defence against a revolver when their assailant has reached for one from his hip pocket!

THE WRIST-AND-ELBOW LOCK

ONCE upon a time I used to give the Francais Conscrits — young French fellows about to leave England to serve their time as conscripts — a ju-jitsu demonstration at their annual dinner and entertainment at the Hotel Cecil, in London.

They were grand dinners, and afterwards many well known artists would give their "turns" on the stage. On the occasion of my first visit I turned up at the hotel alone, and asked the first person I saw to direct me to the large hall. I was rather in a hurry as it was just on time to commence, and so I was perhaps a little brusque in my speech.

Anyway, I was answered with a curt, "Excuse me, I am not a waiter. You will find one over there." "Oh," I replied, "I am so sorry; I thought you were a gentleman. My mistake!"

I turned to go, but was caught hold of by the coat and told to apologise. As I had only given tit for tat I saw no reason to offer any apologies; so I took hold of his detaining hand and elbow and gave his wrist a twist. "Don't detain me, I'm in a hurry," I said, and gave another twist. He wriggled and squirmed and was just about to fall when I caught sight of one of my friends, and not wishing to make a scene I let him go and hurried off. I did not see this gentleman again, but I fancy he will always remember me for the quiet lesson I gave him for his impertinence in clutching my coat.

Well, you are waiting to learn the Wrist-and-Elbow lock. Ask your friend to stand opposite you with his left arm half raised towards your coat lapel as though in the act of just taking hold. Take a short step towards him and a little to his left side with your right foot.

At the same time place your left hand over the knuckles of his hand, gripping so that your thumb and tips of fingers come round into his palm. Also, at the same time, place your right hand on his elbow joint. Grip it around the bone, then press his hand inward — that is, down and round — and then up towards his forearm, all the time keeping a firm grip on his elbow and pushing it towards his hand, but keeping his forearm as level (horizontal) as you can. By keeping a firm pressure you can hold your friend powerless.



Here you see the position you should be in at the moment that you have transferred your right hand to your opponents' (left) knuckles, at the completion of the Wrist-and-Elbow Lock.

If you press hard you will really hurt him. If you wish to hold him with one hand you should continue by placing your body against his elbow, and then slide your right-hand under his arm and over the top of his wrist until it takes the place of your left hand, which you gradually slide off. Turn your body in the same direction as your friend is facing as you do this.

The photo shows the exact position when you have transferred your right hand to his knuckles. If an opponent tries to keep his wrist stiff when you attempt to bend it, simply bring up your knee and jab his wrist as if you were breaking a stick across your knee. His wrist will give way quickly enough then!

THE SCISSORS THROW

THIS is one of the advanced throws of ju-jitsu and requires rather a lot of practice before it can be done properly. The best way to start learning it is to get your friend to stand with his left leg slightly advanced and on one side of a mat so that he falls on it straight backwards and not on the floor.

Now lay down on the mat in front of him on your left side, and stretch your left leg behind both his ankles, then place your right leg in front of his thighs just above the knees. Having done this you roll over on to your back, pressing your right leg against his legs — and he will fall over.



The beginning of the Scissors Throw. The fellow on his feet will very swiftly find himself flat on his back!

The next stage is to stand facing your friend at about arm's length, then quickly place your hands on the mat just on the outside of your left foot and keeping your arms as straight as you can, bring your right leg forward, stretching it out in front of his thighs.

At the same time, stretch your left leg behind both his ankles, then roll on to your back, pressing with your right leg, and throw him as already explained. It is possible to do this throw without placing your hand on the ground at all. You simply throw up your legs into

