

## JUJITSU.\*

THE word Jujitsu is probably as unfamiliar to the readers of LUCIFER as the art of which it is the name. To anyone having a superficial acquaintance with the system, it represents perhaps merely a school of gymnastics, the exercises in which are practised with a view to self-defence; to an initiated student, however, the word Jujitsu represents a course of training mental, moral and physical, of extreme difficulty and extending over many years.

Of systems of self-defence there are many, but it has been left to the subtlety of the Oriental mind to evolve a system in which the defender offers no resistance to the opponent, and in which the strength of the assailant brings about his own defeat.

Jujitsu, "the soft art," may be defined as the art of gaining victory by yielding to strength, and although other names, such as Yawara, Taijitsu, Hakuda, etc., are occasionally employed, Jujitsu is the one usually adopted. The history of the art is interesting, though somewhat unsatisfactory, for printed books on the subject are scarce, and although there are many MSS. belonging to the different schools, they are frequently contradictory and inconsistent; this being doubtless due, in a great measure, to the feudal system of Japan, which prevented much intercourse between the teachers and pupils of various schools. The difficulty of investigating the history of Jujitsu is further increased by the fact that the teachers keep the MSS. secret, only showing them to their advanced pupils, on condition they take an oath not to divulge the contents.

It is currently believed that the art was first taught in Japan by a Chinese priest, named Chin Genpin, who came to Japan in 1659, after the fall of the Min dynasty in China. On his arrival in Japan, Chin Genpin lived in a Buddhist temple in the province of

\* The substance of this article has been compiled from *The Proceedings of the Japan Society, London*, Vol. I., *The Transactions of the Asiatic Society of Japan*, Vol. XVI. Pt. II., and I. Hearn's *Out of the East*; and also from recollections of a book or article of which the author has forgotten the name.

Owari, where he met the three Ronin, Fukuno, Isogai and Miura. He is said to have taught the art of Kempo to these three men, who studied it and founded three separate schools of the science. This belief, however, does not seem to be warranted by facts, for several reasons.

In the first place, the art called Kempo, that of kicking or striking, is quite a different thing to Jujitsu, the art of gaining victory by yielding. In addition to this, the existence of a similar art is mentioned before the time of Chin Genpin. It may be pointed out, also, that Jujitsu, as practised in Japan, is unknown in China, and while the student of Kempo is, in the Chinese works on the subject, directed to practise by himself, in Jujitsu it is essential that two men exercise together.

On the whole, it is much more probable that the system originated in Japan; the oldest schools being the Kito riu, founded by Fukuno Shichiro-emon, a native of Tamba, and a school named the Yikishin riu, originated by Terada Kanemon, of Unshu. These two men were contemporaries and were connected in some way with one another, but the exact relations between them are not very clear. It has been said that one man was the pupil of the other, though, as to who was pupil and who teacher, the accounts differ. These schools seem undoubtedly to have been founded some years before the arrival of Chin Genpin. There are very many schools of the art, indeed the number runs into hundreds, but it will only be necessary to refer to two or three of the most important. Among these may be mentioned the Kiushin riu, closely connected with the Kito riu, founded by Inugami Nagakatsu of Omi, whose grandson attained great eminence in the art. The Sekiguchi riu, and the Shibukawa riu are two other schools, also closely connected.

The Yoshin riu, and the Tenjin Shinyo riu, are very noted schools, indeed they may be said to be the best known of all, owing to the facts that the methods of teaching adopted by them are simple and appeal to the popular taste, and that they had attached to them two very remarkable men. Two different accounts are given of the origin of the Yoshin riu, but a close examination of the MSS. leads to the belief that they had a common origin; however, both accounts will be of interest to the reader. The first is that given by the Yoshin riu itself, and states that the school was founded by

a physician, named Miura Yoshin, who lived in Nagasaki about the time of the Tokugawa Shoguns.

This man held the theory that a great many of the diseases common to mankind resulted from a want of harmony between mind and body, and it was in endeavouring to find a method of getting these to work together, that he discovered Jujitsu. Continuing his investigations, with two of his medical pupils, he worked out seventy-two methods of seizing an opponent.

