



Part 1: Context and Pedagogy



Edward William Barton-Wright, C.E., M.J.S. – the founder of Bartitsu



1: Background

In 1899, E.W. Barton-Wright devised the martial art of Bartitsu as a process of cross-training between jujitsu, boxing, savate and stick fighting, designed to beat the fearsome street gangsters of Edwardian London at their own game.

The second volume of the Bartitsu Compendium provides resources towards continuing Barton-Wright's experiments, blending four diverse fighting styles into an efficient self-defence training system and combat sport. It combines extensive and carefully selected excerpts from fifteen classic Edwardian-era close-combat manuals, including well over four hundred illustrations.



Notes on Spelling, Style and Language

UK English has been employed as standard throughout the Bartitsu Compendium; however, when words have multiple spellings (jiujitsu, jujutsu, ju-jitsu, ju-ju-tsu, etc.) some effort has been made to retain the original author's spelling.

Idiosyncrasies of capitalisation and punctuation have likewise been left largely intact to capture some of the flavour of the original articles.

Given the nature of this volume as a compilation of excerpts from a wide variety of sources, much liberty has necessarily been taken regarding paragraphing and general formatting. Readers are encouraged to seek out copies of the original works.

We have largely adopted the Edwardian English convention towards Japanese personal names, thus "Sadakazu Uyenishi" rather than "Uyenishi Sadakazu".

The language of the Victorian and Edwardian periods reflects certain attitudes that have become deeply unfashionable, particularly regarding race, gender and culture. The Editor has chosen to leave all such references intact as a matter of historical record; this does not, of course, represent an endorsement of those attitudes. Please note that the term "Jap" was not considered to be derogatory during this period, being rather in the nature of a simple abbreviation (q.v. "Brit" for British, etc.)



2: The "Army tip", "confounded rot" and neo-Bartitsu pedagogy

by Tony Wolf

Bartitsu is essentially a process of cross-training between Japanese jiu-jitsu, English boxing, French savate and the Vigny system of walking-stick fighting as they were practiced in London during the early 1900s. Each of these systems contains an extensive repertoire of techniques, and many volumes have already been written describing each discipline in painstaking technical detail. Some of the best of these volumes form the basis of this Compendium.

Whether learning from an instructor or from a text-book such as this one, the novice martial artist can find him/herself faced with a seemingly overwhelming variety of technical instructions. Given the multiplicity of options, dos and don'ts that must sometimes be decided and acted upon within split seconds, novices may become bewildered; they may even abandon their study before it's properly underway. Another, even more serious risk is that the student becomes so involved with the technical minutiae of a given fighting style that s/he becomes unable to cope with the chaotic realities of actual combat, when their skills are pressure-tested in friendly competition or in actual self-defence against an malicious and unpredictable opponent.

A satirical article on Bartitsu from "Punch Magazine" (1901) illustrates this point:

FOREWARNED; FOREARMED!

Or, The New Art of Self-Defence

"It was in the dead of night, and I awoke to hear stealthy movements below, and to smell the fragrance on an excellent cigar – one of my own. I instantly realised that there was a burglar in the house, and remembered that I was the only male inmate. But it never occurred to me for a moment to lock my door and hide under the bed-clothes. On the contrary, I welcomed an encounter in which I knew that all the odds would be on *my* side. So, just as I was, in my pyjamas, without a poker or anything, I slipped down to my study (where the smell of cigars seemed to come from), and walked in. There was the burglar, just mixing himself a second whiskey and soda. He was rather a bigger burglar than I had expected – but that was immaterial to *me*. A selection from my plate-basket lay ready for packing on the table by his side.

"I fear," I began, with withering sarcasm, "I am interrupting you?"

"If I was you," he replied, with perfect composure, "I should be more afeared o' ketching cold in them things."

"Never mind that," I replied. "I come for a purpose. I think it is only fair to warn you at once that you are practically a lost man."

"None o' that, guv'nor!" he said, and sprang to his feet. "No whistling fur no cops, or else --!"

"I shall not summon any police," I said, with a quiet consciousness of power. "I shall deal with you single-handed!"



"Will yer, now?" he replied, looking me up and down. "Lor! fancy that!"

"You are probably thinking," I said, divining his thoughts at once, "that I don't appear a very formidable antagonist?"

"Well," he said, "yer don't look no bloomin' SANDOW, and that's a fact. Still, yer may be a regular little lion, like, when yer roused. Or again, yer mayn't. There's no tellin'!"

"Before we put it to the test," said I, "I feel bound to mention that I am the master of a new system of self-defence which places you entirely at my mercy. You may spare yourself considerable pain, and even a broken bone or two (for I shall not hesitate to go to any extremes) if you yield at once."

"Let's see what you can do first," he said.

"You shall," I replied. "I will begin by showing you a method of conducting 'an undesirable person' (for I must say I consider you a most undesirable person) out of a room. I shall take you into the drawing-room, where we shall have more room for experiments."

With these words, I suddenly seized him, to his unfeigned surprise, by the left wrist with my left hand, and pulled hi towards me; then, turning sharply on my heels, I locked his arm in mine by a simple but effective manoeuvre, and marched him, unresisting, into the passage. "You see," I remarked, pleasantly (for there was no use in losing my temper with the poor devil), "I'm putting a strain on your joints which they are, anatomically and mechanically, unable to resist. If you struggled, I could easily break your elbow."

"I thought you was goin' to take me into the droring-room?" was all he said. "Upstairs we're goin'."

I had already noticed it. "The principle's the same," I said. "You've had to leave the room anyhow."

"Right," he said, "but we don't want to go wakin' up people with these 'ere parlour games o' yourn. Let's go back, eh?"

And somehow, whether by the unconscious influence of my will or from other causes. I did find myself back in the study shortly afterwards. "I think I forgot one of the directions," I said. "I altered the position of my legs – I ought not to have done that."

"Ah," he said, "I thought yer left sumthink out. D'yer know any more little tricks like that?"

I remembered a rather neat way of "overthrowing an assailant who attempts to strike you in the face." "Yes," I said, "just try to hit me in the face – don't be afraid."

"I don't want to 'urt yer," he said.

"Do as I tell you," I said, imperiously. He struck out – not a very formidable blow – and I guarded with my left, so as to receive the blow on my forearm (which I did, quite correctly).

"Now observe what follows," I said, smiling. "I slip my hand, with a quick, clean movement, up your arm, grasp you by the wrist, and –"

"And *what*?" he asked.



I was obliged to admit that perhaps I had not made sufficiently sure to “grasp my adversary at the first attempt.” “However,” I added, “you see the general idea of the thing.” He said he saw that, and thought it first-rate. “Now,” said I, “I’ll show you another little dodge. Just catch me from behind and pinion my arms.”

“Like this ‘ere?” he said. He was holding me rather too tight, but I said it would do very well.

“I’ll tell you exactly what I propose to do,” I explained. “I shall bend my knees first, which will cause your hold to slip over my shoulders. I shall next free my arms, a movement which, according to my instructions, I shall probably have no difficulty in executing, drop on my right knee, pull you over my shoulder, and deposit you on the ground before me with a heavy thud – Now!”

There *was* a heavy thud – but *he* didn’t make it. I don’t know when I have been more surprised.

“It’s very singular,” I could not help saying, “but by all the rules, *I* ought to be on top of *you*!”

“Ah,” he said, philosophically, as he sat on my chest, “things *will* ‘appen rum sometimes. Like to try it agin?”

“No, not that one,” said I; “but there’s a rather pretty trick I could teach you, if you’ll let me get up.”

“Allays willing to learn, guv’nor,” said the Burglar, and assisted me to rise.

“Turn your back to me,” I told him, “and let me seize you by the collar. You will find that, without any exertion of strength on my part, I can throw you. I’ll tell you *how* I do it afterwards.”

He obeyed, and I placed one foot just behind his knee, and pressed and pulled simultaneously, which *should* have deposited him instantly on his back. But either I pressed harder than I pulled, or pulled harder than I pressed – all I know is that I presently found myself turning some kind of somersault over his head.

“You fell very clever that time,” said the Burglar, gravely. A coarser nature might have been tempted to smile; but, criminal as he was, the man was not without natural good-breeding. “Ow d’yer manage to do it without ‘urting yourself?”

As a matter of fact I had *not* managed to do so. I doubt if it would have been possible; but I said carelessly that it was just a knack. “But that’s nothing,” I added. “I must show you one more dodge: you lie down on the floor and let me get hold of your foot, and see what happens.”

What *ought* to have happened was that I should, by twisting his foot, have turned him over on his face, then held him behind the knee, and exerted leverage so as to force his foot backwards – which would have rendered him utterly powerless. What actually *did* happen was that he kicked me rather severely in the stomach.

“Why, you ain’t *done*?” said the Burglar, “Lord! I’m just beginnin’ to enjoy myself, I am!”

But I was getting a little discouraged. “No,” I said, “we won’t play any more, I think. To tell the truth, I’ve been rather taken in by some articles in one of the magazines by a man called BARTON-WRIGHT. He calls his precious art of self-defence ‘Bartitsu’ – *I* call it confounded rot!”

“It ain’t rot,” said the Burglar, “it’s all right enough, that is!”

“It *can*’t be,” I said, “if it had been, you wouldn’t have had a chance against me!”



"You done very well for a beginner," he said kindly, "and you're game enough. But, yer see, *I've bin readin' up them rules too, and practisin' of them wiv a pal, so it's no bloomin' wonder* –"

I wrung his hand warmly – I couldn't help it, so touched was I by the chivalrous delicacy with which he at once restored my self-respect and my belief in Mr. BARTON-WRIGHT.

"Thank you," I said, "you're a good fellow for telling me. I could *not* understand why I wasn't more successful!"

"Don't you fret, guv'nor!" he said. "If ever I see a morril vict'ry in this world, it was you won it. And now I won't keep you up no longer. Don't come to the door in them pijammers. I can let *myself* out."

I was so pleased with the honest fellow that I actually reminded him he was forgetting the plate, and he was so pleased with *me* that he positively declined to carry off anything but a spoon and fork as a *souvenir*.

It is true he chose the only two which had a hall-mark; but I do not grudge them to him. For now I *know* that I really can rely on Mr. BARTON-WRIGHT'S system in any emergencies of this kind. And that, to a man like myself, of small stature and no particular *physique*, is such an inexpressible comfort."

Despite the happy ending, this story illustrates the dangers both in attempting to learn a fighting style entirely from a book, and in trusting too much upon memorised "tricks" that may not work according to plan when attempted against an uncooperative opponent.

In 1922, English self-defence instructor Percy Longhurst wrote a short article that likewise touched on the difficulties both in learning unarmed combat skills from a textbook and in relying overmuch on the rote learning of techniques. Longhurst's practical solution to this dilemma was based on a training method that was popular in the British Army.

HOW TO BECOME HANDY WITH YOUR FISTS!

Some Valuable Boxing Tips from Mr. Percy Longhurst - The Greyfriars Holiday Annual for Boys and Girls, 1922 (London)

"There are instances of good boxers, first-class boxers, men who have ultimately fought for and won championships, never having had a boxing lesson during the whole of their career, but it's just as well to remember that these individuals are exceptional; that because they succeed in doing well without expert instruction gives no reason to believe that every lad with a taste for boxing needs no instruction in the art.

Jem Belcher, one of the earliest and most successful of English champions, taught himself; one of the real champions and most scientific boxers of the present day, Jim Driscoll, and one of the gamest fighters, an ex-champion, Tancy Lee, the Scot, also never received a boxing lesson in his life. But these men won success and fame simply because they could not help becoming champions; they did not succeed because they had not had the opportunity for youthful instruction in the art. For the average fellow to attempt to learn boxing without the advice and assistance of someone knowing the game is for him to court disappointment and disaster.

But the instruction must be of the right kind. The instructor who gives his pupil a hard clout on the jaw or a severe drive in "the wind," and says, "Now, that's the thing to do to your opponent. Now don't let me do it against you," isn't a bit of use to the enthusiastic novice. He isn't instructing him at all. In a good many cases he is simply administering a severe check to the youngster's enthusiasm.

Fortunately there isn't so much of that type of instructor as there used to be when I was, myself, trying to learn boxing. But he does still exist. And he does a deal of harm, far more than he does good.

Then again there is the kind of instruction which the novice tries to obtain from a text-book. It may be – very probably is – written by a good man, that is to say a successful boxer. But being a successful performer with the gloves doesn't necessarily mean that the individual is a good instructor. I can call to



mind one tutor I had, at one time the second best man of his weight in England. He gave me many lessons, and a lot more besides; but later I realised that as an instructor he was a bad failure. He knew all right what ought to be done, and he could do it, but he had not a notion of teaching a novice how he was to do it.

The trouble with most text-books is that they are far too advanced for the novice. They try to get the novice to attempt things which he ought carefully to leave alone until he has gained quite a lot of experience. The A B C of the game isn't taught. Trying to learn from an average text book is very much like trying to read before one has mastered the alphabet – and about as useful.

Without letting the novice attempt to break running records before has learned properly how to walk, it is possible to develop rather than lessen his interest and enthusiasm, while yet at the same time taking care that he doesn't miss the foundations of boxing knowledge and ultimate skill. A boxing lesson is no fun at all unless some real boxing is to enter it.

In the army there is a system by which the liking of a bout of fisticuffs is encouraged and developed to the greatest possible extent. Men are taught so that they contrive to get a deal of fun and interest out of it even while learning. I'd like to see the young boxing novices get similar treatment.

Bouts are arranged between novices, and each man is told that he is to do his best to hit the other fellow on the nose. There is no need to hit hard – he isn't wanted to hit hard, just a tap will do. The watching instructor stops the contest as soon as one man touches the other's nose. He is the winner. Then the instructor gives advice, and a few hints to the loser, showing how he might have prevented the point being made against him, and to the winner indicating how he might have won sooner. Then the pair are matched with two more men, and they begin all over.

It is wonderful how this system appeals to the men. To lads it would have just as strong an appeal. Let them try it. They'll learn ever so much more quickly than by a system which gives them a dozen bits of advice to remember; that he mustn't get his right foot in advance, that he mustn't get his feet crossed, that he must look after his guard, that he must hit with a straight left, and from the shoulder with all his weight behind the blow, and not just from the elbow, that he must hit with the knuckle part of the glove – these and many other points which in ordinary instruction are dinned into the ears of the novice are too much for him. He simply can't recollect to pay attention to all these points at the same time. If he actually tries he gets confused, he does nothing well or wholeheartedly, and he is worried by his non-success. He isn't getting any fun out of the game.

But give him just one definite thing to do – to reach his opponent's nose – and he'll recollect that, and try to do it. The mistakes he makes in trying it can be corrected afterwards. A bit at a time is the way to learn, the average boxing novice isn't taught that way, he is supposed to learn everything at once. And it's too much.

Boxing novices, try this army tip, and I guess that you'll think well of it. Without knowing it your boxing will improve. You'll soon realise that the villainous round arm swinging (and that's not confined to novices by a long way) isn't a bit of use in helping you get at the other chap's nose. Without thinking of it you'll learn to hit straight. Not being called upon to guard shots at the body, swings at the head – attempts to hit you anywhere and everywhere, you'll pick up the knack of parrying four times as fast as you will by trying to box according to the old rule of thumb methods.

You'll quickly learn the value of feinting, of drawing your opponent's guard, of tricking him, also of overcoming such tricks. You'll learn to think quickly, to move quickly, and to hit quickly. Give this new method a trial and you'll quickly see the advantage of it. When you stand up to your opponent you'll do so with a definite object. You'll know exactly what you ought to do and mean to do. Get out the gloves, get your chum to join you, and make a start with this army tip right away. That's my advice to the novice boxer."

Neo-Bartitsu Pedagogy

I would like to emphasise the point that most codified martial arts, combat sports and self-defence systems are predicated on learning a series of individual techniques; this collection of techniques, to a



large extent, defines a given style. The typical pedagogy is to learn a technique in great detail and then to drill it extensively, gradually combining various techniques together in pre-set drills with a co-operative training partner or against inanimate targets such as punching bags and focus mitts. The final phase is to attempt to apply these techniques and combinations against an un-cooperative, resistant opponent in sparring.

One drawback with this pedagogical model is the psychological disconnection between co-operation and competition. It's the difference between knowing what is supposed to happen and being surprised. As noted in both the Punch Magazine story and the Longhurst essay, it is very common for students to become frustrated when they begin to spar, i.e. to engage in a spontaneous contest, because they find it difficult to adapt the techniques that they have spent so much time mastering to the unpredictable actions and responses of their opponent. Their focus is on "pulling off moves" that may in fact be thwarted by an active, aware and perhaps more experienced adversary. Under these circumstances, it is common for combatants to try still harder to apply a given technique, which often creates a tension, imbalance and/or opening that can be exploited by their opponent.

Both in teaching practical Bartitsu classes and in preparing Volume II of the Bartitsu Compendium, I have generally followed Longhurst's advice and tried to avoid the pitfalls satirised in "Forewarned; Forearmed!" Longhurst's novice boxers are given a simple, enjoyable task to perform and they pick up on the technical details almost incidentally, as a natural by-product of "playing the game". Further, according to this method of instruction, students are equipped from the very beginning of their training to deal with the unexpected and to cope with progressive degrees of actual resistance. The astute instructor will offer hints and tips as required, gradually molding the students' efforts over time, until their performance is satisfactory to all concerned.

This "organic" pedagogical model can be of considerable value in studying Bartitsu, precisely because of the huge volume of combat techniques present in the original source material. By appreciating certain key principles of strategy, human anatomy and efficient movement, and indeed, by practicing exercises that specifically address these principles, the student becomes aware of the essential mechanisms that drive, for example, a boxing punch, a jujitsu strike and a cane thrust. Rather than becoming bewildered by hundreds of individual jujitsu throws and takedowns, the student can come to appreciate all of them simply as applications of balance and leverage to the human frame. This is, perhaps, the ideal perspective from which to begin a course of study in Bartitsu.

Towards that ideal state, the following section presents a series of exercises that are designed to teach an intuitive understanding of a set of principles or foundational skills. Some of these principles are tactical and some are biomechanical. Taken together, they comprise the "through-lines" connecting all the various styles and techniques that comprise the martial art of Bartitsu. Once you have clearly understood and made some progress towards mastering the precepts, the numerous techniques offered in these pages can be seen simply as different examples of the basic principles in action, under various guises and in various combinations.

This largely non-prescriptive approach is in occasionally stark contrast to the way our Edwardian predecessors presented the material in their own books. Therefore, many of the principles described in this chapter are referred to again in hint boxes throughout the technical chapters that follow. The hint boxes contain reminders, technical advice and observations and are indicated with a Bartitsu Club logo -





Barton-Wright's precepts

E.W. Barton-Wright may have planned to devise a formal system to coalesce the various martial arts that were being taught at his Bartitsu Club between 1900 and 1903. Indeed, he may actually have devised such a system. However, if he did so, he did not leave any details as to his methods, other than some tantalising clues (see "A system which he termed Bartitsu", *Bartitsu Compendium, Volume I*). Thus, perhaps more by force of circumstance than by design, Bartitsu appears to have existed as a process of cross-training between these fighting styles, rather than as a codified martial art in its own right. It may not be precisely correct to describe Bartitsu simply as the *combination* of these styles; Bartitsu is more explicitly the skill of using any one of them against the others, as required by the needs of the moment and in accordance with certain fundamental principles.

In continuing the development of Bartitsu as a practical martial art over one hundred years after it was founded, we draw as much as possible from the original sources, selecting representative works by Barton-Wright himself (see Volume I) as well as his associates, their students, and others involved in the practice of "antagonistics" during the early years of the 1900s. At one level, this leaves us with a collection of hundreds, if not thousands of combat techniques drawn from the classical repertoires of savate, boxing, jujitsu and stick fighting. However, the Bartitsu Compendium II is not intended merely to present these fighting styles as discrete entities; rather, we intend to further Barton-Wright's vision for Bartitsu by demonstrating a process of cross-training between them.

This process places a positive value upon experimentation and self-directed learning, tempered by honest and serious pressure-testing. Modern students of Bartitsu are encouraged to actively participate in the process; to create *their own* neo-Bartitsu, drawing from and honouring the collective wisdom of the past without being bound by it.

The paradox in developing a self-defence system lies in reducing a highly chaotic situation into a framework that can be taught and learned. By making assumptions and introducing hypotheses - "if he does *this*, then you do *this*" - the system becomes stylised and, eventually, stagnant. However, without a framework there is no basis for study other than practical trial and error experience.

The first and last lessons of any worthwhile form of self-defence are to avoid violence if possible and to deal with it efficiently if necessary. The theoretical framework outlined in this section redacts a set of ten key precepts from Barton-Wright's original synthesis of jujitsu, savate, boxing and Vigny stick fighting. The system may be applied with any combination of armed or unarmed fighting techniques.

Taken together, these principles lay the foundation for the various drills and techniques to follow in this course; they comprise the biomechanical and tactical precepts that underlie all of the various techniques. Once again, this concept is fundamental to the study of Bartitsu as a method of cross-training between various different fighting styles. Without a clear understanding of these precepts we risk becoming confused by the plethora of different techniques. Armed with that perspective, the widely varied techniques can be appreciated and practised as individual examples or applications of these universal principles, open to re-combination and adaptation at a moment's notice.

A selection of quotes from Barton-Wright's essays are presented below in italics; my own commentary follows.

TACTICS for AVOIDANCE

Be careful always to walk in the middle of the road.

Common sense indicates that the best defence is simply not to be attacked in the first place; discretion is often the better part of valour, although this is not always a matter of choice.

The alert Bartitsuka is forewarned against the danger of attack and should take whatever action is required to avoid it, if possible. For example, in walking down the footpath an unwary person may be assaulted from behind, or surprised as an assailant suddenly emerges from a hiding place. By "walking in the middle of the road", the Bartitsuka both demonstrates their alertness and maximises the distance an



assailant needs to cover before an assault can take place. The tactics of evident alertness and proxemic control can be applied to a wide range of situations.

TACTICS for EFFECTIVE ACTION

E.W. Barton-Wright explained the fundamentals of unarmed Bartitsu as follows:

The system has been carefully and scientifically planned; its principle may be summed up in a sound knowledge of balance and leverage as applied to human anatomy.

The Bartitsuka must strive:

To disturb the equilibrium of your assailant. To surprise him before he has time to regain his balance and use his strength. If necessary to subject the joints of any parts of his body, whether neck, shoulder, elbow, wrist, back, knee, ankle, etc. to strains that they are anatomically and mechanically unable to resist.

Notice that these are all offensive principles, designed to maintain or regain initiative and control of the situation; Bartitsu contains few purely defensive actions.

The first principle, to disturb the opponent's equilibrium, can be accomplished in a number of ways. It is often best to employ a pre-emptive strike or feint, to force the opponent into a reactive state and interrupt his initiative (see Pre-emptive Strike, below). Many Bartitsu techniques consist of simultaneous defensive and counter-attacking actions.

The second and third principles rely on manipulating the opponent's balance and skeletal alignment.



ALIGNMENT

In introducing a further selection of these feats, it may be as well to mention again the fact that there is not one among them that any person of average strength could not learn and perform.

... before using your strength, bend your knees well in order to be well under your work.

This knowledge, together with the confidence, dash, and savoir-faire that are so essential, can only be acquired by practice; but, when once gained, it is never lost.

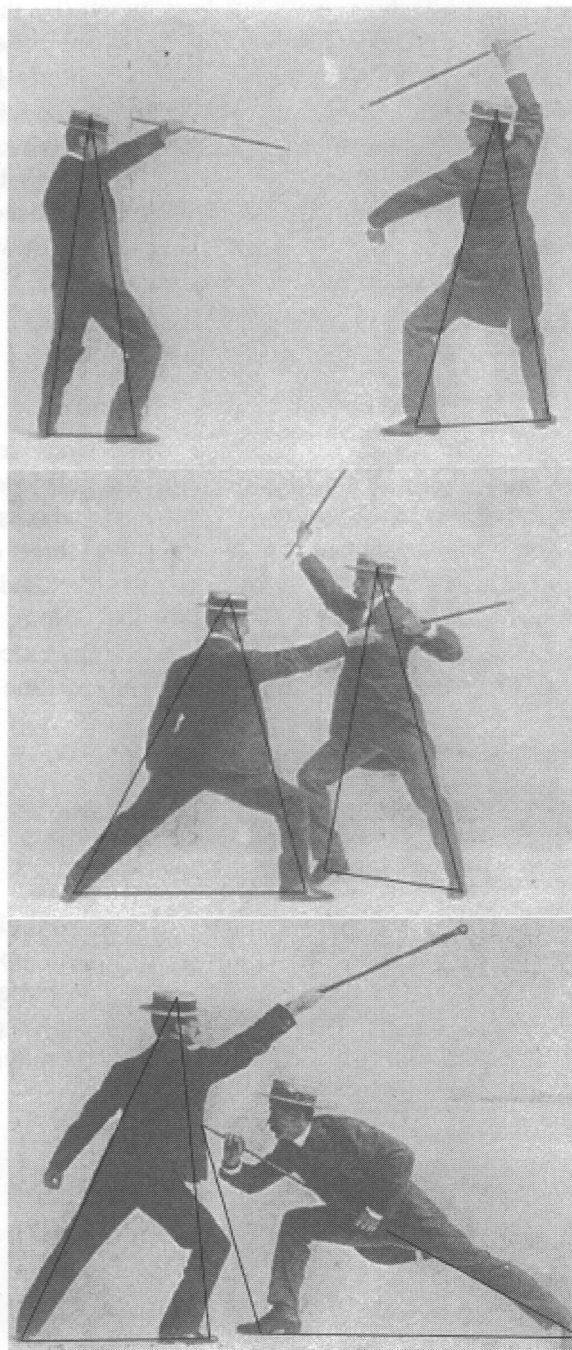
The physical power of all Bartitsu techniques is the product of efficient movement, including the use of body weight and skeletal alignment supported and guided by muscular action. This process can be summarised as:

1. Using the body as a complete and integrated unit, with the pelvis as centre.
2. Efficient interplay between relaxation and contraction of muscles (eutony).
3. Alignment of the skeleton to transfer or receive force.

Balance is a function of skeletal alignment; to remain in erect balance, the head must be in vertical alignment with the spine, the spine must be vertically aligned with the pelvis, and the pelvis must be suspended vertically between the feet.

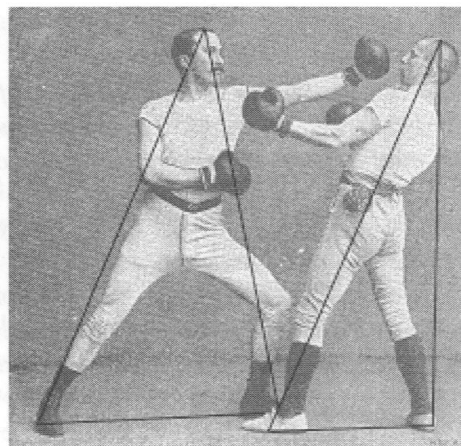
This structure may be usefully visualised as a triangle wherein each foot represents a lower corner (so that a line traced between the feet can be considered as the “base-line”), the pelvis represents the centre and the head represents the apex.

In defensive and counter-offensive terms, it is possible by altering the alignment of an opponent's triangle to weaken any further offensive action on his part. “Breaking” his triangular structure can rob him of leverage from which to launch or continue an attack, also exposing him to the *coup de grace* in the form of a strike, takedown, and/or by continuing the skeletal manipulation into a control hold. By maintaining their own form and physical alignment, the Bartitsu practitioner is better able to control their opponent's.

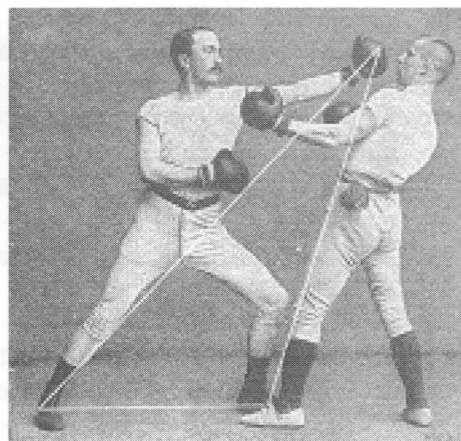




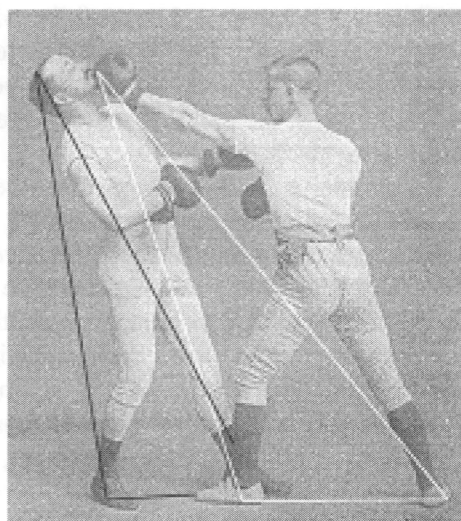
This picture represents the triangles of vertical alignment in two boxing techniques; a left-lead punch (by the boxer on the left) and a defensive lean backwards (by the boxer on the right). Note the relationships between each fighter's head, hips and feet. In executing the punch, the boxer on the left remains well-aligned, his head and pelvis well within the compass of his base-line. In evading the punch by leaning backwards, the boxer on the right is somewhat de-stabilised, his vertical alignment broken to the rear as his head moves beyond the support of his base-line.



The same picture, with the white lines representing the triangle of offensive alignment of the left-lead punch. The action of the punch is driven by the heel and outside edge of the boxer's right foot and by the muscular force of his left leg, transmitted via his waist and spine, and extended through the bones of his left arm and into his fist. Note, again, that the puncher maintains his vertical alignment by extending his base-line, taking a lunging step forward to support the punch.



A representation of the impact of a well-aligned left-lead punch, executed by the boxer on the right, upon the vertical alignment of the boxer on the left. The puncher retains his alignment, his punch supported by his base-line; the other man is knocked out of alignment, his apex moving backwards beyond the support of his base-line.

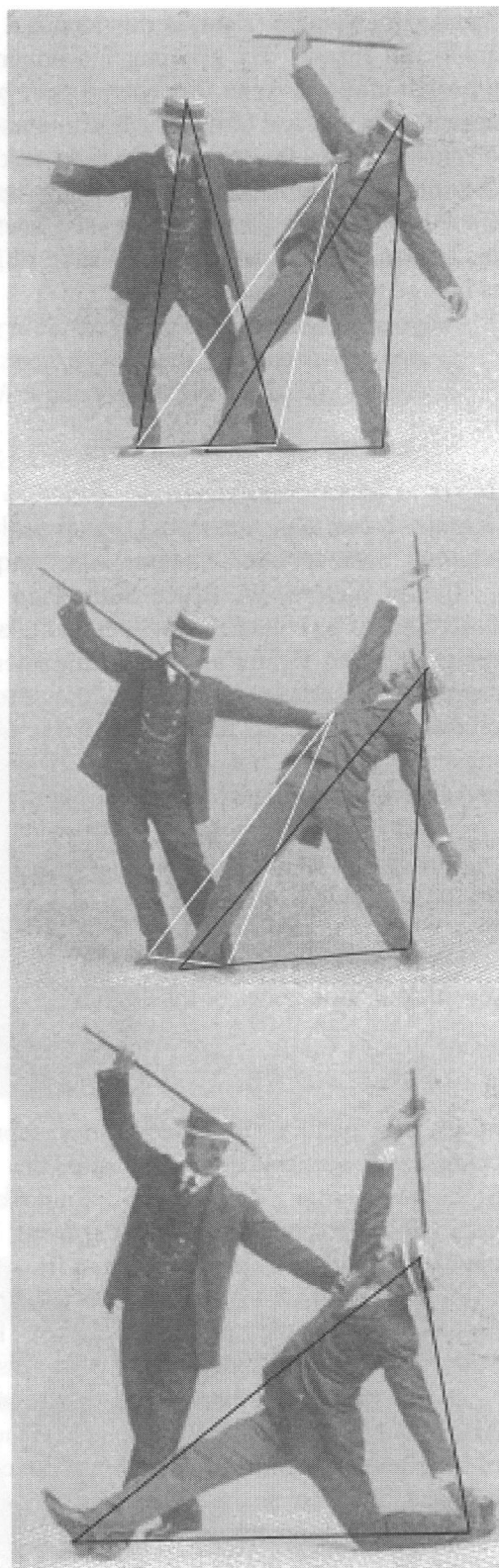




E.W. Barton-Wright (left) and Pierre Vigny (right) demonstrate a Bartitsu stick fighting takedown. The black lines in this picture demonstrate each fighter's triangle of vertical alignment and stability. The white lines represent Barton-Wright's control triangle, as the pressure of his left hand forces Vigny's apex (head and shoulders) backwards, while Barton-Wright's left foot keeps Vigny's right foot – the right corner of his base-line – from moving.

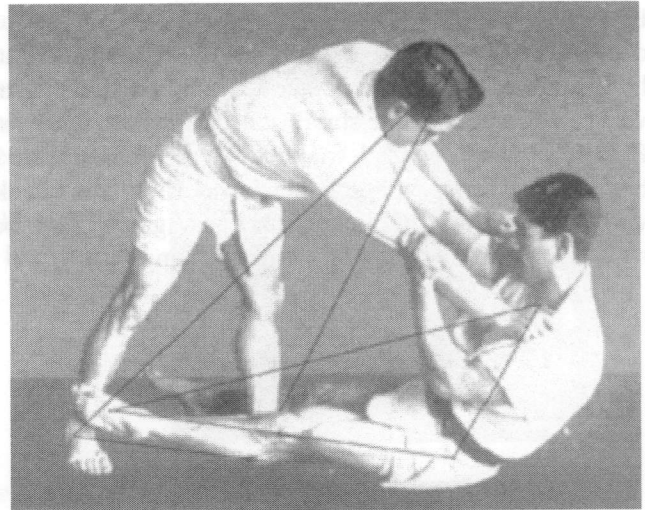
Barton-Wright continues the pressure on Vigny's apex while pulling his base-line further out of alignment by drawing his (Vigny's) left foot forwards.

By over-extending Vigny's base-line while preventing his apex from moving, Barton-Wright completes the takedown. The black lines represent Vigny's new alignment.





Sadakazu Uyenishi (right) demonstrates a jiujitsu ankle roll throw. By gripping his opponent by the right arm and collar, his apex (upper body) is drawn forward and downward; simultaneously, Uyenishi blocks the opponent's right ankle with the sole of his left foot, preventing the opponent from bringing his base-line into alignment with his apex. Thus, the opponent's vertical alignment is broken and he is easily thrown.

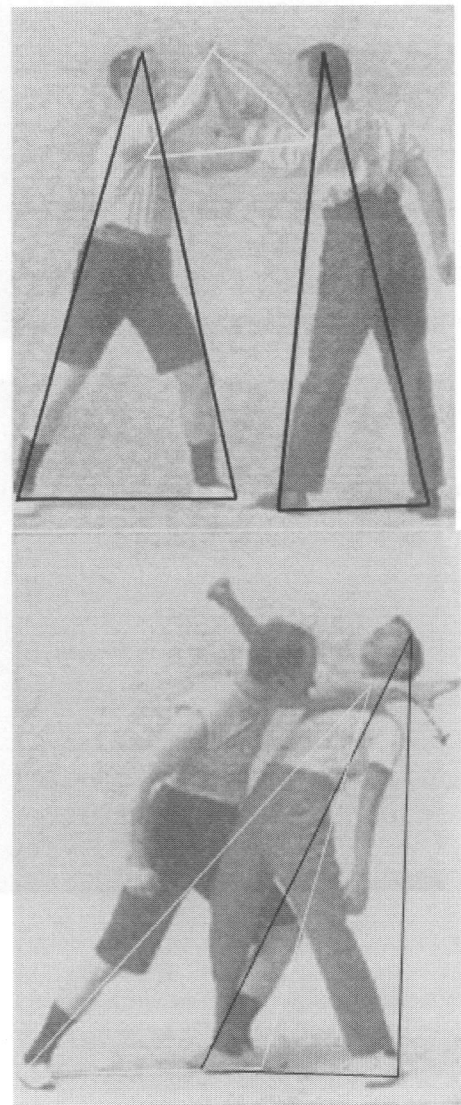


In this picture, W. Bruce Sutherland (left) demonstrates the first stage of a jiujitsu elbow lock and takedown. The black lines represent each fighter's vertical alignment and the white lines represent Sutherland's triangle of control as he begins to apply the elbow lock. Again, the lock will be executed not simply by muscular exertion, but also by the efficient use of body weight and skeletal alignment.

The action of pressing down on the opponent's left wrist is driven by Sutherland shifting his weight to the left of his base-line, while maintaining enough body tension that the power of the weight-shift is transferred through his pelvis, spine and shoulders, then through the bones of his arms.

In this picture, the black lines represent the opponent's triangle of vertical alignment and the white lines represent Sutherland's triangle of control. Sutherland (right) extends his own base-line into his opponent's, using his left leg to trap the opponent's right leg (preventing him from adjusting his base-line) while pressing with his left forearm up under the opponent's jaw. By continuing the pressure against his opponent's apex, Sutherland breaks his alignment backwards.

It is worth reinforcing the point that the principle of Alignment is universal. By visualising the triangular alignments of the skeleton and the relationships between the apex, centre and baseline, we can analyse virtually any offensive or defensive movement in biomechanical terms. Regardless of the specific nature of a given technique - whether it is a boxing punch or parry, a single or double-handed stick fighting cut or thrust, a savate kick or a jiujitsu throw - it can be studied and practiced as an example of triangular alignment in action.





JUDGEMENT and RANGE

In every form of self-defence the first and most essential thing is to have a well-trained eye, in order to maintain the proper distance between yourself and your assailant and to deliver a coup-de-grâce with effect and certainty.

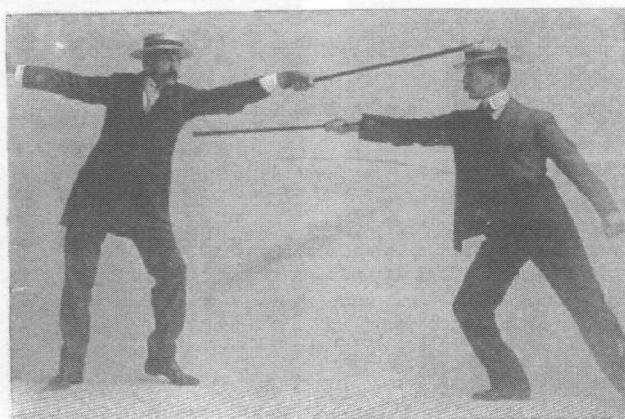
The “well-trained eye” is a feature of judgement; the ability to gauge the most suitable technique given the actual distance (range) between yourself and your opponent. The French self-defence instructor Jean Joseph-Renaud, whose system of *defence dans la rue* (street self-defence) drew from the same sources as Bartitsu, made the following remarks upon this subject:

Those habituated to the conventions of the school or the ring find themselves disoriented before the manner of improvised battle employed by their adversary; it is a new experience; they hesitate, strike badly, too quickly, too far or too near, and especially find that they cannot employ the strikes that they know.

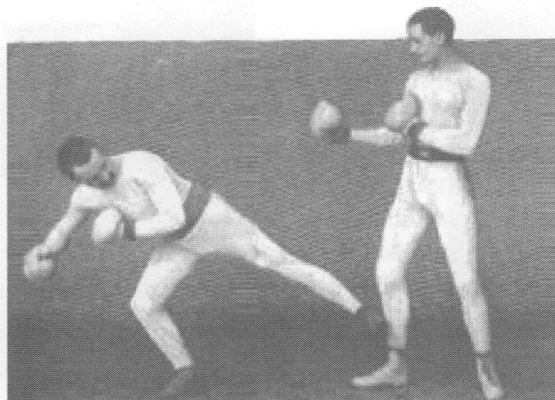
Nothing is more dangerous, for example, than to attempt to kick at punching range, and vice-versa.

At the striking range, the skill of judgement includes the eye-body co-ordination required to avoid being injured while bringing the assailant under control. At close range, judgement is effected through tactile sensation or synergy, which refers to gauging the opponent’s intention and balance through physical contact.

Disregarding projectile weapons, the longest range in Bartitsu is considered to be that of the point (or thrust) and the tip strike in stick-fighting.

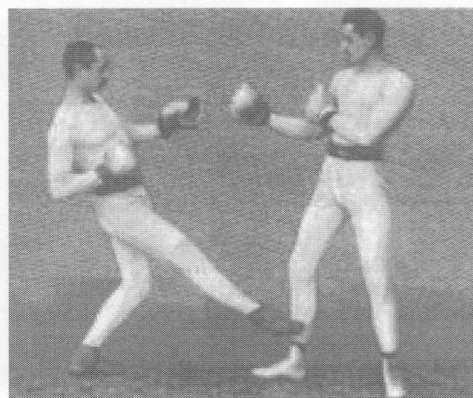
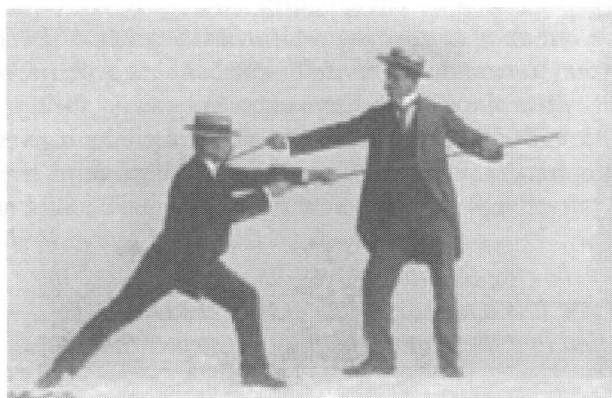


The next longest range is that of the chasse-bas (low side kick).

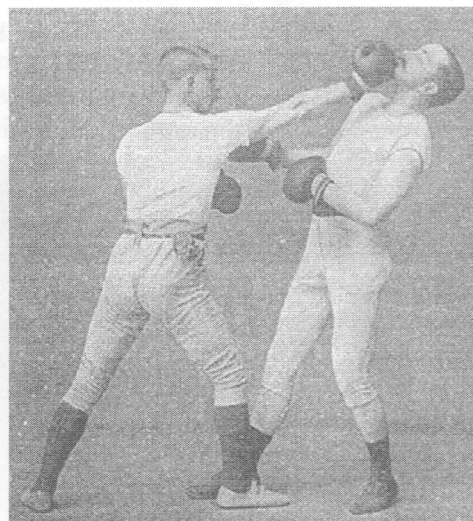




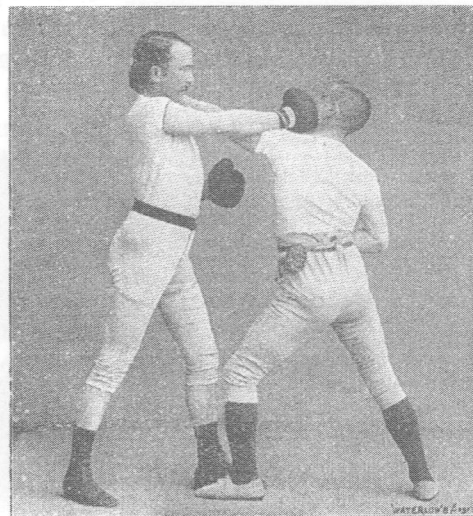
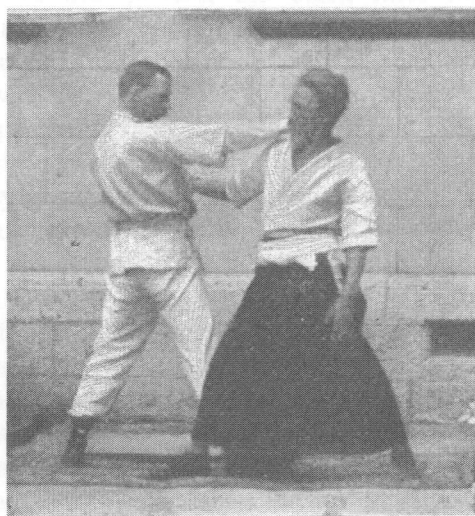
A little closer: mid-range strike with the cane and the *coup de pied bas* (low front kick).



Closer still: in-fighting with the cane and the left-lead punch.

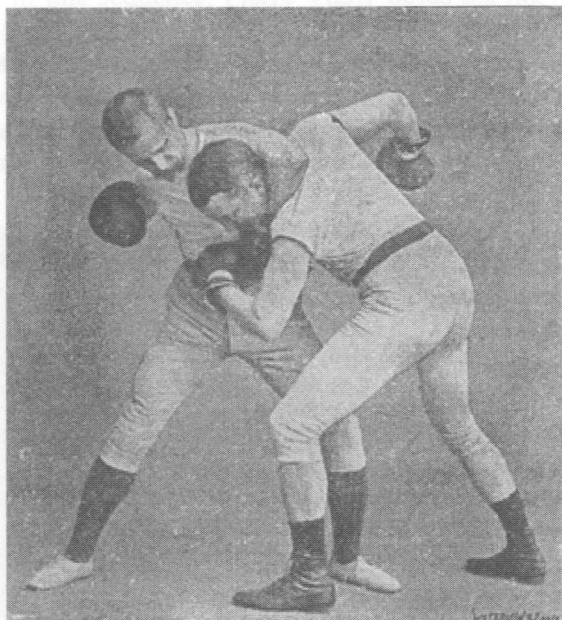


An uraken (hammer-fist) strike and a cross-counter punch.

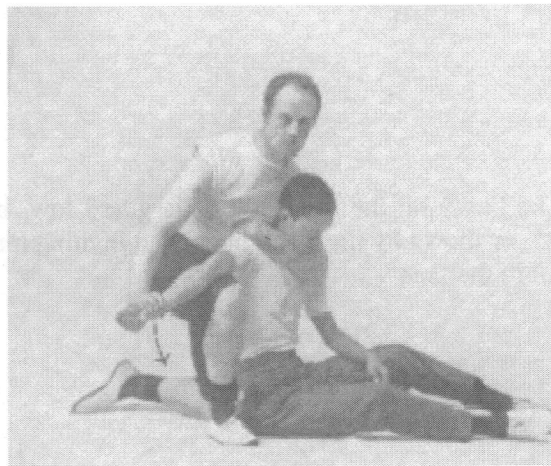
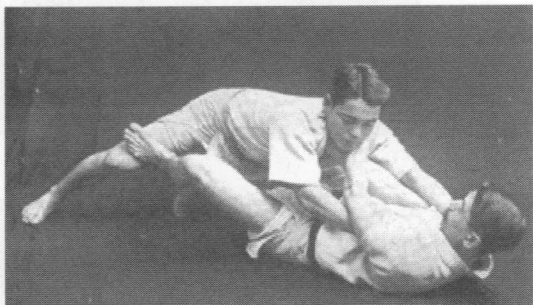




Standing grappling range: the boxing chancery attack and a jiu-jitsu side throw.



Ground-fighting range: a throat and elbow restraint hold and a cross-collar neck hold.



It's important to bear in mind that these pictures simply illustrate examples of certain techniques that can be effectively applied at the various ranges. In practice, through the exertion of judgement and adaptability, the Bartitsuka should be able to shift fluidly from one range to another. Even at extremely close-quarters or while ground-fighting, it is often possible to strike effectively with natural weapons such as the fists, open hands and fingers, elbows, knees and head; these techniques are detailed in Chapter 10, "Dangerous Hits and Atemi-waza". Likewise, as has already been seen, the cane may be used with great effect as a close-combat weapon. Later chapters will deal with all of these methods in depth; for the moment, simply keep in mind the precepts of judgement and of fighting ranges.

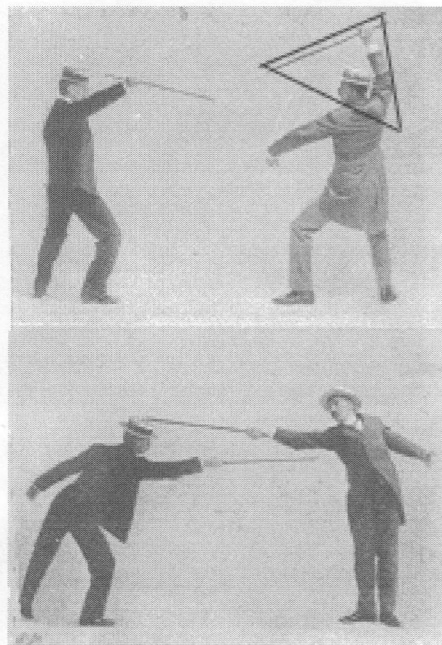


INVITATION

It is always most desirable to try to entice your adversary to deliver a certain blow, and so place yourself at a great advantage by being prepared to guard it, and to deliver your counter-blow.

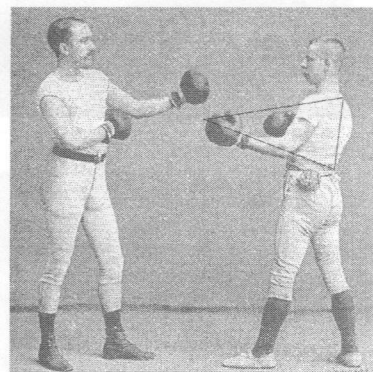
By taking the calculated risk of deliberately exposing only one target, the Bartitsuka attempts to limit the attacker's options and anticipate his actions.

In this sequence Pierre Vigny assumes a high guard, effectively protecting his head and face as indicated by the black lines, and deliberately extends his left arm, inviting Barton-Wright's strike to his wrist.

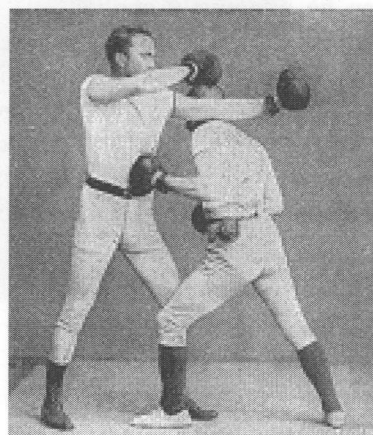


In response, Vigny swings his left arm and foot backwards, avoiding the strike and simultaneously counter-attacking with a downward blow to the top of Barton-Wright's head.

The boxer on the right holds his guard low, barring his torso as a target (as shown by the black lines) and inviting his opponent's left-lead punch to the face.

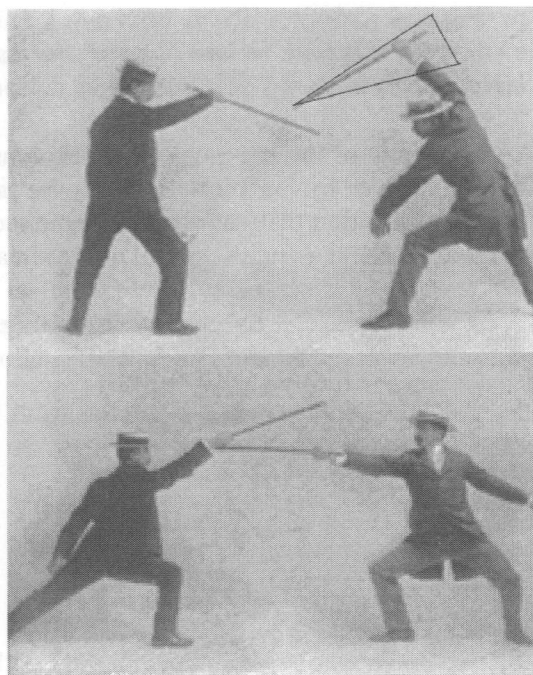


As the opponent accepts the invitation and executes the left-lead punch, the boxer on the right slips the attack and drives his left fist into the opponent's solar plexus region.





In this sequence, Pierre Vigny holds his high guard out to his right and leans his head forward, inviting Barton-Wright's strike to the left side of his face. Vigny then swings his head and body backwards, away from the attack, and counters with a disarming strike Barton-Wright's wrist.



In Bartitsu stick fighting, the tactic of inviting an attack is most commonly employed against an opponent armed with a lighter weapon, or against an unarmed opponent. If the opponent is wielding a heavier weapon, the defender is advised to attack pre-emptively.



PRE-EMPTIVE ATTACK

You should aim a vicious blow at your assailant's head, holding your hand very high in order to force him to guard high.

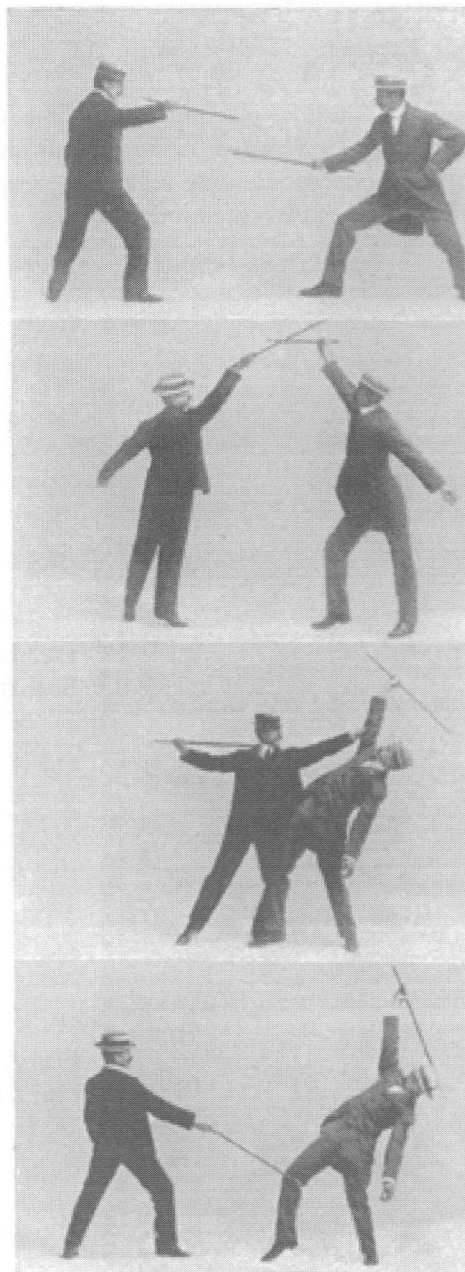
The tactic of the pre-emptive attack consists of limiting the attacker's options by forcing him into a defensive role. In canonical Bartitsu, the pre-emptive attack is often applied to cause the opponent to assume a position that can then be exploited by the defender; as quickly as possible, the defender takes the initiative and assumes control of the situation. This tactic can be applied at any range.

In this canonical Bartitsu stick-fighting sequence, Barton-Wright (left) is wielding a lighter stick than Pierre Vigny (right).

Barton-Wright attacks pre-emptively with a high downward strike to the top of Vigny's head, drawing a high parry that exposes Vigny's right arm.

Barton-Wright continues the forward momentum of his attack, stepping with his left foot behind Vigny's advanced right foot and pushing up under Vigny's elbow with his left hand. The leverage obtained allows Barton-Wright to tilt Vigny backwards, out of vertical alignment. Alternative actions at this moment would be to strike with the cane into the opponent's face, to sweep his right foot or to jab into his throat with the butt end of the cane.

Barton-Wright then steps back again with his left foot and delivers a strike to the inside of Vigny's right knee.



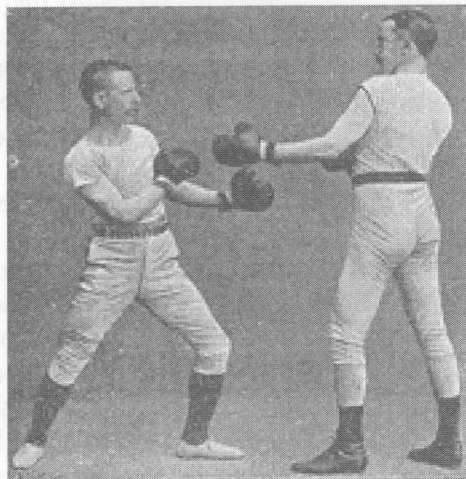


Further on the topic of pre-emptive attacks, Barton-Wright wrote:

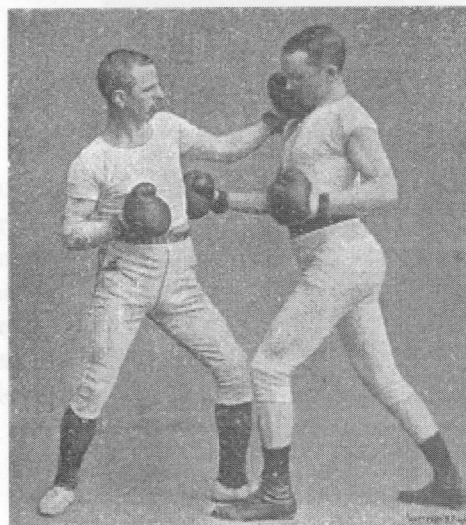
In ordinary practice in this feat, as in many others which I describe, it will only be necessary to pretend to deliver this blow; the object of the blow being not so much to injure your assailant as to make him throw back his head in order to avoid the blow, by which means he will involuntarily lose his balance.

If the pre-emptive strike succeeds, all well and good; if it serves as a feint, forcing the opponent to flinch, avoid or parry, the Bartitsuka should exploit this new opening/imbalance.

In this sequence, the boxer on the left feints with a left-lead to his opponent's mark (solar plexus area), causing the opponent to draw his right elbow forward and to step forward with his left foot in defence.



The boxer on the left immediately follows the feint with a contracted arm hit to the opponent's exposed jaw.



PRAGMATISM

When considering the advantages of this new art of self-defence, it must be remembered that there are times when no method is too severe to be adopted in order to overthrow an assailant.

This axiom is self-explanatory, but it is tempered by the following:

MERCY, SAFE TRAINING and CONTROL

... I cannot emphasise too strongly the fact that these feats can be thoroughly understood without proceeding to extremes. If a policeman is holding a prisoner in a certain position, it is not necessary to break the man's arm to show his power, though he could do so if he wished. So in these methods of self-



defence when your opponent is once at your mercy he will cry "'Hold!" long before you could seriously injure him.

The Bartitsuka should be able to judge the appropriate levels of applied force, both in controlled training and in an actual assault situation, adjusting their response to the level of perceived threat.

ADAPTABILITY

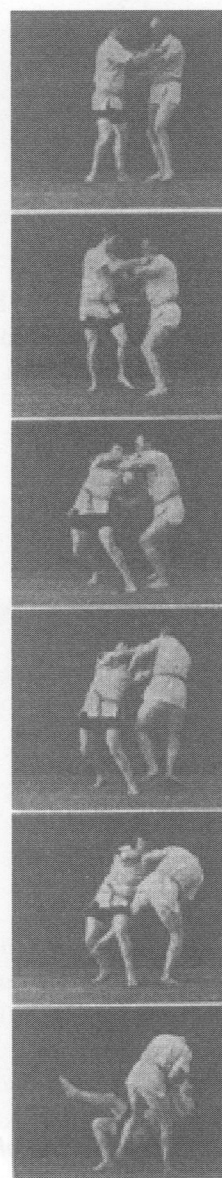
It is quite unnecessary to try and get your opponent into any particular position, as this system embraces every possible eventuality and your defence and counter-attack must be based entirely upon the actions of your opponent.

Within the tactical framework of Bartitsu, the opponent's actions are limited as much as possible through distance control, invitations, pre-emptive attacks and alignment control. However, an aggressive, resistant adversary may still thwart the defender's actions. In this eventuality, rather than attempting to force a technique that is not working, the Bartitsuka is encouraged to apply the essential principles spontaneously and improvisationally to bring the assailant under control.

In the jiu-jitsu sequence to the right, William Garrud (right) demonstrates the principle of adaptability against an opponent who attempts a shoulder throw. Rather than resisting the throw by straining against the opponent's arms, Garrud aligns his right hand against the rear of his opponent's left hip and presses it away, thus preventing him from getting close enough to execute the throw, and at the same time weakening his alignment by displacing his centre of gravity. Garrud then takes his opponent down with the Cross Hock throw.

From this position, Garrud could also employ an atemi-waza strike such as a left knee driven into the opponent's solar plexus.

As an alternative to the Cross Hock throw in this position, Garrud could employ a *chasse-bas* (low side kick) to the opponent's right knee.





In the canonical Bartitsu sequence shown in the vertical photo sequence to the right, E.W. Barton-Wright (left) demonstrates a jujitsu counter-attack against a double-handed lapel grab.

His first response is to strike the opponent in the face with his right fist. If the opponent was able to deflect this punch, perhaps by raising his left elbow, Barton-Wright could adapt to the deflection by passing his own left arm underneath the opponent's raised left arm and executing a Trussed Arm Lock, or by stepping forward with his left leg and executing a Throat and Trap Leg Throw, as shown here.



Alternative 1: Trussed
Arm Lock



Alternative 2: Throat and
Trap Leg Throw

At this stage it is not important for you to be able to figure out how to move from the scenario described above into the alternative techniques, nor any of the others that would also be valid alternatives. The principle to grasp is that of adaptability to the opponent's actions, rather than attempting to "force" a technique that has been defeated.

The successful Bartitsuka must become a master of martial improvisation, able to shift or segue fluidly between fighting styles and techniques according to the needs of the moment.



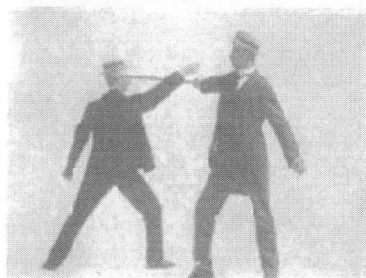


The vertical photo sequence to the right is taken from the canonical Bartitsu stick-fighting curriculum. As with all such pre-arranged sequences, it should be viewed as an instructional demonstration of certain tactics and techniques, rather than as a combat sequence to be applied by rote in a real encounter.

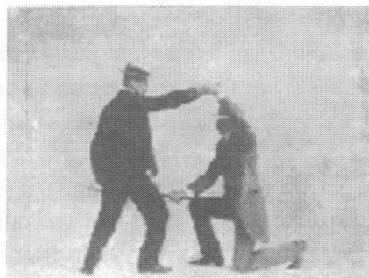
Pierre Vigny (right) stands in a position of invitation with his cane lowered, inviting E.W. Barton-Wright's left-lead boxing punch.

As Barton-Wright lunges forward with the punch, Vigny parries it upwards with his left arm, simultaneously hooking his cane around the outside of Barton-Wright's left ankle.

If, at this stage, Barton-Wright was able to resist Vigny's attempted ankle sweep with the cane – for example, by collapsing his own left arm, recovering his right foot and assuming a more stable alignment – Vigny might respond with one of the following alternative actions:



Alternative 1: sidestep left and strike right side of head



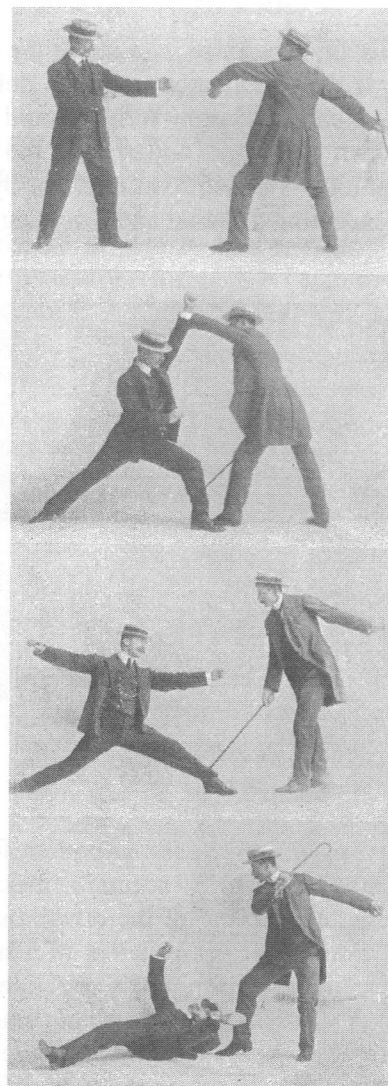
Alternative 2: strike with cane between legs

As in the previous example, the details of how to transition between these various techniques are not important at this stage. As Barton-Wright said, Bartitsu is not a matter of getting your opponent into any particular position; rather, it is the art of responding intuitively, based upon sound tactical and mechanical principles, to whatever the opponent happens to do.

The founder of Bartitsu also sounded a note of caution:

This advice may seem unnecessary. It is not, however, so often followed, for the chances are that, when the occasion arises to which it applies, you will follow the natural and instinctive desire to free yourself by placing your hands upon your opponent's arms, and pressing upon them, which is as feeble as it is an unavailing method of resistance.

Excessive tension is the enemy of adaptability. While all Bartitsu techniques require eutony (appropriate muscular tension) and all benefit from correct skeletal alignment, it is extremely difficult to improvise effectively in the heat of the moment if your muscles are overly constricted or if your breath is held. It is also, obviously, useless to attempt to over-power a physically stronger opponent through sheer muscular exertion. This principle is axiomatic to jujitsu and will be discussed at greater length in the chapters devoted to that discipline, but it applies to every aspect of Bartitsu.





EXERCISES and EXPERIMENTS

The following exercises are designed to teach an intuitive understanding of alignment, judgement and adaptability, three of the most fundamental skills to be employed in Bartitsu training. These exercises are not combat drills in themselves, nor are they fighting techniques; they are practical experiments in combative biomechanics.

I suggest spending some time running through these exercises, regardless of your level of prior martial arts training. If you have very little experience, they will serve to teach the biomechanical basics of efficient leverage and will facilitate learning more specific techniques later on. If you already have considerable experience, these exercises are a useful way of reinforcing the mechanical principles that are common to all styles, and they have the bonus of requiring you to freely improvise and experiment. This is a good way to break out of habitual movement patterns and combinations and to bypass a reliance on memorised techniques.

1. Have a training partner assume any of the positions illustrated in this chapter. Consider them to be “frozen” in that position for the purposes of this exercise.

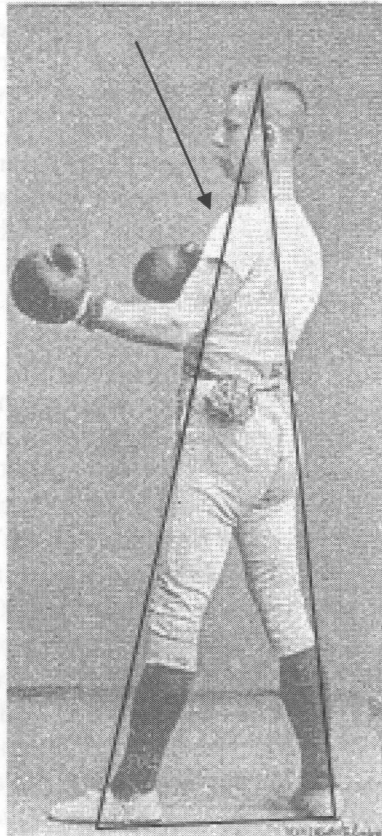
Without any reference to executing specific fighting techniques, your task is simply to move your partner out of their alignment, either pushing, pulling or rotating them so that they are taken off-balance and must take a step to recover. Your partner should resist the pressure as strongly as possible without altering their stance or moving their feet. You are free to walk around their body and experiment with a wide range of different angles and levels of pressure. You should use only the minimum of necessary force and should exert pressure slowly, bearing the “safe training” precept in mind.

With reference to the section on Alignment, consider the triangular structure of your partner's position. Examine the relationships between their base-line, centre and apex, and also the triangular structure of your own posture as you attempt to push or pull them out of alignment.

Begin by pressing or pulling with the palms of either or both of your hands to various parts of their body, such as the hips and shoulders, as your partner offers what muscular resistance they can without stepping into a new alignment. Notice their ability to effectively resist pressure at certain angles; for example, if you are standing in front of your partner and push directly down into their lead shoulder, then you will be pushing into their strongest line of resistance.

Downward pressure at the angle indicated by the arrow in the picture to the right will push directly into your partner's spine, pelvis and the bones of the right leg, and they should be able to resist this pressure quite easily. However, pressure turning their knees or ankles (base-line), or pressure exerted against their knees, ankles, hips (centre), shoulders or head (apex) from oblique angles, will either turn, push, lift or pull them out of alignment.

Experiment with various alignments within your own body as well. For example, by standing on one foot or assuming a very narrow base-line between your feet, you obviously reduce your base alignment to the point where it's difficult to exert any effective leverage against your partner, who is standing in a more firmly braced position. By forming a strong triangular structure, with solid vertical alignment suspended above a stable base-line, you will find that it's much easier to exert efficient force.





Likewise, bear in mind the alignment between your symbolic “weapons” (the palms of your hands) and the rest of your body. If you allow your elbows to rotate or lift out of alignment with your hips and torso then it will require more muscular effort to push your partner off balance. If you keep your elbows close to your torso, holding them within the compass of your hips, then you effectively “weld” your weapons to your source of power (i.e., the triangle formed by your feet, knees and hips).

Also remember the axioms of judgment and range. If you are standing too far away from your partner’s body, so that you have to extend beyond the comfortable limits of your own base-line in order to apply pressure, then again, you will struggle to move them out of their alignment. As a rule of thumb, you should stand at such a distance from your partner that your arm is half-bent at the moment you begin to apply pressure. You can then choose whether to simply extend your arm(s) in order to move your partner off balance, or to keep your elbow(s) half-bent in alignment with your hip(s) and step forward, allowing the action of the forward step (extending your base-line) to supply the necessary pressure. Of course, you should also experiment by combining both of these types of action, in various combinations.

2. Once you have exhausted your imagination in terms of angles, distances and points of contact with the palms, begin the process again with your partner standing in a new position.
3. Having run through a wide range of positions, begin the exercise again using another “weapon”, such as your feet, then again using your knees, hips, fronts and sides of your shoulders, the top of your head, forearms, etc.
4. Next, experiment with applying pressure simultaneously to two different points, such as the right knee and left shoulder, the left hip and underneath the chin, etc.
5. The next rendition is a more specialised application of #4. We are still applying simultaneous pressure to two different points, but now focus on “blocking” your partner’s base-line (knees and ankles) while applying pulling, pushing or rotating pressure to their centre (hips and/or waist) and/or apex (head and/or shoulders).
6. Repeat all of the above exercises using any combination of “weapons”, this time applying pressure sufficient to begin to move your partner out of alignment and then changing the direction of the pressure. For example, first pushing the left shoulder and then pushing or pulling the right hip, pressing the forehead backwards and then to the left, etc. Again, experiment by varying the angles and levels of pressure.
7. Now focus your experiments on your partner’s limb joints, applying the same types of pushing, pulling and rotating pressure to their wrists, elbows and knees. Observe how various degrees and angles of pressure affect both the limbs themselves and the overall structure of your partner’s alignment.

With each rendition of the exercise, bear the following “ground rules” in mind:

- Your objective in each test is to move your partner out of alignment using the minimum necessary (and safest) pushing, pulling or rotating force; thus, you will typically be moving in slow motion throughout the exercise.
- Your partner should actively resist your pressure as much as possible without moving their feet or altering their “frozen” stance.
- You are not attempting to “pull off moves” in the sense of applying specific martial arts or self-defence techniques. Open your mind to new possibilities and proceed in the spirit of experimentation with basic bio-mechanical principles of balance and leverage. Try to think outside the box and to surprise yourself.
- Pay close attention to the results of each pressure technique, both in terms of the effect it has on your partner’s alignment and the most effective skeletal alignment of your own body to exert efficient leverage against theirs.
- Exercise judgement as to the most appropriate range for any given movement.



Through serious training in progressive renditions of this exercise, you will develop an intuitive “body knowledge” of alignment, judgement and adaptability. Later chapters will detail further exercises to reinforce these and the other fundamental principles, with reference to the wide range of techniques that comprise the formal Bartitsu curriculum.



3: The Twist and the Segue

By Tony Wolf

"We shall not cease from exploration / And the end of all our exploring / Will be to arrive where we started / And know the place for the first time." – T.S. Eliot (1888-1965)

"Before I learned the art, a punch was just a punch, and a kick, just a kick. After I learned the art, a punch was no longer a punch, a kick, no longer a kick. Now that I understand the art, a punch is just a punch and a kick is just a kick." - Bruce Lee (1940-1973) – an adaptation of a traditional Zen aphorism

This essay is intended to further explore the potentials of neo-Bartitsu pedagogy, informed by the insights of Barton-Wright's contemporary, the poet and dramatist T.S. Eliot, and of the martial arts innovator Bruce Lee, whose "non-system" of Jeet Kune Do paralleled Barton-Wright's vision for Bartitsu.

Neo-Bartitsu is not a finished product, nor simply a collection of fighting techniques to be learned by rote. It is a deliberately open-ended process; a series of close-combat experiments informed by the selection of fighting styles that comprised Barton-Wright's original matrix of Bartitsu. As such, the development of neo-Bartitsu is an on-going process. The discoveries and innovations of individuals can comprise important contributions to that process.

Both Eliot and Lee observed that the process of discovery is self-reflexive; that the ideal ending is also the beginning. In developing neo-Bartitsu, we acknowledge this truth through the infinitely flexible process of applying our own inspiration to that which has gone before, so as to arrive at a more profoundly experienced "beginning". This process is exemplified in the neo-Bartitsu approach to training via the self-defence sequences represented in both volumes of the Bartitsu Compendium.

Set-playing, loose playing and the "segue"

In Japanese martial arts pedagogy, kata are pre-arranged technical sequences that are used to rehearse the characteristic techniques and strategies of a particular style. The equivalent exercises in European antagonistics are sometimes referred to as set-plays or as etudes.

It's important to realise that kata, etudes and set-plays represent an idealised situation in which the defender is able to respond with full confidence (because s/he knows what the attacker is about to do) and the "attacker" does not resist the defender's actions (because the purpose of the exercise is for the defender to rehearse a particular technique, or a sequence of techniques). These formal sequences can be considered as icons or as stylised representations of fighting scenarios, useful for learning the basics and for the relatively safe rehearsal of potentially dangerous techniques. Obviously, being pre-rehearsed and co-operative, they are not accurate simulations of real, antagonistic combat.

Sparring or loose play (Japanese kumite, randori, etc.) refers to the improvised, competitive application of techniques against an actively resisting opponent. In terms of spontaneity it is a more accurate simulation of antagonistic combat, but it is still limited by safety concerns; potentially dangerous techniques must be omitted or very strictly controlled.

As a bridge between the formality of academic set-plays and the spontaneity of free sparring, and towards the goal suggested by T.S. Eliot and Bruce Lee, I suggest using the exercise of "sequing".

This exercise involves first practicing the set-play as it is described and illustrated, to the point where you are comfortable with the co-ordination of the various techniques and can perform them safely. The next phase involves repeating the sequence in slow motion, as in Exercises and



Experiments outlined in the previous chapter, with the understanding that the attacker will now apply a “twist” by defeating any one of the defender’s scripted defensive or counter-offensive actions.

For example, if the set-play sequence involved the defender parrying and trapping a left-lead punch, applying an arm-lock and then throwing the attacker to the ground, the first twist might be that the attacker would choose to avoid or resist the defender’s trapping technique. The defender is then required to adapt to the new scenario and re-establish initiative; for example, by applying a straight right punch to the attacker’s jaw and following with a savate chasse-bas kick to their knee.

Because both partners are moving in slow motion, they are able to perform their techniques with full intention, making contact with their partner’s bodies and working at a realistic measure. Each partner genuinely attempts to apply their techniques as they would be performed in a real fight, so that, for example, a boxing punch is extended “through” rather than “at” the other person’s body, moving them out of alignment; it is simply performed slowly enough that it does not cause damage.

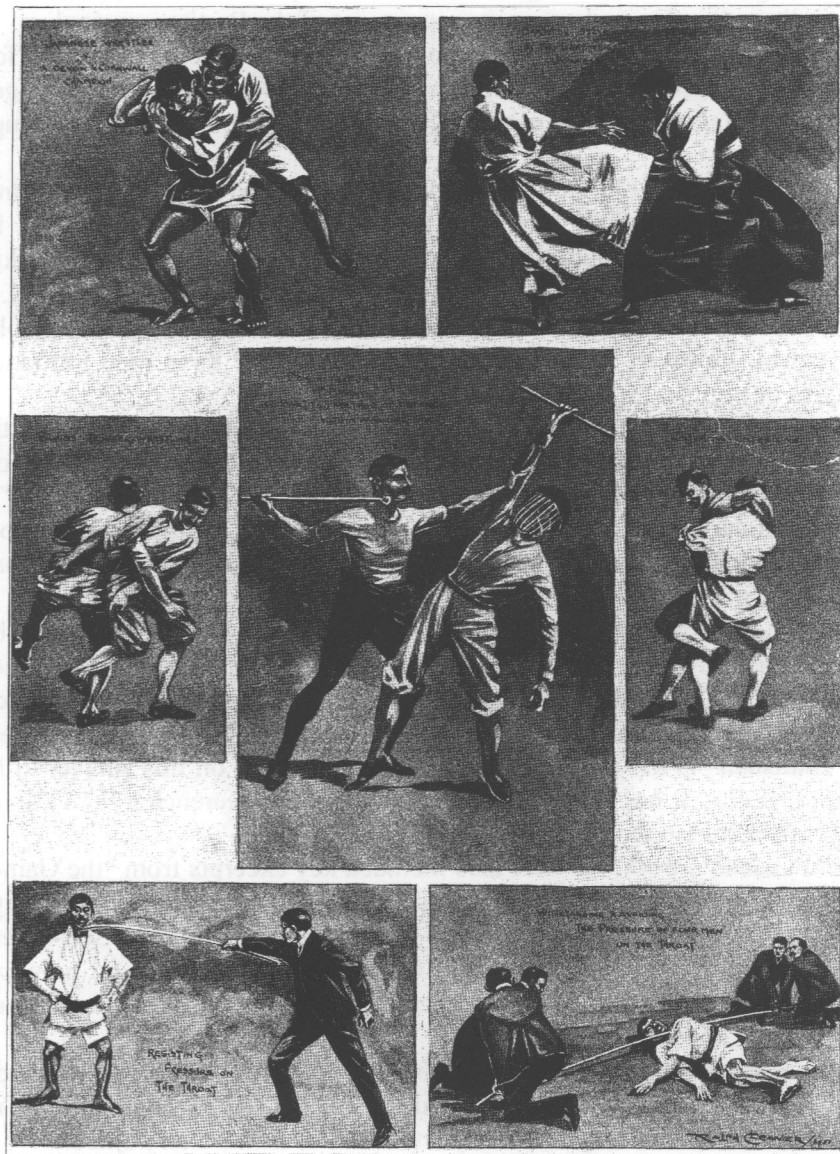
In the second twist of the same set play, the attacker might allow the defender to parry the punch and to begin to apply the arm-lock, but then resist or avoid the attempt to throw them. Again, the defender is required to flow with the new scenario and spontaneously devise a counter to the counter, perhaps by using their free hand to control the attacker’s head and lead them into a takedown, or by applying a jujitsu atemi-waza strike or pressure-point control technique.

In each case, the way the attacker resists or otherwise defeats the defender’s actions should be spontaneous and un-planned, as should be the defender’s follow-up actions. There is no need to discuss the scenario beforehand, apart from a mutual agreement that the attacker will do something to interfere with the set-play at an agreed-upon stage. The object of the exercise, of course, is to encourage both partners to think (and to move) “outside the box”, to start to prepare them for the unpredictability of a real fight according to Barton-Wright’s precept of adaptability.

More advanced renditions of the “twisting” exercise allow the attacker to defeat or resist the defender’s improvised counter-attacks successively, as they are applied. Each twist requires the defender to segue by flowing into a new scenario.

This exercise can be applied to all of the set-play sequences presented in this book. Of course, as Bartitsu is a process of cross-training, it is often appropriate to “mix and match” between fighting styles when training for self-defence. Thus, having learned (for example) the left-lead and right hand punches of boxing, these techniques can be integrated as appropriate into a jujitsu kata. Having mastered the double-handed “bayonet” thrust of Bartitsu stick fighting, this technique might be suitably applied in the manner of the left-lead punch and thus integrated into boxing and jujitsu set-plays. Likewise, jujitsu atemi-waza (striking and pain compliance techniques) can be usefully integrated into set-plays that were originally intended as examples of boxing or of Vigny stick fighting.

Gradually, by incorporating more and more of the various techniques spontaneously in response to the twists offered by their training partner(s), the Bartitsu student masters the skill of the segue, smoothly transitioning between styles and techniques as required. Simultaneously, s/he reinforces the fundamental mechanical principles that are common to all styles and all techniques, until the distinctions between them largely dissolve and the student experiences, simply, the living art of tactical movement, which is both the ending and the beginning of neo-Bartitsu.





4: Jiu-jitsu: general hints and falling skills

When E.W. Barton-Wright first announced his New Art of Self-defence to the general public via his two part article series in Pearson's Magazine, his presentation was essentially of Japanese jiu-jitsu. Curiously, he made a passing reference to Bartitsu in the introduction to his second article, but never actually used the word jiu-jitsu to describe what he was demonstrating in these essays, referring instead to "Japanese wrestling". For a detailed analysis of the sometimes-ambiguous relationship between jiu-jitsu and Bartitsu, see "A System Which He Termed 'Bartitsu'" in the first volume of this Compendium; likewise, Barton-Wright's Pearson's Magazine articles are reproduced in full in Volume I.

In any case, jiu-jitsu was obviously a major component of the Bartitsu curriculum. The jiu-jitsu content of this volume has been excerpted from a range of books that were produced by former Bartitsu Club associates and by their students during the first decade of the 20th Century. Taken together, they comprise a thorough jiu-jitsu curriculum that accurately reflects the way the art was being taught and practiced in Edwardian England.

