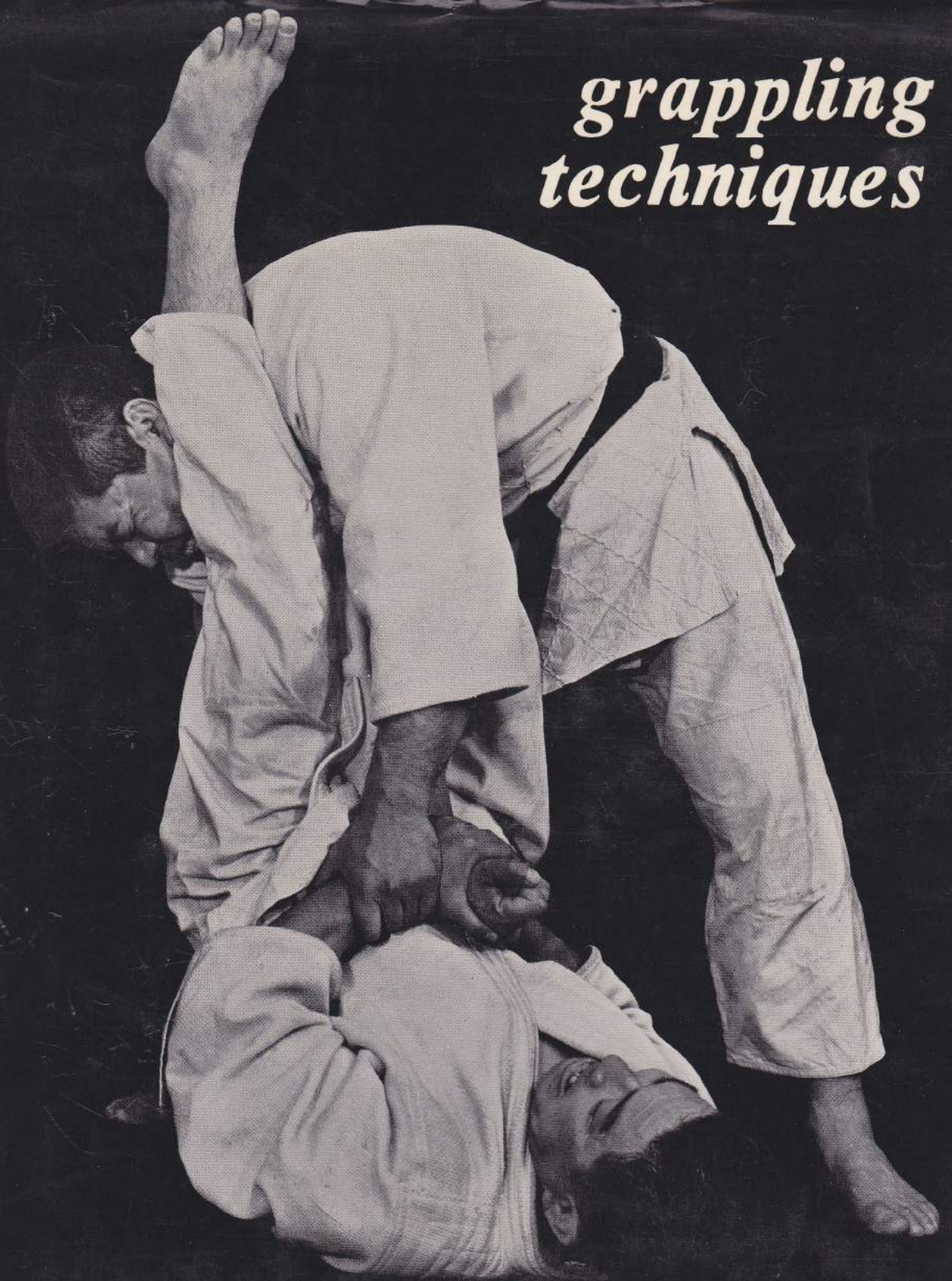


*grappling
techniques*



Dynamic Judo

Kazuzo Kudo *9th Dan*

THE REASON for the increasing popularity of judo all over the world since it became a part of the Olympics in Tokyo, 1964, lies certainly in its dynamically powerful techniques and in the heroic stirring barehanded throws. Though, of course, the deepest aim of judo is now and always will be the perfection of the human being, its relatively easy-to-master combat techniques and the possibility of applying those techniques to daily self-defense attract more and more followers.

For thoroughness of treatment of both the techniques and their deeper meanings against a background of judo's growing popularity, this book has no peers. Here are some of the reasons why:

■ The author Kazuzo Kudo (Kodokan 9th *dan*), as the sole living person to have received instructions directly from Jigoro Kano, the founder of judo, is passing on the orthodox tradition and advancing the progress of modern judo by training such brilliant young stars as Toshio Daigo, Koji Sone, Isao Inokuma, Akio Kaminaga, Seiji Sakaguchi, Mitsuo Matsunaga, and A. Geesink. This book represents the culmination of fifty years of teaching experience involving the finest names in judo.

■ The explanatory texts cover the techniques thoroughly, case by case, clause by clause, as meticulously as a legal document. Series photographs back up and clarify the explanations.

Only a man who knows the techniques completely and who has mastered their very inner meanings could write a book like this one. This is why *Dynamic Judo* is impossible to top.

■ This book includes the 54 grappling techniques and all of their variant application methods. Of course, number alone is nothing to brag about. The real value of the explanations lies in the equal depth and thoroughness with which all of them are analyzed and all of their essential meanings brought to the surface.

■ One of the book's most important features is its treatment of series techniques and variations. If one technique does not work properly, the thing to do is to use another and another in succession. If an opponent attacks with a particular technique, you counter attack with a variation. This book offers outstanding series-photograph examples of series techniques and variations carefully culled from fifty years of attendance at judo matches.

■ *Dynamic Judo* comes in a complete two-volume set. Volume I contains the throwing techniques that anyone starting out on a judo career must master, and Volume II concentrates on the more advanced grappling techniques.

■ Though naturally the original text was in Japanese, the translator, Richard L. Gage, has made careful renditions of all judo terminology into easy-to-understand English that will set a new standard.

US \$9.95

Dynamic Judo

GRAPPLING TECHNIQUES

KAZUZO KUDO *9th Dan*

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preface

In Japanese we have a proverb that when translated into English comes fairly close to, "All things come to him who waits," and at last, through the extreme kindness and generosity of the Japan Publications Trading Co., I am able to realize my long-time dream of publishing a work on judo in a language other than my own. Certainly, however, this publishing firm made every effort to assist me not out of admiration for my own individual worth alone, but because of their wish to contribute to the future correct worldwide dissemination of judo and to its progress. In other words, the Japan Publications Trading Co. resolved to make this contribution, through judo, to world culture because of its sense of mission. I am very grateful to them for all their help in seeing this my life's work to completion. I have come to consider them all my close friends.

Our original intention was to fit all of Dynamic Judo into one volume, but soon after we began work we found that at least two volumes would be necessary. Although, in fact, even two volumes are cramped, I am sure our readers will understand that we have chosen the most expedient course.

We feel sure that Dynamic Judo is not only the first of its kind but the best of its kind for years to come. The secret behind our success in turning out so fine a work in only a few months is the youth and energy of the two models who served us unfailingly in long photography sessions, Tetsuya Sato (sixth dan) and Tsuyoshi Sato (fifth dan). I wish to thank both of these men sincerely for all they have done. I also wish to express my gratitude to Soshichi Toyoshima, who was in charge of the production of the book and whose enthusiastic and unflagging efforts ultimately brought our work to a successful conclusion, and to Richard L. Gage who translated the manuscript. Just as in judo the preparations step and the actual move of the technique must be wholly integrated, so in work on this book, the preparations and all the other phases fit together without a single gap.

Finally I would like to thank The Kodokan and Risei Kano for their leadership and help and Toshiro Daigo (seventh dan) and all of the other famous young judo men who cooperated with us. I will never forget all of their kindness.

Kazuzo Kudo

January, 1967

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About Judo

● **The Purpose of Judo Discipline**

According to Jigoro Kano, the founder of Kodokan judo:

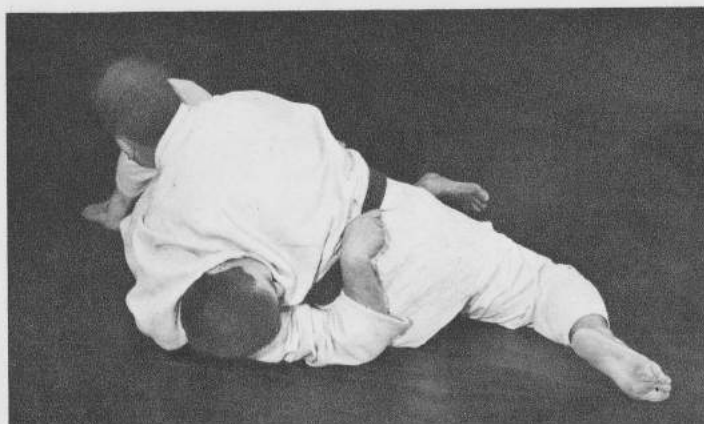
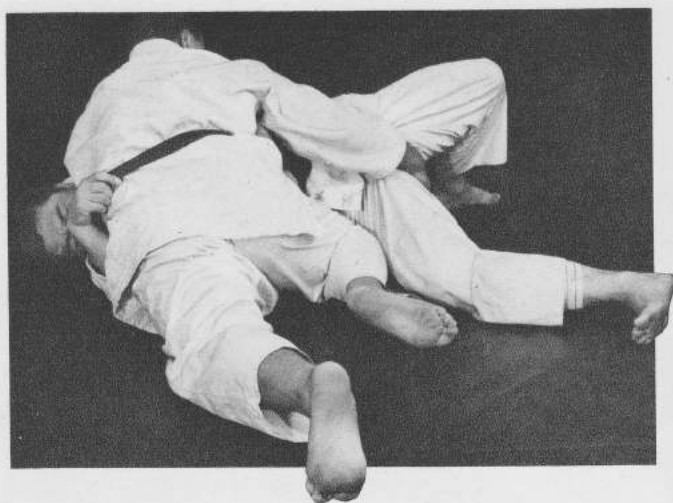
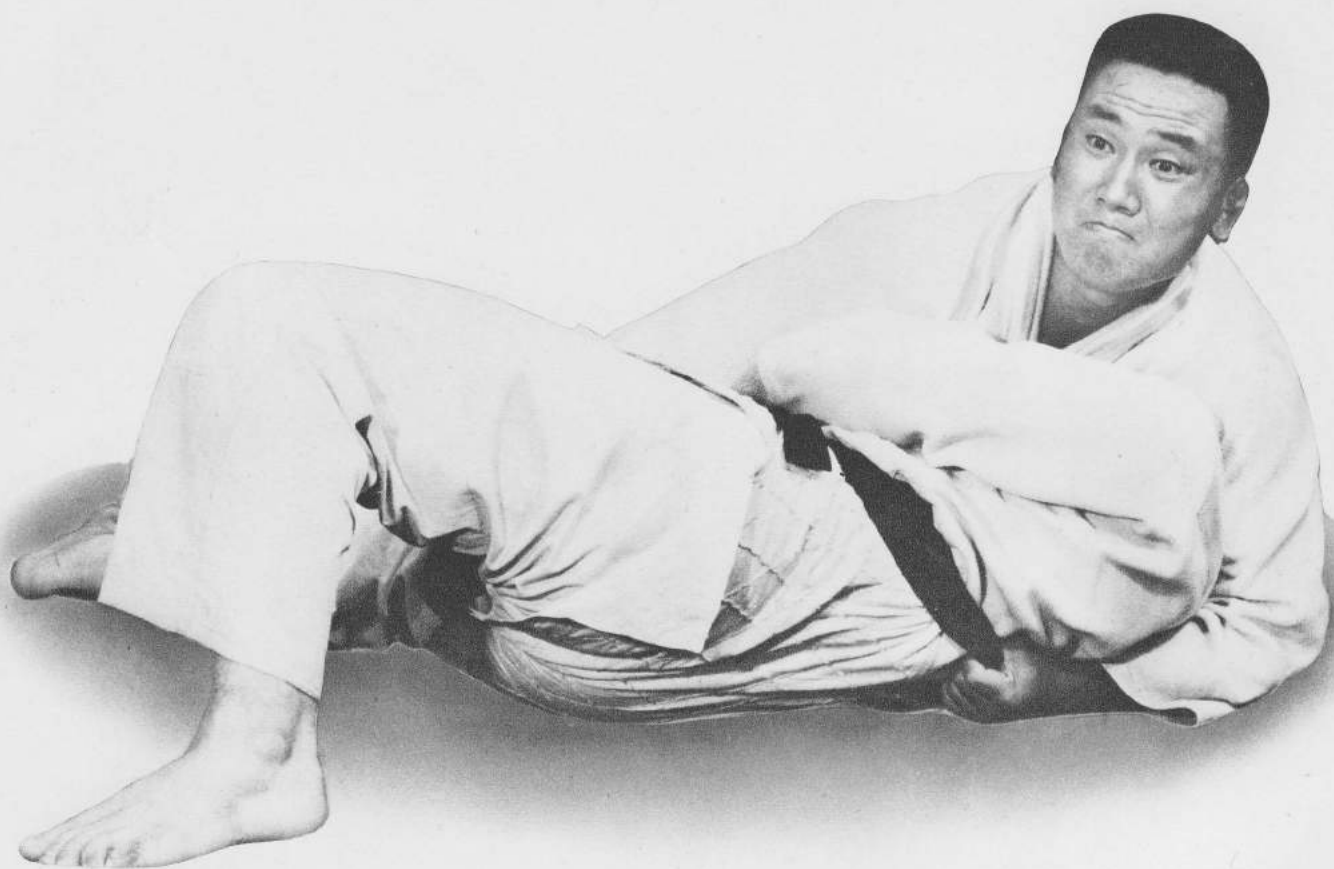
“Judo is the way to the most effective use of both physical and spiritual strength. By training you in attacks and defenses it refines your body and your soul and helps you make the spiritual essence of judo a part of your very being. In this way you are able to perfect yourself and contribute something of value to the world. This is the final goal of judo discipline.”

Anyone who intends to follow the way of judo must above all instill this teaching in his heart.





● Author Kazuzo Kudo finishes off his opponent with a mighty *koshi-jime*



● A *yoko-shiho-gatame* by Isao Inokumo (sixth *dan*), All-Japan Judo Champion in 1959 and 1963, and World Judo Champion, in 1966. The two shots on the right below were taken from the rear. Note the different foot positions.



● Mitsuo Matsunaga (fifth *dan*), All-Japan Judo Champion, for 1966, puts his powerful body to full use in a skilful *waki-gatame*.





● A *makura-kesa-gatame* by Toshiyuki Murata (fifth *dan*), All-Japan Police Individual Judo Champion, from 1961 to 1964.

1

FUNDAMENTALS

What are the grappling techniques?

Grappling techniques (*katame-waza*), usually called *ne-waza* (techniques from a lying position), are the composite group that include pinning techniques (*osae-waza*), strangle techniques (*shime-waza*), and joint holds (*kansetsu-waza*). We shall describe in a later chapter the characteristic features of each.

Just as in everything we mentioned in connection with examples of the follow-up and counter attacks in the throwing techniques, the throws and the grappling techniques are as inseparable as the front and rear wheels of an automobile. The two work together assisting each other to decide victory or defeat. Of course, the grappling techniques are more effective if they follow a throw, and the throws can generate greater power if they are followed by a grappling technique.

Infinite possibilities for varying and adding new twists to these techniques help us to understand the fascinating and inexhaustible depth of judo.

Body movements

As in the throws, body movements, vital to making the grappling techniques effective, can be divided into two main categories:

- a. Movements used in grappling your opponent.
- b. Movements used in warding off your opponent's grappling attacks or in counter attacks.

You will reach your goal of success with the grappling attacks only if you can use your legs, arms, and hips correctly, smoothly, and effectively and if you can apply concentrated power where you need it.

You must have complete control and smooth action in your arms, legs, and hips, before you will be able to escape your opponent's grappling attack or invalidate his strength.

Once again, as in the throws, so in the grappling techniques, defensive action alone does not lead to victory.

Should your opponent pin you down, use your arms and legs like four arms to keep him from getting a complete pinning hold on you. Use your whole body to search out the weak point in his pinning technique, and when you find that weak spot, use all of your training and study background against it to break away as you actually attack your opponent.



If you try one method and fail, put that method together with another, and try again till you succeed. Remember that if in trying to escape you use escape techniques only, you put yourself in a very vulnerable position.

Performing the techniques

In these techniques, too, we have preparatory moves and an attack. Your own preparations involve putting your opponent in a position where his resistance is weakest by putting your own body in the best possible balance and in the most advantageous position. From the opponent's viewpoint this preparation involves being put into a position where resistance is most difficult.

Though the attack involves the actions you perform after you have prepared yourself and your opponent, until your opponent is able to regain control of himself, in fact in very few instances in all judo techniques is it possible to tell where preparations end and attack begins. If the preparations and attack steps are separated, the technique falls apart.

We mentioned in the body movements section how you must be able to apply concentrated power to the important areas of your opponent's body, but it is vital to remember that you must not tense your mind and your body so that your own movements become dull. In the other important act of breaking up your opponent's strength, keep a firm grip on the vital points and maintain the attitude that you are in complete control. Doubtless, you already know this, but I repeat it for good measure.

Making progress

The best and most correct order to follow in learning the grappling techniques is to begin with the pinning holds, move into the strangle holds, then into the joint holds. Aiming first for complete mastery of the pinning techniques so that all of the main movements are a part of your body's natural reaction is the most effective training and the quickest road to progress in the strangle and reversal techniques.

There is a great deal of difference in the effect you make with strangle and joint holds when you lack a firm discipline in the pinning techniques. Lately, some people are forgetting this and are turning abruptly and without adequate preparation to the joint holds, but this is a foolish thing to do. When you practice judo you soon learn that the grappling techniques all develop as a unit centering around the pinning techniques.

The most important point in training in the grappling techniques is, once you have gotten into a reclining position, or once you have seized the opportunity to use the grappling techniques, to apply them thoroughly and to use follow-up attacks to attain your end. This is the big secret to quick technical progress.

Training

Developing a pliant and strong body is vital to technical progress in the grappling moves. The training methods we present here are taken from the minimum necessary exercises generally used today. Before you begin any of these exercises, be sure you run through sufficient warm-up exercises and some forward rolling falls.



Never lower your head this way.

a



b



a. front-back bend

Sit on the floor, and bend over till your fingertips touch your toes. Put your hands on the floor stretched out in front of you, and roll your legs over backward over your head.

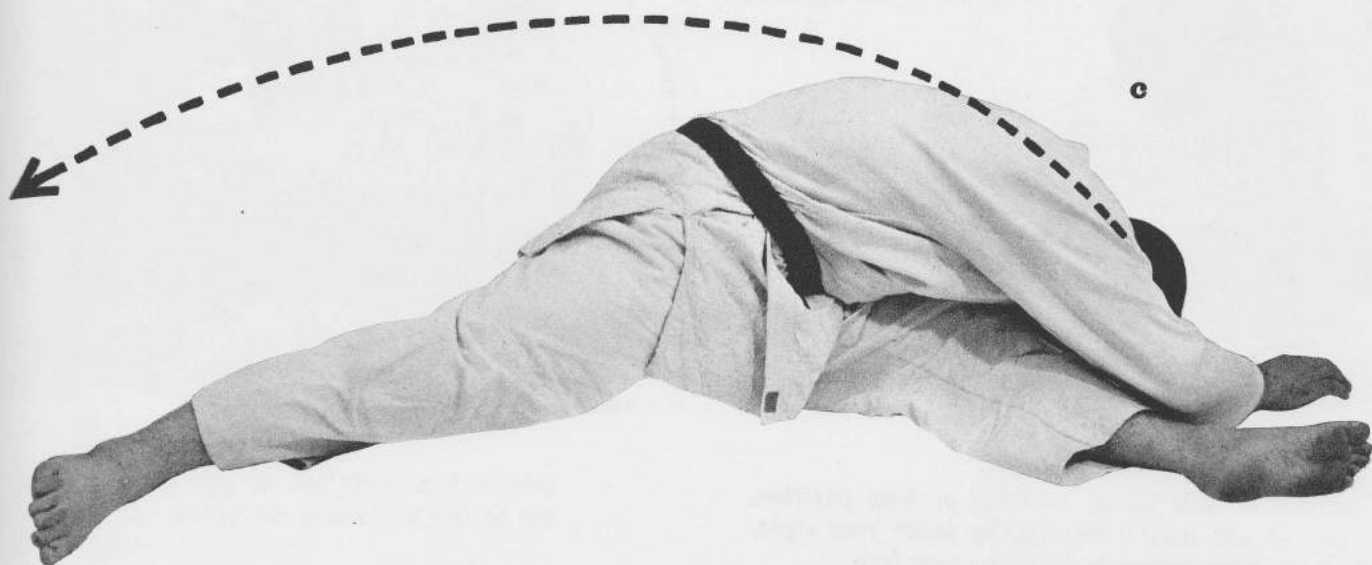
b. grip exercise

Sit on the floor with both legs stretched out in front of you. Stretch both arms out horizontally, palms down. Grip all of the fingers of both hands into fists, then pull your elbows into your sides.

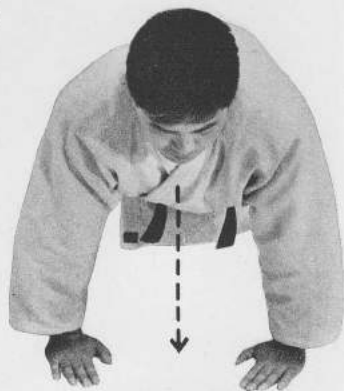
c. side bend

Sit on the floor. Spread your legs as wide as you can. Bend to the right and left touching both fingers on the floor on each side:

c



d



d. push-up

Support your body on your toes and the palms of your hands. Keeping your body straight, raise and lower it.

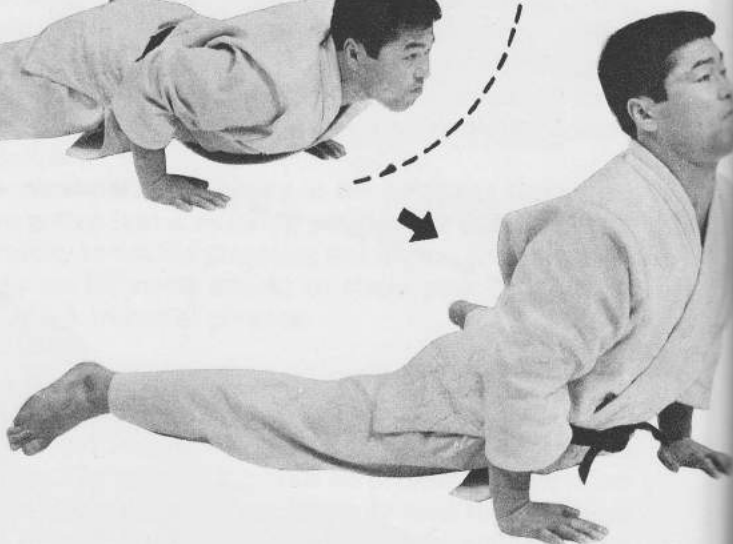
e



e. modified push-up

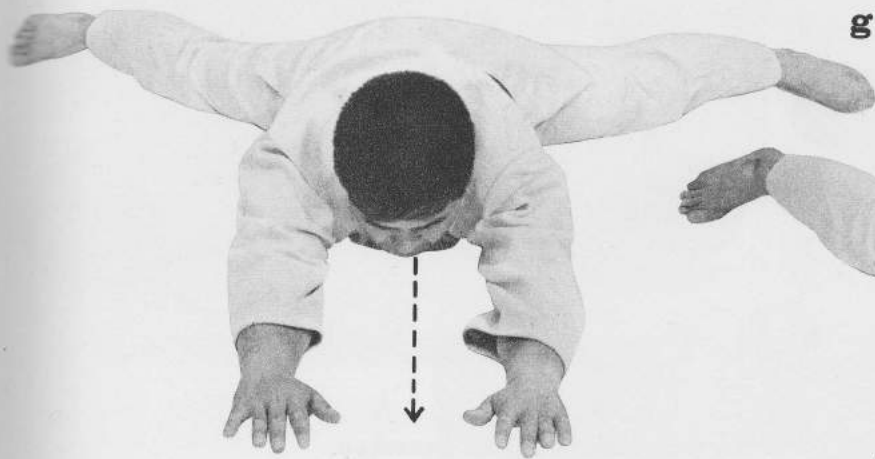
Lie on your stomach, and raise your upper body on your arms.

f



f. leg exercise

Remain in the modified push-up position, and cross your left leg under your right, then your right leg under your left.



g



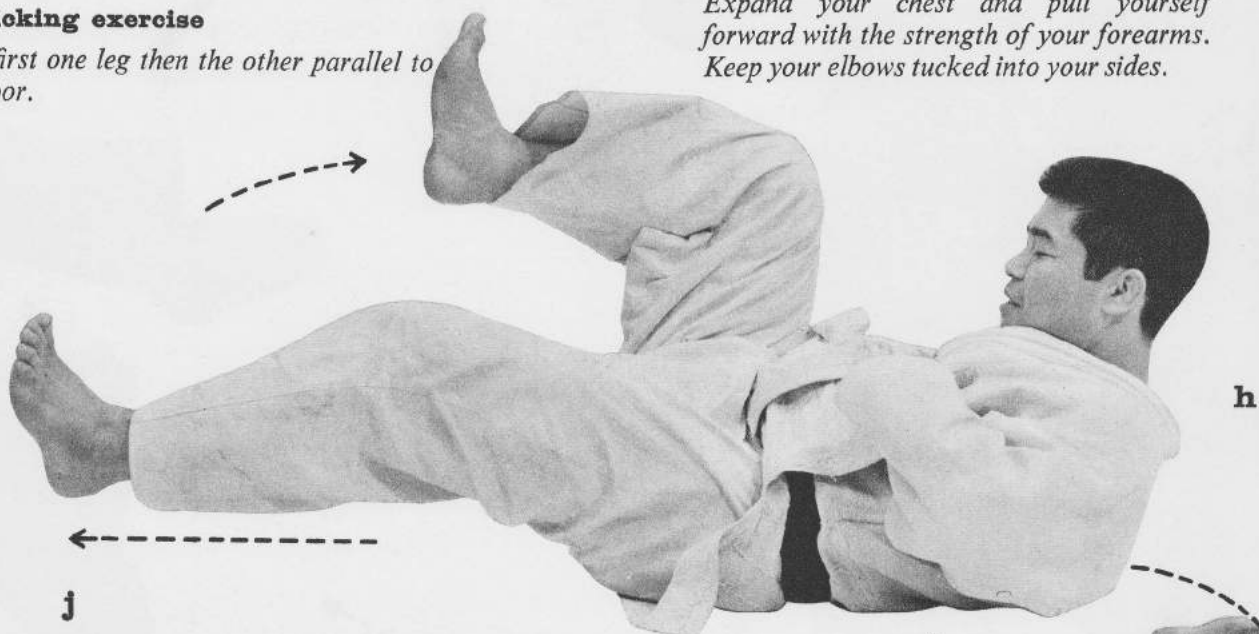
g. crawling exercise

Lie on your stomach with both legs spread and both arms stretched out in front of you, palms on the floor.

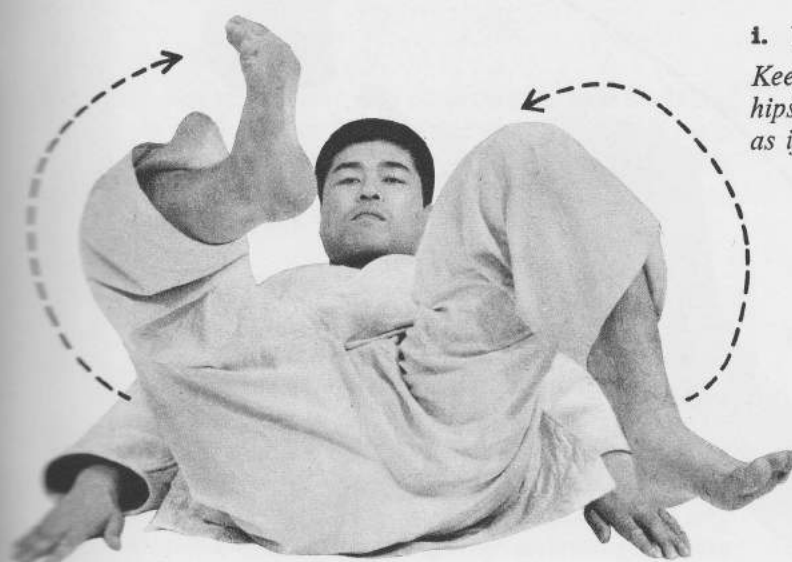
Expand your chest and pull yourself forward with the strength of your forearms. Keep your elbows tucked into your sides.

h. kicking exercise

Kick first one leg then the other parallel to the floor.



h

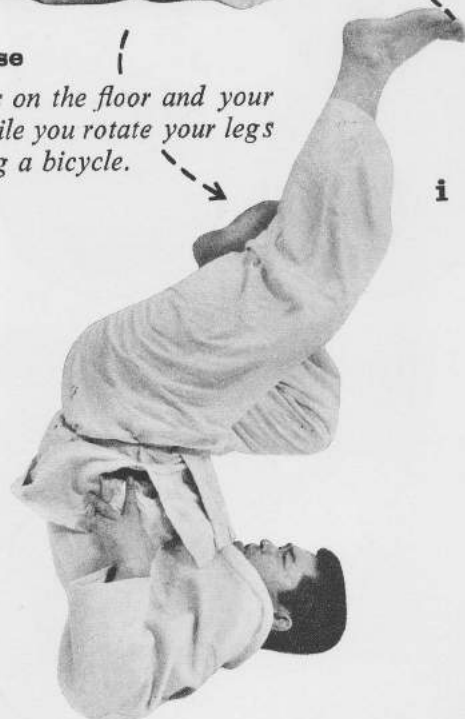


j. leg twirls

Keep your hips on the floor, and revolve both legs one to the inside and one to the outside.

i. bicycle exercise

Keep your shoulders on the floor and your hips up in the air while you rotate your legs as if you were riding a bicycle.



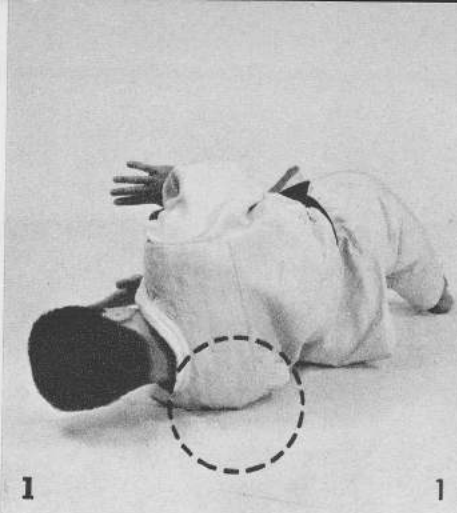
i



k

k. defense exercise

When you are attacked from above, thrust out both arms and shoulders, and kicking at the floor with your left foot, pull your body over to the left side. Bend your right knee so as to ward off your opponent's attack.



1

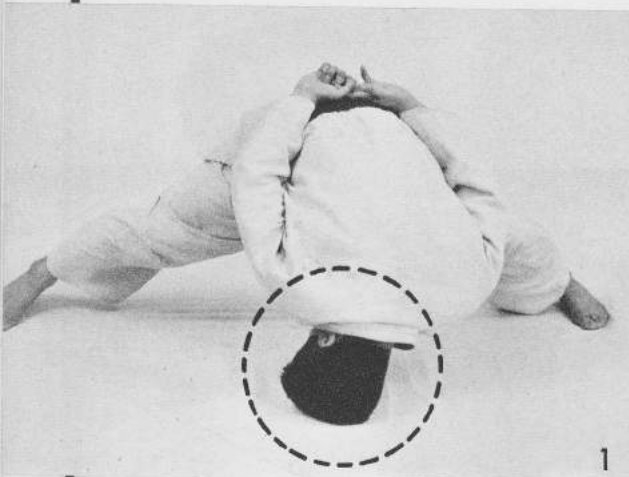


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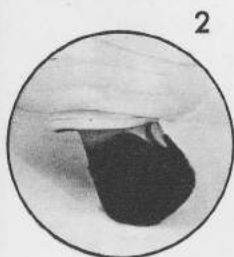
l. shoulder support exercise

Lie facing up so that your shoulders and toes only touch the floor. Move forward and backward by shifting your weight first to your left then to your right side. (#1-2)



1

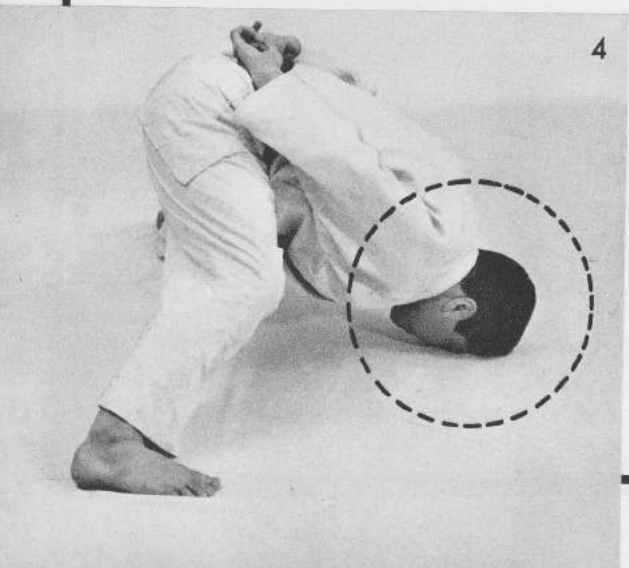
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2



3



4

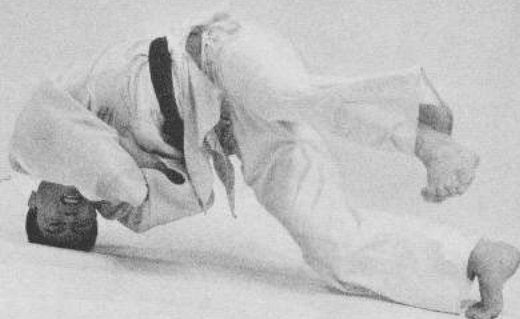


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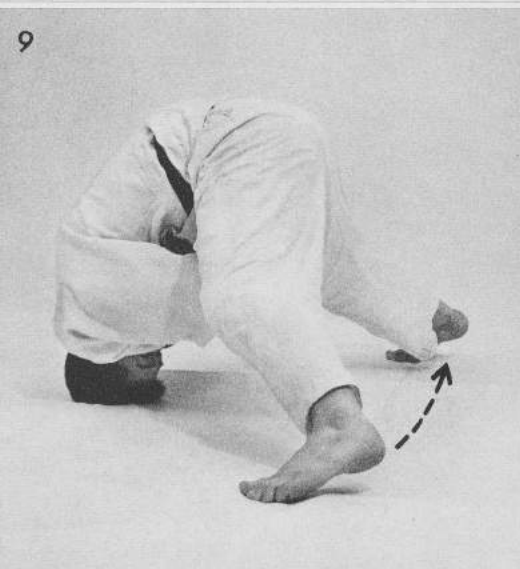
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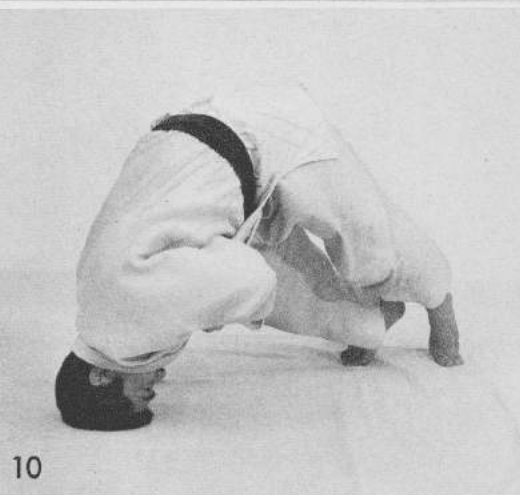
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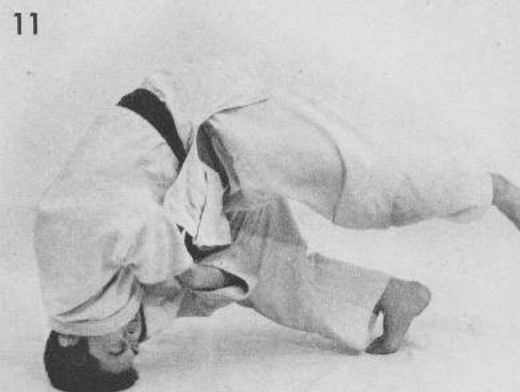
8



9



10



11

m. bridge

Facing up, support your body on only your heels and the back of your head as you move your body right and left pivoting on your head. If you turn face down, support your body on your forehead and on your toes. (#1-11)

n. dual action exercise

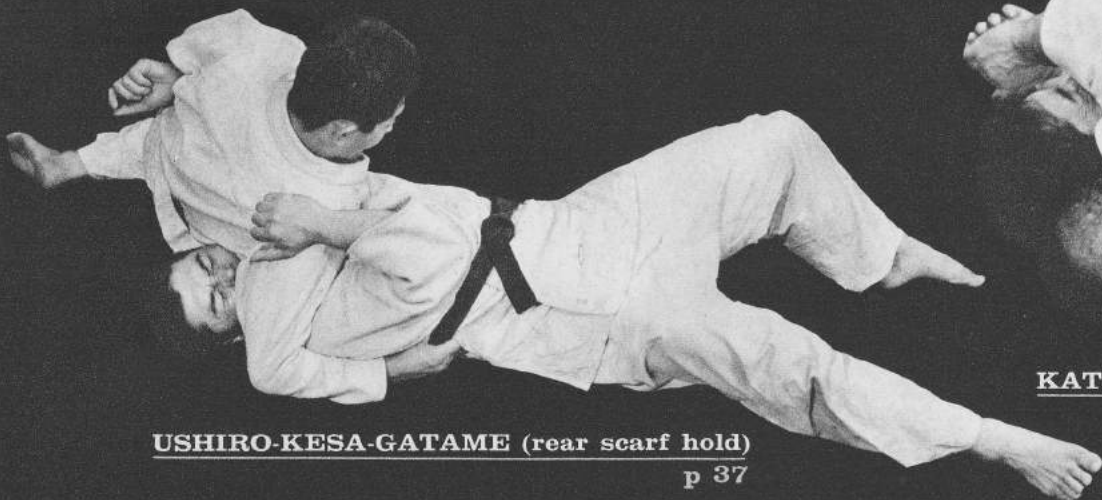
Training to use both feet as if they were hands. The lower man grips his partner's sash with both hands and attempts to keep the toes of both feet there as well. The principle of the exercise is that if you can control your right ankle, use your right knee, if you can control your right foot, use your left foot, and vice versa. This should enable you to use any available part of your legs for defense. (We have omitted a photograph of this exercise.)



KESA-GATAME (scarf hold)
p 28



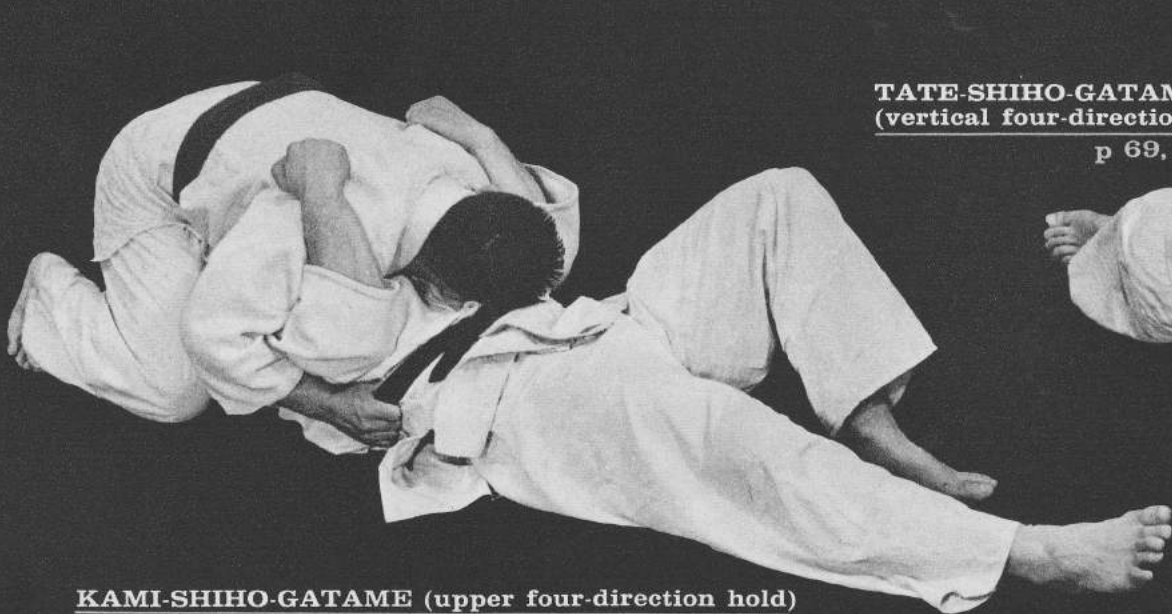
KUZURE-KESA-GATAME (variant scarf hold)
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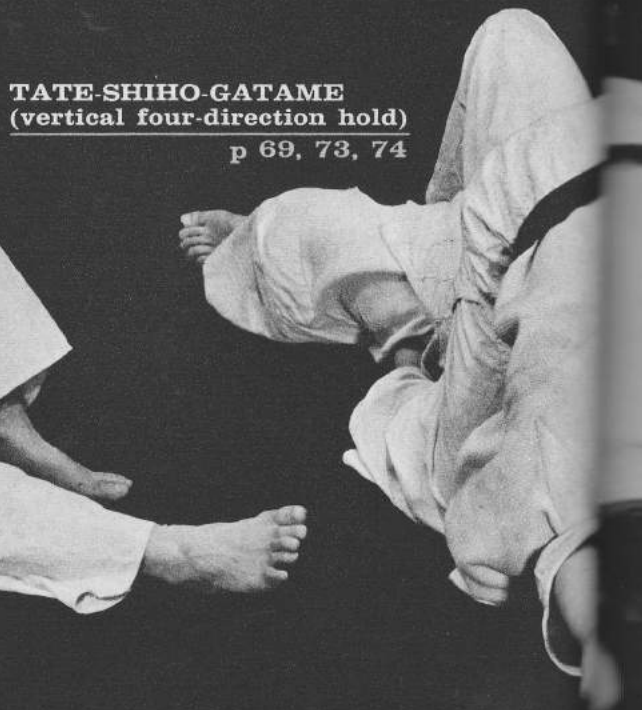
USHIRO-KESA-GATAME (rear scarf hold)
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KATA-GATAME (shoulder hold)
p 40



KAMI-SHIHO-GATAME (upper four-direction hold)
p 45



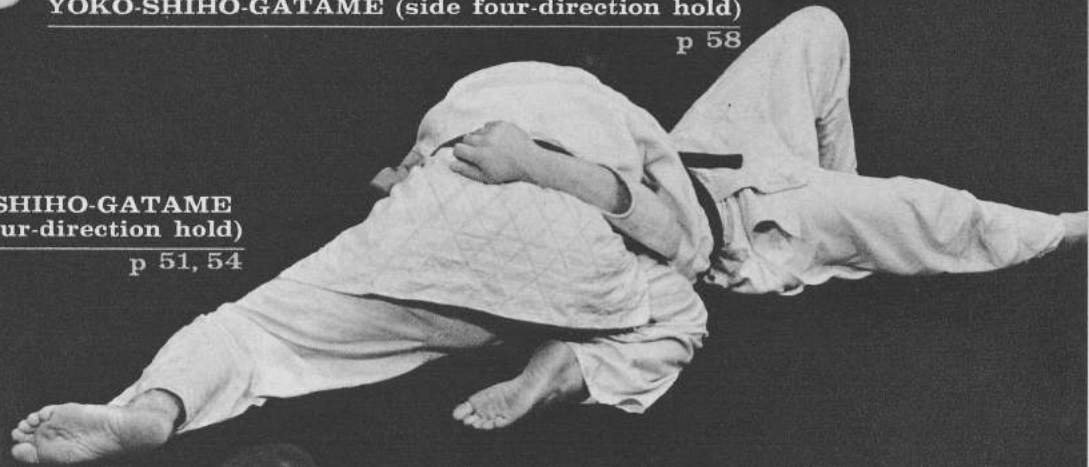
TATE-SHIHO-GATAME (vertical four-direction hold)
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2

PINNING TECHNIQUES



YOKO-SHIHO-GATAME (side four-direction hold)
p 58



KUZURE-KAMI-SHIHO-GATAME
(variant upper four-direction hold)
p 51, 54



KUZURE-YOKO-SHIHO-GATAME
(variant side four-direction hold)
p 64

Main points

In all of the grappling techniques, always remember that you should try to keep your opponent constantly on the bottom and should attack from the top. If it turns out that you end up on the bottom, assume a basic position, and apply strangle or joint holds to your opponent till you can turn him over, get on top yourself, and counter attack. When you have your opponent pinned:

1. Keep all of your body in a position that contributes to keeping him pinned down.
2. Anticipate the important moves your opponent will make to try to break free, and control them.

You should base your thinking about the use of strength on these important points.

1. Distribute your strength throughout your body in accordance with the position you are in. Do not let it concentrate in any particular area.
2. Apply your strength freely and rhythmically.
3. Put your strength to use in a continuous motion to control your opponent's attempts to break free. In other words prevent all of his moves to rise from succeeding.
4. Seek out his weak points, and apply your own strength to them. If when you make use of these few rules you keep your body completely free of your opponent and make sure it stays resilient and flexible you can use your own weight and make your strength tell even better.

If, as sometimes occurs, you end up under your opponent after you perform a throw, keep your entire body under control, and assume one of the basic postures we have already mentioned, because they are the most suitable both for attack and defense.

Attack is your best defense!

It is vital to be able to switch your body action immediately from a defensive to a counter offensive by means of grappling techniques. You must always keep this in mind.

Training rules

For progress in the pinning techniques, be sure you follow these rules when you train.

- a. Beginners—raw beginners—frequently get themselves into the position for a grappling technique and then attempt to shift it from the left side to the right side because they are right-handed or because working on the right is more comfortable. Do not think for a moment that the opponent is going to overlook the unguarded instant such a shift creates. He will certainly take advantage of it to break free. Useless shifting of this kind is strictly forbidden. If your position is not just as you would like it or if you feel you are in a disadvantageous technique, put up with it calmly, because from the variations that will occur in your position in relation to that of your opponent the right next step will inevitably arise. Do not make motions that have no meaning.

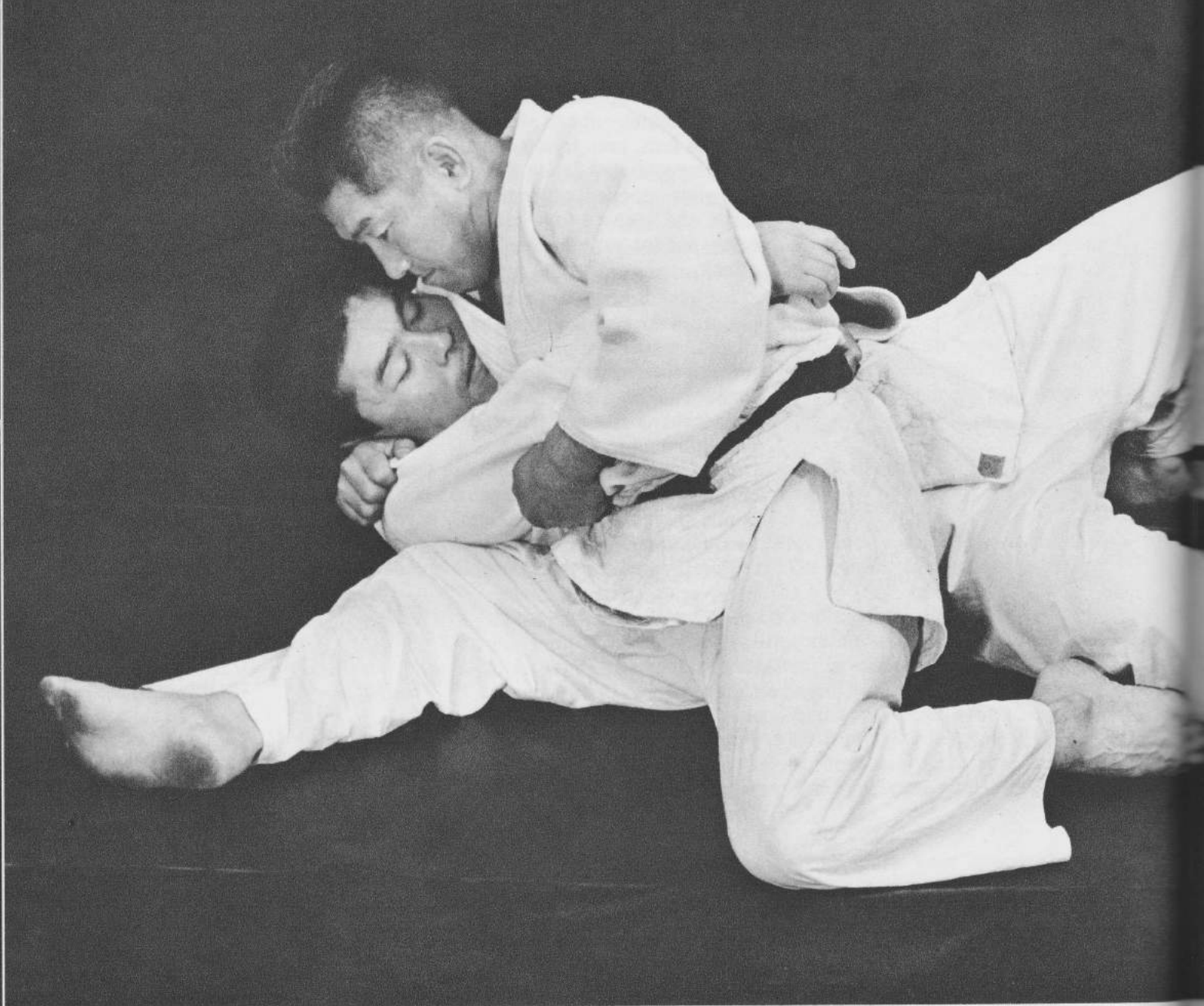
b. If your opponent has you pinned down, attempt to escape from him by seeking out and attacking his weak points. If your first escape attempt fails, keep trying one after another till you break away. It is very important to devise ways to use your head, knees, and elbows.

If your opponent attempts to pin you, use your legs as if they were arms, and keep all four limbs moving so that your opponent absolutely cannot get you. Next find your opponent's weak point, and attack.

c. Whether you are pinning your opponent or escaping from a pin, from the very beginning you must train and study ways to apply technique after technique in a continuous fashion so that they conform to the situation and to the techniques your opponent uses. It is too late to train when you find yourself actually needing the technical know-how. Train so that you learn the techniques with both your mind and your body.

d. In judo matches make sure you do not give an opponent the chance to pin you down, because once you are pinned, getting away is not always easy. Nevertheless, if you are pinned, keep trying to escape to the very last.

For progress in these techniques, develop a strong body and a persevering spirit.



KESA-GATAME (scarf hold)

General gist

The *kesa-gatame* falls into two types the *hon-kesa-gatame*, or true *kesa-gatame*, and the *kuzure-kesa-gatame*, a variant version of the basic technique. The *kuzure-kesa-gatame* itself may take either the *makura-kesa-gatame* or the *ushiro-kesa-gatame* forms.

Though the *kesa-gatame* is an easy technique to get into, it is generally considered difficult to master. On the other hand, once you have mastered its vital points, it will enable you to stand up to a strapper who is bigger than you and not give in.

The right moment

When you have downed your opponent with a throw—for example the *osoto-gari*—move immediately in for this technique. It is even better if you move into a *kesa-gatame* after a technique only partially performed (*waza-ari*).



Rear view of a kesa-gatame.



Pinning

1. Your opponent is lying faceup. Move into him from his right side.
2. Grip your opponent's inner right sleeve in your left hand. Hold his right elbow under your left arm. Control his right wrist with your left armpit so that he cannot pull it out. Lower your hips, and put your right buttock on the floor.
3. Take the back of your opponent's collar in your right hand by bringing that hand in from above his left shoulder.
4. Your right knee should fall at a point a little lower than your opponent's right elbow joint. The inside of your left knee should be on the floor. Bend both legs at the knees, and open them, right leg to the front and left leg to the rear.
5. Turn your face upward and to the left. Lower your upper body, and put your right armpit tight up against your opponent's right armpit.
6. Tense your entire body, and pin your opponent by pressing your whole weight down on him.

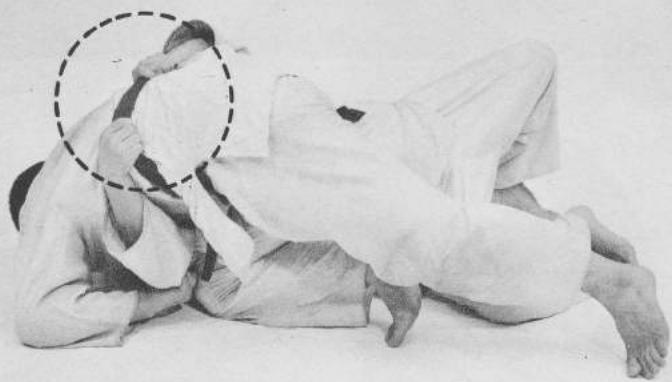
This method is the *hon-kesa-gatame*. (#1-2)

Special hints

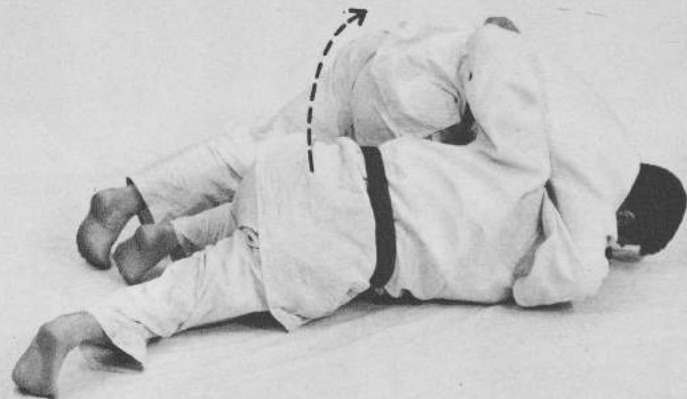
Since the danger exists that you might fall over backwards, make maximum use of the pull in your left hand, lower your head, and let your body weight fall forward. (#3)

Vital points

1. Keep your right side and abdomen tight up against your opponent's right side and abdomen as you press firmly down on him.
2. Do not tense your body.



1a



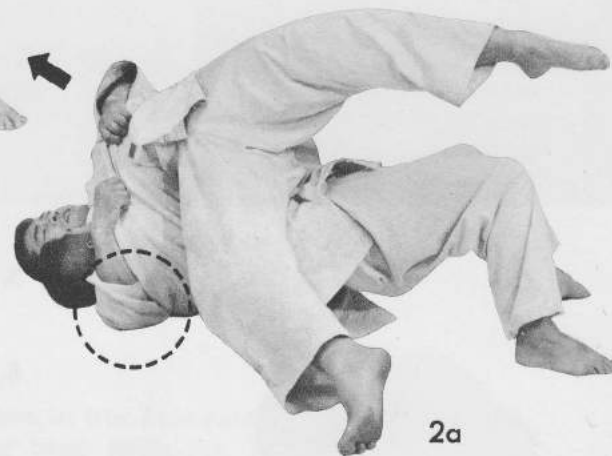
1b Rear view

Escapes

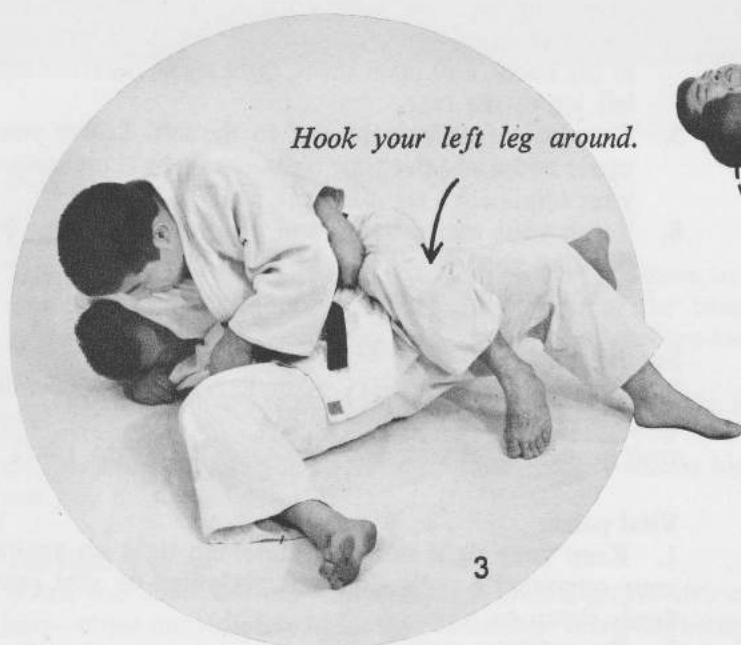
1. Grip the back of your opponent's sash in your left hand and the front part of it in your right hand. Draw both heels in to your buttocks, and flip your opponent's body up. At the same time, twist your hips to the right, slip your right knee under your opponent's body, stretch it out, and pull your right elbow out. (#1a-c)
2. If in the preceding escape method, your opponent leans his body over to keep you from pulling your right elbow out, control his right hand with the back of your head, and roll his body diagonally over your left shoulder. (#2a-b)



2b



2a

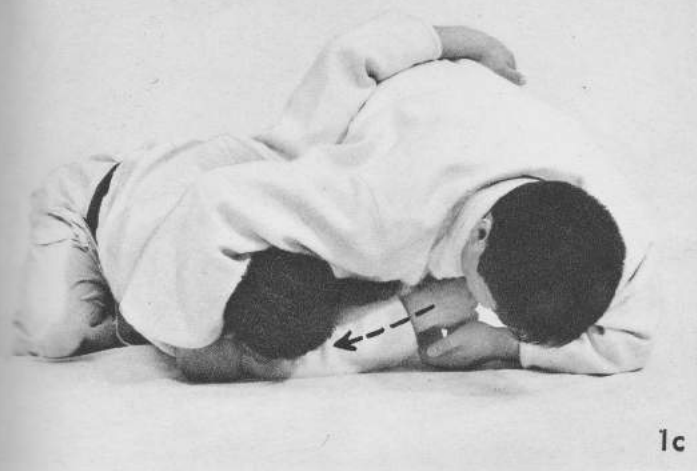


3

3. If your opponent has his left knee up, hook your left foot on his left knee from behind, and pull your right elbow out. (#3)

5a





1c

4. As you flip your opponent toward your head, shift your buttocks to the left. Using both hands—particularly your right—push him to his rear. Making use of the recoil action from the flip, roll him over to the rear. (#4a-b)

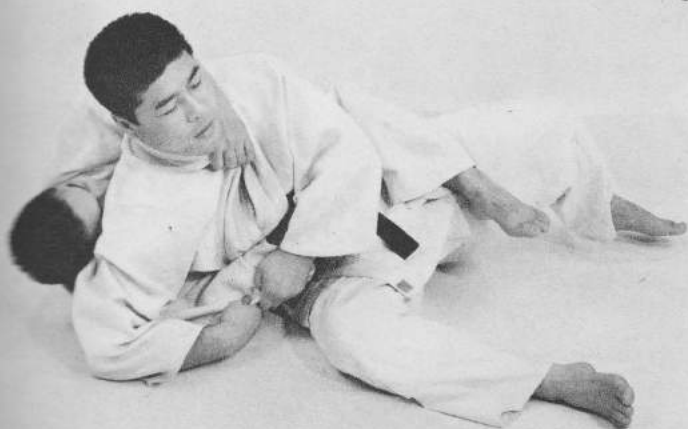


4b

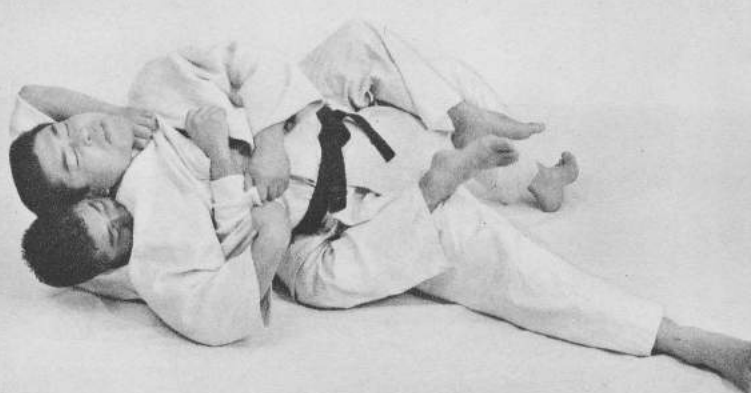


4a

5. Push your opponent's right hand from your neck with your left hand, and break free. Keep your body tight up against his back, and from above his left shoulder take his right lapel in your left hand so that you can move into an *okuri-eri-jime* (p 100). (#5a-c)



5b



5c



Follow-up attacks

1. *Makura-kesa-gatame*

After you have slipped your right hand deep around your opponent's neck from above his left shoulder, grab your own inner right thigh with your right hand, and pin him. (#1)

2. *Ude-gatame* (p 140)

Put your opponent's right elbow on top of your inner right thigh, take his right wrist in your left hand, and press it down for a reversal hold. (#2a-b)

2a



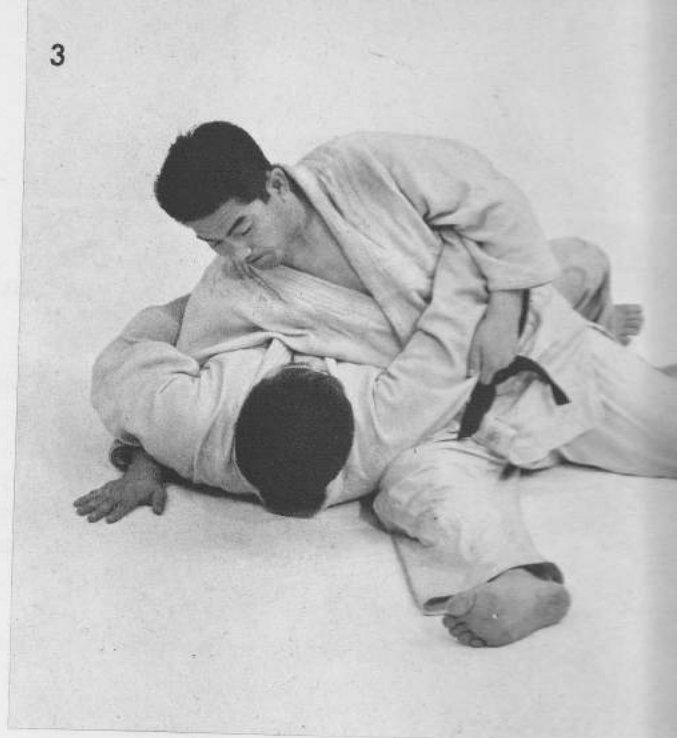
2b



3. *Kuzure-kesa-gatame* I (p 34)

Release your hold with your right hand on your opponent's neck. Then slide your right hand under his left arm for a *kuzure-kesa-gatame*. (#3)

3



4. *Kuzure-kesa-gatame* II (p 34)

From follow-up attack 3, release your left hand, slip it deep around your opponent's neck from above his right shoulder, and grab the back of his collar for a *kuzure-kesa-gatame* II. (#4)

4



5. *Kata-gatame* (p 40)

With your left hand press your opponent's right arm in to the right side of his head. Move into a *kata-gatame*. (#5)

5



KUZURE-KESA-GATAME (variant scarf hold)

Pinning

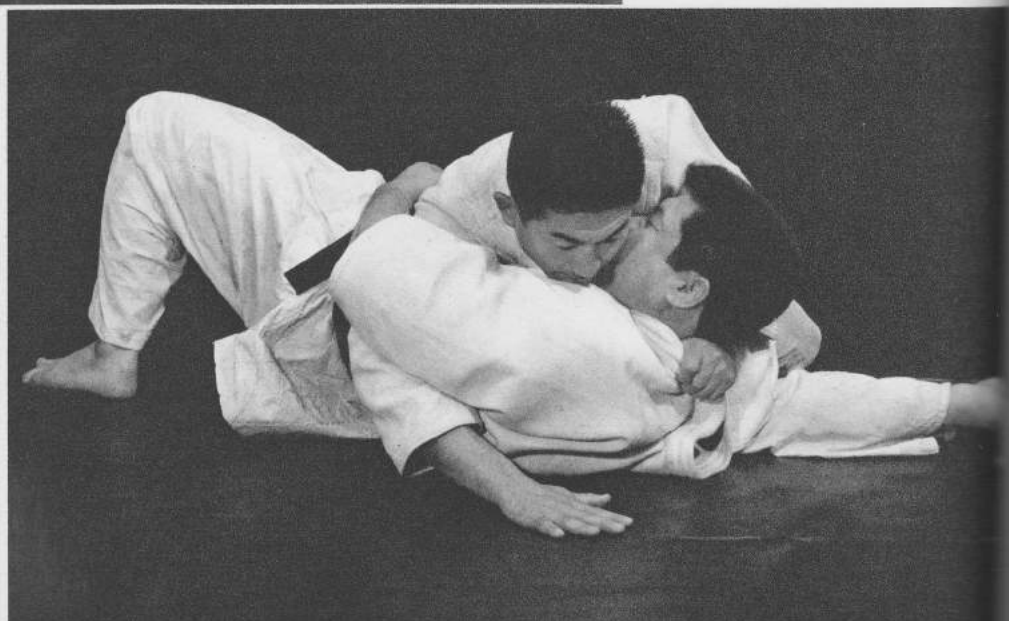
1. From the basic position release your hold with your right hand on your opponent's neck.
2. Slip your right hand under his left armpit.
3. Either put the palm of that hand lightly on your opponent's left shoulder region or put it on the floor, and pin your opponent. You might also grab the back of his collar with your right hand and pin him.

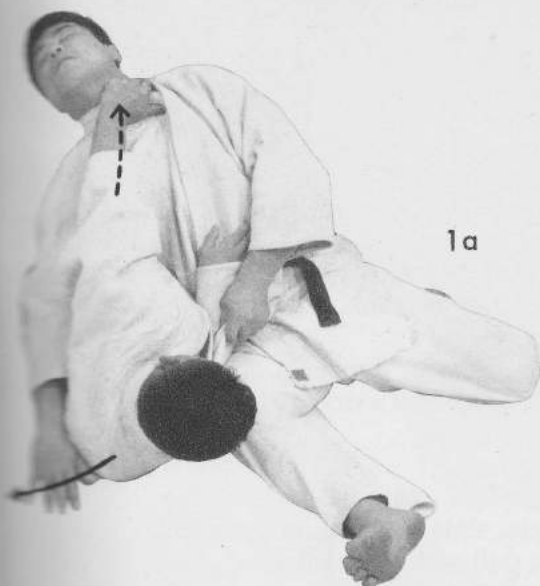
Special hints

See the special hints section in the basic technique.

Vital points

See the basic technique.





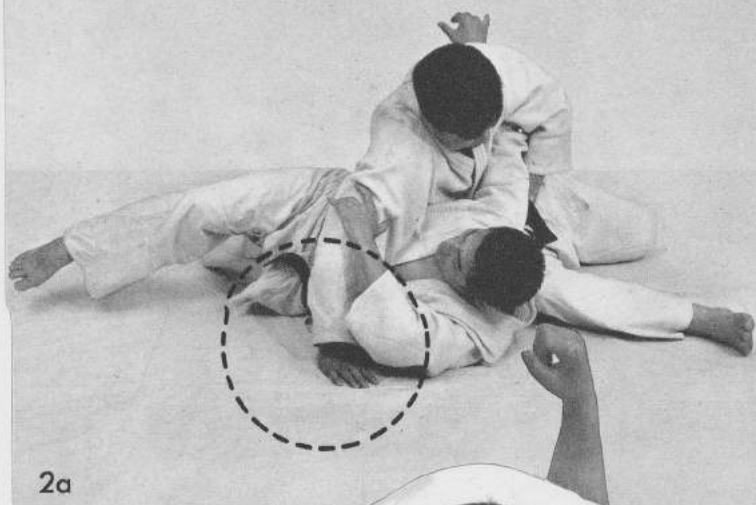
1a



1b

Escapes

1. Bring both heels close to your buttocks. At the same time flip your body up, and twist your hips to the right. Put your left fist at the base of your opponent's throat, stretch out both legs, and pull your right elbow free. (#1a-b)
2. If you have attempted to push your opponent back by twisting your body to the left and he has put his right hand out forward and on the floor, slip your left hand under his right arm, and push it away and over your own head. At the same time, twist your body to the right, thrust your chest and abdomen tight up against your opponent's back, and draw your right elbow free. (#2a-d)
3. See the basic technique.



