

The Secrets of Jujitsu

A Complete Course in Self Defense



Columbus, Georgia, 1920.

By Captain Allan Corstorphin Smith, U.S.A.
Winner of the Black Belt, Japan, 1916. Instructor of Hand-to-Hand Fighting, THE INFANTRY SCHOOL, Camp Benning,
Columbus, Georgia and at United States Training Camps and Cantonments, 1917 and 1918.

STAHARA PUBLISHING COMPANY

FOREWORD

Captain Smith, who has been employed as an instructor in Hand-to-Hand Fighting at The Infantry School, has performed an important service in preparing his series of books, "The Secrets of Jujitsu."
It is, in my opinion, highly desirable that American Infantry be trained in all forms of personal combat that might be used against them.

PAUL B. MALONE
Colonel, Infantry
Assistant Commandant
HEADQUARTERS
THE INFANTRY SCHOOL
CAMP BENNING, GEORGIA
JULY 30, 1920.

JUJITSU IS BOTH SELF-DEFENSE AND MENTAL TRAINING

Jujitsu as a means of self-defense will teach you to take care of yourself in dangerous situations whether armed or unarmed.

It is a valuable study as it trains you to evade the impact of an opponent's strength and attack him at a point where he can bring only 20 per cent of his strength to bear. It teaches you to unbalance your opponent. Conversely it trains you to retain your own balance and to bring 100 percent of your strength to bear in every effort you make. A man trained in jujitsu will instinctively act on this principle in everything he does whether engaged in a physical contest or a mental one.

A course of jujitsu therefore will leave its permanent mark on your mentality. It teaches you to retain your poise in the arena where the contests are physical, brawn against brawn, or in the public forum, where mind is pitted against mind, intellect against intellect.

It has another and more immediate result in the resources of self-defense that will be at your immediate disposal whenever you are attacked, or whenever you go to the rescue of someone else.

A strong man by its aid will be enabled to use his strength in a more workmanlike manner, and a weak man will be able to discount the superior strength of his adversary.

A woman equipped with this science will no longer be at the mercy of a ruffian. She will furthermore retain her presence of mind and keep cool, in an emergency.

THE COURSE CONSISTS OF: --

BOOK

1. An introductory course showing:
That the secret of jujitsu is in the Stahara.
How to use the Stahara.
How to train the Stahara. (22 photos.)
2. Defense when a man attacks you by seizing you around waist. There are five tricks in this series, and they provide a splendid means of exercise. (18 photos.)
Defense when a man attacks your throat. After mastering this lesson, the weakest woman will be safe from such an attack. (17 photos.)
3. Defense when opponent seizes your wrists. Teaching how to lever them out by the strength of your body. This lesson trains you to use your body as a whole. (26 photos.)
4. Defense when attacked from behind. By having your practice partner attack from behind, you master a series of tricks that will be useful in any situation of attack or defense. (34 photos.)
5. Defense when attacked by knife, club, pistol, kicks, etc. This lesson teaches you quick thinking and gives you presence of mind in an emergency. (44 photos.)
6. Taking prisoners, hammerlocks, and a number of tricks whereby the weaker man can get the stronger. These are intensely interesting tricks, most of them published for the first time. (49 photos.)
7. Three of the secret grips of Japan never yet published in any book, Japanese or otherwise.
These tricks give you the power of life or death. The method of instruction allows them to be practised as an interesting pastime, and with absolute safety. (38 photos.)
(TOTAL 248 photos.)

LESSON 1.

This lesson illustrates the principle of putting the strength of your whole body into everything you do instead of merely using the strength of the particular hand or arm which is immediately concerned in the operation.

UPWARD WRIST ESCAPE

Assailant seizes both your wrists with his thumbs above and his fingers below.
(In practising this, at first, Assailant must "stay put." He knows what you are going to do but must not take advantage of his knowledge to lower his body also and thus prevent your escape. Afterwards you will be able to escape more quickly than he can prevent you.)

Bring palms of your hands together. Step forward with one foot, lowering your body until the elbows are well bent and below his hands.



FIG. 1

Have your elbows in front of, and touching, your abdomen. With an upward and forward movement of your abdomen force your wrists up and out of his grasp, keeping your hands rigid. All this done in one motion and with great rapidity. Practise slowly at first to get the movement right. Compare each position you take with corresponding photograph.

NOTE: In Fig. 1, the strength of your arms alone would not suffice to pull your wrists out of the grasp of a stronger man. Instead of trying to free your wrists by the strength of your arms, you force them out by the strength of the abdomen and the weight of the body. We will train you to use this principle in everything you do. It is called the principle of the Stahara.

WHAT THE STAHARA IS

The Stahara is the Abdominal Region. It includes the Diaphragm, the Abdominal Muscles, the Solar Plexus and the Center of Gravity. This course will train you not only to understand the Stahara principle but to act on it instinctively. You can then use your own strength better; you can handle other men better.

This principle properly applied will instantly give you increased physical power. It will endow you with greater mental control and will give you a stronger personality.

THE WEAKEST MAN'S STAHARA IS STRONGER THAN THE STRONGEST MAN'S ARM

Always play the strength of your Stahara against the strength of your opponent's arm. This is simply the strategy of Napoleon who attacked the enemy's weakest point with all the force he could concentrate.

Instead of memorizing this as an abstract principle, visualize it in the concrete instance of the simple trick exemplified on the preceding page.

This is a typical example of how the Stahara principle enters into the execution of every trick in this course.

The leverage the Stahara gives you in the previous trick is obvious, and easily applied. In other tricks it is not so obvious and the student may not see the connection at first between the Stahara and the trick.

The connection is there, however, and it only requires to be discovered and applied. The system of teaching you to use your Stahara in the most obvious instances, at first, enables you to apply it in the less obvious cases.

An increased ability to use your body in this way will come with the progressive practice of this course. The Stahara fully developed..

THE SECRET OF JUJITSU IS THE STAHARA

The throws of jujitsu are achieved by the mechanical force of your center of gravity playing against opponent's center of gravity.

The center of gravity is contained in the lower abdomen, therefore the proper disposition of your lower abdomen is the most important factor in any given trick.

Conversely the object of your exertions against an opponent is to out-think his center of gravity, by maneuvering him into a position where his lower abdomen is off balance.

An old Japanese master, mentioned in the chapter on "A demonstration in Pain-bearing" (which will follow in due course), told me once when I was very much discouraged at the progress was making, that

Hyaku ii-yasushi
Ichi ii-gatashi.

Which, being interpreted, means:

The hundred tricks are easy to learn
But the one principle is difficult to learn.

On asking him to be kind enough to impart this one principle to me, he informed me that that could only be acquired after years of practice.

This elusive principle, which the Japanese professors make you search out for yourself, this course imparts from the start by means of Stahara training.

HOW THE WORD "STAHARA" ORIGINATED

When I commenced to teach jujitsu in Yokohama, Japan, in every trick I showed how to use the lower abdomen, and how to maneuver opponent's balance. My first pupils were Japanese friends, and lower abdomen to them was *shita hara*.

Shita (pronounced sh'ta) and *hara* are two Japanese words meaning *under* or *lower abdomen*. The words *shita hara* mean to a Japanese what the words *lower abdomen* mean to us -- and nothing more.

This word *hara* is the same word we meet in *hara kiri* -- abdomen cutting -- the Japanese method of suicide. Gradually as I evolved the idea of balance-control and abdominal power, I adopted the word *shita-hara* as a technical term for a new principle for which there was no name. When teaching the Doughboys, they called it "Stahara" and that is how it was finally written. It is an American word for an American idea.

STA-HA-RA *Sta* -- pronounced as in star.

ha -- pronounced as in harp.

ra -- a has the same sound as in the first two syllables.

Japanese teachers of jujitsu do not mention the Stahara when explaining a throw or trick to their disciples. They teach the use of the arms and legs, of the hips and shoulders, but do not show the principle of balance, which is the basis of the whole system.



Fig. 2



Fig. 3

It is therefore an average of ten years before a student of jujitsu in Japan masters these throws. It takes that length of time to acquire the scientific way, in common parlance, to "get the knack" of doing the trick. Jujitsu is not done with strength of arm or leg and this inability to grasp the underlying principle is why it takes so long to master it. You must realize the importance of the Stahara. It is here the center of gravity lies. It is here the seat of the emotions lies. It is the most important part of the human body, and the most neglected.

LESSON 2.

This lesson teaches you how to make an opponent quit without injuring him. After mastering the principle of this lesson, two inexperienced men may proceed to practise all the tricks in this course any number of times, without injury or pain. The seven lessons taught in Book 1 are not meant to teach Fighting or Self-defence tricks. They merely aim to train you:

- How to use your body as a whole;
- How to keep your balance;
- How to practise effective holds with safety.

Book 1 tries to convey those fine points of personal instruction which are usually lacking in a text book.

If you "catch on" to these points you will be able to study the following six books just as effectively as if you had a teacher at your elbow all the time.

The practical application of the Wrist Twist is given in Books 5 and 6.

THE WRIST TWIST

ORDINARY GRIP

For the preliminary practice your opponent stands facing you holding up both hands with the backs toward you.

Seize his right hand placing your thumbs on the back and your fingers on his palm. The first photo shows the hold made with the strength of the fingers and thumb only which is a weak method.

STRONG GRIP

Hold his hand not with finger and thumb only but with the palm and the third joint of the thumb.

It is a sort of clinging grip, its power comes from the palm of the hand as well as the ends of thumbs and fingers.

Experiment until you get it.

TWISTING RIGHT WRIST

Slowly pull his hand to your left twisting his wrist until you have him in this position.

This will cause him considerable pain. Continue to twist his wrist, however, until the pain causes him to quit.

When he is unable to bear it he will give the signal of defeat by tapping his left hand twice on his chest and you will instantly release him.

TWISTING LEFT WRIST

Take the same grip on his left hand and twist in the same way to your right, slowly, until he gives the signal of defeat.

As you release each hand he returns to position fig. 4 for you to continue the practice. Repeat until you can seize either hand without hesitation and make him quit.

Allow opponent to practise it the same number of times on you.

MAKING AN OPPONENT QUIT

Jujitsu matches are won by making the other man quit. The holds employed for this purpose are powerful enough to break a man's arm or leg, to choke him into unconsciousness, or even to break his neck.

Strange as it may appear, however, jujitsu matches are absolutely free from injury to the contestants. This is because of the very scientific and skillful method of the opponents.

An ordinary person who had not been shown the proper method of practising would apply the hold roughly with injurious results.

Consequently he would never become expert because he could not get opponents to practise with; once would probably be enough for them.

If on the other hand you simply apply them lightly and without using pressure you cannot be sure that you have mastered the trick.

In this course the "Breaking Point" is always clearly demonstrated. You are shown the exact position into which the opponent must be maneuvered. You are taught to take opponent up to the "Breaking Point" without making him feel any pain. This is the *Major Operation*.

Then apply pressure until he quits but so slowly that there is no danger of your going too far and injuring him in the slightest. This is the *Minor Operation*.

You will start on the wrists and elbows and later on will graduate to his neck on which you will be able to apply the most effective holds with perfect safety.

He must practise every grip on you that you may appreciate its effectiveness. It will also teach you temperance in giving pain as you wish your opponent to practise temperance towards you.



FIG. 4



FIG. 6



FIG. 7

THE SIGNAL OF DEFEAT

The Signal of Defeat is given thus:

If both hands are free, clap them together twice.

If only one hand is free, clap some part of you opponent's body lightly twice so that he may *feel* it, or clap your own body twice, loudly enough for him to *hear* it.

If both hands are imprisoned, stamp twice on the floor so that he may *hear* it.

The Japanese sometimes give the signal of defeat by saying "*maita*" (pronounced like the English words *my tar*, said quickly), which means, "I quit." You may use the same words, or say, "*Enough*."

When a chokehold is applied you will not have the power of speech and will find it necessary to give the hand signal.

Thru their ability to make opponents quit without hurting them Japanese are able to indulge indefinitely in their otherwise dangerous practice.

No man gives in while there is a chance of escape and there are ways of wriggling out of apparently fatal holds.

But these grips can be held so that they give no pain and yet the slightest pressure will cause you enough pain to make you relinquish your struggles. In other words, you would know when opponent could break your arm, etc., without any great effort, and without your being able to prevent him.

Having such holds repeatedly applied to the limit train you to an equanimity of temper. You feel no chagrin or disappointment, just as you expect your opponent to feel none when you turn the tables on him.

In fact, in a five minutes bout in jujitsu each will have made the other quit several times and they will always keep smiling.

THE LITTLE FINGER "COME-ALONG"

The order given was: "On the command 'Forward MARCH' the captured men will try to escape.

LESSON 3.

This lesson gives further instruction in how to take bone-breaking grips on the opponent and control him without any danger of breaking his bones.

- The Little Finger "Come-along."
- Unbalance opponent the moment you grasp him, and keep him *off balance* until you have secured the grip.
- The fascinating game of -- "Tickle my nose, if you can."
- Growth of self-confidence.
- The Major Operation.
- The Minor Operation.
- The more haste the less speed.
- The escape from the Little Finger "Come-along."

LITTLE FINGER "COME-ALONG"

Standing on opponent's left side, seize him with your right hand just above his left elbow with your thumb round the other side of his arm.

Step quickly behind him, unbalancing him towards you, thus preventing him striking you with his other hand.

Slip your left hand, *palm up*, below his left hand, which is hanging *palm down*.

Grasp his fourth and fifth fingers.

Hold his wrist and his elbow pressed tightly against your *Stahara*.

Keep your legs well apart and be well balanced.

Bend his wrist at right-angles to his forearm, and his fingers at right angles to his wrist.

Bring him onto his toes, *off balance*, by upward pressure on his fingers and march him around the room.

Practise this hold with both hands.

UNBALANCE OPPONENT THE MOMENT YOU GRASP HIM AND KEEP HIM OFF BALANCE UNTIL YOU HAVE SECURED THE GRIP

Grasp opponent with right hand only as in fig. 8. Tell him to tickle your nose, and as he attempts to swing his right hand to your face, pull his left elbow towards you, thus unbalancing him to his left back corner.

Notice in fig. 8 how, by unbalancing the opponent in this manner the threatening movement of his right hand has been checked. Try this experiment a number of times. Neither of you should move your feet at first.

THE FASCINATING GAME OF -- "TICKLE MY NOSE, IF YOU CAN"

You should play the game of "Tickle my nose" with each trick to make sure that you have mastered it. If opponent cannot tickle your nose, he would be unable to strike you. You can thus demonstrate to your own satisfaction that you have mastered each trick. The moment he withdraws his hand, relax the pressure. When he again attempts to raise it, apply fresh pressure. Do this with the minimum movement and the minimum pain and you will be able to make him quit whenever you wish without hurting him.

GROWTH OF SELF-CONFIDENCE

After holding a man helpless with the Little Finger grip you will experience a sudden rise in your morale. This is the psychological result of the discovery of physical powers you did not know you possessed.



This is merely a foretaste of greater powers yet to come, and a still greater growth of confidence in yourself, which is a valuable factor in fighting the battle of life.

THE MAJOR OPERATION

Take the position of fig. 9, relax the pressure of your grip until he feels no pain. This can be done with a hardly perceptible movement. Anyone watching your hand and your opponent's hand would see no change of position. After a little practice you will be able to grasp opponent and instantly secure the grip up to the point where you have "got" him but without his feeling any pain, as yet.

THE MINOR OPERATION

Tell opponent to raise his right hand slowly and attempt to tickle your nose. As he raises it, slowly apply the pressure and you will check his attempted move. Do not apply more pressure than is necessary to check him.

MASTERING THE COURSE WITHOUT AN INSTRUCTOR

Two absolutely inexperienced men or women can easily master the entire course without a teacher if they will observe the following rule: Alternately take the role of victim and unresistingly allow each trick to be practised on you, and in turn practise it on your partner until you have mastered both the Major and Minor Operations. This will safeguard you against injuries and will reduce the time necessary for each trick. In more advanced practice you may execute the Major operation with full speed and strength but the Minor operation is always performed gently and with the minimum of movement. It may be suggested that you go thru the entire course once before you try any practise for speed.

THE MORE HASTE THE LESS SPEED

In jujitsu demonstrations I have frequently allowed a man to attack my throat with his thumbs on my windpipe and to do his utmost to choke me and have instantly secured a lock on his arm and held him powerless, but without hurting him. Frequently some enthusiastic member of the audience will try a similar grip on the arm of a friend but will nearly break his arm, with the result that his friend will absolutely refuse to practise any more.

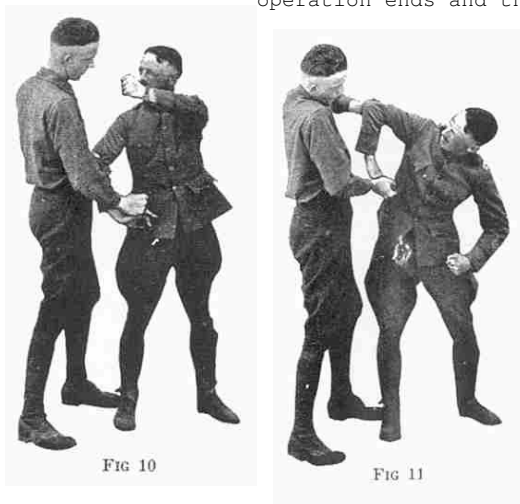
Now, if these young men had waited until they were shown what part of the trick to take swiftly and what part to do slowly, they would have been able to practise with a great deal of profit and pleasure. They would have been able to continue that practice until they were really efficient without any danger to their limbs. So you must analyze every trick into its two operations -- Major and Minor, and while you take the first one quickly, take the second one slowly. Altho you divide them mentally there will be no pause between them; they will both appear to be one swift movement.

You must try each trick very gently to find out where the Major Minor operation begins.

operation ends and the

THE ESCAPE FROM LITTLE FINGER "COME-ALONG"

If assailant omits to imprison your forearm tightly between his hands and his Stahara and merely holds you with the strength of his hands -- Swing right shoulder and elbow upwards, making the effort from the Stahara, dropping our left shoulder and if necessary striking him in pit of stomach with left fist. This method of escape evades the pain of the grip. If he holds you tightly against his Stahara and keeps the pressure on your fingers there is no escape. In actual combat it might be necessary to break an enemy's finger, but this ability to "treat 'em rough" is best acquired by careful practice in which you avoid injuring one another.



