MY METHOD OF SELF-DEFENCE

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TRANSLATOR'S PREFACE

MIKONOSUKE KAWAISHI, 7th Dan, Technical Director of the French Federation of Judo, will already be known to countless English judoka through his standard work entitled *My Method of Judo*, the original French text of which I was privileged to translate and edit some time ago. Now in another valuable work entitled *My Method of Self-Defence* the same author has placed under a great obligation not only judoka but members of the general public of both sexes, to acquire a repertoire of self-defensive tactics calculated to serve them in good stead in the unfortunate but by no means unlikely event of their being exposed to savage assault by the thugs and plug-uglies who in this lawless and predatory age adhere to the simple plan, that "they should take who have the power and they should keep who can." On the other hand, with the spread among the law-abiding public of knowledge of Mr. Kawaishi's system of self-defence we may hope to witness a steady decrease in the number of these street incidents. Moreover the citizen's greater ability to defend himself against some sudden onslaught would discourage the criminal elements from risking their own carcasses in such hazardous attacks.

In my version of the author's original text I have been at special pains to select what seem to me to be the most effective and practical defences and counter-attacks under the various heads which go to make up the system as a whole. And in this connexion I would call the reader's special attention to the second and last part of the book which deals with the so-called Atemi-waza or methods of attacking vulnerable points, often vital spots (kyusho) in the human body with the hand, elbow, head and foot respectively. In my opinion it is hardly too much to say that in many ways Mr. Kawaishi's exposition of this dangerous branch of the arts of ju-jutsu and judo is the most comprehensive so far available in any European language. Visually the preliminary diagrams of the human body and separately of hands and feet enormously facilitate the reader's task of understanding and learning to apply the subsequent techniques in all their deadly efficacy. And since atemi blows with head, hand, elbow, knees and feet (heels and toes) form an integral part of many of the self-defensive

methods described, I would impress upon the reader that every effort should be made to master this branch of the art, even though he may not have enough leisure to undergo regular training in judo upon whose principles Mr. Kawaishi's system of self-defence is largely based. His ability in a flash to complete the appropriate defence with an atemi which will, if necessary, give the assailant his quietus "for the duration" cannot but strengthen his self-confidence. And while he will be well advised to heed the author's warning that many of these defences, counter holds and atemi are dangerous and may be mortal, yet should the malevolence and suddenness of attack leave him with scant time for nice discrimination in his choice of riposte, he will be morally justified in not unduly worrying himself over the issue of the argument. I have great pleasure in commending Mr. Kawaishi's important book to future readers.

E.J.H.

INTRODUCTORY REMARKS

In his Foreword the author emphasizes the point th
elaborated his *Method of Self-Defence* with the constaat he has
maintaining close contact with judo. It is therefore cat view of
that the student's progress in both these arts will bontended
cally stimulated by their concurrent practice. Nev reciprothis inter-dependence does not imply that it is overtheless
for him to practise judo in order to benefit from the ubligatory
study of his system of self-defence. On the contrary, hnilateral
has been so devised that it constitutes an entirety onis system
account which women, children and the aged can a its own
and utilize in an emergency. To train in a judo dssimilate
therefore absolutely indispensable, but it is essentialjo is not
each movement in its successive phases such as entry to study
and disequilibrium. Your aim should be to cultiv, contact
speed of execution to a pitch where it converges ate your
matism of the reflexes. Exercise also to execute theon auto-
defences equally well to left and right. various

Special attention is drawn to the second and last
this little volume, viz., that dealing with atemi o part of
dealt on vital and sensitive spots in the body. The comr blows
of this most valuable section attests the author's knpilation
of the old jujutsu and above all of the legendary kowledge
deadly method of Japanese boxing in which the edgearate or
karateka's hand have been made as tough as iron bs of the
pounding on boards and bricks. In many cases a caby daily
the middle finger has been sharpened to razor keenlous on
hammer blows. Knees, feet and head are used aiess by
weapons. A swinging blow with a karateka's sabre-liks lethal
could easily break the neck of the party at the receivie hands
Mr. Kawaishi's treatment of atemi methods does not ong end.
call for experience in karate to ensure their efficacy, lf course
haps younger and more ambitious pupils, apprizedbut per-
terrible potency of this art, will be encouraged to of the
their hands along similar lines to render assuranc harden
doubly sure. :e even

Do not forget that quasi-mechanical repetition
defence methods should be accompanied by what i:of self-
taisabaki, or the art of managing the body for the pus called
eluding attack and defending yourself. This rotatio:pose of

 n must

be made with the entire body ("tai") starting from the hips. The taisabaki enables you to preserve perfect balance and to counter with an atemi method with the maximum of decontraction, speed, precision and efficacy. The potency of an atemi technique is the function of the "moment" when it is delivered. It should reach the adversary when he is relaxed and off balance. The blow ought to be dealt with all its strength and density only at the instant of impact. This is a condition essential to its success. And the difficult art of defence, once acquired, should be resorted to only in cases of extreme urgency.

For a better understanding of the following pages it should be noted that the various phases of the movements are explained separately by paragraphs. TORI executes the defence and UKE submits. UKE is the aggressor and TORI the demonstrator of every self-defence method. For the sake of clarity TORI is always depicted with black hair and wearing a black belt, whereas UKE is always depicted with light hair and wearing a white belt. Every phase of the defences forms the subject of a drawing and the whole reads normally from left to right and from top to bottom. In all the figures the movements and contacts are indicated by arrows. In each series the parries follow as far as possible an analogous progression: attacks effected from a distance, then from short range, holds most customary or least dangerous at first and in case of need attacks from the front, side and back. Lastly, these numerous parries are complementary and interchangeable in the sense that they are valid against various attacks. It will then be appropriate to master at the outset the holds in the order indicated, but it will soon be realized that the range of parries is infinitely wider still, above all when combined with the atemi described in the second and last part of this work which for that reason must never be lost sight of, as in many cases they form an integral part or element of the given method of defence.

PART ONE

I

BASIC SELF-DEFENSIVE POSITIONS

THESE defensive positions are not designed to constitute a definite guard as in boxing or fencing. They are rather a style of holding oneself, a series of attitudes which naturally link up with one another and enable the defender with



Fig. 1

maximum facility to pivot, retreat and advance in order to foil the attack, to block it, then to counter it or even to forestall it. They are above all studied and practised in that part of jujutsu which is called karate or Japanese boxing. The essential principle of this Self-Defence may be summed up as follows:

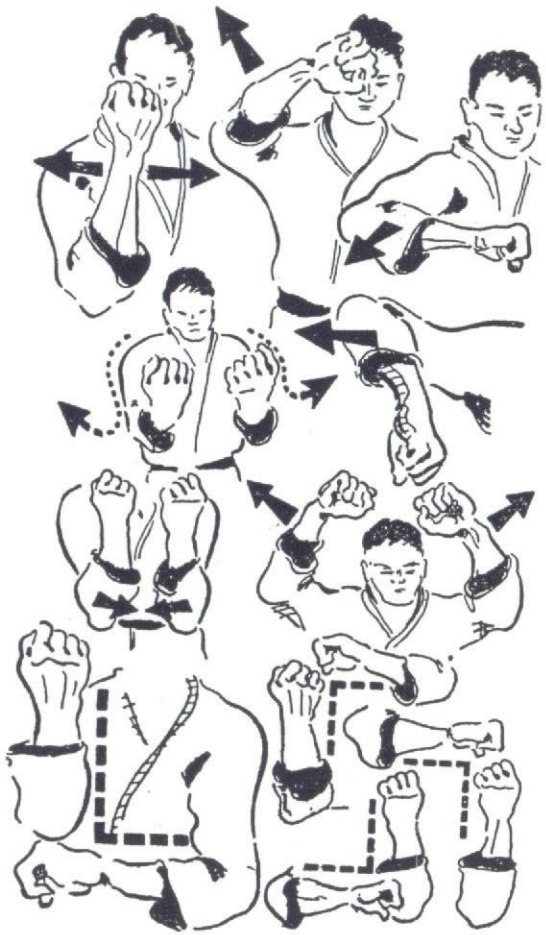


Fig. 2

1. Atemi.
2. Parry and counter-attack.
3. Atemi.

The first atemi is a preliminary counter which affords an opening for successfully applying the counter, e.g. a lock,

strangulation or throw. The second atemi permits the defender to finish off his opponent, if necessary.

The practice of the Defensive Positions trains you not to be taken off your guard in the face of an attack and instantaneously to place yourself in the best position for defence and counter.

Much as in judo the execution of the kata or pre-arranged forms displays the degree of your knowledge and assimilation of techniques, so here in self-defence the manner in which you adopt these positions reflects your comprehension and your mastery of the whole.

WHAT COMBAT TACTICS TO ADOPT

At first NEVER ADVANCE on your opponent. According to the principle of judo yield to the adverse force in order better to conquer it and in retreating pivot in such wise as not to lose ground.

The knees are slightly bent; they form as it were springs or shock absorbers which you must accustom yourself to flex with suppleness and speed. The upper part of your body is kept upright, without stiffness, the right flank in front, but it is well to train yourself to pivot equally well to right and left.

Step: The feet are placed flush with the ground, without dragging, without taking too big paces, above all without skipping. Accustom yourself to pivot by crossing one foot laterally far behind the other. The general equilibrium emanates from the abdomen and the hips. Advance freely only for the counter-attack, after the preliminary atemi which has created the opportunity.

Rôle of the Arms: As in boxing and the French *savate*, the position and the action of the arms are closely linked with those of the legs and feet. You should exercise in the contacts and the blocking atemi with your forearms at a right-angle one to the other in the different possible positions or parallel the one against the other, their cubital surfaces more or less close together and the elbows more or less near to the body. (The cubital surface is the side of the forearms containing the ulna or larger of the two bones of the forearm. In simpler language it is the little finger edge of the forearm.)

II

DEFENCES AGAINST FRONTAL ATTACKS

PARRY TO DOUBLE-HAND STRANGULATION: (*Fig.* 3).

UKE faces TORI, grasps his neck, his thumbs on the windpipe, fingers placed on both sides against the carotid arteries. TORI draws in his chin, contracts the maxillaries and



Fig. 3

muscles of the neck, slightly turns his head and body to the left which move compels UKE when following this action to disjoin his thumbs a little; with his right hand seizes the base of UKE's left thumb; then symmetrically with his left hand the edges of UKE's left hand in the region of the muscles occupying the medial side of the little finger.



Fig. 4

TORI turns to his right and twists UKE's left hand forward from his (TORI's) left shoulder. UKE's hand is now turned downwards. TORI completes this torsion of UKE's left hand with a flexion at right-angles to UKE's wrist.

During this combined movement of twisting and bending

the bases of TORI's thumbs must be kept in close contact.

Remark: While executing this wrist-lock TORI should not remain immobile but shift so that his whole body participates in the movement and helps to unbalance UKE. This remark, true in judo, is equally valid for all these self-defensive movements.



Fig. 5

PARRY TO STRANGULATION WITH ONE HAND: (*Fig.* 4).

With his right hand held downwards UKE grasps TORI's neck.

TORI pivots slightly to his left, as in the preceding movement, then with his right hand seizes the edge of UKE's hand and with his left hand UKE's wrist.

Then as he turns towards his right he lifts and twists UKE's right arm above his head.

He passes his left foot in front of UKE's right leg which he blocks, his left hip pressing against UKE's right side.

TORI blocks UKE's right arm between his left forearm



Fig. 6

and stomach; his left elbow presses on UKE's triceps and his left hand holds UKE's forearm.

Remark: This armlock emanates from the Kime-no-Kata or Self-Defence Forms in judo and is very often employed.

PARRY TO PUSH WITH ONE HAND AGAINST THE CHEST: (*Fig.* 5).

UKE pushes TORI backwards with his right hand pressing against TORI's sternum or breast-bone.

TORI presses his hands superimposed on the back of UKE's hand, not entirely flat but slantwise, i.e. their edges overlap each other wedge-wise at the base of UKE's wrist.

TORI leans forward, his legs separated and slightly flexed and pivots a little towards his right.

Then follows a double movement outwards of bending and twisting which can cause dislocation of UKE's wrist if executed rapidly or if UKE tries to resist.

Remark: Most of these dislocations result from a double complementary movement of twisting and bending. If at a pinch only one of these movements can be resisted, it is impossible to resist both together.

PARRY TO WAIST-HOLD UNDER THE ARMS: (*Fig.* 6).

UKE has seized TORI round the waist but TORI's arms are free.

TORI contracts his abdominal muscles, places his right hand slantwise on UKE's chin and his left hand behind UKE's head at the summit of the occipital region, i.e. in diagonal opposition.

TORI, his elbows held against UKE's arms, exercises on UKE's head a twisting movement upwards and from right to left which threatens dislocation of the cervical vertebrae and forces UKE to let go his hold.

III

DISENGAGEMENTS OF THE WRIST

THIS series is concerned solely with methods of freeing yourself from the grip of an adversary who wishes to immobilize your hands. The end contemplated is therefore only to regain your liberty of action with the minimum recourse to atemi

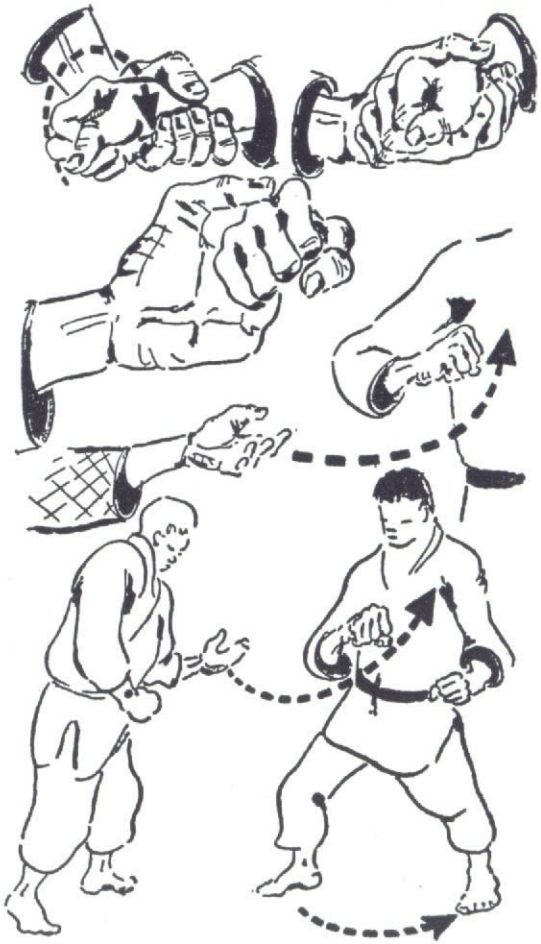


Fig. 7

among which you have, should you deem it necessary, more than enough to choose from.

DISENGAGEMENT OF WRIST GRIPPED FROM THE FRONT: (*Fig.* 7).

UKE with his left hand, thumb on top, holds TORI's right wrist.