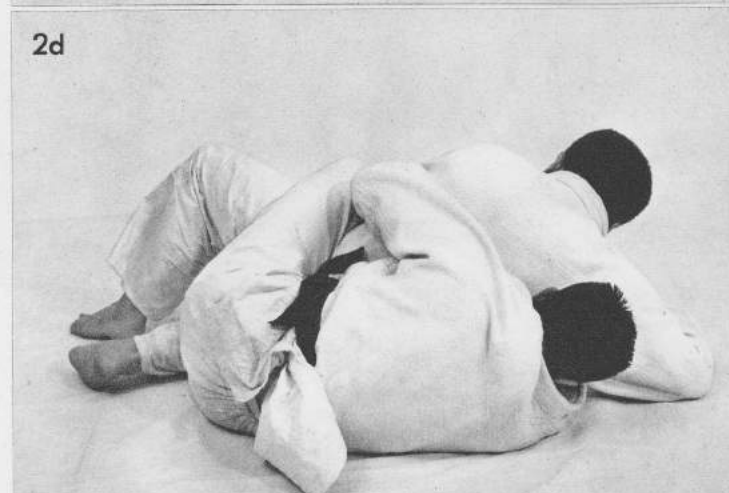
2a



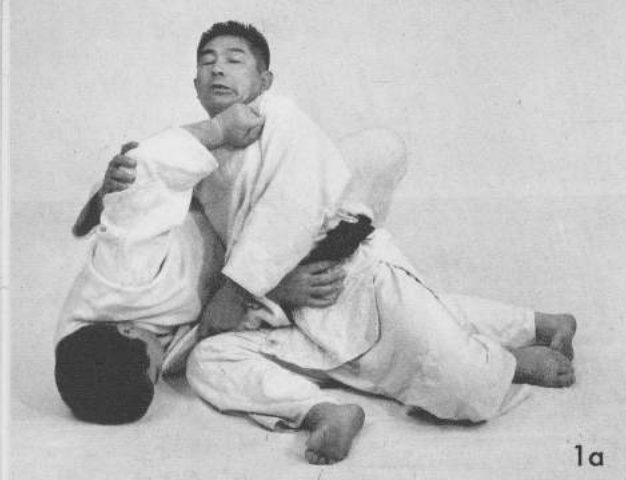
2b



2c



2d



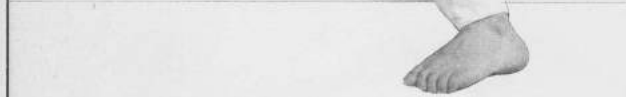
1a



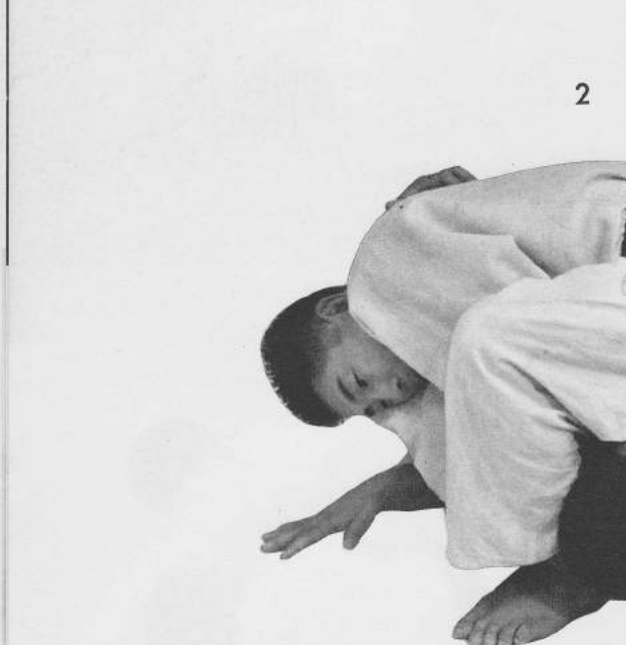
1b



1c



2



Follow-up attacks

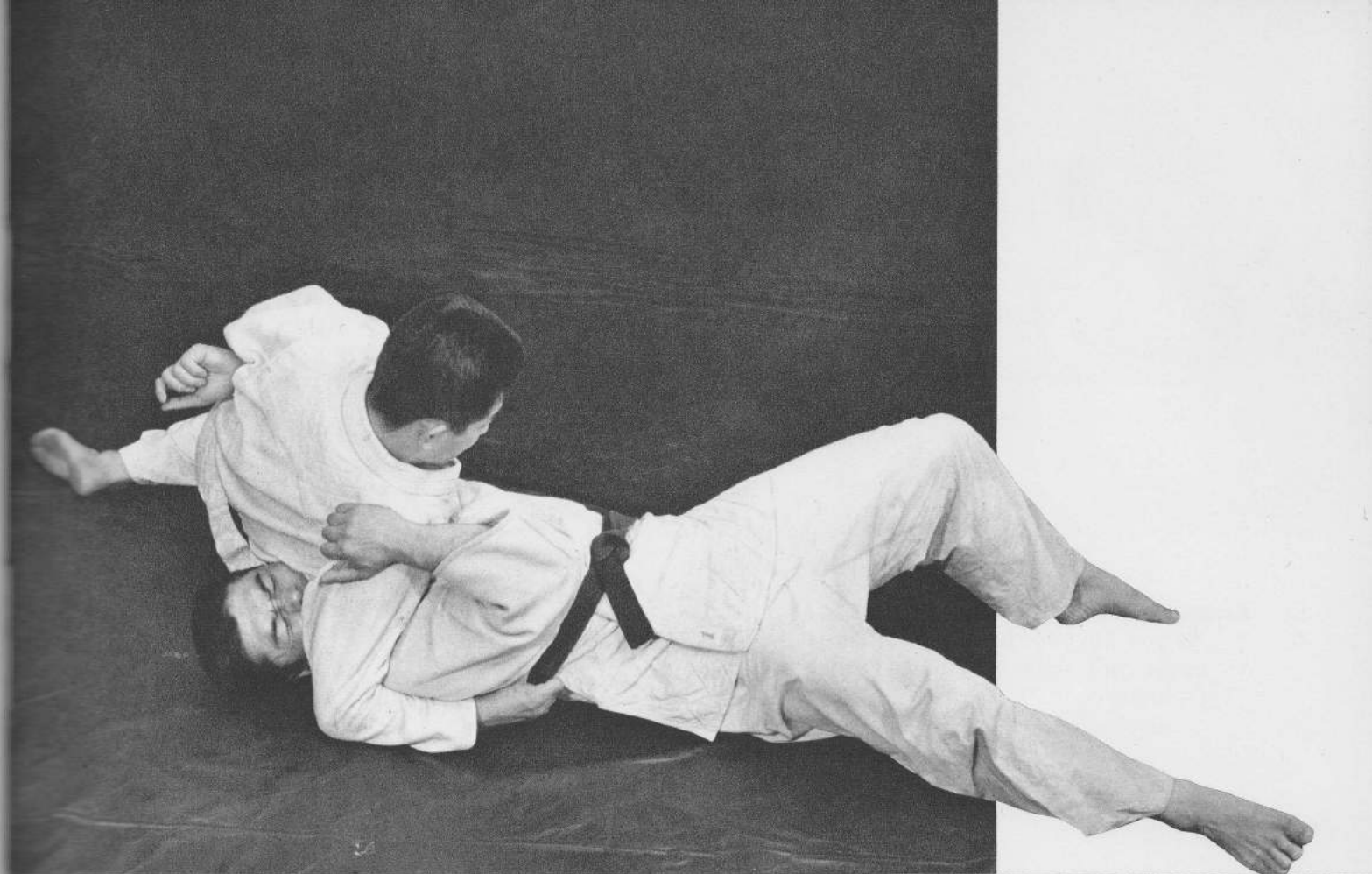
1. *Kuzure-kesa-gatame* II (p 34)

If you have gotten your right elbow free from your opponent, slip your left hand around from above his right shoulder deep behind his head, seize the back of his collar, and pin him. (Your thumb should be inside.) (#1a-c)

Note: After this, when your opponent attempts to escape, follow-up with either a strangle or a joint hold.

2. *Kata-te-kata-ashi-jime*

If your opponent attempts to get away by twisting his body to the right, slide the back of your left foot in to his neck, pull with your left hand, and get a *kata-te-kata-ashi-jime*. (#2)



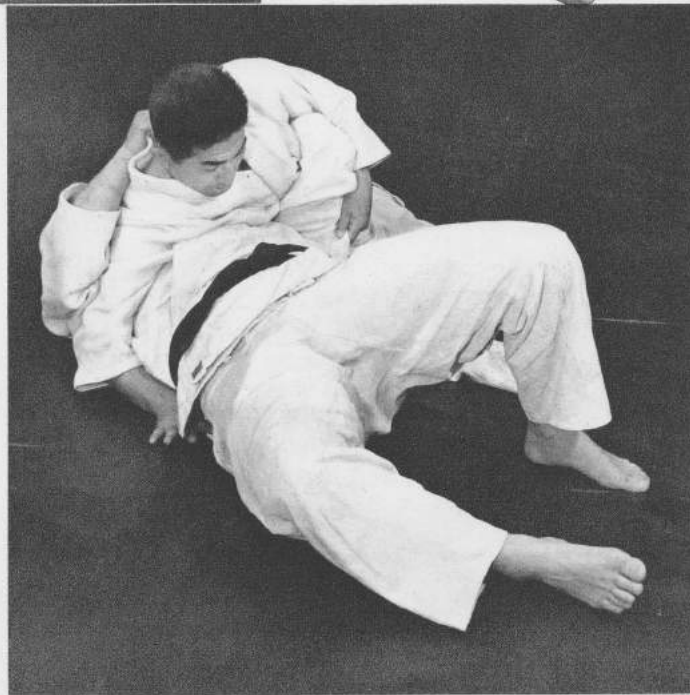
USHIRO-KESA-GATAME (rear scarf hold)

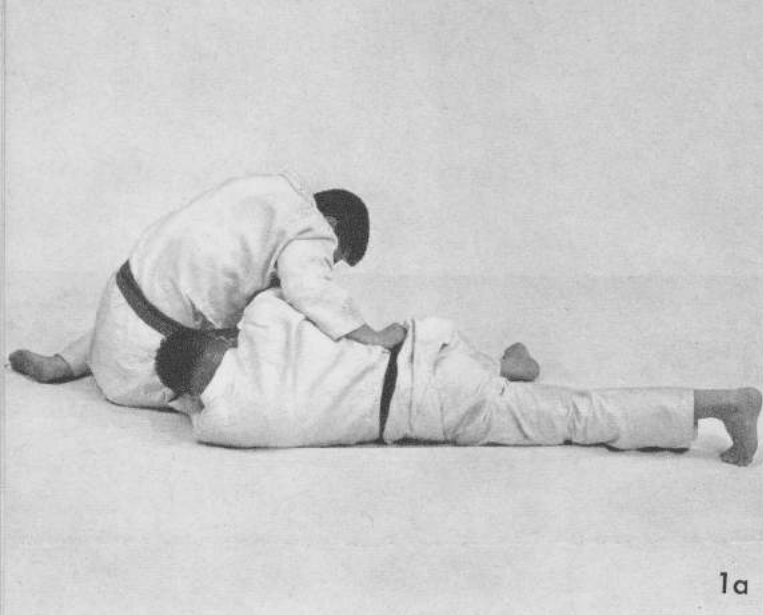
Pinning

1. Slide in to your opponent from his left side to a place near the back of his left shoulder.
2. Pin your opponent's left arm from the inside with your left armpit.
3. Slip your right hand above his right shoulder, and seize the right side of his sash by slipping your thumb under it.
4. Open your right elbow out slightly, and put it on the floor. Spread your legs as you do in the *kesa-gatame* (p 28), and pin your opponent down.

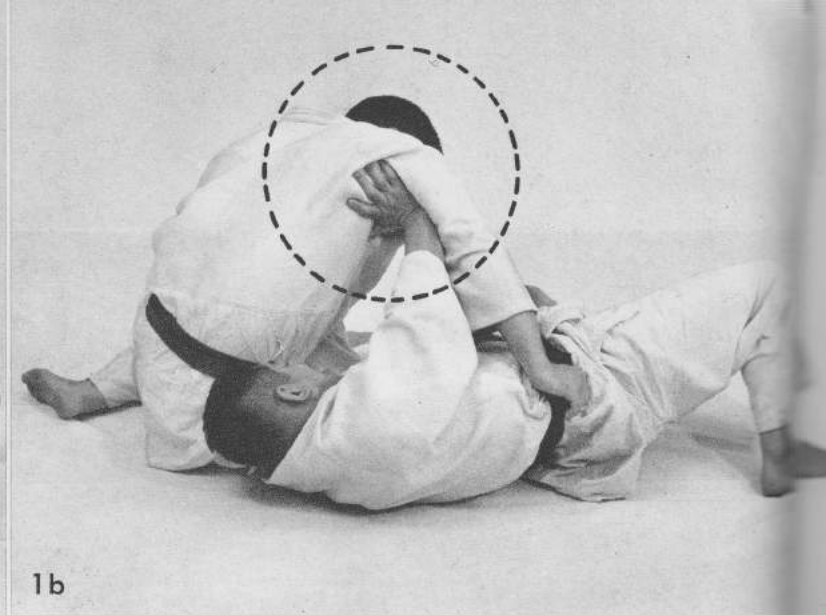
Special hints

Control your opponent by pressing your body weight down on his head with the part of your right side from your abdomen to your hip area.





1a



1b

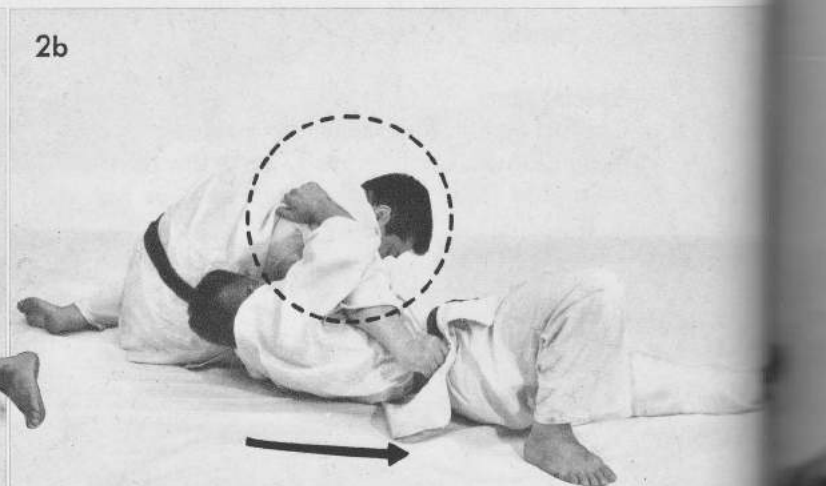
Escapes

1. As you flip your body up, stretch your right hand inside your opponent's right arm, and fall over to the left to get away. (=1a-b)

2. Seize your opponent's left armpit area with your left hand. Grab him by the right shoulder area with your right hand. Flip your body, and thrust both hands up and outward diagonally to the left. At the same time, as you lower your body, slide it to the right, then twist it over to the left to get away. (=2a-b)



2a



2b

Follow-up attacks

1. *Kuzure-kami-shiho-gatame* (p 51)

When your opponent attempts to roll you over to the right, attack with a *kuzure-kami-shiho-gatame*. (≠ 1a-b)

2. *Okuri-eri-jime* (p 100)

When your opponent attempts to turn sideways on his stomach, move in with an *okuri-eri-jime*.

3. Joint techniques (p 115)

Stretch out your right leg, hook the back of your ankle against the back side of your opponent's right hip, raise the front of your own hips high, and get a reversal on your opponent's left arm socket. (≠ 2a-b)



1a



1b



2a



2b

All underside views used in this book were photographed through a sheet of specially reinforced glass.





KATA-GATAME (shoulder hold)

General gist

The *kata-gatame* is one of the good techniques a smaller man can use to pin a big one. When I was fourteen and had been studying judo for about two years, there was a big sumo wrestler in my town who wanted to hold a match to see which was better, sumo or judo. The agreement was that if I could get this hold on the sumo wrestler and hold him for a count of three I would win. Perhaps it was only desperation, or perhaps it was because I had gotten a strangle hold on his neck, but the sumo wrestler was unable to rise. I won.

Pinning

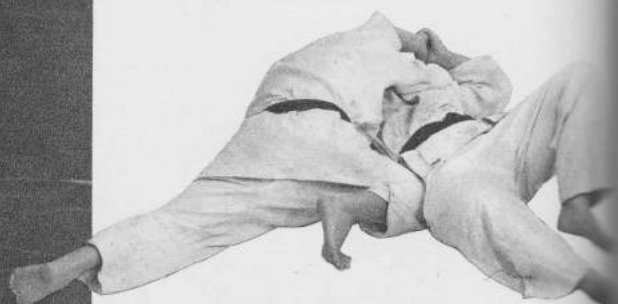
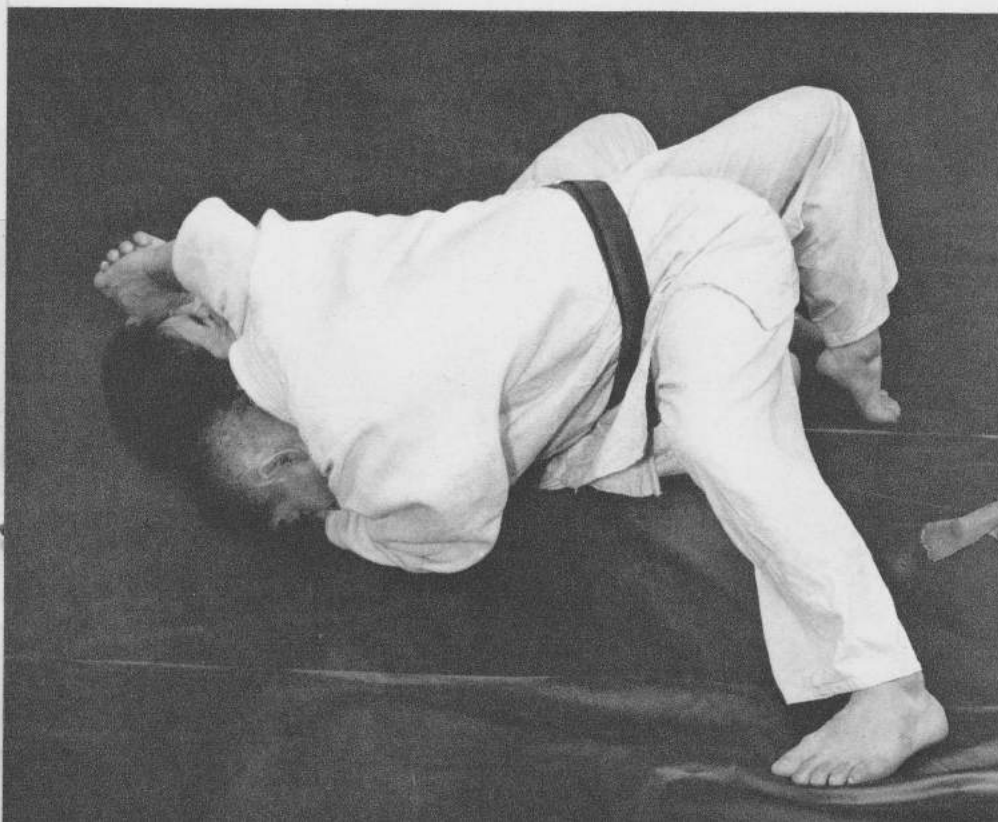
1. Move in from your opponent's right side. He is lying faceup.
2. Press your right knee tight against his right side. Press with your left hand on an area closer to your opponent's right shoulder than to his right elbow. Push his right arm so that part of it lies between your right cheek and your right ear.
3. As you control his arm this way, slip your right hand in from above his left shoulder around to his right, and clamp his upper arm and head together against your right shoulder.
4. Join your right and left hands with palms crossed. Close your elbow in.
5. Stretch your left leg diagonally to the left rear.
6. Raise both feet so that only your toes touch the floor, and pin your opponent down.

Special hints

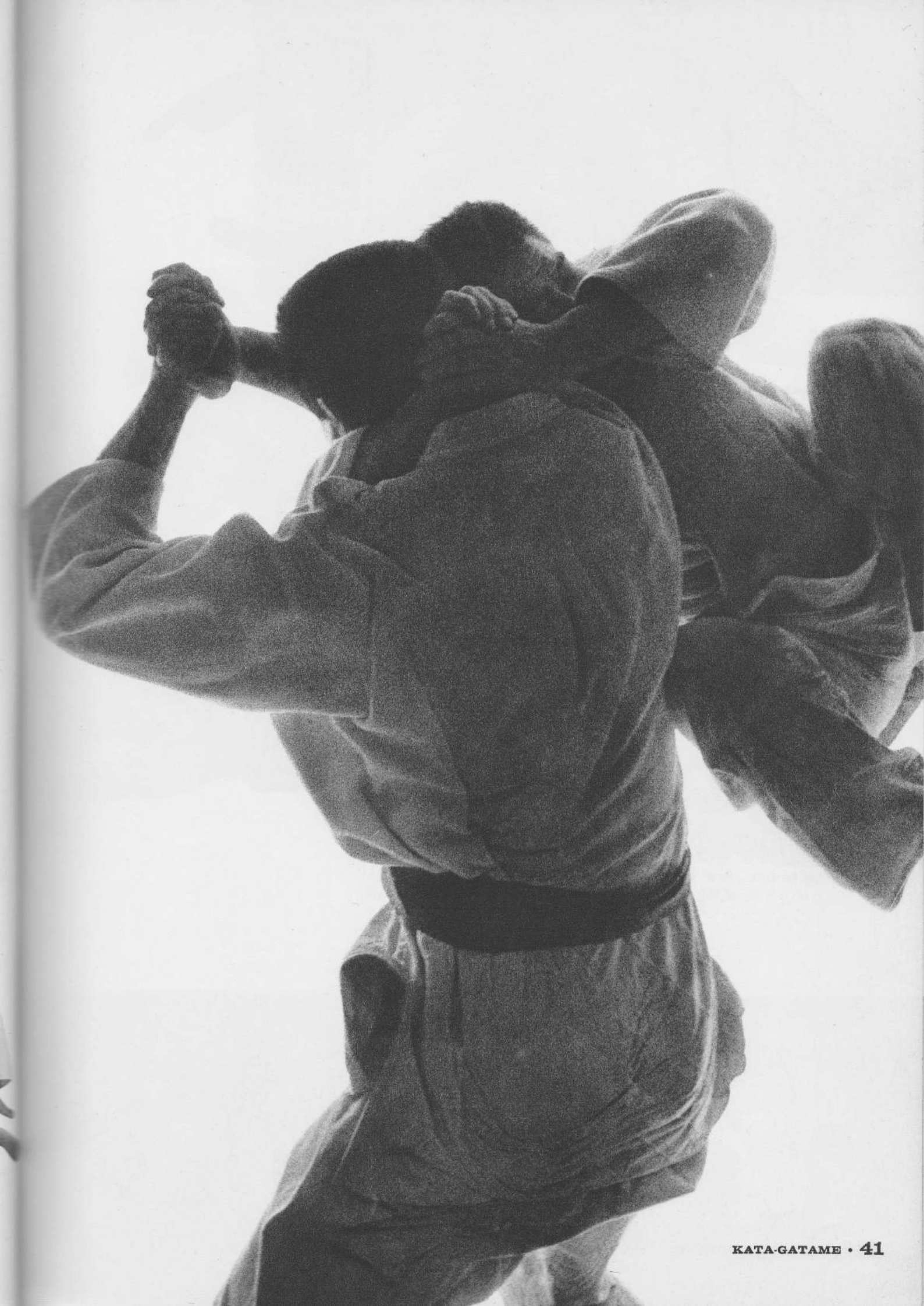
Control his right arm, and stretch it out to a place where it is weakest and least capable of generating power. Get the strangle hold on both his head and his right arm.

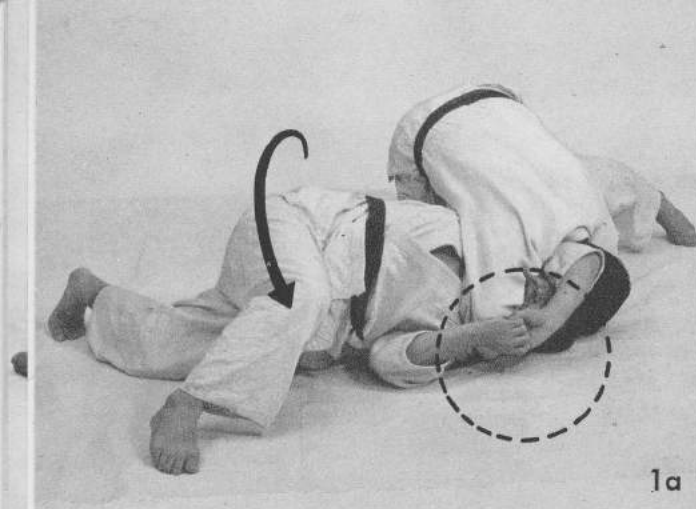
Vital points

Keep your right knee tight against your opponent's side so that he cannot bring his own right knee in to you.

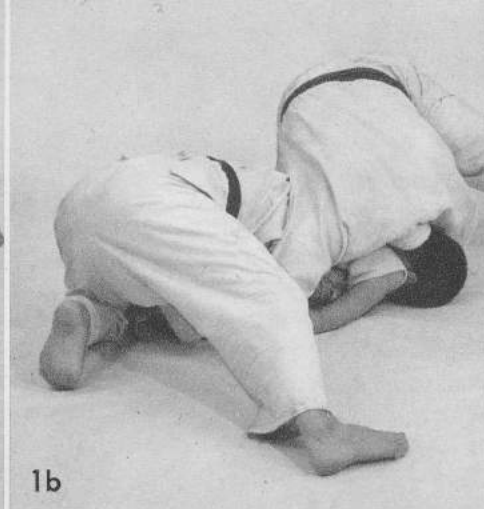


Note the knee placement.





1a



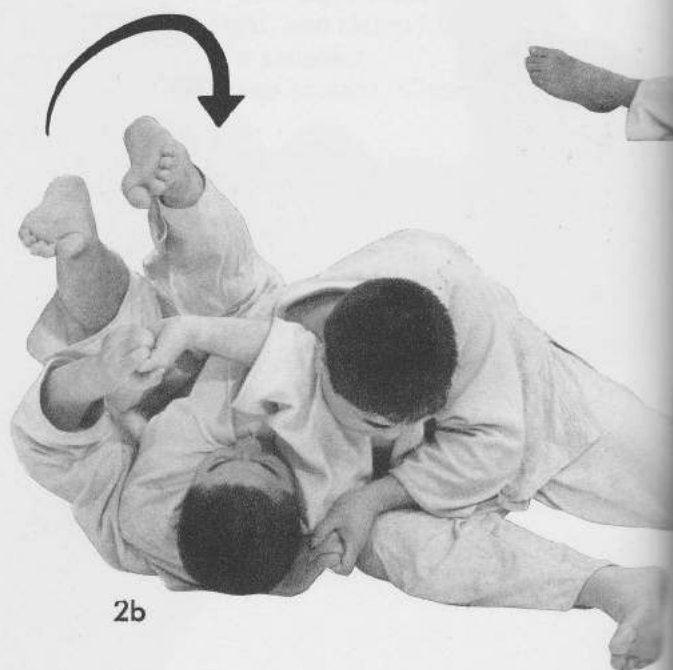
1b

Escapes

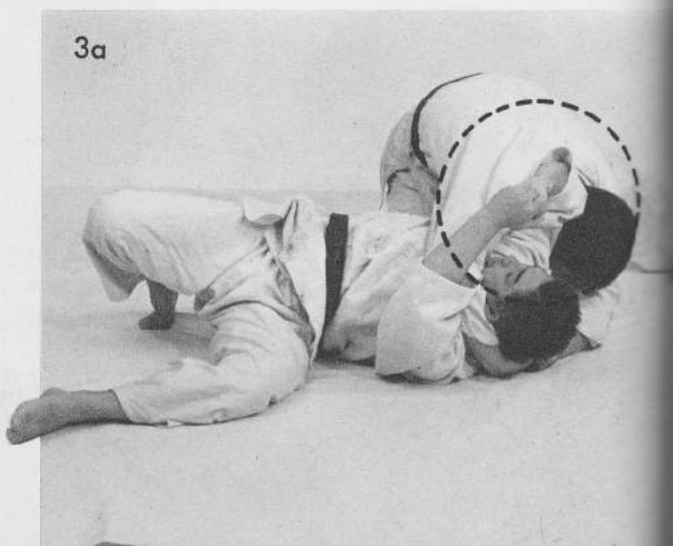
1. While rotating your body to the left as in the preceding method, pivoting on your left shoulder, get into a facedown position, and pull your head free. (# 1a-b)
2. Thrust either your right elbow, or both hands joined together, outward, rotate your body to the left, and get as far away from your opponent as possible. Raise both feet, then lower them, and with the recoil force, push your opponent over and on his back. (It is sometimes a good idea to put your left hand on the floor to assist yourself in getting back up.) (# 2a-d)



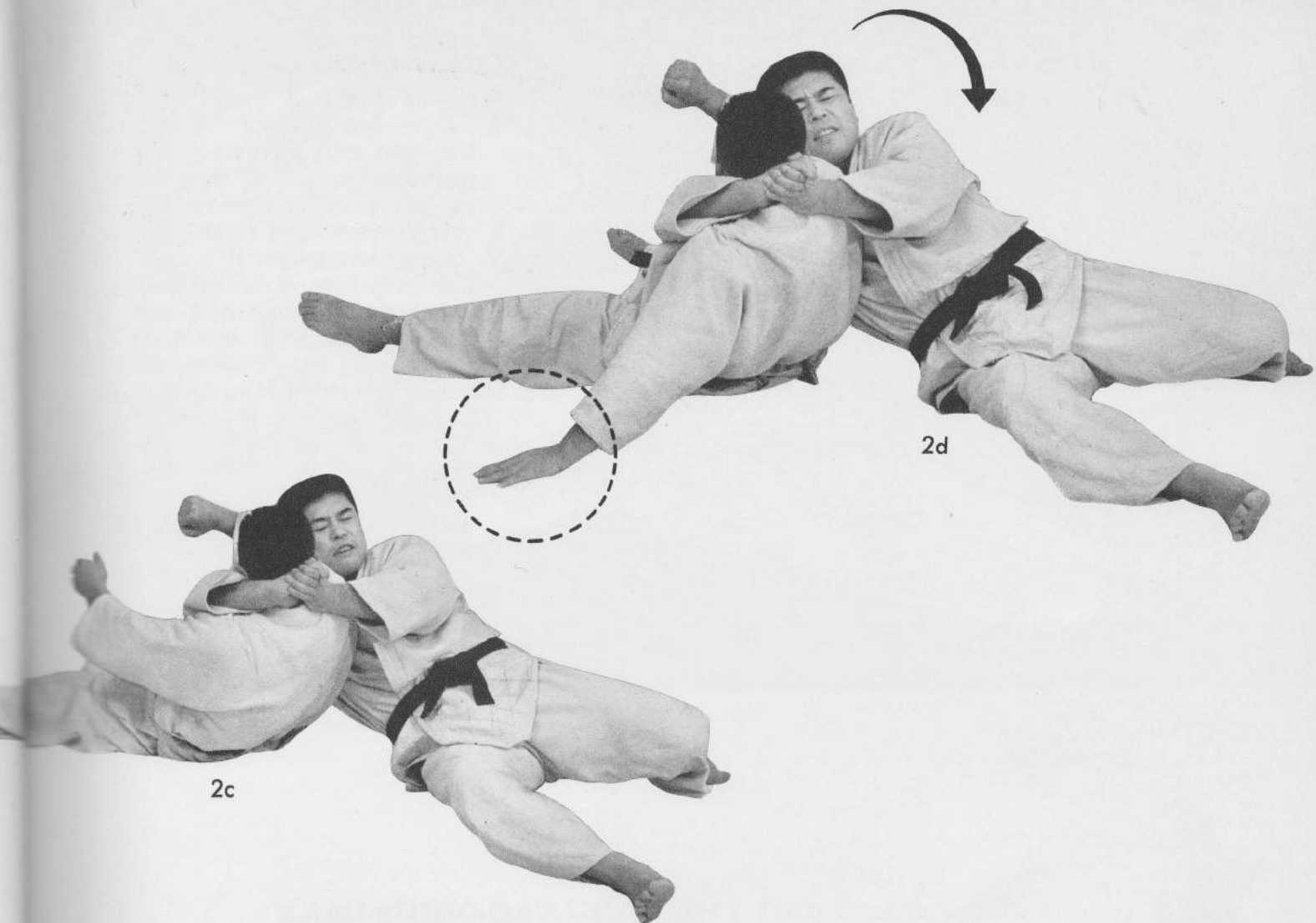
2a



2b



3a

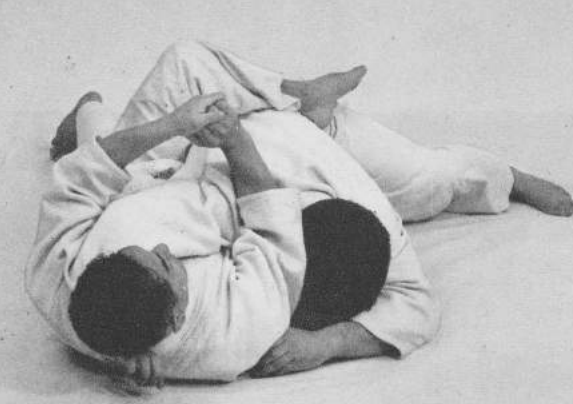


3. Bring both heels in to your buttocks. Take your right fist in your left hand, and pushing your opponent's head down with your right elbow, bend your body back. Immediately, using the recoil force of your back bend, twist your body to the right, slip your right knee under your opponent's body, and as you straighten that knee, break his hold on you. (#3a-c)

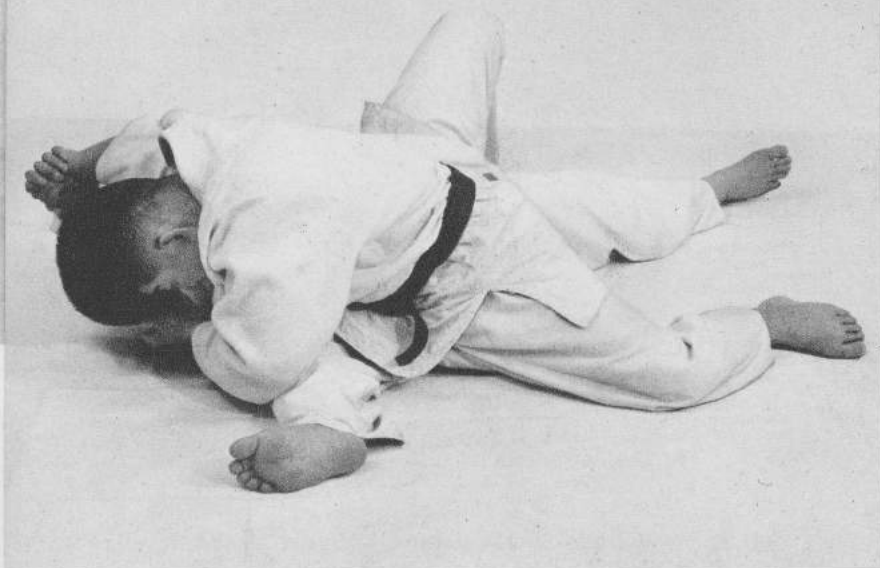
3b



3c



1



Follow-up attacks

1. *Kuzure-kata-gatame* I

Use both arms as you would in the basic technique, but using your legs as in the *kesa-gatame*, pin your opponent down. (#1)

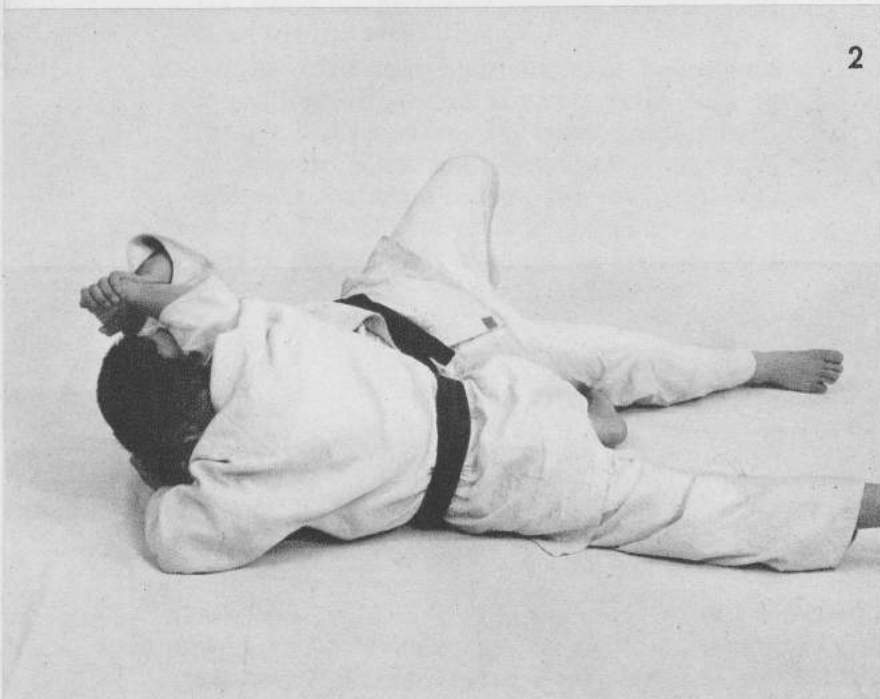
2. *Kuzure-kata-gatame* II

Use both arms as in the basic technique, keep your right knee tight against your opponent's body, lie on your stomach, and pin your opponent down. (#2)

3. *Tate-shiho-gatame* (p 69)

This is to prevent your opponent from bringing his knee in to you. Straddle your opponent's abdomen, with one leg beside each hip, and pin him down. (#3)

2



3





KAMI-SHIHO-GATAME (upper four-direction hold)

General gist

Your opponent is lying faceup, and you move in to pin him from the direction of his head. There are a large number of variants of the *kami-shiho-gatame*.

The right moment

The ideal situation is to follow your opponent's *tomoe-nage* (vol I, p 192) with this pin. You might also use it to follow up a *kesa-gatame* (p 28) or a *yoko-shiho-gatame* (p 58).

Pinning

1. Move in to your opponent from the direction of his head.
2. Slip your right and left arms from the outside of both his arms under his elbows. Seize his sash with both hands, putting your thumbs on the inside.
3. Straddle his head so that it goes in between your legs.
4. Either raise your feet so that only your toes touch the floor, or put your insteps on the floor.
5. Keep your hips low. Put your chin in your opponent's abdomen, or turn your head either to the left or to the right. Close both elbows into your body, and control your opponent's upper arms with both of your upper arms.
6. Pin him by pressing all of your weight down on him.



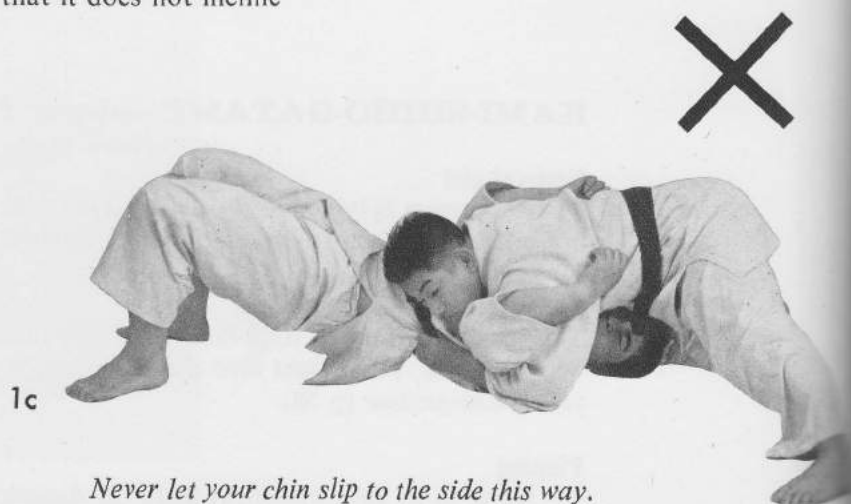
1a

Special hints

Be sure you lower your hips without breaking the form of the technique. To do this, depending on the way your opponent tries to get away, stretch out either one or both of your legs, and open it, or them, either to the right or to the left. The use of your chin is also very important. (#1a-c)

Vital points

Keep your body always in a straight line with your opponent's. When you apply your body weight, be sure that it does not incline right or left, but goes straight down. (#1a)



Never let your chin slip to the side this way.

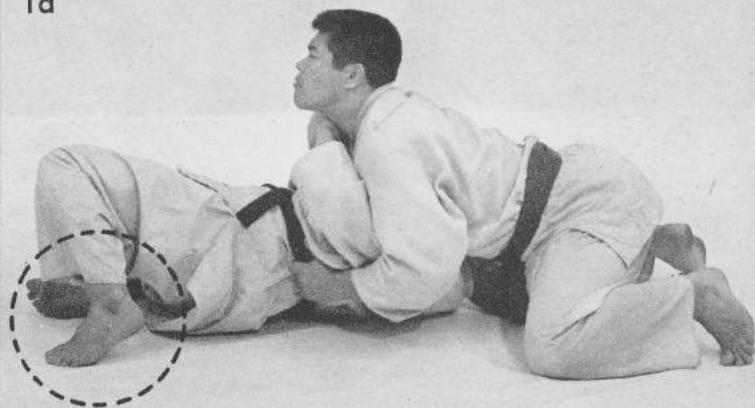
1b



Escapes

1. Bring both heels in to your buttocks. As you push both of your opponent's shoulders with your right and left hands, flip your body up, and rhythmically twist it to the right. Pull your right shoulder in, and stretch your left hand to the base of your opponent's throat. (#1a-c)
2. As in the preceding method, flip your body up, but when you have opened a gap between your body and his, slip either one or both of your knees under your opponent's shoulder or shoulders. As you straighten out your knee, or knees, you will be able to get away. (#2a)

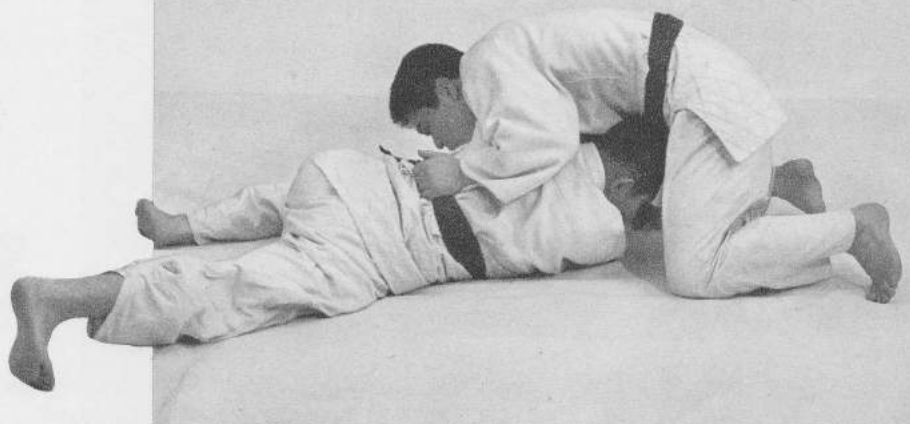
1a



1b

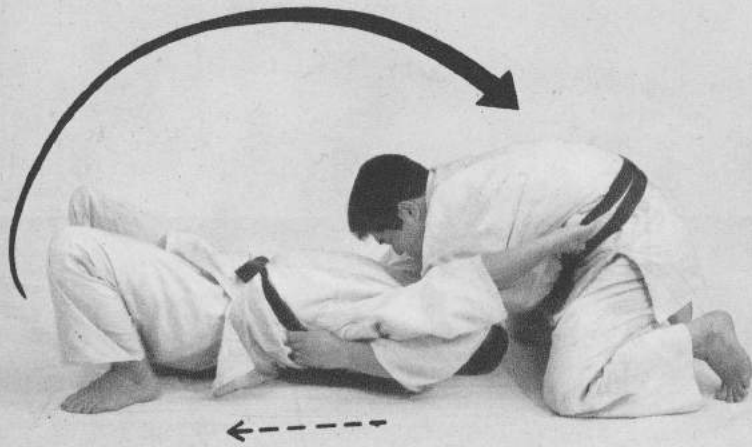


1c



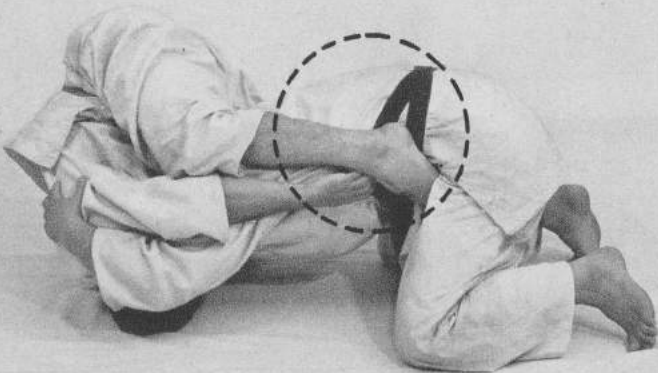
2a





3a

3b



3c

3d



3. As you flip your body and push your opponent up with both hands, slide your body down, raise both of your legs, and clamp them around the trunk of his body. Push with your legs as you straighten them out, and move around so that you are on the back of your opponent, who is now lying face-down. (#3a-d)



4a



4d

4c

4b

4. As you control his neck by wrapping both arms around it, snap your body hard to the right, then using the recoil action from that move, twist to the left, and force your opponent over. (#4a-d)

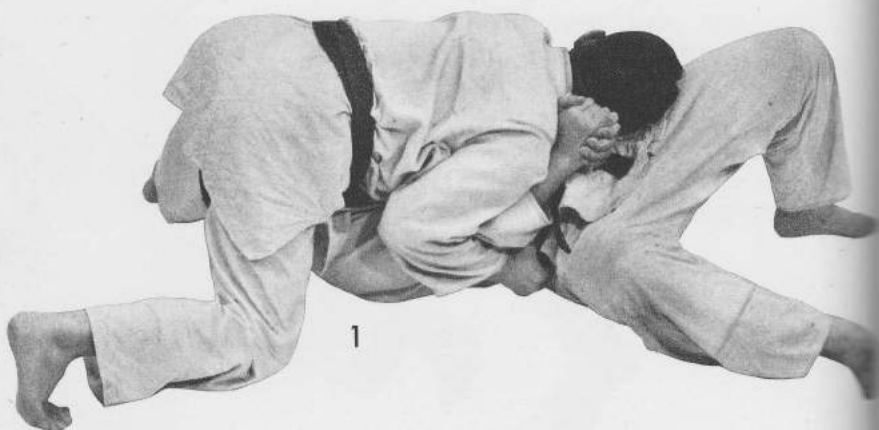
Follow-up attacks

1. In the same form

Should your opponent thrust either his right or left hand to your face or throat, raise your hips, put the toes only of both feet on the floor, watch as he twists his body, and controlling both or only one of his arms, pin him down. (#1)

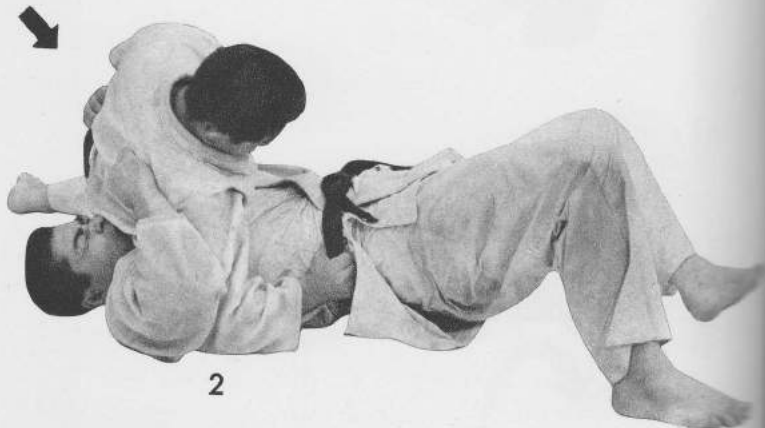
2. *Ushiro-kesa-gatame* (p 37)

See the section on the *ushiro-kesa-gatame*. (#2)



3. *Kuzure-kami-shiho-gatame* (p 51)

If you have managed to get your right hand free from your opponent, thrust it back in again, and get a grip on the back of his sash with both hands. Close both elbows in to your body, and pin your opponent down. At this point, you should have your chest out, be lying on the lower half of your down-turned body, and have both legs spread. (#3)



KUZURE-KAMI-SHIHO-GATAME I (variant upper four-direction hold I)

Pinning

1. Thrust your right hand under your opponent's right arm, and seize the back of his collar, putting four fingers on the inside and your thumb on the outside. Press your opponent's right arm to your right side.
2. Ride his right arm on your own right thigh, slip your own right knee to the bottom of his right shoulder, and using your right arm your right side, and your right hip, immobilize his right arm.
3. Slip your left hand under his left shoulder. Grip the left side of his sash, putting your thumb on the inside.
4. Turning your face to the left, control your opponent's abdomen with your chin.
5. Position your body slightly to the right of his right shoulder. Put the backs of both feet on the floor, and pin him down.





Special hints

Be sure you prevent him from pulling his right arm free.

Key points

According to the way your opponent responds—even should your body be a little low—stretch out one or both legs and put your toes only on the floor as the occasion demands. (#1-2)



Escapes

Bring both heels in close to your buttocks, and twist your body to the left as you flip it upward. Next, as you twist back to the right, slide your body down. Thrust your left hand to your opponent's face and throat area, and pull your right elbow free as you draw your right shoulder back. (#a-d)

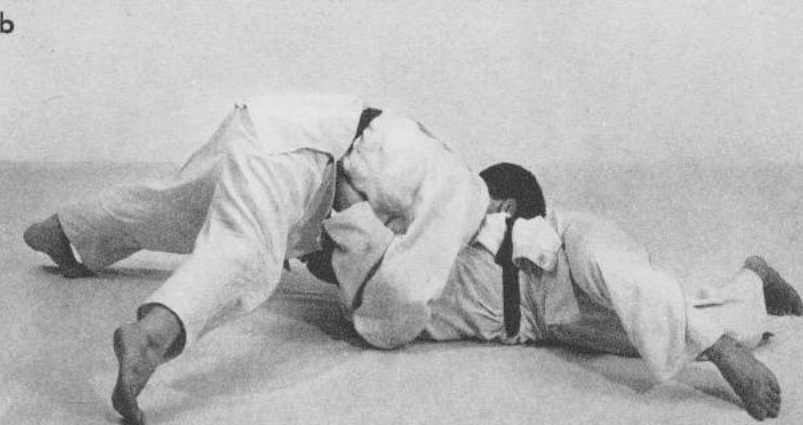
Follow-up attacks

Kuzure-kami-shiho-gatame II (p 51)

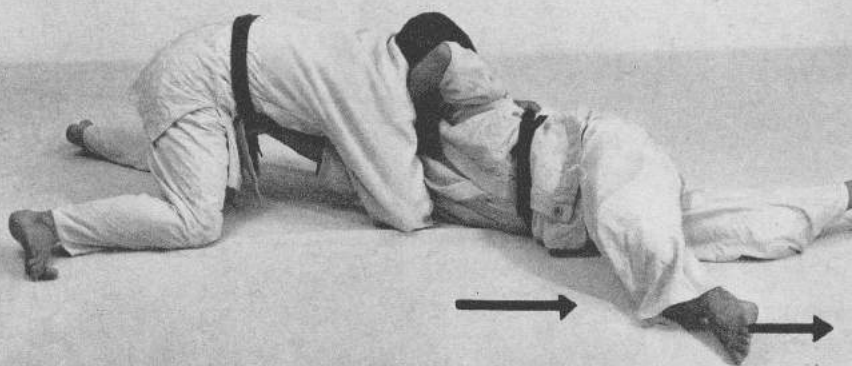
Move immediately into this technique.



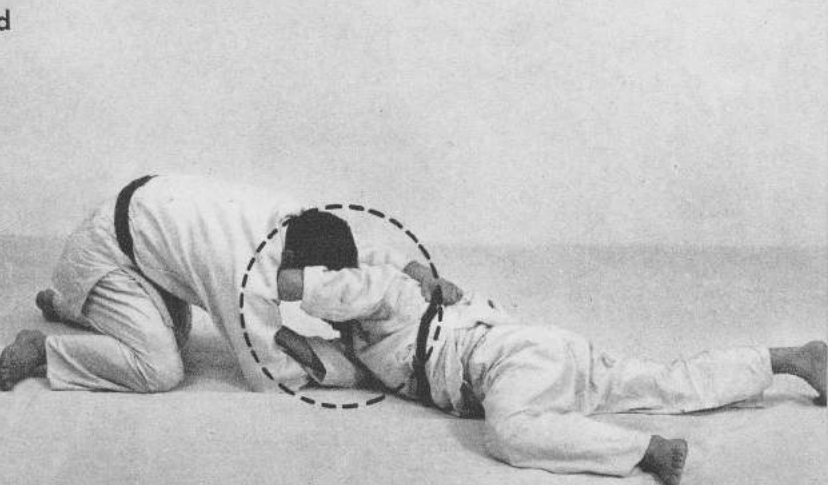
a



b



c



d



KUZURE-KAMI-SHIHO-GATAME II (variant upper four-direction hold II)

Pinning

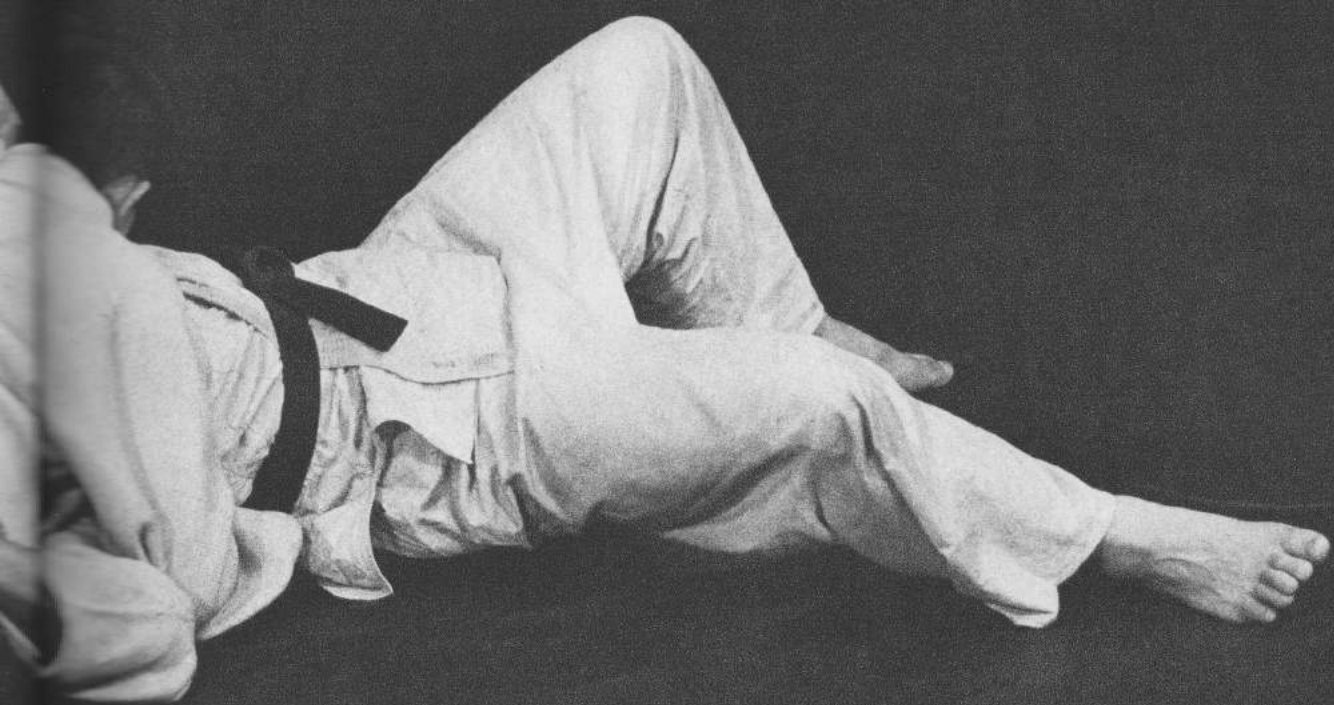
1. Slip your left arm under your opponent's body from above his left shoulder.
2. Putting your thumb on the inside grab his sash from behind.
3. Slip your right arm deep under his body from below his right arm.
4. Cross your right hand under your left, and putting your thumb on the inside, seize the back of his sash with the left side of your left hand.
5. Simultaneously, close your elbows in, tense both arms, and pin your opponent down.

Special hints

Spread both legs, and stretch them out. Hold your abdomen and hips tight against the floor. Tense your lower abdomen, thrust your chest out, lift your head, bend your body back, and pull both arms in.

Key points

1. If you cannot cross your hands and grab his sash, put your hands close together and grab it.
2. Alter the way you use your legs and the way you twist your hips to suit your opponent's movements.
3. Sometimes you will find that it is better to pin your opponent by putting only the toes of your feet on the floor and not putting your kneecaps down.



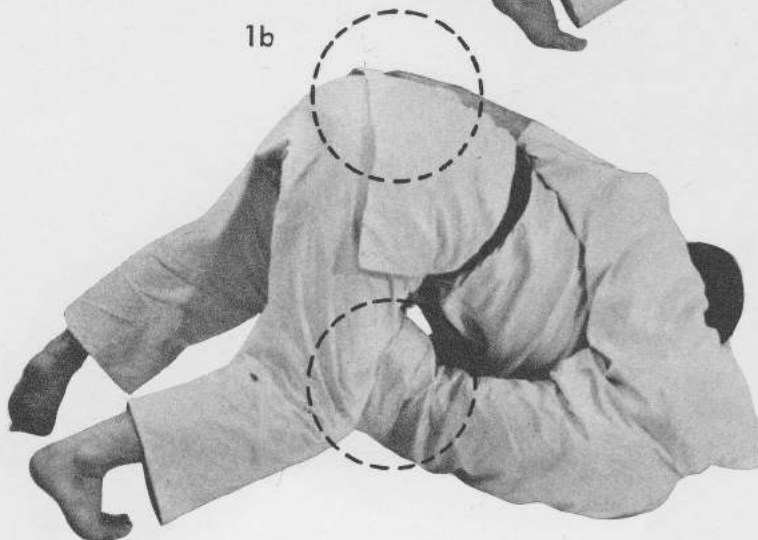
Note the proper way to cross your hands and grip your opponent's sash.



1a



1b



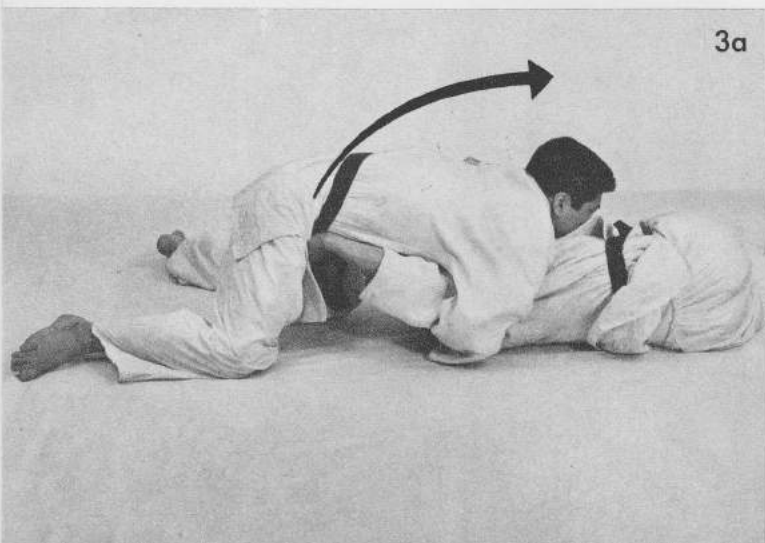
1c



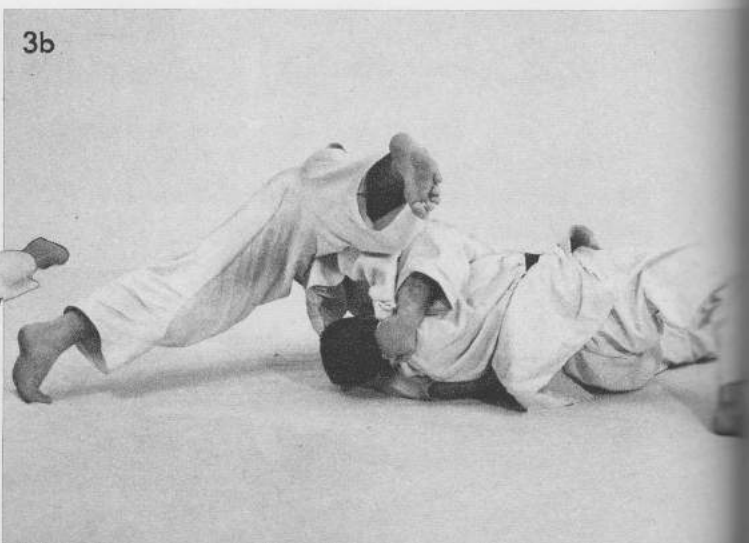
Escapes

1. Flip your opponent's body up. Push him with both hands from below so that he raises his hips. Bend your body, and clamp the back of his hips between your legs. Stretch his body out, and straddle his back. (#1a-c)
2. In a case like the preceding, slip one leg under one of your opponent's legs, and hook it around. You might also clamp his leg between both of yours.
3. Grab the front of his sash with your right hand and the back of it with your left hand. As you pull with your left hand and push upward with your right, twist your body to the left, and roll your opponent over to his left side. (#3a-b)

3a



3b

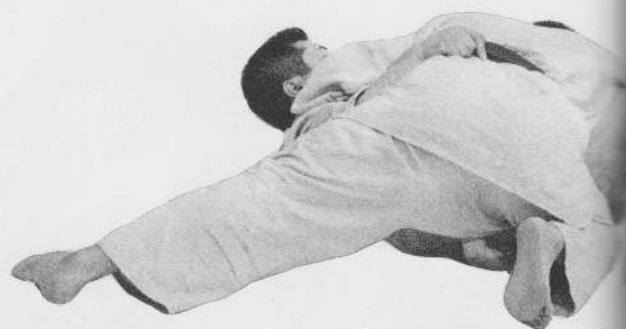
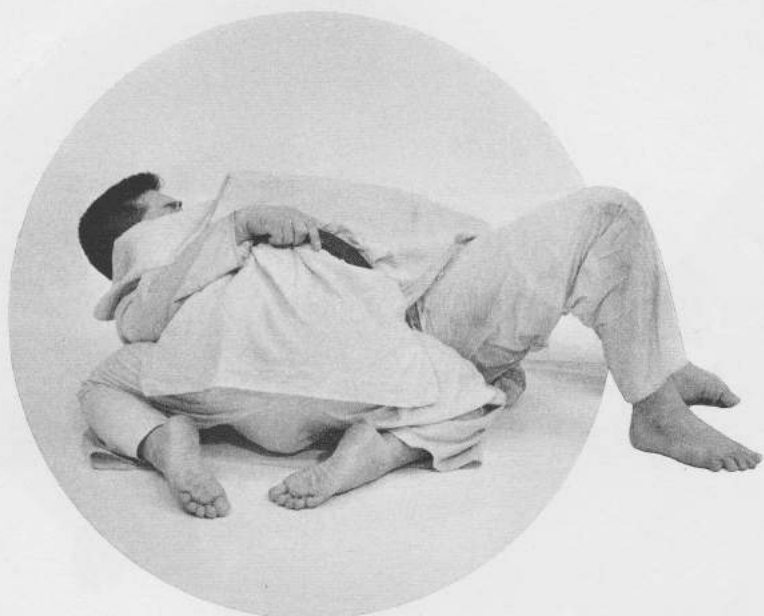




Follow-up attacks

Kata-juji-shime (p 79)

When your opponent has tried to get away by pulling his right arm to the outside and is lying facedown, move in from his left side, and take his right lapel in your left hand. Take the back of his collar in your right hand, and apply a *kata-juji-shime*. (#a-d)



YOKO-SHIHO-GATAME (side four-direction hold)

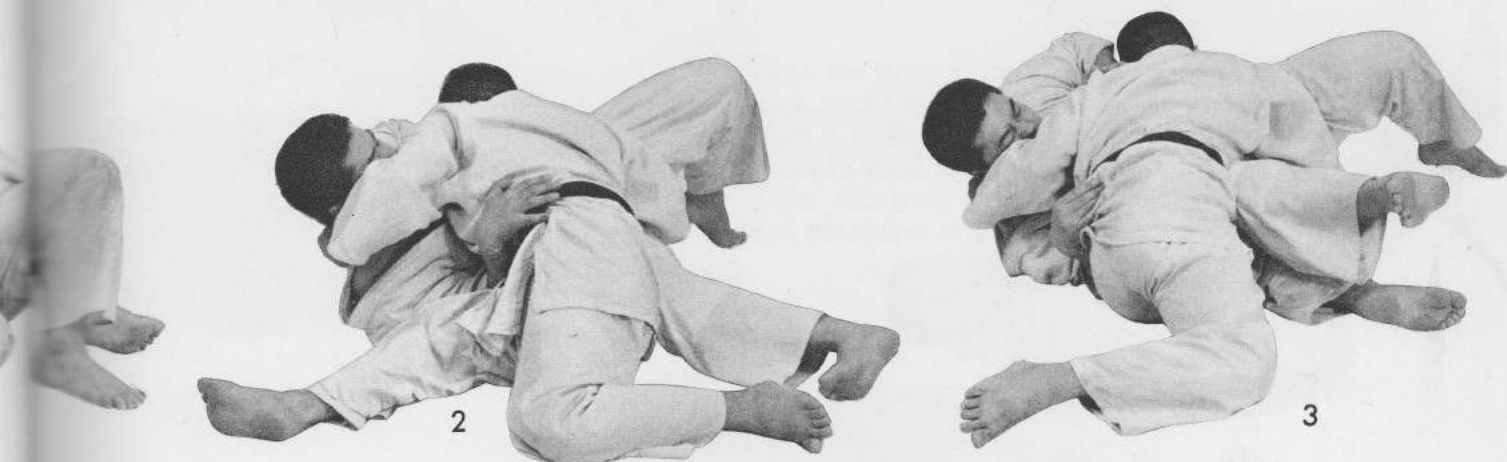
General gist

In the *yoko-shiho-gatame*, of which there are both basic and variant versions, you wrap your arms around your opponent from the side, press him into your chest, and pin him.

The right moment

Some of the best opportunities for this technique occur halfway through one of your own pinning techniques, as a follow-up attack for one of your own techniques, or as a counter attack against a technique from your opponent.





Pinning

1. Beginning from his right side, slide your right hand between your opponent's legs so that you can grab the left side of his sash.
2. Slip your left hand over his right shoulder to the base of his neck, and get a deep hold on the left rear part of his collar.
3. Put your right knee in close to his right hip and your left knee near his right armpit.
4. Put the backs of both feet on the floor.
5. Press your chest against his chest, lower your hips, tense your lower abdomen, lower your head, and push down on him.

Special hints

Get a deep grip with your left hand on the left side of his collar, make use of your left shoulder, and pull your left elbow in close to your body.