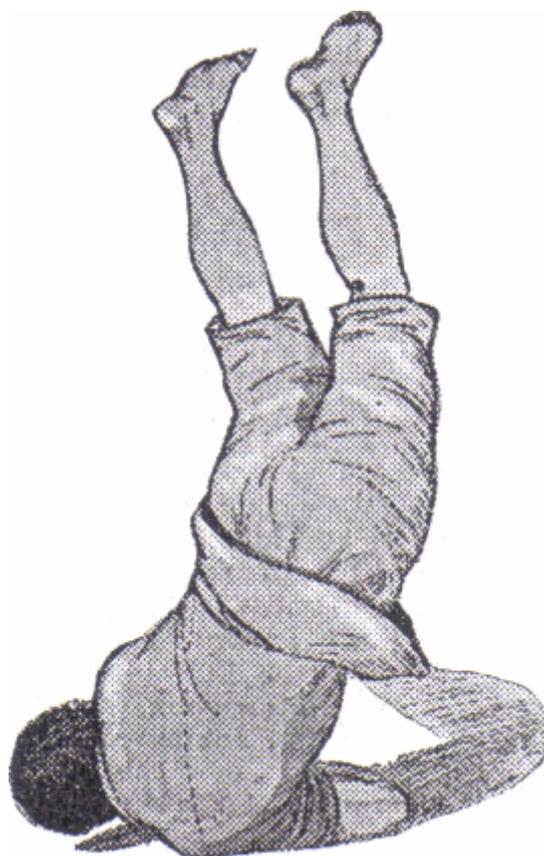
position, clinging to your opponent with them and throwing him, going to your back as you throw.

When done in this way it is called "The Flying Scissors," and has the effect of taking your opponent completely by surprise.

BREAKING A FALL

THE "breakfall" I am chatting about this week is, perhaps, the best of the whole lot. It should be used if you are thrown by a ju-jitsu trick, or if you are out of reach of a dangerous assailant and wish to get near enough to throw him.

Also it is an excellent breakfall to do if you are running fast and happen to trip; it will bring you up again on to your feet so nicely that you can keep in your stride, but in this instance you do not cross your left foot over your right as mentioned in the following description. Many of my football pupils have used it to advantage. I have used it myself in running over uneven ground, as well as in self-defence.



The bone-saving Rolling Breakfall.

It is performed with a jump. But you must lead up to it gradually, learning the trick with the aid of an ordinary gymnasium jumping rope, one that you can raise a peg at a time. Kneel on the extreme corner of a thick mat, on your left knee, with your right leg stretched out behind you. Place your left hand and forearm flat on the mat just in front of your face and at right angles to it, your fingers pointing to your right.

Place your right hand close to your left hand, your right-hand fingers pointing straight forward. Now lower the left shoulder down to the mat, and turn your head so that you look up to the ceiling to your right. As you turn your head, throw up your right leg over your head and roll your body in an oblique line from your left shoulder to your right hip, as indicated by the dotted line in diagram.

You will now come down slightly, on your right side, beating your right hand quickly on the mat. As you descend you should cross your left foot over your right and beat the sole of the foot as you beat the hand, thus breaking the fall with one hand and one foot. Your feet should now be pointing to the opposite corner of the mat. It is possible to spring up on your feet with a half-right turn immediately after the beat and thus face your opponent at once.

If, however, you are throwing yourself over to get at a dangerous assailant you do not rise but hook your right foot round his nearer ankle and kick his knee with your left foot, which will bring him down on to his back. Practising with a friend, you mustn't kick — simply press firmly on his knee.

DEFENCE AGAINST A LEFT JAB AT THE FACE

A KNOWLEDGE of boxing is splendid. Boxing is all right when you are facing an opponent about your own size and weight. Boxing contests always go by weight. You never get a light-weight competing with a heavy-weight. But in ju-jitsu weight counts for very little. Supposing a fellow came up behind you and seized you round the neck, or grabbed you round the body over your arms so that they were pinioned tightly to your sides. What good would a knowledge of boxing be then?

This is where the Japanese art comes in triumphant. There is a method in ju-jitsu for foiling every possible attack that a fellow can make upon you, and a release for every hold.



**The fellow on the left is just completing the ju-jitsu trick
— on a boxing opponent — described in this chat.**

Now I am going to explain to you the ju-jitsu defence against a left lead at your face. Get your friend to shape up to you in the manner of a boxer — that is, to stand with his left foot forward, his right arm across his body and his left arm extended towards your face. Then ask

him to make a lunge out at you with his left foot and to extend his left arm as if he were going to hit you on the nose.

