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# 100 Jiujitsu Moves

Attacks and Defences



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Translated from the French by Philip T. Crawley

## Foreword



Japan is fashionable. Everything that comes from the Orient seems rather innovative and even novel

Jujitsu - as it is rendered in English and pronounced "*djiou-jitss*" as one elides the final "*ou*" - is a benefit of this fashion.

Even the name itself which, pronounced in French with the double "U" sound, seems weird, and contributes to the popularity of the method. In any case it certainly draws attention.

The adoption of this method by the Police Commission has given it an official stamp of approval.

And from this it gained impetus among the owners of concert-cafes and music halls and gained an equal footing with singers among show organisers.

This assured its additional and total devotion.

That said, the variety, ingenuity and partial originality of Jiu-jitsu, along with the training, agility and appearance of the Japanese champions, such as master Higashi, are also a contribution.

Render unto Caesar... or rather, render unto the Mikado that which belongs to the Mikado.

That said;

1- A great part of the method is well-known, under the name of all-in wrestling in France and elsewhere

Clearly the Japanese cannot have invented everything on the subject as, for example, the various hooking attacks to the arm, twists to the arm and leg &c. are the subject of intriguing drawings in books published in XVI<sup>th</sup> century Italy.

2- It is surprising that the common parts of Jiu-jitsu and all-in wrestling known in Europe were not appreciated until they returned in the Japanese manner.

And, as for instructors and practitioners, consider, for example, Francois le Bordelais who demonstrated a marvellous aptitude for every trick and subtlety in wrestling- both classic and free. Is he to be considered less equal than the most renowned Japanese demonstrator? (1)

(1)To aid in this matter, I have shown a certain number of unpublished all-in wrestling moves in "The Art of Self Defence in the Street" published in 1898, then in "100 Methods of Self Defence in the Street without Weapons" which is a smaller text produced from it.

And as for combat, what exciting bouts he would have with them, had he not been devoted entirely to training others for some years!

He made only one mistake, and that is to have appeared in the arena at a time when Jiu-jitsu was no longer fashionable.

He also made the mistake, one could say, of not being Japanese. It was enough for him to have one of his better students, Regnier, take a small number of lessons with Japanese masters, Japanify his name, transforming him into "Re-Nie", in order to acquire a brief notoriety as a demonstrator of Jiu-jitsu.

3- On a personal level, one must understand that a certain number of attacks and defences are not readily possible for men who are not gifted and well-trained in the techniques derived from this method, among other methods such as those from French all-in wrestling.

Other moves, such as those methods for defence, are more readily usable by average people, and it is upon these which I will expound.



Jiu-jitsu does not demand great physical vigour, on the contrary the method tends to allow victory by form and agility over brute force. On occasion one even uses the adversary's size against him.

The agility, flexibility and speed gained from a Jiu-jitsu expert are the qualities one desires from its practice and training.

Japanese champions submit themselves to special preparation, not only as exercise but also as a lifestyle.

For everyone else, Jiu-jitsu is a complete method of physical training, and even at times a method of self-defence. It is this aspect with which concerns us.

In addition to the qualities shown before, it also teaches one to strike, without tweaking, a certain number of sensitive areas on the body.

It is without doubt that the human machine, undoubtedly marvellous as it is, has as many points that cause pain as produce pleasure.



Jujitsu targets especially:

The hollow or “pit” below the ears;

The carotid artery;

The Adam’s apple;

The eyes;

The point where the nose meets the temple;

The nose, just below the nostrils (one can put two fingers into an adversary’s nostrils); (1)

The top of the nape, at the base of the skull (called a “Rabbit Punch”);

Around the heart

The pit of the stomach: at the point where there is a bundle of nerves called the “Solar Plexus”;

Various points on the spinal column, particularly the lumbar spine;

Various points on the torso, around the groin and the kidneys;

The testicles

Certain parts of the shoulder

Around the neck, especially the front and sides;

Other points between the tendons in the wrist- between the metacarpal bones and on the back of the hand, especially between the first and second finger and between the second and third;

The ankles, and also the soles of the feet!

(1) An effective means of defence, one must be prepared, no matter how repugnant, to grip them thus if one is seized with their arms around your body.

The same goes for putting a finger in their ear.

Twisting their nose is also another method of questionable taste. However, the various deeds I have learned at one time or another are those use in Paris by “Face Grabbers”.

In Jiu-jitsu, pressing on sensitive areas or parts vulnerable to dangerous blows, is achieved either with a push of the thumb, with a blow using the edge of the hand(1), the tips of the fingers, or in other ways as noted depending upon the circumstances.

(1) I explain later how one toughens the edge of the hand which, when given with a full body movement, produces dangerous concussions and should not be studied without care, of course.

In Jiu-jitsu one is also given details on those precise points on the human skeleton which will result in disarticulations and fractures when the limbs are twisted, barred &c.

Maybe this sends a chill through your bones, dear lady readers, however there are certainly English and American ladies who practice Jiu-jitsu, but made more palatable by their instructor explaining as gently as possible how each move will have an unfortunate effect if done at the right time.



Reaching for these sensitive points quickly and accurately without being exposed to dangerous blows requires particular practice. Even if one acquires the desired pressure one must continue to practice fairly frequently in order to not lose the necessary finger accuracy.

In conclusion, there are in this method other means of self-defence: the perfect or near-perfect acquisition of which can only be obtained and maintained by physically gifted people who have the free time and are given to diligent practice, that is to say almost all the time.

This is not the case - at least with regard to leisure time - for the vast majority of readers.