TORI contracts his fist and turns it downwards so that the

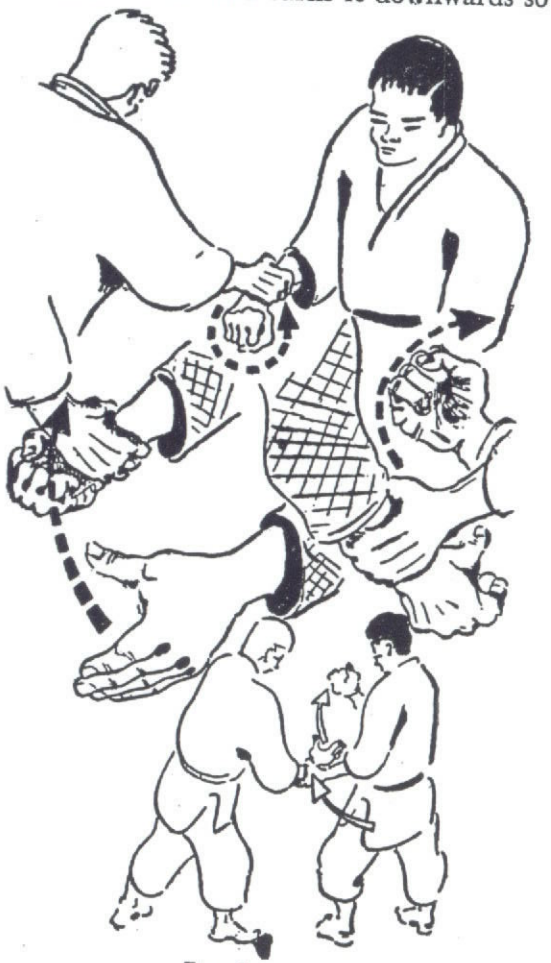


Fig. 8

base of his thumb is exactly in front of the space provided between UKE's fingers below and his thumb above.

Then TORI, his right arm bent at a right-angle and his muscles taut, acts just as if he wanted to give a blow with

his fist a little in front of his own left shoulder, i.e. a hook accompanied by a rotation of his entire upper body to the left. TORI's right wrist is very easily extricated by its radial or thumb edge, if he acts quickly, his muscles well contracted and his entire body participating in the movement.

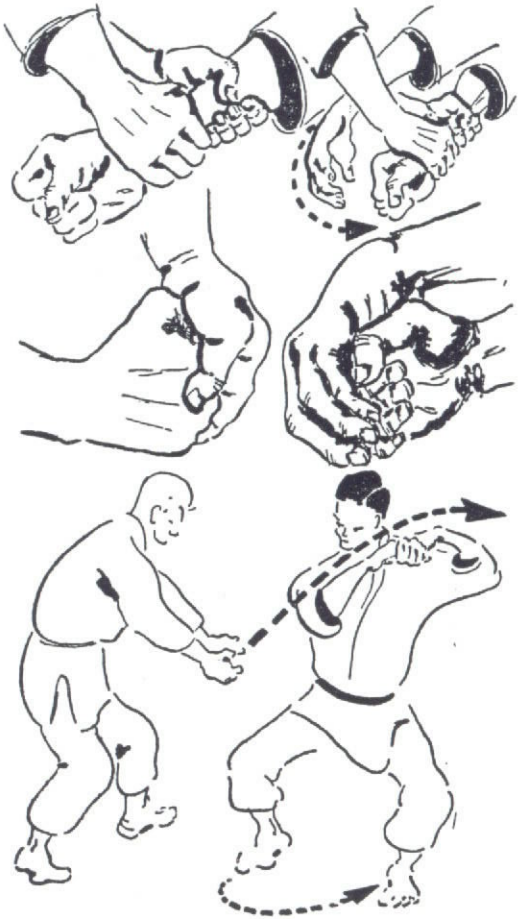


Fig. 9

Remark: Practise this parry with your left as well as your right wrist.

DISENGAGEMENT FROM A WRIST-HOLD TAKEN DIAGONALLY: (*Fig.* 8).

UKE, with his right hand, thumb on top, holds TORI's

right wrist. TORI, as before, contracts his fist, and turns it this time upwards so that the radial or thumb edge of his wrist comes in front of the gap between, on the one hand, the fingers and on the other, the thumb of UKE.

Then TORI thrusts the palm of his left hand so that it



Fig. 10

strikes and simultaneously seizes the base of UKE's right wrist.

He accompanies this movement with a rotation of his entire upper body to his right, and his right hand, taking advantage at one and the same time of the thrust of his left hand and the shock of this against UKE's wrist, frees itself.

Remark: There is here transmission of kinetic energy as when a billiard ball knocks against another which is in contact with a third. It is the last which is then put in motion by availing itself of the impulse communicated by this impact, while the second ball remains motionless.



Fig. 11

FIRST DISENGAGEMENT FROM A TWO-HANDED WRIST-HOLD: (*Fig.* 9).

UKE holds TORI's right wrist with both hands, the thumbs above. He is halfway from TORI, i.e. not in close contact with him.

TORI passes his left arm between UKE's forearms and grasps

his own right fist, the palm of his left hand covering the fingers of his right hand. The thumb edge of TORI's right wrist is directed upwards.

TORI then disengages his wrist by pivoting to his left with a movement similar to that described in the disengagement of a wrist-hold from the front but directed more upwards, and both his arms participating in the action.



Fig. 12

SECOND DISENGAGEMENT FROM A TWO-HANDED WRIST-HOLD: (*Fig.* 10).

The same wrist-hold as the preceding one but this time UKE stands closer to TORI.

TORI turns his wrist so as to direct the little finger edge upwards. His left hand from the outside covers his right fist.

Then TORI steps well forward with his right foot, and pushes strongly with his right shoulder against UKE'S chest, reinforcing the action with a movement of his entire upper body and head.



Fig. 13

FIRST DISENGAGEMENT OF BOTH HANDS: (*Fig.* 11).

UKE holds TORI'S wrists, his palms on the back surface, his sides on their little finger edge.

TORI places his hands in such a position that his thumbs are widely separated from his fingers which remain close together.

Then he steps back and raises his arms upwards and slightly outwards and with them those of UKE. TORI's thumbs press on the thumb edge of UKE's wrists, with his fingers on both sides of their little finger edge.

TORI finishes with the armlock previously described in the Parry to a Strangulation with one Hand.

Remark: TORI must not try to lift UKE's arms forcibly but should step backwards so as to unbalance UKE forward.

SECOND DISENGAGEMENT OF BOTH HANDS: (*Fig.* 12).

The same hold as the preceding one.

TORI, suddenly contracting his arms, seizes UKE's right wrist with his right hand, the thumb on the thumb edge.

Then he pivots with a half-turn to the right which compels UKE to relax his wrist-hold, and TORI pulls UKE's right arm forward and a little downwards.

At the same time he flexes his right knee and with his left leg bars transversely UKE's legs, whilst his left arm bent blocks UKE's right arm as though for a shoulder throw but with the elbow-joint being here kept in the opposite direction.

TORI finishes by drawing UKE's wrist downwards with his right hand. If TORI follows up this hold he can dislocate UKE's elbow.

THIRD PARRY TO A HOLD ON BOTH WRISTS: (*Fig.* 13).

In this case the technique is called a parry instead of a disengagement for reasons which appear below.

The same hold as the preceding one.

TORI, instead of trying directly to disengage his wrists, seems on the contrary to encourage UKE's hold by placing his fists downwards.

TORI then forcibly brings his hands sideways and backwards which action unbalances UKE forward against him, when TORI delivers a smashing atemi with his knee to UKE's lower abdomen and can couple this with another with his forehead to UKE's face! All in all a truly convincing argument against an importunate interloper!

IV

PARRIES TO LATERAL ATTACKS

PARRY TO A SLEEVE-HOLD FROM THE SIDE: (*Fig.* 14).

UKE with his right hand seizes TORI's left sleeve from behind at the level of the elbow.



Fig. 14

TORI winds his left forearm groove-wise under UKE'S right forearm. His left elbow remains pressed against his hip. His wrist is placed in the hollow of UKE'S elbow and the palm of his left hand covers the ligaments of the triceps on the olecranon or bone which forms the prominence of the elbow.

TORI'S right forearm symmetrically completes the blockage



Fig. 15

of (UKE'S) elbow and the palm of his right hand equally presses on the elbow-bone.

TORI strongly contracts his abdominals and presses downwards with both his hands on UKE'S elbow. TORI'S elbows should remain against his abdomen. This is the armlock described in the same author's *My Method of Judo* but against UKE'S left elbow. TORI finishes the movement with a crushing atemi with his knee against UKE'S face.

If UKE tries to dodge by pivoting to his left TORI bars UKE'S legs in front with his left leg. His elbow presses wedge-wise on UKE'S right shoulder-blade. TORI'S left flank and UKE'S right flank are against each other. The efficacy of this



Fig. 16

lock depends less upon the forcing of UKE'S elbow-joint in the opposite direction than upon the twisting of the ligaments.

Remark: This armlock can be frequently applied in self-defence.

PARRY TO HEAD-HOLD: (*Fig.* 15).

UKE has succeeded in completely enfolding TORI'S neck with his right arm and both his hands are joined. TORI'S left foot is behind UKE'S feet and his left arm behind UKE'S back.

TORI flexes his legs and follows the downward movement which UKE has imposed on him. But at the same time he turns to the left and delivers an atemi with his right fist to UKE'S lower abdomen. This atemi is given with the knuckle of the first and second phalanges of the middle finger.

Then TORI lets himself go to the ground on his right side and hurls UKE from behind him over his left shoulder in what in judo is known as a sacrifice or an abandonment throw (sutemi).

SECOND PARRY TO HEAD-HOLD: (*Fig.* 16).

The same attack as before.

TORI flexes his legs placed transversely to UKE'S right side, his abdomen against UKE'S right side, and bends to the right.

He passes his right forearm between the legs of UKE who is thus astride of the hollow of TORI'S right elbow. TORI'S left arm encircles UKE'S right arm, passes over his shoulder, and his left hand presses against UKE'S face, especially his nose.

TORI then stands upright and swings UKE so as to throw him on to his back, or even on his nape—a fall which can be mortal.

V

PARRIES TO REAR ATTACKS

PARRY TO BLOCKAGE OF THE ARMS FROM BEHIND: (*Fig.* 17).

UKE is behind TORI and with both arms pins his arms at the level of his elbows.

TORI pushes his elbows one against the other as far as



Fig. 17

possible behind his back and bends forward. He lifts first one elbow, say the right which he disengages, and then the left.

He then seizes with his right hand between his feet UKE's right ankle which he pulls forward and upwards. UKE falls backwards on to his back.



Fig. 18

TORI bends his legs to ensure the hold and with an abrupt movement of his left wrist presses on UKE's toes which he twists forward.

Remark: TORI can also deliver an atemi with his left heel to UKE's lower abdomen.

PARRY TO REAR WAIST-HOLD: (*Fig.* 18).

UKE attacks TORI as before, but this time he passes his arms under TORI's which therefore remain free.

In whatever way UKE's hands clasp TORI's waist one of his thumbs will always be uppermost, say the left.

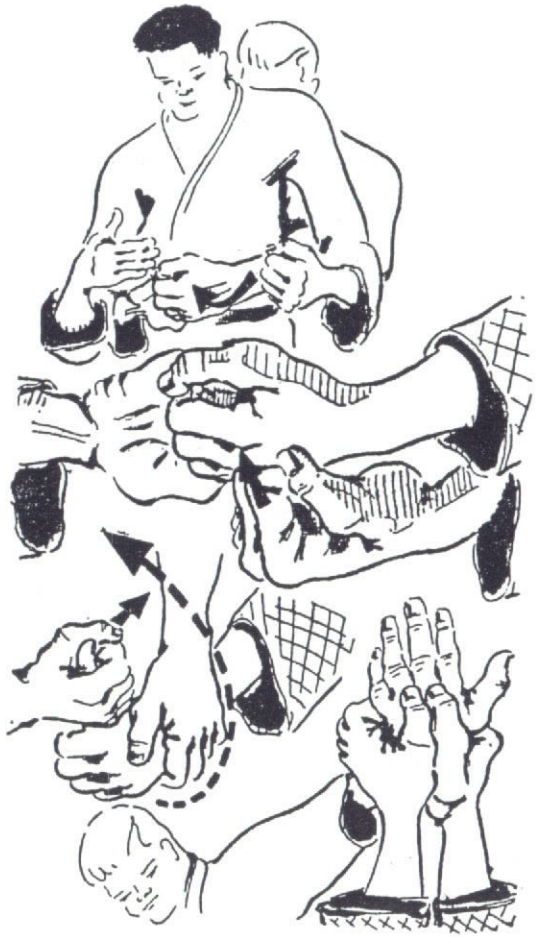


Fig. 19

In that case TORI with his left hand blocks UKE's left wrist against himself.

His right hand forces UKE's thumb in a direction opposite to its articulation. For this purpose TORI's thumb and fingers exercise a pincer movement on the knuckles of the first and second phalanges of UKE's thumb.

ANOTHER PARRY TO REAR WAIST-HOLD: (*Fig.* 19).

Exactly the same attack as the preceding one.

TORI, with the point of the joint of the first and second phalanges of his middle finger (of his left hand), applies a spiral movement to the middle of the back of UKE's left hand



Fig. 20

between the extensor ligaments of the middle and third fingers.

The pain thus caused compels UKE to relinquish the grip with his hand. TORI then with his right hand takes hold of UKE's thumb which he forces upwards, and with his left hand seizes the little finger edge of UKE's left hand which

is thus obliged to let go its hold. TORI then pivots with a half-turn to the left and finishes with the grip of UKE's wrist and hand shown in the diagram. Risk of dislocation of the wrist will force UKE to surrender.

PARRY TO A REAR HOLD OF THE SHOULDERS UNDER THE ARMPITS: (*Fig.* 20).

UKE from behind TORI passes his arms under TORI's armpits and then upwards until his hands are linked behind UKE's nape to force his head forward in the hold known in wrestling as the full-nelson.

TORI stiffens his nape, lowers his elbows towards his body, bends the upper part of his body forward and places himself to UKE's right.

He then places his left leg behind UKE's legs to block them and his hands, from either side, seize the hollows of UKE's knees from behind.

TORI then raises UKE's legs. UKE's hold is broken and he is swung backwards to the ground, as indicated in the diagram.

VI

DEFENCES AGAINST BLOWS WITH THE FIST

It is not necessary here to quote *in extenso* the author's preliminary instructions on stance clearly addressed to a public ignorant of boxing. For English readers much of this advice may be dispensed with since with rare exceptions our male

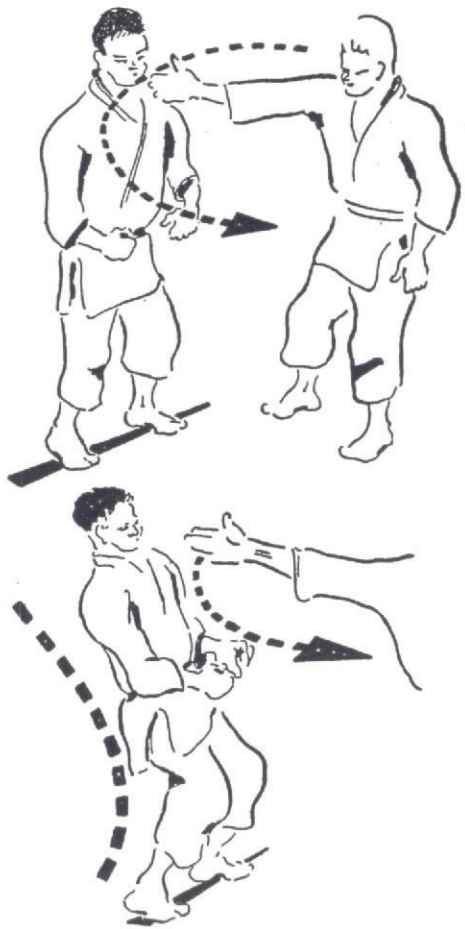


Fig. 21

population from adolescence upwards is familiar with the elementary principles of the "noble art". Also considerations of space preclude the possibility of giving more than a limited selection of the many methods described in the French edition.