You yourself should stand in a similar manner, but with both arms extended half-way and somewhat lower than your chest and *with your hands open*. Be on the alert as soon as your friend gets into position, and, immediately he hits out at your face give his elbow a good push with your right hand, pushing it slightly upward and to your left. This will prevent him from following up with a right hit.

Instantly you should grip his elbow-joint, with your right hand and duck your left shoulder under his armpit, at the same time crossing your left leg behind his left leg. As you duck, place your left arm across his chest and your left hand on his right shoulder, then place your right knuckles in the small of his back on one side of the spine and push him backward over your leg to the ground. You must follow each movement rapidly one after the other so that they appear almost simultaneous. When you have got the movements correctly and slowly, you must then aim to do them as swiftly as you can.

THE ANKLE PULL AND HIP PUSH

THIS trick I have used on very many occasions when having a bout with a boxer above my weight, and it is a bit of ju-jitsu that can be performed without waiting for an opponent to lead off at you.

Supposing that your friend with whom you are learning and practising announces that he is going to give you a punch. As soon as he raises his arms and commences to spar at you, and before he makes up his mind to lead, drop quickly on to your right knee and hook your right hand around his left ankle. (If he is sparring at you with his right foot foremost you must, of course transpose the movements I am describing.)



**With this ju-jitsu trick you get the better of a boxer
a good deal beyond your own weight!**

At the same time place the little finger edge of your open hand against his left hip-joint, and whilst you give his ankle a vigorous jerk up towards you, give his hip-joint a sharp push backward and outward — that is, towards your right side: what the Japanese call a push to the victim's left rear. Your opponent will be thrown flat on to his shoulders, and he will wonder how you did it!

All throws can be followed up with either an armlock or a leg-lock, and if you were defending yourself in real earnest against anyone you would, if the throw was not sufficient to knock him out, immediately get a lock upon his arm, wrist, or leg, and hold him down and, if absolutely necessary, hurt him so that when he got up he would be unable to make any further assault upon you.

You may be sure that, if you have a "rough house" with a tramp or burglar or any such gentry, he will get up and go for you again if he is able to. This is where ordinary boxing methods of defence have their shortcomings. You may be successful in knocking a fellow down, but he may get up again and have another go. With a knowledge of ju-jitsu it is easy to hold your man down until help arrives, or you can even tie him up with a piece of cord. As I have mentioned before, when practising these throws upon a friend you must not use too much energy and vigor, or there may be broken bones!

THE INSIDE PUSH TO KNEE

HERE is another very effective throw against a fellow who leads off at your face with his left fist. You need know only a very little about anatomy to understand the *side* of the knee offers very little resistance when pushed, much more so than the front.

The back of the knee is very susceptible to a sharp tap. Many of you no doubt have performed the trick of creeping up behind a fellow who happens to be standing with his weight on one leg and given the back of his knee a sharp jab with the edge of your hand. Result — a sudden collapse of that leg, and he has nearly toppled over! The ju-jitsu method I give here is on the same principle.



Place your right hand against the outside of your boxing opponent's left ankle, your left hand against the inside of his left knee. Give it a vigorous push — and over he goes!

As your boxing opponent makes a lunge out at you, duck your head sharply to your right side and go down on the ground on your right knee. Don't flop down or you will hurt yourself — lower yourself gently but rapidly. At the same time, place your right hand against the outside of his left ankle, your left hand against the inside of his left knee. Give it a vigorous push, and he will topple over on to his left side.