LESSON 4.

This lesson gives you an example of maneuvering opponent's hand to such a position that it becomes relatively weak. You are then taught the principle it embodies. You will apply this principle to every hold you practise.

KNOWLEDGE CONQUERS STRENGTH

The underlying principle in this lesson is: In each trick get your opponent so that he can resist you with only 20 percent of his strength And conversely Use your body so that you are exerting 100 percent of your strength at the point where he is opposing only 20 percent of his. A little practice of this experiment will teach you to act automatically on this principle in all tricks. In order not to hurt one another's wrists do this practice slowly but firmly. The value of this exercise lies not in the intrinsic merit of the wrist-twist as a fighting trick but in enabling you to apply this principle in your future practice, automatically, without having to try to remember it.

NULLIFYING OPPONENT'S STRENGTH

Take the Wrist-twist grip. Let your opponent relax his arm. Pull your elbows close to your sides, thus straightening his arm. Twist his wrist slowly, not by hand pressure alone, but by turning your body also. He is powerless to prevent you as he can only oppose the strength of his wrist against the strength of your whole body.

YOUR OWN STRENGTH NULLIFIED

Relax your arms. Let your opponent slowly pull his elbow close to his side, clenching his fist, with strength and balance in his Stahara. (Do not move your feet in this experiment.) You will now find it impossible to twist his wrist. This is because you are exerting the strength of your wrist only against the strength of his whole body.



FIG. 12

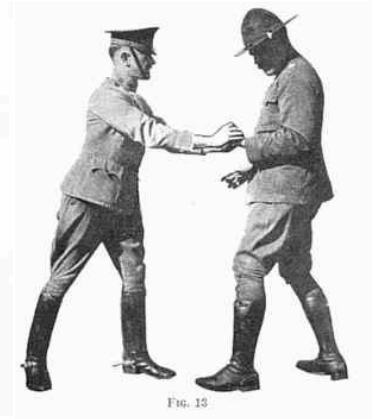


FIG. 13

LESSON 5.

This lesson shows clearly by means of two photographs the secret of Stahara Control, and teaches you how to apply it.

Fig 14: CENTER OF GRAVITY TOO HIGH -- INCORRECT
NO STRENGTH IN THE STAHARA -- THE ABDOMINAL REGION
Body weak -- easily unbalanced.
Connection between arms and legs absent.
Body cannot move quickly.



Fig 15: CENTER OF GRAVITY LOW -- CORRECT
THE STAHARA -- ABDOMINAL REGION -- FULL OF STRENGTH
Body strong -- well balanced.
Proper connection between arms and legs.
Body able to move quickly.



STAHARA CONTROL

Standing in position of fig. 15 force your stomach, abdomen and diaphragm down as if you were trying to force your abdomen outward against your belt, to make your belt feel tight, as it were. Check this outward movement by the stomach muscles. Hold your breath hard for a few seconds. Do not strain yourself in any way. Just keep practising it gently thruout the day whenever you happen to think of it. Practise it for a few minutes before a mirror keeping your face impassive and preventing any trace of effort showing. You will soon be able to do this without holding your breath. Keep your head up and shoulders back but have all your muscles relaxed.

STAHARA CONTROL HELPS QUICK MOVEMENT

Dance around the room imitating the movements of a boxer -- this is called "shadow boxing." First raise your ribs as high as you can, as in fig. 14. Next dance around with Stahara control, as in fig. 15. Note how much more under control your movements are, the connection between your arms and legs is much better; you can put more punch into your arm movements. Stahara control teaches you to keep limber all over, even your Stahara is not tensed, and it enables you to concentrate all your effort in the proper muscles at the proper time.

AN EASY EXPERIMENT

TRY THIS

Stand at attention, head up, shoulders back. Throw your chest out, raising the ribs thus showing what physical culturists call "The Grecian Arch," as shown in fig. 14. In this position let a friend seize your coat at the shoulders with finger and thumb of each hand, and slowly pull until you lose your balance and fall forward. It takes but a small effort on his part as your center of balance is too high and your waistline is weak. Again stand at attention, but do not raise your Grecian Arch. Tense your abdominal muscles, as shown in fig. 15 but without drawing the stomach in. Press the stomach out and against your belt. Have your friend pull you forward as before. Stand still, do not move the feet. Note how much better you keep your balance. He will note how much heavier you feel, and, using the same amount of strength as before he will be unable to pull you forward. Try these two experiments on your friend. In number 1, use the minimum effort to unbalance him. In number 2, use the same amount of strength, and note how much heavier and stronger he is.

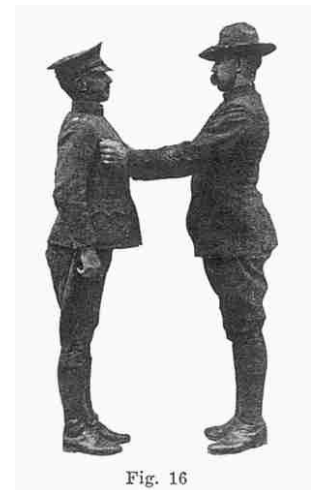


Fig. 16

A man who has trained himself to stand and pose with the Grecian Arch showing will be at a disadvantage when he first begins to wrestle or box for when making an effort he will instinctively raise his chest walls. This raises his center of balance too high and weakens his Stahara -- the connecting link between his arms and legs.

In the first experiment with no control of the Stahara the body is like a ship, made of good material, but in which the rivets are loose.

In the second, the ship is tight and trim, every rivet in its place and holding. Your body is like one solid beam, a trustworthy support for a weighty structure, rather than a pillar made of several timbers loosely bolted together and consequently weak.

Practise this experiment until your face shows no trace of effort and until you can do it easily, tensing only when he pulls and relaxing when he relaxes.

The awkwardness of many men can be traced to their unconsciously raising their Grecian Arch whenever they do anything requiring and effort.

LESSON 6.

THE WAIST HOLD

This lesson teaches you to keep your balance when struggling in a clinch. It is a simple method of accustoming a beginner to personal contact with opponent.

WAIST HOLD STARTING POSITION

The two students stand facing each other at a distance of four to six feet. heels are eighteen inches apart on the same line. The knees are slightly the body erect and well balanced, limber and not tensed.

Note:

The Waist Hold is a good exercise for the muscles. It also familiarizes the beginner with the sensation of being seized and teaches him to keep cool, thus correcting the tendency of the timid individual to stiffen up and tense muscles instead of keeping them limber and ready for instant action.

Step up to opponent. Slip your hands beneath his arms and clasp them behind his back. Place your chin on his chest midway between collarbone and nipple. (Opponent stands still and does not move.)

Bend opponent back by pressing your chin firmly into his chest and pulling his waist towards you. Do not throw him. The trick is achieved when you unbalance him. Then release him, return to starting position, and allow him to try it on you. Do it each three times alternately.

HOW TO DEVELOP SUBCONSCIOUS STAHARA CONTROL

A person's natural inclination when gripping anybody is to put all the strength into the limb which performs the immediate action, that is, the hand or the arm. In seizing a man around the waist, for instance, the tendency is to lean on him utilizing arm strength only and forgetting to keep your balance. This lesson educates you out of this habit and gives you automatic Stahara control. This will develop in your brain a "plexus" that will automatically keep your balance in all sorts of positions and grips. It will also give you such a grasp of the principle that you will unconsciously apply it in every trick you try. Practise the Waisthold until you automatically keep your balance every time and never hold on by arm strength alone. While doing this exercise you are thinking of two things: First: To keep your balance. Second: To check any tendency to raise the chest wall.

You would be surprised at the number of people who raise their chest walls (as in fig. 14) when they exert strength.

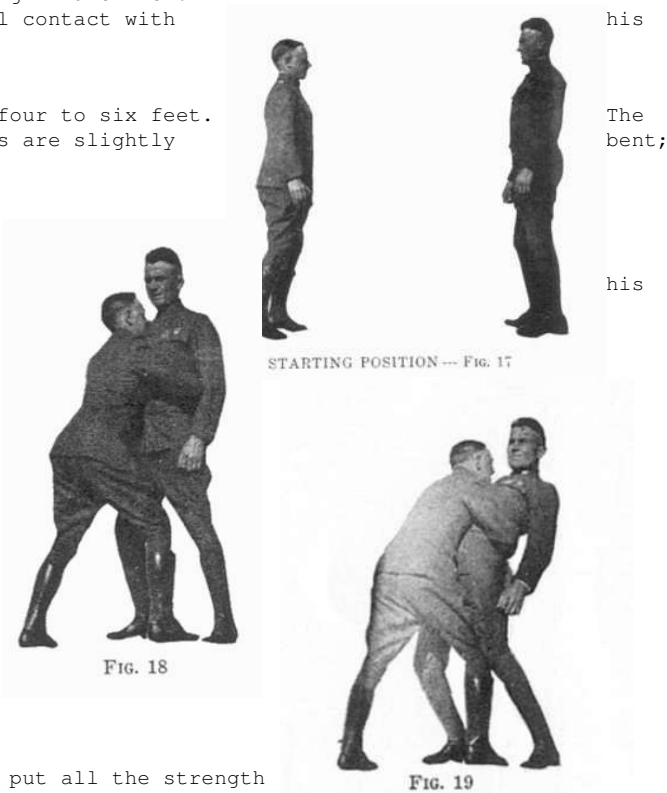
At first you will have to think hard of your balance and your Stahara, but after a few practices you will keep your balance without having to think so hard, you will also find that you have more control of the Stahara. That means that your subconscious mind is learning to take care of these operations leaving the active mind free to attend to the details of the new tricks.

LESSON 7.

This lesson teaches some simple calisthenic movements to increase your balance and Stahara control. Done five minutes night and morning they will give you a healthy appetite and improve your figure.

FIRST STAHARA CALISTHENIC

Advance your left foot 24 or 36 inches in proportion to our height, left toe pointing straight to the front, right toe pointing straight to the right, or at right angles to your left foot. Clasp your left wrist behind your back with your right hand.



"ONE"

Straighten the right leg. Bend the left leg, bringing the knee over the toe and as far forward as possible. Bring the chest directly over the left toe. The right leg, back, and head form one straight line. Keep the feet flat on the ground -- do not raise the heels or toes.

"TWO"

Straighten the left leg, tensing muscles of left thigh. Bend the right knee as much as possible. Carry body back until chin is directly over right heel. The left leg, body, and head form one straight line. Do not bend the abdomen outward, keep it flat. Perform twelve times with left foot advanced. Repeat with right foot advanced.

Note: This is one of the finest exercises known for reducing the hips.



"ONE"—Fig. 20



"TWO"—Fig. 21

HOW TO CULTIVATE BALANCE

For the first few days make this a leg movement, tensing the muscles of the rear leg as you go forward, and of the front leg as you go back.

For the next few days concentrate on your stomach muscles. Tense them when you are farthest forward, and also when you are farthest back. Try to feel that your body is one solid piece in each position.

Next, make it a balance movement, without conscious muscular contraction.

Stay in the forward position while you count five, lean forward as far as possible. Realize that your Center of Balance is in your Stahara. Make your position stable and balanced but without tensing any muscles.

Move swiftly back to position "TWO" and retain that position while you count five. Again remember where your Center of Balance is. Your stomach muscles will naturally tense in this position, but relax them as far as possible, keeping your body limber.

At first your heels will rise off the ground and you will be in danger of losing your balance forward. As you go back your toes will come off the ground and your position will be so weak at first that a person could topple you back with one finger.

As you lunge forward imagine that you are putting all your weight into a blow with your fist. As you go back, think that you are ducking back to avoid a blow aimed at your face. Practise of this exercise will give you a wonderful control of balance.

SECOND STAHARA CALISTHENIC -- CHEST ON KNEE

"ONE":

Stand exactly as described in first Stahara calisthenic, but in addition, lean forward, and press chest against knee.

Tense muscles of rear leg, keeping heels on ground.

"ONE"

"TWO":

Straighten front leg and bend rear leg, swing body back. (Same as "TWO" of first calisthenic.)

When in position "ONE" keep your balance by concentrating on the Stahara, make it hard. Similarly when you go back to "TWO" make the Stahara hard, pound it with your fist to test its hardness.

Note: Pound it gently at first.

Perform four times with left leg forward and then four times with right leg forward.

In both positions "ONE" and "TWO" you will feel a tendency to overbalance yourself. *This is because you are thinking, by habit, unconsciously, of the usual muscles with which you fight or work, i.e., your leg and arm muscles; and the connecting link between them, the Stahara, is absolutely uneducated.* Practise this movement a few times daily for two or three weeks and you will then be able to keep your balance without difficulty.

At first you must make the Stahara hard by consciously tensing it, but later on it will not be a muscular effort, you will keep your balance automatically.

As a reducing exercise, this movement has no equal, but if stout and full blooded perform it slowly and deliberately at first.



"ONE" Fig. 22

WHAT BENNY LEONARD SAYS ABOUT STAHARA TRAINING

Benny Leonard, Light Weight Champion of the World, was Boxing Instructor at Camp Upton [near Long Island, New York] with the 77th Division when I was there, and this is what he says about Stahara training:

In reference to Stahara training which you introduced in the army. I do not think there is any other method of training so beneficial for the body.

I shall never forget it as long as I live, as it has helped me considerably.

This training teaches men to put their weight into their blows, and to use their body when punching, instead of the arms alone.

Since the armistice has been signed [in November 1918] I have come in contact with a good many of the pupils whom I taught the art of boxing, and they claim that the bayonet man was helpless in a hand-to-hand encounter if his Stahara was not in the best of condition.

PERPETUAL ABDOMINAL CONTROL

Right where you are sitting reading, whether in your own house or in a street car: --

Take a deep breath naturally and without making a noise, hold your breath, then draw in the abdomen as far as possible. Hold this position for a few seconds.

Relax, let your abdomen regain its normal position, exhale, hold your breath, again draw in your abdomen as far as possible. Hold this position for a few seconds.

Relax, inhale naturally, and continue the exercise.

Continue this exercise until you can do it at any time, in any place, whether standing or sitting, whether walking or riding, whether your lungs are full or empty.

CONSTANTLY PRACTISE ABDOMINAL CONTROL

Practise in front of a mirror to make sure you are getting the right movement and that you are sucking in the abdomen to its fullest extent.

Pay particular attention to your expression. Make your face absolutely impassive and expressionless. Do not allow any trace of exertion to appear on the face.

Place the hands beneath the belt on the abdomen in order to feel that you have the right movement.

If you cannot get the movement by this means lie flat on your back, place a heavy book on the abdomen and endeavor to move it up and down.

Do not overdo the matter of holding your breath but simply try to get the knack of moving your abdomen in and out.

The very fat, and those who wish to reduce should practise this, stripped, in front of a mirror, rubbing and kneading with the third joint of the thumbs the fatty deposit on their abdomen.

Vary this by rubbing with a turkish towel. This will redden and irritate the skin at first so be careful in the beginning not to overdo it.

If you have been at your desk all morning do this exercise for a few minutes before lunch and it will help your appetite.

No matter how rushed or hurried you are walk several blocks on your way to lunch practising this exercise as you walk.

Use it when you are reading the papers, when you are riding in the street car, when you are listening to conversation.

Even in after years when you have mastered Stahara control still use this preliminary exercise a few times every day.

It is a splendid exercise for the bowels and if used regularly will correct a sluggish liver.

MAKE YOURSELF HUNGRY

You should at once adopt this training diet, not for a contest, but for life: -- It consists of

Common sense in choosing wholesome food;

Avoiding things that disagree with you;

Temperance in the amount you eat.

The Golden Rule of eating is:

MAKE YOURSELF HUNGRY FOR EACH MEAL.

Practise the Abdominal Control exercise with the same regularity that you wash your teeth.

It creates a better circulation in your digestive track and makes it function more efficiently. It strengthens the muscular tissues of the abdominal organs, and gives them greater power. It massages the intestines and hastens the removal of effete matter.

If you have not recently enjoyed a good appetite this will soon give you one.

This simple rule of making yourself hungry will give you better health, a clearer skin, and a more active brain than the most carefully selected diet would without getting hungry.

If your stomach is soured, drink copiously of water, hot or cold. Practice the Abdominal Control exercise, miss a meal, and your stomach will be washed out, sweet and clean. It will assist if you go for a walk while doing this.

One more caution: Whenever you sit down to a meal for which you have no appetite, eat only half of what you are accustomed to and you will be hungry for the next meal.

The results will be immediate and surprising and will pay you a big dividend in increased "pep" and mental power.

ANOTHER MEANING OF STAHARA

The Great War brought into prominence that ugly but expressive word "Guts." It was particularly popular with the Bayonet Instructors who were always telling their classes to put their "guts" into it.

By this they meant that one should put his whole strength and weight into the thrust or lunge, and put the same strength and weight into the thrust or lunge, and put the same spirit into his effort of "sticking" the dummy that he would into fighting with a real foeman.

In short, they wanted to train, not only the muscular endurance of the soldier, but his *morale*, or fighting spirit.

Shakespeare said:

He that hath no stomach for the fight

Let him depart.

The bayonet instructors wanted to train our "Stomach for the fight."

The word "guts" then, scientifically analyzed, combines both the idea of putting the strength and weight of your body into any given blow and the idea of putting all your mind and will and soul into any given movement. The same idea inspired Shakespeare when he wrote the above quotation in classical English, and the bayonet men when they punctuated their instructions with a phrase which many will term vulgar, and which at best is slang. What Shakespeare and the bayonet instructors dimly visualized this course teaches as a specific principle. The knack of putting your "guts" into it can be learnt, separate and distinct from anything else, and once acquired can be applied to anything.

The Stahara consists of the diaphragm (the large muscle which divides the cavity of the heart and lungs from the cavity of the stomach and intestines) on the top, and the muscular floor of the abdominal region, and all that lies between.