On his death his two pupils, it is said, formed the two schools known as the Yoshin riu and the Miura riu. A MS. called Tenjin Shinyoriu Taiiroku, gives a different story of the founding of the Yoshin riu. Akiyama, a physician of Nagasaki, had gone to China to learn the Chinese system of medicine. While there he was taught Hakuda, a system of kicking and striking, so as to injure an opponent. Having learned three methods of Hakuda and as many as twenty-eight distinct ways of resuscitating those apparently dead, he returned to Japan and commenced teaching his new system. His pupils did not remain with him long, owing to his knowing but few methods; so, feeling much upset at the state of affairs, Akiyama retired to the Tenjin shrine in Tsukushi and there spent a hundred days in worship. While at the shrine he evolved three hundred and three fresh methods of employing the art, and on the strength of this founded his school. Of Akiyama, it has been humorously said, that whenever he was annoyed at anything, he would retire from the world and discover fresh ways of exterminating his fellow-men; but if after this something particularly pleased him, he would again retire into solitude and invent as many ways of resuscitating those whom he would previously have destroyed. Needless to say this is untrue, since one of the first lessons learnt in Jujitsu is that of having at all times, and under all circumstances, complete control of the temper.

Totsuka Hikosuke, the father of the present teacher in the Yoshin riu, died two years ago, and was one of the most celebrated of modern masters, and his father before him was equally celebrated.

The Tenjin Shinyo riu was founded by Iso Mata-emon, a very celebrated master who died about thirty years ago. Iso Mata-emon studied first the Yoshin riu and the Shin no Shinto riu, and then

travelled about the country to try his skill with other experts in the art, after which he formed the above-named school at Otamagaïke, in Tokio. His fame spread all over the country, he being considered the greatest master the art ever produced.

Finally, the most modern school is that founded by Mr. Kano Yigoro, M.A. (Tokio), the president of the Fifth Higher Academy of Japan. Mr. Kano studied the Tenjin Shinyo riu and later the Kito riu. Having mastered these, he made comparisons and investigations of other schools and at length after much research elaborated a new school which he named the Kano riu, or as it is usually called the Kodokan Yudo. So popular has this school become that Mr. Kano's pupils number many thousands. His system is taught by himself or his clever pupils, in many public and private schools, such as the Naval Academy, the Gakushuin (a school for the sons of noblemen), the Imperial University, etc. The police of Tokio are compulsorily trained in the system taught by this school, and it is owing to this that the success of the police, who are all short in stature, is due when dealing with malefactors of all kinds of physique; indeed, so marked is their skill that Rudyard Kipling remarks, when writing to the *Times* (July 2nd, 1892), and describing the British tar in Japan, after a drinking bout, coming into conflict with the police, "Jack says that the little fellows deliberately hinder him from getting back to his ship, and then, with devilish art and craft of wrestling tricks—"there are about a hundred of 'em, and they can throw you with every qualified one"—carry him to justice." So much then for the most important schools of the art.

Now let us turn to Jujitsu itself. As has been already explained, Jujitsu is essentially an art of obtaining victory by yielding to the strength of others. So characteristic is this central principle that many schools express it in the names they adopt. Akiyama, who has been already mentioned, observed one day during a snow storm a willow tree, whose branches were covered with snow. Unlike the pine tree, which stood erect and broke before the fury of the storm, the willow yielded to the weight of snow upon its branches but did not break. In this way, meditated the teacher, Jujitsu must be practised, and from this he called his school the Yoshin riu, "the spirit of the willow tree school." The physical

training is only a small part of Jujitsu, which, as will be seen later, extends to the mental and moral side of the student's nature. A brief account of what the physical exercises are, will, however, be of interest. It must be understood that this part of the system is essentially a training in the art of fighting without weapons, and except on certain rare occasions, no weapons are ever used; moreover, the knowledge acquired is not to be used for the purpose of offence, but of defence. The practitioner of Jujitsu does not at all rely on his own strength, he utilizes to the utmost the strength of his enemy. When his opponent exerts his force for the purpose of injuring the master of Jujitsu, the latter simply directs the force of his antagonist in such a manner that he is at once disabled. There is no hurry about it, no violent effort, no straining after effect, the expert remains perfectly calm and collected, and observing in what way his antagonist is about to attack him, he makes a slight movement and his enemy finds himself on the ground disabled, often not knowing why or how he has become injured. If it is a desperate case, the assailant is killed by a slight blow here or there, at a point known to be fatal, or the violent man breaks his own neck or back, or is thrown in such a way that in falling he injures himself fatally.

There are many ways of gaining victory, such as throwing the body, choking, strangling, twisting the limbs, etc. The strangling is done with either the arms or forearms, from behind or in front, either with or without using the collar of the coat; the point to be recollected in nearly every case being that no resistance is to be offered to the opponent, that one should always yield to the opposing force, and in the yielding direct that force against the foe. If an assailant rushed forward with a knife in his outstretched hand, the expert would simply step quickly on one side, seize the outstretched arm at the wrist, and give a slight forward and downward pull, with the result that the attacking person would fall face downward on the ground. Again, if the individual endeavoured to seize the expert by the neck with both hands, the latter would allow himself to be pushed backwards, and falling on his back on the ground, would at the same time plant his foot in the centre of his assailant's body and thus throw him over his head.