Seeking once again for a little *practical* book I think it is preferable to offer a selection from the Japanese method and to show especially a certain number of blows and defences which are relatively easy to learn and execute without too much training and yet still stay with one.

I will also show other moves which are more difficult but are curious and are of interest, if only to give a more complete idea of the original Jiu-jitsu canon.

I will also use the same method as "The Art of Self Defence in the Street" where I shall cite a certain number of moves that are well-known to wrestlers but are only suitable for professionals or well-trained amateurs.

If the Japanese method offers an alternative, additional or new move to these in terms of defensive methods, why should I pass it up? I know this is a remote chance and I will not appease those who are biased towards using Jiu-jitsu as they challenge the origin of these moves. That would be taking things too far.

I will concede that their practitioners have a less brutal appearance than boxing and the Japanese method is more feline and more treacherous with its dislocations, fractures and dangerous strikes on the essential points.

Jiu-jitsu has deadly punches but also has simple ways to deal with minor scuffles.

It is easy to see an escalation in punches than among “bars”, “armlocks” and other “tricks”- all familiar combat techniques in the Japanese method.

In a brawl in a café, for example, against men who are not criminals it is more than sufficient to use punches or kicks (or a cane) without recourse to anything more dangerous if one is not able to avoid being assaulted.

The new defensive methods used by Jiu-jitsu can barely be used against ruffians, who don't back off from anything. Of all the methods boxing, with its repertoire of excellent defensive techniques, give the best range of techniques to suit different circumstances and does not appear to have suffered in competition against Jiu-jitsu - especially when it is taught by masters such as Leclerc.

Before the end of this introduction becomes too long I shall reply to a question which is often asked of me as a result of recent, sensational events.

Does the Japanese method allow one to easily defend oneself not only against one adversary, but against two or more?

I spoke recently to a police inspector who, having taken a few lessons in Jiu-jitsu, had the misfortune to find himself all alone when three ruffians tried to stop him arresting a female rider in one of the outer boulevards.

Only three ruffians? What am I saying? The evening newspapers reported the numbers accurately. But by the next day, the morning newspapers spoke of six bounders floored by the unbreakable armlocks put on by this inspector.

They said he had only taken a couple of lessons: “By Zeus only a few!”

In reality he had to fight, he told me, two mounted footmen whom he found accompanying the lady rider he was arresting along with another young lady.

The two women were simply spectators, upset by the rapid failure of their friends.

Against all this it is no surprise that the police inspector, a former instructor at Joinville, was well-prepared to put his Jiu-jitsu lessons to good use, which did wonders in an instant.

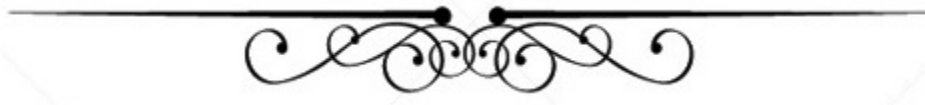
Even before Jiu-jitsu one saw very brave efforts.

A man by himself will attack courageously, with resolve and a disconcerting rapidity amongst his adversaries as he can then gain the upper hand on them by using surprise.

He will not be rattled as a result of an unfair attack, such as being attacked from behind by a harmless passer-by. This comes from a different type of surprise caused by the suddenness of the attack, such as is shown by the decisiveness demonstrated by someone who attacks from the front.

As to whether those peculiarly Japanese wrist twists or armlocks contributed to the success in the cases which I have discussed, it is entirely possible.

Of course, Jiu-jitsu can add to those defensive methods that were previously known, and the Japanese will also win when it comes to inspiring European systems of "self defence" as it is a part of their nature to do so.



Finally, allow me to repeat that the sensitive points are easily hurt or exposed to determined attacks and abound over our human frame; I shall add: they are so numerous that even with a small amount of consideration one will feel a deep pity and be tempted to say "Don't touch anyone brutally, not even those Apache fellows!"

Make an example of them! That's how ruffians start!



## **Note on the Illustrations in this Book**



*For those moves and defences which are originally a part of the Japanese canon it is useful for them to be posed by renowned Japanese demonstrators.*

*M. Higashi, the well-known champion, did me the honour of providing a certain number of poses (photography by M. Branger) in order to complete my Japanese documents.*

*This was done in the company of his friend, M. Capaccioli (1)*

*When the moves are common to Jiu-jitsu and the defensive systems known in France it seemed to me to exchange them for the poses taken by Francois de Bordelais and my amateur friends, who appear as “rogues”, in disguise, of course!*

*(The last poses are reproduced from images by Boisdon)*

(1) In New York, where he is an instructor, M. Higashi has published - in collaboration with Mr Irving Hancock - a knowledgeable and complete tract (“Complete Kano Jiu-jitsu”). In certain circles this work offers scientific interest as a study of anatomy, outwith its sporting appeal.



# 100 Jiujitsu Moves



## Preliminary Notes

Jiu-jitsu differs from other methods known in France thus:

- 1- Its training methods.
- 2- It replaces the punches from English and French boxing with blows with the outside of the hand, using the same edge as the little finger but not actually striking with it. (Several chopping blows are certainly known and recommended for along time in real combat by wrestling instructors in France; but these blows do not have as large a place in our systems of defence as they do in the Japanese methods and, what's more, they are alternated with punches. Pure boxers will stick only with punches);
- 3- Kicking is far rarer than in French boxing (and several of the Jiu-jitsu kicks are peculiar to this method);
- 4- A certain number of grips, twists and "armlocks" are entirely unknown in other methods.
- 5- Very special use of the legs is made in order to make various moves and even "binds".
- 6- Studying to a more complete and greater depth the weak points of the body in order to make knock-out blows and to press very painful pressure-points and even, with certain attacks (1), make them faint and render their adversary unconscious, and, later, rouse them as needed.