A sound maxim for the tyro is "never box against a boxer

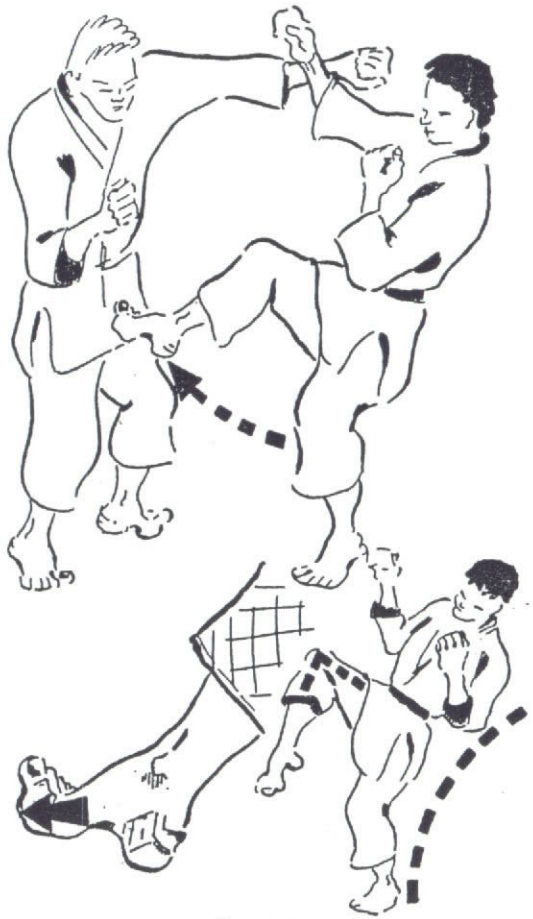


Fig. 22

and always turn in a direction opposite to his guard". Again, always try to keep beyond his reach as measured by the span of his direct left lead. Never let yourself come midway or close up body to body. The three following simple exercises are recommended as an excellent training in defence against a boxer, as also in defence generally. (*Fig.* 21.)

TORI places himself at an arm's length from UKE and should not move his feet.

UKE describes at a sustained rate but unequally rapid, large circles with his extended arms, right or left, palm open, as though to slap TORI.

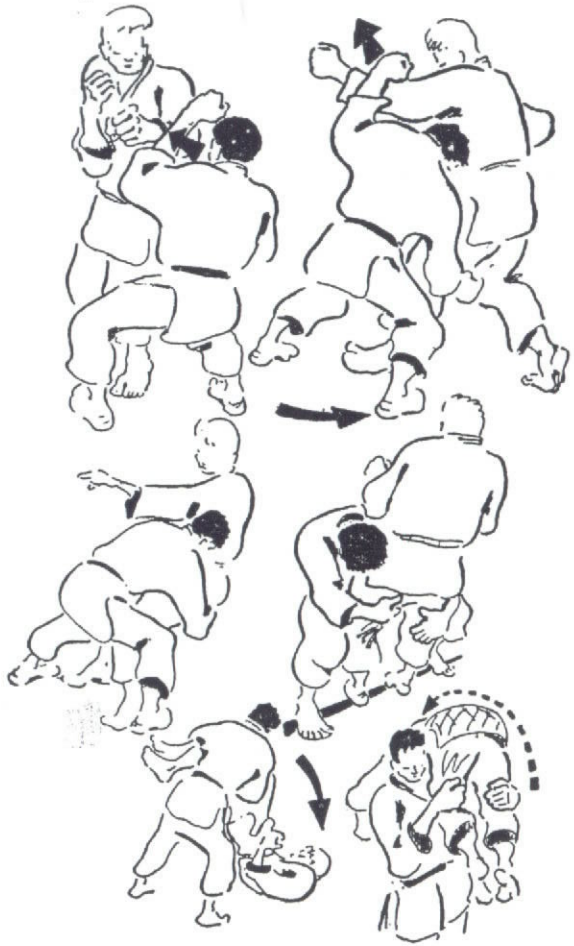


Fig. 23

The latter should each time bend backwards protruding his loins without displacing his feet in order to dodge.

DEFENCE BY ATEMI WITH THE FOOT: (*Fig.* 22).

UKE attacks TORI with a direct hit or left swing.

TORI bends slightly backwards, blocks the attack with his raised right forearm and delivers an atemi with his right

or left foot to UKE's lower abdomen. He can equally strike UKE's left knee which advances to accompany his left lead.

This atemi should be given with the plantar surface of the extremity of the first metatarsal, that of the big toe (the process of insertion of the sesamoids or small bones found



Fig. 24

at the joints of the toes) and TORI ought first to lift his knee, the heel against the buttocks, and only afterwards deliver the atemi very swiftly and immediately bring his foot back against his thigh, knee bent, and place it on the ground. TORI must never give the kick with his leg left stretched.

Remark: This atemi forms a preliminary counter which, even if it is not decisive, should prevent the boxer from approaching midway. It prepares the way for the counter-attack and as soon as TORI sees an opening he must go in with one of the holds which follow. That is why the defences



Fig. 25

against blows are always clearly defined in relation to attacks at distance, direct hit or swing. At a shorter range it is TORI who must immediately assume the initiative of attack either with an atemi or by forestalling the attack.

DEFENCE WITH AN ARM THROW AGAINST BOXER: (*Fig.* 23).

Left lead attack by UKE.

TORI blocks from the outside UKE'S left arm with his own left arm in front of his body, his elbow bent at a right-angle. He pushes UKE'S arm towards his left and with his right foot takes a big step forward which brings him against UKE'S left flank.

TORI has bent his legs. His left cheek is pressed against UKE'S left hip. His arms from either side embrace UKE'S thighs and his hands seize the popliteal hollows of UKE'S knees.

At this moment and following the resistance and the unbalancing of UKE, TORI throws the latter backwards or swings him over his left shoulder, as illustrated in the diagram.

DEFENCE BY ARMLOCK FROM THE SIDE: (*Fig.* 24).

UKE attacks with a straight left.

TORI dodges to the outside and with his left hand blocks UKE'S fist or wrist. Then with the edge of his right hand he delivers an atemi to UKE'S left elbow on the ligaments of the triceps at the olecranon or elbow bone.

Then TORI places his right leg in front of UKE to prevent him from dodging forward and finishes with an armlock, as shown in the diagram.

Remark: This parry becomes really efficacious only in the wake of long training which is useful in order to learn how to take one's stand and to develop the reflexes for the parries to all sorts of attacks.

DEFENCE BY STRANGULATION: (*Fig.* 25).

TORI and UKE are midway from each other with TORI on UKE'S right. With his left hand TORI grasps the outer surface of UKE'S right sleeve which he pulls in front of him to the right and downwards. He passes his right arm over UKE'S right arm and in front of UKE'S neck to the point of bringing his right hand on UKE'S left collar-bone.

At this moment only TORI'S left hand releases UKE'S right sleeve and passes behind UKE'S back to seize his other hand in the so-called fundamental hold, previously explained (see illustration) in which the fingers of either hands are dug into the palm of the other in the style used by catch-as-catch-can wrestlers when applying the nelson holds to an opponent's neck. TORI'S right cheek presses against UKE'S left ear and the strangulation is effected as shown in the diagram. On no account must the fingers be intersected.

TORI passes the sole of his left foot into the hollow of the left knee of UKE whom he can then drag to the ground to render him completely helpless.

VII

DEFENCES AGAINST KICKS AND BLOWS WITH THE KNEE AND HEAD

DEFENCES against kicks can be summarized as follows: Dodging (backward movement or side-step), blockage and seizure of attacking foot, throw and/or atemi, one preceding

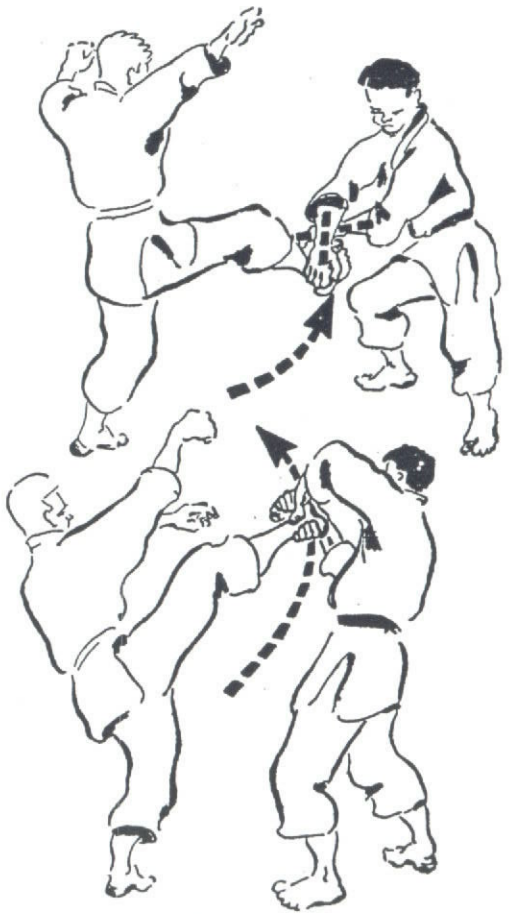


Fig. 26

or following the other. To the defences against kicks are added some parries to blows with the knee and head.

FIRST DEFENCE AGAINST KICK: (*Fig.* 26).

UKE aims a kick with his right foot against TORI's lower abdomen. TORI dodges by retreating slightly and hollowing

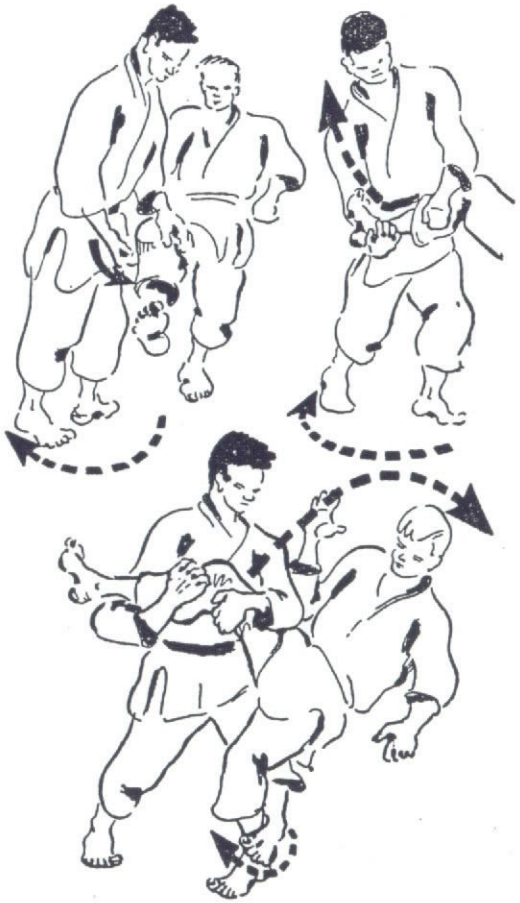


Fig. 27

his stomach. He blocks UKE's ankle with his wrists crossed in front and held downwards.

His hands then hook UKE's heel and pull his leg upwards with a circular movement to unbalance UKE and throw him on to his back.

Perhaps an even more drastic finale would be, after

blockage of UKE's ankle, for TORI to twist UKE's foot inwards thereby throwing him on to his stomach or alternatively to counter immediately with an atemi with his right foot to UKE's testicles.



Fig. 28

SECOND DEFENCE AGAINST KICK: (*Fig.* 27).

The same attack as before by UKE.

TORI, instead of dodging by retreating, pivots this time backwards a quarter turn on his left foot and blocks the passage of UKE's leg with his hands, as shown in the diagram. His right hand from below seizes UKE's heel and his left hand from above takes hold of UKE's calf or knee.

TORI pulls UKE's leg upwards to unbalance and throw him backwards. He can also hook UKE's left heel with the sole of his left foot.

Remark: This defence is equally valid, with some modification of detail, against an attack to the flank with a back-handed blow.



Fig. 29

DEFENCE AGAINST A BLOW WITH THE KNEE: (*Fig.* 28).

UKE aims a blow with his right knee against TORI's stomach.

TORI pivots backwards on his right foot. His right hand presses on the face, nose or eyes of UKE and his left forearm

winds round from the outside of UKE's knee which he lifts under his left armpit.

TORI then hooks from the inside UKE's left leg (contact of two popliteal hollows) and throws him backwards.

Remark: This parry is equally effective against a kick.

DEFENCE AGAINST A HEAD BLOW TO THE STOMACH: (*Fig.* 29).

UKE delivers a blow with his head to TORI's stomach.



Fig. 30

TORI places himself slightly slantwise, his right flank forward. He presses both hands swiftly and strongly on UKE's nape and at the same time lifts his right knee with which he

delivers an atemi to UKE's face. UKE's head is held pincer-like by this double movement.

TORI can also stand sideways to the right and deliver an atemi to UKE's nape with the edge of his right hand or the point of his right elbow. This combination can easily prove fatal to the victim in a genuine struggle for survival.

DEFENCE AGAINST A HEAD BLOW TO THE FACE: (*Fig.* 30).

UKE places his hand behind TORI's nape. He lowers his head, forehead in front, and suddenly contracts his arm to crush TORI's nose against his forehead. This dangerous and popular attack is called the "ball blow".

TORI must not wait until UKE's hands reach his nape. At the instant of the attack his hands, with the fingers hooked, must overlap UKE's face, under the nose and on the eyes.

TORI pushes UKE violently backwards and ripostes with an atemi with his knee to UKE's lower abdomen.

Remark: This "ball blow" is sometimes completed with a knee blow. TORI should therefore practise the parry described in the Defence against Knee Blows, but the essential thing is that his hands or at least one hand should immediately block UKE's face and push him backwards. For this purpose TORI should arch his fingers like a cat's claws and plant them upwards in UKE's eye sockets. The base of his palm should crush and raise the base of UKE's nose. If this defence comes off then the victim is likely to emerge from the encounter somewhat the worse for wear!

VIII

DEFENCES AGAINST A STICK

FIRST DEFENCE AGAINST A DOWNWARD BLOW: (*Fig.* 31).

UKE holding the stick in his right hand plans to deal a blow with it on TORI's skull.



Fig. 31

TORI advances with uplifted arms and crosses his wrists to block the attack. For that purpose it is better that his fists should be clenched.