It is worth noting that, by 1906, jiu-jitsu in England had already become something of a pot-pourri of styles, likely including Shinden-Fudo Ryu and Kodokan Judo via Barton-Wright, Fusen-ryu (amongst others) via Tani and Uyenishi and judo via Taro Miyake and Uyenishi's associate Akitaro Ono. By 1905 there were at least three other Japanese wrestlers resident in London (Hirano, S.K. Eida and Kanaya), about whom little is known except that they were assistant instructors at the schools operated by Tani, Miyake and Uyenishi; however, it is entirely possible that these three men introduced influences from various other styles of jiu-jitsu.

The English self-defence specialists were eager to learn from any source and the concept of strict adherence to a particular tradition, which was at least the general rule in Japan, did not really take hold in England. It is likely that there was at least some influence by way of books such as "The Complete Kano Jiu-jitsu", published in the United States by Hancock and Higashi (confusingly, their book did not actually represent Jigoro Kano's style at all). The jiu-jitsu of the Edwardian period was probably also influenced by European styles of wrestling and by the innovations of European instructors.

Our major jiu-jitsu resource in compiling this volume of the Compendium has been "the Complete Jiu-jitsuan", which was written by William Garrud in 1906. Garrud had probably been amongst the first members of the Bartitsu Club and he later assisted Sadakazu Uyenishi, eventually taking over the latter's school when Uyenishi returned to Japan. Garrud was an experienced boxing and wrestling instructor and "the Complete Jiu-jitsuan" is the most technically complete book on this subject to have been produced during the Edwardian era. It has formed our template in cross-referencing the various manuals and textbooks that have contributed to the Compendium.

To supplement Garrud's work, we have also included key excerpts from "the Game of Jiu-jitsu", which was credited to former Bartitsu Club instructor Yukio Tani and his colleague Taro Miyake; "the Textbook of Jiu-jitsu", written by Sadakazu Uyenishi and E. H. Nelson; "Ju-Jitsu Self-defence", by W. Bruce Sutherland; "Tricks of Self-defence" by W.H. Collingridge; manuscripts on ne-waza (ground-fighting) and atemi-waza (striking and pressure point attacks) produced by the British Jiu-jitsu Society; and "Jiu-jitsu: What It Really Is", by William Bankier.

Our process in assembling these excerpts has been to refer first to William Garrud's book and then to include significant variations and unique techniques from the others, attempting as much as possible to avoid repetition while demonstrating the variety and detail of Edwardian jiu-jitsu.



The first jiu-jitsu section following is a compilation of general hints and tips from some of the most prominent instructors of the day. The second section introduces the art of breakfalling, which is fundamental to the safe practice of many jiu-jitsu techniques.

Subsequent sections in later chapters progress through the basic skills of standing defence, followed by throwing and counter-throwing, striking and pressure-point methods and then ground fighting and strangulation techniques.



General Hints on the Practice of Jiujitsu

Excerpted from "The Complete Jiujitsuan", by William Garrud; "The Game of Jiujitsu" by Yukio Tani and Taro Miyake; "The Textbook of Jiujitsu" by Sadakazu Uyenishi

In practising the Japanese Art of Self-Defence it is, of course, essential to have an opponent. The would-be Jiujitsuan should therefore get a friend who is interested in this sport to practise with him. Either a man friend or a lady friend will do, as this art can be practised equally as well by both sexes, and indeed should be acquired by the weaker sex as being quite as useful to them as to their stronger brothers. With regard to apparatus it is not absolutely necessary to have anything but the ordinary clothes in which you stand, as of course if attacked you would in all probability be attired so. Therefore you can practise all the tricks and methods contained in this work in ordinary attire.

I should advise you to get from one to eight Japanese Jiujitsu mats and a couple of Japanese jackets, and soft shoes.

If, however, you do not desire to go to this expense you can use old coats fastened with a sash round the waist, having first cut off all buttons and sewn up the pockets so as to be certain of having nothing in them which would cause injury when falling. As a substitute for Japanese mats you could make use of a carpet or large rug.

Having obtained the friend, the coats, and the carpet or rug, you are now sufficiently equipped to start.

The best way to learn is to get your friend, whom I will call the assailant or the opponent, to attack you as described in each method. He must use no resistance while you are learning the tricks, but when you have a thorough grasp of them you must get him to attack you in every possible way and with what resistance he likes, and you should then try to defend yourself with the particular method suitable to that attack and as rapidly as possible.

Under no circumstance should you apply any lock with a jerk, otherwise serious injury might result. Every lock should be brought on gently but firmly and with increased pressure until your assailant taps, when you must immediately release him. The signal of defeat is made by tapping with the hand or the foot, and the tap may be made on your body or on the mat or on the victim's own body; in fact on the most convenient and quickest part.

The trips, throws, counters, and the obtaining of the locks can, and should, be made as rapidly as possible, but you must learn to know when to stop; that is, you should stop at the crucial moment of applying the leverage to a joint.

Another hint which should be carefully observed is that the finger- and toe-nails be carefully trimmed to avoid scratching. Also the fingers and toes should not be twisted or forced the wrong way to nature when having a bout, unless you have been so directed in the methods, as one does not wish to have scratches or injured fingers. It will be quite time to suffer these when seriously defending yourself, although your assailant will be the sufferer if you have learnt the methods well.

With regard to the Breakfalls, these are made with either the hands or the feet, according to the particular throw. In some of the throws the Breakfall is made with both hands and feet at the same time.

The Breakfall consists of beating the mat as strongly as possible, and this is only acquired by practice, the palms of the hands or the soles of the feet touching the mat a second before the shoulders or hips, thus avoiding injury to those parts. The arms act as a strong lever or spring, letting the body down gently after the beat. The feet act in a similar manner, but the knees are always well bent, whilst the arms are kept straight, with the exception of one fall, i.e. the forward fall. In this fall the force is broken with the hands and the forearms. The natural instinct when falling forward is to put out the arms and fall on the hands, but this way leads to broken wrists, and is quite against the Japanese idea.

In all Breakfalls the position of the head is very important, and if neglected the head is jerked with more force than is pleasant on to the mat after the fall. Therefore you should take care to always tuck the chin in to the chest in a backward fall, and in to the shoulder when falling sideways. The muscles should be relaxed whilst falling and immediately after the fall, but whilst beating they should be contracted as much as possible, but only momentarily.



When practising the trips and throws, and also when having a bout, the body should be kept upright and the guards made by simply lifting the feet over the assailant's.

In other, or most, styles of wrestling the body is well bent and the legs kept to the rear out of reach, but ordinary wrestling must not be confused with Jiu-jitsu. When jiu-jitsu is practiced as a sport and exercise it is a form of wrestling, and some of the trips and throws are very similar to other styles, but in Jiu-jitsu it is essential for the purpose of keeping a good balance, and also for avoiding being thrown, to keep the body upright and not to avoid being tripped by getting the legs back. The eyes should also not be allowed to look on the mat or at the assailant's feet. The movements of the assailant's legs can be easily followed by looking at his chest. When well versed in tripping, the Jiu-jitsuan may look anywhere but at the assailant's feet. The Japanese are very strict on this point, or, rather, points.

When doing ground work, i.e. when either one or both combatants are on the ground or mat endeavouring to obtain a lock, each opponent should aim at being near the shoulders or body of the other, and never get near the legs unless trying for a leg lock, and in this case it should only be momentary and sufficiently long enough to obtain the lock. If the attempt fails the position should be abandoned immediately.

On the other hand, each opponent should endeavour to keep his legs between himself and his adversary, the legs being used quite as much as the arms in warding off a lock and getting clear.

Although a great many locks can be obtained by the under wrestler, who has by no means a bad position when he is lying flat on his back, it is advisable to be 'top-dog' as often as possible, as there are more opportunities from this position. There are four standard positions which the top man can take after having thrown his opponent, and from which locks can be obtained, i.e. at the adversary's side with one knee on his body and the other leg outstretched behind. Secondly, sitting on the mat with one side against the opponent's and one arm round his neck. Thirdly, leaning across the opponent's chest with both knees well spread on the mat on one side and the arms on the mat on the other side, chest to chest. Fourthly, sitting astride the opponent with knees on the mat and leaning forward on the look-out for a lock or collar hold. When throwing the assailant one of these standard positions should be obtained according to the throw, but only momentarily, as you must at once attempt one lock or other. During a bout these four positions are constantly being changed until a lock is secured.

With respect to the use of strength or force, it is quite against the principles of Jiu-jitsu, the Japanese art being the 'gentle art', and the strength of the assailant being used against himself. Therefore the methods should be applied with as little force as possible.

When advising the non-use of strength, it must always be assumed that your opponent is stronger and heavier than you. This being the case, it is perfectly obvious that a weaker man pitting his strength against a stronger adversary would be absurd, as the stronger must win in the end.

To use your assailant's strength against himself, you must therefore give way to him: for instance, when tripping, if your opponent pushes you, you must give way and retreat; if he pulls, you must go with him and not make a tug-o'-war of it. When your opponent pushes you, he brings his legs forward and lays himself open to a trip more easily. When he pulls you, you pay attention to guarding and countering, which is quite easy if you have been schooled well in balance.

When on the ground you use your opponent's strength in the same manner, i.e. if he pushes you, give way, if he pulls you, go with him: for instance, if you are in the standard position of leaning across his chest and he pushes you away, go back and fall into a lock, for he will give you his arm in his action of pushing you.

If you are in the under position and your opponent leans forward to obtain the 'Further Bent Arm Lock', assist him over you by pushing his armpit with your free hand.

It will be clearly seen throughout this book how to use your opponent's strength and direction of force against himself.

The illustrations were all taken instantaneously from life, as will be clearly seen from some of the positions which it would be impossible to keep even with the use of props or supports.



(1) PREPARATORY EXERCISE FOR THE BREAKFALLS

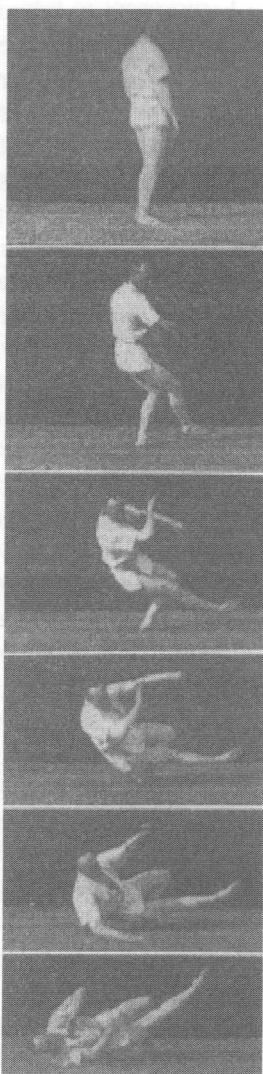
Having studied the theory of the Breakfalls in the General Hints we will now proceed to put it into practice.

Lie down at full length on the mat on your back; raise your head, bringing your chin in to your chest; bend your legs slightly so that you can place the soles of your feet flat on the mat. Now roll your body half-way over to your left side, bending your right arm across your chest. (Phase I.)

From this position roll your body over half-way on to your right side and beat the palm of your right hand strongly on the mat about ten inches from your side, keeping the arm perfectly straight. (Phases II, III, and IV.)

As you make the beat with the right hand you should bring your left arm across your chest ready for the roll to the left again. (Phases V and VI.)

Repeat this rolling and beating right and left alternately several times, and then rest awhile. It is not advisable to practice too long at this, as it is inclined to make the head ache if done too much at one time.



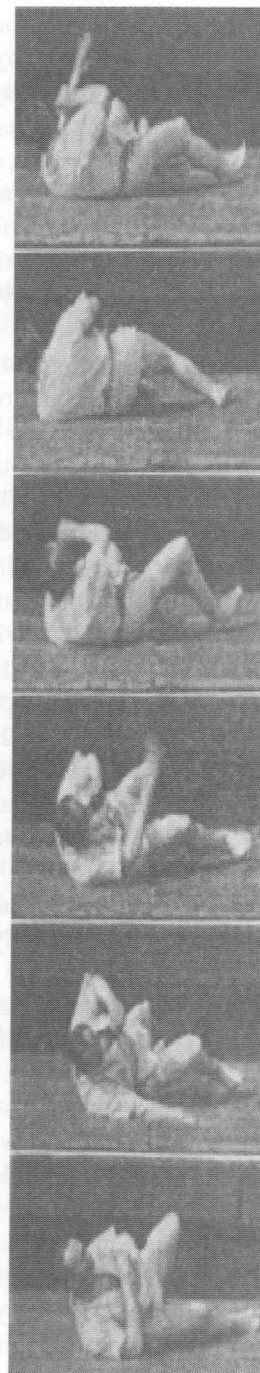
(2) THE SIDE BREAKFALL

Stand erect in the centre of the mat; raise the right leg forward, keeping it quite straight, and at the same time sink to a squatting position on the left leg. Whilst you are doing this bend your right arm and bring it across the chest ready for the beat on the mat. Phases (I, II, and III.)

When you get to within about four inches of the mat throw the body backward and sideways to the right, and strongly beat the mat on your right side with your right hand a second before your body touches. (Phases IV, V, and VI.)

The head should be kept well raised, and with the chin on the chest and the muscles on the left side of the neck contracted so as to prevent the head from jerking down on the mat after the fall.

Practise this an equal number of times on the other side by squatting on the right leg, raising the left leg, and beating the mat with the left hand.





(3) THE BACKWARD BREAKFALL

Stand erect in the centre of the mat; sink down to the full squatting position, i.e. bending the legs as far as possible, turning the knees and toes outward, keeping the heels together and raising them as you sink.

Raise both your arms straight forward to shoulder height as you sink down. (Phases I and II.)

From this position start the breakfall, sitting down on the haunches, then rolling back on to the shoulder-blades, and beat the hands afterwards to get the proper action of the arms.

When you have practised this well, you must endeavour to make a slight spring from the squatting position backward on to your shoulders, beating the mat a second before they touch. The action is very similar to that of catching a crab in rowing. (Phases III, IV, and V.)

When you roll on your back your legs should shoot up in the air. (Phase VI.)

The last stage of this breakfall should be when you can fall straight back from the attention.

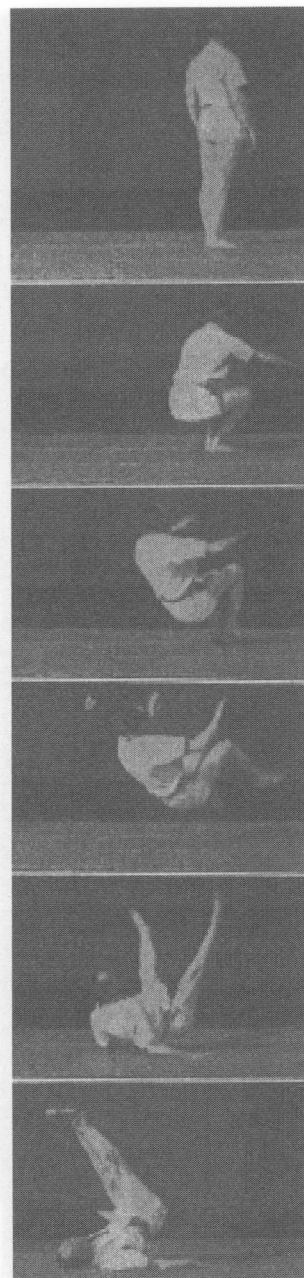
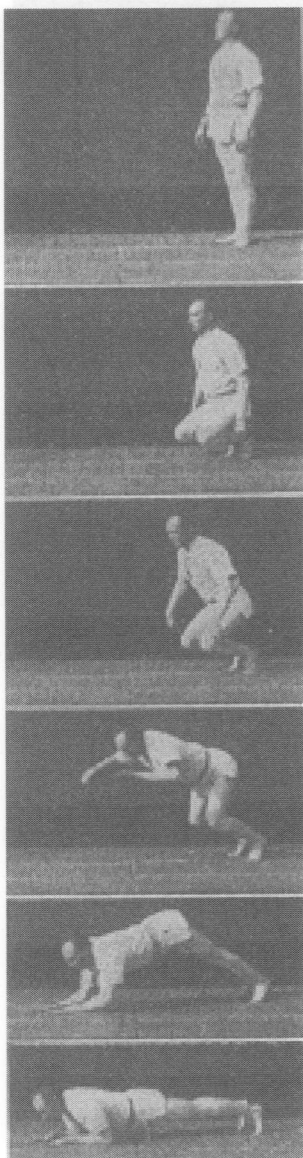
(4) THE FORWARD BREAKFALL PREPARATORY

Stand erect in the centre of the mat; bend the knees and raise the heels, and sink down to the full squatting position; let the body fall forward, losing the balance, and commence to raise your arms forward. (Phases I, II, and III.)

Continue to fall forward, straightening the legs and thrusting the body forward, but keeping the feet on the same spot, and raise the arms, bending at the elbows. Now beat the palms of the hands and the forearms strongly on the mat, and at such a distance from the feet that when you are at full length your hands are level with your head and about fourteen inches apart, and your elbows just behind your shoulders. (Phases IV, V, and VI.)

No part of your body should touch the mat, and you should rest solely on your forearms and toes.

This should be practiced a good deal before you go on to the advanced stage.





(5) THE FORWARD BREAKFALL ADVANCED

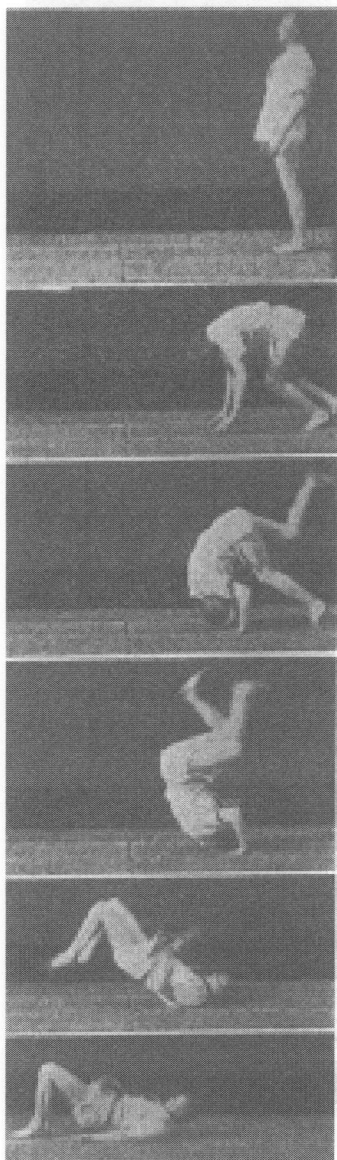
Stand erect in the centre of the mat; lean forward, bending the legs slightly, and then spring upward and forward into the air, raising the arms so that when the body is horizontal they should be in the correct position for the beat.

When the body has attained the horizontal position it should be about three feet above the mat.

When the body has fallen to within about six inches of the mat beat the hands strongly, and immediately afterwards the forearms should come to the mat.

Lower the feet gently to the mat, but keep the body free.

This fall can be led up to by first resting on the hands and feet, and then falling to the mat and beating, then by squatting and falling forward and beating.



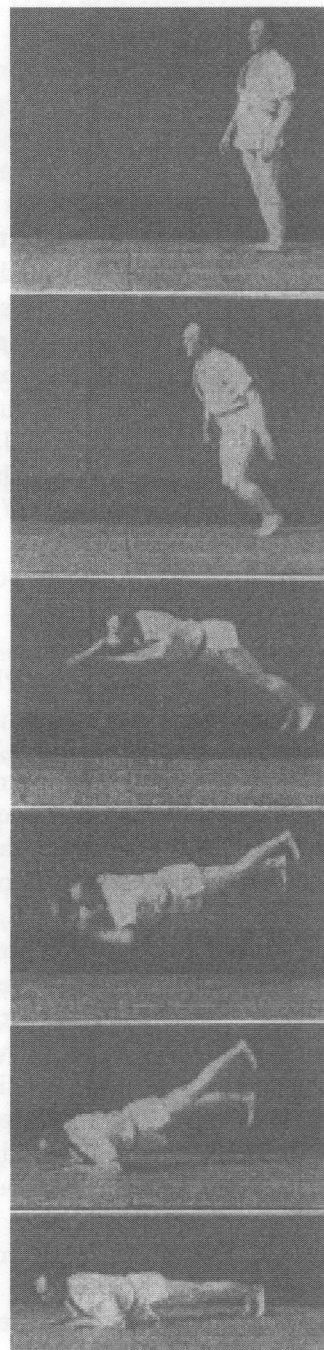
(6) THE FORWARD ROLLING BREAKFALL

Stand erect in the centre of the mat; bend forward, and place the hands on the mat about eighteen inches in front of the feet; bring the chin in on the chest and spring over on to the shoulder-blades, carry the legs over the head, and let them fall forward, bending well at the knees, and beat the soles of the feet on the mat.

As you make the beat with the feet you must beat the palms of the hands strongly on the mat at the sides of the body and at a distance of about ten inches.

The spine should be kept well up from the mat, similar to the bridge in ordinary wrestling, until the force of the fall is broken with the hands and feet.

When well practised in the above you should endeavour to do this breakfall by making a kind of forward somersault, alighting on the shoulder-blades a second after making the beat.





(7) THE OBLIQUE FORWARD ROLLING BREAKFALL

Stand erect at one corner of the mat with the left leg forward and the left shoulder in advance. Bend forward and place the left hand on the mat a few inches in front of the left foot and a few inches to the right, with the fingers pointing to the right. At the same time place the right hand on the mat near the left hand, but with the fingers pointing to the front.

Slowly lower the left elbow to the mat; turn the head so that the chin touches the right shoulder, and then spring over on to the left shoulder-blade, rolling obliquely across the back to the right hip, and crossing the left leg over the right and beating the sole of the left foot and the right hand on the mat.

Rise with the impetus of the roll to a standing position, facing the opposite way to which you started.

Do not attempt to rise at first when learning this, but remain at full length.

(8) THE CART-WHEEL BREAKFALL

Stand erect at one corner of the mat with feet apart about twelve inches, and left arm raised straight above head, and the head turned to the left.

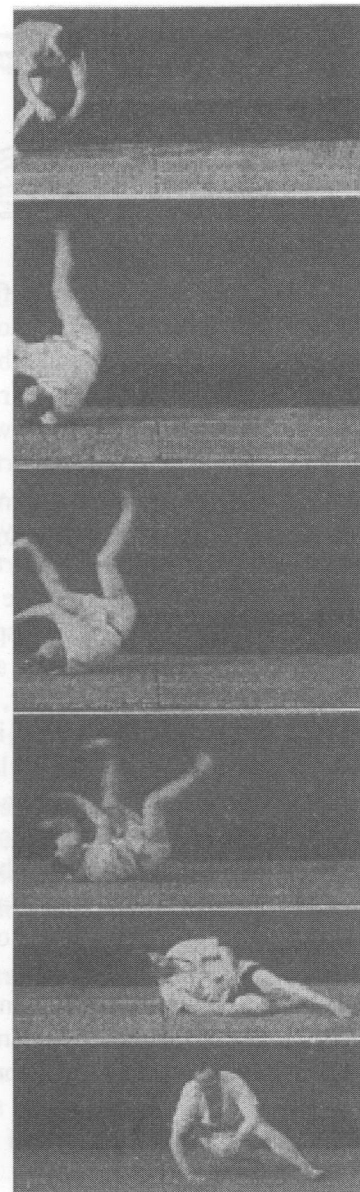
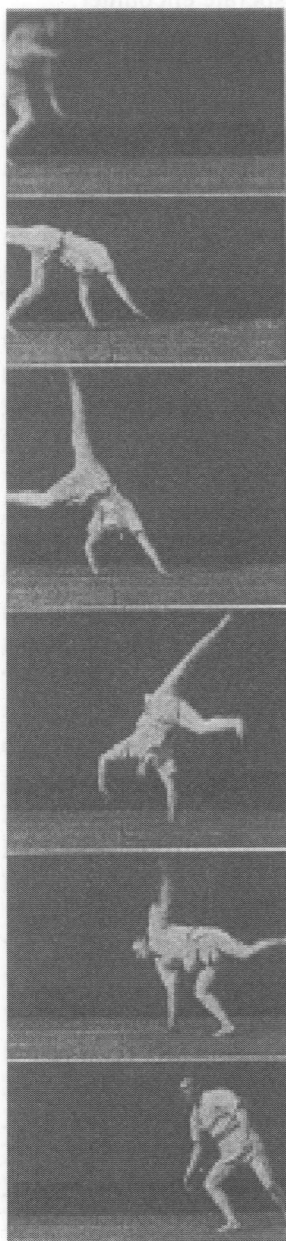
Bring the left arm and body down sideways, springing off the left foot, and place the left hand flat on the mat about eighteen inches to the side of the left foot.

Wheel over to your left, bringing the right hand down on the mat about fourteen inches from the left hand, then bring the right foot down, and assume the erect position facing the same way in which you started.

The arms and legs should have a position similar to those of the spokes of a cart-wheel as you go over, and you should go exactly sideways.

This trick is used as an alternative to the breakfall for the Stomach Throw, thus saving you going down on your back.

It is also used in getting to your opponent's head when he is lying on his back with his feet up, preventing you getting near him.





5: Bartitsu boxing

E. W. Barton-Wright was fulsome in his praise of boxing, which was virtually synonymous with the idea of “self-defence” in Victorian and Edwardian England. However, he was also careful to point out that while boxing was undoubtedly an excellent sport and an efficient fighting style in itself, it was a game for all of that, bound by rules that did not apply in a street fight or similar desperate encounter.

The exact place of boxing within the Bartitsu curriculum is open to debate. Barton-Wright mentioned that he had modified the sport to better suit it for self-defence, but he did not detail the nature of his modifications. Where boxing was illustrated in his Bartitsu articles, it was employed by the “attacker” as something to be countered by the Bartitsu-trained defender. The impression given is that one major purpose of boxing in the Bartitsu curriculum was to allow students to practice defending themselves against boxers, through the use of jiu-jitsu or walking stick defence.

However, Barton-Wright specifically noted that in order to safely enter close range and surprise an opponent with jiu-jitsu, it was absolutely necessary to understand the use of boxing and of kicking. It is possible to expand upon that, to the effect that it was necessary to have practiced defending oneself against boxers and savateurs; in order to do that, students at the Bartitsu Club would obviously need to have studied both of these styles. This would have the advantages of simultaneously preparing students to perform realistic boxing and savate techniques while taking the roles of “attackers” during training drills, and to accustom them to the offensive and (just as, if not even more important) defensive skills of both styles, which might then be fused with jiu-jitsu and/or stick fighting.

It is highly likely that Barton-Wright also appreciated the value of boxing training as physical conditioning, and the practice of sparring to balance the academic rehearsal of fighting techniques.

On that basis, this volume of the Bartitsu Compendium includes extensive excerpts from one of the classic Edwardian boxing manuals, simply entitled “Boxing”, by R.G. Allanson-Winn. Allanson-Winn (Lord Headley) had been an English national champion boxer during his university days and maintained a life-long enthusiasm for all forms of Antagonistics, producing a number of books on fencing and other combat sports. His boxing style was that of the gentleman amateur, as distinct from that of the professional prize-fighter, and represents the type of pugilism that is likely to have been practiced at the Bartitsu Club.

This first section excerpted from Allanson-Winn’s work deals with the fundamental skills of posture, alignment and straight hitting; subsequent sections in later chapters detail the variety of punches, counter-punches and defensive actions that comprise the rest of the boxer’s art.



BOXING By R. G. Allanson-Winn

THIS SHORT TREATISE
ON THE
NOBLE ART OF SELF-DEFENCE
IS DEDICATED TO
PROFESSOR GEORGE N. JACKSON,
IN MEMORY OF MANY A FRIENDLY BOUT AT CAMBRIDGE,
BY HIS GRATEFUL PUPIL.
THE AUTHOR.

PREFATORY NOTE.

HAVING read the proof sheets of this volume, I can with confidence recommend it to amateurs, together with the assistance of a good teacher. It is a plain outspoken work, and supplies a long-felt want.

BAT MULLINS.

AUTHOR'S PREFACE.

In the following pages no attempt has been made to start new theories or to give any advice, as regards the art itself, which was unknown to boxers of a previous generation.

The Author's aim is rather to put the beginner in the right way of learning and to emphasise, with as little repetition as possible, the necessity of paying careful attention to certain points of vital importance, without due regard for which it is not easy to make much progress in the science.

An effort has also been made to avoid those ambiguities which are apt to creep into writings on technical subjects.

With one exception, the larger illustrations have been reproduced by Messrs. Waterlow from photographs taken by the London Stereoscopic Company.

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CHAPTER I.

INTRODUCTORY

ONE of the chief arguments brought forward by opponents of the Boxers' Art is that it tends to make men quarrelsome ; another is that the effect is brutalizing; a third that it is dangerous; and a fourth, that it is of no practical value.

These objections apply more or less to very many sports and pastimes; but it seems that the advantages, as far as boxing is concerned, so very much outweigh the drawbacks that no Englishman should condemn this healthy exercise, which calls forth to such a marked extent those two great national qualities—pluck and endurance. Many an English boy, by nature inclined to be soft and effeminate, has been completely changed by hearing of deeds of daring. His mind has been seized by a desire to emulate some unusual effort of activity or courage, and to improve the strength and endurance of his own body. The child's moral tone has undergone a change for the better—has received a fillip in the right direction—and he may grow into a good, sturdy, upstanding Britisher, able to lead a charge in battle, or defend himself by personal effort when occasion demands.

When he reaches man's estate, too, he begins to realise more forcibly the advantages of temperance, and the exercise of all his best faculties in any particular work he may be engaged upon.



From apparently insignificant circumstances, great results often follow, and, if from the mere hearing of some fight, or great competition, in which extraordinary prowess has been exhibited, a boy is led to make an attempt to approximate to that prowess, surely something has been gained, for does not every attempt to improve the physical tone by the exercise of self-denial also help to elevate the moral standard?

With regard, then, to the first objection. One certainly may stumble across a quarrelsome person who happens also to be a boxer; but it's the nature of the beast. He would have been just as disagreeable and cantankerous if he had never set eyes on the gloves. As a rule, men who have boxed a great deal—and this applies chiefly to boxers of the first rank—hesitate before "getting into a row." And for a very good reason too. Who better judges than they of what a really good punch on the jaw means? They know exactly how much damage an unlucky hit may do, and that it is utterly impossible to be quite certain of success; especially in street fights, where allies may be lurking handy, with half a brick ready to throw at them. As I decline to believe that even the pluckiest man or "sturdiest varlet" enjoys getting knocked about, I can only infer that a true knowledge of boxing, whilst it should inspire confidence, also instils prudence, and therefore prevents many foolish and useless squabbles. But this, after all, is only inference; to be practical, let me say that it has never fallen to my lot to meet, either amongst professionals or amateurs, a really good performer who was prone to pick a quarrel unnecessarily. In every case the best men have been quiet, inoffensive, and well conducted.

Passing on to objection No. 2, most people will agree that, when compared with cock-fighting, badger-baiting, and similar old English sports, boxing, and even prize-fighting, are innocent amusements. In experiments on the dumb creation, the human being enjoys sport at the expense of an animal whose opinion on the subject cannot be taken; but, in sparring, two free agents, who have weighed the pros and cons, stand up in a ring and each does his best to defeat the other with his natural weapons. There is no compulsion; accidents are rare, and there is seldom any ill-feeling shown even in the hardest contested fights, for both combatants are too much engrossed with their work to have time to bear malice. Of course, in the case of the prize-ring the punishment inflicted is often severe, but the men themselves choose to risk it, and no one is compelled to witness it. It is, however, illegal in this country, and principals, seconds, and bystanders all enjoy an appreciable risk of being arrested.

It is quite possible to become a first-class amateur even without the questionable luxury of seeing two fellows smashing themselves to jellies, so never think it necessary to attend such performances. Patience and cheerfulness are so essential to success in boxing that I doubt if much room is left for brutality.

Next we come to the danger incidental to boxing. In all athletic exercises, and indeed in all field sports, there is an appreciable amount of risk, from the risk of spraining the ankle at lawn tennis to that alluded to by the German Professor, who, when told by a British Nimrod, a mighty slayer of Bengal tigers, that the "element of danger" was the exciting thing in sport, said, with gusto, "Ach zo, then you should shooldt mit mir, the oder tay I shooded my bruder-in-law in the stomach!"

In ordinary boxing there is the chance of a black eye, which may be awkward, if one is dining out; but dangerous and permanent injuries are extremely rare—far more rare than they are in football, hunting, or shooting. No one wishes this to degenerate into a spoon-feeding age, in which every one is taken so much care of that he acquires a false estimate of his own value and importance in the world. What we want is a continuance of that self-reliance which made our men stand firm at Waterloo, and hold out in the trenches before Sebastopol, where, clothed in brown paper, and fed on garbage, they upheld the honour of their country, without a thought of wavering on account of their own discomforts. To improve and cherish this national self-reliance, individual trouble and struggles are necessary. When small dangers have been faced without flinching, greater ones come easier, and all I can say is, that if our sons are to be wrapped up in cotton wool for fear of getting their precious persons injured, or losing a little blood, the sooner we throw up the national sponge the better.

The final objection is one which is only advanced by inferior boxers, or by those who are entirely ignorant of the subject, and possibly opportunities may occur in the following pages of convincing those who have been badly taught, or who have not had the patience to learn the alphabet of the art, that a sound knowledge of correct principles may make them formidable antagonists if they will only study those principles and bring them into practice.



CHAPTER II.

POSITION

IN boxing, as in rowing, fencing, and other branches of athletics, you must start with a strong regard for "good form," for rest assured that unless you do so you will waste your energies, and possibly contract in a month a host of faults which a year's good work may not eradicate. An easy position, in which every advantage is taken of height, and which allows of rapid advance or retreat, is of the utmost importance, and it is proposed in this chapter to give an idea of how the legs, arms, head, and body should be situated when facing your man, and not engaged in hitting or guarding; for upon this question of position hangs the success or failure of much you may attempt in the aggressive or defensive line.

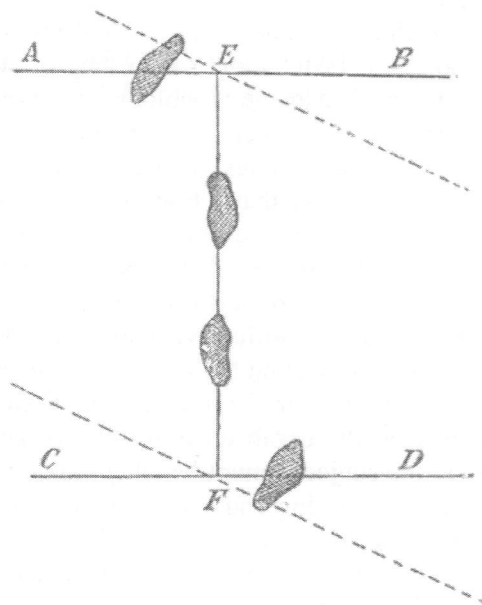
As a man must stand upon his feet before he can fight with any advantage, I shall commence this little essay on fisticuffs with a few words on the general position of the legs.

i. Suppose, then, that you are facing a man, and that you both spar in the usual way, i.e. with the left foot and hand in advance of the right. Chalk two parallel lines, AB and CD, on the boards about five or six feet apart, and then draw another line EF at right angles to these, as shown in the accompanying diagram. Then place your left foot on this line, which is at right angles to the parallel lines, with the toe pointing straight in the direction of your opponent. The right foot should be about 15 to 18 inches to the rear of the left foot, and inclined to the line on which that foot 's, at an angle of 30s to 450 and about 6 or 8 inches to the right of that line. These figures vary slightly according to the height of the individual, but they would be correct for a man of say 5 ft. 10 in., and may be taken as about the right thing for any one not very short or very tall. With the feet so placed a very substantial base is formed. Do not bend the knees, and remember that the more you spread your legs the shorter you become, and consequently the shorter your reach, and the shorter your advance and retreat. Never listen to those who tell you to bend your knees and sink down; you will have to bend your knees quite enough when hitting out, advancing, and retreating; so don't indulge in any meaningless postures—especially when they tend to fatigue you, and so give the enemy an advantage.

The reason for keeping the left foot quite straight on the line and pointing directly towards your adversary's face is that, when you hit out, the blow goes straight; whereas, if the toe be turned in, ever so little, the tendency is always to hit across, and so miss your mark altogether. In the course of the following pages it may be necessary to allude again to this point, for it is extremely important.

Having secured a correct position for the feet and legs, remember that the weight of your body should be equally balanced on both legs, so that you are ready for either advance or retreat at the shortest notice. If you are not thus evenly poised, and have, say, half as much weight again on your right leg as you have on the left, you will, if you want to advance, have all the effort of shifting three-quarters of your weight suddenly instead of only half.

Some good boxers stand very square and others very much on the slant, so as to present quite a side view to their opponents. The former may have certain advantages as regards rapid exchanges and bringing the right to bear quickly, and the latter possibly score points by getting their left somewhat nearer their opponent's face; but I am inclined to recommend a medium inclination of the shoulders as indicated by





the dotted line in the diagram. To make my meaning clearer. imagine a plane intersecting the plane of the paper at right angles, and in the direction of the dotted line, which is at an angle of about sixty degrees to the line on which your left foot rests. This intersecting plane should about coincide with the flat of your back, and you will be standing as nearly as possible right for easy deliveries with either hand.

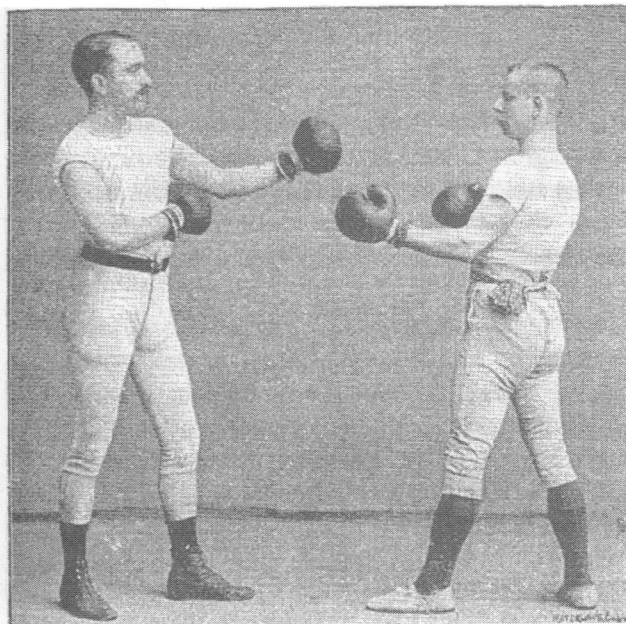
2. Let your head be in its normal position—neither thrust forward to stop the blows, nor thrown back so as to bring an undue portion of weight on the right foot—and always keep the eyes fixed on those of the enemy. When you have a man's eye, you have his whole body, and can quite well see what he is doing with his hands and feet without shifting your gaze for a second.

3. The left arm should work freely and easily, and without any rigidity of muscle, in a plane at right angles to the ground, and as nearly as possible following the direction of your left toe.

The hand should never drop below the belt, nor should it rise far above the level of your shoulder, unless when you are boxing with a much taller man, in which case both your hands will have to be rather higher. The arm should be well away from the body, whilst the forearm should slightly incline upwards, with the back of the hand inclined towards the ground, at an angle of about 70 degrees, and the knuckles well pointing towards the adversary's face. Remember, too, that the wrist must not be bent, but that the back of the hand and the forearm should be in the same straight line; if this is not attended to, you may sprain your wrist badly. The hand should not be clenched tightly, except at the moment when the blow is taking effect, as anything like rigidity is fatiguing and inimical to speed. Keep your left hand, then, slowly working with a sort of circular motion in the direction above indicated, and let it be always ready, without the slightest drawing back of the elbow, to hit out at any moment.

There has always existed some diversity of opinion as regards the movement of the left hand when not engaged in actual hitting.

Some men keep the hand almost stationary with respect to the rest of the body, whilst others prefer a sort of twisting, wriggling movement of both wrist and elbow. My own idea is that the hand and forearm should, for effective hitting, be regarded as one piece—all motion being communicated through the shoulder and elbow joints—and that they should, as hinted above, move in a plane at right angles to the ground, with the hand following a point on the circumference of an imaginary circle, of about a foot in diameter, which is constantly rolling either in the direction of or away from the opponent. Many first-rate exponents of the noble art have used this kind of action, so one feels no hesitation in recommending it. It is, moreover, far less fatiguing to keep up this slow cycloidal action than to hold the arm out with no movement at all.



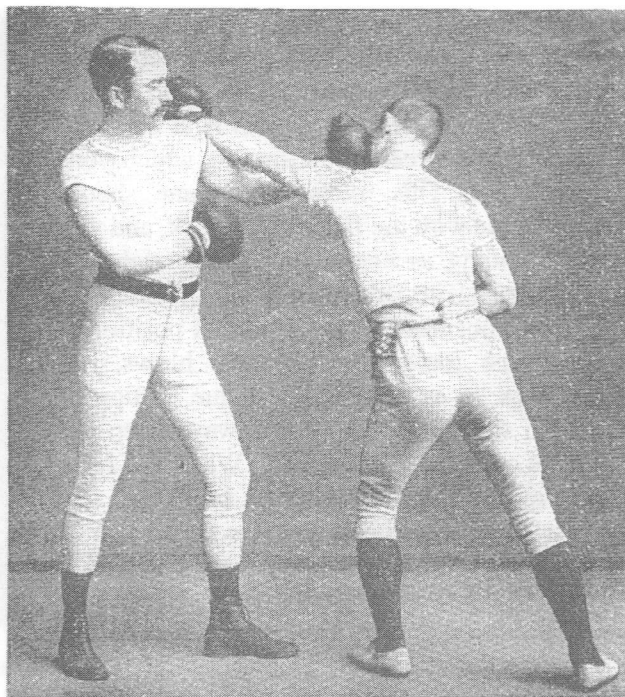
POSITION



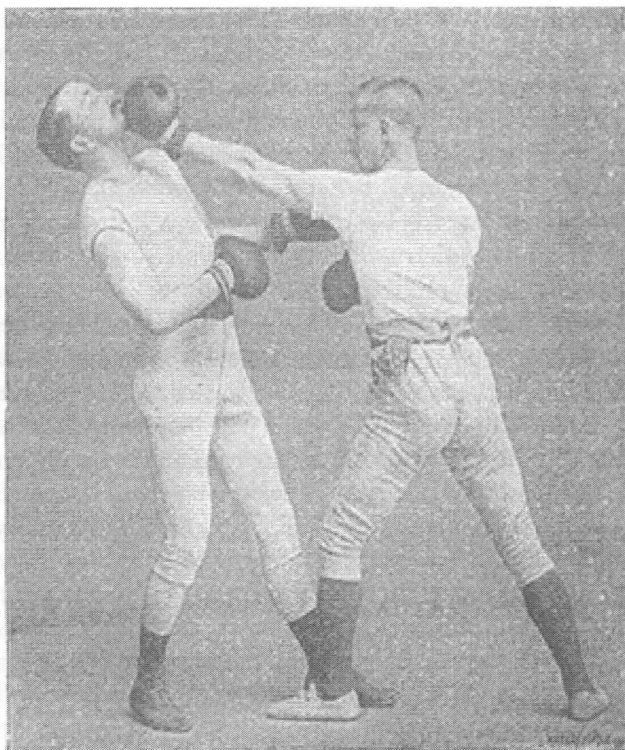
Whatever you do, bear in mind the enormous importance of not "showing" your hit, i.e., your hand should be ready to shoot out from any position of the point on the imaginary circle without giving the opponent the slightest hint by drawing back the forearm ever so little. The value of this advice will be more appreciated after a perusal of the next chapter, which treats of straight hitting.

The right arm, which is generally used more for guarding than hitting, should be laid easily over the mark, i.e. over the pit of the stomach, just above the belt, where a severe blow may do so much damage. Do not place it there with the view of warding off a blow by means of the boxing-glove, but with the determination of stopping it with the muscles of the forearm, which should be in actual contact with the body. This hand, like the left, should never, if possible, be allowed to drop below the belt, and the forearm should incline slightly upwards towards the left breast, with the "thick" of the arm well across the body, ever ready to guard the mark. The reasons for never allowing either of the hands to drop below the waist are these: the lower your hands are, the more exposed you leave both your head and body, and the greater the space they have to travel before they are again in the most favourable positions for either guarding or hitting.

The above remarks may serve, with the help of the illustrations, to indicate what the position of the boxer should be when he is in a comparatively passive state; but before concluding the chapter it may be well to say a few words on advance and retreat, which appear to be not inappropriate under the head of position. In advancing, step out straight along the line with your left foot in the direction of your opponent for a distance of eighteen inches or two feet, and immediately follow this up with the right foot for the same distance, so that your feet should be exactly in the same relative position as when you started the advance, and with the weight of the body, as before, equally divided between them. Supposing, then, that you are following a man round the ring, the advances should always be made in this way— with longer or shorter steps according to the requirements of the case—for nothing can be more prejudicial to



LEAD OFF WITH TOE TURNED IN.
WRONG—HIT PULLED ACROSS.



LEAD OFF WITH TOE STRAIGHT.
RIGHT—HIT GETS WELL HOME.



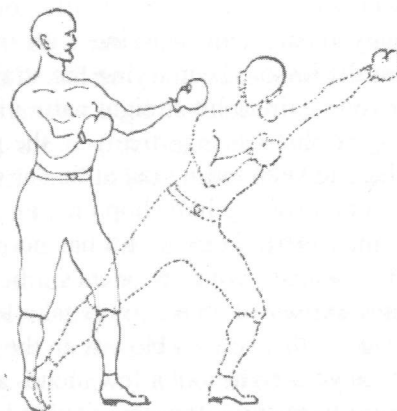
good work than a shambling shuffling scramble, in which you very likely trip yourself up with your own feet.

Retreating is similarly effected, only the operation is exactly reversed. The right foot is withdrawn the required distance to the rear, and the left foot is also drawn backwards for the same distance, with the toe still accurately pointed towards the adversary. Except in rare instances, both feet should not be off the ground at the same time; you may occasionally have to jump back to avoid a rush, but remember that, should you happen to be hit at the moment of your jump, the chances are you will be knocked down. Therefore, generally speaking, have one foot at least firmly planted on the ground. It is a good plan to practice advancing and retreating before or after your bath in the morning, and especially if you can do so before a looking-glass, when you will be able to observe that your left foot is straight, and the position of the body and hands are not thrown out by the rapid change of ground.

CHAPTER III.

STRAIGHT HITTING

AFTER mastering the general position, the next thing is to learn how to deliver a blow with the greatest possible effect. The natural tendency is to hit round. Put any two men together, who have never heard of correct principles, and tell them to double their fists and "go for" one another. The chances are that very few of their blows will reach home, and that they will damage the surroundings more than each other. Euclid has a strange definition of a straight line, which he described as one which "lies evenly between its extreme points;" a better or, at all events, a more telling definition appears to be this: "A straight line is the shortest distance between any two points;" and if you never lose sight of the fact that either of your fists can reach the opponent in the shortest space of time by the shortest distance—which is a straight line—you will in time overcome the unfortunate but very natural habit of hitting round. There is only one case in which hitting should not be, strictly speaking, straight, and that is when the contracted-arm hit, which will be dealt with in a future chapter, is made use of; and even then the actual line travelled by the hand should be as nearly as possible straight. In the previous chapter, mention has been made of the necessity of allowing the joints to be loose and free, and now that we arrive at the question of leading off, the reasons for this advice become more obvious. In the lead off, say at your adversary's head, you raise the left foot slightly and advance it swiftly along the line in the direction of the enemy for a couple of feet or so, simultaneously hitting out with your left hand quite straight at his head, and without any previous indication of the movement, and without any drawing back of the arm.



In this forward lunge the weight of the body should be thrown into the hit with a spring off the right foot, which, however, should not leave the ground, and remember that—though I use the word "simultaneously"—the hit should have reached its destination a fractional part of a second before the left foot touches the ground. Now if, before making the lead off, you are standing rigidly—like a fellow exhibiting his muscles at a penny show—it will take a slight but appreciable space of time to unbend those muscles and tendons before the hit can be made. If, on the other hand, all the joints and muscles are pliant and loose, you can instantly direct their action and no time is lost, besides which there is so much more "kick" in a hit of this kind. Speed is everything. A powerful dray-horse will give a heavy pushing sort of kick, which may bruise one and curl one up in a heap, but a race-horse will let out a slasher, which will break the largest bone in one's body. These examples are given because they serve to illustrate the hit of a rigid though possibly strong man, and that of a free, easy hitter, possessed of less actual physical power, but greater speed.



The cut on page T3 may serve to give some idea of how the lead off should be managed. The plain outline gives the boxer in the ordinary position when facing his man, and the dotted line shows his position when actually delivering the blow.

Very great attention and practice should be devoted to this lead off with the left. It is of no use trying to do too much all at once, and if you give a considerable time to thoroughly mastering this straight hitting with the left hand, your chances of ultimate success as a bruiser are greatly increased. The art of putting in this hit perfectly straight, with great rapidity, and following it up with the whole weight of the body is not acquired by many, but you must use every effort to approximate as nearly as possible to that perfection which is reached by so few. Putting aside the question of "lucky" (unlucky for the other party) hits, it is instructive to note in the annals of the prize-ring what a number of fights have been won by this straight left. Many and many have been, as it were, snatched from the fire by an apparently beaten man, who still retained enough sense and strength to keep jobbing away with the left. Without going further back, the Sayers and Heenan fight is a good enough example of what may be done with a good left hand.

It is an excellent plan to practise this lead off before a looking-glass, and you will then readily observe what a strong tendency there is to hit across, and you will also notice how tremendously any turning in of the left foot increases that tendency.

Men who might become really good boxers are often spoiled by trying to learn too much all at once. I strongly recommend working with the left for some time before doing any hitting with the right. In taking the lesson, keep trying the straight leads with the left, using the right solely for guarding purposes, until you begin to hit straight naturally and easily. If hard up for an opponent, hang a football from the ceiling so that it hangs freely in the place which would be occupied by the head of a man of your own height, and keep hitting out at this as straight and as hard as you can.

Avoid anything like chopping, i.e. using your forearm as if it were the handle and your fist the head of a hammer. The chopping hit has no power or weight in it, and you only bruise your forearm, near the wrist, against your opponent's; besides which it is a type of the "round hitting," and as such, for reasons explained above, must take longer to reach its destination than the straight hit. It is often well to be ready with a second blow with the left, so that, if you are by chance a bit short in the lead off, you may advance your right foot a few inches and then step in with a second straight left-hander.

Very frequently, too, this double hit may stop a man who is following you up after your lead off, only, in this latter case, you will not have to advance; indeed you may actually feign getting back, but instead of doing so stop short and hit out again. In running up points at a competition, a third or fourth hit of this kind may be practised with advantage, and it is astonishing how often this course takes the adversary by surprise.

When leading off and doing your best to thoroughly extend yourself, there will be a chance of overreaching, and this, though it may perhaps be termed a fault in the right direction, should be carefully avoided—since it leaves you in an awkward overstrained attitude from which there is a difficulty in recovery. Try therefore to ascertain exactly the extent to which you can reach by making full use of (1) your step out; (2) the length of your arm; and (3) the width of your shoulder, at the same time retaining the power of getting back with ease the very instant the blow has been delivered. In the rough sketch which accompanies this chapter it will be observed that the figure included in the dotted lines is much more sideways towards the opponent than the figure in position—thus utilizing the width of shoulder between the left arm and the neck. When one finds a tall man who with his long arms and ditto step seems unable to reach out far, the reason nearly always is that he fails to make proper use of his width of shoulder, and consequently loses six or eight inches in his length of reach.

There is a method of meeting a man when he leads off at your head with his left by dodging your head to the right, and catching him in the ribs, with your left shoulder well squared for the occasion. This is not much to be commended, though it punishes your opponent considerably if it comes off—it is hardly "boxing," and your left short ribs are rather exposed to a visitation from the adversary's right. Nevertheless, if a man is rushing in very frequently, it may perhaps be occasionally tried for a change, only be careful you don't duck right on to his blow, and so increase its severity.



6: Bartitsu Stick Fighting

The Bartitsu method of self-defence with a walking stick was devised by Pierre Vigny, the Swiss Master at Arms who served as the chief instructor at the Bartitsu Club. Vigny's system of stick fighting appears to have been a reaction against the increasingly stylised forms of stick fencing that were otherwise current throughout France and the European continent during the late Victorian period. His insistence on combat realism and his eclectic self-defence philosophy paralleled E.W. Barton-Wright's own approach, and the two men appear to have collaborated to some extent.

Barton-Wright's two-part article series on the Vigny/Bartitsu stick method was originally published in Pearson's Magazine (January and February of 1901) and was reproduced in the first volume of this Compendium.

It has been speculated that there may have been a jujitsu influence upon some of the stick-assisted joint-locking and tripping techniques represented in Barton-Wright's articles, and subsequently in the later stick fighting manuals presented in this volume. If so, this influence would have been via the cross-cultural learning exchange that Barton-Wright encouraged amongst the instructors at the Bartitsu Club, which included Swiss wrestler Armand Cherpillod learning the basics of jujitsu with Yukio Tani and Sadakazu Uyenishi, and Barton-Wright himself coaching Tani in boxing.

Since Volume I went to press, the Bartitsu Society has discovered another canonical Bartitsu stick fighting article, excerpts of which are republished here for the first time. "The Bartitsu Method of Self-defence" was written by Captain F.C. Laing of the 12th Bengal Lancers and published in the "Journal of the United Service Institution of India" during 1902. Captain Laing was a British soldier serving in India who had become an enthusiastic patron of the Bartitsu Club during his leave in London in 1901. The introduction to his essay is included in this chapter to provide further historical context for Bartitsu stick fighting.

Indian Police Superintendant H.G. Lang, whose book, "The Walking Stick Method of Self-defence" was published in 1923, offers the most detailed analysis of the Bartitsu/Vigny style of stick fighting. Despite the similarity between their surnames and the facts that 1) both authors were British subjects serving in uniformed capacities in India during the first decades of the 20th Century and 2) both were evidently experienced in the Vigny style of stick fighting, it is unknown whether there was any connection between Captain F.C. Laing and H.G. Lang.

Although Lang's system was overtly derived from the Vigny/Bartitsu style, we do not know whether Lang was a direct student of Vigny's. He curiously misspelled Vigny's name as "Vigui" and incorrectly described him as being French, rather than Swiss. Lang also referred to a West Indian stick fighting style called "bois" as having influenced his own method. It is difficult to determine the degree of that influence, but it is worth noting that some still-practiced styles of Caribbean stick fighting, descended from traditional African martial arts and combat sports, employ a double-handed guard position that is very similar to that favoured by Vigny, Barton-Wright and Lang.

Bartitsu Society member Kirk Lawson excerpted the following sections from Lang's book, beginning in this chapter with Lang's Introduction and basic stick exercises. Later excerpts in succeeding chapters will cover the variety of stick fighting attacks and defences that form the rest of this system.

Note that the subjects posing for these pictures are probably trainees of Lang's, representing members of the local Kanthiawar police force. Mr. Lawson has also included a selection of pictures from E.W. Barton-Wright's articles, as they have been useful in illustrating some of Lang's technical descriptions.



THE "BARTITSU" METHOD OF SELF-DEFENCE

BY CAPTAIN F.C. LAING, 12TH BENGAL INFANTRY.

Although the art of self-defence alluded to here is without the use of any recognised military weapon, it may be of interest to readers of the Journal as showing what science and skill can do against merely brute force.

"Bartitsu" is a name already well known in England and India, and articles in various magazines have appeared from time to time giving some idea of what this system comprises.

Before proceeding I should like it to be understood that I do not put myself forward as an expert, but merely relate my experiences as a pupil of Mr. Barton-Wright during a three months' course of instruction at his school in Shaftesbury Avenue. While on furlough in 1901 I had various opportunities of seeing his instructors give exhibitions both in public and in private, and as I was much interested by what I saw and what I heard from friends who had already joined his school, I started the course, which, I regret to say, I could not prolong, my leave being up.

Although the name "Bartitsu" is now so well known, it might be explained that it is simply part of Mr. Barton-Wright's name compounded with a Japanese word "jojitsu" (*sic*) meaning wrestling, and the art of "Bartitsu" implies self-defence by all the methods taught at the school; these include Japanese and catch-as-catch-can wrestling, walking-stick defence, boxing, etc. In this paper I propose to deal merely with one of the two methods I selected, *vis.*, walking-stick defence; it must be remembered that to master all the methods taught would take a long time, but with the two I attempted, I advisedly say attempted, one can at any rate learn enough to feel a certain amount of confidence in case of being attacked by evil-disposed persons, and it is to guard against such attacks that the "Bartitsu" method of self-defence has been evolved.

The professor of the walking-stick defence at the school is Mons. Pierre Vigny, a Swiss, who was formerly a maitre d'armes in the French artillery: it is a system which he has invented entirely and it is meant essentially for use against an attack by foot-pads, brawlers, would-be assassins and any gentry of this description likely to be met with in a crowded city or on a lonely country road by day or night.

Mons. Vigny, I understand, not content with having invented his system, determined to test it practically, and for this purpose was in the habit of going into the purlieus and worst localities of Geneva and other large towns simply to court a row; the local roughs with praiseworthy alacrity obliged him with as many free fights as he wanted, and although he naturally had to suffer some inconvenience occasionally by being half-murdered, he evidently gave more than he took and emerged triumphantly with a very skilful and very terrible art literally at his fingers ends.

The weapon is simply an ordinary walking-stick of medium weight and similar to those carried by most men in the town; it should, especially for practice, be straight and tough, and Malacca canes are used at the school for instruction; the chief thing is for the stick to be without a crook or handle and capable of warding off a fairly hard blow.

One great advantage of the walking-stick method is that its use need not be confined to the young and agile man but can be learnt by anybody, and even a lady with a sunshade can, if properly taught, give any ordinary rough who attacks her a sufficiently unpleasant time to enable her to beat a successful retreat as long as she keeps her wits.

I have not the space in this article to explain the whole system, nor had I time to learn the whole of it myself, but I trust the reader will be able to follow the main points and, if possible, I should like to encourage him to go to Mr. Barton-Wright's school at the first opportunity; for anybody in town for a few months in the year let me recommend the forms of interesting and exciting sport alluded to, wrestling, walking-stick, etc.: to most of us in this land of the stony-broke, polo at Hurlingham and hunting in the shires are unattainable luxuries, but an hour of "Bartitsu" three or four times a week will keep one not only fit, but will gradually turn the pupil into a fairly dangerous person for anyone to tackle.



Mr. Barton-Wright himself has taken on every sort of adversary, professional and amateur, both in play and in earnest, and so far I have never known him to come out of the fray without having got the better of his opponents; while being hard, agile and determined he is in no sense a "strong man" of the Sandow type; his success is due to knowledge, science and readiness of resource in every emergency when bodily risk is run in an encounter with any and every sort of human adversary.

At this point I think it may be necessary to explain one or two details about which I am frequently asked when mentioning walking-stick defence: one usual question is, what difference is there between it and ordinary single-stick? Every difference: the guards are different; but its chief difference and also advantage lies in the fact that it is ambi-dexterous, the left hand being employed in the same way as the right and alternately as required, and further the butt or short end of the stick is used for close fighting; it must be remembered that although throughout the whole of "Bartitsu" it is possible to practice without injuring one another, the final object of the system is directed towards rendering your assailant not only powerless but, if necessary, of so severely injuring him that he is at your mercy.

It is of course not necessary to resort to extremes unless one's life is in jeopardy, but I wish to show that "Bartitsu," while affording agreeable and interesting exercise, as also a serious art like swordsmanship and that its ultimate aim is to render its exponents practically invulnerable against attack. The longer a person practices the system, the more proficient he becomes, but I believe I am correct in saying that neither Mr. Wright, Mons. Vigny, nor his Japanese wrestlers have ever been defeated.

I now propose to show, as accurately as I can, how the walking-stick is used. The figures, though very roughly drawn, give fairly correctly the positions of the body, stick and hand, and with the accompanying explanations will help the reader, I trust, to understand the chief features of the system.

First, as regards clothes: all that is required is a suit of flannels and a pair of shoes without heels; the masks should be of cane similar to the pattern used for single stick and well padded over the cheek. Gloves are not generally used to guard the hands as there is no need for them when a man is fairly proficient.

It is taken for granted that the reader is familiar with the ordinary attitudes adopted in fencing; that is, with regards to the position of the legs at "the engage" and when lungeing (*sic*).



THE "WALKING STICK" METHOD OF SELF-DEFENCE

BY
AN OFFICER
OF THE
INDIAN POLICE

LONDON:
ATHLETIC PUBLICATIONS, LTD.,
LINK HOUSE, 54 & 55, FETTER LANE, E.C.



PREFACE

There is nothing like novelty. The jaded appetite can be whetted anew by a new dish; the jaded mind by a new occupation.

Public opinion has nowadays been glutted to satiety with literature on all manners of self-defence; and these have been, and are being, dished up again and again, with here a touch of change, and there a spice of variety.

In this little book there is offered a complete change of diet.

To acquire proficiency in Boxing, Wrestling, and ju-jitsu, demands a certain expenditure of strenuous effort and money; more than the average man is prepared to concede.

The Walking Stick method of self-defence demands none.

The only appliance necessary is that possessed by nearly all; no special clothing or equipment is wanted; no, or little training. It can be learnt in quite a short time without strenuous exercise. It *can be acquired by men, women and children indiscriminately*. Yet it is essentially scientific. And this, combined with its simplicity, should suit exactly the average present-day man.

A walking stick is probably the only weapon the ordinary person is likely to have in his possession when attacked. How many know how to use it to its best advantage? How many even know that a method exists whereby a harmless and cherished ornament can become a sure and powerful stand-by in time of stress and peril?

So far as is known, there is yet no other publication on the subject running on standardised lines. The System has been carefully built up after several years' thought and demonstration, and combines a method devised by a Frenchman, Vigui, of which, little is now heard, together with the stick play of tribes of negroes on certain of the West India Islands, called "Bois." Additions and ameliorations have been made as the result of experience and close practice under varying circumstances. The favourable reception of the method by police officials and others in the- Bombay Presidency and elsewhere (copy of letters and reports appear further on) as well as the keenness displayed by a certain Boy Scout Troop in India, first gave rise to the idea of general publication; and it is confidently hoped that novelty, utility, and facility will form a combination which will not fail to attract public attention.

The idea is novel; even the illustrations are novel, and show, better than words, how the method is being received in India.

As far as Boy Scouts, and other kindred organizations are concerned, the exercises will speak for themselves and show how eminently suitable they are from, both a hygienic and practical point of view. In fact, the rising generation, ever on the lookout for the new and the useful, can confidently be expected to take up the method with whole-hearted vigour.

[The remainder of the Preface section has been omitted because it does not add to the usefulness of this text in the context of the Bartitsu Compendium Vol. II – Ed.]

CHAPTER I

INTRODUCTION

Men no longer swagger abroad with swinging rapier and pistols thrust in the belt as they used in the golden days of old. We have become less picturesque, more matter-of-fact. But it is only an outward change. Our instinctive sense of self-preservation and self-protection still remains as it was.

Few men are seen nowadays without a stick of some kind in their hands while out; and what is a stick but the sign of an aesthetic progress whereby the prehistoric tree-limb has been whittled down to a bludgeon, the bludgeon to a club, to a walking stick, to an ornamental cane.

Times and manners change; and looking upon the walking stick as an adornment we are apt to overlook its origin and original use. We are sometimes brought to a rude sense of awakening by and



unlooked for crisis, perhaps when confronted by a dangerous hooligan and his confraternity, a ferocious dog, a burglar. Attacks on individuals in railway carriages are also not of infrequent occurrence.

These contingencies, and many others, can be met, *by women as well as by men*, and very effectively met, when one has given back to the walking stick its primitively established use, and has acquired the knowledge of how to use it to its original purpose.

Boxing, Wrestling and Ju-Jitsu have taken the place of the stick. This is wrong! They should be scientific physical adjuncts and not substitutes. They are, unfortunately, not within the reach of all; and entail, if proficiency is the aim, a rigid carrying out of a strenuous course of instruction and training.

Our walking stick, our constant companion, the very feel of which is familiar, can be easily converted into a highly efficient means of self-defence with only a little amount of practice and no strenuous training. The peculiar advantage we then hold over the boxer, wrestler, and Ju-Jitsu exponent, will not fail to make itself apparent.

These, we will realise, may be overcome by even a very second rate opponent merely owing to the simple fact that they are not, except to a certain extent the last, provided with a means of meeting foul methods of attack. For example, a boxer is incapable of warding off a well-directed blow from a stick or a knife. His fist, arm, etc., most sensitive portions of his anatomy, as we will experience for ourselves, are easily vulnerable. The same holds good of the wrestler and to a certain extent the Ju-Jitsu exponent. They have *to get to grips* with their opponent before they can get to work, and therein lie their difficulty and danger; and this demonstrates our advantage over their methods in being able to deal with our opponent at a distance. This should not be taken as disparaging in any way these three most manly of sports which are of such vital importance in the training of the youth of the nation. Each is, in its way, an undoubted and highly efficient means of self-defence under certain circumstances, but, for the average man who is generally out of training, and has not the time or opportunity to get himself into training, a less strenuous and more decisive means of self-defence is afforded by a knowledge of how to employ a walking stick.

When you have attained proficiency with your stick you will realise that you are then in a position to deal with your opponents in the manner best suited to the circumstances. Lightly, if the situation is not serious, and with the utmost rigour should you be in any great peril.

By following the methods set forth in this book the average man *or woman* can quickly acquire proficiency. A casual glance through the book will enable the reader to grasp many hitherto unknown ways of converting a Walking Stick into a weapon of no mean order should the occasion to employ it arise.

On the Walking Stick as a weapon of defence for ladies, unescorted on rambles in the country, too much emphasis can not be laid. Imagine the discomfiture of the burliest ruffian on sensing the deft manipulation of what appeared to him to be merely a harmless little Walking Stick.

For POLICE purposes the methods described are invaluable. The average constable throughout the country is armed with that most unscientific weapon, the truncheon, too short to hit effectively and too short to guard with. No scientific methods can be applied to its employment. It is up to authorities to see that the men employed in the maintenance of law and order are instructed in a method of self-defence on scientific lines which can be employed by them under all circumstances and which will give them an advantage over those opposed to them. The introduction of these methods into the training of certain Police Forces in India has shown the readiness with which the men take to this form of training, and a knowledge of the methods tends, without a doubt, to the enhancement of the general efficiency of the whole force. The possibilities of a reduction in armaments of Police Forces, brought about by efficient training in these methods, are not to be discounted.

The scientific employment of a Walking Stick for purposes of self-defence will assuredly make a great appeal to all BOY SCOUTS, and its inclusion in their training will afford a highly interesting and beneficial form of instruction which will go a long way towards engendering that very necessary spirit—self-confidence—which is so essential in all walks of life. We all aspire, or should aspire, to be expert in



something, and surely the realisation that we are perfectly capable of looking after ourselves and of being able to render others a good turn in getting them out of a tight corner is worthy of achievement.

A certain BOY SCOUT troop in India has already realised the great benefits to be derived from training in the methods described in this book, and its introduction into their course of training has aroused the keenest desire in the boys to attain proficiency. It is possible that with them will lie the very great honour of introducing a change in the BOY SCOUT world by the substitution of the present unwieldy STAFF. Many actuated by motives of sentiment will possibly raise a protesting voice against any such change in the universally well-known BOY SCOUT kit, but in these days where there is only room for efficiency, which is after all the BOY SCOUTS' chief aim to attain, there will be nothing lost but a lot to be gained by the substitution of the Walking Stick for the STAFF for general use. The STAFF could be laid by for camp purposes if desired.

Perhaps the most potent consideration to be urged in favour of acquiring a knowledge of how to defend oneself with a stick is the feeling of security engendered by the knowledge that, given anything like a reasonable chance, one is able to render a very good account of oneself should the need arise.

The unfolding of the many ways of employing a stick which you have hitherto, perhaps, never really considered in this light, will prove of great interest and will act as a stimulus to continued effort to acquire proficiency in its use, besides which, in the performance of the numerous methods, you will have a form of exercise both beneficial and novel.

Certain of the exercises will occur to many as being somewhat brutal. This may be the case; but we must not overlook the fact that no sane person will employ them in any but the last resort. At the same time we should bear in mind that the individual who attacks us without provocation is unlikely to observe the "Don't hit below the belt" rule, and when up against such a one we owe it to ourselves and those dependent on us not to allow ourselves, in an affair not of our seeking, to be overcome by an opponent out to employ any means best suited to attain his own ends, "Your money or your life!"

In placing this book before the public the author feels confident that he will arouse no criticism on account of the language employed, and the absence of all attempt at style. He is out solely and only to place his methods before the public as simply as possible, without any attempt at effect. He has studiously subordinated flourishes to the straight line. His writing is the honest effort of a police officer in a distant and disturbed country to place before his fellow countrymen the concentrated result of long experience and experiment, in the hope that they will acquire proficiency in a less arduous way, and that each will learn to look upon his Walking Stick no less as a friend, but as a friend in the true sense of the word who will not fail at a time of emergency.

The work will appeal to all, more especially to those who have already been in a "tight corner" and have felt how much they missed in not having known how to use their stick to its best effect.

Do not forget: *we nearly all get into a "tight corner" some time or another, or are called upon to help others out.* Be ready; and the only way to get ready is to learn and then practice.

First of all you must dispel all ideas from the mind that such a light thing as a Walking Stick cannot be of much use, especially if your opponent is armed with a heavier stick or knife, or if you are attacked by more than one at a time. It *can* be of much use. It will turn the scale in your favour. Have confidence. Keep an open mind on the subject until you have read through the book and practiced the methods. Then you will be in a position to pronounce judgment.



CHAPTER II

EXERCISES - HOW TO USE YOUR STICK IN SELF-DEFENCE - BEST KIND OF STICK

An ordinary Malacca Cane or Ash Root Walking stick (as in illustration Fig. 1) is the best. The latter has the advantage of being procurable for a few pence and will serve all requirements. The weight of the stick should be such as can be manipulated comfortably by the individual's wrist. Sacrifice weight to speed always, for remember, that man is an easily vulnerable animal and has many soft spots—tap the back of your hand, inside of knee, shin, elbow, etc., etc., with your stick and experience for yourself. Once acquainted with the “Soft Spots” and the manner of getting at them, even the dandiest little cane will be converted into a by no means contemptible weapon of defence.



FIG. 1.

HOW TO HOLD STICK.

Grip stick about six inches up *thin* end; get a good balance; hold with thumb round stick—not resting on stick (Fig. 1). Maintain that grip always. At first the thumb will have a tendency to rest on the stick, but *do not allow it*. This tendency will be overcome after a little practice.

EXERCISES.

To employ your stick to its full advantage you must first go through the initial exercises; they all make for suppleness in wrist, shoulder, etc., and have the additional advantage of providing a beneficial and novel form of exercise in the performance of which you are accomplishing a double object, namely, doing your body a good turn and at the same time acquiring that necessary ease and rapidity of movement without which your stick play will be hampered. Get to know your stick. You can practise all these exercises while strolling along in the parks or country. You can practise them at any odd moment until proficiency is yours, bearing in mind constantly the one great maxim in stick work without which all your



efforts will be nullified. *Your stick hand must never drop below the level of your eyes.* The reason for this will be obvious to you as you progress, and will be pointed out later.

ON GUARD (Fig. 2) [see also On Guard from Pearson's article – Ed.]. – Gripping stick as already described, bring right hand with straight arm well up and back over shoulder, stick sloping down with the point a little to left of and on level with eyes. The position of your body is the reverse of boxing. Right foot forward, body well balanced, weight on back leg. Left hand position is a matter of personal choice; it should be held so as to give the body the best poise and ready to be used as an additional guard. From this position practice all the subsequent exercises and perform the slowly at first.



FIG. 2.

*On Guard*

EXERCISE 1. – Swinging point of stick down to brush left hip and circle forwards and over shoulder; left hand tucked into side or extended to rear. You will see that when your point is down brushing left hip your hand will be near left side of head (above level of eyes!) and when your point is going forward your hand will also go with it to extreme arm length (hand above level of eyes!) Carry out this exercise until your stick swings round in rapid circles from the wrist, something after the style of a Catherine wheel. This may be rather awkward to perform at first, but after a little practice you will quickly get into it. Do not forget to keep thumb round stick. This exercise is what is actually done when up against an opponent and within reach of him; one of your many little “Surprise Packets” so to speak. He will anticipate if anything a cut down at him – very well, give him a cut up! – his body, hand or chin is bound to be in the way. Never do what your opponent anticipates you are going to do! Subsequent methods will place you in possession of many such “Surprise Packets.” You may be in a tight corner with more than one opponent to be dealt with, so it behooves you to employ such decisive measures as will enable you to eliminate the number of your opponents as quickly as possible before their combined effort places you at a disadvantage.

EXERCISE 2. – Reverse the process. Swing point of stick down to brush left hip and circle upward, over the shoulder and forward (hand above level of eyes). As in the last exercise you will see that when your point is down brushing left hip your hand will be near left side of head (above level of eyes!) and when your point is going forward your hand will also go forward with it to extreme arm length. This movement exercises the exact method of tackling an opponent’s head. Now, just to realise right away the effectiveness and handiness of your stick, suppose you have cut at opponent’s head by this method and missed him, nothing is quicker than an employment of the “upper cut” method as shown in Exercise 1, for it is merely a manipulation of the wrist. This will make it more clear to you. Cut at an imaginary head by the method above described and without a fraction of a second’s delay get into reverse along the same track (merely Exercise 1). You will see that like a flash your attack has shifted from the top of your opponent’s head to his body, hand or chin whichever gets in the way first of your “Upper Cut.” Even if you miss a real opponent he is most likely to be impressed by your effort! And a moral effect is already a tactical advantage. If your opponent is surprised it means he is off his guard and open to any other method you see your way to employ.



Practise these two exercises (as well as the subsequent ones) and, in fact, all; till you can do them speedily. The quicker you can make your stick revolve the better. Make it hum! If you find that the rapidity of movement causes a sensation of undue fatigue, then look to the poise of your stick or assure yourself as to its weight in relation to the strength of your wrist. *Err on the light side always. It is speed you must want, and not weight.*

Force and speed in delivering the cuts will come with practice. Your efforts at first will naturally lack force, but, in a short time, you will be able to deliver all cuts with surprising speed and force because it is largely a matter of wrist work.

EXERCISE 3. – Swing stick *parallel* to ground, right to left, so as just to brush top of head, hand working to and fro in front of face and above level of eyes. The hand goes to the front as point goes forward, and back towards forehead as the point goes to the rear. The hand should be nearly touching forehead when stick is pointing to the rear. Do not carry hand round head—*employ wrist* and keep hand working backwards and forwards only. Do not forget to have your stick parallel to the ground the whole time it is circling; the point will have a tendency to stick up on the air when going to the rear, but do not allow it and do not let your thumb wander. Perform all exercises slowly at first. You will drop into efficient performance of all exercises with surprising speed after a little practice.

You will appreciate this exercise later, for this is the method you will see is employed in all Cuts at left side of opponent, from face, neck, body, downwards.

EXERCISE 4. – Exactly the same as the Exercise we have just done only reverse the process. Swing stick the other way, left to right, and observe the same rules; stick must be parallel to ground and the hand working above level of eyes. This is the method you will soon see of delivering all Cuts on right of opponent's body, from face, neck, etc., downwards.

You will by now appreciate the fact that by these performances you are above all things cultivating a supple wrist which is so essential for speed.

EXERCISE 5. – Perform Exercises 1 and 2 on right side of body. You have hitherto only done them on the left side.

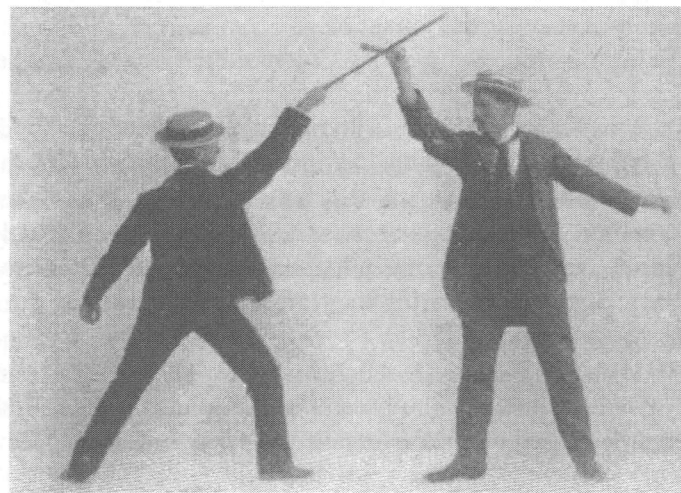
EXERCISE 6. – Perform Exercises 1 and 2 alternately on both sides of body, first left, then right, very much after the style of Indian Club Swinging. Swing body in rhythm with the swing of your stick. See that stick brushes your hips and assure yourself that hand is *above level of eyes*. Be careful, too, that all instructions as to performance of these exercises, as given above, are carried out. Practise as you swing along for your morning or evening walk in a quiet place where you can do no damage.

These exercises must be persisted in till they are smoothly carried out as if the joints were working in well-oiled bearings. Practise!

EXERCISE 7. – ARM AND SHOULDER EXERCISE. Stand to "Attention," hold stick in both hands, swing arms up full extent in line with body; and keeping arms extended, move them backwards and forwards above head smartly. The body must remain still (Fig. 3) [See also Reverse Roof Block from Pearson's article – Ed.]. This strengthens the muscles and quickly enables you to perform the exercises without and sense of effort.



FIG. 3.





7: Stand-up fighting: jiujitsu, boxing, savate and stick defence

This chapter presents a series of lessons drawn from Sadakazu Uyenishi's "Textbook of Jiu-jitsu", William Garrud's "Complete Jiu-jitsuan", R.G. Allanson-Winn's "Boxing", Craig Gemeiner's "Street Kicks of Defence dans la Rue" and H.G. Lang's "Walking Stick Method of Self-defence". Taken together, these lessons comprise an introduction to the stand-up style of fighting, including:

- A theoretical introduction to the principles of balance and balance-breaking
- Joint-locking techniques and basic throwing techniques to counter an aggressor's grabs to the defender's upper body
- Boxing guards, evasions and counter-punches
- Low kicking techniques and defences against kicks
- Guards and basic striking aspects of stick fighting

Later chapters will deal with more advanced renditions of these techniques and with variations upon them, as well as with the skills of combining them together.



Balance

by Sadakazu Uyenishi

Nearly everyone, I suppose, has some knowledge of balance; or at least they know what the word means. But I think I may safely say that very few, if any, have given even a passing thought to it as applied to their own bodies. I may therefore be pardoned for starting right at the beginning.

The human body, as everyone knows, is (or should be) carried erect on two legs, and the reason for this must be apparent to anyone who will ask himself the question why. The reason is simply because, in the first place, it is better balanced, and secondly, because the balance is more easily maintained in the erect position.

Walking consists of leaning forward or losing the balance in a forward direction, when a leg is brought forward to *catch* the *balance* again. In walking backwards we have the same process reversed. Now suppose a man starts to walk backwards and tries to step out to the front after losing his balance, no matter how slightly, in the backward direction, we find that unless a leg is quickly brought back to help him regain his equilibrium, he falls, no matter how strong he may be, and it is on this simple scientific fact that the whole fabric of Ju-jutsu is based, as far as what may be called the standing part is concerned.

And I may say right here that it is the quick and agile man who will have the ability to regain balance more easily after having once lost it, and not the strong man, for strength pure and simple can in no way be brought forward as a factor in balance. Knowledge of balance, and how to disturb it, is the "mystery" which enables the Ju-jutsu man so easily to throw stronger and heavier opponents without any great effort or without using strength (in the common acceptance of the term).

For the information of those who may think that great strength *is* necessary, or even an advantage, I should like to remind them (as many perhaps are not prone to reason things out for themselves) that if you are weighing even tons of material on a *scale* or *balance* ... a single ounce or the lightest touch of even a single finger will move the beam down at a certain *point of balance*.

In the same way, if the human body is at a certain point of balance, the least little pull or push will disturb that balance, and a fall becomes inevitable unless support is adjusted at or before the critical moment. There must of course be a moment after which *it* becomes physically impossible to readjust the lost balance, or in other words, to "save the fall." It will be evident even to those who may be most sceptical at first, that no amount of strength exerted after that point has been reached will be of the least avail; so that it is after all only a matter of common-sense to say that on a point of actual balance strong and weak are on a par.

This will become most apparent in actual practice to the novice when he is first successful in making, say, a clean ankle throw. For a moment he will scarcely realise that he has made the throw, and will feel rather that his adversary fell on purpose, but after a few more successes he will understand that *if* the correct or psychological moment has been utilised, the amount of exertion which he has actually used has been so trifling that it could scarcely be definable as "strength," as strength is generally understood. However the student must not misunderstand me on this point and think that he need put little if any force into his "pulls." These must be definite and sharp and executed at the precise psychological moment, as described hereafter in the pages dealing with the various throws.

Primarily, when the student is acting on the defensive and as he is trying to avoid being thrown by any or every trip or trick which can be brought into play against him, he must *at all times* endeavour to hold himself in perfect balance, the position best adapted for this being the one which nature intended us to assume, namely the one I have already mentioned, an easy, upright, or perfectly erect position.

Balance is the whole secret of Ju-jutsu both for attack and defence, and cannot be too assiduously practised. The student must continually bear it in mind, as a momentary omission will place him immediately at the mercy of any opponent who has any practical knowledge of Ju-jitsu.

