



十手
Jutte



— History —

"...the movements are somewhat heavy when compared to those of the Shorin school, but the stance is very bold. They provide good physical training, although they are difficult for beginners. The name Jutte implies that one who has mastered this kata is as effective as ten men."

-Gichin Funakoshi, Karate-Do Kyohan, p.36

Jutte (also called *Jitte*) is from Shorei-ryu (also known as Naha-te) a school of Okinawan karate which was known for its power and forcefulness. As with the Pinan kata, it was popularized by Gichen Funakoshi as part of the 19 basic kata of Shotokan Karate.

Jutte is well known for its self-defense applications against the staff, one of the core weapons of ancient China and Okinawa. Some believe that Jutte was originally a Chinese staff form that has been changed to deal with the defense rather than the use of this weapon. Another rationale for the name has to do with the yama kamae (mountain posture) and its resemblance to the sai, and therefore to the jutte.

Although the kanji for Jutte originally read "ten hands", it is often switched for kanji that reads "temple hand." The "temple" theme is associated with three kata: Jion, Jutte and Jiin. This creates an idea that all three are directly related in some way, but they may not have been originally related. Jutte seems to originate in Arhat Chun Fa (Monk's Fist Boxing), is related to White Crane Kung Fu, and elements are reminiscent of the Tiger/Crane form of Hung Gar Kung Fu.

One story is that a Chinese monk named Jion-Ji traveled to Okinawa in the 1800's and taught Kamerei Sakugawa, who in turn taught "Bushii" Matsumura, who taught Itosu Anko. It is equally possible that Sakugawa learned Jutte while traveling in China and brought it back and taught it to Matsumura, who in turn spread it to his students. The form was later included in Choji Suzuki's Suzucho Karate in Vietnam, where it was passed to Ngo Dong. O Sensei then included the form when he created Cuong Nhu, making it the empty hand kata requirement for brown belt.



Satanuka "TODE" Sakugawa
Born in the Okinawan village of
Shuri in 1735. Died in 1805 at the age of 82.



Sokon "Bushii" Matsumura
Born in 1797 in Shuri, Okinawa.
Died in 1869.



Itosu "Anko" Yasutsune
Born in 1831 in Shuri, Okinawa.
Died in 1915.



Gichin "Shoto" Funakoshi
Born in Shuri, Okinawa, in 1868.
Died in Tokyo, Japan, in 1957.