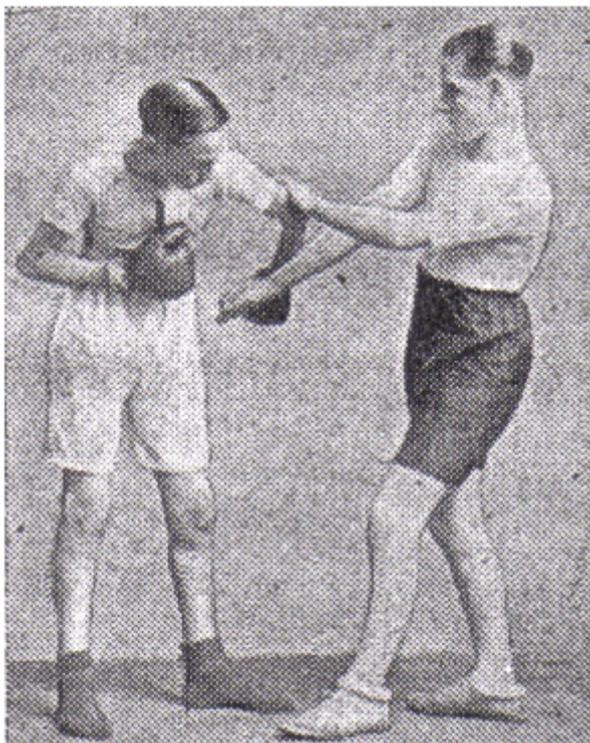
If you do not tell him what you are going to do he will be greatly surprised at the easy manner in which he collapses to the ground. This is an excellent trick to use against a boxer, as it gets your head and body well out of the way of a follow-up punch, as he maybe doing what is called in boxing parlance a "one-two" hit at you; that is, he will lead off with his left fist and immediately follow that up with a hit with the right, with the object of getting a blow home with the right in case the left misses its mark or is guarded.

Going for a boxer's legs is always more effective than guarding with the arms, as an opponent who is used to boxing methods would never think for one moment that you would not do the orthodox thing and guard by raising your arm. A boxer is quite out of his element when wrestling tricks are used, unless, of course, he is a wrestler as well. Even so, he would never think of this trick unless he knew ju-jitsu, too. It's all so surprising

DEFENCE AGAINST LEFT HOOK AT MARK

SUPPOSING your boxing opponent leads off at you with his left hand, but instead of aiming at your head he goes for your mark. This is a body blow, generally spoken of as a "punch in the wind." The "mark" is the most vulnerable place — it really is a bunch of nerves, called the solar plexus, situated about two inches below the arch of the ribs.

It is as effective as a punch on the jaw and, if delivered in the correct manner, will knock out a man just as quickly. Bob Fitzsimmons, one of the most famous heavy-weight boxers of former times, nearly always knocked out his opponents with this particular blow. If you want to find out exactly where the "mark" is, stand in an upright position and poke yourself with your thumb in the middle of your body. Experiment a little until you find the right spot — you will know it quickly enough when you feel a sharp, painful feeling!



The fellow on the right has just arrived at the stage where he is able to make his boxing opponent submit — more or less gracefully!

Well, as soon as your adversary has made his lead you must make the guard by placing your right forearm against his wrist, and give it a little push outward so as to keep his glove off

your body. Then immediately place your left hand upon the top of his elbow joint. The photo shows the exact position in which you should now be.

As soon as you have got your left fingers on his elbow, give it a sharp pull towards your left and at the same time slip your right hand up under his wrist to his shoulder, then step in front of his left leg with your right leg. You now have the position in ju-jitsu called the "Trussed Arm Lock," and all you have to do to make him submit is to press down upon his elbow towards the floor with your left hand. The lock affects the shoulder joint.

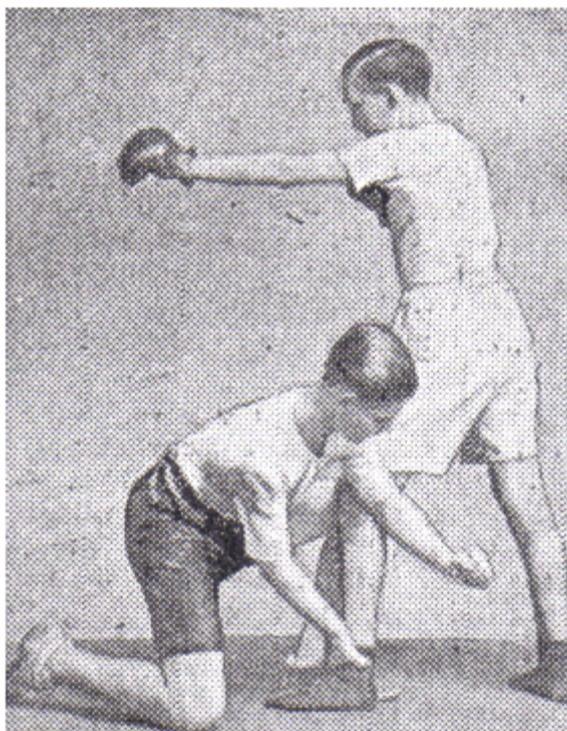
The points to note are: (1) Guard with your hands open and with the little finger edge of your arm. (2) Seize his elbow the instant you have made the guard. (3) Step in front of his left leg as soon as you have got his elbow well above your right arm.