When the body is used properly as by an expert in any branch of sport, the weight of the whole body, the weight of the Stahara, goes into any stroke he may make, as in golf or tennis, thereby distinguishing him from the beginner, who depends largely on the working of his arms and legs. After a course in Stahara training, with the increased faculty of using the body as a whole, and the automatic realization of the fact that the center of gravity lies in the center of the Stahara, a sportsman will be able to watch an expert play golf, for instance, and will appreciate just how the expert uses his Stahara. He will then be better able to analyze his own movements and correct them accordingly. Stahara supplies not only a word that can be used, but also a scientific and complete training for what, up till now, was only a dimly realized, vague idea, not yet developed into a principle. Stahara simply means "Guts" -- moral and physical.

LESSON 8.

This lesson teaches you --

- How to clasp hands when taking hold.
- An interesting variation of the waisthold.
- The chin shove.
- Correct leverage in the chin shove.
- Advanced practice in the chin shove.

In clasping hands behind opponent's back always take the grip shown in fig. 23.



FIG. 23

Unless he is a much smaller man, in which case clasp your left wrist with your right hand.



FIG. 24



FIG. 25

Never use the grip shown in fig. 25.

If your opponent falls on your fingers when they are clasped this way they may be broken.

Again, if he lies beneath you his weight may jam your fingers so that you would have difficulty in freeing your arms while his arms would be free to attack.

These instructions as to correct methods of clasping hands are chiefly for the man who acts in the role of Assailant in this waisthold series, and in the "Seized from Behind Series" in Book 4.

AN INTERESTING VARIATION OF THE WAISTHOLD

There is a peculiarly sensitive spot about two inches long up and down each side of the backbone halfway between the waistline and shoulders. Press the big third knuckle joint of your first finger into your first finger into your own back till you discover the spot.



FIG. 26



FIG. 27

Apply pressure here with the knuckle simultaneously with the pressure of your chin on his chest and the pain will cause him to quit. As soon as he quits, let go and allow him to practice on you. Some men are not sensitive to pressure here, but many people are so susceptible to pain at this spot that the trick will cause them to quit, and may even knock them out. Therefore when applying it to anyone, go slowly at first. Experiment on each other a few times that you may acquire a moderation and temperance and so avoid injuring a less robust companion.

NOTES ON THE WAISTHOLD

Before practicing the chin shove given on the following page you and your partner should execute the waisthold as taught in Book 1, three times each. The waisthold is not much use against a heavier man and is not taught in this course for its fighting value. It is taught in order to provide an Assailant for the man who wants to learn the chin shove. It is the first link in the chain of dovetailed tricks. It is taught because by means of it you learn the correct method of practice before proceeding to the more advanced tricks which might be dangerous unless practiced properly. It takes away the beginner's nervousness before he comes to the more advanced tricks.

CHIN SHOVE

"ONE"

Assailant steps forward with left foot as if trying to secure the waisthold. Step forward and slip your left hand inside Assailant's right arm and place it halfway around his waist. Place the palm of your right hand under Assailant's chin, forearm straight up and down and close to his chin.



"ONE" — FIG. 28



"TWO" — FIG. 29

"TWO"

Pull his waist forward with your left hand. Shove his head backward with your right until he is in position of fig. 29. Be careful not to let him fall. Keep your balance in the Stahara. This movement is not done by sheer strength, but by destroying Assailant's balance through the proper coordination of your right and left hands.

Be careful not to *jerk* his head back. In a real fight you would do so, but if you hurt your partner it will simply curtail your practice.

WRONG WAY TO TRY CHIN SHOVE

If you hold your elbow away out as shown in fig. 30 you are using only your arm and shoulder muscles against the strength of his neck. This is using your strength to the least advantage, as an ordinary man's neck is stronger than his arm and shoulder. Take the right position of fig. 28, and put the strength of your Stahara -- the strength of your whole body -- into the trick. Experiment and learn the correct method of shoving. In a real fight you will not stop at the position shown in fig. 29, but will throw opponent over backward. If performed with sufficient quickness he will be knocked out by the concussion of his head on the ground. Further, there would be no pause between "ONE" and "TWO" which is simply the analytical method of learning this trick. It is unnecessary to throw the opponent in practice.



FIG. 30

CORRECT LEVERAGE IN CHIN SHOVE

Take position of fig. 31. Assailant is holding you around waist. You have your hand on his chin. Let him stiffen his neck and resist your efforts to push him back, so that you are struggling with him strength against strength. You will be unable to push him back.

Instead of continuing to push back against his strength *push up*, dropping your body a little so that your Stahara is behind the upward effort. This will instantly get him *off balance* and you can easily subdue him.



FIG. 32

FIG. 31

ADVANCED PRACTICE IN THE CHIN SHOVE

Compare your position with each illustration until you have learnt the applied mechanics of the trick and can get a stronger man off his balance and so discount his strength by scientific shoving. This method enables you to commence your study of this course with the same safety and accuracy of movement as if you were being carefully grounded in first principles by a painstaking teacher. In the early stages of practice it is necessary to pause between the counts "ONE" and "TWO". Otherwise you may inadvertently give your Assailant too severe a tap on the chin. When first shoving Assailant's head back, do it very slowly. For advanced practice, discard the counts and both attack at the word, "GO", Assailant with the waisthold, opponent with the chin shove. Assailant will attack slowly at first, but as opponent becomes more expert with the chin shove will attack with increasing swiftness. There must be no finessing with the arms. Assailant, who attacks with waisthold, knows that opponent's arms are coming inside his, but must not try to parry them. He must maintain the original direction of attack. His one endeavor must be to get opponent firmly around the waist before opponent can get the chin shove. In a real fight it would not be necessary to place left hand behind Assailant's back, a blow with the heel of the hand on his jaw is the best method. This practice will enable you to develop the power to hit a hard blow when necessary, and will also train your eye and presence of mind so that in an emergency you would act vigorously.

THE BEST DEFENSE IS ATTACK

The best defense is attack. In other words, keep your opponent so busy defending himself that he has no time to attack you.

"Beware of entrance to a quarrel, but being in
"Bear it that the opposer may beware of thee."

In actual combat, do not wait until he attacks you, but get the jump on him.

But the best way to learn a trick is to practice it on a man who is attacking you.

If you practice it on an unresisting opponent, his body is relaxed and you do not meet with the proper resistance.

On the other hand, if you tell him to resist you every time, he will soon be able to prevent you getting the grip and that makes it impossible for you to practice.

Get your opponent to attack you as instructed. This not only provides you with the proper resistance, but reproduces as nearly as possible the conditions under which you would actually have to use the tricks. Furthermore, it trains your reflex action and makes you instinctively do the right trick. This feature of the course makes it unique for by this method you will be able to do the tricks better in two or three weeks than you would under years of the old system.

LESSON 9.

This lesson teaches you --

- The Nose Push.
- The psychology of the Nose Push.
- When to use the knee kick.
- The escape from the chin shove.

NOSE PUSH

Never allow yourself to be seized around the waist, but as you may be taken by surprise and find yourself in this grip the following trick should be practiced, so that you will have a definite and effective defense.

"ONE"

Stand still and allow Assailant to seize you with the waisthold, his chin on your chest and bend your back until you are almost falling, holding you so close that you cannot use the knee kick.



"ONE" — FIG. 33



"TWO" — FIG. 34



"THREE" — FIG. 35

"TWO"

Clench fist with thumb jutting out. Insert end of thumb (not the nail) beneath Assailant's nose just where the nose joins the face, so that the thumb presses partly against his upper lip and partly against the nose bone where it joins the face.

There is a very sensitive spot here, which you can locate by experimenting on your own nose. In more precise terms, this point is located immediately below the septum, which is the fleshy piece separating the nostrils. The targets include a bone joint known as the *intermaxillary suture* and a major facial nerve known as the *nasopalatine nerve*. The acupressure point is *Governing Vessel 26*.

If he turns his nose to your right use your left thumb. If he turns to the left, use your right thumb. If he buries his nose in your chest, bring up both thumbs and dig for it.

"THREE"

Push Assailant's head back until he releases his waisthold.

Do not touch his face with your hand. The only point of contact is your thumb.

Otherwise you decrease the pressure your thumb exerts on the vital spot.

Do this very slowly at first in order not to hurt partner's nose.

His nose is not pushed but the sensitive spot where nose meets face should be pressed upwards in the direction of his ears.

Pushing at this angle makes it easy to get his head back.

"FOUR"

Bring your knee up into his stomach making the effort from the *Stahara*.

In practice stop three inches from the mark at which you aim.



"FOUR" — FIG. 36

THE PSYCHOLOGY OF THE NOSE PUSH

When a man has seized a woman with criminal intent and endeavors to carry her off, an escape is easy if the thumb be pressed not beneath his nose, but into his eyes.

Such a course would be justifiable only where life is in danger. If you are unarmed you have a right to take such action as is necessary to save yourself.

Making a mental note of this, however, is not giving yourself adequate training in self-defense. You might forget to do it. A woman would be apt to lose her head and scream aimlessly.

Sticking your fingers in a man's eye is too dangerous a trick to try on one another but the Nose Push may be practiced with safety. You will thus be made familiar with such an attack, and will think coolly and act instinctively.

A system that merely tells you to stick your finger in a man's eye does not give you a proper education in self-defense.

Your reflex action must be trained so that you will act instinctively in the moment of danger.

WHEN TO USE THE KNEE KICK

If you are attacked by a thug with a knife or pistol or a piece of lead piping or a sandbag, or if your life is in danger and you are unarmed, you are justified in defending yourself by attacking your Assailant's most vital spots -- his crotch or his eyes.

Under no other circumstances would you be justified in resorting to these foul, unspeakable methods. It is unthinkable that a fair man in a fair fight or even an unfair fight, would ever stain his honor by such a dishonorable action.

The same thing applies to women, only in the last extremity would it be defensible for her to use such tactics.

However, there are unfortunately many instances where the most dastardly attacks are perpetrated and the victims are defenseless because they do not know how to use the weapons with which nature has provided them. In such an instance you would be accessory to your own death if you hesitated to disable or kill him, by the above methods.

You might have such a margin of superiority in strength and skill that you could take him prisoner by a jujitsu grip or knock him out by one of the legitimate blows to his jaw, neck, or solar plexus, and you must use the more humane method where possible.

But in the last analysis, the eyes and crotch are the vital spots and an attack on them is the first thing to do when it is a question of life or death.

It is often asked -- "Instead of that trick you are teaching would it not be simpler to raise the knee and kick him?" The answer is unhesitatingly, "YES." If there is to be any kicking, kick first. But in the general run of things you would not be justified in kicking and must be trained in more honorable methods, reserving the kick for an emergency.

These other tricks must be practiced faithfully because they give you presence of mind and an ability to use your body correctly.

ESCAPE FROM CHIN SHOVE

Assailant attacks you with chin shove, his right hand on your chin, his left hand round your waist.

If you stand with feet on the same line you will be immediately unbalanced and unable to resist.



FIG. 37

"ONE"

As he takes hold, step back with either foot and take a balanced position.

Bring your left elbow close to your side and palm of left hand onto Assailant's forearm.



"ONE" — FIG. 38

"TWO"

Assailant pushes your head back and pulls your waist in. Throw your head back quicker than it is pushed, knocking up his right arm with your left arm. Keep your eyes on Assailant.



"TWO" — FIG. 39

"THREE"

Instantly regain your balance and shove Assailant's chin back with your right hand.



"THREE" — FIG. 40

"FOUR"

Make Assailant stagger slowly backwards. Bring up your knee with full force, stopping three inches from the target.



"FOUR" — FIG. 41

This practice will make you dexterous in using both hands and feet in a fight and trains you to make your every movement for the purpose of *unbalancing* opponent. Keep your balance and make the effort from the Stahara.

ESCAPE FROM CHIN SHOVE

Understand in a real fight you would not shove but would hit your opponent so hard with the heel of your hand below his chin that you would knock him out. Practice of this trick will give you the power to deliver such a blow and also the presence of mind to use it. Also without hitting it is possible to shove so hard that opponent is knocked out by the fall. In practice go no further than unbalancing opponent with a slow shove. The practice of this trick has greater advantages than merely teaching you a defense against this attack. It teaches you how to use your body quickly in a way that will be valuable in all attacks. You do not pull his hand away from your chin but evade it by giving way. The effort is made with a swaying motion of the Stahara which keeps your balance. Take the position of each of the five photos illustrating this trick, and compare your position with them. Practice it slowly at first. Afterwards you will do it so quickly that an onlooker could not explain what you had done. In a real fight you would knock Assailant's hand away, and counter, before he got you in the grip illustrated by fig. 38.

BALANCE AND MOMENTUM

Jujitsu tricks are done with great rapidity on an opponent who is usually moving just as quickly. You utilize the momentum of the opponent to unbalance and defeat him instead of relying on your own strength and weight. If you try to master the two complicated problems of your opponent's BALANCE and MOMENTUM and at the same time make your legs and arms perform a complicated, unfamiliar feat, you are up against an intricate task in which progress is slow. This is why it takes so many years in Japan to learn jujitsu. The system by which this book teaches is radically different. It eliminates the factor of MOMENTUM by causing the teacher to stand still until the student commences to use his body properly and until he understands how to unbalance his opponent. When this stage is reached, the student's subconscious attends to the proper working of the arms and legs and to unbalancing opponent, leaving the active mind free to watch opponent's momentum. The teacher now adds a little movement to the lesson and finally attacks the student swiftly. As each student alternately takes the role of Instructor (or Assailant), he will stand stationary and allow his opponent (or pupil) to master the movements of arms and legs and to discover how to unbalance his Assailant. He may then combine movement with his instructions and his pupil will readily learn to deal with the factor of momentum.

THE WAISTHOLD SERIES

When engaged in training thousands of men who knew nothing of wrestling and boxing and who would shortly be engaged in savage trench warfare, the most important thing was to teach them to deal their opponent a kick or blow in a vital spot. Merely telling them of these blows was not sufficient. The untrained man would think of these tricks after the battle and would sadly exclaim: "Oh, if I had only done so-and-so." They were first taught to kick with the whole weight of the body. Merely kicking with the muscles of the leg and thigh does not deliver a blow one-third as powerful as if you "put your Stahara" into it. The waisthold series, consisting of: waisthold, chin shove, nose push, and escape from chin shove, gave them more actual practice in five minutes than half-an-hour of desultory wrestling would. A class of a thousand men could be trained in these methods with the same precision, snap, and disciplinary effect as army disciplinary calisthenics, or setting-up exercises. A scientific analysis of each trick enabled the movements to be directed from a platform, step by step, and the soldier learned the movements as quickly and correctly as if he were getting a personal lesson from the instructor. The same scientific analysis has been followed in these pages. The photos take the place of the platform demonstration, and the printed words take the place of commands. Take the position of each illustration and slowly practice the movement described and you will learn how to apply your strength.

LESSON 10.

This lesson teaches you --
Methods of practice for husband and wife.
The psychology of training.
Three different methods of Throat Attack.
First defense to Throat Attack.
Second defense to Throat Attack.
Third defense to Throat Attack.
Edge of hand blow.

A USELESS METHOD OF DEFENSE

It is useless when thus attacked to seize Assailant's wrists and try to pull them off.

Yet that is what most people would do under the paralyzing effects of fear.

It is almost as useless to try and seize a finger and pry his grip open, or even break the finger. If he is strong he would have you nearly choked before you could accomplish this.

Even if you are stronger than Assailant is, strength is not nearly so speedy a way of conquering him as the methods given here, particularly the Third Method.

METHODS OF PRACTICE FOR HUSBAND AND WIFE

If a husband wishes to teach his wife the defense tricks he will assume the role of Assailant, as directed, and attack her with the attempted strangle, the waisthold, etc.

In attacking her throat, he will place his hands on her shoulders and his thumbs on her windpipe, gently, without pressure, and will remain in that position while she slowly executes the defense, practicing this again and again until she acquires speed, and until she can act without hesitation.

He may then hold her neck with gradually increasing pressure in his fingers, carefully avoiding pressure with his thumbs.

Soon she will learn to anticipate the attack and will act so quickly that the defense is made before his fingers can reach her throat.

THE PSYCHOLOGY OF TRAINING

In this way her reflex action is being trained and an attempted move on the part of a ruffian on the street on a dark night would stimulate her reflex action to perform the necessary defense without having to hesitate and think of what to do.

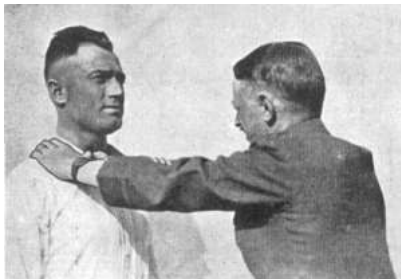
It will train her to act in the face of danger and free her from the paralyzing effects of fear.

The partner with whom you practice knows what your defense will be but must not take advantage of this knowledge to escape or parry the defense. He must attack again and again without variation.

Remember that the ruffian who attacks you on the street does not know what your defense will be and probably expects no opposition at all.

Your properly executed defense will incapacitate him before he has time to change his method of attack.

DIFFERENT METHODS OF THROAT ATTACK



An Assailant might press his thumbs directly into your windpipe.



Or he might cross his thumbs over your windpipe. A strong man could strangle you this way with one hand.



FIG. 42



Some men would place the ends of their thumbs on the glands of your neck. This is a very painful grip. The following lesson provides an adequate defense against any of these methods of attack. In practice the Assailant may use any of these methods of attack but should exert no pressure with his thumbs. At first he will merely place his hands on his partner's throat until the partner is familiar with the defense. Later on he will shove you gently. You will retreat more quickly than he shoves, unbalancing him as you retreat, and perform the counter. Increase the speed of the attack gradually, but never become rough enough to injure one another. In an actual combat the Assailant might not only try to choke you but to knock you over backward as well. The quickest way to master the defense to the roughest kind of attack is to eliminate the factor of momentum, and practice the trick stationary, until you have mastered all the details except momentum. If you make your partner shove you while attacking, you will quickly catch on.

FIRST DEFENSE TO THROAT ATTACK

Assailant seizes your throat.
Bring your palms together.