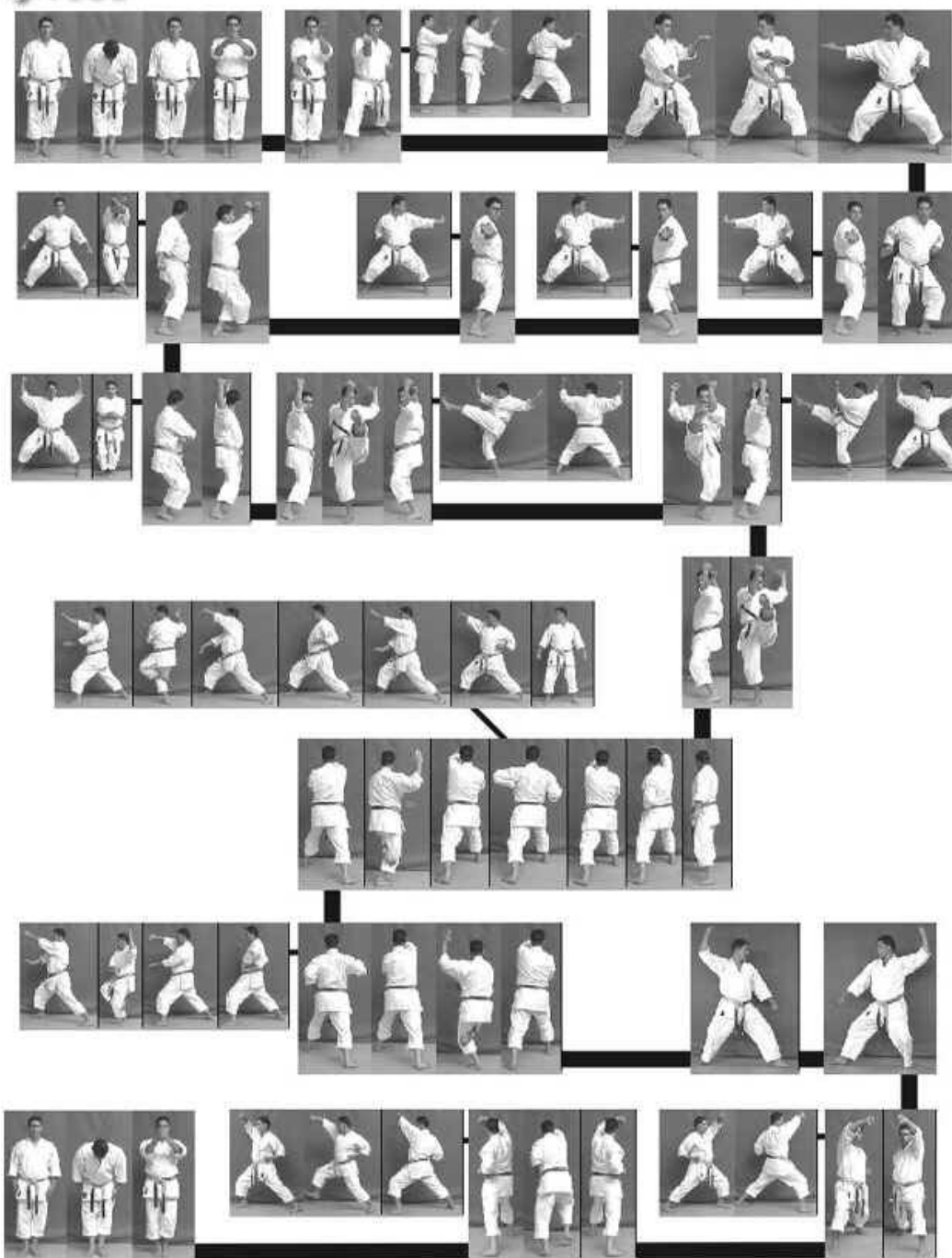
Choji Suzuki
Born in Japan.
Died in Vietnam



Dr. Ngo Dong
Born in Vietnam in 1937.
Died in Florida in 2000.

— Shotokan's Jitte Kata —

Jitte



— Kata from www.westhoughtonkarate.co.uk/ ©2010

— Cuong Nhu's Jutte Kata —

Stance	Action
1. Natural stance (north) Attention stance Natural stance	Bow
2. Slowly slide left foot back to RFS	Simultaneous circular hand movements, right arm moves inside left arm, right upward palm heel left open reaction hand to ribs (in tension)
3. Turn 90 left, long LFS (west)	Simultaneous left upward palm heel block and right downward palm heel block
4. Turn 180 right, slide into RSS (east)	Left hand to right shoulder, right inner ridgehand
5. Move left foot a half step to right foot	Left soft style lower block
6. Turn 90 left, RSS (north)	Right palm heel strike
7. Advance LSS (north)	Right soft lower block with turn, left palm heel
8. Advance RSS (north)	Left soft lower block with turn, right palm heel KIAI
9. Cross right foot behind left (face west)	Upper X block (closed hands)
10. Moving left foot into LSS (move south)	Double lower hammer strikes to both sides of body
11. Cross right foot behind left (face west)	Upper X block (closed hands)
12. Moving left foot into LSS (move south)	Double upper inner forearm strikes to sides of body
13. Turn 90 right, left kicking stance (N)	Maintain previous hand position, left crescent kick
14. Advance LSS (north)	Double upper outer forearm strikes to sides of body
15. Advance right kicking stance (north)	Maintain previous hand position, right crescent kick
16. Advance RSS (north)	Double upper outer forearm strikes to sides of body
17. Advance left kicking stance (north)	Maintain previous hand position, left axe kick
18. Advance LSS (north)	Double upper outer forearm strikes to sides of body
19. Turn 90 right, right foot to left foot	Arms move in overlapping circles to natural stance
20. Slowly turn 90 right RDS (south)	Right circular chop block
21. Shift RFS	Double tiger mouth strikes: L to throat, R to groin
22. Left foot hooking footsweep motion at knee level into left crane stance	Hands move to right side, left hand palm up, right hand palm down at right shoulder
23. Advance LFS	Double tiger mouth strikes: R to throat, L to groin
24. Right foot hooking footsweep motion at knee level into right crane stance	Hands move to left side, right hand palm up, left hand palm down at left shoulder
25. Advance RFS	Double tiger mouth strikes: L to throat, R to groin
Turn 270 left, LBS (west)	Simultaneous L lower block and R upper forearm
27. Shift 180 right, RBS (east)	Simultaneous R lower block and L upper forearm
Turn 90 left, LFS (north)	Left rising block
29. Advance RFS	Right rising block
30. Turn 180 left, LFS (south)	Left rising block
31. Advance RFS	Right rising block
32. Turn 180 left, move L foot to R foot Natural stance (north) Attention stance Natural stance	Bow