There are methods of meeting every kind of attack, every twist and turn of the adversary's body being taken advantage of in such a

manner as to render him helpless, or dislocate or fracture a limb, or even to kill him. The rules for all of these methods are many and complicated, since every motion of the body, arms, legs, feet, must accord with the principles of the teaching. Atemi is the name given to the various methods of killing an opponent, but this branch is kept secret, and is only taught under an oath to such men as are of undoubted moral character, and possessed of perfect self-control, so that there can be no fear of abuse of the knowledge. Kuatsu is a name applied to the many methods of resuscitating those who have apparently died from violence. This also is a teaching only given under pledge of secrecy. The methods employed are many, but a simple example of them will suffice; thus in resuscitating those who have been choked, the plan pursued is to strike a certain part of the spinal cord with the palm of the hand.

It has been said that Jujitsu is the same as the wrestling known in the West. This mistake, however, can only arise from ignorance of the principles of Jujitsu, since wrestling aims at victory by strength, Jujitsu at victory by yielding. It is true that the Japanese know all the European wrestling tricks, but they go very much further than these. Again, in the West it is customary to train men who study the art of fighting on lines best calculated to develop physical strength to the utmost, whereas in Jujitsu great strength is a decided hindrance to success. The teachers in many of the schools are thin, fragile-looking men, yet they would have no difficulty in disabling a Western wrestler. It is common to see a boy of ten practising with opponents twice that age—young men of eight or nine stone contend successfully with wrestlers weighing from fourteen to nineteen stone, powerful men who can toss them like shuttlecocks, yet these youths know how to successfully resist the grip of the wrestlers, and could easily kill them whilst being thrown up into the air.

At the Kano riu, the whole course of training consists of two divisions, the grades and the undergrads—there are ten grades and three undergrads. The beginner enters the lowest class of the undergrads and works his way up till, having attained a certain skill, he is admitted to the first grade. At the sixth grade physical training ceases, the other four grades consisting of mental culture, and this is stated to be the most profound part of

the system. No one has yet reached the tenth grade, which is said to require ten years to attain, even with special gifts and continuous application.

Every afternoon, great numbers of men and boys meet together to practise the art, and a strange sight it is to see these people practising the various throws in dead silence, while their faces exhibit neither smile nor frown, "absolute impassiveness is rigidly exacted by the rules of the school of Jujitsu." Matches are arranged frequently to test the pupils, so that they may be promoted when efficient. In this school there is no fee for tuition, and on joining the school each pupil has to take an oath of obedience.

As to the mental training, its object is stated to be "to augment human strength, morality and intellect, by human means and efforts." It is difficult to obtain exact details of this part of the system owing to the oath of secrecy. One authority gives the following as the lines followed by one of the earliest schools :

1. Not to resist an opponent, but to gain victory by pliancy.
2. Not to be ambitious.
3. To overcome irritation by keeping the mind composed and calm.
4. Not to be disturbed by things.
5. Not to be agitated under any emergency, but to be tranquil.

In order to carry out these, the rules of respiration are considered important.

One gentleman who has been trained in Jujitsu points out that irritability is one of the weak points of humanity, and that it is to be avoided because it facilitates an opponent's efforts to overcome. The pupil is said to learn attention, concentration, observation, presence of mind, perseverance, quick discernment, self-respect, self-control, and obedience to duty. The training also extends to the memory, imagination and reasoning powers.

There are many stories current in Japan, that land of quaint and beautiful legend, of the famous old masters of Jujitsu. Some two centuries ago, there was a famous teacher named Sekiguchi Jushiu, in the retinue of a certain lord of Kishiu. One day, while crossing together the bridge in the prince's courtyard, the lord of Kishiu thought that he would test the ability of his servant. To

this end he endeavoured to overbalance Sekiguchi by pushing him gradually nearer and nearer the edge of the bridge over which they were crossing. Just, however, as he felt himself falling, Sekiguchi twisted round towards the other side, and catching hold of the prince saved him from falling into the water, he having overbalanced himself in the attempt to upset his retainer. Sekiguchi having remarked, "*You* must take care," the prince felt much ashamed. Not long after this, the teacher of Jujitsu was blamed by one of his friends for having caught the prince when he was falling, since if the prince had been an enemy, he would have had sufficient time in which to kill his opponent. To this Sekiguchi replied, that he had thought of the same thing, and although it was not at all a polite thing for him to do, yet when he caught hold of the prince, he had run his small knife through the sleeve of his coat and had left it there, so that the prince might learn that his servant could easily have killed him had they been enemies.