(1) Notably on the carotid artery

They also care for injured body parts with skillful techniques which are a complementary part of Jiu-jitsu and are known to their practitioners as "Kuatsu".

Their training method differs, as said previously, not only in their habits but also from the point of view of exercise and also lifestyle.

In Japan, the champions of Jiu-jitsu observe, it seems, a very harsh lifestyle.

We believe that they relax this severity when in Europe. But does this make them any less formidable as adversaries?

As to exercise, disciples of Jiu-jitsu seek especially to develop their agility, their flexibility, their speed and, what's more, to toughen certain parts of their

bodies, such as the neck which must be able to resist being strangled, the pit of the stomach which becomes resistant to various dangerous blows, the abdomen and the edge of the hand, the use of which has been mentioned previously.

In first lessons one learns to fall ably in all directions, without doing harm to oneself as one must know how to fall before throwing an adversary.

One also learns to dodge punches and kicks, which is done at the mid-point before the punch is fully made as the impact is greatly diminished, so as to protect oneself and take a grip.

They practice leg falls, leg sweeps and blows which topple adversaries in order to send them backwards, all of which begin with a grip, and thus set up decisive moves on the ground.

A characteristic of the Japanese method is to often seek two pressure points on one to compensate for their lack of physical strength.

Every Jiu-jitsu disciple, “Jiu-jitsuka”, seeks to be as agile and quick as possible and must maintain perfect composure. This is an essential quality for its application.

Having made these general remarks, here are details of a certain number of moves and defences.

But allow me to make the following note to my readers:

Upon reading the instructions on certain moves one is often tempted to try and apply them while horse-playing with one’s friends, which even ends in proposing a little competition.

But one must not do this until one has diligently repeated these moves, especially the less easy ones, which may not be apparent at first.

Badly done or badly learned they will not seem to be the most practical of moves. What’s more, and of greater note, one will often risk doing oneself a mischief.

Remember also to take precautions for various moves, as I have said before, for example, when doing the binds shown in “The Art of Self Defence in the Street.”



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**First Part**

**Attacks and Defences used instead of French Boxing**



**1, 2, 3**

**Knifehand to the Head and Neck**

The use of punches in English boxing and French boxing is replaced in Jiujitsu, as has been said, by the use of the knifehand, using the same edge as the little finger, as one can strike without needing to condition it but also one can train and toughen the hand by striking, for example, a wooden block for some minutes each day, for a reasonable period just as those adept at Jiujitsu strive to strengthen their knifehand (1).

(1) This training is nothing special, French wrestlers train to do the same when wrestling in order to have very tough bones in the hand. I have known knifehand blows to leave an impression in a rock. The effectiveness of this type of blow is well known.

The blow must be well relaxed in order for the hand to bounce off immediately. The advantage of the Japanese method can be seen in this use of the knifehand, as the striking surface is less great than the striking surface of a punch the effect is more localized and often more decisive, especially if the knifehand is toughened and if the blow is well struck using the whole body. Otherwise choose precisely the parts on which the blow is directed.



fig. 1

First recall the blow at the base of the head, which housewives use for the traditional and common “rabbit punch”, the blow to the “Adam’s Apple”, and the area over the carotid (fig. 1) - three dangerous blows which one should practise with care.

**4, 5, 6, 7**

**Knifehand to the Forearm and Upper Arm**

The knifehand also strikes efficiently to the wrist, the forearm, on the joints of the elbow, the upper arm and the triceps.



fig. 2

## 8, 9, 10

### **Defences with the Knifehand and the Forearm**

The knifehand is also used as a defence, for example against a boxer who seeks to throw a punch upon the adversary's forearm.

The knifehand is used upon the threat of a double punch with the left arm and the right arm.



fig. 3

The forearm is also used to parry as in boxing; but soon after parrying, in Jiu-jitsu, one ordinarily seeks a grip, often combined with a leg throw or a sweeping of the leg.

Sometimes one can follow these defences with a kick to the knee.



## **11, 12, 13, 14, 15, 16**

### **Knifehand to the Body**

The knifehand can strike effective blows to the body, sometimes they are even too dangerous to use in certain areas; mainly in the area of the stomach, near the heart, on the lower ribs, on the kidneys, on the dorsal spine (in the lumbar hollow).

Note also the blows to the collarbone.



fig. 4

## **17, 18**

### **Knifehand to the Leg and the Thigh**

Finally I mention the knifehand to the leg, to each side or the front of the shin or the front, also from there to the thigh.

## **19**

### **Fingertip Strikes**

Toughen especially the tips of the index or the middle finger to strike blows to the hollow of the stomach, on the “solar plexus”.

One can give strikes with the tips of the fingers with either one hand, or both hands joined together.

**20, 21**

**Palm Strikes**

When at close range palm strikes, either to the chin or to the nose, serve to extricate oneself or to stun the adversary.

Figure 5 shows, for example, a blow “*au blair*” to an adversary who was seized by the wrist.



fig. 5

**22**

**Forearm Blows to the Neck**

The forearm, especially of a fairly trim, conditioned and trained person, strikes effective blows to the front of the neck, and to the Adam’s apple.

**23, 24, 25**

**Elbow Strikes. Knee Strikes**

Elbow strikes to the body, to the abdomen &c. are also used in Jiu-jitsu, either alone, or combined with other blows.

The same can be said for knee strikes, which are sometimes used to strike violently to the face, the abdomen &c.