—Bunkai (Analysis) / Empty Hand Applications —



Moves 2-3: Your left hand blocks incoming right punching attack using pressing block (2A above). Your right hand then blocks a left punch while simultaneously delivering a bear knuckle strike to the throat (2B). Finish by stepping behind to the opponent's dead side, basing him by placing your left hand on the opponent's lower back (3A), as you deliver a right tiger mouth strike to the throat for a takedown (3B).



Moves 4-8: Hard finish (cuong)- Versus a **same side** grab from behind (right hand on right shoulder), deliver a left ridge hand strike against the opponent's grabbing hand (4A above), then, maintaining cohesion to keep the hand anchored, deliver an upward diagonal ridgehand strike with your right arm to hyperextend/break opponent's right elbow (4B). Grasp the opponents right shoulder (move 6 above) as you deliver a left palm heel strike to his floating ribs (7). Immediately follow up with a right tiger mouth strike to the throat (8A), stepping behind for an osoto gari-style takedown (8B).



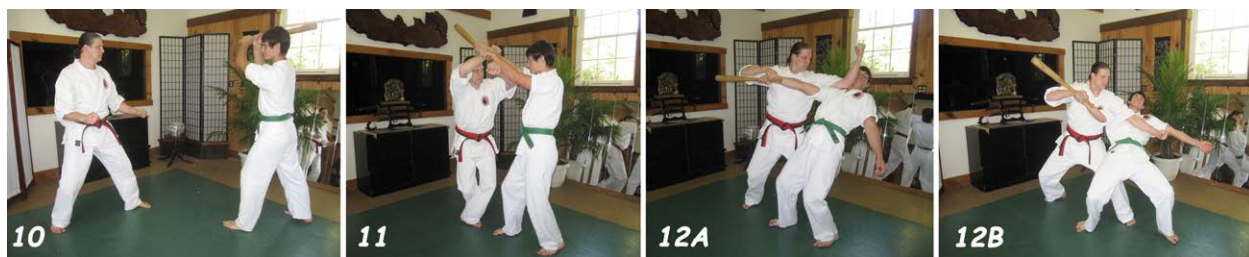
Moves 4-6: Soft finish (nhu)- Versus a **same side** grab from behind (right hand on right shoulder), deliver a left ridge hand strike against the opponent's grabbing hand (4A above), then, maintaining cohesion to keep the hand anchored, deliver an upward diagonal ridgehand strike with your right arm to hyperextend/break opponent's right elbow (4B). Finish by delivering a short but sharp chop to the carotid body (4C). Using your right hand, grasp behind the opponents neck (thumb facing down) and feed his head into a clockwise rotation (5), immobilizing him with a variation of kaiten nage (head throw) as you move into the first right tiger strike (6). This position can easily feed into a takedown or projection.