Key points

1. Although as a rule you should control your opponent's right foot with your right foot, and his left side with your left one according to the way he moves, it is also all right to stretch one leg back and put its toes only on the floor. (#1)
2. If your opponent attempts to put his right knee between you and him, you can twist your hips to the left, put your right buttock on the floor, stretch your right leg forward and your left leg backward. (#2)
3. According to your opponent's movements, it is also all right to use the opposite of the preceding action. (#3)

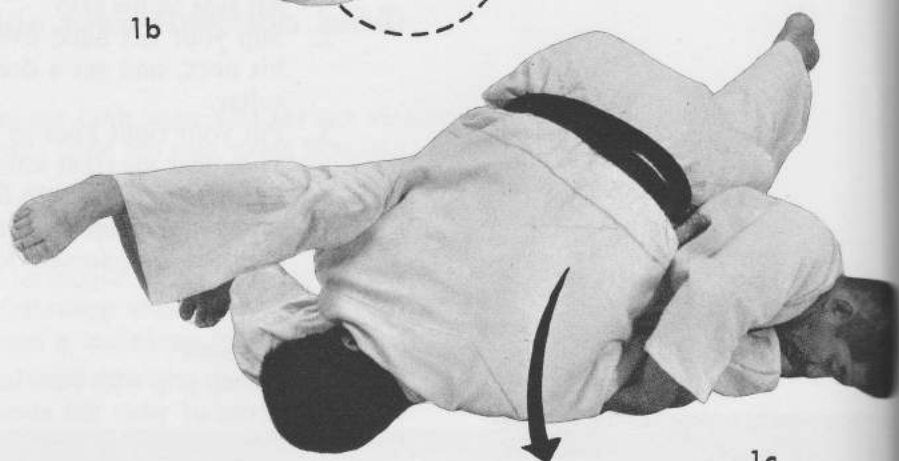




1a



1b



1c

Escapes

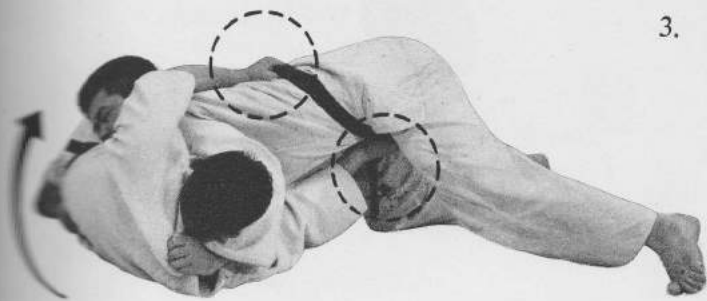
1. Lift both legs, and clamp your opponent's right arm deep between your thighs. Control this arm by lowering your legs and it with them. Break his pin hold up by using both hands to force his left hand off of your left shoulder. (#1a-c)
2. Get away by breaking free of your opponent's right arm as you slip either your left or your right leg between his right arm and your own body. (#2a-d)

2a



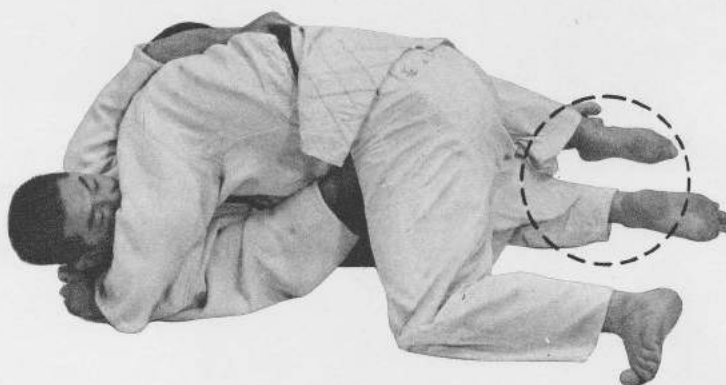
2b





3a

3. Grab the front of his sash with your right hand and the back of it with your left hand. As you flip your body up, twist it to the right, and rapidly get control of your opponent's right leg by clamping it in your own right leg. Twist your body to the left, and as you pull your shoulder out, break free of his left hand. (#3a-c)

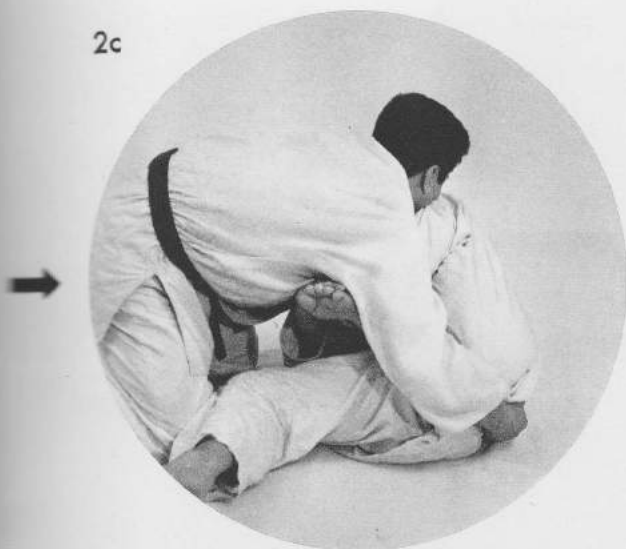


3b

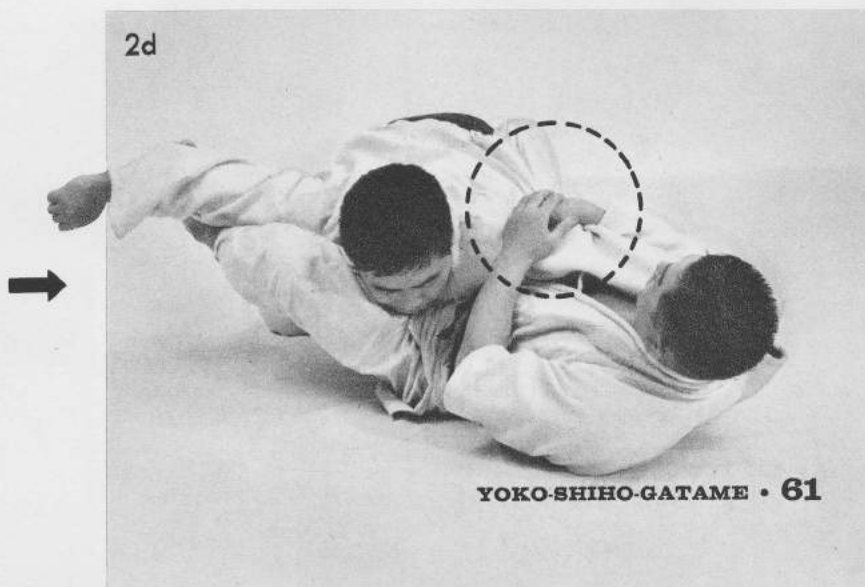


3c

2c



2d





4a



4b

4. As you flip your body upward, thrust your right hand under your opponent's left shoulder, twist your body to the left, draw your right arm out, and turn so that you are facing down. (#4a-b)



5. Wrap your left leg around the left side of your opponent's neck, and get a triangular clamp on his head and right arm with your legs. Break his hold on you by stretching your legs out. (#5a-b)

5a

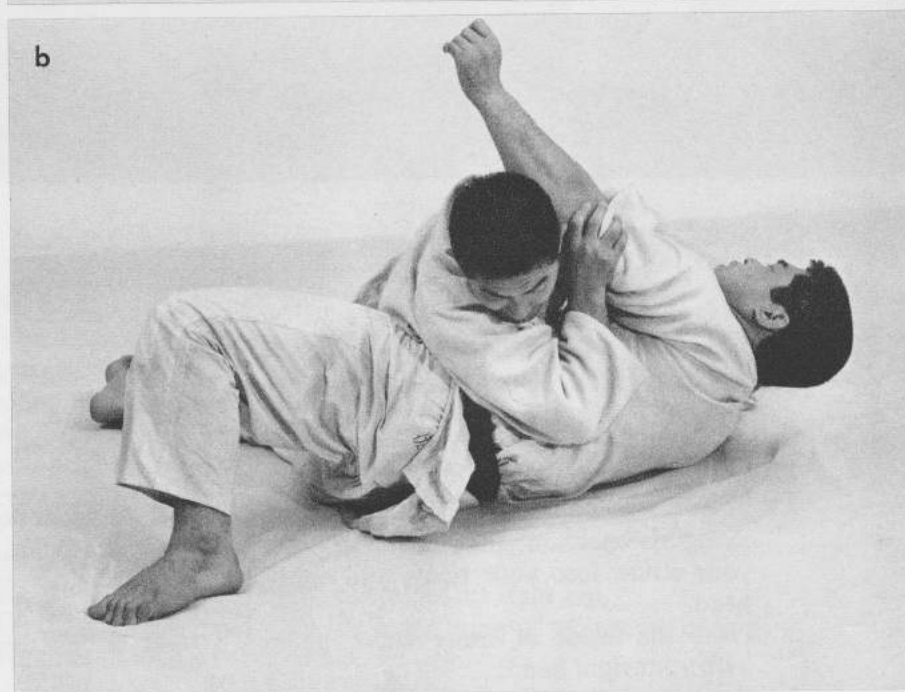


5b



Follow-up attacks

1. *Kuzure-kesa-gatame* II (p 34)
Move into this technique immediately. (#a-c)
2. According to the way your opponent attempts to get away, you might easily follow up with any of the techniques you have learned.





KUZURE-YOKO-SHIHO-GATAME (variant side four-direction hold)

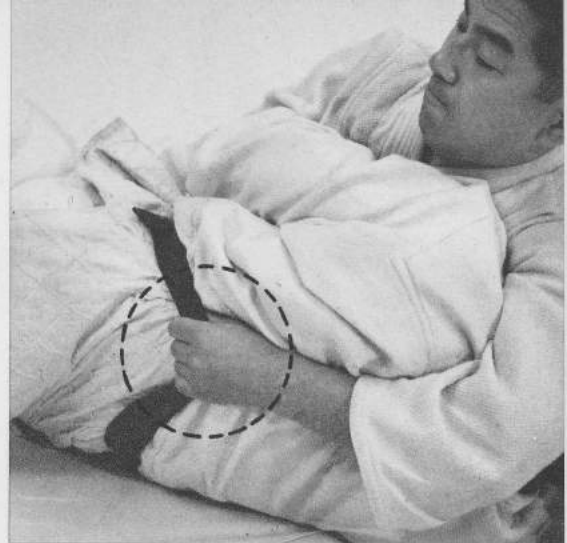
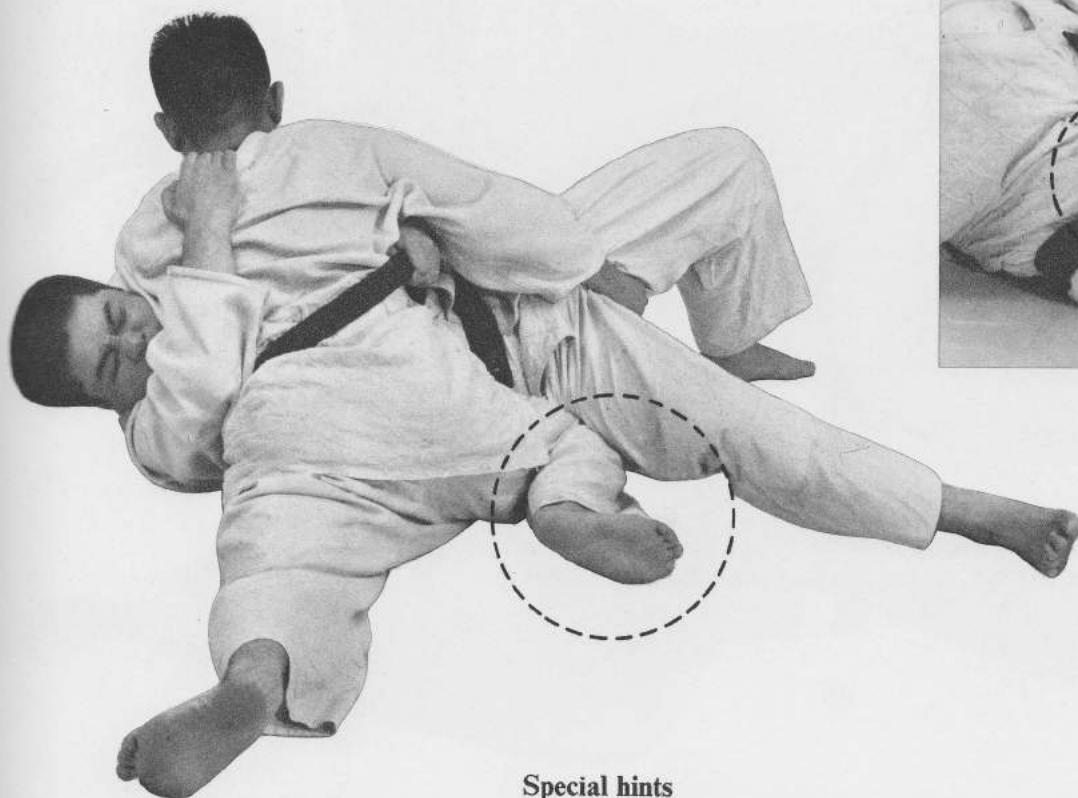
Pinning

1. Move in from your opponent's right side.
2. Slide your left hand over your opponent's left shoulder and along his backbone till you can grip the back of his sash. Bring your elbow into your body, and control his left shoulder and head.
3. Grab the inside of either your opponent's right or left thigh with your right hand.
4. Press your right knee into his right hip. Stretch your left leg out to the rear, put the toes only of both feet on the floor, and lower your hips.
5. Tense your lower abdomen, and with the feeling of thrusting your chest forward, pin your opponent down.

1a

1b





Special hints

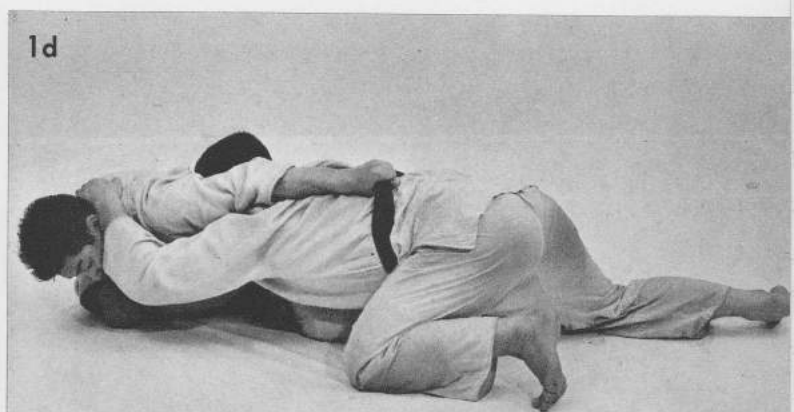
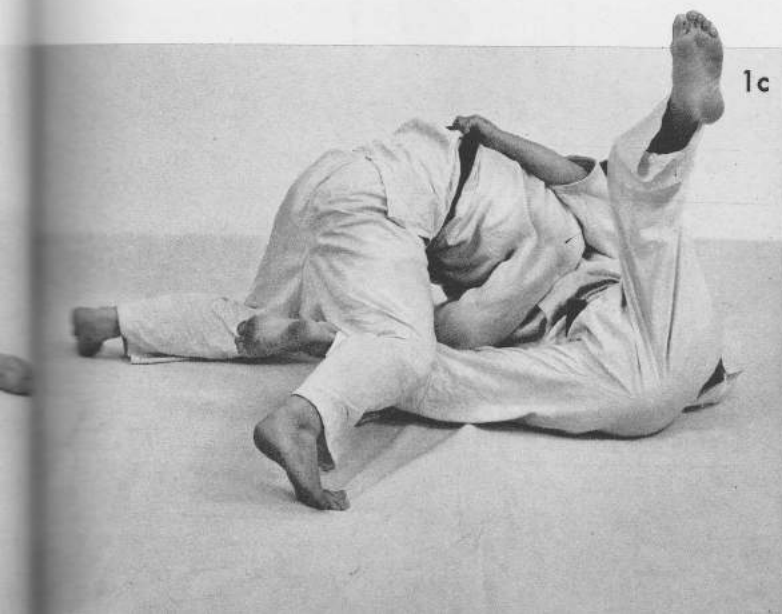
1. You should press your opponent into your own chest, lower your hips, and put your body on top of his by sliding your chest along his from the bottom upward.
2. According to the way your opponent attempts to get away, you might use a number of variations in the way you hold your right hand and use your legs to pin him down.

Key points

1. Keep your right knee tight up against his right hip.
2. With your right hand grab the inner thigh of whichever of your opponent's legs is more active.

Escapes

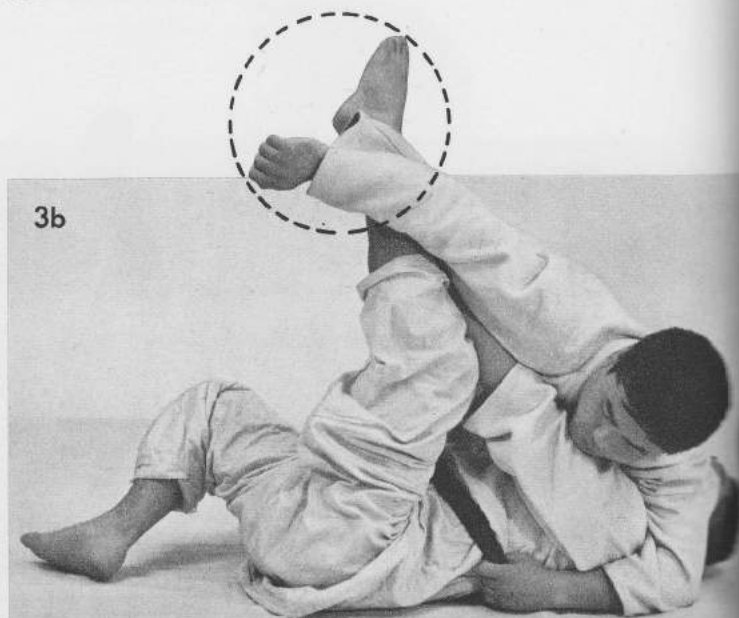
1. Take the back of your opponent's sash in your left hand and the front of it in your right hand. Flip your body up, and twist it to the right. Wrap your right leg around his right leg, stretch it out, and get away. (#1a-d)



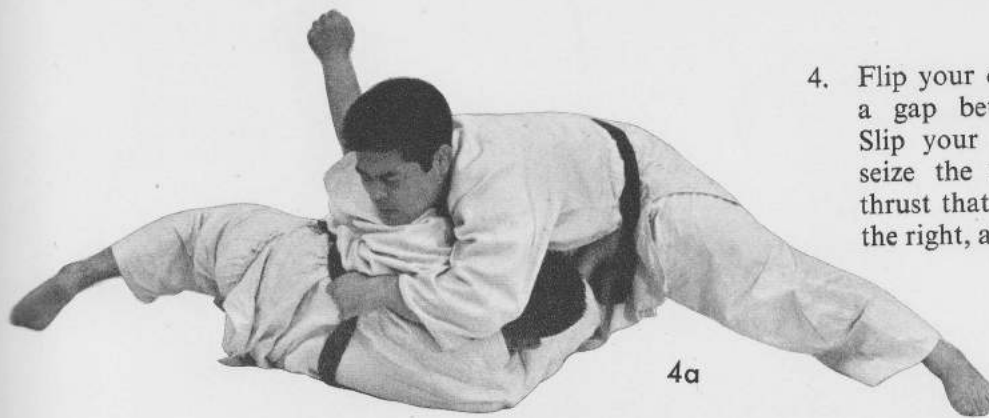


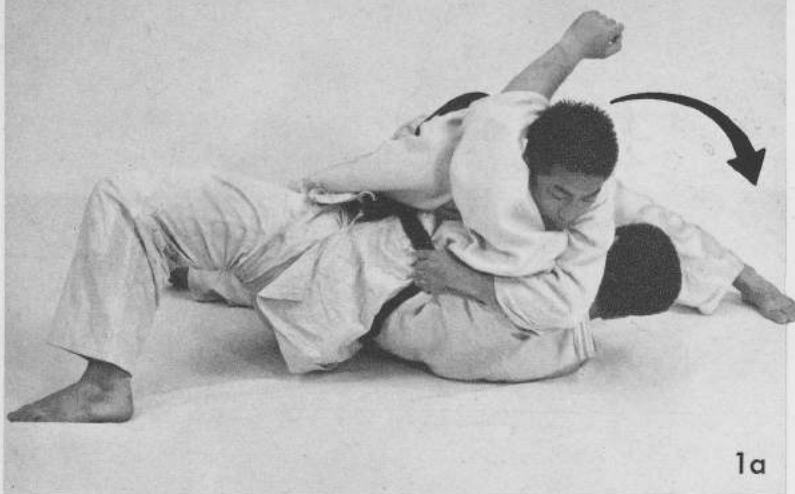
2. First wrap your right leg around his right leg, then, using the same leg, hook his left leg, clamp his legs between yours, and pin him. (#2)

3. As you push his right arm up with both your hands, slip your left leg in under his elbow, and break his grip. Twist your body to the right, draw your right shoulder free, and turn facedown. (#3a-c)



4. Flip your opponent's body up to make a gap between your body and his. Slip your left hand in that gap, and seize the front of his sash. As you thrust that arm out, twist your body to the right, and turn facedown. (#4a-c)





1a



1b

Follow-up attacks

1. *Tate-shiho-gatame* (p 69)

Watch for your chance, and thrust your right hand under your opponent's left arm. Force his left arm up, straddle his body, and use a *tate-shiho-gatame*. (#1a-b)

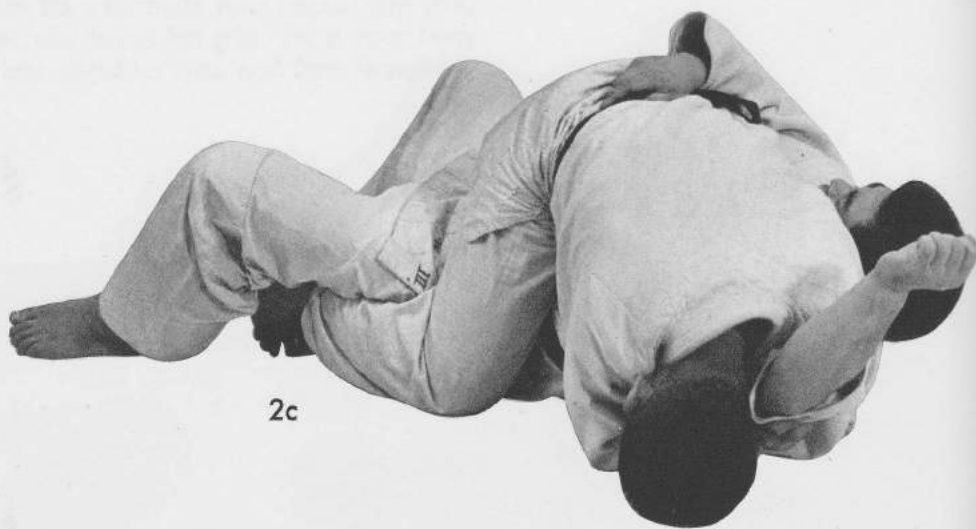
2. *Kuzure-kami-shiho-gatame II* (p 54) (#2a-c)



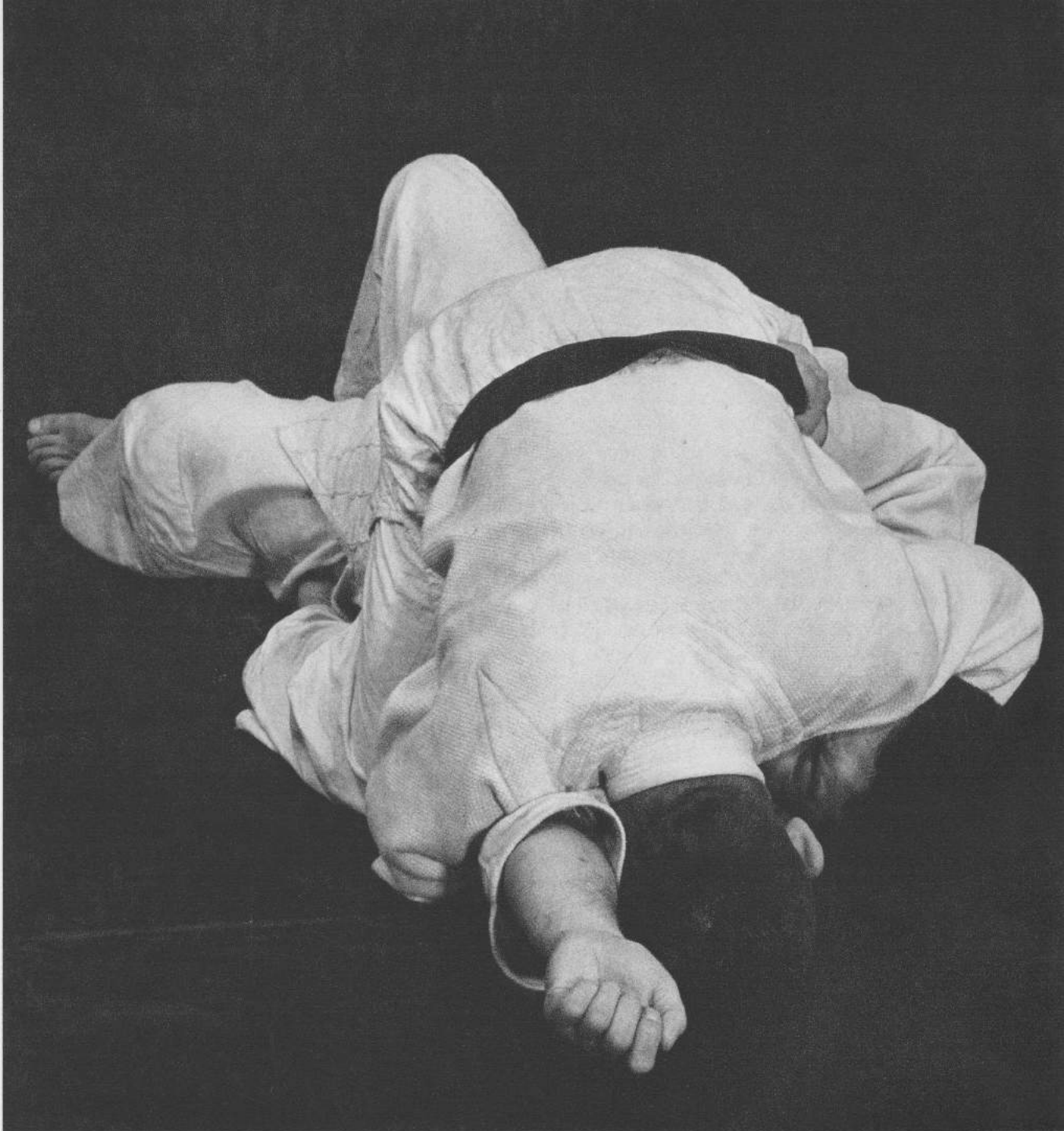
2a



2b



2c



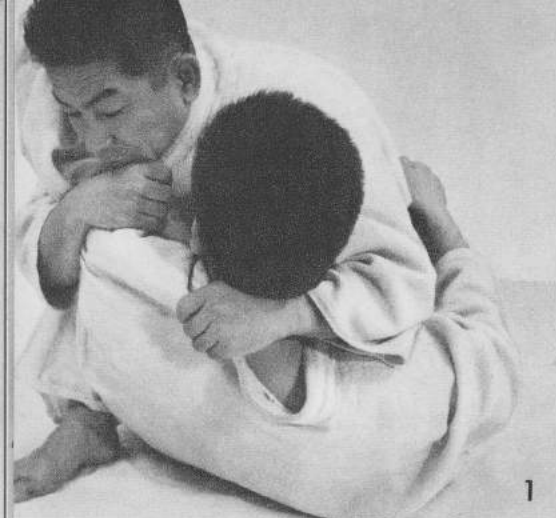
TATE-SHIHO-GATAME I (vertical four-direction hold I)

General gist

You pin your opponent by straddling the trunk of his body as he lies facing up.

The right moment

This technique is most effective as a follow-up for one of the techniques we have been discussing, for instance the *kuzure-yoko-shiho-gatame* (p 64).



Pinning

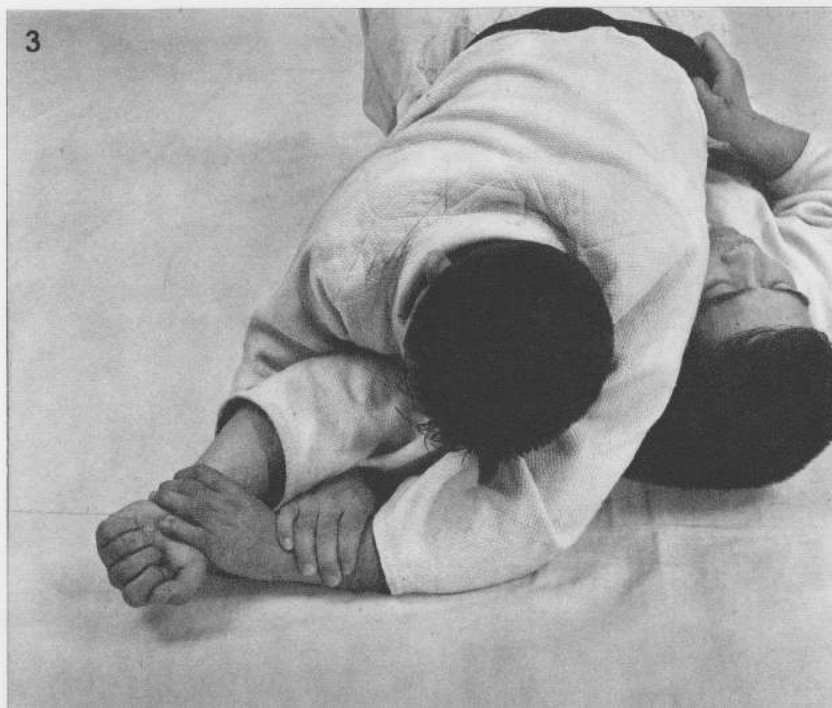
1. Your opponent is lying faceup. Straddle him anywhere from his abdomen to his chest.
2. Slip your left hand over your opponent's right shoulder to the base of his neck where you can grab the back of his collar. Put the base knuckle of your thumb and your wrist area in the nape of his neck. (#1)
3. Slip your right hand under his left armpit and past the upper part of his left arm, and force his left arm upward.
4. Get the inside of his left wrist against your right shoulder, and grab your own left lapel with your right hand. Put your thumb on the inside.
5. Clamp your opponent's body tight between your knees and the toes of both feet. (#2)
6. Lean your upper body forward, and lie diagonally to the upper side of your opponent's left shoulder.
7. Pin him down by putting your face to the floor.

Special hints

Be sure to keep control of your opponent's head. Prepare for your hold by first getting a reverse hold on your opponent's left hand with an *ude-gatame* (p 140). (#3)

Key points

Put your left fingertips against the inside of your opponent's left wrist. With the right body movements, use your right and left hands to bend your opponent's left elbow backwards.





1a



1b

Escapes

1. As you push your opponent's left kneecap with your right hand, clamp his left leg between your legs, and pin him down. (#1a-b)
2. Slip your right hand in between your own body and your opponent's left leg, twist your body to the left, and as you use your right hand to push your opponent toward the back of your own left shoulder, twist your left elbow inside, and pull your left arm free. (#2a-c)



2a



2b



2c



3a

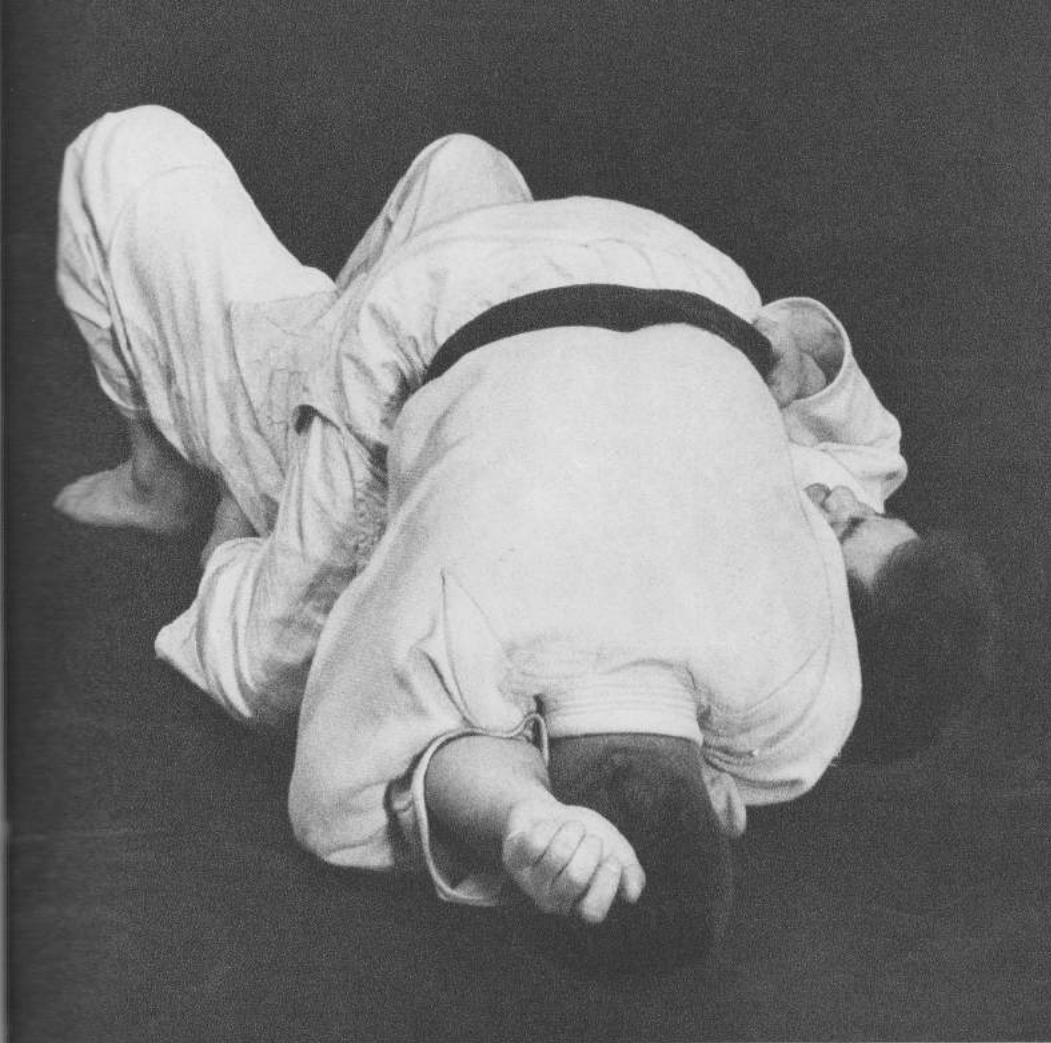
3. Grab your opponent's sash with your right hand, raise both legs, and shake them wide to the right and the left. To the power you generate this way add a twist of your body, and force your opponent over in the direction in which he is weakest. (#3a-c)



3b



3c



TATE-SHIHO-GATAME II (vertical four-direction hold II)

Pinning

1. Slide your left hand over your opponent's left shoulder and down his backbone till you can get a grip on the back of his sash. Put your thumb on the inside.
2. Pull your elbow in to your body. From this point the pinning method is the same as in *tate-shiho-gatame I*.

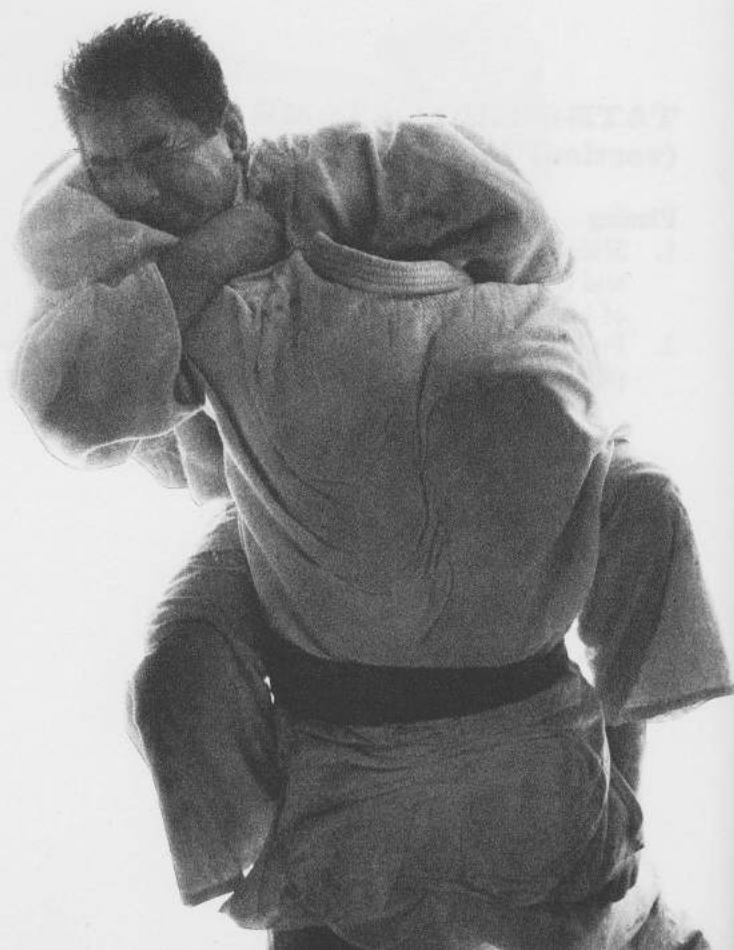




TATE-SHIHO-GATAME III (vertical four-direction hold III)

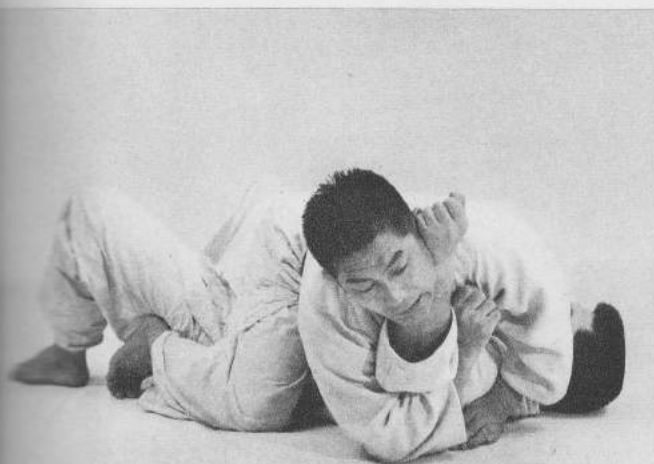
Pinning

1. Release the left-hand hold that you have in *tate-shiho-gatame II*.
2. Slip your hand past the back of your opponent's neck, and grip his head.
3. Pin him down by gripping the left side of your own sash.

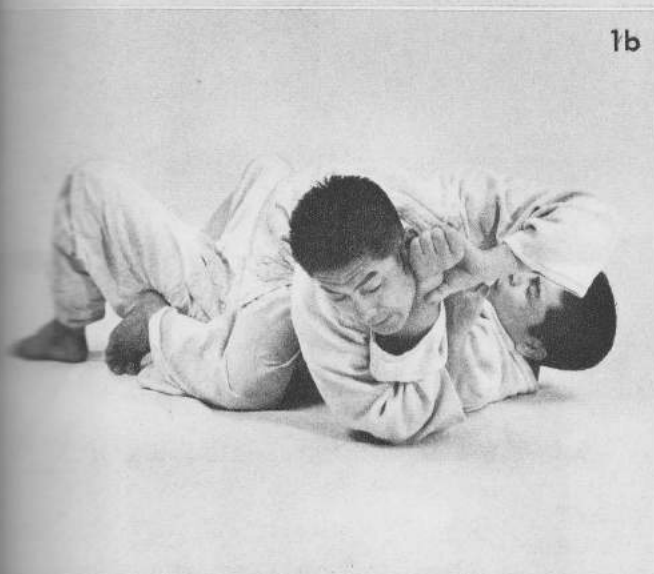


Follow-up attacks

1. *Ude-garami* IV (p 124)
Use an *ude-garami* on your opponent's left arm. (#1a-c)
2. *Kata-gatame* (p 40)
Bring your opponent's left arm up to your own left shoulder, and pin him by switching into a *kata-gatame*. (#2a-c)



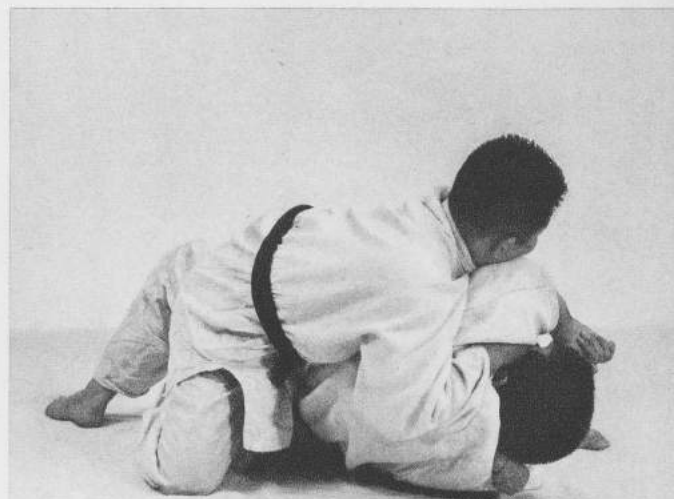
1a



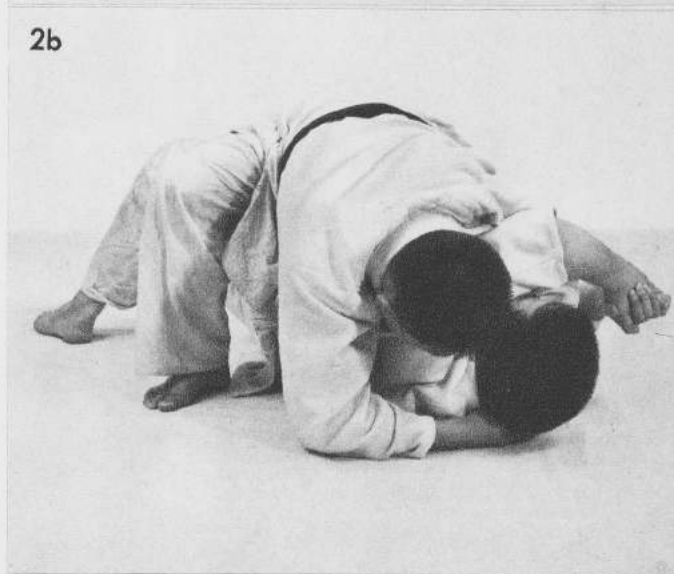
1b



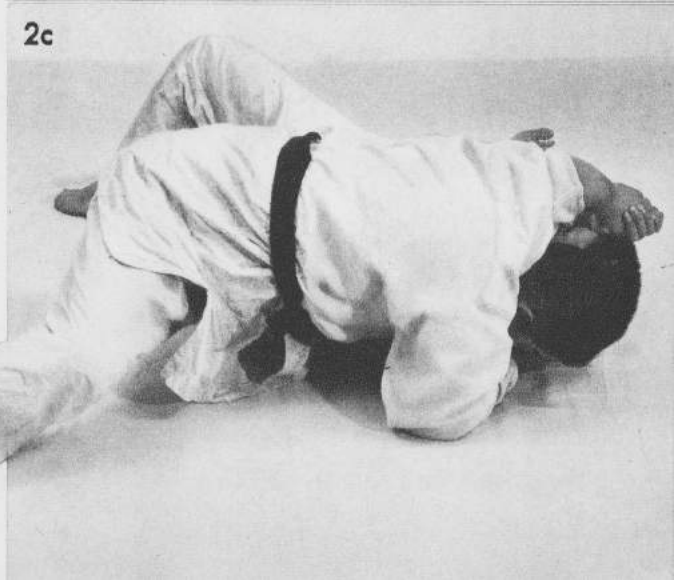
1c



2a



2b



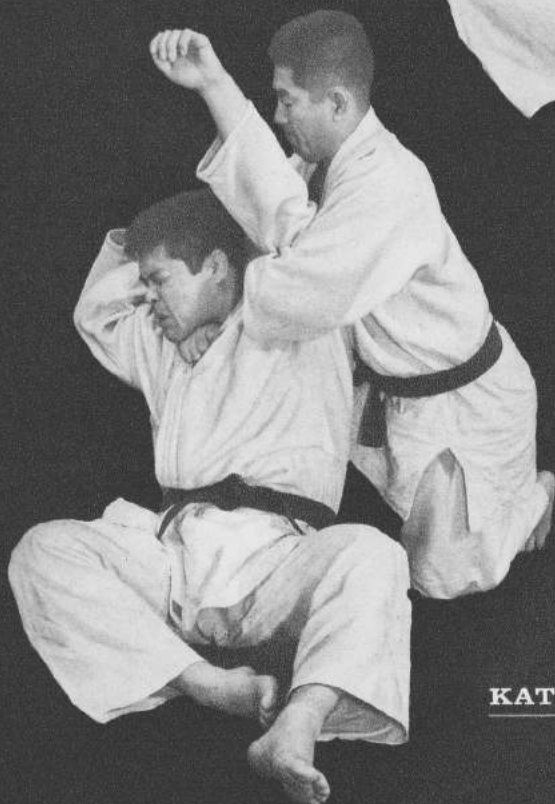
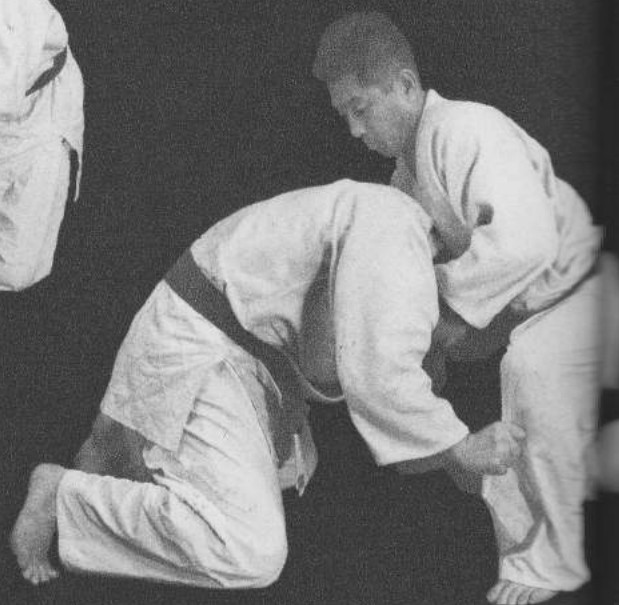
2c



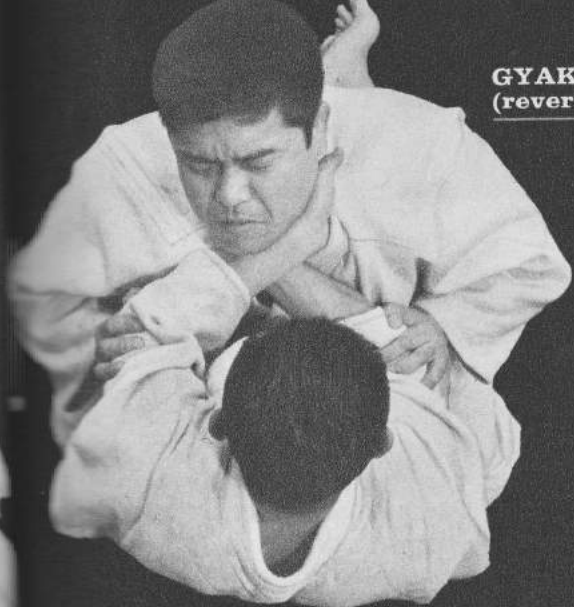
KATA-JUJI-SHIME (single cross hold)
p 79, 84, 86



HADAKA-JIME (bare strangle)
p 91, 92, 94



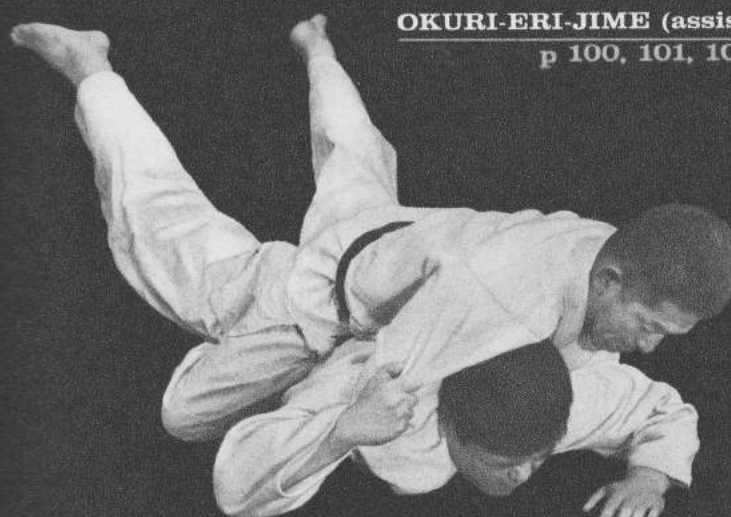
KATAHA-JIME (one-wing strangle)
p 95, 97, 99



GYAKU-JUJI-SHIME
(reverse cross strangle)
p 87, 89, 90

3

STRANGLE TECHNIQUES



OKURI-ERI-JIME (assist lapel strangle)
p 100, 101, 102, 104, 105, 106



JIGOKU-JIME (hell strangle)
p 107



SANKAKU-JIME (triangular strangle)
p 110, 112, 113

Main points

The three most basic conditions to maintain for a good strangle hold are:

1. Make sure that your own body always has complete freedom of action.
2. Lead your opponent into a position in which it is most difficult to put up resistance, and control all of his actions.
3. Make your strangle work in a very brief time.

The way you get a strangle on your opponent's neck depends on the type of technique you use: 1. In some you get your hold only on his windpipe. 2. In others you apply pressure to both the windpipe and to the carotid artery. 3. In still others you apply pressure to the carotid artery and the jugular vein. In all of these instances you use the narrow inside or outside area of the wrist to do the strangling. If you apply the strangle pressure with the idea that you are doing it with a thin cord your techniques will have greater effect.

We can work a number of variations on the same techniques according to which of the following three strangle methods we use: 1. rising strangle, 2. descending strangle, 3. strangle with a wringing motion.

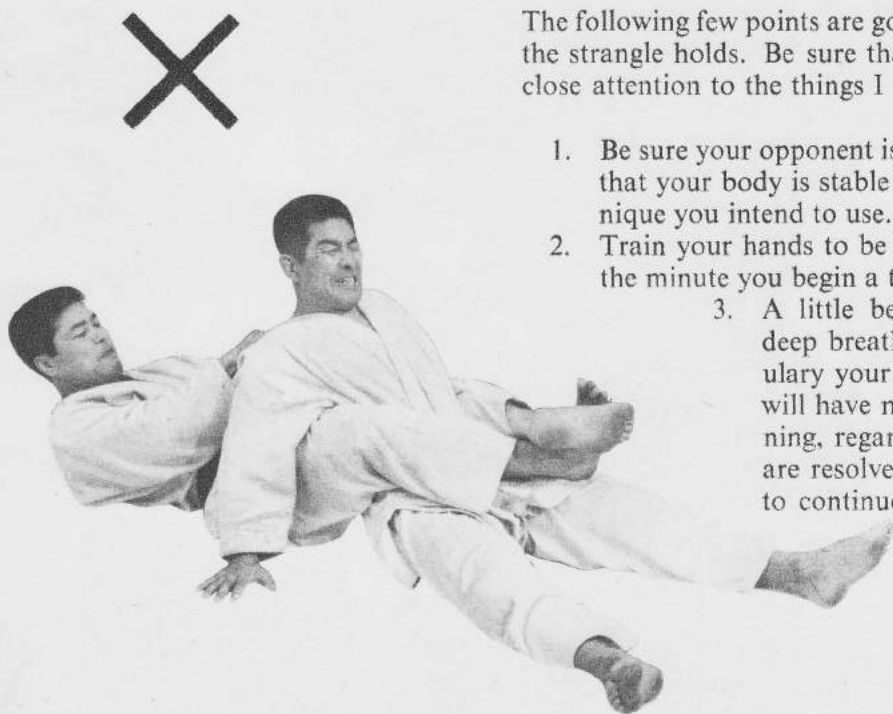
In none of the strangles should you cause your opponent pain, but a strangle hold is not a real strangle unless your opponent suddenly finds himself being asphyxiated. In an ideal strangle, the technique will have effect practically the second you enter it. For this reason, the man to be strangled must either prepare beforehand to avoid falling into a strangle hold or be able to control the arm that is doing the strangling and get away. Nevertheless, if your opponent has gotten a strangle hold on you, do not immediately give up. Make use of every bit of your training, and try everything you know to get away until the very last.

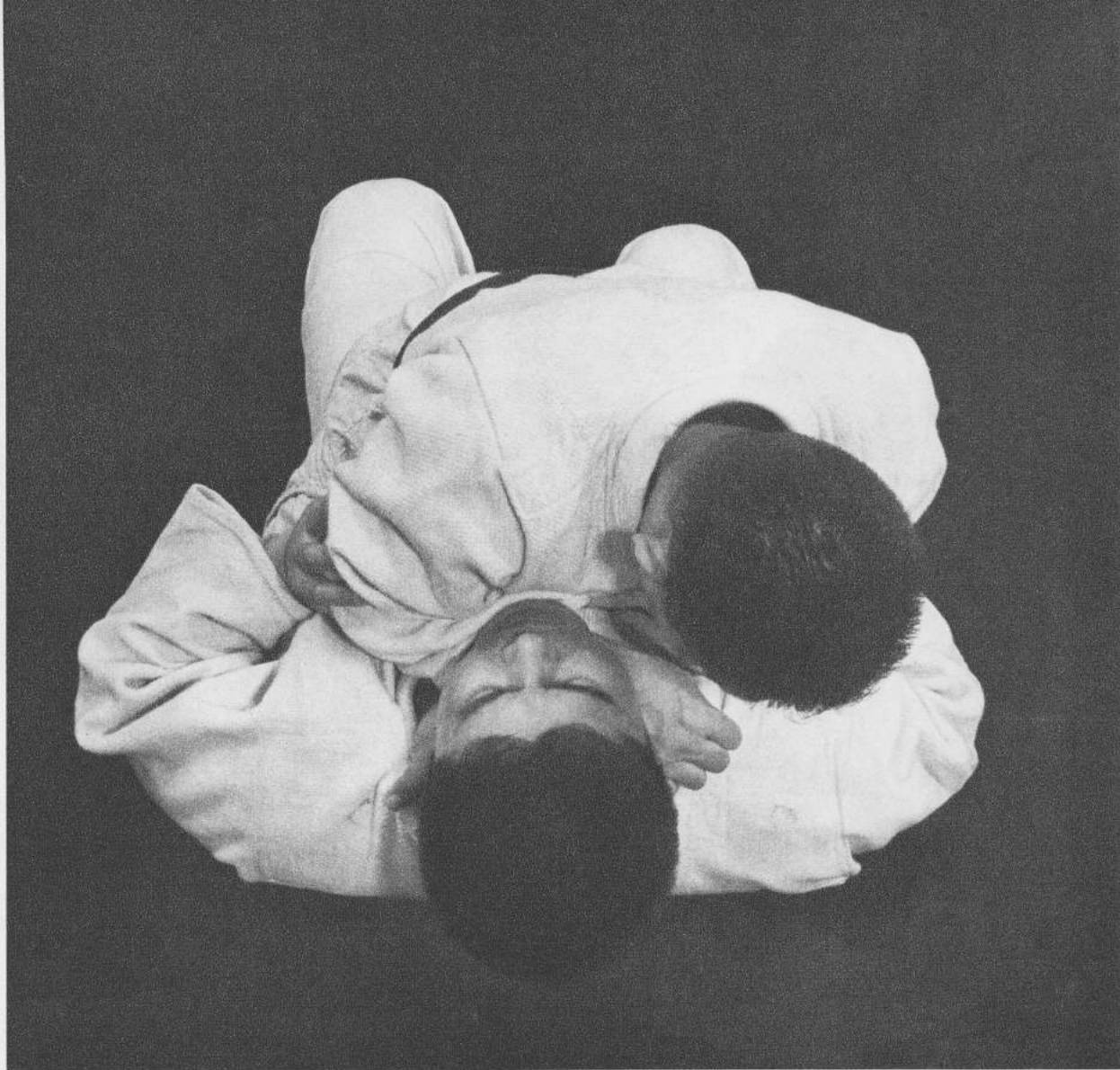
Let me note in passing that the trunk strangle—wrapping your legs around your opponent's trunk and squeezing—is outlawed. (*See photo.*)

Training rules

The following few points are good training rules for progress in all of the strangle holds. Be sure that you follow them and that you pay close attention to the things I mentioned in the section on basics.

1. Be sure your opponent is unstable and under your control and that your body is stable and in the best position for the technique you intend to use.
2. Train your hands to be able to get an accurate strangle hold the minute you begin a technique.
3. A little before you apply the strangle, take a deep breath, and tense your entire body, particularly your lower abdomen. Your strangle holds will have much greater effect if from the beginning, regardless of who your opponent is, you are resolved firmly not to let him get away but to continue your technique to the end.
4. When your opponent gives the sign that he is beaten, release your strangle hold immediately.





KATA-JUJI-SHIME I (single cross hold I)

General gist

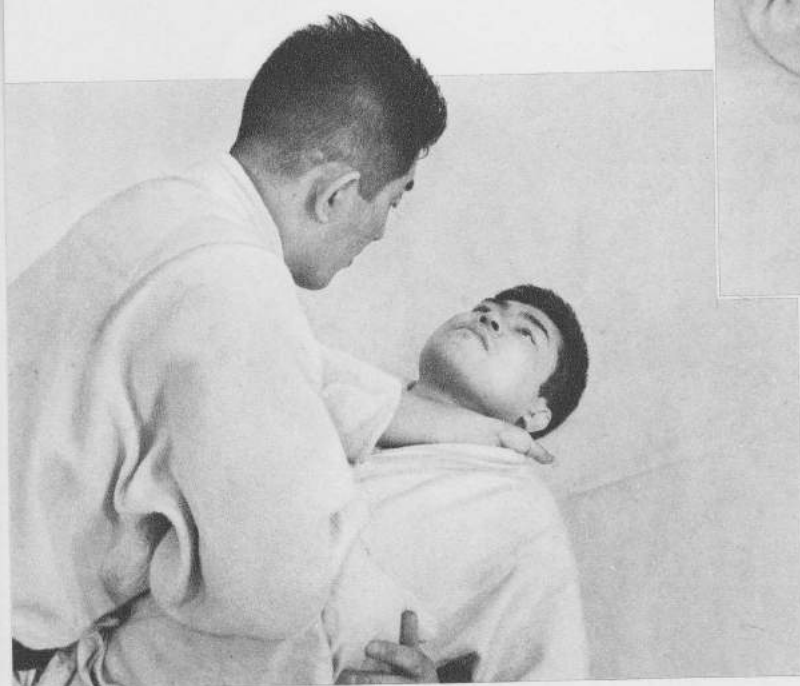
Under the general heading *juji-shime* we have three types which differ according to the way you grip your opponent's lapels with your hands crossed: 1. *kata-juji-shime*, 2. *gyaku-juji-shime*, and 3. *nami-juji-shime*.

In the single version, the *kata-juji-shime*, you put the thumb of one hand on the inside of your opponent's lapel and the thumb of the other on the outside. (See photo.) The ordinary, or *nami-juji-shime*, calls for putting both thumbs on the inside of his lapel, and the reverse, or *gyaku-juji-shime*, calls for putting both thumbs on the outside.

The right moment

1. You are straddling your opponent's body from above.
2. You are under your opponent's body.
3. You are to the side of your opponent's body.





Strangling

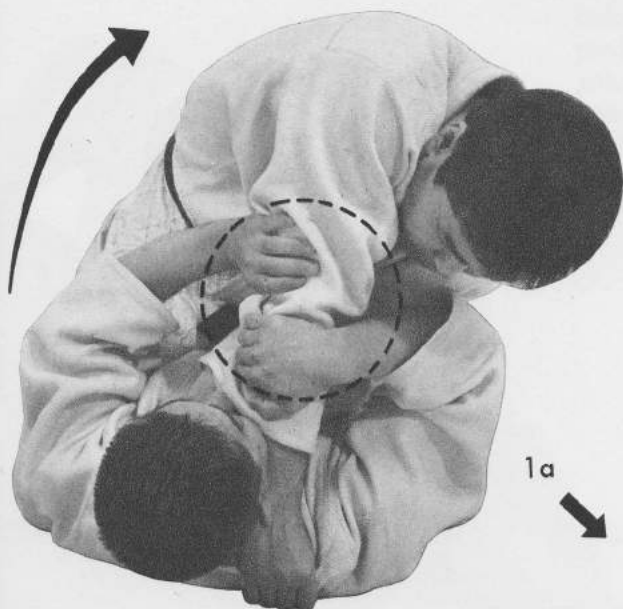
1. Your opponent is lying faceup, and you are straddling him at about his abdomen.
2. Put your knees on the floor, and clamp your opponent's trunk and hip region between the toes of both feet.
3. Grab your opponent's left lapel high toward his neck with your left hand, putting four fingers deep inside.
4. Cross your right arm over your left, and with your right hand, grab your opponent's right lapel deep, putting your thumb on the inside. The little-finger side of that hand should strike your opponent on the right side of his neck.
5. Twist the wrist of your left hand to the left, and let the thumb side of your hand strike your opponent on the left side of the neck.
6. As you pull with your left and right hands, strangle him with a slight twisting action of both hands and a pull toward your body.
7. With the idea of thrusting your lower abdomen forward, ride your body to the front, and strangle your opponent using your full weight.

Special hints

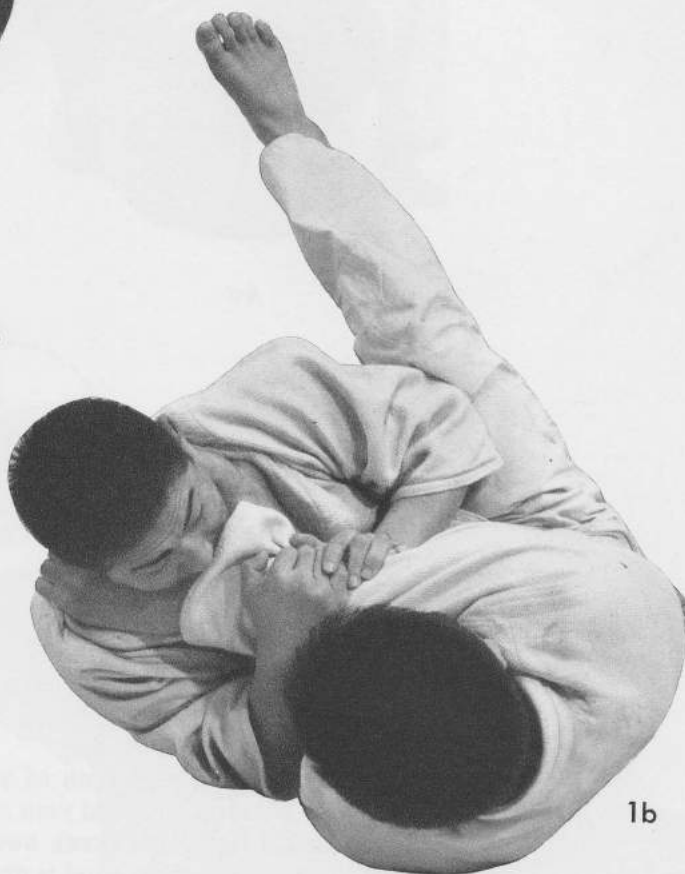
If your opponent pulls his chin in so that you cannot get your right wrist to his throat, suddenly, using a recoil action, pull his neck up with both hands. You will then be able to slip your right wrist where you want it.

Key points

When it seems as if your opponent is going to roll you over to one side, put one of your feet flat on the floor and raise your knee.



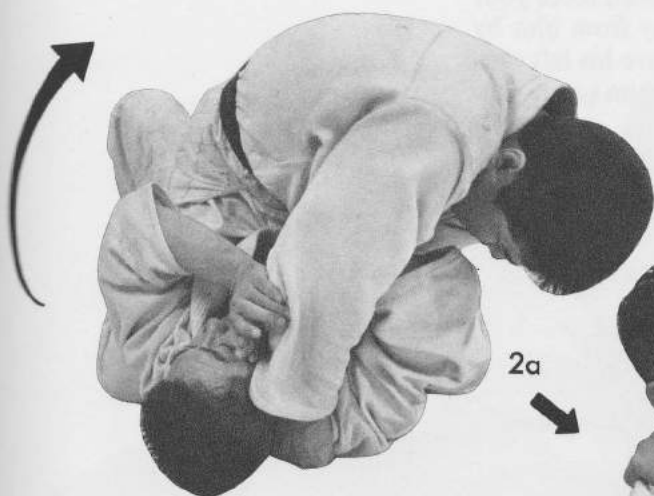
1a



1b

Escapes

1. Put both hands in the position you see in the photograph. Get a reverse hold on your opponent's right elbow. As you do so, rotate your body to the right, and get away. (#1a-b)



2a



2b

2. Put your right hand deep inside your opponent's right arm. Protect the side of your face with your fingertips. Twist your body to the right, and get away by rising. (#2a-b)



4a

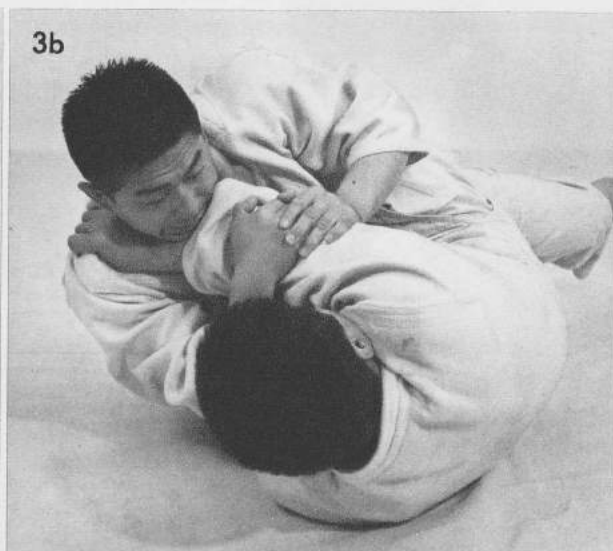


4b

3. Join both of your hands above both of your opponent's arms. As you pull downward toward your chest, force your opponent over to the right, and break away from him by rising. If your opponent's right hand is above his left one, roll him to the right; if his left is on top, roll him to the left. (#3a-b)



3a



3b

4. If your opponent has gotten a strangle hold on you from below or from the side, first get yourself in a stable enough position so that he cannot roll you over. As you defend yourself against the strangle hold, control one or both of his legs. Slip your right hand under his right elbow, and as you control his right knee from the inside with your left hand, pull your left knee free, and get away. (#4a-e)

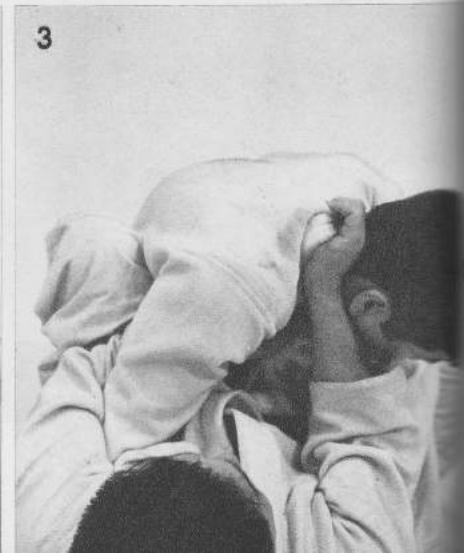
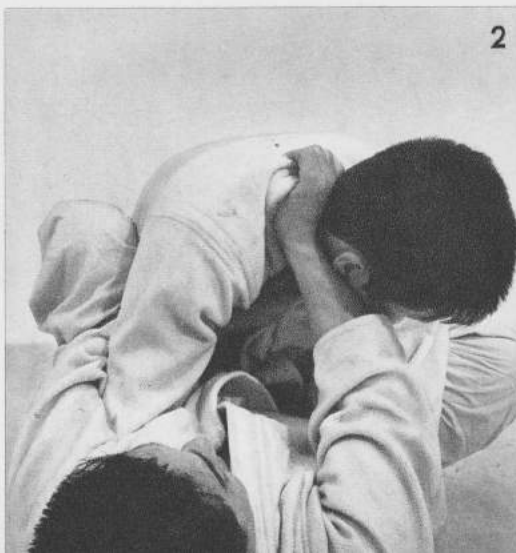




KATA-JUJI-SHIME II (single cross hold II)

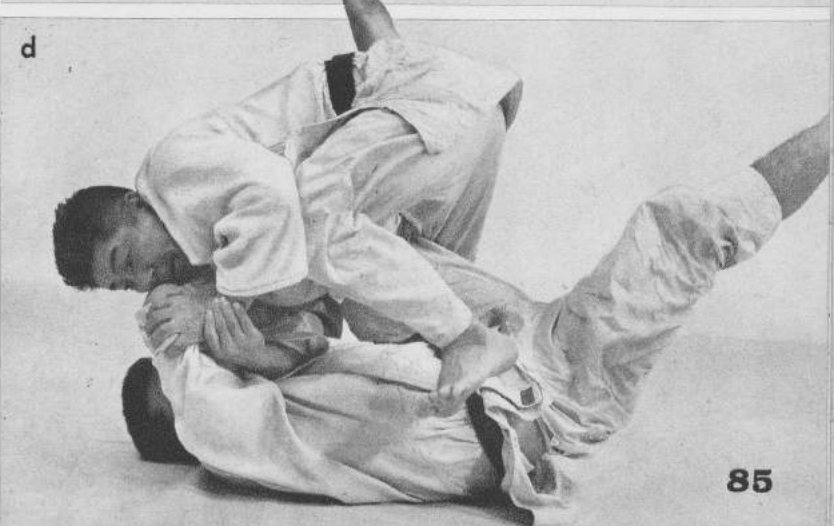
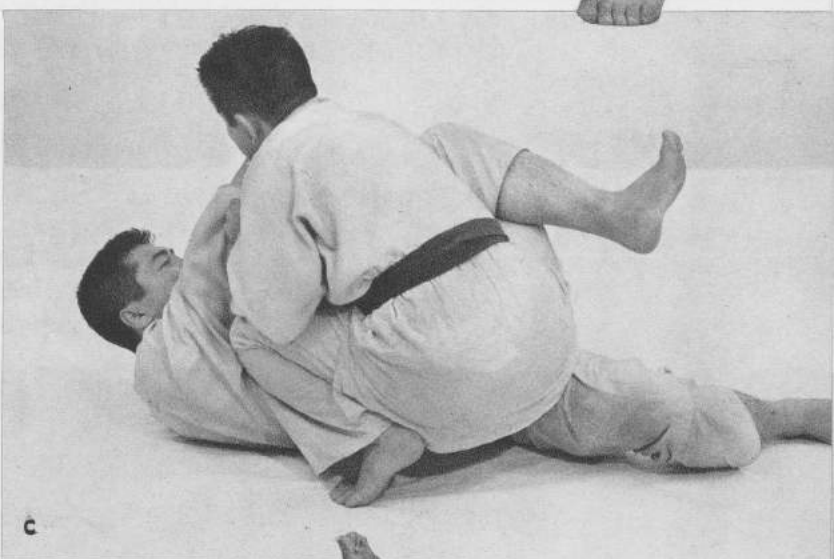
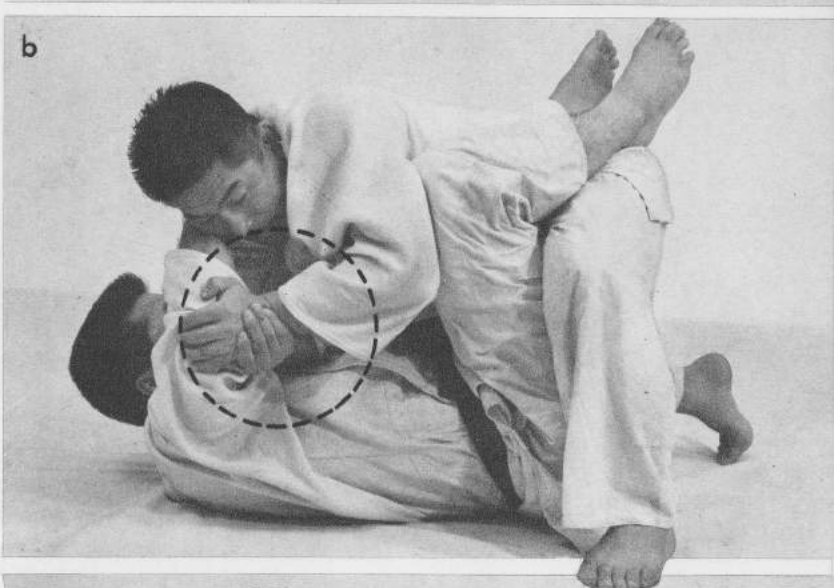
Strangling

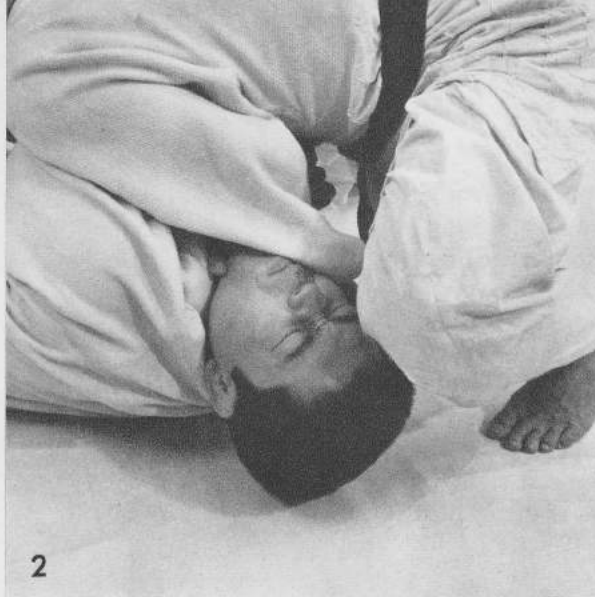
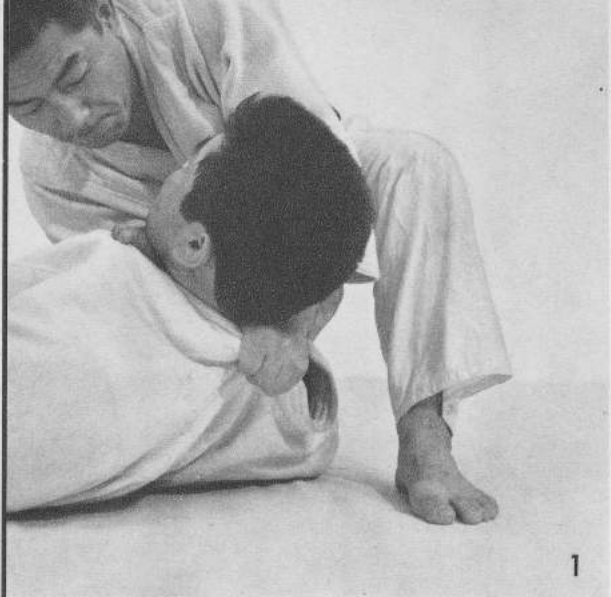
1. You are lying facing up. Pull your opponent in between your legs. (#1)
2. Control his body by putting your right foot in his left front hip area and your left foot in his right side hip area.
3. Slip your left hand under your opponent's right arm from the outside, and get a grip on his left lapel. Put four fingers deep on the inside. (#1)
4. Hold his right arm under your left armpit. (#2)
5. Stretch your right arm out, and grip the back of your opponent's collar. Put your thumb on the inside. (#2)
6. From this position, pull both arms in. (#3)
7. Force your opponent to lean over forward toward you, and complete the technique as I have already explained. (#4)



Escapes

Prevent your opponent from getting a strangle hold on you by pulling your chin in. Put your left foot on the floor and raise your left knee to stabilize your body. As you press your opponent's right elbow up by pushing it with the palm of your left hand, draw your right hand out, and join it with your left. Twist your body to the right. Step out on your left foot from above your opponent's right foot. Break free as you keep control of his body. (#a-d)





KATA-JUJI-SHIME III (single cross hold III)

Strangling

1. Move in from his right to your opponent as he is lying faceup.
2. Put your right knee on the floor. (#1)
3. Grip the right rear of his collar with your left hand. Put your thumb on the inside and your four fingers on the outside. (#1)
4. With your right hand grip the left rear of his collar. Put your thumb on the outside and four fingers on the inside. (#1)
5. Immediately swing your body around to a position above the left of your opponent's head. (#2)
6. Cross both of your arms, and pull tight with them.