(In practice, Assailant must hold tightly with his fingers, but will not press your throat with his thumbs.)



FIG. 46

Bring your hands like a wedge smartly up between his arms, thus breaking his hold.



FIG. 47

Place your hands behind his head or on his neck.



FIG. 48

Pull his head smartly down, simultaneously bringing up your knee onto his nose with sufficient force to knock him out.



FIG. 49

In practice, stop the blow three or four inches from his nose. Make the effort from the Stahara to ensure efficient coordination between arms and legs, and keep your balance.

SECOND DEFENSE TO THROAT ATTACK

Assailant seizes your throat.
Clasp your hands together as in fig. 50.



FIG. 50

Swing forearms upward against the side of Assailant's arms, thus breaking his hold. Then strike him on the side below his ribs with your double clenched fists.

THREE METHODS OF DEFENSE FOR THROAT ATTACK

There are three methods of defense against throat attack taught in this lesson. The third one is by far the best. After this course is completed you will discard the first and second -- they are merely preliminary training.

A person who uses arm strength alone would not find the third method much better than the others, and would not be able to say why it was better, but you, who are working on the Stahara principle, will soon notice that the third method enables you to discount Assailant's strength to a greater extent, and to deal a more deadly return blow.

If you were taught only one method, you would know so little about the principles of the art that anyone who could do another trick efficiently -- perhaps by sheer superiority of physical strength -- would be able to prevail upon you to discard your former method.

The first and second methods have their place in this scheme of training as they give you experience in using your body in different positions, and give you greater resources of tactics to draw on -- for instance, when the chance presents itself, you would be able to use the knee smash on nose. When this course is completed, however, your reflex action will make you automatically use the third method and scrap the others.

THE WRIST TWIST AND OTHER COMPLICATED DEFENSES

The wrist twists in Book 6 are also excellent defenses but if you are outmatched by Assailant's strength, use the third method given here, it is your best bet.

THE KNEE KICK

Bear in mind during your practice that in certain circumstances you would be justified in using the knee kick, and when matters come to that pass, kick swiftly, and then follow up with the third method, or take him prisoner with the wrist twist.

In other words, while you faithfully practice these other methods, look upon them as a means to an end, as a training in the effective use of the body, but where it is a case of life or death, use the knee kick, before your Assailant has time to get in his dirty work.

THIRD DEFENSE AGAINST THROAT ATTACK

Assailant takes the throat hold.



FIG. 52

Swing your right elbow up over Assailant's left arm, knocking his hands away from your throat and throwing him off balance.

Make the swing, not with the arm, but with the whole body (the Stahara).



FIG. 53

Swing your elbow back full into Assailant's neck or jaw. They are both equally vital points and a fair blow will lay him out.



FIG. 54

In practice stop the blow three or four inches from your partner's neck.
As you swing in fig. 53, step forward and inward with your right foot and step backward and to the right with your left foot. Compare your position carefully with fig. 53.
Do not knock his arm away with your arm, but bring your armpit in contact with his arm. The swing of the body knocks his arm away and also twists your neck out of his grasp.
Practice this until you get the knack of playing the strength of your body against the strength of his arm. Until this knack is acquired, speed should not be attempted.
After mastering this trick -- the third defense, discard the other two -- the first and second defenses.

THE BLOW WITH THE EDGE OF THE HAND

When standing with your right side towards your opponent, strike him with the little finger edge of your right hand on the right side of the neck.



FIG. 55

In practice deliver the blow with full force stopping short three or four inches from your training partner's neck.



FIG. 56

When standing with your left side towards your opponent, strike him with the little finger side of your left hand on the left side of his neck.



FIG. 57

On the preceding pages you have been taught how to defend yourself against an attack on the throat. If you wish to attack anyone by the throat you will find the blow with the edge of the hand a much more speedy and efficacious method than the attempted choke with the thumbs. This is always a backhanded blow, and will drop a man like a log.

THE BLOW WITH THE EDGE OF THE HAND

People sometimes ask whether the blow with the edge of the hand on the throat is more effective than a blow with the fist. It is, one reason being that you cannot reach the throat with the fist so effectively as you can with the edge of the hand. But that is not the point. The blow with the edge of the hand is given when you are in a position to deliver it and when you are not in a position to strike with the fist. Conversely, if you are in a position to deliver an effective blow with the fist, as to the jaw, you would use the fist for you are then not in a position to deliver a blow with the edge of the hand. In the combination trick of wrist escape and neck blow, Book 3, you can twist your wrist free and deliver the cut with the edge of the hand much more quickly than you could hit with the fist. Furthermore the edge of the hand blow is not expected and consequently not guarded against, whereas the blow with the fist is more likely to be expected and so guarded against. It is unnecessary to harden the edge of your hand by constant practice to acquire a hard hitting edge. When you deliver the blow, the hand is held straight and rigid and the point impact is the third joint of the little finger. A woman of ordinary strength can learn to deliver a blow that will knock out the strongest man whereas a blow from her fist on his chin would only annoy him and cut her knuckles. You may experiment once or twice on friend husband. Tell him to tense his neck, just give him a little tap, and see how he likes it.

LESSON 11.

- This lesson teaches you --
1. First preliminary wrist exercise.
 2. Second preliminary wrist exercise.
 3. First wrist escape.
 4. Second wrist escape (Book I).
 5. Wrist escape and edge of hand blow.

PRELIMINARY WRIST EXERCISE

Assailant seizes your right wrist with his left hand, as in fig. 58, his thumbs above and his fingers below.



FIG. 58

Turn your forearm so that the thin edge of your wrist (the thumb edge) faces the opening between his thumb and first finger.



FIG. 59

This opening is the weakest point in his grip.



FIG. 60

Whip your wrist straight out of this opening. Practice first with a pause between turning your wrist and whipping it out. Then practice it as one movement. (In the "FIRST WRIST ESCAPE," if you find yourself trying to force the broad part of your wrist out of his grip, you should return and practice this first exercise until the proper twist of the wrist comes automatically.)

SECOND PRELIMINARY EXERCISE

Lever your wrist out of his hand by pushing your elbow round to his elbow using the edge of his hand as a fulcrum.



FIG. 61

Swing the right side of your body towards him, pivoting on the ball of the right foot, making the effort from the Stahara. The weakest man's Stahara is stronger than the strongest man's wrist. This lesson further teaches you to play the strength of your Stahara against his wrist.

FIRST WRIST ESCAPE

Assailant seizes your right wrist in his left hand and your left wrist in his right hand.



FIG. 62

Release your right wrist exactly as described in second preliminary exercise. The power of the Stahara can be used just as much in this trick as in the upward wrist escape in Book 1.



FIG. 63

If a strong man holds your wrists too tightly when you first try this, you will forget all about the Stahara and will only use arm strength, therefore practice it at first with your wrists held lightly. Release left wrist in the same manner, swinging on the balls of the feet, making the effort from the Stahara.



FIG. 64

Keep the body erect and straight and the elbow in at the side. Practice until you get the knack.

WRONG METHOD

Fig. 65 shows how *not* to do it. By raising your elbow this way you are using *arm strength* instead of *Stahara strength*.



FIG. 65

WRIST ESCAPE AND EDGE OF HAND BLOW

Assailant seizes your left elbow with his right hand and your right wrist with his left hand.



FIG. 66

Let him shove you slowly back.

You will find it difficult to free your elbow.

But you will have no difficulty in whipping your right wrist away as already taught doing it with a turn of the body.



FIG. 67

With the same motion that frees your hand carry it to the height of Assailant's shoulder. Strike a straight chopping blow with the edge of the right hand at Assailant's neck.



FIG. 68

In practice put strength into the blow but stop it a few inches from his neck. With this blow it is an easy matter to knock a man out. Also practice it with Assailant seizing your right elbow and left wrist. When done with the proper turn of the body, that is, with the strength of the Stahara instead of strength of arm, you will find it an easy matter to slip your wrist out of a much stronger man's grasp. At first you may be clumsy and in carrying your right hand your right hand up to your left shoulder you may strike it against his right arm. With a little practice, however, you will execute the trick with neatness and dispatch. This, and the other wrist tricks, train you to work with neatness and dispatch, and apart from their value as fighting tricks play an important part in educating your body. These wrist escapes are very hard on the skin so mutually agree to hold one another's wrists lightly until the correct movement of the body is mastered. You can learn quite as effectively if the wrists are held lightly. Ladies might be advised to wear old gloves to protect their wrists. Practice until you can escape from a fairly strong grip, without effort, by the weight and swing of the body. Try to get the weight of your Stahara into the first wrist escape to the same extent that you did in the upward wrist escape, Book I. At first direct your attention towards training your own body, disregarding your opponent, in which object your opponent will assist by remaining stationary, and so simplifying your task. After your body has acquired the correct motion begin to watch Assailant's body, he may then try to prevent your escape. You can make him relax slightly by taking away his attention, by some remark, or by pretending to kick him, or in a fight by actually kicking, say, his shins, then escape when his grip momentarily weakens. You now know two simple wrist escapes -- the first wrist escape of this lesson, and the upward (second) wrist escape of Book I. If your Assailant frustrates your attempt to get away with one, you can instantly try the other, and escape. Even if the effort to escape tears your skin you can still lever your wrists out of a powerful grip, but if you go tearing one another's skin at the start it will interfere with your practice.

LESSON 12.

This lesson teaches you: --

1. The upward single wrist escape.
2. The downward single wrist escape.

UPWARD SINGLE WRIST ESCAPE

Assailant seizes your right wrist with both his hands, with his thumbs above and his fingers below.



FIG. 69

Step forward and drop down exactly as described in Book 1, so that your elbow is below his hands and bent in an acute angle with the Stahara behind.



FIG. 70

With the weight of your body, force your wrist up and out of his grasp.



FIG. 71

Besides being a valuable wrist trick, it trains you to put the weight of your body into any given movement. Always work with the strength of your body against the strength of Assailant's arms, getting him off balance while doing so.

After a little practice you will execute this trick so swiftly that you make the downward and upward movement before he has time to prevent you getting your elbow below his wrists.

DOWNWARD SINGLE WRIST ESCAPE

Assailant seizes your right wrist with both his hands. He twists his hands around until the palms (instead of just his thumbs) are above your wrist. This makes the previous mode of escape impossible.



FIG. 72

With a turn of the body bring your elbow perpendicularly over your fist.



FIG. 73

With the weight of your body, force your hand down through his fingers. Push him off balance with your shoulder and his grip will still further weaken.



FIG. 74

You may make a feint as if going to try to force your wrist up as in the previous trick and then suddenly change your tactics, bring your elbow above your fist instead of beneath it. The two tricks taught in Lesson 10 train your ability further to play the strength of your body against the strength of Assailant's arms: to use your balance against his balance. Every fresh step you make along these lines makes it easier to apply these principles in all other tricks. Do not make the mistake of thinking that some of these lessons or tricks are superfluous or uninteresting. A great many simple tricks are given here for the purpose of teaching you anatomy, not the anatomy of the college textbook which teaches you to name each part of your body, but the practical anatomy of the jujutsu man who knows what part of his opponent's body to seize, and how to use each part of his own body to the greatest advantage.

LESSON 13.

This lesson teaches you: --

1. Escape when Assailant seizes you with the under grip.
2. How to reinforce the grip of the hands with the strength of the Stahara.
3. Escape when held with such a grip.

In Lessons 11 and 12, Assailants were *above* your wrists. In this lesson his thumbs are *below* your wrists.

UNDERHAND GRIP -- DOWNWARD ESCAPE, BOTH WRISTS

Assailant seizes your wrists with his thumbs beneath your wrists. (In the previous tricks his thumbs were above your wrists.)



FIG. 75

Keep your wrists straight, use the sharp bone of wrist as a knife. Come straight down on second knuckle joint of Assailant's thumb as if trying to cut it out.

Step back with one foot as you pull and cut. Draw your elbows down and in to your side. Keep your body erect and make the effort from the Stahara.



FIG. 76

The first part of the escape comes from the weight of your body pulling your opponent *off balance*. The finishing part is the cut of the hands.



FIG. 77

These are done simultaneously after the trick is mastered, but you will acquire the knack more quickly if you try to distinguish these two factors in your first practice.

WRONG METHOD

The wrong method is to hold the elbows away from the sides and try to escape by the strength of your arms. (It is easy to dislocate a man's thumbs by vigorously doing this trick so in practice hold each other lightly. In this way you will save your thumbs and so be able to practice more.)



FIG. 78

DOWNWARD ESCAPE -- CONTINUED

Seize opponent's wrists. Hold the heel of your hand beneath his wrists so that when he tries to cut down he is cutting against your palms instead of against your thumbs. Reinforce the strength of hands by holding your forearms perpendicular, elbows resting on your Stahara, like the man on the left in figure 79. In this way you can hold him indefinitely.



FIG. 79

Now, if you are seized in this manner, bring your wrists nearer each other until they almost touch. Your sharp wrist bones are now directly above the second joint of his thumbs (instead of above his palms), and you can cut down as previously described.



FIG. 80

Step back in such a manner that the mere strength of his grip on your wrists brings him on his tiptoes, thus unbalancing him. Then cut down and escape. By unbalancing an opponent, you make him unable to bring more than 20% of his strength to bear. By keeping your own balance (by paying attention to your Stahara), you can bring 100% of your strength to bear on him.



FIG. 81

SUMMARY

Thus described these movements are absurdly simple. It is by studying each trick in its simplest component parts that you can master it without a teacher.

These photos show a great deal more than merely how to escape from a wristhold.

The first series shows how to play the strength of the body against the effort of his wrists.

The second shows how to sidestep, as it were, that strength.

The third shows how to use his own strength to unbalance him.

We are using these simple methods to train your body in the Stahara method.

A man seizes your wrists in one of two ways, his thumb is either above your wrist, or else his thumb is below your wrist.

Practice Lessons 11 and 12 until you no longer hesitate about applying the proper escape when your wrists are seized with Assailant's thumb above.

Then practice Lesson 11 until you act without hesitation, with the correct escape, when Assailant's thumb above.

You will then never be confused, no matter how your wrists are seized. A man might seize one of your wrists with one thumb down and your other wrist with his thumb up. Do not pay any attention to these variations until you have mastered the fundamental methods given here. You will then be able to take care of all the variations.

These lessons are built with a view to the cumulative effect on your manner of handling yourself. You will do all the other lessons better after you have studied Book 3, and will do Book 3 better after you have studied the others.

There are numerous other ways of escaping from wrist holds, but the object of this course has been not to dazzle the eye by an infinite variety of tricks, but to train you to do some essential tricks *with the real knack of a jujitsu man*, by using the other fellow's strength against him, and by reinforcing the strength of your limbs by the strength of your Stahara. For this purpose you are made to do certain movements while Assailant is holding you in various ways, and the sum total of the experience you get will be that you begin to use your body properly.

LESSON 14.

This lesson teaches you --

How to make the elbow blow to the solar plexus when seized from behind above the arms.

It also teaches you to keep your balance, and makes you expert in the use of the elbow blow under any circumstances.

SEIZED AROUND WAIST FROM BEHIND ABOVE ARMS



SEIZED FROM BEHIND -- Fig. 82

SEIZED FROM BEHIND -- Fig. 82

If an assailant seizes you around the waist from behind, you may be able to get one of his fingers and so pry his grip open. If he is a strong man, however, you will have difficulty in getting hold of a finger, and you will simply lose time making the effort. Further, you will accomplish little, even if you break his hold, for he is still behind you and can strike you, or get a hold on you. In a real fight if you broke his fingers he would kick, with more effect on you than breaking his fingers had on him.

"TAKE HOLD".

When an Assailant seizes you around the waist from behind the most effective defense and the quickest escape is the elbow blow.



"TAKE HOLD"
Fig. 83

"ONE"

If his great strength makes movement impossible, stamp with your heel on his instep or kick him savagely on the shin.



"ONE" FIG. 81

Such a trick will momentarily weaken his hold and in that psychological moment twist down and out. In practice make the kick with the strength of your whole body, not merely with the leg muscles. "Put your Stahara into it," but stop a few inches from the mark at which you aim.

"TWO"

Slip down through his arms, turning the left hip forward, swinging on the balls of the feet, making the effort from the Stahara.

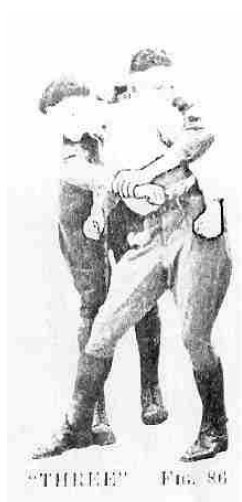


"TWO" FIG. 85

Simultaneously bring your right elbow directly in front and six or eight inches away from his solar plexus (the pit of his stomach).

"THREE"

Drive your elbow into his solar plexus. In practice put all your force into the blow but stop it three or four inches from the target.



"THREE" FIG. 86

This blow properly delivered will knock him out. If not, repeat it till he drops. Assailant must hold you lightly. In a real attack he would hold you tightly but the kick you would give would loosen his grip.

In order not to forget this kick in a real fight always practice it, counting audibly:

"TAKE HOLD"

"ONE"

"TWO"

Assailant seizes you.

Simulate the kick with all your strength.

Twist down out of his grip, bringing elbow

forward.

Drive elbow back.

"THREE"

You will soon acquire a Houdini-like expertness in wriggling out of Assailant's grip, if you practice steadily. This practice is a most valuable exercise as it reaches every muscle in your body and teaches you to coordinate your movements.

It makes you alert and able to take advantage of an opening. The untrained man would be so clumsy, and delay so long after the kick, that he would lose the advantage of Assailant's momentary weakness.

When an Assailant has you in any kind of a grip that prevents your delivering a vital blow, always make a primary attack, which, though not sufficient in itself to defeat him, puts you in a position to deliver the real blow.

This practice trains you in the principle. Merely reading it is not enough, you must practice it.