Your opponent, if he has made the lead in the proper boxing style, will have his elbow slightly higher than his glove, so it will be an easy matter for you to reach his elbow.

THE KNEE AND ANKLE THROW

GET your friend to make a left-hand lead off at your head, and as soon as he has started his lunge out at you, duck your head smartly to your right side and a little forward. At the same time drop on your right knee (gently) and place your right hand against the front of his leg immediately above his instep.

Simultaneously with these movements you must bring your left arm over to the outside of his left leg and give the back of his left knee a sharp jab. This will throw him forward over your left leg on to the ground just at your left rear.



Your right hand must be turned so that your thumb is on the outside of your opponent's left leg, as in the photograph here, with your left arm against the outside of his left leg. Give the back of his left knee a sharp jab — and he will shoot over your left leg to the ground.

The points to note are:

(1) Do not start your ju-jitsu trick until your friend has actually started his lead. Then he will not have time to jump back out of your reach, as he will already be on the move forward.

(2) Jab his knee with a good jerk with your elbow, and at the same time push forward on his leg with your right hand and with a lifting motion. Also note that your right hand should be turned so that your thumb is on the outside of his leg, as in the photograph.

You must learn to distinguish the difference between a real attack and a feint. Your friend may make a pretence of leading off at your face by making a quick, jerky movement with his left arm and moving his left leg slightly towards you. If he does this maneuver do not pay any attention to it. The best way to act, when you have shaken hands with your friend and assumed the orthodox position, is to keep on the move. That is, take a small step to your right, moving the right foot first and following with the left foot.

Vary this with a small step backward, again starting back with the right foot. This will disconcert your opponent, as your being constantly on the move will not allow him to take proper aim at you. Let him make the first two or three leads at you before you attempt to do the ju-jitsu trick. Simply take a step back out of reach. Then when he makes a really good lunge and means to reach your face in a "do or die" attitude, bring in your ju-jitsu, and over he will go!

THE ARMLOCK OVER NECK

IF your boxing opponent has made a good lead at your head with his left hand, guard his blow by raising your arm so as to meet his forearm with your right forearm. Your arm will, of course, go up on the inside of your opponent's arm, so that when both arms meet you can give him a slight push outward to your right.

Have your hand open, and immediately catch hold of his arm and slide your hand down to his wrist, which you at once seize in a firm hold. Now quickly duck your head under his arm and bring his arm across the back of your neck, as in the photograph.



Duck your head under your boxing opponent's arm and catch his right arm at the crook of the elbow.

You now secure a powerful armlock by pressing down on his wrist with your right hand.

As you make the duck you must shoot your left hand forward and catch his right arm at the crook of the elbow — to prevent him from hitting you in the left ribs. This hold is also shown in the photo. You now secure a powerful straight armlock by pressing down on his wrist with your right hand.

Be very careful not to jerk his wrist down, otherwise you will injure his elbow-joint and over-extend the ligaments, and he will be unable to use his arm for some considerable time. I know from experience that it is a very painful feeling, and it entails a long rest before the ligaments go back to their normal condition.