Escapes

See the methods described in the preceding technique.





GYAKU-JUJI-SHIME I (reverse cross strangle I)

General gist

Like the *kata-juji-shime*, the *gyaku-juji-shime* has a wide range of uses. Once your opponent has gotten the hold on you it is very difficult to escape. The two techniques are further closely related in that they make good follow-ups for each other. If you try a *gyaku-juji-shime* but cannot get into it, switch immediately into a *kata-juji-shime*. Similarly, if your *kata-juji-shime* does not work, move into a *gyaku-juji-shime*.

The right moment

The same as in the *kata-juji-shime*.

Strangling

1. Just as in the *kata-juji-shime*, you straddle your opponent's body.
2. Get as deep a grip as possible on the left side of your opponent's collar with your left hand. Put your thumb on the outside.
3. Slip your right hand in either from above or below your left arm; get a deep grip on the right side of his collar. Put your thumb on the outside.
4. Strangle your opponent by bringing your right hand to the right and your left hand to the left as if you were going to join your thumbs together.

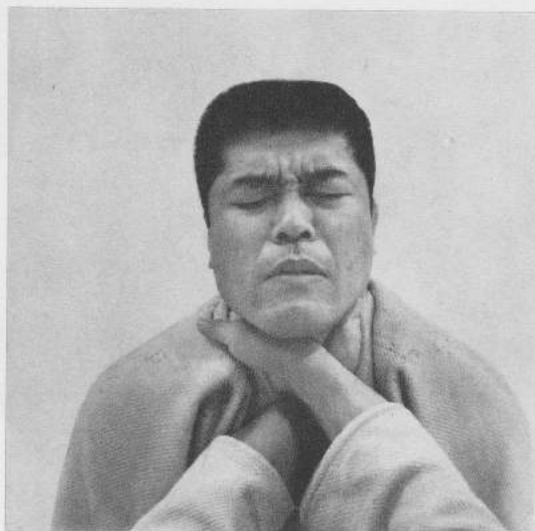
Key points

Feel as if you were riding your body over forward, and pull both arms smartly together.

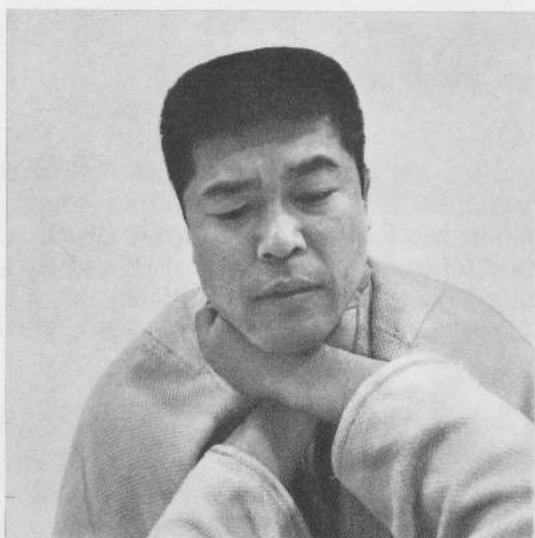


Using your hands in the strangle holds

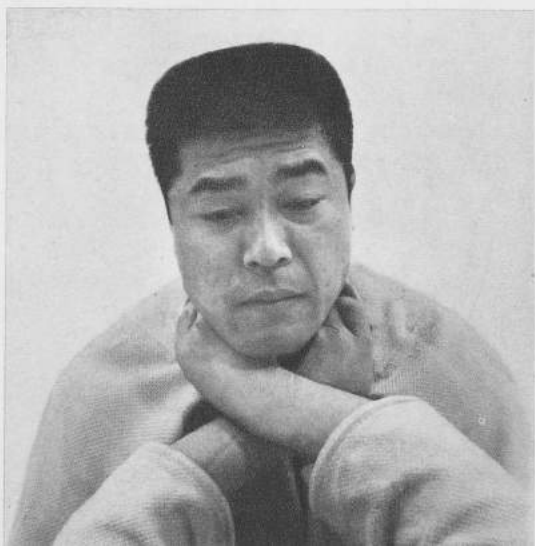
1. Your two hands are the fulcra, your two arms are the sources of strength, and the sides of your opponent's neck are the points that receive the pressure.
2. You apply pressure to your opponent's jugular vein and carotid artery, and with a little more pressure you affect his windpipe. This is a rising strangle.
3. In this method you use your hands as the photographs indicate.



Strangle by pulling thumb and thumb together.



Strangle by pulling the thumb of one hand together with the little-finger side of the other.



Strangle by pulling little finger and little finger together.



GYAKU-JUJI-SHIME II (reverse cross strangle II)

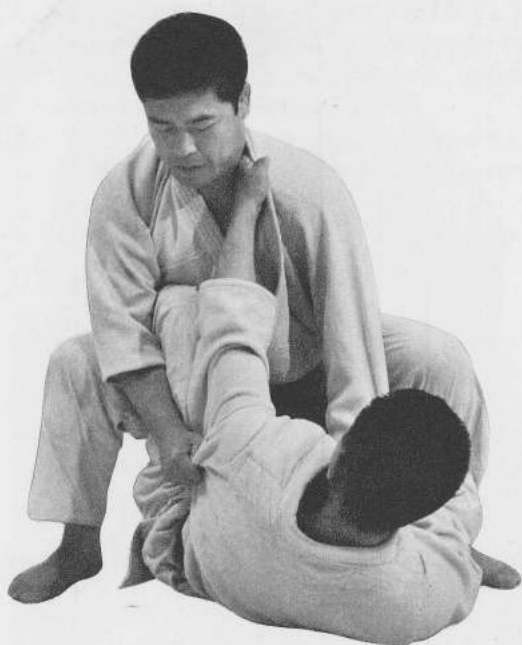
Strangling

1. In this case you will apply your strangle from below. Either clamp your opponent's body between your legs, or control his body with both feet as you do in *kata-juji-shime II*.
2. Using the form of the *gyaku-juji-shime*, pull your opponent to you and strangle him.

Special hints

Making good use of both feet to control your opponent's body is very important to the effect of your strangle.





1



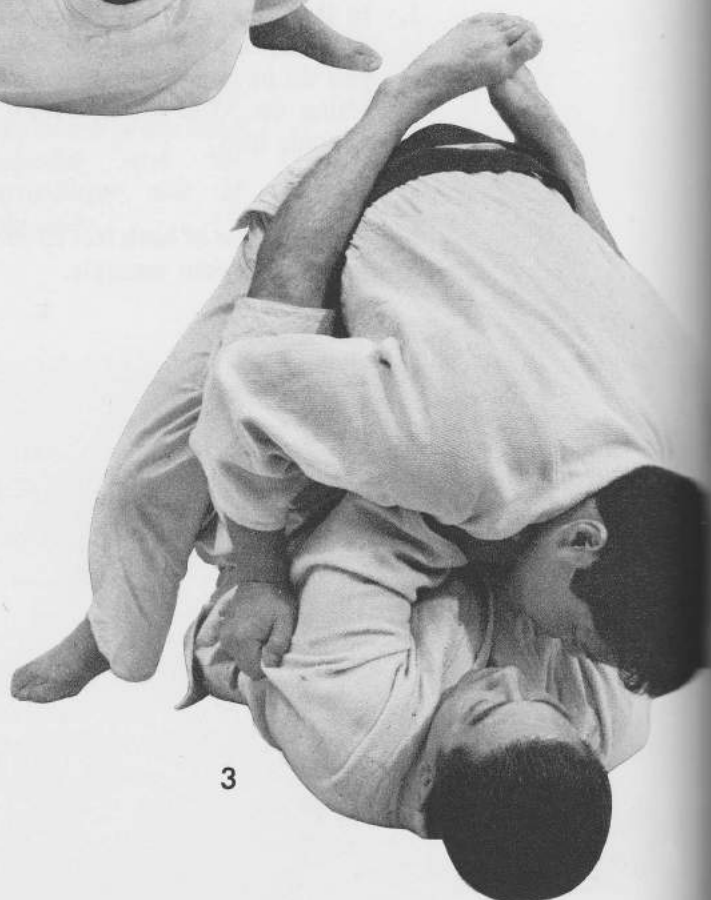
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GYAKU-JUJI-SHIME III (reverse cross strangle III)

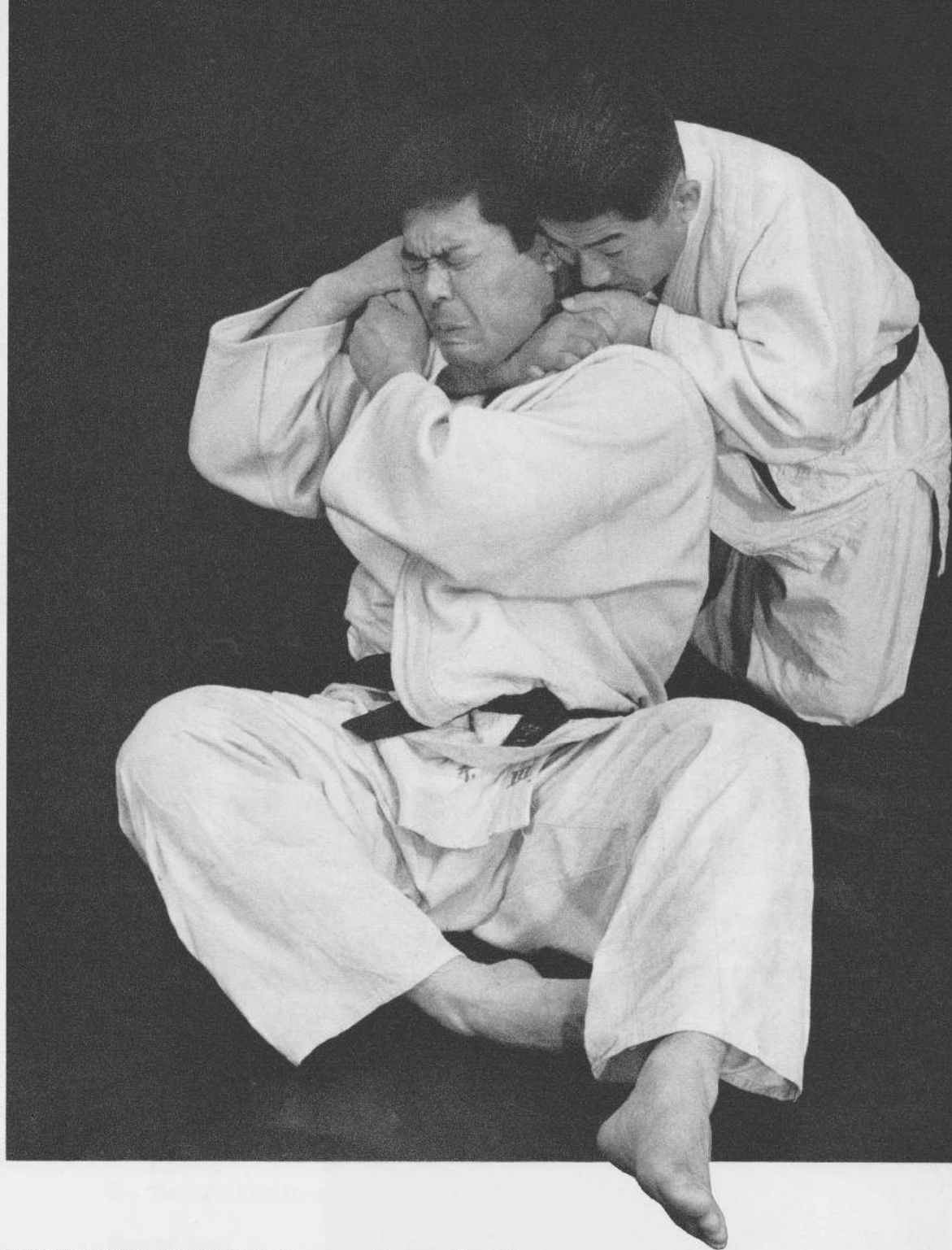
Strangling

Get a deep reverse grip on your opponent's left lapel with your left hand, and take the mid-outer area of his left sleeve in your right hand. Pull him in between your legs.

1. He will try to get away by rising. (#1)
2. Release your hold with your right hand, and slip that hand under your own left hand to get a reverse hold on his right lapel. (#2)
3. As you control his body with both your legs, pull him to you, and apply your strangle. (#3)



3



HADAKA-JIME I (bare strangle I)

General gist

The name of this technique, literally naked strangle, indicates that you make no use of your opponent's training suit, but strangle him by joining your own two hands together and applying pressure to his throat. We use the *hadaka-jime* after such techniques as the *okuri-eri-jime*, the *kata-juji-shime*, the *gyaku-juji-shime*, and the *kataha-jime*.

The right moment

1. When you can move in for the strangle either from in front of or from behind your opponent.
2. If you want to use a strangle hold when you and your opponent are both standing.

Strangling

1. Your opponent is seated as you see in the photograph.
2. Move in to him from behind.
3. Bring your right hand around to his throat from above his right shoulder. Let the thumb side of your hand come in contact with his throat.
4. Rest the lower part of your left arm on your opponent's left shoulder.
5. Join your hands by crossing your palms and gripping them together.
6. Pull your opponent off balance to the rear, and apply strangling pressure.

Special hints

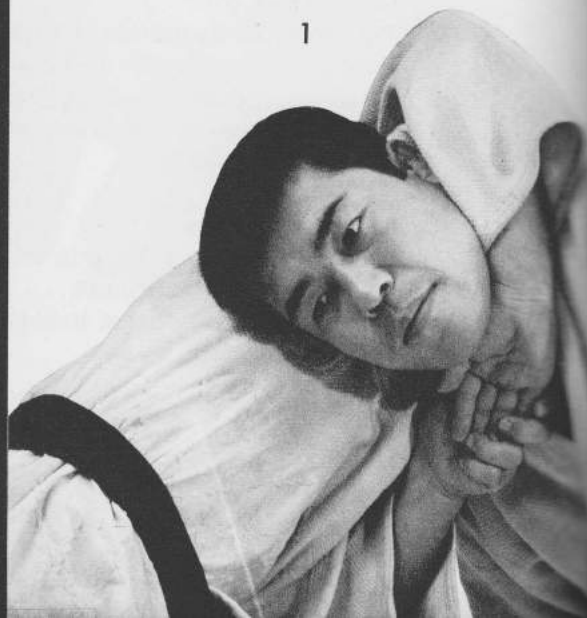
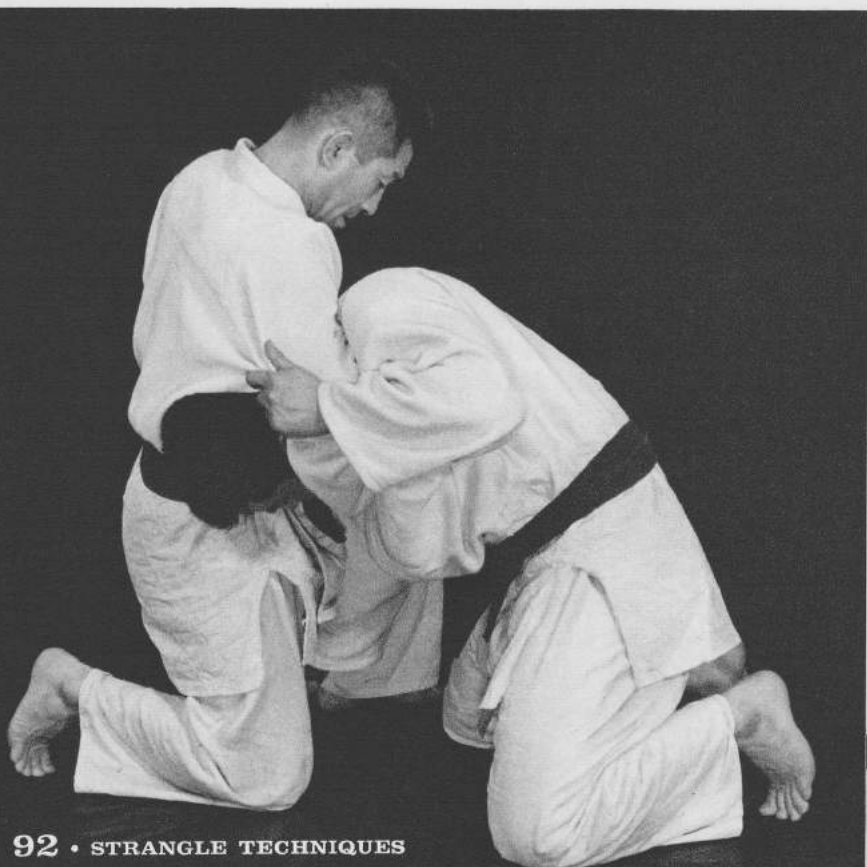
Your strangle will be even more effective if you use the action of your head and right shoulder together.

Key points

Reduce the resistance your opponent can offer by forcing him off balance to his rear. If he should attempt to get away, as he moves his body, press yourself so close against him that he cannot escape. (#1)

Escapes

1. Get away by pulling your head free before your opponent has had a chance to put his palms together.
2. Grab his right elbow in both hands, and pull it down to ruin his strangle hold. As you force his right hand away, break free. (#a)





HADAKA-JIME II (bare strangle II)

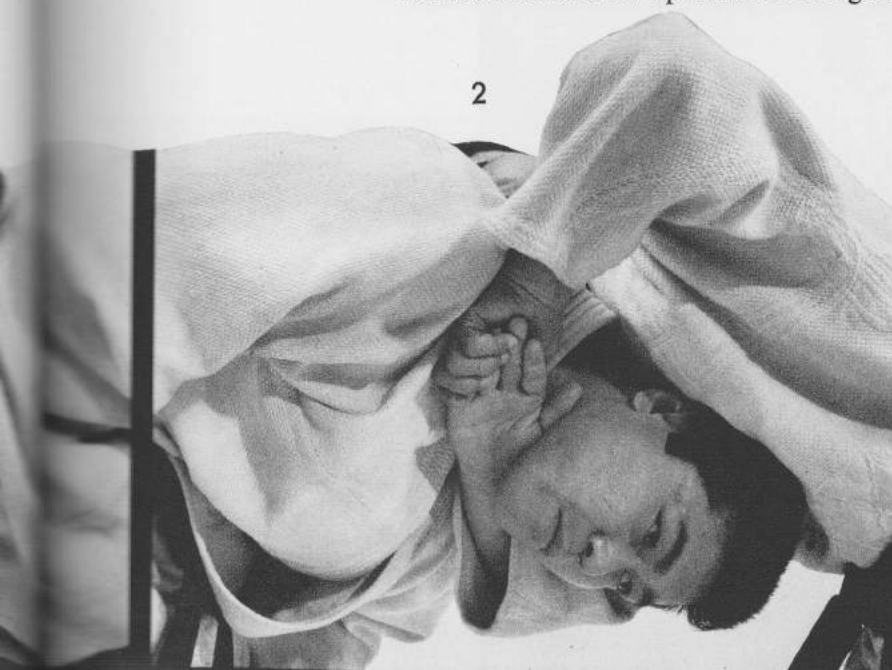
Strangling

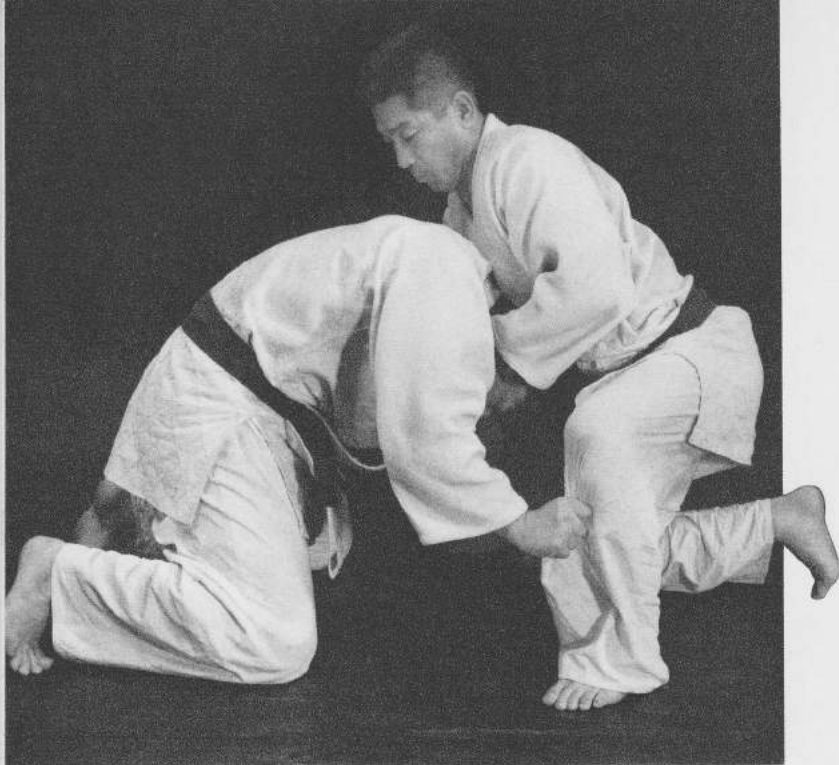
In this instance, your opponent lowers his head in front of you or he attempts to stand from a position crouching on all fours.

1. Quickly cover your opponent's back with your upper body.
2. Slip your right hand over your opponent's left shoulder so that you can clamp his neck in your right armpit.
3. Let the thumb side of your right hand strike him in the throat.
4. Pin his neck by putting your left hand in your right hand. (#1-2)
5. Strangle him by raising your right forearm. (#3)

Special hints

Do not lift his neck up because doing so could injure him.





HADAKA-JIME III (bare strangle III)

Strangling

1. Do not pinch your opponent's neck in your right armpit.
2. Control his head by bringing the back of it to the middle of your abdomen.
3. Finish the strangle as you do in *hadaka-jime II*.

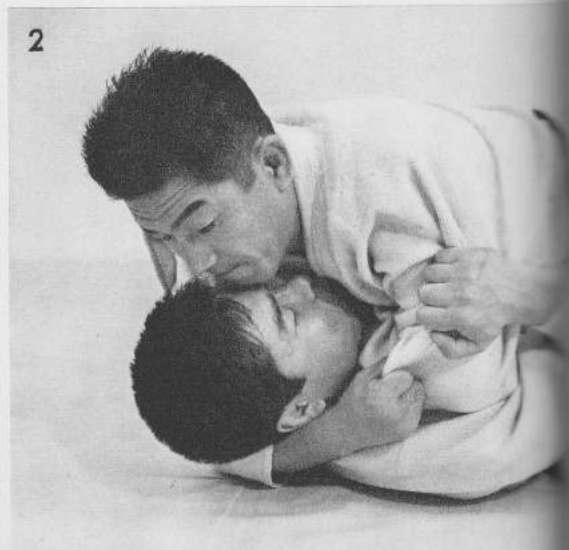
Special hints

If you lower your hips as you attempt to strangle your opponent your technique will lose its effect.

HADAKA-JIME IV (bare strangle IV)

Strangling

1. Straddle your opponent, who is lying faceup.
2. Grip your opponent's left lapel in your left hand. Put your thumb on top.
3. Lean your body over forward, and let your forearm strike him in the throat.
4. Slip your right hand around to the back of his neck from above his right shoulder. Grip the mid-inner area of your own left sleeve. (#1)
5. Strangle your opponent by applying pressure from front and back with both forearms. (#2)



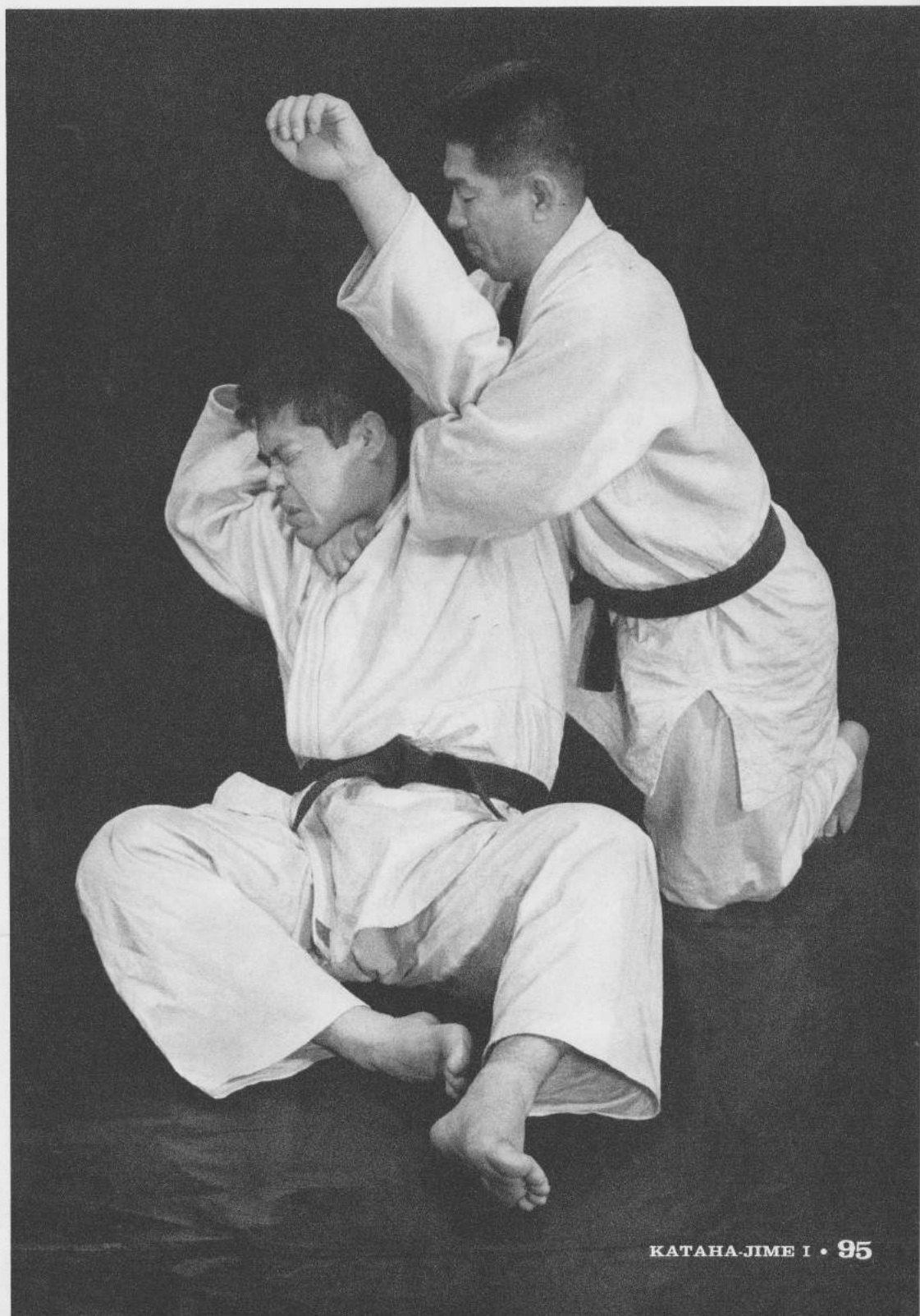
KATAHA-JIME I (one-wing strangle I)

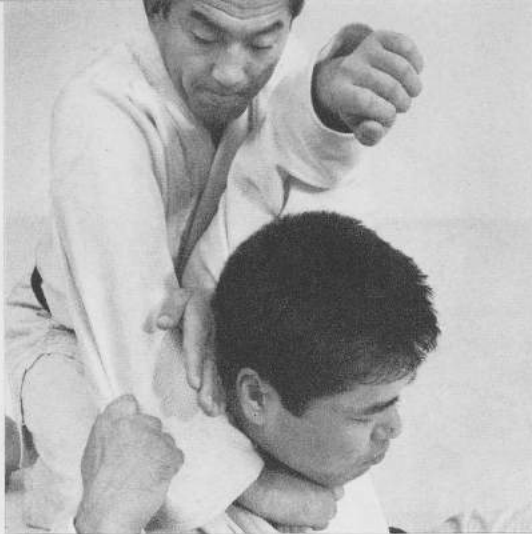
General gist

In this technique, you move in from behind your opponent, take one of his lapels in your hand, and control one of his arms as you strangle. The *kataha-jime* is even more effective when you use it in connection with the *okuri-eri-jime* (p 100).

The right moment

1. When you want to apply a strangle hold either from the front, the back, or the side.
2. When you want to strangle a standing opponent.





Strangling

1. Move in from behind your opponent.
2. Bring your right hand around to the front of his throat from over his right shoulder. Take his left lapel in your right hand, thumb on the inside.
3. Slip your left hand under your opponent's left arm, and force that arm up so that it rides on your own left shoulder.
4. Stretch your left hand out keeping all five fingers lined up straight and tight together. Slide it in so that its little-finger side strikes your opponent in the back of the neck. Pass it in deep across the back of your own right hand.
5. Open your body to the right; force your opponent off balance to the rear.
6. Strangle him by pulling on your right hand and forcing your left hand in deeper and deeper.

Special hints

Make full use of the pulling turn of your right wrist so that your opponent cannot pull his head free.

Key points

You might also apply your strangle hold by thrusting your left hand through under your right wrist.

Escapes

With your right hand, pull your opponent's right sleeve downward along your chest. Turn your head to the right, slide your body downward, and break away from his strangle hold. (#a)





The inset photograph illustrates the hand usage in step 2.

KATAHA-JIME II (one-wing strangle II)

Strangling

You are on the bottom and are pulling your opponent to you. He has lifted and is carrying your left leg with his right arm.

1. Grip your opponent's right front lapel in your right hand; put your thumb on the outside. Let the back of your right hand strike your opponent in the throat.
2. Slide your left hand over your opponent's right shoulder and around to the back of his neck. As you keep the back of that hand upward, thrust it under your right arm.
3. Strangle your opponent by pulling your right hand and thrusting your left one in deeper and deeper.

Key points

Strangle your opponent as you control his right arm by putting your left leg on his right shoulder and pushing it out.



KATAHA-JIME III (one-wing strangle III)

Strangling

You straddle your opponent, who is on all fours, from behind.

1. Slide your right hand in over your opponent's right shoulder. Grip his left lapel close to the front. Put your thumb on the inside. (#1)
2. Slip your left hand, palm up, under your opponent's left arm. (#2)
3. Raise your hand lightly to force your opponent's left hand off the floor. (#2)
4. As a recoil action turn your own body so that your opponent leans his left shoulder diagonally forward and so that your head moves from above his left shoulder to a lower point. (#3)



5. Drop your opponent from above your body to your right side. (#4)
6. Pull your right knee out from under your opponent's body, thrust your left hand behind his head, and strangle him. (#5)

Special hints

Thrust your left hand behind your opponent's head as you turn your body.

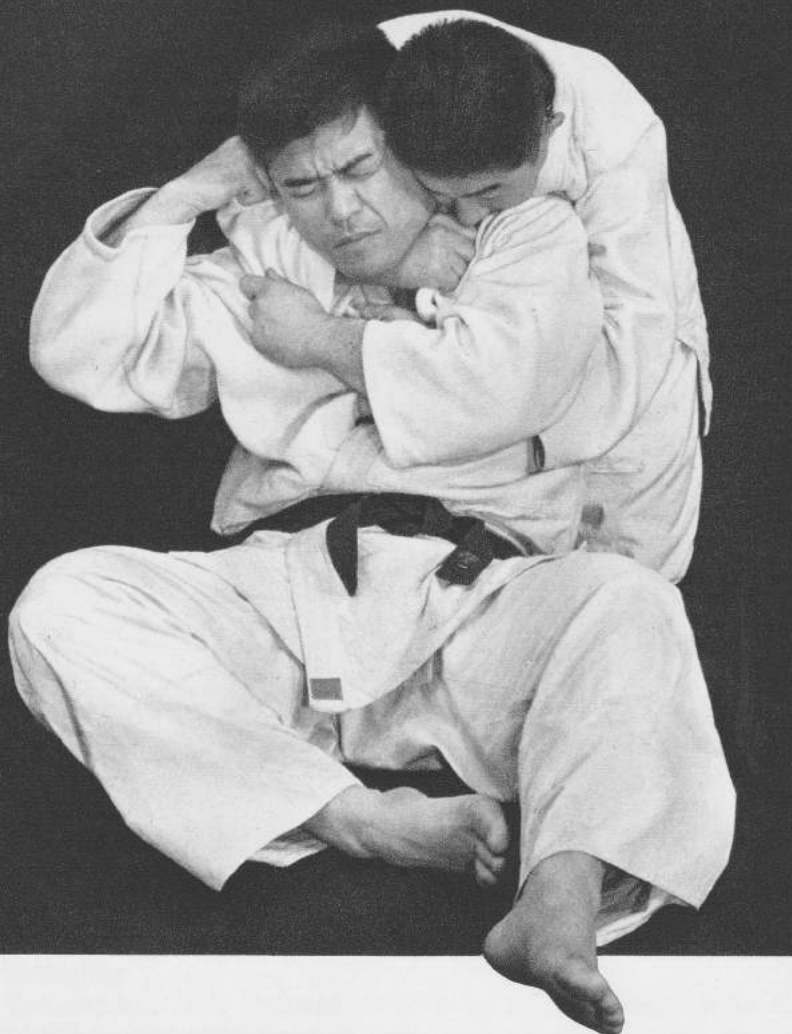
Key points

At the last, assist your strangle by bringing your right knee into the lower part of your opponent's left side.

Escapes

Take the chance offered you, and turn your body before your opponent does.





OKURI-ERI-JIME I (assist lapel strangle I)

General gist

The *okuri-eri-jime* is an extremely effective technique for which research and study have devised a variety of different entry methods. In it, you strangle your opponent by applying pressure to the side of his neck and his throat at the same time.

Strangling

1. Move in to your opponent from the rear. Have your right knee up and your left knee on the floor.
2. Bring your right hand from his right shoulder to the front of his throat. Get as deep a grip as possible on his left lapel. Put your thumb on the inside. Let the side of your thumb strike him on the left side of his neck.
3. Slip your left hand under his left armpit, and seize his left lapel. Pull down on it.
4. Next, change your hold to his right lapel, putting your thumb on the inside. Your left hand should touch your own right forearm.
5. Put your right cheek against the left side of your opponent's face. Put the front of your right shoulder against the back of his head.
6. As you move back slightly and force your opponent off balance to the rear, open your body to the right.
7. Strangle him by pulling your right elbow to the right, applying pressure to his neck and throat with your right wrist, and pulling your left hand down.

Key points

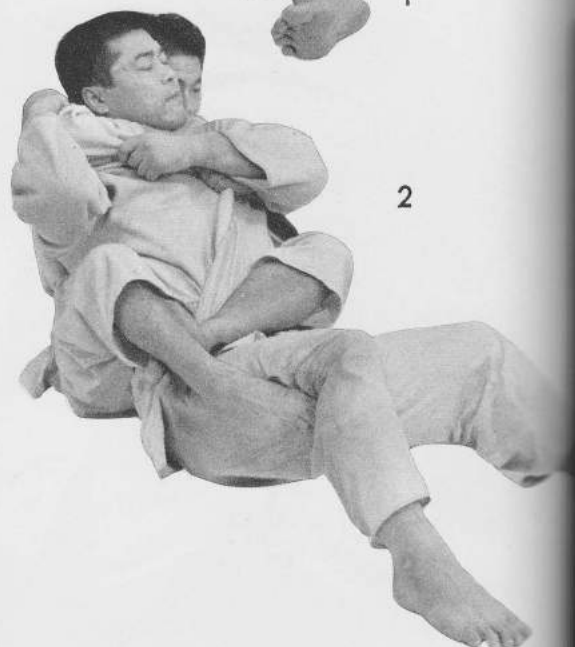
Control his body or both his legs with both your legs. (#1-2)

Escapes

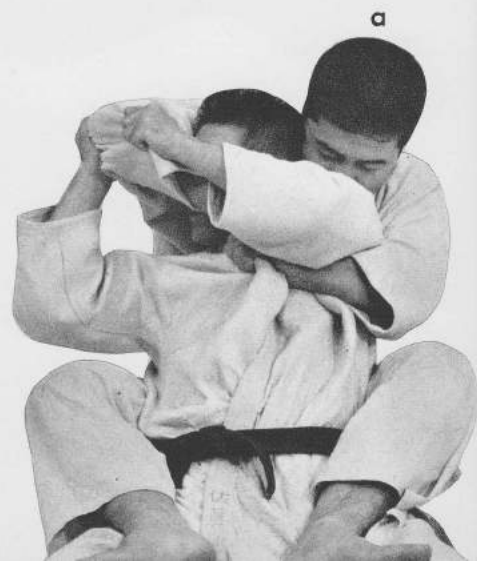
Break his strangle by taking his right elbow in both your hands and turning your right cheek in the direction of that elbow. (#a)



1



2



a

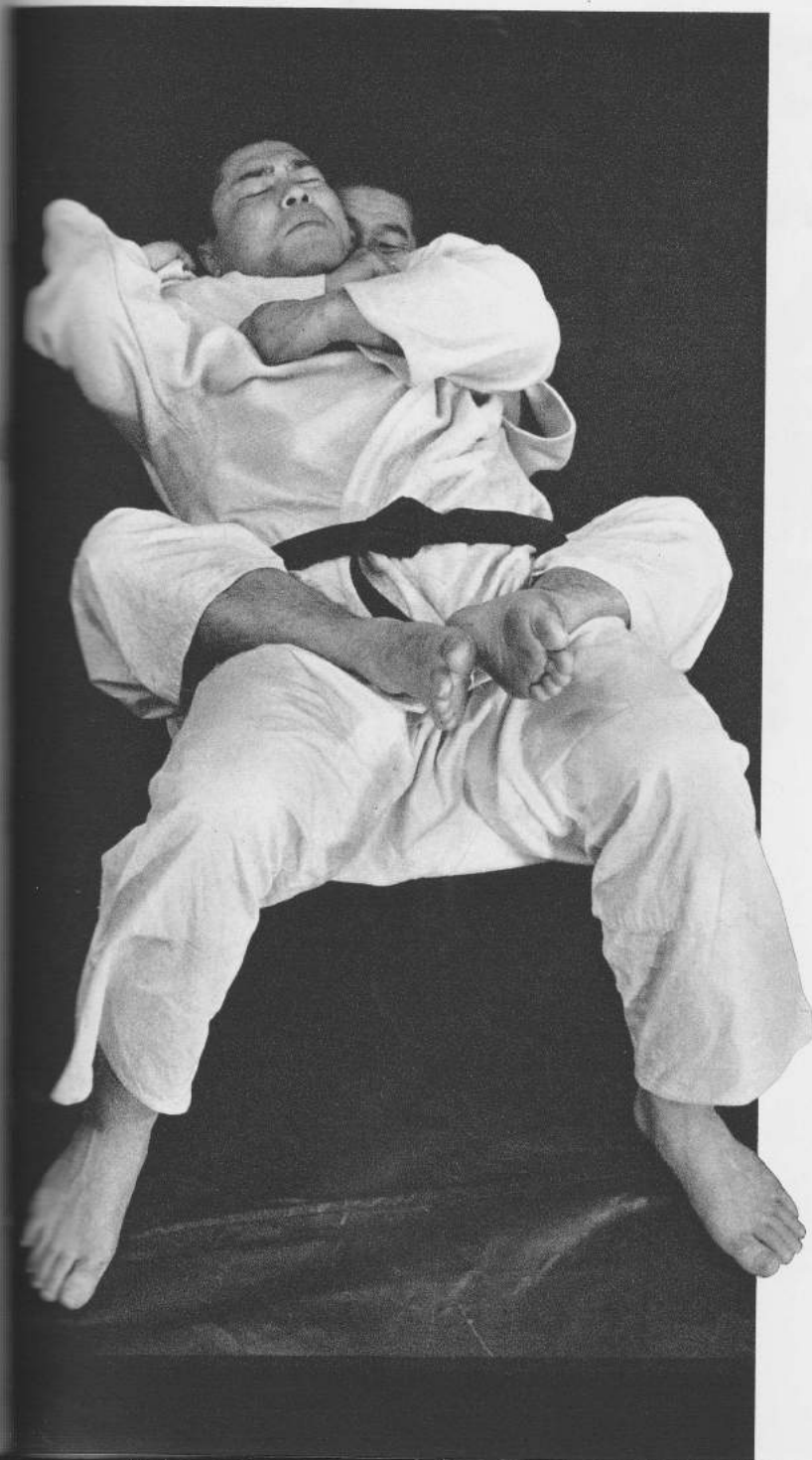
OKURI-ERI-JIME II (assist lapel strangle II)

General gist

Get your opponent into a faceup position, and apply your strangle from behind.

Strangling

1. Move in from behind him, and force your opponent to lie faceup. Wrap your arms around him.
2. Control your opponent's body by wrapping both legs around his thighs or around his trunk.
3. Use your arms just as you did in the first version of this technique.



1



2



3



Special hints

Your opponent may prevent you from grabbing his lapels and instead use both his hands to seize both his own lapels. If this happens, slip your right hand under the upper part of his crossed arms, and grab his left lapel. Grab his left wrist in your left hand, and force it down. Let go of that wrist, seize his left lapel with your left hand, and pull slightly up and out on it so that you can deepen the hold you have with your right hand. Bring your left cheek in close to his right cheek. Continue the strangle as in the basic technique. (#1-3)

Escapes

See the basic technique.

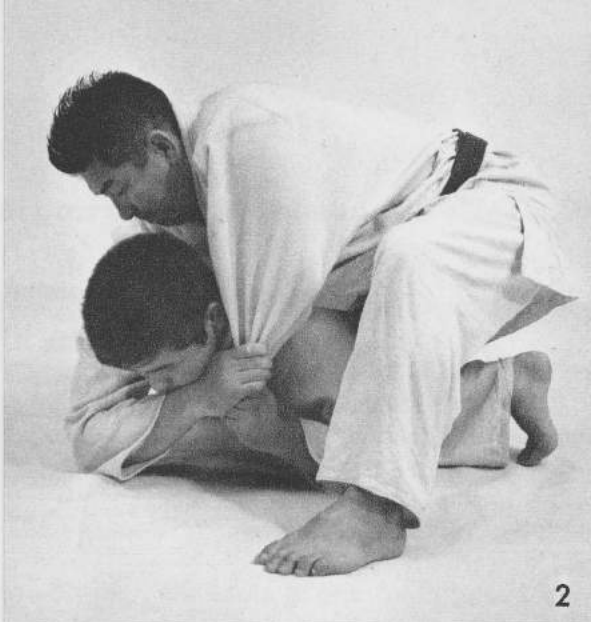


OKURI-ERI-JIME III (assist lapel strangle III) (also called the *koshi-jime* or hip strangle)

Strangling

1. When your opponent is on all fours, move in to him from his left side.
2. Slip your left hand in from above his left shoulder, and seize his right lapel. Put your thumb on the inside. (#1)
3. Slip your right hand under his right arm, and seize his left lapel in the same way. (#2)
4. Pull him over to his left front. (#2)
5. Bring the right side of your thigh in to the left side of his neck. (# 3)
6. Use both legs as you would in a right *kesa-gatame*. (p 28) Pull and apply your strangle as you press the weight of your body down on him.





2



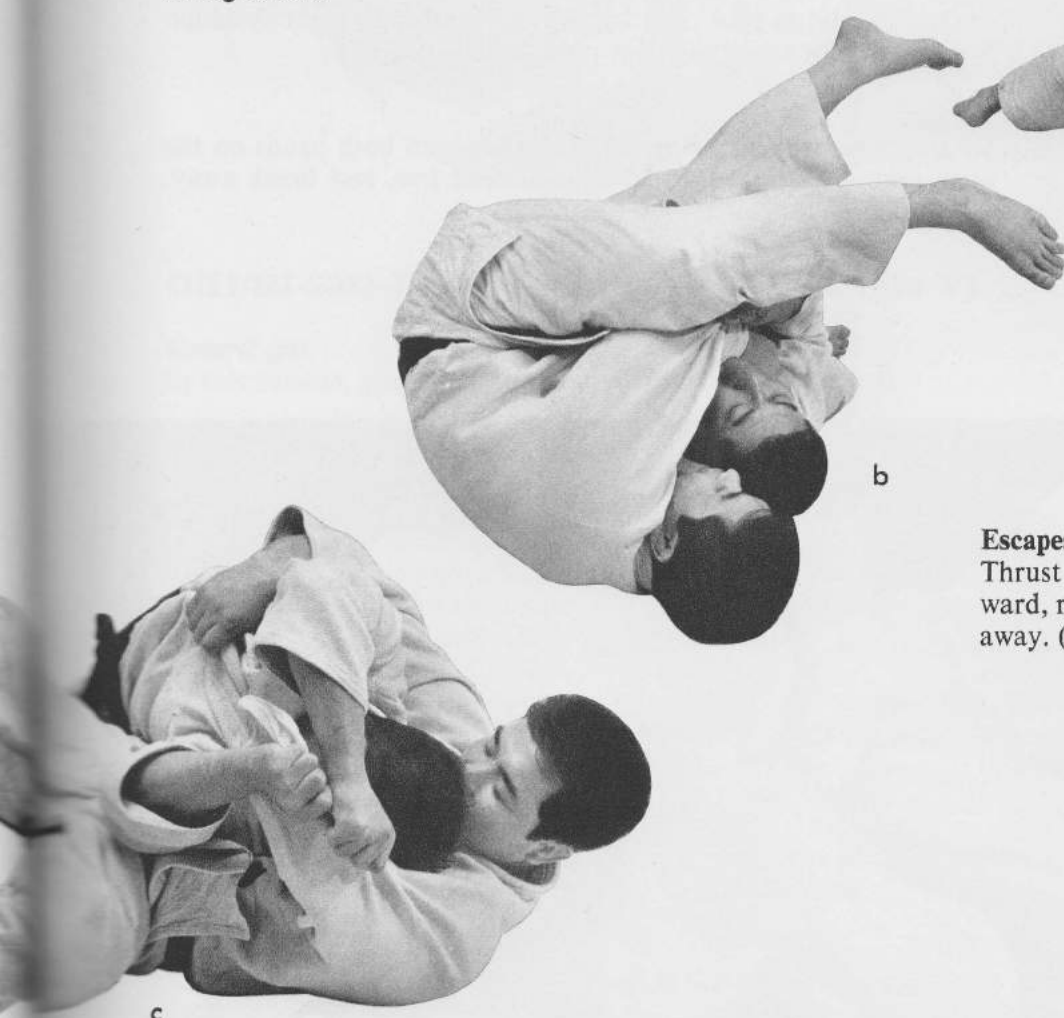
3

Special hints

Press the weight of your body down on your opponent as you put the side of your right thigh near the left side of his neck. Stretch your right leg diagonally forward, and swing your body to the front.

Key points

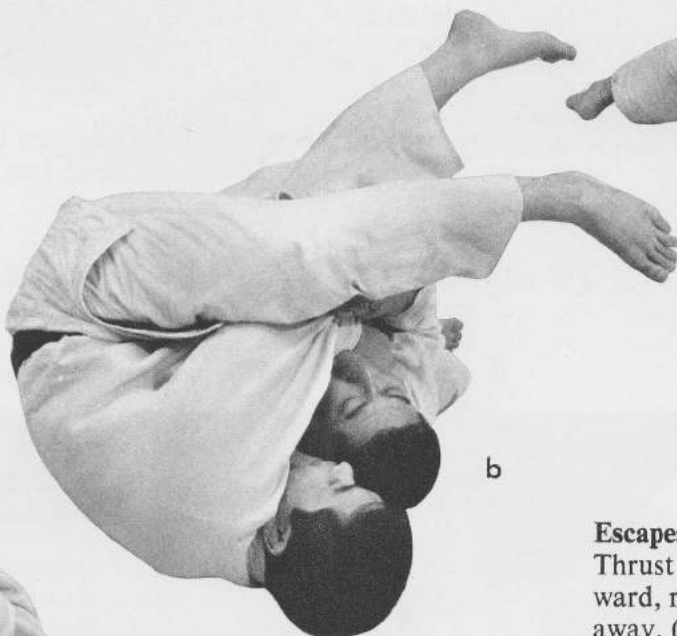
Be careful that your opponent does not clamp your right arm under his right arm.



c



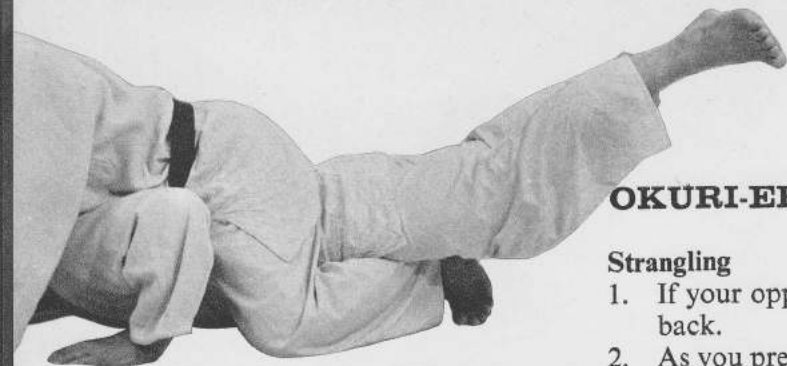
a



b

Escapes

Thrust your hips straight forward, rotate your body, and get away. (#a-c)



1

OKURI-ERI-JIME IV (assist lapel strangle IV)

Strangling

1. If your opponent is on all fours or lying facedown, straddle his back.
2. As you press both his shoulders down with your hands, use both your legs to force him to stretch both legs out to the rear.
3. Bring the toes of both feet together under your opponent's body. Control your opponent's body by tensing your lower abdomen and thrusting it to him. (#1)
4. Move your left hand under your opponent's arm, and pull his left lapel straight down.
5. Slide your right hand down and in along the right side of your opponent's neck till you can get a deep regular hold on his left lapel. If your right hand can only get a shallow grip on his lapel, pull with your left hand as we have already explained, and you can gradually deepen that hold.
6. Switch your left hand's hold to his right lapel, and pull straight down.
7. Press down on the back of his head with your body, and let the side of your right thumb press into his throat. Strangle him by reversing your wrist and thrusting your chest out.

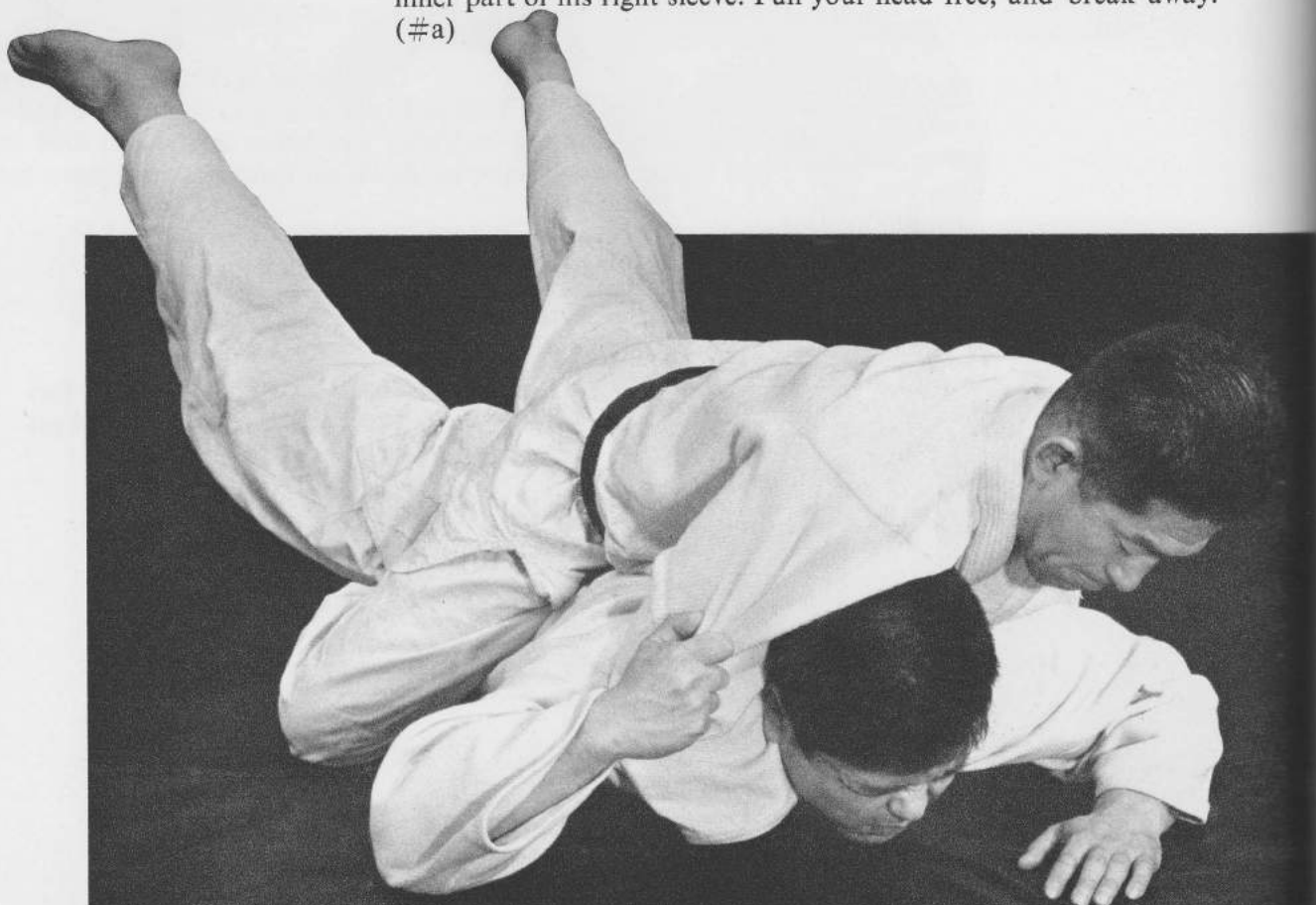
Special hints

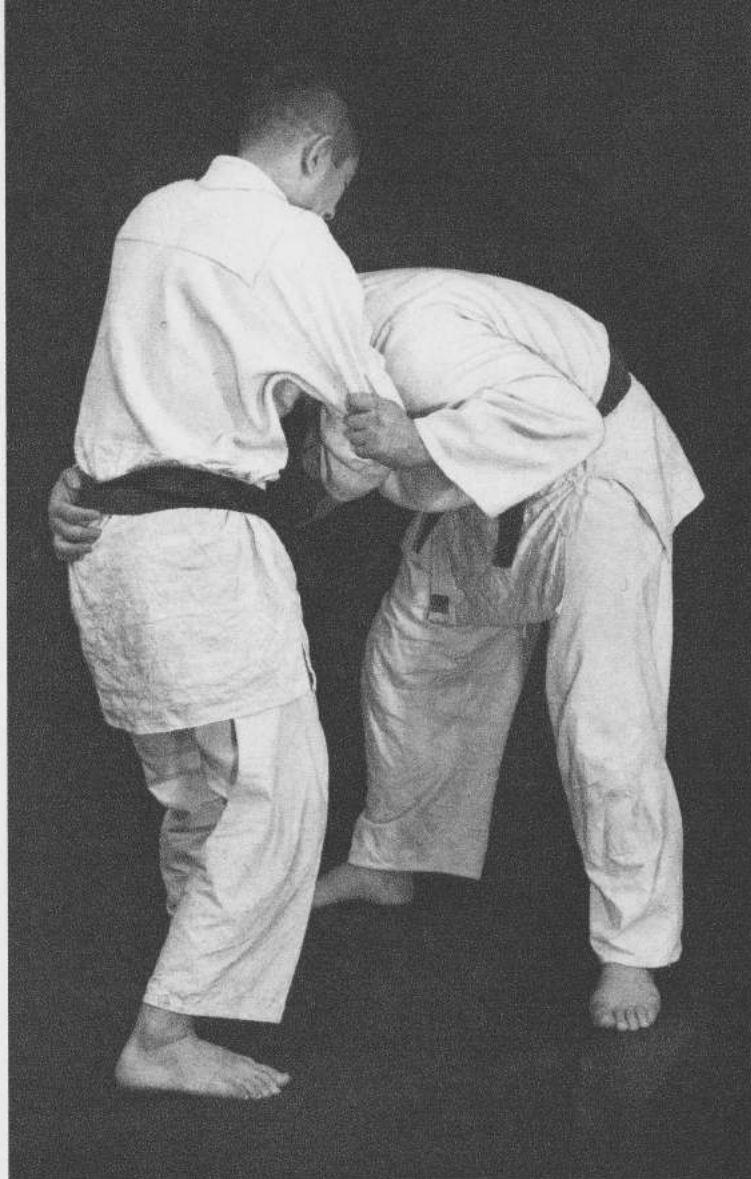
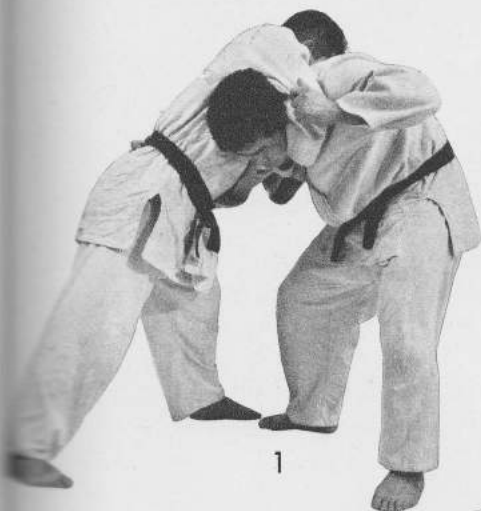
When your opponent rotates his body and gets into a faceup position, use both legs as you would in a *sankaku-jime* (p 110). Watch for your chance, and bring your right leg to your opponent's right shoulder. Strangle him by stretching your right leg downward.

Escapes

Relax your opponent's strangle by pulling with both hands on the inner part of his right sleeve. Pull your head free, and break away. (#a)

a





OKURI-ERI-JIME V (assist lapel strangle V)

General gist

In this version, you strangle your opponent from the front.

Strangling

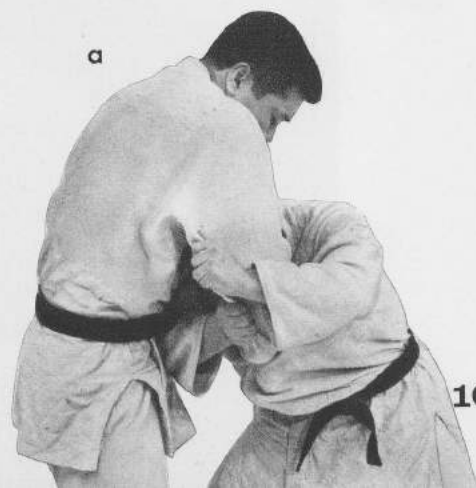
1. We use this technique when the opponent is standing or kneeling.
2. First get a deep reverse hold on his right lapel with your right hand, pin his neck under your right arm. (#1)
3. As you hold his right arm from above with your left hand, get a reverse hold on his right lapel, and pull it down so that you can get a still deeper hold. (#2)
4. Switch your left-hand hold to his left lapel.
5. Press the back of your opponent's neck into your own abdomen.
6. Strangle your opponent by pulling with both hands and pressing the weight of your body against him.

Special hints

You might also take a fall to the rear, wrap both legs around your opponent's body from the front, and apply your strangle.

Escapes

Grab his right sleeve in both hands, and as you control the arm he is using to strangle you, pull your head free, and get away. (#a)



OKURI-ERI-JIME VI (assist lapel strangle VI)

Strangling

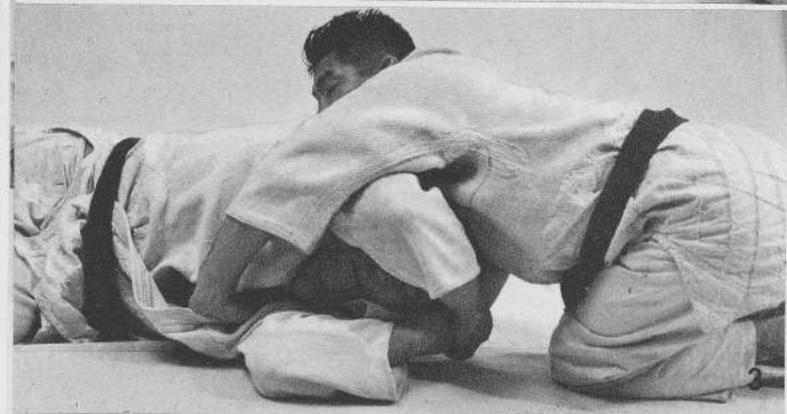
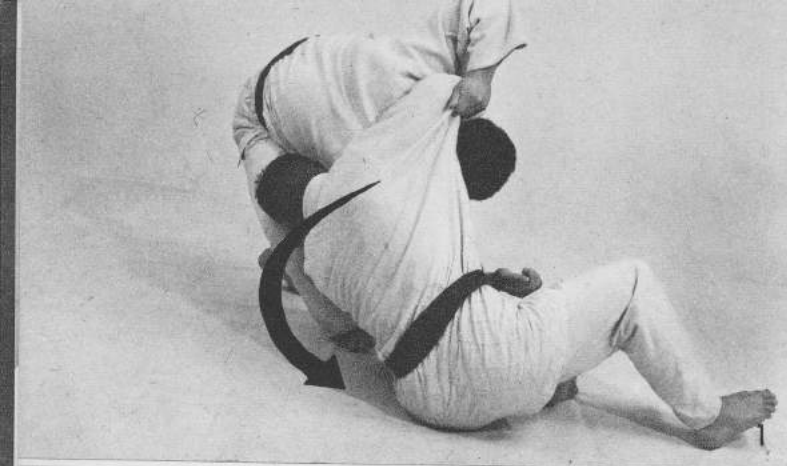
1. This technique is a follow up of *okuri-eri-jime* V.
2. Watch for your chance. When you see it, swing your own left shoulder to the front. (#1-2)
3. Twist your hips to the right, and get into the position for a left *kesa-gatame* (p 28). Apply your strangle. (#3-4)

Special hints

Rotate your body as you pull straight down with your left hand.

Escapes

See *okuri-eri-jime* V.





JIGOKU-JIME (hell strangle)

General gist

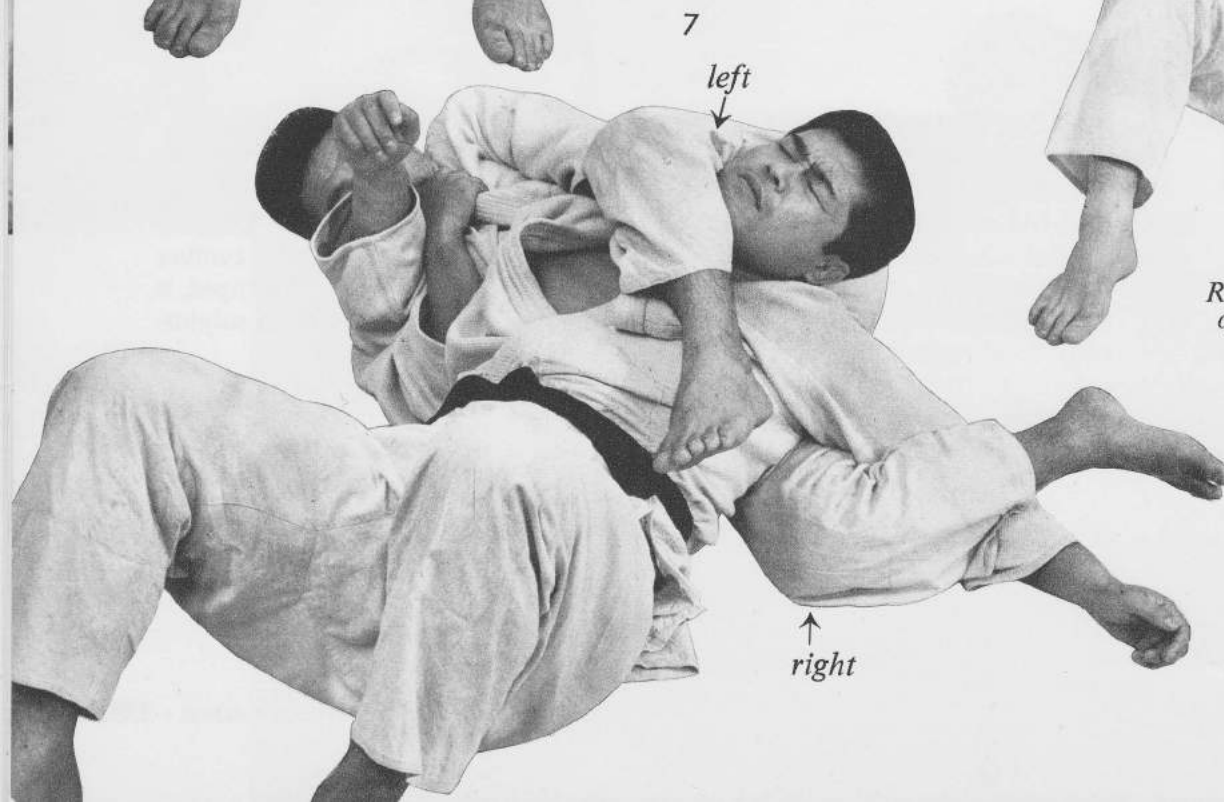
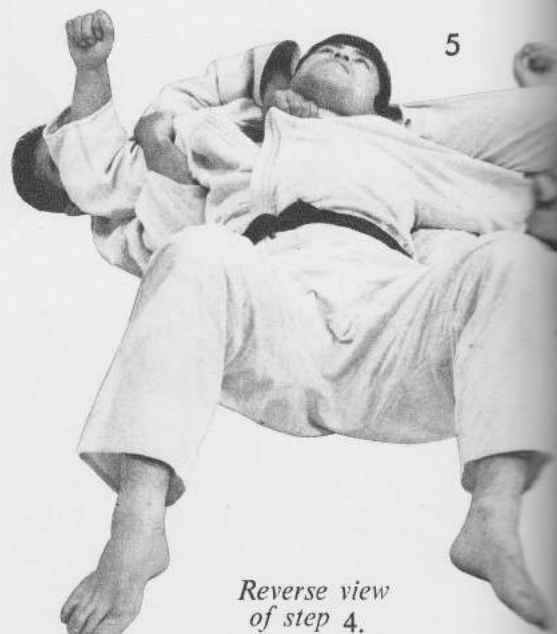
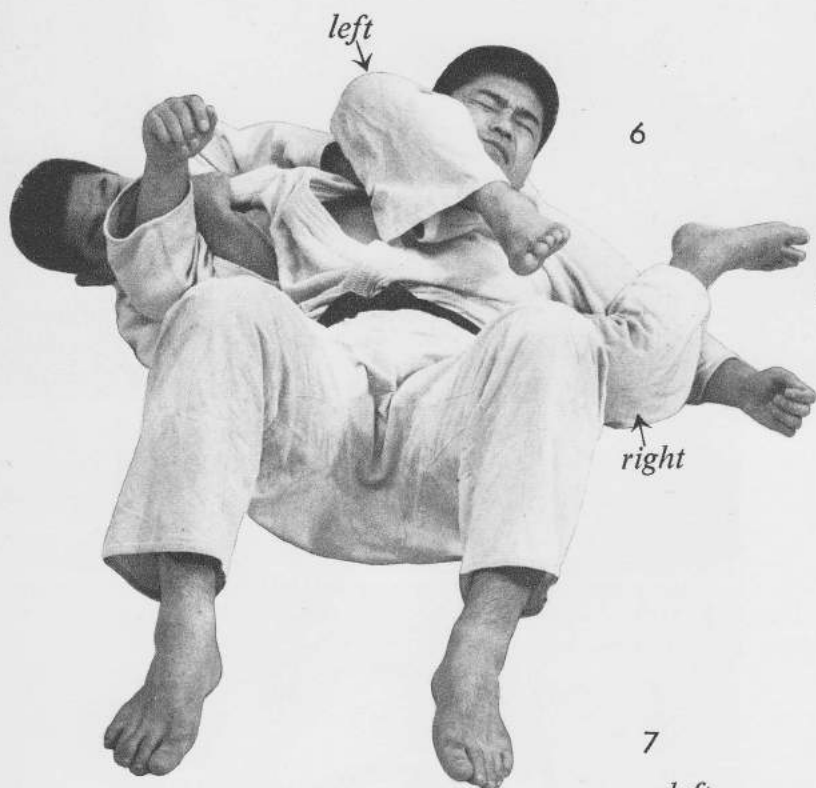
This technique frequently serves as a follow-up to the *okuri-eri-jime*. In it we control our opponent's arms and use one hand to strangle. The name evolves from the feeling of helplessness the victim of the hold has once he is trapped, a feeling comparable to that one might experience were he to fall into the sulphurous lower regions.