This is a course in Fighting Jujitsu, not Competitive Jujitsu, so do not get the idea that kicking is allowed in a Jujitsu mach. *This practice must all be done formally.*

In repeated practices, the man behind knows what you are going to do each time, and it is an easy matter for him to prevent you by tightening his arms every time start making a move, and by dropping his body with you every time you drop.

This is a useless way to practice. The man who takes the role of Assailant must reproduce the conditions of an actual fight in which you would execute your defense before Assailant had time to change his tactics.

Repeated practice will make you quick enough to knock a man out before he grips with his full strength.

Practicing this trick will develop your reflex action until you have a hair-trigger mind.

LESSON 15.

This lesson teaches you --

How to make the elbow blow to the neck when seized from behind below the arms.

It gives you further experience in keeping your balance, and in becoming expert with the elbow blow.

DEFENCE WHEN SEIZED BELOW ARMS FROM BEHIND

"ONE"

When an Assailant seizes you around your waist from behind, passing his arms beneath your arms, you cannot strike him in the solar plexus with your elbow, his arms are in the way.



"ONE" FIG. 87

First strike him violently on the nose with the back of your head.

In practice put all your strength into this effort. Make the whole body deliver the blow, not the neck muscles alone.

Stop the blow a few inches from his nose.

"TWO"

His head flies back and his muscles loosen, momentarily at least.



"TWO" FIG. 88

At this moment swing your right elbow round onto his neck or the point of his jaw, making the blow come not from the arm muscles but from the Stahara.

Turn on the balls of the feet.

"THREE"

If he ducks to the left swing to your left and give him your left elbow on the jaw or the neck.



"THREE" 100

Stop the blow a couple of inches from the target but put all your force into it. As he staggers back repeat the blow to the abdomen, giving him the quietus.



FIG. 100

QUICK THINKING IN MOMENTS OF DANGER

You hear a lot about "Quick-thinking" in moments of danger. Most of the quick-thinking is simply the trained man's subconscious acting as it has been trained to do by long practice. This course will train you in this way. You will begin to realize this when you instinctively give the elbow blow to the solar plexus when seized above the arms and to the neck when seized below the arms. Merely reading this course will not train you to readiness of action but practice of these two tricks will.

WHEN ATTACKED BY A RUSH FROM BEHIND

The elbow blow has a far wider field of application than the two examples given here. The best way to deal with a rush from a footpad who attacks you suddenly from some dark alley, at night, is the elbow blow. The way to acquire an ability to use it in any emergency is to practice these two tricks till it becomes second nature to use your body in the correct manner.
COUNT AUDIBLY AS YOU PRACTICE

"TAKE HOLD"

Assailant seizes you.

"ONE"

Simulate butting him on the nose. (Your partner must loosen his grip and let his head go back.)

"TWO"

Swing your right elbow to his neck.

"THREE"

Swing your left elbow to his neck.

Do this three times each, acting as Assailant alternately.

LESSON 16.

THE BACK THROW

This lesson teaches you the back throw, an alternate method of escape and defense when seized around waist from behind below arms. Each method should be practiced to the point of efficiency where you are able to achieve victory by that one trick alone, but in a real fight. The victory often depends upon the number of attempts you make and the variety of methods you employ. You should maneuver so quickly that your opponent has not time to change his front to meet your fresh attack.

"TAKE HOLD"

Assailant seizes you around the waist from behind, below your arms.

"ONE"

Stamp hard on his instep with your heel. This will loosen his grip.



"ONE" — FIG. 91

"TWO"

With your right hand seize the front of his right trousers-leg.



"TWO" — FIG. 92

Shove with your right hand, twist your left hip forward, swinging on balls of feet, and making effort from Stahara.

"THREE"

With left hand strike Assailant a vigorous blow below the belt.



"THREE" — FIG. 93

This should be sufficient to lay him out.

Stop the blow three inches from the mark.

"FOUR"

With your right foot, step behind opponent. Get well down so that your hips are beneath his thighs.



"FOUR" — FIG. 94

With the front of your right thigh, knock his left hip up at the same time your right arm knocks his body backward.



FIG. 95

It will be sufficient to practice lifting opponent into position of Figure 95. Do not try this trick on a slippery floor with a heavy partner, or you may both fall and be injured. In practice lift him and hold him for a few seconds. This develops your strength and teaches you to keep your balance. In a real fight you would throw him with a backward sweep of your right elbow. The punch in the stomach would make him let go, but supposing it did not, you would fall on him and knock him out. The ability to do this can be developed without either of you having to fall.

"TAKE HOLD"	Assailant seizes you.
"ONE"	Simulate the kick to his instep.
"TWO"	Seize his pants and twist your left hip forward.
"THREE"	Simulate the punch to his stomach.
"FOUR"	Step behind and lift him.

Practice this trick three times each alternately. In Figure 94, be sure that the forward knock your hips give him is at right angles to his line of support, i.e., a line drawn between his heels. This will unbalance him and make it easy to lift him. If your effort is made parallel to his line of support you cannot unbalance him and you are working against his strongest point. If you find this principle difficult to understand do not lose time over it just now, it is not very necessary for this course and will be explained fully in the Second Course.

LESSON 17.

THE SHOULDER THROW

This lesson teaches you a scientific method of throwing an Assailant over your shoulder when he seizes you around the neck, or around the arms, from behind. You seize the sleeve of your opponent, unbalance him, place your center of gravity below his, and throw him, instead of the old-fashioned method of reaching for his head and throwing him by main strength.

"TAKE HOLD"
Assailant seizes you around waist, from behind, above arms.



(When taking the role of Assailant, do not hold too tightly at first, and do not complicate matters, or prevent his mastering the trick by dropping down when he drops.) Throw your right leg outside and behind his right leg, placing your toes on the ground, and keeping your leg close to his.



FIG. 97

Slip down through his arms, raising your arms sideways. Turn your body slightly to the right. Grasp the upper part of his sleeve with both hands. Pull his armpit over your shoulder, thus unbalancing him.



FIG. 98

Always grasp opponent's sleeve instead of his elbow or wrist. This gives you tremendous leverage. (Every part of your body must be limber except the Stahara, which should be strong and balanced. At first you will be exactly the opposite, your arms will be all tensed and your Stahara will be relaxed.) Straighten your right leg raising your hip, bend slightly forward, and you will easily lift him.



FIG. 99



FIG. 100

(Practice lifting him before a mirror, taking the position of Figures 98 and 99 alternately, counting "ONE" -- "TWO", until you get the knack of lifting him by the roll of your body, not by arm or leg strength.) Slowly rotate your right side close to the ground, rolling him gently off your back. Keep your balance in your Stahara so that you do not fall. Hold on to his sleeve to prevent his falling heavily. Practice on a mat or grass. We have some wonderful photos of a man's feet flying through the air straight above the opponent's head. But if these illustrations were used here the trick would look too difficult and you would not see how it was done. Also if you tried to do it so at first you might hurt one another.

By practicing the positions of the photos shown here you will quickly master the trick and will be able then to throw your opponent's heels as high as you wish.

WRIGGLING OUT OF A MAN'S GRIP (Note re Figure 97)

There is quite an art in wriggling out of a man's grip. If you try to force his arms up with the strength of your arms you will fail unless you are much stronger than he is. Slip down through his arms, making the effort from the Stahara, just as if the Stahara were a corkscrew, and your shoulders were the cork. Do not bend forward, do not force his arms up with your arms, but raise your arms as his grip slackens.

KEEP THE STRENGTH IN YOUR STAHARA (Note re Figure 98)

Take the position of the right hand man in Figure 98. Tense your leg and arm muscles only, leaving the Stahara limp. Tell opponent to lift his feet off the ground and attempt to support him in that position. If he is a heavier man than you, you will probably collapse. Again take the same position, make the Stahara strong (not by tensing the superficial abdominal muscles, but using your body as this course has trained you to do). You will now find that you can easily bear his weight and that you have considerable reserve power. The two positions illustrated in Figures 97 and 98 are shown and explained separately in order that you may more quickly master these two points. As a matter of fact there are not two movements here, the Jujitsu man instantly goes from Figure 96 to Figure 98 and you would not see him in position of Figure 97.

"TAKE HOLD"
"ONE" Simulate the kick to Assailant's shins.
"TWO" Slip down and seize his sleeve.
"THREE" Throw him.

LESSON 18.

REAR STRANGLE

This is one of the most important lessons in the course. It teaches a deadly counter to the shoulder throw. It shows you a safe method of practicing this deadly hold until you are perfect in it. This lesson teaches more than just a defense. It teaches a hold that can be used in countless situations either of offence or defense.

COUNTER TO SHOULDER THROW -- THE REAR STRANGLE

As opponent slips down to take shoulder-throw position, bring the sharp wrist-bone of your right arm against the front of his neck.



FIG. 10!

Counter to Shoulder Throw -- The Rear Strangle

With the strength of both arms, press the wrist-bone on his throat, your chest meanwhile pressing against the back of his neck. This is a very severe grip and can render a man unconscious instantaneously. Do it slowly at first so that there is no danger of injury. Let both of you "feel it out" first, the one on whom it is tried making no resistance.

OPPONENT GIVING SIGNAL OF DEFEAT (Showing clearly the action of the wrist-bone)

In practice exert only sufficient pressure to force opponent to give the signal of defeat.



FIG. 102

Opponent Giving Signal of Defeat (showing clearly the action of the wrist-bone)

Practice it on each other unresistingly, playing the game of "Tickle my nose." This will make you so expert that you can force one another to quit without injury, and at the same time you will have such a margin of reserve force that in a real fight you could make your opponent unconscious. The secret of this hold is use the sharp wrist-bone on his throat, and press the neck forward with your chest. Practice the stranglehold in the following manner:

"TAKE HOLD"	Seize your opponent around the waist, from behind, above the arms.
"ONE"	Opponent simulates kick to your shins.
"TWO"	He drops down and seizes your sleeve, you bring your forearm against his throat.
"THREE"	He makes no effort to throw you, and you slowly choke him.

Do not try to choke him by arm strength alone, but keep your strength and balance in your Stahara. Practice till you can make him quit instantaneously yet so gently that you do not hurt his throat. Do this for several days before you try the Advanced Practice.

ADVANCED PRACTICE

Execute "TAKE HOLD" -- "ONE" -- "TWO" as above, then instead of saying "THREE" say "GO" when your opponent will try to throw you with the shoulder throw before you are able to choke him. You will try to choke him before he can throw you. Practice this alternately on each other, and it will increase your efficiency with both the shoulder throw and the strangle hold. Do not go in for violent practice, but try it again and again for the purpose of improving your style. The man who is doing the shoulder throw must not utilize the "Escape from strangle hold" taught in Lesson 17. That is practiced separately.

LESSON 19.

ESCAPE FROM REAR STRANGLE

This is a very important lesson.

- It teaches the escape from the rear strangle.
- It enables you to throw over your head anyone who attempts to strangle you from the rear.
- It will make you doubly expert at the shoulder throw.

ESCAPE FROM REAR STRANGLE

As opponent slowly commences to put pressure on your throat, tug his sleeve violently forward with both hands, thus lessening the pressure on your windpipe. Simultaneously turn your chin into the crook of his elbow. This exposes the large neck muscles to his attack and gives you ample time to complete the escape and throw him; whereas if you allow the pressure to continue on your windpipe one second is enough to make you quit.



FIG. 103

ESCAPE FROM REAR STRANGLE

Perform this slowly in an experimental spirit, not in a spirit of competition between you and your partner. Do this once or twice in front of a mirror and compare your position with the photos. Keep your balance in your Stahara so that neither requires to support himself by clinging to his opponent.

EXPERT PRACTICE IN SHOULDER THROW

The moment you escape from the strangle hold you must throw opponent. If you remain where you are after escaping and simply try to hold his forearm off your neck, your assailant is in the strategic position and can hold you and perhaps finally choke you. If you attempt to throw him from such a position as Figure 104 you will not succeed unless you are disproportionately stronger than he is, as your center of balance is too high.



FIG. 104
Center of Balance
too high.

Drop your Stahara down, slipping your right foot slightly to the rear, thus bringing your center of gravity below his; then the principle of applied mechanics will make it easy for you to throw him.



FIG. 105
Center of Balance
below opponent's,
making it easy to lift him

In practice be careful however to lower him gently to the ground.

HINTS ON PRACTICE

The following method is the best way to become expert as it centers all your practice at the crucial point where opponent is all set and ready to choke you.

It also makes the practice of this dangerous hold perfectly safe.

"TAKE HOLD"

Assailant seizes you around the waist from behind, above the arms.

"ONE"

Simulate a kick to his shins.

"TWO"

Slip down through his arms and seize his sleeve with both hands.

"THREE"

Opponent tries to choke you, execute the escape and throw him

THE KICK is retained in all three foregoing tricks ("The Shoulder Throw" -- "The Strangle" -- "The Escape"), in order to make the counting in each trick the same. This gives you less to think about when practicing.

When revising the lessons, practice each one separately. When practicing the shoulder throw, Lesson 15, opponent must not complicate matters by countering with the strangle hold.

When practicing the stranglehold, Lesson 16, opponent must not counter with the escape.

When practicing the escape from the strangle hold, Lesson 17, opponent must not counter with the deathlock (Book 7). After learning the deathlock, make it the fourth trick in this series, as a counter to a counter-counter.

The third trick in the series teaches you how to escape from any strangle which is done by strength of arms alone. The deathlock chokes you with the strength of the whole body and unbalances you while doing so, and from it there is no escape.

LESSON 20.

This lesson teaches you: --

THE ANKLE THROW

Giving you further versatility in dealing with an attack from behind, and a further education in the correct use of your body, and in unbalancing Assailant.

THE ANKLE THROW

"TAKE HOLD"

Assailant grasps you around the waist from behind, below the arms, with his right foot between your legs. In this position he is well braced and is not so open to the previous methods of escape.



"TAKE HOLD"
FIG. 196

The usual counter is to grasp his knee, lift it up, and throw him if you are able.



FIG. 197

This does not give half the leverage the following method does.

"ONE"

Lean well forward and grasp his ankle. Even if he is holding tightly make the effort from the Stahara and you will reach down.



"ONE" FIG. 198

It may be necessary sometimes to make a feint for another trick which he would defend by paying attention to another part of his body. You can then deliberately bend forward and pick up his ankle. Do not try to pull his leg up by the arms only.



FIG. 109

Stand up, making the effort from the Stahara and you will have twice the power. Practice this slowly otherwise you will bang his head on the ground and thus summarily end the practice for the day.



FIG. 110

In practice the Assailant must let go when he feels himself falling and so land gently on the mat. In a real fight, if he holds on, fall on him and that will knock him out.

ADVANCED PRACTICE IN THE ANKLE THROW

When trying to throw Assailant by the ankle throw, if he retains his balance and hops around on his left leg it will be impossible to throw him by a straight pull forward.



FIG. 111

Swing his foot away round to your left. This will unbalance him and you will throw him without any trouble. Do not put your full force into the swing.



FIG. 112

Have your Assailant let go as he falls. This will save him from your falling on top of him. You will become expert in these tricks more quickly if you practice in this prescribed formal manner than if you make a wrestling match out of each trick.

WARNING

If Assailant does not let go you would fall on him like this and knock him out.



FIG. 113
Do not throw opponent like this in practice.

It is a very dangerous fall so avoid it by practicing formally. You can become quite expert by formal practice.

Also pick up Assailant's left foot. Get him to hop around on his right retaining his balance. Throw him by swinging to your right.

Practice this with each foot alternately until you no longer hesitate about the correct direction in which to swing him.

LESSON 21.

This lesson teaches you: --

1. First defense against downward blow of knife. (The elbow break.)
2. The counter to the elbow break.)

FIRST DEFENSE AGAINST DOWNWARD BLOW OF KNIFE (THE ELBOW BREAK)

Assailant steps forward with his right foot bringing down his right arm as if aiming a blow with a knife.



FIG. 114

Step in with your left foot lowering your body slightly, and keep it perfectly erect.

Stop Assailant's right forearm with your left forearm.

Pass your right forearm under Assailant's upper arm, pulling his upper arm toward you and forcing his forearm back with your left forearm.

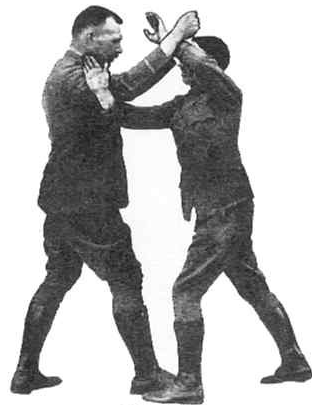


FIG. 115

This is a much quicker and surer method of taking the elbow break than grasping his forearm with your hand. Continue forcing his forearm back until your right hand comes onto the back of your left hand. This will unbalance him backwards.

To show position more clearly, my left hand is open in photo. Naturally it would be closed.



FIG. 116

It is easy to break an arm, so although you perform the major operation quickly, do the minor operation slowly and gently.
Force his right hand back until he gives the signal of defeat.



FIG. 117

The most important point is to unbalance Assailant and retain your own balance.
Allow one another to try this lock on the unresisting arm, repeatedly, slowly and carefully.
Continued practice will enable you to secure this grip like a flash.

DO NOT BECOME UNBALANCED

COUNTER TO ELBOW BREAK

In trying to get the elbow break the man on the right has stepped in and lost his balance.



FIG. 118

He has thrown his elbow around opponent's upper arm instead of pulling it towards him. He has left opponent on *balance*, and he himself is *off balance*.
Opponent therefore has only to shove him backwards to cause him to fall to the ground.



FIG. 119

Opponent is in a position, if he wishes, to throw him hard enough to knock him out.
By practicing this a few times you will learn not to become unbalanced while trying jujitsu tricks.

LESSON 22.

This lesson teaches you: --

1. Escape from the elbow break.
2. Prevention of escape.
3. Wrong method of elbow break.

ESCAPE FROM ELBOW BREAK

As Assailant slowly presses you down with the elbow break, slowly twist your body to the left, thus releasing your elbow and lowering your right hand..



FIG. 120

It will then be easy for you to twist around, release your right hand, and give your opponent the elbow blow in the solar plexus with your left arm.



FIG. 121

(The instructions are so worded that the veriest tyro will have no difficulty in doing the trick correctly and without danger.)