Moves 4-8: Versus an **opposite side** grab from behind (left hand on right shoulder), deliver a left ridge hand strike against the opponent's grabbing hand (4A above), then, maintaining cohesion to keep the hand anchored, deliver a right ridgehand or finger sweep across opponent's eyes (4B). Smoothly snake your right arm around the opponent's left arm into a arm juji garamae-style lock (5-6). As the opponent attempts to strike with their right hand, use your left hand to feed the technique into your right hand (7) which circles around into juji nage (8A), finishing in an immobilization, projection or takedown (8B).



Moves 9-10: Deliver an upper x-block against a right downward strike (9A/B), pulling the opponent's arm down to your right as you sidestep behind to the dead side (10A), and finish with a variation of the over the neck (kokyo nage) takedown (10B).



Moves 11-12: Deliver an upper x-block against a downward strike (11 above), pulling the opponent's arm to your right as you sidestep behind to the dead side. Flow into a forward elbow strike to the opponent's neck (12A) and takedown (12B).



Moves 13-14: Against right-handed knife attack, execute a left crescent kick to the opponent's knife hand (13). Check the weapon hand with your right hand as you deliver a left hammer fist to the base of the skull (14A) then arm drag takedown (14B).



Moves 14-16: Live side: Against a right punch (14 above), begin with sen no sen timing (attacking the attack) by delivering a short, quick right crescent/front thrust kick to the opponent's groin as you intercept the opponent's right punch with your left forearm (15). Counter by sliding in with an outer forearm strike to the opponent's neck, or stepping in with a forward/upward elbow strike to the opponent's chin (16).



Moves 14-16: Dead side: Against a left shoulder grab from the rear (14 above), use a left outer forearm strike to hyperextend/break the opponent's left elbow (15). Grasp the opponent's left shoulder as you strike with a right crescent kick to the opponent's lead knee (16A). Finish with a right hammerfist strike to the back of the opponent's neck (16B).



Moves 16-18: Against an opposite side grab (16 above), circle your hand clockwise, escaping his grip and grasp the opponent's wrist (17A). Strike his head with the sole of your left foot as you swing your leg completely over his extended arm (17B), landing in a side stance and breaking the opponent's elbow against your inner thigh (18).



Moves 19-23: Starting from a natural stance against right punch (19), double block with your left hand (20A) into a right-handed circular chop block, grasping the opponent's right shoulder/upper arm to check and off-balance him (20B). Deliver a left tiger mouth strike to the ribs and a right tiger mouth strike to the throat (21). Sweep his lead leg with your left foot, striking the top of his calf with your heel (22). Follow up by taking him down with the right tiger mouth strike to the throat (23).



Moves 23-25: Intercept a right punch (23) with a left grasping sweeping block (24A), then yanks the arm up and back as you kick to the inside of the opponent's right (lead) knee (24B), landing with a left tiger mouth strike to the throat. The right hand should check the opponent's left arm to prevent a counter attack with the left hand (25). You could also simply use move 24 as a takedown (see alternate ending, below).





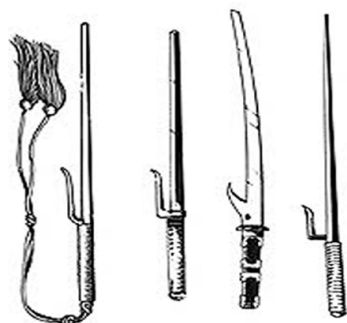
Moves 26-29: #1 Against a bear hug from behind (above), use alternating middle block/lower block motions to create space/break free from bear hug (26-27). Grab the opponent's right hand with your right hand, spin 180° right, and break/hyperextend the opponent's right elbow with a left rising block (28). Use a right rising block as a strike to the throat (29), taking the opponent down as you turn (30).



Moves 25-29: #2 Faced with an incoming right roundhouse punch (25 above), duck your head and enter quickly, stepping behind the opponent's right (lead) leg with your left leg (26A) and taking them down with a lower block motion (26B-D). The second half of the manji move can be used to block a front kick from a second opponent (27). Intercept his right punch with a right rising block (28). Grasping the opponent's right wrist with your left hand, step in with a rising forearm to hyperextend/break the arm (29). Pivot clockwise on your lead foot, taking the opponent down with ude osae (30).