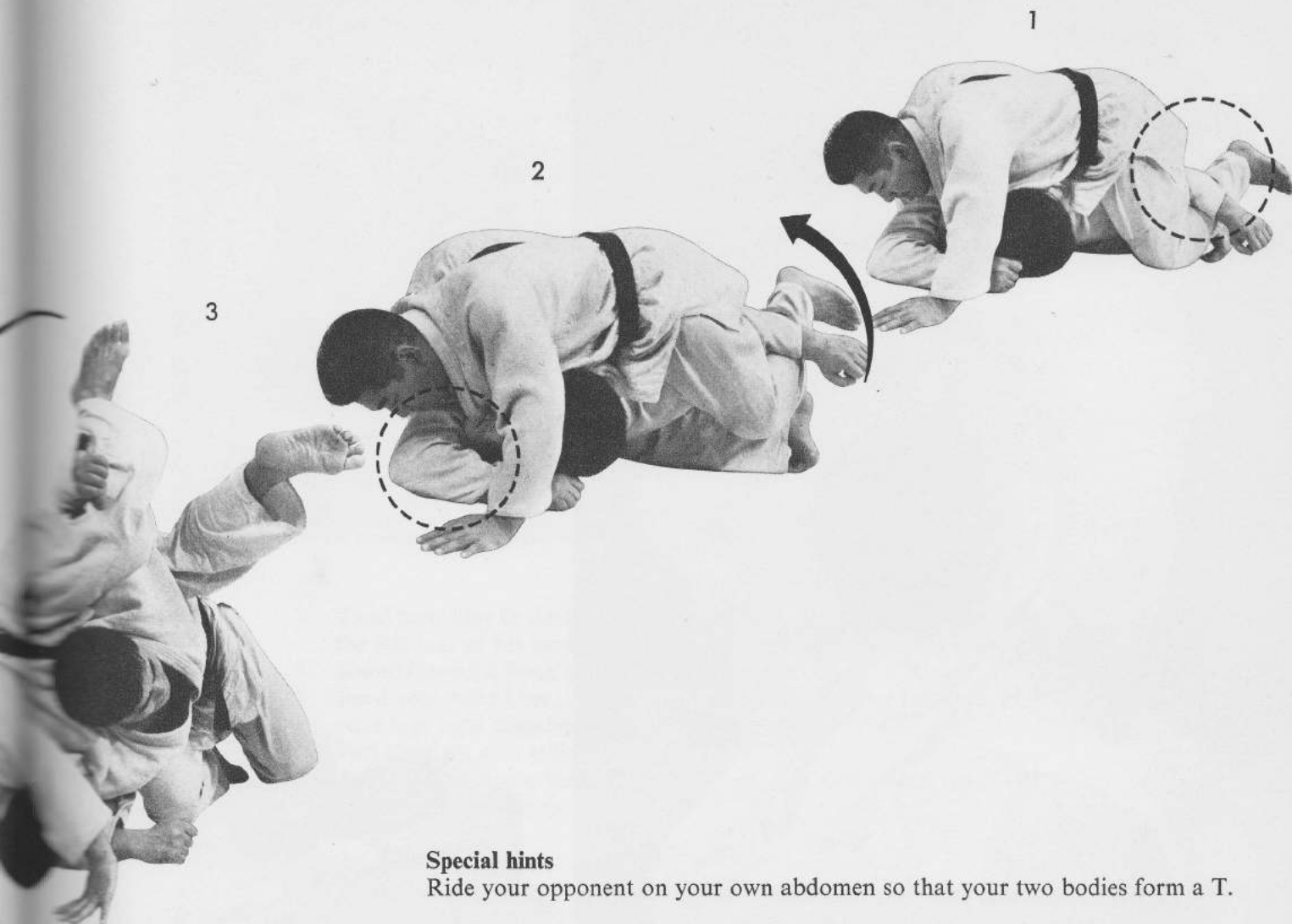
The right moment

When your opponent is on all fours and you are close to his side.

Strangling

1. Your opponent is facedown on all fours. Bring your right knee in to your opponent's left side. (#1)
2. Slip your left foot in from the outside of his left elbow, and get complete control of his left arm. (#2)
3. Bring your right hand under your opponent's right shoulder so that you can grip your own left lapel. Put your thumb on the inside. (#3)
4. Put your right foot on the floor. Roll your body over forward so that you land faceup. You might also fall over backward. (#4-5)
5. Change the leg controlling your opponent's left arm from your left to your right. (#6)
6. Grab your opponent's left lapel from above his neck. (#6)
7. Straighten your left leg, and bring it around above your opponent's neck. (#7)
8. Strangle him by pulling with your left hand. (#7)





Special hints

Ride your opponent on your own abdomen so that your two bodies form a T.

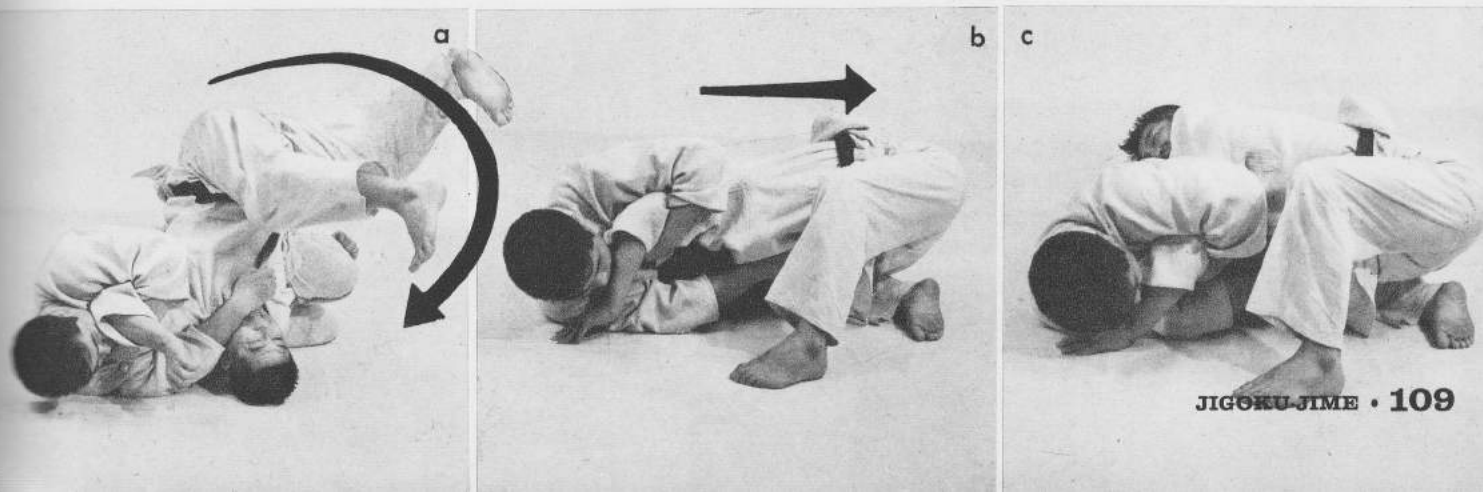
Key points

Pin and control your opponent's left arm with your right or your left leg.

Escapes

Ride your body on top of your opponent's, roll over to the rear, draw your right arm free, and break away. (#a-c)

← right





SANKAKU-JIME I (triangular strangle I)

General gist

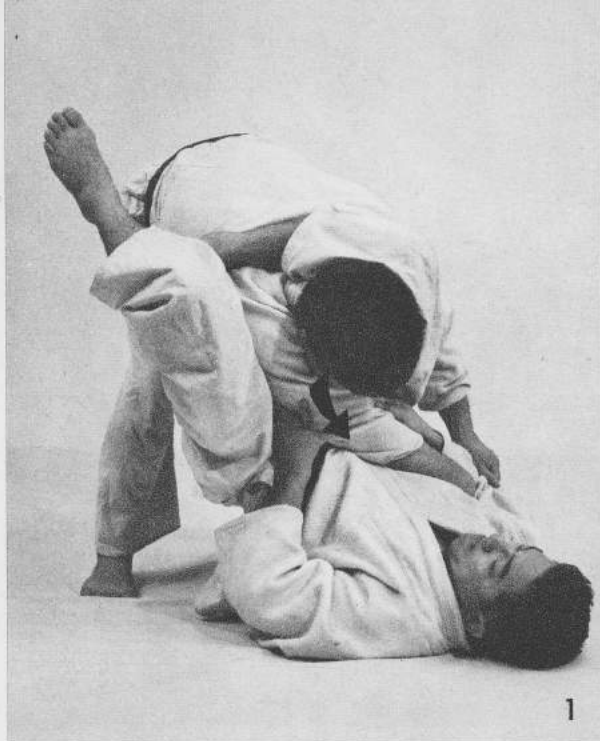
In this technique, you apply a strangle to your opponent's neck and one of his arms with both of your legs.

The right moment

When you have pulled your opponent in to you or when he is about to attack you from above.

Strangling

1. Get a reverse hold on your opponent's right lapel with your right hand. Pull the opening of his right sleeve with your left hand, and pull his body in between your legs where you can control it. Thrust your left leg out so that it strikes him in the right front hip region.
2. Pull your opponent's right arm hard in to the inside of your own body. At the same time stretch your right leg out on top of his left shoulder. (#1)



1



2

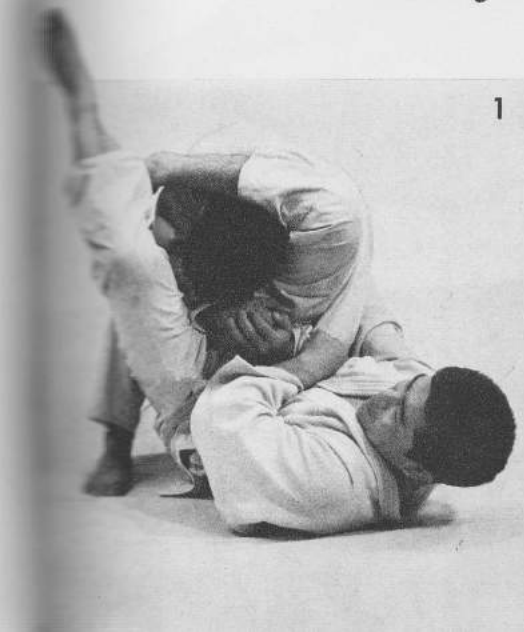
3. Twist your hips to the left, and let the inside of your right thigh slap against the left side of his neck. Force him to lean his upper body right forward.
4. Simultaneously, force his arm and head together.
5. Bend your right knee, slip your right ankle under your left knee, and bring your legs tight together. (#2)
6. Pull his right arm still farther inside.
7. As you do so, tense the toes of both feet, and point them up. Clamp him hard between your thighs.

Special hints

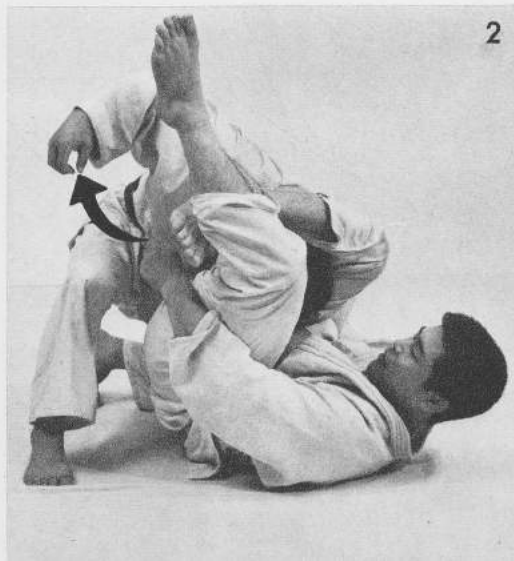
1. Pull his right arm far enough inside that his right hand touches his face.
2. Slip your right hand inside his left leg, which you must hold with your right hand so that he cannot raise your body.

Escapes

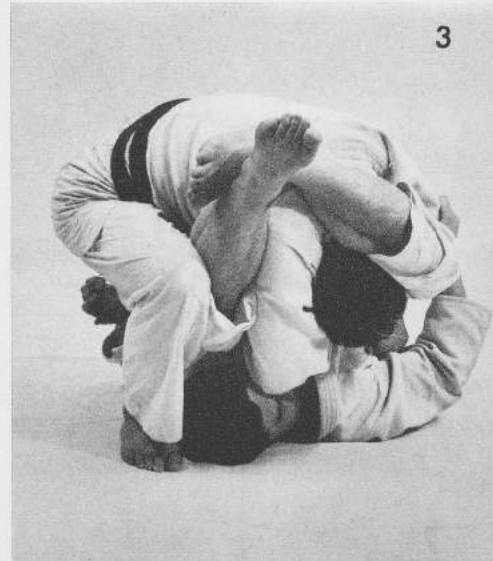
1. Pull your right shoulder out from between his legs, and thrust your elbow in. (#1)
2. While you are trying escape method 1, keep an eye open for a chance, and when you see one, pull your right elbow free. (#2)
3. Seize the front of his sash with your right hand, and twist your body to the left. Put your right foot either on the right side of his neck or on the right side of his body, turn facedown, and pull your head free. (#3)
4. Grip either the back or side of his sash in your left hand. As you weaken the force of his strangle, wrap both legs around his trunk, and fall backward. Moving this way you can break his leg hold on you.



1



2



3



SANKAKU-JIME II (triangular strangle II)

(also known as the *ushiro-sankaku-jime* or rear triangular hold)

Strangling

1. If you are close to your opponent and behind him where you are trying for an *okuri-eri-jime* but you see that you are going to be able to pull your right hand free, lift his left arm up with your left hand. (#1)
2. With your right foot, force his right arm away, slide your right foot along his throat, and bend your knee at a right angle. (#2)
3. Hook the back of your left knee on the back of your right ankle. (#2)
4. Slip your left foot in so that the backs of your left toes contact the back part of his left side.
5. Strangle him by bringing both knees and both thighs together.

Special hints

You could make use of a pull on the right side of his sash with your right hand and a twist of your hips to the left to strangle your opponent.

Key points

By pulling his left arm with your left hand you make it easier for you to bring your legs together.



SANKAKU-JIME III (triangular strangle III)

(also known as the *yoko-sankaku-jime*)

Strangling

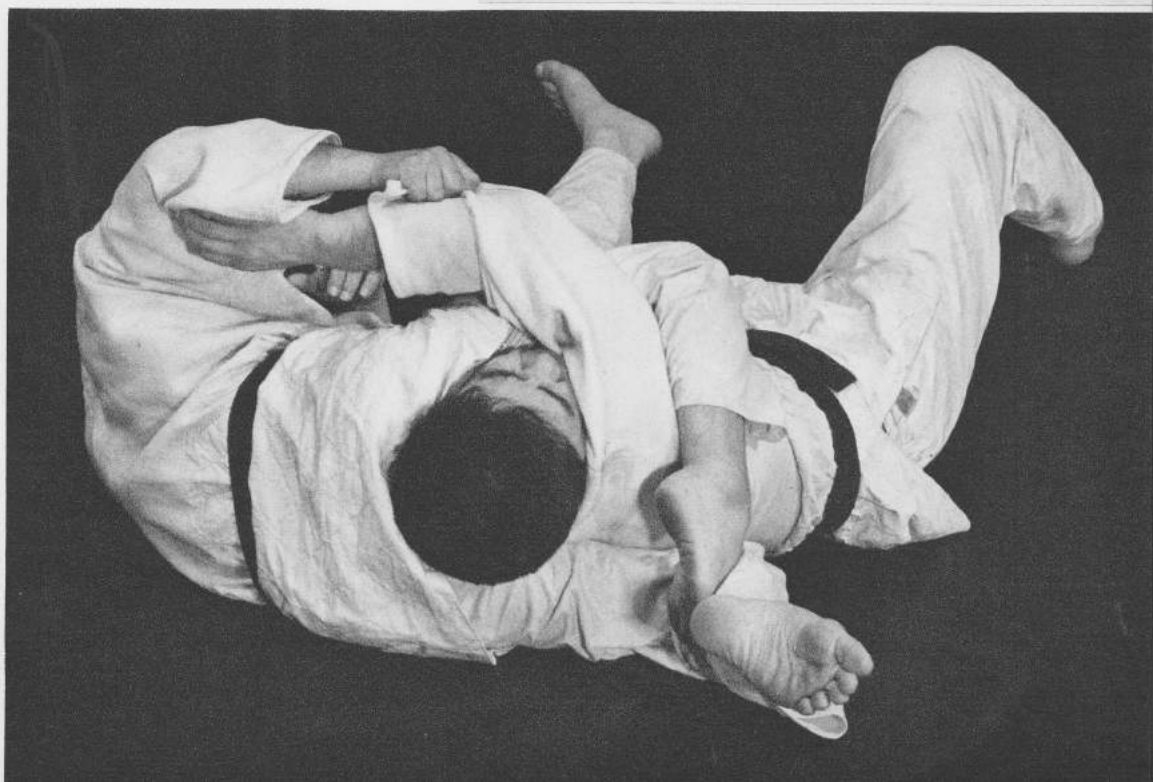
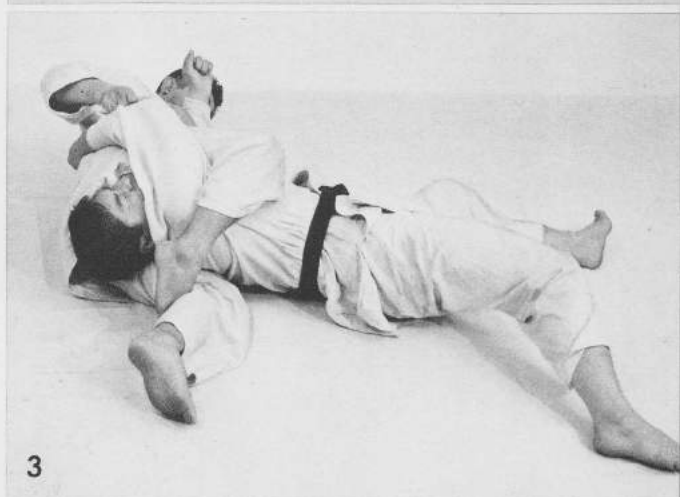
1. Slip your right hand under your opponent's left arm, and grab your own front left lapel. Seize the back of your opponent's sash in your left hand. (#1)
2. Put your right heel into his right armpit. (#2)
3. Fall to the left as if you were going to lift your opponent. (#2)
4. Release your right hand after you have gotten a hold on his left hand with your left hand.
5. Grab and pull the opening of his right sleeve with your right hand. (#3)
6. Hook the back of your right foot behind your left knee, and strangle your opponent by pulling your legs together. (#3)

Special hints

Control your opponent's right arm with your right heel.

Key points

When you cannot get a strangle hold this way, seize the right side of his lapel with your right hand, pull, and strangle.

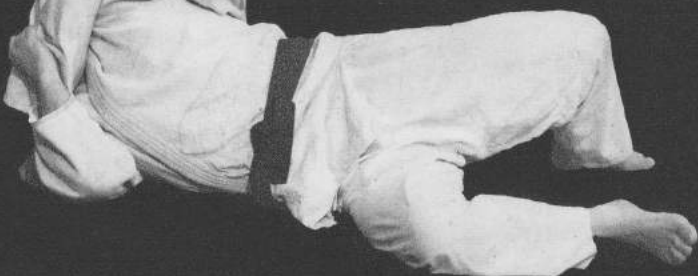




UDE-GARAMI (arm wrap)
p 117, 119, 121, 124, 125



JUJI-GATAME (crossmark hold)
p 127, 130, 132, 133, 134, 137, 138



4

JOINT TECHNIQUES



WAKI-GATAME (armpit hold)
p 154



UDE-GATAME (arm hold)
p 140, 143, 144



HIZA-GATAME (knee hold)
p 146, 149, 151, 153



Main points

The joint techniques involve getting reverse holds on the joints of the body to control your opponent. In Kodokan judo matches and practice fights, generally, only reverse holds on the elbow are permitted. The methods of getting reverse holds include the following: 1. stretching the limb out and bending it. 2. twisting it either to the inside or to the outside.

The following are strictly forbidden:

1. Reverse holds on the joints of the wrists, ankles, knees, fingers, or toes.
2. Direct reverse holds on shoulder joints.
3. Any action that may be injurious to the neck or spine.
4. Throwing down with force an opponent, who is faceup and whom you have lifted off the floor.

Be sure you observe the following safety rules:

1. If your reverse on your opponent's elbow does not work and he lifts you off the floor, always immediately let go of his arm because if he lifts you and you then fall back you could literally break your neck.
2. Similarly, if you are faceup with your legs under his arms and around his neck as you try for a joint technique and your opponent attempts to stand or to raise his knees, release your hand holds immediately for the same reason we gave in 1.

Training rules

It is important that you pay close attention to the following points when you train in the joint techniques.

1. When you apply a joint technique, it is easy for your body and your opponent's to part. If your technique fails because your bodies are not close together, he will be able to escape. Be sure you apply your techniques shrewdly and accurately.
2. Be sure you have complete control over your opponent's body and that you apply your techniques sharply and instantaneously. On the other hand, since these techniques can be dangerous, before you apply one of them, have firm control of your own strength and the way you use it, and take care not to injure your opponent.
3. Once your opponent has gotten a joint hold on you, it is very difficult to escape. For this reason, just as in the cases of the pins and the strangles, be prepared to escape before your opponent applies his technique. In the instant that you sense your opponent's intention to use a joint hold pull your arm free, break away, and in a recoil, thrust the arm out he was attempting to hold, and get free.
4. Once your opponent has succeeded in getting a joint hold on you, give the signal immediately that you give up. Either give a vocal sign, or tap your opponent lightly. If you cannot make a sound and if he has both of your hands pinned, tap the floor with your foot.



UDE-GARAMI I (arm wrap I)

General gist

Seize your opponent's wrist in one of your hands, slip your other hand under his arm to grab the upper part of your own other arm, and lock his arm by wrapping yours around it. Twist his elbow joint. There are three directions in which to bend his arm: to his head, toward his side, and straight out.

The right moment

Your opponent has one of his arms stretched out.

Holding

1. Your opponent is lying faceup. Move in from his right side. Your right leg should be up and bent at the knee with your right foot flat on the floor. Only the toes of your left foot should touch the floor.
2. If your opponent raises his left hand and tries to grab your collar, wait until he has his left arm completely outstretched.
3. Seize the elbow of that arm in your left hand. As you put your right knee down on the floor, let your upper body fall over forward, and pin your opponent's left arm down with your right arm. Keep the back of his hand on the floor.
4. Slip your right hand in under his left upper arm, and grab your own left wrist. Make sure that four fingers of your right hand are on the top.
5. As you pull his body, wrench your right arm upward, and twist his elbow back.

Special hints

Keep his left arm on a line with his shoulder because this is the position in which it is weakest.

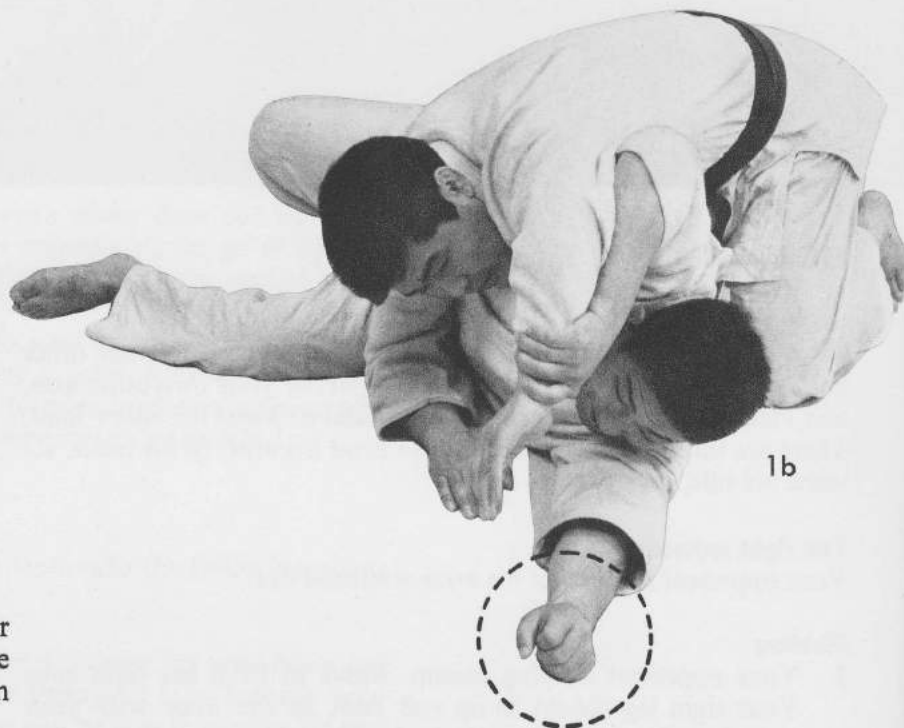
Key points

Maintain complete control of his left shoulder.

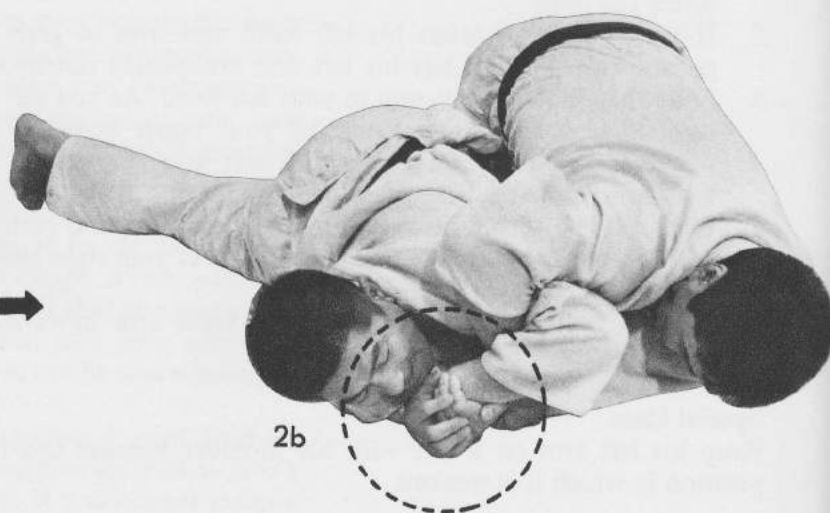


Escapes

1. Just as your opponent is about to get a hold on your left arm to pin it down, twist your upper body to the left. Straighten out your left arm, which you will have swung to the outside, and break away. (#1a-b)



2. Line your left arm up with your right, twist your body to the right, and pull your left arm free. (#2a-b)



UDE-GARAMI II (arm wrap II)

Holding

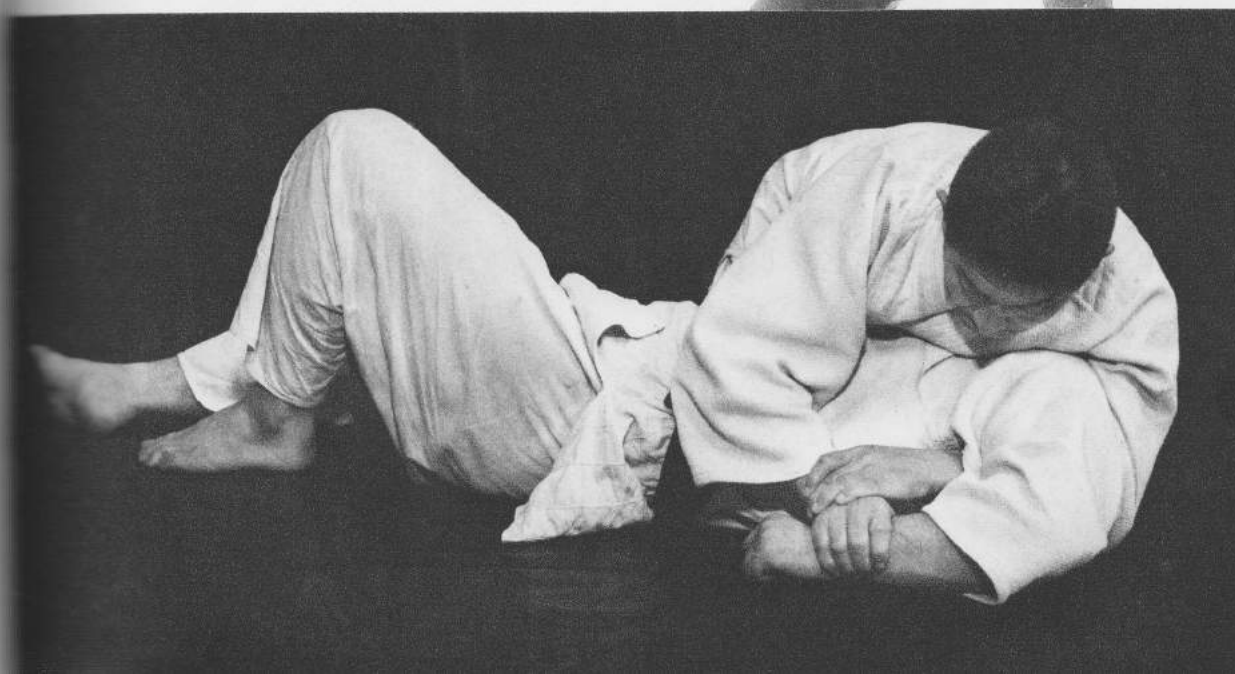
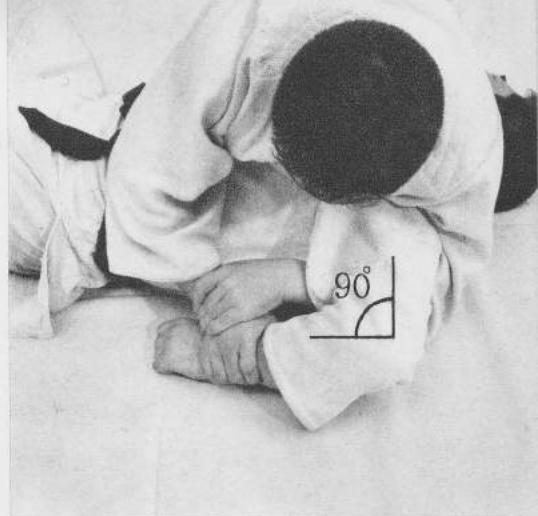
1. Here again, your best chance is when your opponent has stretched his left arm out.
2. In this case, you grab your opponent's left wrist in your right hand, instead of your left. Be sure the four fingers of your right hand are on top. Force the palm of his hand to face straight down. Bend his elbow to a right angle, and press his left wrist into his left side.
3. Slip your left hand under your opponent's left upper arm. Grab your own right wrist, and continue as in the basic technique. (#1)

Special hints

See *ude-garami I*.

Key points

See *ude-garami I*.



Escapes

Protect your left hand, the one your opponent has grabbed, by seizing your own left side sash with it. Slip your leg between your body and his. Wrap your legs around his right leg, grab his side sash in your right hand, and as you pull it, slide him downward, and break away. (#a-d)



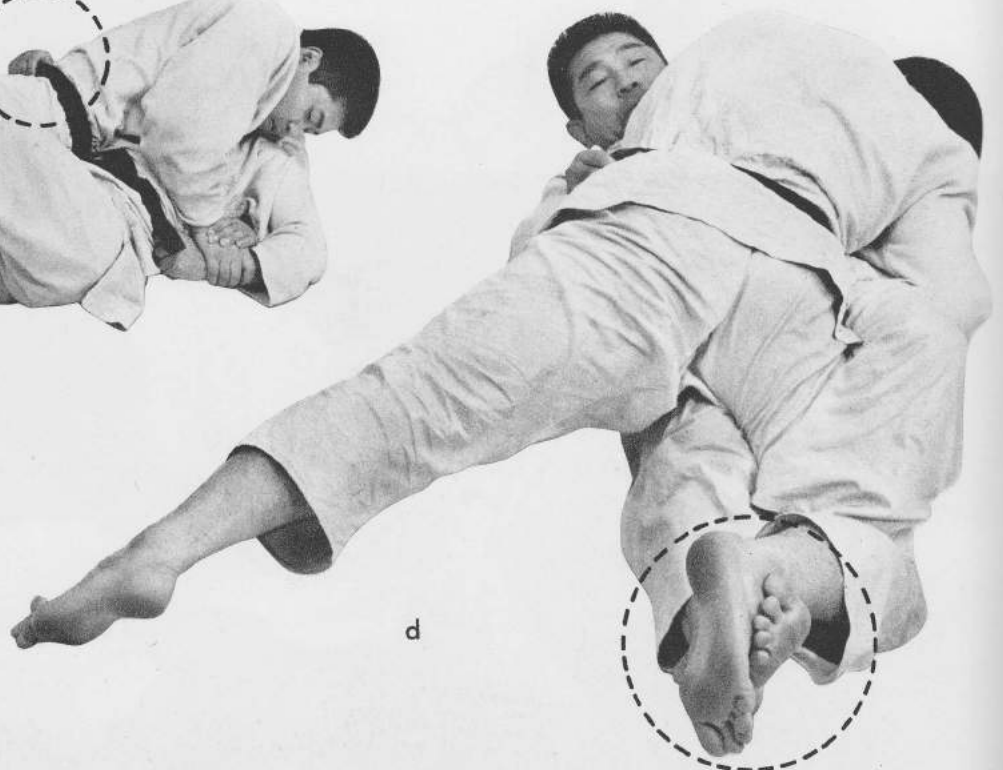
a



b



c



d



1

UDE-GARAMI III (arm wrap III)

Holding

1. Use this method when your opponent has come in from your right side to attack with a pinning technique. Grab your opponent's left wrist with your right hand. (#1)
2. Slip your left hand under your opponent's upper left arm. Seize your own right wrist with your left hand. (#1)
3. Pull your right wrist upward to the top of the back of your opponent's left shoulder. Lock his arm as if you were going to wrench it upward. (#2)

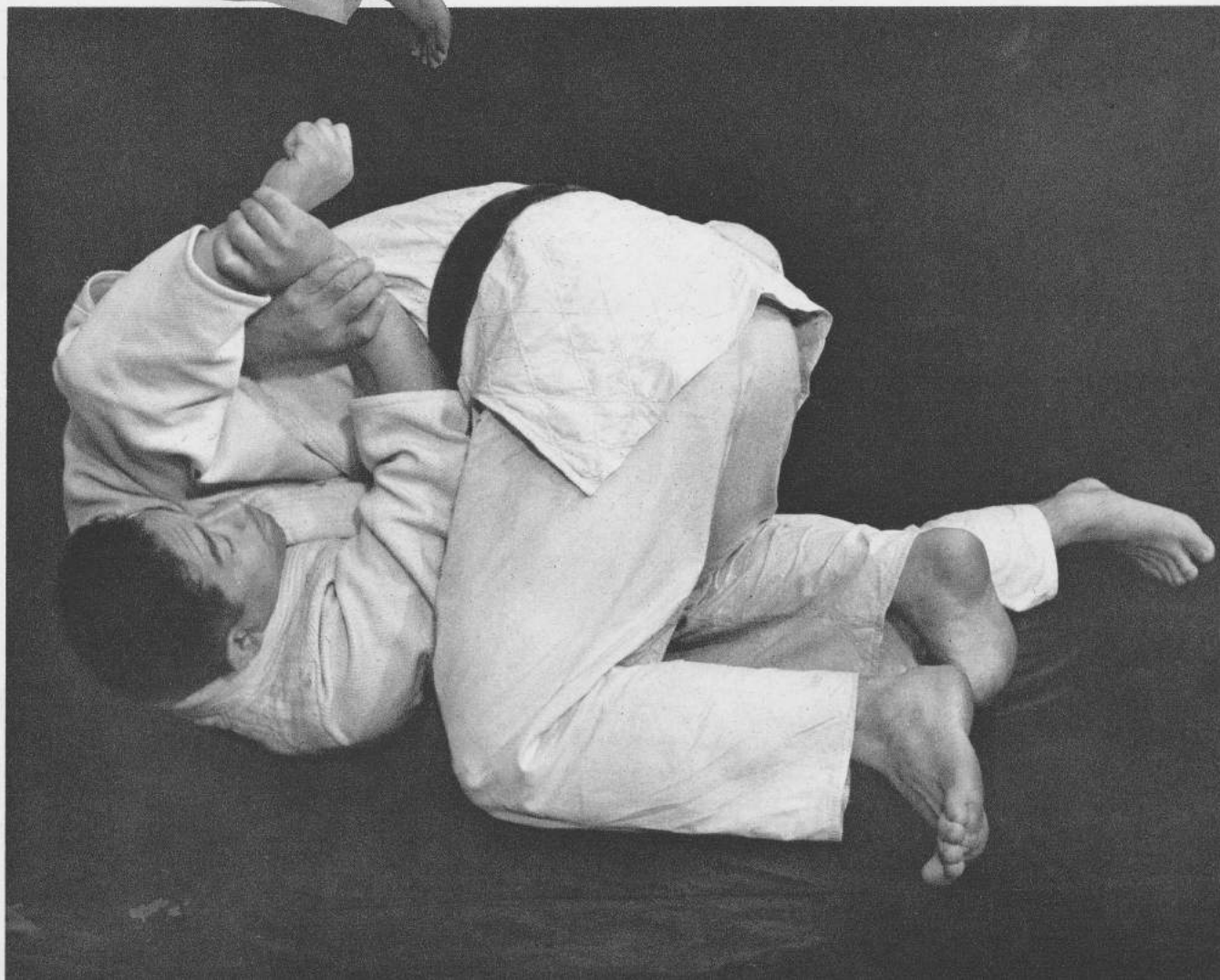
Special hints

Watch for your chance, suddenly break free of his left hand, and force his left wrist into his left armpit.

Key points

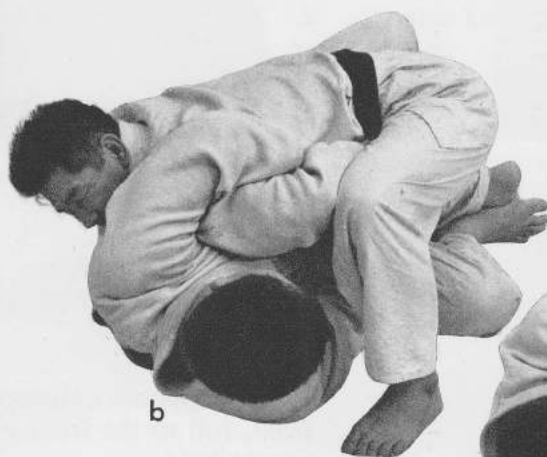
If your opponent attempts to roll his body over to the front, roll to the front with him, get on top, and get a reverse hold.

2

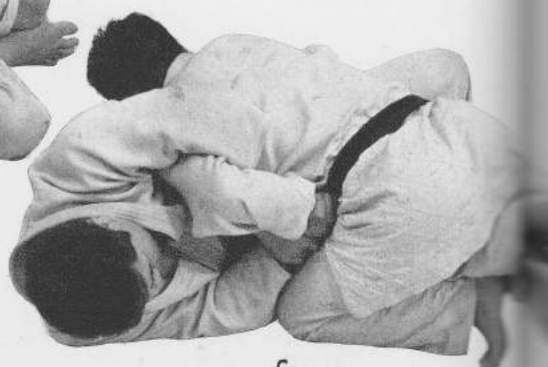




a



b

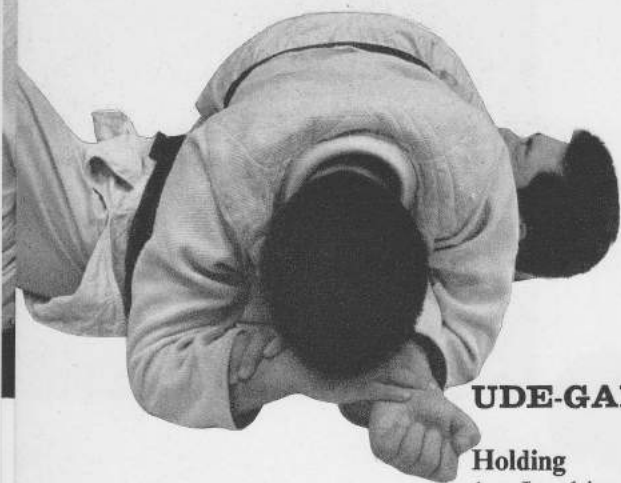


c

Escapes

1. Grab the left side of your sash in your left hand for protection. Twist your body to the right, and as you slide downward, get a reverse hold in the opposite direction on your opponent's left arm. (#a-g)
2. Grab the front of your own sash with your left hand. Bring your left knee from the outside close into your left elbow. Slide your right knee down to a place outside of your opponent's right shoulder. Open your body to the right, and get a left *waki-gatame* (p 154) with your right hand on your opponent's left arm.





UDE-GARAMI IV (arm wrap IV)

Holding

1. In this case, you use a crushing technique on your opponent's elbow because you cannot twist it.

Move in from your opponent's right side. Bring your upper body down on his chest so that you can control him.

2. Put both kneecaps tight up against his right side.
3. Seize the inside of your opponent's left wrist with your right hand. The back of your hand should be up, the thumb down, and the four fingers on the top.
4. At the same time, force his arm out, and put the back of his hand on the floor.
5. Slip your left hand under his upper arm, and grab your own right forearm. Put your left elbow directly to the back of his left elbow.
6. As you keep complete control of your opponent's left arm, put your right elbow on the floor, and push down on his left elbow with your right hand. Bend his elbow by raising your left arm upward.

Special hints

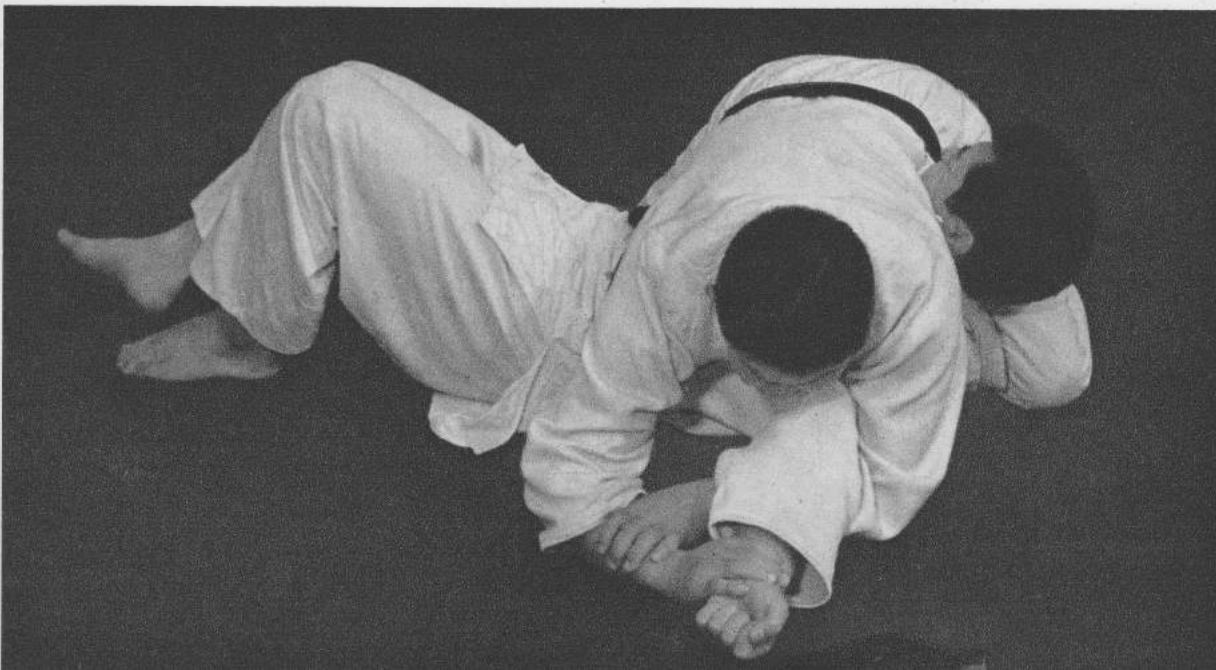
You will be able to bend his elbow faster if you put your head on the back of your own right hand.

Key points

Control your opponent's movements by pressing your upper body onto him.

Escapes

See *ude-garami* I and II.





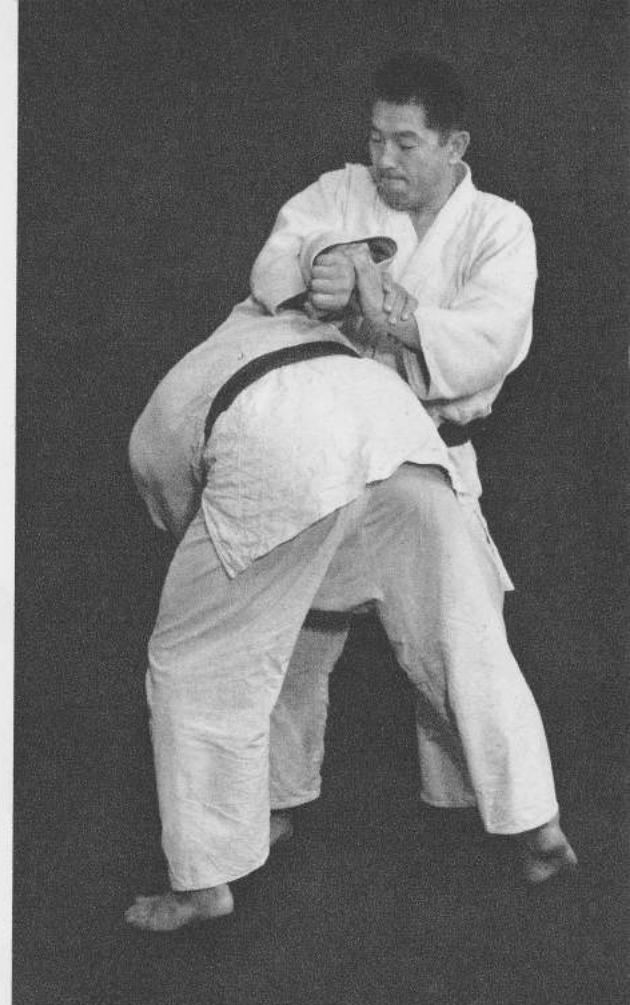
1



2



3



UDE-GARAMI V (arm wrap V)

Holding

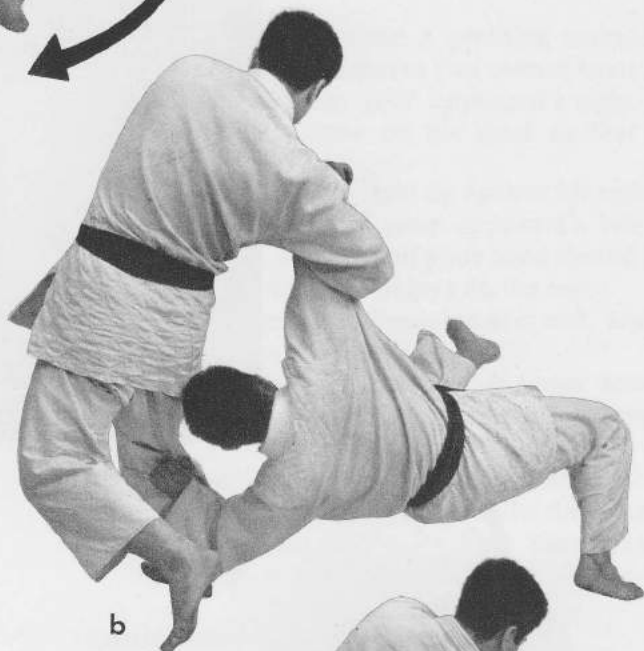
1. This is the *ude-garami* from a standing position. Watch for your chance as you stand facing your opponent. When you see an opening, grab his right wrist with your left hand. (#1)
2. At the same time, pass your right hand under his right armpit to the rear, and grab your own left wrist. (#2-3)
3. Using both hands, twist his right arm upward. (#4)



4



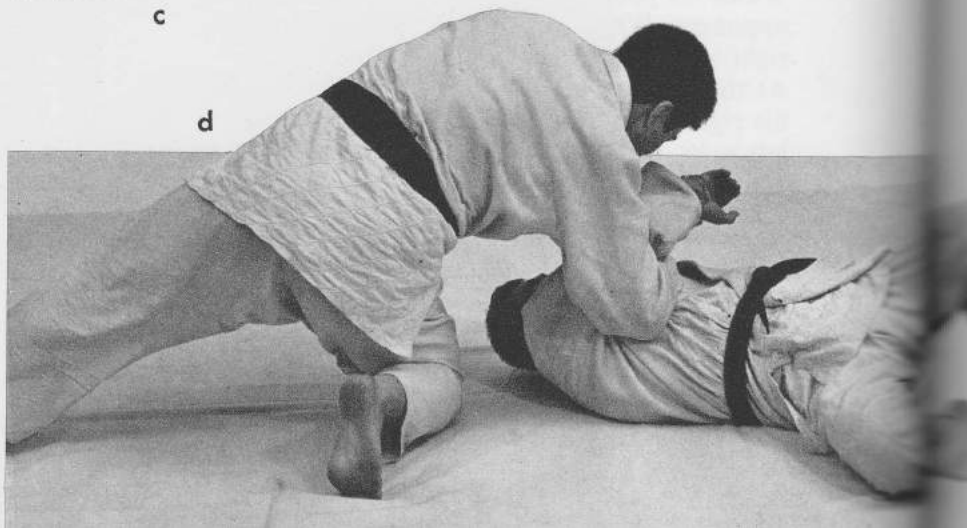
a



b



c



d

Special hints

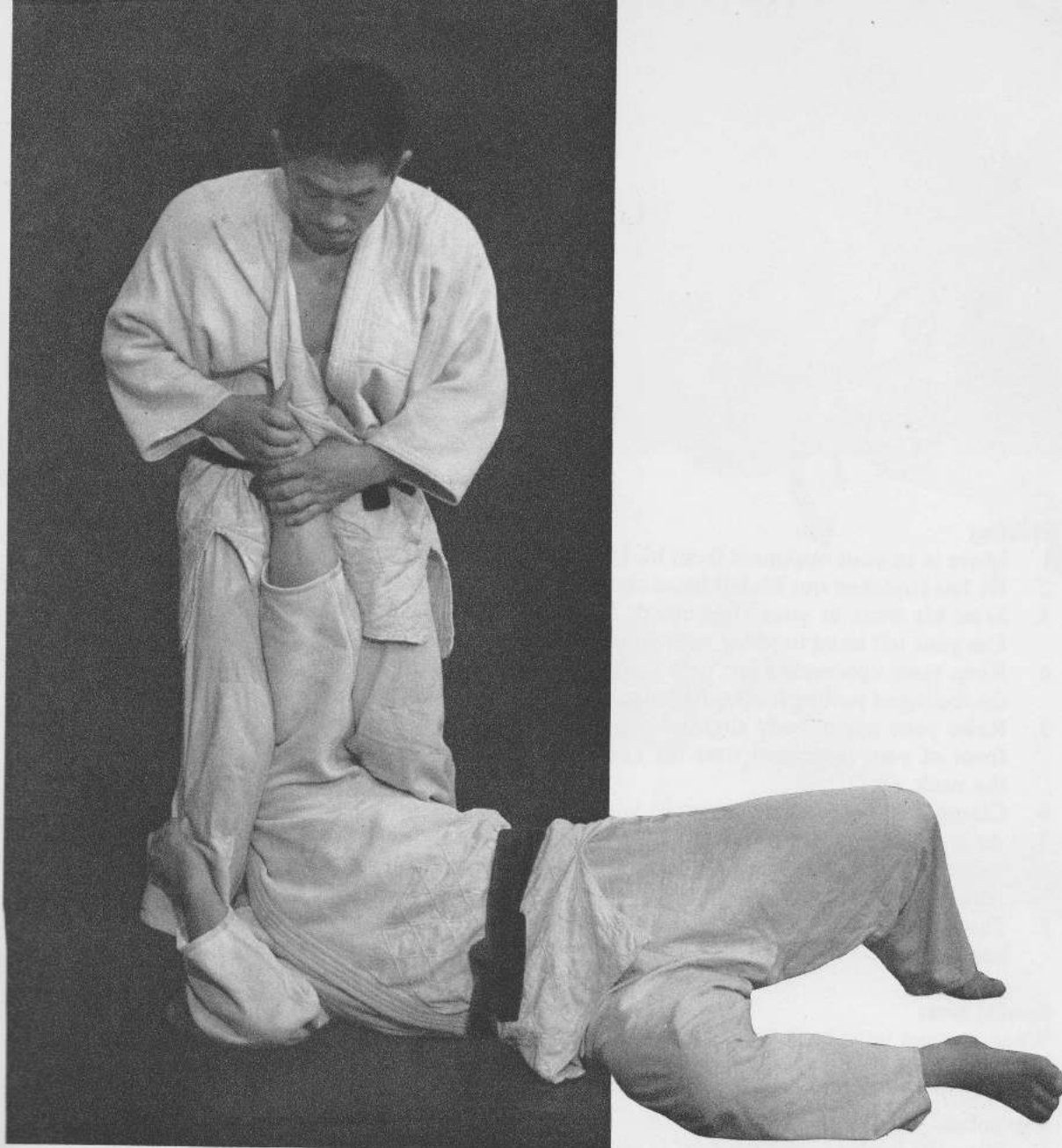
The movement of your feet is important in this technique. To make it easier for you to get a hold on his right wrist, move your left foot forward.

Key points

Be sure you prevent your opponent from getting away by turning his body away from you.

Escapes

Rapidly turn outward to the front. (#a-d)



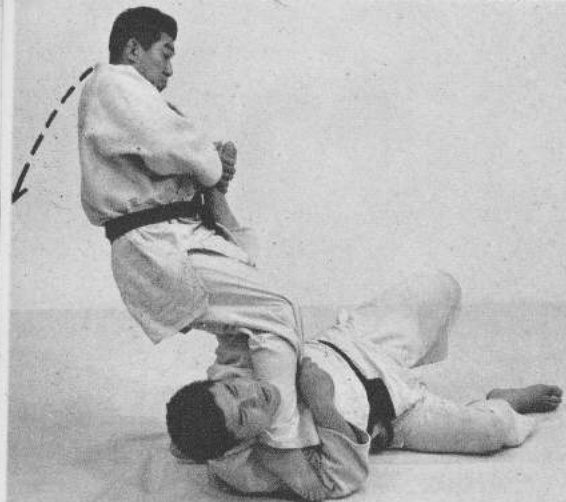
JUJI-GATAME I (crossmark hold I)

General gist

Clamp your opponent's arm deep between your legs, and get in a position so that your body and his intersect to form a crossmark. You then bend his elbow back.

The right moment

1. Your opponent has stretched his arm out.
2. You have forced your opponent to stretch his arm out.
3. You can also use this hold the instant you see that the *osoto-gari* (Vol I, p 135) or *tai-otoshi* (Vol I, p 52) you have tried is not going to score a point.



1

2



Holding

1. Move in to your opponent from his left. He is lying faceup.
2. He has stretched out his left hand and is trying to grab your right lapel.
3. Seize his wrist in your right hand. Put your four fingers on the outside. Use your left hand together with your right. (#1)
4. Keep your opponent's left arm under control with both hands, and with the feeling of pulling it upward, raise your left knee. (#1)
5. Raise your upper body slightly to the front, and bring your right foot in front of your opponent over his head. Let your calf strike him at about the neck. (#1)
6. Clamp his upper left arm between your thighs. (#2)
7. As a recoil action to having raised your upper body, fall back. Let the inside of your right knee clamp your opponent's neck. Prevent him from rising. (#2)
8. Thrust your lower abdomen forward. Pull his left wrist with both your hands. (#3)

Special hints

When you get your back bend on his left arm, keep his thumb facing up and his little finger facing down.

Key points

1. Place the back of your left foot in your opponent's side.
2. Do not slacken the clamp you have on his arm with your thighs.

3

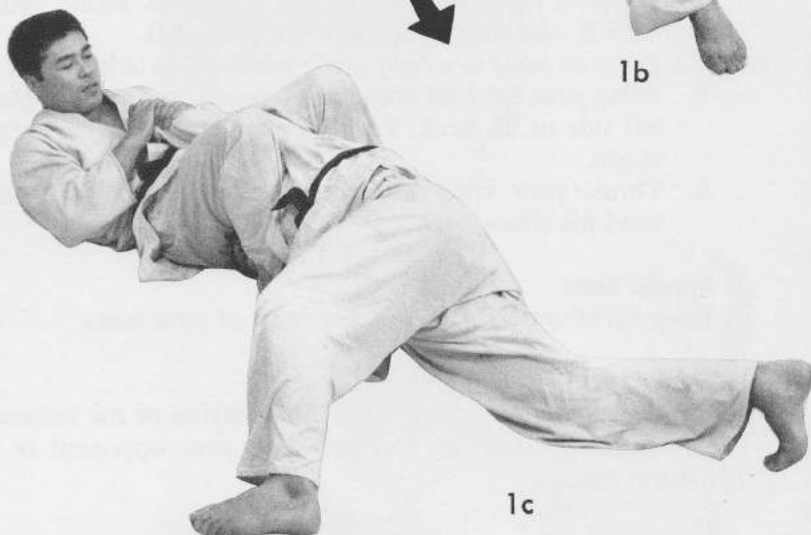




1a



1b



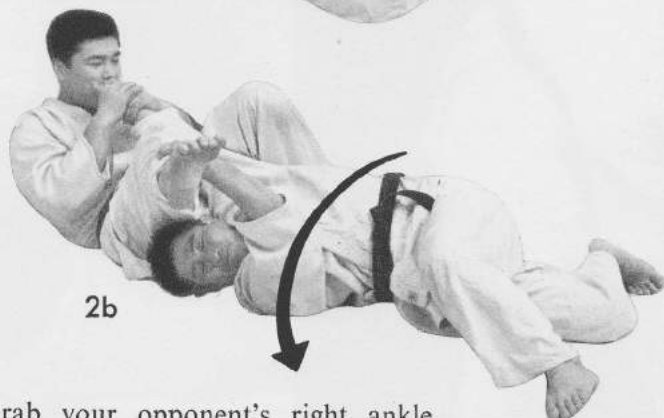
1c

Escapes

1. Instantaneously twist your body to the right, and get into a position that suggests you might turn facedown. Turn your left hand inward—so that your little finger is up—and pull it free. (#1a-c)



2a



2b

2. Grab your opponent's right ankle with your right hand. Raise it up, and finish as in 1. (#2a-c)



2c

JUJI-GATAME II (crossmark hold II)

Holding

1. Apply this version when you are under your opponent. Take your opponent's right lapel in a reverse hold with your right hand, and grab the opening of his left sleeve with your left hand. He is standing, and you should attempt to pull him over.
2. He will attempt to stop you by stretching his right arm out.
3. When he does, grab his right wrist, as we have already explained, with both hands. Pull your own chest in deep.
4. Your opponent, realizing that he is in a position in which his upper body is likely to be pulled forward, will raise his hips and attempt to pull his right arm free.
5. Put your right foot in his lower abdomen. Swing your body to the left, and thrust your hips out to the left.
6. Put your body in a right-angle relationship to his.
7. Bring your left foot around in front of his face to a place on the left side of his neck. Firmly clamp his right arm between your thighs.
8. Thrust your lower abdomen out, pull with both hands, and bend his elbow back.

Special hints

Keep his elbow tight against the front of your body.

Key points

You can make very good use of this version of the technique when you begin by standing together with your opponent in the right natural position.

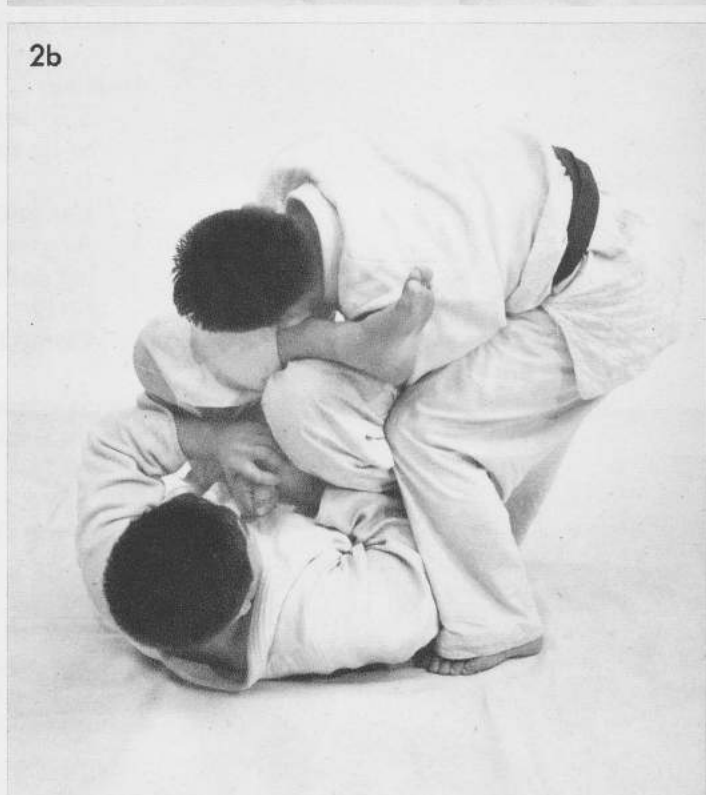


Escapes

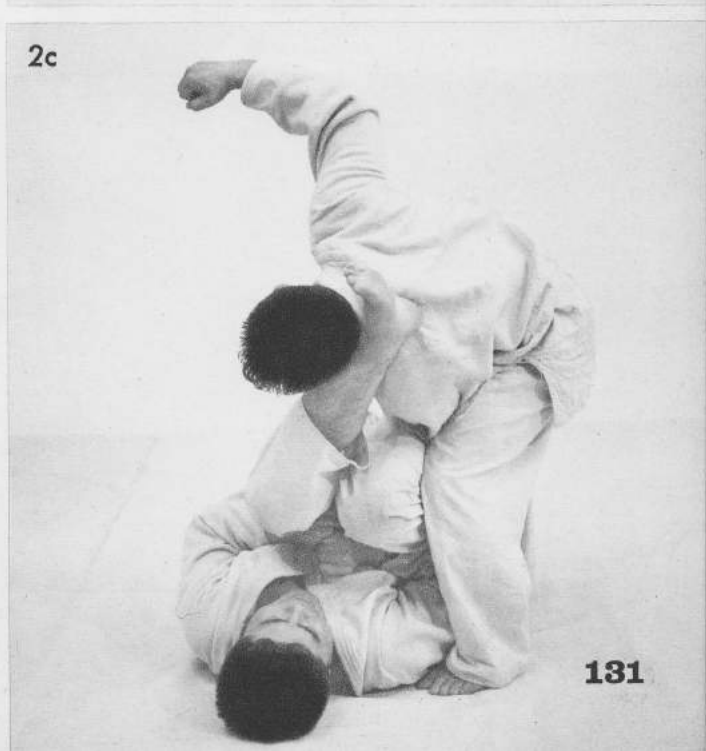
1. Raise your opponent so that he has to lift his head from the floor. (#1a)
2. Grab the back of his sash with your left hand, bring his hips to your left side, and when you see your chance pull free of his twist. (#2a-c)



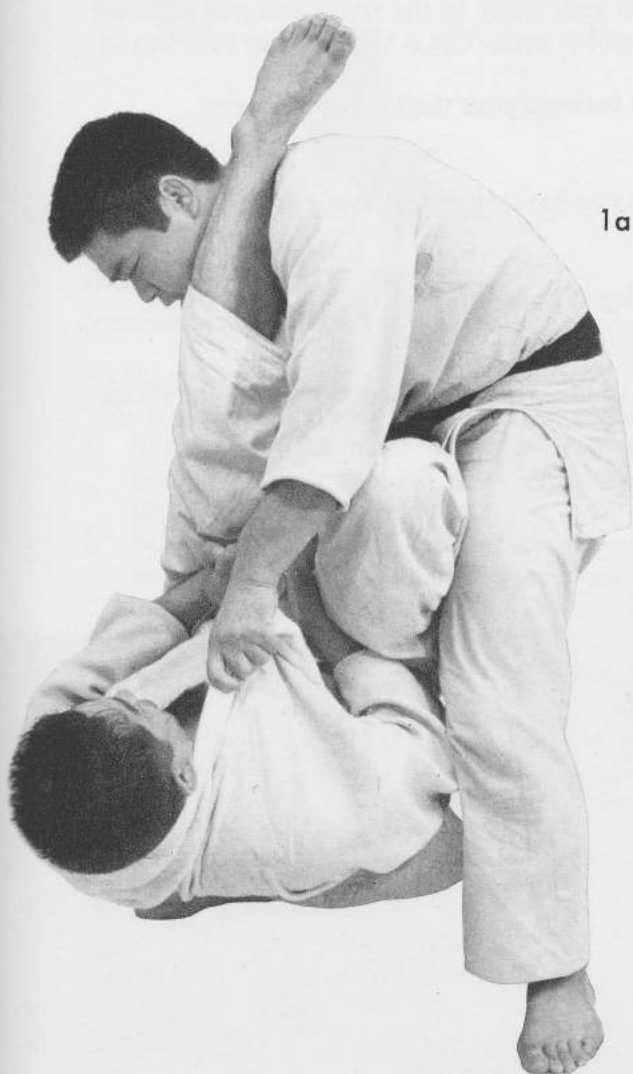
2a



2b



2c



1a



JUJI-GATAME III (crossmark hold III)

Holding

1. This version is applicable when you have forced your opponent to lie facedown. Pull your opponent, as you did in *juji-gatame II*.
2. Use your right leg to force your opponent to lie facedown.
3. As you do this, turn your body to the right, and put your left leg under the front of his neck. Use a twist to slip your leg in. (#1)
4. Clamp his right arm between your thighs. Pull his wrist.

Special hints

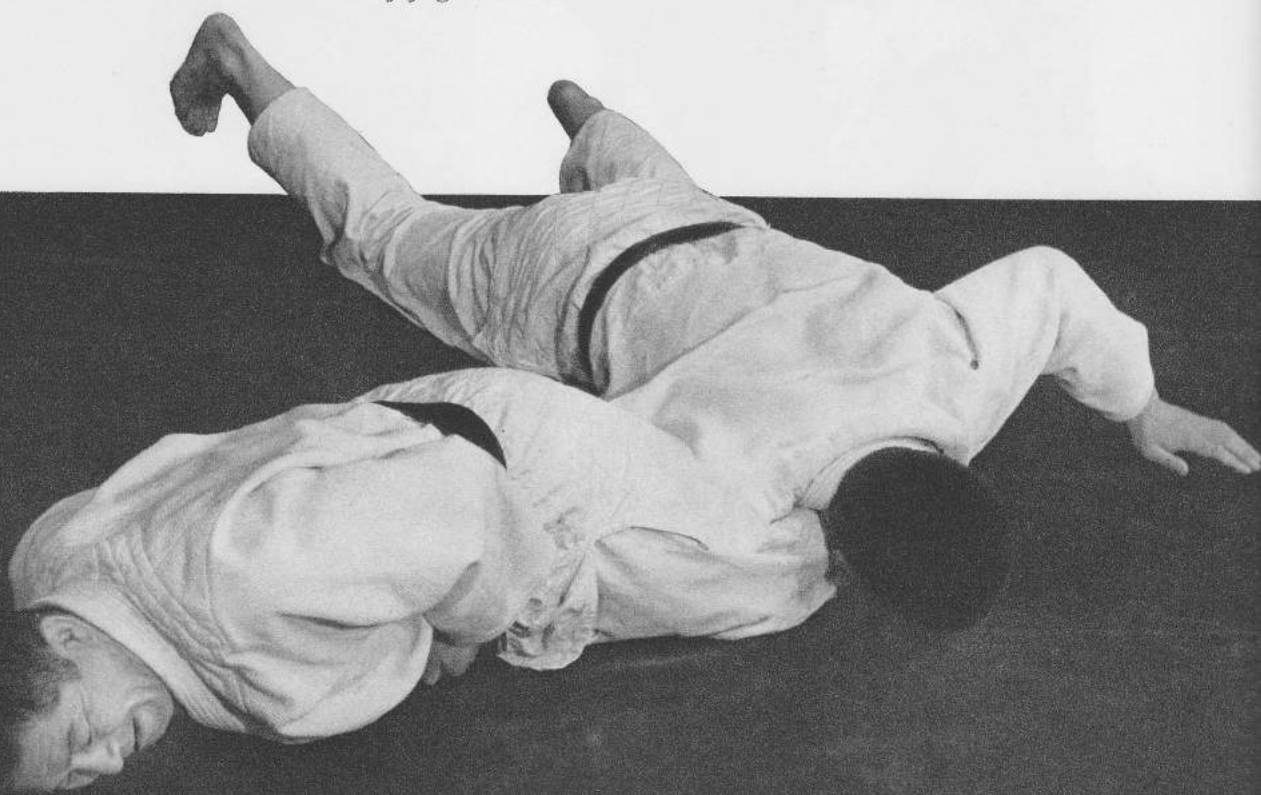
Do not slacken the grips you have with your hands or your pull.