The next thing to remember is that all movements, and especially every step taken either forward or backward, should be performed in the most natural, easy manner possible, at an expenditure of the least possible amount of exertion. There should be no stiffness or prolonged muscle tension whatever, either in



legs, arms, or body. The hips should be perfectly loose, or perhaps it would be more correct to say that the trunk itself should be held quite loosely. Those of you who go in for horse riding will, perhaps, more readily grasp my meaning and I can find nothing so appropriate with which to compare the carriage of the body necessary for Ju-jutsu, as the easy, graceful "seat" of the "natural" horseman.

Too much stress cannot be laid on this point since it is perhaps the *most* important of all, certainly quite as important as the maintenance of perfect balance. The *whole* body should be perfectly supple, so that when any movement is necessary, it may be made with the least possible preliminary fatigue or delay. For it takes time to relax and contract muscles; with some people this operation takes longer than with others, so that *if* both movements have to be made, valuable time will be lost.

For instance, suppose you wish to throw your opponent with, say, the ankle throw (hereinafter described) to the right. In order to do so you must pull with your right hand.

This should be done with a sudden sharp jerk and not with a long, strong, slow pull. It will be as well to explain the reason for this now, so that the student may appreciate the advantage of keeping such a very small detail in his mind.

In the first place, a sudden sharp jerk requires less expenditure of energy, and the muscles do not get tired so quickly as they would *if* a prolonged strain were put on them, while secondly, the sudden pull does not disturb your own balance as much as the long pull would, which is a most important point.

For example, when you wish to pull something or someone towards you, you naturally hang back and so lose your balance in a backward direction just sufficiently (if you can gauge it correctly) to compensate the pull. So that on the completion of the pull you will have regained your balance.

Now the nearer you can keep your body to the actual balancing point, or correct balance, the more difficult it will be to throw you, or in the case of an attempted throw, the greater chance will you have to recover and so save yourself from disaster. You will therefore understand that the method, otherwise effective, which will entail the least deviation from this balancing point is not only the safest, but also the best.

At this point I may as well explain why your whole body should not be kept rigid, but, on the contrary, as free from strain as possible. If rigid you are more easily thrown, particularly if you are a victim of pernicious systems of Physical Culture which cause abnormal development, bordering on the condition known as muscle-bound, as I find so many strong men are. This generally makes them stiff, as well as slow and cumbrous in movement, and consequently longer in making the effort to regain the lost balance. Then again, a greater amount of leverage is obtained by keeping your body supple and lissome, and last but by no means least, it hurts far more to fall stiffly than easily. (See Chapter on Breakfall.)

As before advised, always walk as naturally as possible, don't cross your legs, but rather keep them slightly apart. Particular care should be taken on this point when you are being swung round, as by failing to preserve a proper distance between your feet, you will present your opponent with the opportunity for an easy throw, especially if your legs be crossed.

The human biped was constructed to move mainly in a forward direction. Moving backwards is rather more difficult. But sideways is quite out of the question as far as ease, grace, or comfort is concerned, and knowing this, the Ju-jutsu expert quickly takes advantage of any opportunity that offers to make any of the throws that have been designed to meet and are particularly suited to such movements.

One of the principal mistakes which the novice makes during his first few lessons is the perhaps not altogether unnatural trick he has of keeping the arms straight out in front when holding his opponent, in an attempt to "keep him off". Since this leads to resistance and consequently flexed muscles, it is a serious fault and one that might even prove a dangerous one in serious combat, as the arms are far more likely to be broken or dislocated when straightened than when they are bent. Both arms should be limp, and the grip on your opponent's coat a loose one, so that it may be instantly tightened for a throw or as quickly released when circumstances require it.

Don't resist when your opponent pushes you; rather, increase your pace in that direction and pull him a little at the same time, or vice versa should he pull you. *Don't* let him ever get the "strain" on you, but go with him, if anything a little faster than his pull would cause you to. By following this precept you are - if I may describe it so - almost catching your balance before he makes you lose it, while he is practically



losing his and is without the aid of your resistance - on which he has been more or less depending, to help him regain *his* balance.

Thus, in an easy and simple manner, you neutralise his efforts to get you off your balance and at the same time create a favourable opportunity of effecting a throw, by keeping him off his.

Personally, I may say that, on occasions, I have found it a comparatively easy matter, even when wrestling with men who have won their laurels at European styles of wrestling, to throw them off their feet by a simple pull on the collar and sleeve when they are standing in the ordinary bent body or leaning forward position usually adopted by Catch-as-catch-can or Greco-Roman wrestlers. They press forward to such an extent, that their bodies assume a position in which, if they were not supported by me, they would fall down without any assistance, so that under such circumstances it should not be difficult to understand that a little tug in the direction in which they are pushing is quite sufficient to cause a fall. At the same time they lay themselves open to many other throws, particularly the one known as the stomach throw, a picturesque and singularly effective throw, and one which even a slender girl can use against the burliest opponent if she has once properly learnt it.



Compare Mr. Uyenishi's comments on balance to the Bartitsu precept of Alignment; each is a function of the other.



JIUJITSU STANDING DEFENCES

(1) DEFENCE FOR RIGHT HAND GRIP ON RIGHT WRIST

Your assailant seizes your right wrist with his right hand.

Immediately sink your body a little, bending the right arm, and seize his wrist with your right hand. (Phases I, II, and III.)

Straighten up and turn your body to your right, swinging your left arm over his right upper arm, at the same time pulling on his wrist to keep the arm straight. (Phases IV and V.)

Now slip your left forearm under his elbow joint, and grip your own coat so as to keep your arm in position, and then press strongly down on his wrist, and you will have the lock. (Phase VI.)

This is called the Come Along Hold, by which you can take a man out of a room or to a police-station, or wherever you desire.

The alternative to this lock, when your opponent prevents you, is given farther on in this book.

Practise this an equal number of times on the other side.

(2) DEFENCE FOR LEFT HAND GRIP ON RIGHT WRIST

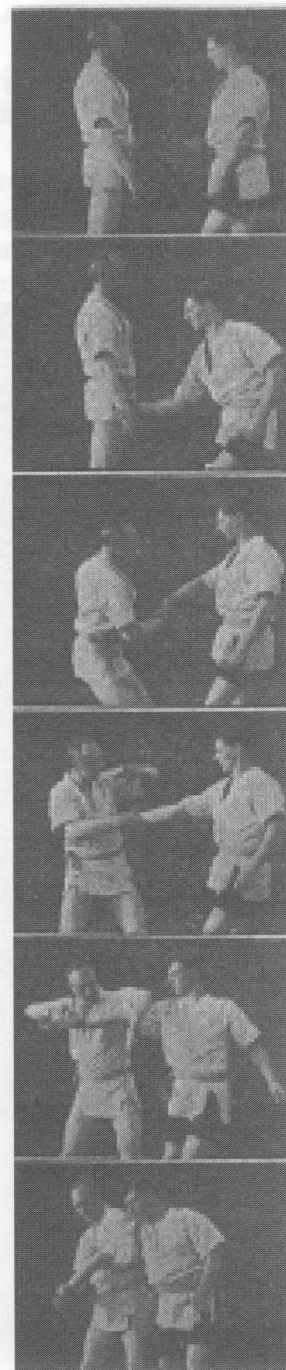
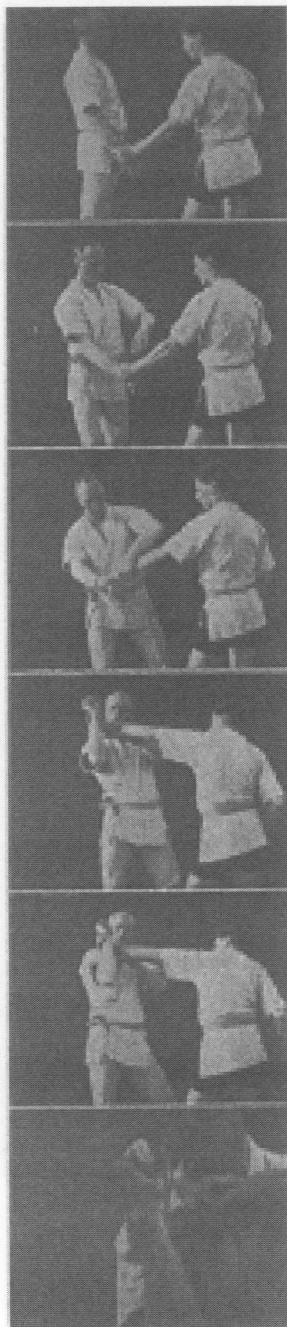
You are standing facing your assailant, and he seizes your right wrist with his left hand.

Immediately place your left hand upon his left wrist, gripping his wrist with your knuckles upward; raise his arm in a line with your shoulder, then bend your right arm, bringing your elbow down and towards your assailant's body, and press your wrist strongly against his thumb joint, thus forcing his hand inward towards his forearm, whilst your left hand must press his wrist towards your right wrist.

Press firmly, but not with a jerk, until your assailant taps the signal of defeat.

This is a lock upon the thumb joint, and if done with a jerk will break the thumb.

Practise this an equal number of times on the other side by getting a friend to hold your left wrist with his right hand.





(3) DEFENCE FOR A TWO-HANDED GRIP ON LEFT WRIST

Your assailant seizes your left wrist with both hands. Quickly bend over and grip your own left fist by making a cup of your right hand. (Phases I, II, and III.)

Pull your left wrist up against his thumbs, the weakest point of resistance, swinging your body well back, and bringing your left hand over your right shoulder with the hand open and the fingers straight. (Phases IV and V.)

Straighten your left arm, swinging it forward, and strike a blow at your opponent's neck with the edge of the hand. (Phase VI.)

The hand should strike the neck just below the ear on the carotid artery. If done with force this will knock a man down and unconscious.

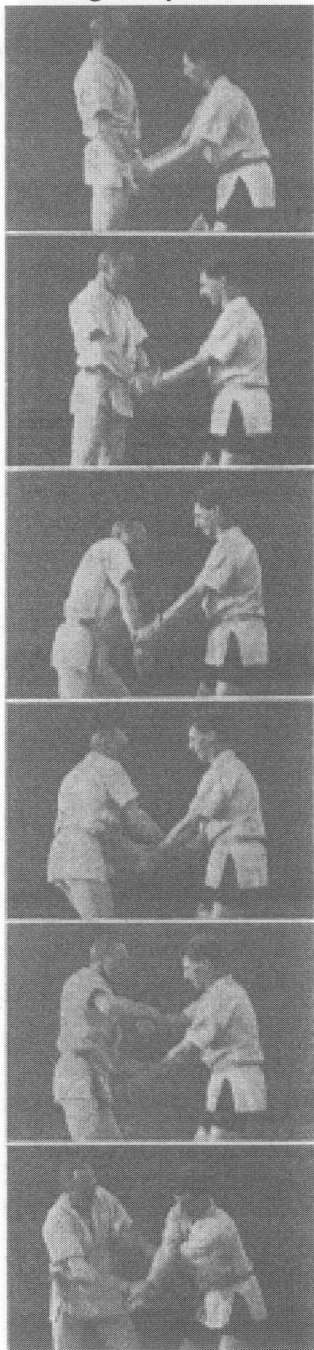
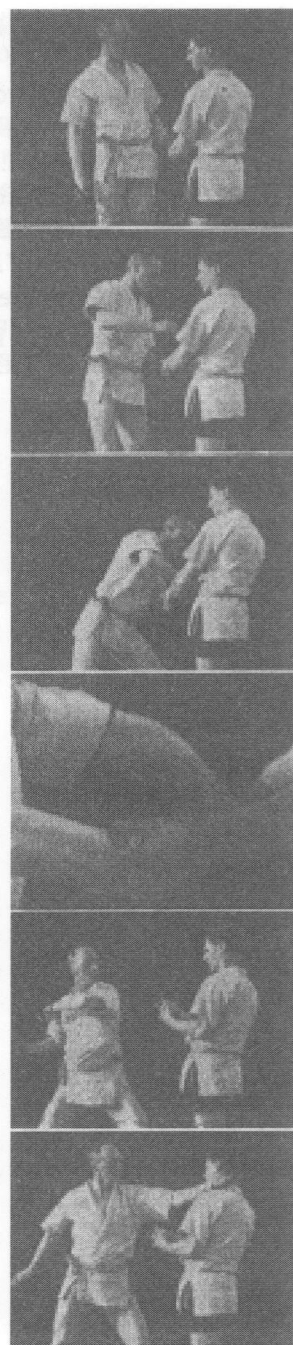
The Japanese always strike with the edge of the hand, and they practice striking a stick or piece of wood for the purpose of making the edge of the hand hard.

(4) DEFENCE FOR A GRIP ON EACH WRIST IN FRONT

Your assailant seizes your wrists in front, one wrist in each hand. Quickly seize his left wrist with your left hand; take a small step backward with your right leg, and push your right arm vertically down, at the same time screwing it inward, thus making your forearm act as a kind of wedge, bringing pressure to bear upon his thumb, the weakest point of resistance. (Phases I, II, and III.)

Having broken the first grip, bring your right leg up again and give his right thumb joint a sharp jab with the heel of your right wrist, compelling him to release his grip on your left wrist. You must do this jab with your right hand open and the fingers inside so that you can immediately seize his wrist. You now have the grip on his wrists, your arms being crossed (Phase IV.)

Quickly draw his right arm over his left arm, until the elbow joint reaches the crook of his left arm, then press down on his right wrist with your right hand, and upward on his left wrist with your left hand, thus giving you a powerful lock upon his right elbow joint. (Phases V and VI.)





(5) DEFENCE FOR REAR GRIP ON EACH WRIST

Your assailant seizes your wrists, one in each hand, from behind. Immediately make a right about-turn, gripping his left wrist with your led hand, and bending your left arm, bringing it behind your back. (Phases I and II.)

Place your right foot on your opponent's left instep, sinking down on your left leg close to your heel. Keep your right leg perfectly straight, and pull him over your right foot on to his left shoulder. (Phases III, IV, V, and VI.)

Immediately after sinking on left leg, you must sit on your haunches, and roll back, and to your left side on to your shoulder-blades.

As soon as you have thrown your adversary, you must release your grip on his left wrist, and rise to your feet facing him, ready to assume one of the standard positions preparatory to obtaining an arm or leg lock.

Practise this an equal number of times on the other side by turning to your left-about and seizing his right wrist with your right hand, and sinking on to your right heel.

(6) DEFENCE FOR HIGH LEFT HAND-GRIP ON RIGHT WRIST

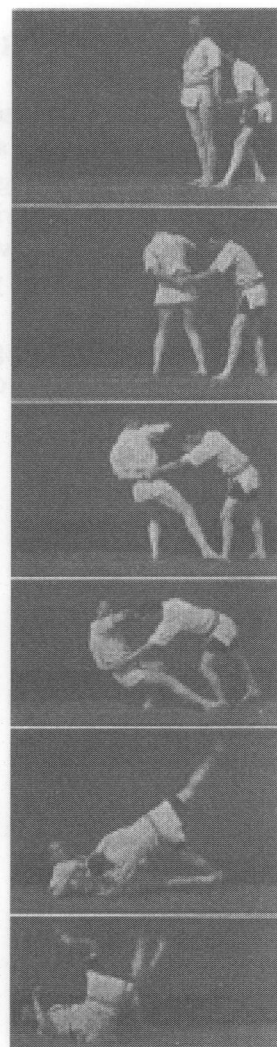
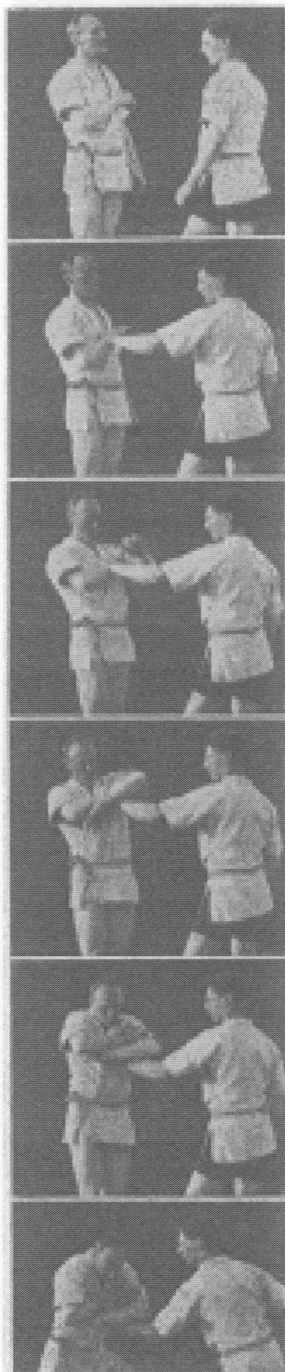
Your right arm is bent across your chest. Your assailant seizes your right wrist with his left hand. Immediately place your left forearm over his left wrist and your left hand under your right elbow, whilst your right hand rests on your left biceps, very similar to the act of folding the arms. (Phases I, II, III, IV, and V.)

Hold his hand firmly between your forearms and take a step backward with your right leg, at the same time bending your body forward and sinking on your right knee. (Phase VI.)

The effect of this movement is to force your assailant's left hand backward on to his own forearm, thus securing a wrist lock.

If this is done with a jerk, the result would be a broken wrist.

Practise this an equal number of times on the other side by getting your opponent, with whom you are learning the tricks, to grip your left wrist with his right hand, then transpose the movements explained.





(7) DEFENCE FOR RIGHT HAND GRIP ON THROAT

Your assailant seizes you by the throat in front with his right hand. Immediately lean back a little, raising your right hand, and grasp the little finger edge of his hand, raising your right elbow well up to get a good grip. At the same time grasp his right wrist with your left hand, obtaining a good under grip by keeping your elbow down and inward. Phases I, II, and III.)

Now slightly lower your head and body to your right, rotating his arm, and raising your left elbow and lowering your right elbow, then suddenly make a right-about turn, slipping your left arm over his upper arm, and passing your left leg round to the other side of your right leg, so that the legs do not get crossed and so that you get a good base on which to stand. (Phase IV.)

Grip his right upper arm firmly under your left armpit, and arch your back, leaning your weight well upon his elbow joint, then force his wrist upward and outward to your left, and you will have obtained the arm lock. (Phases V and VI.)

During the whole process from taking the grip of his wrist you must not change or alter the grips of your hands on his wrist.

Practise this an equal number of times on the other side by getting your opponent to grip your throat with his left hand, then make all the movements described above, but transposed.

(8) DEFENCE FOR LEFT HAND GRIP ON THROAT

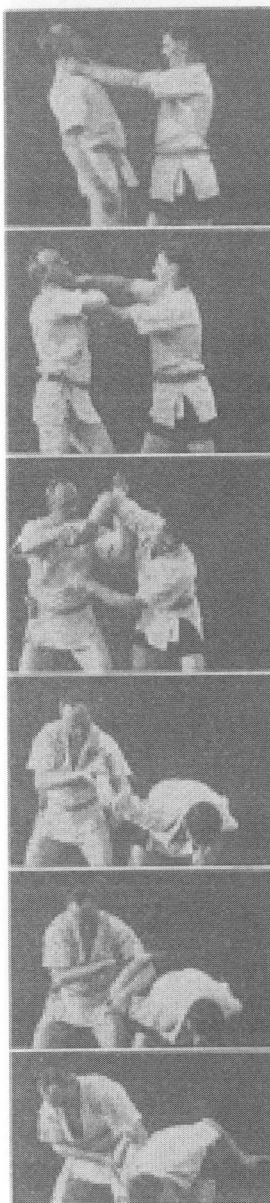
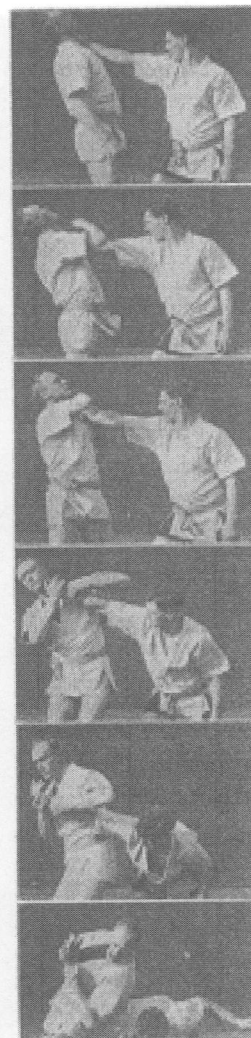
Your assailant seizes you by the throat with both hands in front. Immediately place your right forearm between his wrists from above, and slip your right wrist under his right wrist. Close your right fist, and push it upward and over to your right with your left hand, at the same time turning your head to your right, thus breaking the grip on your throat. (Phases I and II.)

Immediately the grip is broken open your right hand, and, turning the palm away from you, seize his wrist with a firm grip.

Place the little finger edge of your left hand, palm facing you, under his triceps muscle, and with a screwing movement push up and round on this muscle, at the same time turning his wrist round until his elbow joint is pointing away from you and your opponent has been compelled to almost turn his back on you. (Phase III.)

Now quickly slip his forearm over your left forearm, and bend his arm until his hand is forced up along his spine, then quickly take your right hand away from his wrist, and transfer it to his elbow joint, which you push downward, thus levering his arm up behind his back, and giving you a very effective shoulder lock. (Phases IV, V, VI.)

At the moment of pushing down on his elbow you must place your left leg in front of his right leg, to prevent him turning.





(9) DEFENCE FOR LEFT HAND GRIP ON RIGHT LAPEL

Your assailant grips the right lapel of your jacket with his left hand. Immediately raise your right arm and place the bone on the inside of your wrist on your opponent's left hand, screwing the bone into the back of his hand just where it joins the wrist.

Now raise your left arm and take hold of your right hand, the palm of which should now be facing upward, and with the combined strength of both hands press your adversary's hand firmly against your chest. (Phases I, II, III, and IV.)

Bend your body forward and stoop down, your head being slightly inclined to your right, to avoid knocking it against that of your opponent. (Phases V and VI.)

The result of this movement will be to force your assailant's hand backward on to his own forearm, producing a wrist lock which will enforce immediate submission.

Practise this an equal number of times on the other side by getting your opponent to grip your left lapel with his right hand.

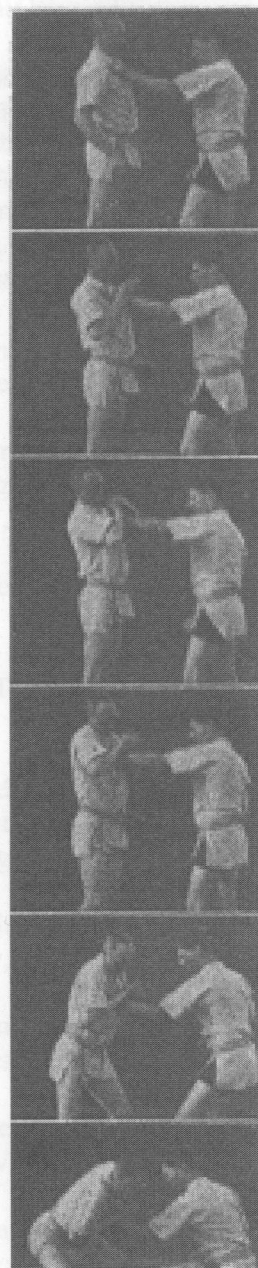
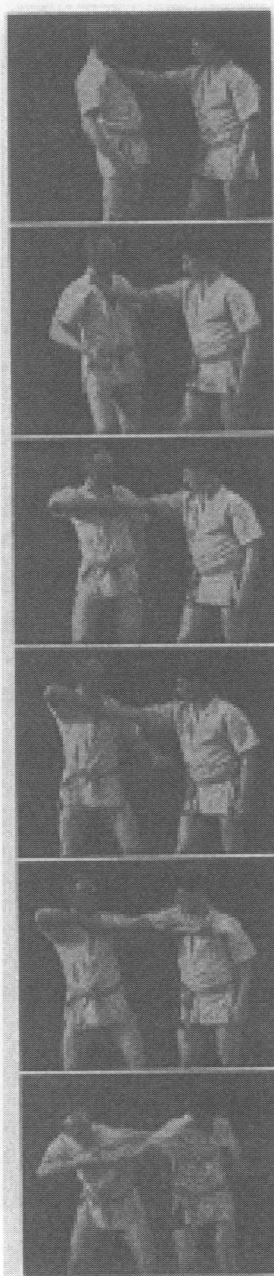
(10) DEFENCE FOR A RIGHT HAND GRIP ON RIGHT LAPEL

Your assailant grips the right lapel of your jacket with his right hand. Immediately turn to your right, bringing your chest in contact with his arm. Raise your right arm and grip his wrist with your right hand, your elbow being well raised and your thumb upward. (Phases I and II.)

Swing your left arm up under his right arm and grip the farther lapel of his jacket with your left hand, taking care to place your arm under his elbow joint. (Phases III, IV, V.)

Now press forward and downward strongly with your left arm on his elbow joint, whilst you hold his wrist firmly towards your right shoulder until your assailant submits. (Phase VI.)

Practise this an equal number of times on the other side by getting your opponent to grip the left lapel of your jacket with his left hand.



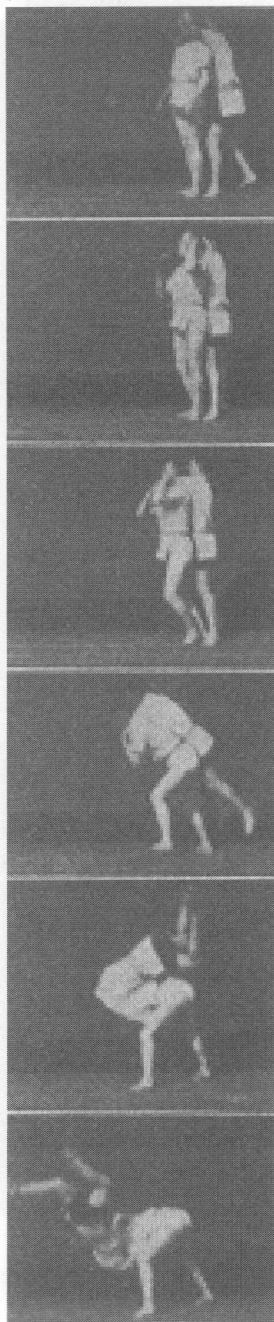


(II) DEFENCE FOR AN OPEN HAND PUSH ON CHEST

Your assailant places his open hand on your chest and gives you a push. Immediately raise your arms and place your right hand under his elbow joint, then place your left hand under your right hand. (Phases I, II, and III.)

Now lift your opponent's elbow joint well upward and outward, at the same time pulling his arm in to your chest firmly, to prevent him slipping his hand away. (Phase IV)

Lean your chest forward a little as you lift his elbow, and you will have a wrist lock by which it is possible, if done with a jerk, to break the wrist. (Phases V and VI)



Practise this an equal number of times on each side by getting your opponent to push you with either hand.

If your opponent pushes you with both hands you must ignore one. When you have obtained the lock on one wrist your opponent's other hand will be useless.

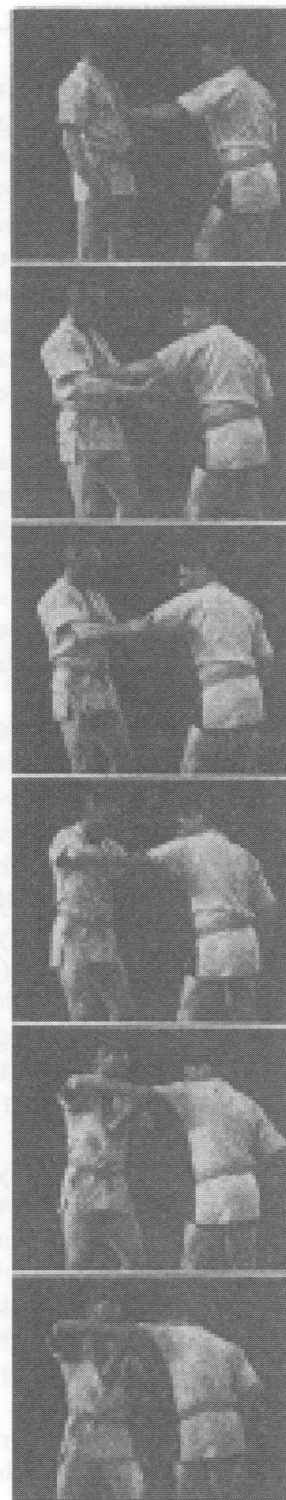
(I2) DEFENCE FOR LEFT ARM REAR THROAT GRIP (A)

Your assailant grips you round the throat from behind with his left arm.

Immediately raise your arms, and grasp his left jacket sleeve with your left hand and his elbow with your right hand. Phases I, II, and III.

Bend well at your knees to get well under your opponent, then bend your body forward, and take a step forward with your left leg, lining your opponent right on to your shoulders, then throw him completely over your left shoulder to the mat in front of you. (Phases IV, V, and VI.)

Practise this an equal number of times on the other side by getting your opponent to throw his right arm around your throat, then transpose the movements above described.





(I3) DEFENCE FOR LEFT ARM REAR THROAT GRIP (B)

Your assailant seizes you round the throat from behind with his right arm, and pushes you in the small of the back with his left fist, thus pulling you back and preventing you defending yourself with the method just described.

Immediately raise your arms and grasp his right wrist firmly with your left hand, at the same time grip his right elbow with your right hand. (Phases I and II.)

Make a left-about turn, bending your body well, and force your head away from his grip by pulling on his wrist and pressing his elbow downward. (Phases III, IV.)

As soon as your head is free, slip your left forearm under his right forearm, keeping his arm bent at an angle until your left hand rests on his shoulder.

Continue the pressure on his right elbow, and slip your left leg in front of his right leg to prevent him turning away, and you will have the shoulder lock. (Phases V, VI.)

Practise this an equal number of times on the other side by getting your opponent to grip you with his left arm.

(I4) DEFENCE FOR LEFT ARM REAR THROAT GRIP (C)

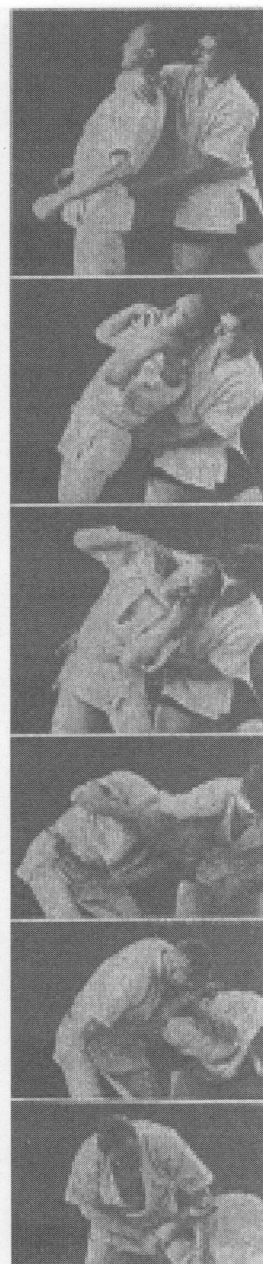
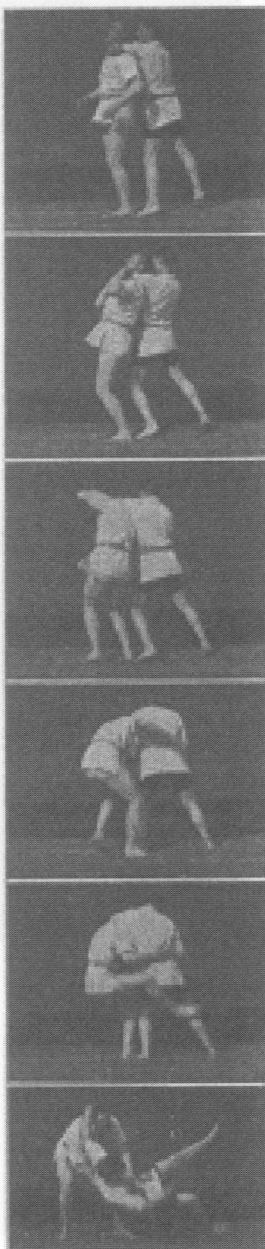
Your assailant seizes you round the throat from behind with his left arm, the wrist of which he holds in his right hand for the purpose of preventing you from withdrawing your head.

Grasp his elbow with your left hand and his wrist with your right hand, and make a right turn of your body, bending well at the waist. (Phases I, II, and III.)

Quit your grasp on his wrist, and place your right arm round his waist from the rear, and grip the sleeve of his jacket. (Phase IV.)

Raise your right foot and jab the back of his right knee with the sole, pulling him backward to the mat. Phases V and VIA

As a rule your assailant will release his grip on your head as he falls. If he does not, you can compel him to do so by gripping his left wrist again, and pushing his elbow from you, and secure an arm lock by forcing his arm up his back, or you can get a wrist lock by placing your right hand on his left knuckles, and forcing his hand into his forearm.





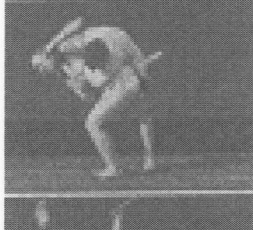
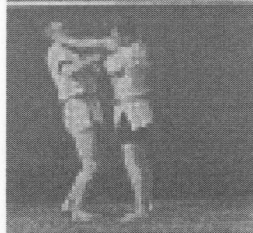
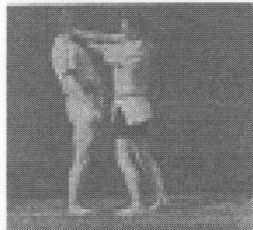
(15) THE CROSS COLLAR HOLD

You are standing facing your assailant. Quickly raise your arms, crossing the left under the right, and with your palms upward.

Slip the four fingers of each hand under his jacket lapels. (Phase I.)

Do not grip his jacket lapels, but reach back as far as you can until your thumbs almost meet at the back of his neck. (Phase II.)

Now grip his jacket lapels, and press the outside bones of your wrists into the sides of his neck just below the ears where the carotid arteries are situated, and pull your assailant's head towards you. (Phases III, IV, and V.)



In the large pictures the right wrist is under the left, but this can be done either way.

This Collar Hold can be done in exactly the same way when you are astride your assailant on the mat.

(16) DEFENCE FOR CROSS COLLAR HOLD

Your assailant attempts to obtain the Cross Collar Hold upon you (Phase I.)

Before he has secured the grip on your jacket lapels raise your arms and place your right hand on his left elbow and your left hand under his right elbow. (Phase II.)

Now pull down on his left elbow with your right hand, and push up on his right elbow with your left hand, at the same time stepping round with your left leg. (Phase III.)

Continue to step round with your left leg, placing your left foot down on the mat, and slipping your hips under him, and pushing his right elbow farther up. (Phase IV.)

Lean your body forward, and bring your left arm over his right arm, but without taking your hand away from his elbow, and commence to lift him with your hips. (Phase V.)

Give a sharp jerk up with your hips and a hard pull on his left elbow, and throw him over your left hip to the ground in front of you. (Phase VI.)





(17) DEFENCE FOR LEFT HAND REAR GRIP ON COLLAR

Your assailant seizes your jacket collar from behind with his left hand and pulls you back. (Phase I.)

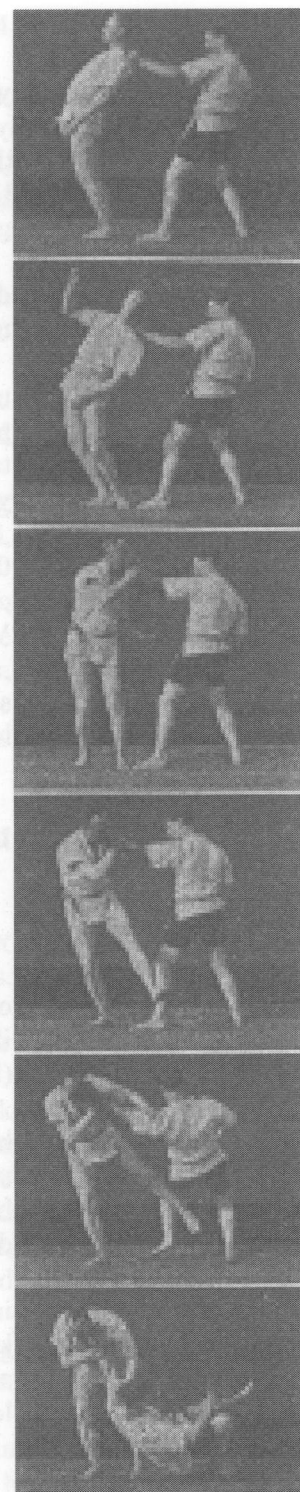
Immediately make a left-about turn, so as to face him, and grip his wrist with your right hand, at the same time placing your left hand on his shoulder. (Phases II and III.)

Raise your left leg, and bring it forward to the outside of your opponent's left leg, giving the back of his left knee a vigorous back-kick, at the same time pulling round on his wrist with your right hand and pushing round in the same direction with your left hand, throwing your adversary to the mat in front of you. (Phases IV, V and VI.)

When throwing your opponent, your body should be bent forward slightly at the waist.

Practise this an equal number of times on the other side by getting your opponent to grip your collar with his right hand.

If, when you turn, your opponent's left leg is to his rear and out of your reach, you may induce him to bring it forward by taking a step backward.



(18) DEFENCE FOR FRONT BODY GRIP UNDER ARMS

Your assailant seizes you round the waist under your arms from the front.

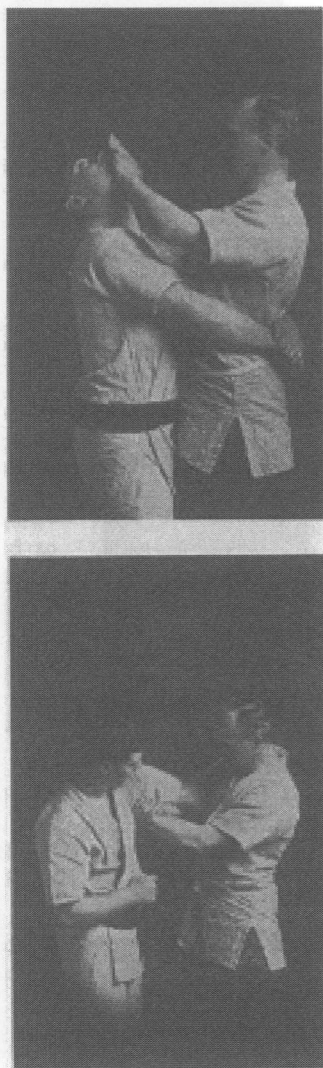
Raise your left arm and push his head back by placing the heel of your wrist under his chin. While you are doing this place your right arm under his left elbow joint.

As soon as you feel his grip breaking take your hand away from his chin and place it on his left shoulder, and at the same time place your right hand on the top of your left wrist, back uppermost.

You are now in the position to bring in the arm lock. Press up under his elbow joint with your left forearm, and at the same time hold his upper arm firmly against your side, to prevent any play being given to it. You now have a very punishing arm lock.

Another way to break his grip is to place one hand under his chin and the other on the back of his head, and twist his head round until he releases you, when you can proceed to obtain the arm lock.

Practise this an equal number of times on each side by pushing his chin with ache other hand, and obtaining the lock on his other arm.





(19) DEFENCE FOR FRONT BODY GRIP OVER ARMS

Your assailant seizes you round the waist over your arms from the front, pinioning your arms tightly to your sides. (Phase I.)

Work your hands a little to your front, and dig your thumbs into his groins above the pelvis bone and on each side. By a little experimenting on your own groins you will discover the exact position.

The dig in the groins will compel your assailant to draw back his hips a little, sufficient to enable you to turn your hips. (Phases II and III.)

Bend your knees and turn your hips well round under your opponent's stomach, and at the same time place your left arm round his waist from the rear, and take a hold upon his left jacket sleeve or elbow with your right hand. (Phases IV and V.)

Straighten your legs, lifting your assailant clear of the mat, bend forward and sideways, and throw him over your left hip to the mat in front of you. (Phase VI.)

Practise this an equal number of times on the other side by turning your hips the other way, and throwing him over your right hip.

(20) DEFENCE FOR REAR BODY GRIP UNDER ARMS (A)

Your assailant seizes you round your waist under your arms from behind. (Phase I.)

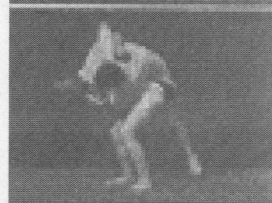
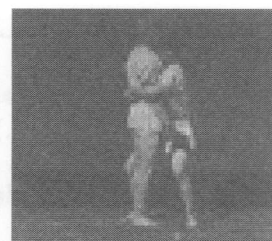
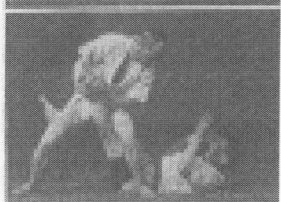
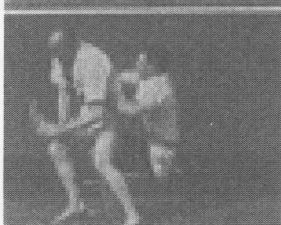
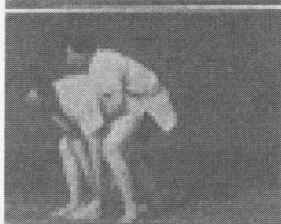
Immediately step sideways, so as to bring your opponent's nearer leg between yours. In the illustrations the adversary's left leg is the one forward. (Phase II.)

Stoop down and quickly seize his ankle with both hands, and give a sharp pull up, bringing his leg high up between your own legs, at the same time press backward with your hips, throwing your opponent down backward to the mat. (Phases III, IV, and V.)

Retain your hold upon his ankle, and place the inside of your left knee against the outside of his knee, and force his leg sideways, thus producing a side strain upon his knee joint, and obtaining a leg lock. (Phase VI.)

Instead of pressing his leg sideways when you throw him, you may at once sit upon his knee with your whole weight, pulling up hard upon his ankle meanwhile.

Practise this an equal number of times by getting your opponent to place his other leg well forward.





(21) DEFENCE FOR REAR BODY GRIP UNDER ARMS (B)

Your assailant seizes you round the waist under your arms from behind. (Phases I and II.)

Assuming that your adversary has hold of his right wrist with his left hand, hold his right upper arm firmly to your right side with your right arm, taking care to place your elbow behind his elbow, to prevent him withdrawing his arm. (Phase III.)

Give his right knuckles a sharp jab with the heel of your left wrist, causing it to relax, then press his wrist inward towards his forearm, and you will be able to break his wrist quite easily. (Phases IV, V, and VI.)

You can add to the force of the lock, if necessary, by placing your right hand on his right hand after the jab, and so force his wrist inward with the combined efforts of both your hands.

Practise this an equal number of times by getting your opponent to grip his left wrist with his right hand, whereupon you get the lock upon his left wrist.

If your assailant interlaces his fingers, in this grip, pull one finger away till the grip breaks, then seize one of his hands by placing both your thumbs along the back, and the fingers along the palm, then turn round and face him, twisting his arm and forcing his hand back towards his forearm. Method No. 26 gives this wrist lock.

(22) DEFENCE FOR REAR BODY GRIP OVER ARMS

Your assailant seizes you round the waist over your arms from behind, pinioning your arms to your sides. (Phase I.)

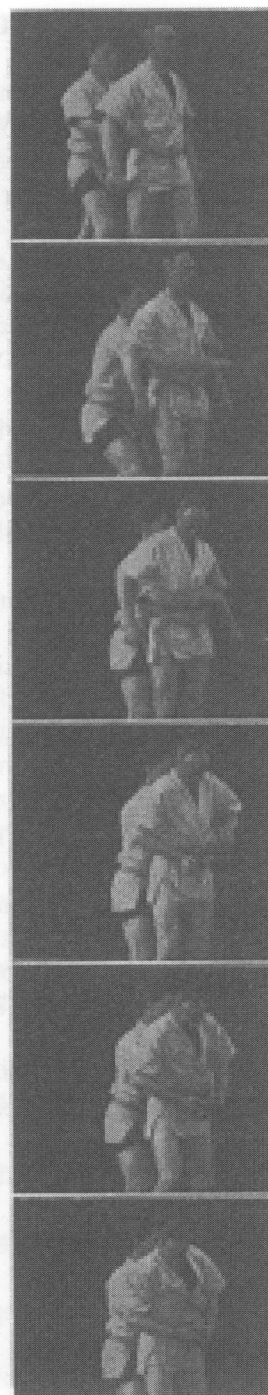
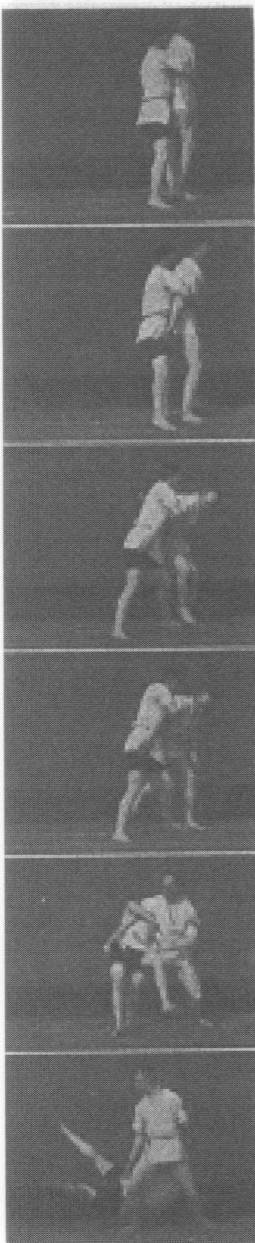
Work your hands a little to your rear and dig your thumbs into his groins, as in method No. 19. (Phase II.)

As soon as your assailant has drawn back sufficiently, turn your body to your right, placing your right arm round his waist from the front, at the same time withdraw your right leg clear of his legs, and instantly place the knee at the back of his left knee, jabbing it, and causing it to collapse. (Phases III, IV, and V.)

These combined movements with the arm and leg will cause your opponent to fall backward to the mat. (Phase VI.)

As your adversary falls you must swing round to your right, and assume one of the standard positions preparatory to securing an arm or leg lock.

Practise this an equal number of times by turning to your left and throwing him over your left leg.





(23) THE TRUSSED ARM LOCK ATTACK

Your assailant is standing facing you at arm's length.

Step forward and slightly to your left with your left leg, at the same time raising your arms, and grip his right elbow with your right hand on the outside, at the same time placing the little finger edge of your left hand against his wrist. (Phase I)

Now pull his elbow towards you, and slip your left hand under his arm and on to his shoulder, at the same time stepping back and round with your right leg, and turning your body to your right. (Phases II, III, and IV)

Press down strongly on his elbow joint with your right hand, lever up on his forearm with your left forearm and step in front of his right leg with your left leg, and you will have a very effective lock upon his shoulder joint. (Phases V and VI.)

In the last phase you will see the position of the arm in the lock, the picture being enlarged for this purpose.

Practise this an equal number of times on the other side.

(24) THE WRIST AND ELBOW LOCK

Your assailant is standing facing you at arm's length. (Phase I.)

Step forward with your right leg, raising your arms, and grip the outside of his left elbow with your right hand, at the same time placing your left hand over the big knuckles of his hand and gripping them firmly. (Phases II, III, and IV)

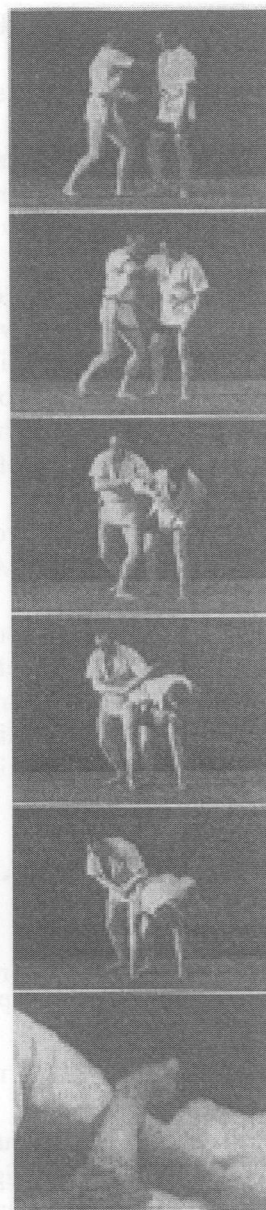
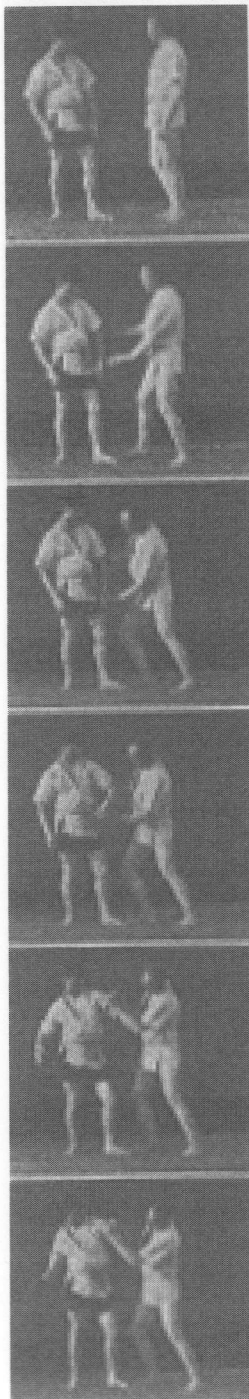
Now raise his arm level with his shoulder, and bend his wrist inward towards his forearm, whilst you hold his elbow firmly to prevent slipping. (Phases V and VI)

Practise this an equal number of times on the other side by transposing the movements above described.

In the last phase you will observe the opponent about to tap in submission.

The opportunity to do this lock frequently happens when you have your opponent on the mat on his back.

If you place your body against his elbow and then slide your right hand under his arm and substitute your right hand for your left hand you can take away your left hand and hold him with one hand. This is very useful if you are a special constable and wish to blow your whistle for assistance.



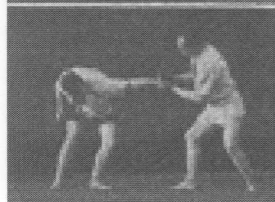
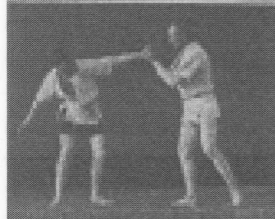
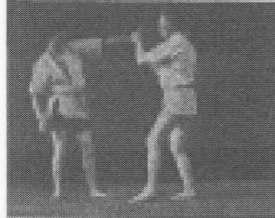
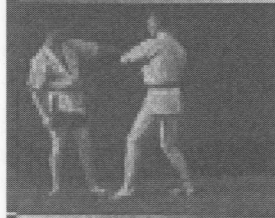
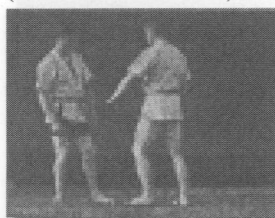


(25) THE OUTWARD HAND TWIST THROW

Your assailant is standing facing you at arm's length.

Step forward with your right leg and to the left side of your opponent, at the same time seizing his left hand with your right hand, so that your thumb presses in the back of his hand and your fingers go along his palm. (Phases I and II.)

Immediately you have obtained the above grip, step back with your right leg, turning your body to your right, and raise his arm in a line with your chest, all the while twisting his hand over and outward to your right. When his arm is on a level with your chest raise your left hand, and take a similar grip on his left hand with your thumb on the back and your fingers round the little finger edge of his hand. (Phases III and IV.)



Now throw your opponent with a quick twist to your right, immediately bring his elbow to the mat, and press his hand in towards his forearm, giving you the lock. (Phases V and VI.)

(26) THE INWARD WRIST LOCK

Your assailant is standing facing you at arm's length.

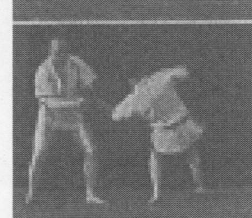
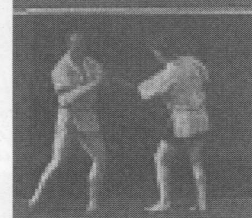
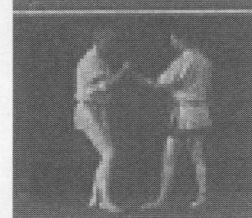
Step forward and slightly to your right with your left leg, at the same time seizing his left hand by placing your left hand over and round the little finger edge, your thumb going on the back of his hand, and your fingers along the palm. (Phases I, II, and III.)

Now step back with your left leg, raising his arm to the level of your shoulder, and taking a similar grip with your right hand round the thumb edge of his hand with your thumb pressing in the back of his hand, and your fingers along his palm, his arm being twisted over and inward as you step back. (Phases IV and V.)

Continue to twist his wrist over to your left side, and force his hand inward towards his forearm, and you will have the lock. (Phase VI.)

Be careful not to push his arm, but to give your attention to his hand.

Practise this an equal number of times on the other side.





(27) THE ALTERNATIVE TO THE COME ALONG HOLD

Your assailant is standing facing you at arm's length, and you have endeavoured to obtain the Come Along Hold by seizing his left wrist with your left hand, and turning round to his left side, swinging your right arm over his upper arm, with the intention of bringing your right forearm under his elbow joint, and holding your own wrist for the lock.

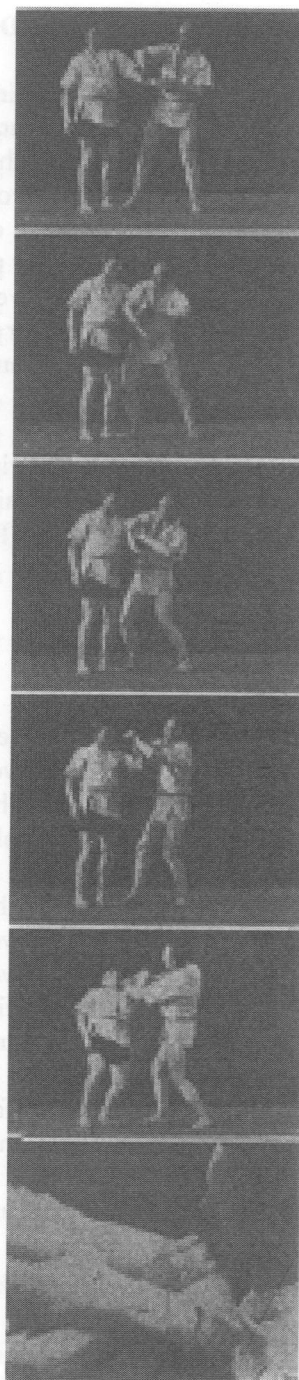
Your assailant has pulled his arm in, bending the elbow, and frustrated your intention. (Phases I and II)

Immediately turn, facing him again and slipping your right arm over his left arm and your left hand on to his knuckles, then place your right hand on your wrist, and bend his wrist inward towards his forearm and a little outward from his left shoulder, and you will be able to throw him to the mat with a steady pressure, or to break his wrist if done with a jerk. (Phases III, IV, and V.)

In the large picture you will clearly see how the arms and hands are placed, the hold being reversed, to show how it is done on the other side. (Phase VI.)



Consider these, and the following jiu-jitsu techniques as exemplars, as practical experiments in manipulating the human frame. The art of Bartitsu lies in mastering good tactical movement and the skill of effective improvisation. Train on this basis and ask your partner occasionally to resist or otherwise defeat your first intention; thereafter lies the real test of your own skill.





BOXING

CHAPTER IV.

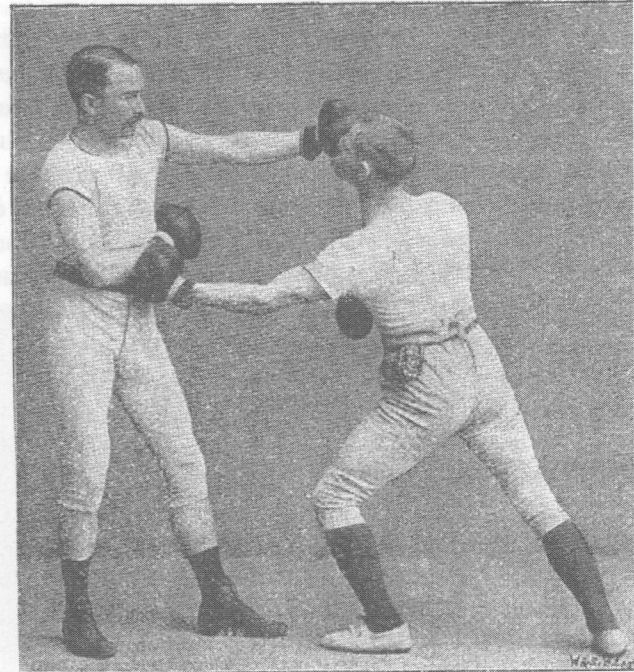
GUARDING AND "SLIPPING."

How to protect yourself from the blows of your opponent with the least amount of exertion to yourself is the next point to be considered. With the elbows held well in, and never stuck out akimbo, you will always be more ready to hit out straight, and to guard with both left and right. More especially is this the case with the right arm, which should, generally speaking, be quite in contact with your body when guarding body blows. If your arm is ever so little away from the body you may get a nasty jar and suffer from the effect of the blow almost as much as if you had not guarded at all.

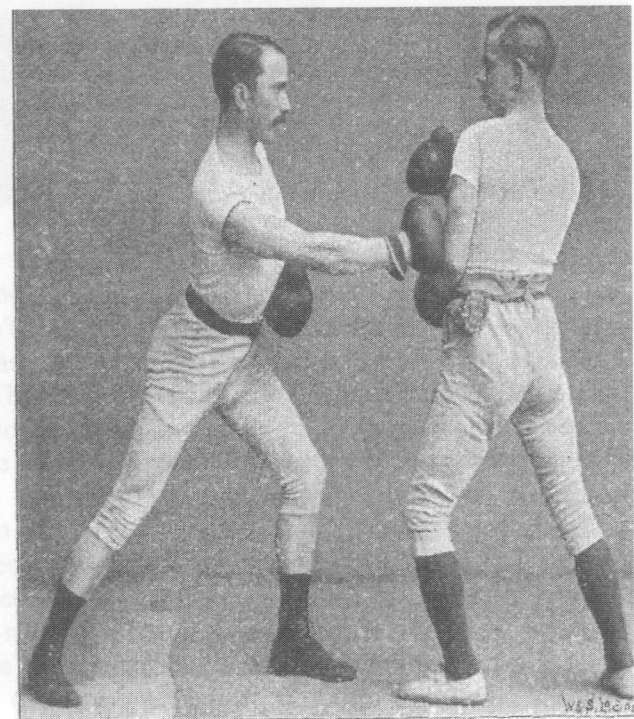
First, let us consider the best defence for left-handed blows at the body, which, though they may sometimes be avoided by retreating, should nearly always be guarded by the right arm placed firmly across the mark, and well touching the body—the muscles of the abdomen being at the same time contracted, and the region of the "mark" well "tucked under" the ribs so to speak.

Body blows with the left are not much to be feared except on the mark, since the right side is furthest away from your adversary, and he cannot well reach the right short ribs with his left hand. But on the mark he always has a hit with his left, and you should learn to guard this, even at the expense of your head, since a really hard body hit which gets well home on the mark may do more to terminate a round, or indeed a fight, than half a dozen flush hits in the face. Do not think that I am making light of guarding the head; I am merely calling "attention to the fact that it is of greater importance to guard the mark than to guard the head; for the head should be got out of the way by dodging, which cannot be so easily effected in the case of the body.

In treating of body hits with the right, the question is vastly different and, in a sense, more complicated. From your position, the left side is very much exposed to the adversary, and when you lead off with your left he has the chance of a right-hander at your left side or short ribs with his right, and this is certainly one of the hardest blows to guard properly. You must not think of guarding it with your right hand or with the boxing glove (as



GUARD FOR LEFT-HAND HIT AT MARK.



RIGHT-HANDED BODY BLOW AND GUARD.



many do), but must endeavour to drop your left elbow close down to the side, so as to receive the blow on the arm somewhere near the elbow, stepping, at the same time, to the right, so as to break the force of the hit. In speaking of body hits generally, it must be noted that they very often occur as second or third hits, and when engaged in "in-fighting," and that, then, the best way of guarding is to have the arms as close to the sides as possible, for then you not only have a better chance of saving yourself from the half-round body hits which may be made at you, but also a far better opportunity of reaching, in the shortest time, your adversary's head or body. Remember, too, that in guarding right-handed body blows, you must avoid, if possible, dropping the left hand below the level of the belt for reasons previously given.

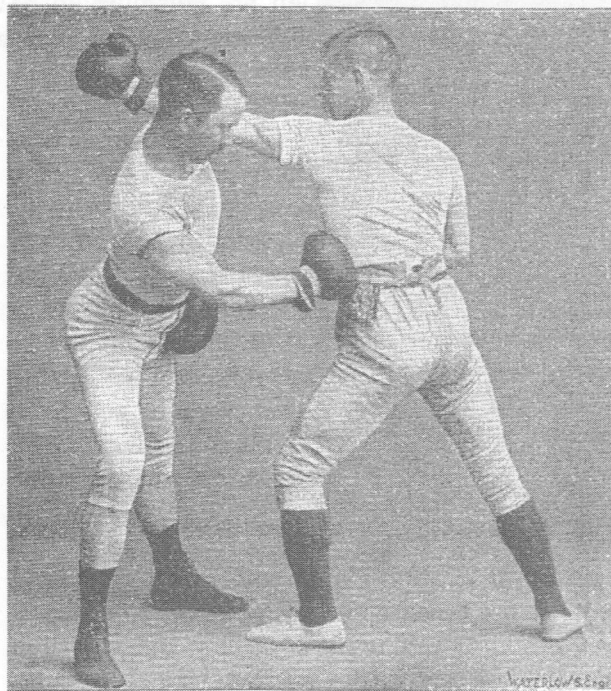
As before mentioned, more attention should in a general way be paid to getting the head out of the way of the blow than to actually warding it off; but, at the same time, you should be always able and ready to guard. To guard the left-handed blow at the head, raise the right arm in a nearly straight position in front of you till your wrist is about on the level of your forehead; your opponent's left arm will then glance along your forearm, and you will save the concussion which is so likely to ensue, if you bend and raise your elbow; besides which, the elevation of the elbow often leads to having your own forearm hit into your face. There is another most important reason for so guarding in this "weaving" style—you are much more ready at any moment to hit out than you could be if your elbows were bent when raised to the level of your shoulders. If you lightly throw your right arm forward and upward in the manner indicated, you will be able to guard the left-hand lead off at the head, and this guard should often be used when actually leading off yourself with the left—i.e. simultaneously with the lead off you should guard the head with this right-handed weaving guard. Avoid anything approaching the "arms - akimbo style."

The guard with the left arm may be similarly executed; but I should as a rule recommend getting the head out of the way, and so avoiding the blow. When a man leads at you with his left, especially in the case when he rushes at you with a determination to improve you off the face of the earth, a good plan is to duck your head to the right, at the same time stepping about eighteen inches to the right with your right foot. His left hand will then pass over your left shoulder, and you may be able to put in an effective hit with your left either on his body or face—try the former for preference. This method of avoiding a blow is called the "side step," or "slipping," and it is far better to trust to this when opposed by a larger and heavier man, who bores you on to the ropes and tries to smother you, than to attempt the ordinary guarding.

Slipping is equally effective when boxing with a man who stands "right foot first." He leads off with his right, and you duck to the left and come in either with your right on his body or head, or with your left on the right side of his head, his right hand passing over your right shoulder.

If not "timing," or "cross-countering"—particulars of which will be given in future chapters—it is a good plan to retreat, and then, the instant your opponent has delivered his blow, which will (should you have retreated sufficiently) fall short, step in and hit either with the right at the body or the left at the face.

Another way is to duck forward and come in on the body; but remember that, in executing this manoeuvre, you run the chance of the "upper-cut," of which more anon, or a "short-arm hit" on either side of the head. In dealing with the head, it may not be out of place to mention that flush hits on the forehead, where the bone is thick and strong, usually injure the hitter more than the hittee—the jaw and the temple are the only really dangerous places as far



THE "SIDE STEP."



as the head is concerned, and, though of course the stars and stripes seen after a visitation of the nasal organ are by no means pleasant, a man is seldom knocked out of time by hits straight on the upper portion of the face.

Though so important to practise the head guards with both arms, it is even of more importance to make sure of your body guards. Therefore study carefully getting the head out of danger; at first the efforts to do this will involve a good deal of hard work, for you will overdo the necessary and find it very exhausting, but after a time you will begin to feel what is wanted, and will know exactly the amount of effort required to throw back your head or move it on one side, or retreat, so as to avoid the blow by an inch or two, and, remember, the more accurately you can hit this off, the nearer you will 1 : for your next attack.

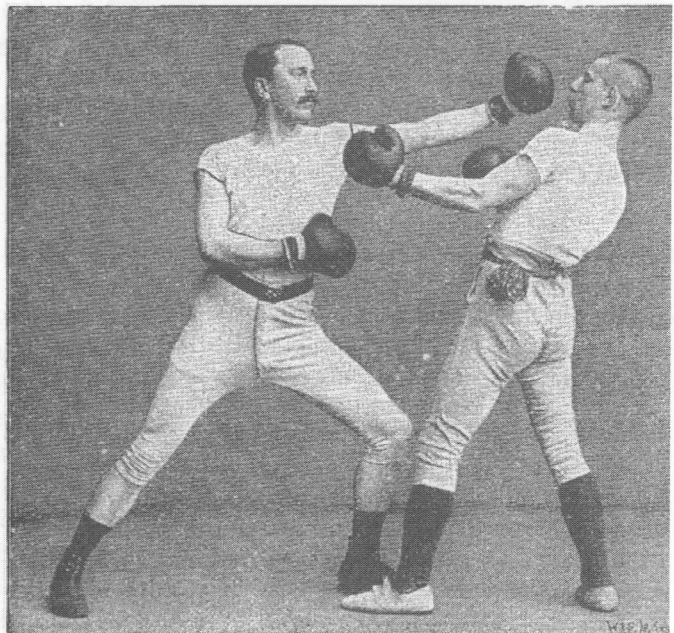
A miss is as good as a mile, and if your opponent miss you only by a quarter of an inch you can go at him with all the greater ease from not having placed too great a distance between yourself and him. But do not, in learning, run these little delicacies too fine; for great experience and accuracy of eye are needed before you can well judge of how far a man really can reach out. Every useless expenditure of force is a direct loss to you, so that the more science teaches you to minimize the amount of running about and dodging,

the more power you will retain. Every unnecessary step is a clear loss to you and gain to the adversary. The amount of "go" in you on any particular occasion is a measured quantity, neither to be increased or diminished, and, though you may manage to pull off a terrific hit when every one thought you a beaten man, still this is only a part of the conserved energy of your system, and the unexpected blow you were fortunately able to deliver might have been a better one, had you spared yourself unnecessary running about early in the fight.

Never waste an ounce of strength, and never dodge or hit unless both are likely to succeed and are made with a definite purpose. The cork-like activity of the immortal Mr. Pickwick's cabby was all so much wasted energy, and whenever you chance to get in front of a man who dances about, wags his head, and generally assumes the pretentious "fighting man" style, look at him, enjoy his antics, but please don't copy him. Maintain your own stolid good form; follow him at your own pace. Don't run after him, as that is pumping work, but simply wait till such a time as you can get near enough to deal with him. Then, when within hitting distance, do not be guided too much by his actions, make up your own mind as to the best plan of attack and carry it into effect.

The chief reason why many fairly good men are all at sea when they meet a strong, rough natural fighter is this: they know just enough to make them feel awkward when they are opposed to something new, and not enough to enable them to carry into effect and apply in practice what they have but imperfectly learned. Very possibly they blame the theory instead of their own want of polish.

A Cambridge freshman once entered the boxing establishment of a distinguished professor, and said, "Mr. So-and-So, there's a town and gown row on to-morrow night, so please give me a lesson, as I want to knock the townsmen about." Of course in this case the aspiring hero was a complete novice, and there would have been precious little theory or anything else about his grand doings with the Cantabrigian roughs. One afternoon's lesson would have been sufficient to destroy any little natural powers of fighting he might have possessed, and to render him an easy prey to some small boy. So the professor of the noble



GETTING OUT OF REACH.



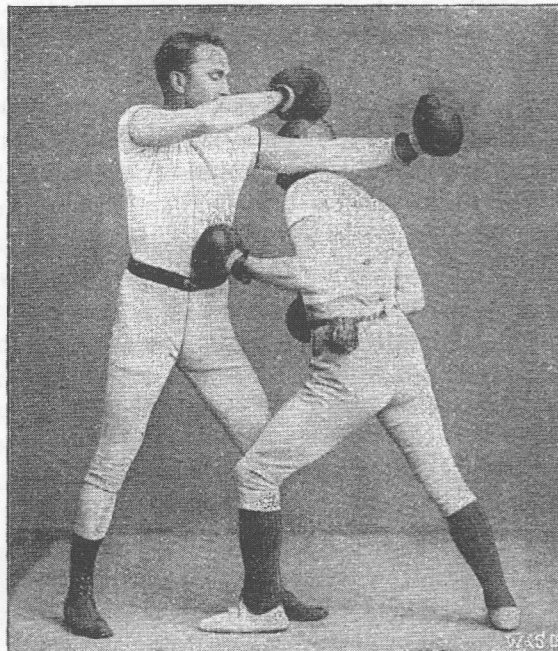
art of "self-defiance of man" gave good advice, and the aspirant to street-row honours abstained from giving or receiving punishment, and remained wisely in his rooms.

This may appear a digression from the subject, but I have introduced it to show that a fairly good boxer should not be dismayed at finding himself beaten by one of inferior science to himself, and that a man who knows absolutely nothing would be acting wisely, if he wants to fight at once, not to interfere with his natural instincts. For success, a long apprenticeship is needful, and then, as in the case of swimming, the whole thing comes as a sort of second nature.

It need hardly be mentioned that, having used the side step, or "slipping," you should, as soon as possible, again turn to your left and face your man in the ordinary position. "Slipping" is particularly effective with a rusher, as there is always a chance of his stumbling over your left foot, which for a moment remains across his path. Ducking, which consists of slightly lowering the body and throwing the head forward or on one side, should be frequently practised, especially when boxing with a larger or stronger man, as it opens up excellent opportunities for hitting. The hit and the duck should be almost simultaneous. The side step, slipping, and ducking all have the same object, i.e. the avoidance of a blow without guarding; the first and last affording excellent chances of returning a hit with interest. In my opinion it is preferable to use these methods of avoiding head hits, and to reserve the actual guards as much as possible for the protection of the body. A slight distinction may be made between the side step and slipping.

The former may be used as a means of avoiding attack, and at the same time opening up an attack yourself, as suggested above; whilst the latter is rather a more extensive movement, designed to get you out of a serious difficulty, and when hard pressed on the ropes or in an awkward corner.

Slipping must be executed with great rapidity, as your opponent's game will probably be to follow you up and, if he turns sharply to the left and advances quickly after you, he may have a good hit at your left ribs, which are bound to be exposed to advances from his right hand. If, therefore, you have made up your mind to merely avoid his hit by the side step, do so, and instantly follow it up by attacking his left ribs with your right; if, on the other hand, you find it necessary to make a complete retreat, let that retreat be a good one, i.e. get well away, and then turn sharply to your left and face your opponent in the usual manner. Vary your defence as much as possible, so as to leave your antagonist in doubt as to whether you are going to guard, duck, or slip, in order to avoid his blow.



DUCK TO THE RIGHT, WITH BODY HIT.



As you practice your boxing punches, remember occasionally to remove your gloves and to move slowly, but with full weight and intention, pressing rather than truly striking. Observe the effect of each punch upon your partner's alignment.



CHAPTER V.

THE "CROSS-COUNTER."

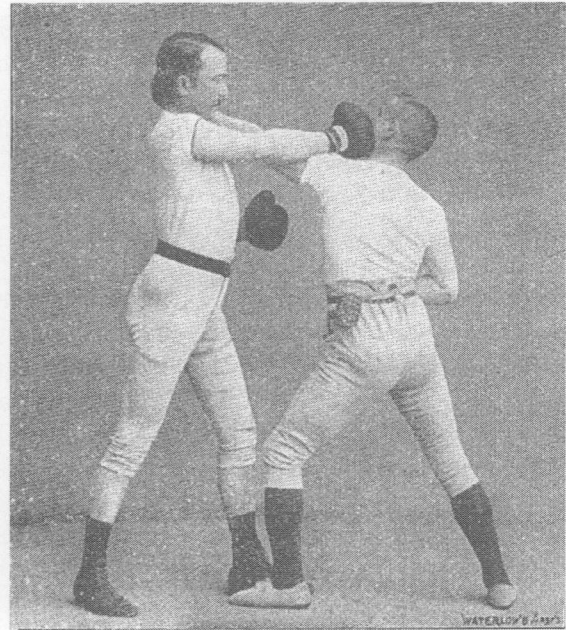
THE cross-counter is delivered as follows -when your opponent leads off with his left at your head, you step in and hit out with your right over his shoulder, catching him on the left side of the head or on the point of the jaw. In delivering this hit, which is a very severe one when it comes off properly, the right hand should be turned half round, as it is easier then to send the blow home. It is not by any means an easy hit to pull off, since you are apt to catch your opponent's left shoulder instead of his face, and you are rather open to a quick return with his right hand. When you think the adversary is going to cross-counter you with his right, either hit out straight at his head with your left before he steps in; or, get your head well down and forward, so that the ear is almost touching the inside of your left shoulder or arm, and this will protect the point of your jaw and the left side of the head.

Of course, in this method of avoiding a cross-counter, there must be a certain chance of coming in for an upper cut from the adversary's left, and this you must be on the look-out for. This hit is also effected when the adversary's left hand has passed over your right shoulder, and, in this case, it will be readily understood that your right hand has a shorter distance to travel. This is regarded by many as the true form of cross-counter, though a chance of a hit is more often opened up when the opponent's hand has passed over your left shoulder, as shown in the illustration. If boxing with a man who frequently uses the cross-counter, it is a good plan to draw him on by a feint with your left, and then, just as he is giving his favourite hit, duck to the left and bring in your right on his face, following this up with your left on his right short ribs.

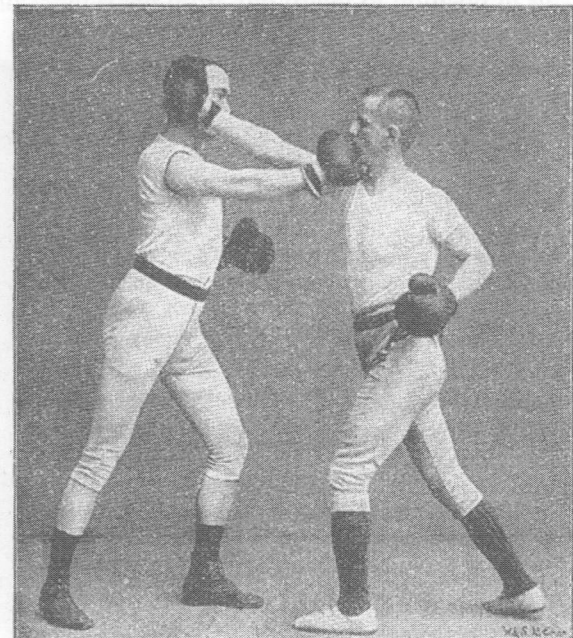
CHAPTER VI.

RIGHT-HANDED BOXERS

You will sometimes come across a man who stands with his right foot and hand in advance instead of the left. At first this is apt to confuse, but do not on any account alter your position; for, if you do so, you will immediately place yourself in an unaccustomed attitude, whilst the adversary is at home in his position. In any case he must have an appreciable advantage, since he is always meeting left-handed men, whilst your encounters with right-handed men are few and far between, and you are thus bound to be handicapped. Let no opportunity of sparring with a right-handed man pass; for as often as not in an actual row your opponent goes at you with a crushing right-hander, hoping to polish you off with a single blow.



THE "CROSS-COUNTER."



DRAW FOR "CROSS-COUNTER."



In commencing to spar with a right-handed man, it is better to wait for his lead off with the right, then step smartly to your left, letting his blow pass over your right shoulder and bringing in your left on the right side of his head or, if he be a taller man, step to the left, ducking slightly at the same time, and bring in your right on the mark, and then, if he does not get out of reach, you may follow this up with the left on the right side of his head, or with your left contracted arm on his right short ribs. By leaving him to lead off, you have a better chance of taking his measure as to speed, etc.; but if he is loth to commence hostilities, I would suggest the duck to the left and lead at his mark with your right, for it is a great point gained, if you can pull off a really good body blow to start with, and this particular hit can often be very effectively followed up by a second hit with the right in the face.

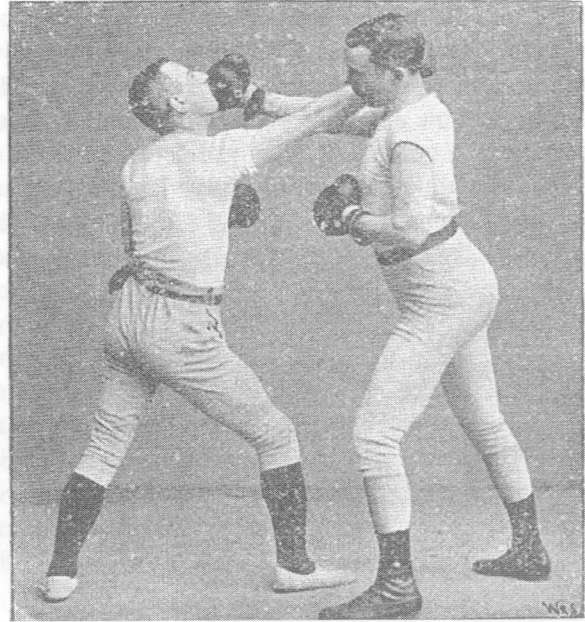
Keep working to your left with a right-handed boxer, as, by this means, you will most readily avoid right-hand leads. Should he lead off with his left, say at your body, it will be better for you to go at his face with your right on the chance of getting your hit home before his—and in this case your left will be well in position to guard hits from his right—or you may guard your mark with your right arm, simultaneously hitting out at his head with your left. If, however, he leads off at your head with his left, your best plan will be to step to the right and put in your left on his mark, or you may guard in the ordinary way with your right and return with your left. You must always be on the look-out for his right when he leads with the left, for his following up right-hand hit is a nasty one to guard. When opposed to a man who stands right foot first, your cross-counter will be effected with your left hand, as he leads off with his right.

As before said, it is at first very confusing: your left seems always getting mixed up with his right, and you feel generally "out of it" so to speak, and this demonstrates the advisability of never letting slip a chance of a good set-to with a right-handed boxer.

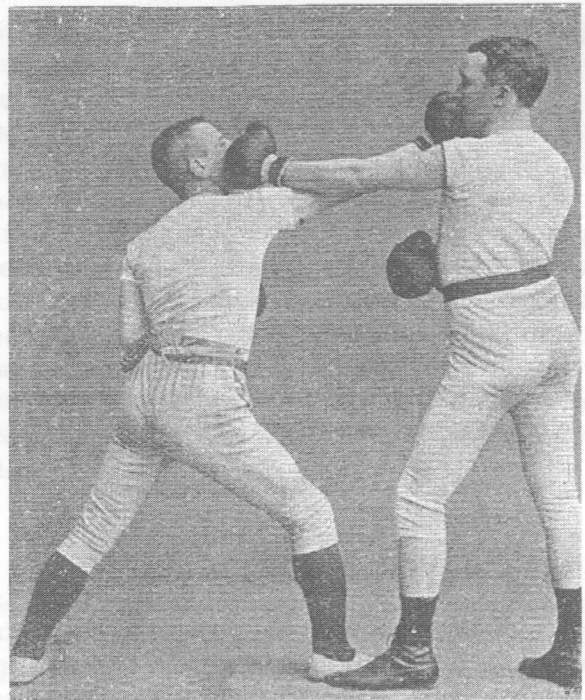
CHAPTER VII.

"TIMING" OR COUNTERING

THERE is nothing in the art which requires greater accuracy of eye, and knowledge of reach and speed, than this very delicate operation of timing. You somehow find out, partly by intuition and partly through the experience of a round or two, what sort of speed your opponent possesses, and you also take his measure as to reach. If you ascertain that you are slightly quicker and possess a longer reach, then watch carefully for the slightest movement on his part, and the very instant you perceive such movement,



STEP TO THE. LEFT, FOR MAN
STANDING RIGHT FOOT FIRST.



CROSS-COUNTER WITH LEFT, MAN
STANDING RIGHT-FOOT FIRST.



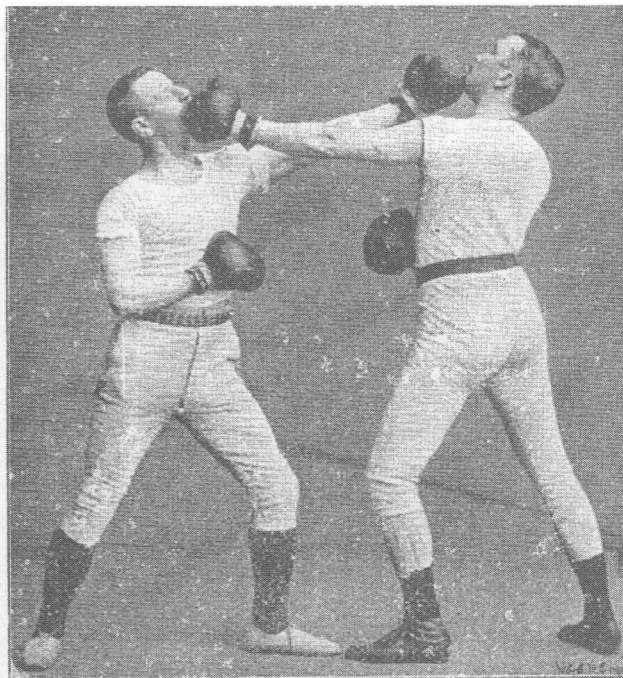
hit out bang at his head with your left. You will reach him first and the blow will be the more severe to him as he meets it in his effort to reach you. In this case make no attempt at guarding, it is unnecessary; keep your right well in reserve for his ribs or for a cross-counter, should he try a second hit before retreating. You can seldom properly "time" a man with the cross-counter to start with, it is generally after he has led off with his left, and his left is well past your head that your right comes in on his left ear or the point of the jaw, and, for preference, let it be the latter.