## **26, 27, 28**

### **Headbutts**

Jiujitsu uses head butts, banned in boxing like the preceding blows, to produce, like punches and the elbow strikes, sudden shocks which are oftentimes very effective.

Apply head butts to the face, near the temple and to the jaw, and a blow to the abdomen, struck when seeking to throw the adversary (1).

(1) Several blows which are mentioned here can be traced back to all-in wrestling but may also be linked to “boxing without conventions”

## **29, 30, 31, 32, 33, 34**

### **Kicks**

The kicks of Jiujitsu barely resemble *Boxe Francaise*. There is nothing like the “*coups-de-pied-bas*”, nor the various “*chasses*”.

In fact there is only one kick to the body, which is struck with the heel to the hollow of the stomach after one ducks a punch and has spun about.

I shall not dwell on this: this trick is not practical for everyday people.

Japanese kicks are very cunning and very neat to do, but given our limitations, are as follows:

1) Dodge a punch to the body by falling quickly into a seated position, hook across one of the adversary's legs with the tip of your foot, pull that leg towards you and, at the same time, strike a sharp blow to the kneecap with the heel of the other foot.

A drawing is required to render this explanation more clearly (see figure 6).



fig. 6

2) Having once again dropped into a seated position to avoid a punch, hook one foot across the adversary's leg, and strike him a blow to the scrotum with the point of the other foot.

This move recalls – vaguely - our *coup-de-pied-de-pointe*

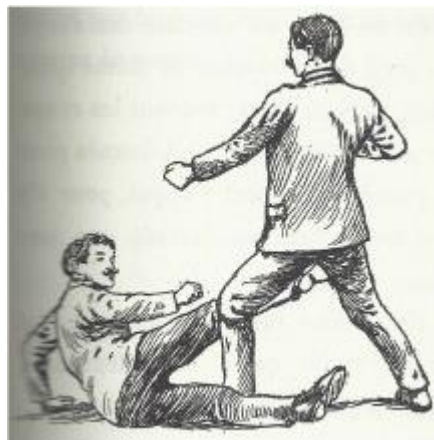


fig. 7

And it is more cunning, but less easy and less practical.

Easier and more practical is a kick to the knee after parrying the double punch, as noted previously.

In Jiujitsu use kicks to the abdomen, and even higher, near to the heart; often kicks are given to create an opportunity and to ground oneself before applying a hold.



In summary, kicks are less varied in this method than in French Boxing but one finds remarkable use of the legs, whether in the rapid changes in order to duck and protect oneself, or in the “keys”, or even the “binds” which we shall talk about in the following section, or the curious “scissor hold.”

### **35**

#### **Defences against Foot Strikes in Order to Dodge**

In Jiujitsu, as said before, one changes lead in order to dodge foot strikes (like English boxing, but with greater agility) and to protect oneself



**Part Two**

**The Moves of All-in Wrestling**



**36,37,38,39**

**Legfalls**

Legfalls are developed with care in Jiujitsu in the first lessons.

They are either executed alone or in combination with other blows.



fig. 8

Sweeping the leg having entered with a punch.



fig. 9

Sweeping the leg, one knee on the ground.

**40,41,42,43**

**Sweeping the Leg**

Leg sweeps play an important role in Jiujitsu.

Generally, they are executed from the front.

If one is too light then use the opportunity to execute a sweep with one knee on the ground to add weight. This adds force, and increases the effect of toppling the adversary. This type of sweep is a Japanese specialty.

**44,45,46,47,48,49**

**Hand Grips. Turning the Fingers. Twists. Turning the Hand &c.**

The simplest blows can be the quickest, and most effective, especially in cases of surprise.

If one seizes the hand without telegraphing the attack and before they have time to close the fist, or retract the arm, then many dangerous blows are possible!

It is not useful to show again the turning of the fingers, twist of one finger or two, the flexing of the wrist over one another, all blows shown in a previous book and known in Japan...and elsewhere.



fig. 10

A twist performed on one hand, the fingers splayed and pulled in the opposite direction.





fig. 11

A twist after seizing four fingers and performed with the whole body.

Note blows where one turns fully around while turning back one of the adversary's hands, and braces against them with extends the leg onto the upper arm or a thigh of the adversary (fig 12 and 13).



fig. 12



fig. 13

Turning back the hand "like a duck's foot"

**50,51,52,53**

**Fist Grabs and Twists**

At times a closed fist, having greater resistance than an open hand, gives opportunity for, when seized with two hands by an expert Jiujitsuka, spritely, speedy and effective twists.

The pain becomes so great that the other un-seized hand is not able to come to the rescue.



fig. 14

Twisting the fist by pressing the with the thumb between the knuckles

*Note- the seizure of a Boxer's fist (being somewhat strong and skilled) is followed by a twist, and has been explained in previous books. Twists of the hands, the arms, the legs, the head and neck, and various defences (some of which are instinctive, for example, retracting the arm, and throwing a blow at the same time) are provided with detailed explanations on pages 73-84 of "The Art of Self Defence in the Street", and on pages 112-131 of "100 Methods of Self Defence in the Street without Weapons".*

**54,55,56,57,58,59**

### **Wrist Grabs and Twists**

The wrist is relatively easy to seize, in many cases: this results in many various and effective blows.

The Jiujitsuka affects these wrist twists as we have seen before and many others, with combinations peculiar to the Japanese method.

They practice the classic twists in front and behind, after having, as needed, made a feint in one way in order to twist in another.

As the twists are completed, having attacked all the joints of the arm, and with the aid of pressure points, we see further how to execute the clever arm “keys” and effective armlocks.