PREVENTION OF ESCAPE

Frustrate opponent's efforts to escape by pressing with your left forearm and pulling with your right forearm.



FIG. 122

A little experimenting will show just how it is done.

In this practice, be cautious. Go slow.

By continuing the pressure on his elbow it is easy to force him to the ground. It is superfluous to trip him.



FIG. 123

In case of necessity, it is easy to break his arm or to hold him prisoner.

WRONG ELBOW LOCK

Some instructors teach you to block your Assailant's arm with your own right forearm.



FIG. 124

Pass your left hand behind his forearm and grasp your right wrist. Force his hand back until he quits.



FIG. 125

THE COUNTER

The counter to this trick is obvious and easy. Simply bend one knee, dropping down, thus relieving the pain in your elbow. Raise the other knee, and kick him in the stomach.

LESSON 23.

This lesson teaches you: --

The second defense against downward blow of knife.

It also teaches you the principle of the line of support.

SECOND DEFENSE AGAINST DOWNWARD BLOW OF KNIFE

Assailant may frustrate your attempt to secure the elbow break by straightening his arm.



FIG. 127

Immediately give up the idea of trying for the elbow break and instead, force his arm straight up and back. Catch him on the throat with the space between the thumb and forefinger, of your right hand, pushing him back at right angles to his line of support.



FIG. 128

This shows a trip by bringing your right leg behind his right leg. This can only be done when his right leg is forward.

It is superfluous, as if you strike him smartly on the neck, in the proper direction, he will go down like a ninepin.

If you are ever up against a man with a knife, the most important thing for you if you wish to survive, is to give him your knee, either before or after your hand has reached his throat.



FIG. 129

Assailant again attacks you with his right arm stiff and straight making the elbow break impossible.

Again force his right arm up unbalancing him backwards.

He has stepped forward with his left foot this time making it impossible to trip his right leg as on previous page.



FIG. 130

A trip is unnecessary as a blow to the throat with the right hand will knock him over backwards.

The direction of the blow must be at right angles to his line of support.

This demonstrates that the trip shown on previous page is unnecessary. You can throw your man in both cases much more quickly by the blow on the throat.

In practice simply unbalance him slightly until you *feel* that you could throw him with a little extra shove.

THE LINE OF SUPPORT

The line of support is a line drawn between your feet.

If the pressure you exert against opponent runs in the same direction as his line of support you are working against his strongest point.

To illustrate, when opponent has right leg forward, if you push against his left leg, you are working against his strongest point.
 If his left leg is forward and you push against his right leg, you are fighting 100% of his strength.
 Instead of that, if you work at right angles to his line of support, as illustrated in figures 128 and 130, you can always throw him, if you work neatly.
 If on the other hand you work clumsily and allow him to divine your intention, he can change his line of support and bring it parallel to the direction of your pressure, and thus frustrate your intentions.
 This principle I submit as the solution of the enigma propounded in the terse observation (credited alike to Bob Fitzsimmons, of cherished memory, and the more humble disciples of the cult of jujitsu), "The bigger they are, the harder they fall."
 It also supplies the clue to the broader principles of jujitsu on which the statesmen, financiers, and economists, both of the Orient and Occident, base their diplomatic relations with each other.
 No teacher at whose feet I have sat, or whose writings I have earnestly studied, has ever informed me of this principle.
 I have had to find it out for myself, and I therefore submit it, I hope with pardonable pride, as my own discovery.
 However, history relates that when Columbus showed a critical world how to stand an egg on its end, he was told that he arrogated too much credit to himself.
 Similarly I may be told that my labored explanation is superfluous, and that I have simply stated a well-known principle of applied mechanics.
 If that is so, I shall not press my point, but instead shall express pleasure and gratification that the principle is so thoroughly understood.
 Will the kind reader retrace his steps to Book 4, and apply this principle to his execution of the back throw.
 He may then review all the other lessons in this course, and apply this principle to every trick in which he should unbalance his opponent.
 He may perhaps be generously inclined and admit that I have discovered a new principle in the applied mechanics of hand-to-hand fighting.
 If so, I thank him sincerely.
 If not, I shall simply remark that it is a hard world, and pass on to the next lesson.

LESSON 24.

This lesson teaches you: --
 The third defense against downward blow of knife.
 It also teaches the comparative value of the three methods.

THIRD DEFENSE AGAINST DOWNWARD BLOW OF KNIFE

The quickest method of turning the tables on a man who attacks you with knife or pistol is to parry the blow with your forearm, stepping in and lowering the body slightly, keeping erect and well-balanced.



Kick him in the abdomen with the rear foot.
 Bend your left knee slightly, this lowers your center of gravity and gives you more balance.



Make the effort from the Stahara, this makes the kick twice as powerful as if you merely used the leg muscles. (See note further down re "The Jujitsu Kick.")
 This is a foul kick only to be used where Assailant is trying to kill you. That is the only circumstance under which such a foul blow would be justifiable.
 A surer parry still is to block his blow above the elbow.



FIG. 133

This necessitates stepping in closer and lowering your body more.

When you block his forearm, if he had a long knife it might reach your head, but if you block his upper arm you are quite safe.

Simultaneously give him a sharp blow on the abdomen, either above or below the belt.

This blow is made with a sharp jab, the return being as quick as the blow.

In practice, put your full strength into the blow but stop it a few inches from the target.

Whether you would use the kick or blow depends upon your distance from the Assailant.

If you are farther away, the kick would be better, if you are closer in, the punch would be quicker.

Although the knee kick to the crotch is not illustrated here, it is the first thing to do in an emergency, as was taught to you in Book Two.

If you are a certain distance from Assailant you would use the toe kick, Figure 132. In other positions you might use the punch, Figure 133. But you would always precede or follow up with the knee kick.

Merely filing this information away in your mind is no good. This course trains your subconscious by repeated practice of selected tricks to use the best combination in an emergency.

THE COMPARATIVE VALUE OF THE VARIOUS DEFENSES

On account of the ease with which an Assailant's arm can be broken, too high a value is apt to be placed on the elbow break. It is true that, once secured, the elbow break wins the fight, and enables the smaller man to take prisoner or disable his enemy.

There are many occasions where such a hold can be secured and it therefore should be mastered.

But in an actual fight against a man armed with a knife the chances of securing such a hold are only one in ten. The tactics taught in the third defense against downward blow give you a much better chance for your life.

Similarly the chances of securing the wrist twist taught in the first defense against downward blow are only about one in ten against a man with a knife.

The tactics taught in the second defense against upward blow are much more effective and reliable. See remarks below, under first defense against upward blow of knife.

In teaching men who were going to the war, all the training was directed towards making them kick or hit a vital spot rather than try for a hold.

Mr. Haneishi, the jujitsu expert I brought from Japan with me, besides being a professional teacher of the art is also a bone-setter, and general first-aid practitioner.

He was once called in to render first aid to a burglar who had come off second-best in an encounter with a householder. When Mr. Haneishi arrived on the scene the burglar was dead, and blood was trickling from his mouth.

"Ah, you struck him on the mouth," observed Mr. Haneishi.

"No, I gave him *suigetsu* [solar plexus strike]," replied the householder, who was over sixty, and from the use of this technical jujitsu term the old man revealed himself as a graduate of the school of jujitsu.

It seems that the burglar threatened him by brandishing a two-handed, razor-edged Japanese sword over his head, and demanded his money.

The old man advanced to give this, and the moment he was close up delivered the blow shown in Figure 133 with deadly effect. The man collapsed, and blood rushed from his mouth, showing that his internal organs were ruptured by the blow, which is delivered with a penetrating effect and an upward direction.

LESSON 25.

FIRST DEFENSE AGAINST UPWARD BLOW OF KNIFE

Block his blow with your left hand, taking care that your forearm is held correctly, otherwise you may get cut.



FIG. 134

Seize the little finger side of his right hand with your right hand, and the thumb side of his hand with your other hand, your fingers on the palm.



FIG. 135

(Before doing this trick practice the preliminary exercise for the wrist twist in Book 1.)
Twist his wrist to your left until he drops the knife.



FIG. 136

You can either break his wrist or force him to the ground and kick him.
(Observe my positions in Figures 135 and 136, and note how the strength of the whole body is brought to bear.)
His wrist is twisted not by arm strength alone, but by turning the body.
The parry shown in Figure 134 is not nearly so good as the parry shown in Figure 138.
In Figure 134 the Assailant is still balanced and can continue to attack. In Figure 138 you can swing him off balance and he is then open to the knee kick to his crotch, a right hook to his jaw with your fist, or a blow with the heel of the hand below his chin.
A combination of the last three blows is much more reliable than an attempt to seize the hand of a quick knife-artist.

LESSON 26.

SECOND DEFENSE AGAINST UPWARD BLOW OF KNIFE

Assailant strikes an upward blow at your abdomen with the knife in his right hand.

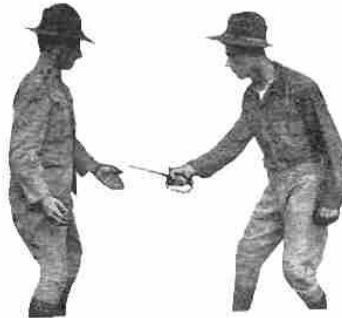


FIG. 137

Step back with your right foot, swinging on the ball of the left.
Parry the blow just at his elbow with your left hand. Keep your elbow close to your side.



FIG. 138

Take advantage of his forward impetus and unbalance him to his left.
Strike him an upward blow below the chin with the heel of your hand.



FIG. 139

This jerks his head back and the shock to his spine does greater damage than the blow itself. Some women's wrists and hands are so weak that they cannot strike a serious blow with the fist. But they can with the heel of the hand.

If you are a good boxer you may use the right hook to the jaw.
(In practice, shove his head back, do not strike.)

This shows the WRONG WAY to parry the blow.

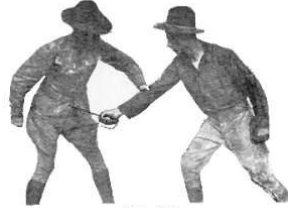


FIG. 140
WRONG PARRY

1. It takes longer to parry when you raise your elbow in this awkward fashion.
2. You are *off balance* and not in the best position to counter attack.
3. Your body is still in front and he may reach it with his knife.

LESSON 27.

HOW TO PARRY A BLOW

Suppose you try to frustrate an attack by parrying Assailant's left *forearm* with your right hand.



FIG. 141

You deflect the blow of his left arm, certainly, but you leave him in a position to use his right.



FIG. 142

Make your parry at the *elbow* and you will turn his whole body round and get him *off balance*, leaving an opening for a right hook to the jaw or whatever method of attack you may choose.

Take the position of each of these illustrations and go through the motions of parrying numerous blows. This exercise is not to give you quickness in parrying, but, having parried, it teaches you the correct angle at which to unbalance your Assailant.

Quickness is cultivated in the next lesson.

LESSON 28.

THE SIDESTEP

Starting with the right foot behind him, Assailant lunges forward and makes a straight thrust at your abdomen.

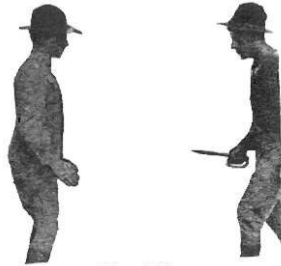


FIG. 144

Swing back the right foot, turning on the ball of the left, keeping your body perfectly erect and let the blow go past.

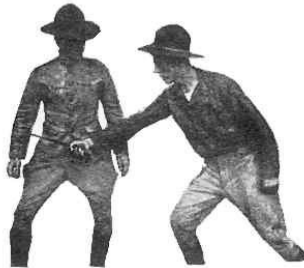


FIG. 145

NOTES ON PRACTICE OF SIDESTEP

Practice the sidestep frequently, it is one of the best exercises for training you to quickness of eye and agility of movement.

I have never seen anyone but a jujitsu man make a movement exactly like this or the jujitsu kick, and it took years of observation and practice to discover just what they were doing, and how they did it.

With the illustrations and instructions given here, there is no reason why the reader should not master it right away.

Compare illustrations 144 and 145. The body swings round on the ball of the left foot, just like a door, the effort, the motive power, comes from the Stahara.

In Figure 145 the weight is evenly balanced between the legs, the knees are slightly bent, the body limber. Have Assailant lunge at you with left hand also, swing back the left foot, turning on the ball of the right.

SIDESTEPPING THE KICK

Devote a good deal of time to this practice, both with right and left feet. See Figures 146 and 147.

My Assailant in Figure 146 is kicking with the jujitsu kick with the knee bent. This is such a swift kick that it is almost impossible to catch it. Do not let this fact worry you as you can learn to sidestep a great deal faster than the ordinary person can kick.

In practice, at first, Assailant should kick with the knee straight.

THE JUJITSU KICK

The jujitsu kick is given by raising the knee simultaneously with the toe flying out. The foot travels at a terrific speed, and the recovery is equally rapid, the foot being at once returned to the ground, or the kick repeated.

The great secret about the jujitsu kick both with regard to the speed and also the force of the blow is that the whole weight of the body goes into it. In practice "Put your Stahara" into it, and you will soon get it. This kick is used only in emergencies of life or death.

LESSON 29.

QUICKEST WAY TO THROW A MAN AFTER CATCHING HIS LEG

When Assailant kicks at you, you should have sensed his intention almost before his foot has left the ground. Suppose he kicks with his left foot.



FIG. 146

You swing back your left foot, turning on the ball of your right so that you sidestep his kick. At the same time catch his leg with your right hand.



FIG. 147

Do not stop his leg when you catch it, but swing it up in the direction in which he is kicking. This will at once put him right *off balance*.



FIG. 148

Swing it right up and shove it back a little and he will fall back hard enough to be knocked out.



FIG. 149

When you practice this have a third party ready to catch the man who is thrown, otherwise your studies will probably be discontinued through sudden cessation of interest by the party of the second part. You can practice it without throwing him. The whole trick is done with one swift movement.

LESSON 30.

THE INSIDE CATCH

Sometimes you may catch a man's leg inside, instead of outside. That is, you might sidestep to the left and catch his left foot with your left hand.



FIG. 150

That is not so scientific as the outside catch, as it leaves you more open to an attack from his hands.

The best method of throwing him here is the same as in the outside catch. Raise his leg right up and throw him over backwards.

THE BACKHEEL

Here is another method. Change his leg over to your right hand. Bring your left hand onto his shoulder (in a fight, onto his throat), unbalancing him backwards, stepping inside his right heel with your left foot.



FIG. 151

In practice it is unnecessary to throw him. Just get him *off balance* to the point where you know you could throw him. Retain your own balance by keeping your strength in the *Stahara*.

UNSCIENTIFIC METHOD

Your arm is round his waist and you are throwing him by strength. It is much slower, and he can hold on to you and perhaps prevent your throwing him



FIG. 152

In Figure 151, by placing your hand on his shoulder you instantly unbalance him and take away his strength. Practice this with both feet for the experience it will give you in personal contact.

FOOT PARRY TO KICK

If a man tries to kick you, say with the left foot, one of the quickest ways to counter it is to swing round on the ball of your left foot, raising your right leg, and catching him on the shin bone with the edge of your shoe.



FIG. 153

Drive your shoe down on his shin and you will incapacitate him temporarily and thus leave him an easy victim to your next aggressive move.

Practice it without actually kicking, slowly at first. Later work up to speed.

LESSON 31.

HOW TO RESCUE A FRIEND WHO IS HELD UP

ONE:

Steal up quickly behind the man who is pointing the pistol.



FIG. 154
Going to the assistance of a friend who is held up.

TWO:

Lay your left hand on his upper arm, just behind the elbow, and your right hand on his wrist.



FIG. 155

Seize Assailant's arm

THREE:

Shove his elbow forward and jerk his forearm back, snapping his elbow, and the pistol will fall from his nerveless hand.

Swiftness is essential in knocking his forearm up, otherwise he will fire as you take hold.

The success of this trick depends on proper coordination of your movements, which you will acquire by a little practice.

In practice, do this so slowly that there is no danger of injuring your opponent's elbow. He will stand still and let you experiment, and you must allow him the same privilege.

You can easily twist away while he does it slowly, but if you do so he will never learn the trick.

Done quickly, there is no escape, but you must avoid speed in your first practices.

Experiment very slowly until you find the correct angle at which to push his elbow forward, and pull his wrist back.

After it is mastered, you may try pulling him back to the ground with this hold.



FIG. 156

and break his elbow.

FOR USE AGAINST BURGLARS

The shock of breaking his elbow will be sufficient to knock the fight out of any ordinary burglar, but there are some men who are so determined and vigorous that they would still carry on the fight.

If you stooped down to pick up his pistol, he would kick you in the face, and then he would recover his pistol with his left hand. Therefore you must not merely break his arm, but throw him at the same time.

THE WRONG KIND OF JUJITSU

This is given as an example of the kind of jujitsu not to practice.

Seize his right wrist with your left hand. Place your right hand behind his upper arm, above his elbow. Push with your left and pull with your right and his arm will break.



CRITICISM: This trick is no good because:
First: It is dangerous to practice on another's elbows. It is a "hit or miss" trick. If ever you got it on an armed ruffian you would require to break his arm immediately as you could not hold him and make him quit.
Second: If he bends his elbow before you get hold, you have not enough leverage to break his arm.
Third: It is difficult to catch his wrist without being cut.
If you are ever taught a trick that is open to such criticisms you had better discard it as not of much account.

LESSON 32.

THE ELBOW BLOW

Assailant aims a blow at your head with a straight swing.



Step in with your right foot, lowering your body and ducking so that the swing passes harmlessly over your head.



At the same time swing your right elbow into position shown in Figure 159. Swing your elbow in the opposite direction, right into his ribs or midriff.



This is one of the most wicked blows known and will knock him out. In practice, put all your force into the blow but stop it three or four inches from Assailant's ribs.