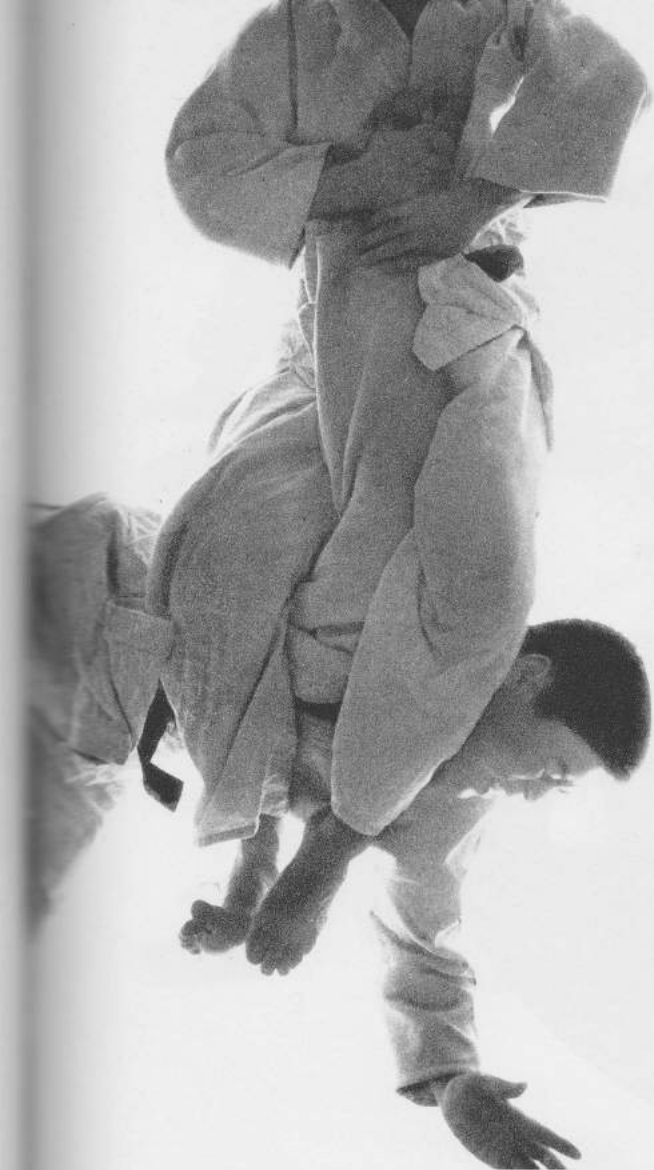
Key points

When you slip your left leg in under his neck do it fast and deep.

Escapes

Thrust your right elbow to the outside, and continue with the escape 2 in *juji-gatame II*.





JUJI-GATAME IV (crossmark hold IV)

Holding

This is a good follow-up grappling technique.

1. Slip your right hand under your opponent's left arm. Grab your own left lapel. Grab the back of his sash with your left hand. (#1)
2. When you see your chance, bring your left foot around to his back, and raise your knee on your own inner left side. (#2)
3. Pivoting on your left knee, swing your body to the right. Put your right foot at your opponent's throat. (#3)
4. Let your body fall back. Clamp his left arm between your thighs. Thrust your lower abdomen upward. (#4-5)
5. Hold his elbow. (#5)

Special hints

As you pull on his left hand, open your body to the right.

Key points

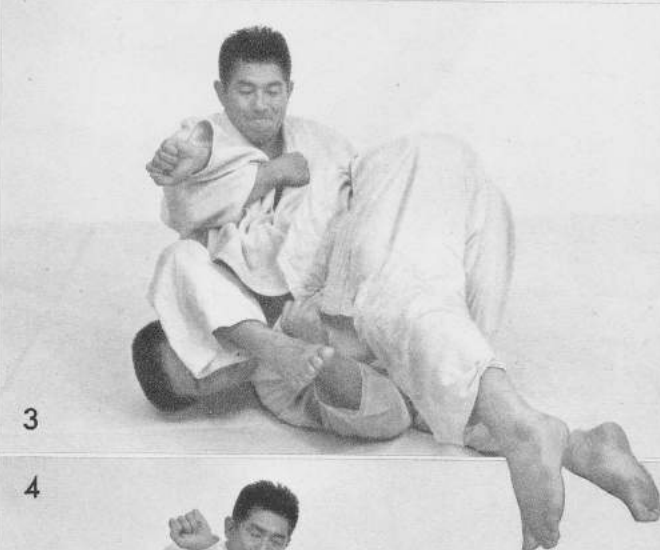
Be sure to train thoroughly in this technique because your opponent will often get into this position.



1



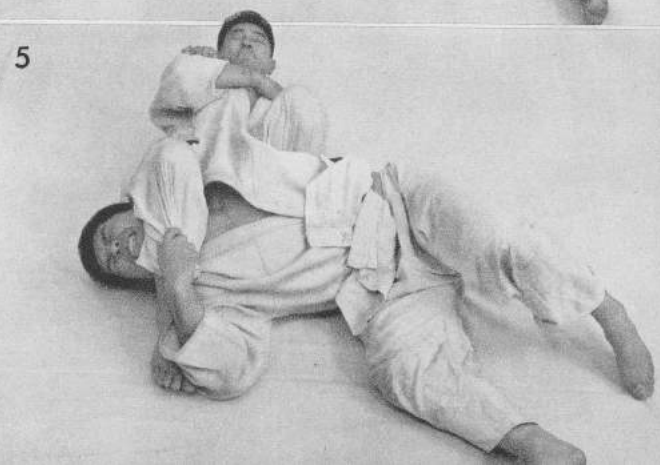
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3



4



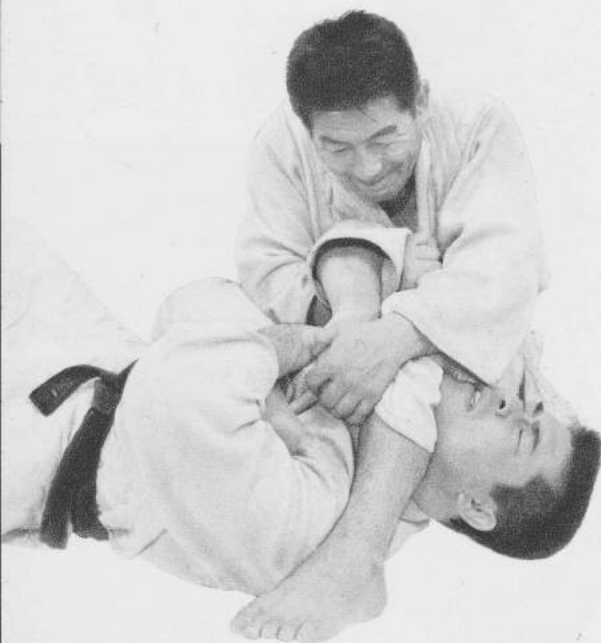
5



JUJI-GATAME V (crossmark hold V)

Holding

1. Use this version when your opponent has grabbed his own lapels with both hands in an attempt to defend himself. To keep you from getting a *juji-gatame* he might take his left lapel in his right hand or his right lapel in his left.
2. Take your own left lapel in your right hand. Let your right forearm strike your opponent's right wrist. (#1-2)
3. Force your opponent to release his hold by pressing his left forearm with your right heel. (#3)





1

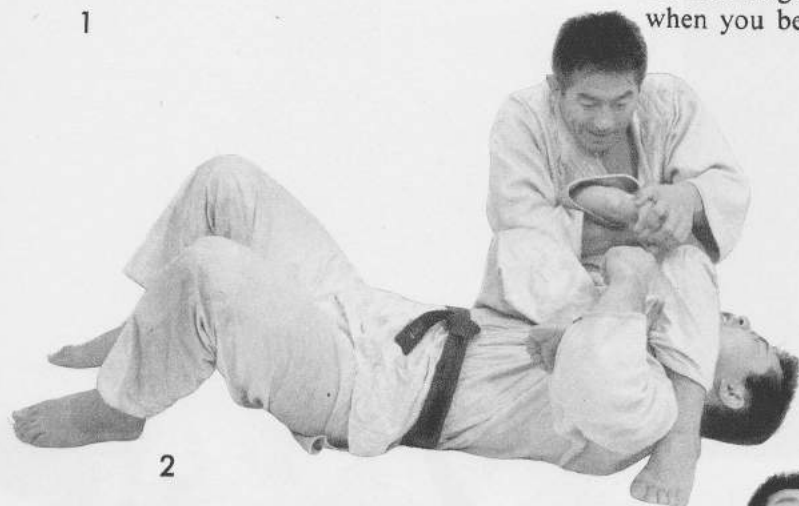
4. Make him turn his hand so that his thumb is upward. Fall backward with the idea of twisting your body to the left. (#4)
5. Complete your hold on your opponent's hand. (#4)

Special hints

Be sure you have a firm grip on your opponent's right arm.

Key points

Do not forget to put your hips in close to his head when you bend his arm back.



2



3



4



a

Escapes

If you have even the slightest chance, pull your right elbow in so that your right thumb is turned upward, twist your hips to the left, and break free. (#a-d)



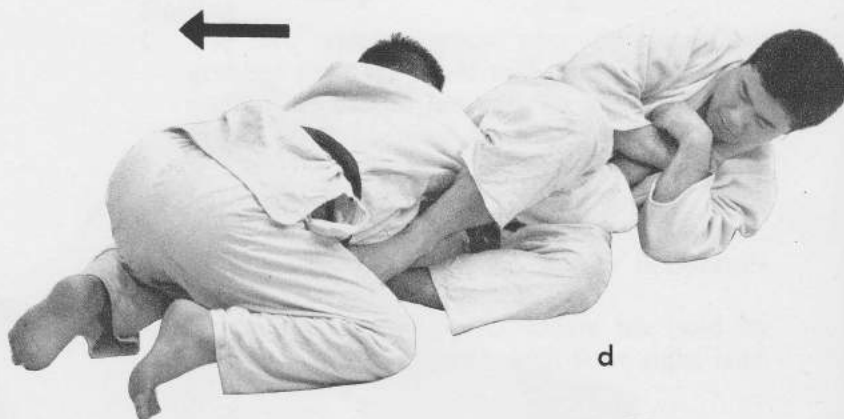
b



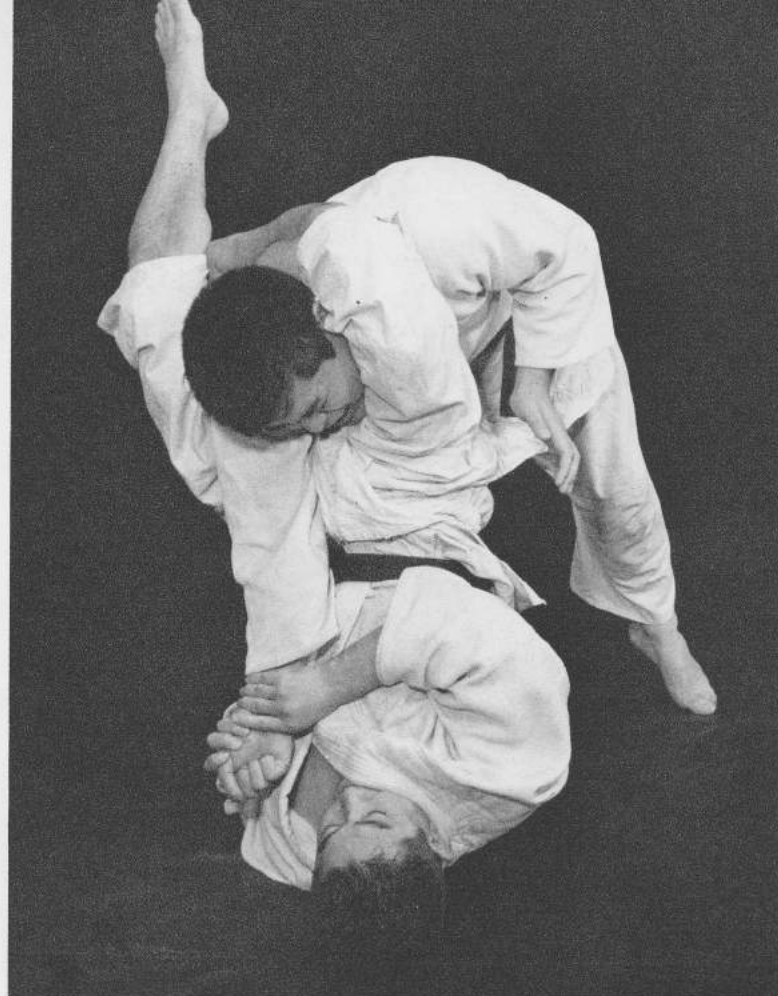
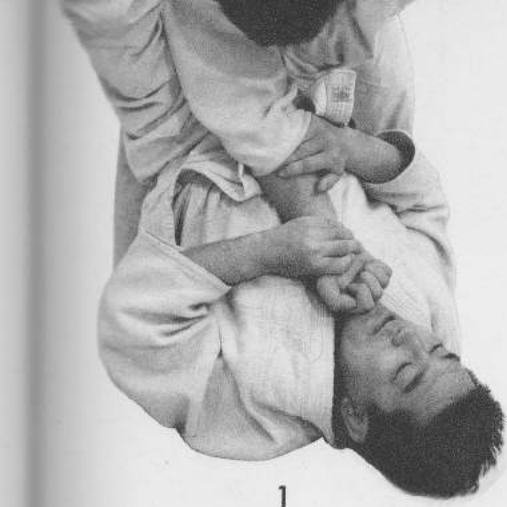
c



Reverse view of step C



d



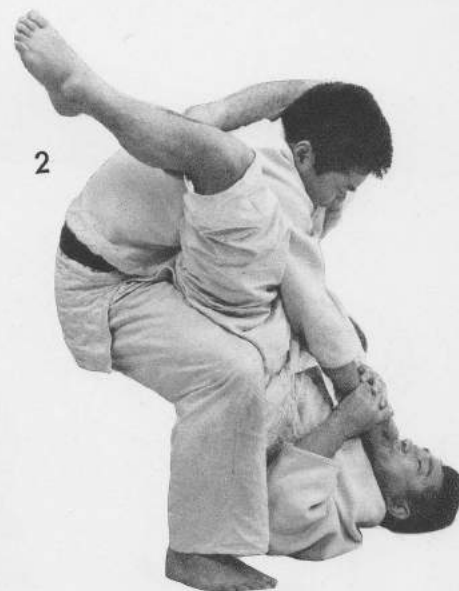
JUJI-GATAME VI (crossmark hold VI)

Holding

1. This version follows the *sankaku-jime* (p 110). Moving in from the front, clamp your opponent's neck and right arm between both legs in a *sankaku-jime*.
2. He will attempt to protect himself by driving his right hand in.
3. Grip his right wrist with both hands so that the palm of his hand is turned upward. (#1)
4. Pull with both hands, and raise your hips.
5. Complete your hold on his right elbow. (#2)

Special hints

Bring his right elbow to the inside of your left thigh.



Escapes

Since if you pull your right hand he will be able to bend your arm back, thrust it rapidly forward. (#a)





JUJI-GATAME VII (crossmark hold VII)

Holding

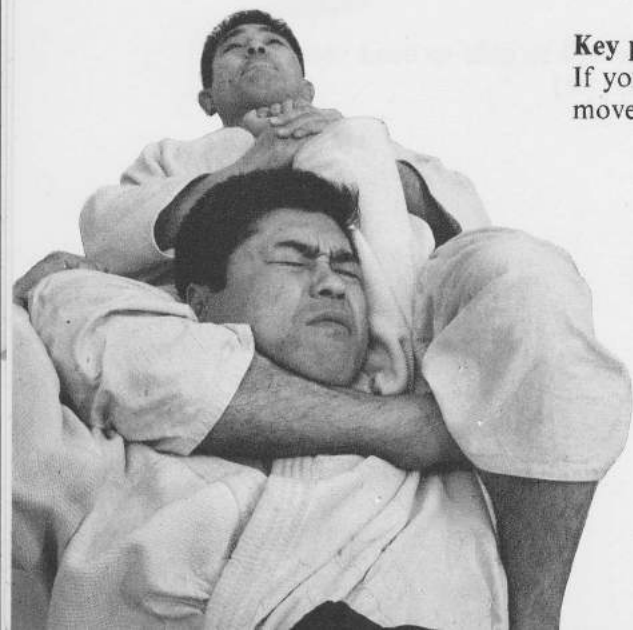
1. This version follows immediately from the *ushiro-sankaku-jime*. Move in to your opponent from behind.
2. Bring your right leg around your opponent's right shoulder so that you can slip your right ankle behind your left knee to get into an *ushiro-sankaku-jime*.
3. Pull your opponent's left arm straight out with both hands. Raise your hips, grip his wrist, and bend his elbow back by pulling down.

Special hints

Keep his left elbow tight up against the inside of your left thigh.

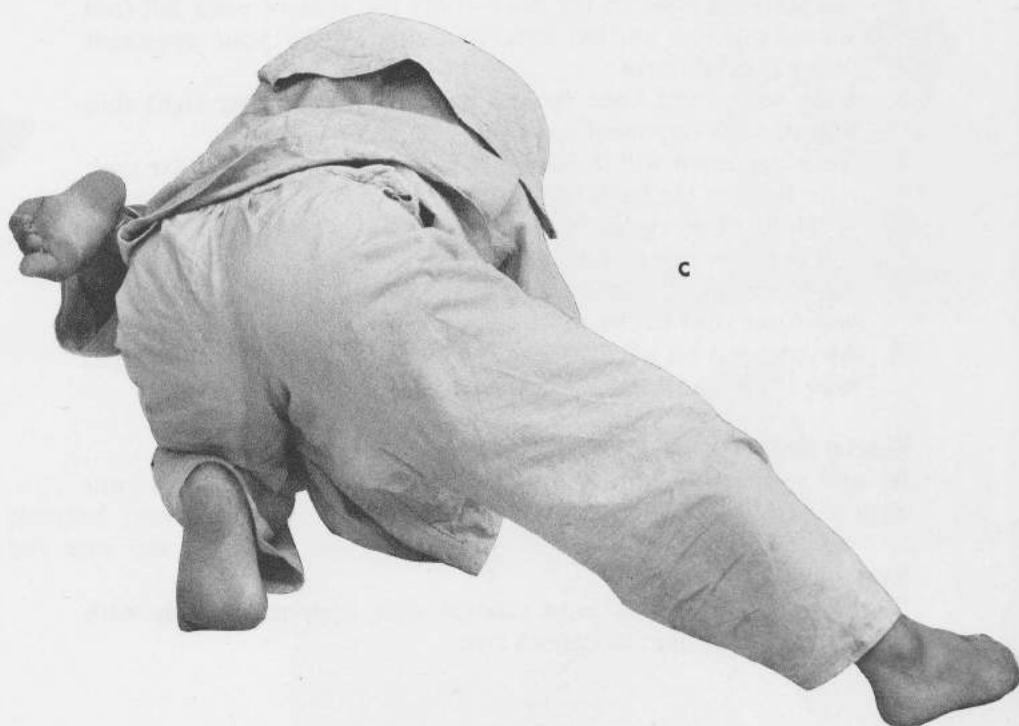
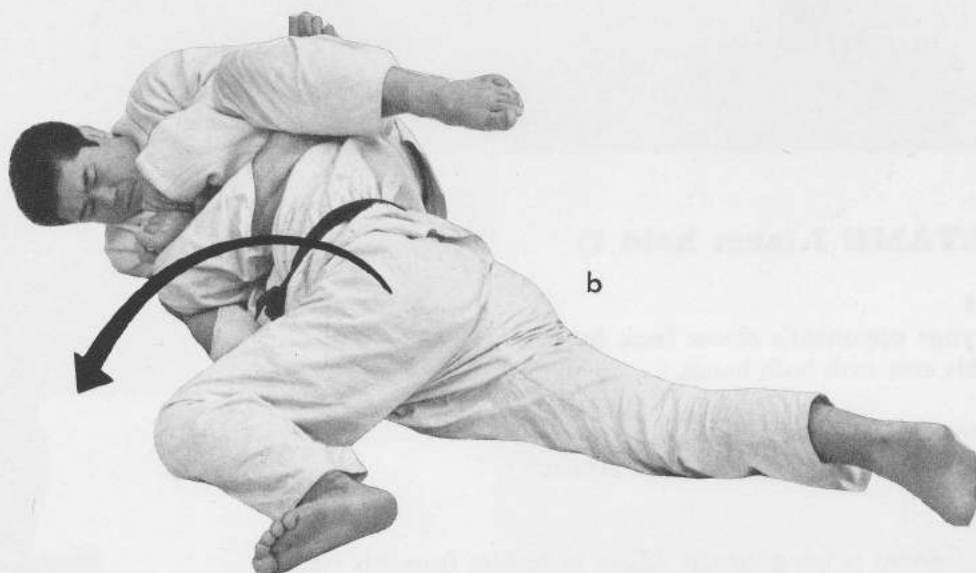
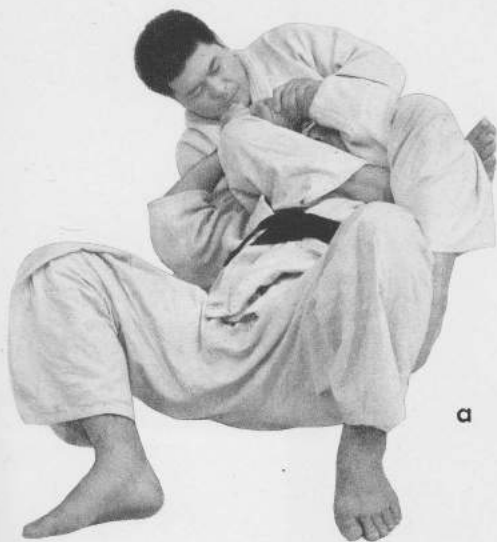
Key points

If your *ushiro-sankaku-jime* seems to be working fast you need not move into the *juji-gatame*.



Escapes

Rapidly grab your left wrist with your right hand, roll your body over so that you are facedown, pull your head free, and break away. (#a-c)





UDE-GATAME I (arm hold I)

General gist

You bend your opponent's elbow back by controlling it from the outside of his arm with both hands.

The right moment

Your opponent has carelessly thrust one arm out.

Holding

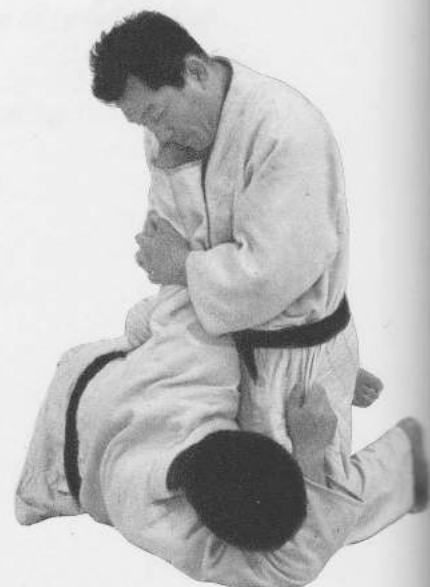
1. Your opponent is lying faceup. Move in to him from his right side.
2. Put your left knee on the floor—only the toes of your left foot should touch. Your left kneecap should strike your opponent under his right arm.
3. Keep your right knee up and bent, and press your right shin against your opponent's left side and abdomen.
4. Your opponent will thrust his left arm out and try to seize your right lapel or the back of your collar.
5. When he does, clamp his left wrist between your right shoulder and the right side of your neck.
6. Put the palm of your right hand on your opponent's left elbow, and cover your left hand with your right.
7. As you twist his left arm with the feeling of turning it to the left, raise it up, and bend it back.

Special hints

Be sure you have a firm clamping hold on his left wrist with your right shoulder and neck.

Key points

Do not forget that you must control your opponent's body with your right shin so that he cannot rise.





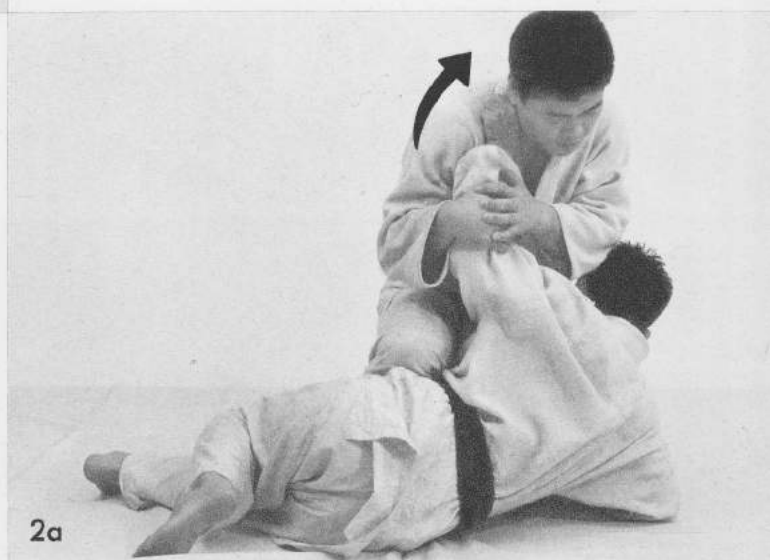
1a



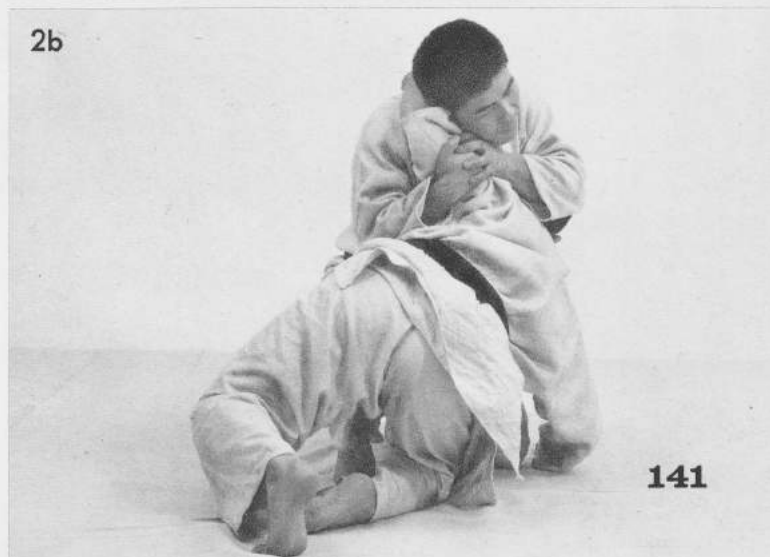
1b

Escapes

1. Pull your arm free the moment before your opponent gets a successful back bend on it. (#1a-b)



2a



2b

2. If your opponent has clamped your left wrist, thrust your left arm out. (#2a-b)

UDE-GATAME II (arm hold II)

Holding

1. Use this version when you are under your opponent's body. You are lying faceup and have control of your opponent's body with both legs.
2. He has carelessly thrust his left arm out to an area above your sash in an attempt to seize your right lapel. (#1)
3. Put your right foot on his left hip and your left foot on the inside of his right knee. Make good use of both feet to control your opponent's body. (#2-4)
4. As you do so, follow the general gist of the techniques as we have already explained it.
5. Bend his left elbow back with both your hands.

Special hints

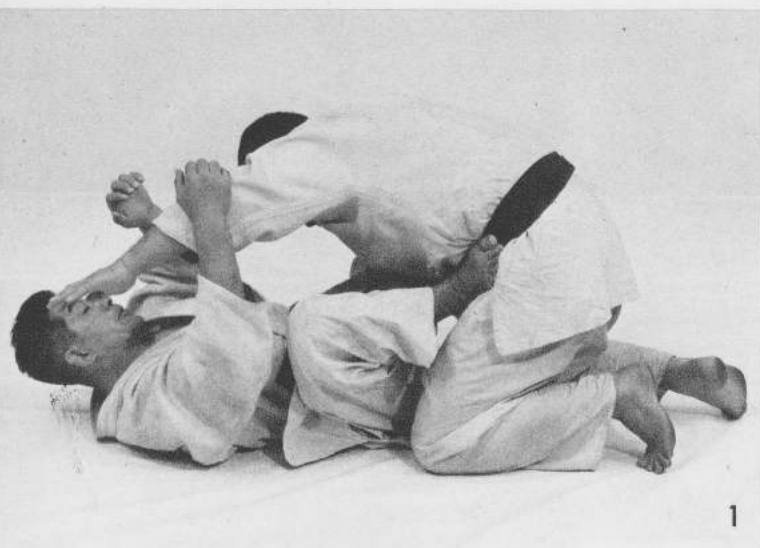
The same as above.

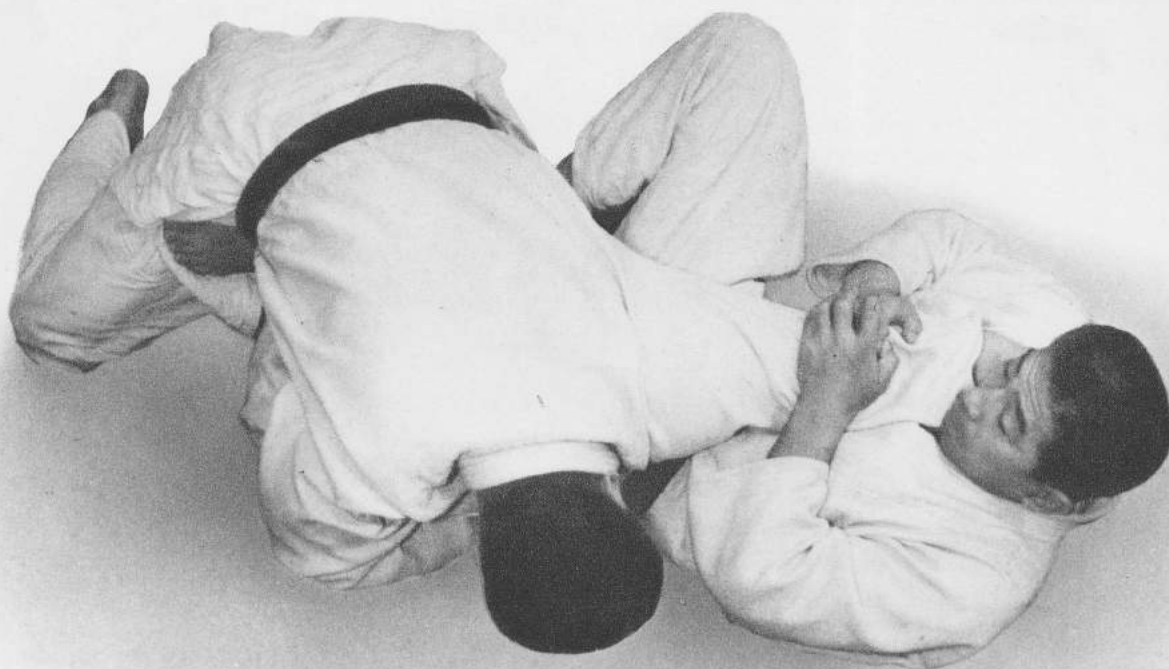
Key points

Be sure your footwork is alert and fast.

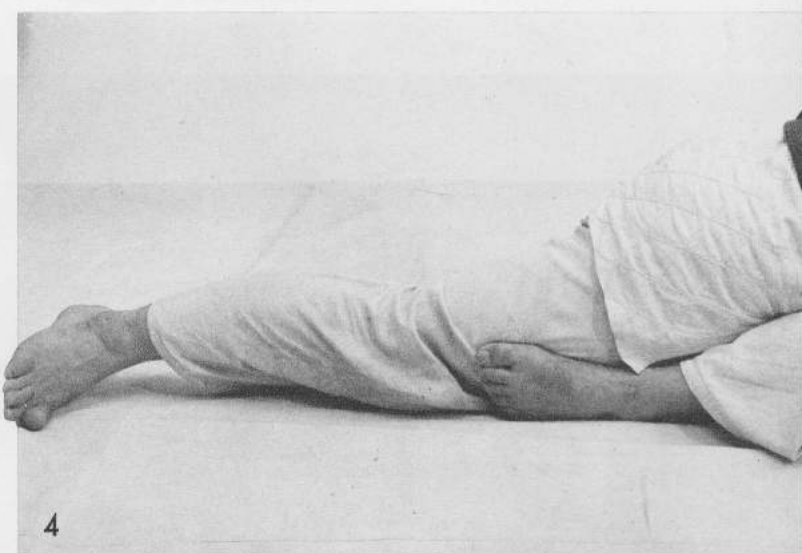
Escapes

The same as above.

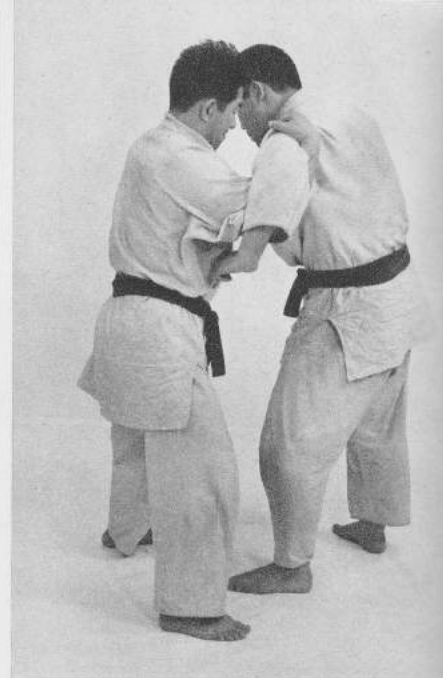
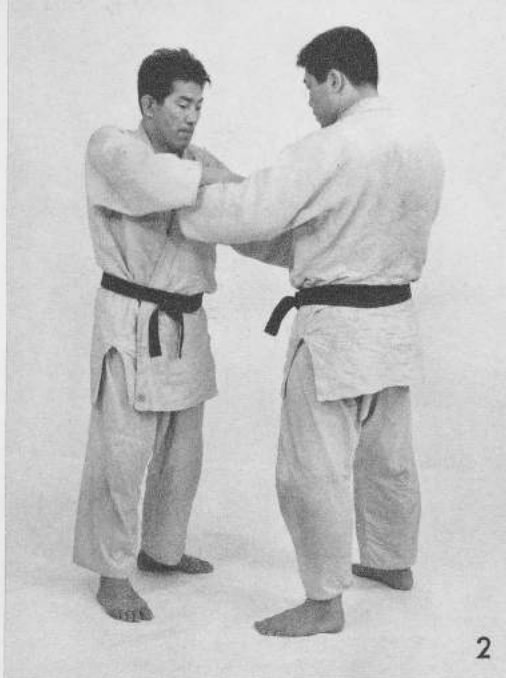
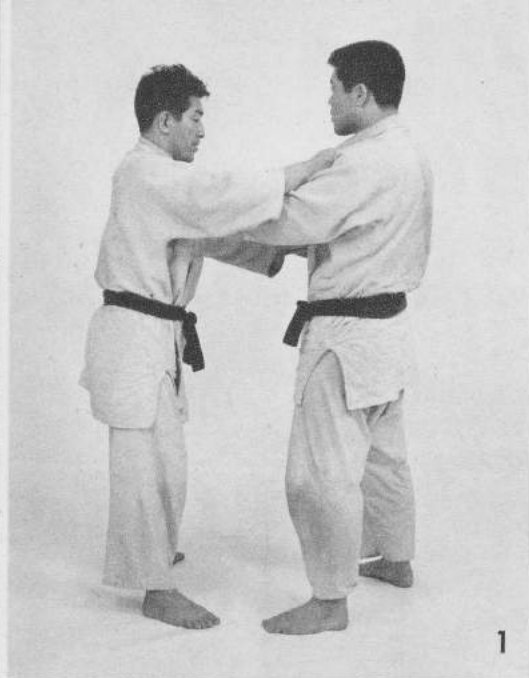




3



4

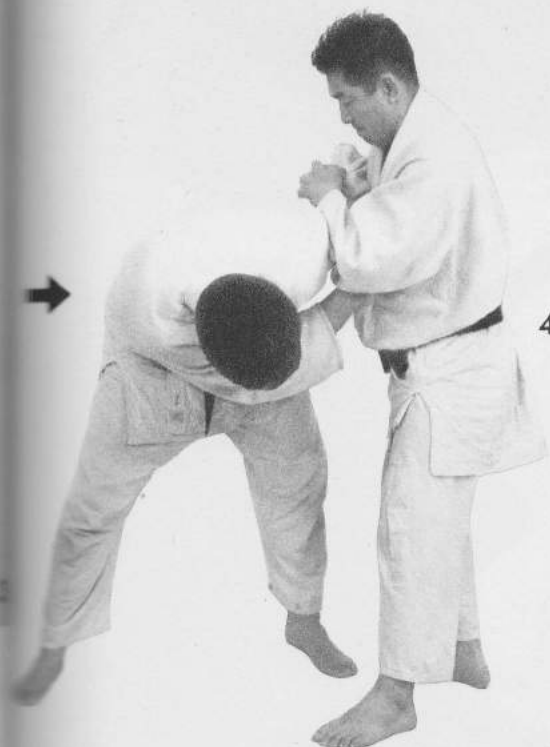


UDE-GATAME III (arm hold III)

Holding

1. This version is for use when both you and your opponent are standing. Your opponent is in the left natural position, and you are in the right natural position. (#1)
2. He has a firm grip on the upper inside of your right sleeve with his left hand. (#2)
3. When you see your opening, pull your right shoulder back. Move your right foot so that you force your opponent to stretch his left arm out. (#3)
4. Bring your right arm to the outside from inside your opponent's left arm. Let it slide down from your opponent's left shoulder, and put your right fingertips on his left elbow. (#3-4)
5. Put your left hand on top of your right hand. (#4)
6. As you open your body to the left, pull down, and bend your opponent's elbow back. (#5-6)





Special hints

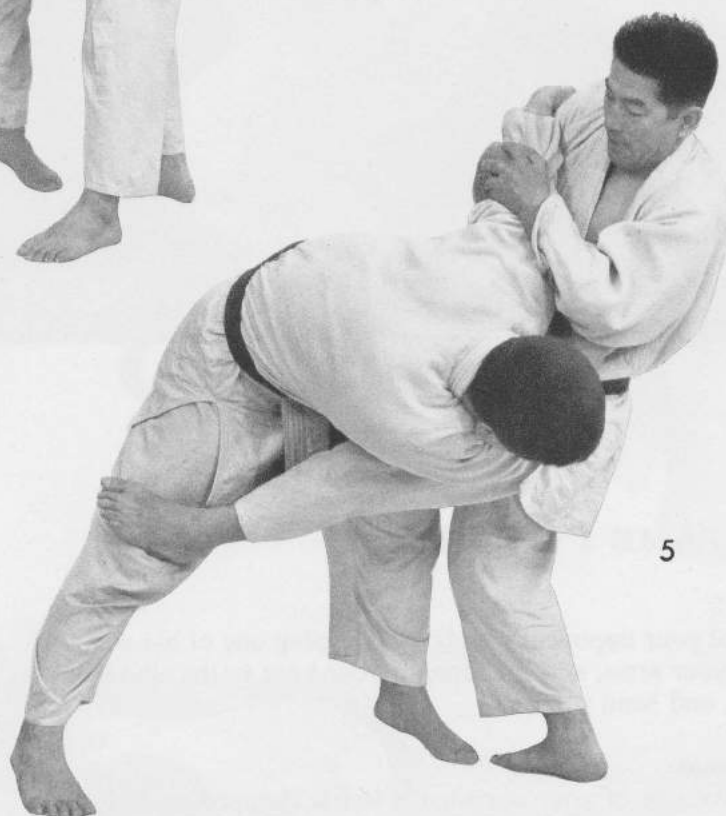
1. Keep his left arm clamped tight with your right forearm.
2. Should he attempt to get away by rotating his body to the front, rapidly bring your left leg to the inside of his right thigh, take a fall to the rear, and instantaneously bend his elbow back.

Key points

When he lets go of your jacket and tries to pull his hand free, prevent his doing so by using your right hand.

Escapes

Rotate your body to the front.





HIZA-GATAME I (knee hold I)

General gist

As you control your opponent's body by clamping one of his wrists under one of your arms, add the force of your knee to the elbow of his same arm, and bend it back.

The right moment

When you have one of your opponent's wrists clamped under one of your arms.

Holding

1. Both you and your opponent have your left knees on the floor and your right knees up and are in the right natural position. (#1)
2. Release your left hand, and pass it from the inside of his right arm to the outside. Clamp his right wrist under your left arm. (#2)
3. Grip the area from the mid-outside to the upper outside of his right sleeve in your left hand. Leave your right hand just as it was in the beginning of the technique. (#2)
4. Immediately force your opponent off balance to his front, and bring your right foot to the front of his left thigh. As you stretch your right leg out, twist your hips to the left. (#2)
5. Bend your left leg, and let the toes of your left foot strike your opponent in his left buttock area. Control your opponent's body, and force him forward. (#3)

6. The instant you do, bring your own left knee to the back of your left hand. Do this in conjunction with the action of your left hand. Press down to bend your opponent's right elbow back. (#3-4)

Special hints

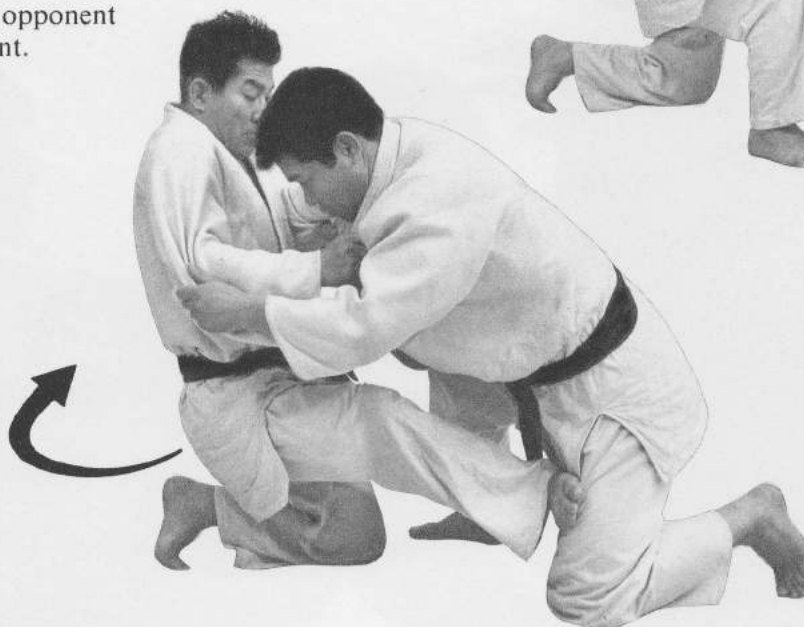
The twist of your hips to the right is to assist the action of your left knee.

Key points

Be sure to force your opponent off balance to his front.



1



2



3

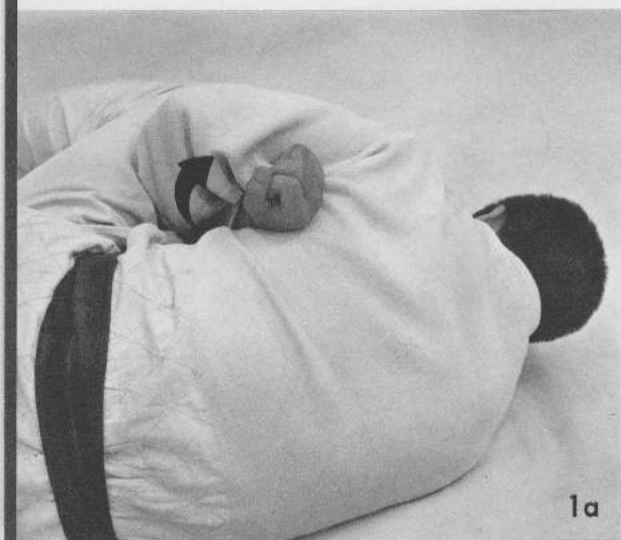


4

Reverse view of step 3.

Escapes

1. Twist your right wrist to the inside, and pull your right hand free. (#1a-b)

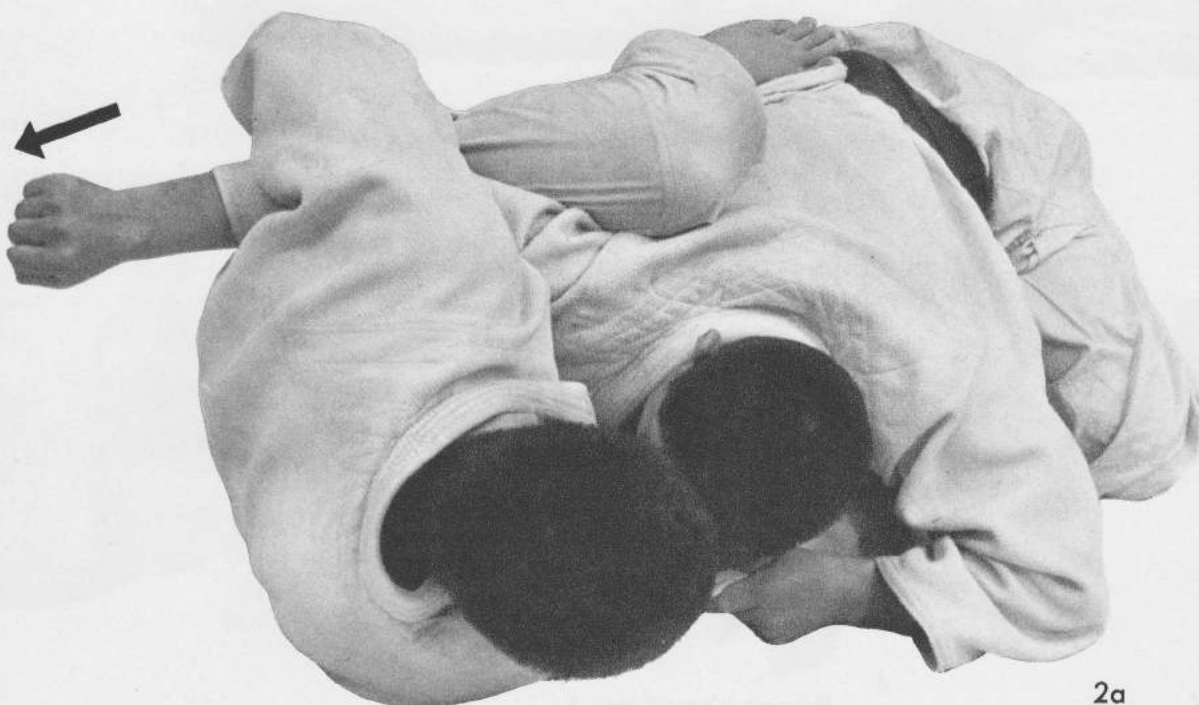


1a



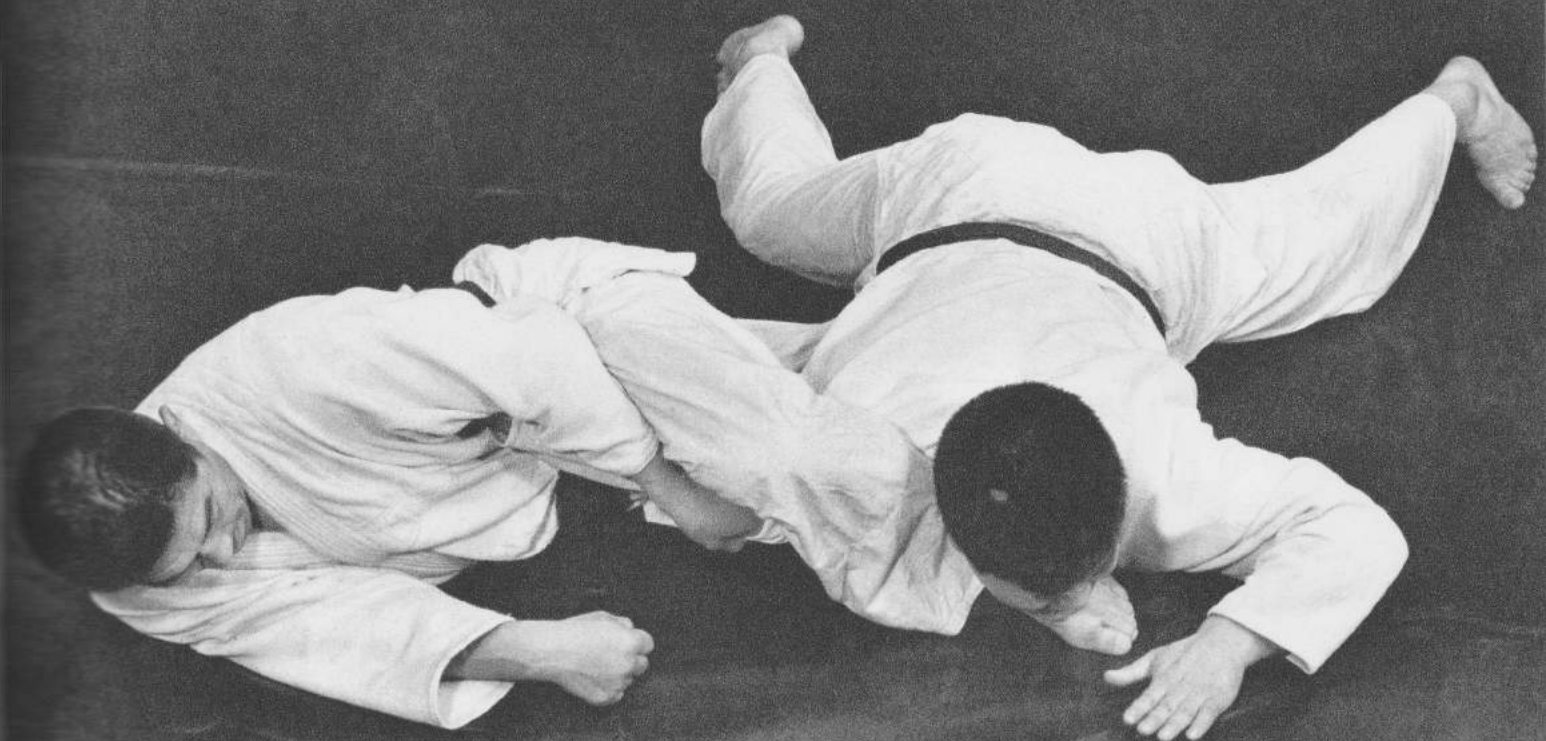
1b

2. Thrust your right arm forward and against your opponent's body. (#2a)



2a

HIZA-GATAME II (knee hold II)





1



2



3



4

Holding

1. Use this version against a kneeling opponent. Seize the mid areas of both your opponent's sleeves in your hands, and pull forward. (#1)
2. Clamp your opponent's right wrist under your left arm. Control his left leg by putting your right foot on the inside of his left knee. (#2)
3. When you see an opening, as you twist your hips to the right, stretch your left foot out, over his right arm, and under his neck. (#3-4)
4. Bend his right elbow back by using an action that resembles straightening your hips out. (#4)

Special hints

Keep a firm clamp hold on your opponent's right arm with your left armpit. (#5)

Key points

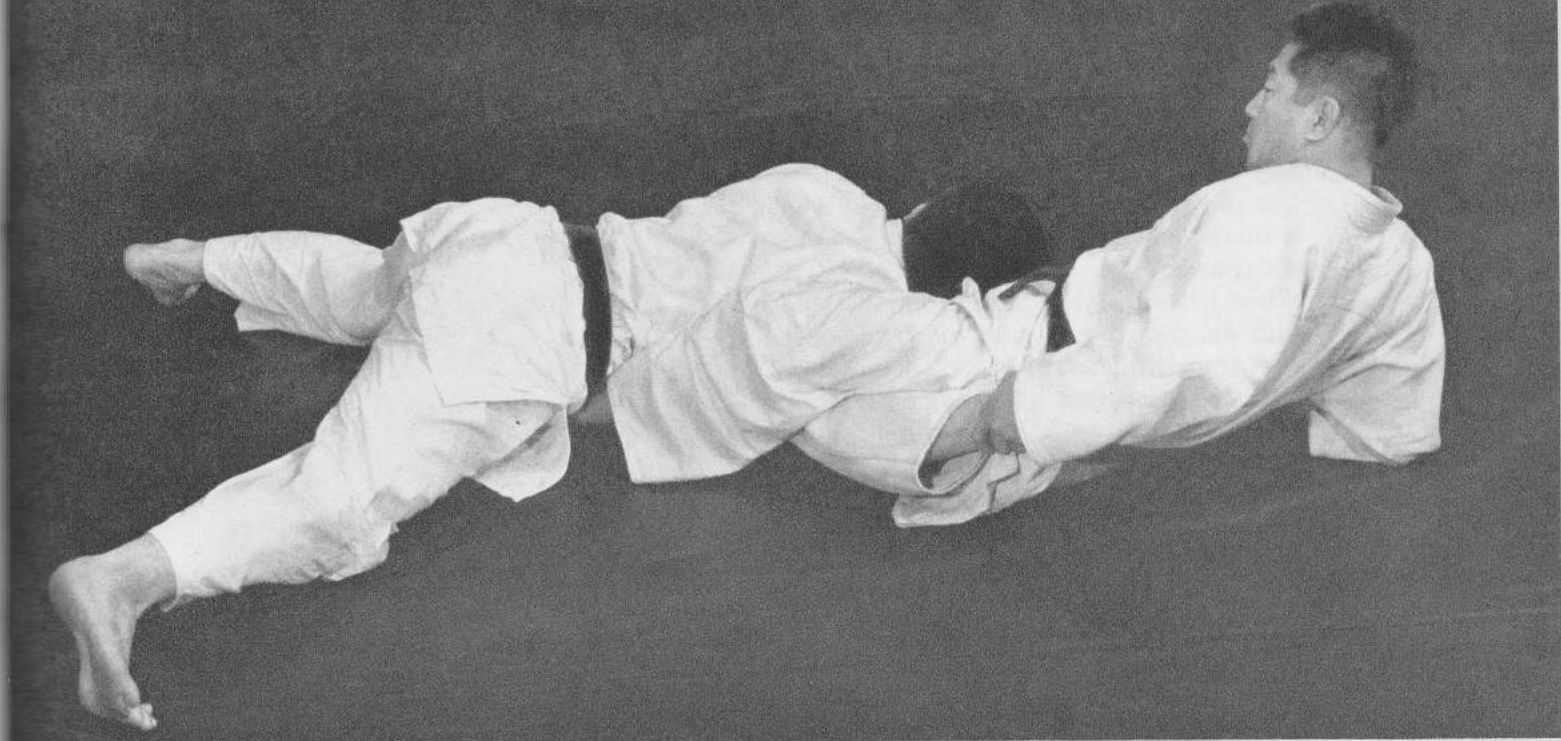
You might also bend your left leg and use the inside of your left knee to press and crush his right arm from the outside.

Escapes

The same as in the basic technique.



5



HIZA-GATAME III (knee hold III)





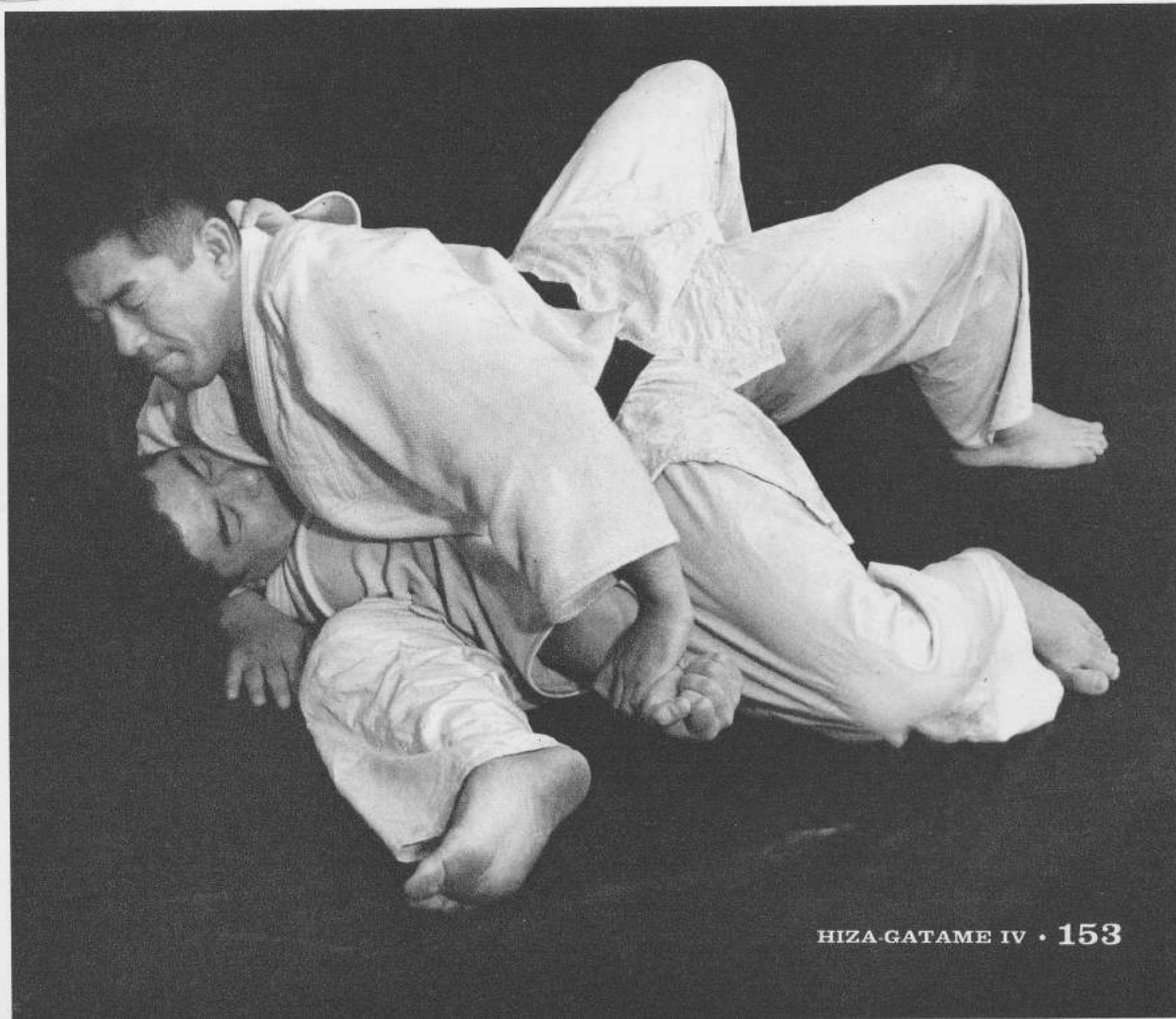
HIZA-GATAME IV (knee hold IV)

Holding

1. Use this version with the *kesa-gatame* (p 28). Move into a *kesa-gatame* from your opponent's right side.
2. Your opponent will thoughtlessly thrust his right hand out.
3. Using your left hand, seize his right wrist from the palm side. (#1)
4. Bring his right elbow on to your right thigh. (#2)
5. Bend it back with a strong downward push.

Special hints

Quickly bend his arm back with the feeling that you are raising your right thigh.





WAKI-GATAME (armpit hold)

General gist

Bend your opponent's arm back by clamping it under your own armpit.

The right moment

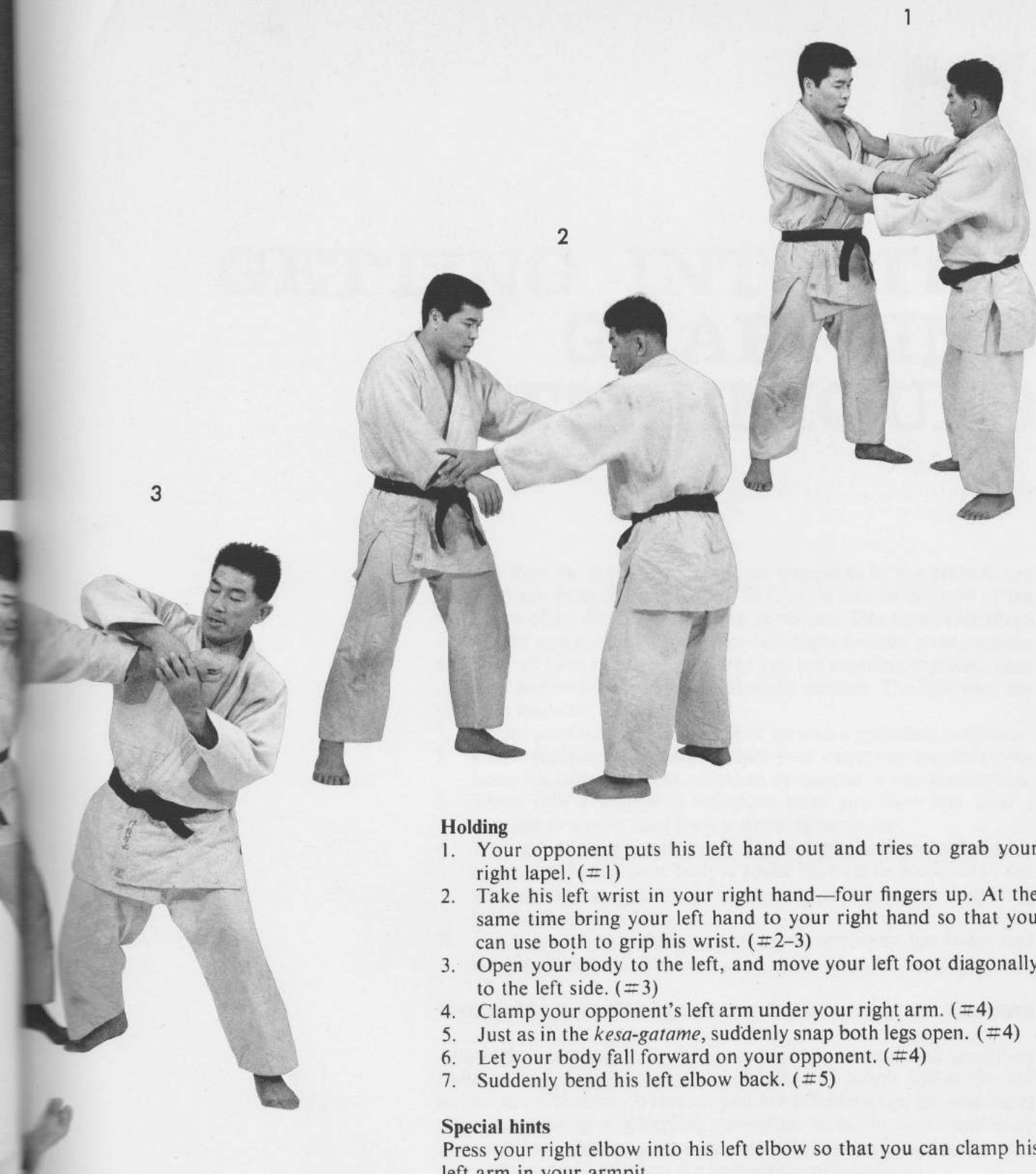
When your opponent comes to get into a beginning position and has one of his arms thrust out.

4



5





Holding

1. Your opponent puts his left hand out and tries to grab your right lapel. (#1)
2. Take his left wrist in your right hand—four fingers up. At the same time bring your left hand to your right hand so that you can use both to grip his wrist. (#2-3)
3. Open your body to the left, and move your left foot diagonally to the left side. (#3)
4. Clamp your opponent's left arm under your right arm. (#4)
5. Just as in the *kesa-gatame*, suddenly snap both legs open. (#4)
6. Let your body fall forward on your opponent. (#4)
7. Suddenly bend his left elbow back. (#5)

Special hints

Press your right elbow into his left elbow so that you can clamp his left arm in your armpit.

Key points

Since, if prolonged, this technique can cause bodily injury, when your opponent gives in, immediately let him go.

Escapes

The instant your opponent seizes your left wrist, snap your left hand in, and shake it free.

5

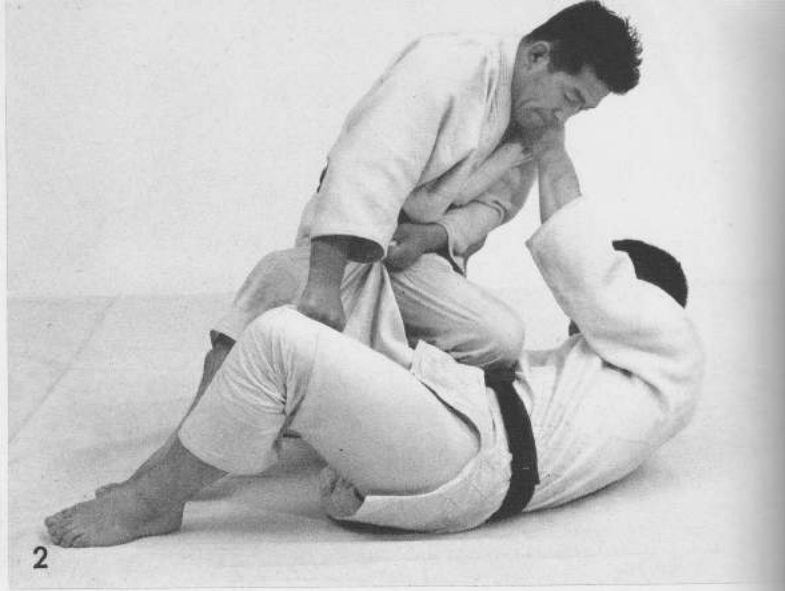
GETTING INTO THE GRAPPLING TECHNIQUES

Getting into the grappling techniques compares to the preparatory moves in the throwing techniques. Skill or its lack in this part of the technique often determines success or failure. The factors involved in the way you get into a grappling technique include your position and that of your opponent, the way you are standing together, your chances, and whether you are cautious or careless. The following are the main lead-ins:

1. Throw your opponent, and follow up with a grappling technique.
2. Use a grappling technique when your opponent has fallen because his technique was mistaken or because it was incomplete.
3. Move into a grappling technique after you have first used a strangle or a joint hold from a standing position.
4. Use one of the grappling techniques if you have control of your opponent though your body is under his or if he has tried to use a grappling on you. In the latter case, turn his own grappling technique against him.
5. Use a grappling technique when your opponent has fallen and is either faceup or facedown.

Grappling techniques as follow-ups to throws

Although it is possible to follow any of the throws with grappling techniques, a comparatively large number of people follow the fall techniques with them. Whatever you are following up, the important thing in entering a grappling technique is to do so immediately after you have thrown your opponent. Do not hesitate. Be sure that you understand and respect the importance of this point.

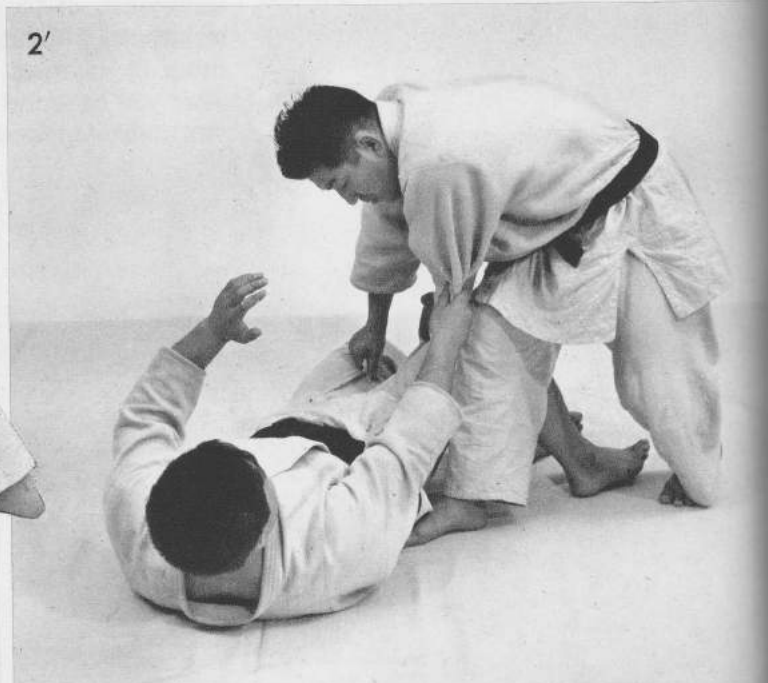
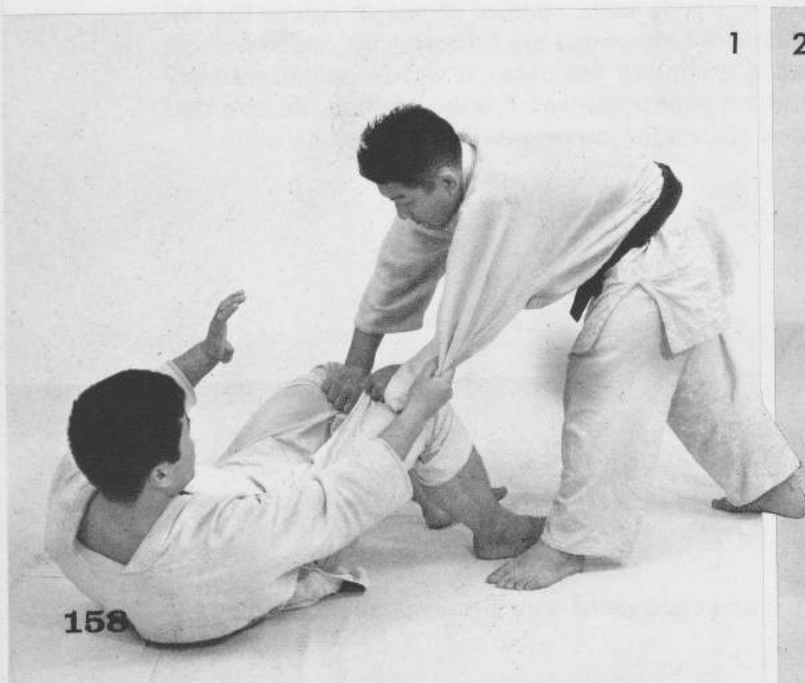


Lead-in by moving your opponent's legs

I. When your opponent, who is lying below you, attempts to pull you to him

A. version one

1. You have raised your upper body and are breaking away from your opponent. (#1)
2. Grab the inside of his trousers at about the knee area in your right hand and the outside of his right knee with your left hand. (#1)
3. When you see an opening, pull your right leg back, and open your body to the right. With both hands, push both of your opponent's legs in to your right. (#2')
4. Suddenly advance your right leg to your opponent's right side, and ride your shin on his abdomen. (#2, 3')





3



4

5. Bring your right hand over to your left hand. (#3, 4')
6. You will have let go with your right hand. Bring your left hand over his right shoulder and around his neck so you can grab his right front lapel. From this position you can move into any of the grappling techniques. (#4, 4')

Special hints

1. After you have drawn your right foot back, quickly advance it to your opponent's right side.
2. Be sure you bring your right hand over to your left hand.