The above applies when you possess the advantage both in speed and length of reach. Next suppose that you are only better in rapidity; then, *ceteris paribus*, you should still pursue the same tactics, for always remember that the smallest fraction of a second determines who shall be the recipient of the "kick" in a hit. At the same time, in this case, you will do well to throw up your guard as you hit, or, in my opinion, better still, dodge your head smartly to the right at the moment of delivering the blow. You will thus, in the latter case, still have your right arm over your mark in case the enemy should have fainted at your head, and, should he really have gone at your head, you will be better prepared, when his left has passed harmlessly over your left shoulder, to put in a good hit on his jaw or else to visit his left short ribs with a well-tucked-in punch.

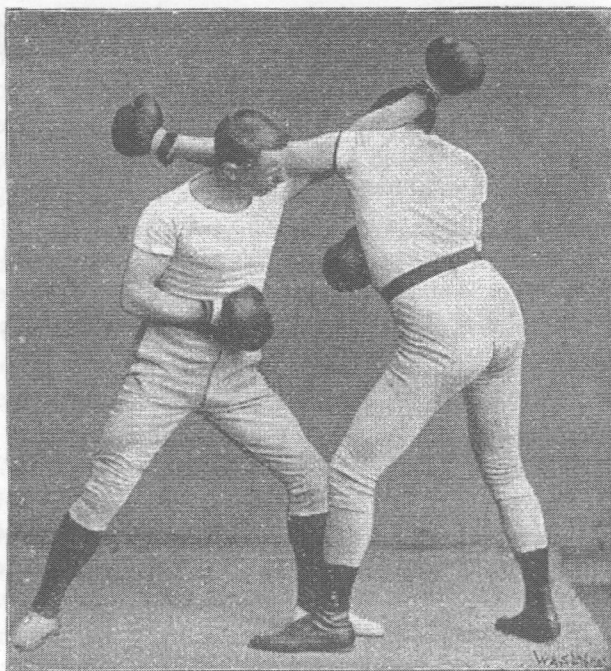
Don't try "timing" if you are both about equal in speed, but you may occasionally do so if you are a little better in the matter of reach. I say don't try timing where there is not much to choose between yourself and your opponent, because, if you do so, a slogging match of no great interest is likely to be the result.

What are you to do when your opponent is superior in speed, but about equal to you in reach? It is a much harder matter to answer this question; for relative weight, strength, and condition must have a great deal to say in respect to the tactics to be employed; though, as a general rule, I have no hesitation in saying that you should act on the defensive, for, when you hit, the other man hits and, as previously shown, reaches you first. Better try to make the best use of your guard and look out for a favourable opportunity for popping in two or three good ones and then get away.

If two men are equally matched as regards size, weight, and experience, and one possesses the superiority in speed whilst the other has a better reach, I should certainly back the quicker man: supposing of course that both have mastered the rudiments, and can hit equally straight.



THE "COUNTER"—BOTH MEN HITTING SIMULTANEOUSLY.



THE "COUNTER"—BOTH MEN HITTING AND DUCKING TO THE RIGHT.



Depend upon it a very quick man, and therefore a good timer, even if he only weighs eleven stone, is a nasty customer to tackle. You don't know what to do with him, for the very instant you are on the point of pulling off something grand out pops his left, bang on your nose, with all the weight of his body to back it up. His head is never where you want it to be, and if by chance you get well home on his body it is probably at the expense of a rapid return on your short ribs or side of the head. The delicacy of judgment which can be brought into play in the very practical work of timing can only be appreciated by an old hand, and, whilst on this portion of the subject, let me warn beginners not to be discouraged at finding themselves constantly stopping a good timer's left with their faces. They should go on trying to improve their speed and straight hitting, never for a moment losing sight of the definition of a straight line; but let them avoid boxing with very inferior performers, or with those extremely objectionable superior ones who try to "show off," and really damage them and discourage them from learning.

Always try to get the best man you know to take you on now and again; if he is strong in the art, he will probably be merciful, and will, if he is a good fellow, try to give you the best advice in preference to rattling your ivories and making you see stars and stripes. But, having thus secured the assistance of a good professional or a clever amateur, when you are taking the lesson from him never be tempted to rush at him in a shabby attempt to knock him out. Should you do so, he will probably retreat two or three times in order to save you, and then when you repeat the experiment he will, as likely as not, time you, and put a stop to such liberties. Remember that you are taking a lesson, and be considerate to one who is trying to help you along, and who may experience much difficulty in preventing you from punishing yourself.

I remember, many years ago, a big strong man presented himself at my old teacher's rooms, and asked for a lesson. He was duly put in position and told to lead off with his left. Instead of doing this, he stepped in on the professor, who was standing easily and never suspecting treachery, and caught him a terrific smasher with the right, nearly bowling him over. The gentleman, who was nominally taking the lesson, had brought in with him several friends, who were to see him polish off my old instructor, and these said gentlemen applauded mightily at what they thought was a very clever piece of boxing. The same thing happened again, but with this difference, that the professor guarded the blow and, finding that everything he said was intentionally disregarded, pulled himself together and both timed and cross-countered the sham learner to such an extent that he went away sorrowful, and with a consciousness that his friends' exalted opinion of him as a high fistic authority had gone down to zero.

Now, had this person said he wanted a "free" or "loose" spar, all would have been well; there would have been no deception, and the professional would have let him down easily; but he came in ostensibly for a lesson, and then played the shabby trick above narrated. It is at least comforting to reflect that if a doubt existed about the colours under which he sailed into the room, there was no doubt about the headache with which he left it.



A great advantage of boxing as a means of self-defence training is that it accustoms the student to giving and receiving real blows. There is always the danger that our training can become overly academic. A round or two of boxing is great fun and good conditioning, and is an excellent compliment to set-plays, technical experimentation and slow motion improvisation



CHAPTER VIII.

FEINTING

IT goes without saying that the less your adversary knows of your intentions, and the more you can see through his designs the better chance you will have. The object of the feint is to give the opponent a false impression of your tactics, and thus obtain an opening for attack at an unguarded point. In a former page I have alluded to the importance of never taking your eyes off those of your opponent. In feinting, one is occasionally advised to look at the part one is not going to hit at: — e.g. to drop the eyes to the mark if one is really going to hit at the head. The idea is that the enemy will think you are going to hit at the place you are looking at and will leave his head unguarded. He will do nothing of the kind if he knows what he is about, but the instant you take your eyes off his he will hit out straight at your head. Banish all ideas of obtaining advantages by shifty practices like these: they are erroneous and will only get you into trouble. With your eyes straight on the face of your man you see him. All his details, hands, body, and feet, are well in your range of vision, just as are the various events happening in a street down which you may be walking, though your eyes may be fixed on a particular building, horse, or cart.

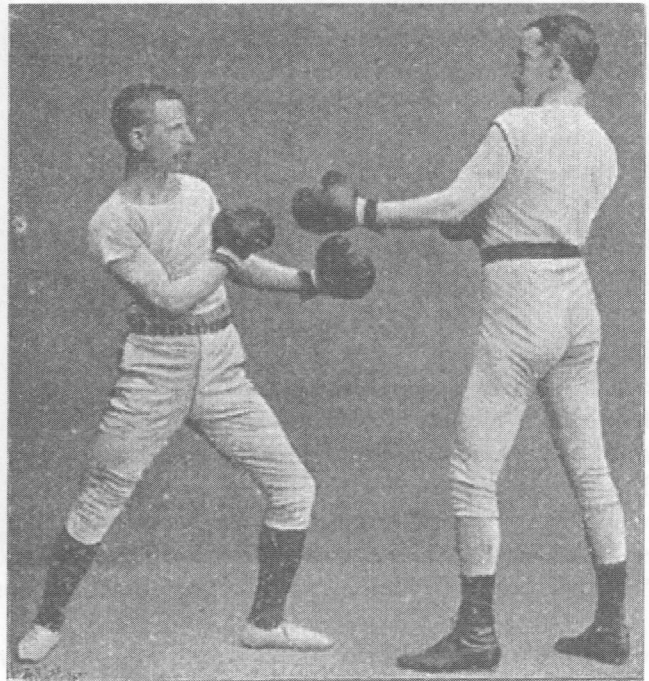
Feints may be divided into single and double. The single feint being effected with one hand only, and the double being that in which both hands are called into play, as when you feint with the left and come in with the right, or vice versa.

Of the single feints the most useful is that at the mark. To bring it off you must be sure to get your head well out of the way; therefore duck sharply to the right, make as though you were going to send in a good left-handed punch just above the belt, then suddenly raise your hand and come in on the face. This is a most punishing hit, for it comes upwards with great force and may catch a man just under the chin or in the throat. Indeed, from the position induced by the feint and the spring you can get from your right leg, there is always a chance of knocking a man clean off his legs with this hit; though, if fighting with bare fists, you may get your knuckles rather cut about by his teeth.

Then there is the feint at the body with the right, which should be similarly carried out, only you must duck to the left instead of to the right.

With what I have termed single feints it is not very effective to feint at the head and come in on the body, and this manoeuvre should only be resorted to as a draw, or means of leading your opponent to do something which you can immediately turn to your advantage. For example, you feint at his head with your left and he tries a counter with his left. You have played for this counter, and, expecting it, duck sharply to the right and come in with your left on his mark. These methods of drawing a man on are useful when you have an opponent who is very loth to lead off and leaves most of the attacking to you.

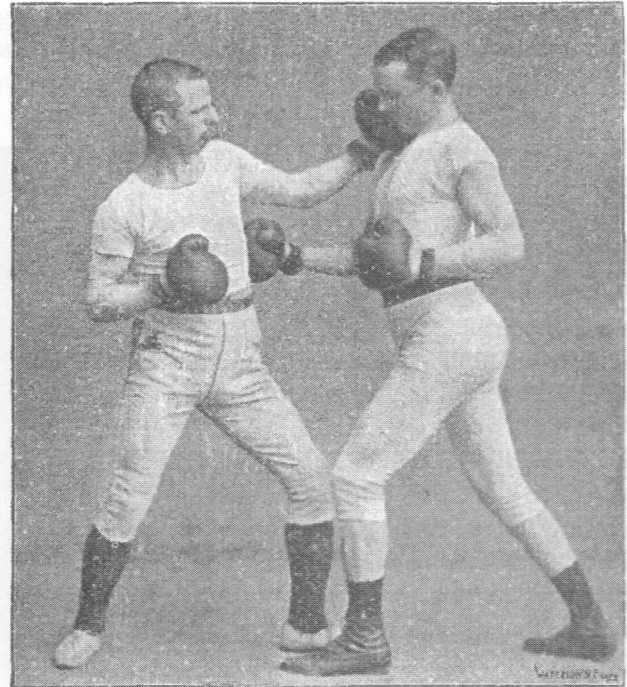
Of the double feints the best is perhaps that at the head with the left, duck to the right, and come in with the right hand on the left short ribs; another is, feint at the short ribs with the right, and come in on the face with the left; both of these are good serviceable feints.



FEINT AT THE MARK WITH LEFT.



Though these artifices are so useful, it is undesirable for beginners to think about or practise them, for, if they do, they may contract an undecided or shaky style. The first thing to learn is a good straightforward, leading-off manner of boxing, in which the attack is crisp and clear and the defence skilful. If you commence with feints, it will be a case of the cart before the horse, and you may quite possibly develop a poor peddling style of fighting, in which you begin by letting others see the uncertain state of your mind and end by really not being able to formulate a definite plan of attack.



THE "CONTRACTED-ARM" HIT.



Boxing is a capital means of exercise and healthy competition, but keep always in mind that there are no rules in a real set-to. As you rehearse Mr. Allanson-Winn's techniques, keep an eye out for opportunities to employ a low kick to the adversary's knee, as explained in the next chapter, or to close suddenly and surprise him with jiu-jitsu. It is neither necessary nor polite, of course, to actually complete these actions if you are simply boxing for amusement!



8: Bartitsu kicking, a la savate

Comparatively little is known about the kicking content of canonical Bartitsu. Barton-Wright was adamant in including “the use of the feet, both in an offensive and a defensive sense” in his definitions of Bartitsu, but there are ambiguities in his descriptions that leave much up for debate.

It is highly likely that Bartitsu kicking and kick defence were largely based upon savate (*la boxe Française*), the French style of kick-boxing. Barton-Wright referred to having studied savate before he traveled to Japan, and of course Bartitsu Club instructor Pierre Vigny was an expert savateur.

Although Barton-Wright repeatedly criticised “the French method of kicking” in his articles and lectures (see Volume I of this Compendium), the context suggests that he was actually referring to the stylised and gymnastic high-kicking sport of *la boxe Française*, which was a popular, albeit not universally accepted, manifestation of the art. This method was becoming increasingly popular as a form of recreational exercise throughout France at the turn of the 20th Century, especially amongst members of the burgeoning middle class. More specifically with regards to self-defence, Barton-Wright was probably criticising the practices of high kicking and of kicking with a lowered guard, and perhaps also the comparatively genteel and academic method of scoring a competitive French boxing bout by “touches” rather than by hard contact.

Barton-Wright’s focus on pragmatism may have led him to conclude, as have many latter-day specialists, that high kicks (defined as those delivered above the waist) are simply too unreliable to be employed in a real, antagonistic fight. Although capable of great speed, power and accuracy when performed by an expert, high kicks almost inevitably leave the kicker in a precarious position; vulnerable to having their kicking leg caught by their opponent, or to an opponent who suddenly closes in to punch or grapple.

Similarly, the academic *boxe Française* practice of extending both arms to the rear during the execution of the *coup de pied bas* (low front kick) is considered to be very risky when opposed to a boxer or wrestler, who may dodge, parry or absorb the kick and then immediately attack the savateur’s exposed head or torso.

On this basis, the Bartitsu kicking syllabus would most likely have followed the example of the earlier street-fighting forms of savate, in which most kicks were aimed low, to the knees, shins and ankles. It is also likely that Barton-Wright would have favoured a sustained upper-body guard by at least one of the defender’s arms. This was also the model followed by the Antagonistics specialists who followed most closely in Barton-Wright’s footsteps, including Jean Joseph-Renaud. There is some evidence that Barton-Wright and Pierre Vigny might also have taught a limited selection of higher kicks so that Bartitsu students could practice defending against them, should they ever be attacked by a savateur.

It is worth noting that jiu-jitsu also includes a range of strikes with the feet and the knees, and that, of course, these strikes are also encompassed within the Bartitsu curriculum. These methods are described in the chapter “*Atemi-waza*” (page 189).

In the following section, savate and *defense dans la rue* instructor Craig Gemeiner offers a thorough examination of the type of kicks that are most likely to have been taught at the Bartitsu Club. Mr. Gemeiner draws from Jean Joseph-Renaud’s analysis of his own teachers’ kicking styles, which resolves into an advocacy of the low kicks taught by Charles LeCour and Julien Leclerc.



The Street Kicks of Defense Dans La Rue

By Craig Gemeiner ©2006

English translations by Martin Prisse 2001

The kicking skills that have traditionally made up the *defense dans la rue* (street self defence) syllabus were adopted, for the most part, from the older Lecour system of savate. During the early 1900s savate master Julien Leclerc, representing the Lecour method, wrote his outstanding manual entitled “La boxe pratique offensive & defensive”. Leclerc’s manual contained several distinct differences in the area of low line kicking, which set it apart from the commonly practiced Charlemont method.

Defense dans la rue kicking techniques are grouped into 3 simple categories these being *coups de pied bas* (low front kicks), *coups de pied chasse* (low side kicks) and the *coups de pied pointe* (front kicks delivered with the point of the foot). The majority of these kicks are delivered with very little arming or chambering of the knee and target the groin, knee, shin, ankle and foot. The spinning, hopping and high kicks found in the sportive and academic systems were often too dangerous to execute on uneven surfaces and weren’t terribly effective in the confined areas of urban living.

Julien Leclerc writes in his “observations for combat in the street”-

“High kicks are blows used exclusively for *assaut* (sparring). In combat on the street I advise not to employ high kicks, one should employ the low kicks, such as the *coup de pied pointe*, and fist blows”

Jean Joseph-Renaud, a professor of *defense dans la rue* comments on high kicks –

“It’s a great mistake to believe that we can kick higher than the belt without risk. I know of circumstances in the street where these kicks have produced the best effect, but it often happens when the opponent goes down on his knees, we can then kick the body or face without lifting the leg too much and consequently losing balance”.

Kicking techniques were always practiced while wearing shoes or boots. A shod foot offers various points of percussion for stabbing, stomping and hacking into targets. Renaud’s thoughts on boot kicking –

“Don’t forget that the foot with a shoe is a strong weapon, but it must strike sensitive areas in order to immediately end a fight. A violent kick thrown without precision will have less effect than a much lighter kick delivered at the right spot. In the real world there is no point in simply hurting your opponent; if he is dangerous this would only upset him and multiply his anger and strength. We must, I insist, end the fight immediately”.

Coup de pied bas

The *coup de pied bas* is a premier kick in the *defense dans la rue* system. The kick is generally delivered from the rear leg and should, where possible, be executed from a false or opposite guard to that of your adversary. When delivering the *coup de pied bas* from a false guard the inner edge of the boot has a better chance of hacking into the enemy’s foreleg. The front of the shin is the prime target and when struck with enough force may cause trauma to both the tibia bone and the anterior tibial nerve.

From his manual “La Defense Dans La Rue” author Jean Joseph Renaud comments on the *coup de pied bas* -

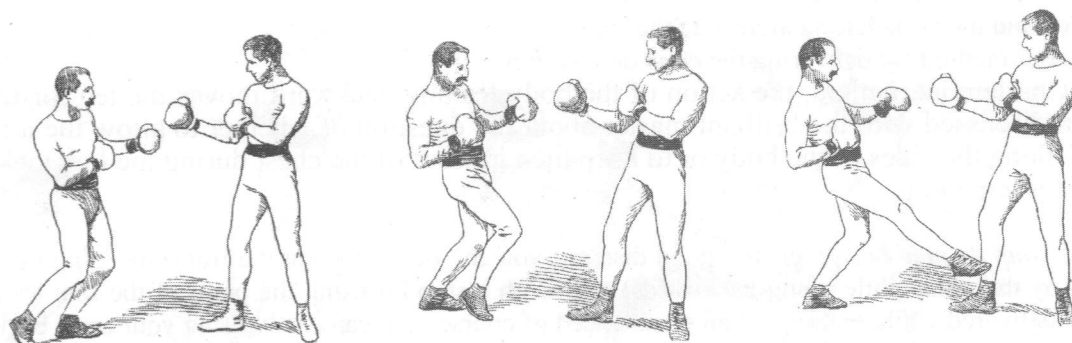
“I will try here to apply to serious fights and defense sports, but it is impossible as I have already said, to describe in detail every blow and then explain the technical terms. This excellent manual will provide some useful information to readers ignorant of boxing.

About the different opinions that I have with authors, who, then, only think of the ‘sport’ side of boxing, I will not forget to mention them.

Kicks represent something like the artillery in the defense, if I can explain it like that. A kick, if executed at the right place, is generally good enough for a “knock out”. It can also be used to menace and keep the adversary respectful. Don’t forget that a man of average strength can give a toe kick in the stomach or a heel kick to the heart harder than Jack Johnson can punch! But very often we are too close to the adversary to use the legs. Then we use the infantry, which means our fists.



Le coup de pied bas



The classic *coup de pied bas* as advocated by Jean Joseph-Renaud for purposes of self-defence in the street: note that both of the kicker's hands remain in a position to defend himself or to continue his attack with punches.

The *coup de pied bas* (low kick) is a premier kick under certain conditions.

1. It should be executed from a false guard, which means to strike at the shin and not the calf. In the true guard, when two adversaries have the same leg in front, the *coup de pied bas* only reaches the calf and the only result that could be produced - with a large superiority of weight and muscles- would be a loss of the adversary's equilibrium.
2. The body does not lean backward with the arms falling behind the kidneys.

Also, this strike will have maximum effect if the adversary's weight is on the leg receiving the strike.

The arms must strictly stay in front of the body as the *coup de pied bas* exposes you to counter-attacks, so your fists must be able to do something during the movement. When given as indicated in Fig. 4 the *coup de pied bas* reaches far and with more violence, it is certainly not as pretty, but we don't practice boxing for the photographer. The sport has lost a lot by promoting balletic attitudes and crowd-pleasing tricks over the practicalities of real combat.

The lower the kick is given, the more effect it will produce. None-the-less, if you are of superior size you can drive the strike up into the knee-cap, from low to high, a little bit like the direct kick but always with the edge of the sole.

The Charlemont and Lecour methods

I will have to often compare both the Charlemont method and the Lecour method now represented by J. Leclerc. May these excellent masters, who were both my professors, and whom I like dearly, and so I trust that they will forgive my occasional criticism of their teaching. They are too intelligent to be offended, and also they cannot argue that if French boxing doesn't take some more combative directions, it may disappear, leaving room for the high finance contests of English boxing.

In the Charlemont method the *coup de pied bas* is delivered with the leg completely straight from the top of the leg to the tip of the foot and this from the commencement to the completion of the strike. Accordingly, this method comprises a guard almost with the legs completely straight.



In the Lecour system the guard is more bent, to deliver the *coup de pied bas* the back foot first passes the front with the leg bent, then, at the right moment it springs forward – a little like a bent floor board held with both hands that could be let to spring forward. The impact on the opponent's leg is quicker and the entire action is rapid. Delivered this way the *coup de pied bas* is not elegant, but it prevents the body leaning back and the arms falling alongside the legs.

The Lecour method for delivering the *coup de pied bas*

In the Charlemont method, the action of the body leaning backward moves the leg forward. I have often discussed with the brilliant master about the question of whether to allow the arms to either fall along the sides of the body or to keep them in front of the chest during the low kick.

Here is his response:

“On the *coup de pied bas* given at a good distance you can be stopped at the front (meaning the chest uncovered by the arms while going backwards) only with a stop hit using the point of the foot (*coup de pied flanc*) delivered while jumping at an equal speed of course, you can easily bring your arms back into a position to parry. The projection of the arms gives one more balance and depth”.

The Charlemont method

Theoretically, Charlemont is right, but we can make a mistake; if we deliver the *coup de pied bas* with the adversary being too close, he can come inside the strike by moving the attacked leg to the side while moving forward. He can also cope with the strike (by resisting the pain because the strike was not precise and did not reach the shin precisely) and jump in on you or run in on you; in all these examples and a lot of others, the opponent will be very close to you before your body can get back to a balanced *en garde* position.

Definitely Lecour's method in which the return to *en garde* is faster from the *coup de pied bas*, the arms staying on the chest are ready to act and the position of the body, is more prudent.

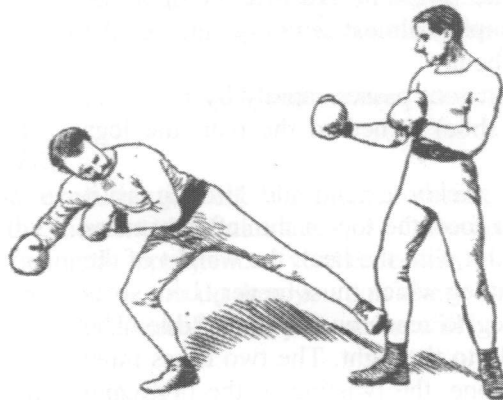
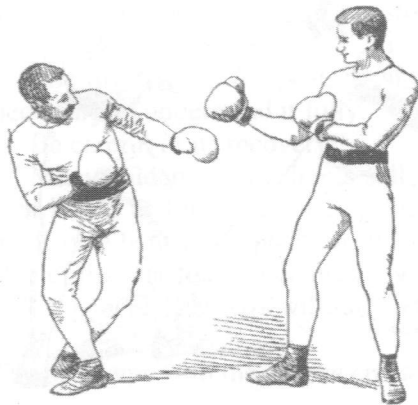
Certain practitioners deliver the *coup de pied bas*, for example, with the left leg, the left arm dropping down and bringing the right arm across the side of the stomach. In the *coup de pied bas* with the right leg, it's the left arm which will be placed on the stomach and the right arm that falls down along the body. This intermediate process is not negligible. The arm thrown to the rear facilitates balance while the placement of the other arm guarantees security to a most sensitive part of the body. Yet when dealing with an English boxer, this intermediate way of delivering the *coup de pied bas* seems dangerous, and instinctively we should avoid using it this way. This method is very familiar to me and in a lot of assaults of English boxing against French boxing that I have been in, I wouldn't use it. While delivering the kick, I brought both my fists in front of my chest; this was not a result of any reasoning or calculation, I simply felt that it would have been dangerous to uncover myself any more.

We can never work too much on the *coup de pied* and the various ways of executing it. It is a simple way of attacking and one of the most efficient. It is to French boxing what the straight left is in English boxing. After a few lessons 'beginners' will believe they know it completely. On the contrary, if we want to deliver this kick well, it will need lots of practice and study to strike with strength and precision. At the same time it must be extremely fast and strong; touching the opponent's leg is not good enough, the kick must be felt.

Also the return to *en garde* must be done with very good speed. Many fighters make the mistake of delivering this strike with a push. It is only by striking a bag with “town boots” (everyday footwear) that we will properly reach and strike with speed and strength which will offer value to the *coup de pied bas*.



Le chasse bas



The English translation for *chasse* means to chase, pursue or hunt. This kick is one of the most powerful found in the *defense dans la rue* syllabus. Offensively the *chasse* can be delivered from the front or rear legs, or used as a stop kick against the adversary's attack.

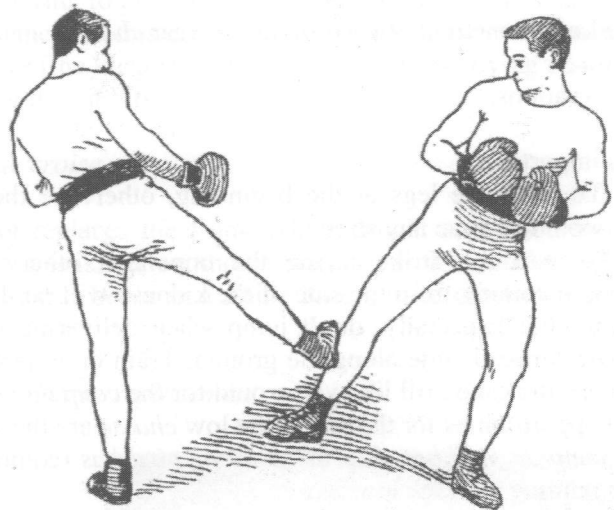
Defense dans la rue professor Jean Joseph Renaud comments on the *chasse* and the Lecour influence-

"The low *chasse* is an excellent strike but is generally not well executed; it must be delivered in a single time action and not as in the Charlemont method, which is really 2 times.

I have often said to C. Charlemont that while I greatly admire the way he practices and teaches the high kicks, I don't appreciate his low strikes and especially his low *chasse*.

A few days before his fight with Driscoll, I had given him this advice: 'Your low *chasses* are slow and push a lot more than they hit. Leave them to one side, they expose you to a rushing attack, and if you succeed then they would not much hurt your adversary'.

The experience showed that my advice was not wrong. None of the *chasses* given by the honorable professor weakened his opponent; Driscoll was beaten because of a few toe kicks. When Chabrier, who practices the Charlemont method regarding his kicks, fought the British Meekins, I gave him the same advice, he succeeded a few splendid low *chasses* but the effect they had was to push and not hit; his opponent was getting back up without any injury. Chabrier then simply used pure English boxing; he recognised too late that my advice was right. A tiny move on the side is enough to counter Charlemont's low *chasse* but not that of the Lecour method, which is delivered in a single time and like a punch hits dry and hard. Lecour's excellent method is currently represented by Julien Leclerc who executes the low *chasse* extremely quickly, but maybe not caring enough about power, his preparation includes only turning the top of the foot a little inward, which removes part of its force.

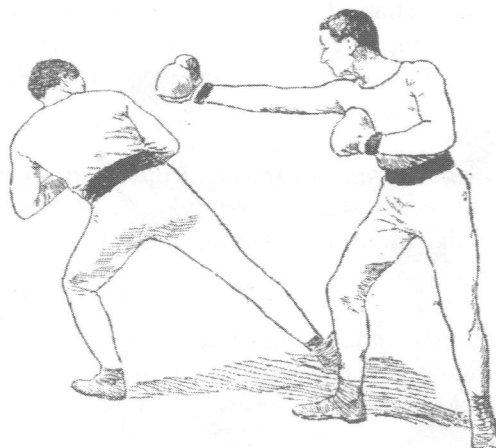


The *coup d'arret* (stop kick) opposed to the *coup de chasse bas*.

Theory of the low *chasse*

This is how the strike should be executed: being in the right guard for example, almost entirely facing the opponent and the legs bent.

1. The left foot passes rapidly by the right, the point (of the shoe) turned to the rear, the legs always bent.
2. Then quickly extend the left leg as it passes by the right foot; the top of the left foot turns inward in order to hit with the heel; the weight of the body is on the right leg which must be very bent so as to allow the left leg to reach as far as possible. The body turns strongly to the right. The two times must of course be only one, the twisting of the body and the extension of the left leg are both made together. To return back to the *en garde* position just do the same movement in reverse.



The advantage of the *coup de pied chasse* against an opponent attacking with a boxing left lead.

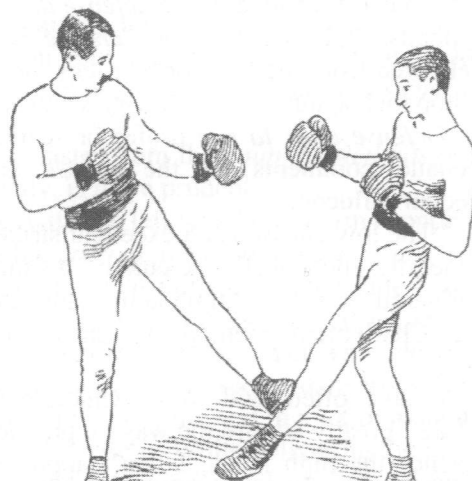
The Lecour method of performing the rear *chasse*

Observations:

It is important

1. To bend the legs at the beginning, otherwise the strike wouldn't have any strength.
2. To start the strike facing the opponent, otherwise the strength coming from the side of the kidneys will not be there at the end. Especially, don't jump when delivering the low *chasse*, instead slide along the ground. Train on a hard target and use the cane drill like you would for the *coup de pied bas*. The opportunities for the use of the low *chasse* are the same as the *coup de pied bas*. But the *coup de pied bas* requires a lot less feinting than the low *chasse*.

Some have claimed that the *chasses* executed in the Lecour system without bending the leg (towards the chest) have no power, but this is a vain objection, as the guard position in this excellent method sits on a folded back leg. There is naturally sufficient bend in the leg.



The *chasse* used as a *coup d'arret* (stop kick) against the *coup de pied bas*

Combinations

Feint a punch with the front hand followed by a low *chasse* is a practical combination.

To perform a hard low *chasse*, the body weight must first be on the front leg. We can easily achieve this result by feinting a *direct* (straight punch) with the front foot eventually taking a step forward – the strike (*chasse*) must follow immediately, without any pause in time.

The more pronounced the feint, the easier the kick.

In the street an inexperienced adversary will certainly parry the feint and receive fully the *chasse*, this will probably result in a broken leg; in any case he will be out of the fight.

If the adversary feints with high kicks, you have a very good opportunity to deliver a hard low *chasse* at the instant his leg returns to the ground.



The feint of a low *chasse* and then jumping in with a straight punch at the face is very handy in the practice of *assaut* (sparring) in French boxing. If your opponent is a real boxer, you could try to feint a low *chasse*, feint a punch and then deliver a low *chasse*. Or feint a low *chasse*, feint a punch and deliver a high *chasse*, but watch for the stop hits. Against someone in the street, these movements are much too complicated.

The low *chasse*, I repeat, is one of the best ways to attack and counter attack in French boxing, it is necessary to understand it fully.

Be careful of its recovery.

Many students at Leclerc's *salle* are not executing it well; like their professor, they turn the point of foot inside and are not bending the legs the moment they start the kick. Once again the strike must be made on a bent guard position and almost facing the opponent. Avoid especially making a sound with the sole of the rear foot which means you are jumping; if you do then you don't have control with the ground. Is it slippery? Then you will fall on the floor. Is it uneven? Then your strike will have no power.

The problems with the *chasse croise* (crossing side kick)

Well executed, it is extremely powerful and it moves the adversary easily, sometimes sending him on his back but without hurting him. It pushes more than it hits and if attempted on a heavier adversary we can find ourselves falling on the floor as if we were trying to push a wall. Also it requires a lot of space; it is more powerful when executed from across a distance. In this condition an opponent fast with his legs can avoid the kick by moving to the side and then we (the kicker) find ourselves in an annoying position. But the main problem, I repeat, is that it pushes more than it hits.

The Charlemont method of performing the *chasse croise*

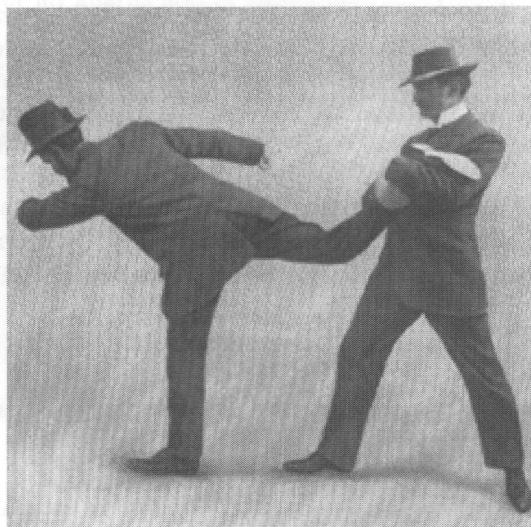
I advise a simple change of foot; the back foot replaces the front foot as taught and made by the professor Albert. Don't bend too much the leg that is striking; we should start (from the guard position) with the legs bent lower. This blow is shorter, and strikes better in a single time; plus it can be delivered closer and its speed is greater.

The defense dans la rue method for delivering the *chasse replacement*

Catching the leg

It is important to be well trained in methods of catching the opponent's kicking leg and the ways to bring the adversary off balance. It is also dangerous to deliver a kick if we don't understand how to properly escape the leg captures.

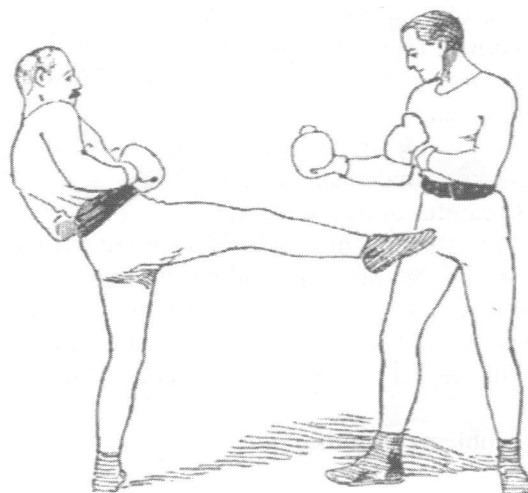
A good French boxer easily escapes when his leg is caught. Charlemont's method is particularly good; his students almost never have their legs captured. It is possible to follow up a leg capture with a lock (read further into jiu-jitsu).





On the street

In the street the kick you will receive is usually the *direct* (vertical or diagonal toe kick) it is sometimes possible to stop it with the heel like the *coup de pied bas* – if this happens the adversary is most probably out of the fight. In any case, it is easy to catch the leg, especially if at the same time we change our guard back. The leg-lock following immediately the fall has a sure effect, if made while pushing the forearm into the middle of the calf, it causes a large amount of pain but not injury, as it would certainly dislocate the foot if made a little higher: we can choose the result in regards to the circumstances.



The *coup de pied direct* to the groin or lower abdomen.

The leg-lock as recommended by Renaud

In a real fight (not in a ring, but in a café or the street), it often happens that we are too close to be able to deliver kicks. In any case, it's exceptional if you can deliver two; if the first kick misses we will certainly be too close to deliver a second. But if the first one succeeds well, meaning you have chosen the opportunity and delivered the kick well, the adversary is surely out of the fight.

Even if you are well trained in French boxing, never deliver a kick when you are too close or without knowing where you are kicking. Nothing should be unsure.

But if the leg or the stomach of the opponent is offered, then kick with all your strength, preferably the *coup de pied bas* or the *coup de pied horizontal* very tight to the stomach and with the thought to immediately continue the battle if necessary with punches.

Too many French boxers deliver strikes anywhere as they are in the habit of being content when hearing from the adversary that they were touched. They never ask themselves - "in a real fight, what would have been the real result?"

If the case is grave, don't neglect the *coup de pied direct* to the lower belly from the lead or rear, and if you have succeeded I advise as a general rule to turn the adversary and get behind him.

I don't pretend to compose a course in French boxing any more than I desire to compose a draft on *la canne*. I believe the readers are aware of the terms used in our national methods. I simply desire to showcase what French boxing must be from the point of view of real combat."

References –

Charlemont, J.: "L'art De La Boxe Francaise Et De La Canne", 1899

Leclerc, Julien: "La Boxe Pratique La Combat Dans la Rue", 1910

Renaud Joseph, Jean: "La Defense Dans La Rue", 1912



In rehearsing these excellent savate kicks, I suggest varying your training as much as possible. Have your partner don leg protectors so that you may apply the kicks with some speed and power; also practice very slowly, making real contact and pressing through with your kicks to observe the effect they have upon his balance.



CHAPTER III

GUARDS WITH THE WALKING STICK

Being peaceful men we shall first learn how to GUARD ourselves from attacks on our person, but to defend we must also attack! It would never do to assume a GUARD position and await the pleasure of our opponent to smite us with no fear of retaliation on our part. All GUARDS are therefore devised to give our opponent possibly more than he is capable of giving us. In fact, every guard we assume, in the very legitimate object of warding our person from danger, lays an opponent open to a very quick reply from us—a KNOCK OUT in a good many cases.

We shall first deal with the GUARDS pure and simple. Later on, and when the reader by dint of practice is in a position to appreciate it, we shall go on to the manner of taking advantage of these GUARDS by converting them into rapid and effective counters.

HEAD GUARD 1.-- FRONT GUARD: This you have already met with in the last chapter (Fig. 2) as a starting off position to enable you better to follow the exercises given. Assume position as described, right foot forward, toe straight to the front, body well balanced; weight on back leg. The left hand position is a matter of choice; it should be held so as to give the body the best poise, and as you will see later, is a first class GUARD. The hand should be well back over shoulder, stick sloping with the point of stick on side of face about level with eyes. In this position the hand and head are safe, as a downward Cut from opponent will glance off your guard; and your hand, a SOFT SPOT, as you have already discovered, is far back out of danger. What would you do if attacked and your opponent had his hand within range of you? HIT IT! Eighty or more persons out of every hundred fail to realise that the hand is a very sensitive portion of their anatomy, and if damaged they are at the mercy of their opponent. Subsequent methods all tend to make you automatically get your hand out of danger. The guard position we are discussing is, of course, assumed only at the psychological moment to guard the head against a downward blow, and is employed against a weapon similar to our own. There are other methods for guarding against an opponent armed with a heavier weapon, but these will be dealt with in a succeeding chapter. The aim is to go on progressively and perfect the knowledge already gained by constant practice.

HEAD GUARD 2.-- CROSS GUARD: To appreciate these guards we will assume an opponent before us; this simplifies the description of the methods and enables us to appreciate the guards more fully. Let FRONT GUARD be your starting off position for all guards and in subsequent descriptions it will be assumed that you are in FRONT GUARD.

As your opponent's stick descends to head, swing your right hand over to left of head with an upward motion to meet opponent's descending stick; at the same time presenting your side to opponent. This gets you *under* your stick and adds force to your grip to resist descending blow. It is a very powerful guard. The stick must be tightly gripped. This is one of the many methods which will demonstrate clearly to you why your thumb should be round your stick and not resting on it. You would have no grip with your thumb on the stick. Have your hand high and clear of head with stick sloping backwards so that opponent's stick will glance off (Fig. 4). The harder the blow the quicker it is likely to glance off. Your reply to opponent from this position will be described to you in due course.



FIG. 4.

HEAD GUARD 3.-- REAR GUARD (Fig. 5) [See also Rear Guard, inside and outside views, from Pearson's articles - Ed.]: As opponent's blow descends to head, withdraw right foot to rear smartly, maintaining your stick arm and stick in original position. Left hand, remember is always comfortably held, and on the look out to get to work should an opportunity occur. This is a very efficient guard and in this position you have your opponent at a great disadvantage.



Rear Guard - inside view



Rear Guard - outside view



FIG. 5.

2.-- BODY GUARD (left side): As opponent strikes at your face or body, swing body round from waist and bend body at waist towards the left by pulling your left hip; at the same time drop your guard to meet blow, your right hand high, your stick gripped tight and forward of body, perpendicular to the ground. Your stick must be held forward of body so that if point of opponent's stick glances off your guard, your elbow, face or body will not be in danger. Tuck in left arm tight to side (Fig. 6). You can take a hard blow on your triceps if the elbow is tucked in tight without sustaining any damage. Again, your ribs are protected should your opponent get home. In this position you can open up like a spring trap to reply to your opponent.



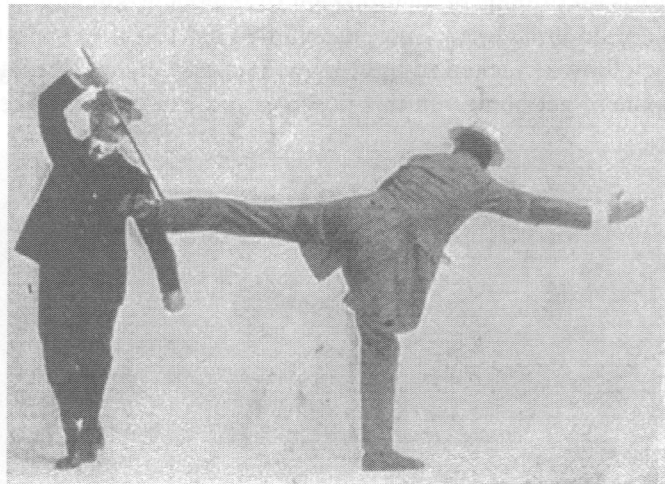
FIG. 6.



3.-- FLANK GUARD (right side): Drop point (lest you forget it is assumed you are in FRONT GUARD) and hold stick forward of body and perpendicular to ground. At the same time jerk your body round half-right from waist (Fig. 7)[See also Flank Guard examples from Pearson's articles – Ed.]. Another position for a very speedy reply to opponent.



FIG. 7.



Flank Guard



4.—ANKLE AND LEG GUARD: As opponent strikes, do not drop 2.— HEAD GUARD; simply draw back right or left foot if you are in FRONT GUARD or REAR GUARD respectively (Fig. 8). Do it smartly, and get on your toes ready to deliver your reply, which should be like a flash after you have had a little practice and know how to do it.

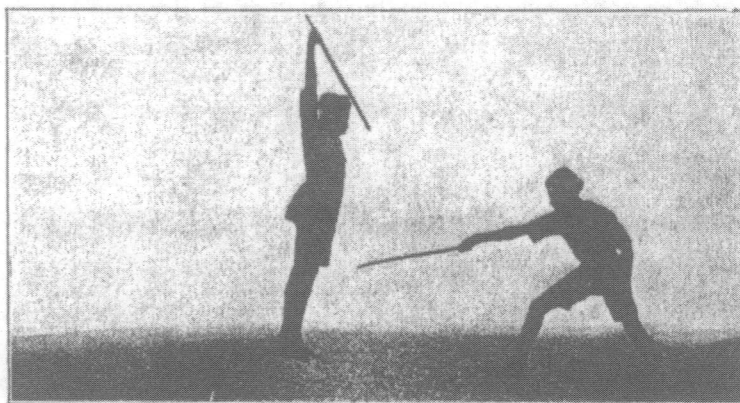


FIG. 8.

5.—HAND AND WRIST GUARD: You may have tempted opponent to strike at your hand or *he* may know it is a “ Soft Spot ” and makes for it. Very well, shoot hand to rear smartly. You will be able to do this like a flash after practice and when subconsciously you have fully realised the disadvantage of a smashed hand! On withdrawing hand to rear, throw shoulder back, keeping point of stick in front of and



FIG. 9.

level with face (Fig. 9). Woe betide the unfortunate opponent if he has missed you!



6.— GUARD AGAINST POINT (1): Do not forget the FRONT GUARD position you are assumed to be in. As opponent's point (stick, spear, whatever it is), comes in, drop point of your stick and, as your point drops, jerk body round from waist half-left smartly and pass opponent's point to your left side. You are then ready to reply to him (Figs. 10 and 11).

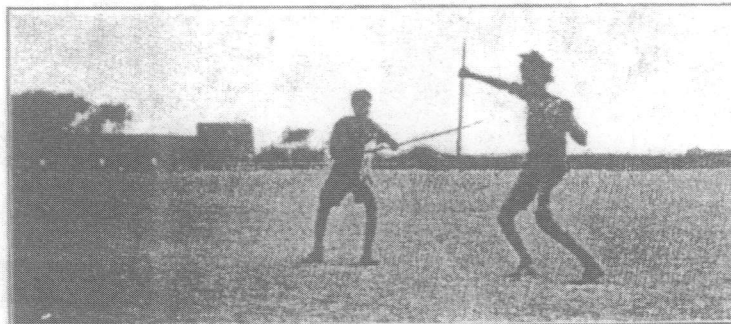


FIG. 10.

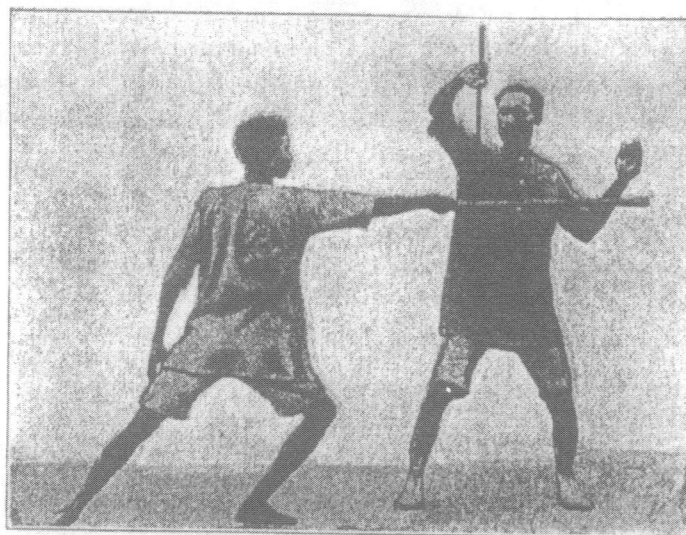


FIG. 11.

ANOTHER METHOD (2).—In the last chapter, Exercise 1, you circle upwards and forwards; very well, to guard against point, instead of circling your stick as in Exercise 1, circle your stick *across* your front. Hand above level of eyes. Make the stick hum; the hum will develop with practice. No point can get in at you as long as you keep your stick circling. Opponent in attempting futile thrusts will lay himself open to the employment of one of the many methods you will have at your disposal.

Practice these guards assiduously. Perfection will come with constant repetition, and with perfection rapidity of movement.



CHAPTER IV

CUTS WITH THE STICK

We now pass on to the various methods of delivering CUTS, and this is where you will appreciate the Exercises laid down in Chapter II for they have all been devised with a definite object in view, as will now be demonstrated to you.

HEAD CUT (1).—*Never* strike at opponent's head as in illustration (Fig. 12) for, as you will see, he may save himself even if his stick is just above the level of his head. Always deliver a head cut with hand as high as possible (Fig. 13) [See also the Head Cut from the Pearson's articles - Ed]. Exercise 2 in the first chapter now comes to your aid in showing how a cut at your opponent's head should be delivered. From your **FRONT GUARD** position, which has been already explained to you, swing point of your stick downwards to brush left hip in circuitous motion to the rear, cut finishing up with hand high and arm fully extended, palm of hand up, body sideways and raised on toes. The point of your stick will finish up below level of your hand, stick sloping down with every chance of point getting home over your opponent's guard. The value of a high guard is obvious, hence the necessity for a straight arm in your **HEAD GUARDS** (1) and (3). In passing, just refer to Fig. 14 and see what a very effective means you have employing two cuts should your cut at the head fail to have reached [See also Reverse Cut from Pearson's article - Ed.]. Merely a turn of the wrist and your stick travels backwards over the course it came, to opponent's body, hand or chin. This you will be able to accomplish like a flash after a little practice—all wrist work—hence the speed.

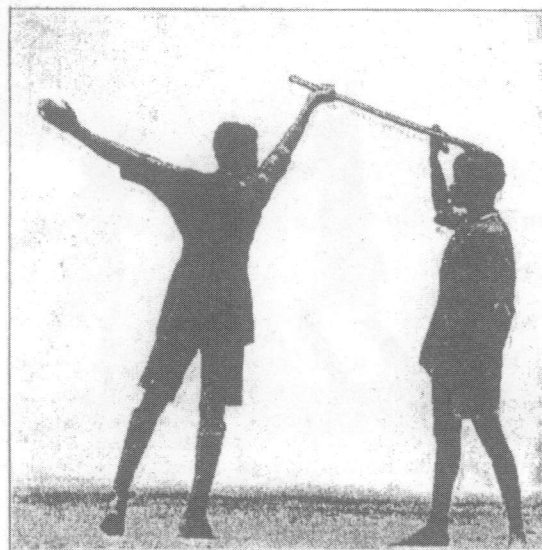


FIG. 13.



Note, here, the precept of the pre-emptive strike. By attacking high you force your adversary to defend high, which places him in a vulnerable position. Follow the momentum of your attack immediately into close-combat and take full advantage of his imbalance. As always, be prepared to change tactics at an instant's notice.

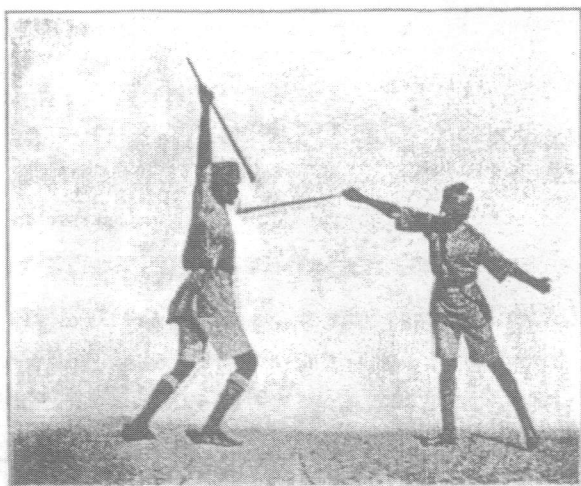
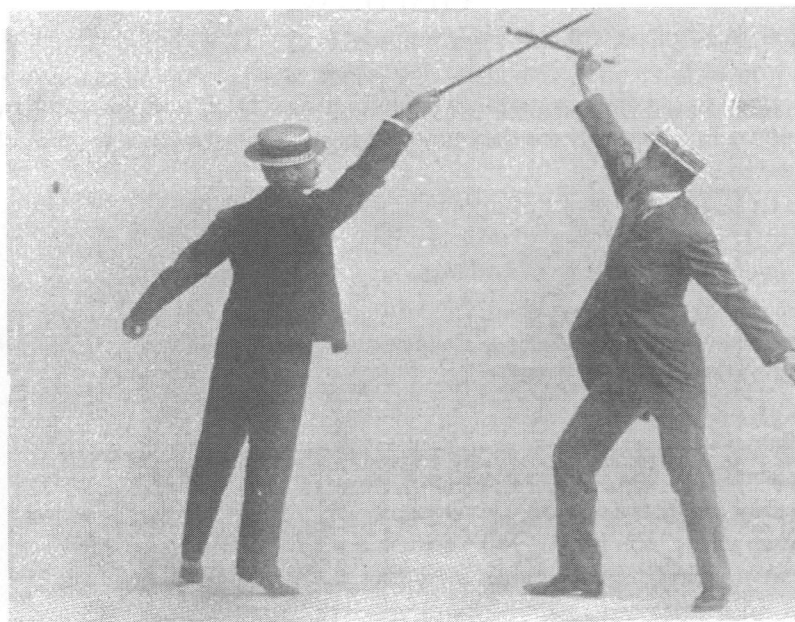


FIG. 14.



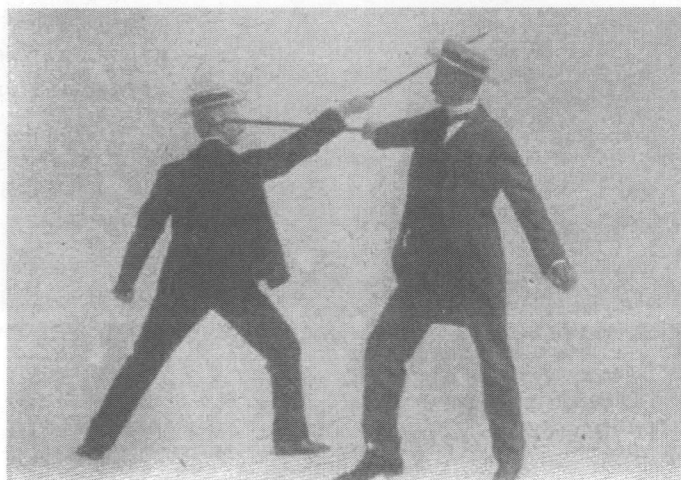
FIG. 13.



FACE OR NECK CUTS.—This is where Exercises 3 and 4 come in. They prepare you for the motion you will have to perform in delivering all Cuts either on the left or right side of your opponent.

CUT LEFT.—Get into FRONT GUARD position. From your FRONT GUARD, carry out the instructions in Exercise 3. Cut, with stick parallel to ground, right to left. Your stick should be held so as just to brush head. *Cut with the wrist*, keeping hand as far as possible in front of face and above level of eyes. The tendency at first will be to carry hand all round head, which means that the wrist is not being fully employed, but you will soon get the “Knack” if you carry out the initial Exercise 3. Let your Cut be of a glancing nature and finish up in FRONT GUARD position. Your stick should slide off opponent’s body, face, etc., in the original direction of the Cut, back on its way to guard your head. In all such Cuts your stick completes a circle. No time is therefore lost in getting on to guard again. In other words, do not let your stick stop on opponent’s body or his guard, if he has one; let it glance off in its original direction back to ON GUARD.

You are here learning how to look after two very vulnerable parts, the head and the hand. As has already been stated, you will in time automatically cover them the moment they have been exposed while delivering a Cut, etc. After every Cut cover your head and hand by getting into HEAD GUARD either



Reverse Cut

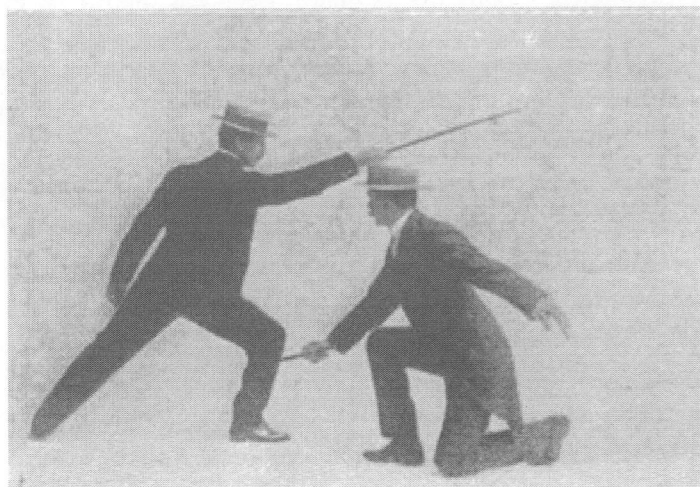
FRONT GUARD or REAR GUARD, for your opponent may try to give you a quick reply. You must take no risks!



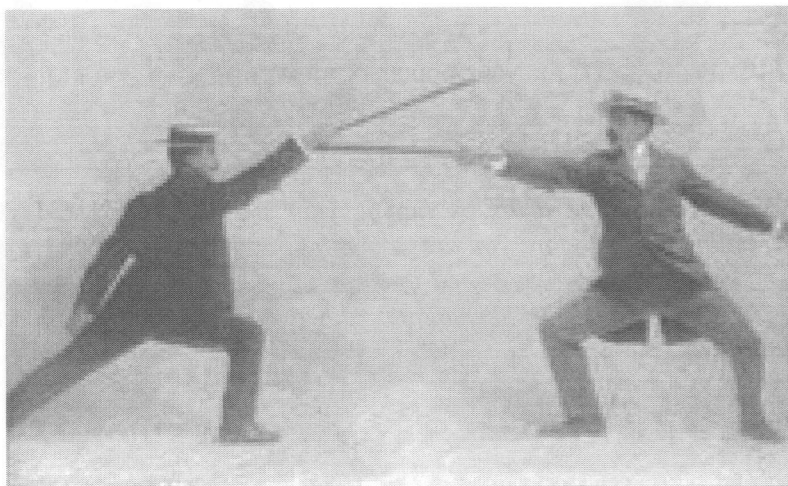
Try twisting these drills by having your partner break through your guard into wrestling range before you are able to apply the complete defence. Remember, your defence will always be based upon your opponent’s movements. Do not fixate on “pulling off” a specific technique; rather, adapt to the new situation and regain the initiative.



BODY CUT, KNEE CUT, SHIN CUT.—Exactly the same as above only drop to the level of the part you are cutting at (Figs. 15 and 16) [See also Cut Left - Knee/Hand from Pearson's articles – Ed.]. Do not forget the glancing cut and back on to guard like a flash after every cut. Always cut inwards at knee or shin for the inside is less protected than the outside, and drop level with your cut. By dropping, the head is always under cover of a speedy guard. This is not the case if you stand up and cut low at opponent for your hand is taken a long distance from your head, and recovering of head is therefore much less speedy. You will now realise the necessity for the emphasis laid on the fact that, as far as possible, *hand must be above level of eyes in delivering cuts*, so that it only has a little way to go back when you have to protect it and your head with a HEAD GUARD. Keep your hand as near home as you possibly can!



Cut Left – Knee or shin



Cut left - Hand



CUT RIGHT.—We will now consider cuts on the right side of your opponent's person. They are delivered in exactly the same way as cuts on his left side; but, at first, you will find this rather more difficult to perform because there is just a little "Preparation" required in commencing this cut which you do not experience in the more straightforward cut at his left side. It is well worth cultivating and will always be a surprise to the ordinary man when it comes in. Not to you, of course, because you have your FLANK GUARD to meet it! Practice this CUT RIGHT slowly at first. From FRONT GUARD position let your stick circle to the right, round your head (this is the "Preparation") and your hand acting as a pivot. When your stick point is coming to the front on the left side of your head, extend your arm, viz., reach out and get at opponent wherever you want to hit him—face, neck, body, etc. Like everything else speed will come with practice and force with it. Do not forget the glancing blow and back on to FRONT GUARD like a flash. Your stick will have performed a circle round your head. Practise cuts at different portions of your opponent's body in turn—imagining a post, tree or anything as your opponent.

Scientific reasons for Glancing Cut:—

1. There is very much more shock behind it than behind a dead blow. A glancing or wiping cut on the neck will sever the jugular vein.
2. Stick in delivering cut is on its way back to guard the head without a pause.
3. There is every chance of getting in on opponent after glancing off his guard; either getting in on face, side, or elbow, and there is also every chance of being able to employ a "Flick," to which you will soon be introduced.
4. A stick delivering a dead blow can be caught by an opponent—this is another reason why you are instructed to keep your hand ready for employment when an opportunity to employ it should arise. If a glancing blow is caught, do not forget there is a *pull* behind a glancing blow and none in a dead one, and the chances of a grip being maintained are slight. *A cut with the wrist is always a glancing cut.*

HOW TO DELIVER POINT.—From FRONT GUARD position jab down into opponent's face or chest. Let the point make contact with a jab with weight behind it. Do not withdraw hand before delivering a point. Never give an indication to opponent of what you intend doing.



CHAPTER V

COMBINATION OF CUT AND GUARD

You are now approaching a stage where you might be initiated into the rather more complex combination of cuts and guards. So far we have combined all cuts with FRONT GUARD in which without exception we finish up—the reason has already been explained (to protect head and hand). We now go a step further and combine our cuts with our CROSS GUARD (Chapter 2, Fig. 4) and we shall now see how this is employed.

ON GUARD.—Get into FRONT GUARD as imaginary opponent strikes at you, or you may ask your friend to do so, but deal lightly with him! Get into CROSS GUARD, as described, by swinging your hand over to left of head with an upward tendency, body sideways, stick well sloping back and hand away from head out of danger. Descending blow will glance off stick, and opponent will be exposed to an immediate reply to his head, face or neck by a turn of your wrist (Figs. 17, 18). To add force to blow swing your whole body to right at the same time as you cut. This is a terrific cut so it is advisable to practice on an imaginary opponent!



FIG. 17.

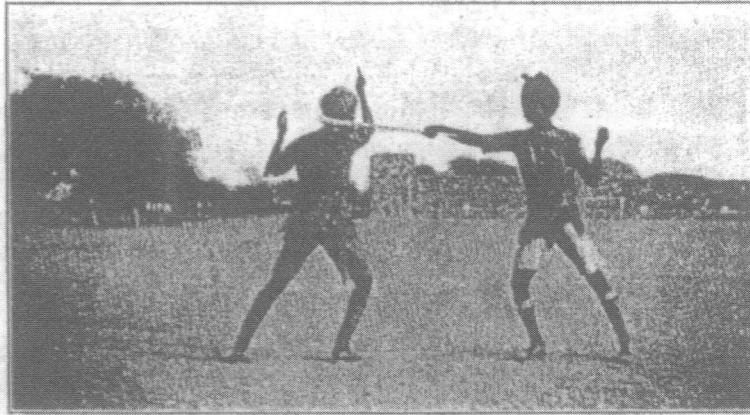


FIG. 18.

We shall now carry this combination a bit further by supposing that you have *two* opponents to deal with. Both are rushing in at you and time is precious. Take No. 1, the nearest one to you, with a CUT LEFT as you now know how to carry out, and instead of wasting precious time in getting into FRONT GUARD, finish up your cut in CROSS GUARD, and reply from there to No. 2. This is a very useful method, for No. 2 may be directing a blow at your head and your GUARD is there ready to receive it before replying (Fig. 19). Now supposing that your opponents are on you and you judge that there is no time to employ your CROSS GUARD after you have dealt with opponent No. 1. Very well, employ *two* CUTS LEFT, one for each opponent, in quick succession without coming into any guard in between. After completing your second cut, get into CROSS GUARD and travel back along the same track with your terrific cut, and if they are still in the way they will catch it. You are thereby making doubly sure of getting in some cut or other.



FIG. 19.

This is the method to practice what we have just discussed.



FORMING SQUARE.—Give it a name! Imagine you are attacked. Carry out two continuous sharp cuts—CUT LEFT—one in front of you, the second half left. Finish up your second cut in CROSS GUARD. Now imagine an opponent on the right still remaining to be dealt with. Cut right from CROSS GUARD and swinging body round with cut, let your right arm go out to fullest extent with your cut. Repeat same cuts until you have completed a circle. Let your body swing round with your cut to right from CROSS GUARD. This is excellent practice and makes for free and easy play with your stick. Do not forget to *employ your wrist* with your cuts. Practise delivering three cuts in quick succession, finishing up in CROSS GUARD and then CUT RIGHT from your CROSS GUARD position. Do not forget to employ the wrist and glancing blow. Make your stick buzz round—it is surprising the pace you can get into your cuts.

You will by now be realising your formidable proportions so you will be taken a step still further and shown something else which makes for free and easy play with your stick, and may be decidedly useful if you are cramped for space such as in a room, railway carriage, mob, or even in the street, to deal with a single opponent who is too close to you to be dealt with otherwise.

We will call this CLEARING PRACTICE. ON GUARD (FRONT GUARD). Cut down at opponent's body (as already pointed out: we adopt a start being made from FRONT GUARD to simplify understanding of the method). Let your cut finish up in rear of body, stick parallel to ground and under left arm (Fig. 20). Your body has swung round with the force of your cut. Left arm up ready for use. From this position swing your body round from waist and let your cut be of a glancing nature, finishing up parallel to ground and under level of shoulder, elbow close to side (Fig. 21). Crouch to it. From this position swing body left from waist back into first position (Fig. 20). Back again once more to position (Fig. 21). You have now completed four cuts at opponent's body. Perform practice slowly at first. Increase speed gradually. After a little practice you will be able to go through the four cuts without a pause between the cuts, and there will be an unbroken hum of the stick throughout the four cuts. Get your shoulder round with a jerk. No wrist work comes in here. *Your shoulder is the motive power*. These are very powerful cuts. You will appreciate this method for close quarter work if you stand in a doorway and see how your cuts take effect on the sides of the doorway. Let there be a pull behind your cuts and bring the shoulder round with a jerk. Crouch to it. To appreciate this method of cutting more fully, stand close to a person with your hand about level with your waist and *slowly* revolve right, with your stick parallel to ground; you will realise you hit him in the middle, a tender spot, and you can appreciate the effect your blow would have if you jerked round your shoulder in real earnest.

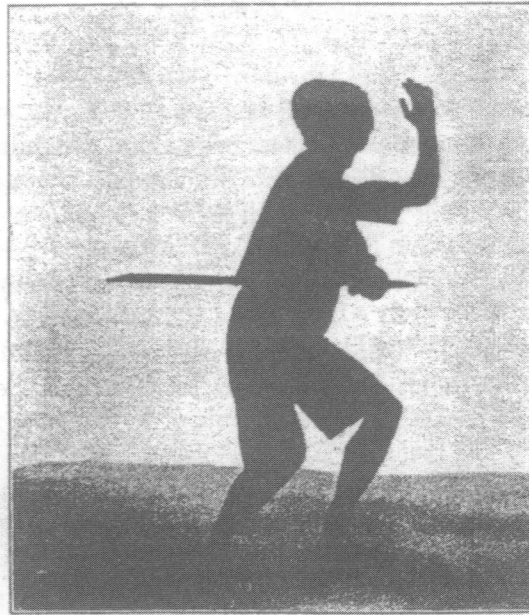


FIG. 20.



FIG. 21.

Do not forget, cut to left finishing up below left arm, stick parallel to ground, and cut to right finishing up below level of shoulder. Make your stick hum and get a pull behind it. Do not flick stick round with wrist otherwise it won't come round in a tight place. Pull it round with your shoulder. Practice this method also on the move. You may have to cut your way out of a mob. Cut to left as the right foot advances so as to get the whole swing of the body behind the blow. Cut to right as the left foot advances and so on with a rhythmical swing of the body. It all makes for free and easy play with your stick. Practise! You will then be able to form an estimate of the efficiency of your stick when it is properly handled.



CHAPTER VI

EVERY GUARD LAYS AN OPPONENT OPEN TO A QUICK REPLY

You will now be able to appreciate the efficiency of your guards and the position in which they place you to the disadvantage of your opponent. You have already seen in the last chapter what a very speedy reply you are able to give opponent from your CROSS GUARD position. We will now consider the other guards in turn.

REAR GUARD.—Do not forget in REAR GUARD that you have your left foot forward. Having guarded opponent's blow at head, his stick will slide down your sloping guard (Fig. 22). Reply at once with a twist of your wrist to left; it is merely a CUT LEFT to his face, neck, etc. (Fig. 23). Do not forget, a glancing blow, and then back to ON GUARD.

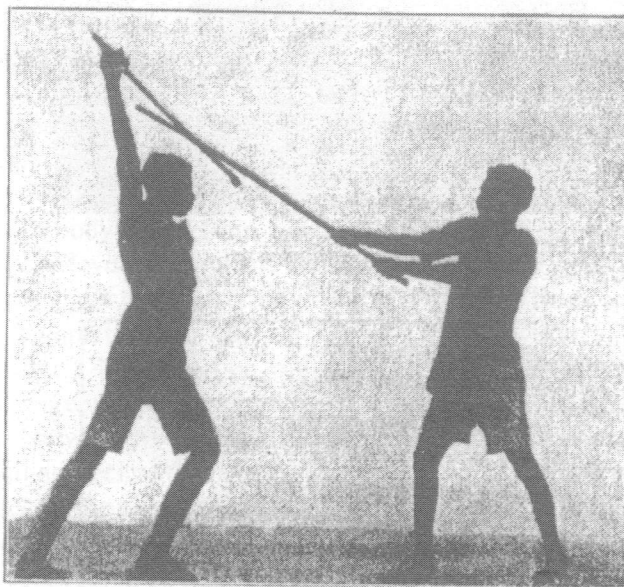


FIG. 22.

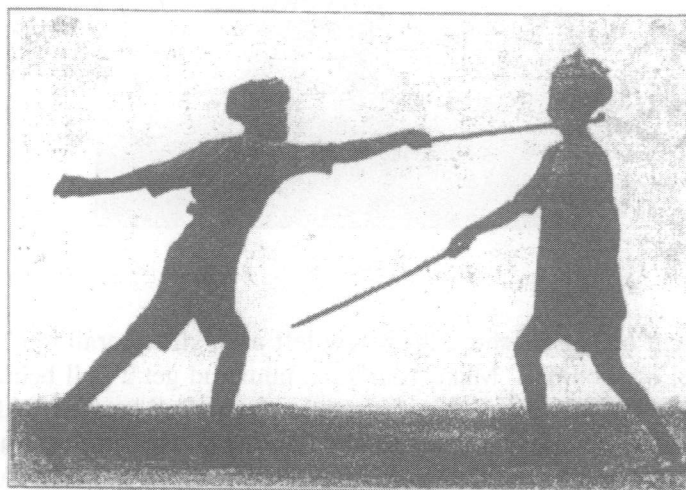


FIG. 23.

BODY GUARD (Fig. 6).—You are a veritable spring trap in this position, and there are no fewer than three methods of taking advantage of opponent, after you have guarded his blow.



1. Open up! Throw left arm to rear and deliver simultaneous HEAD CUT (1), a turn of the wrist, that is all.
2. Open up! And deliver the UPPER CUT from your guard position. Let your stick flick strait up to chin or body, and employ the left arm to add force to your cut by shooting it back.
3. Grip your stick with left hand, lower point and jump at opponent's throat, face, etc.

FLANK GUARD (Fig. 7).—Exactly the same replies as from BODY GUARD; swing stick to brush left hip for the HEAD CUT and flick stick from wrist for the UPPER CUT, left hand is read to be employed.

When delivering all cuts at head, reach up as high as possible to get over guard of opponent (Fig. 13).

HAND OR WRIST GUARD (Fig. 9).—Withdraw hand as you have been shown how to do; and from the far back position you have assumed you are able instantly to thrust forward point of stick to opponent's face, etc., or to deliver a "Flick" which we are soon coming to.

LEG, SHIN OR ANKLE GUARD (Figs. 8 and 24). —Withdraw foot smartly to avoid opponent's blow (if opponent has a long stick, spring back, finishing up on your toes, with both feet together—you can spring back with ease a couple of yards), get on your toes, and swinging point of stick to brush left hip, lunge out again with foot which was withdrawn and deliver cut on opponent's head, etc. (Fig. 25). Failing this, see Fig. 14.



FIG. 24.



FIG. 25.

You may have taken a fancy to the CROSS GUARD, and would like to employ it whenever possible to guard your head. Now, if you are in FRONT GUARD you can easily do so, but in REAR GUARD (left foot forward) you will have to alter the position of your feet, otherwise you cannot get into CROSS GUARD. If you did, you would be all tied up in a very uncomfortable position, and the guard would not be efficient. This is the way to get into CROSS GUARD from REAR GUARD : As opponent's stick descends, bring your right foot forward in a lunge; keep low, and at the same time shoot up your stick hand to left of head, body sideways to opponent, stick well sloping.

All the guards have their advantages, so practice them all.

Replies to opponents from guard positions should be very speedy, and it is only a matter of getting familiar with the handling of your stick.



CHAPTER VII

“FLICKS” AND “FLIPS”

We are now beginning to go ahead in real earnest and we shall soon reach the ACTIVE PLAY stage where we shall be employing our feet for quick work. Up to the present we have been going through the methods in a more or less fixed positions except in the FORMING SQUARE practice and CLEARING PRACTICE on the move. We are gradually getting a “Grand Combination” of methods together, from which we will be able to choose according to the circumstances under which we are placed in defending ourselves.

Certain new methods hitherto merely referred to, will now be introduced.

THE FLICK.—“Flicks” are most effective when properly delivered. They are capable of being very speedily delivered and are very difficult to guard as they curve round and get in behind a guard, though the guard may be perfect against a cut.

HOW TO DELIVER A “FLICK.”

As before, start from FRONT GUARD. (You will later see that a FLICK can be delivered from any position). From your FRONT GUARD lead straight into your imaginary opponent’s face as in delivering a “Point.” Aim at the part you want to strike. Shoot the arm out to its fullest extent, and with a turn of the wrist to the left, make contact (Fig. 26).

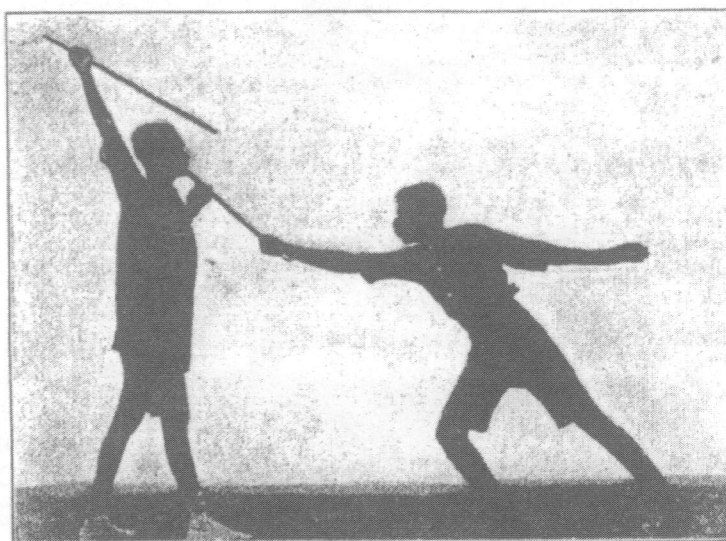


FIG. 26.

Practise delivering the FLICK slowly at first and put your whole body into it; shooting left arm to rear as right goes forward and hollowing the back when the wrist is turned. *Always deliver the FLICK with a lunge.*

A FLICK may be likened to the crack of a whip. The turn of the wrist makes the crack, as it were. This method of employing your stick should be persisted in till proficiency is reached. It is a highly efficient method of employing a stick in self-defense. When you realise that a FLICK, properly delivered, will splinter a piece of wood a quarter of an inch thick, the effect on an opponent can be imagined!



In a tight corner a FLICK is particularly useful. What a very useful method for a rail-way carriage or any tight corner with your back to a wall where you cannot employ your cuts?

For preference, practice on a board nailed to a tree or post, or an old outhouse door. The resounding "Smack" encourages one to effort until the stage is reached when the resounding, lean and finished "Smack" resembles more the deft kick of a racehorse on a stable door, rather than the laboured clumsy effort of a carthorse at the same game. A kick from a racehorse will drop you, whereas a carthorse will lift you into the next field, and you may still get up smiling! It is all a matter of finish, so cultivate the racehorse finish in your "Flick."

Another rather similar stroke is the FLIP. Also a very efficient way of employing your stick under all circumstances when attacked. To deliver a FLIP : from any position spring at your opponent, with point of stick straight for face or body, and judging your distance so as to reach opponent with fully extended arm. Make contact by jerking wrist up (Fig. 27). This is different from the FLICK in that the jerk of the wrist is upwards, whereas in the FLIP, the turn of the wrist is to the left. A FLIP is very difficult to guard. You will see this if you imagine an opponent in front of you and you make for his face. If his guard is formed to cover his head you will come under it on to his face; and if he tries to guard his face you can come in on his head. After delivering a FLIP spring back again for a repetition if necessary or to be ready for emergencies. Practise FLIPS in a similar way to FLICKS; both well deserve special consideration and high development as they are potent arguments to urge in getting out of a tight corner, more especially, when time is not on your side and your opponents require to be quickly convinced.

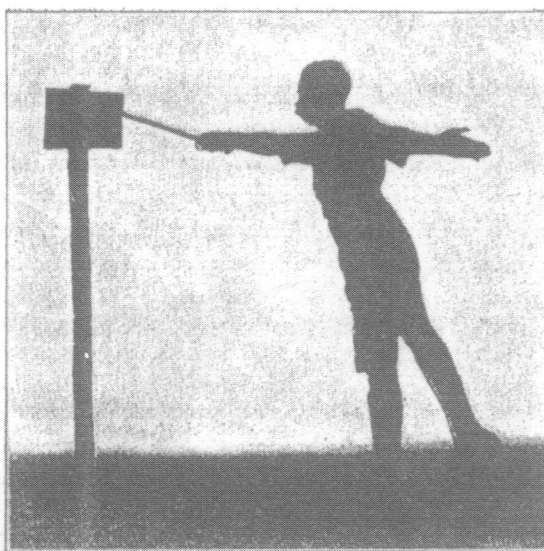


FIG. 27.

The surprising speed with which FLICKS and FLIPS can be delivered after a little practice, will develop you into a veritable automatic "Flick—Flip—Repeater," automatic feed, no reloading! "Some Gun," remarks our Yankee friend!



CHAPTER VIII

ACTIVE STICK PLAY

Our old friend Exercise 1 in the first chapter of this book has not been referred to for a long time; this is where he comes in. He is well worth cultivating.

When confronted by an opponent never stand still in front of him. If he looks like business and is formidable, get down into CIRCLING GUARD like a shot, right foot forward. Exercise 1 will henceforth be known as CIRCLING GUARD. Make your stick hum round in UPPER CUTS as you will by now know how to do. This will in all probability upset the calculations of your opponent and will, if your first few upper cuts miss him, certainly make him stagger back and be at a disadvantage. Do not forget that the moral effect of a stick, "whizzing" in front of an opponent with every chance of getting home, is extremely disconcerting to him! When employing your CIRCLING GUARD you will naturally judge your distance so as to get home straight away. You do not want to show your opponent what you are going to do. It does not matter if your initial move by the first upper cut misses. Follow your opponent up or retire (still circling your stick) as the case may be. Make use of your feet; short, sharp, active steps, forwards or backwards, like the boxer.

From your CIRCLING GUARD on the move, either backwards or forwards, practise all GUARDS and CUTS which have been already described to you. Before we proceed any further, remember one thing, and that is, *in getting into any guard always step in towards opponent*. The nearer you are to him the less chance you stand of being hurt, for you lessen the force of opponent's cut. This you will have very clearly demonstrated to you in a subsequent chapter.

Again, you must remember that when employing your CIRCLING GUARD, your stick should never cease circling until the psychological moment arrives of getting into a guard or of delivering a cut.

Practice getting into FRONT GUARD from CIRCLING GUARD. Up goes your hand to its old refuge, straight arm, well back over shoulder, head and hand safe should opponent have managed to deliver blow at head. The same with CROSS GUARD; from CIRCLING GUARD, whip up your hand to left of head into CROSS GUARD. Practice this until you can get off CIRCLING GUARD into any other guard like a flash; you will find that your other guards are formed simultaneously with the stoppage of your CIRCLING GUARD. From your CIRCLING GUARD practice all cuts; let your CIRCLING GUARD run into the cuts as it were. There should be no stoppage between your CIRCLING GUARD and your CUTS. After delivering a cut get into the habit of immediately covering your head. ON GUARD at once (i.e., HEAD GUARD). Since the head and hand are vital spots it is obviously necessary to acquire the habit of immediately recovering them every time they have been exposed in delivering a cut; for opponent may have guarded your cut and give a reply. Take no risks! If he does not give a reply you can get down into your CIRCLING GUARD again, if necessary. The great point is you can change from your CIRCLING GUARD into any other guard or cut like a flash, after practice. The change will be automatic.

Get down into your CLEARING PRACTICE from your CIRCLING GUARD, deliver the four cuts as you have been taught how to do, then back into CIRCLING GUARD again. This is splendid practice for free and easy play with your stick. From your CIRCLING GUARD, your stick humming round, do not forget, practise FLICKS and FLIPS as before, no stop; a continuous movement strait from CIRCLING GUARD into a FLICK or FLIP. Practise slowly at first till you get into it.

TO DELIVER A FLICK OR FLIP FROM CIRCLING GUARD.—As your stick revolves and point goes to the front, lunge out for your FLICK or FLIP.

You will soon get into it and you will realise what an extraordinarily efficient weapon of self-defence you will have converted your hitherto useless Walking Stick into.

Now that we have arrived at this stage, the use of the left hand and arm as GUARD will be demonstrated to you. We have so far only referred to the left hand and arm for employment in adding force to CUTS, FLICKS and FLIPS, for seizing opponent's stick or other weapon should it come within



reach, and also for giving poise to the body. We will now see how the left arm can be employed as a guard.