Practice ducking, so that when you are in position of Figure 159 your body is erect and balanced. At first you will probably be in too bent a position, in which you cannot move quickly nor strike strongly. As Assailant knows you are going to duck every time, he will be tempted to strike lower and catch you as you duck. He must not do so however. The ruffian who makes such a blow would not know you were going to duck, and you would "get him" before he could change his plans. The straight swing is not the kind of blow a boxer would deliver, but is often used by an uneducated and ignorant Assailant. A man with a club might also attack you by such a swing, and against such an attack, this is the best defense. Let Assailant aim a blow at your temple with his open hand. It is unnecessary to use a stick in practice. This exercise will quicken the eye.

LESSON 33.

THROW YOUR HAT IN HIS EYES

Face to face with an armed man, try to throw your hat in his eyes and spring in before he can see clearly. If you have not your hat, use anything, your handkerchief, a plate, a bottle or glass. If a man comes at you with a knife, particularly if he assumes the boxing attitude, the left foot and hand advanced and the knife held in the right hand thrusting upwards, you are up against an ugly customer who knows how to use his knife. If you have a pistol you had better shoot him before he gets near you. If you have no pistol do not rush him, but make a "strategic retreat," "spar for an opening." If you are in a room, keep the furniture between you, never let him get you in a corner. Use a chair or something and threaten his head with it, and if he gets too near, bring it down on his head. Try above all things to throw something in his face, water or some stronger beverage. If you are in the open pick up stones, mud, anything, and try to get it in his eyes. The above instructions will be so simple and obvious to some people that their inclusion here may seem superfluous. All people however are not equally gifted and there are some to whom this advice may be welcome. Unless you discipline your mind by thinking along these lines in times of safety, the moment of danger may find you unprepared.

LESSON 34.

WRIST TWIST WHEN THROAT IS SEIZED

Tricks like the Wrist Twist are best done after an Assailant has actually got hold of you. See Book Five. They are not so practicable when an Assailant is apparently going to strike you. The proper defenses for such cases have previously been taught in this course.

Assailant seizes your throat.



FIG. 161

Bring your left thumb onto the back of his right hand and your fingers around the root of his thumb. (If Assailant's hand is stronger than yours, you cannot secure the wrist twist by hand strength. You must unbalance Assailant to the point where his hand exerts only 20% of its power. Experiment and study the figures.)

Hold his right hand tightly against your body and step back with your left foot, thus pulling him *off balance*.



FIG. 162

Bring your right thumb onto the back of his hand and your right fingers onto his palm. Twist his wrist, bringing him into the position of Figure 163.



FIG. 163

Keep him *off balance* all the time you are twisting. Make him give the signal of defeat. It is easy to force opponent onto his back by the pressure on his wrist. It is unnecessary to trip him. In this position you can easily hold him prisoner as long as you choose.



FIG. 164

If the circumstances call for it, you may disable him by breaking his wrist.

LESSON 35.

WRIST TWIST USED ON MAN WHO SEIZES YOUR COAT

Assailant seizes the right side of your coat with his left hand.



FIG. 165
Assailant seizes your coat.

Place your right hand on the top of his left hand, fingers up on his palm, and your thumb on the back of his hand with the correct wrist grip. Hold his hand firmly against your side. Step back with the right foot so that you pull him *off balance* and twist his wrist slightly.



FIG. 166
Unbalance him.

By holding his hand firmly against your body you will more easily be able to twist his wrist.



FIG. 167
Take hold with left hand.

Bring the thumb of your left hand onto the back of his right and your fingers onto his palm. Twist his wrist slowly into position of Figure 168, keeping him *off balance* all the time, and make him give the signal of defeat.



FIG. 168
Twist his wrist.

LESSON 36.

THE REVERSE WRIST TWIST WHEN THROAT IS SEIZED

The "Reverse Wrist Twist" shown below depends for its success upon the way you twist his wrist by the weight of your body in moving from the position of Figure 170 to that of Figure 171. The same remarks apply when you try it on a man who has seized your hair. See Figure 173.

Assailant seizes you by the throat.



FIG. 169

Bring your right hand up beneath his left arm. Place the root of your right thumb on the back of his right hand, and your fingers round the little-finger edge of his hand, grasping the palm. Hold his hand tightly to your body and step back with your left foot, thus pulling him *off balance*.



FIG. 170

Step back with your right foot, swinging your left shoulder forward, twisting his hand by the weight of your body.



FIG. 171

Bring the root of your left thumb onto the back of his right hand and the left fingers onto his palm. Step back, pulling him *off balance*. Press his palm directly towards him, exerting all your pressure on the back of his hand. You can easily disable him by breaking his wrist.



FIG. 172

In practice do it slowly and release him the instant he quits.

LESSON 37.

REVERSE WRIST TWIST WHEN YOUR HAIR IS SEIZED

Assailant seizes your hair with his right hand.



FIG. 173

Place your right hand on the back of his hand with your little fingers encircling the little finger edge to his palm. Do not try to pull his hand off. Press it firmly down onto your head. Step back with your right foot, bending your head away, forward and to your right. Keep pressing his hand tightly down on your head. Pull him forward *off balance* until his hand loses its power.

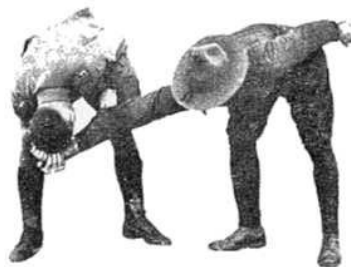


FIG. 174

With the root of your right thumb, press the back of his hand towards him. Step farther back, pulling him more *off balance*. Bring palm of your left hand onto the back of his right, with your fingers around the root of his thumb. This will make him let go. Press the palm of his hand directly towards him and rise to position of Figure 175.



FIG. 175

In making him give the signal of defeat, be careful to do it slowly, otherwise you may injure him.

WRONG METHOD

Carefully study Figure 176, where I have bent forward, instead of swinging to my right.



FIG. 176

My Assailant is *on balance*. His hand is gripping my hair with 100% of its strength and I am unable to pull it off.

If your practice of this trick has not been successful, you will find that you have been *omitting* to unbalance your Assailant.

Assailant at first should not grip the hair, but simply lay his hand on opponent's head until the trick is mastered.

By practicing these four Wrist Twist Tricks you will gradually discover how to use your body to offset the strength in the hands of a more powerful man.

LESSON 38.

THE HAMMERLOCK STANDING

When a man stands naturally, the backs of his hands are slightly towards the front.

Lay your right palm on the back of his right hand, your thumb round the root of his thumb and your fingers around the little-finger side of his hand. Pass your left hand outside his arm and place it behind and above his elbow.



FIG. 177

Pull his elbow outwards, and towards you. Press his hand straight behind him, stepping forward so that your chest comes against his upper arm. Keep his arm in that position by the weight of your body.



FIG. 178

Slip your left hand to his wrist and your right hand to his elbow. As you do this, step behind him. Press his elbow in, toward the small of his back. Press his hand directly toward his right shoulder.



FIG. 179

Keep your strength and balance in your Stahara. Force him onto his tiptoes and you can march him where you will.

This is a valuable hold for policemen, and I will make a suggestion about their practice. Big strong men are apt to do tricks such as this by sheer strength. If, instead, you will do a certain amount of practice without using your strength, you will become more scientific. You will discover the lines of least resistance. You will find out how to unbalance your man. As a result you will be able to use your strength more effectively. Tricks like this depend upon the element of surprise for success and cannot be done in a jujitsu match where each opponent is on guard.

LESSON 39.

TO MARCH A PRISONER WITH ONE HAND

Secure Hammerlock first. Then, slip your left forearm between his right forearm and his back until your elbow is below his right wrist and your hand on his upper arm.



FIG. 180

If you let the pressure relax, he may escape, but press his wrist upward with your elbow, keep the full strain on his elbow and shoulder and he cannot escape.

In your preliminary practice, be careful. Rather allow opponent to escape than hurt him. You can march two men prisoners by this method.



FIG. 181

As they bend forward to escape, lower your body with them. Keep the weight of your Stahara on their elbows. This picture is taken at the moment both men are doing their utmost to escape. It is not strength that prevents them from escaping. It is science.

LESSON 40.

HOW TO ESCAPE FROM A HAMMERLOCK

If your Assailant omits to maintain fullest pressure, if he fails to keep you "on your toes" - bend forward letting your arm come straight and bringing your left shoulder round towards your right.



FIG. 182

You can free your arm and if necessary attack opponent with your left fist.



FIG. 183

LESSON 41.

SWIFT METHOD OF MAKING AN ARREST

A man you wish to take prisoner is walking to meet and pass you unconscious of any danger. (My right hand is held thus for purposes of instruction. In reality you would conceal your intentions.)



FIG. 184

As you pass him, place the palm of your right hand on the back of his left, your thumb around the little finger edge of his hand. Your left hand is placed inside and above his elbow.



FIG. 185

Wheel round quickly facing the way he is going, and continue walking with him. Your left arm merely pulls his elbow inside your right forearm.



FIG. 186

Raise your right forearm, bringing him into position of Figure 187.



FIG. 187

Exert pressure on the little finger side on the back of his hand, pressing it towards your left and downwards. This will bring him onto his toes, *unbalanced*, and you can march him where you will. (If necessary, use both hands to twist his left hand until you learn the correct angle, when one hand will be ample.)

VERBUM SAP: A WORD TO THE WISE IS SUFFICIENT

Practice these tricks all you can. Practice them with as many different people as you can. But do not go around looking for unsuspecting victims to try them out on. There is a time and place for everything. So do not make yourself a nuisance by selfishly doing a "stunt" on a friend at an inopportune time or place. You may hurt his feelings, or through your own inexperience you may injure him. The better plan would be to interest him in your work and to have a regular practice with him, thereby benefiting him as well as yourself.

LESSON 42.

THE JAPANESE POLICEMAN'S "COME-ALONG"

A trick known in this country by the above name (but not in Japan, where I have never seen it used), is to seize opponent's left wrist with your left hand. Pass your right arm over his left arm. Bring your forearm under his forearm, and clasp your left wrist with your right hand.



FIG. 188

If you are more powerful than opponent, you can cause him considerable pain and force him to come along. But if he is more powerful than you, he will have no difficulty in withdrawing his arm from your hold and in striking you in the face if he so desires.

A variation of this trick, wherein you grasp his left palm instead of his left wrist, is a little better.

ANOTHER METHOD

By passing your forearm behind his elbow with the palm of his hand up, you can break his elbow by jerking his arm down. Unless you go the length of breaking his arm, however, a stronger man can escape from this hold.



FIG. 189

You cannot control your prisoner in practice, for by the time you begin to cause him pain, you have almost wrenched his elbow ligaments.

THE "FUNNY-BONE COME-ALONG" - AN INSIDE WRINKLE

There is a sensitive spot two inches above the elbow on the inside of the arm. (Press the end of your thumb into your own arm and discover its exact location.) The secret of this trick is to press the sharp edge of your wrist-bone against this spot. To expose this spot to wrist-bone pressure, *his thumb* should be uppermost, *not his palm*. Hold tightly with your upper arm and press his hand straight down, his little finger being underneath. Force opponent to his toes and lead him around the room.



FIG. 190

THE WRONG WAY

This position is wrong. My opponent has been allowed to remain *on balance*. My position is unstable. The Stahara has no strength.



FIG. 191

Compare with Figure 190, where the posture of the body reinforces the arm. Unbalance opponent while taking hold and thus prevent his striking you.

LESSON 43.

TO EJECT A TROUBLESOME VISITOR

An amusing recipe for ejecting an unwelcome visitor from your home, is to shake hands with him, in an apparently friendly fashion. Then pull his hand toward your right. Step towards him with your left foot. Pass your left arm beneath his right arm until your shoulder is right under his armpit. Then pull his hand forward toward your right.



FIG. 192
The Devil's Handshake

The pain in his shoulder will bring him to his tiptoes, and will enable you, firmly but gently, to walk him out the front door. Should anyone try this hold on you, quietly bring your left hand on top of his wrist, and simply push his hand down, thus instantly freeing yourself.



FIG. 193
The Escape

If you wish to turn the tables on the humorist who is making you the subject of his experiments, place your hand on his wrist, and pull it gently back, pressing your chest against his elbow.



FIG. 194
The Tables turned -
the Biter bit

The signal of defeat in this instance cannot be given by the hands as they are both engaged. Stamp quickly on the floor with the foot twice and your opponent will instantly release you.

ANOTHER "COME-ALONG"

Instead of passing your upper arm beneath opponent's armpit, as in Figure 192, just pass your forearm, and grasp he clothing on his right chest with your left hand. Press his arm down exactly as in Figure 192 and make him submit, or lead him captive by the pain in his upper arm. This is not a very reliable method of taking prisoners and is simply given to increase your general experience in such matters.

LESSON 44.

TURNING THE TABLES ON A "HAND-SQUEEZER"

Some men persist in trying to grind your hand into a pulp to show off their strength.



FIG. 195

When you meet such a gentleman, pull his hand straight out sideways. Step past his right foot with your right foot, so that your head passes beneath his armpit. (Let me warn you never to try this till you have practiced it with ten different opponents.)



FIG. 196

Turn and look towards your left. Continue pulling his arm in the same direction, straight out from his side, so that you *unbalance* him in that direction. By this time you have passed completely under his arm.



FIG. 197

Raise your left arm and bring your armpit over his upper arm. Do not twist his arm but pull the little finger side of his hand straight to your face.



FIG. 198

With your upper arm, hold his arm tightly, and with the weight of the body, press his upper arm down until he gives the signal of defeat. Try it very slowly at first.

LESSON 45.

HOW TO MAKE A MAN LET GO

Your opponent is holding on to something and you cannot pull him off.



FIG. 199

Place the ends of your thumbs behind the lobes of his ears and against his jawbone. Press straight upward. Bring him onto his toes, and he will gladly accompany you.



FIG. 200

Be careful at first to avoid injury, and experiment a little until you find the sensitive spot.

LESSON 46.

FINGER HOLD

With your right hand, take the fingers of opponent's left hand so that the backs of his fingers lie in your palm. Grasp them with your fingers and thumb.



FIG. 201

Raise his hand straight up, till it is over your head, and bend his fingers back, at right angles to his hand. This will bring him onto his toes and you can then march him around.

A SIMPLE BREAK FOR ABOVE HOLD

Fold your thumb over your palm until the tip of your thumb touches your little finger.



FIG. 202

Lower your wrist and draw your elbows to your side. Bunch the tips of your fingers together and you will have no difficulty in withdrawing them with an upward movement from his grasp.

LESSON 47.

A SIMPLE WRIST-BREAK

Assailant pushes you with his right hand flat on your chest.



FIG. 203

Bring the palm of your right hand onto the back of his left hand, and your left hand onto the back of your right. Hold his palm tightly against your chest.



FIG. 204

Bend forward, and the pain in his wrist will bring him to his knees. Make him give the signal of defeat.



FIG. 205

The only strength required is to keep his palm (especially that part close to his wrist, the heel of his hand) pressed tightly against your chest. He provides the motive power, as the harder he pushes, the worse for his wrist.

Do this very slowly at first, otherwise you may injure his wrist, or you may bring him down too hard on his knee.

The trick can only be done when a man is actually exerting strength against your chest. It is useless to try and pull his hand onto your chest, and if he tries to pull his hand away, you have no chance of getting it.

If, however, he is determined to shove you back by his greater strength, that is where you can turn his greater strength against him by getting his wrist in a trick. A chance to do this will seldom occur, but when it does, this trick will come handy.

It gives you further experience in using the opponent's strength against him, and each added experience makes you better able to apply the principle in all other tricks.

LESSON 48.

AN AMUSING NECK HOLD

Clench your left fist and place the sharp second knuckle-joint of the first finger in the middle of the large sterno-mastoid muscle on the side of opponent's neck.



FIG. 206

With the right hand, clasp the little-finger side of your left hand in such a way that you do not interfere with your knuckle-joint pressing his neck.



FIG. 207

Place the side of your face against his cheek, and with the strength of both arms, press the sharp knuckle into his neck.



FIG. 208

There is a peculiarly sensitive spot here. *Let your first experiment be gentle.* Opponent gives signal of defeat by slapping his thigh. Ladies might find this a useful means of persuading their husbands to present them with a new hat. It can be taken with the speed of lightning and once secured, opponent is helpless. It is not recommended as a practical fighting trick, as it leaves you open to a kick just before it is secured.

LESSON 49.

KNEE SMASH ON NOSE

Assailant comes at you with his head down, as if to seize you around the legs.



FIG. 209

Time his rush carefully. Place one or both hands on the back of his head. Bring it down violently on your knee, which you raise in the same moment.



FIG. 210

Make your effort from the Stahara, thus getting all the force of your body into the blow. In practicing, stop the knee three inches from the Assailant's nose.

LESSON 50.

FRONT STRANGLE HOLD

The strangle hold usually taught is to pass your right arm under his neck with the palm downwards. (There is also a chin hold wherein you bring your wrist against opponent's chin. Clasp your right hand with your left. Twist his neck by lowering your right elbow and raising your right hand.)



FIG. 211

Place your right hand on your left wrist and your left hand on his shoulder. If you are strong you will have no difficulty in making opponent quit by this hold; or even if you are not so strong and get it on by surprise.



If you are up against a man with a "bull-neck," however, your efforts will be in vain as his neck is stronger than your arms. Practice it a few times to augment your experience, then discard it for the jujitsu secret strangle.

LESSON 51.

SECRET FRONT STRANGLE HOLD

Place your right forearm under opponent's neck with the sharp wrist-bone against his windpipe. Keep your wrist straight.



Place the palm of your right hand on the back of your left, with your fingers gripping your palm. Hold his neck tightly between your arms and your body (under your armpit).



In this position you can easily strangle him by tightening the pressure of your wrist on his windpipe. This hold is known only to a limited circle. It is not taught in any standard Japanese jujitsu book. Hold his neck rigidly against your body. Bring your Stahara forward and upward, thus increasing the pressure of your wrist, until his neck is dislocated.



The strength of the weakest man's Stahara is stronger than the strongest man's neck and you can kill a man with this grip instantaneously. This is a super-secret method of doing a secret trick. Do it slowly. You can practice this hold on one another with the utmost safety and with absolutely no fear of injuries or accidents. These secret jujitsu holds are like an immense steam hammer whose power can be so controlled that it will perform the most delicate operations. In matches where this has been used to defeat the opponent, I have never seen anyone suffer even momentary discomfort after the hold was released.