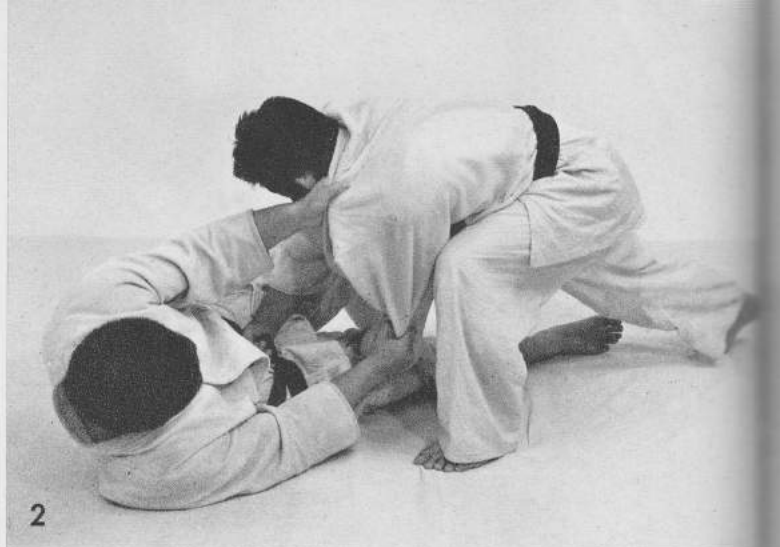
Key points

When your opponent is about to pull you over, lower your hips, thrust both hands out, stick your chest out, bend your head and upper body back, break free of him, stand, and step away.

3'

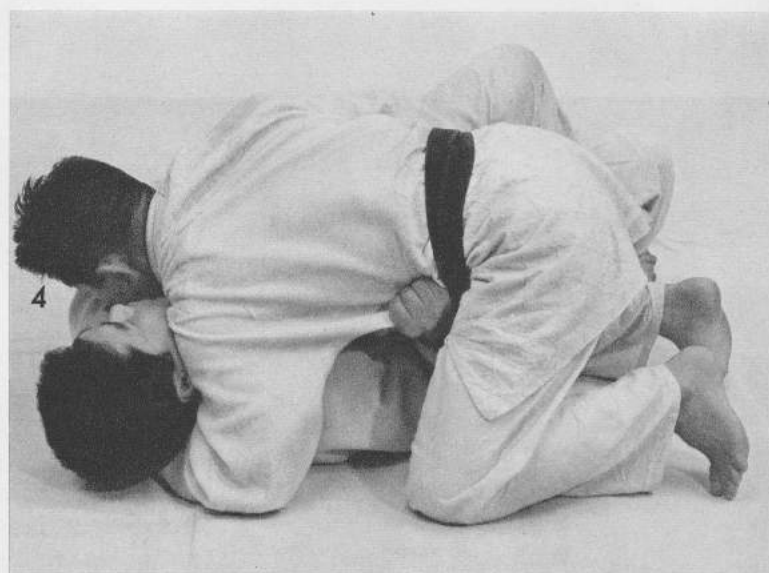
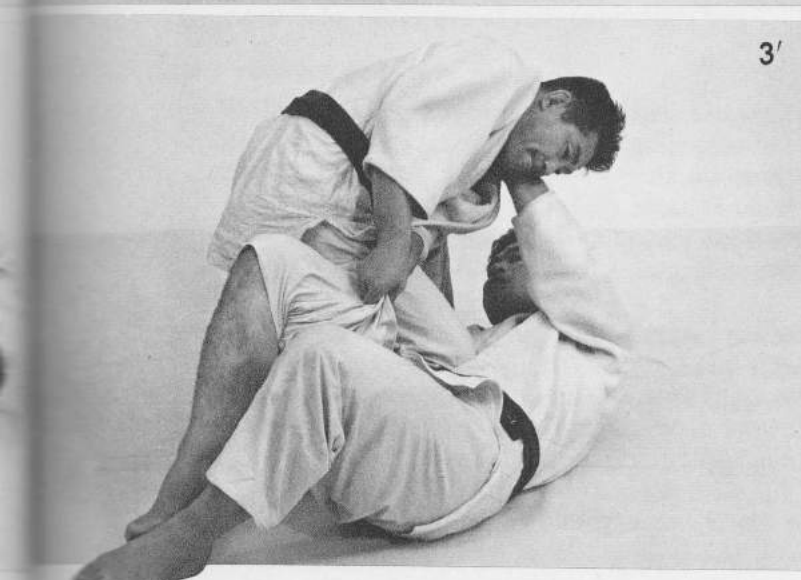
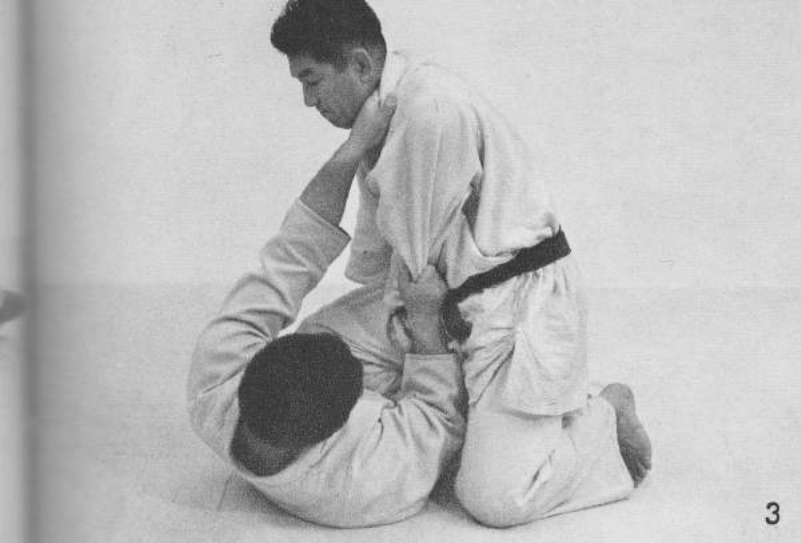
4'





B. version two

1. With your left knee up, slip in between your opponent's legs. (#1, 1')
2. Take the inside of your opponent's right knee in your left hand and the left front of his sash in your right hand—you may use either the reverse hold in which four fingers are on the inside or the standard hold in which four fingers are on the outside. (#1, 1')
3. Wait till he tries to pull you to him; then as you pull both legs back and lower your body forward, stretch his right leg to the rear with your left hand. (#2, 2')
4. As a recoil to this action, bring your right foot to the right side of his body—your body should be upright at this point—and control his abdomen with your knee. (#3, 3')



5. Release your right hand, and bring it to the inside of his right knee so that you can control his actions even better. (#3, 3')
6. Wait to see how your opponent will try to get away, and apply the appropriate grappling technique. (#4)

Special hints

When your opponent pulls you forward, do not lower your head. Stretch your back out instead.

Key points

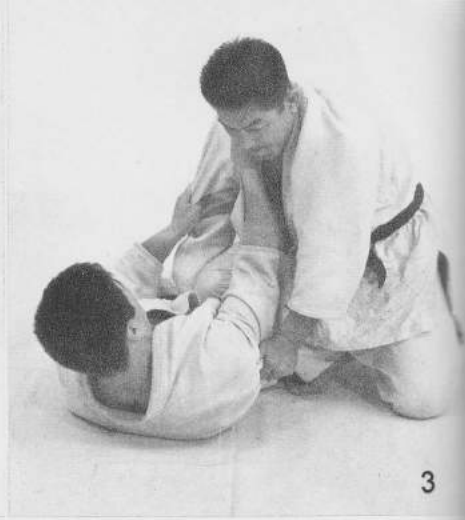
Act according to the resistance he puts up with his right leg.



1



2



3

C. version three

1. Get a standard hold—four fingers on the outside—on the front of your opponent's sash with your right hand. Lower your hips. (#1)
2. With your left hand grip his right ankle. Apply the weight of your body to his right leg. (#1)
3. When you see your opening, pull your right leg back, and move his right ankle to the outside of your right leg. (#2)
4. At the same time bring your right foot in to his right foot, and slide it forward. (#3)
5. Control his right front pelvic region with your right knee and your right hand. (#3)

Special hints

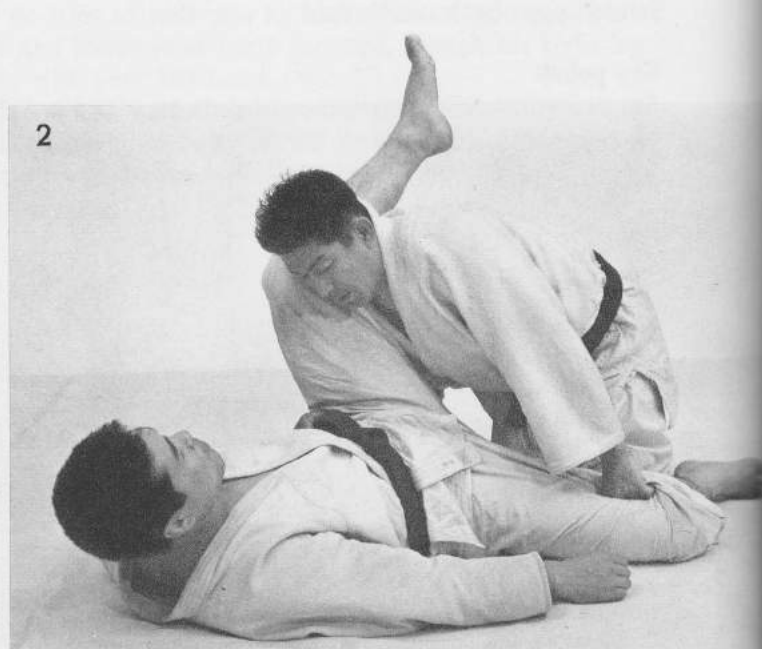
Control his body by bringing your right foot to his right side pelvic region, grabbing his right sleeve in your left hand, and lifting upward.

Key points

Act according to the resistance he puts up with his right leg.



1



2



4

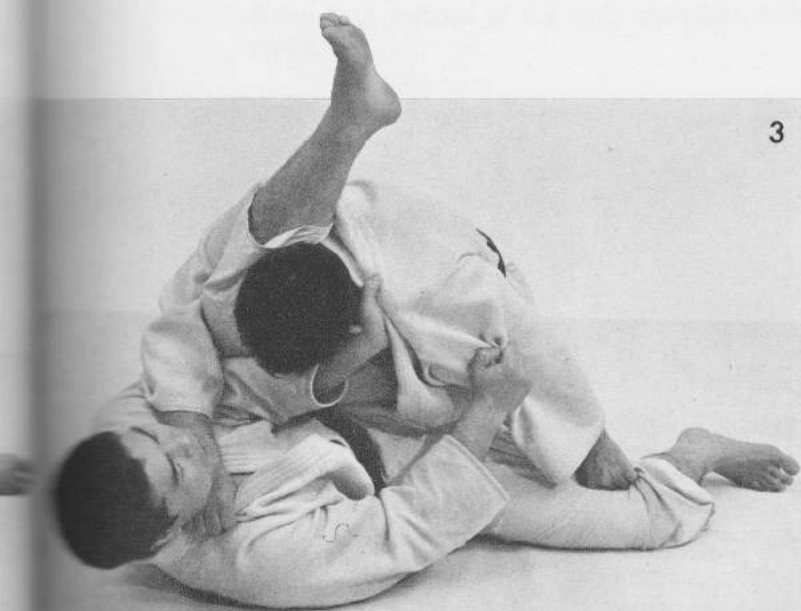
II. Lead-in by lifting one of your opponent's legs

A. version one

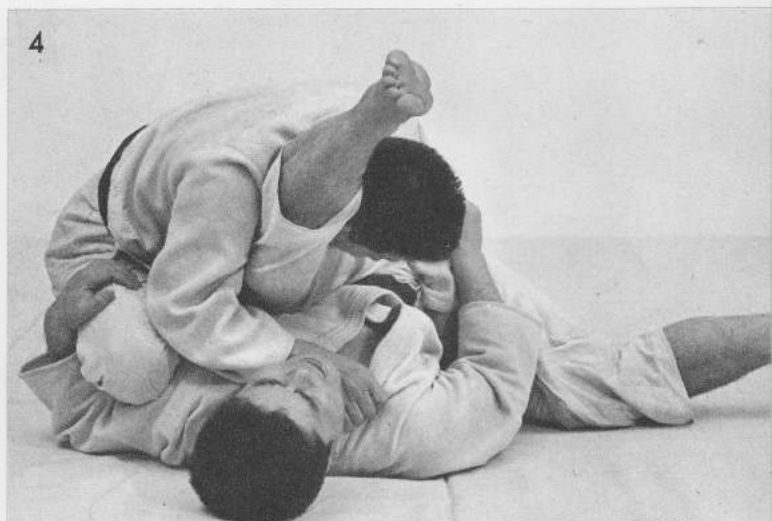
1. With your right knee up, move in between your opponent's legs. (#1)
2. Grab the inside of his right knee with your left hand, and push it down. (#1)
3. Lift his left leg onto your right shoulder, and seize the left side of his sash in your right hand—four fingers on the outside. With your right knee up and your face toward your opponent, ride your body over on him, and push. (#2)
4. Stretch your right arm out, and get a new hold with your right hand deep on his right lapel. Put your four fingers up. The little-finger side of your hand will strike him in the throat. (#3)
5. As you apply a pressing strangle, move your body around to his right side, and control his left upper arm with your right knee. Get a hold on the right side of his sash with your left hand. (#4)
6. Control your opponent by bringing your left knee up so that it strikes him in the buttocks. (#5)
7. Make use of his thrusting his left leg out, turn your head to the left as you free your leg. (#5)
8. Move into a *kuzure-kami-shiho-gatame*. (#6)

Special hints

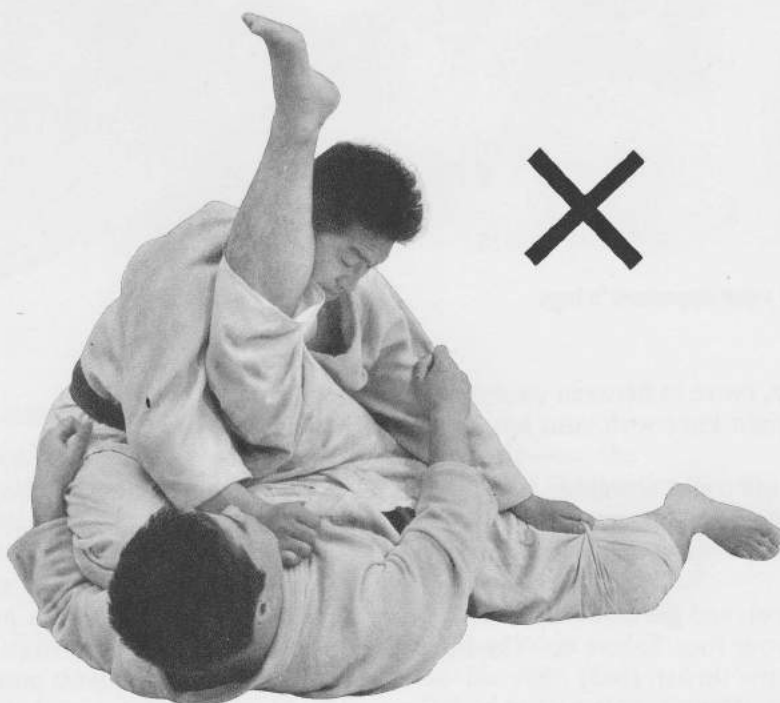
1. Face him head on, and apply the strangle with your right hand.
2. When he stretches his left leg out, you are to turn your head until it naturally comes free. Do not slacken your attack with your right shoulder.



3

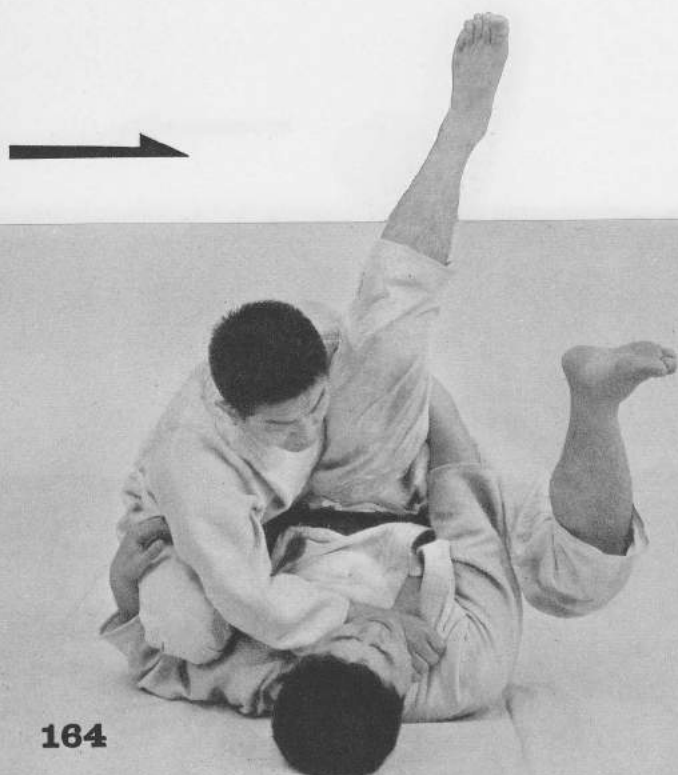


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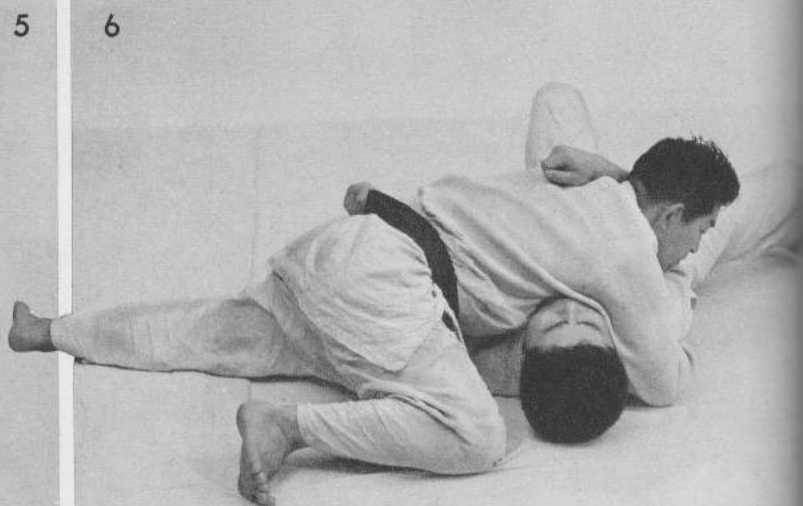


Key points

By no means attempt to move into your pinning attack faster by relaxing the attack of your right shoulder, and moving into his left side on your right foot.



5



6



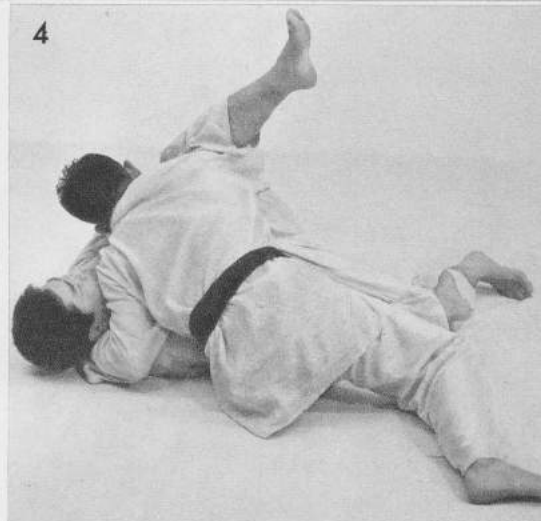
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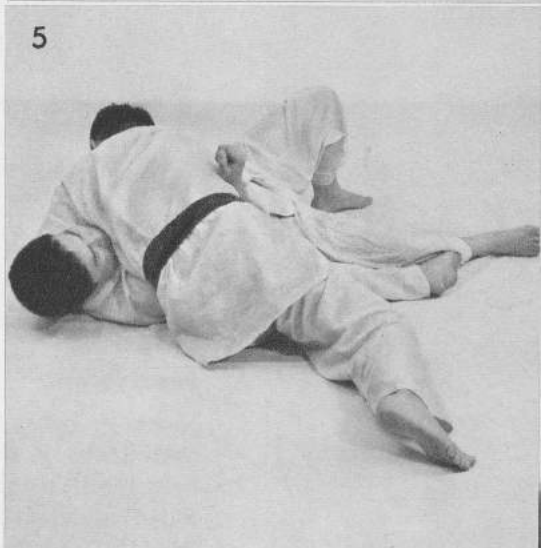
2



3



4



5

B. version two

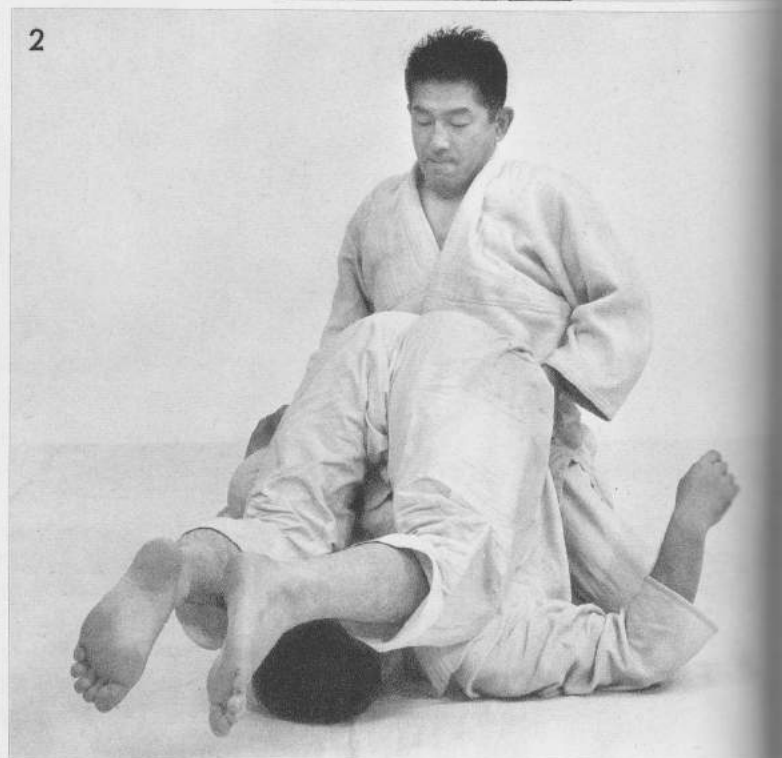
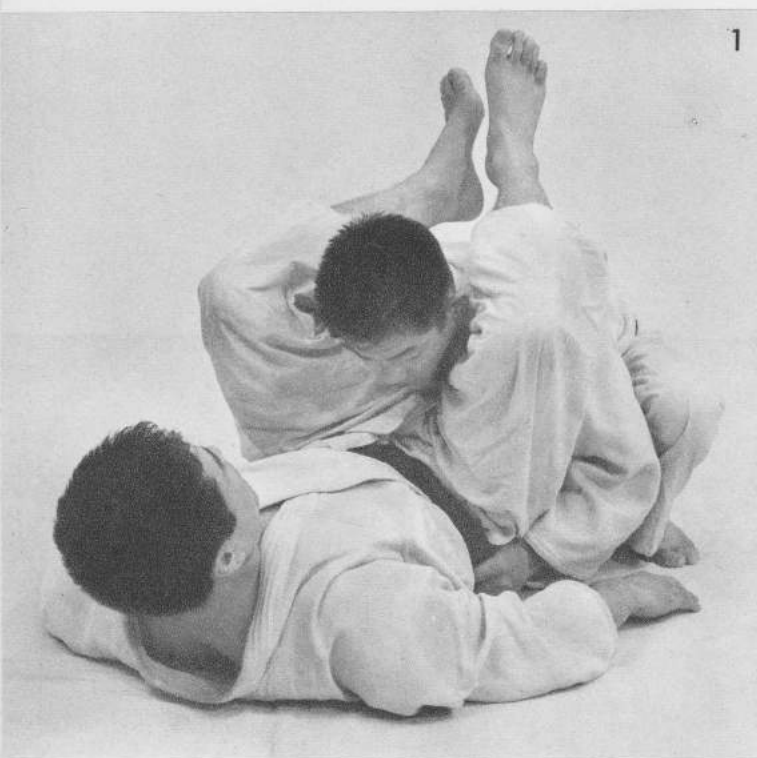
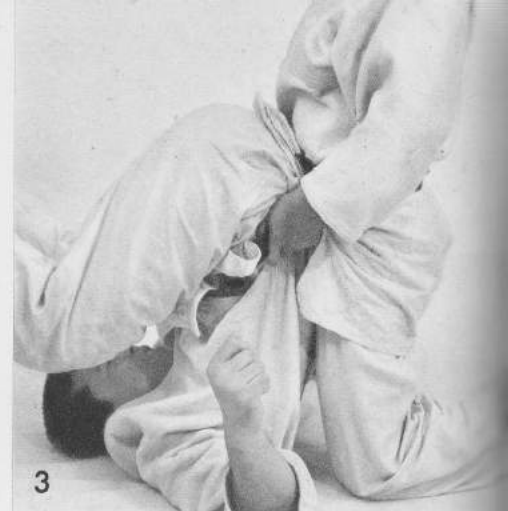
1. With your right knee up, move in between your opponent's legs to get into the position in step 1 of version one. (#1)
2. When you see your opening, slide your left knee—from the inside of your left arm—along the top of your opponent's right thigh. Pin his right thigh with the back of your left foot. (#2)
3. Move your left hand from above his right shoulder, and press your body tight against his from the right for an *ushi-ro-kesa-gatame* position. (#3-5)

Special hints

Be sure you control his right thigh by putting the back of your left foot on top of it.

Key points

Keep firm control of his right shoulder with your left hand.



III. Lead-in by lifting both your opponent's legs

A. version one

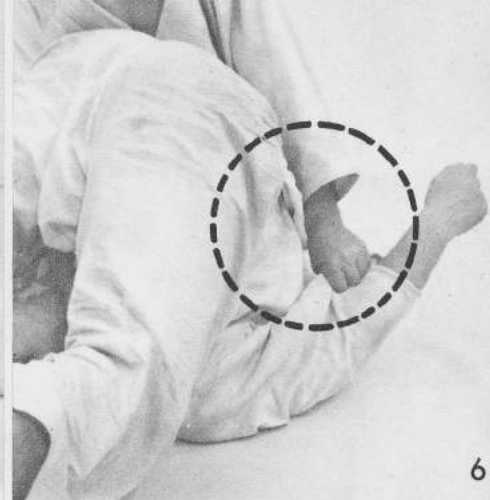
1. Move in between your opponent's legs in a crouching position with both knees on the floor. (#1)
2. Seize both his legs from the inside of his thighs with both hands. Next move your hands under him farther so that you can grip the right and left sides of his sash. (#1)
3. Raise him, and thrust your abdomen out. Keep your opponent in a position in which both his legs are up and only his back and shoulders are on the floor. (#2-3)
4. Pin his left hand with your right knee. (#4)
5. Pin him further by stretching your right arm out, seizing his right lapel with your right hand—four fingers outside—and applying a strangle to his throat. (#5)
6. Take his right sleeve in your left hand, and pull from below his body. (#6)
7. Lower his body, and move into a pinning technique. (#7)



4



5



6

7



Special hints

Pull his body up so that he cannot force you to turn your body facedown and get away.

Key points

Crouch so that from the beginning your opponent cannot bend either your right or your left arm back.

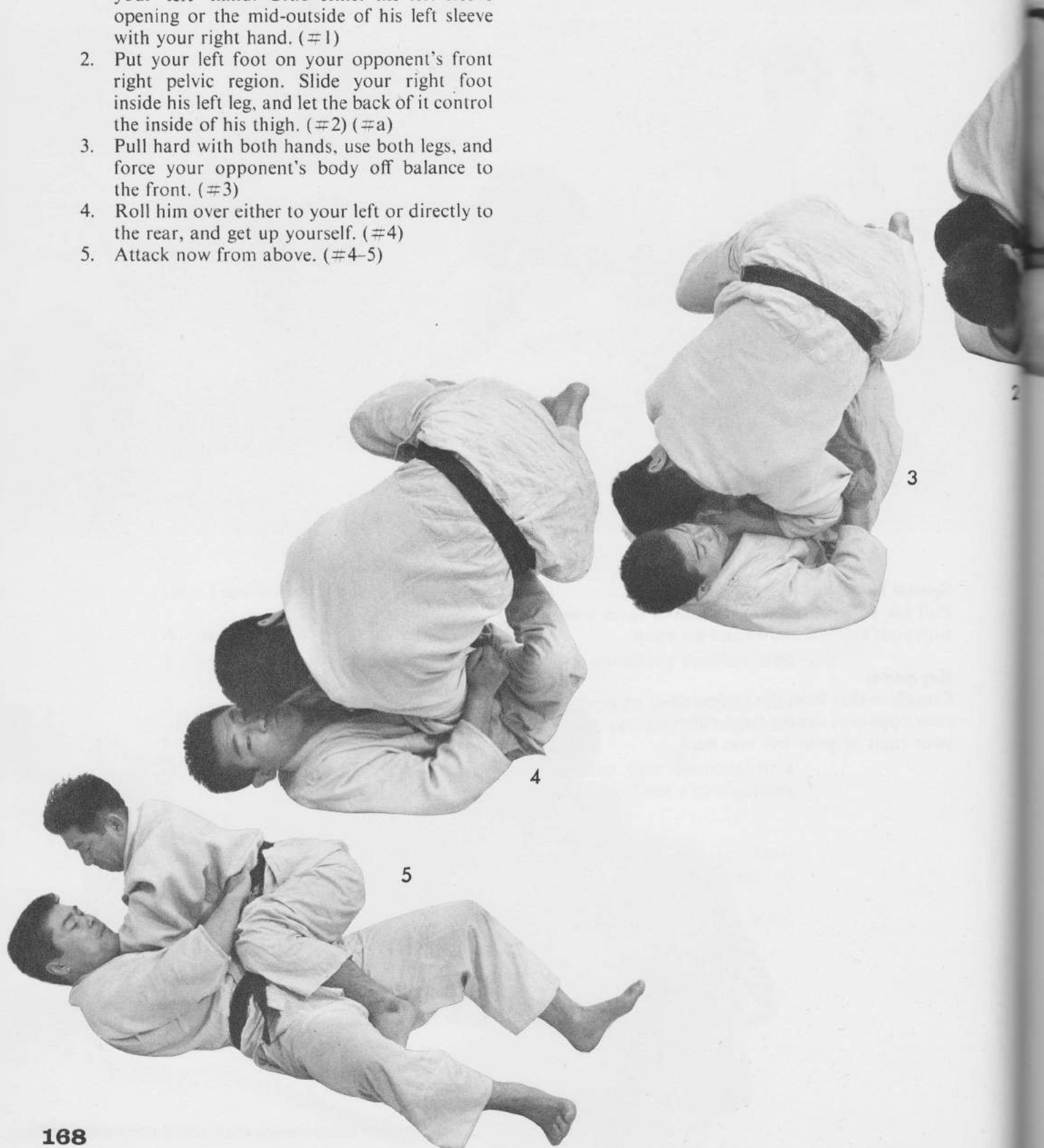


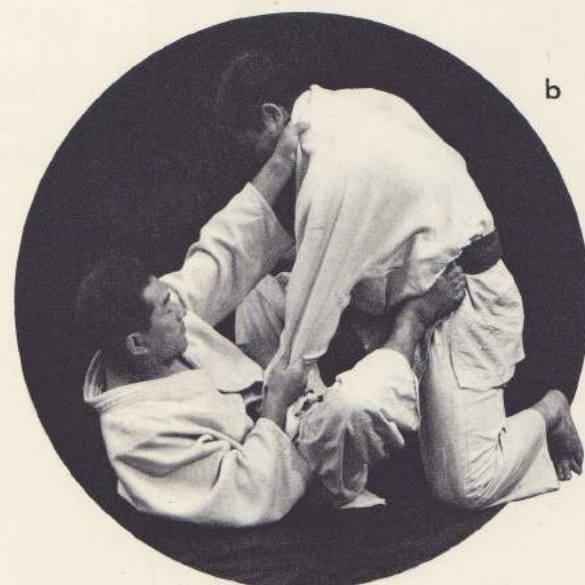
Controlling your opponent's body from below—rolling him over

The following are typical methods taken from the numerous ways of controlling your opponent from below.

A. version one

1. Get a reverse hold—four fingers on the inside—on your opponent's left lapel with your left hand. Grab either his left sleeve opening or the mid-outside of his left sleeve with your right hand. (#1)
2. Put your left foot on your opponent's front right pelvic region. Slide your right foot inside his left leg, and let the back of it control the inside of his thigh. (#2) (#a)
3. Pull hard with both hands, use both legs, and force your opponent's body off balance to the front. (#3)
4. Roll him over either to your left or directly to the rear, and get up yourself. (#4)
5. Attack now from above. (#4-5)





Special hints

1. Do not put your head and back tight against the floor.
2. Prevent him from raising his head with the pull of both arms—particularly with the pull of your left arm.
3. Make sure that your legs and your hands work together.

Key points

1. You might also put your left foot on your opponent's left pelvic region in a position similar to that of your right foot. (#b)
2. You also might slide your right foot inside his left leg from the outside. (#c)

B. version two

1. Pull your opponent to you as you did in the preceding. (#1)
2. If your opponent resists and tries to raise his body, take his left sleeve opening in your right hand, and pull it in to your left armpit. (#1)
3. Grab the left side of his sash in your right hand, and press your body tight against his. (#2)
4. Set up a recoil action by thrusting your right foot well in from the outside of his left leg. Roll him over to the right. (#2)
5. Attack from above. (#3-4)

Key points

You might also force him to fall over forward then move around behind him.



1



2



3



4

C. version three

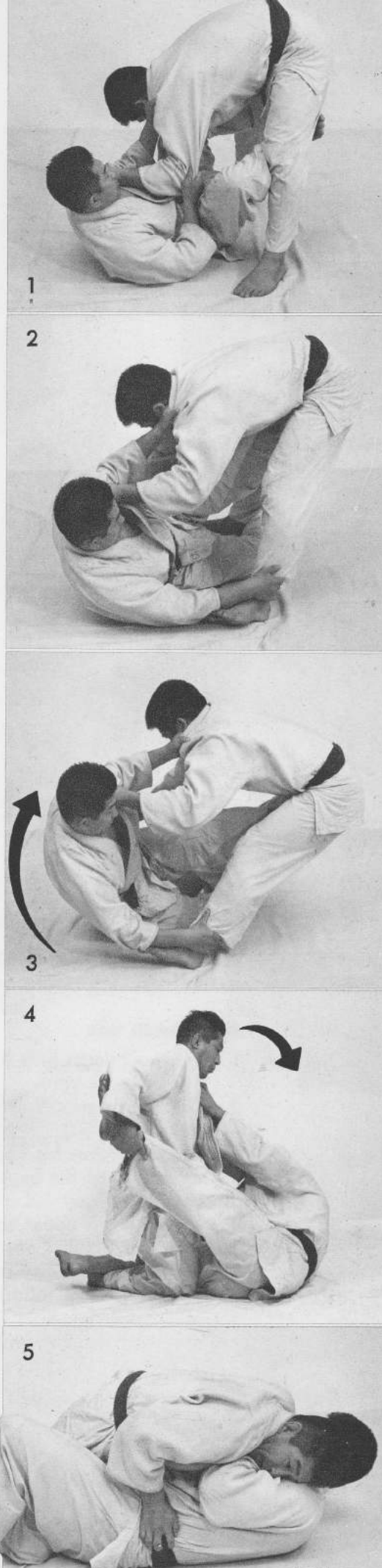
1. From a basic position, attack your opponent with a grappling technique. (#1)
2. Your opponent will raise his upper body and attempt to stand. (#2)
3. When he does, change the position of your left foot from its location in front of his right pelvic region to one in front of his left pelvic region. Your toes should point to the right. (#2)
4. Switch your right hand from the opening of his left sleeve to his left ankle. Crouch to the right. (#2)
5. As you clip the inside of his right leg with your right foot, thrust your left foot out. Leave both hands as they are. (#3)
6. Force him to fall backward. (#4)
7. Move in on top of him, and attack. (#5)

Special hints

The minute you have an idea that he is about to try to get away by standing, prevent his doing so.

Key points

Keeping your right-hand hold on his right foot and knowing just the right moment to let go are very important. If you let go too soon after you have clipped, he might possibly be able to get up again.





Downing your opponent from a standing position and moving into a grappling technique

A. version one

1. Your opponent puts his left hand out and tries to get into the initial position with you.
2. Get a firm grip on the lower side of his left sleeve opening with your right hand.
3. When he leans his upper body forward, immediately face him straight on, and take the back of his sash from behind his back with your left hand. (#1)
4. Grab his left upper arm near the shoulder from under his left arm with your right hand. Control his left shoulder with your left elbow. (#1)
5. Seem to be about to push him.
6. When he tries to return your push, make use of his action.
7. Slide your right foot in front of his right foot. Thrust your head below his right shoulder, and fall. (#2-3)

8. Roll him in a flip over your head, and move in for a grappling technique.
(#4-6)

Special hints

Be careful of the way you thrust your head and right shoulder in and of the way you fall.

Key points

Do not flip him over and let him go. Stick with him, and end up on top so that you can move in for a grappling technique.







B. version two

1. Control your opponent as you did in step 1 of version one. (#1)
2. Push him back.
3. He will try to return your push. (#2)
4. When he does, put your left foot between his legs. (#2)
5. Fall straight back, and roll him over your head. (#3-5)

Special hints

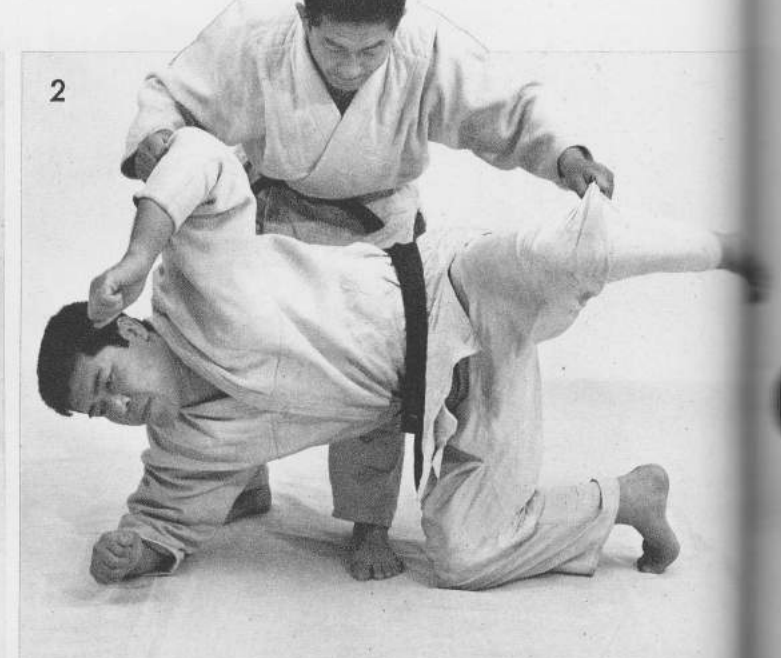
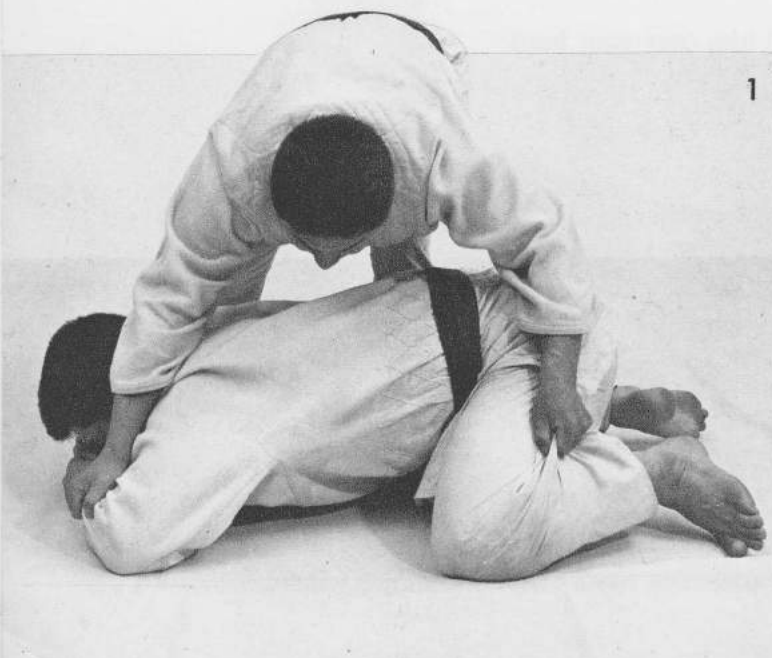
See key points in version one.

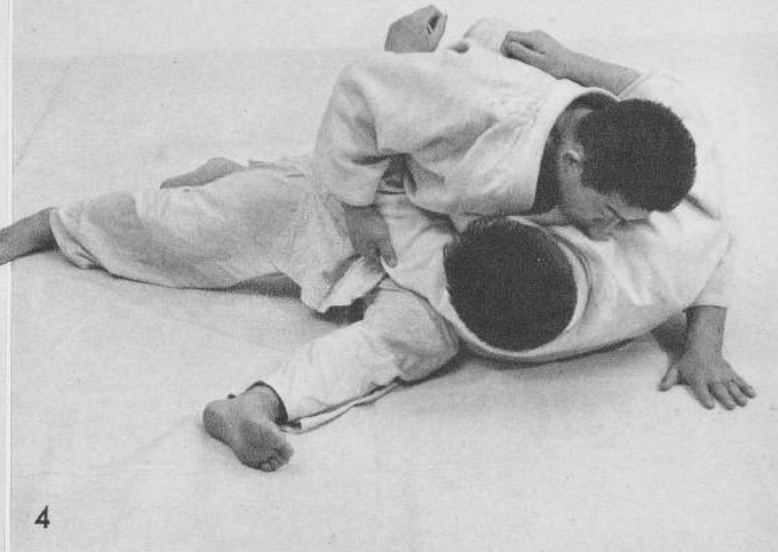
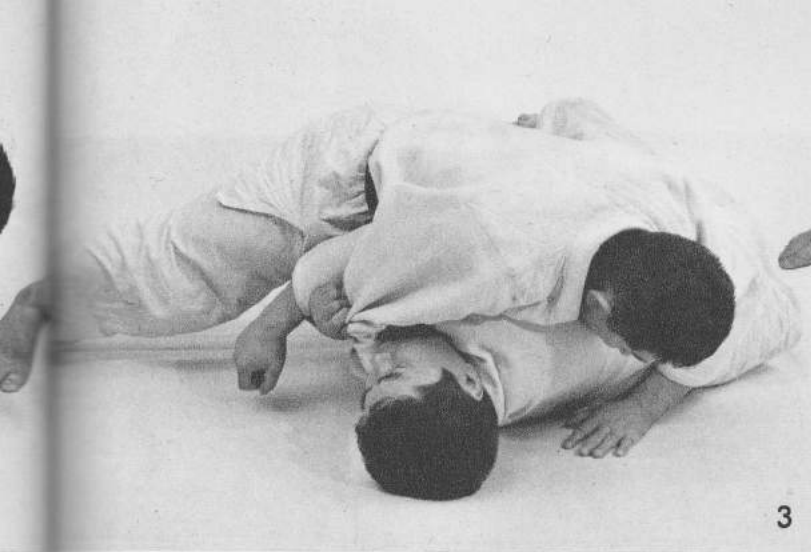


Lead-ins when your opponent is lying facedown or is on all fours

A. version one

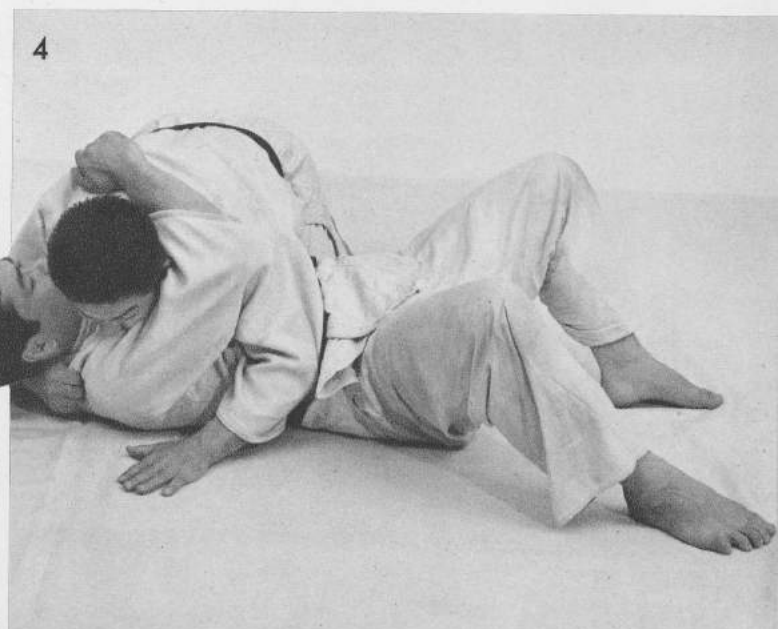
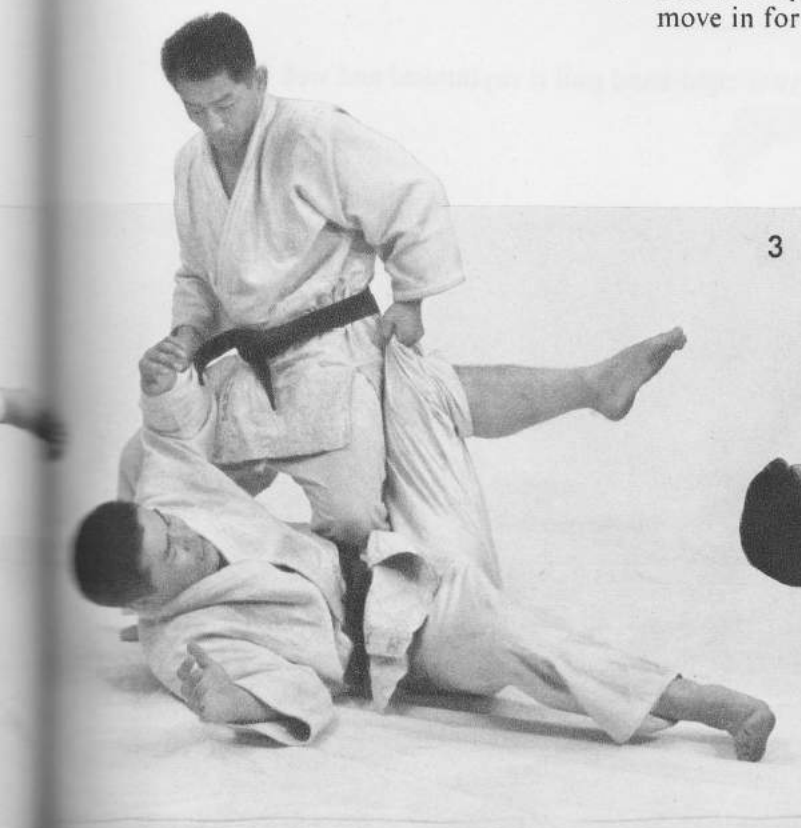
1. Move in from your opponent's right side, and bring both knees in close to him. (#1)
2. Slip your left hand under his body at the pelvic region, and seize the outside of his left hand. (#2)
3. Slip your right hand under his head, and grab his left hand. (#2)
4. Use your chin and your chest, and pull with both hands. (#2)
5. Roll him over so that he faces up. Move in for either a *kuzure-kesa-gatame* or a *kuzure-kami-shiho-gatame*. (#3-4)

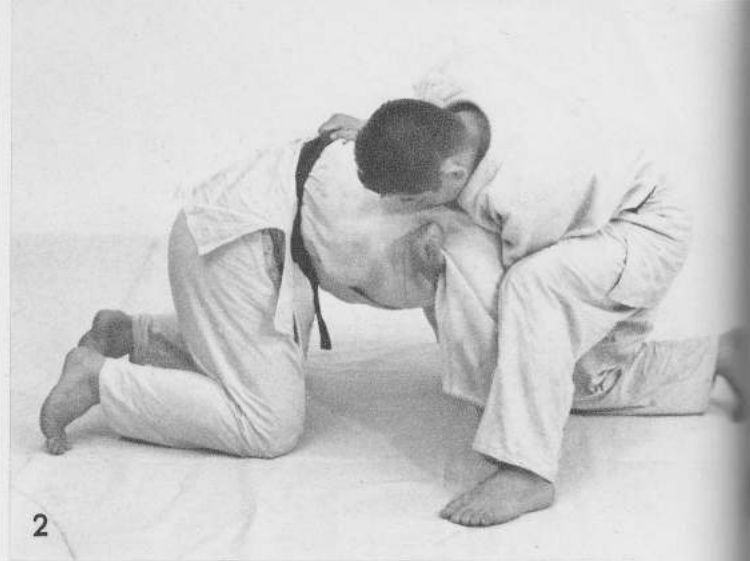




B. version two

1. Move in from the right as in step 1 of version one, except that in this instance you are standing. (#1)
2. Grip his left sleeve from the outside with your right hand. (#1)
3. Take his trousers at about the left, knee position in your left hand. (#1)
4. Pull him up and roll him over toward you. Instantaneously move in for an attack from above. (#2-4)





C. version three

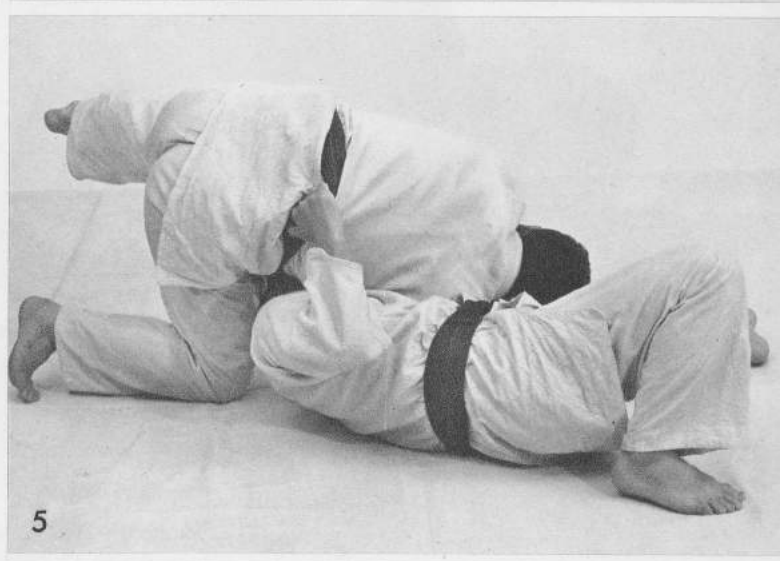
1. Your opponent is crouching on both knees with both hands stretched out in front of him. You move in from his head with your left knee up. (#1)
2. Slap down fast to his back, and grab the back of his sash in your right hand. Pull it toward you. (#2)
3. At the same time slip your left hand deep under his right arm from the front, and hook his upper right arm. (#2)
4. Put your left knee on the floor and bring your right knee up. Advance your right foot to a spot near the front of his left shoulder. (#3)
5. Your opponent will try to push you back. Take advantage of his attempt. (#3)
6. Fall so that you thrust the left side of your head into his right lower abdomen. (#4-5)
7. Using your own head, force him to roll over. (#6)
8. Attack from above. (#8)

Special hints

Be careful of your timing and of the direction in which you thrust your head.

Key points

Make sure that your right-hand pull is rhythmical and well timed.





d. version four

1. Move in from the direction of your opponent's head just as you do in the preceding.
2. Move your hands in from under his armpits, and seize each of his lapels—four fingers outside. (#1)
3. First set up a flip motion, then as a recoil, roll your opponent over your head to the side. (#2-4)
4. Immediately move your left hand in from under the back of his head, and get a deep grip on his left lapel. (#5)
5. Pull your left elbow in, and attack immediately. (#6)

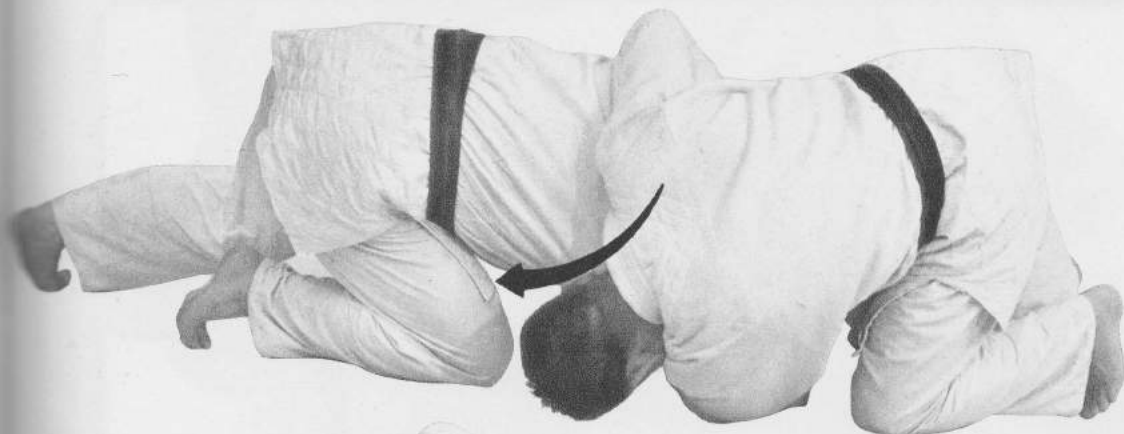
Special hints

Be very careful of the movements in steps 3 and 4.

Key points

Be sure that you do not let your opponent get control of and bend your arm back before you roll him to the side.

3



4

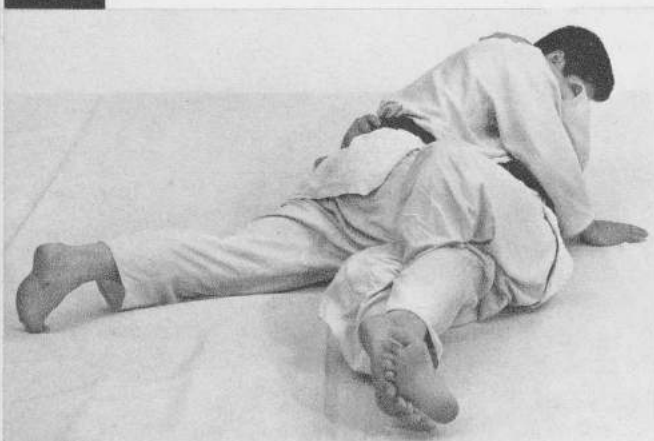


5



6



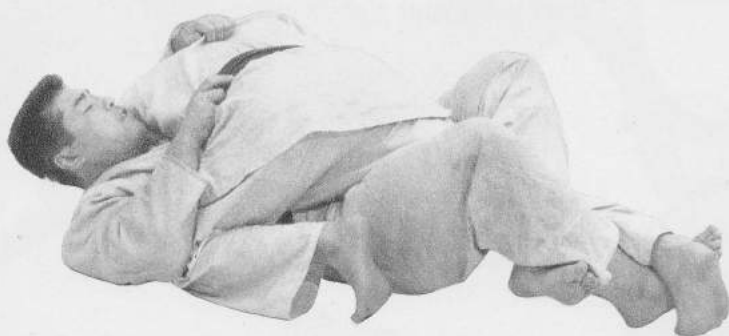


Clamping your opponent's legs

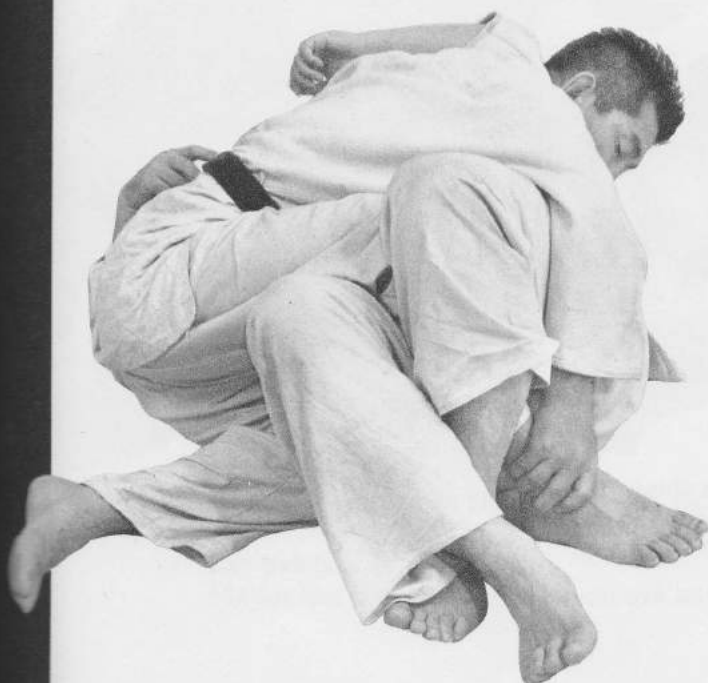
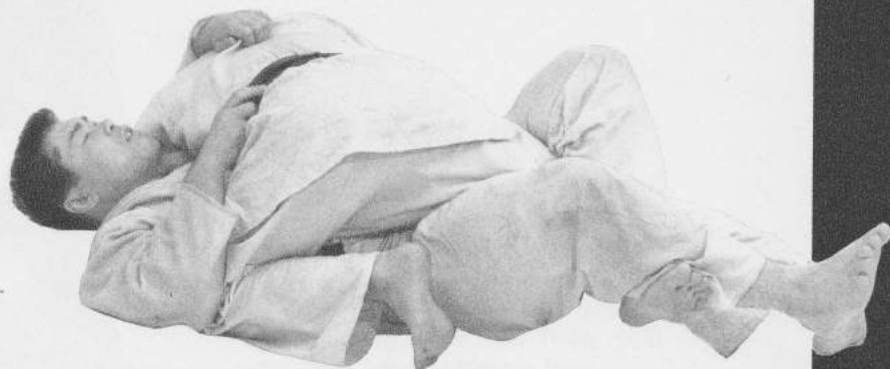
In both attacking and protecting yourself from your opponent's attacks the way you clamp his legs with your own is important. The following are the main ways:

1. Hook your left foot on the back of your opponent's right knee.
2. Hook the back of your left foot behind your own right knee.
3. Slide the toes of your right foot down from the ankle to the back of his left foot, and hook it.

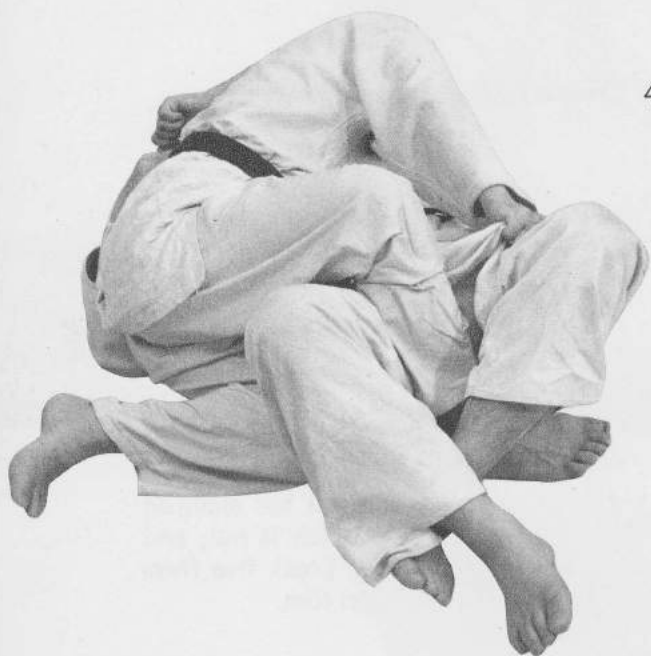
Drawing your leg free



1. When your opponent has clamped your right leg, stretch it out, and as a recoil action, break free from the toes of his right foot.



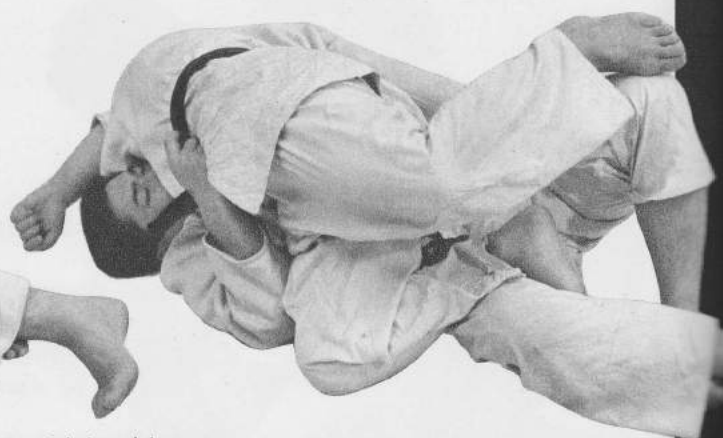
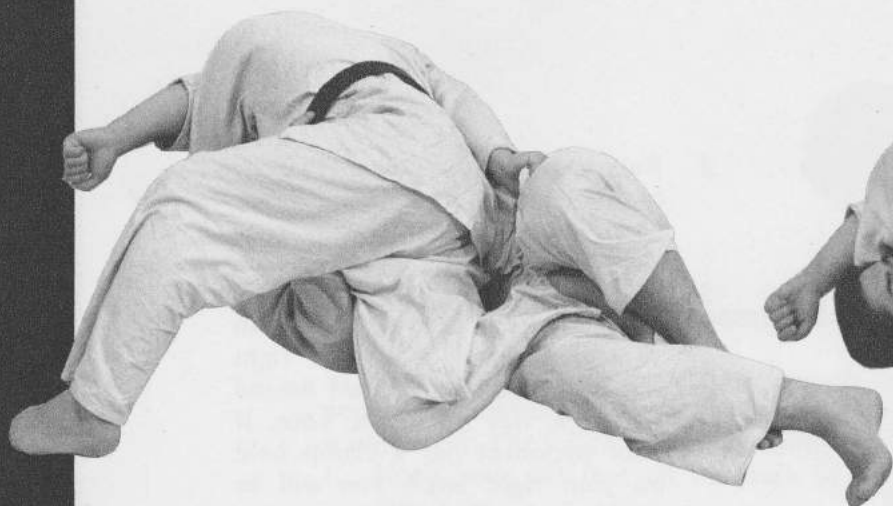
2. Raise your right knee so that he cannot clamp your right leg again. Grip your own ankle with your right hand.
3. Pull it in close to your opponent's buttocks. Push his left knee with your right hand. Pull your right leg, which he has clamped behind the knee, free up to the knee. If your opponent has a clamp hold on your right ankle you will be unable to free your leg.



4. Grab his trousers from above his thigh with your right hand.



5. As you push his thigh, slightly float your hips up, twist your right knee to the inside, and put it down on the floor at your opponent's right.



6. Kick into his right thigh with your left toes, and draw your left ankle free.



7. From this position immediately move into a *kuzure-kami-shiho-gatame* or a *kuzure-yoko-shiho-gatame*.



8. If you are going to use a *tate-shiho-gatame*, put your right knee on the floor by his left side, and as before, using your left foot, pull your right leg completely free.



Special hints

Keep firm control on your opponent's shoulder.

Key points

Master this procedure so that you can later work variations on it.

6

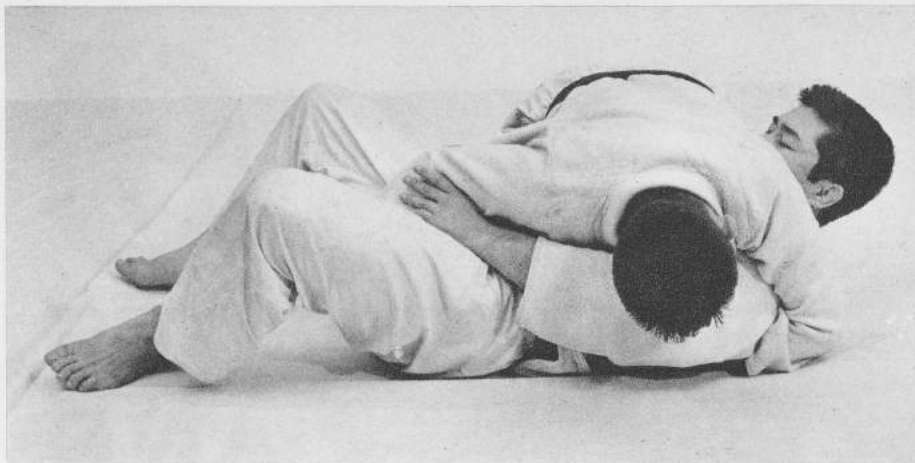
FOLLOW-UPS AND COUNTER ATTACKS

The following points in connection with grappling-technique follow-ups and counter attacks deserve your special attention.

1. Always attack by keeping the jump on your opponent, and leave no loopholes in your own attack.
2. When you think you see a chance, without fail take advantage of it for a follow-up or a counter attack.
3. Maintain constant contact with your opponent.

The following points are vital to progress in the follow-ups and counter attacks.

1. Always know your counter attacks or follow-ups. If you take time to think about the next technique or the next move, in that interval your opponent may well turn the tables on you.
2. Be sure your body movements conform to the rules. Always practice with this in mind. Regardless of how well you know your moves, knowing them alone is not enough. Practice them constantly until they become a part of you. Putting your training off is inviting danger when the cards are down.
3. Do not think that because defense is important it is sufficient to itself. When you see a loophole in your opponent's technique, your defense must immediately become an attack. With this rule in mind, you must instill in your body surefire defenses.
4. Be sure to master quickly and completely the techniques at which you are best. We might have done better to put this rule before all others, because when you make these techniques your own and develop a systematic set of counter attacks and follow-ups around them you will have a profound course of study at your fingertips, you will have built your own self-confidence, and you will have created something that is your own.
5. Be sure to train thoroughly in follow-ups and counter attacks between standing techniques and the grappling techniques performed lying down. Training that neglects this point is worthless.



Kuzure-yoko-shiho-gatame

Follow-up attacks

A. Pinning technique to pinning technique

Kuzure-yoko-shiho-gatame—kuzure-kami-shiho-gatame

When your opponent tries to move his left leg in and force your hand away while he lifts your right arm with both of his hands, follow up with a *kuzure-kami-shiho-gatame*.

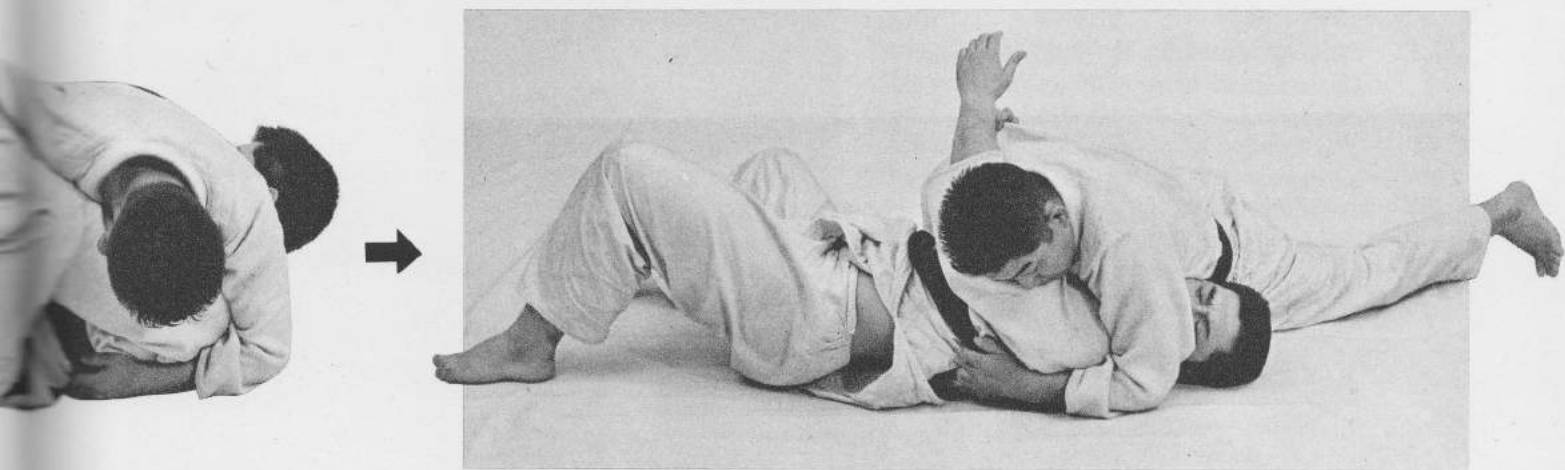
B. Pinning technique to strangle technique

Kuzure-kami-shiho-gatame—okuri-eri-jime

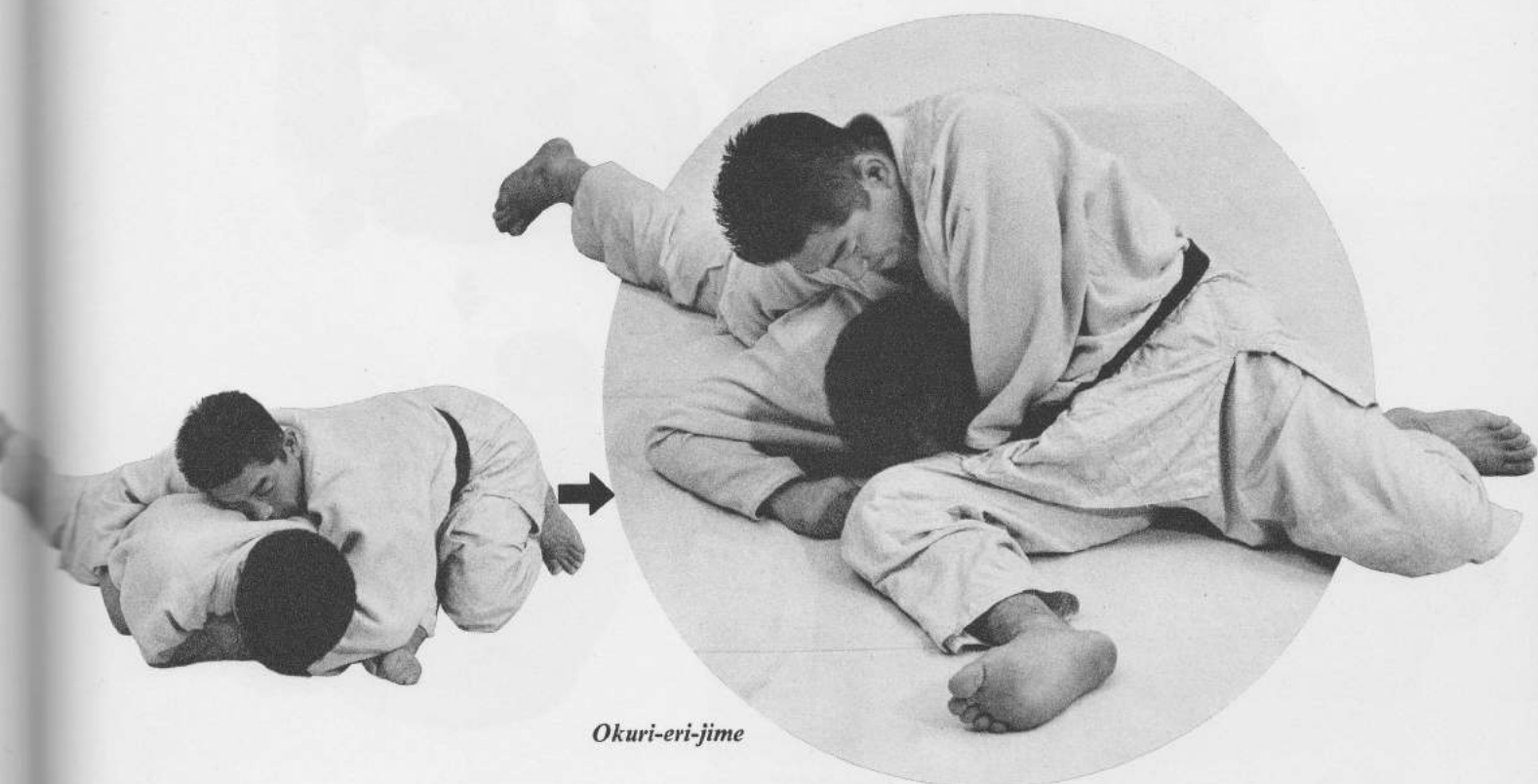
When your opponent attempts to get away by pulling his right arm free and turning facedown, move in from his left side, and apply an *okuri-eri-jime*.