TORI effects a complete half-turn to the right while keeping hold of UKE'S forearm, his legs somewhat bent, his back against the chest and stomach of UKE whose right armpit

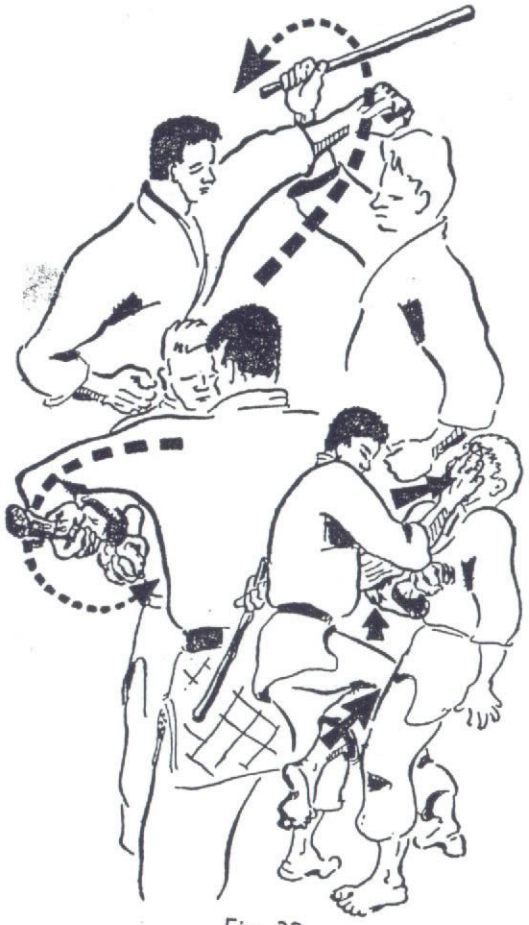


Fig. 32

he blocks on his left shoulder. The movement ends in an armlock, UKE'S arm on TORI'S collar-bone, as illustrated. TORI'S right wrist should be crossed over his left. If the position is reversed TORI pivots a half-turn to the left and executes the same armlock by pressing UKE'S arm on his right instead of his left shoulder.

SECOND DEFENCE AGAINST A DOWNWARD BLOW: (*Fig.* 32).

The same attack by UKE.

TORI fends off the attack with his left arm, the forearm held against UKE'S raised right arm from the inside, as shown in the illustration. He draws nearer to UKE.

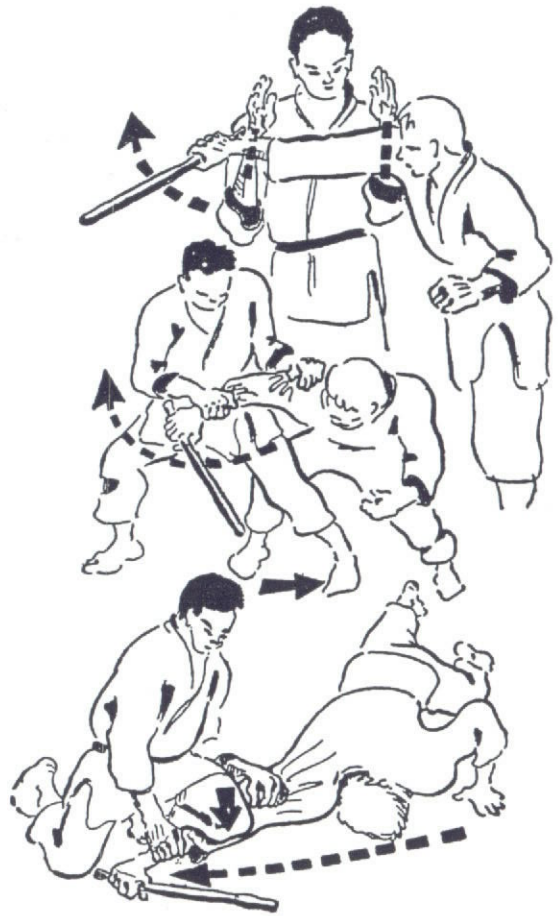


Fig. 33

TORI blocks UKE'S right wrist under his left armpit and brings his left forearm underneath UKE'S elbow. Then he delivers an atemi with his right knee to UKE'S lower abdomen and pushes him backwards with his right hand against UKE'S face.

Remark: This parry can also be applied to a lateral attack delivered by UKE from right to left.

DEFENCE AGAINST A BACK-HAND BLOW: (*Fig.* 33).

UKE aims at TORI a lateral blow from left to right at the height of his shoulder.

TORI with his forearms raised and parallel blocks respectively UKE'S wrist and triceps.

He then applies the armlock explained in the defence against strangulation with one hand which he can complete by bringing UKE to the ground (see illustration).

Remark: Outside the throws properly speaking, it is always possible to "push" the defence hold so as to bring the assailant to the ground in order to overpower him. It is well to train oneself to do this even when it is not expressly indicated.

IX

DEFENCES AGAINST A KNIFE

THERE exists a technique of the management of the knife which makes of this weapon a deadly instrument. Before proceeding with the study of methods of defence against it the author calls attention to the most vulnerable spots in the human body and the most dangerous attacks against them

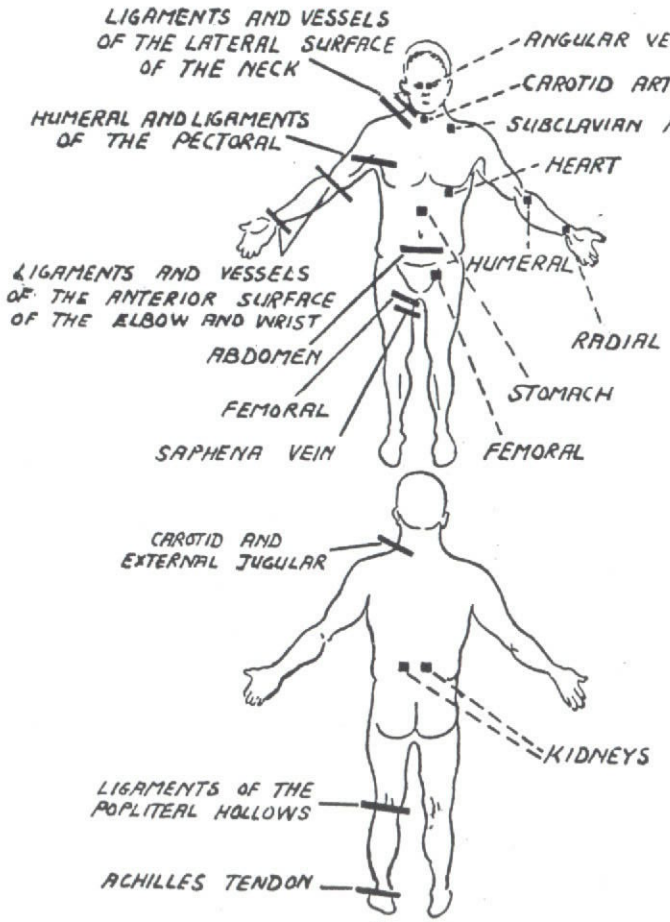


Fig. 34

which the reader should examine carefully in the diagrams. (*Fig.* 34.)

Thus to the right of the figures are indicated the spots for attack with the point of the knife, i.e. to stab. These are from the front: The angular artery and vein on each side of the nose; the carotid artery in front and on each side of



Fig. 35

the neck; the subclavian artery in the hollow of the collar-bone (clavicle); the heart; the humeral artery in the hollow of the elbow and under the arm; the radial artery in the wrist; the stomach, the femoral artery in the inguinal hollow, and from the back the renal artery.

To the left are marked places to attack with the edge of the knife, i.e. to cut. They are from the front: The ligaments and vessels of the neck of the armpit; of the elbow; and of the wrist; the intestines; the ligaments and internal vessels of the summit of the thigh (the femoral artery and saphena



Fig. 36

vein); and from the back: The rear ligaments of the knee and of the heel.

ATTACKS WITH THE POINT OF THE BLADE: (*Fig.* 35).

These are delivered when attacking from behind

—to the base of the windpipe

he carotid artery.



BLADE: (*Fig.* 36).

vein and the carotid artery;
e of the neck, to the hollow
to the wrist;

And from the side or from behind, to the leg: ligaments of the knee and the Achilles tendon.

There are many other methods of attack the study of which forms part of "close combat" military training. Therefore this enumeration is far from being exhaustive. But all



Fig. 38

these examples serve only to emphasize that in defence against a knife oftener than in others, it is necessary to control the attack from the very outset, and to block it a split second before the start of the movement.

DEFENCE AGAINST A DOWNWARD STAB: (*Fig.* 37).

UKE holds the knife in his right hand. He raises his right hand to deliver a downward thrust against TORI.

TORI steps well forward with his left foot a little to the outside of UKE's right flank. He flexes his knees, the upper part of his body kept upright, and blocks UKE's wrist with his raised left forearm held somewhat obliquely.

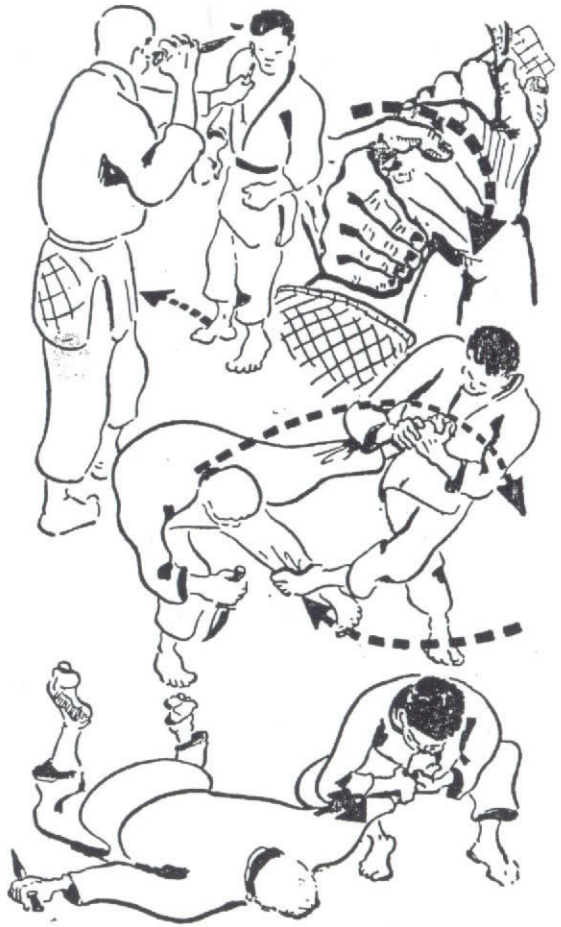


Fig. 39

Then TORI's right forearm from behind enfolds UKE's right arm and TORI's wrists are placed "groove-wise", the right under the left, on the little finger edge of UKE's wrist. The elbow-joint is thus twisted backwards in a contrary direction and TORI can finish by throwing UKE on to his back.

Remark: To stop the attack TORI can advantageously block

UKE's forearm near the elbow and then ascend up to the wrist. TORI should afterwards tighten his elbows against each other.

DEFENCE AGAINST A BACK-HAND STAB: (*Fig.* 38).

UKE holding a knife in his right hand delivers a blow with it at TORI with a lateral movement from left to right at the level of his (UKE's) shoulder.

TORI blocks UKE's triceps with his raised left forearm and takes a big step with his left foot which brings his left shoulder against UKE's right shoulder-blade.

He continues to block UKE's arm forward and delivers an atemi to UKE's eyes with the tips of the fingers of his right hand. The blow must be given inwards with the "cat's claw" position of the fingers previously described.

Remark: TORI can wind up with a lateral armlock, as described in the defence against strangulation with one hand. He should train himself to hold UKE by taking support on the latter's right shoulder-blade and pivoting backwards to the right in proportion to UKE's pushing but without ever losing contact.

DEFENCE AGAINST STAB FROM THE SIDE WITH HOLD ON LAPEL: (*Fig.* 39).

UKE with his left hand grasps TORI's right lapel and thus takes support and distance to deal him a knife blow with his right hand.

TORI takes a big and rapid step to the right which brings him cleanly to UKE's left flank. At the same time both his hands block UKE's wrist which they twist on the little finger edge. TORI's right elbow completes this movement by pressing UKE's left elbow downwards.

TORI makes a quarter turn to the left and pulls UKE's arm forward and the inner edge of his left foot strikes UKE's left tibia. Double effect: atemi and disequilibrium. In training without shoes TORI only reaps UKE's leg with the sole of his foot.

TORI can wind up by applying an armlock as he brings UKE to the ground on his stomach.

Remark: This parry can also serve against a simple lapel-hold. On the other hand, if UKE attacks only to the right without seizing TORI's lapel, TORI then blocks the attack with his left forearm and counters with an atemi.

DEFENCE AGAINST THREAT OF KNIFE ATTACK: (*Fig.* 40).

UKE is at a certain distance from TORI and advances on him holding the knife in his right hand.

TORI does not wait for UKE'S attack to begin. When UKE is still some distance away TORI distracts his attention by

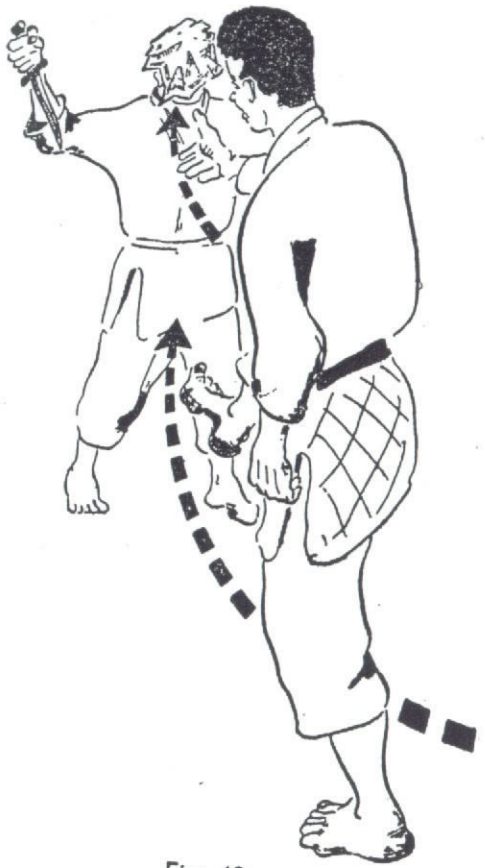


Fig. 40

throwing in his face some article, e.g. a handkerchief, the contents of a glass, coins, soil, etc., or even only by simulating an attack with raised hand and shouting. The same instant he delivers a swift atemi with his right foot to UKE'S lower abdomen, the lower the better. It may be taken for granted that in most cases the term "lower abdomen" is merely a polite euphemism for the testicles!

X

SOME DEFENCES AGAINST REVOLVER

THIS section deals with parries against an aggressor who threatens you with a revolver to force you to do something. Generally speaking they are defences against the summons "Hands Up!".