The points to note in this ju-jitsu trick are as follow:

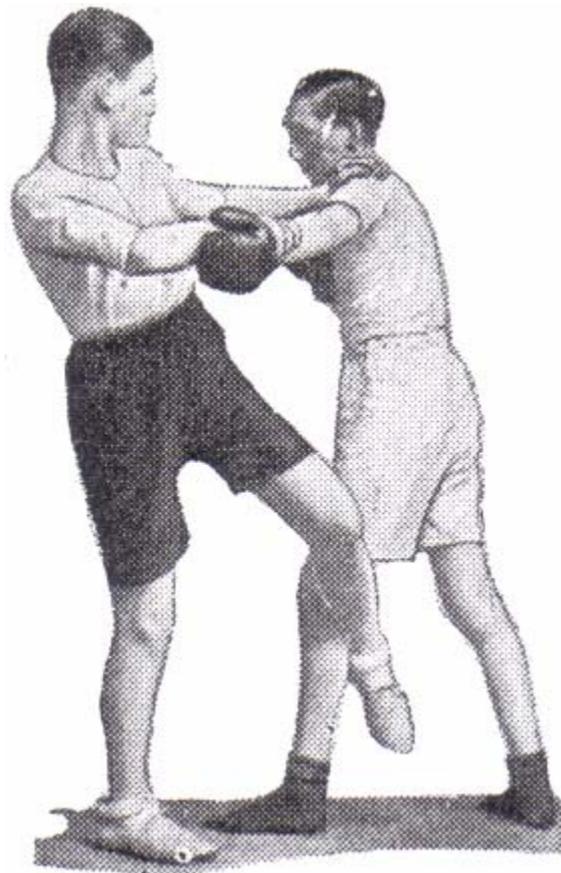
Wait until your opponent makes a really good lunge at your head and has his arm straight out; if his arm is half-way out he will be able to snatch it back, and even if you have been successful in catching his wrist you will be unable to pull his arm out straight. This applies to all ju-jitsu tricks. Never try to force your adversary's arms straight from a bent position. You must take it as it is. On the other hand, never try to bend an opponent's arm if it is straight. The Japanese always put on the "lock" in the position in which the limb is caught.

Another point to note is that, having caught your opponent's wrist, you must rotate his arm in an outward direction so that his elbow-joint faces downward. If his elbow was facing upward it would only bend the natural way the moment you brought the pressure to bear.

THE BACKWARD CROSS-HOCK

IMMEDIATELY your boxing opponent has made a good straight left lead off at your head, raise your right arm and guard the blow with your forearm — meeting his forearm with your own. Then push his arm slightly outward and catch his arm with your right hand, quickly sliding it down to his wrist, which you then grip in a firm hold.

Without losing an instant, raise your left leg and bring it quickly behind your aggressor's left knee — that is, the "hook." At the same time place your left hand on the front of his left shoulder. A glance at the photograph shows the exact position you will now be in. Without waiting an instant in this position you must execute three movements simultaneously: (1) Give the back of his left knee a vigorous kick-up with your left leg, thus knocking his support away. (2) Push his left shoulder round in a circular motion to your right, and the downwards. (3) Twist his left wrist further over to your right, at the same time pulling it towards you.



The fellow on the left is in the position to send his boxing opponent round and down to the ground on his — the ju-jitsu fellow's — right side. And a very jarring sort of fall it is!

These movements, if done all together and in a smart manner, will throw your opponent round and down to the ground on your right side, where, if necessary, you can follow up by securing the foot on chest arm-lock.

The points to note are: (1) Wait until your opponent has made a straight lead, putting his weight well behind the blow. (2) Have your hands open. (3) Have your weight well balanced upon your right leg as you do the throw.

When I was ju-jitsu instructor to the 2nd Life Guards, I threw a big fellow — well over six feet — in this way, and as he was fourteen stone, he fell with a terrible thud and lay there on the mat — which was rather a hard one — for a few seconds without a movement. Then he got slowly up and said: "Where's the horse gone?" When I threw him he was facing the vaulting horse, and he imagined he had got up in the same direction that he had gone down!

I used to have the very same sensation when I was learning from the Japanese. When I used to regain my feet after being thrown it was always some seconds before my sense of location became normal. I used to look around and actually wonder where I was. Many others have had the same experience!