A family, named Tnouye, hereditary teachers in the Yikishin riu, in the province of Unshu, used to receive a certain sum of money for instructing the young Samurai. Now on this occasion the master was not very clever in the art, he, however, was still regarded as teacher, being head of his family and thus teacher by heredity. One day, on coming into the presence of the prince, Tnouye was ordered to try his skill against the strength of another courtier, a man so powerful that he was able to crush a stout bamboo with a grip.

Tnouye's opponent embraced him from behind with all his strength, and the teacher of Jujitsu, being unable to bear so great a pressure, was beginning to lose consciousness. The prince angry at this determined to stop further payments of money to a teacher whose want of skill was so evident. At this moment, however, a pupil of Tnouye, Tsuchiya by name, who had a great affection for his old master, stepped forward and begged to be permitted to take the place of his teacher, who he said was not very well that day. To this the prince assented. Stepping out into the open space, the strong man seized the pupil as he had done his master. "Is this all your strength?" cried Tsuchiya. His opponent replied by taking a firmer grip. Again the pupil called out, "Can you do no more?" The courtier relaxed his hold a little in order



to get a firmer grip. In an instant Tsuchiya lowered his body, caught hold of the man's collar and threw him over his shoulder on to the ground, whereat the prince praised the teacher Tnouye for the skill of his pupil, Tsuchiya.

In Tokio, at the date of the last revolution, lived a noted teacher of Jujitsu, a very old man; he was nevertheless exceedingly clever in his art. One day he was told that a man—whom he was no one knew—every night was in the habit of molesting travellers who passed along a certain road leading from the town; and much to their inconvenience—but with great skill, it is true—he threw each one heavily to the ground. The aged teacher, on hearing this, determined to try conclusions with the unknown, and if possible to prove to him the error of his ways. To this end he disguised himself, so as to appear even older and more decrepit than he really was, and betook himself along the road.

After walking a short distance he felt himself suddenly seized from behind and nearly thrown down. In an instant, however, he had lowered his body, and so got rid of his opponent's arms, and striking backwards with his elbow hit his assailant at the pit of the stomach. Seeing his enemy fall backwards apparently dead he quietly returned home. The next day one of his pupils came sorrowfully to him, and described how he had been practising every night on passers-by the lessons in Jujitsu he had learned by day; and how a tottering old man had come along, and when he was attempting to seize him had struck him in the pit of the stomach. After a long time he recovered his senses; but he would assuredly have been killed had he not carried a polished metal mirror in his pocket. Without saying who the old man was, the teacher gravely reprimanded his pupil and forbade him to repeat his conduct.

In reference to the possibility of the abuse of the art, an authority on the subject, Mr. T. Shidachi, says: "Jujitsu is in no sense an art to be studied for the purpose of injuring our fellow-men. To do any harm to other people by its abuse is indeed a gross and inexcusable crime against the doctrine. It should be regarded at least as one of the educational systems applicable to practical purposes."

As might be expected, this system of training has had a

marked effect on the national character. To a very great extent Jujitsu gave the old Samurai class their ideas of chivalry and honour. Taken as a whole, the Samurai were of a stern, ascetic type, who, disdaining luxurious living, considered duty and honour of the very highest importance. Duty was their chief guide in life, even as it is powerful to-day among their descendants, duty the motive that actuated them at the cost of life itself. In regard to the fact that Jujitsu was responsible for these enlightened views of life and conduct, we may again note what Mr. T. Shidachi says on the subject: "It is remarkable how well-maintained was social morality through the period of the feudal system in Japan, when there was no established religion fit for the purpose. Though there were Buddhism and Shintoism, their practical influence was not great. On the contrary, they had scarcely any beneficial effect upon the ruling class of Japan. The fact was, that the morality of the Samurai class, which was no doubt the exemplar of all the people, lay in the chivalric spirit which was directly or indirectly fostered and maintained by Jujitsu and other kinds of military exercises. So it is not too much to say that the social morality of the feudal ages was kept up by these military arts. Again the essential object of the modern Judo is nothing less than an education of men towards the higher standards of morality in its wider sense."

So noticeable are the effects of the "yielding art" on modern Japan that Mr. L. Hearn, a writer of great insight and considerable knowledge of the Japanese people, has asserted that so ingrained in the national life has this training become, that Jujitsu is practised by Japan even in her dealings with foreign nations. He points out that five and twenty years ago it was predicted by foreigners that Japan would become quite Europeanized, would adopt Western dress, manners and customs, would follow Western ideals of architecture, industry and applied science. Japan, however, allowed herself to be taught by the Westerns, only until she could dispense with Western teaching, until she could produce her own teachers. And now having gathered the best from every nation, and adapted all she has gathered to her own special needs, she remains as Oriental as ever, as Japanese as ever, an enigma to the West, a splendid example of her system of Jujitsu.

CHAS. HARVEY.