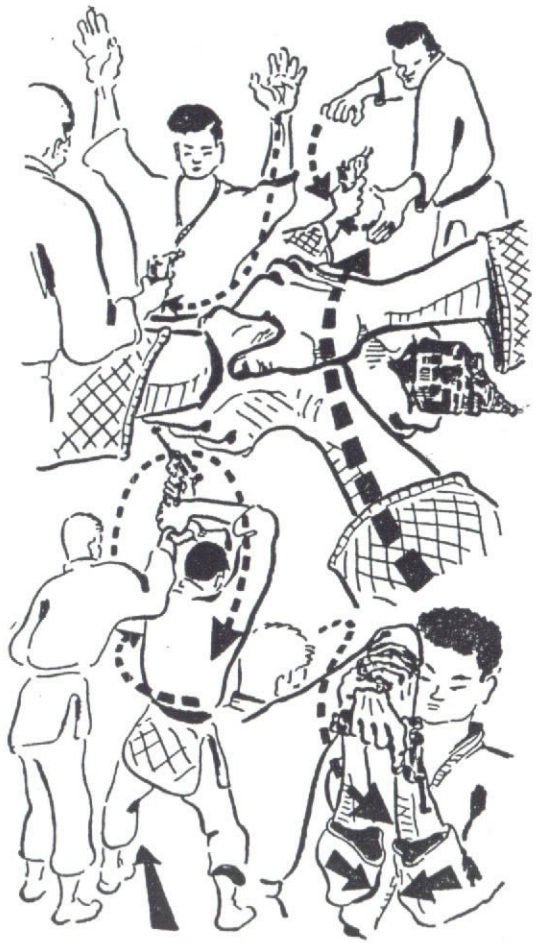


Fig. 41

Contrary to what is generally believed, the revolver as an instrument of persuasion and compulsion does not constitute a definitive argument without reply. It is a weapon which at first can give its possessor a false idea of superiority and therefore an ill-founded confidence in himself. Its inexpert handling may well prove the undoing of the handler! For



Fig. 42

all these reasons the defences hereafter described are perfectly efficacious.

DEFENCE AGAINST THE "HANDS UP" HALFWAY: (*Fig.* 41).

UKE is in front of TORI, a little less than a yard, threatens him with a revolver held in his right hand and compels him to raise his hands.

TORI raises his hands without stiffness and well separated but sufficiently high in order not to arouse UKE'S suspicions. He must not manifest the slightest desire to resist nor should he look at the revolver but at UKE'S eyes.

TORI suddenly turns his right flank backwards, his left hand, palm in front, simultaneously sweeps down with a



Fig. 43

circular movement on the wrist and back of the hand of UKE which holds the revolver. His right hand from above completes this blocking movement. Thus UKE'S right wrist is tightly held from either side by TORI'S hands.

TORI then takes a big step with his left foot in front of UKE'S feet, pivots with a complete turn to the right as with

a big circular movement above his head he lifts UKE'S wrist which he swiftly twists behind.

Remark: From the commencement of this parry at no moment is TORI within the line of sight of the revolver. He must train well in very rapid lateral dodging at the start with the simultaneous hold on UKE'S wrist with his hand.

DEFENCE AGAINST "HANDS UP" FROM BEHIND: (*Fig.* 42).

UKE presses his revolver against TORI'S back and compels him to raise his arms and as a rule also to go forward.

TORI should be quite sure that it is the revolver which UKE is holding against his back because the process which to a certain extent enables UKE to avoid the parry which follows consists in UKE'S holding the revolver in his right hand and pushing TORI before him with his left hand.

TORI pivots very rapidly with a quarter turn to the left and his left forearm in the course of this rotation comes into forcible contact with and pushes UKE'S right arm outwards.

TORI follows up with the armlock, as described in the parry to a hold on the sleeve from the side, and winds up with a right knee atemi to UKE'S face.

SECOND DEFENCE AGAINST "HANDS UP" FROM BEHIND: (*Fig.* 43).

The same attack by UKE.

TORI, instead of pivoting to the left, pivots to the right and with his right forearm pushes UKE'S right arm upwards.

Then he slips his right forearm from under and inwards in the hollow of UKE'S elbow and his right deltoid presses strongly against UKE'S right wrist.

TORI'S left forearm symmetrically completes the blockage against his chest of UKE'S elbow and forearm. Then TORI leans forward and twists UKE'S elbow backwards which enables him to overturn UKE on to the ground on his back.

TORI should always conclude these parries by disarming UKE. The same remark applies to the defence against a knife.

XI

SELECTED HOLDS TO OVERPOWER AN ADVERSARY

THE appended holds, grips and locks should be studied and practised in liaison with the devastating atemi methods whose exposition concludes this manual. They can often be

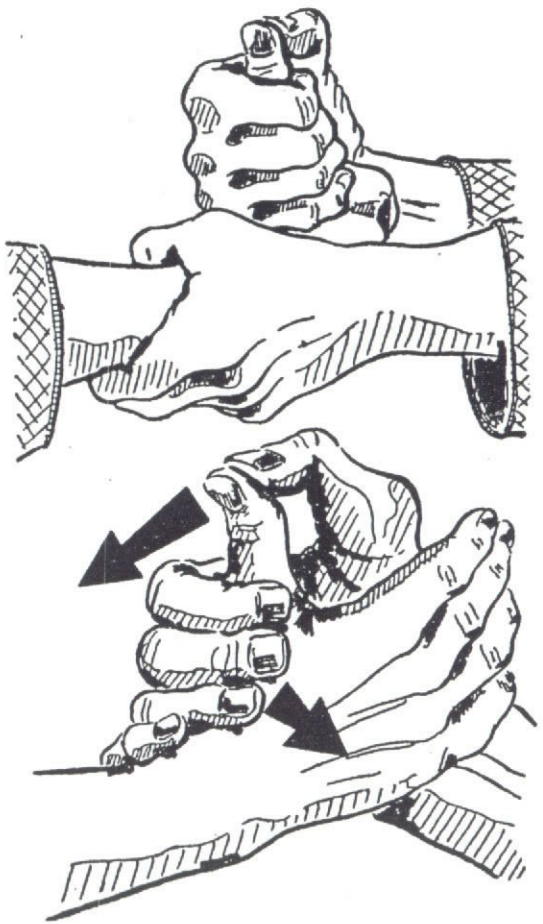


Fig. 44

effectively utilized to bring an opponent to the ground or to force him otherwise to submit in order to avert grave injury to some muscle, sinew, nerve or bone.

FIRST THUMB HOLD: (*Fig.* 44).

TORI seizes with his left hand UKE'S right wrist which he turns halfway upwards.

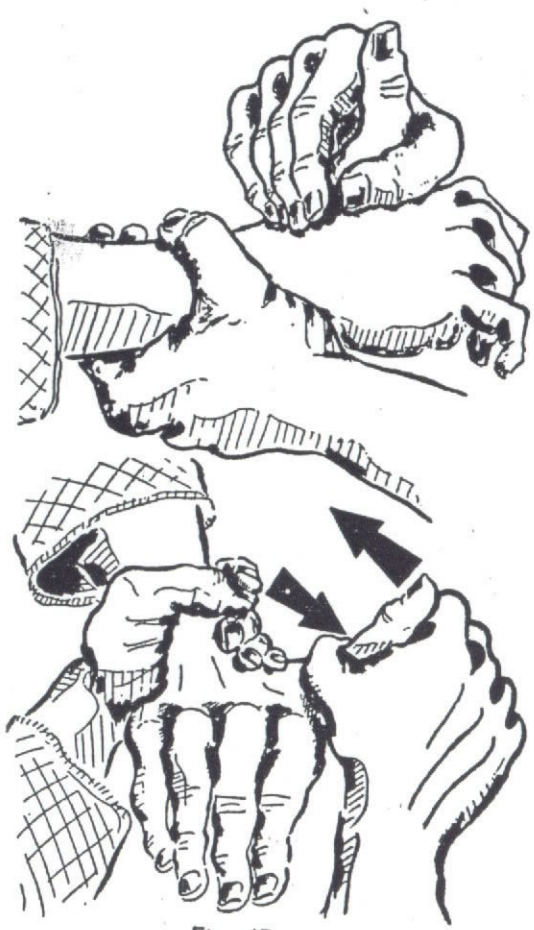


Fig. 45

TORI'S right hand twists UKE'S right thumb as follows: His fingers press on what is called the thenar eminence or muscles of the thumb occupying the lateral side, and the end of his right thumb flexed presses strongly backwards the end of UKE'S thumb. This hold can cause dislocation of the joint

at the base of the thumb, i.e. the knuckle of the first metacarpal and of the first phalanx.

Remark: This hold is useful when you are trying to extricate yourself from, say, a lapel hold or a rear waist-hold, and then to overpower your opponent.



Fig. 46

SECOND THUMB HOLD: (*Fig.* 45).

The same hold by TORI with his left hand on UKE'S right wrist but the wrist this time is kept downwards.

TORI with his right hand seizes UKE'S right thumb as follows: His thumb blocks from above the first metacarpal and the thenar eminence or muscles of the thumb occupying

the lateral side which he presses downwards whilst his fingers from below force the second phalanx upwards. There thus results a double movement pincer-wise which is exerted by



Fig. 47

pivoting slightly from right to left TORI's right hand on UKE's right thumb.

Remark: The finger holds are quite numerous and very useful to know.

FLEXION OF THE HAND WITH "QUARTERING" OF THE FINGERS: (*Fig.* 46).

TORI with both hands seizes UKE's right hand held down-

wards. His right hand takes the index and middle fingers and his left hand the third and little fingers. His thumbs side by side press downwards on the middle of the metacarpus.

TORI by separating the bases of his hands subjects UKE's fingers to what the author calls "quartering" (écartèlement),



Fig. 48

somewhat of a misnomer judging from the illustration. "Separation" of the fingers would seem to be a more suitable description. At the same time TORI's thumbs impose on UKE's wrist a movement of flexion upwards.

Remark: This hold is extremely efficacious in order to overpower UKE and bring him to the ground flat on his

stomach. TORI can also transform the hold into a "come along" by turning UKE's hand upwards.

INWARD TORSION OF THE WRIST: (*Fig.* 47).

TORI with his left hand seizes UKE's right wrist. His thumb is on the little finger edge and his fingers cover the radial



Fig. 49

or thumb edge of UKE's wrist. TORI's right hand comes symmetrically and a little above his left hand to complete the blockage of the wrist.

TORI raises UKE's wrist so that UKE's elbow is higher than his shoulder. He takes a big step forward with his right foot

and passes underneath UKE's right armpit, pivoting to the left with a half-turn which brings his left flank against UKE's right flank.

UKE's right wrist is thus twisted upwards from right to left. Throughout this movement TORI's elbows must be held closely against each other.

Remark: This lock can also be used from a handshake from TORI to UKE.

FIRST HOLD ON HAND AND ELBOW: (*Fig.* 48).

TORI with his right hand has seized the fingers of UKE's right hand starting from a handshake.

TORI's left hand blocks pincer-wise UKE's right elbow on a nerve centre or kyusho. This pincer-like pressure with the tips of TORI's fingers and thumb must be exercised on the base of the internal and external ligaments of the biceps on the elbow.

TORI raises UKE's wrist as though to bring the posterior base of the wrist against UKE's deltoid. UKE's right hand is bent in the shape of a swan's neck. This flexion of the wrist is extremely painful, all the more so in that TORI should firmly hold the fingers and not the palm of UKE's hand and can finish with a slight torsion outwards.

SECOND HOLD ON HAND AND ELBOW: (*Fig.* 49).

Start with the normal handshake.

TORI pivots to the right with a half-turn as he pulls UKE's right hand forward and a little downward. At the same time his left arm bent blocks UKE's right armpit against his biceps and his left leg passes in front of UKE's legs.

The illustration shows the manner in which TORI finishes the movement with an elbow lock as he bends UKE's wrist downwards.

ARMLOCK FROM BEHIND WITH TORSION OF THE WRIST: (*Fig.* 50).

TORI with his left hand seizes UKE's right hand as follows: His palm is placed on the edge of UKE's hand; his thumb presses on UKE's palm and his fingers are on the back of UKE's hand. With the help of this hold he bends UKE's wrist backwards at a right-angle.

At the same time with his right hand TORI takes hold of UKE's elbow, placing his thumb on the elbow-bone (olecranon) and his palm in the hollow of the elbow.

TORI takes a big step forward with his left foot on which

he pivots with a half-turn backwards and to the right so that he is placed behind UKE.

UKE's right arm is then bent at a right-angle and against his back. The palm of TORI's right hand covers the elbow and his fingers are closed tightly on the kyusho or sensitive spot of the ligaments of the triceps.

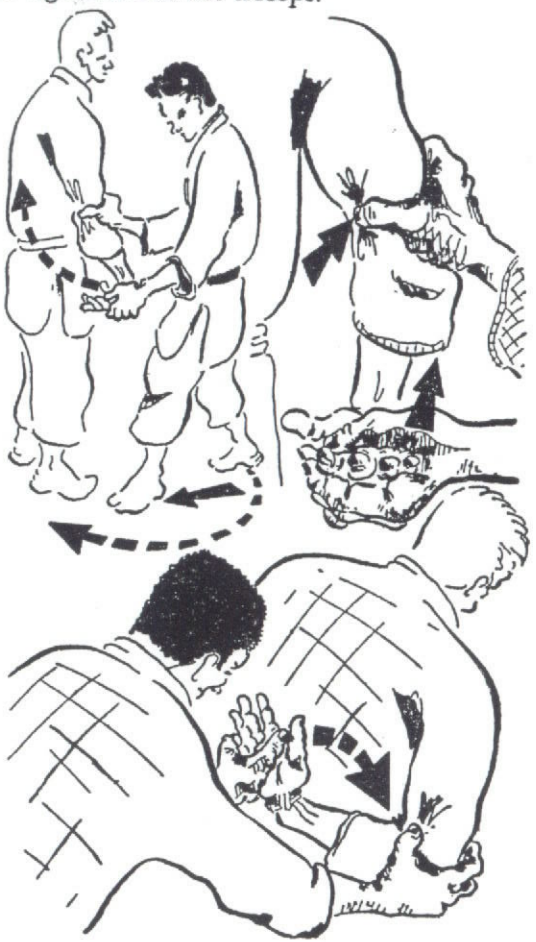


Fig. 50

Lastly TORI's left hand is flexed upwards and bends UKE's right wrist backwards. This hold closely resembles the well-known hammerlock of the catch-as-catch-can style of wrestling. Failing UKE's timely surrender his right shoulder may be dislocated.

Remark: TORI can then either throw UKE to the ground

on to his stomach by hooking his legs in front or push him forward.

LATERAL NECKLOCK WITH THE FOREARMS: (*Fig.* 51).

TORI is alongside UKE, say to the left.