The left arm is a very efficient secondary guard, and the hardest blow at the head can be guarded by shooting the left arm up to meet the descending blow. As the blow descends shoot the left arm up to its fullest extent to meet the blow. The fingers should be closed, the hand in its upward flight describing a spiral motion, finishing with fully extended arm and palm turned to the left with a jerk. A blow will glance off without any injury to arm (Fig. 28). Arm must be shot straight up like a flash, for it would not do for descending blow to land on a bent arm when it would not glance off without damage. It is all a matter of practice. Do not forget, the fingers *closed*, the spiral motion of hand, and the very necessary finish with a jerk of the palm hand to the left. The employment of the left arm as a guard for a blow delivered at your body will be described in the next chapter in a method for disarming an opponent.

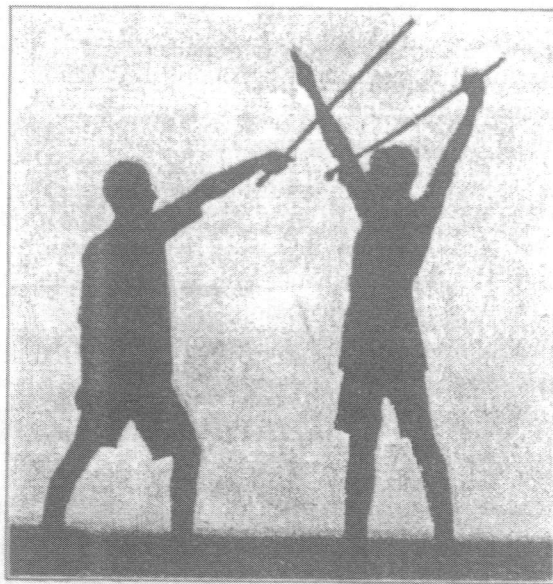


FIG. 28.



Remember that your cane is not your only weapon. At certain times it can be highly advantageous to surprise an adversary with a low savate kick, a left lead-off punch or an atemi-waza strike. If he closes suddenly and your cane becomes trapped, be prepared to counter him with jujitsu and atemi-waza.



CHAPTER X

DOUBLE HANDED STICK PLAY

You will find the following methods extremely useful if you are up against an opponent armed with a heavy stick, staff, or cudgel. They are extremely easy to grasp at this stage for you have already acquired a knowledge of how to guard yourself and deliver cuts; and you will easily outclass an opponent with heavy armament. You will sail round him like a light craft, for his movements will necessarily be impeded by his unwieldy weapon. The first method of dealing with him you will now realise after the care you have taken of acquiring the knack of guarding your own hand. It should be a cut at his hand, a **FLICK**, a **FLIP**, **CUTS**, **UPPER CUT** with your **CIRCLING GUARD**, or the numerous tricks learnt in the last chapter. However, here are further methods of dealing with him.

ON GUARD (Fig. 43).—Get into your **FRONT GUARD** position and grasp stick with both hands behind shoulder ready for attack, and do not forget your foot play, backwards and forwards, as the case may be. From this position your opponent has no indication from which direction your attack will be launched [See Double-Handed Cut Left/Right from the Pearson's articles – Ed.]. In fact, it is extremely unlikely he will be in a hurry to attack you, as he will scent danger. However, if he risks a blow at your head you are ready.

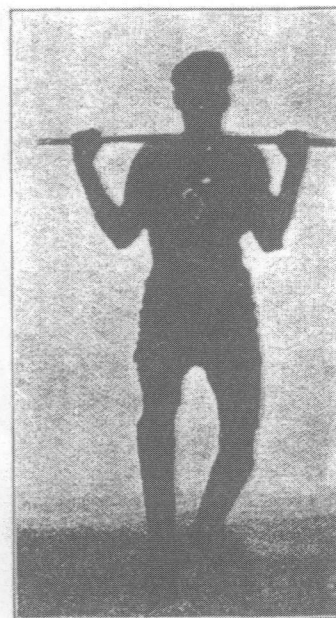
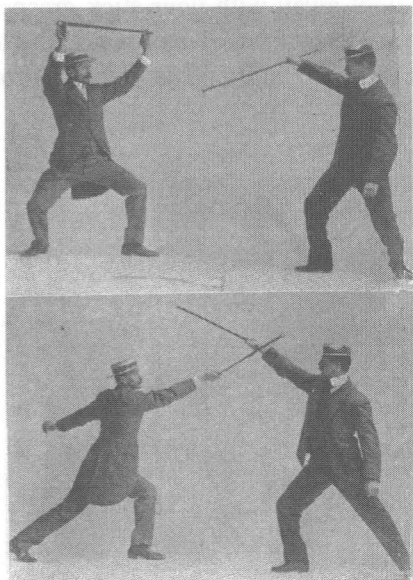
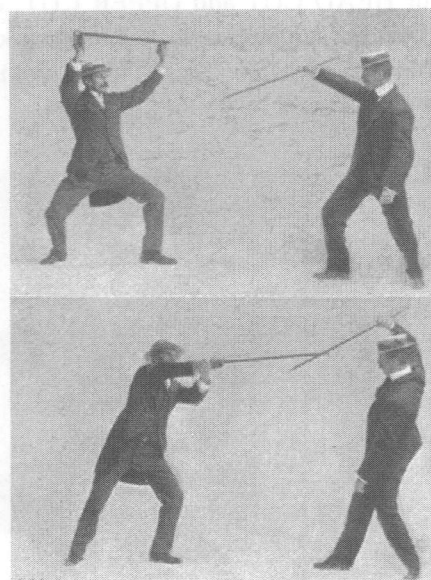


FIG. 43.

*Double-Handed - Cut Left**Double-Handed - Cut Right*

HEAD GUARD.—Jump in as blow descends (you must step in for all guards, do not forget) and let your arms arrive at fullest extend with a jerk, taking opponent's *hands* on your stick (Fig. 44). The



result will be his stick flies over your head and he sustains a badly damaged hand; for if he is striking at you at all he will naturally put force into his blow.

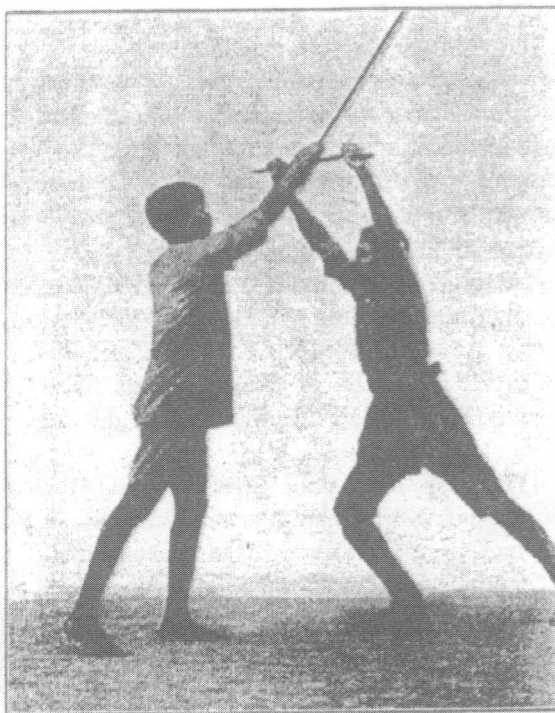


FIG. 44.

If he strikes at the left side of your body, you old friend the BODY GUARD comes in, only this time a double handed one (Fig. 45); and how to reply you already know. It is quite simple; release the left hand for your HEAD CUT and UPPER CUT, or jump in straight away with your stick grasped in both hands for a JAB in face, neck, etc., which you know well how to do by now. There is nothing to prevent you using your DISARMING PRACTICE methods; merely release the left hand as you jump forward for your swinging left "hook."

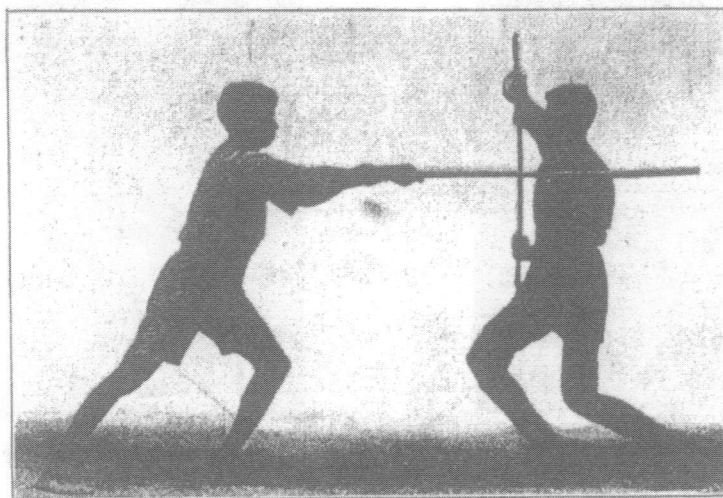


FIG. 45.



FLANK GUARD.—If opponent strikes at your right side, employ a doubled handed FLANK GUARD (Fig. 46), and reply as you already know how to do. In coming into all double handed guards, maintain the grip with both hands on your stick, *and see that your right hand is always uppermost in BODY GUARD and FLANK GUARD*, so that your replies are not impeded as they would be if your left hand was uppermost. There is nothing new in these guards or counters. They are only a varied form of what you have already learnt.

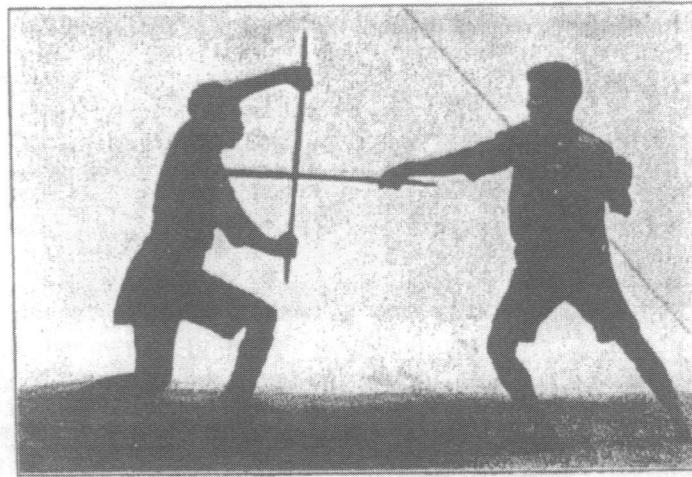


FIG. 46.

CUTS.—Do not give opponent any indication from which direction he may expect your CUTS.

CUT LEFT.—Simultaneously with the release of the stick by your left hand lunge out with the right leg. This jerks shoulder round to add speed and force to the CUT (Fig. 47). All should be done in one movement; the CUT is delivered like a flash, and you get straight back on to ON GUARD.

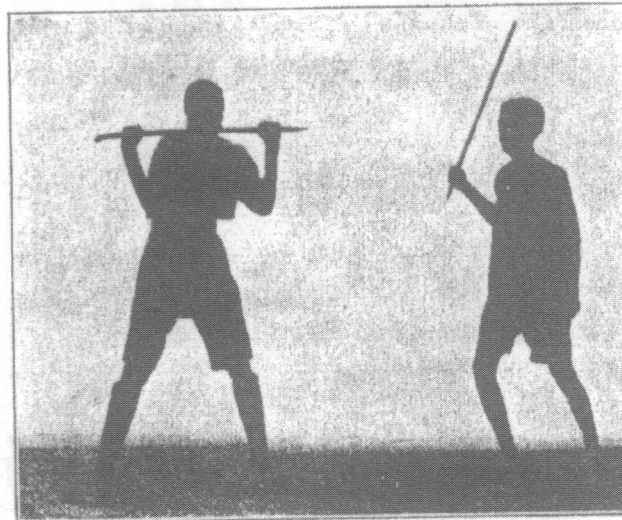


FIG. 47.

CUT RIGHT (Fig. 48).—Exactly the same, except that the right hand is release, and you lunge forward with left leg and deliver CUT. ON GUARD!

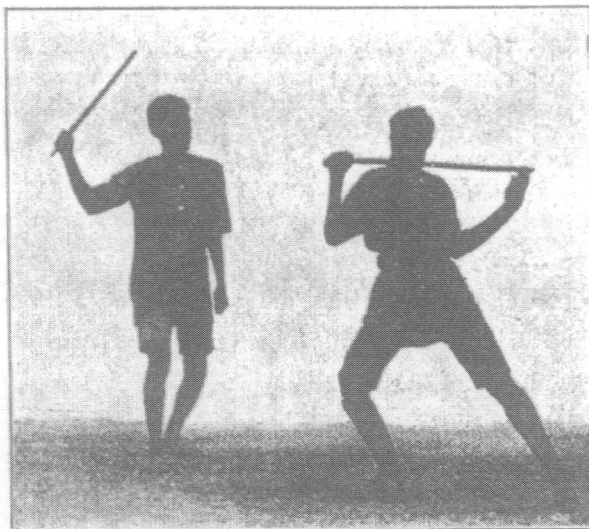


FIG. 48.

CUT UP ON RIGHT (Fig. 49).—This is where Exercises 5 and 6, which we have left so very far behind, come to our aid, though we may not have appreciated their true value at the time we performed them. They give us a supple shoulder and wrist, and therefore worth going through as we stroll along for a walk. Exactly the same procedure; simultaneous release of stick by left hand with lunge by right leg and sweeping upper cut from a supple shoulder and wrist.

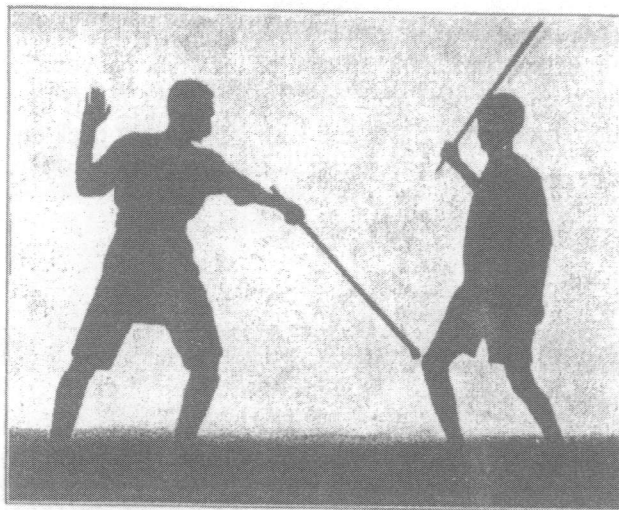


FIG. 49.

UPPER CUT ON LEFT (Fig. 50).—This now needs no description after what has been said.

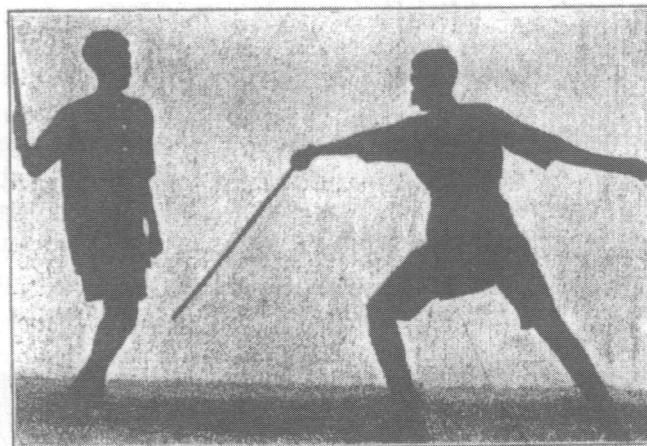


FIG. 50.

Herewith, yet another method of dealing with your opponent. As his stick descends towards your head, step smartly to the right and swing round left to deliver cut across wrist or hand of opponent (Fig. 51).

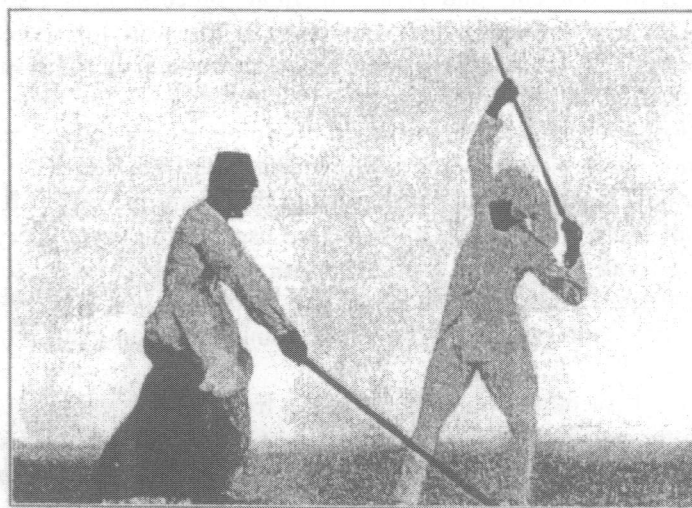


FIG. 51.

By this stage it is well ingrained into you how to protect your hand, so that when employing these methods you can be left to see, when receiving a blow on your guard, that neither hand is in the way of the blow.

You already know how to guard your legs and you have appreciated the great advantage of jumping into an opponent to lessen the force of his blow. You may now safely be left to do so.



CHAPTER XI

HOW TO DEAL WITH AN OPPONENT UNDER SPECIAL CIRCUMSTANCES

So far we have presumed our opponent to be armed with a stick or cudgel, the weapon he is most likely to employ. Having now at your disposal a whole battery of methods to bring to your aid in self-defence, you can realise that, provided you are given warning, an opponent armed, for instance, with a knife, would be at the mercy of your powerful UPPER CUTS, HEAD CUTS, etc., FLICKS, FLIPS, and the host of other methods you have now acquired a knowledge of. The odds would be all on your side. Similarly, the gentleman who draws a revolver within reach of you could also be very speedily dispatched before he realised what you were about.

Take the case of an opponent rushing in at you who has arrived too close before you are able to employ your more open methods. Grasping the stick in both hands, as in Fig. 30, you can receive him with the point of your stick at his throat or get down to the employment of your CLEARING PRACTICE method.

You may be driven to take up your stand with your back to a wall. In this position you are deprived of the employment of your cuts, as your stick cannot go back. Here you will appreciate your FLICKS and FLIPS above all other methods. Should you find yourself in such a position lunge out at your nearest opponents with a FLICK or FLIP; this enables you to leave your cramped position against the wall, and you can get in your cuts and guards in rapid succession as you did in the chapter on ACTIVE STICK PLAY, before you again get your back to the wall for protection to await another opportunity for a sally forward. A knowledge of how to act under such circumstances does at least afford one a fighting chance of coming out of a tight corner.

If driven to employ your stick in self-defence in a mob, room, railway carriage or similar tight corner where you have not much elbow room, get down into the CLEARING PRACTICE method and use your shoulder as you have been told how to do. From this position your FLICKS and FLIPS can be very speedily delivered all round you, if you make active use of your feet. Very effective play can be made by grasping stick in both hands, and jabbing upwards with both ends, left and right, using the shoulder to its best advantage. The moral effect of one or two FLICKS or FLIPS, well delivered, is considerable, and may make a mob get back from you to think, and your chance of escape lies in seizing such an opportunity.

The SAND BAGGER or other opponent attacking from behind, can, if his approach is heard, be met by a swinging cut to the rear as you face about by the CLEARING PRACTICE method, and if you fail to get in, a FLICK, FLIP or throat JAB would automatically come to your rescue.

The attack by a dog would be met by the UPPER CUT from a CIRCLING GUARD. This covers the portion of one's person most liable to attack by this species of opponent. The average man, knowing no better, raises his stick to strike, thereby exposing the parts the dog is making for. This brings to mind an incident, small in itself, but quite sufficient to demonstrate the great benefit one derives from a knowledge of how to employ a Walking Stick efficiently in self-defence. The writer one day saw a shepherd fast asleep, and for a mild joke touched him on the nose with his stick. Like a flash the shepherd's dog, hitherto unseen, flew in for a nip. The stick thereupon travelled in an UPPER CUT from master's nose straight to the snout of his faithful companion, and the attack was cut short. Take a cue from this and get familiar with the methods of employing your stick effectively. In an emergency you will do the right thing automatically and your stick may prove so useful on occasions. Failing one method of taking effect, you have so many others to fall back on. The methods already demonstrated are by no means the limit of the possibilities of employing your stick. They merely give you the means of employment under certain stated circumstances. As Napoleon said: "No genius suddenly or secretly reveals to me what I should do under circumstances which are to others unexpected; it is reflection and meditation beforehand." So take a leaf out of his book and be prepared for circumstances which will



show an opponent that you have not been behindhand in acquiring a knowledge of how to defend your person.

It would be well to summarise here a few final reminders:—

1. Cultivate speed in all methods.
2. Get into all guards like a flash; similarly deliver all Cuts.
3. Do not forget to acquire the habit of guarding head and hand, after every cut cover head and hand with HEAD GUARD in case opponent may have guarded your cut and replied to your head. Speed is the essence of this system of self-defence, so cultivate it.
4. Employ your SURPRISE PACKETS as speedily as you can.
5. Failing the opportunity of employing an efficient guard, jump into an opponent; you will thus minimise the force of the blow aimed at you, and either end of your stick is bound to get home before you part company, for you know the “Soft Spots” and the method of getting there very much better than he is possibly aware of.
6. Last, but by no means least, you must above all things impress on your opponent from the start your formidable qualifications; and in all probability you will perforce be obliged to employ, if you catch him, a means you have hitherto not been instructed in—your boot!



9: The in-fighting ranges of boxing and stick defence

With reference to Barton-Wright's ideal of Bartitsu as a method of cross-training for self-defence, it is important to transcend "styles" as discrete entities and to explore ways of moving smoothly between the artificial ranges encouraged by the rules of specialised combat sports.

The sections in this chapter are excerpted from Allanson-Winn's "Boxing", from Captain Laing's "Bartitsu Self-defence" and from H.G. Lang's "Walking Stick Method," the latter again supplemented by Barton-Wright's "Self-defence with a Walking Stick". These excerpts address the in-fighting range, representing the fusions of boxing with wrestling and savate and of stick fighting with jiu-jitsu or close-quarters combat. Taken together, they are exemplary of the Bartitsu approach to transitioning between the ranges of combat as required by the needs of the moment.

As well as dealing with close-range punches, R.G. Allanson-Winn's chapter on in-fighting recognises that a boxer will frequently be forced into, or may choose to enter the "clinch" range. The boxing of the early-mid Victorian era actually allowed all manner of standing grappling and upper-body throws at this range, with the aim of tiring or injuring the opponent. This form of pugilistic in-fighting had become unfashionable by the Edwardian era, being specifically prohibited by the Marquis of Queensberry Rules in 1867. However, it was still very much part of traditional boxing lore at the time Allanson-Winn was writing his books, being taught partly with an eye towards actual self-defence outside the ring and partly as a means of discouraging a boxing opponent who played too roughly.

Allanson-Winn follows with a series of "Exercises", combining the various boxing techniques presented thus far, with an additional note on the use of in-fighting throws. His chapter on "Street Fighting and la Savate" further reinforces this theme, outlining further examples of how boxing can be reinforced with methods drawn from savate and wrestling. This underscores the need to be able to transition between fighting ranges in a no-rules situation, according to E.W. Barton-Wright's precepts of Judgment and Adaptability.

The earlier forms of recreational stick fencing typically required participants to maintain a certain fighting range and a single-handed grip on the stick, and not to enter in to close-quarters. However, Barton-Wright, Vigny and Lang recognised both the likelihood and the advantages of close-quarters combat when armed with a walking stick in a real, no-rules combat scenario. Their approach to stick fighting encouraged the use of double-handed "bayonette" thrusts, stabbing attacks at close-range with the handle of the cane and a variety of joint-locking and throwing methods taking advantage of the stick as a lever.

Finally, Captain Laing addresses some of the basic "Combined Practices" of the Bartitsu/Vigny style of stick fighting, again referring to in-fighting techniques such as takedowns and the use of the cane handle as a jabbing weapon.



CHAPTER IX.

"IN-FIGHTING." THE "CONTRACTED-ARM," "UPPER-CUT," AND "CROSS-BUTTOCK."

WITH straight leads, counters and cross-counters, the weight of the body is thrown into the blow far more than it is in the class of hits we are about to consider. As before hinted, a hit should never be swung round or delivered with a bent arm, except when at very close quarters, and then the arm, and forearm should be at right angles to one another in order to bring in the greatest possible mechanical advantage. This "contracted-arm" hit depends really to a greater extent on the strength of the muscles than on the weight of the body, and, though it cannot pretend to the importance of the straight hit, it is of the greatest use at very close quarters—indeed, it is the only one you can make use of at "in-fighting."

There is another half-arm hit, called the "hook-hit," in which the elbow is not so much bent as it is with the real "contracted-arm;" but there is little power in it, and, though it may reach a man at a greater distance than the contracted-arm hit, it is very little better than a magnified box on the ears when it does come off. Then there is this great disadvantage about the "hook-hit:" you run a considerable chance of breaking your arm or disabling it against your opponent's elbow or shoulder, and, in any case, you lay yourself very much open to a cross-counter: so it is far better to stick to quite straight hitting when at any sort of a distance, and to bringing in the "contracted-arm" or "upper-cut" when you come to close quarters.

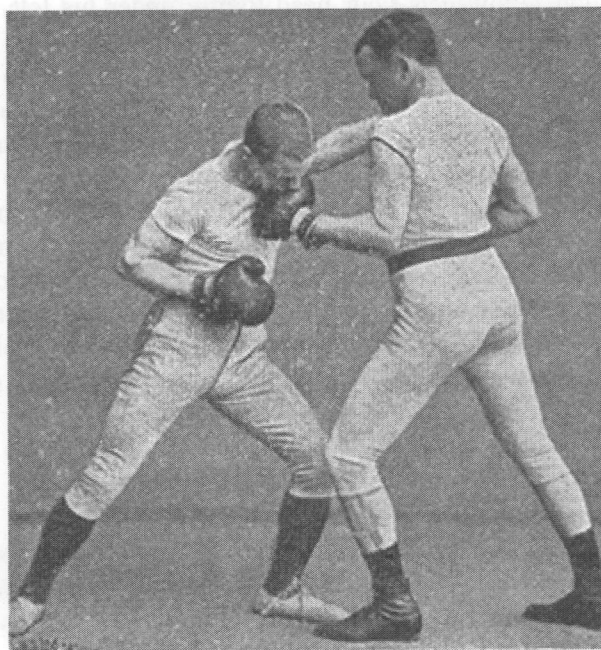
Though you should never make use of the "hook hit" yourself, it is as well to know how to deal with a man who believes in it, and tries it on against you.

From the partial bend of the arm it is physically impossible for this hit to extend as far as a straight hit, and, to avoid it, you should either counter your opponent with left or right, as the case may be, or, better still, take a short step back, and then, when he has swung round with the impetus of his blow, step in and cross-counter him.

If this retreat and advance is neatly executed, a very pretty knock-down blow often results—for the adversary cannot avoid imparting a twist to his body and thus laying himself delightfully open to a hit on the jaw or side of the head. I have seen a man who was trying the hook-hit twisted round like a top by this defence. He hit as hard as he could, and the momentum engendered being instantly followed up by the cross-counter caused him to gyrate twice and then sit down on the floor with a suddenness which surprised even his antagonist.

When an opponent rushes in and you have avoided him, either by stepping aside or by getting your head out of the way, it is often a good plan to step in and deliver the right hand contracted-arm hit, either under his left arm just above the belt, or, if he has very much overreached himself, you may possibly pull off the "kidney-hit," which is occasionally very effective. It does not often succeed; but if you have to deal with a rusher who also hits round with his left, it is on the cards that you will often see as much of his back as you do of his manly bosom, therefore, as the kidneys are situated close to the spine, at the roots of the shorter ribs, it will be well to give him a good punch with the right in the region indicated.

Again you may, with a rusher, especially if he is taller than you are and comes in pretty straight, stoop slightly, and, when he is at very close quarters, give him the contracted-arm on the mark with your left, and then follow this up immediately



THE "UPPER-CUT."

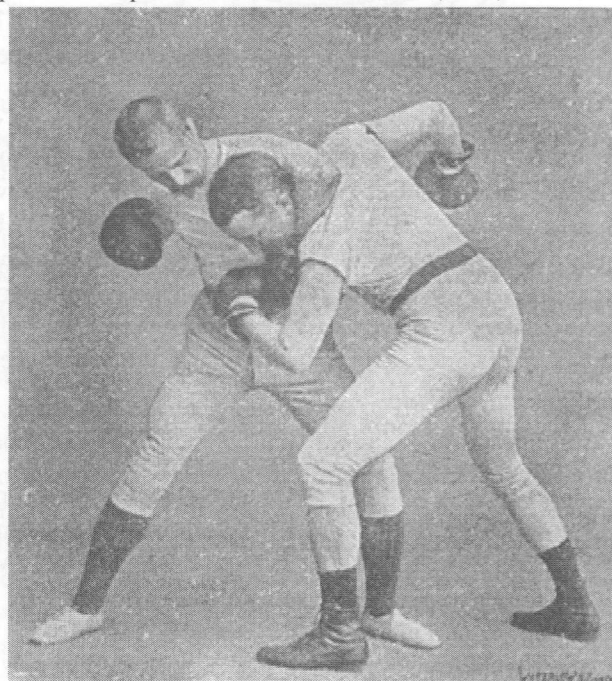


with your right, also contracted-arm, on his left short ribs. Directly you have broken away, remember to go back at once to the old position, and be ready to bang out straight with the left.

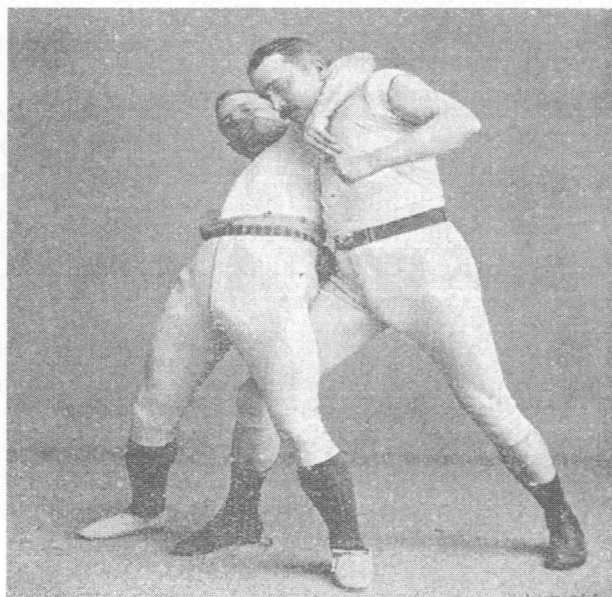
So far, under this heading, we have only considered the short-arm hit delivered in a half-round horizontal position. The upper-cut is delivered much in the same way, but vertically upward and with perhaps rather more of a swing in it—a hit intended exclusively for your opponent's face when he comes at you with his head rather down, or when he is ducking to avoid your left. This is often a good useful hit, when it comes off, but it is astonishing how many upper-cuts expend themselves in the air, and, when this is the case, they leave one's body rather exposed to a man who is quick at bringing in a body blow. It is a hit to practise carefully; it is so difficult to calculate: in my experience, one generally hits too soon, and the blow is wasted before the opponent's head is within reach.

"In-fighting" generally resolves itself into a wrestling match, or one man gets the other's head in chancery, and then there is room for a fine display of contracted-arm work. When your head is in chancery, immediately begin to work your left and right contracted-arms alternately on the adversary's mark and short ribs. He has only one hand to punch with, the other being engaged in holding your head. It is two to one on you in number of hits, and the hand you are using on his mark partly protects your face. You can make him very sore with this double hitting, but, personally, I should use the back throw whenever it came to a case of head in chancery.

Though "in-fighting" is so apt to degenerate into a rough sort of wrestling match, it should be practised very carefully, on account of its great utility in actual fights. For example, supposing a rough fellow gets your head tightly under his left arm, all you have to do is to put your right arm over his left shoulder with the hand well across his face or under his chin—at the same time making sure to have your right leg well behind him—then you can pull his head back sharply and throw him on his back. This, to my mind, is far the best stop for all cases of head in chancery. Needless to say it applies equally well when a man gets your head under his right arm; you then bring your left arm over his right shoulder, making sure to have your left leg well behind him, pull his head back with your left hand, and throw him over your left leg on to the back of his head. You can vary either of these stops by hitting him with the free hand on the face or mark just before he falls.



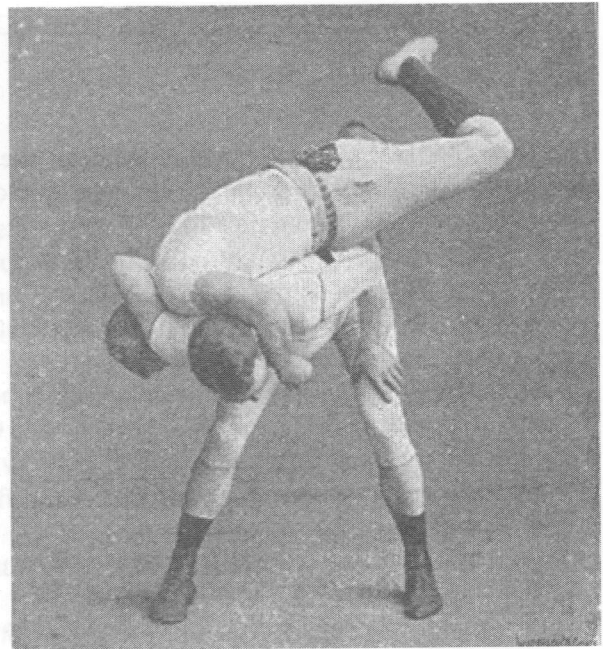
HEAD IN CHANCERY.



THE BACK FALL



With the "cross-buttock," which arises immediately out of the head-in-chancery, your opponent swings you across his hips, throws you in a sort of heap upon the ground, and then falls upon you. It is a most dangerous sort of throw and the stop above referred to should be instantly resorted to. Catches and throws are not supposed to be used in boxing "proper," but it is necessary to know something about them since they are always likely to occur in actual practice.



THE CROSS-BUTTOCK

In the "back-heel," which may be as dangerous a throw as the cross-buttock, we recognise a more complete form of wrestling, and it often comes out of a left-hand lead off when your left has passed over the opponent's right shoulder. He then holds your left in that position with his right hand, and getting his left forearm well under your chin forces your head back, at the same time drawing your left leg sharply back with his left heel, which strikes the back part of your leg just behind the knee. If this is done quickly, and your opponent throws the weight of his body into the sort of push he ought to give, it will cause you a bad fall on your back, probably the back of your head. The best stop for it is to step well back with your right leg, and so increase the stability of your position. If you can do this quick enough to avoid being thrown, lose no time in getting your left leg from behind his, at the same time trying to give him the contracted-arm with your right on the left side of his head. Remember that when once he has succeeded in getting a firm grip of your left arm and in throwing your head back your position is not a comfortable one, and you cannot make an effective hit until you have got out of the hold he has on you.



THE "BACK-HEEL" AND STOP FOR THE "BACK-HEEL."



Review Mr. Allanson-Winn's advice on close-play in boxing and have your partner resist each of the suggested defences. As the defender, you might experiment by countering with a jujitsu lock or trip, or an atemi strike or gripping technique (see Chapter 10).



CHAPTER XVIII.

BOXING EXERCISES

THE first two of the following exercises are designed especially to practise the left hand in straight hitting. They may be gone through over and over again, and the boxers, whom we will call A and B, should change about from time to time, B taking A's work and A, B's. Before starting, *NOTA BENE!*

1. Eyes fixed on opponent.
2. Left toe pointing straight in his direction.
3. All joints loose and easy.
4. Weight of your body evenly balanced on both feet, which should be about fifteen inches apart.
5. Left arm working freely and loosely (vide Chapters II. and III.).
6. Right arm well across mark and in contact with body.
7. Head erect.
8. Mouth shut.

A.

1. Leads off. at head with left, simultaneously guarding with right, gets back.
3. Guards with right and returns at head with left.
5. Guards mark with right fore arm placed firmly against the body, and retreats.
7. Retreats half a step to avoid blow, and then steps in and hits with left at head.

B.

2. Guards with right, returns at head with left.
4. Ducks to right and hits at mark with left.
6. Advances so as to get within striking distance and leads at body with left, at the same time ducking to the right to avoid A's left.
8. Guards with right.

II.

A.

1. Ducks to right and leads off at body with left.
3. Gets away and returns at head with left.
5. Guards hit (a) in the usual manner with right and instantly hits out with left at head before B's hit (b) has time to get home. N.B.—This is likely to lead to a counter, after which both men should work round to their right and look out for the next opening.

B.

2. Guards with right in usual way and tries the "upper-cut" with left.
4. Retreats out of distance and then, ducking, steps in and tries (a) hit at mark with left, followed immediately by (b) hit at head with same hand.

This variation should be frequently practised in order that B may learn to make his second hit follow as quickly as possible on his first, and that A may get into the habit of using the left-hand "stop," i.e., may "time" B before hit (A) can take effect.

III.

A.

- I. Leads at head with left with duck to right.
3. Gets back and repeats hit at head with left.
5. Steps to left and comes in with right on body.



2. Ducks to right and comes in on body with left. 4. "Cross-counters" with right.
6. Gets away.

IV.

A.

1. Feints lead off at mark and comes in on face with left.
3. Tries to stop this by (a) upper-cut with left or (b) cross-counter with right.
5. Advances, and, ducking to left, tries to bring in right on body (just above the belt on left side).
2. Ducks to right and comes in on mark with left. 4. Steps back.
6. Guards with left arm tries right-hand upper-cut.

and

1. Leads with left at head.
3. Gets to close quarters and tries contracted-arm hits with both hands.
2. Cross-counter with, right, following this up with left-handed hit at mark.
4. After a few exchanges break away.

Both men should frequently practise "in-fighting," but never continue at it for too long; a few "rallies" of a dozen hits each will be quite sufficient.

It will also be advantageous to get into the positions from which come the "cross-buttock," the "back-heel," etc., and carefully practise the stops, not for use in the ring, but for general purposes of self-defence (vide Chapter IX.).



CHAPTER XII.

A STREET FIGHT, AND "LA SAVATE"

"Beware of entrance to a quarrel: but, being in,
Bear't that the opposed may beware of thee."

IT has fallen to the lot of many most inoffensive people to have to put up their fists through no fault of their own, either in an ordinary street fight, at an election, when party feeling runs high, or when attacked by a burly ruffian in a dark lane. As a rule, one has an umbrella or stick in one's hand, and with a knowledge of fencing or single stick a good deal of execution may be done with either. But on the supposition that no such accessories are handy, a few remarks may not be amiss if they help to give some idea as to the best way for an unarmed man to tackle an ordinary street rough.

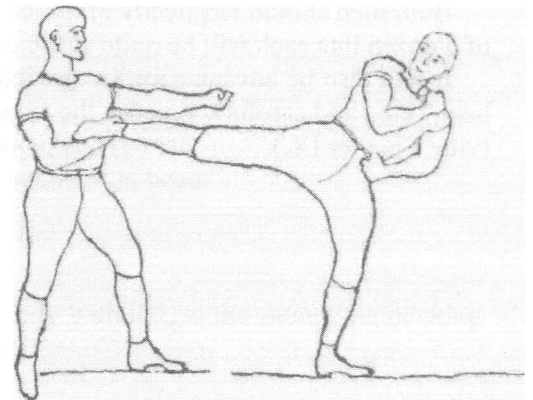
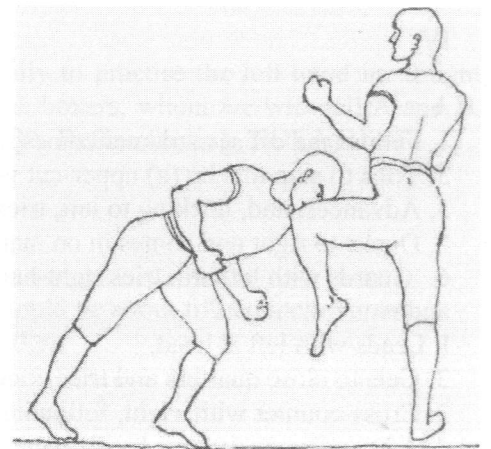
When in a row of this kind, do not forget any of the fundamental principles, but remember, at the same time, that you probably won't have a fair boxer to deal with, nor even a good old British rustic, but a tough, sturdy rough from the slums—a fellow who will take any advantage of you, from kicking you in the stomach (this he is pretty sure to try on) with very thick hobnailed boots to stamping on your face with the same should you unluckily slip down.

When such a man is about to go for you, stand very evenly on both feet and rather more sideways than in ordinary ring-fighting, and be ready to sharply lift your left leg from the ground with the toe turned slightly in. If kicking was his game, you receive the kick somewhere on the outside of your leg; if butting with his head—another favourite trick of the rough—you may pick him off in the face with your knee. Whatever his intention may have been, the very moment the attack is over you must do your very best to completely disable him in the shortest possible time; for he won't spare you, and accomplices may be lurking hard by. Don't hit a rough in the mouth if you can help it. I once had my right hand cut to pieces and poisoned in this way, and, though my assailant's "ivories" suffered, it was almost as detrimental to my own knuckles. Bring in your hardest contracted-arm on the side of his jaw, as near the chin as possible, or on the temple, where the skull is thin and weak. Never get his head in chancery, but, should he get yours, try the back throw, spoken of in the chapter on "In-fighting."

The side-step and slipping may be invaluable in dealing with dangerous assailants, but do not forget that they can often kick very high, and frequently, when you think they are retreating, they will kick out suddenly, with a sort of sideways kick, either at your face or body.

This reminds me of la savate, a style of boxing we don't think much of in these islands, but which is a good deal practised in France. In one of the first French dictionaries, we come across the following definition of la savate, which is described as :—" *Espece de gymnastique qui a pour objet de passer la jambe a celui qu'on attaque ou par qui on est attaque, et qui consiste a. appliquer entre le mollet et la cheville de son adversaire un coup de pied qui lui fait perdre l'equilibre.*"

But this is by no means all. In this style of French boxing you are allowed to use your feet, hands, and head—the latter for butting purposes—on any portion of your adversary, from the crown of the head to the sole of his foot. No "below the belt" restrictions hamper you, and the French *savateurs* claim that a combination of British boxing and the savate should constitute the real art of self-defence, and that our restricted method of fighting should be called the "fistic art" simply.





So highly do the French esteem their "knockabout" style, that they believe a good *savateur* is a match for any four ordinary men, and more than a match for any British boxer who can be brought forward.

Without wishing to underrate the merits of the French style, one cannot help feeling that a good many of the statements made concerning it must be taken *cum grano*.

It is not easy to get anyone in England who can give proper instruction; but, if possible, secure the services of a friendly "Jaques Bonhomme" who is au fait with *la boxe* as practised in his country. N.B.—Make him promise not to kick out all your front teeth as a "lead off."

My own humble opinion is that the savate is not very much use when opposed to really first-rate boxing, but when the nail-shod rough springs it on you unawares it is apt to do much damage. Be extremely careful how you approach one of these heavily booted gentry when he is lying on his back, for, if not quite insensible, he is certain to kick at your face if you stoop down, or the lower parts of your body if you remain erect, and, in either case, he may take a good deal of the "fight" out of you, if he does not altogether disable you.

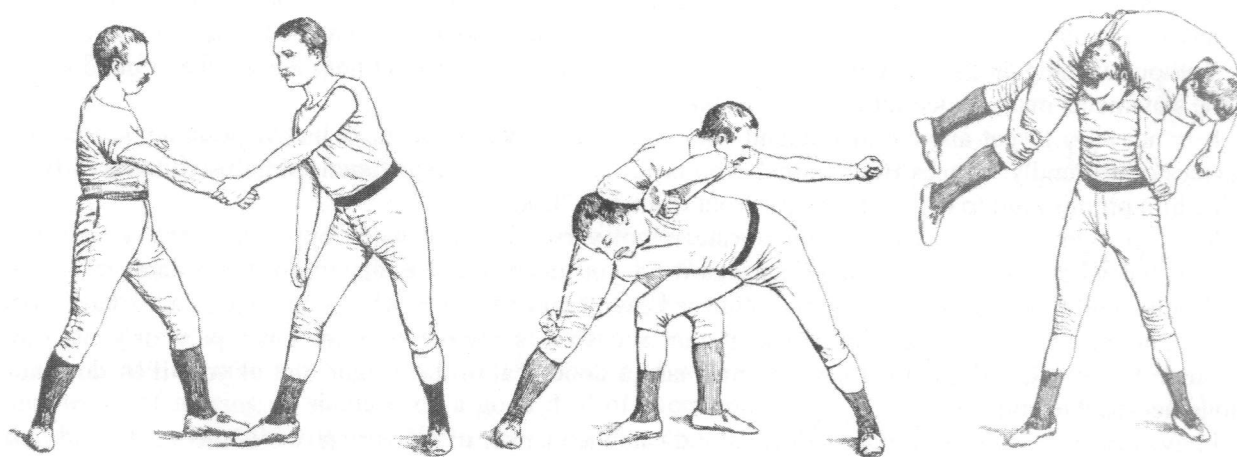
I have drawn a couple of rough outlines to indicate the manner of delivering two of the most important savate hits.

On no account allow sentiment to interfere in dealing with a cowardly pest of society, who can only be regarded as a terror and danger to women and children, and a cumberer of the earth. If you should be lucky enough to stun one of these fellows, and wish to capture him, immediately throw him on his face, kneel on the small of his back, and tie his hands behind him with his own necktie or braces. Be sure to tie well and tightly, and then, when he comes to, make him get up and walk him off to justice. Keep near him, holding by one arm; should he kick or struggle, you can throw him on his face again, for when his hands are tied you are master of the situation. The above is only in case you wish to make the capture, and think you can do so without too much risk of accomplices; it is far better, however, when you have stunned your man, to get away as quickly as possible, and inform some friendly policeman or other custodian of the peace of what has happened.

All this only applies when you are attacked by a single individual. Always avoid an attack by a number of roughs, even at the cost of having to show them a clean pair of heels. If you cannot escape, single out the biggest and strongest, and get the first blow if you can—often, if the champion is knocked down at starting, all the others run off, or slink away like whipped curs. Roughs cannot often run very well, and it is not cowardly to escape, by the best means nature has afforded you, from the horrible fate of being kicked to death by half a dozen heavy pairs of boots. It would really be almost your duty to run away, and you could not be compared to the soldier who, when told by his commanding officer that if he ran away he would be called a coward, said, "I would rather be called a coward for the rest of my life, than be a corpse for five minutes!"

There is a growing habit amongst roughs of using knives, and it is sad to see this un-English method of settling disputes, etc., gaining such ground in this country. If a man attacks you thus armed, you must get hold of his knife-hand at any cost, and then it will be a question of strength, in which wrestling would stand you in good stead; and if you can get him down you will be quite justified in hitting him, whilst on the ground, with half a brick, a stone—or doing anything in short—to completely incapacitate him. Sentiment and fine feeling should be absolutely nowhere with the "knifer." Similarly with the horrid pest who whips out a six-shooter; stoop down instantly, as low as you can, and go for his revolver-hand. His shot may then pass over your back, or, at any rate, may not wound you mortally, and you will have a chance of directing the remaining bullets to billets outside your frame—if possible, of course, accelerate the demise of your cowardly assailant by turning the muzzle of the pistol towards him, for the revolver-man, like the knifer, is entitled to no quarter and no consideration whatever.

A good knowledge of wrestling is of course invaluable, and I should advise every boxer to learn a few catches and throws, not for use in the ring, be it observed, but to serve in a possible encounter in the streets. Whilst on this question of throws, it may be advisable to mention a catch which certainly never has been practised (and let us hope never will be!) in the ring.



When at close quarters, you seize the enemy's right hand with your left, at the same time pulling him towards you; simultaneously you duck forward and put your right arm between his legs, catching him round the right thigh. Then, if you have given a good pull, you have him clean off his legs in a helpless position across your shoulders, and you can then throw him on to his head from a decent height. It is partly to avoid this most dangerous catch and throw that I have recommended a sharp lifting of the left knee whenever a man rushes in head down. It must be remembered, however, that the instant the attack is over, the knee must go down again, otherwise your assailant will try a catch and throw by seizes your left leg—this raising of the knee is quite a sudden movement as a defence against kicking and butting, both of which methods of attack are familiar to the common rough*. As regards the ring and ordinary competitions, be careful to remember that you must not hit or catch a man anywhere below the belt.

Those of my readers who wish to study wrestling may be referred to Mr. Walter Armstrong's work on the subject, in which the various styles are described. As before hinted, it is important to understand and practise this branch of the art of self-defence.

* The above-mentioned catch is only given here as an example of what the boxer may come across any day. It is also very nice to know how to do it yourself, in case at any time you may want to remove an objectionable person from your house into the street. A small man can carry off a man of fifteen stone in this way.



CHAPTER IX

TRICK METHODS in the WALKING STICK METHOD of SELF DEFENCE

We now come on to some very interesting methods of employing our stick in self-defence and we shall all like them, because they are so simple and require such a little expenditure of effort to carry them out. In getting acquainted with them you must, however, not lose sight of our old friends, the GUARDS, CUTS, FLICKS, FLIPS, etc., because they can be so very useful on occasions and may see you out of many a tight corner.

TRICK 1.—Feint at opponent's head (Fig. 29). Let the feint be slow and obviously as if you intended delivering a cut at head. Opponent will certainly try to guard the blow, and as his guard goes up jerk back your stick; merely a turn of your wrist; get into reverse in other words; grip your stick with the left hand also and jump in to deliver. JAB in throat or stomach (Fig 30) [See also Barton-Wright's Bayonette to Heart, to the mark and to the throat from Pearson's articles — Ed.]. Keep your elbows tucked into side and point of your stick up. The JAB has the whole weight of your body behind it.

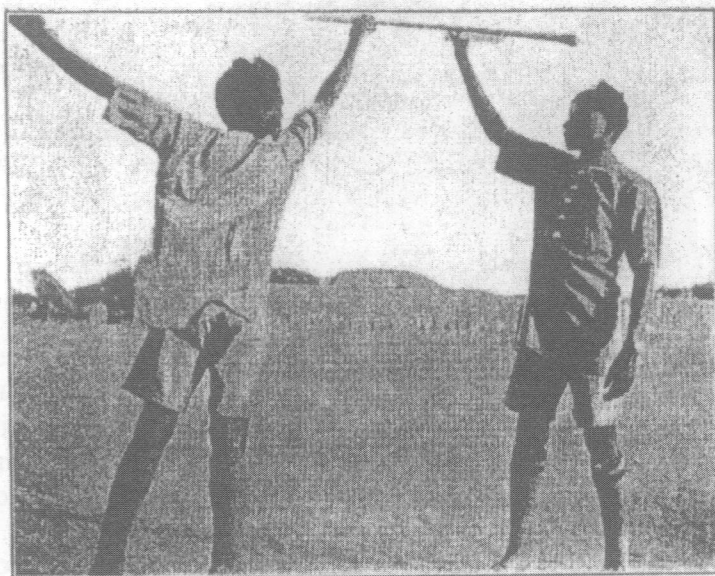


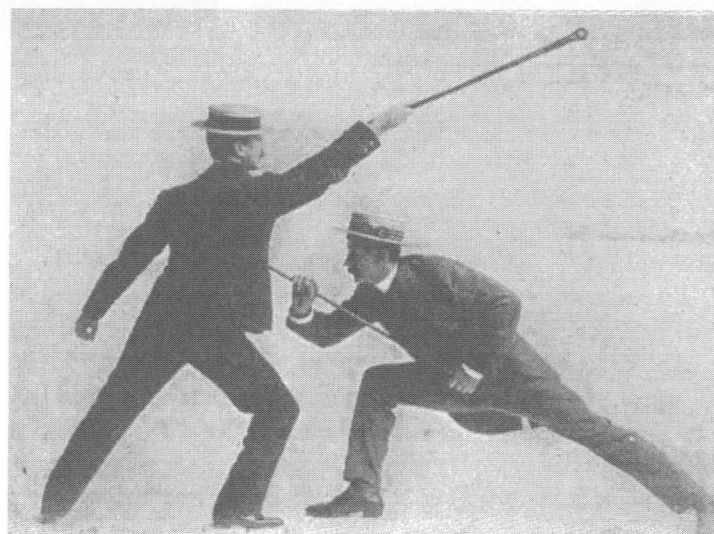
FIG. 29.



FIG. 30.



Bayonette thrusts to the mark and to the throat





After practice you will see that you get in like a flash, for you will be jumping forward at the same time as your stick is dropping to your left hand. Stick should be grasped with knuckles of left hand up.

TRICK 2.—Instead of jumping in as in the above Trick, grasp your stick as it comes back into the left hand and lunge for stomach with fully extended left arm (Fig. 31). Speed is developed with practice.

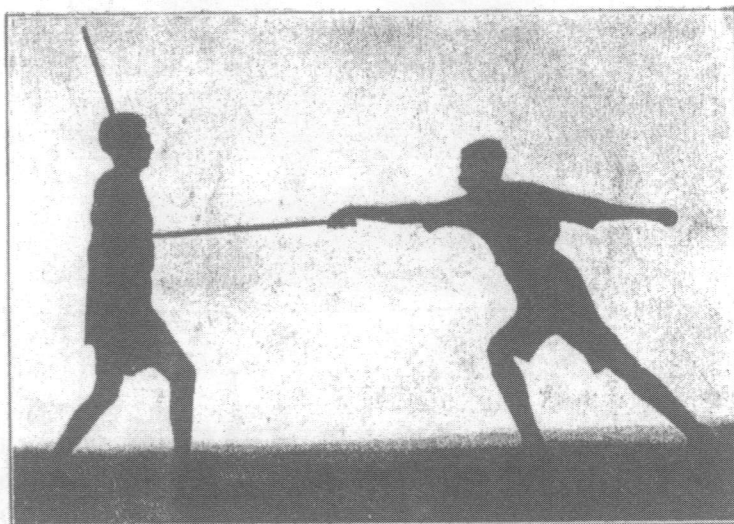


FIG. 31.

TRICK 3.—Feint at opponent's head in the same way, with your HEAD CUT. You must bear in mind that in all feints, your opponent must be led to believe that you intend delivering a cut at the point you first make for, your object being to get his guard away from the part you wish to smite. Having feinted, you make a clean sweep from head to knee of opponent: all carried through without a pause. Drop your cut. Cover head and hand after cut. Do not forget to do so.

TRICK 4.—Reverse of No. 3 above. Drop as if about to deliver a cut at opponent's knee, down will come his guard. Then, without a pause sweep stick up to opponent's head. Finish up all head cuts, do not forget, with hand as high as possible (Fig. 13).

TRICK 5.—Feint with a CUT LEFT at opponent's face (Fig. 32) and without coming into contact with his guard, draw back stick and in one continuous movement shove out arm to it's fullest extend for a FLICK on face (fig. 33).

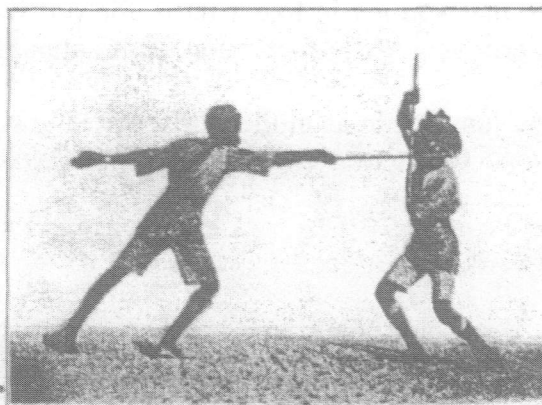


FIG. 32.



FIG. 33.

TRICK 6.—As opponent's stick descends towards head "slip" left; merely a short, sharp, side step, in order to get out of the way of his stick. As you side step, cut at his knees. Let your cut be like a flash, for in cutting, your arm has to pass under opponent's descending stick. If you miss his knee, grasp stick with left hand, elbows well into side, and jump in to deliver JAB in face, neck, armpit or ribs. Side step and jump forward without a pause (Fig. 34). If opponent at the time of striking has his left foot forward he will, if you miss his knee, receive JAB in throat or chest. Appreciate the fact that the whole weight of your body is behind the JAB.

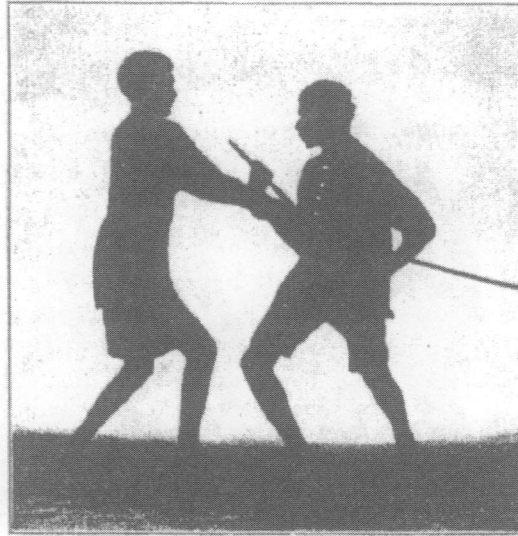
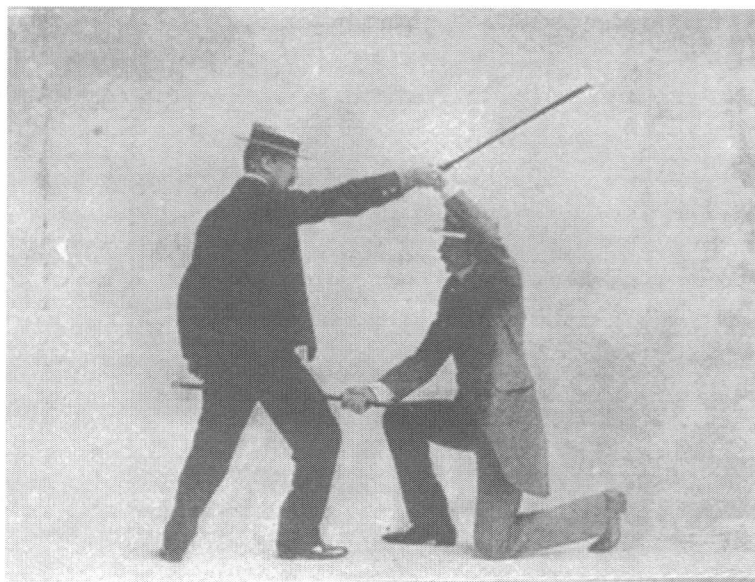


FIG. 34.

TRICK 7.—If circumstances are such that you do not want unduly to damage your opponent (though he strikes at you as in Trick 6 above, and has his right leg forward), step left as his blow descends towards head, and, in jumping in at him, thrust your stick high up between his thighs and at the same time give a sharp push away to right. Your opponent is violently spun round and thrown, and at your mercy to deal with by other methods according to circumstances (Fig. 35) [See also Leg-Lever from Pearson's article — Ed.]. You need not wait for him to strike at you to employ this and the subsequent Trick method. If he looks like business, down him! It will probably save any exchange of blows.



FIG. 35.



Leg-Lever

TRICK 8.—The same as above trick only opponent is standing with his left leg forward. As blow descends to head, jump smartly in to his left, thrust stick in between his thighs and push left with a jerk (Fig. 36). This spins him round violently and it is your fault if he gets the better of you.



FIG. 36.

TRICK 9.—A great principle is introduced here and one which will be at all times invaluable to you. It is:—



THE NEARER YOU ARE TO AN OPPONENT THE LESS CHANCE YOU STAND OF BEING HURT IF HE IS STRIKING AT YOU.

The real "business end" of a stick is the last foot or so, and the further up the stick you go, the lesser becomes the danger. The following method, which we shall call **DISARMING PRACTICE**, will clearly demonstrate this to you. Supposing you have an opponent before you, and you wish to employ this method. Very well, get into **REAR GUARD** (do not forget your left leg forward). Watch your opportunity, and judge your distance by employing foot play. As opponent strikes at head, face or body, jump in, left leg forward, at the same time shooting left arm out fully extended as already explained at the end of the last chapter. Let left arm come round in a swinging left "hook" so that opponent's hand or stick is caught high up in your armpit. Keep right arm high, and, as you deliver hook with left arm, rise on your toes and arch your back. Keep your right arm straight up in guard position when jumping in, for, if your right arm is down, your elbow will be in danger from opponent's stick circling round body when it is suddenly arrested by your grip under armpit. When jumping in, merely carry point of your stick to the front by a turn of the wrist, keeping a straight arm ready to drive home into opponent's face or neck. **JAB** to face or neck is delivered simultaneously with "hook" by left arm (Fig. 37).

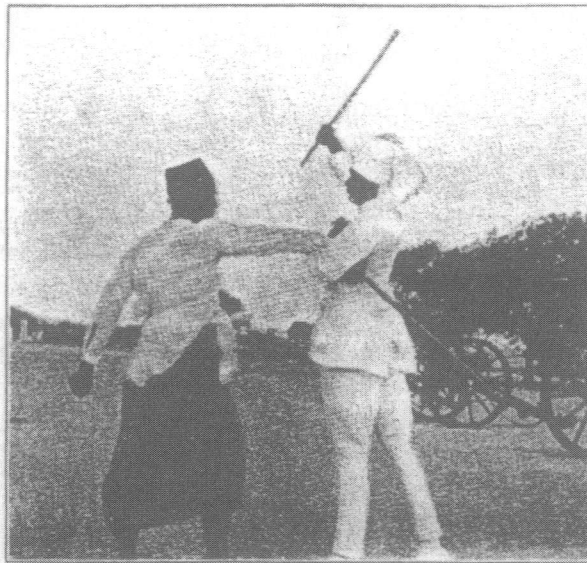


FIG. 37.

It will be observed that, instead of driving point of stick into opponent's face or neck, his elbow can be severely damaged by swinging point of stick down with a turn of the wrist (Fig. 38).



FIG. 38.

DISARMING PRACTICE is well worth cultivating. Practice at first with someone cutting at your body. You will see that if you do not go in, you are liable to be hurt; whereas, the further up your opponent's stick you go, the danger will be proportionately lessened until you reach his hand, where he cannot possibly hurt you. In actual practice you will find that you secure opponent's hand in a vice-like grip in your armpit, and by rising on your toes, you are liable to severely damage his wrist. By this method, if an opponent is hitting hard, his stick actually flies out of his hand. Practise taking cuts at your head in exactly the same way as the BODY CUT. Opponent's hand is brought neatly to rest under your arm by your swinging left "hook."

TRICK 10.—Having deposited your opponent on the ground by certain of the above trick methods, you may desire to keep him there. This is a simple matter. Plant the point of your stick in the pit of his stomach and lean lightly on your stick. This is dangerous, as too much pressure might be fatal. You are quite safe as he is incapable of moving (Fig. 39).



FIG. 39.

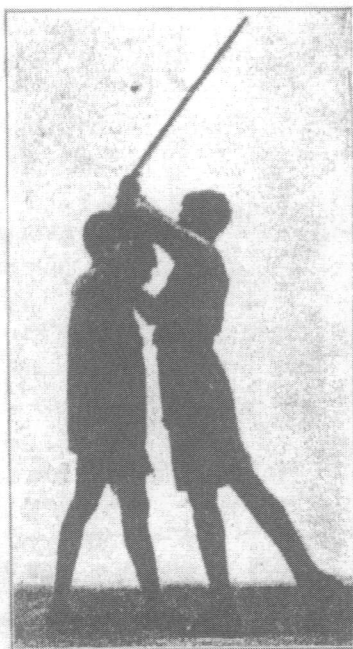


FIG. 40.



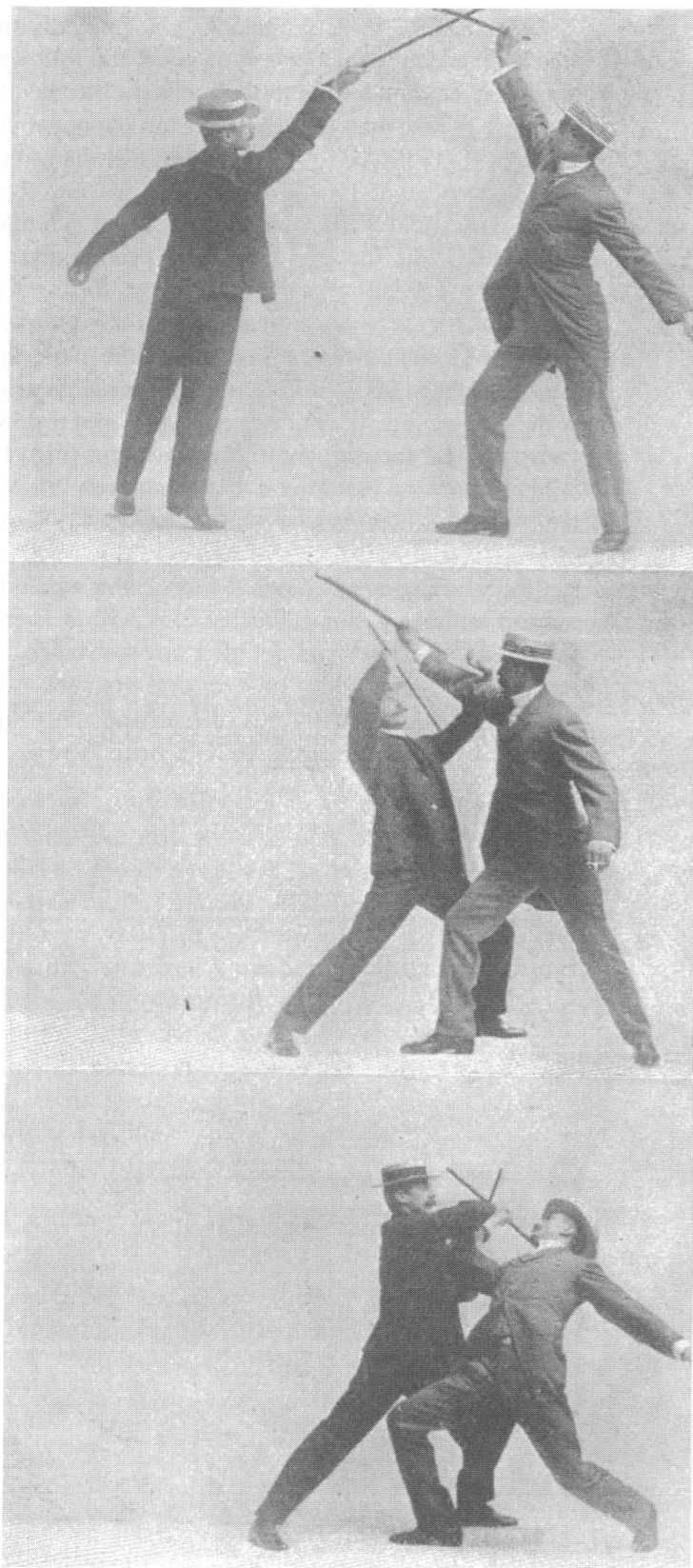
FIG. 41.



FIG. 42.

TRICK 11.—Supposing you are disarmed, or have been attacked suddenly when empty handed; the following method will be of great service, in addition to the method described to you in Trick 9, for you now realise that you can tackle an opponent empty handed by your DISARMING PRACTICE method in just the same way as if you had a stick in your hand. Employ your fist in place of the point of your stick.

Wait for your opponent to strike. Judge your distance, and make use of the foot play you have been taught. As opponent's stick descends to head, jump in, left leg forward as in DISARMING PRACTICE; carry left forearm across and forward of face so as to receive opponent's forearm on it. At the same time bring the back of your right hand up with a smack against his triceps. This bends his arm at the elbow (Fig. 40). Lock your hands and drop your left elbow, carry your right leg forward and throw opponent (Fig. 41); maintaining same hold on reaching the ground, and plant your knee in his armpit. He can then be held with the right hand only (Fig. 42) [See also the Elbow Lock sequence from the Pearson's article — Ed.]. The method is illustrated in stages to demonstrate it more clearly; the whole being, of course, one motion without a stop. Practise this with a friend who realises he is expected to fall back and not offer any resistance. Let him hit as hard as he likes, but after that, give in and go back. In actual practice an opponent's stick will fly out of his hand when his downward blow is arrested by your forearm, and he will have a very badly damaged shoulder by the time you get him to the ground.



Elbow Lock sequence



Before we close this chapter you should remember that, should you judge yourself unable at the last moment to carry out a particular trick, you have always your old friends the numerous guards to fall back on to protect yourself against the impending blow.

COMBINED PRACTICES in the BARTITSU METHOD of SELF DEFENCE

By Captain F.C. Laing

I now give a few of the simpler combined practices from these a general idea will be gained as to how the stick is used.

1ST PRACTICE.

1. "On guard." Hit head, guard head riposte head.
2. "On guard." Hit face, guard face, riposte head.
3. "On guard." Hit face (sideways), guard face, riposte head, and so through all hits as described already.

2ND PRACTICE.

Same as above but lunge for first hit, recover for the guard and lunge for the riposte.

3RD PRACTICE.

From "*rear guard*."--Guard face sideways, then head as already described, retire one pace, right foot leading, draw left foot back to right, making a half-left turn of the body, riposte on opponent's head and return to "*rear guard*."

4TH PRACTICE (CHANGING HANDS).

To "*rear guard*."--With a circular motion of right arm from front to rear hit upwards, point of stick just clearing the ground so as to hit opponent's ankle; as the stick rises to level of shoulder change it into left hand at the place where it was held in the right hand; hit opponent's face, then point at his body and return to "*on guard*," changing stick back to right hand.

There are numerous others, which space prevents me from entering into here, and I will close this paper by giving one or two examples of how an adversary should be met and disposed of.

First.--We will suppose you are attacked by a man also with a stick in his hand; in nine cases out of ten a man who doesn't know "*Bartitsu*" will rush with stick uplifted to hit you over the head.

Assume "*first position*," guard head, then, before he has time to recover himself, hit him rapidly on both sides of his face, disengaging between each blow as explained, the rapidity of these blows will generally be sufficient to disconcert him; the moment you see this; dash in and hit him in the throat with the butt end of your stick, jump back at once and as you jump hit him again over the head.

Second.--A man without a stick rushes at you with his fist, he will probably strike out at your face or body with his left hand; if so, take up the "*rear guard*" position and as he strikes guard with left arm, seize his left wrist, and hit his left elbow with your stick, advance right leg and point with butt end of your stick at his throat, then follow this up by thrusting your stick between his legs and so levering him over.

Many more examples could be given, but they are better shown practically; always remember, however, in dealing with an antagonist, never await an onslaught if you can help it; go straight for him; always keep moving, and as opportunity occurs let him have it on any part of the body he leaves unguarded; the fact of changing the stick from one hand to the other is often more disconcerting than by



hitting a man on vulnerable parts like the shin and ankle, you can generally get him at a disadvantage; never let your stick rest but always disengage to be ready for a guard or riposte.

If I have been fortunate enough to interest the readers of this Journal in one of the many forms of "Bartitsu," I shall hope to describe later in another article a further series of "walking-stick defence" tactics, combined with some of the most useful and punishing falls and grips used in Japanese wrestling, and in closing let me again urge every one to go through a course of instruction at the first opportunity. "Bartitsu" can never be learnt theoretically and my chief desire in sketching the rough outline above is to induce readers of all ages to take up and learn it for themselves.



Sadly, it is unknown as to whether Captain Laing did produce a further article on combining walking stick defence with jiu-jitsu. With regards to that subject, though, Bartitsu is the art of using boxing against savate, savate against jiu-jitsu, jiu-jitsu against the cane, the cane against boxing and so-on, ad infinitum.



10: Dangerous Hits and Atemi-waza

The following sections are excerpted from R.G. Allanson-Winn's "Boxing" and the from the British Jiu-jitsu Society's monograph on atemi-waza.

In "Dangerous Hits", Mr. Allanson-Winn offers advice on those areas of the body that are most vulnerable to certain boxing punches.

In "Atemi-waza: nerve pinches and fatal blows", the anonymous BJJS writer(s) expand upon Mr. Allanson-Winn's theme to include the wider variety of weapons and targets available to the jiu-jitsuka, especially with reference to self-defence.

Comparatively little is known about the British Jiu-jitsu Society. It appears to have been founded by the senior British disciples of former Bartitsu Club instructors Yukio Tani and Sadakazu Uyenishi, including Percy Longhurst, William Garrud, W. Bruce Sutherland and Percy Bickerdike. The Society may have been established under the auspices of William Bankier's "Health and Strength League" and was based, in some manner, at 29 Warwick Row in Coventry. It is possible that the BJJS was a reaction against the official shift from the generic, and by then established, "British jiu-jitsu" to Kodokan judo adopted by the London Budokwai in 1920, but the politics of that situation are unknown to us at present.

In any case, the Society produced a series of monographs on various jiu-jitsu subjects, of which only their monographs on atemi-waza and ne-waza (ground fighting) are known to have survived.



CHAPTER XL

DANGEROUS HITS in BOXING

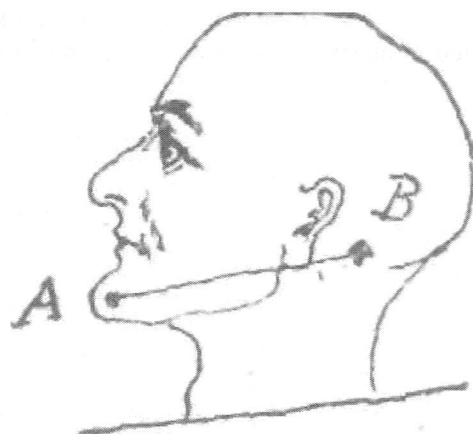
PUTTING aside those minor accidents, such as sprained ankle, sprained wrist, dislocated thumb, broken nose or black eye—all of which may occasionally happen—it may be well to shortly refer to those few hits which may be termed dangerous, from their liability to suddenly terminate a bout or fight. Injuries on the stakes, or the sudden snapping of a tendon or muscle, or a bad sprained ankle may incapacitate a man, but I am now alluding only to those actual hits which, when they get well home on certain parts of the person, are liable to do considerable injury.

As the history of the prize-ring shows, a good man has frequently been knocked out by one considerably inferior to himself, who has chanced to pull off one of the hits to which I allude. It is just the "off chance," and might not occur again, if the same men boxed or fought together for the rest of their lives. Very distressing to the backers of the "Crack" to see him laid low by the unlucky hit; very depressing to the top sawyer himself; but good judges discriminate and, recognizing the fact that the disaster is a mere chance facer from fortune, don't hesitate to back their man again, just as if he had never suffered the defeat.

I suppose more men have been knocked out of time by hits on the point of the jaw than by all the other hits put together. When this hit is delivered on either side of the chin and a little upwards a very severe shock is communicated to the head and base of the brain, and the reason for this is that the distance between the point of application of the blow and the pivot on which the head works is considerable. In the accompanying outline drawing, if A represents the point of application of the blow, and B the point where the cervical vertebra joins the head, it will be at once seen that the line A B represents a considerable lever—longer and more powerful the nearer you take the point A to the point of the jaw—and that a sideways hit would tend to twist the head round more or less violently, according to the force of the blow and the point of application.

The "pint o' the jaw hit" is a horrid head-jerking affair, compared with which a flush hit on the nose, with all its concomitant stars and stripes, is a mere fleabite. Even a moderate infliction of this terrible hit is sufficiently punishing to make you feel uncertain whether you are twisting round the surroundings, or the surroundings are twisting round you, or whether both are not waltzing away together; but a severe visitation, if it does not break the jaw, is likely to produce an absence of interest in subsequent proceedings, or a complete forgetfulness of all immediate and pressing engagements. When this blow is delivered upwards, and straight under the chin, it often knocks a man clean off his legs, and he either falls flat on his back, or the back of his head may be the first part of his person to touch the ground. With the naked fist, a blow on the throat is often apt to be dangerous, but it is not much to be feared when the boxing-gloves are on, unless in the case of a very long-necked man.

Next in order of merit comes the hit on the "mark," or pit of the stomach, exactly in the centre of the body and just under where the ribs divide. This little point, which is only the size of half-a-crown, is extremely sensitive, and being well above the belt, it is the mark to go for. Very many persons have been killed on the spot by a comparatively slight blow in this delicate region, and when it is considered that prostration—more or less severe—always follows these hits when they really get "home," it is at once evident that to guard the mark well is a matter of the most vital necessity, and that is why I have, in a former chapter, rather enlarged upon the importance of guarding body blows. All round the body, just above the belt, one may get severely punished, but nowhere so severely as on the mark, though what is called the "kidney-hit" sometimes produces terrible suffering. The kidneys are situated close to the spine, one on each side, and close also to the shortest ribs of all, and sometimes, when an opponent is slipping





away and presenting his side too much, you may be able to deliver this hit. With the boxing glove it does not often hurt much, but with the naked fist it has been known to produce haemorrhage of the kidneys and other painful and distressing results.

Lastly, we come to blows on the sides of the head; but these are comparatively rare and do not often do much harm when the gloves are on; but the bones on the temples are very thin and weak, and men have had their skulls fractured by heavy blows on the sides of the head. As a matter of fact, though, when we hear of such a man being knocked down in the street and taken off to the hospital, suffering from concussion of the brain or fractured skull, the concussion or fracture has in nine cases out of ten been caused by contact with the pavement or curb-stone, and not by the hit, except in so far as it was the immediate cause of the fall.

There are, then, four "weak points," viz. the point of the jaw, the "mark," the short ribs and kidneys, and the temples. The first two are the most important, but think of them all, and, whilst doing your best to protect your own "weak points," use every effort to visit your opponent on his, i.e. on occasions when boxing free—a practice you should not too often indulge in when beginning to acquire the rudiments.

THE ART OF JU-JITSU

Section 8

NERVE PINCHES & FATAL BLOWS

The British Jiu-jitsu Society
29 Warwick Row
Coventry

WARNING.

It must be thoroughly understood that none of the methods described in this Section are allowed in Jiu-jitsu Contests, and any person using any of the tactics described in this Section in a Contest would be immediately disqualified for using foul methods. None of the methods described in this book should be used under any circumstances, except in the case of absolute necessity, as the results of using some of them would be fatal. The British Jiu-jitsu Society take no responsibility whatsoever in any case where damage has been done by the use of any of these tactics.

Vulnerable Parts of the Body

The parts of the body which if struck may cause death are as follows:-

1. The temples.
 2. The bridge of the nose.
 3. The upper jaw, at the junction of the nose.
 4. The point of the chin.
 5. The back of the neck at the base of the skull.
 6. The back of the jaw under the ears.
 7. The Adam's apple.
 8. The breasts.
 9. The solar-plexus.
 10. The kidneys.
 11. The abdomen.
 12. The testes.
-



Blows in Jiujitsu

Blows are struck in Jiujitsu with the little finger edge of the hand, or with the finger-tips, or with the second knuckle, or with the elbow, or with the toe, or heel, or knee, or head.

When a blow is struck with the edge of the hand, the hand is held open with all the fingers straight and touching each other. If the blow is struck with the right hand the right forearm is first brought across the body, with the right hand open, above the left shoulder.

Blows on the testes are usually given with the knee, either in a standing position, or on the ground. In a desperate struggle on the ground, supposing your antagonist is in the Astride Position. In the act of rolling him off it is possible to bring up a knee between his legs. This is an example of how this blow is used on the ground. If you are holding your attacker in the Kidney Squeeze Position it is just as well to remember the possibility of your receiving this blow if you are not prepared for it.

In Section 4 it has been described how the Kidney Squeeze Position may be obtained while you are underneath your opponent by inserting one knee between you and him so that your shin lies across the front of his body and your other leg encircles his back. Supposing, for example, your opponent has just had the Headways Position on you, and you have swivelled round out of it and brought your left knee across the front of his body. Now, in the act of bringing your right leg over his back, it is possible with the heel of your right foot to deliver a hard blow on his right kidney. This is an example of the way in which the kidneys may be struck with the heel.

If you have the Headways Position on your opponent, it is possible to hurt him severely by driving the point of your chin hard into his solar-plexus.

When attacked from behind it is usually very easy to swing round and deliver a hard blow with the point of the elbow in the solar plexus of your opponent.

In ground manoeuvres it is possible to hurt your opponent very seriously with your elbows. In the Kneeling Position, for example, it is a very simple matter to deliver a blow on the side of the neck, or the Adam's Apple, with the point of the elbow.

In the Kneeling Position it is also possible to deliver blows with the knee. For example, if your opponent tries to turn his back on you a blow can be delivered to the side of the neck, or at the base of the skull, with the knee. Amateurs who are awkward at ground manoeuvres are very fond of accidentally delivering blows with knees and elbows.

All the above vulnerable parts of the body can also be struck with the toe, by means of a kick, which is very similar to the French la savate. As is well known, the kicking methods employed in la savate may be practised until they are a fine art, and the kick can be delivered with such accuracy that the ash may be flicked off the end of a friend's cigarette every time without missing.

The method as follows: -

If you intend to deliver a kick with your left foot you stand first of all with your right foot forward. Step back with your right foot, as if turning round, and in the act of turning, kick out partly sideways and partly backwards, with your left leg. Notice that this is a kind of backward kick, because in the act of delivering it you are leaning sideways away from your opponent. Bring your left foot to the ground again, and continuing to turn round, in a right about turn, you deliver another partly sideways and partly backwards kick with your right foot. You are now ready to start turning round again to deliver another kick with your left foot. By following these instructions carefully it will be easy to understand how the kick is done, and after that only practice is required to be able to kick accurately and effectively. It is just as well to start practice by marking the wall about the heights of a person's solar-plexus, and kicking this mark. The mark can afterwards be raised to represent an antagonist's chin.

Nerve Pinches

It is very useful in Jiujitsu to know where nerves are situated, because pressure on a nerve will always serve to release your attacker's grip, whether he has you by the throat, or is holding you round the body, or in any other way. Instantly you touch the nerve he is forced to let go.