If one tries upon oneself certain wrist twists, there are various methods to break them if one takes ones time, naturally, for example, figures 15 and 16.



fig. 15  
Attempted wrist twist



fig. 16

A defence: break the grip by passing the forearm under the adversary's forearm in order to create a lever

### **60.61,62,63,64**

#### **Neck Grabs, while Standing and from Behind**

Neck grabs, either in front or on the ground, are studied diligently in Jiujitsu whose champions, as said before, toughen their necks with special exercises in order to render their necks almost insensible to strong chokes and are thus almost un-strangleable.

If one is strangled it is often the case that a grab is affected either without crossing the hands, or with crossed hands.



fig. 17

When crossing the hands one hand holds adversary's collar, the other hand and forearm press on his neck, this is more likely to create a decisive action- it should naturally, not be too prolonged. Neck grabs, to the front, are often accompanied by a legfall.

Thrust with the thumbs to the Adam's apple (see fig. 47), are well known, and not peculiarly Japanese.

Finally grabs made with two hands, as it may happen that the adversary has placed one hand on your throat or collar, for example in order to pull you to him, or to shake you violently.

In such a case, one can, among other blows, simply place two hands upon the opposite forearm, pretend to follow the movement that he sought to make, then briskly move one leg to the rear somewhat and put all of your weight on his wrist. Thus drive him to the ground, and use you full weight to make him lose his balance.



fig. 18

Various follow-up blows are possible, after one has taken full advantage of the situation.



fig. 19

**65, 66, 67**

**Defences against Neck Grabs, Standing and Made from Behind**

Expert Jiujitsuka use the opportunity of two joined hands and the forearm, passed between the arms or to the side of the adversary, to remove grabs quickly- or else they resort to pinches to painful parts of the wrist.

Other defences, or blows intended to counter-attack in order to break a grip, are also employed. Often these are very practical.

**68,69,70**

**Various Blows after a Grip to the Collar or to the Sleeves. Reaping Hipthrow.**

Take a grip to the collar or sleeves, Jiujitsuka often use a legthrow to upset an adversary- or various leg sweeps.

They execute, among other things, a reaping hip throw with the whole body.

**71,72,73,74**

**Other Blows- Lifting the Adversary over Oneself, Falling onto one's Back, in Order to Throw Him Away, or Overturn him to the Side. Various Finishes to this Blow.**

Another type of blow, which includes the favourite methods of Japanese champions, consists, after seizing the collar or sleeves of a vigorous adversary, of falling heavily to the ground onto one's back and applying one leg- oftentimes both- to the abdomen of the adversary.



fig. 20

The Japanese raises him up, holds him above himself, then the adversary tumbles briskly far away or else he falls nearby in order to execute the many decisive blows on the ground, whichever is best.

In the case where he launches the adversary away, the blow can be very sudden, if launched onto hard ground, the adversary can be considered out of the fight by the simple effect of this fall.

Well done, these various blows count among the most interesting.

But they require lots of suppleness and training.

As I have shown before, in the “Art of Self Defence”, one very easy blow to execute that begins in a partly similar fashion.

“One type of defence consists of letting oneself fall to the ground on one's back, a rapid fall backwards which you initiate, then strike a kick to the adversary's abdomen, a blow which, when done well, strikes hard, and puts him out of the fight.”

Add that the tactic is to make the adversary go above you and the throw is well known among our own wrestlers.

It is rather the follow-up of the blow that differs in the Japanese method, when the adversary is upset beside you and he receives a particular blow or a final practical blow in Jiu-jitsu.

For example, the Jiu-jitsuka makes one of his favourite armlocks, on the ground (see later).

### **75, 76, 77, 78**

#### **Defences Against the Blows from a Falling Adversary Shown in Numbers**

Naturally, one must know to dodge and carry oneself to the side as soon as one notices the attempt by an adversary to use this type of blow.

One can also parry by simply seizing one or both feet...or hunker down opposite the adversary at the moment when he is preparing to fall backwards seeking to topple you.

Even “aloft” one can parry by the turning the attack to the side or knowing to fall backwards, in good order.

## Other Cases of Tumbling

### *Defensive blows on the ground*

Even when on the ground, while the adversary is standing, one can make a toppling blow similar to the one made before; if he has the imprudence to lean into you to seize your collar or cuffs you will quickly benefit, if you are fairly agile and quick, by applying one or both legs to his abdomen, in order to topple him.

#### *A remark*

When falling to the ground on one's back, in order to cause your adversary to fall, use one's whole body weight against him.

If one will permit me, in this matter, to quote again "The Art of Self Defence" and to emphasise this type of idea, I have mentioned the following blow:



fig. 21



fig. 22



fig. 23

The blow shown here is given as an example of the complications that can arise. It is deconstructed thus:

1<sup>st</sup> instance: One seizes the left wrist with two hands;

2<sup>nd</sup> instance (fig 20): One shortens the arms and turns while passing under the left arm of the adversary without losing the grip and while twisting

3<sup>rd</sup> instance (fig 21): One sits down nearby while holding the twisted arm and forces the adversary to tumble

4<sup>th</sup> instance (fig 22): He is pinned to the ground and is unable to get up under the effect of the twist. It will be dangerous to reproduce this blow, unless very slowly and with a very skilled partner



**80,81,82,83**

**Standing Neckholds, from Behind**

Once you have brought your adversary into an unfavourable position by either skill or by surprise, one can make various neckholds from behind then complete the grip by adding pressure or twists which will quickly make him unable to resist (1).