His right hand passes in front of UKE's chest and ascends

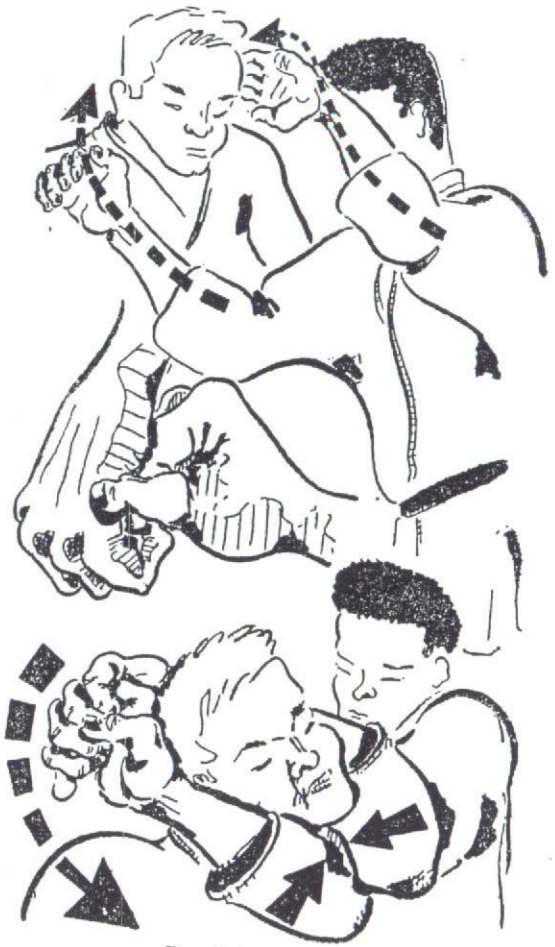


Fig. 51

against the right side of UKE's head. His left hand comes behind UKE's nape from over UKE's left shoulder and both his hands are joined in the fundamental hold behind UKE's right ear. Remember that the fundamental hold is that in which the fingers of both hands are clasped together with

their tips dug into the palms and the thumbs pressed against the little-finger edges of the hands.

TORI holds his elbows as much as possible against each other under UKE's chin and his forearms which thus block UKE's head diagonally as in a vice inflict a movement of torsion which raises UKE's chin towards his left. This hold is extremely painful and also very dangerous if pursued to a finish since it can bring about dislocation of the cervical vertebrae.

PART TWO

ATEMI-WAZA

I

VULNERABLE OR VITAL SPOTS

THE technique of atemi or atemi-waza is the art and manner of attacking certain vulnerable and vital spots (kyusho) of the opponent's body in a certain manner, with the hand, the

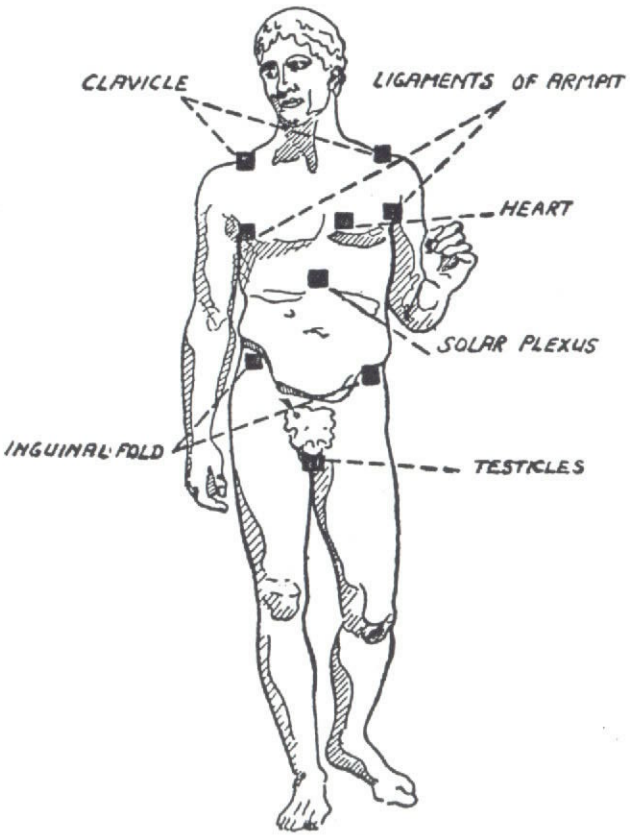


Fig. 52

elbow, the foot, the knee and the head. This technique therefore implies knowledge of the spots to strike and the manner of striking them, and a sound training which will enable the student to make the best use of his own natural weapons.

The study of atemi should be pursued as follows: You should first ascertain which are the most vulnerable

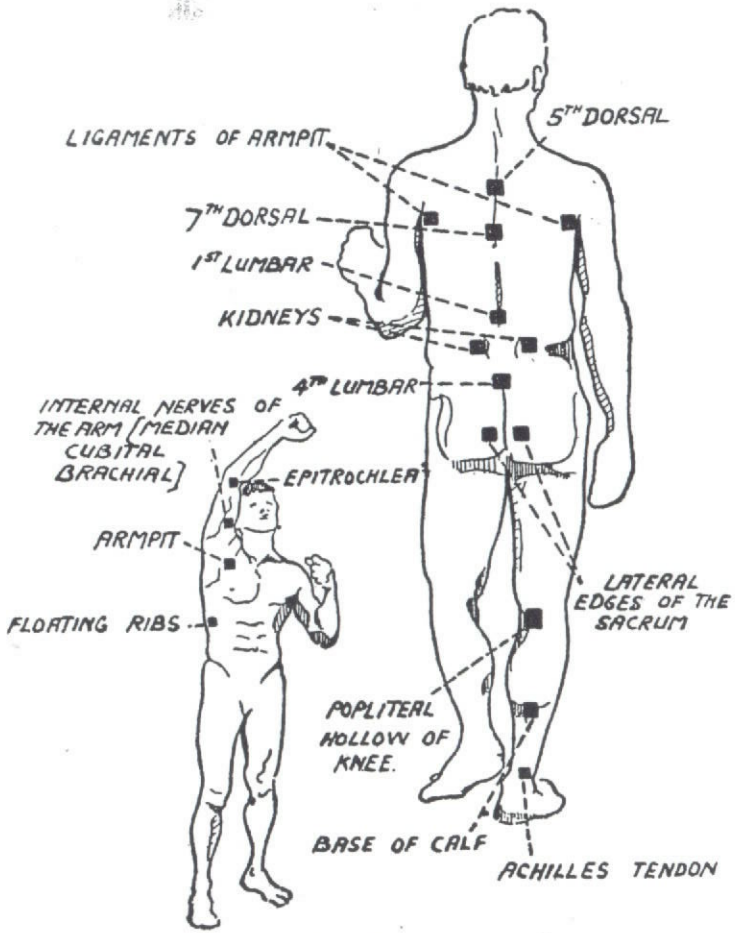


Fig. 53

anatomical points and against which therefore you should direct your attacks from the front, side and back, at the body, the head, the arms and the legs. You will then study successively the technique of the atemi methods demonstrated: with the hand, the elbow, the head, the knee, and lastly with the foot.

VULNERABLE POINTS (VITAL SPOTS) OF THE BODY: (*Fig.* 52).

It is not proposed to review all the sensitive spots of the human body against which a shock could cause more or less considerable damage ranging from traumatism and partial and momentary paralysis to the loss of consciousness and even to death. Such an exhaustive enumeration, however intrin-

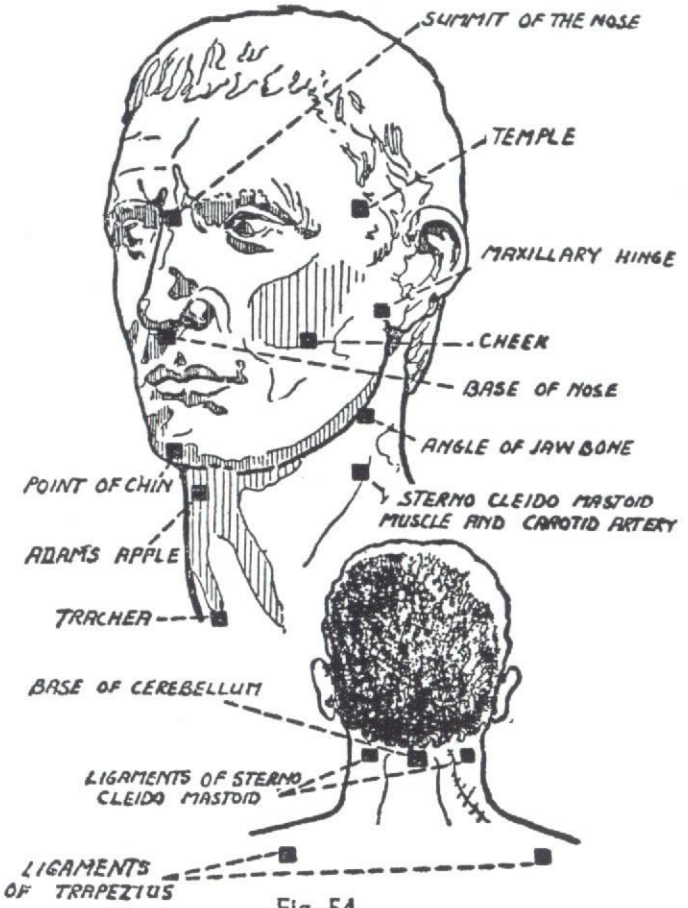


Fig. 54

sically interesting, would be devoid of practical value. Here therefore only the most important and the most accessible among all these points will be indicated.

On the body from the front they are: The solar plexus under the breast-bone; the testicles; the inguinal folds (in the groin) at the level of the iliac fossa; the heart or more precisely

the cardiacal plexus approximately under the middle of the left side of the sternum; the ligaments of the pectorals to the armpits; and the collar-bone (clavicle) before the point of insertion of the deltoids.

Care should be taken in training because an unduly violent shock against some of these vital centres can be fatal.

The vulnerable points of the back are situated: (Fig. 53). Underneath the fifth dorsal vertebra, at the ligaments of the

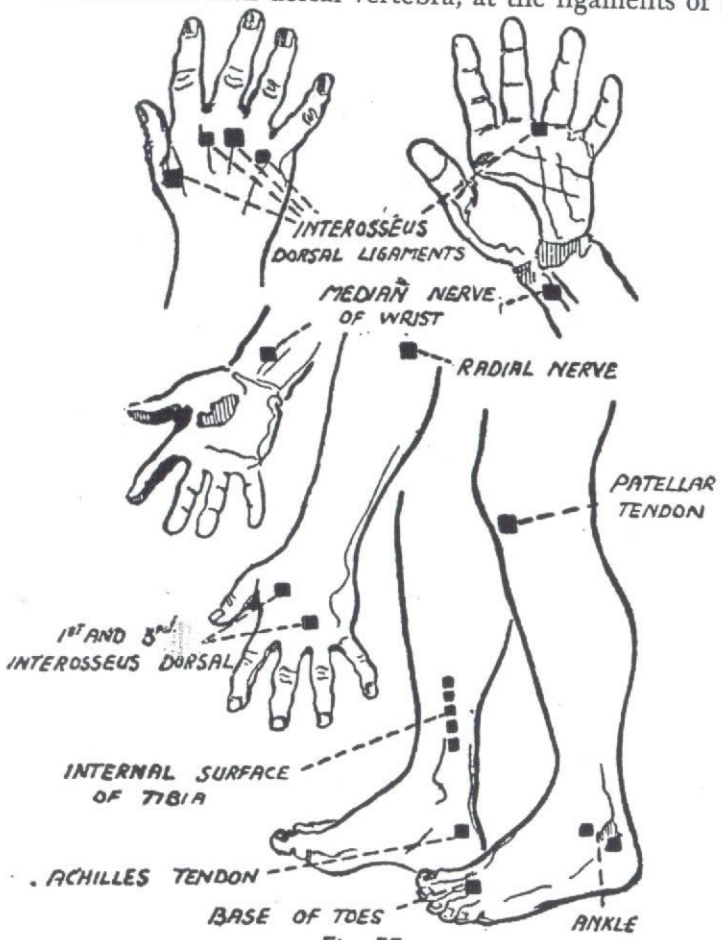


Fig. 55

armpits; underneath the seventh dorsal vertebra; on the kidneys; underneath the fourth lumbar vertebra; on the lateral edges of the sacrum.

The vulnerable points of the flank are situated: At the level of the first floating rib, at the armpit.

Under the arms: All the internal surface where the median, cubital and brachial nerves pass; and the epitrochlea, internal terminal process of the humerus.

On the posterior surface of the leg finally, there are: The popliteal hollow of the knee; the base of the calf at the point of insertion of the gemellus muscles, and the Achilles tendon with the ankles.

THE VULNERABLE POINTS OF THE HEAD: (*Fig.* 54).

In front they are: The summit of the nose; the base of the nose (upper lip), the point of the chin; the Adam's apple; and the trachea or windpipe.

Of the side: The temple; the jaw-bone hinge in front of the lobe of the ear; the cheek under the cheek-bone; the angle of the lower jaw; the sterno-cleido-mastoid muscles and the carotid artery.

From behind: On the nape of the neck; the base of the cerebellum; the ligaments of the sterno-cleido-mastoid muscles; and at the base of the neck the ligaments of the trapezius.

Equally but not mentioned on the diagram because more close at hand to localize: The eyes, the ears, and under the ears the mastoid hollow at the base of the petrosal (otic) bone; or because necessitating too much precision and strength in the impact: the forehead and the summit of the cranium (fontanelle).

The vulnerable points of the forearms, the wrists and the hands are: (*Fig.* 55). The radial nerve on the external surface of the forearm; the median nerve of the wrist; and the interosseus dorsal ligaments of the hand, above all the first (between the thumb and index finger) and the third (between the middle finger and the third finger).

The vulnerable points of the legs and feet are: The patellar tendon under the knees; the internal surface of the tibia above the ankle; the ankle; the Achilles tendon and the base of the toes, above all the big toe.

II

ATEMI WITH THE HAND

THIS series comprises all the atemi which are given with the open hand; with the finger-tips (yubi-saki-ate); with the "fork", i.e. the edge of the first dorsal interosseus ligament between the thumb and the index finger; with the "edge",

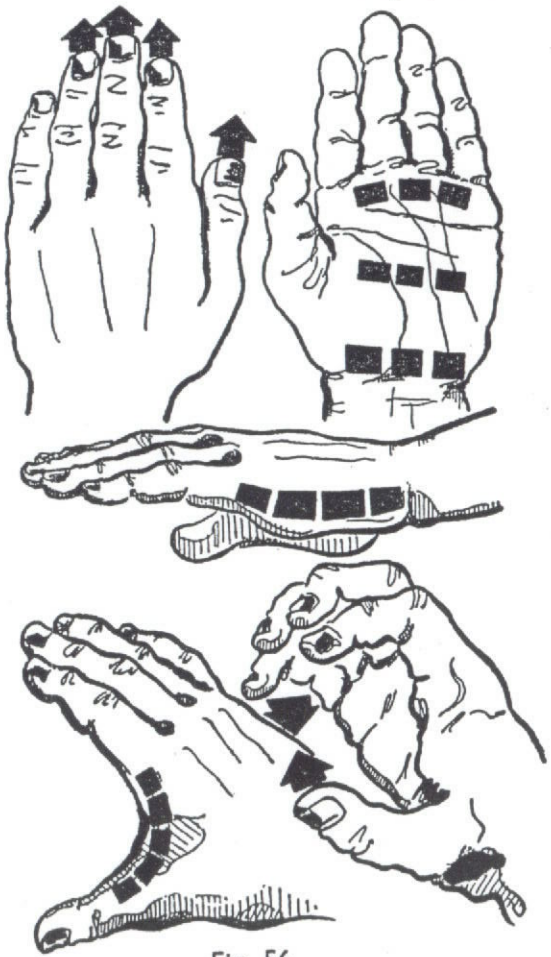


Fig. 56

i.e. the ball of the thumb (tegatana-ate)* and lastly with the base of the palm.