There are many nerves of the body that can be struck for the purpose of releasing a Hold.

There is a nerve at the base of the nose, where the middle cartilage joins the upper lip. Pressure on this, with the edge of the hand, is sometimes used as a release from a grip round the body, under the arms, from the front. The hand may be placed over the mouth, with the edge of the hand pressing against the base of the nose, and the head pressed backwards; or the hand may be placed over the eyes with the thumb at the base of the nose and the head pressed backwards.

Pressure on this nerve will also afford a release from the Sitting Position. For example, if your attacker has a Sitting Position on your left side, with his left arm round your neck, bring your right arm over your attacker's left shoulder and press his head backwards with the edge of your hand against the base of his nose. This will force him to release you from the Sitting Position.

There is also a nerve centre at the back of the jaw behind the ear. Pressure on this nerve will afford release from Body Grips. Assuming, for example, that your opponent has gripped you underneath the arms, round the waist, from the front. Twist his head by pressing with your left hand on his chin, and by gripping his neck with your right hand, and pressing your right thumb on the nerve centre.

If you have thrown your opponent and wish to hold him down you may do so by pressing his head sideways to the ground with your right hand over his eyes and your thumb pressing on this nerve centre.

There are also nerves in the side of the neck, in a straight line below the ear, which, if struck a hard blow with the edge of the hand will cause unconsciousness.

There are nerves in the muscle of the shoulder, behind the collar bone, half-way between the joint of the shoulder and the base of the neck. In order to find out where the nerve centre actually is you can discover it yourself by digging the fingers of your right hand into your own left shoulder. Feel first for your collar bone, then move your fingers an inch or two backwards and press. If you do not find the spot the first time, press all round this spot until you eventually find the right place.

Next try it on a friend. Grip his shoulder with your hand and dig your fingers in.

There are nerves running down the inside and outside of the upper arm. In order to find them, grip your left upper arm about half-way between the shoulder and elbow with your right hand so that you are holding your biceps muscle in the palm of your hand. Now press with your fingers on the right side of your arm, with your thumb on the inside. By trying two or three times you will find the spot.

The joint above the back of the elbow which is called the Funny Bone is of course a famous nerve centre. If you explore your left elbow with your right hand you will soon find out exactly which is the most sensitive spot.

There is a nerve centre on the inside of the wrist, at the place where the doctor feels one's pulse. Take your left wrist in your right hand and press with your thumb in order to find the exact spot.

Another nerve centre is to be found at the base of the thumb just on the place where the thumb joins the wrist. To find this take your left wrist in your right hand and press with your right thumb.

There are also nerves between the bones at the back of the hand, about an inch or a little less below the knuckles. You can discover these by pressing with your thumb.

There are nerves at the tip of the thumb and the tips of the fingers under the nails. To find these, bend your left thumb towards the palm of your hand, then grip the end of your thumb with your right forefinger and with your right thumb at the base of your left thumb.

Pressure on the end of the thumb in this way is useful in many cases. For instance, if you are gripped round the body, over the arm from behind, place your hand over your attacker's hand and press the end of his thumb with your fingers. This will give you instant release. If an attacker takes hold of your coat lapel his hand can be taken off in a similar way.

There is a nerve centre at the back of the hip, in fact the sciatic nerve, just below the waist, a few inches from the backbone. If your attacker is turning round to give you the Hip Throw, a jab on this nerve centre with the protruding second knuckle will effectually stop him.

There are nerves in the groin. Assuming for example your attacker has gripped you round the waist from the back or from the front, over the arms, you may release his grip sufficiently to enable you to deal with him further by digging your fingers or thumbs into these nerve centres.



There are nerves on the inside and outside of the upper leg, corresponding to those in the upper arm. For example, one method of obtaining release from the Kidney Squeeze Position is to dig your elbows into your opponent's upper legs, as near as possible to the nerve centres.

There are also nerves at the knee, corresponding to those of the Funny Bone of the arm. The spot is to be found on the inside of the knee an inch or two from the knee cap, just above the knee joint. There is also a nerve centre just below the knee joint on the inside of the knee. A blow on either of these spots with the knuckle will paralyse the leg.

A nerve spot may also be found, just about two inches above the ankle, on the inside of the leg, and likewise nerves in the back of the foot and in the tips of the toes, corresponding to those of the hand. As an example may be mentioned the Toe Hold used in Catch-as-Catch-Can, or in Jiu-jitsu when being held down by an opponent's leg, say in the Leg Lock, it is possible to make him release by pressure or by striking an appropriate nerve centre in the foot.

Finger Breaking

Bending the fingers or thumbs backwards is sometimes used as a means of dislodging a grip. For example, if you are being strangled, if you catch hold of your opponent's little finger and pull it backwards he will be compelled to release his grip. Better still, if you can catch hold of two fingers in one hand and two fingers in the other and pull them apart, as if splitting his hand in two, you will compel your opponent to do anything you wish. Having once obtained this two handed grip on his fingers you can proceed to apply any of the Wrist Locks described below, or you may draw his arm over your shoulder and apply the Shoulder Throw.

The thumb may be bent back in a similar way. You grip your opponent's right hand with your right hand, or vice versa, with your fingers round the base of his thumb, and your thumb pressing back his thumb. The grip can be continued into the Come Along Hold. Conversely, if the grip on your opponent's right hand is taken with your left hand, and vice versa, the grip can be continued into the Hand Twist Throw.



As noted, atemi-waza are primarily intended for real, no-holds-barred fighting and many of these techniques are simply too dangerous to be allowed in sparring practice. I suggest experimenting with them in slow motion, improvised scenarios, noting as usual the effect they have upon your partner's physical alignment. A well-placed atemi technique can often open an aggressor's guard, interrupt his attack or twist him into a vulnerable position.



11: Further jiu-jitsu "standing defences" and some third-party assistance techniques

This chapter is derived from W. Bruce Sutherland's "Ju-Jitsu Self-defence" (1916), from W. H. Collingridge's "Tricks of Self-defence" (un-dated, circa 1920) and from William Bankier's "Jiu-jitsu: What It Really Is" (1904). Along with their contemporaries William and Edith Garrud, Percy Longhurst and Percy Bickerdike, Sutherland, Collingridge and Bankier were amongst the most prominent British jiu-jitsu and antagonistics proponents of the later Edwardian and post-First World War eras.

Sutherland is notable for teaching a large number of significant variations upon the "standard" techniques offered by his colleagues. He especially favoured the tactic of controlling an opponent's balance by applying leverage against the head and neck, an effective technique that was seldom emphasised by Garrud, Longhurst et al. Sutherland, who took special responsibility for introducing jiu-jitsu to members of the Special Constabulary, also recorded a number of techniques designed to assist a third party who was under attack.

Collingridge had been a senior student of Yukio Tani and Taro Miyake and he had managed their school in Oxford Street. His book offered an uncomplicated format of "tricks" including some unusual techniques that were not shown in the works of his colleagues, and which are presented in this chapter.

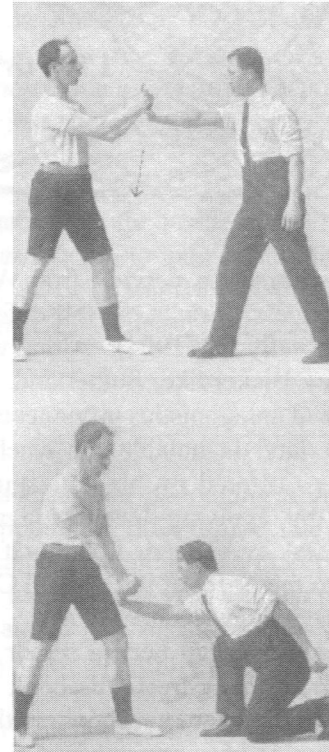
Bankier is best remembered for his role in taking over the professional wrestling management of Yukio Tani from E.W. Barton-Wright. The techniques recorded in his book probably represent some of the "purest" jiu-jitsu as it would have been taught at the Bartitsu Club between 1900-1902. Again, only the more unusual techniques and variations, those not included in William Garrud's Complete Jiu-jitsuan, have been excerpted here.



Finger-press-down Hold.

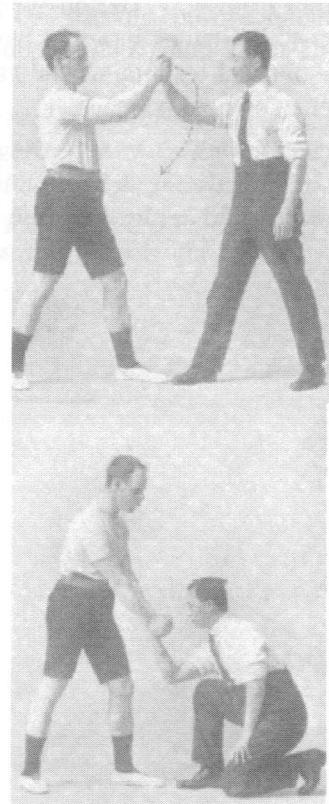
AN opponent thrusts forward his right hand open, in a threatening manner, to seize you or to push you backwards. First stop his hand and seize his fingers, first with your left hand and then with both hands together. Your fingers should be behind his knuckles, and the middle of your palms pressed against the front of his fingers. Then you press down, as indicated by the arrow in the upper figure and your opponent is at once brought to his knees (lower figure).

This is an extremely simple and yet effective way of bringing an opponent into subjection. Until you release your hold he is powerless. If you step back quickly you will draw him flat on his face. A common mistake made by beginners in practising this hold is to bring their thumbs into play in order to force the opponent downwards. The palms and the eight fingers alone ought to be used.



AN opponent threatens you by presenting his clenched fist to your face. Seize his fist with both hands, not necessarily simultaneously, and grasp it tightly, and press down as shown by the arrow in the upper figure. The action is as if you were rolling his fist up on his forearm. The result is to bring him to his knees, as in the upper figure, which shows the hold complete. The power of this hold arises from the fact that you are pitting the strength of your two arms and shoulders against that of your opponent's one wrist, while his hand is trapped in such a position that he cannot exert the full power of that wrist.

The question may occur, Would it not be possible for your opponent to strike your face with his free hand? The answer is, no; he is at practically double-arms' length from you, and from the moment you apply the lock his left hand must go down and away from your face.





Come-along Hold.

AN opponent strikes out with his right hand, either in unprovoked attack or by way of resisting arrest. First, knock his hand aside with your right, and immediately seize his wrist, turning the palm of his hand upwards. Second, bring your left arm over his right, above the elbow, and then underneath his arm until your left hand grasps your own right wrist. The movement of your left hand is indicated by the dotted S-shaped curve in Fig. I.

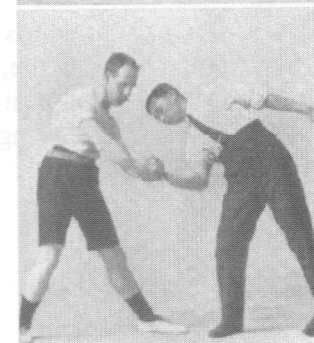
The position when the hold is completed is shown in the lower figure. In this hold an opponent is helpless. If he resists or struggles, a very slight pressure downwards with your right hand and upwards with your left forearm produces pain sufficiently acute to reduce him to order instantaneously. Note that you must keep the palm of his hand turned upwards, and your left forearm beneath his elbow joint as a fulcrum to produce the pressure required.



Hand-turn-over Throw.

AN opponent aims a blow at your stomach with his right hand. First bring down your left on his clenched fist, turning aside the blow, and seizing the little-finger side of his hand. Next, with your right hand moving in the direction of the arrow in the upper figure, you grasp the thumb side of his hand, and with the power of both hands you twist round the opponent's hand on his wrist as shown in the lower figure. This movement at once throws your opponent off his balance and brings him easily to the ground.

When he is down you do not need to apply any other hold to keep him there, as this is thoroughly secure in itself. The leverage secured by your two hands acting in a natural movement forcing upon his hand and arm a movement for which it is not adapted, causes such a degree of pain that your opponent is glad to keep still as long as may be required.

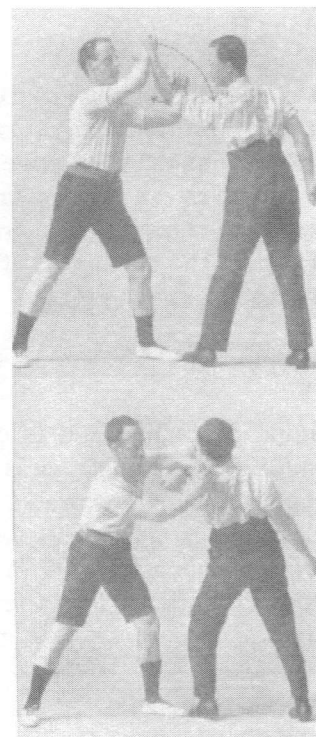




Arm-press-back Throw.

AN opponent strikes out at your face with his left hand. You knock up his hand with your right, and bring your left down on his elbow joint as shown in the upper figure. You then quickly lever back his captured hand, pressing in the direction indicated by the arrows, until his hand is forced down his back in the position shown in the lower figure, the result of which is that he is completely thrown off his balance.

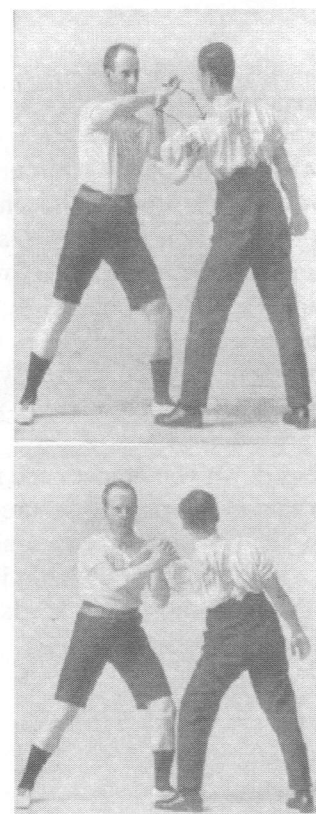
By the lock which you have secured he is absolutely prevented from stepping backward to recover his equilibrium. This is a most effective throw, and by means of it the writer has been frequently brought down by lady pupils practising this defence with somewhat more energy than the circumstances required.



Outer Fulcrum Throw.

AN opponent strikes out at your face with his left hand. You first knock the blow upwards with your right, and immediately slip your free hand underneath his arm, as shown in the upper figure and pass it up to seize his wrist below your own right hand, as indicated by the lower arrow in the same figure. Your right hand at the same time grasps that of your opponent.

Having thus securely captured his arm, you lever it backward to the position shown in the lower figure, and you have him in an absolutely helpless situation. Any attempt at resistance means intolerable pain self-inflicted, while further leverage exerted by you will result in his being overbalanced and thrown.

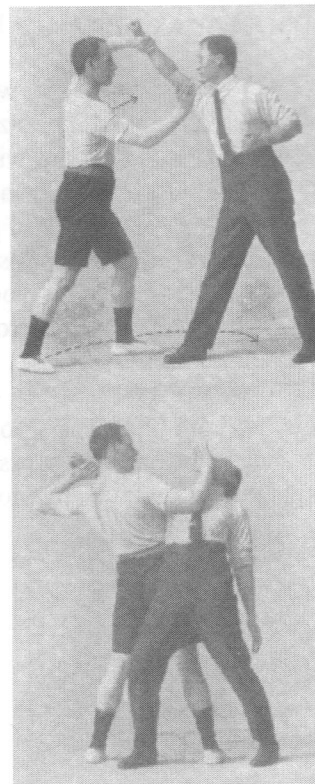




Chin and Back-heel Throw.

YOUR opponent's right-handed blow is turned aside and his right wrist grasped by your left hand. Then you bring the heel of your right hand under his chin, as shown in the upper figure. You step forward with the right foot, in the direction shown by the arrow, placing your foot behind your opponent, and then force him backward over your right leg, as shown in the lower figure.

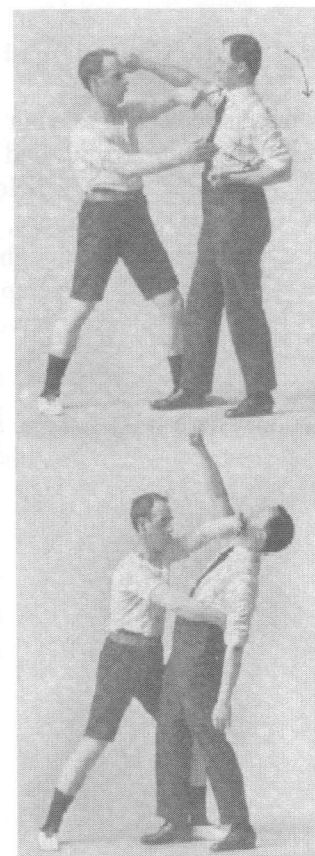
With the pull on his right wrist and the pressure you apply under his chin, he is quite unable to maintain his balance, and you have him completely at your mercy.



Chin and Waist Throw.

THIS is another counter to the attack of an opponent who strikes out at your face with his right hand. You meet this by quickly pushing aside his arm with your left, and place your left hand, open, on his chin. At the same time you bring your right hand to his waist, passing it round to his back. In this position as shown in the lower figure, it is easy to force his head backward so as to upset his balance and bring him to the ground.

In practising this throw, it is advisable to have your left foot extended well to the rear of the opponent, in order that you may be able to prevent his coming down too hard.

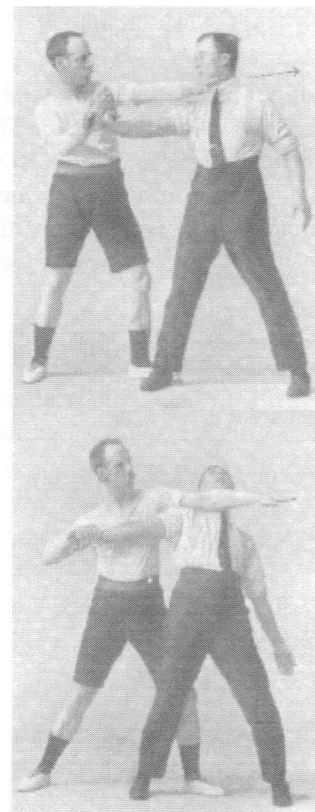




Arm-across-throat Come-along Hold.

AN opponent strikes out at you with his right hand. You guard with your right, at the same time seizing his wrist and pulling his arm across your chest. You step out with your left leg behind his right leg and extend your left arm in front of his throat and force his head backwards while keeping his arm pressed against your chest with the palm turned outwards. In this position he is incapable of resistance, the leverage of his arm across your chest preventing any movement backwards, while your arm in front of his throat renders a forward movement equally impossible.

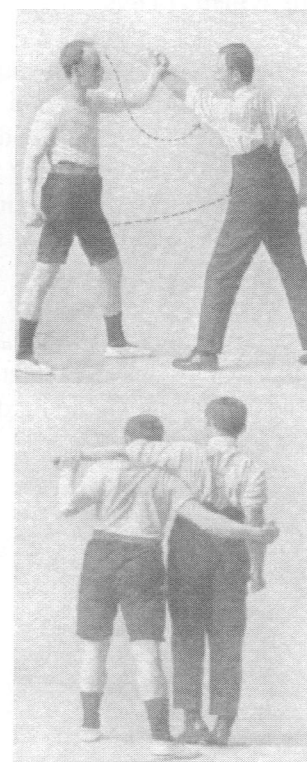
You can either hold him in this position or march him along, and you are at the same time able, by pressing across your knee, to throw him backwards to the ground at any moment if he becomes violent.



Shoulder Fulcrum Come-along Hold.

AN opponent strikes out at your head with his left hand. You turn aside the blow with your left, and seize his wrist, palm upwards. You then dive your head quickly below his armpit, as indicated by the upper arrow in the upper figure, thus bringing his arm across your shoulder, and on moving your right foot up to and behind his left he is pinned to your side. You also trap his right arm with your right hand, as shown in Fig. 2, and you have obtained an excellent come-along hold.

Your opponent dare not struggle, as he would only strain his left arm through the leverage which you obtain across your own shoulder.

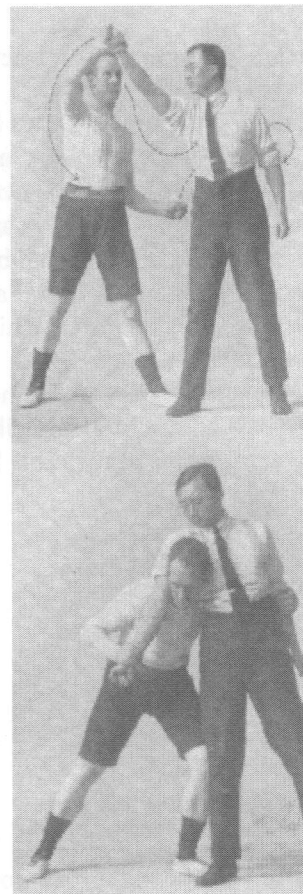




Head Fulcrum Come-along Hold.

THIS is an extremely powerful hold, and one very easy to apply. An opponent strikes out with his right hand. You knock aside the blow with your own right, pushing his arm outwards and seizing the back of his wrist with your hand. You immediately duck underneath his arm, as indicated by the arrow in the upper figure, and pass your left arm round behind him to trap his free arm, and then draw his right arm down over your shoulder, forcing your head upwards in his armpit, as shown in the lower figure.

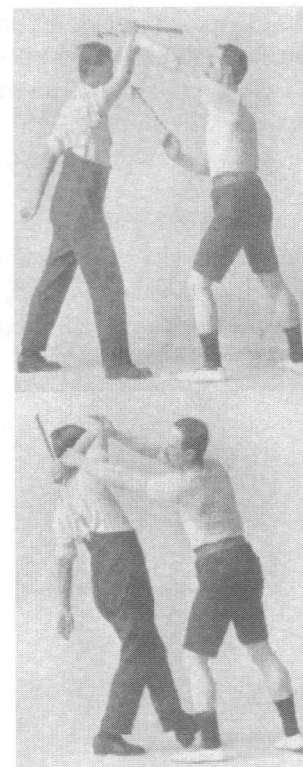
You must turn his palm outwards to straighten his arm, and with the leverage obtained by the position of your head it is easy to put such pressure on his arm as will make him willing to come along quietly.



Arm-turn-back Throw.

This is a useful counter to an attack with a knife. Should your opponent attack you with the knife in his right hand and his arm upraised, bring your left quickly against his forearm to stop the downward blow. Then bring the palm of your right hand to his elbow, and force the bent arm backwards as in the upper figure. This renders your opponent helpless, and quickly brings him to the ground. In this throw it is necessary to keep your left hand well on his forearm, and not too close to the wrist.

Another point to notice is to bring your foot close beside his feet, which gives you better control. As to removal of the knife, once your opponent is on the ground, seize the thumb and pull out, using the right hand for this purpose, and you will cause him to open his hand instantly.

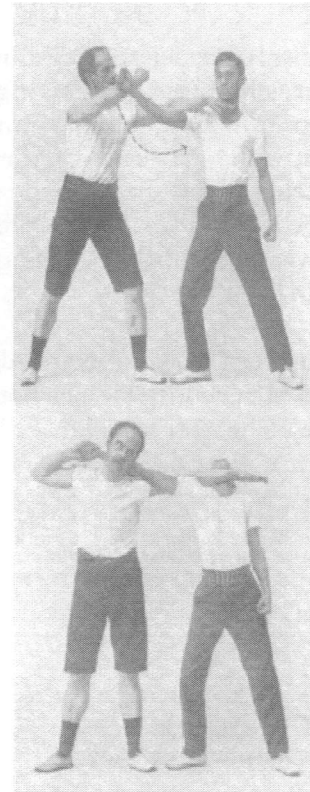




Arm-across-shoulder Press-back-chin Come-along Hold.

An opponent strikes out at your head with his right hand. You knock his arm away with your right, and seize his wrist, turning the palm upwards, and forcing his arm away from you in such a way as to turn him round with his back towards you. You then duck under his extended right arm, as indicated by the arrow in the upper figure, at the same time shooting out your left arm across his throat, as shown in the lower figure, and forcing his head backwards.

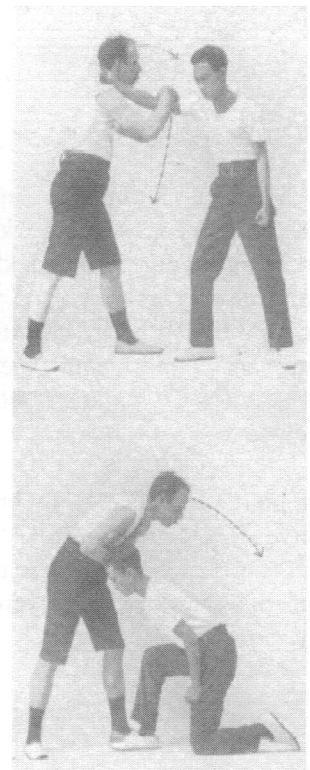
Your opponent is now in a helpless condition, from the painful pressure you can apply at his elbow by leverage applied across your shoulder and on his throat; and he is forced to "come along" as you may wish.



Counter to Blow, Arm-press-down Throw.

AN opponent strikes out at your face with his right hand. You bend slightly to the left, allowing his arm to pass over your right shoulder. Then you bring both hands up over your opponent's elbow, and by pressing down and bending forward, as indicated by the arrows in the upper figure, you pull him to the ground before he has time to withdraw or to renew his attack. The pressure must be applied at the elbow joint.

This is an extremely easy and effectual press-down throw. If your opponent strikes out with the left, you should bend or duck towards the right. This prevents your head coming in contact with his as you pull him forward.



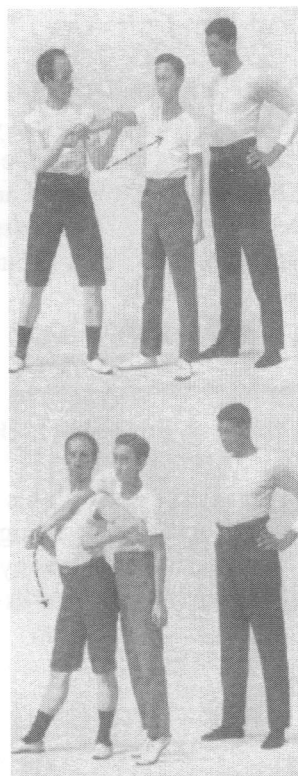


Arm-across-shoulder Come-along Hold.

AN opponent strikes out at you with his right hand. You quickly seize his wrist, turning the palm upwards, and bring his arm over your left shoulder, at the same time turning round so that your back is placed against the side of his chest. Your left elbow must be placed across his chest as in the lower figure, to prevent his striking out with his free hand.

By pressing down in the direction shown by the arrow in the lower figure, his palm being kept turned upwards, sufficient leverage is obtained over your shoulder to reduce your opponent to submission, while the pressure of your left arm across his chest prevents his escape from your hold.

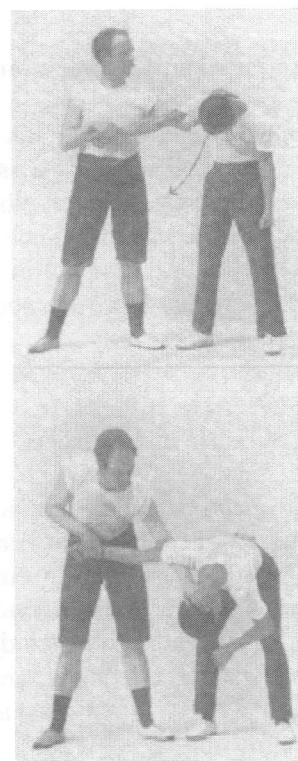
By this hold the taller pupil seen watching in the photographs could be held as easily as the slighter one who is being experimented with.



Press-down-head Throw.

AN opponent strikes out at you with his right hand. You knock the blow aside, and quickly seize his wrist with your right hand. At the same time you pass your left hand under his elbow and on to the back of his neck, as shown in the upper figure.

You can use this as a Come-along hold, as with his palm turned upwards and arm straightened he will have no power to resist. The lower figure shows that the same position can be developed into a throw, and you can easily bring your opponent to the ground by bending forward his head through pressure on the neck. For this pressure his own upper arm serves as a fulcrum against which your forearm rests, while you keep his arm perfectly straight.





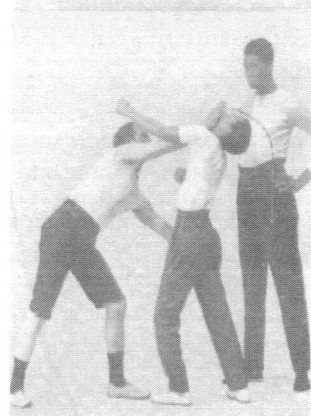
Throat-and-trap-leg Throw.

AN opponent strikes out with his right hand. You knock his arm aside with your left, and quickly bring your forearm across his throat, your elbow resting on his chest. At the same time you step forward with your left foot, passing it behind and to the inside of his right so as to trap his leg. Then press him down with your arm on his throat, and he will be easily thrown off his balance.



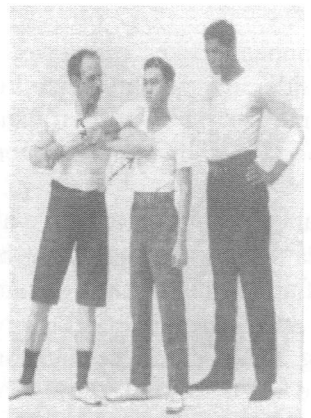
Counter to Blow, Force-back-chin Throw.

AN opponent strikes out with his left hand. You knock the blow aside with your right and quickly bring your right hand, open, against his chin. At the same time you pass your left hand to the back of his left hip, thus levering him backwards to the ground. This provides a simple and complete counter to a blow.



Elbow-under-armpit Come-along Hold.

AN opponent strikes out with his right hand. You knock aside the blow with your right and seize his wrist. Then, placing your left hand under his elbow, you bring your left elbow under his armpit. By then forcing your right hand downwards - not too hard in practice - strain is applied at his elbow joint, as marked in the photograph, sufficient to prevent resistance. Note that you must not relax the pressure under his armpit.



Counter to Head-in-chancery.

This photograph indicates a wonderful means of avoiding punishment when your opponent has your head under his right arm and is about to punch it with his fist. Stretch out your right hand a few inches from your face and from your opponent's chest to stop his upward blow. Force his hand downwards as indicated by the arrow, bring your other hand round to his left elbow, and grasp his arm securely. Then slip your right hand to his right wrist and turn his hand inwards, and he will be at once forced to let you go.

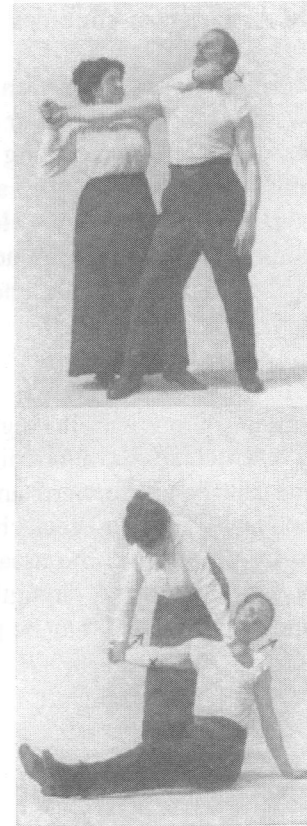




Chin Throw and Arm Lock.

FOR the interest and encouragement of lady readers, a few illustrations are now presented in which the wife of the writer demonstrates some of her favourite holds and throws, the writer himself acting the part of assailant. In the present instance the assailant has struck out with his right. The lady knocks aside the blow with her right, grasping his wrist, and brings her left hand to his chin, forcing it back, and at the same time bringing her left knee behind his right leg. As a result the opponent quickly loses his balance, and is brought to the ground with little effort.

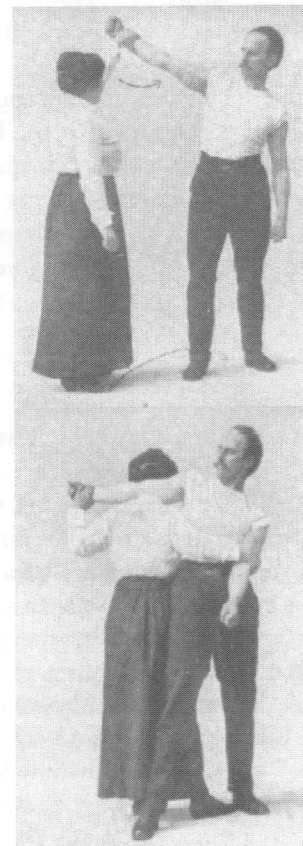
Having brought him down, she slightly changes her grip, bringing her hand more to the front in order to press the opponent's hand back more firmly, her knee being brought forward against his elbow. The opponent cannot lift his free hand off the ground to clear his chin, because the weight of his body would at once increase the pressure on his imprisoned elbow joint.



Arm-lock-across-shoulder and Knee Throw.

As her assailant strikes out with his right hand, the lady stops the blow with her closed left, then, opening her hand, seizes his wrist and presses his arm upwards. She quickly dives underneath his arm, and brings her right foot behind his right leg as shown by the arrow in the upper figure. At the same time she throws her right arm across his body and traps his free arm, pressing it to his side, as shown in the lower figure.

She has now complete control of her opponent, who cannot struggle to free himself without exposing himself to intolerable pressure on his elbow joint across her shoulder. He can be brought to the ground with little trouble by being forced backwards across her knee.



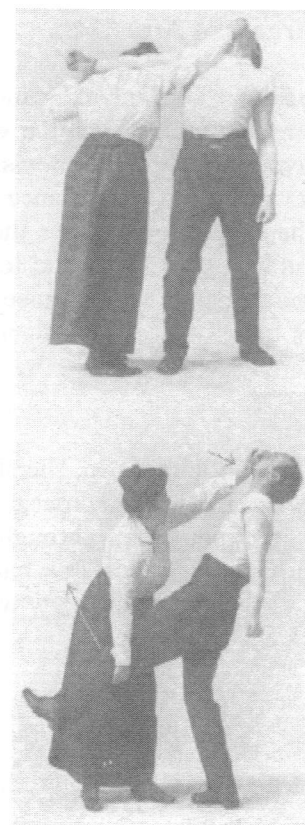


Chin and Arm-across-shoulder Hold.

IN this case the opening position is the same as in the preceding one. The lady stops the blow with her closed left hand. Then she seizes her assailant's wrist, and, pressing his arm upwards, quickly dives underneath it. At the same time she brings her right hand to his chin and forces his head backwards. He is now entirely defenceless, and the lady may bring him to the ground by chin pressure alone, or she may place her right foot behind his, and trip him as before.

Chin and Knee Throw.

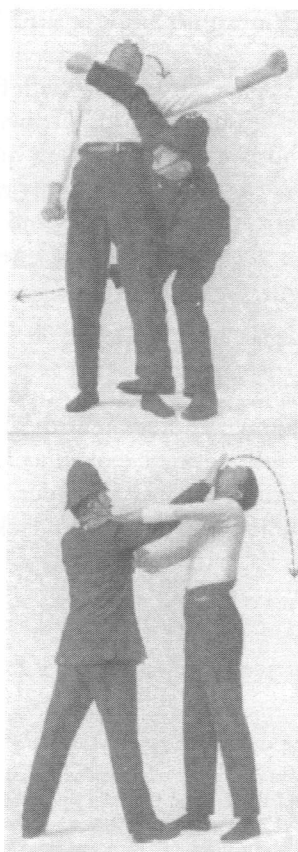
THE assailant's blow with the right hand is knocked aside by the lady with her left, which she immediately brings against his chin; at the same time she bends forward and catches hold of his left knee. By simultaneously pressing back his chin and raising his knee, as indicated by the arrows, the assailant is at once thrown on his back, whatever his weight and strength may be. This throw is extremely simple and effective, and may be put into practice by the weakest.



Arm-across-throat and Back-of-knee Throw.

IN this and the succeeding photographs the role of defender is filled by men of the regular police force. The actions represented, however, are equally within the power of special constables or other civilians.

An opponent strikes out with his left hand. You parry with your right, and quickly bring your arm across his throat, stepping close up to his side. You then stoop and bring your left hand down to the back of his knees, and by the pressure on his throat he is easily thrown



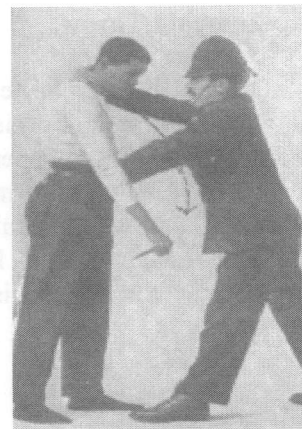
Force-back-chin Counter to Throat Hold.

AN opponent seizes your throat with both hands. You grasp his right wrist with your left hand, bending his arm and shortening his reach, and then shoot out your right hand between his arms and force back his chin. This causes him to release his hold on your throat instantly.



Press-arms-up-the-back Hold.

AN opponent aims a blow at your chest with a knife. You lean back slightly so that the blow may miss, and then bring your left forearm against his right arm, trapping it to his side; allow your hand to press in his stomach, while at the same time you pass your right hand to the back of his neck and pull forward, as shown in the upper figure.



Continue this movement till the stage shown in the middle figure is reached, when you suddenly change your left hand from the opponent's stomach to his back, thus locking his right arm at the elbow. Until this change is completed your right hand remains on the back of his neck.



The final move is shown in the lower figure, when you take away your right hand from his neck and pull up his left arm, as shown in the photograph. You apply strain on his neck by forcing in his head against your body. In practising this very effective hold take care not to put much pressure on the neck, as it is exceedingly painful.



Mr. Sutherland makes the important point that controlling the adversary's head is an extremely efficient way to control his entire body. By tilting his head forwards, backwards or to either side (or indeed, several of these in rapid succession), you may rob him of leverage and disorient him. Refer again to the precept of Alignment and to the Experiments and Exercises presented in Chapter 2.



Arm-trap-and-chin Throw.

AN opponent armed with a knife strikes out with his right hand. With your left you quickly knock his bent elbow from the inside in the outward direction, as in the upper figure, and continue this movement a stage further by pinning his arm to his side with your arm. You pass your left hand round to the small of his back, and at the same time bring your right hand against his chin and press backwards. The opponent is at once thrown off his balance, and is easily brought to the ground.

In the lower figure the opponent's hand with the knife is shown somewhat more to the front than it would be in actual combat, when it would be closely pinned to his side; he would be thrown before he had time to attempt any new offensive movement.



Arm-trap-and-stomach Throw.

AN opponent armed with a knife raises his right hand and aims a blow at you. You seize the descending arm on the inside and force it down to his side. At the same time you catch his other hand, bring your head against the pit of his stomach, and force him backwards. If necessary you can change your right hand to the back of his left knee, trapping his leg, in order to have him completely over-balanced, as shown in the lower figure

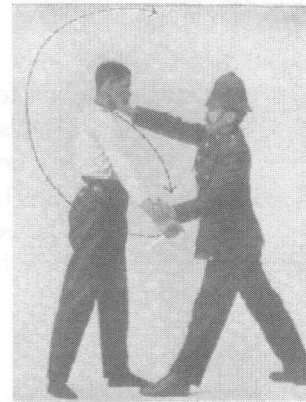
The lower figure shows the opponent in the act of falling backwards, with no possibility of recovering his balance.





Force-arm-up-the-back Throw.

AN opponent attacks you with a knife in his right hand. You raise your left to catch his descending wrist, which you seize firmly, forcing it down, and then backwards and upwards in a circular movement, as indicated in the upper figure.

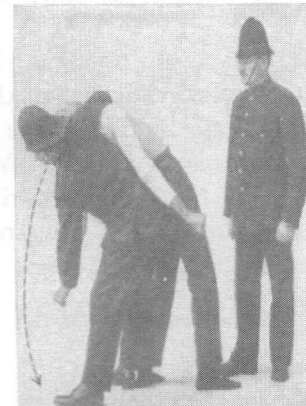


At the same time you place your right hand on his shoulder joint, pulling his body forwards and downwards, as shown in the lower figure. Note that in this position his arm is held securely, extended in such an extremely uncomfortable position that the slightest pull on it will bring him helpless to the ground.



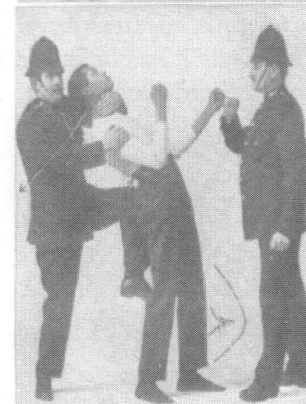
Throat-and-arm Lock.

AN assailant strikes out at some one whom you wish to assist. You quickly throw your right arm across the assailant's throat, and with your left hand seize his wrist. Then turning your right hip into his back, you swing round towards the rear and pull him over backwards. From this hold he will find it impossible to make any attempt at escape.



Knee-at-back and Throat Hold.

This is an extremely easy way to bring to the ground an assailant who is attacking some one and is unaware of your approach. You step up behind him, throw your arm round in front of his throat, and pull backwards, at the same time raising your knee and bringing it against the small of his back. He is immediately brought to the ground helpless.





Counter to Revolver Attack.

AN assailant presents a revolver at some one, whom he "holds up" to enforce his demands. You run to help, and from the rear shoot your right hand under the assailant's extended hand, at the same time placing your left hand on his arm at the elbow joint. You press his elbow downwards quickly, thus bending his arm, and with a sweeping movement, indicated by the dotted lines in the upper and lower figures, you force his hand round behind his back.

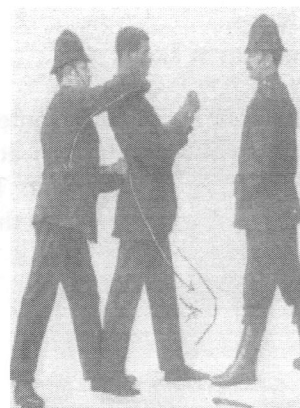
The revolver will now be pointing backwards and downwards, if he still keeps hold of it, and even if it does go off no harm will be done. The small arrow in the upper figure shows where the downward pressure must be applied. Notice that the right hand must be held firmly.



Throat-and -back-press-down Throw.

THIS is a very useful method of helping one who is being attacked. you approach the assailant quickly from behind, and throw your right forearm across his throat. At the same time you place your left hand, closed, in the small of his back. You now force your left hand forward and at the same time pull back with your right arm against his throat in the directions indicated by the arrows in the upper figure.

This will have the effect of making him collapse instantly, as shown in the lower figure, the weight of your body being mainly against his throat. He finds himself flat on his back before he has time to make any struggle against your attack.

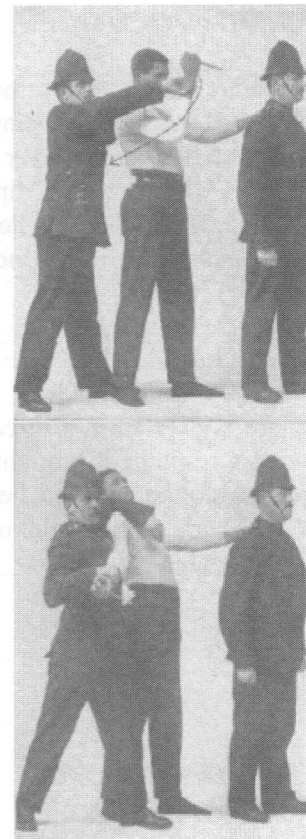




Arm Lock on Chest.

AN armed assailant is about to attack someone from behind, and you run to the rescue. You quickly seize the assailant's wrist with your right hand, turning his palm upwards. At the same time you throw your left arm over his shoulder so as to bring your elbow up under his chin. From this position you are able to pull his captured arm across your chest as shown by the arrow in the upper figure, and the resultant position will be that shown in the lower figure.

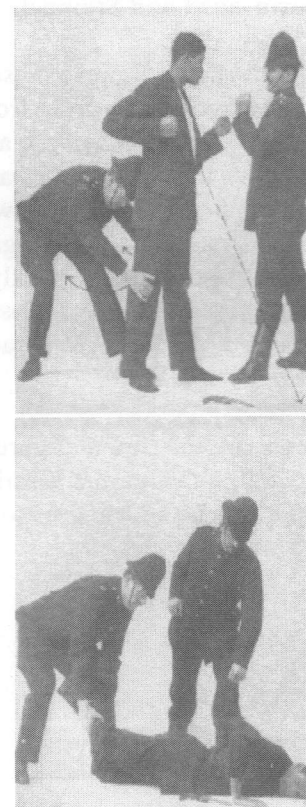
On account of the pressure which you can exert against the assailant's elbow, it is evident that he has no opportunity of resisting this hold or of doing any damage with his knife. Note that the pressure required on his arm must be exerted against your chest.



Throat-and -back-press-down Throw.

THIS is a very useful method of helping one who is being attacked. You approach the assailant quickly from behind, and throw your right forearm across his throat. At the same time you place your left hand, closed, in the small of his back. You now force your left hand forward and at the same time pull back with your right arm against his throat in the directions indicated by the arrows in the upper figure.

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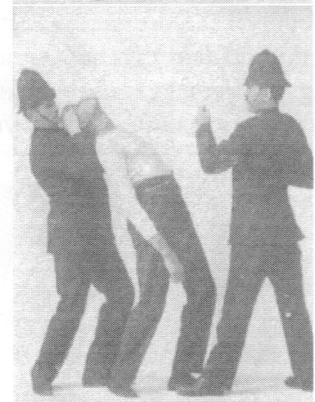
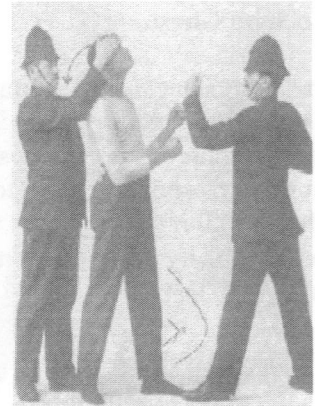




Forehead-pull-back Throw.

THIS is another very useful throw to put in practice when coming to the help of a person who is being attacked. You come up behind the assailant, place both hands over his forehead, and pull back. This at once interferes with his proceedings, and at the same time throws him off his balance. No matter how heavy or how strong he may be, he will be brought quickly to the ground without any violent pressure being required.

The pressure is exerted in a direction which he finds it impossible to resist, and as a result he is brought into very complete subjection. Once he is on the ground, he can be dealt with as may be found most desirable, either by a floor hold, or, on getting him to his feet again, by a Come-along hold.



Press-down-head and Stomach Throw.

IN coming to the assistance of some one who is being attacked, you approach the assailant quickly from behind. You pass your right hand round in front of him, placing it against his stomach. At the same time you bring your left hand to the back of his head, pressing it vigorously forward, as indicated by the arrow in the upper figure. Your right hand meanwhile is brought firmly against the pit of his stomach. If the movement is performed quickly, very little force is required to overturn the assailant. He is easily overbalanced by the unexpected attack, and in most cases would actually fall on his head if you did not save him from doing so.

Notice that in the lower figure the counter has been applied so suddenly that, although the assailant has been brought into a doubled up attitude, he has not had time to change the position of his hands.

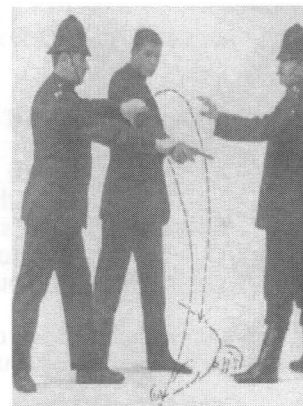




Turning-elbow-and-wrist-downwards Counter from Rear.

You run to the assistance of one who is being threatened by an armed assailant, holding a revolver in his right hand. You seize his wrist with your right, and at the same time bring your left under his elbow, forcing it upwards. Then by turning his arm round you force him to the ground, as indicated in the upper figure.

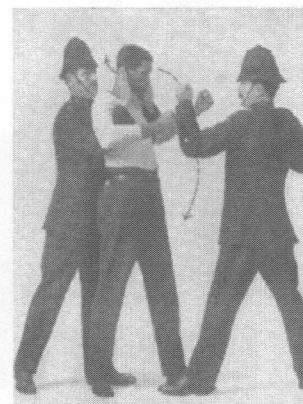
Having brought him to this position, place your left knee on his elbow, as in Fig. 2, and he is quite unable to move. You can then take away the revolver by opening out his thumb and causing him to let go. By this hold a woman could retain complete mastery over a powerful man, for once he is thrown and his arm pinned to the ground he is helpless, and cannot struggle without inflicting upon himself intolerable pain.



Head-press-forward Throw.

THIS shows another method of dealing with an assailant who is attacking someone. You step up behind the assailant, thrust your hands under his arms and up to the back of his neck. You then press his head forwards and downwards, as shown by the arrow in the upper figure.

By continuing this movement the position shown in the lower figure is reached - a position most unpleasant for the assailant, but one from which he finds it impossible to escape, and he will be ready to welcome the relief when he is thrown to the ground. Note that it is desirable to bring and to keep his head as near to his knees as possible. You are now ready to dispose of the assailant as may be desirable, by the exercise of a Come-along hold or otherwise.



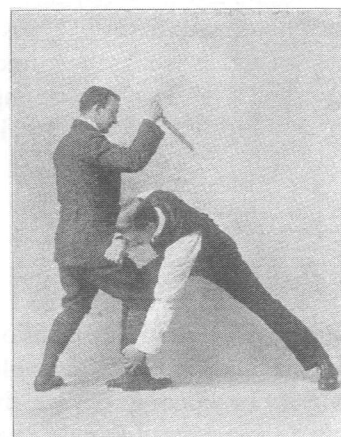


From "Tricks of Self-defence" by W.H. Collingridge

Counter for Blow Overhead from Weapon

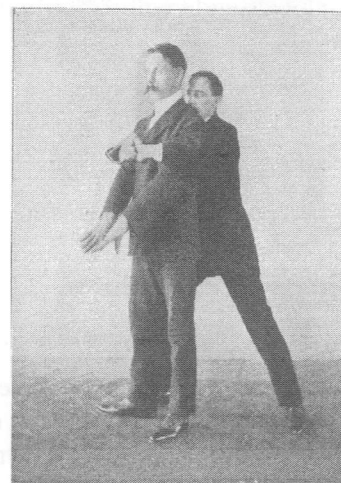
Opponent rushes at you with knife or stick in right hand. As he rushes side-step quickly and at the same time jump inwards, placing your right forearm on opponent's thigh and your left hand around his ankle. Put your whole force into the pressure on his thigh and draw his ankle towards you with your left hand, throwing him heavily backwards.

With quickness this feat is quite practicable, as proved by the Japanese Police, who generally succeed in stunning their man.



Counter to Attack from Behind Over the Arms

If opponent should take you from behind over the arms, bring your arms quickly to the front of your body, thus preventing him from pinning them to your sides.

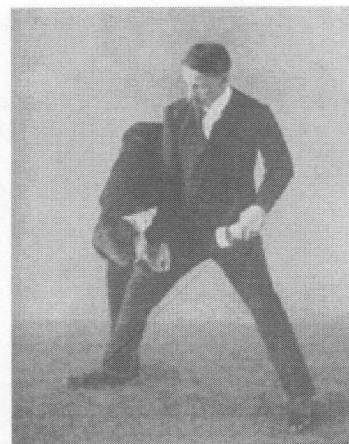


At once lower your body by bending your knees, and grasp opponent's wrist with your left hand, carrying your right hand to his upper arm close to the shoulder.





By a quick pull, bending the body forward, throw opponent completely over.



Counter to Double Attack on Wrist

When an opponent seizes your right wrist with both hands, carry your left hand over and between his arms and onto your right hand. By a quick upward movement of your right hand, assisted by pulling with your left, you immediately release yourself. Surprisingly simple as this may appear, a test will demonstrate it to be a thoroughly effective means of freeing one's self.

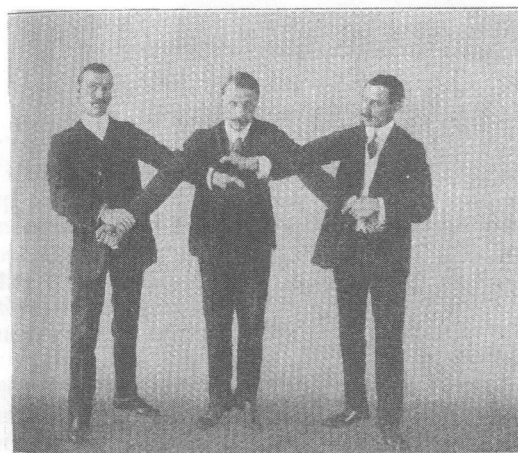
(Note that the photograph also demonstrates a low kick to the opponent's lead shin or ankle.)



"Come Along!" Under Arm and on Coat

Take opponent's right wrist with your right hand, carrying your left arm under opponent's right arm and on to the lapel on the opposite side of his coat. Press down with your right hand, forcing opponent's upper arm against your left hand. More pain is given if you turn your left arm OUTWARDS.

Note: the illustration shows a man being held in this position by two others.





Counter to Attack from Behind Under the Arms

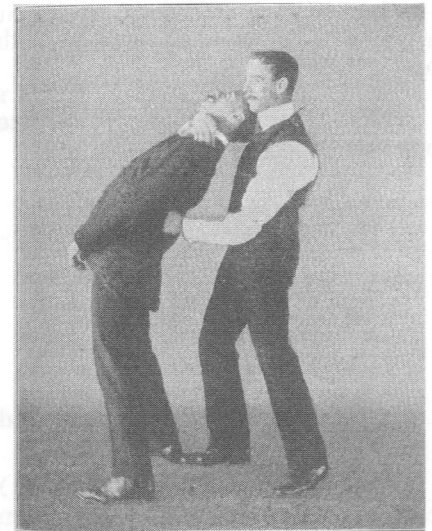
Opponent takes you from behind under the arms with both hands. Quickly clench your right fist and strike sharply with the knuckles at the back of the opponent's hand. There is a nerve lying between the second and third fingers which, if struck, causes pain, and would make an opponent relinquish his grip. Then take opponent's right hand and, by twisting it over, turn to your right.



To Eject a Man from a Room

A most effective method of ejecting a man from a room, which may be utilised also as a means of holding a person, is to place your right arm around his throat from behind, and take hold of the coat collar. Clench your left hand and push it into the small of the opponent's back, arching his back inwards as shown in the illustration. Care should be taken to press your right shoulder at the base of your opponent's head, to prevent him from swinging his head back and striking you in the face with it.

Note – In the above position the opponent has no balance, and therefore cannot help himself in any way.

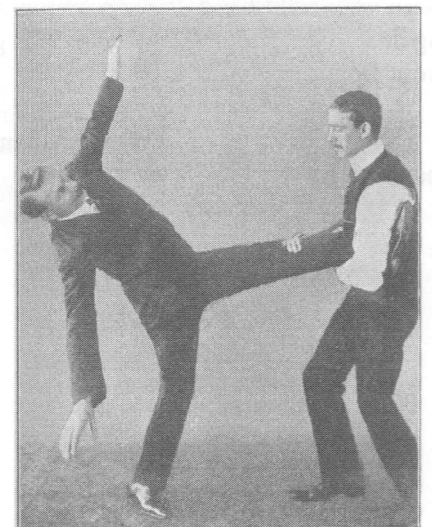


Defence Against a Running Kick

Opponent makes a running kick at you with his left foot. Bend quickly forward to prevent the kick from reaching you, and with the right hand parry by pushing the leg to your left side. Encircle opponent's leg with your left arm, place your right hand on opponent's shin and bring your left hand onto your right wrist; then forcing your left shoulder back, and bracing against your left forearm, you may throw your opponent to the ground or dislocate his ankle.

In parrying with the right hand, the hand should meet the outside of the leg, just above the ankle.

Applicable to either foot.

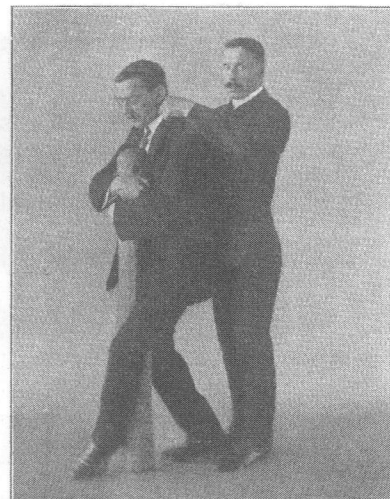




Detaching a Man from a Fence or Post

It often happens that a prisoner on his way to the police station resists by clinging to any object, such as a lamp-post, and it is sometimes difficult to make him leave go. Get behind your man and place a thumb on each side of his neck. A main artery runs along each of these sides, supplying the brain with blood. A few seconds' pressure renders your opponent dizzy, when he will let go. Now is your chance to secure him with any lock that may be suitable to the circumstances.

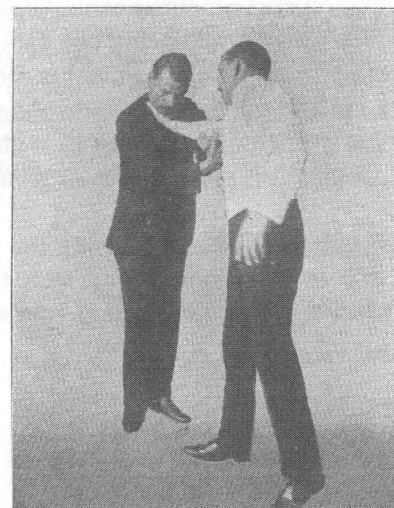
Note – If pressure be kept on too long, opponent will become unconscious.



Pinned to the Wall by Throat

This is a favourite method of the pickpocket while he politely rifles your pocket. Should you be caught in this manner, try not to resist, and let him think he has you safe. Then quickly bring both your hands behind his elbow joint, your left gripping with thumb and finger, your right grasping your left firmly. With a slight upward movement to raise opponent's elbow, pull sharply in towards you, forcing your head forward to meet your hands.

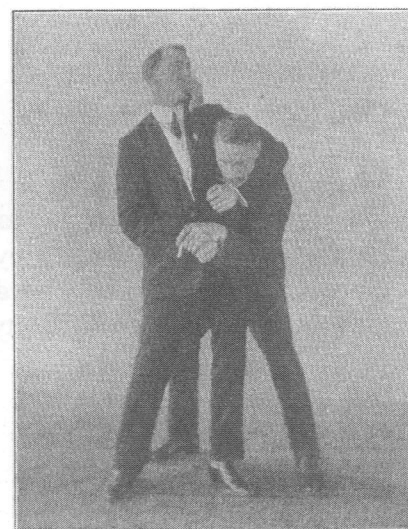
Note – care should be taken in practicing this, or a sprained or broken wrist may result.



Defence for Head in Chancery

If you happen to be caught in the above manner (i.e., if an opponent encircles your head in his arm, as in the illustration), slip your right hand behind the opponent and carry it up until the edge of hand is pressing just underneath the nostrils. There is a nerve just under the centre of the nose, and forcible pressure on this will force the opponent to release you, or he will be thrown heavily on his back. Your left hand is available as a stop for opponent's right hand.

Note – Practise this often until you can find the nerve centre without trouble.

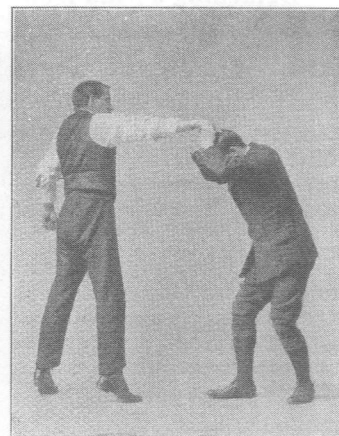




Taken by the Hair from Behind

Opponent will sometimes take you in this manner, intending to pull you backward. Quickly carry both hands up and on to opponent's hand, holding it there. Turn quickly to the right or left, raise your head up sharply, and you have your opponent fixed. He will try to leave go, but you have his hand fixed until you choose to release it.

Note – A useful device for ladies to know.



Defence Against Being Lifted From the Front

The Japanese method of stopping this attack is by far the safest. This consists of placing one hand only beneath your antagonist's chin. Your other hand is lodged upon his shoulder, and at the moment you give his chin a push upwards and backwards, you pull his shoulder forward, which means that you simply push away with one hand and pull with the other. In this position it is much easier to get away from your opponent's grip.

If you find he is too strong for you, during the pushing process, turn your side towards him; if he then throws you forward with the intention of placing you squarely upon your shoulders, you stand a fairly good chance of breaking away altogether.



Counter to Chancery Hold

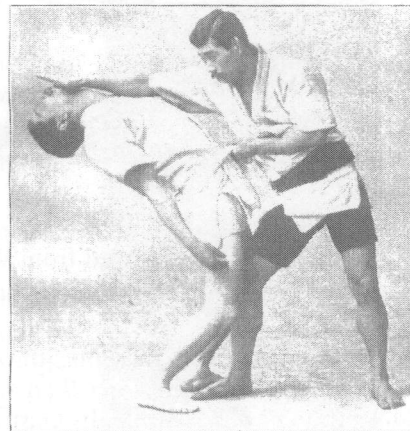
I have got Uyenishi's head in Chancery, and am about to administer a rousing uppercut, when he stops the blow in a very neat manner. He finishes his trick of defence by jerking my right leg from under me, at the same time falling backwards, bringing me with him. And as I strike the ground he finds no difficulty in wriggling himself free.





A Throw By Means of the Chin and Belt

Illustration 57 describes an attempt made to force your opponent with a quick movement, flat upon his back. If this occurred in a vicious affray in the street, the back of the man's head would, in all probability, strike the ground first, causing, no doubt, serious injury.



Now it is time to apply some twists. Repeat the Standing Defences taught by Messrs. Sutherland, Collingridge and Bankier on the assumption that your adversary is able to defeat your intention, both partners moving in slow motion for safety but with full weight and pressure. Notice how his efforts to counter your own counter invariably leave him open. While he is occupied in extricating himself from your grip upon his arm, you might profitably kick him in his knee, imbalance him by pressing his head backwards or butt him in the face with your skull (or all three). A walking stick may also be integrated into many of these defenses. Practice slowly!



12: Jiu-jitsu throwing and counter-throwing

This chapter is reproduced from William Garrud's "Complete Jiu-jitsuan" and offers a comprehensive selection of throwing and counter-throwing techniques.

Garrud's series of counter-throwing lessons provide an excellent example of Barton-Wright's Adaptability precept. Rather than struggling to apply a technique that has been defeated, or resisting an attack through sheer strength, Garrud advocates the jiu-jitsu skill of adapting one's own defence to the attacker's movements. By moving around the obstacle or threat presented by the opponent, the jiu-jitsuka is afforded new opportunities in counter-attacking and regaining the initiative.



(1) THE OUTSIDE ANKLE TRIP

We now come to the trips and throws. In self-defence and assuming that your assailant is not using his fists or that you have failed to obtain a standing arm lock, you can very often throw your opponent by catching his coat and jerking him forward or sideways and tripping him.

Apart from self-defence, the trips and counters play an excellent part as one of the best exercises that can be followed.

As a rule both combatants take hold before commencing to trip. This can be done by holding the sleeve or the coat lapel, or one hand on a sleeve and the other on the coat lapel. We will assume that you both take hold of the collar with the left hand and the sleeve with the right hand. (Phase I.)

Your opponent brings his left foot forward; take a step backward with your left foot and place the sole of your right foot against the outside of his left ankle, pushing his leg across to your left, and pulling his left shoulder to you with your right hand. This upsets him and he will be thrown on his back in front of you, where you can follow up with an arm lock.

(2) GUARD AND COUNTER FOR OUTSIDE ANKLE TRIP

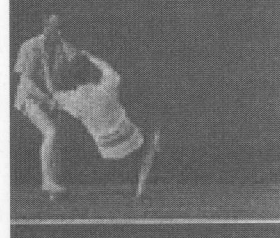
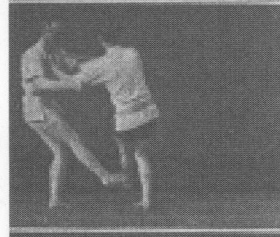
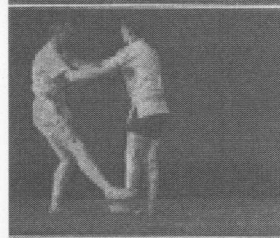
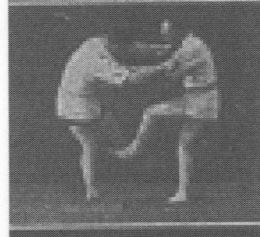
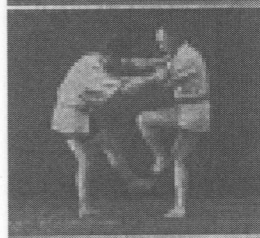
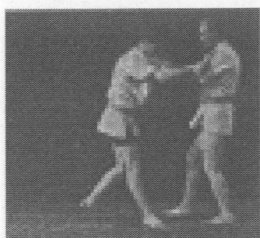
Your assailant attempts to trip you up by the Outside Ankle Trip.

As his right foot touches your left ankle lift it quickly and unresistingly over and with a side movement of your knee, i.e. do not lift your knee straight up, thus giving your opponent an opportunity of catching hold of it with his hand.

As soon as your left foot is clear place the sole against the outside of his ankle, pushing his leg across in front of you, pulling on his jacket with your left hand, and throwing him to your left side by the same trip as he intended to throw you, but with your left leg.

Another counter is to place your left foot firmly on the mat, and at your adversary goes to trip you quickly raise your right foot and throw him by the same trip.

Practise this an equal number of times on the other side by getting your opponent to make the attempt with his left foot.

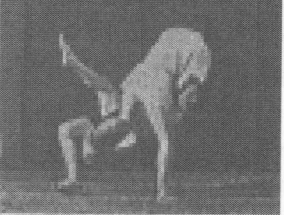
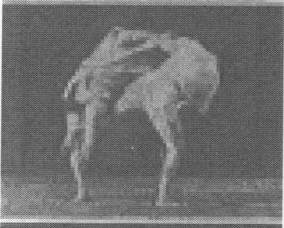
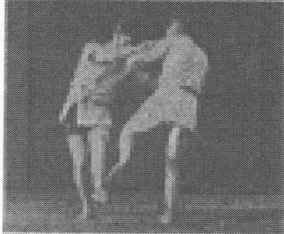
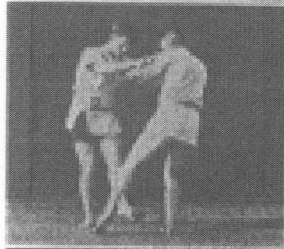
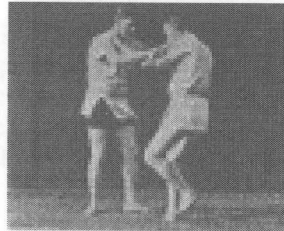




(3) THE INSIDE ANKLE TRIP

Take hold of assailant's jacket lapel and sleeve, as explained in the previous method.

Start walking back with your right foot, and, as your opponent walks forward with his left foot, place the sole of your left foot against the inside of his left ankle, and sweep his leg outward, causing him to make a wide straddle. At the same time push him over backward to the mat on his back, and quickly step round to his side and assume one of the standard positions.



You may follow with a leg lock immediately after the throw by catching his left leg under your right armpit, so that your forearm commands his leg near the ankle, then grip your right hand with your left hand, and lean your body back, thus bringing a great pressure on the soleus muscle.

Step on his right thigh as soon as you have thrown him.

Practise this an equal number of times on the other side by transposing the movements.

(4) GUARD AND COUNTER FOR INSIDE ANKLE TRIP

Your assailant attempts to trip you up by the Inside Ankle Trip.

As his left foot touches the inside of your left ankle, quickly lift your left foot over, and immediately bring your left knee to the outside of his left knee and just behind it, then give a sharp back-kick, at the same time pulling sharply backward with your right hand on his coat sleeve, and throw him by the Goss Hock down to the mat in front of you.

Practise this an equal number of times on the other side by getting your opponent to attempt the trip with his other leg, and then transpose your movements.

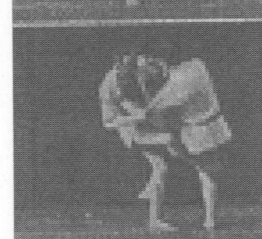




(5) THE OUTSIDE CROSS HOCK

Take hold of assailant's jacket lapel and sleeve as before.

As your assailant walks forward with his right foot, step back with your right foot, and as his left leg comes forward, bring your left leg across to the outside of his left leg and place your knee at the back of his knee, then give it a sharp back-kick, at the same time pulling on his jacket sleeve in a backward direction with your right hand, and throw him round and down to the mat in front of you.



You may hook your left leg as you throw him, and you should be careful to bend forward a little at the same time.

As soon as your assailant reaches the mat, you must assume one of the standard positions preparatory to securing a lock.

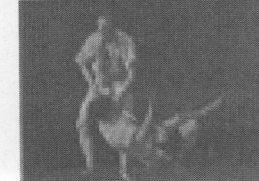
Practise this an equal number of times by getting your opponent to walk the other way, then transpose your movements.

(6) GUARD AND COUNTER FOR OUTSIDE CROSS HOCK

Your assailant attempts to throw you by the Outside Cross Hock.

As soon as you can conceive what your opponent is about to attempt, place your left foot firmly on the mat with all your weight on it, quickly raise your right leg, and jab the back of his right knee with the sole of your right foot, pulling sharply to your rear with your right hand on his jacket sleeve at the same time, and your opponent will be thrown to the mat in front of you, where you must immediately assume a standard position.

Practise this an equal number of times on the other side by getting your opponent to attempt the throw with his right leg, when you must transpose the movements described above.



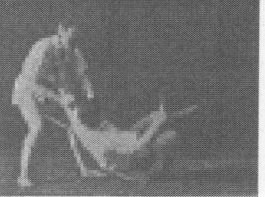
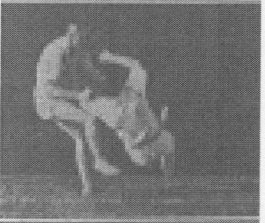


(7) THE INSIDE CROSS HOCK

Take hold of assailant's jacket lapel and sleeve as before.

Your assailant starts waling forward and to your right side with his right leg. As he does so you must take a step backward with your left leg, and as he brings his left leg round, bring your right leg between his legs, with your right knee against the back of his left knee. (Phases I, II, and III.)

Make a hook of your right knee, and pull his leg well out to your right, at the same time pulling sharply with your right hand, then push him backward and down to the mat on his back. (Phases IV, V, and V.)



Step smartly back out of reach of his legs, and assume a standard position, or do the Cart-wheel to his head.

Practise this an equal number of times on the other side by getting your opponent to walk the other way, then transpose your movements.

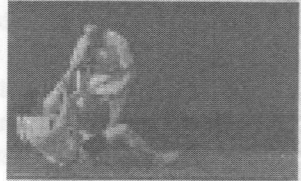
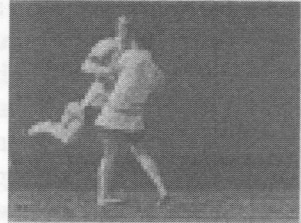
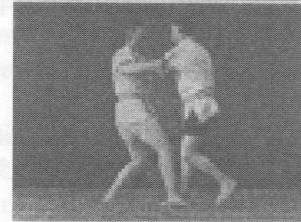
(8) GUARD AND COUNTER FOR INSIDE CROSS HOCK

Your assailant attempts to throw you by the Inside Cross Hock.

As your opponent brings his right leg between yours, quickly raise your leg and give his left leg a sharp jab at the back of the knee with the sole of your left foot, at the same time sharply pulling him backward with your left hand on his jacket, and throw him to the mat in front of you.

Practise this an equal number of times on the other side by getting your opponent to attempt this throw with his left leg, then transpose the movements described above.

The pictures illustrating this counter are opposite to the throw, i.e. left-leg throw instead of right-leg.





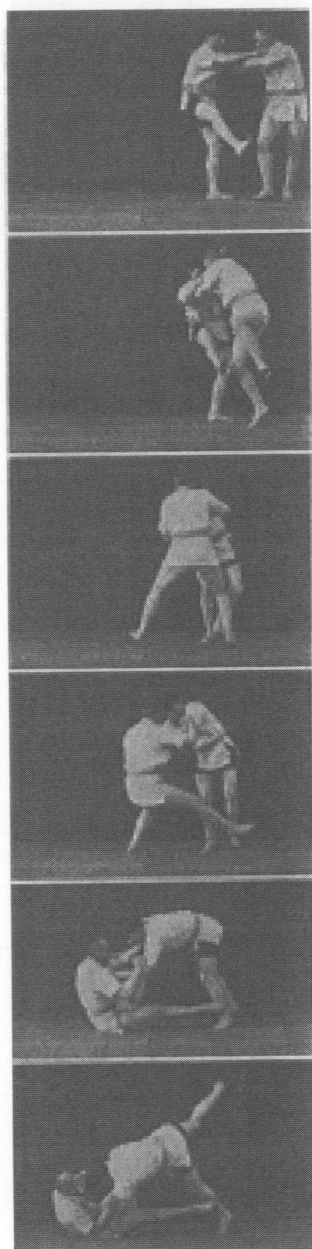
(9) THE KNEE TRIP

Take hold of opponent's jacket lapel and sleeve as before.

Take a step obliquely sideways and to your left rear with your left leg, at the same time giving your opponent a slight pull on his left jacket sleeve with your right hand, which will induce him to step round with his left leg. (Phases I and II.)

The instant he is about to do this, raise your right leg and place the sole of your right foot against the outside of his left knee, and a sharp pull downward and to your rear with your right hand will bring him down to the mat in front of you. (Phases III to VI.)

Practise this an equal number of times on the other side by transposing your movements.



(10) GUARD AND COUNTER FOR THE KNEE TRIP

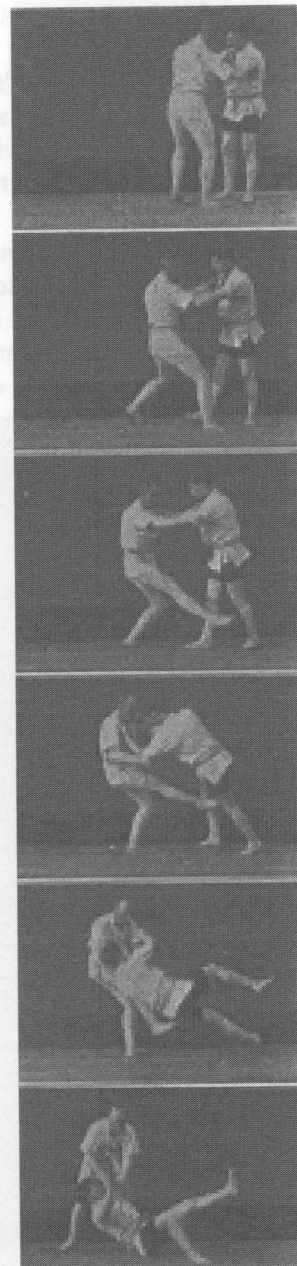
Your assailant attempts to throw you by the Knee Trip.

As he raises his right leg, swing your left leg over his foot with a slight spring from your right foot, and making a right turn of your body. (Phases I, II, and III.)

Immediately sink down on your left heel and extend your right leg, placing the sole of the foot against the outside of his left ankle, and pulling sharply downward and to your rear with your right hand on his jacket sleeve. Roll back on to your shoulder-blades, throwing your opponent over your extended leg on to his left shoulder. (Phases IV to VI.)

Instead of rising, you can roll round to your right, swinging your left arm round his neck, into the standard position ready for the Cradle or other lock.

Practise this an equal number of times on the other side by getting your opponent to attempt to throw you with his other leg.



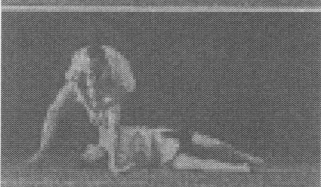
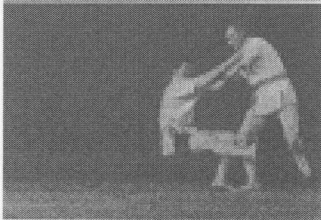
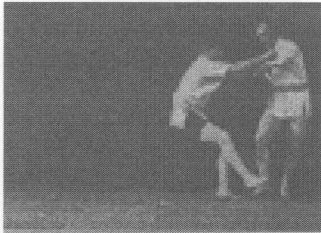


(11) THE ANKLE ROLL

Take hold of assailant's jacket lapel and sleeve as before.

Take a step obliquely sideways and to your left rear with your left leg, at the same time giving your opponent a slight pull on his left jacket sleeve with your right hand, which will induce him to step round in that direction.

-The instant he is about to bring his left leg forward extend your right leg and place the sole of your foot against the outside of his ankle, at the same time sinking down close to your left heel and pulling sharply with your right hand on his jacket sleeve. He will then be thrown over your extended leg to the mat.



You may rise immediately or you may roll round into the standard position preparatory to getting the Cradle Lock.

Practise this an equal number of times on the other side by transposing the movements described above.

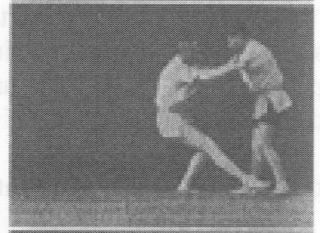
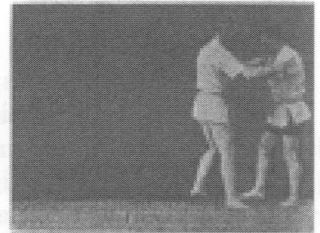
(12) GUARD AND COUNTER FOR THE ANKLE ROLL

Your assailant attempts to throw you by the Ankle Roll.

As he raises his right leg, swing your left leg over his foot, and place your left foot on the mat near his right shoulder. (Phases I to IV.)

Immediately swing your right leg over his body with left turn of your body, at the same time seizing his left wrist. Place your right foot down on the mat about ten inches from his head, and force his left elbow joint against your left thigh, thus obtaining a very effective arm lock. (Phases V and VI.)

Practise this an equal number of times by getting your opponent to attempt to throw you with his other leg, whereupon you transpose the movements described above.





(13) THE SIDE PULL OVER

Take hold of assailant's jacket lapel and sleeve as before.

Take a short step backward with your left leg, at the same time giving your opponent a slight pull on his Jacket sleeve with your right hand, to induce him to step forward.

As your opponent brings his left leg forward, quickly make a backward step behind your left leg with your right leg, pointing your toes well outward and turning your body to your right, then immediately extend your left leg right across his legs, so that your left foot comes to the mat just on the outside of his left foot, and pull sharply down and to your right with your right hand, throwing him on to the mat in front of you, where you assume a standard position ready for a lock.

Practise this an equal number of times by transposing the movements described above.

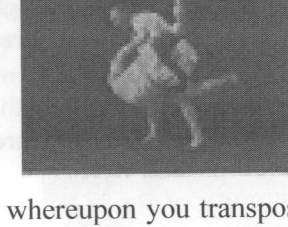
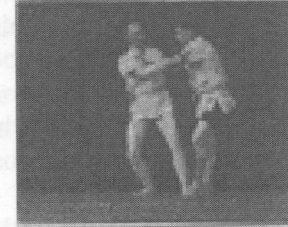
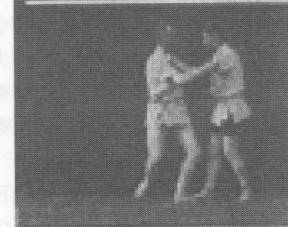
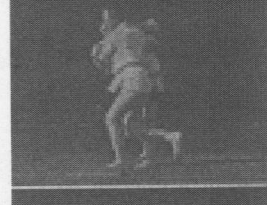
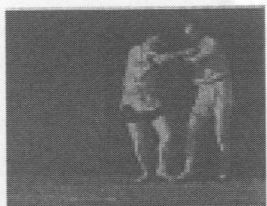
Another way of doing this throw is to sink on your right knee as you extend your left leg to throw your opponent.

(14) GUARD AND COUNTER FOR THE SIDE PULL OVER

Your assailant attempts to throw you by the Side Pull Over.

As he turns and extends his left leg to throw you, step over his leg with your left leg, following immediately with your right leg, and slipping your right arm round his waist. Place your right foot down on the mat close to your left leg, bend both legs well, and slip your hips under him; then straighten your legs, bend your body forward, and throw him completely over your right hip to the mat in front of you, where you can instantly assume a standard position.

Practise this an equal number of times on the other side by getting your opponent to attempt to throw you over his other leg, whereupon you transpose the movements described above.

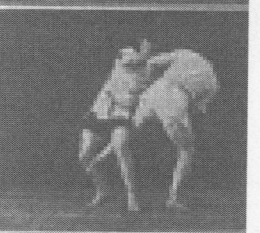
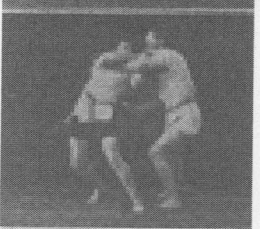
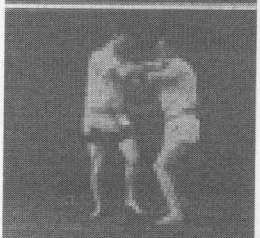
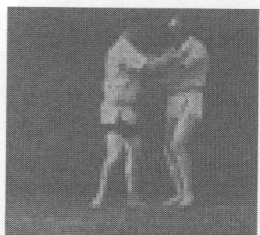




(15) THE SHOULDER THROW

Take hold of your assailant's jacket lapel and jacket sleeve as before.