(1)For example, suddenly turning after he has seized the hand, the wrist, or after he has struck a blow with the palm of the hand on the elbow of the left arm, throwing a punch (We assume one has dodged a punch).

He can avoid the surprise of the first seizure- in the sense of the word used here- if you use this method; and for the second the adversary is easily able, even without this, to ensure certain grips which are difficult to deal with.



fig. 24

Neck grab applied with one hand to the head in the manner of a necklace. At the same time, one strikes a blow to the back and sweeps the leg.



fig. 25

The adversary instinctively raises an arm in order to free himself apply an armlock to him, after having loosened the neckhold a little.

I have previously shown, in a previous book, various parries to use in certain cases, when seized from behind.

### **84,85,86,87**

#### **Neckholds, in Various Positions and Armlocks**

Here are other powerful neckholds, which are oftentimes applied with painful pressure points well known to the Japanese.

These produce what is sometimes called an “Extension of the larynx” and “An extension of the spine”.



fig. 26

Extension of the larynx



fig. 27  
Extension of the larynx and armbar



fig. 28



fig. 29  
Another "key" of the arm or armlock



fig. 30

Necklock executed with the fists and pressing with the body



fig. 31

Double headhold applied best when the adversary instinctively raises his arms

**88,89**

**Various Standing Armbars**

Many armbars are shown in a previously cited book and in the previous pages.

Here are various standing armlocks (fig. 32, 33).



fig. 32



fig. 33

**90,92,92,93,94**

### **Armbar on the Ground**

Japanese champions succeed ably with standing moves. What's more they are also excellent on the ground.

After having affected a standing grip they seek to topple their adversary and fall with him, and then efficiently complete their grips and disable any resistance with the use of their legs.

For example, they pass a leg over the front of the neck and apply the other leg against the body (fig 34).

It is one of the more classic blows of Jiu-jitsu. The leg passed over the adversary's neck prevents him from turning over. The other leg pushed against the body is to stop his ability to resist, and is a "wedge" for the Jiu-jitsuka, who finds it a solid base to apply it from. He holds him by the arm and seizes the wrist with two hands and holds him firm.



fig. 34

Sometimes, one places two legs over the adversary's body.



fig. 35

Other times, one knee contributes directly to the action working on the arm of the adversary (fig 35).

Often, while twisting his arm with his hand, he uses the other hand on a painful pressure point on the neck (fig 36).



fig. 36

Here are other examples of armbars on the ground:



fig. 37



fig. 38

Armlock with a turning back of the arm



fig. 39

An easily affected armtwist turns into an armlock if a pressure point is required

### **95.96,97,98**

#### **Leg Twists on the Ground**

Leg twists, once the adversary has fallen to the ground, give rise to decisive twists, with or without the use of pressure points.

Recall once more that, in the Japanese method, one is looking for pressure points as an added precaution.

The action of the hands upon a leg seizure is often sufficient enough.



fig. 40

Sometimes, one braces against them, for example, with one leg upon the adversary's thigh (fig 40).



fig. 41





fig. 42

Leg pull on the outside with a pressure point on the thigh



fig. 43

Another blow: A facedown adversary, given a leg grip, seeks to break the grip with the other leg. One crosses both legs one over the other, it does not matter which is over the other, in order to begin a foot twist, as needed

**99,100**

**Legbinds on the Ground**

On executes these, in the Japanese method, with trusted binds to the legs.

The adversary, on the ground (1), is secured by the neck, and also strangled, with the legs, and if this does not impede him then restrain him, on occasion, for added safety, by applying an arm twist.

(1) Even if one begins on the ground with the adversary standing over one a clever wrestler arrives in this situation by affecting a decisive legbind. At the same time, he “works” an arm. But this attack is shown, in particular, more as a curiosity.



fig 44

Japanese *enfouchement*

**100**

**Various Blows**

Here, opposite, is a Japanese *enfouchement*

In real combat, the blow is accompanied by pressing the forearm on the groin. When one is practicing simply seize the thigh.

Another very Japanese blow, is where the legs are positioned in the manner of “scissors” in order to make the adversary topple.



fig. 45

Several “Scissor blows” to be used on the whole body are in the Jiu-jitsu canon.

Here is an easier blow, much better suited to all.

This is how to become the master of the situation by pinning a friend’s left and right arm, with the hand of the gripped arm fully rotated with the palm upwards. In order make this move one first takes the hand of one's partner so as to seize him. Others know this blow as “The Devil’s Handshake”.



fig. 46



fig. 47

Remember also another “tricky” well known blow, shown in another previous volume, where one folds the adversary's arm onto his shoulder.



I have shown, in the same book, a certain number of methods to make an adversary let go who bearhugs you suddenly from the front.

Figure 47 shows a new very effective method where one strikes around the Adam's apple and the area around the ears.

The armbar called a “Come along” by Japanese police officers is also among the blows shown before.

Attack the left side of the adversary or a “partner” who is ready to learn these blows, for preference.

Pass the right arm over the partner's left arm, seize the wrist with the left hand; make a seizure with your own left wrist on their right wrist which you have passed under the adversary's left arm. Make it flex in this way, and, if needed, make a leg sweep.

## **Complementary to Jiu-jitsu**

### **Kuatsu**

After the illness, the remedy: those who are afflicted by Jiu-jitsu moves are revived and reinvigorated by the practice of "Kuatsu."

It is also has good results on those feeling the effects of sunstroke and drowning, as long as one is not too late, of course.

From the same sort of ideas, we already know the usefulness of rubs, massage, rhythmic tractions of the tongue, arm tractions &c. in the West.