Kuzure-kami-shiho-gatame



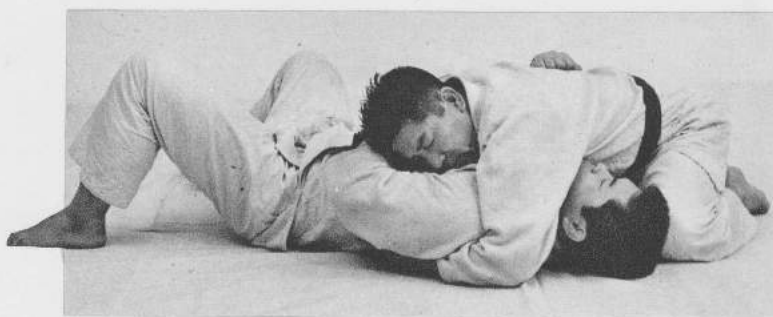
Kuzure-kami-shiho-gatame



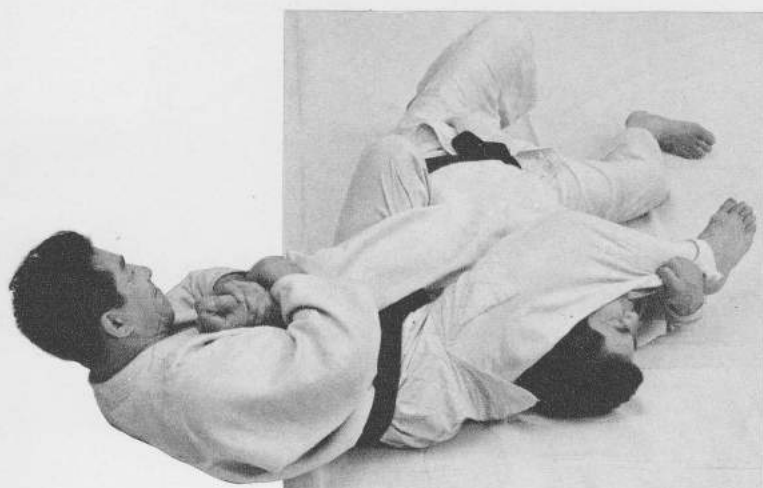
Okuri-eri-jime

C. Pinning technique to joint technique
Kuzure-kami-shiho-gatame—juji-gatame

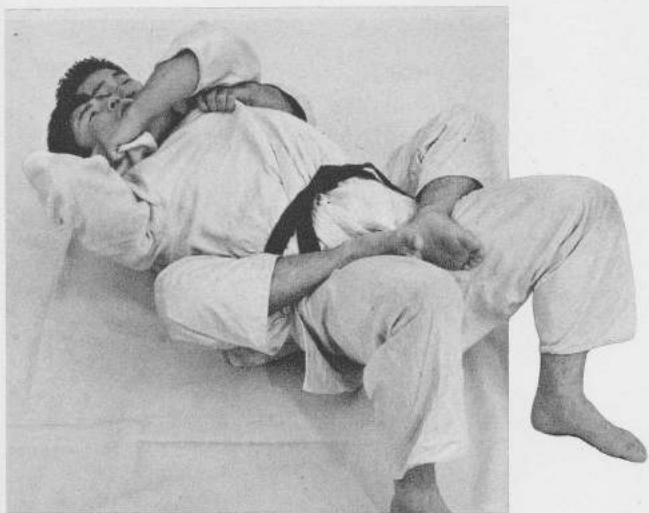
The instant your opponent tries to get away by falling to the inside, swoop around to his opposite side for a *juji-gatame*.



Kuzure-kami-shiho-gatame



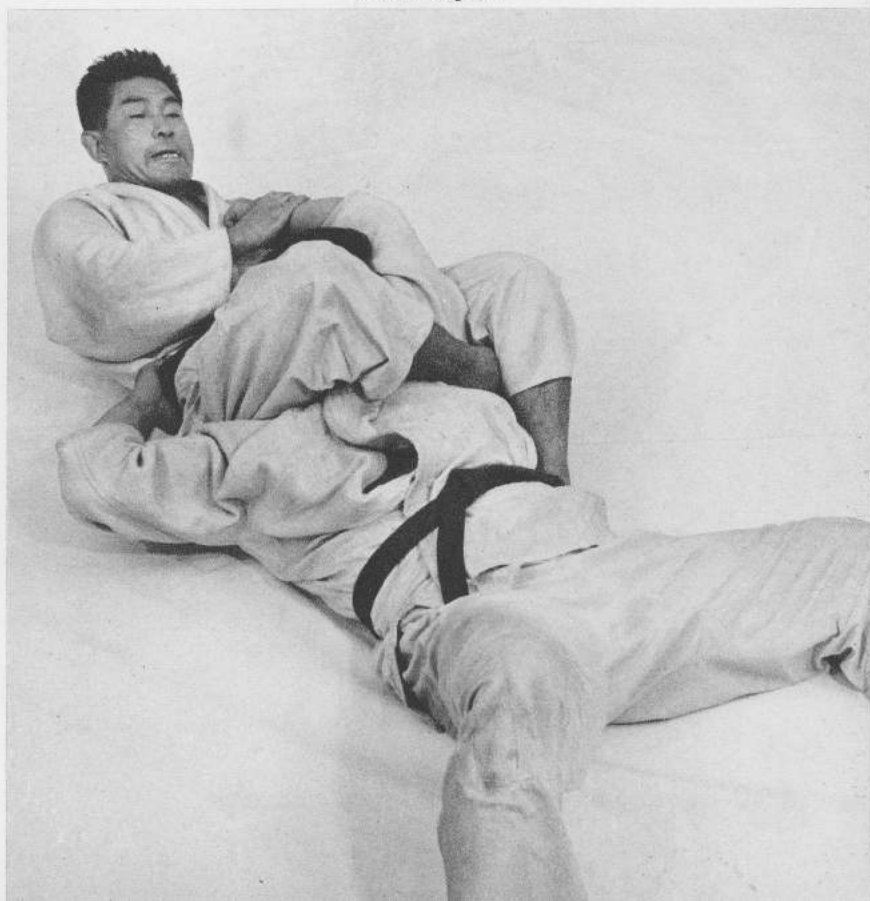
Juji-gatame



Okuri-eri-jime



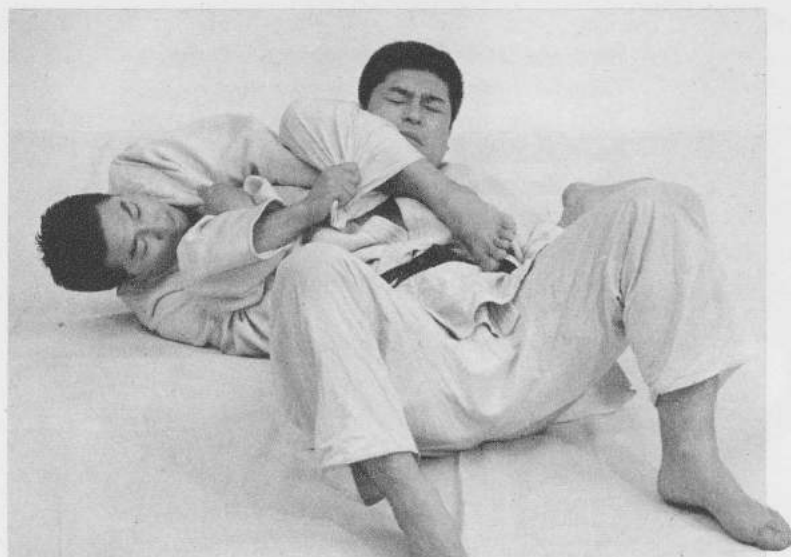
Sankaku-jime



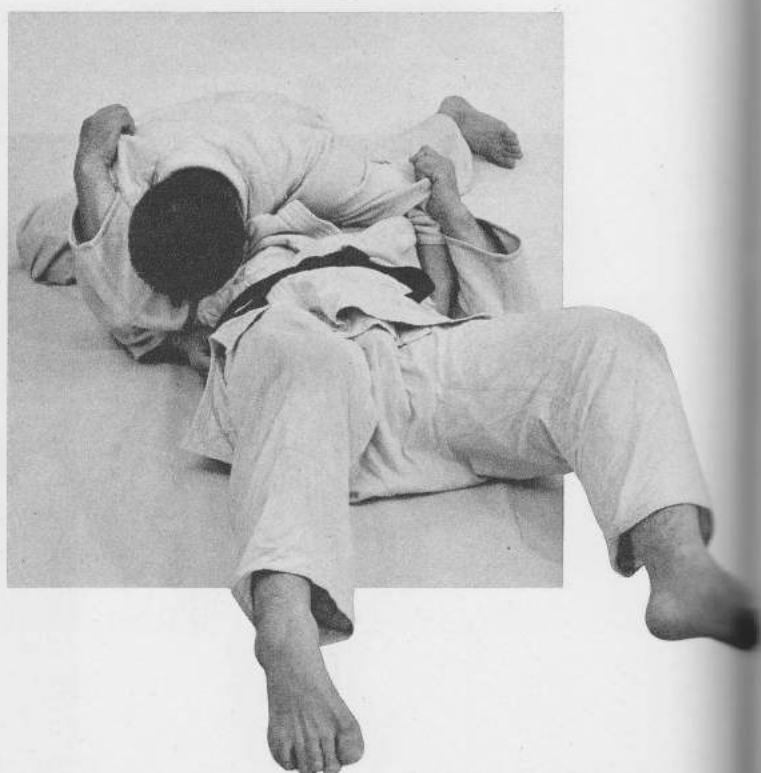
D. Strangle technique to strangle technique

Okuri-eri-jime—sankaku-jime

You have moved in close to your opponent's back to attack with an *okuri-eri-jime*. When he tries to protect himself by grabbing and pulling your upper right sleeve with both hands, push his right arm away with your right foot, and attack with an *ushiro-sankaku-jime*.



Jigoku-jime



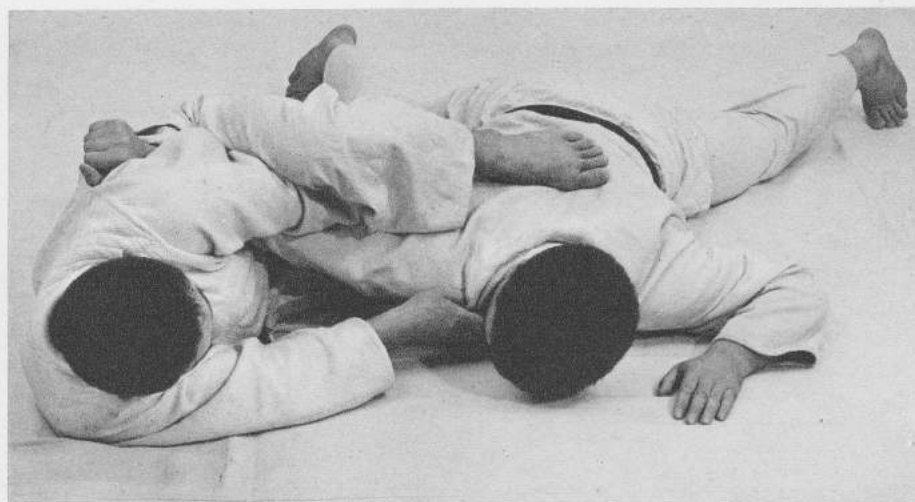
Kuzure-kami-shiho-gatame

E. Strangle technique to pinning technique
Jigoku-jime—kuzure-kami-shiho-gatame

You are attacking your opponent with a *jigoku-jime*. If he puts up such a good fight that you cannot make your technique work, move from that position into one from which you can attack with a *kuzure-kami-shiho-gatame*.



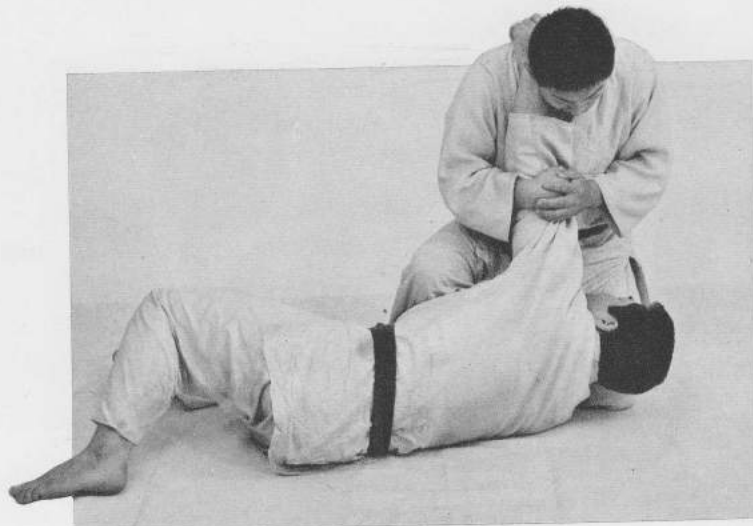
Kata-juji-jime



Hiza-gatame

F. Strangle technique to joint technique
Kata-juji-jime—hiza-gatame

You have control of his body from below and are trying to use a *kata-juji-jime*, but he tries to get away by pulling his right arm free and raising his upper body. Instantaneously shift to a left *hiza-gatame*.



Ude-gatame

G. Joint technique to joint technique

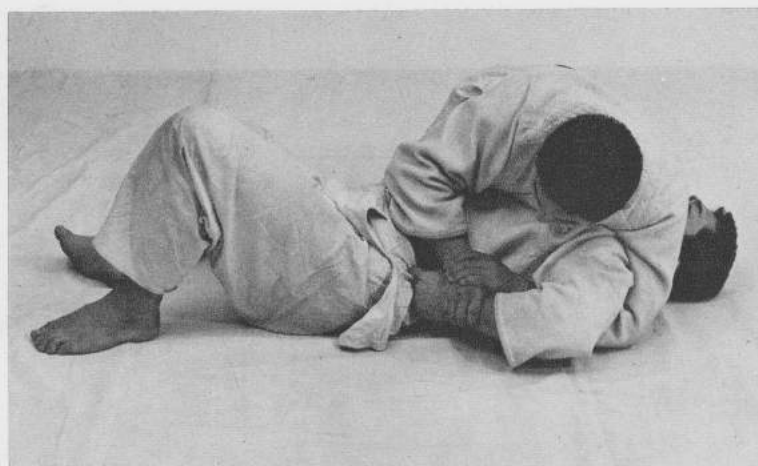
Ude-gatame—juji-gatame

When he thrusts his left arm to break up your technique, leave his arm as it is, seize it, swing your body to the left, and apply a *juji-gatame*.

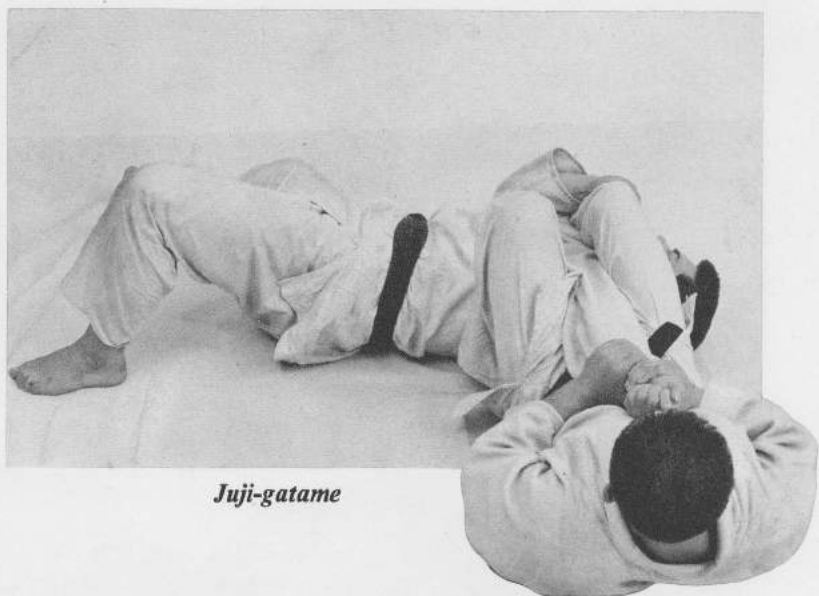
H. Joint technique to pinning technique

Ude-garami—kuzure-kami-shiho-gatame

When he tries to protect himself from your left-arm *ude-garami* by grabbing your sash, pin his left hand with your left hand. Using your right hand as an assist, switch your left hand hold to the bottom of his jacket or to his sash. Controlling his actions, attack with a *kuzure-kami-shiho-gatame*.



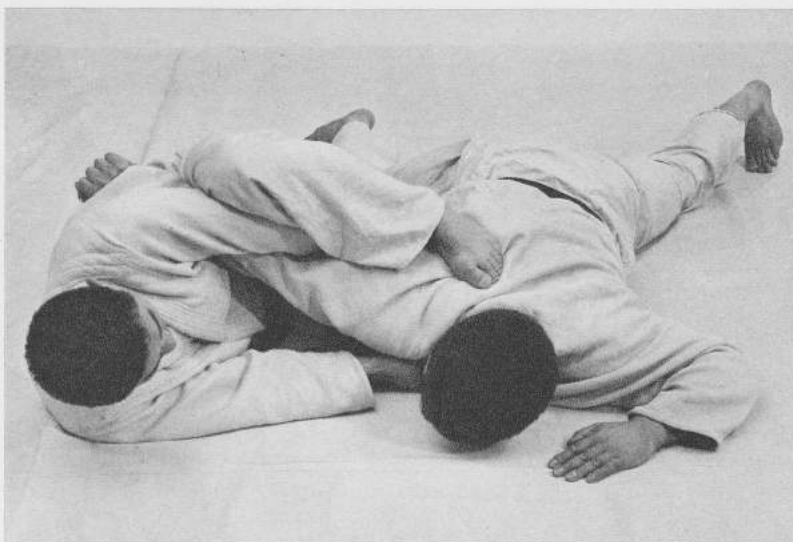
Ude-garami



Juji-gatame



Kuzure-kami-shiho-gatame



Hiza-gatame

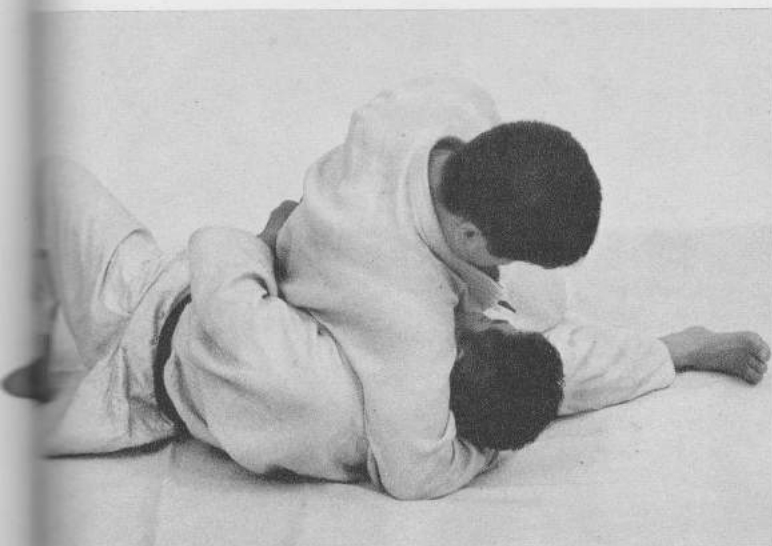


Gyaku-juji-jime

I. Joint technique to strangle technique

Hiza-gatame—gyaku-juji-jime

When your opponent tries to break away from your *hiza-gatame* by thrusting his right arm in, slip your left hand under your right hand, and attack with a *gyaku-juji-jime*.



Hon-kesa-gatame

Counter attacks

A. Pinning technique against pinning technique

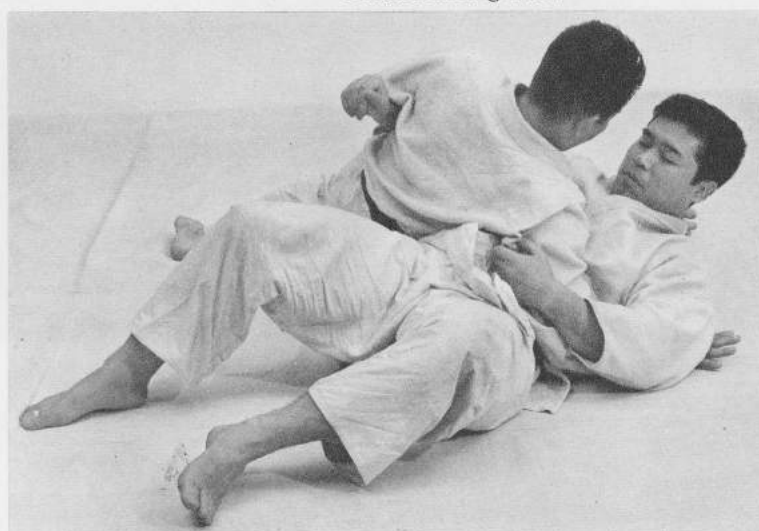
Kuzure-kesa-gatame against *hon-kesa-gatame*

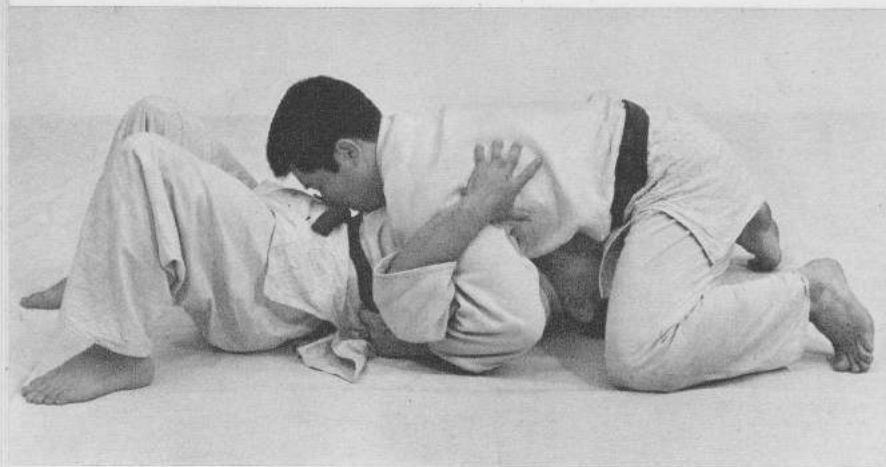
Grab his sash with both hands and flipping him up, break his *hon-kesa-gatame*. When he attempts to push you back, use the force he generates, and direct him toward your left shoulder.

Immediately attack with a *kuzure-kesa-gatame*.



Kuzure-kesa-gatame





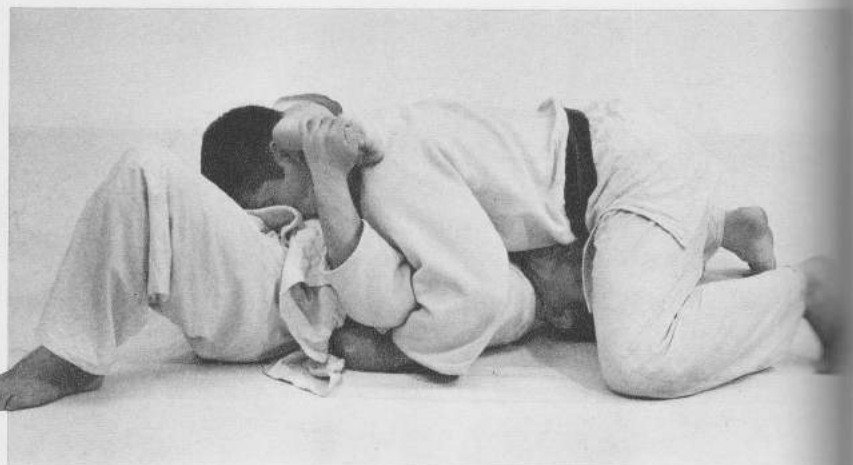
Kami-shiho-gatame



B. Strangle technique against pinning technique

Kata-te-kata-ashi-jime against *kami-shiho-gatame*

You are the victim of your opponent's *kami-shiho-gatame*. Press the little-finger side of your right hand into his throat. Raise your right leg so that your achilles tendon strikes him in the back of the neck. Bring your left hand to your toes, and strangle him.

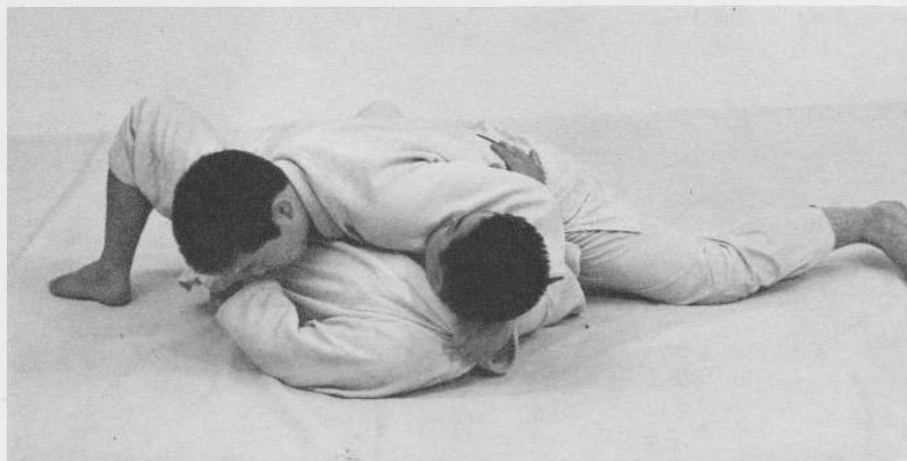


Kata-te-kata-ashi-jime

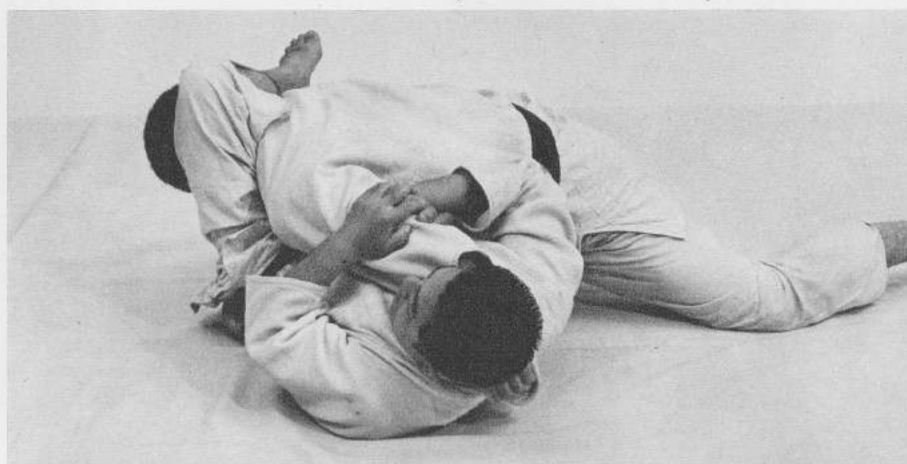
C. Joint technique against pinning technique

Ude-gatame against *yoko-shiho-gatame*

Bring your left foot to the left side of your opponent's neck. As you break up his pinning hold, get an *ude-gatame* on his left arm.



Yoko-shiho-gatame

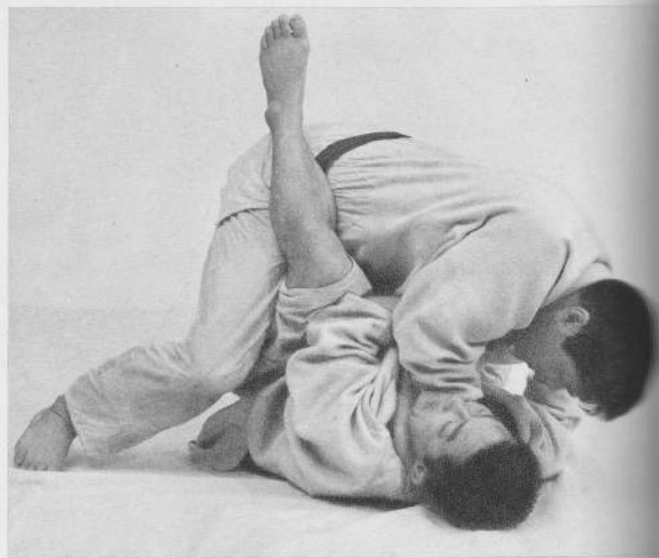


Ude-gatame

D. Strangle technique against strangle technique

Kata-te-kata-ashi-jime against *kata-juji-jime*

When your opponent uses a strong pull and attacks from above with a *kata-juji-jime*, quickly get a deep hold on his left lapel with your left hand—four fingers on the inside—hook your right foot on the right side of his neck, and strangle him by pulling your left hand.

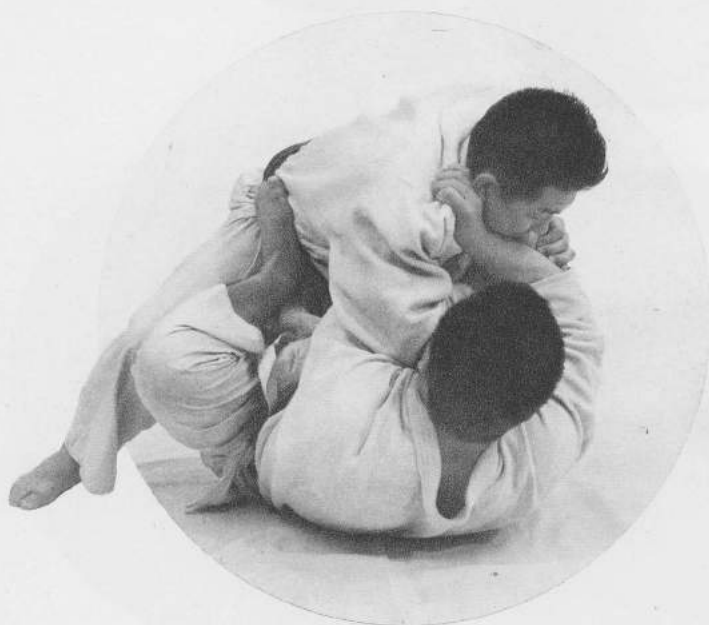


Kata-juji-jime

E. Pinning technique against strangle technique

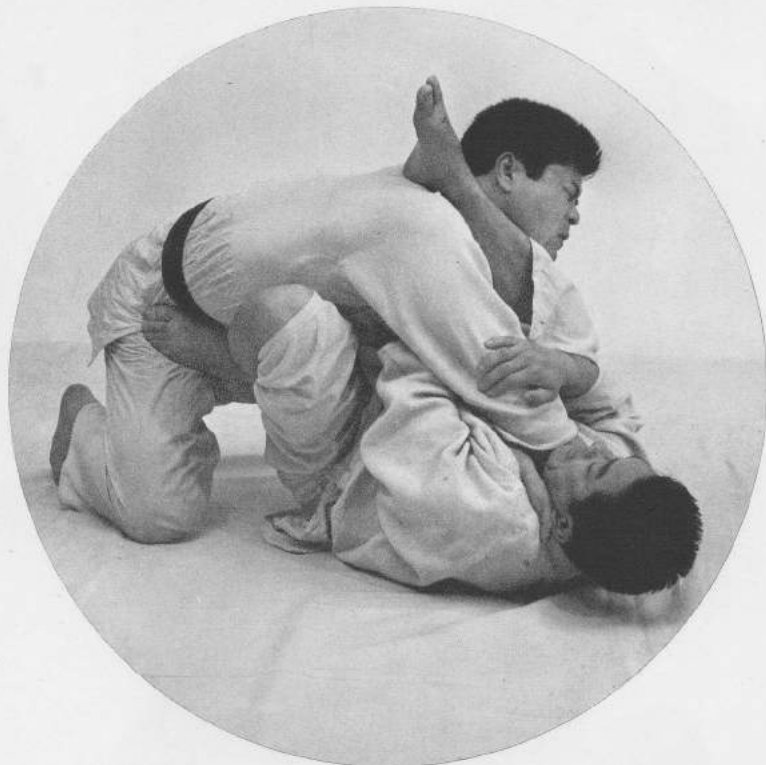
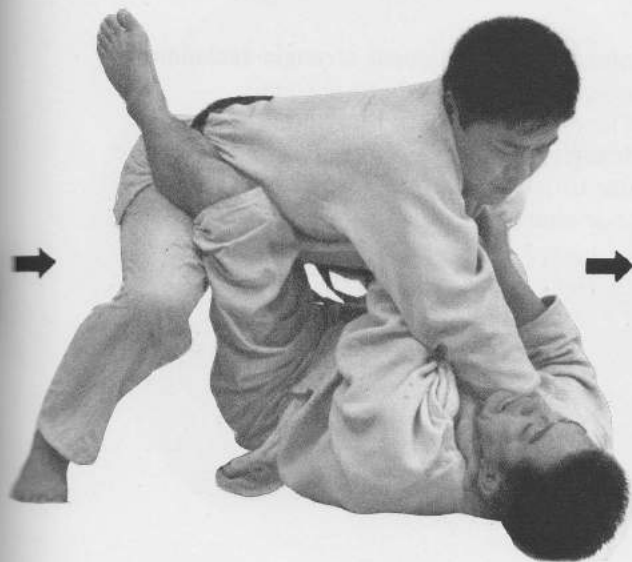
Tate-shiho-gatame against *kata-juji-jime*

When your opponent uses a powerful pull and attacks from below, put both hands together, and press up on his right elbow to slacken and break his strangle hold. Straddle his body, and attack with a *tate-shiho-gatame*.

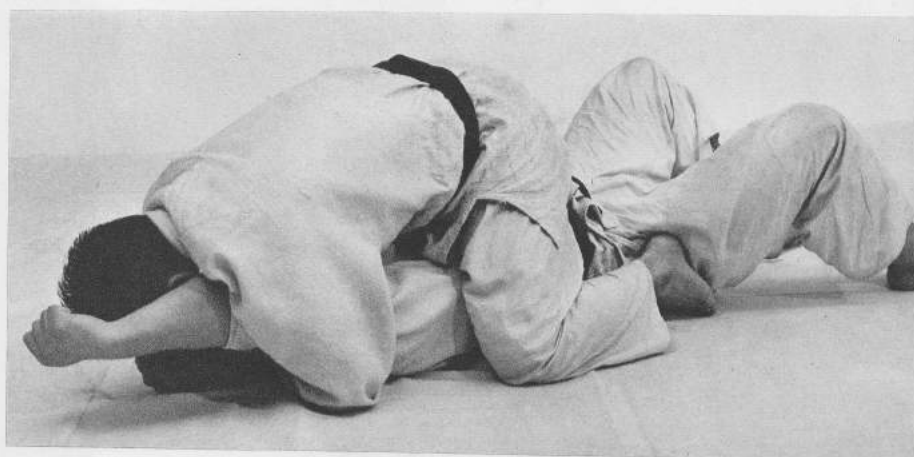


Kata-juji-jime





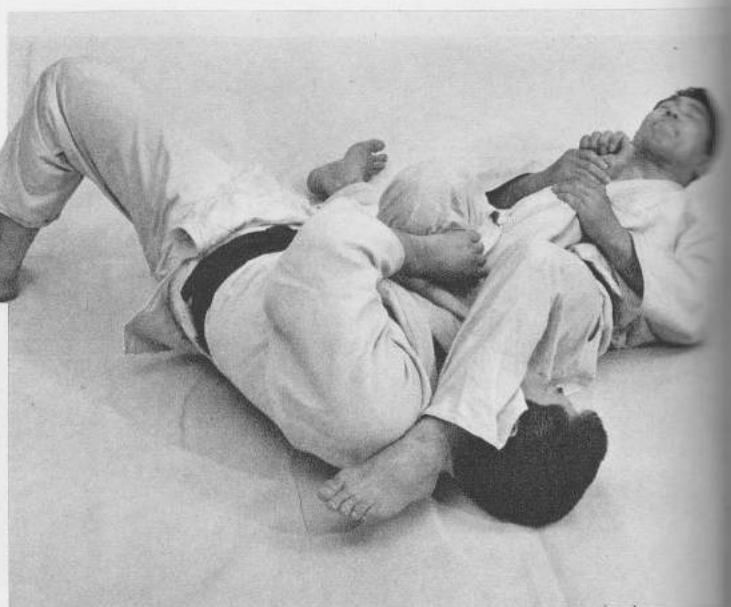
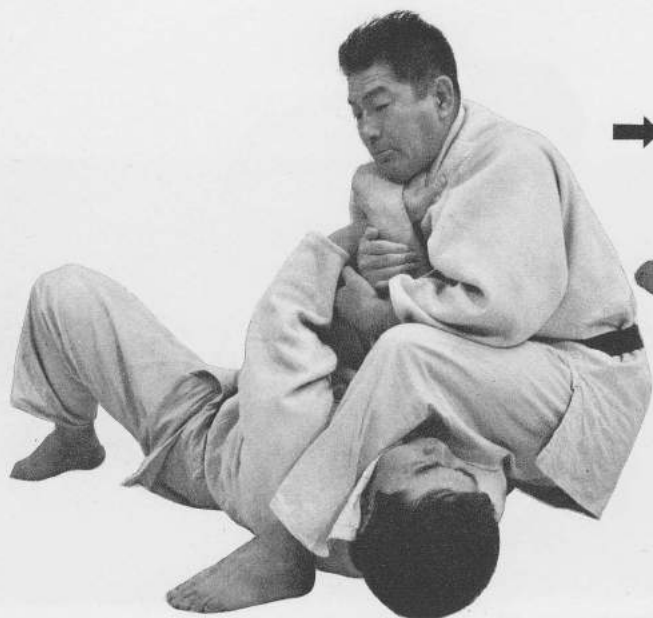
Kata-te-kata-ashi-jime



Tate-shiho-gatame



Kata-juji-jime



Juji-gatame

F. Joint technique against strangle technique
Juji-gatame against *kata-juji-jime*.

When he pulls you to him and attempts to strangle you with a *kata-juji-jime*, force him to move his feet, and when you see your chance to move to the right side of his body, suddenly get a *juji-gatame* on his right arm.



Ude-gatame



Hadaka-jime

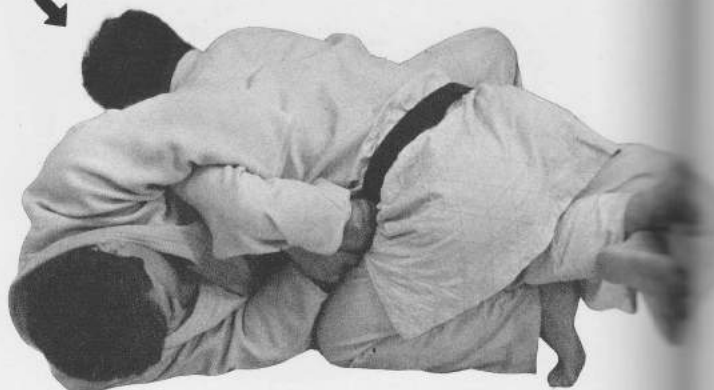
G. Strangle technique against joint technique

Hadaka-jime against *ude-gatame*

Break up his *ude-gatame* by thrusting your left arm in. At the same time, grab his right lapel with your right hand, thrust your left hand in to the lower part of the back of his neck, grab your own mid-right sleeve, and strangle.



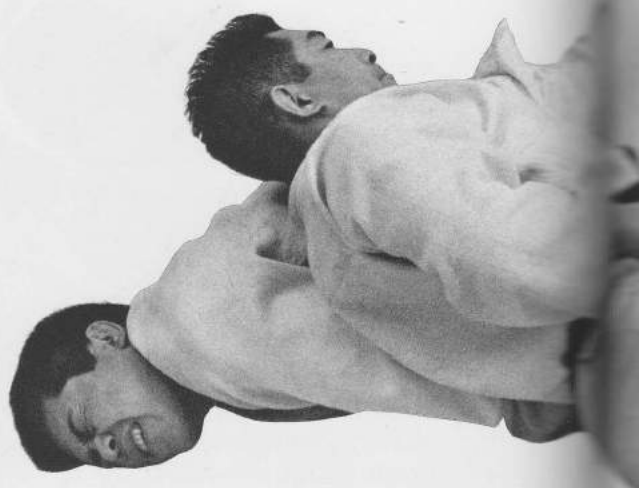
Ude-garami



H. Joint technique against joint technique

Waki-gatame against *ude-garami*

When you are close up against his right side and he tries an *ude-garami* on your left arm, grab your opponent's sash with your left hand, slide your right foot up his right leg to protect yourself, and when you see your chance, with a sense of lowering your body, twist it to the right, and get your hold on his left arm.





Waki-gatame



Ude-garami



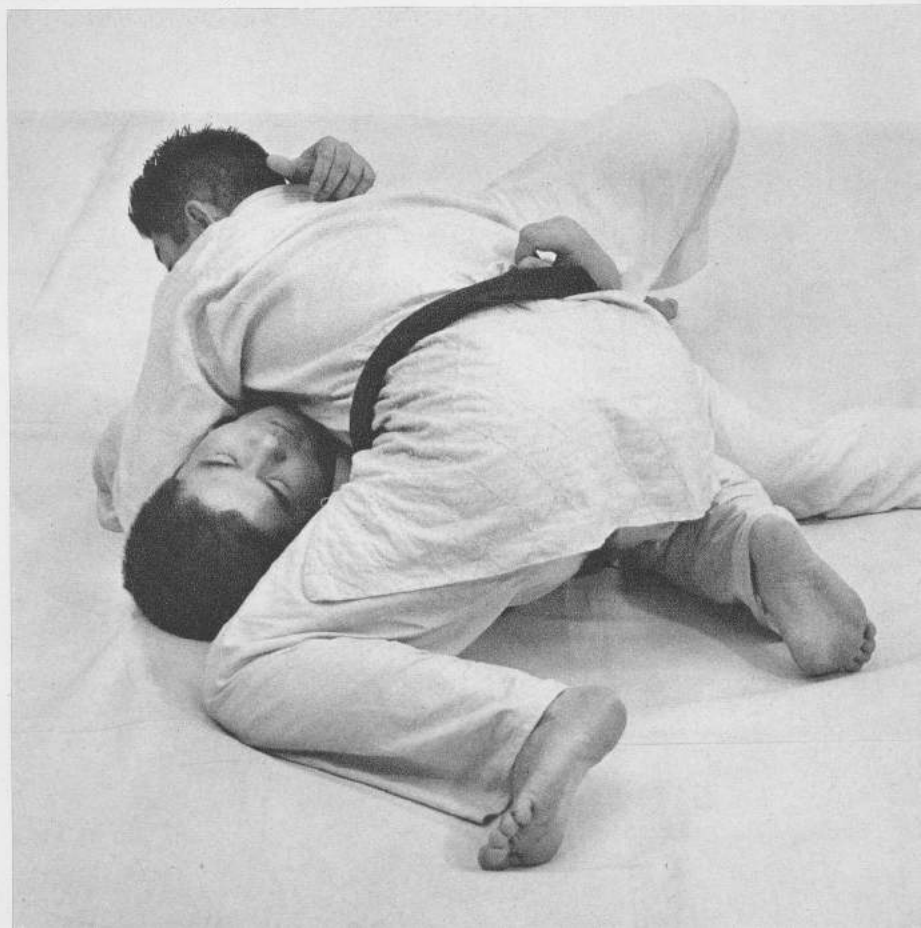
I. Pinning technique against joint technique

Kuzure-kami-shiho-gatame against *ude-garami*

When your opponent has an *ude-garami* on you from below, seize his sash, and turn your body to the left. When he raises his body and pulls his left hand free, attack with a *kuzure-kami-shiho-gatame*.



Kuzure-kami-shiho-gatame



7

BACKGROUND



Jigoro Kano and The Kodokan

The puny prodigy

In 1871, at the age of eleven, Jigoro Kano came with his father from Hyogo Prefecture to live in Kakigara-cho in Nihombashi, Tokyo. He began studying calligraphy at Yanokura in Ryogoku and English with Shuhei Mizukuri, in Kanda. In 1873, he finally left his parents' wings and became a student at a private school in Karasumori, Shiba. Though he was known as a child prodigy and was second to none in his studies, his body was weak, and his classmates used to bully him. Despite his success with his school work, this physical weakness caused him a great deal of anxiety, and he spent long hours day and night trying to find some way to remedy the situation.

The decision to practice jujutsu

One day, he recalled that when very small he had heard of a thing called jujutsu that brings strength to the weak, and he decided to follow jujutsu training. It was Kano's own fierce determination not to give in that led him to make this decision.

Among the people who frequented Kano's home was a certain Umenari Nakai, a former vassal of the shogun, and a man fairly advanced in the study of jujutsu in the Kyushin school. Kano badgered this man to teach him jujutsu, but Nakai would only laugh and pay the boy no attention. At the Kano's summer house in Koishikawa a certain Ryuji Katagiri would sometimes show him some jujutsu formal exercises but would only laugh and say that the boy was too young to try any serious jujutsu training. Jigoro also turned for instructions to Genshiro Imai, another friend of the Kano house who studied the Kyushin school of jujutsu, but once again met with no help.

Entry into the Tokyo Imperial University

The more people refused to be his jujutsu partners or teachers the more determined Kano became to pursue his course, but he came to the conclusion that relying on others would never spell the fulfillment of his dream. He resolved to search the city for a teacher for himself. Meanwhile, Kano had reached the age of 18, and at the foundation of what was formerly the Tokyo Imperial University (today's Tokyo University), he entered that school's literature department with its second group of students.

He remained convinced that God helps those who help themselves, and one day he learned that osteopaths were former jujutsu men. When he had time off from his studies, he would go about searching for osteopath signboards, find one, go in, and ask whether the man was a jujutsu practitioner.

Perseverance pays off

One day as Kano was walking in Ningyo-cho in Nihombashi he spied an osteopath's signboard, went in, and found himself in the house of Teinosuke Yagi.

Yagi listened to Kano's request for assistance, sat and thought a while, then said, "I will introduce you to a good man. In Moto-daikumachi, in Nihombashi, is a man who studied with me named Hachinosuke Fukuda. He should be running a training hall. Go see if you can find him."

Kano immediately did as he was instructed and found the place, a room of about ten tatami mats, one mat of which was taken up with a staircase, and the other nine mats of which doubled as a jujutsu training hall and as a waiting room for Fukuda's osteopathy patients. At last, Kano was on the road to realizing the wish of his heart. He began studying jujutsu with Fukuda.

Formal exercises follow free-style fighting

Hachinosuke Fukuda, at that time 47 or 48 years old, was better at the techniques than at the formal exercises. His teaching procedure was to give a once-through explanation of the formal exercises and then to feature only practice free-style fighting in his instruction. The Kodokan practice of teaching beginners the basic elements of judo, having them practice free-style fighting, and only then, when they have reached a certain degree of proficiency, to instruct them in the formal exercises arose probably from Kano's experience with a later teacher named Iikubo. In fact, rather than begin with the formal exercises, as most of the jujutsu schools of Kano's time did, beginning with free-style fighting is much more interesting.

The blessing of good teachers

In August of 1879, Fukuda, then 52 years old, fell ill and died. Immediately after that, Kano entered the Masatomo Iso jujutsu school. Iso, as the third master of the Tenshinshinyo school, ran a training hall in Kanda, Tokyo, and at that time 62 years old, was a small man only 5 feet tall but with disciplined arms and legs as strong as steel and a personality in keeping with his mystical purposes.

Kano himself praises the Tenshinshinyo training by saying that no other was as good in the formal exercises. When we think of it, we can see how really fortunate Kano was in his teachers. First Fukuda gave him outstanding instruction in free-style fighting, and later Iso taught him the formal exercises.

The man doing the instructing is of inestimable importance in deciding whether a pupil will succeed or fail in judo. Perhaps the kind of good fortune in teachers that Jigoro Kano enjoyed naturally comes to anyone with a will as strong as his.

The need for constant austerity

While at the Tenshinshinyo training hall, Kano continued his discipline till he achieved the title *shihan*, or master.

As he has written himself, at first he would instruct 20 or 30 people in the formal exercises then move on to free-style fighting. This continued day after day, till late at night when Kano was at the point of exhaustion. When practice was over and he started on the homeward path, he would have to stop every ten or twenty paces and rest. Once he got into bed, dreams of *tomoe-nage* and *kata-guruma* wracked his brain. He would call out in his sleep or kick out the sliding panels between his and the next room and give his fellow lodgers the surprise of their lives.

In 1881, Iso took ill, and later Kano met Tsunetoshi Iikubo, a teacher of Kito jujutsu.

The story of the *kata-guruma*

Jigoro Kano never missed a day going to Iikubo's training hall, and if his teacher could not for some reason or another hold practice, Kano would practice alone or with any other of the pupils who hap-

pened along.

Together with Kano at Iikubo's training hall was a strapping young man named Kenkichi Fukushima, who weighed about 208 pounds to Kano's very puny 99 pounds. Although Kano had no reason to think he could beat Fukushima, he wanted to throw him more than anything. He studied sumo and physical training books from other countries, until one day he came up with an idea he thought he would try. He lifted hefty Fukushima onto his shoulders and tossed him down as nice as you please. The technique he used was what we now call the *kata-guruma*.

Judo practice suits of those days had short sleeves that did not come below the elbow and pants that left the whole kneecap exposed. Everyday in his rough training sessions Kano would scrape and scratch his body till he was a mass of wounds and till the men at the university lodgings dubbed him the "medicine man." Just when the judo suit assumed its present form is not clear, but we know that, in about 1907, Kano ordered a new suit designed out of reasons of dignity and good health.

The move to the temple

In February of 1882, Jigoro Kano, then a 23-year-old literature teacher freshly graduated from the Tokyo Imperial University, took his private students, a certain young Yamada and others, with him when he moved to a temple called the Eisho-ji in Inari-machi, Shitaya, Tokyo. Yamada was to become a member of the house of Tomita, take the name Tsunejiro Tomita, and become the father of Tsuneo Tomita (sixth *dan*), the author of *Sugata Sanshiro*, a famous novel. Tsunejiro was four or five years younger than Kano.

Kano believed that judo demands daily practice, but he was unable then to find a suitable place in which to work out. Since he could do nothing else, he decided to quickly convert a fairly large (12 tatami mats) study in the temple into a training hall.

The tumbling mortuary tablets

The room next to this study-training hall was the main hall of the temple, where on either side of the main image were lined up hundreds of Buddhist memorial mortuary tablets donated by worshippers. When Kano and his students would begin judo practice, these tablets would start a sort of helter-skelter free-style battle of their own, dancing around, falling over, and tumbling down. When a throw was particularly violent and the resulting fall a strong one, down came the memorial tablets clattering against the wooden temple hall floor.

Sometimes the floor in the training room would give way, and at night Yamada would tie a towel around his head, creep under the cobweb covered porch, and with Kano holding a paper lantern and pointing first to one place then another, crawl around under the floor making the necessary repairs.

The head of the temple had a sour face

The head of the temple, a man named Choshumpo, as we might expect, looked decidedly askance on these proceedings. Though he was a man of strong will and fortitude, he finally reached the end of his tether and marched into the room where four or five of Kano's students were gathered. He stood for a minute, then muttered, "He may be young, but Mr. Kano is really an outstanding man. What a fine

person he would be if he would just leave this judo alone!" The priest turned and left.

Soon spring came to the Eisho-ji, then summer passed, and Kano and his students continued their daily training. In those days, Kano occupied the important position of principal of the Gakushuin, a well-known school for the children of the well-to-do. Every morning he would ride to work in a jinrikisha—then a fashionable mode of transportation—but before he went he would have to spend two hours instructing at his own Kobunkan, an institute he created not only for judo, but for other studies as well. Everyday after work at the Gakushuin—judo practice. Then, at night—lecture preparations for the following day. Since he had no other time to do it, he would work at translations until one or two in the morning.

Small training hall on a vacant lot

Jigoro Kano would sometimes prepare a sweetened barley tea to give his students to drink or have the old lady who prepared food at the temple make a mixture of rice and lotus roots, taken from the pond in front of the study room, to give them to eat. He would provide students who could not afford them with practice clothes which he also had laundered. Yamada and the other students who lived with Kano were in charge of the laundering. Two or three times a week, Tsunetoshi Iikubo would come to the Eisho-ji to instruct. When he did, training became even more violent, until the head of the temple came to Kano and told him that he must either leave the temple or give up practicing judo there. Fortunately, Kano got permission to use a vacant lot adjacent to the temple, and there, in the early autumn of 1882, he built a tiny training hall, two bays (approximately 12 feet) by three bays (approximately 18 feet).

The student throws the teacher

In September, 1883, Kano moved from Imagawa-koji to a part of town called Koji-machi to a new training hall twenty tatami mats in size. Since the days of the Eisho-ji, Tsunetoshi Iikubo had been coming to the hall to instruct in Kito-style jujutsu. He was a man of fine character and lofty views who had instructed Kito jujutsu for the shogunate at the end of the Edo period. Kano met him through Seio Motoyama who also taught for the shogunate and who was also a follower of the Kito style of jujutsu.

One day, following Iikubo's example, Kano was taking part in a particularly violent free-style practice fight. On this occasion Iikubo had not managed to throw Kano a single time. In fact, using his *uki-waza* and his *sumi-otoshi*, in both of which he was very good, Kano had already thrown Iikubo three times. Until then, Kano had never gotten the better of Iikubo, who was dumbfounded and could not imagine what had happened.

The title of teacher changes hands

Kano then explained, "From what I have learned in practicing with you I have been thinking. It came to me that when you push or pull your opponent—of course you must move yourself—you force his body to lean in one direction or another and to fall into an unstable position. You then use his lack of balance to apply your technique. To be able to easily down your opponent you must force him to shift his weight off of the part his body that is actually supporting it. Of course, to do this you must get yourself into a position from which

it is easy to work. Your opponent will then tighten his body, straighten it out like a ramrod, and reach that point of no return from which he can neither advance nor retreat. This is when you attack. In other words, you force your opponent to make his body rigid and to lose his balance, and then he is helpless.

I have been training and studying up till today to see if this theory would work in actual practice."

Iikubo listened in silence, then when Kano was finished, said, "From now on I will be the one whom you teach. I cannot keep up with you. From this day on I want you to discipline and train by yourself."

The secret of *kuzushi*

Very soon Iikubo gave up teaching, and in October of that same year, Kano received his accreditation in Kito jujutsu.

In this way Kano discovered the great law of *kuzushi*, or the way to force your opponent off balance, and when I comment on his fame and greatness it is to this that I refer. Although people all over the world recognize Jigoro Kano as the founder of judo, not many of them give him his just due as a truly great judo expert, because his discovery of this vital principle—a discovery that his predecessors could not make—is not as well known as it should be.

The birth of judo

As Kano gave still further thought to this principle and attempted to extend its applications he became confident of the possibility of creating and developing what is today called judo. It was after this that the name Kodokan (the hall where the way is taught) and the terms Japanese Kodokan judo first came into being.

In 1884, the hall bylaws were drawn up, though students names in the register date back to 1882. Heading the list is Tsunejiro Tomita, and following his name is that of Seiko Higuchi (who later became a viscount). The famous Shiro Saigo entered the Kodokan, in August of the same year, at the age of sixteen as the eighth member.

From that time on, the activities at the hall followed one right after the other. There was the New Year's Morning Ceremony, (no longer observed), the *Kagamibiraki* ceremony (still held on the second Sunday of January), The Great Red and White Meets in the spring and fall, the *Tsukinami* Meet, and the promotion ceremony.

The fiftieth anniversary of the founding

In 1934, at the Suidobashi Tokyo training hall, the Kodokan celebrated the fiftieth anniversary of its founding. Members came from all over the country to participate in a great ceremony held in the presence of an imperial prince. On that occasion, Kano presented envelopes containing some of the money he had received from the emperor to the memorial plaques of each of his teachers and made an expression of gratitude for all that they had done for him. As I (sixth *dan* at that time) stood among the other participants in the ceremony in a corner of the training hall and listened, I recalled what he had said to us many times before in daily training and what he had written often in his books.

"Nothing under the sun is greater than education. By educating one person and sending him into the society of his generation we make a contribution that extends to a hundred generations to come."

This is a deeply touching statement of the man's most cherished

belief. Perhaps from Kano's standpoint a great deal of judo lies ahead. The road is a long one, but if the fifty years he spent in learning the jujutsu that he desired so strongly, in creating and inspiring the development and spread of judo, and in exerting an incalculable influence on the world and people around him does not stand for the fulfillment of his cherished dream, I am at a loss to know what would.

At a recent exhibition, Kano's judo practice suit from his training days was on display. The outside is of brown linen and the inside of cotton. When he would tear it, Kano would fix it himself with kite twine. The bottom of the jacket is in tatters, a clear indication of the violence of his training sessions. Many people stopped to look at this real reminder, discolored with sweat and oil, of the real strength of the man.

After the fiftieth anniversary

Five years ago, in 1962 at the new Kodokan in Kasuga-cho, Tokyo, we held a celebration of the eightieth year since the founding. People gathered from all over the country and both the Kodokan and Rensei Kano, the son of the founder, sent remembrances in honor of the occasion to judo men all over the world. Judo's glory lives and will continue forever!

Training methods

Judo uses three types of training method: formal exercises (*kata*), free-style fighting (*randori*), and matches (*shiai*). In the formal exercises we determine various instances in which defense or attack might be necessary, establish rules for controlling body motion in accordance with correct judo theory, and practice using these set movement rules. We will omit discussions of both the formal exercises and the techniques used in them.

In free-style fighting two men practicing together make free use of the throws and the grappling techniques to polish and refine themselves. In matches, too, we make use of all the techniques at our command, but in this case the aim is to defeat our opponent.

Training order calls for thorough training with free-style fighting and then participation in matches. Once you have gotten to the point where you are pretty good in judo, you will decide what things you need special training in and practice them yourself in formal exercise training. In this section we will be discussing free-style fighting training only.

The three kinds of practice

From years back, we have been taught that there are three kinds of practice: first rapid techniques applied against a man who is better at judo than you are. In this type of practice you get thrown a great deal. We call this *sutekeiko*, or throw-away practice, in Japanese. The second method is to practice with someone about on your level with the same approach you would have if you were engaged in a judo match. The third method calls for your practicing with someone not as good at judo as you are. This is not supposed to be a chance for you to shove and push with the strength of your body and arms; it is supposed to be practice in which you use proper body motions, force your opponent off balance, and use techniques that you can handle with ease.

Practicing to win is an error

One of the most striking things to happen on the postwar judo scene is the almost total disappearance of practice for practice's sake, not for the sake of winning. Is it that before the older men could teach the younger ones how important this practice is, judo became popular through match after match, or is it that the young people today have grown much stronger than young people used to be? We are told in precise detailed explanations that all virtue lies in practice for practice's sake. It is so significant to progress in the techniques that we must not overlook it. Ignorance of this importance and the attitude that one is a senior or one is a teacher and need practice only to win is a grave error. Prewar senior judo men and teachers gave hot scoldings for this attitude.

Practice for practice sake is the basic element of progress

To repeat, practice for its own sake is the key to progress. Rather than thinking of throwing or downing your opponent, think that he is actually being good enough to become the model on which you can both polish up the techniques you are good in and learn many new techniques. Pay no attention if your opponent throws you or turns your own attack against you. Practice with the single idea of learning the body movements and the techniques themselves. In practice sessions use as many right techniques, left techniques, and counter attacks as you can. Naturally, with all this activity one of these practice bouts can only last two or three minutes. That is all right, but remember, work out, rest a moment, work out again, rest again, and keep this process going throughout the entire practice session.

Nowadays, practically everybody thinks that the thing to do is to have an advanced judo man teach you what to do and then for everyone to practice with someone more or less on their own level of proficiency. This notion results in the young man anxious to practice but standing glumly around in the training room because he is ready to work out but is so good that no one will practice with him. Such an attitude, of course, is folly.

All-important practice with beginners

Find yourself a beginner, or a child, or someone poorer at judo than you, and with the mental attitude we have already explained, practice with them. Someone who is anxious to train and full of high spirits may not want to do this, but the person who can use this own techniques to effortlessly throw even a beginner just as he thinks he ought to throw him is sure to develop into a fine technician.

If you are practicing with someone poorer than yourself and you find that the technique is not working out as it should and you cannot force him off balance, do not get disgusted and attempt to use force to push or shove him down. Your purpose in practice should be to make yourself stronger and more skilful in the techniques. The late Seijiro Hashimoto (ninth *dan*) claims to have gained his proficiency by always practicing with someone poorer in the techniques than he was.

One of the most important things in practicing with someone not as good at the techniques as you are is to take plenty of falls yourself. If your green opponent comes in with a good attack, immediately let him throw you. This will help the poorer man master the technique. The better of the two can then easily use his body movements to force his opponent off balance and apply a technique to him. In this way, while he is unaware of it, you can gradually plant the seed of knowl-

edge of the essence and basic nature of these techniques in the less skillful man. Letting your opponent throw you is also a good way of mastering the technique your opponent is using to throw you. Anyone can tell from watching judo of late that less skillful men are not practicing with more skillful ones, and that they are not practicing for practice's sake alone. When they fall, even if the throw was performed in a cooperative way, the fall they take is not good. They use their bodies only. Of course, the body cannot take this kind of treatment too long, but in addition, people who fall this way do not make progress in the techniques. You may well ask why this is true, but the fact is that if you look at these people after a little time has passed, they have made no progress.

The basic element in judo is the ability to fall. The thing to remember is to take a good wide fall when your opponent comes in with a successful attack. A man good at the techniques is also good at falling, and a man good at falling is sure to make great progress in the techniques.

The road to progress

Anyone who is just beginning judo training aspires to progress and wants to become as strong and as skillful as possible, as quickly as possible. Probably all of you wonder if perhaps there is not some secret, some mysterious clue that I can pass on. I will tell you my own path to progress, but it is so everyday a story that I myself feel a little ashamed of it. Try not to be too surprised.

A thousand points

During the heat of the summer, in 1919, at the Kodokan, I offered prayers for success and went through a course of training of one thousand points. That is to say, one at a time, over a period of 31 days, I trained with one thousand men, one point per man. I was twenty-one then, a sophomore at the school where Jigoro Kano was the headmaster, and brimming with vim and vigor and impertinence. Why did I decide to undertake this perhaps overtaxing practice training course? The preceding autumn at the Great Kodokan Red and White Match I had been lucky enough to break away from my group and advance to the third *dan*. One of my group-mates at that time was the late Seijiro Hashimoto from Shikoku. Also jostling to get ahead in the same number were Kasaro Date (first *dan*), Sunao Goto (second *dan*), Hisao Imai (second *dan*), and Kogo Sasaki (first *dan*). All these men were bigger and stronger in free-style fighting than I, and I knew that if I wasted my time, they would pass me by.

Four training suits

As I have said, this all took place in summertime, when afternoon practice began at 1:00 p.m. and lasted till 4:00 or 5:00, or until the last person went home. Regulations were not too strict; roll was taken twice. The atmosphere was relaxed. I always laid out four sets of training clothes, because with the heat and my copious sweating I knew I would not get along with all four sets, heavy with sweat, to a nearby well, wash them, and hang them out on a bamboo pole. This would leave me in nothing but my underwear, but by morning my practice clothes were usually pretty

Finally, all instructors must train their students to obey the judges' experience is the best way for anyone.

of gradual introduction to public exhibitions through accumulated to them and ready for the more important ones. Following this path number of less important matches is the best way to get yourself used ways for you to make a good showing in them. Taking part in a large ticularly careful about them and do all you can to work out the best everyone must take part in matches, and you must be sure to be par- part in public matches with complete peace of mind. Sooner or later, participate will increase until, before long, you will be able to take Gradually, the degree of importance of the matches in which you can the free-style fights, first take part in a simple match by way of a test. other words, when you have a good basis of training and practice in match is around the corner, hold off on public matches yet awhile. In

Second, even if you are just at the point in development where a he is inviting injury and accident.

what he can do in a match, but if that person lacks sufficient training just starting out in judo training wants to find an opponent and show your instructor should not think of letting you. Of course, anyone being thrown, you should not think of taking part in matches, and you have not had plenty of training in both applying attacks and in In connection with matches I want to emphasize three points. First, if

Judo matches

I can thank the thousand points for this.

long ago gave up smoking, I do not today run short of breath. I think that day till this, my skill has never failed me. In addition, since I

It is almost fifty years since the thousand-points exercise, and from might go so far as to say that this idea was my enlightenment.

off balance and are still moving began to permeate my thinking. I the idea of applying the attack after you have forced your opponent time I was my own healthy self again. Nevertheless, it was then that that, my techniques began to work. Perhaps it was because by that your opponent off balance, and apply your technique." Right after

Suddenly one day I thought, "In judo, while you are moving, force mind and body.

lying spread-eagle on the floor. Gradually I recovered in both my own course, sitting or standing alone at the hall or sometimes Zen meditation at the training hall. To everyone's surprise, I followed day—and would use all of the rest of my time for nothing but seated that for six months I would practice lightly—two or three bouts a Though I was impatient for improvement, I had to wait. I decided

Zen saved the day

During the course of these thousand points, my weight went down well dry. to 153 pounds, though I stayed healthy. But this heavy period of overwork caught up with me in the autumn. At first, though I did not feel strained, none of my techniques would work regardless of who my opponent was. Gradually it came to the point where I was the one most often being thrown, and people of lower judo standing than I were looking better in practice than I did. Even if I tried to pep up, my strength failed me. Although I said to myself, "This can't be!" the situation was a fact, and there seemed to be nothing I could do to remedy it. "Is this the end of my judo talent?" I worried.

rules and the competition arrangements and never to regard them lightly.

Once you are able to participate in the kind of match that has a great deal of prestige attached to it, whoever you are, if it is your first experience you are sure to have a case of stage-fright. How far you can go to overcome that feeling is the big question. Since I first began taking part in matches, after each one I have been guided by a period of introspective analysis. This has helped me to overcome that initial fit of the butterflies. At each of the really big matches, however, it is impossible to avoid a certain amount of mental upset. The thing to remember is that being able to recover your spiritual balance as quickly as possible is the way to victory.

Although, of course you enter a match to win, as Jigoro Kano has said, the greatest value lies in following the way and gradually achieving victory. Do not think that anyway you win is all right as long as you do win. Remember the way you win is very important. In championship matches, put up the best fight you can. Do not forget that until you have attained the championship you must face each of your opponents, not to fight only, but to win. Always have self-confidence, and always use your head. I shall always criticize even a champion who fails to follow this rule.

From a technical viewpoint, the most important thing in matches is to come to grips with your opponent. Always stay a jump ahead of him, and win. I absolutely cannot accept the attitude that you should attempt to stay away from your opponent when he comes forward or that you should move around the training hall without even trying to come to grips with him. When he comes forward, the thing to do is to go forward yourself, stand in a beginning position with him, get the jump on him, apply your technique, and maintain control of him. If you do not, you will have no idea of what winning is. Perhaps this point is not a technical one, but it is vital all the same. Never give a match up halfway through. Never say that you do not feel up to it, that your condition is bad, and throw in the towel. Fight to the very end, always looking for your chance to break through. If you stick it out the goddess of victory is sure to smile on you.

In conclusion, I want to repeat for emphasis that the judo man's cheerful and courteous attitude makes victory all the sweeter.

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Kazuzo Kudo, 9th dan

ABOUT THE AUTHOR:

Kazuzo Kudo, born in 1898, in Aomori Prefecture, graduated, in 1935, from the physical education department of the Tokyo Education University, the president of which at that time was judo founder, Jigoro Kano. Although Kudo had begun judo training the year before he entered the university, after he came under Kano's tutelage, he immediately displayed such great talent that in only a year he was already third *dan* and Kano's most outstanding pupil.

From 1938 to 1939, Kudo, then fifth *dan*, lived through his golden years. In addition to winning all of the major judo contests in the country, he also established the yet unbeaten record of three successive championship crowns in the annual Great Kodokan Red and White Meets. To top all this, the Japanese government sent him to do special study for two years at the University of Berlin. When he returned to Japan, he was selected extraordinary champion at a special judo meet before His Majesty the Emperor. Kudo continued his study and his brilliant judo career throughout the duration of the War.

When the fighting was over, Kudo became an instructor at the National Police College, where he has personally trained many of the world's most outstanding judo champions. In 1958, he advanced to the ninth *dan*, and in 1963, he made a tour of Europe and America. He was a judge for the 1964 Tokyo Olympics, and the following year, he received the Order of the Purple Ribbon from the Japanese government for his long service to the martial arts.

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