Give your assailant a slight pull with your right hand on the sleeve of his jacket, to induce him to step forward, and as his right leg comes forward make a step backward and behind your left leg with your right leg, pointing your toes well outward. Then step round with your led leg, bringing the foot near to your right foot, bending well at the knees and passing your left elbow to your right, then raising it and lifting your opponent's left arm so that you can get your left shoulder under his arm close to the armpit. (Phases I to IV.)



Your back should now be close to your opponent's chest and your body well sunk down. Now press back with your hips against his thighs, then straighten your legs and lurch your body forward, throwing him completely over your left shoulder to the mat in front of you, where you immediately assume a standard position ready for a lock. (Phases V and VI.)

Precise this an equal number of times on the other side by transposing the movements described above.

(16) GUARD AND COUNTER FOR SHOULDER THROW

Your assailant attempts to throw you by the Shoulder Throw

As he turns his body to get under you, place your right hand against his left hip and push it away, thus preventing him from getting close to you, and at the same time weakening his balance. Gel: your weight: firmly on your right leg, raise your left leg with a turn of your body to your right, and throw him by the Cross Hock previously described.

Precise this an equal number of times on the other side by getting your opponent to attempt to throw you on the other side.

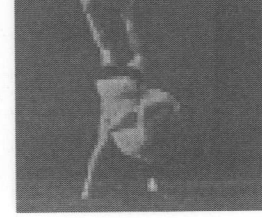
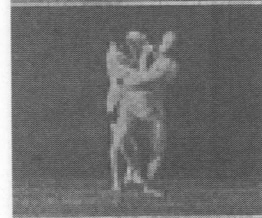




(17) THE HIP THROW

Take hold of assailant's jacket lapel with your right hand, and his right sleeve with your left hand.

Step back with your left leg, pointing your toes outward and turning your body slightly to your left, at the same time giving a slight pull on his sleeve with your left hand, to induce him to step forward. As his left leg comes forward, bring your right leg across in front of you and to the other side of your led leg, and place your foot close to your left foot, at the same time turning your body farther round, so that your back comes against his chest. As you turn you must slip your right arm round his body. (Phases I to IV.)



Now bend forward, straightening your legs, and throw him over your right hip to the mat in front of you, where you assume a standard position ready for a lock. (Phases V and VI.)

Practise this an equal number of times on the other side by transposing the movements described above.

(18) GUARD AND COUNTER FOR THE HIP THROW

Your assailant attempts to throw you by the Hip Throw.

As he turns to get under you, push his right hip away from you with your right hand, slip your left arm round his body, and step in front of him and throw him with the Hip Throw, pulling well round with your right hand on his jacket.

Practise this an equal number of times on the other side by getting your opponent to attempt the throw over his other hip.

This throw may be done without slipping the arm round your opponent's body, but by retaining your hold upon his jacket, as in the Shoulder Throw.





(19) THE SPRING HIP THROW

Take hold of assailant's jacket lapel and sleeve as in the Ankle Trip.

Step back and behind your left leg with your right leg, pointing your toes well outward, and getting your weight well balanced on that leg. At the same time give your opponent a slight pull with your right hand on the sleeve of his jacket. (Phases I and II.)

As he steps forward with his left leg, raise your left knee, place the lower part of your leg right across his thighs, lever him up with the combined efforts of your arms and leg, and throw him over your left thigh to the mat in front of you, where you immediately assume a standard position ready for a lock (Phases III to VI.)

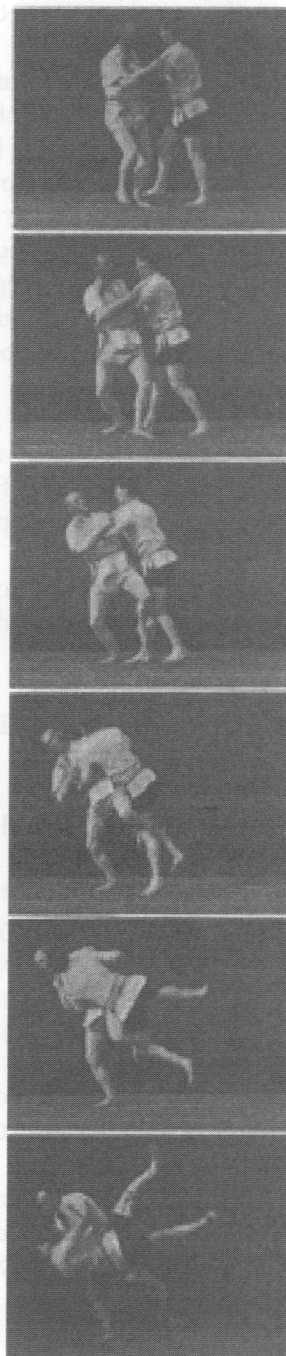
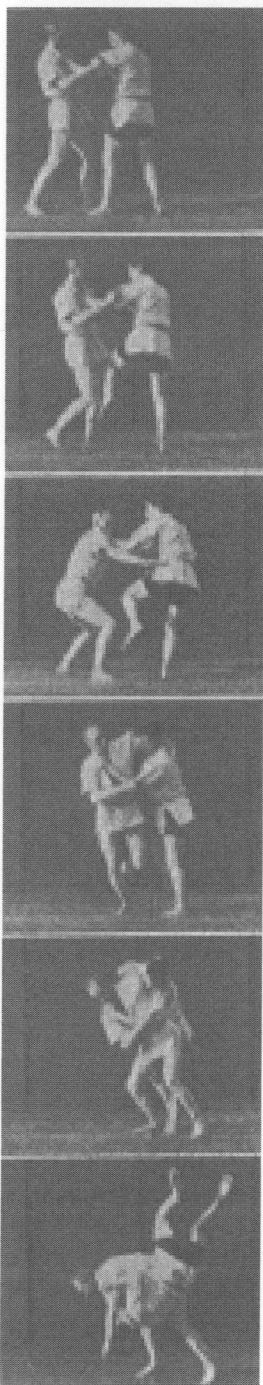
Practise this an equal number of times on the other side by transposing the movements described above.

(20) GUARD AND COUNTER FOR SPRING HIP THROW

Your assailant attempts to throw you by the Spring Hip Throw.

As he turns and raises his leg, push his hip away from you with your right hand, and swing your left arm round his neck, slipping your hips under him, then throw him over your left hip with a sharp pull on his jacket with your right hand, immediately assuming a standard position ready for a lock.

Practise this an equal number of times on the other side by getting your opponent to attempt to throw you over his other leg.





(21) THE SIDE STEP SWEEP

Take hold of assailant's jacket lapel and sleeve as in Ankle Trip.

Make a step sideways to your left with your left leg, at the same time slightly pulling your opponent's right sleeve with your left hand to induce him to step to his right, then as your opponent draws his left leg up to his right, place the sole of your right foot against the outside of his left ankle, and push it to your left, at the same time giving a good lift up with both your hands, then pull sharply downward with your right hand, throwing him to the mat in front of you.

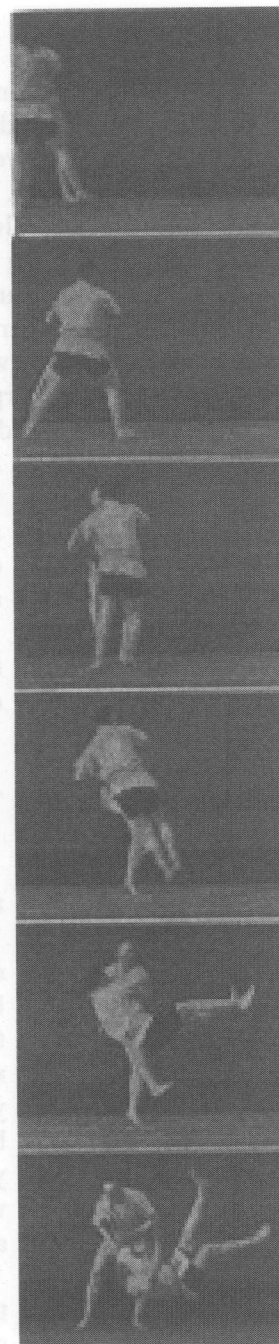
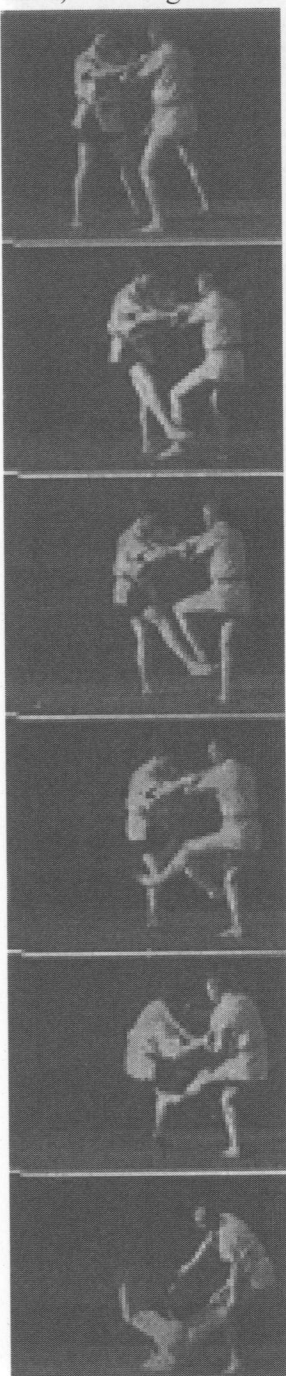
Practise this an equal number of times on the other side by transposing the movements described above.

(22) GUARD AND COUNTER FOR THIS SIDE STEP SWEEP

Your assailant attempts to throw you by me Side Step Sweep.

As he brings his right leg up to trip you, life your leg quickly over, and place the sole of your foot against the back of his left knee, giving his jacket a sharp pull to your left and downward, and throw him to the mat in front of you, where you assume a standard position ready for a lock.

Practise this an equal number of times on the other side by getting your opponent to attempt the throw on the other side.





(23) THE SCISSORS

Take hold of assailant's jacket lapel and sleeve as in Ankle Trip.

Knock his right hand away from your lapel with your left forearm, and turn your body to your left, getting as much as possible to his left side, but at arm's length. (Phases I and II.)

Quickly place your left hand flat on the mat near your left foot, at the same time bringing your right leg forward, and placing the foot down just in front of your opponent's left foot. (Phases III and IV.)

Now swing both your legs up sideways, so that your right leg comes across the bend of his waist and your left leg across the back of his knees. Then give a sharp pull on his sleeve with your right hand in a backward direction, and roll your body round on to your shoulder-blades on they mat, throwing your opponent flat on his back. You can follow this up by applying the leg lock under the armpit described farther on in this book. (Phases V and VI.)

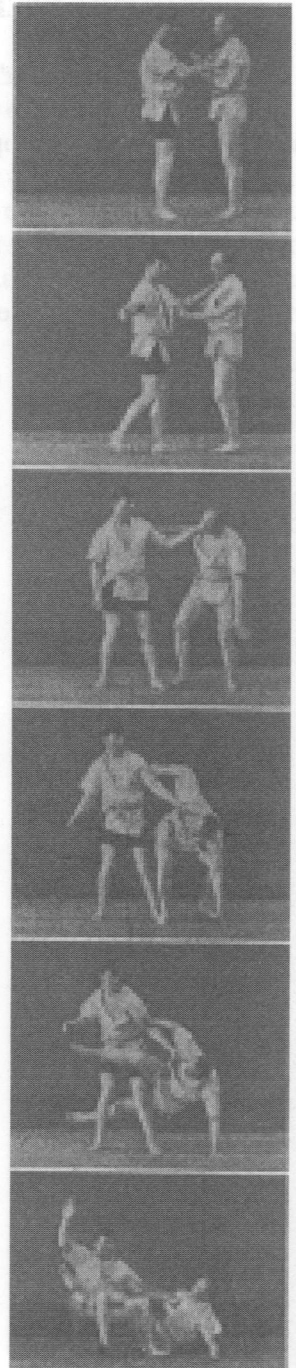
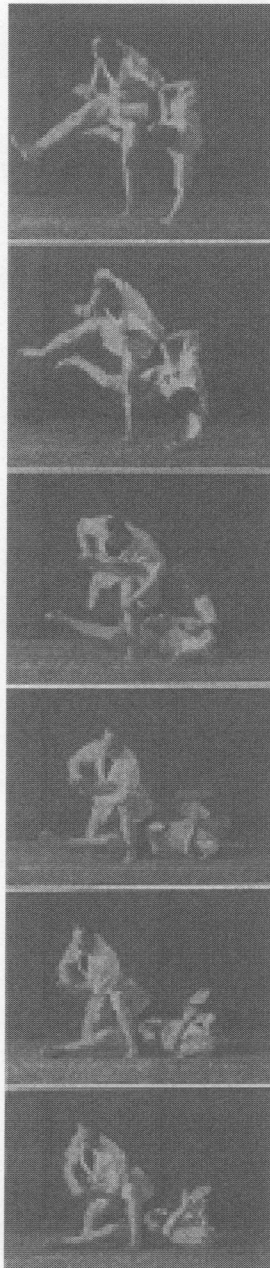
Practise this an equal number of times on the other side by transposing the movements described above.

(24) GUARD AND COUNTER FOR THE SCISSORS

Your assailant attempts to throw you with the Scissors.

As he throws his legs up across yours, quickly step over his rear foot with your right leg, and sink on to your right knee, at the same time seizing his foot with your right hand and wrapping your left arm round his leg, so that your forearm comes under the muscle just below his calf. Then place your left hand upon your right wrist and press his toes downward, whilst you press up with your left forearm, and you will have a very effective leg lock.

Practise this an equal number of times on the other side by getting your opponent to attempt to throw you on the other side.





(25) THE STOMACH THROW

Take hold of assailant's jacket lapel and sleeve as in the Ankle Trip.

Make a backward step with your right leg, slightly pulling your opponent towards you. (Phase I.)

Now raise your left leg, and place the sole of your foot against his stomach, at the same time bending both legs and sinking to the mat close to your right heel. Immediately roll back on to your shoulder-blades, and straighten your left leg, and pulling hard on your opponent's jacket, and kick him right over your head on to the mat on the other side of your right shoulder.

You can immediately rise to your feet, or you can, with the impetus of your roll, bring your legs and goody over him, and get to the astride standard position, where you can try for the Collar Hold or the Splits.

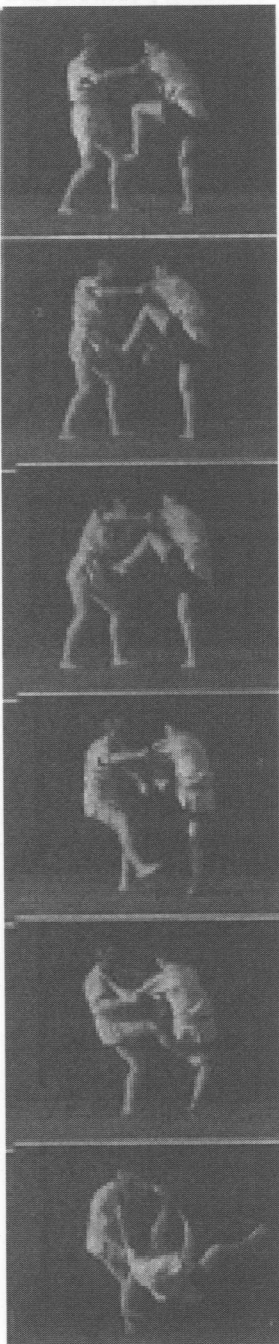
Practise this an equal number of times by throwing him with your right leg.

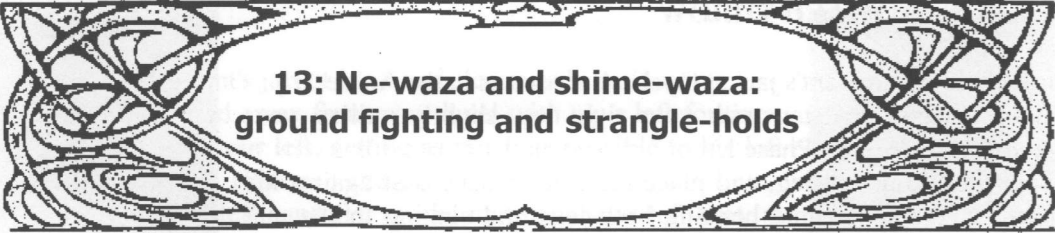
(26) GUARD AND COUNTER FOR THE STOMACH THROW

Your assailant attempts to throw you with the Stomach Throw.

As he raises his left leg to place his foot against your stomach, seize his heel with your left hand, drawing his leg across to your left side. Then quickly raise your right leg, and place the sole of your foot against the back of his right knee, giving it a sharp jab, and pulling hard on his jacket sleeve downward and to your rear with your right hand, throwing him down on to the mat in front of you, where you can assume a standard position ready for a lock.

Practise this an equal number of times on the other side by getting your opponent to attempt the throw with his other leg.





13: Ne-waza and shime-waza: ground fighting and strangle-holds

Although the earliest conventions of British boxing allowed throwing techniques, the round would be stopped when either fighter hit the ground. Likewise, in most traditional European wrestling styles the object was to throw an opponent onto their back from a standing position, and the rules did not allow a match to continue on the ground. Of those wrestling styles that did include ground grappling, including Lancashire “catch-as-catch-can” and the relatively new “Graeco-Roman” style (which was actually an adaptation of a French folk-style, considered to resemble ancient Olympic wrestling), the object was to force the opponent into a “pin” position, with their shoulders pressed to the ground, which represented defeat.

Thus, when E.W. Barton-Wright introduced jujitsu to Europe in 1898, the concept of ground-fighting with the aim of forcing an opponent to submit via a painful joint-lock or strangle-hold was a novelty. Submission wrestling had simply not been a part of the European sporting tradition since the days of the classical Greek pankratium (“all powers”) contests, but it was the entire basis of competitive jujitsu as represented by Yukio Tani and Sadakazu Uyenishi.

The original music hall challenge matches promoted by Barton-Wright and then by William Bankier were framed as “tests”, the object being for wrestlers to avoid being forced to submit to the jujitsuka within a specified period of time. This was no easy task, for several reasons.

Firstly, the wrestlers who challenged Tani and Uyenishi were required to wear jujitsu jackets during their matches. As we have seen in previous chapters, grips to the jacket offer the jujitsuka “handles” and thus the purchase of leverage in ways that are impossible when wrestling in singlets or light, tight-fitting shirts, which was the more common attire worn by European wrestlers during this period. Several commentators made note of this and anticipated contests between the Japanese fighters and wrestlers representing the traditional style of Cornwall, because Cornish wrestling made similar use of strong jackets.

However, even discounting the use of the jacket, the wrestlers who faced Tani and Uyenishi were initially at a profound disadvantage simply because they were not accustomed to submission-style combat. Although they were often able to throw the Japanese grapplers, and even to pin them, these actions did not actually end the match, and the European wrestlers were often left at a loss as to what to do next. Tani and Uyenishi, for their parts, were generally quite happy to be thrown or pinned, for they were experts at safe falling and were able to apply their submission holds from a variety of positions.

These crucial technical points were not lost upon experienced observers of wrestling, but to the uninitiated public watching these contests as entertainment, the Japanese jujitsuka appeared to have an almost supernatural skill that allowed them to consistently defeat much bigger wrestlers. Of course, there is no doubt that Tani and Uyenishi were both proficient jujitsuka, even given their relative youth (aged 19 and 20, respectively, when they first arrived in London). By the time each had peaked as challenge wrestlers, they almost certainly had more experience in using jujitsu against other wrestling styles than any other men alive. Still, it is worth recalling that the “ground rules” of their challenges were somewhat stacked in their favour.

Outside of the world of music hall challenges and wrestling competitions, submission techniques were (and are) obviously useful in self-defence. As E.W. Barton-Wright noted, a hold can be applied to immobilize an aggressor in a street altercation, and in extreme cases can be followed through so as to break or dislocate a joint, rather than simply compelling submission.



Likewise, a strangle-hold can render an adversary unconscious without causing serious injury. Given the likelihood of a real, no-holds-barred fight going to the ground at some stage, it behooves serious students of self-defence to master the skills of ne-waza and shime-waza.

This chapter includes extensive excerpts on these subjects, taken from Yukio Tani and Taro Miyake's "Game of Jiu-jitsu", William Garrud's "Complete Jiu-jitsuan", Sadakazu Uyenishi's "Text-book of Jiu-jitsu", W. Bruce Sutherland's "Jiu-jitsu Self-defence", William Bankier's "Jiu-jitsu: What It Really Is" and the "Ground Manoeuvres" monograph published by the British Jiu-jitsu Society.



INTRODUCTION TO GROUND-WORK

by Yukio Tani and Taro Miyake

WE have now considered the most useful simple throws. We go on discuss the continuation of the contest on the ground. It has been previously explained that this goes on until one man surrenders because he cannot go on struggling nor even lie still without the certainty of a broken joint, unconsciousness, or some other equally unpleasant penalty. The positions which end the struggle are called "Locks"; the most import ones will be found below, fully described and illustrated.

What happens between the throw and the lock? At first sight, only a confused, aimless struggle; a welter of arms and legs whirling rapidly in strange contortions, with little respect for the injunction "Don't use your strength."

After a while, you begin to see some reason; you notice that certain positions are constantly being aimed at which give particular advantages for attack or defence; you find that certain movements are carefully avoided and certain others are used freely; you find that strength is chiefly used to remedy defects in knowledge or skill.

At the best, ground-work cannot be described as systematically standing work. There are too many possible positions; and the players do the same thing often in different ways. What we can do is this:

- (1) Collect a number of principles, to be constantly remembered, a number of hints and general remarks of frequent application.
- (2) Describe the standard positions above mentioned, showing some ways of reaching them, and some of the many possibilities of attack and defence which these positions involve
- (3) Describe the principal locks very fully, and indicate the most usual positions from which these locks follow.

Men are so accustomed to use their legs for nothing but standing, walking and running, that when they are struggling upon the ground they only think of attack or defence with their arms. Now, the legs have much more strength than the arms, and use should be made of them. It may be roughly said, Jiu-jitsu ground-work is merely the proper use of the legs. Success depends on the activity and agility of the legs; the temptation to use the arms for everything must be fought against and conquered. Keep your bent legs between yourself and your opponent – and he can do you no harm. Wrap your legs around his body – and you have a master position for several locks. Clasp them round his neck and he may surrender. Bring up a leg and push the man's head away; use a leg whenever you can.

The use of the muscles of the body must be encouraged; the body must lose all rigidity; it must be a limb. The hips must swing freely when the shoulders are held fast, the backbone must bend at every joint. You must be a wriggler, an eel, impossible to hold. Learn to wriggle by practicing the writhing exercise. Strength counts for more in ground-work than in standing work. A great differ in strength makes some locks fail for the weaker man; and it is not easy to turn a man's strength against himself. Even so, strength counts for much less than quickness, skill, or intelligence; and it remains equally true that it is only in so far as you avoid using strength that you have any chance of improvement.

Remember these general rules:

- (1) Never turn your back.
 - (2) Use your arms as little as possible and your legs as much as possible.
 - (3) Avoid rising strength
 - (4) Use your head as a limb, and be ready to tuck it in tightly at attack on your neck. And above all—
 - (5) Get your knees between yourself and the other man, or your legs round him.
 - (6) Conversely, avoid his doing the same to you.
-



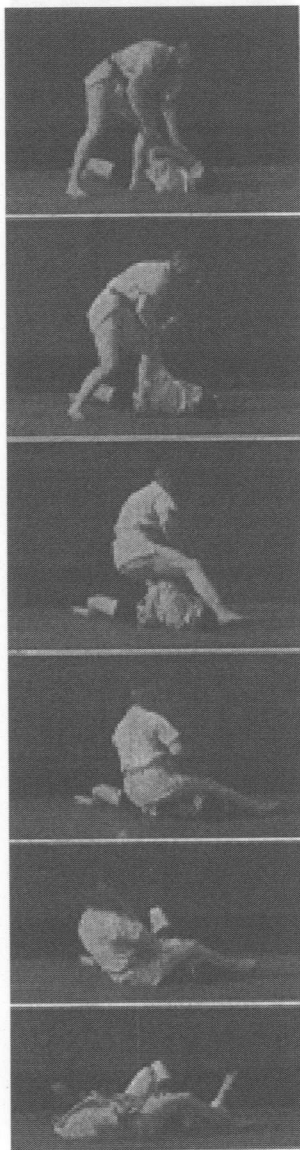
(1) THE FOOT ON CHEST ARM LOCK

Your assailant is lying flat on his back on the mat, and you are standing by his left side close to his armpit. (Phase I.)

Stoop down and seize his left wrist with both hands and raise his arm, getting your weight well on your right leg. (Phases II and III.)

Pull your assailant's arm up straight and raise your left foot and place it on his chest close to his armpit. (Phase IV.)

Draw your assailant's arm across your shin-bone, so that his elbow joint comes against the bone, and then press his wrist backward, at the same time bending your left leg and pushing your shin-bone against his elbow joint, and you will have the Arm Lock. Observe the opponent about to give the signal of defeat by tapping his right hand on the mat. (Phases V and VI.)



(2) THE STRAIGHT ARM LOCK BETWEEN THIGHS

Your assailant is lying flat on his back on the mat, and you are standing on his left side with your leg close to his body. (Phase I.)

Seize his left wrist with both hands, and pull his wrist up to your waist, getting your weight well on your left leg. (Phase II.)

Sink to the squat on your left leg, bringing your haunches close to your left heel, and make a semicircle with your left leg round and over his head. (Phase III.)

Continue circling your leg until it is over his throat and almost straight at the knee. (Phase IV.)

Sink on to your haunches and throw yourself flat on your shoulder-blades at right-angles to your opponent, then bring his elbow joint over your left thigh, clutching his arm with both thighs, and press down on his wrist, and you will have the Arm Lock. (Phases V and VI.)





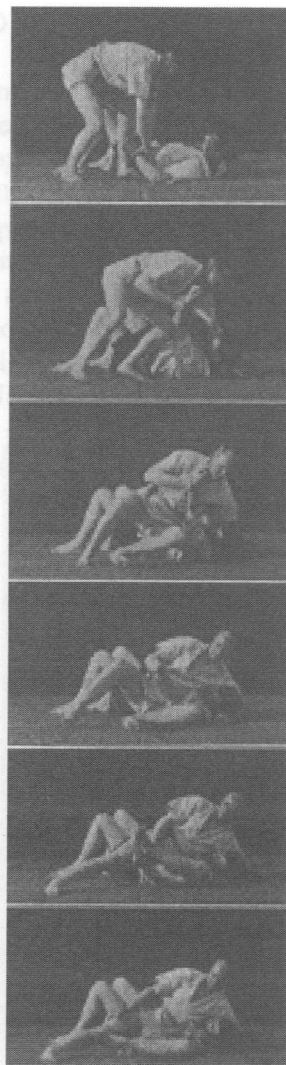
(3) THE HEEL AND THIGH STRAIGHT ARM LOCK

Stand at assailant's side as before; seize his left wrist with both hands and raise his arm about halfway, then release the grip of your left hand and place it flat on the mat close to the left side of your opponent's neck, to support your weight, whilst you slip your left thigh under his arm and sit down close to his armpit. (Phases I, II, and III.)

Press his arm down over your thigh and hold him round the neck with your left arm, at the same time raising your left foot and place it over his wrist, which should be palm uppermost. (Phases IV and V.)

Release the grip of your right hand as soon as you have got your foot over, and then press your foot down on his wrist, and press up against his elbow with your thigh, thus giving you the lock. (Phase VI.)

Lean your head well down so as to keep your weight well to one side and prevent him from rolling you over.



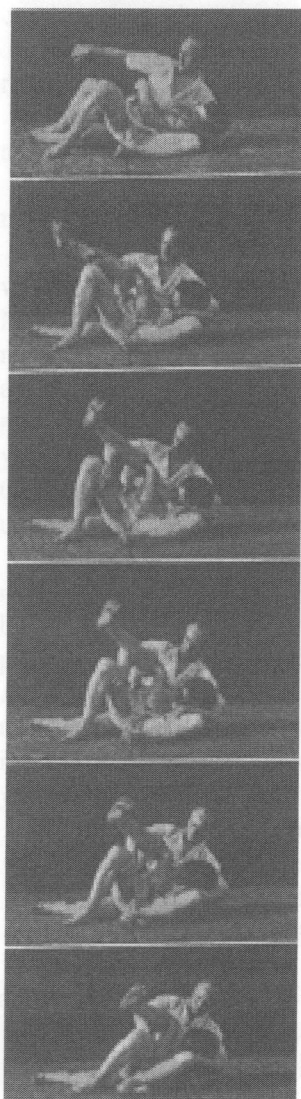
(4) THE CRADLE

Your assailant is lying flat on his back, and you are sitting by his left side, close to his left arm pit, with your left arm round his throat and your left thigh under his left upper arm, one of the standard hold-down positions

Slip your right arm under his nearest leg, so that the crook of your elbow hooks in to the crook of his knee. Place your hands or your thighs, the right hand on to right thigh and the left hand on the left thigh. Hook your hand round your thighs, and by closed your legs bring your opponent's head towards his knee, thus bringing a great pressure on his breast-bone and compelling him to submit.

Several tricks may be attempted from this hold-down position, but the above trick is usually attempted when your opponent has his arms round your body, thus preventing you from getting an arm lock.

This trick may be prevented if done in time, by placing your left hand on the top of his head and pressing his chin into his chest, or you may place your right hand on his forehead and pull his head back and pull him right over you.





(5) THE SIDE NECK LOCK

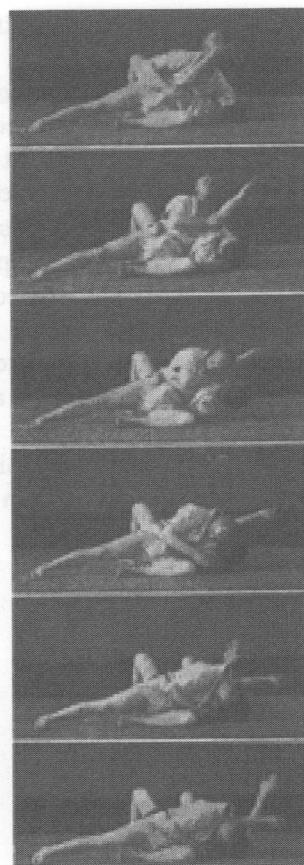
Your assailant is lying flat on his back, and you are sitting by his left side, as in method No. 4.

Your opponent places his left hand on your chin, with the intention of trying to force you away and pushing you over his body to escape.

Raise your right hand, and give his elbow a vigorous push across your left shoulder and to the side of his neck.

Quickly take your hand away, and press your neck against his arm. Take hold of your left hand, and squeeze his neck against your forearm. The pressure of your forearm against his neck should be on the carotid artery, just below and in a line with his ear.

You should not keep this pressure on long, as, if you do, your opponent will quickly lose consciousness before he can give the signal of defeat.



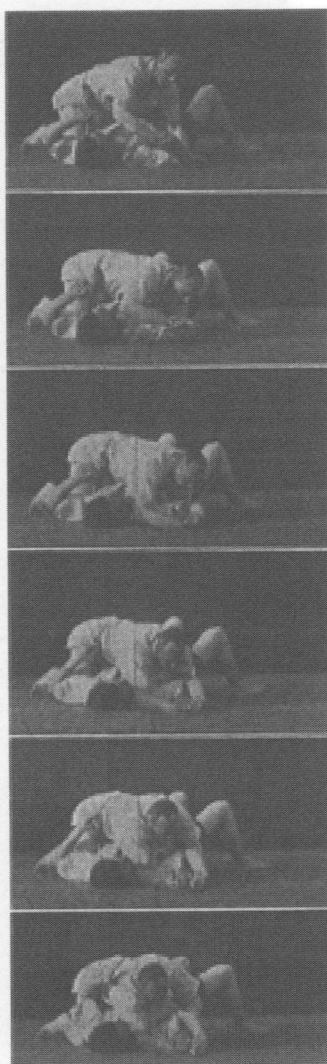
(6) THE FURTHER BENT ARM LOCK

You are in the standard position, leaning across you assailant's chest with your knees on the mat at one side, of him, and your arms on the other side. (Phase I.)

Take hold of his right wrist with your right hand and slip your left hand under his upper arm, until you can grasp your own right wrist with your left hand, with your back upward. (Phase II.)

Now hold his right wrist firmly down on the mat with your right hand, and raise his elbow with your left arm, twisting his arm until he gives the signal of submission.

Practise this an equal number of times on the other side by transposing the movements above described.





(7) ARM LOCK FROM UNDER POSITION

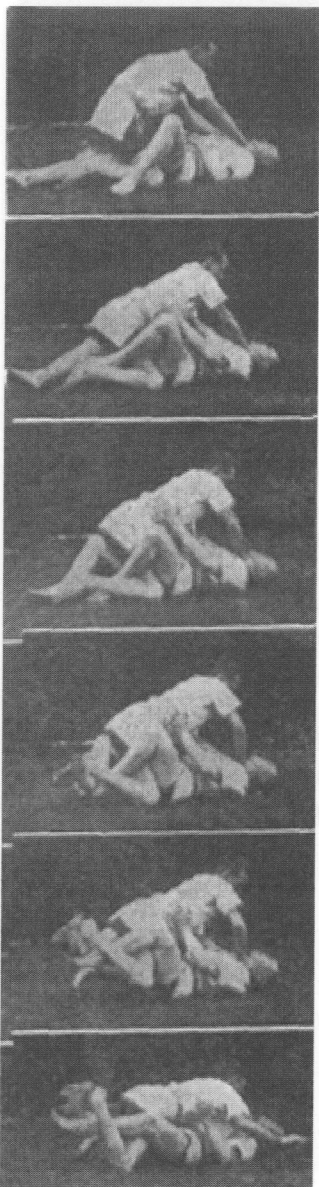
You are lying flat on your back on the mat, and your assailant is kneeling on the mat between your legs, with his left hand clutching at your throat, and his right arm raised to strike. (Phase I.)

Seize your assailant's left wrist with both your hands, and place the sole of your left foot against his right hip. (Phase II.)

Push your assailant's hip away strongly with your foot, and swing your right leg over his head and your leg under his chin. (Phases III and IV.)

Roll your body round to your left, push your opponent down on to his right side, and take an additional grip on his wrist with your right hand. (Phase V.)

Now press your right thigh strongly against his elbow joint, at the same time pressing his arm back to your right, and you will have the arm lock. (Phase VI.)



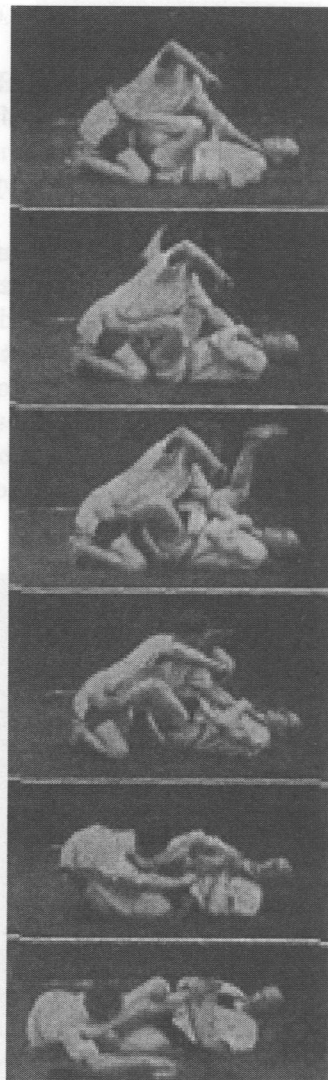
(8) LEG LOCK FROM UNDER POSITION

You are lying flat on your back on the mat, and your assailant is kneeling over you with his right leg between your legs, his knee on the mat and his hands on your throat. (Phase I.)

Raise your left leg and pass it over his right leg, then slip your left foot under his right ankle, and place your right foot under his ankle, so that it comes between your left instep and his right foot. (Phases II, III, and IV.)

Now straighten your legs, bringing a great strain upon his ankle joint and thus obtaining the leg lock. In the last phase you will observe the opponent giving the signal of submission with his right hand.

This can be done on the other side, if your opponent gets his left leg between your legs. All you have to do is to transpose your movements.





(5) THE SIDE NECK LOCK

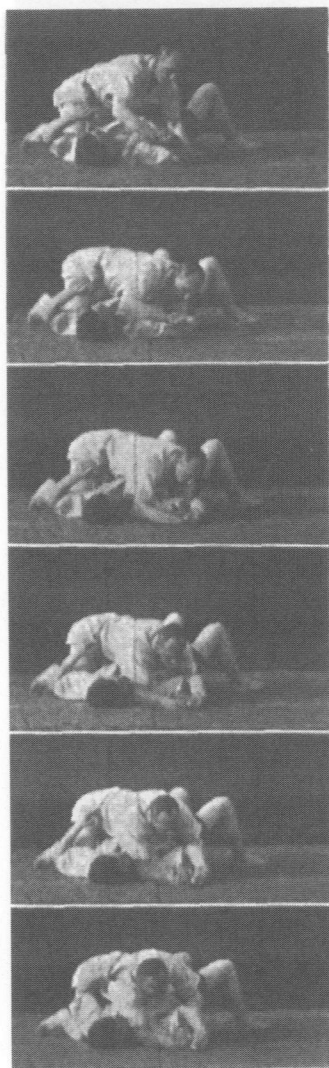
Your assailant is lying flat on his back, and you are sitting by his left side, as in method No. 4.

Your opponent places his left hand on your chin, with the intention of trying to force you away and pushing you over his body to escape.

Raise your right hand, and give his elbow a vigorous push across your left shoulder and to the side of his neck.

Quickly take your hand away, and press your neck against his arm. Take hold of your left hand, and squeeze his neck against your forearm. The pressure of your forearm against his neck should be on the carotid artery, just below and in a line with his ear.

You should not keep this pressure on long, as, if you do, your opponent will quickly lose consciousness before he can give the signal of defeat.



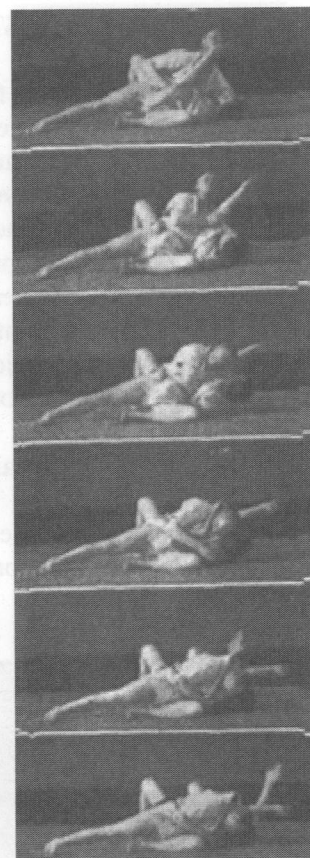
(6) THE FURTHER BENT ARM LOCK

You are in the standard position, leaning across your assailant's chest with your knees on the mat at one side of him, and your arms on the other side. (Phase I.)

Take hold of his right wrist with your right hand, and slip your left arm under his upper arm, until you can grasp your own right wrist with your left hand, with your back upward. (Phase II.)

Now hold his right wrist firmly down on the mat with your right hand, and raise his elbow with your left arm, twisting his arm until he gives the signal of submission.

Practise this an equal number of times on the other side by transposing the movements above described.





(7) THE FURTHER STRAIGHT ARM LOCK

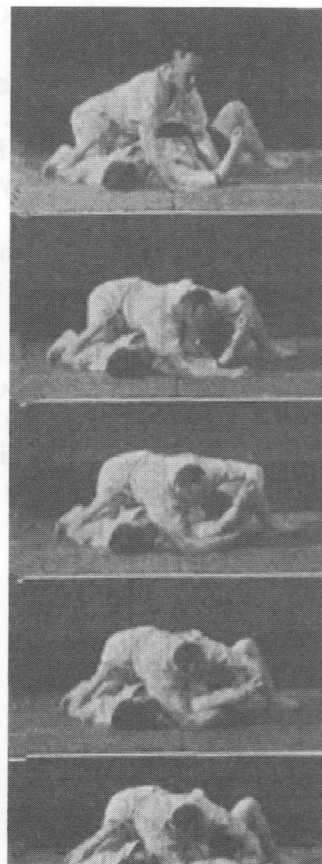
Your assailant is lying flat on his back, and you are kneeling by his left side, with your knees well spread, as in method No. 6.

Your opponent's right arm is stretched out on the mat. Take hold of his right wrist with your left hand, the back of your hand uppermost and your opponent's wrist inside up.

Now slip your right forearm under his elbow joint, and place your right hand, back uppermost, on your own left wrist, then press his wrist down on the mat, at the same time bringing an upward pressure under his elbow joint with your right forearm and tensing the muscles of both your forearms.

Bring the pressure on firmly, but not with a jerk, until your opponent gives the signal of defeat, when you must instantly release him.

The above lock may be attempted when, after trying to get the Bent Arm Lock, your opponent forces his arm straight.



(8) THE TRUSSED ARM LOCK

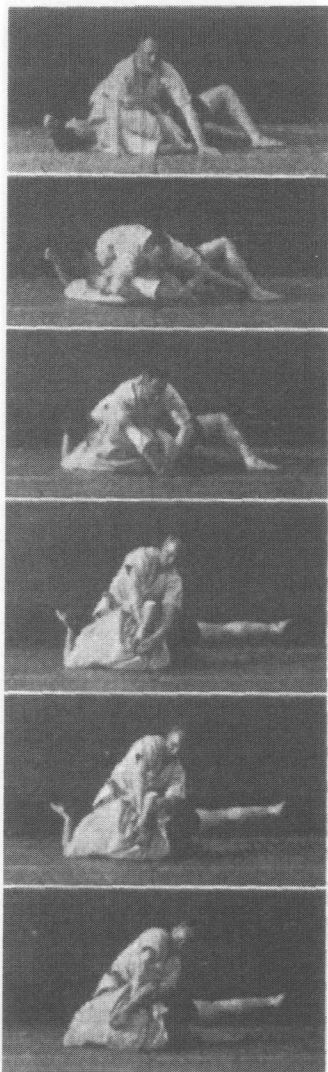
You are in the standard position, leaning across your assailant's chest, with your knees on the mat at one side of him, and your arms on the other side. (Phase I.)

Your opponent's right arm is near his side on the mat. Take hold of his right wrist with your left hand, slip your right arm under his upper arm, and take an additional grip with your right hand on his right wrist. (Phase II.)

Now lever his right elbow up, and force his hand along his back up the spine, by raising your body and straightening your right arm. (Phase III.)

Continue this movement and place your left hand upon his elbow joint, giving it a downward pressure until he submits. (Phases IV and V.)

Practise this an equal number of times on the other side by transposing the movements above described.





(9) THE SPLITS

You are lying flat on your back on the mat, and your assailant is kneeling on the mat between your legs, with his hands on your throat. (Phase I.)

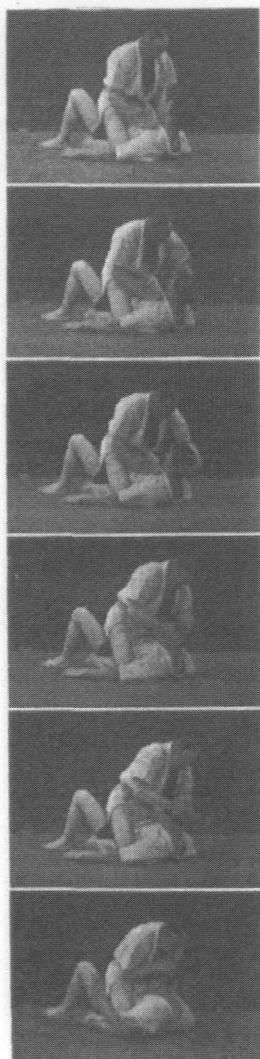
Raise your hips and legs until your knees come just above his hip-bones. (Phases II and III.)

Cross your ankles, locking your feet and bending your legs slightly to enable you to do this. (Phase IV.)

Now straighten your legs, bracing well the muscles, and squeeze your opponent's body just above the hips as hard as you can until he submits. (Phase V.)

[NOTE.—It is a very bad position to get into, i.e. between your opponent's legs, and the experienced Jiujitsuan always takes good care to avoid this. However, a novice often gets into this position.

A good way out is to dig your elbows into his thighs, or to reach behind and slip one of your arms in between his legs from above, and lift his leg up and over your head, immediately getting into one of the standard positions.]



(10) THE HEAD LOCK

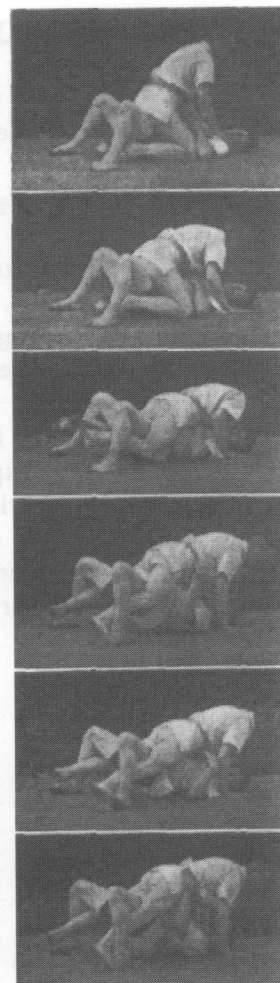
You are in the standard position astride your assailant, who is lying flat on his back on the mat. Your knees are on the mat, and your hands are on his jacket collar. (Phase I.)

Your opponent has raised his head, to prevent you from getting the collar hold. Place your left hand on the back of his head, keeping your weight well forward. (Phase II.)

Quickly place your right hand over your left hand, and pull his chin in on to his chest. (Phase III.)

Continue pulling his head with both hands until he submits. (Phase IV.)

You can prevent this lock by not raising the head, as there is nothing to be gained by so doing, as you counter the collar hold another way.





(11) THE KIDNEY SQUEEZE

You are lying flat on your back on the mat, and your assailant is kneeling on the mat between your legs, with his hands on your throat. (Phase I.)

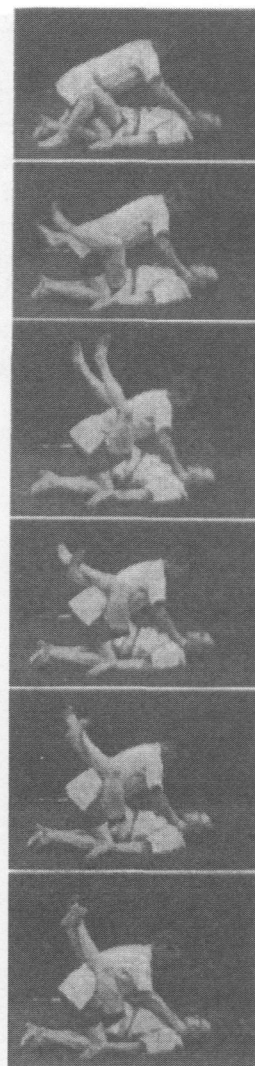
Raise your hips and legs until your knees come just above his hip-bones. (Phases II and III.)

Cross your ankles, locking your feet and bending your legs slightly to enable you to do this. (Phase IV.)

Now straighten your legs, bracing well the muscles, and squeeze your opponent's body just above the hips as hard as you can until he submits. (Phase V.)

[NOTE.—It is a very bad position to get into, i.e. between your opponent's legs, and the experienced Jiu-jitsuan always takes good care to avoid this. However, a novice often gets into this position.

A good way out is to dig your elbows into his thighs, or to reach behind and slip one of your arms in between his legs from above, and lift his leg up and over your head, immediately getting into one of the standard positions.]



There is no guarantee that, during a walking-stick fight, you would not find yourself on the ground, so experiment with the use of the cane in these situations, drawing from the lessons in Chapter 9. The walking stick can serve as a powerful reinforcement for many of these grips and locks, and can also be used to telling effect in applying the shime-waza strangle holds. Once you've developed the knack, it's rather like having a fifth limb.



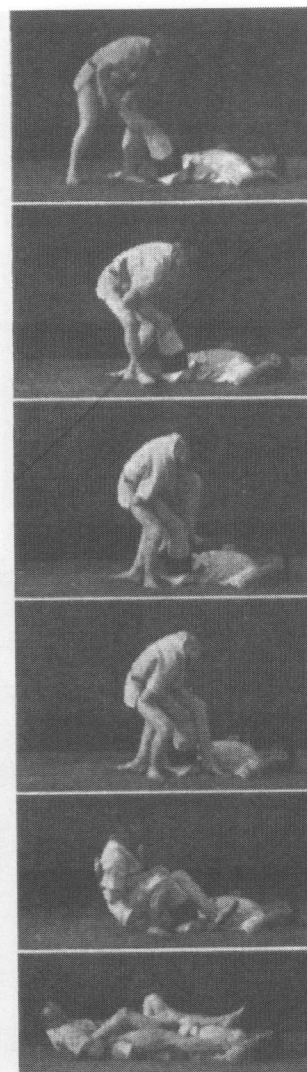
(12) THE FIRST LEG LOCK

Your assailant is lying flat on his back on the mat, endeavouring to keep you away with his legs. Quickly seize one of his ankles. In the pictures it happens to be the left one. (Phase I.)

Slip your right arm round his ankle, securing it under your armpit, and get your weight on your right leg. (Phase II.)

Raise your left leg, pass it over his left leg, place your foot on the mat close to his left hip. (Phases III and IV.)

Bend your right leg and sink down close to the heel, and then on to your haunches, raising your left leg, which you place firmly on his chest to prevent him rising; then throw yourself back on to your shoulder-blades, and place your right foot on his left upper arm; hold your jacket lapel with your right arm, and arch your back, bringing a great strain upon the muscle just under his calf. (Phases V and VI.)



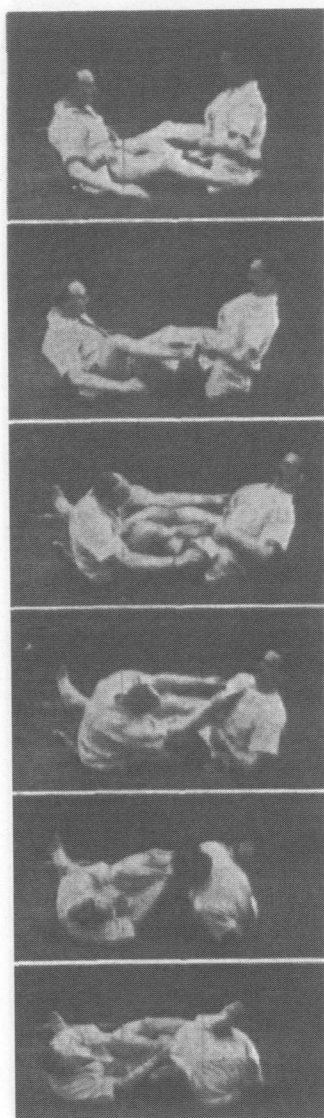
(13) GUARD AND COUNTER FOR FIRST LEG LOCK

Your assailant is attempting to obtain the First Leg Lock upon you.

He has secured the left leg under his armpit, and is about to throw himself back to complete the lock. (Phase I.)

Quickly raise your right leg and slip your foot under his right leg, at the same time reaching forward and grasping the lapel of his jacket. (Phases II, III, and IV.)

Roll on your right side, straightening your right leg, pull your opponent towards you as much as possible, and you will have the lock upon his right leg. (Phases V and VI.)





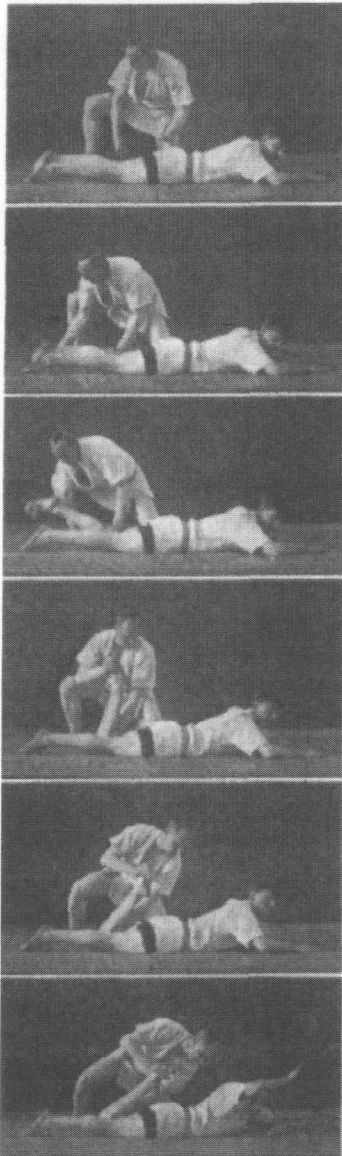
(14) THE SECOND LEG LOCK

Your assailant is lying flat on his back on the mat. Quickly kneel on the mat at his right side, with your left knee and your back turned slightly towards his face. (Phase I.)

Bend forward and slip your left arm under his right knee, and grasp the toes of his right foot with your right hand. (Phases II and III.)

Straighten your body, raising his leg and bringing your left forearm under the soleus muscle just below his calf. (Phases IV and V.)

Place your left hand on your right wrist and force his toes downward, at the same time pressing upward with your left forearm. (Phase VI.)



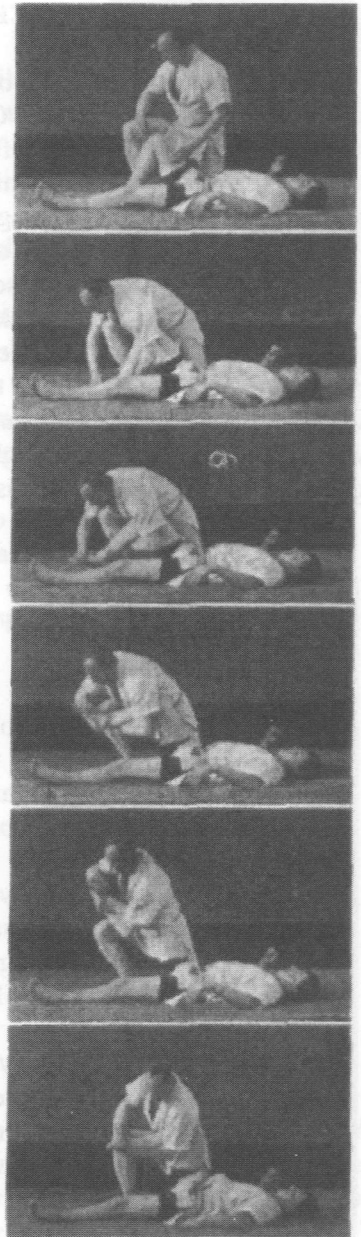
(15) THE THIRD LEG LOCK

Your assailant is lying flat on his chest on the mat, and you are kneeling on the mat at his left side on your left knee, with your back turned slightly towards his head. (Phase I.)

Bend forward and place your left hand on the top of his left knee, and grasp his left toes with your right hand. (Phase II.)

Raise the lower part of his left leg, pressing hard with your left hand on his knee, bring his leg up and over your left hand, and then force his foot down towards his haunches as far as possible. (Phases III, IV, and V.)

In Phase VI you will observe your opponent giving the signal of submission.





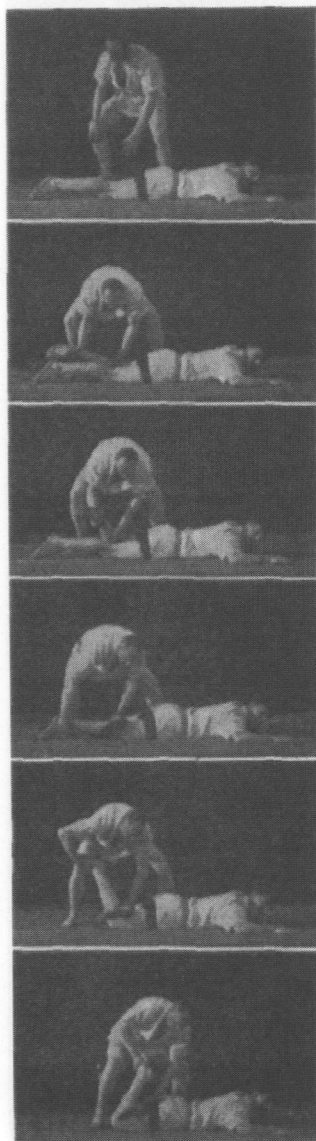
(16) THE FOURTH LEG LOCK

Your assailant is lying flat on his chest on the mat, and you are standing on the mat at his left side, with your back turned slightly towards his head. (Phase I.)

Bend your body forward and reach down and seize his left ankle with both hands, at the same time raising your left leg and placing your left foot in the crook of his left knee. (Phases II and III.)

Press hard on his left leg with your left foot, and pull up on his left ankle, shifting your right hand to his toes, which you take a firm grip of. (Phases IV and V.)

Force his leg over your foot, and then downward towards his haunches, and you will have a very effective leg lock. In the picture you will observe the opponent raising his hand ready to give the signal of submission. (Phase VI.)



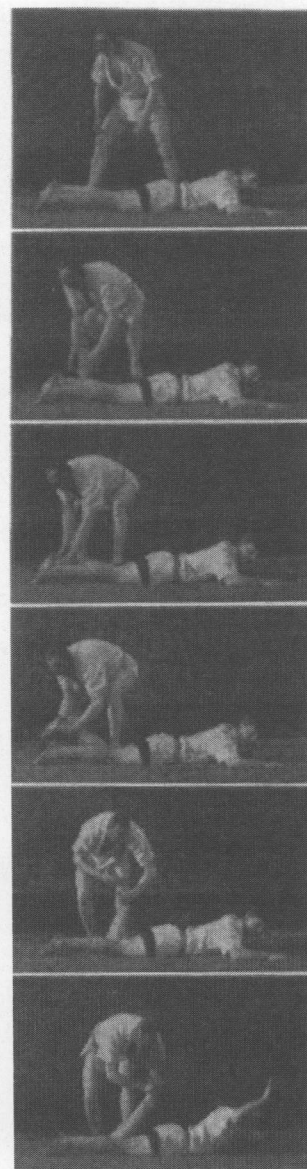
(17) THE FIFTH LEG LOCK

Your assailant is lying flat on his chest on the mat, and you are standing on the mat at his left side with your back turned slightly towards his head. (Phase I.)

Bend forward and reach down, placing your left hand on the inside of his knee, and your right hand under his left ankle. (Phase II.)

Lift the lower part of his left leg, still pressing hard on his knee with your left hand, and place his ankle in the crook of his right knee, then quickly seize his right ankle with your right hand/. (Phases II, III, and IV.)

Lift the lower part of his right leg and force it over his left ankle, slipping your right hand to his toes, then press his right foot hard down towards his haunches, thus securing the Fifth Leg Lock. (Phases V and VI.)





(18) THE SIXTH LEG LOCK

Your assailant is on the mat on his hands and knees, similar to a wrestler's position in the Catch-as-catch-can style, and you are behind him, stooping down to seize his right ankle. (Phase I.)

Seize his right ankle with both hands, and pull his leg up until his foot reaches your waist, then step over his leg with your left leg. (Phases II and III.)

Place your left foot down on the mat on the other side of his leg, and bring his right ankle under your left armpit. (Phases IV and V.)

Now leave go his ankle, turn your chest towards your opponent's back, and lean forward, pressing your waist against his shin and forcing his leg over on to his haunches, thus securing the lock. In the last picture you will observe the opponent with his right hand raised, about to give the signal of submission. (Phase VI.)



(19) THE SEVENTH LEG LOCK

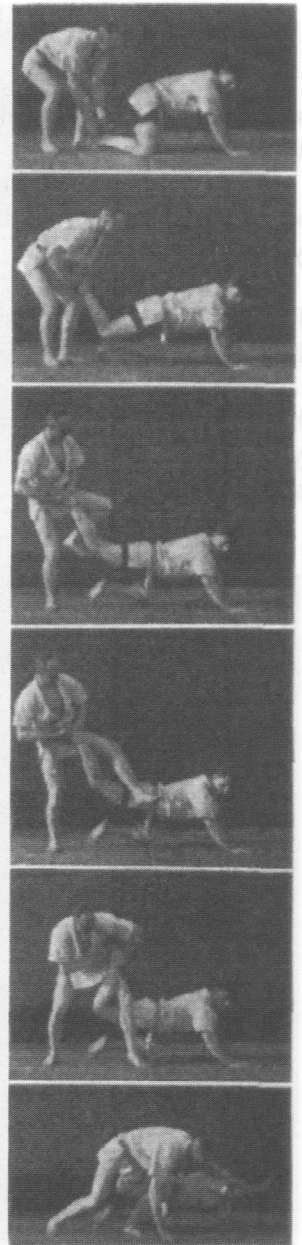
Your assailant is lying flat on his back on the mat, after being thrown by the Inside Ankle Trip.

Pull your assailant's left leg under your right armpit, pressing his right knee down with your left hand. (Phase I.)

Get your weight well on your right leg, and grip your right fist in your left hand. (Phases II and III.)

Place your left foot on your opponent's right thigh, to prevent him kicking you or using his legs to throw you, then straighten up your body and press upward strongly with your right forearm under his leg muscle, and you will have the Seventh Leg Lock. (Phases IV, V, and VI.)

This leg lock may be attempted at any time when you are near your opponent's legs and he is trying to keep you away from his body or to throw you.





(1) THE STRAIGHT ARM LOCK FROM ASTRIDE

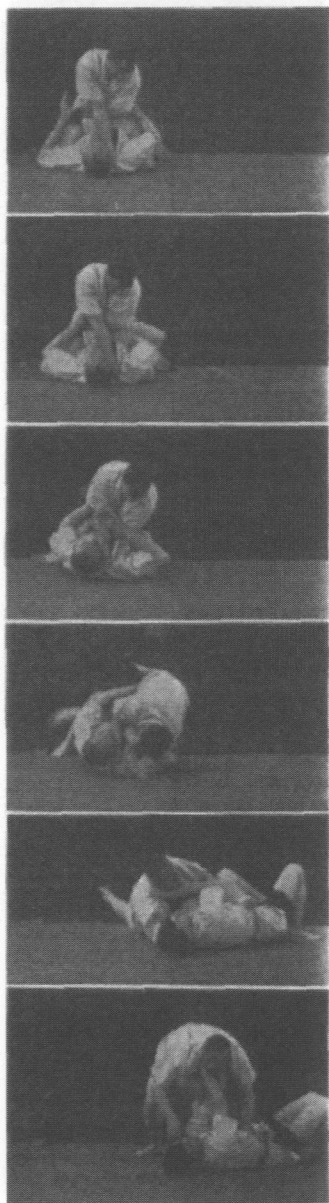
Your assailant is lying flat on his back, and you are in the standard position astride with your knees on the mat. (Phase I.)

Your opponent stretches out his left arm, and pushes your chin with his hand. (Phase II.)

Seize his left wrist with your right hand, turning your body to your left. (Phase III.)

Place your left hand flat on the mat, and raise your right leg. (Phase IV.)

Place your right foot down on the mat, so that your leg comes under his chin, and force his left elbow joint against the inside of your right thigh, thus obtaining a very effective arm lock, (Phases V and VI.)



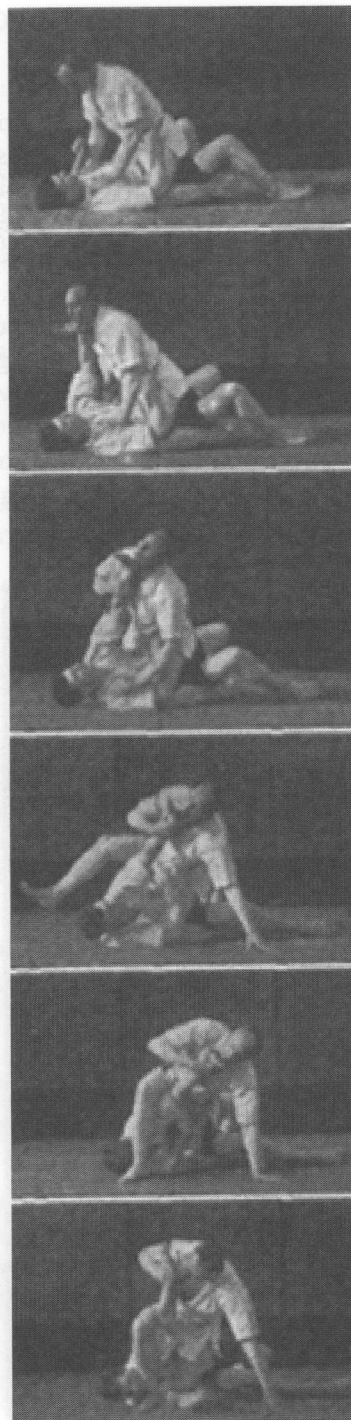
(2) ESCAPING FROM STANDARD POSITION ASTRIDE

You are lying flat on your back on the mat, and your assailant is in the standard astride position over you, with one knee on each side of you on the mat, and attempting to obtain the Collar Hold. (Phase I.)

Place your right hand in the crook of his left elbow, and your left hand on his right hip. (Phase II)

Pull down strongly on his elbow, push round to your right on his hip with your left hand, and roll your body round to your right, thus throwing your opponent over on to his back on your right side. (Phases IV and V.)

Continue to roll to your right until you are on your knees, then rise on your opponent's left side, where you can follow with the Straight Arm Lock between Thighs, described and illustrated in the next method. (Phase VI.)





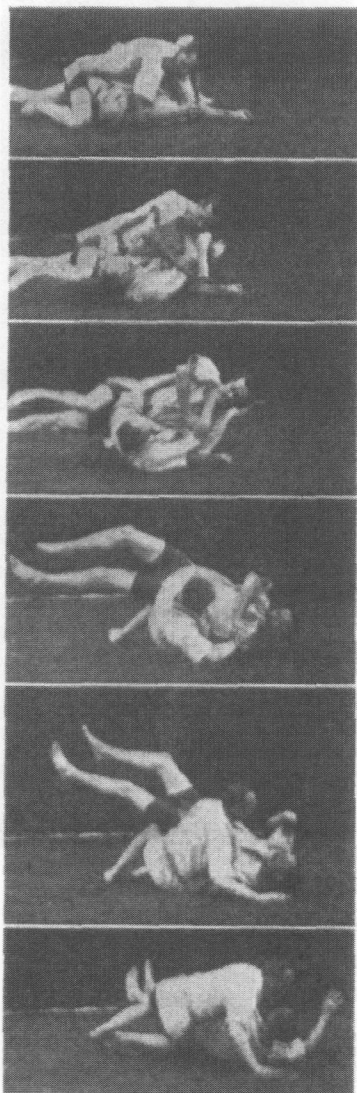
(2) SECURING ARM LOCK AFTER ESCAPING ASTRIDE

You have escaped from your assailant's standard position astride you, described in the previous method, and are now at his left side, grasping his left wrist with your right hand. (Phase I.)

Sink down on your left leg and circle your right leg round and over his head, and then across his throat, quite close to his armpit. (Phases II and III.)

Sink down on to your haunches and then on to your shoulder-blades, pulling his arm along your body, and then over your left thigh, pressing his wrist down towards the mat on your left side. (Phases IV, V, and VI.)

In Phases V and VI you can plainly observe the opponent giving the signal of defeat by tapping his right hand on the mat.



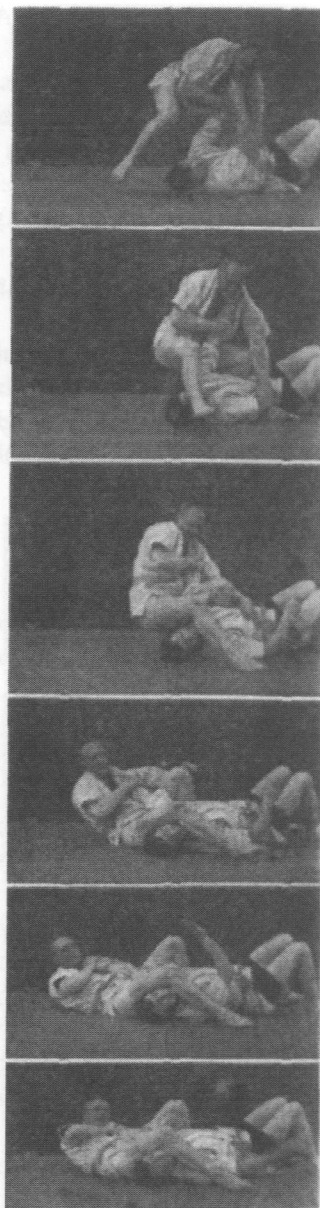
(4) ESCAPING FROM STANDARD POSITION KNEELING

You are lying flat on your back on the mat, and your assailant is in the standard position, kneeling at your left side with his chest across yours, and endeavouring to obtain an arm lock upon your right arm. (Phase I.)

Place your left hand under his right armpit, and push your opponent over your body towards your right side, in a slanting direction, at the same time rolling your body over to your right. (Phases II, III, and IV.)

Continue to push him over you and on to his shoulder-blades, at the same time rolling your body round to your right, and placing your right forearm down on the mat to assist you to rise. (Phase V.)

Now rise to your feet, where you can attempt an arm lock, or get into one of the standard positions.





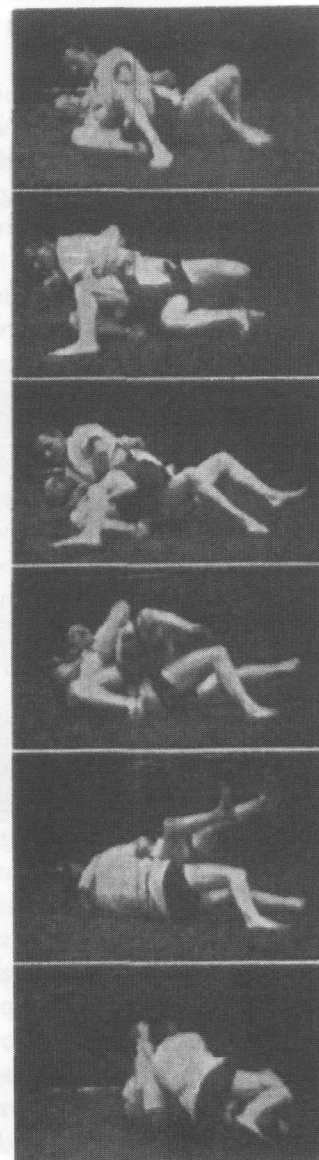
(5) ESCAPING FROM STANDARD POSITION SITTING

You are lying flat on your back on the mat, and your assailant is in the standard position, sitting on the mat on your right side with his right arm round your throat, trying to obtain the Heel and Thigh Arm Lock. (Phase I.)

Place your arms round your opponent's waist just above the hips, and turn your body a little to your right, getting your stomach as close to his back as possible. (Phase II.)

Now grip your adversary firmly round the body, and roll him completely over you to your left side. (Phases III and IV.)

Continue the roll of your body and rise to your feet, or get the Standard Position Astride. Phase VI shows the act of rising after escaping.



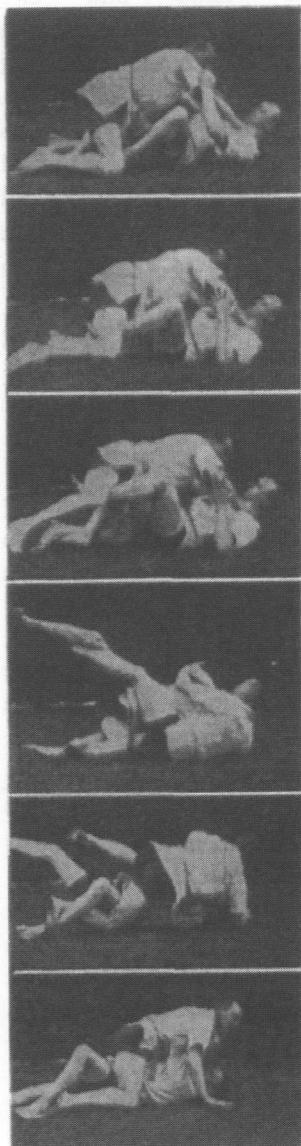
(6) THE USE OF THE LEGS IN ESCAPING

You are lying flat on your back on the mat, and your assailant is kneeling on the mat near your feet, leaning over your body, trying to throttle you. (Phase I.)

Place your left foot under your opponent's right knee in the crook and your left hand on his right elbow. (Phase II.)

Place your right hand on his left jacket sleeve, and commence to lift him over with your left leg. (Phase III.)

Continue turning your opponent over until he is on his back, then throw your left leg over him and rise to the Standard Position Astride, where you can attempt one of several methods to gain submission. (Phases IV, V, and VI.)





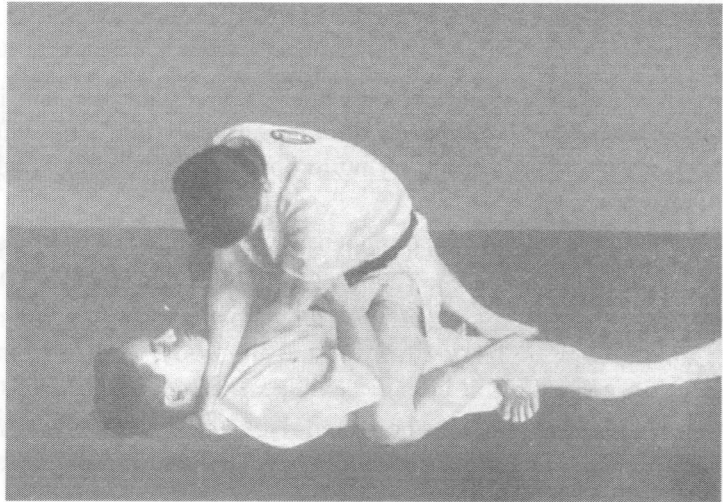
THE NECK HOLD, OR LOCK

FIRST POSITION

This hold or lock is perhaps one of the most popular in the whole range comprising this section of Ju-jutsu practice, and I should think runs the Arm lock very close for first place.

The main reason for this is no doubt on account of its complete effectiveness.

It may be said to somewhat resemble the



knock-out blow in English boxing, in that a man may be very easily rendered unconscious, but, in my opinion, it is infinitely more humane and, I might say, almost artistic.

Humane, because there is no possible chance of a broken jaw or ribs, or indeed any material damage of that kind. Artistic, because the victim suffers nothing, or at the most very trifling discomfort, before (if he so chooses, by purposely refraining to give the signal that he appreciates his inability to proceed) being wafted off to the land of dreams. There is no smashing blow and a victim involuntarily unconscious; there is always time - ample time - not only for the full recognition of the seriousness of the position, but also to signify one's knowledge and appreciation of that fact by giving the usual signal.

What more complete finale to either a friendly contest or a serious bout could there be than this?

For my part, in stage contest work I only use it occasionally as a change, but feeling sometimes that my audience are not quite educated up to it, I generally use the Arm lock, which strikes me always as being particularly clear and most easily understood by those who have but a very trifling, or even no, knowledge of the game at all.

Before proceeding to describe the hold I should like to disabuse the minds of those who may imagine, perhaps very naturally, that it is a Strangle hold, as it is so often and, like a good many other points connected with Ju-jutsu, so erroneously called.

It is in no sense a "strangle" (though it may be made so), as the victim's windpipe is not necessarily interfered with, and I think this will be readily understood by all who will carefully read through the method of procedure.

In the first place it will be noted from the illustration that I am above my assistant, kneeling on my right knee ~ practically squatting on my right heel - on the left side of his body, my left leg is thrown over his body and my left foot on the ground close to the ribs.

With my right hand I have caught his collar well round to the right side of his neck, my left having been slipped under my right arm to a similar position on the left side of his neck. I am now in a position to begin the pressure. This is done by giving the wrists a twist so that the palms of the hands are turned in an upward direction, while the bones of the hand from the first finger knuckle to the wrist (if the hold has been caught deep enough) press against either side of the victim's neck at a point below the ears. The arms are then bent and, by a cross pull as our bodies draw closer together, the pressure is increased. In what may be called the upper position (here described) I have the weight of my body to assist my arms in their scissors like action on the throat, should it happen to be necessary. In regard to the position I have taken at the start, I should like to mention that it is a very strong one, for it is favourable if you wish to retain the upper



position, balance being comparatively easily adjusted during the victim's struggles. The loss of the upper position is, however, not necessarily fatal to the finish of the hold, as it may be, and frequently is, used from the underneath. (See following illustration.)

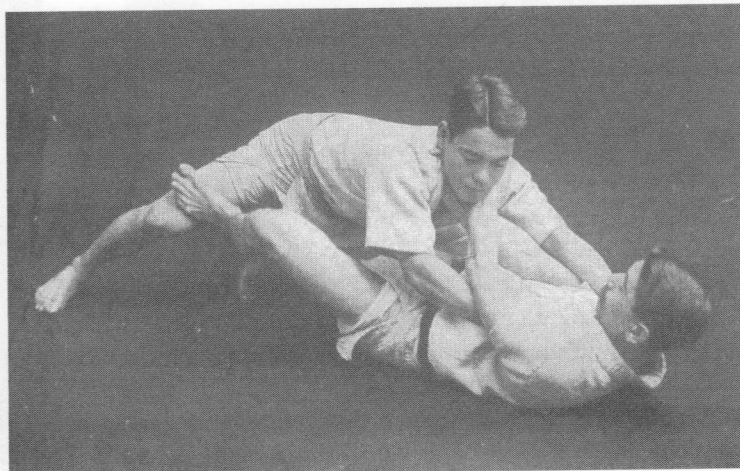
Another position often taken for this hold is when you are astride or kneeling across your opponent; this may be easily changed to that already described, or *vice versa*.

If your opponent is able to roll you over from this position when both your hands are holding his collar, keep your knees close to his sides and lock them round his waist, retaining in this manner your relative positions without losing your grip on his collar and steadily increasing the pressure. If the correct hold has been taken in the first Stance and carefully maintained, it is difficult for even an expert to escape.

THE NECK HOLD OR LOCK FROM UNDERNEATH

SECOND POSITION

In Jujutsu, contrary to the styles of wrestling in vogue in this and other European countries, in which a combatant is practically vanquished as soon as he is on his back, this may often be a very strong position, from which it is easily possible to "finish" an adversary by one of the locks applicable able to such a case.



The Neck lock is one of these, and the most favourable position is most plainly shown in the photograph.

In the first place, my legs are round my assistant's waist, my right hand is holding his left sleeve and my left hand jacket collar on his left side.

The position of my left hand is important.

I get it well round almost to the back of his neck at the start, then, with as rapid a movement as possible, I bring my right hand under my left arm (slipping it under is generally be found much easier than over), and catch his collar on the right side of his neck as far behind as I can. When my hold is once secured I bring my feet on to his thighs and, as I straighten my legs slightly to prevent him from rising to his feet, I pull him down towards me, twisting my wrists just sufficiently to bring the upper edge or bond of my forearms against the sides of his neck, exerting the while, a scissor-like action with my arms as the space between my elbows increases and his chest gets nearer to me.

If the pressure has been properly applied at the right spot - this should be at a point in the neck just below the ear - and with the hard bone of the wrist just at the base of the thumb, the victim, though not suffering pain to any extent, may be rendered helpless or even unconscious in precisely the same manner as previously described.

His endeavours to escape are generally in the direction of getting on to his feet, or over the retaining legs that are either against his thighs, as in the illustration, or round his waist. These attempts must be frustrated, for if he is once free from the grip of your legs he is able to render the hold on his neck quite ineffective by swinging his body round towards that arm of his opponent which is undermost below his chin, unwinding himself, so to speak, from the grip. In the case of the illustration this would be to my right, or my assistant's left side.



THE SECOND NECK HOLD

It is often the case during a contest after a throw, or perhaps an attempt at one, that the contestants become separated, when the one regaining his feet or recovering his lost balance, as the case may be, must always be most careful how he does so, and it is to show the student how particularly necessary it is not to get up with the head bent down or looking at the ground, but keeping an ever-watchful eye on his opponent, that I now show the manner in which he would most likely be caught, should he fail to bear this little bit of advice in mind.

The photograph shows the relative positions very much better than any words of mine could describe them, and it is only necessary to give some little explanation of the actual hold, to enable anyone to test its effectiveness for himself.

(Note: this hold was also represented in Collinridge's "Tricks of self Defence", as a defence against an assailant who attempted to head butt the defender in the solar plexus area).

I have caught my pupil round the neck with my right arm, just as he helped himself from his knees on to his feet, in what I should thinly would be the most ordinary manner (from "all foursome, namely, first bringing one foot up to the ground, then pushing up with the hands and getting on to the other foot, or bringing it up to the assistance of the first. During this movement the body has been bent forward the whole time, and it was just before he straightened his body that I caught him with my right arm.

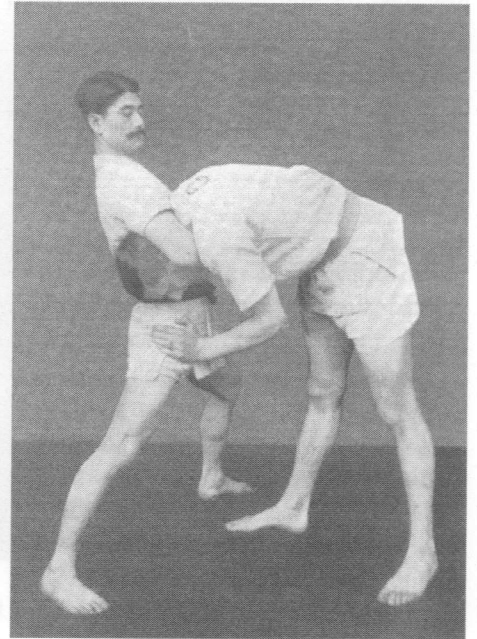
My forearm is brought close up under his chin so that the upper edge or sharp bone of the forearm is under his throat.