In Japan, practitioners of Kuatsu use a very varied method of reviving their patients. They are also somewhat secretive around their science.

They state that they have nothing to say, especially to Westerners!

But in reality, are there any secrets that remain to be discovered on the matter?

The essential basis of kuatsu is to know, as with Jiu-jitsu, the pressure points on the human body in order to work them with beneficial actions and also to know how to give skilled massages.

For example, what of a man who has received a violent blow to the stomach which has left him unconscious?

Place him on his back with great care, with his arms crossed.

With the palm of the hand, rub the pit of the patient's stomach slowly at first, then a little more strongly.

When he has revived a little, lift up his chest and, while keeping him sat up, make him circle his arms about. This movement, along with the rubbing, will help him to regain his breathing and circulation.

Several light presses or one single brisk action on the third and seventh cervical vertebrae play an important role in kuatsu.

The spinal column is activated from the base.

Light or vigorous massages are done on the base of the skull and on the neck.

It is necessary to have a special knowledge to practice kuatsu in order to apply it well in all of the various circumstances it can remedy.

## **Women and Jiujitsu**

There are exercises in the complete method of Jiujitsu which are more relevant to physical education than a method of combat and are largely suitable for women and young girls.

One will find exercise which are more rational than in Swedish gymnastics, - which Jiujitsu cannot equal in terms of physical education.

But I shall stay with the realms of Jiujitsu for combat.

Women may be able to, but ought they to?

Let us avoid the wrath of feminists.

Woman can do as they wish; and, in fact, there is already a fair number of American and English women who set out to practice these "tricks", those combat techniques taught by Japanese instructors. They are the same fair-haired ladies who practice fencing with French instructors.

But obviously they must make a choice within Jiujitsu.

I would not wish to see you, charming ladies, training to toughen the inside edge of your hand and seeking to make your tender necks un-strangleable.

You would be better off learning the benefits of kuatsu.

In all countries many of the practices of the defensive sports stay incompatible with feminine grace.

It is unfortunate, certainly, that a woman is not able to train fully in the art of resisting, with the necessary force, a ruffian's aggression - or the advances of an over-ardent suitor.

What they can relatively easily practice, for example, are those blows given with the edge of the hand (as they effective even if given without much force), elbow-strikes and several twists of the fingers, the wrists or even the arms.

There are arm-twists which do not require a great deal of strength.

Then a woman's strength may be significantly augmented by the immediate presence of great danger.

One must also remember that there are strong women, "fish-wives", who, with no notion of Jiujitsu, will seize the head of a ruffian as long as he is not of Herculean size.

These women have one weapon at hand, that is the simple broom handle, and they repel aggressors or maintain their respect until reinforcements arrive.

There is a more varied choice of Jiu-jitsu moves that can be agreed upon for women of this type; but do not insist, as they are not given to apply themselves well to study.

Their husbands may also feel the consequences on their pressure points!

## Complementary Chapter

The moment I finished this little book I had the pleasure of meeting M. Georges Dubois, the well-known professor, who, along with fencing, of which he has made a special study, has studied a great deal of other combat sports.

As one knows he challenged Regnier, alias Re-Nie, a short time after he had begun his course of Jiu-jitsu in Paris.

There was much chatter about this match, a match which M. Dubois, who used French boxing and all-In wrestling, was defeated.

He was very interested to see one or more counter-moves between the same adversaries or between others.

But he held his own. And this match generated so much gossip that it constituted absolute proof.



It seemed to me very interesting to ask for M. Dubois' personal impressions on the matter of Jiu-jitsu and for him to give forth in this study his rare opinions on all combat sports.

Here is the note he obligingly sent me.

One is obliged to consider Jiu-jitsu not as a sport but as a system of combat to be reckoned with.

In English or French boxing it is very rare that the first blow, unless decisive, has enough force to knock down or render the adversary insensible.

Because practitioners of Jiu-jitsu have a principle of waiting for a favourable moment in which to launch their attack on an adversary and to achieve this they do not hesitate to throw themselves into a blow which cancels out its impact.

My combat, in which I must say I was defeated, against Re-Nie was based on this principle. Furthermore, when I kicked with a *coup de pied direct* to his chest in order to stop him closing, the foot that stayed on the ground slipped on gravel, which lay in abundance on the ground; my attack came to nought. I will not say any more on the ensuing combat as



it would be petty and useless to do so. I will only say that I was not able to stay on my legs and make fair use of my fists. After a very sincere study of Jiu-jitsu and the relevant or rather additional, moves to French boxing, I think I can confirm that the use of fists will triumph over Jiu-jitsu, admittedly, of course, only if the combatants are of equal skill.

To try this unique move, do the following:

Take an English boxing guard, with the body leaning forward; seize the Jiu-jitsuka by the collar, either to attack or to stop him attacking, with the lead arm. This grip of the throat is what practitioners of the Japanese method wish for, because they will immediately grab the attacker's wrist with both hands and execute their choice of a number of moves at their disposal to break or force a dislocation. But all their method relies on the fact that that they are looking for a choke. But if the boxer does not reckon on a pressure-point (the foundation of Jiu-jitsu which I will expound upon later), and if, among the boxer's tactics, he does not make this throat grab in order to provoke the attack with doubled-hands against his wrist it is very obvious that, meaning the sentence, the hand will be next to him following this set up to a known position, strike the Jiu-jitsuka with a formidable swing of the elbows, that's to say below his heart. Everybody knows how effective this blow is, and thus I need not say more.

I dare say that this is the simplest and perhaps the *only* way which the boxer may try with any certainty, because every other blow, whether fist or foot, is given without a pressure-point and can be slipped or cancelled out, as I learned the hard way.