Then come the atemi given with the fist (kobushi-ate) i.e. with the first joint of the phalanges or the joint of the first phalanx and of the metacarpals or else the hypothenar

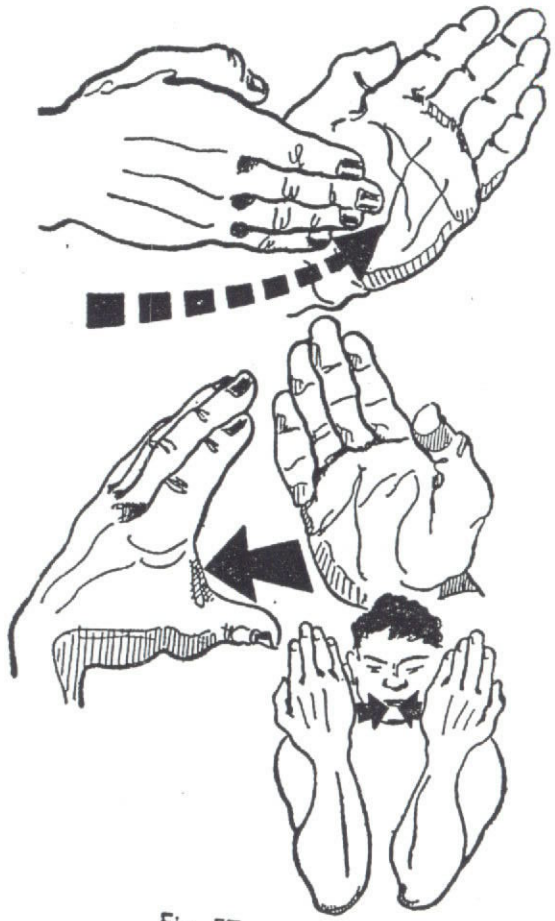


Fig. 57

eminence or muscles occupying the medial side of the little finger.

We finish with a study of the kyusho (vital spots) which differ from the atemi proper in that they are not percussions against a vital spot but pressure, twisting or deep pinching and even wrenching of certain particularly sensitive areas.

* The Japanese word *tegatana*, meaning literally "hand-sword", is sometimes rendered "hand-blade".

FINGERS AND PALMS—POINTS OF IMPACT: (*Fig.* 56).

The end of the fingers: The hand must be rigid, held in a single block extending from the wrist and forearm, the palm somewhat hollowed and the thumb pressed against the base of the index finger. The fingers are held close together, stiff and not completely stretched. In certain cases, e.g. for the atemi to the eyes, the fingers may be separated and stretched, or curved claw-like.

For certain kyusho the thumb and index finger form pincers or the fingers are crooked hook-wise.

The "fork": The thumb must be widely separated from the other fingers the better to stretch the ligament of the "V".

The "edge": The thumb presses without stiffness against the other fingers. The whole density of the impact must be concentrated in thought in the little finger. The hand must form the extension of the forearm; the wrist is very slightly flexed inwards and the whole is rigid.

The palm: Three points, viz., the base of the fingers, the middle of the stretched palm, and above all the ligaments of the palmar base.

Remark: Never forget that the efficacy of an atemi depends upon its precision, speed and density of impact, and also the manner in which it is "detached", and we might even say almost "withheld".

FINGERS AND PALM—TRAINING METHODS: (*Fig.* 57).

The methods which are going to be described will enable the student to acquire a better atemi technique and to harden the points of impact.

The blows must be abrupt, short and rapid, repeated many times without excessive force with the muscles of the forearm contracted at the instant of impact.

Unlike the fundamental blows of boxing, these atemi must never be executed with the participation of the entire body in the movement and rarely with an advanced shoulder.

First movement: Atemi with the finger-tips of one hand against the base of the palm of the other hand. Each hand thus exercises a distinct and reciprocal atemi, one of the fingers and the other of the palm.

Second movement: Atemi of the "edge" (base of the thumb) against the ligament of the thumb at the index finger. As in the preceding case this movement permits the exercise of two atemi simultaneously.

Third movement: Atemi of the "edges" one against the other, as shown in the diagram, the elbows brought in front of the abdomen by the little finger edge.

Lastly you must also train with the "edge" of the hand progressively against sand, a board, a wall, etc. (*Fig.* 58).

Fourth movement: Shocks with the bases of the palms against each other.



Fig. 58

Fifth movement: Opposition of the ends of the fingers which must be separated to the utmost, then brought slowly together as they push against one another.

Sixth movement: Complementary to the preceding: repeated flexions with the hands pressed on the ground, not on the palm but on the tips of the fingers.

III

ATEMI WITH THE FINGER TIPS FROM THE FRONT

TO THE FACE—ATEMI TO THE EYES: (*Fig.* 59).

This atemi can be delivered arrow-like with the fingers well stretched but slightly separated or laterally either with a direct blow or back-handed.

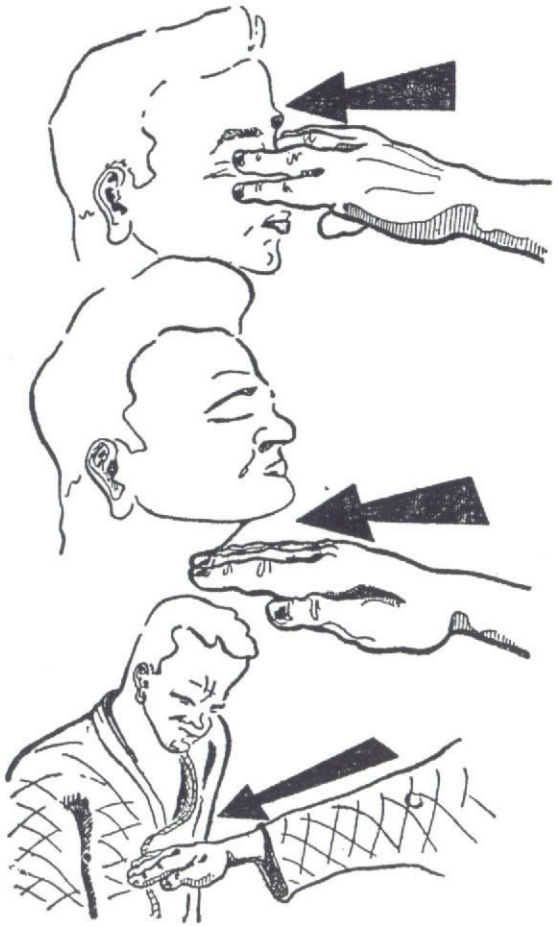


Fig. 59

Atemi to the windpipe, rather at the base of the neck.

To the body, atemi to the solar plexus, with the finger-tips pushing slightly downwards under the sternum.

ATEMI WITH THE FINGER-TIPS FROM THE SIDE AND FROM BEHIND: (*Fig.* 60).

The atemi to the windpipe can be delivered with the tips of the index and middle fingers alone and starting more

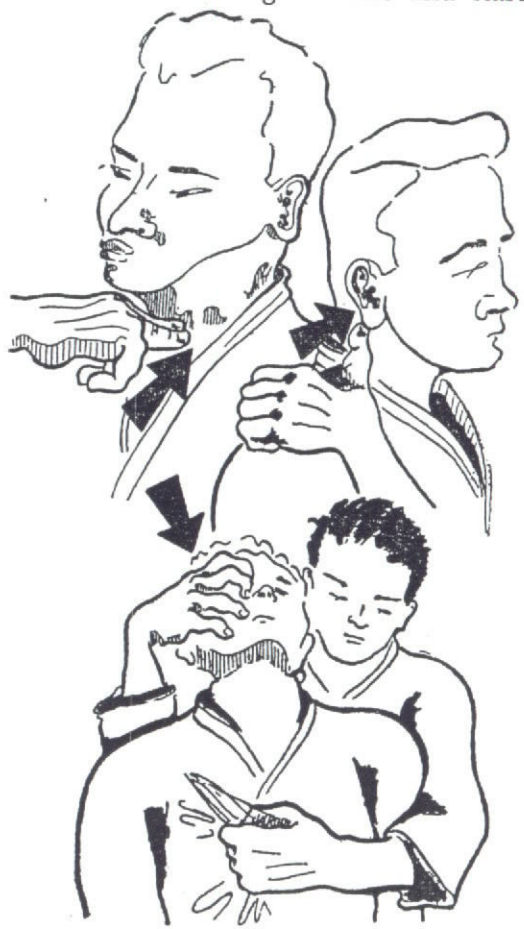


Fig. 60

laterally. You can also aim at the hollow of the ligament of the sterno-cleido-mastoid of the collar-bone.

Atemi with the tip of the thumb in the sterno-cleido-mastoid hollow behind the ear. It is effective against an attempted waist-hold from the front.

Atemi to the eyes from the rear.

Remark: It is not obligatory always to press the atemi to the point of seriously injuring the opponent. In the case of the atemi to the eyes, more particularly, progressive pressure on the kyusho or vital spot enables you to get the better of



Fig. 61

your adversary by means of a lock without inflicting irreparable injury on him.

ATEMI WITH THE "FORK" OF THE HAND: (*Fig.* 61).

This method brings into action the "V"-shaped ligament which joins the thumb to the index finger. This atemi must be given with the hand well contracted and slightly

"hollowed", the fingers joined and the thumb approximately at a right-angle to the index finger.

Atemi against the Adam's apple in an upward direction.

Atemi on the base of the nose, also in an upward direction.

These two atemi are very efficacious to complete certain

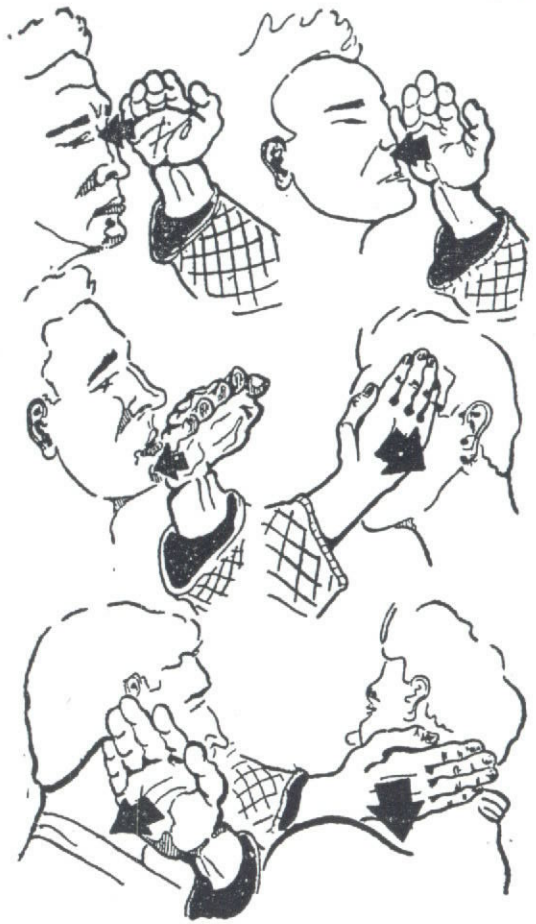


Fig. 62

disengagements from holds on the lapel or sleeve and to facilitate lateral throws.

ATEMI WITH THE EDGE OF THE HAND: (*Fig.* 62).

This category of atemi is undoubtedly the best known and most current of the older jujutsu. It is sometimes wrongly called the "cuff".

To the face, atemi to the summit of the nose, and atemi to the base of the nose. Bear in mind that the latter atemi delivered from below upwards can be fatal.

Atemi below the point of the chin delivered like the two preceding ones, preferably at a right-angle.



Fig. 63

Atemi obliquely from above downwards, under the cheek-bone or at the angle of the jaw-bone or in front of the ear or at the temple. The two last named are the most dangerous.

Lateral atemi from above downwards to the neck either on the sterno-cleido-mastoid or a little more forward to the carotid artery which is more dangerous.

Atemi from above downwards on the clavicle (collar-bone).

ATEMI WITH THE EDGE OF THE HAND (*continued*): (*Fig.* 63).

Atemi on the Adam's apple or the windpipe. Very dangerous. This atemi dealt from behind can be completed with a throw by levering the victim under his chin.

Atemi to the floating ribs. This atemi can serve against strangulation attacks.

Atemi to the solar plexus. Delivered without excessive

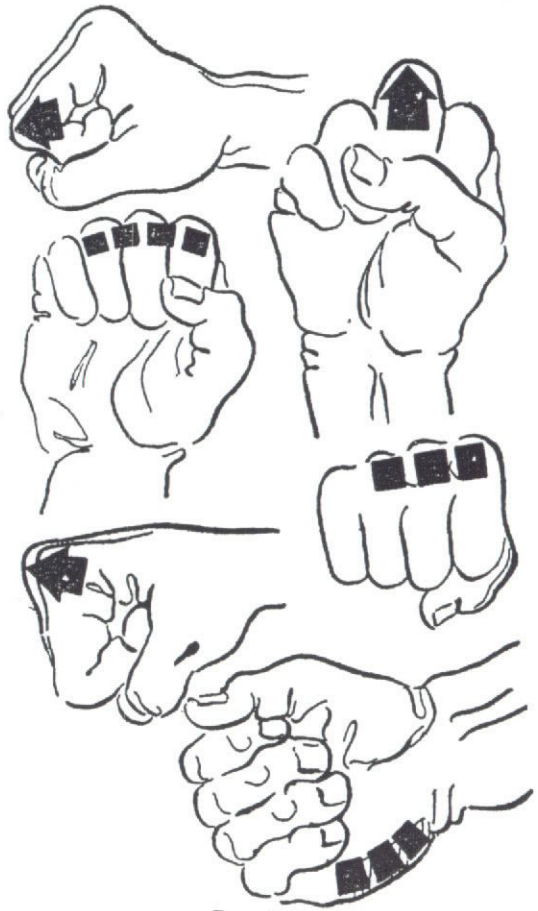


Fig. 64

force it serves as a stoppage counter and can prepare the way for a lateral throw.

Atemi to the nape of the neck called the "rabbit punch". Very efficacious. Can be fatal if delivered with sufficient strength and above all with precision exactly at the base of the cerebellum.

Atemi to the kidneys or under the first lumbar vertebra at the level of the waist. Both these atemi enable you to finish off with a disequilibrium or an armlock.