My left hand catches my right, which is now closed (with the thumb uppermost) and, by pressing upwards, assists it in retaking the hold.

When it is necessary to increase the pressure, the back is slightly hollowed and the shoulders gradually thrown back precisely as shown in the photograph, where I have just started the strain.

If, in his struggles to free himself, the victim brings you to the ground, you should make sure of wrapping your legs round his body at his waist, when your position is even stronger than before.

The body held with your legs will prevent him from moving in the direction of the strain which, in relation to your body, is upwards, and it must be a strong neck indeed that can stand much of this.





THE THIRD NECK HOLD (FROM BEHIND)

Having given an illustration of what may occur if an eye is not kept on an opponent, I have thought it advisable to show the danger of turning one's back during a contest either when standing or struggling on the ground.

In the first photograph I show the hold in its simplest forms and the student who has studied the previous one will at once see that it is practically the same in effect, though the positions differ somewhat.

It will be well if he bears this in mind, as it will help him to remember a little point that he might otherwise forget.

It will be seen that my right arm encircles my pupil's neck and, though from a different position to the one previously described, the adjustment of the forearm is precisely the same, the upper edge or bone of the forearm pressing close in to the throat.

In the same manner, my left hand supports my right assisting to maintain the position. This latter movement is of great importance and resembles the throwing back of my shoulders in the last hold, when the pressure on the back of the head is developed at the lower end of the back of my shoulder or armpit.

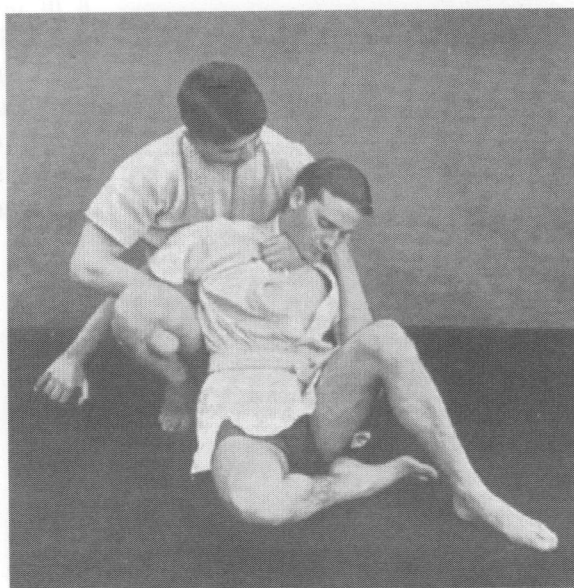
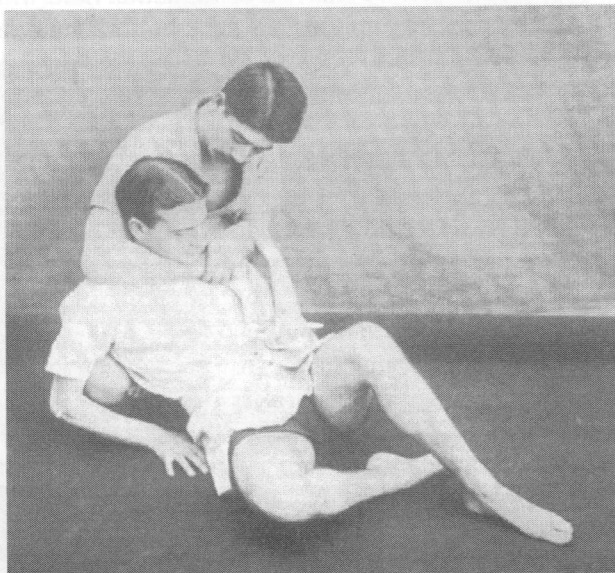
In the case of a very strong opponent who might catch my arm strongly in the manner shown by my pupil in the photograph, the pressure on the neck might be somewhat diminished, but this would not prevent the full effect of the pressure from my shoulder.

The angle of my pupil's body to the ground is particularly suitable; if he were more upright the difficulty of pressing against the back of his head with my shoulder would be increased, and I should probably change my hold to hit collar with either my left or right hand, whichever was most convenient (as shown in the illustration B).

(b)

In this photograph I have his right arm secured by my right arm and right knee, while the grip with my left hand on his coat collar on the right side of his neck enables me to press my shoulder forward against the back of his head, and, by the drawing back of my elbow, which helps my shoulder pressure, I increase the strain on his neck.

At the least tension now the hand that has caught my arm is quickly released and a couple of taps on my forearm immediately apprise me of the fact that - it is enough.



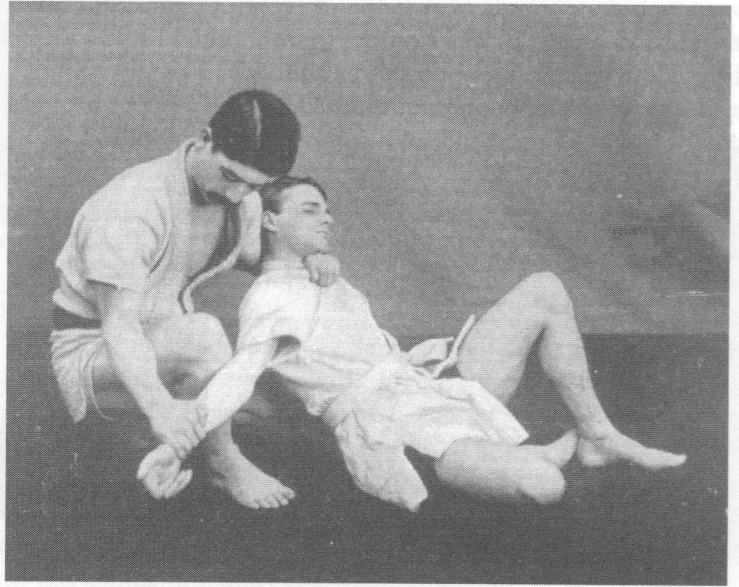


(c) Another picture shows a combination hold which includes the neck hold just described.

Here I have my pupil by this neck hold with my left arm and, squatting on my left heel, I have brought my right foot forward, so that my knee is about on a level with his shoulder.

I have caught his right wrist and drawn his right arm across my shin. I have now only to increase the strain by pressing forward with my leg, or by bracing the knee and pulling back with my right hand, to make him realise that his arm is in danger.

If I add to this the forward pressure of my left shoulder, and the pull back against his throat with my left hand, the signal is given in a hurry, when immediate release promptly follows and no damage is done.

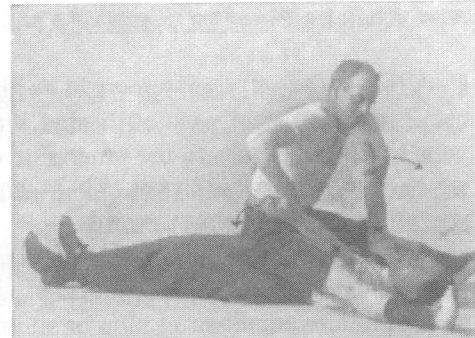


Experiment and improvise always. Move with full intention, from a realistic range and so that your actions affect your partner's alignment; simply move slowly enough for safety's sake.



Double-arm-lock on Floor.

WHEN an opponent has been brought down by any of the throws described, sit on his stomach, seize his wrists and press his arms across your knees, the pressure being applied at the elbows, as indicated by the crosses in the photograph. The palms must be held facing inwards in order to apply the pressure, and the back of the elbows should be laid firmly against your knees in order to straighten the arms.



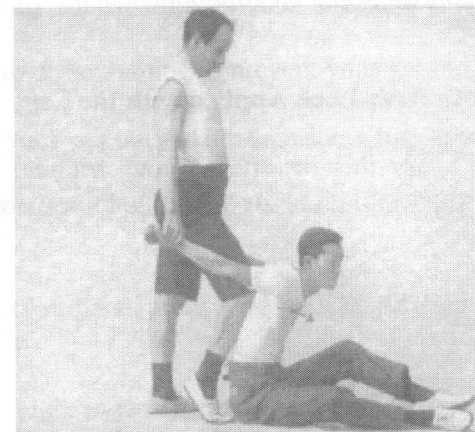
Arm Lock across Shin.

This is another very powerful hold. When an opponent has been brought to the ground, seize his right wrist, turning the palm outwards, and press the elbow against your shin in the manner shown in the photograph. While pressure is applied he is unable to move, but remains helpless at your feet, glad to escape the more painful pressure by ceasing to resist.

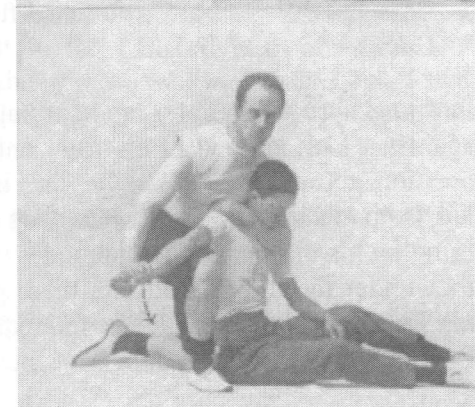


Pull-back-arms Hold.

You have thrown your opponent to the ground by one of the throws described, and have brought him into a sitting position. Standing behind him, you seize his wrists, turning the palms outwards, and then bring your knee between his shoulder blades so as to force his body forwards. He is absolutely held and cannot move.



HAVING brought your opponent to the ground in a sitting position, you get behind him, throw your left arm round his throat, and at the same time press his head forward with your shoulder. You then bring up your right knee under his right arm while you seize his wrist, turning the palm upwards, and apply pressure across your knee when necessary, as indicated by the arrow in the photograph.



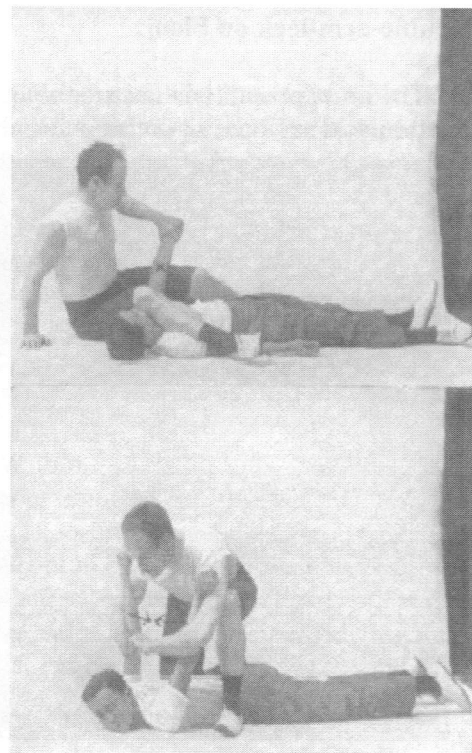


Arm Lock on Floor.

HAVING brought your opponent to the ground on his back, and you being seated beside him, you may slip your right foot across to the other side of his body, your leg resting across his throat. Then seize the wrist next you, turning the palm upwards, and bring his elbow against your left thigh. By pressing his hand downwards you produce a strain on the elbow joint sufficiently painful to prevent all struggling or attempts to escape.

Arms-up-back Lock on Floor.

HAVING brought your opponent to the ground face downwards, bend over his body, with one foot on either side, place your hands under his elbows and lever up his arms until perfectly straight, the hands and wrists resting on your shoulders. Clasp your arms round his, the fingers of one hand curled inside those of the other. You can wedge his arms a little closer together, if necessary, but this hold can be made extremely painful, and should be practised with extreme care. You can make it harder still by sitting on your opponent.



An Arm-Lock Applied with the Leg

Try this on one of your friends, and you will see how impossible it is for a man to do you any further mischief.



Counter to Ankle Lock

In this picture we find the Jap applying the stop, or guard against a lock applied to his right ankle; he can, in this position get away quite easily. The instant he finds his leg is in danger, he turns round up on his chest, and bringing his disengaged leg up under his body, passes his foot under the imprisoned leg, then, pressing hard upon his opponent's wrist with his foot, quickly succeeds in freeing himself from his dangerous position.





THE ART OF JU-JITSU (Section 4): GROUND MANOEUVRES

Before commencing this Section it is just as well to go through Section 3 once again, or at least to have it by you to refer to the illustrations of each Lock as it is mentioned. This Section will thereby be much easier to learn.

Having thrown your antagonist, or rather in the act of throwing him, the best manoeuvre in most cases is to obtain the Straight Arm Lock between Thighs from Standing Position. With practise it is possible to jump into this Lock, thereby doing it so quickly that your leg is across your opponent's throat, and his arm is trapped simultaneously with his reaching the ground from your Throw.

It is well worth the while practising again and again until the Lock and the Throw become one lightning like movement. If you are not expert enough at getting this Lock, or if the Throw has not "come off" quite as you intended, the next best thing to do is to take up instantly one of the Standard Positions. Drop straight away into Astride or Sitting or Kneeling Position.

The Astride Position.

One of the most convenient ways of throwing your man and getting into Astride is by giving him a Half Ankle Roll. If you intend throwing him to the right, grip his sleeve in your right hand and his lapel in your left, pull him well to the right as you give him the Ankle Roll, and hold on to his left lapel so that he brings you naturally with his impetus into Astride. As you swing into Astride your first act, of course, is to slide your right hand along his right collar as a start for the Neck Lock. If your opponent does not prevent you, instantly follow up with your left hand and complete the Neck Lock.

As soon as you arrive in Astride your opponent is sure to do something to prevent your getting the Neck Lock.

We will now deal with every possible movement of your opponent and describe what you should do in each case.

If he prevents you getting in your left hand for the Neck Lock by putting his left hand up to his face, you may either,

(a) grasp the inside of his left sleeve with your left hand, and swing into the Straight Arm Lock between Thighs on his left arm, or

(b) retaining your right hand grip, lean down close to his face, grasp the back of his collar and from the RIGHT side of his face with your left hand, then suddenly swivel your left forearm under and round his head, thereby bringing it to the LEFT side of his neck and completing the Neck Lock. The only difference between this and the orthodox Neck Lock is that the little finger side, instead of the thumb side, of your left hand presses against his neck. The Lock is all the more effective for that, however.

2. If he tries to push away your head, chin or cheek, or grip your hair, lapel or sleeve, with his right hand, then

(a) grasp his wrist with your left hand and his sleeve with your right hand and swing into Straight Arm Lock between Thighs, or

(b) grasp his wrist with both hands and swing over your left leg into the Leg Across Neck Straight Arm Lock

If he pushes with left hand, the same Locks apply vice versa.

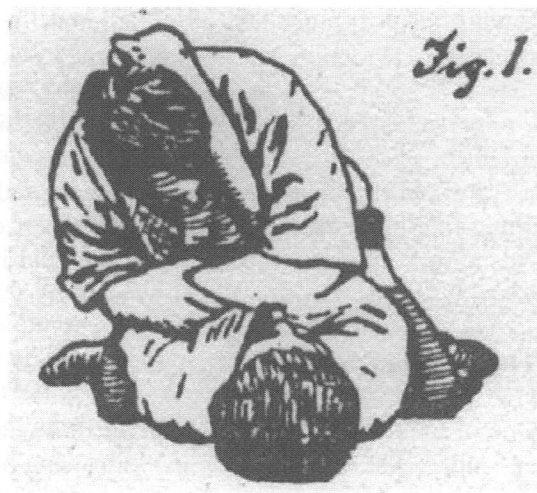


3. If he tries to pull you down to him with his hand against the back of your neck, either

(a) use the Straight Arm Lock between Thighs, or

(b) give to him a little and place your arm over his so that the crook of your elbow grasps his upper arm, then straighten his arm by pressing outwards and backwards with your neck and inwards with your arm. Use the other hand to assist, if need be.

This is the Over Arm Straight Arm Lock (Fig. 1).



4. If he tries to hug you round the waist, apply the Underarm Straight Arm Lock. This is similar to Fig. 1, except that his forearm is held under your armpit instead of being over your shoulder. You hold his upper arm in the crook of your elbow and press inwards with the assistance of your other hand or grasping his jacket and straightening your arm.

5. If he tries to jab your thigh with his elbow you can usually get a Bent Arm Lock.

6. If he grips or pushes against your thigh, knee or leg, pin down his wrist, jump away into Kneeling Position, and apply the Trussed Arm Lock.

If he tries to jab your back with his knees, or tries to bunt you up or forward or pushes you backwards against your hips whilst bunting you, apply the Splits.

8. If by bunting you and pushing you bodily backwards he manages partly to escape from your Astride by getting a leg out under your knee, roll back instantly, grip the escaped leg with your thighs and apply a Calf Muscle Lock.

9. If he gets a Neck Lock on you, unwind it by jumping into the Headways Position. Whether you jump to the right or to the left depends on which hand he has uppermost.

10. If while you are leaning down to him he puts your neck in chancery with the idea of getting a Neck Lock, either

(a) jump into Kneeling Position or into Headways Position, if necessary, thereby unwinding the hold, or

(b) jump into Sitting Position and apply the "V" Neck Lock.

If his left arm is round your neck take the Sitting Position on his left, if his right arm, jump into Sitting Position on his left, if his right arm, jump into Sitting Position on his right.

11. If he turns sideways with the idea of twisting out of your Astride he lays himself open according to the position of his arms to either Straight Arm Lock between Thighs, or leg across Neck Straight Arm Lock, or Reversed Trussed Arm Lock. To do this Trussed Arm Lock



assuming he has turned his right side towards you, grasp his left wrist with your left hand, and, inserting your right arm under his armpit and over his forearm grasp your own left wrist, or vice versa (**Fig. 2.**) You can now force his arm backwards into the Lock. You also can usually get a Neck Lock, either from front or behind.



12. If he tries to roll you over bodily Sideways you can usually prevent him doing so by gripping him with your knees and keeping control of your weight, "riding" him so to speak. If he manages to roll you over you may either

(a) continue the roll into Between Legs Position, or

(b) roll halfway and apply the Underarm Straight Lock in doing so. This is usually possible, because to roll you over he has to grip your arm at about your shoulder.

There is a Forearm Neck Lock which can sometimes be applied from astride. Having inserted your right hand for the orthodox Neck Lock, failing getting your left into position, you simply bring your right forearm down hard across your opponent's Adam's apple. To make the Lock really effective it is necessary to prevent him from twisting by pinning down his right arm with your left.

We have now fairly well exhausted the possibilities of what your opponent can do, except that he might perhaps try to punch you or wriggle furiously. You can prevent both by leaning well down to him. This holds him down effectively.

Further Hints.

13. If you miss the Overarm or Underarm Straight Arm Lock, or the Bent Arm Lock, instantly replace your right hand for the Neck Lock.

14. If you miss the Splits or the Calf Muscle Leg Lock, regain your proper Astride Position at once.

15. If you miss the Straight Arm Lock between Thighs or the Leg Across Neck Straight Arm Lock, insert your forearm behind your opponent's neck and grasp the shin of the leg which is across his throat. Straighten your leg and arm and you have the Leg and Arm Lock, **Fig. 3.**



16. Failing that, in the case of the Leg Across Neck Straight Arm Lock regain your astride at once, and in the case of the Straight Arm Lock between Thighs, twist, facing your opponent, into Headways position, or pull him to you into Between Legs Position.



The Sitting Position.

After you have thrown your opponent you may find it more convenient to take up the Sitting Position, and we will assume that you are sitting on your opponent's left side with your left arm round his neck. You should, if by any means possible, make sure of having your opponent's left upper arm across your left thigh, ready to straighten it out into the Heel and Thigh Straight Arm Lock.

(1) If he resists by keeping his arm strongly bent, insert your right arm through the crook of his elbow and with your hand on your left knee for leverage, press outwards against his forearm with the sharp edge of the bone of your forearm. This, being painful, will make him release his resistance sufficiently to enable you to straighten his arm further by means of your right leg. When his arm is fully straightened out, his wrist will be just in the right position underneath the inside of your right knee, and you proceed to lift your

left heel on to your right knee to help you press down his wrist with your right knee and press upwards his upper arm with your left thigh.

(2) If you fail to get his left upper arm across your left thigh or if he slips it off by pulling his elbow close into his body, unless, you can get a "V" Neck Lock, it is safer to jump or turn at once into some other Standard Position, because the withdrawn arm usually means that your opponent is either going to haul you over his body or twist away from your grip round his neck.

(3) If your opponent hugs you round the waist with his arms for the purpose of hauling you over, hold on to his left arm with your right, and anticipate his move by jumping into Astride. This brings you into the right position to apply the Underarm Straight Arm Lock on his left arm.

(4) If he hugs you round the neck with his left arm, jump into Astride in a similar manner and apply the Overarm Straight Arm Lock.

(5) If he pushes against your chin with his left arm, either

(a) push it away to your left by striking his elbow with the palm of your right hand, bring down your head against his head and apply the "V" Neck Lock, or

(b) press his arm down till you can grasp his wrist in your left hand and apply the Bent Arm Lock.

(6) If he grips you by the hair with his right hand, or presses backwards against your chin with his right forearm, or otherwise tries to pull you backwards, either

(a) grasp his right upper arm in the crook of your left arm, turn and rise into Kneeling Position and apply the Underarm Straight Arm Lock, or

(b) jump into Astride or Headways Position and apply the Straight Arm Lock between Thighs on his right arm.

(7) If he brings up his feet behind you, grasp him through the crook of one of his knees with your right arm and apply the Cradle.

Further Hints.



- (8) If your opponent manages to twist away out of your grasp you must rise and turn either,
- (a) with Kneeling Position and apply the Side Neck Lock as described in Kneeling Position paragraph 3, or
 - (b) into Headways Position and apply the Neck Lock from Front.
- (9) If your opponent manages to haul you over his body you must swivel round and bring your legs into play as described in the Between Legs Position paragraph 1.
-



The Kneeling Position.

We will assume that you have gained the Kneeling Position on your opponent and you are lying crosswise across his chest with your knees at his left side.

1. If your opponent exposes his right arm, you of course take the opportunity of immediately getting on it either a Bent Arm Lock, a Trussed Arm Lock or a Straight Arm Lock.
2. If your opponent turns away from you, so as to bring his back towards your knees, you may either,
 - (a) turn into the Sitting Position and apply the "V" Neck Lock, or

- (b) place your right arm round his neck and grasp his left lapel, at the same time bringing your left forearm across the left side of his neck. In this way you have his neck between the crook of your right arm and the sharp outer edge of your left forearm, and you proceed to exert pressure with your right arm with the assistance of his left lapel and with your left forearm, by resting your left hand on your right upper arm for leverage in pressing against his neck. See **fig. 4.**

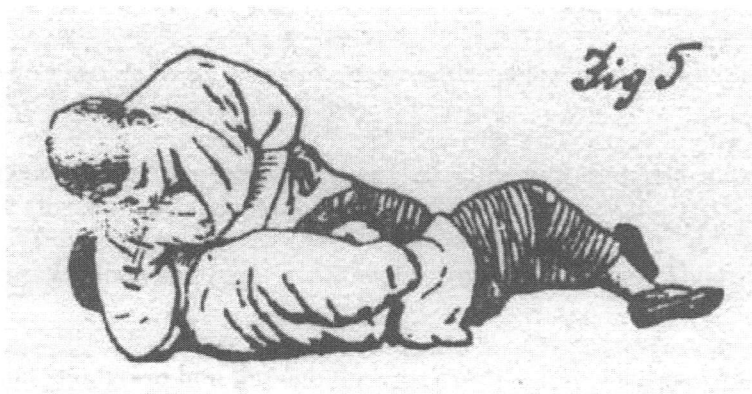


This is the Folded Arms Neck Lock. If he turns far enough apply the Neck Lock from Behind, or

- (b) if his arm is in the right position you may apply the Trussed Arm Lock as described in paragraph 11 in the Astride Position.

3. If he turns towards you place your right arm round the back of his neck so that your right forearm presses the left side of his neck. Grasp your right fist in your left hand to pull

upwards and press his head sideways and downwards to your right with your right upper arm. You may have to bring up your left knee across his right hip in order to prevent him from rising. This is the Side Neck Lock, **Fig. 5.**



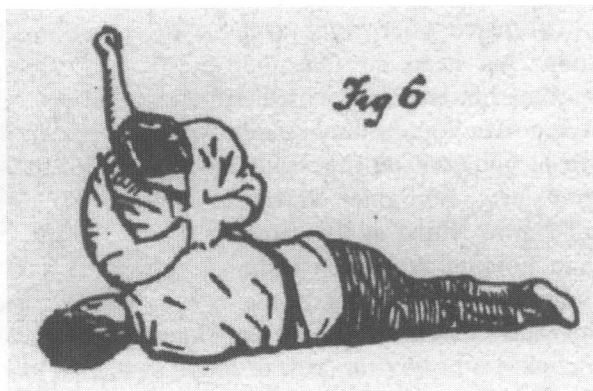


4. If he puts his left arm round your waist with the object of heaving you off, you may apply either the Underarm Straight Arm Lock or the Straight Arm Lock Between Thighs.

5. If he hugs you round the neck with his right arm round the left side of your neck, jump into the Astride Position and apply the Underarm Straight Arm Lock, or the Straight Arm Lock Between Thighs.

6. If he hugs you with his right arm round the right side of your neck, that is to say, with your head in chancery, you may either,

- (a) jump across into the Sitting Position on his right side and apply the "V" Neck Lock, or
- (b) place your right arm round his shoulder and straighten up pulling him towards you into the Shoulder Lock, **Fig. 6**, or



- (c) jump into Headways Position, turn your opponent sideways and apply the Neck Squeeze.

7. If he brings up his feet with the object of bunting you, or heaving you off, you may be able to grasp his right foot with your left hand so that the little finger side of your wrist presses against the outside of his ankle.

Now by pressing your elbow against his thigh, so as to pull his foot outwards, you will be able to get the Leg Twist Lock, **Fig. 7**.

It is possible to get a similar lock on his left leg, but in this case you take his ankle in the crook of your left arm and apply leverage by resting your hand on his thigh, so that you twist his leg outwards. In order to prevent him turning away from you it is advisable to apply at the same time the Forearm Neck Lock, with your right hand grasping his right collar.





8. If your opponent simply lies flat with his arms crossed on his chest, thus protecting his neck and keeping his arms unexposed, you may either,

(a) turn into Headways Position and apply the Neck Squeeze, or

(b) jump into Astride, roll him over and apply the Kidney Squeeze, or

(c) place your right arm under his head so that the back of his head rests in the crook of your elbow and grasp his coat at his right shoulder. Straighten your right arm, whilst at the same time holding down his right shoulder, **Fig. 8**. This is the Forward Head Lock.



(The Forward Head Lock may also be applied from the Astride by interlacing your hands behind your opponent's head, resting your elbows close together on his chest and pulling upwards towards you).

9. If he puts his left arm between your legs, instantly turn either into Sitting Position or into the Sidelong Lying Position and apply the Heel and Thigh Straight Arm Lock.

Further Hints.

10. If your opponent renders the Shoulder Lock or the Overarm Straight Arm Lock ineffective by holding you too tightly round the neck, change into Headways Position and apply the Neck Squeeze or Straight Arm Lock Between Thighs.

11. If your opponent manages to push you over, push you away, or heave you over, swivel round instantly and get your knee in between you and him as described in paragraph 1 of the Between Legs Position.

The Headways Position.

1. The Headways Position is particularly useful in view of the fact that from it the Straight Arm Lock Between Thighs can be done on either of your opponent's arms with ease. If he exposes an arm at all, either for the purpose of grasping you round the body or neck, simply roll back into the Straight Arm Lock Between Thighs.
 2. It is also possible to apply either the Underarm, or Overarm Straight Arm Lock if your opponent exposes an arm at all.
 3. If your opponent refuses to expose an arm you may apply either the Neck Squeeze or the Folded Arms Neck Lock.
 4. If your opponent turns round with the intention of getting on "all fours", let him do so, and apply the Neck Lock from Front.
-



5. If he swivels round sideways with the idea of getting his feet towards you let him come, but be careful to obtain the Kneeling Position before he completes his swivel.

If he brings up his feet with the object of jabbing your head with his knee, or catching your head between his knees, bring down your head close to his body so that the point of your chin presses against his solar plexus.

The Sidelong Lying and Sidelong Sitting Positions.

There is hardly any necessity to describe the manoeuvres in these two positions in detail, as they are very similar to those already described in the Sitting Position and Kneeling Position. For example, if your opponent resists in Heel and Thigh Straight Arm Lock from Sidelong Lying Position tactics similar to those described in the Sitting Position, paragraph 1.

The Between Legs Position.

The Between Legs Position is one that may be usefully employed in many circumstances. For example, if you happen to be thrown and your opponent is about to drop on you in a Standard Position, you should instantly bring up one or both knees between yourself and your opponent, the object being eventually to get the between Legs Position on your opponent.

Assuming that your opponent after throwing you is about to drop into Kneeling Position on your from the left side; as he is dropping raise your left knee so that your shin is lying across the front of hips, and grasp him round the back with your right leg. If he makes efforts to twist round to the left to escape from your legs, hold him in position by pressing against his right hip with your left hand. You are now half way to the proper Between Legs Position and your opponent is sure to give you an opportunity of bringing your left leg right through to his right side with the possibility of getting the Kidney Squeeze.

This method of working in the knee between you and your opponent as a preliminary to getting Between Legs Position is also useful if your opponent happens to get a Kneeling Position, or a Headways Position on you. In both cases swing your legs first in the opposite direction, then, like a flash, swing the reverse way and insert your knee in the crook of his hips.

Having obtained the Between Legs Position,

1. If your opponent, now kneeling between your legs, comes forward from above you, or if you can pull him forward, immediately apply the Kidney Squeeze.

If you fail to get the Kidney Squeeze, do not waste your strength in trying to exert pressure ineffectively, but drop your feet inside his legs and apply the Upper Splits. The Upper Splits is exactly the same as the ordinary Splits, except that your position is underneath your opponent instead of being above him.

3. If your opponent, while you are applying the Kidney Squeeze, turns over on his side, this should give you a still better opportunity of successfully applying this lock, but you may alternatively if you wish simply hold him with your legs round his body, while you are applying the usual Cross Collar Neck Lock or the Underarm or Overarm Straight Arm Lock.

4. If your opponent is too far away from you to hold him effectively in the Kidney Squeeze Position, get your feet in the crook of his hips, and hold either his sleeve, or preferably his right collar with your right hand, preparatory to getting the Cross Collar Neck Lock. It is important to hold him in this way, otherwise if he rises to his feet he escapes.



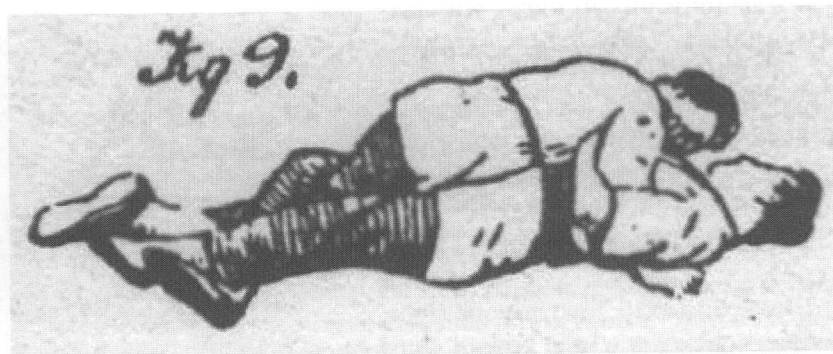
5. If your opponent rises to his feet while you are in a Feet in Hips Position you may either,
 - (a) give him a Stomach Throw with both your feet and somersault with him into Astride Position, or
 - (c) push away one of his knees with one foot, at the same time pushing up against his hip with the other foot and thus twist him over sideways, following up yourself into Astride Position. This is the Knee Roll and it may be made an exceedingly effective throw.
 6. If he rises to his feet while you are holding him in the Kidney Squeeze Position, immediately change into Feet and Hips Position otherwise he can lift you up and bump you against the ground.
 7. If while your opponent is in the Between Legs Position, he catches hold of your leg and jumps to his feet with the object of getting a Calf Muscle Leg Lock on you, simply rise with him until you are standing, so to speak, on the back of your neck. In this position catch hold of his legs with both hands and pull them towards you, and with the impetus of his backward fall you should jump forward into Astride Position.
 8. It is of course obvious that if your opponent rolls you over from Astride Position he comes naturally into the Between Legs Position.

If while he is between your legs you wish to turn him over, back again into Astride, insert one foot in his hip and push away his opposite knee with your other foot. Alternatively you may, instead of pushing away his knee, insert your foot inside the crook of his leg as if for Splits, and twist him over by pushing against his opposite hip with your other foot.
 9. If while your opponent is kneeling between your legs, he puts out an arm to try to get a Neck Lock on you, immediately grasp his wrist, bring your leg over, and apply the Leg Across Neck Straight Arm Lock.

It may not be necessary to bring your leg right across his neck, simple pressure with your knee against his elbow while you are pressing back his wrist may be sufficient to make him tap. The Underarm and Overarm Straight Arm Locks are of course applicable from Between Legs Position equally as from Astride.
 10. If while your opponent is in Between Legs Position he attempts to get on you a Straight Arm Lock or Bent Arm Lock it is an easy matter to keep him off with your feet, or better still to apply the Kidney Squeeze or Upper Splits.
 11. If he tries to put your head in chancery you may either,
 - (a) apply the Kidney Squeeze or Upper Splits, or
 - (b) roll over into Astride and then turn into Kneeling Position to unwind the hold.
 12. If your opponent tries to push away your legs with his elbows, bring up your legs, grip him round the neck with your knees, and apply the Neck Squeeze.
-



13. If he manages to pin down one of your legs with the object of coming forward on top of you, immediately bring the trapped leg between his legs and apply the Ankle Splits, **Fig. 9**. Whenever your opponent happens to have one of his legs



between yours whilst you are on your back, this lock should be applied as follows: Cross both your legs above the calf of his trapped leg so as to prevent him escaping from the position. Keep, say your left leg, across his calf, catch his ankle with your right foot so as to hold his foot firmly while you insert your left foot also under his ankle or under your own, and straighten both legs.

14. If while you are in a Kidney Squeeze Position your opponent manages to lift one of your legs over his head with the intention of escaping, or of dropping across you into the Kneeling Position immediately swivel away from him and reinsert your leg by bringing your knee into the crook of his hips.

Further Hints.

15. If you miss the Leg Across Neck Straight Arm Lock through not getting your opponent's elbow far enough forward, you may, if you are quick, obtain a Straight Arm Lock on the other arm, as usually this arm is in a parallel position.

Alternatively put your arm round his neck and grasp your shin thus applying the Leg and Arm Neck Lock.

16. If your opponent manages to escape from the Neck Squeeze described in paragraph 12 above, swivel away and reinsert your knee preparatory to obtaining the Between Legs Position once again.

Standing Position.

1. If your opponent swivels round on the mat, keeping his feet towards you all the time to prevent you getting to him, either,

(a) cartwheel over his feet and arrive in Headways Position, or

(b) grasp one of his feet and jerk it towards you into the Calf Muscle Leg Lock, or

(c) grasp say his right foot, pull it sharply away to your right, and drop into Kneeling Position, or

(d) grasp his knees, press them sideways, and drop into Kneeling Position.

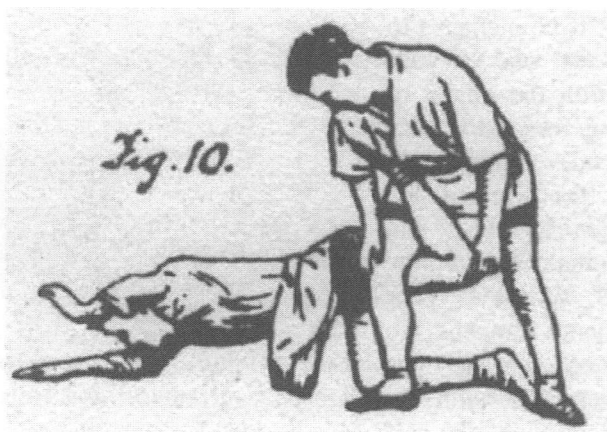
2. If your opponent tries to get up on "all fours" with his head towards you, apply the Neck Lock from Front.



3. If he turns on "all fours" with his feet towards you, either,

(a) grasp say his left foot in your left hand, step across it with your right leg, tuck it into the right side of your waist and bend forward, **Fig. 10.** This is the "All fours" Leg Lock, or,

(b) catch his left foot in your right hand, push him flat on the ground with your left hand, and insert your knee into the crook of his knee for the Knee Lock.



4. If your opponent happens to crawl between your legs, while you are standing up, with his head frontwards, you may take the Astride Position on his back, and either

(a) apply the Neck Lock from behind, or Bent Arm Lock from behind, or

(c) slide from Astride so that you are lying sideways on the ground at right angles to his body and apply the Leg Across Neck Strait Arm Lock, **Fig. 11.**



Final Remarks.

The above is a fairly exhaustive description of the Locks which can be generally obtained in Ground Manoeuvres by the majority of Jiu-jitsuans. There are sure to be, however, many little devices which will particularly suit your own physique, and this you will find out by practice, and which you can make your own specialty. The more you practice the more things you will discover, and your practice should consist of experiments as well as of five minutes and ten minutes contests.



As you work through these jiu-jitsu techniques, bear in mind that there are times when no method is too severe in order to overcome your opponent. I speak, of course, of actual self-defence rather than friendly competition. Consider the application of atemi-waza to reinforce your ground-work, and endeavour not to struggle should a given technique fail; rather, simply take advantage of gaps in your opponent's guard.



14: Boxing vs. Jiujitsu

When E.W. Barton-Wright first introduced Bartitsu, he took pains to compliment the “most excellent and efficacious” sport of boxing and to include elements of pugilism within the Bartitsu curriculum. His articles suggest that while he believed that jiu-jitsu was a more versatile and reliable means of unarmed self-defence, especially against an attacker who was unlikely to fight fairly, he was also well aware of the advantages of boxing training. He recommended using jiu-jitsu as a sort of secret weapon against boxers, or more broadly, against street assailants who assumed that the encounter would be played out according to the conventions of boxing:

“Bartitsu therefore resolves itself into this: if one gets into a row and plays the game in the recognised style of English fair play – with fists – the opponent will very likely rush in and close, in order to avoid a blow. Then comes the moment for wrestling in the secret Japanese way. Instantly the unwary one is caught and thrown so violently that he is placed hors de combat, without even sufficient strength left to retire unassisted from the field. Again, should it happen that the assailant is a better boxer than oneself, the knowledge of Japanese wrestling will enable one to close and throw him without any risk of getting hurt oneself.” (E.W. Barton-Wright, “Black and White Budget”, December 29, 1900)

However, as previously described, Barton-Wright also noted that in order to be able to confidently close with an aggressive, unpredictable opponent, who might punch and/or kick with great speed and violence, it was crucial for the well-rounded Bartitsu exponent to have trained in boxing and savate. Unfortunately, Barton-Wright did not specifically detail his Bartitsu blend of English and Japanese unarmed combat. It is possible that he never actually developed a curriculum for this aspect of the art, perhaps being content to encourage his students to arrive at their own conclusions through pressure-testing and cross-training between the various disciplines offered at the Bartitsu Club.

The first two following sections demonstrate jiu-jitsu defences against boxing attacks. First is a series of three excerpts from William Bankier’s *Jiu-jitsu: What It Really Is*, featuring former Bartitsu Club instructor Sadakazu Uyenishi. The second section is taken from William Garrud’s *Complete Jiu-jitsuan*.

Percy Longhurst’s contribution to the debate comprises our third section, in the form of his two-part article for Sandow’s Magazine in 1907. Longhurst was a prolific author on the subjects of boxing, wrestling and jiu-jitsu and was, along with William Garrud, probably amongst the first generation of students at the Bartitsu Club. In allowing that both methods have their advantages and by encouraging realistic testing, his approach is, perhaps, closest to that of E.W. Barton-Wright.

Please see Chapter 18, “The Great Boxing vs. Jiu-jitsu Debate”, for further information on this subject.



A Novel Method of Evading a Left-hand Blow at the Face

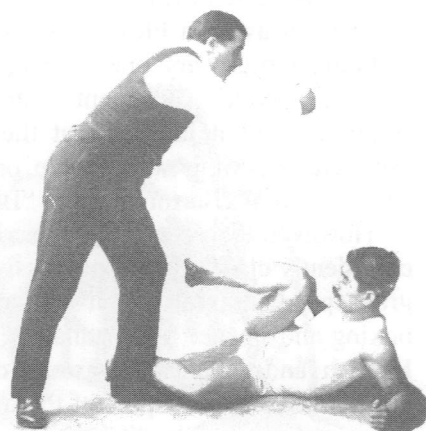
In the first instance Uyenishi, Tani's compatriot, was standing in front of me in the attitude of a boxer. I made a lunge at his face with my left arm. Like a flash he turned a complete pirouette or circle. As the circle is completed his right leg was in the air. It was then brought back with all his power, and met me a crashing blow.

In posing for the picture described no force, of course, was intended.



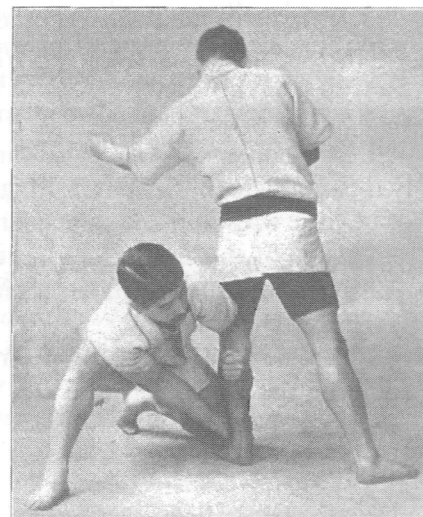
Defence Against Combination of Punches

At the commencement of this picture Mr. Uyenishi was facing me and on his feet. I feinted with my left hand at his head, afterwards sending a right-hand hook blow at his body about the heart. Like a flash he dropped beneath me and hooking his left foot round my heel sent his right foot against my knee, at the same time giving a pull with his left leg. If this is done correctly the leg could be made to snap like a carrot; or, if it is required only in a mild form, the mere fact of pulling my leg towards him and pushing sharply with his right foot braced against my left knee would cause me to fall upon my back.



Counter to Left Lead-off Punch

As your opponent leads off, you duck smartly under his outstretched arm, at the same time dropping on to one knee, bringing the elbow of the left arm behind your opponent's knee, your right grasping the leg as illustrated. Quickly pulling up the foot with the right hand, you bring pressure to bear against the back of the knee; this throws your man forward upon his face, you changing your grip upon the bottom part to the extreme point of the foot and placing your clenched fist at the back of the knee, thus holding him fast.





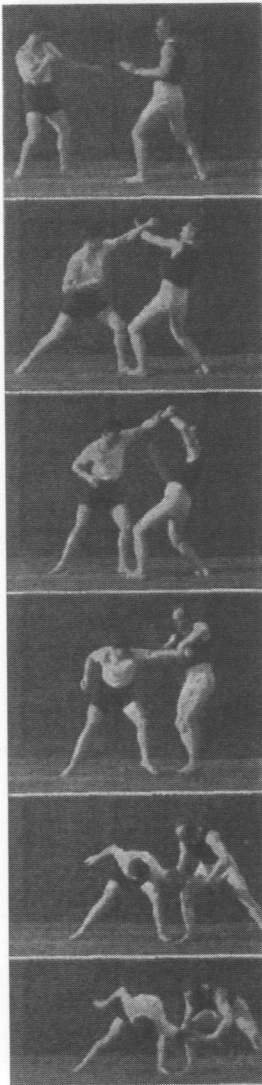
(1) DEFENCE FOR LEFT LEAD AT FACE (A)

As your assailant leads off at your face with his left fist, guard his blow by raising your right forearm, bringing it under his wrist in an upward and outward direction, and with the palm of your hand away from you. (Phases I and II.)

Quickly place your left hand upon his left shoulder, draw your right heel up to your left heel, getting your weight well on your right leg and turning your right hand farther round away from you, and seize his wrist in a firm grip. (Phase III.)

Now raise your left leg, bring it behind your opponent's left leg on the outside, and give the back of his left knee a sharp jab, at the same time pulling round on his wrist, pushing on his shoulder, and throwing him flat on his back in front of you, where you may follow up with an arm lock. (Phases IV, V, and VI.)

In the last phase you will observe that the opponent is about to break his fall with his right hand. Also that he has been knocked completely off his feet.



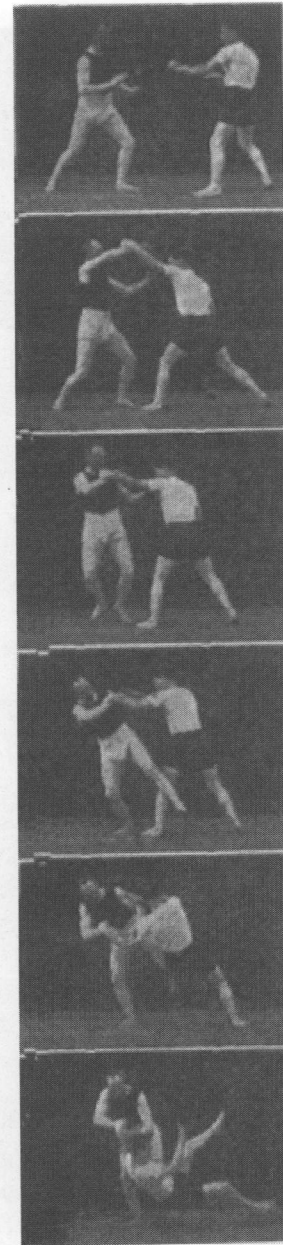
(2) DEFENCE FOR LEFT LEAD AT FACE (B)

Guard your assailant's blow with your left forearm by raising your arm with the palm of your hand turned away from you, and ward off the blow in an upward and outward direction to your left. (Phases I and II.)

Turn the palm of your left hand farther round and seize his wrist in a firm grip, then lower his arm, at the same time twisting it round so that his elbow joint faces upward, and make a wide step backward with your left leg, turning your body to your left. (Phases III and IV.)

Now place your right forearm upon his elbow joint, press down strongly, at the same time pulling up on his wrist with your left hand, and you will have the lock. (Phases V and VI.)

In the last phase you will observe the opponent about to give the signal of submission with his right hand.





**(3) DEFENCE FOR LEFT LEAD AT FACE
(SCISSORS) (c)**

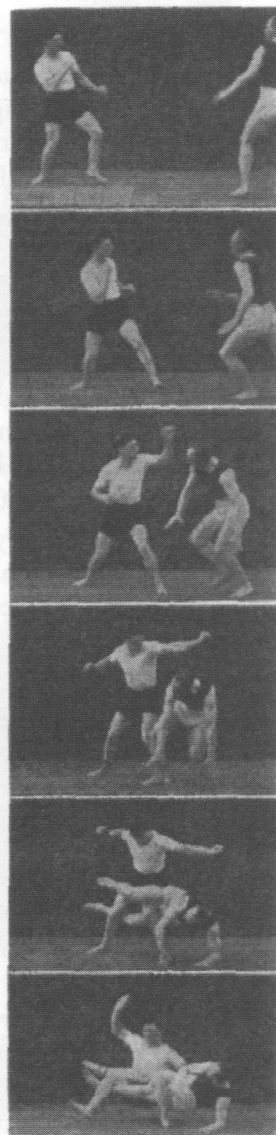
Your assailant is shaping up in the orthodox boxing position, and aims a blow at your face. (Phase I.)

Turn slightly to your left, and quickly place your hands down flat on the mat near your left foot, bringing your right leg slightly to the front of your left leg. (Phases II to IV.)

Throw up your legs so that your right leg goes across your opponent's thighs, and your left leg goes across the back of his knees. (Phase V.)

Now throw yourself round on to your shoulder-blades, and your opponent will be thrown over backward. (Phase VI.)

The breakfall for this throw is to beat the mat with both hands before the shoulders touch, as explained at the beginning of this book.

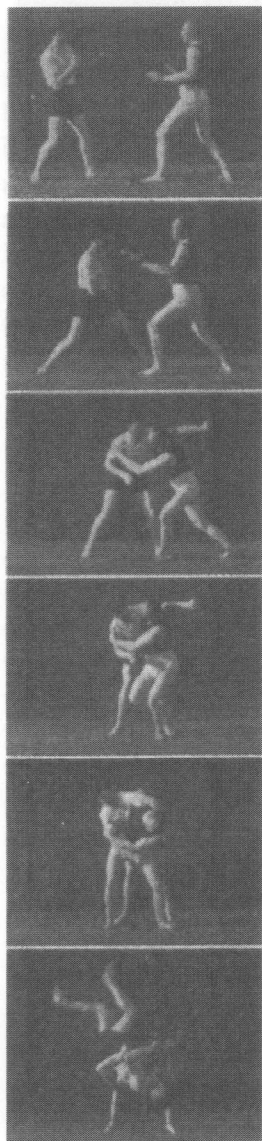


**(4) DEFENCE FOR LEFT LEAD AT
FACE (D)**

As your assailant leads off at your face with his left fist, duck your head to your left, so that his blow goes over your right shoulder, at the same time throwing your right arm round his body, and placing your left hand in the crook of his right elbow, to prevent his giving you a blow with his right fist. (Phases I, II, and III.)

Step forward in front of his legs with your right leg, slip your hips well under him, and catch hold of his elbow over the joint with your left arm. (Phases IV and V.)

Now lurch forward with a twist of your body to your right, at the same time straightening your legs, and throw him over your right hip to the mat in front of you. (Phase V)





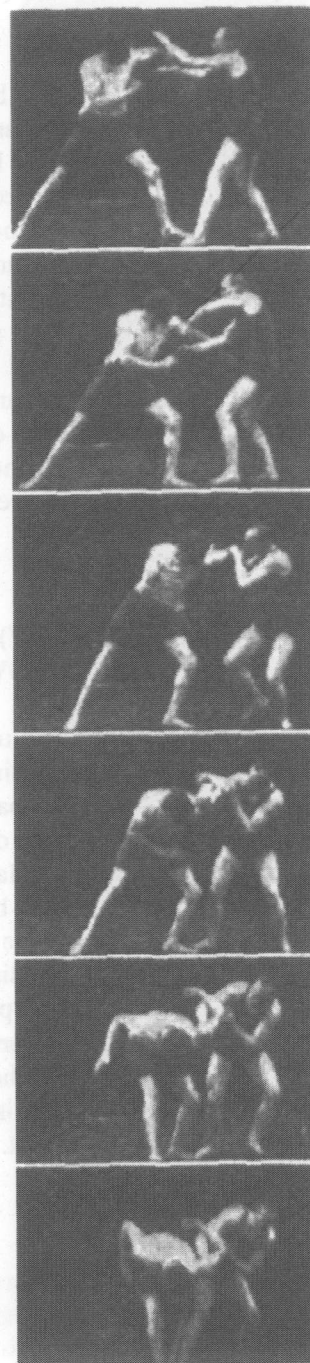
(5) DEFENCE FOR LEFT LEAD AT MARK

Your assailant leads off at your 'mark' with his left fist. Immediately make a downward and outward guard with your right forearm which should come in contact with his wrist, then quickly place your left hand on the top of his elbow joint so that your fingers pass over and round the bones. (Phases I and II.)

Pull his elbow sharply towards you, at the same time slipping your right arm under his left arm until you can place your right hand on his left shoulder. As you do this you must turn your body round to your left so that you face the same direction as your assailant. (Phases III to V.)

Now place your right leg in front of your assailant's left leg, pull down strongly on his elbow with your left fingers and lever up his forearm with your right arm, and you will have the Trussed Arm Lock. (Phase VI.)

In Phase V you will observe that the assailant is in the act of giving the signal of defeat.





(6) DEFENCE FOR RIGHT BLOW AT FACE (HIP-THROW)

Guard your assailant's blow with his right fist at your face with your left forearm by raising your arm in front of your face, and then weaving it to your left. (Phases I and II.)

Immediately after guarding, turn the palm of your hand towards his arm and catch his wrist, then throw your right arm round his neck, at the same time stepping forward with your right leg, and slipping your hips under him, bending well at the knees; then straighten your legs and bend forward with a slight twist sideways, and throw him completely over your hips to the mat. (Phases III to VI.)

After the throw you can, of course, attempt an arm lock, or sit down with your back to him and obtain the Heel and Thigh Straight Arm Lock described in Chapter IV, method No. 3.

Your opponent must break the fall with his left arm and both feet, bending well at the knees.



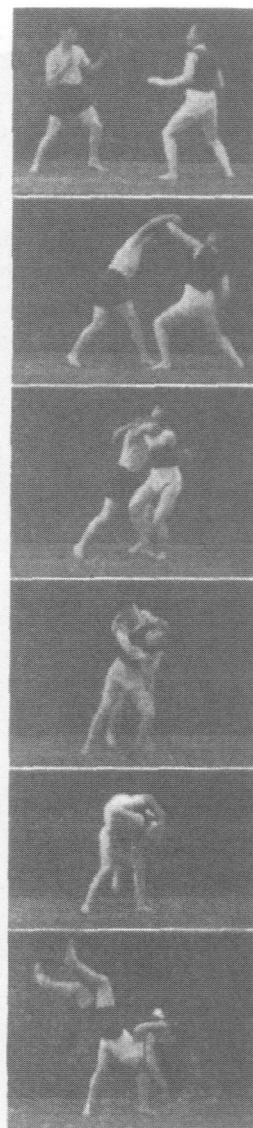
(7) ANOTHER DEFENCE FOR RIGHT BLOW AT FACE

Guard your assailant's right blow at your face by crossing your wrists, the left wrist undermost with the palm of the hand turned towards you, and the back of your right hand towards you. (Phase I.)

Make a quick right-about turn, seizing his wrist with both hands at the same time, and turning the inside of his wrist uppermost. (Phase II.)

Slip your left shoulder under his elbow joint, and then pull down on his wrist, thus giving you a very powerful arm lock. (Phases III to VI.)

The lock should be brought on very carefully, as if it is done with a jerk serious injury may easily result.





(8) DEFENCE FOR RIGHT LEAD AT SHORT RIBS

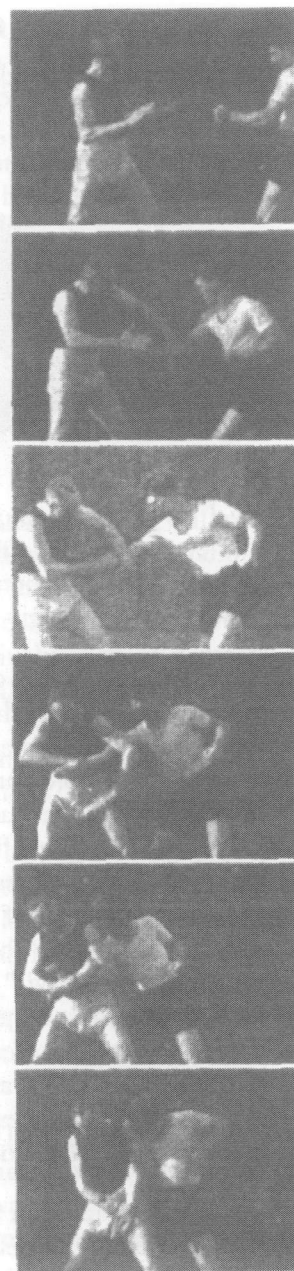
As your assailant leads off at your short ribs with his right fist, guard the blow with your left forearm, bringing your arm down and raising your elbow and deflecting the blow to your left. (Phases I and II.)

Quickly seize his right wrist with your right hand, the palm of your hand coming on the inside of his wrist. (Phase III.)

Turn your body to your right, drawing his arm under your armpit, wrapping your left arm round over his upper arm and your forearm under his elbow joint. (Phases IV and V.)

Now place your left hand on your right wrist, press down strongly on his wrist with your right hand, and press upward under his elbow joint with your left forearm. You will then have the arm lock. (Phase VI.)

This arm lock is exactly the same as the Come Along Arm Lock. In the case of an assailant with a longer arm than yourself, you should hold your jacket instead of your wrist.

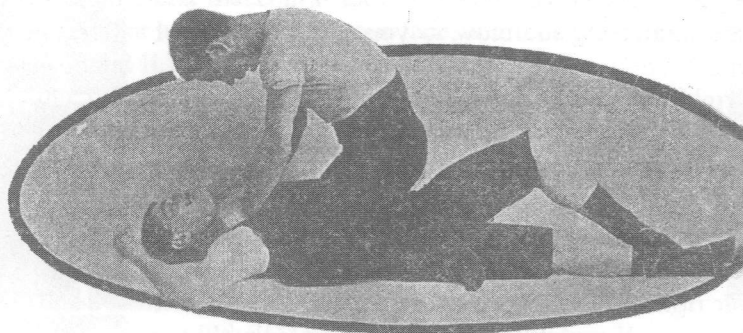


I am inclined to take with a grain of salt those jiu-jitsu techniques that require the defender to first parry the aggressor's punch and then to seize and manipulate his wrist or elbow. Any of these techniques might succeed if you have been fortunate enough to have successfully seized his arm, but I would not rely upon them in a serious encounter against a truly aggressive opponent, who may throw multiple punches at great speed.



Has the Boxer Any Chance Against the Jiu-Jitsuite?

By Percy Longhurst (Sandow's Magazine, January 3rd, 1907)



Is Jiu-Jitsu an art of natural self-defence, superior to either boxing or wrestling? And if so, is it so infinitely superior to either or both that the experts in these English arts would stand no chance whatever against an opponent well versed in the practice of the Japanese system? In my opinion no answer that may be given is conclusive.

It is to be suspected, considering the somewhat exaggerated value ascribed to everything appertaining to Japan at the present moment, that many will assert a conclusive answer may be given. Certainly the majority of those who have witnessed the many exhibitions and demonstrations of Jiu-Jitsu that have been given in this country during the past two or three years will answer both of the questions asked above with a hearty affirmative. But that majority is not composed of men equally well acquainted with boxing or wrestling. They have beheld Europeans, strong, well trained athletes, skilful wrestlers, and professional strong men, handled by a Japanese opponent of several stones lighter weight in such manner that in anything from ten seconds to ten minutes these brawny exponents of Western physical arts have been only too willing to cry "Peccavi!" (*Latin, "I have sinned!"* – *Ed.*) And as these defeats have been accomplished with such apparently ludicrous ease the opinion was not unwarranted that, had chosen, the Japanese professor could have brought the conquest to an equally definite conclusion in even less time than was actually occupied. The apparent inference to be drawn from these contests is that the Japanese art is truly superior to any European system of natural self defence that comparison is superfluous, if not, indeed, absurd.

Now, is this conclusion actually justified by a careful and unprejudiced consideration of facts? Personally, I venture to believe that the tendency of the moment being as I have said, to magnify the merits of everything Japanese, the value of Jiu-Jitsu is somewhat exaggerated.

The enthusiast will declare that a master of Jiu-Jitsu is a match not only for one assailant, but for two, three, four, half a dozen- according to the extent of his enthusiasm. I think this is even more than the Japanese would claim. The enthusiastic advocate of La Savate will claim much the same, asserting that while the blows with the clenched fist struck by an English boxer would undoubtedly be very punishing, the boxer would be helpless if opposed by an expert savatier, for the simple reason that he would never be permitted to get sufficiently close to deliver his damaging punches.

One notes the bewildering, almost devastating ease with which a native exponent of Jiu-Jitsu grasps an antagonist eighty or ninety pounds heavier than himself, and, by means of a simple twist of an arm or stroke of a foot, lays him heavily on his back and with a limb held in such a position that the slightest exertion of strength will dislocate a joint or break the bone; but one



loses sight of the fact that the victim has assumed more or less of a passive role. One sees, indeed, the smiling little native pulled and hauled about the mat by an infinitely more muscular opponent, who apparently plans on demolishing him, and then, hey presto! There is a sudden entwining of arms and legs and the Jiu-Jitsuite has his opponent's head, tucked between his legs, in a lock that threatens immediate strangulation; or he is lying in a comfortable position on the chest of the strong man, whose wrist, perhaps, is in imminent danger of being snapped.

One sees all this and one is amazed. Again, I say, one has lost sight of something; namely, that the Jap is working all the time to disable his man, or rather that he may get him into such a position that he may be disabled at will should circumstances warrant that conclusion, whereas the Jap's opponent has been doing nothing of the sort; he has been doing ... he scarcely knows what. Certainly he has not been trying, however remotely, to place his adversary *hors de combat*, as he would be trying were the combat an actual life and death struggle, or an encounter with a highway robber.

The Japanese art or science of Jiu-Jitsu is in its actual sense a means of putting an assailant *hors de combat*. We have no precise equivalent for it. It certainly affords an excellent training for the body and mind; it may be a capital athletic recreation; but first and foremost it is a system of fighting of which the sole aim and object is the disabling of an opponent. Boxing and wrestling have not that definite object in view, although either may be effectively used as a means of accomplishing that end. This being so, the question to be asked is not, to my mind, is Jiu-Jitsu superior to boxing and wrestling, but would the issue be indubitably in favour of Jiu-Jitsu were a professor of the art to engage in a life and death combat with a Western or British opponent well acquainted with boxing and wrestling, and hedged around by no restrictions?

Such a struggle has not been seen, and in all probability never will be seen, by the thousands who so vehemently assert their opinion of the incomparability of Jiu-Jitsu. In any case no popularly demonstrated answer to the query will ever be given, for the law would never permit it. A genuine combat between a Jiu-Jitsu exponent and an antagonist who is using all-in methods, who is permitted to strike with his clenched fist, his feet, to throttle, to employ, in short, any natural means of attack or defence, would be prohibited by the police. Half a century ago it might have been different; but, happily, we have become less brutal, or more effeminate, and "man fights" (not ring battles) and "purring matches" are things of the past.

I am assured, and I am quite ready to believe, that such a contest as I have imagined has taken place more than once, more than a score of times; but it has been unpremeditated, unofficial business, not taking place on a stage or platform, but in an out of the way corner, the dark streets of seaport towns, and deserted wharf sides. And I am told that the result has been a complete justification of the overpowering value of Jiu-Jitsu. Also I have been given accounts of such battles in which the scientific Jap has been so upset – literally – by an opponent's brawny, hard knuckled fist that the combat has ended prematurely, and before an opportunity came for the use of Jiu-Jitsu locks and throws.

"Keep 'em away, and let 'em feel this." – this being a doubled fist – "if they come in close it's all UP." That is the advice of those who know Jiu-Jitsu as it is, and not as a music-hall turn.

Still, one swallow does not make a summer, and the success of various British tars does not make me forget that the mighty Hackenschmidt, perhaps from the point of view of physique the most formidable opponent that could be selected, was, within two minutes, hopelessly defeated by a Japanese Jiu-Jitsu professor five and a half stone less in weight. The Russian, despite his gigantic muscular strength, was quite unable to prevent being placed upon him a lock which threatened dislocation of wrist, elbow, and shoulder.



I also know that in a presumably genuine trial between a competent European professor of the Jiu-Jitsu and a professional exponent of the useful art of *la Savate* the latter was on his back, and his leg in danger of being broken before a minute had elapsed.

I have watched scores of bouts wherein the sole object of the Jap's opponent was to prevent the insertion of any lock or hold which would place him in a position wherein further defence was impossible, and the attempts have failed.

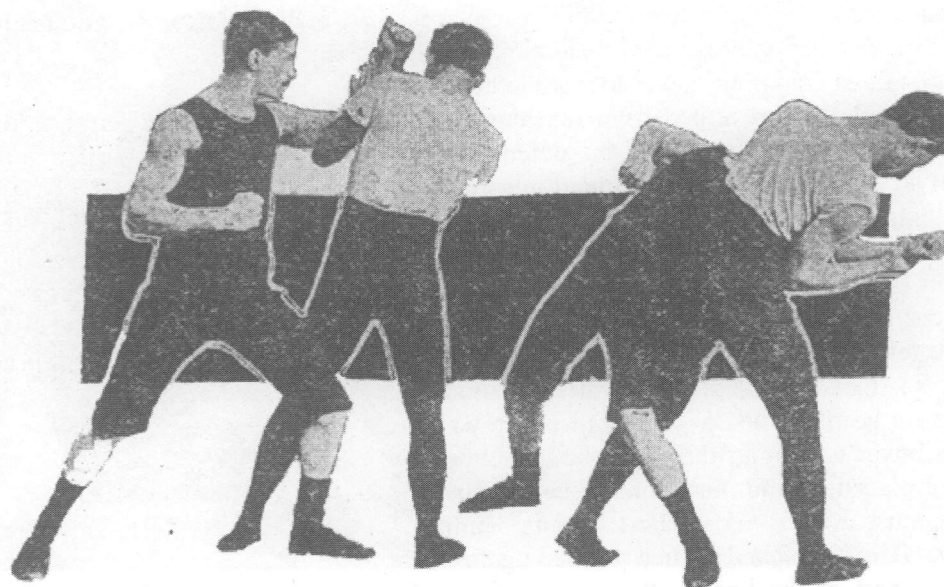
But in all these last instances there was non-existent that fighting spirit, that whole-hearted determination to "do up" – to use the expressive Americanism – the adversary at all costs, the lust of killing which cannot be dissociated from any struggle wherein the disabling of the other man is the only assurance of victory. Even in a casual rough and tumble encounter with a housebreaker, violent thief, or murderously inclined street ruffian, this feeling must be aroused to some extent even although one have no actually homicidal intentions. To its existence victory is largely due – the man whose attack is lacking in "devil" rarely makes a good boxer. Therefore I contend that the sweeping assertions respecting Jiu-Jitsu must be largely theoretical.

Boxing is a sport peculiarly Anglo-Saxon, and, as is but natural, the confidence of English and American boxers in their art is wonderful. As a rule they are sceptical of the utility of wrestling as a means of self-defence. "One blow for the weight lifter, two for the wrestler, and three for the man who fights with his feet," was the declaration I once heard made by an English pugilist. But the exponent of Jiu-Jitsu, and the Jiu-Jitsu enthusiast, has no more respect for the boxer than he has for any other man, and that is not great. There are recognised methods of dealing with the man who attacks with clenched fists, and who, by the very methods of his attack, lays himself open to retaliatory measures which must bring about downfall. Or such is the claim made.

The belief of the man who understands boxing, but not Jiu-Jitsu, is that by the effective use of his fists he is able not only to cause his opponent all necessary damage, but at the same time to prevent him from getting to close quarters and making felt the superiority of weight and strength he may possess, or, in the case of the Jiu-Jitsuiste, of inserting any of his limb breaking locks, or bringing off one of his stumbling throws. The Jiu-Jitsuiste contends it is impossible for the boxer to achieve this object. He declares that, no matter what position or attitude a man may assume, it is impossible for him to avoid presenting an opening of which one skilled in Jiu-Jitsu would take advantage. With the boxer this opening is given by the advancing of the left leg.

The boxer's attitude, familiar to all, has been held to be the very best suitable for either attack or defence. It enables him to advance or retreat with ease and steadiness, or step sideways, to give him perfect freedom of movement and ability to use the whole of his weight in delivering a blow, and by preserving the correct balance of the body ensures stability.

Nothing of the kind, retorts the Jiu-Jitsuiste. That outstretched leg is a direct invitation to attack; a proffered weakness of which full advantage is to be taken. For himself he stands almost square, directly facing his opponent, with body well poised, ready to go forward or back.

FIG. 1.—*Defence and Counter to left hand lead.*FIG. 2.—*The Result.*

He defends himself from the boxer as shown in illustration 1 and 2, and as will be seen, his defence, as it should be, is merely the preliminary part of an overwhelming attack. Quickness of eye and hand is the foundation of his defence.

In illustration 1 the Jiu-Jitsuist has thrust the boxer's extended left arm upwards, seized wrist and forearm, and, turning half round, has stepped across the boxer's advanced left leg, outside it, and well to the rear of the foot. His next move – and it must be remembered all these movements are continuous – is to half pull, half swing the boxer across the back of his thigh, flinging him with tremendous force flat on the ground, with the probability of his head reaching the surface first, and with sufficient violence to leave him stunned and helpless, in no condition to resist the arm breaking lock with which the Jiu-Jitsuist may complete his successful defence.

The boxer's attitude has contributed to his downfall; for, well disposed as it is to resist the impact of a frontal driving shock, it is powerless to withstand a lateral attack such as the Jiu-Jitsuist has employed in the above illustrations. The boxer must fall if, the lower end of the gravity line through his body remaining in place, the upper part be suddenly shifted to the side. Such is one of the defences Jiu-Jitsu offers against attack with the clenched fists: it is not the most formidable.



In illustrations 3 and 4 is pictured another method even more disastrous to the boxer – if it be successful.

Again the threatening left hand blow at the head has been parried, and prevented from reaching its destination by an upward thrust of the defender's hands (not an easy matter it will be found in actual fighting), but, as the wrist is not to be seized, the arm is pushed higher than in the previous photograph. Having pushed the arm up the Jiu-Jitsuite steps behind his assailant's advanced leg – left behind left – facing him squarely, and ducking his head so that it passes under the uplifted shoulder. As he does this, his left arm is thrown across the boxer's chest to the right shoulder, the hand being placed behind, his shoulder being thus presses against the boxer's chest forcing him backwards. The right hand is then pressed against the weakest part of the back – the region of the kidneys – and the victim is bent forcibly backwards, as in illustration 4, and hurled to the ground, the back of his head striking the ground with even greater force that results from the previously described throw.

Most excellent defences are these to an attack from one who know how to box – if they can be brought off. "Of course they can," says the Jiu-Jitsu enthusiast. "H'm! very doubtful," says the experienced boxer. "Rubbish," the ordinary man who is acquainted with boxing but not Jiu-Jitsu will say.

To my mind the outcome of such a combat will be entirely dependent upon the relative quickness of the men engaged. I have not the slightest doubt that a man very slow with his hands might be dealt with as described. But all boxers are not slow; some, on the contrary, as their opponents know from painful experience, are phenomenally quick, and there is no reason why the ordinary exponent of Jiu-Jitsu should be any quicker than the ordinary boxer. In the case of a quick boxer, quick of eye and quick of hand, a right hand blow would follow up the left hand lead with such swiftness that it seems to me more than probable that the Jiu-Jitsuite, before he had proceeded farther than the parrying of the blow, would find himself the recipient of a right hand body blow, a hard punch that would land somewhere in his short ribs with force sufficient to break them in and leave him sick and gasping for breath. Or, at least, the blows would fall before he had proceeded very far with his succeeding movements.



FIG. 3.—Parry with Left Hand lead at Head—



FIG. 4.—To be followed up as above.

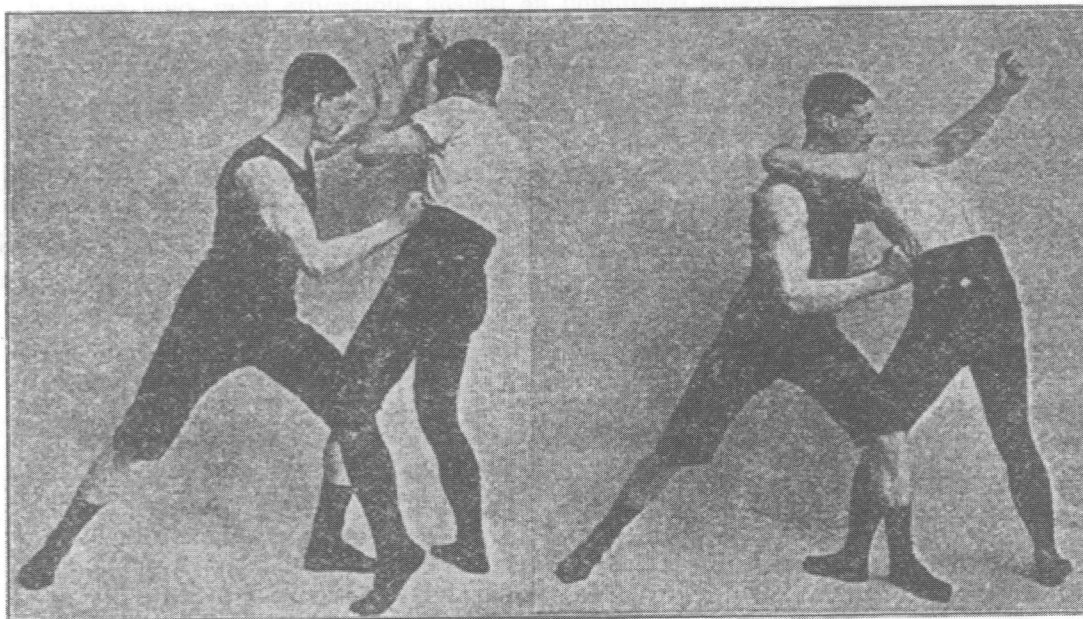


FIG. 5.—Counter to Jiu-Jitsu throw No. 1.

FIG. 6.—Counter to Jiu-Jitsu throw No. 2.

Illustration No. 5 represents an actual "stop" to an attempt to bring off the throw described in Figs. 1 and 2; and illustration No. 6 shows the "stop" administered to a Jiu-Jitsuendeavoring to make the throw shown in Figs. 3 and 4.

The wrist lock as shown in illustration 7 is a great favourite with Jui-Jitsuites who proclaim the ease with which it may be obtained and the disastrous effect upon the victim.

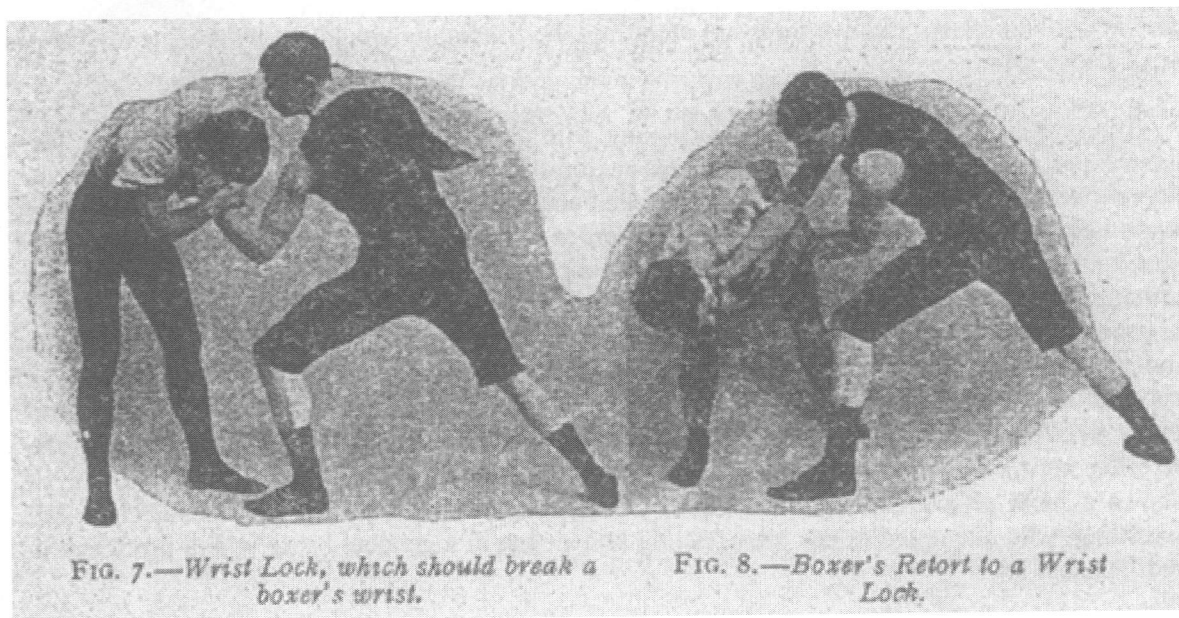


FIG. 7.—Wrist Lock, which should break a boxer's wrist.

FIG. 8.—Boxer's Retort to a Wrist Lock.



It is conceivable that a boxer's downfall might be brought about by the throw shown in illustration 9, which throw, in my opinion, is one of the very best of those included in the art of Jiu-Jitsu. It is simplicity itself and I cannot see how a boxer may meet it successfully; he must depend on his quickness of eye to avoid it.

But the fancy looking arm locks, arm twists, etc., which make up the really interesting part of Jiu-Jitsu from a spectacular point of view would be absolutely useless were a man familiar with their use faced by an opponent skilled in the use of his fists; he would never be permitted to use them; and except he were much quicker than his opponent and lucky enough to bring off one of

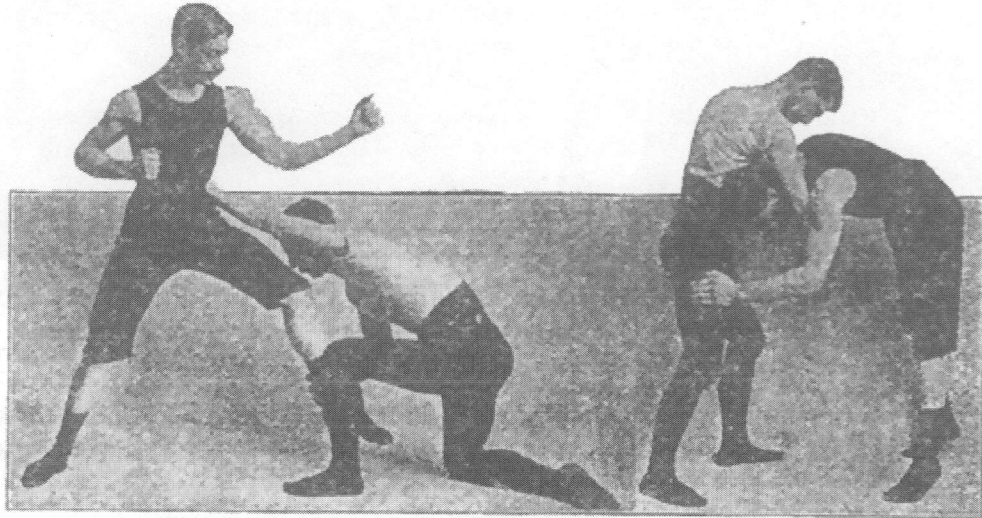


FIG. 9.—*Ankle Hold. The best of all defences against the boxer.*

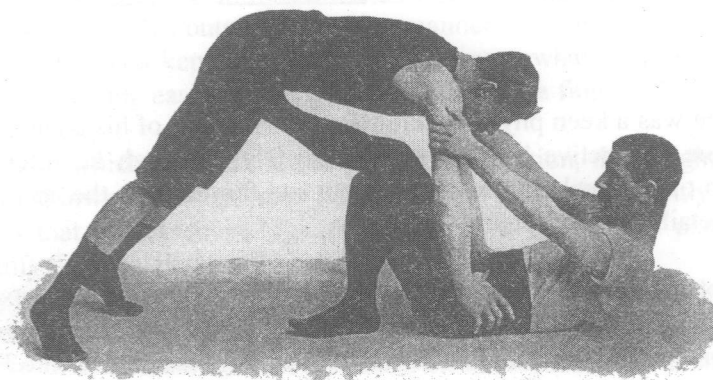
FIG. 10.—*Head Hold. A serious menace to a wrestler.*

the simple and really effective throws, I am afraid the fist fighter would not be the one requiring surgical attention.

The man knowing wrestling and not boxing will admittedly be an easier victim for the Jiu-Jitsu expert than the boxer. The Jiu-Jitsu expert is anxious to come to close quarters with an opponent, so, too, is the wrestler, but the boxer, even if well acquainted with wrestling, will rely principally upon keeping his foe at a distance. The wrestler, in a measure, plays into the hands of the Jiu-Jitsu expert. The few really dangerous throws in his repertoire are not easy of accomplishment; and although he is, or ought to be, active and quick in his movements, he is not so continuously alert and smart as is the boxer. Still, even in a struggle between a wrestler and a Jiu-Jitsu expert the relative quickness of the respective opponents must be a determining factor in the result. An ankle hold, successfully accomplished, would be as dangerous to the Jiu-Jitsu expert as to his adversary, and every wrestler is acquainted with the ankle hold. But in the obtaining of the required holds the wrestler must of necessity lay himself open to severe retaliatory measures. Illustration No. 10 shows a most effective check that would be applied to a man skilled in catch-as-catch-can wrestling, who attempted to use his wrestling knowledge in a genuine battle with a proficient in the Japanese art.



The thigh hold, most efficacious against an uninitiated adversary, would be attended with disastrous results if used against a Jiu-Jitsuite, who would dispose of such an attack by dropping on his back and hurling his opponent heels over head.



Theory is theory and practice is practice, and I do not suppose any enthusiastic supporter of Jiu-Jitsu will admit that there can exist even the probability of one knowing Jiu-Jitsu being defeated by a boxer therefore I suggest that a friendly test might be made ... as I have made it; let the man acquainted with Jiu-Jitsu try to make effective use of his knowledge against a friend who is a good boxer, and who, to prevent accidents arising, shall encase his hands in the orthodox boxing gloves. If the former do not find, as I have found, that he will be the recipient of sufficient punishment, had the bout been in real earnest, to have placed him in a condition in which a continuance of the battle would have been impossible, I shall be greatly mistaken.



If your adversary in a serious affray defeats your first action in defence, recall the precept of adaptability and immediately attack to another area. You might well employ an atemi-waza grip to the throat, a left lead-off to the nose or a savate kick to the knee. Your object is to regain the initiative by whatever means are necessary and nothing is to be gained by merely struggling. Adapt and overcome.



15: Physical culture exercises

E. W. Barton-Wright was a keen physical culturist and a number of his contemporaries remarked on his fine physique and active bearing. Unfortunately, although he referred to Bartitsu as “including a system of physical culture as complete and thorough as the art of self-defence”, he did not record the details of that system.