The pressure points upon which I precisely insist so much, as I said previously, are a foundation of Jiu-jitsu.

If one separates out the methods of attack with the edge of the hand, a type of boxing which is more or less better than any other, in order to examine the remaining well-made grips, one realises that the first concern of a Jiu-jitsuka is to take his enemy to the ground.

Why?

Because his legs, which are no longer needed to carry him about, are

used to hold and *immobilise* the man that he holds close to him. Because this man, who is no longer able to use his hands to fight and is unable to try some other method of using his lower limbs and has only limited means, while adversary can, if he so wishes, temporarily abandon the use of his legs in order to follow up with one, or sometimes both, in one action aimed at one of the grounded man's arms. Example: an armlock, with which was masterfully used on me in the throws of combat on the 26<sup>th</sup> October.

But how to bring a man to the ground?

There are two different methods.

The first- *falling on top*, and the second- *falling underneath*, and , in both cases, taking care to catch the adversary's legs between one's own in order to paralyse him.

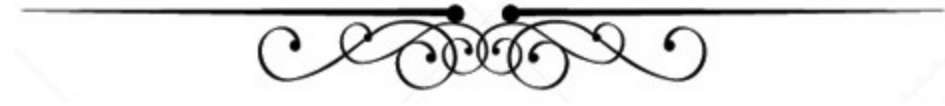
In order to make a man fall over the Japanese show two leg sweeps, one using your foot to pull the adversary towards you in order to make him tumble on his side but lacks a pivot point, the other is done by passing your leg behind the adversary's, calf against calf, and topple him backwards.

In the first case, the adversary defends against the attack by lengthening both his legs and throwing his body forwards; it is at this moment that the attacker tries to take his man and *make him tumble*, only to find themselves *falling backwards* in return.

This attempt is defended in turn by squatting down or putting one of *your feet on the thigh* of the leg which supports the assailant.

But there is another method of dropping a man to the ground very heavily; take as an example a man of 120 lbs and another of 100 kilos. The slighter of the two firmly grips both lapels of the jacket or waistcoat. Having taken a firm hold, he makes a hop and throws himself backwards and down, *taking care to land as one*. The heavier one will fall first and you will land on him. But the smaller one will join him if the heavier one falls to the side, and if the small one is sharp-witted he will have time to jump over him and straddle his legs. This is how victory is achieved using Jiu-jitsu.

Of course, this move is only possible on the wrestling mat because, on a paved street, one greatly risks cracking one's skull.



Here is a very neat move which is easy to do while standing, usable against an assailant who has you by the throat with the intent of breaking the jaw and fracturing the arm.

To resolve this, one must have been seized *by the throat* by both hands and shaken vigorously.

1<sup>st</sup> attempt: Seize the adversary's right wrist with both hands and pull it violently onto the left by turning it back on itself (assuming the adversary's arm is fully extended).

2<sup>nd</sup> attempt: let go of the right wrist and strike the jaw quickly with an elbow, under the right ear.

3<sup>rd</sup> attempt: All the while holding the adversary's left hand and right arm at full length, pass the right arm so it forms a hook at the height of the base of the deltoid. Once this grip is made, pull the hooked right arm towards you and push away the left arm.

I recommend repeating this grip slowly and build it up, because it is one of the types of armlock which results in rupturing the tendons in one or more of the flexors in the fore-arm.

To resume: 1<sup>st</sup>, it is possible to match a Jiujitsuka by boxing, and in particular by using English boxing to which one has added some foot cruches.

2<sup>nd</sup> When the adversaries are standing, holds, chokes and dislocations of the fingers, wrists and arms can at a pinch be found in our methods of combat.

3<sup>rd</sup> But on the ground, the Jiujitsuka cannot be fought, except by another Jiujitsuka. I advise thus to my fellows to do as I do, that is to say:

Study and retain that which is useful

G. DUBOIS

## **Defence Against a Knife or Dagger and Against a Cane or Truncheon**

In Jiu-jitsu one is shown various grips and armholds which, quickly done, can be effective against a man armed with a knife or dagger, especially if he holds his weapon badly, such as when the point is too close to his own wrist. But if he holds his knife like a sword it will be more difficult for you to seize his fore-arm.

On the matter of defence against the knife, such as the "Apaches" are wont to use, I have published detailed chapters. I am sorry but I am referring again to previous volumes.

There is also the question of defence for an unarmed man against an adversary armed with a cane or a truncheon. Add this: at the moment he adversary raises his club, if one can seize his right wrist with the left hand and his weapon with the right hand an effective yet simple twist is possible, taking the baton from high-to-low against his hand, in a sense, and it will be plucked from the adversary's fingers.

## Notes

When citing the pressure points on the body I have referred to the depressions or “hollows” below the ears.

In medical terms, one can say that this area forms a triangular hollow where the apex is the same level as and a little in front of the earlobe, on the posterior rising edge of the lower maxillary bone and the anterior edge of the sterno-cleido-mastoid muscle.

By pressing halfway up this triangle with a thumbnail one will compress the area and the underlying carotid and various nerve-ending- which will lead to sensitivity, loss of consciousness and painful sensations radiating from near the eye.



At the top of the neck, at the base of the skull, concussions of this type can create in serious injuries and a “snapped” neck.



The shoulder area where the major nerve bundles of the brachial plexus emerge, both in front and behind, are targeted in Jiu-jitsu.



Pressure points around the neck are mainly found to the front, in front of the joint and near the collarbone where the ulnar nerve lies.