You will find it difficult at first to coordinate your arm strength and your Stahara strength. When you first use Stahara strength, your arms will relax, but practice until you get the proper coordination. To obtain an opponent who will allow you to experiment on him, you must first practice according to the rules laid down in "How to Make an Opponent Quit" in Book One.

SECRET STRANGLE HOLD - continued

You can pull opponent into the strangle hold by placing one hand on the back of his neck and pulling him forward *off balance*. By a little practice you will be able to utilize his forward momentum. If you try this when he has no forward momentum, it will not succeed.



FIG. 216

Pull his head under your armpit.



FIG. 217

Opportunities for this hold occur most frequently when opponent is trying for your legs. There are three reasons why this hold is so much deadlier than the ordinary front strangle hold.

1. The sharp edge of your wrist will choke him a tenth of the time that the flat side would.
2. You use the strength of the Stahara, not the strength of arms only, in choking him.
3. You unbalance him onto his tiptoes, thus weakening his powers of resistance.

LESSON 52.

HOW TO THROW A MAN FROM BEHIND

In practicing the trick on the next page, a beginner usually makes the mistake of pulling the opponent back so clumsily that he loses his own balance. To do so, keep limber all over, with your strength and balance in the Stahara.

The first point to aim at in practice is to keep your own balance. To do so, keep limber all over with your strength and balance in the Stahara.

The second point is: do not pull him by main strength, *topple him back*.

The third point in your practice is to steal gently up to your opponent, place your hands and foot on him simultaneously, and have him on the ground the next instant.

Take the position of each figure in this trick and compare your own position with the illustrations.

Place him on the ground so gently that he is hardly aware anything has happened, then gradually work up speed. By combining gentleness and speed, you will gradually acquire the action of the tiger.

HOW TO THROW A MAN FROM BEHIND - ii

Place your hands on opponent's shoulders. Simultaneously place your right instep behind his right knee. (In a real emergency you may use your toe.)



FIG. 218

With the foot, knock his knee forward. Simultaneously pull his shoulders back.



FIG. 219

Let his back come against your chest. Pass your arms over his shoulders and through his armpits.



FIG. 220

Step back, and lower him gently to the ground. With your right knee, support his right shoulder. Bend the right knee. Extend left leg straight behind you, foot flat on the ground. The knee may be bent a little.



FIG. 221

Keep your body well balanced, with your strength in the Stahara. From this position, start your practice of the strangle hold and death lock.

LESSON 53.

IMPROVED METHOD OF THROWING A MAN FROM BEHIND

Place your hands on opponent's shoulders and simultaneously place your knee on his backbone just below his belt. Do not grasp his clothing, it is just a waste of time.



FIG. 222

Pull his shoulders back, and drive your knee forward simultaneously. This is done with a forward movement of the Stahara.



FIG. 223

The right foot is instantly returned to the ground. Opponent's body flies forward to this position.



FIG. 224

If unsupported, he would crash to the ground with sufficient force to be knocked out. Practice this trick in the same manner as the previous trick, by passing your hands through his armpits and seating him on the ground in front of you. *In war* you would drive your knee against his spine with sufficient force to paralyze him. *In practice*, place your knee on his back, gently, then flip his hips forward. You will soon do these two movements without a pause, and so swiftly that an onlooker would think you were kicking your opponent, yet the opponent would hardly feel your knee. By adopting this method of practice you will be able to continue till you can do it like a flash of lightning. If you start too roughly at first with one another, you will never continue your practice to the point of proficiency.

ADVANCED PRACTICE IN THROWING MAN FROM BEHIND

The advantage of the improved method of throwing a man instead of the first method of knocking his leg away is that if you knock away, say, his right leg, and he happens to have his weight on his left leg, he will not fall. By knocking his hips from under him, however, there is no chance of failure. This trick is not only a deadly method of attack in itself, but it is the best preparatory exercise for the Standing Death Lock, as it gives you the correct knack of unbalancing a man. As you place hands and knee on him, keep your balance in your Stahara, otherwise you will be leaning on him for support and your legs and arms will not coordinate and will not throw him with their maximum strength. After a little practice you will be able to steal up, lay your hands and knee on him simultaneously, and have him on the ground before he realizes you have touched him, and so expertly that you jar neither his spine, his neck, nor his seat when he reaches the ground. This of course requires your initial practice to be very slow and careful.

LESSON 54.

REAR STRANGLE

When an opponent is on the ground with his back towards you, step up close with your right foot. Place your right knee against his shoulder. Kneel on your left knee. Place your elbow on his shoulder with the forearm straight out in front. Bring your right forearm in front of his throat, the sharp edge of the wrist-bone against his windpipe. Place the fingers of your right hand on the elbow of your left hand.



FIG. 225

Bring the palm of your left hand behind opponent's head. Strangle him by pressing his head forward with your left hand and pressing his windpipe with your right wrist.



Fig. 226

Go slowly and release him the instant he signals defeat.

STRANGLE HOLDS IN A JUJITSU MATCH

In a jujitsu match, when an opportunity offers, the strangle hold is applied like a flash of lightning. The opponent makes the signal of defeat, and the match is decided. Quick as has been the operation, no injury or pain has resulted to the vanquished man.

A jujitsu man who applied a hold so roughly and clumsily as to damage his opponent would be so ashamed of himself that he would not show his face in the wrestling hall for months to come. Such an incident, however, does not occur. Before a jujitsu man has worked his way up to the ranks of the third-class exponents, he has acquired a temperance, a control of his movements, that makes such an occurrence unthinkable.

Although there is no limit to the deadly nature of the holds used in a jujitsu match, there is never an accident on that account. I have trained large numbers of men in the effective use of the Death Lock, and by this system in a few lessons, they, too, acquire a temperance, and are able to use this hold with safety to themselves and their opponents.

The rear strangle is one of the four methods used in jujitsu matches of strangling a man from the rear, all of them equally effective and interesting. They achieve their object of making the opponent quit either by pressure on his windpipe, on the nerves and blood vessels of his neck, or on his spine. You are not taught these other methods in this course, for the simple reason that the Death Lock supplants them all. A complete course of self-defense should teach you not only the best tricks to use, but why you should use them, and we give you this rear strangle so that you may compare it with the Death Lock.

LESSON 55.

THE SECRET JAPANESE DEATH LOCK

The most effective hold in existence.

Superior to the ancient secret holds of Greece and Rome.

Known to but few Japanese and never before published in any book, Japanese or foreign.

THE SECRET JAPANESE DEATH LOCK

Set your opponent on the floor with his back to you. Place your right knee against his right shoulder with your left leg straight behind and your balance and strength in the Stahara.



Fig. 227

Place your right cheek against his left cheek.

Place your right forearm in front of his neck, with the sharp bone against his windpipe.

Place the palm of your left hand on the back of your right, and clasp tightly.

Keep the weight of your body on the back of his head or neck, and choke him by pressure of your wrist-bone on his windpipe.

Be cautious and slow, and release the instant he claps.

THE DEATH LOCK - FRONT VIEW



Fig. 228

Study of these two photos will teach you more than countless demonstrations or explanations. The hold can be taken so quickly and effectively that the opponent has quit and been released before the observer has had time to notice it.

Again, if you did happen to get this hold on a man, you would try to choke him with your arms, and as you have less leverage than the previous rear strangle, you would conclude that the former was the better trick. This explains how the few people who knew this trick were able to keep its secret to themselves. Now, however, by these photos and instructions anyone may discover for themselves how to apply the weight of the whole body against opponent's neck.

THE HISTORY OF THE DEATH LOCK

I had studied jujitsu six or seven years before I knew that such a hold existed. I had retained one of the cleverest exponents of jujitsu, who was professor at one of the large military stations, and he made a long journey three times weekly to instruct me at my private wrestling school in Yokohama. Although I was in the ranks of the "first-class" men when I started with him, he could at first make me quit every few seconds, but in about a year I worked this down until the average was three victories for him in five minutes, and he had to exert himself to defeat me. He was a slow looking man, but he could apply locks and holds quicker than the proverbial greased lightning. The speed of his movements was accentuated by the fact that he maneuvered me into "walking into" these holds, half of his speed coming from my own efforts. I was especially amazed at the speed with which he used to choke me from the rear, and thought it was the ordinary rear strangle. But gradually my suspicions were aroused that he had another hold. None of my other teachers ever tried such a hold on me, and I never saw it used in matches or practices in the large schools. Asked point blank what method he was using, he would very conscientiously demonstrate the rear strangle, stoutly denying that he ever used anything else, or that any other hold existed, except, as he hinted, in my vivid and suspicious imagination. One day the chance came for which I was waiting. I left an opening for the rear strangle and quick as a flash he applied it. Simultaneously I placed my right hand on top of my head, and my left hand on my left shoulder, and discovered of course that he was not using the ordinary rear strangle. When I recovered consciousness (I could not make the signal of defeat as my hands were busy investigating his grip), I told the professor that I had proved that he had another grip which he was hiding from me. My kind instructor thereupon thought that such perseverance and merit should be rewarded suitably, which he thereupon did, by imparting the secret Death Lock to me.

LESSON 56.

THE ESCAPE

Seize your opponent's right sleeve above the elbow with both hands. Tug his elbow forward. At the same time , turn your chin into his right elbow.



Fig. 229

Pull him down over your right shoulder.



Fig 230

If the escape be executed before Assailant gets his full pressure on your neck, it is easy to get away.

NOTE ON THE IMPORANCE OF THE STAHARA

Take the Death Lock on opponent seated, putting strength into the arms only, and standing with the Stahara limp and relaxed. Let opponent execute the escape and note how easily you go over his shoulder.

Again take the Death Lock, this time with balance in your Stahara. Again let him try to escape, and note how easily you can frustrate his attempt.

LESSON 57.

THE DEATH LOCK - DISLOCATION

Take the Death Lock position.



Fig. 231

With the weight of your body, press opponent's head forward. At the same time step back six inches with the right foot, pulling his neck back with your right forearm. By this combination of strangulation and dislocation, the weakest man can make the strongest man quit, or, in case of warfare, kill him. Let your first experiments with this deadly hold be cautious. Better do it slowly and gently until you gradually get it, than do it energetically, and succeed the first time, but so roughly that your opponent declines to let you do it any more. If you do it gently, not only is there no danger, but no discomfort. From this hold, there is no escape.

LESSON 58.

THE SECRET SCISSORS DEATH LOCK

Squat down behind opponent and take the Death Lock hold exactly as in figure 232. Practice this formally until you are proficient. Afterwards the lock may be used in various combinations.



FIG. 232

Let opponent try to escape by straightening his knees and pushing you over backwards, slowly. Keep tight hold on his neck. (The knowledge of this trick is not very general amongst the jujitsu fraternity. The possession of this secret gives the lucky man an immense advantage in matches.)



FIG. 233

Let him roll you right over onto your back. Wrap your legs around his thighs. Choke him by pressure of the sharp wrist-bone on his throat.



FIG. 234

You can make a man unconscious instantaneously by this trick.



FIG. 235

The inside wrinkle to this trick, which makes it doubly effective, is to raise your Stahara. This extends his body, "unbalances him," and weakens his power of resistance.



FIG. 236

Make sure that your wrestling partner understands the signal of defeat, and release him the instant he quits. There is no danger in practice, only do it slowly at first.

LESSON 59.

SCISSORS DEATH LOCK ON A MAN WHO IS CRAWLING AHEAD OF YOU

If you are on patrol duty and see an enemy ahead of you whom you must "get" without letting him give the alarm, steal up silently and get him unawares.



FIG. 236

Get your right wrist around his neck, as already learnt in the ordinary Death Lock. Clasp your right hand with your left. Press the right side of your face against the left side of his. This grip will silence him.



FIG. 237

Roll either to the right or the left, pulling him after you. Wrap your legs around his thighs to prevent his escaping, and choke him with the pressure of the sharp wrist-bone on his windpipe.

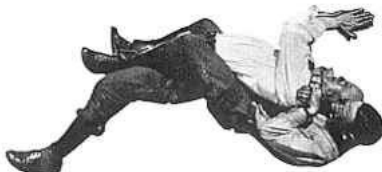


FIG. 238

You get an additional leverage and weaken his resistance by raising your Stahara. This trick may be used with great effect on a burglar, if such a gentleman pay you a professional visit and you catch him unawares.

Practice on grass or a carpet, and do it slowly and carefully.

This is the first time that a description of this deadly hold has been reduced to writing, or photographed.

LESSON 60.

PRELIMINARY PRACTICE IN THE STANDING DEATH LOCK

Simultaneously place your knee on opponent's back, and your hands on his shoulders, and throw him into position of figure 240. Before you try this, practice lessons shown at figures 222-224, and figure 227. This method would be useful against a very tall opponent whose neck you could not reach with your wrist. But for all ordinary opponents, the method shown in figures 242-245 is safer and quicker.



FIG. 239

By the time his head is on your shoulder, you have secured the Death Lock and he is giving the signal of defeat.



FIG. 240

A summary method of dispatching him would be to step back, bringing his seat smartly to the ground, when the impact will break his neck. Ability to keep your balance is the first essential in this trick, both for safety in practice and efficiency in execution.

LESSON 61.

SPECIAL EXERCISE IN PULLING A MAN BACK

To become expert in the Standing Death Lock, pass your hand in front of opponent's neck, as in figure 243, and pull him back into position of figure 241.



FIG. 241

Drop your hands to your side. Let the back of opponent's neck rest on top of your shoulder (the Trapezius muscle). Do this, not by strength, but by unbalancing him. Guard against the sharp edge of your wrist choking him as you pull back. Be gentle.

Practice it with your opponent standing still until you find the correct angle at which to unbalance him, at right angles to his line of support. (See Book Five.) Soon you will unbalance him more quickly than he can step back.

Some men are never able to do the Death Lock because they rest the back of opponent's head or neck on their chest, thus exerting pressure in the wrong place. Some of my biggest and strongest pupils have been the slowest and most clumsy because they persisted in doing it with the strength of their arms. They could not use their bodies aright. This special exercise soon corrected that fault.

LESSON 62.

THE STANDING DEATH LOCK

Steal up behind opponent so softly that he does not hear you. Do not try this trick until you have mastered previous lessons. This trick is perfectly safe if you first master the preliminary exercises. But if you try this trick immediately on getting the book without previous training, I shall not be responsible for any injuries.



FIG. 242

Pass your right wrist in front of his neck, with the wrist straight, and your sharp wrist-bone against his windpipe.



FIG. 243

In practice, be gentle. In actual attack knock him out, or at least render him speechless, by a sharp blow on the windpipe with the wrist.

Pull him back into position of figure 244, with the back of his head wresting between your neck and shoulder, and strangle him.



FIG. 244

Practice it slowly.

By adding the process of dislocation to that of strangulation (that is, by getting him into position of figure 245), you make the hold twice as effective.



FIG. 245

Practice the lesson of the Death Lock seated before you try it standing up.

HOW TO TEST YOUR EFFICIENCY IN THE DEATH LOCK

Have your partner stand with his back to you, six feet away. Tell him to call "Help" as soon as he feels you touch him. Steal up behind him and get him in the Death Lock before he can call out.

You are handicapped by the fact that he is expecting your attack, but even so, you will be able to get him. Remember that in an actual attack you would not take him gently, but would strike him so smartly on the neck that he would be incapable of uttering a sound. Do not try this test until you have practiced for two weeks according to instructions. You will then be able to apply it without hurting your partner. You have all the rest of your life to practice in, so why run the risk of injuring a friend by trying the test without due preparation?

NEVER FOOL WITH THE DEATH LOCK

The Death Lock is too sacred and serious a thing to utilize in horseplay.

A jujitsu man practices hard for about an hour a day, and that is enough for him. When off the mat, he leaves it alone and thinks it beneath his dignity to fool around with dangerous tricks where there is a chance of accident from a slippery floor or a sharp corner. Avoid practical jokes around the office, or the parlor, or any other place where people are not expecting rough play. You will make yourself unpopular. You may bring jujitsu into discredit. And you may cause injuries.

Take all the practice you want at the right time, and with people who are similarly inclined.

THE SCOPE OF THIS COURSE

Although jujitsu matches have been occasionally mentioned, none of the tricks used in this course, with the exception of the strangle holds in Book Seven, could be used in a jujitsu match.

This course has taught the simplest and most effective ways of dealing with an armed or unarmed aggressor, whose intentions are to kill, maim, or rob. In addition, it has taught many tricks by which you may take prisoner, or disarm, an enemy without going the length of injuring or killing.

It has introduced you to this study by the use of movements with which you are acquainted, or which at least are simple. It uses the familiar as a stepping stone to the unfamiliar.

In this course each trick is practiced separately and formally, it being arranged beforehand who will act as aggressor.

My Japanese friends may criticize this course for containing matters extraneous to jujitsu (particularly the theory of Stahara), which were never taught me in Japan, but I believe this system will give quicker results in learning the art than any yet advised.

VALEDICTION

Student of this course, whosoever ye be, of whatever country, creed, or color, you are under an obligation to humanity at large, as well as to me, the humble medium that conveyed the knowledge, never to use the power you have acquired in a dishonest or dishonorable cause, or for a selfish purpose.

Let these exercises train not only your bodies, but also your chivalrous instincts, your sense of honor. Though they give you the ability of a knight of old to rely on and use your own good right arm, they will fall short of their purpose if they fail equally to train you in the ethics of the knightly code - to battle for the right, and to defend the oppressed.

For the enemy of society at large, the Apache [e.g., an urban thug], the cutthroat, the assassin, we have in reserve tactics which will help to level the odds, since he is armed, and we are not.

In an unhappy struggle with those from whose opinions we differ, but who are actuated by motives as honorable as our own, defeat would be preferable to using foul tactics. This is simply the application of the larger rule which has actuated all good men, patriots, soldiers, citizens, throughout the ages: "Death before dishonor."

"It isn't whether we win or lose, but how we play the game."

■