Moves 30-32: Using move 30 above as a *kamae* (ready position), intercept a right punch with a left outer block (31A). Grasping the opponent's right wrist with your left hand, step in with a rising forearm to hyperextend/break the arm. Maintain cohesion on the hand and apply a kote gaeshi wrist lock (32A), using the returning motion to take the opponent down to your left (32B).



Jutte with the Jutte: Perhaps not coincidentally, there is a weapon often employed against a bo or sword attack called a *jutte*, and the kata is sometimes performed with the sai, a derivative of the jutte. The defenses with the jutte shown in the two black and white pictures above show a resemblance to moves 21, 23, and 25 in the empty hand form.



— Understanding Kata Applications —

Always keep in mind that the kata are a collection of moves much like a dictionary is a collection of words. A dictionary is a very handy thing to have when you need to learn a new word or reference an old one, but you can't have a conversation by merely reading the words out of the dictionary. You need to learn the words by heart, internalizing them to such a degree that you no longer have to think about the separate words anymore, but rather, they come to you as you need them to respond to a certain question or convey a particular thought. The applications of the kata act in the same way, as a primer course in self-defense. You could not fight trying to apply the moves exactly like they are presented in the kata. Rather, you need to mix and match different moves from different sequences in order to address the given situation.

To train this, learn the various sequences described above by training them with a partner, but as you get more comfortable with the concepts and techniques that they teach you, have your opponent attack more and more realistically. Don't worry about what techniques he is going to throw, instead concentrate on reacting to what you see coming at you. With hard work you will soon find yourself less concerned about the particular attacks you think your uke should be throwing in order for you to perform a specific application, instead developing a state of *mushin*, or "no mind", where you are free to react to the reality and spontaneity of the situation. Your partner can also begin to step up the speed, power, and variety of his attacks. This type of training is referred to as reality based application training.

Reality-based applications are worth far more to you in a self-defense situation than applications performed with a compliant uke. Your uke should only be compliant (i.e. not moving at top speed with good power, leaving a blocked punch out while you perform additional moves, etc.). Reality-based applications should start looking more and more like *ippon kumite* (one step prearranged sparring) and finally develop into kata based sparring, where the opponent comes at you with different techniques.

Although sparring gear can be worn for such practice, kata based sparring is *not* to be confused with free sparring in the point sparring sense of the word. Attackers should attack with realistic, committed attacks closer resembling a street fight or assault than a sparring match between two trained martial artists concentrating on maintaining range, feinting, etc.

Good applications need to flow and feel natural. Flowing from one technique to the next allows you opportunities to keep the initiative once you've gotten it, controlling the opponent and the outcome of the situation. If applications are too choppy, or too complex, or too unnatural, they will not be useful to you in a real situation. This fact will bear itself out as your practice evolves into kata based sparring.

An opponent is most likely to attack you with his dominant hand, which is usually the right, and more often than not he will aim at your face and head. There is also a good chance that he may try to kick you in the body with his dominant (right) leg. To a lesser extent, he may also attack with a left punch or kick. Since you can't control what your opponent will throw at you in a real situation, in order to make your applications as effective and practical as possible, you will need to apply generalized blocking principle. This is the ability to apply a single technique against a wide range of incoming attacks, and will quickly show its usefulness to you in both reality based kata applications and kata based sparring. Generalized blocking can cut down on your reaction time and make your defense more effective, which in turn can boost your confidence, giving you a psychological edge.

Further References:

For an excellent example of Jutte (Jite) bunaki, see the video

<http://www.youtube.com/watch?NR=1&v=S-3p2FkjZgs>

For a set of Jutte (Jitte) bunaki against staff attacks, see the video

<http://www.youtube.com/watch?v=-LPJZ8g8Zbw>

For a set of Jutte (Jitte) bunaki with a staff, see the article

"Jutte: A Weaponless Weapon Kata?" by Sensei Elmar T. Schmeisser

For even more on Jutte, see the article

"Jitte: Empty Hand and Bo" by Frank Edwin Thomas ©2007