Remark: For all the atemi but especially those which are delivered with the edge of the hand, it is indispensable that

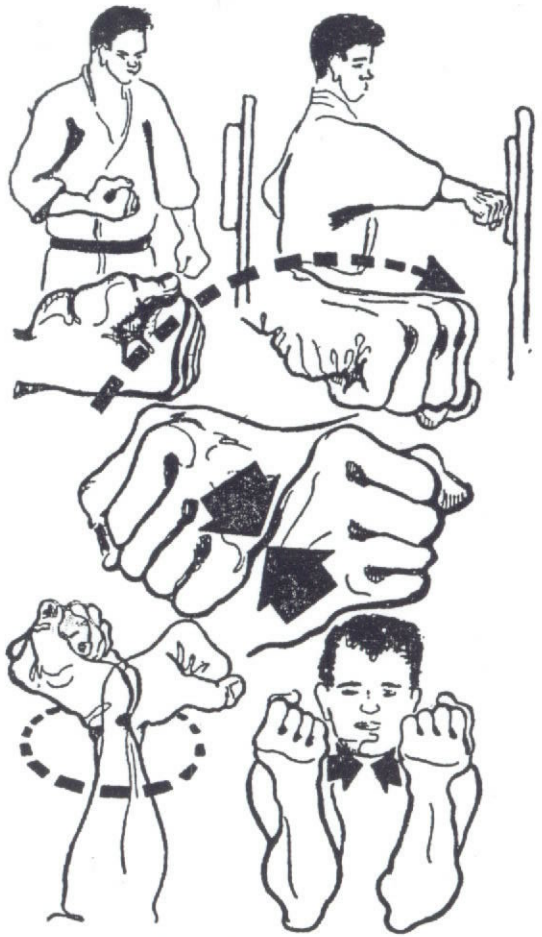


Fig. 65

the body should be well balanced and as for the judo throws, that your strength should emanate from the abdomen.

FIST AND PHALANGES: POINTS OF IMPACT.

The joints of the first and second phalanges: (*Fig.* 64). The fingers are well closed side by side and the area of impact is

composed of the index and middle fingers and additionally the third finger and must form an extension of the forearm.

The joint of the first and second phalanges of the middle finger only: In this case the atemi is not given like an ordinary direct blow with the fist but rather in a semi-circle starting

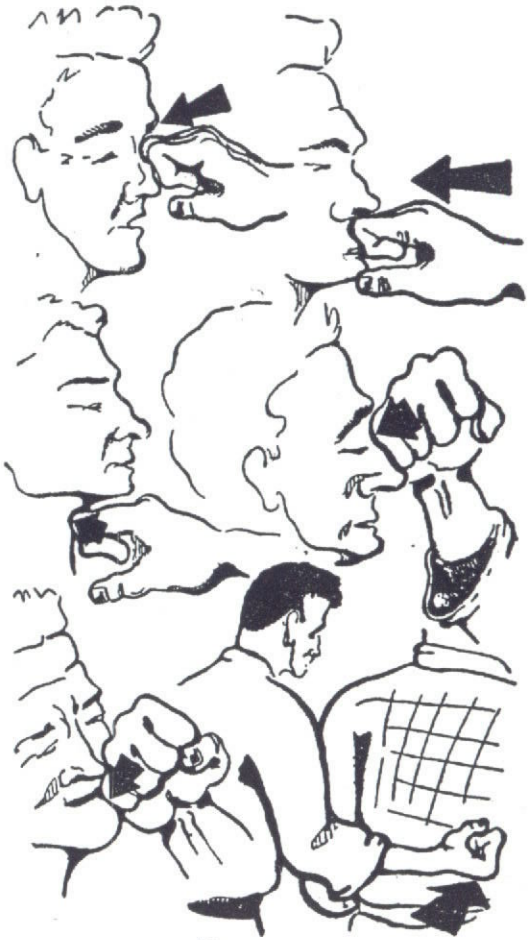


Fig. 66

from the elbow and from the outside towards the inside with the wrist a little bent inwards. Otherwise you run the risk of injury to the joint.

The joints of the phalanges and metacarpals: Here also as in the first case the zone of impact, index finger, middle finger and third finger is in extension of the forearm.

Lastly, the hypothenar eminence, or in simpler language, the muscular area occupying the medial side of the little finger, as shown in the diagram.

Remark: In all cases the fist and the forearm must be



Fig. 67

contracted to the maximum which ensures a considerable density of impact differing besides from that of boxing.

FIST AND PHALANGES—METHODS OF TRAINING: (*Fig.* 65).

The atemi with the fist must be given in combination with a movement, as in the direct hit and hook of boxing, of torsion of the wrist inwards. The first starts in supination

(palm uppermost) and reaches the point of impact in pronation (palm underneath).

The points of impact are hardened by training against boards at first covered with cloth, then direct on the wood. In karate the pupil finishes even by exercising against bricks or stone!

But hardening of the points of impact is not all. You must also practise all the exercises which help to develop the wrist. Irrespective of various movements with spring-grip dumbells, rubber pulleys, rubber balls or even paper balls, the three following exercises can be advantageously practised.

First movement: The cubital or little finger edge of one fist supported on the radial or thumb edge of the other fist in opposition. One yields very slowly to the other's pushing until it comes up against the body. At that moment it pushes in its turn the other fist in the opposite direction.

Second movement: Complete and very strong rotation of the fist well contracted about the wrist in one direction and then in the other.

Third movement: Hardening of the hypothenar eminence or muscles occupying the medial side of the little finger, one against the other, as shown in the methods of training fingers and palm, but this time with the fists clenched.

ATEMI WITH THE FIST: (*Fig.* 66).

With the joints of the first and second phalanges (or with that of the middle finger protruding) to the summit of the nose.

Or under the base of the nose on the upper lip.

Or on the windpipe.

With the hypothenar eminence or little finger edge on the tip of the nose.

On the lower jaw (or the temple, the forehead, the nape of the neck).

Atemi on the lumbar region or on the floating ribs or the solar plexus.

ATEMI WITH THE FIST (*continued*): (*Fig.* 67).

The figure shows some examples of atemi against rough house attacks with or without a knife.

Against a blow from above downwards, blockage from the outside with the forearm and atemi to the flank.

Or blockage from the front with the elbow to the solar plexus or the face.

Against a back-hander, blockage with the hand and atemi to the flank or solar plexus.

Or blockage of the wrist and atemi to the face or neck.

Remark: All these atemi are delivered preferably with the joints of the metacarpals and phalanges.

IV

ATEMI WITH THE ELBOW
(*Hiji-Ate-Waza*)

POINTS OF IMPACT: (*Fig.* 68).

It is essentially the olecranon forming the prominence of the elbow, the projecting process of the ulna or larger bone

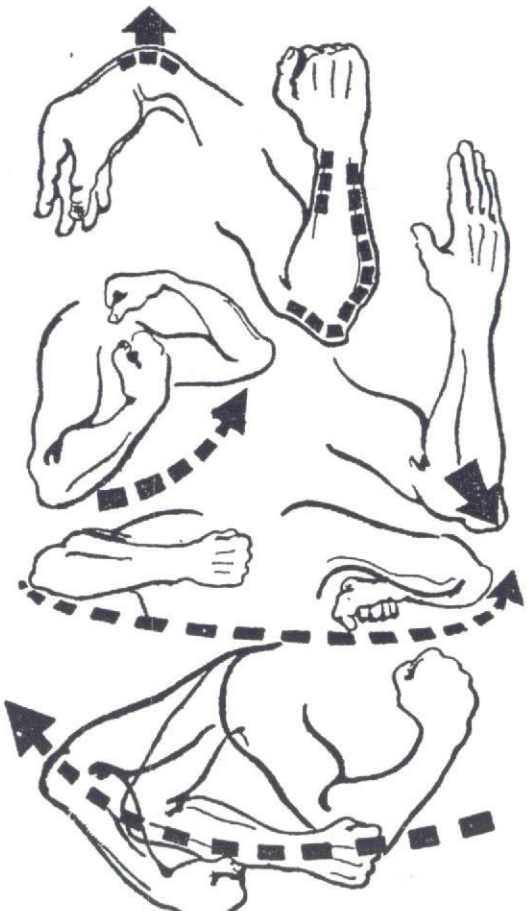


Fig. 68

on the little-finger side of the forearm which constitutes the tip of the elbow. The olecranon, point of impact, adjoins the epitrochlea which is the internal process of the humerus, the single bone of the upper arm, extremely sensitive and as such a kyusho or vital spot.

Accessory points of impact, the entire cubital or little-finger side of the forearm and the radial or thumb side surface of

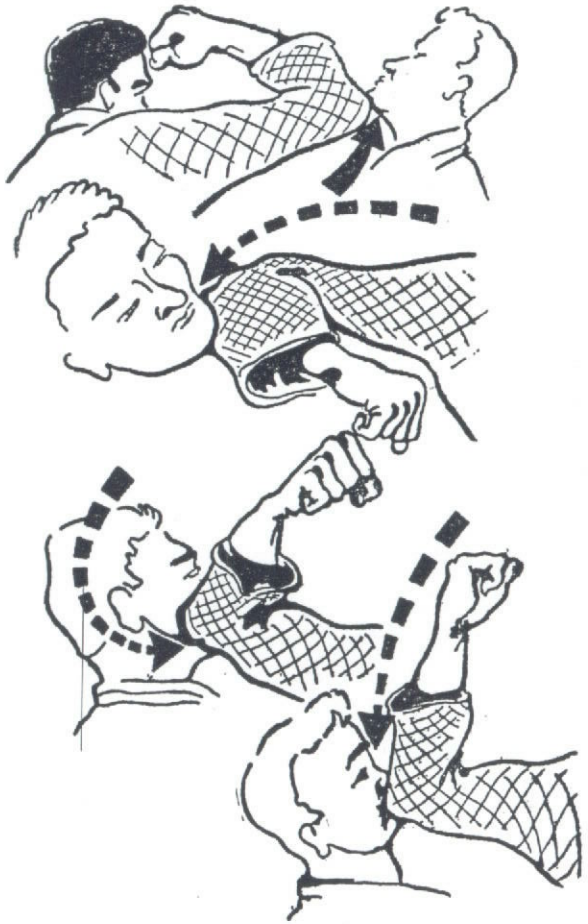


Fig. 69

the wrist can be hardened in order better to block attacks.

In Japan they train in karate to utilize as a zone of impact even the dorsal surface of the wrist bent downwards. But you are not advised to resort to this kind of atemi which is for

those who employ it more dangerous than useful unless they possess a very advanced training.

Fundamental atemi of the elbow, from below upwards, "upper cut", the fist clenched, the wrist bent inwards and directed towards the deltoids, biceps contracted.

From above downwards with the hand stretched a little as for the atemi with the edge of the fist clenched.

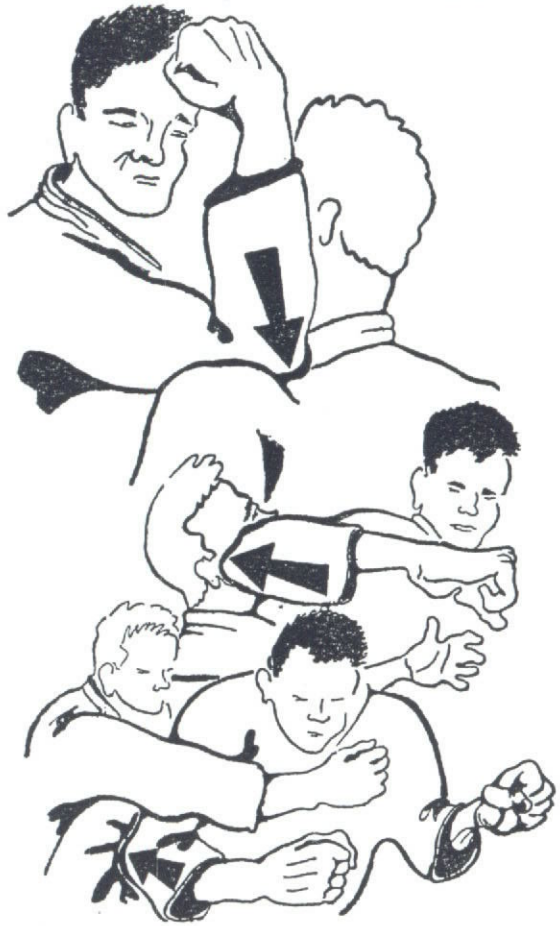


Fig. 70

A direct blow inwards or back-handed outwards, with the elbow at the level of the shoulder. The fist must start in supination (palm uppermost) and reach the point of impact in pronation (palm underneath).

Lastly, the blow from the front backwards against attacks from the rear.

ATEMI WITH ELBOW TO THE FACE: (*Fig.* 69).

Atemi to the point of the chin from down upwards always with the twisting movement inwards with the fist which must accompany the lifting of the arm.

Atemi to the angle of the jaw with a direct blow. The fist starts above the shoulder to place itself under the armpit at the instant of impact.

Atemi to the angle of the jaw or under the side of the neck back-handed.

Atemi from above downwards to the jaw or to the cheek.

ATEMI WITH ELBOW TO THE BODY: (*Fig.* 70).

Atemi from above downwards to the collar-bone.

To a rear attack by UKE, TORI can retort with a back-hander to the face.

And with a blow to the solar plexus or the side (floating ribs and the hypochondriac area).

Remark: You can easily land certain elbow blows, especially the atemi to the solar plexus, against an opponent whom you have brought to the ground.

V

ATEMI WITH THE HEAD
(*Atama-Ate-Waza*)

POINTS OF IMPACT AND ATEMI FROM THE FRONT: (*Fig.* 71).

Points of Impact: They are from the front, the forehead, and from behind, the occiput.



Fig. 71

The atemi delivered with the head are essentially defensive atemi against a frontal or rear waist-hold.

The atemi with the head must be placed from close quarters by suddenly contracting the muscles of the neck without shifting the body. For that purpose you should practise turning your head to right and left, bending it far forward

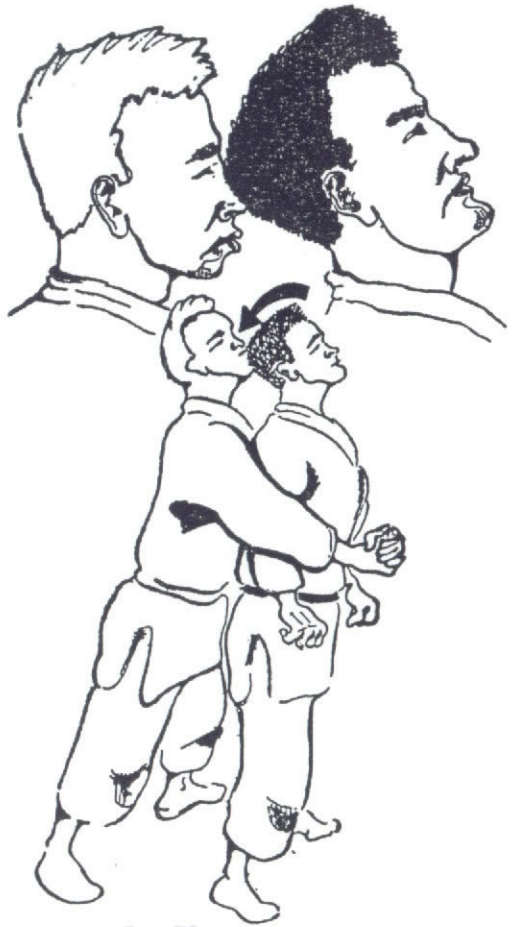


Fig. 72

and backwards and making it pivot much in the same way as the fist about the wrist.

Atemi with the forehead against a frontal waist-hold with seizure of the arm. If TORI's arms have not yet been encircled by those of UKE, TORI can utilize the standard "ball blow", i.e. with both hands gripping the nape of UKE's neck he

draws it forward and then with his forehead delivers a crushing blow against UKE's nose. The blow should properly land on the summit of UKE's nose because by placing it at the

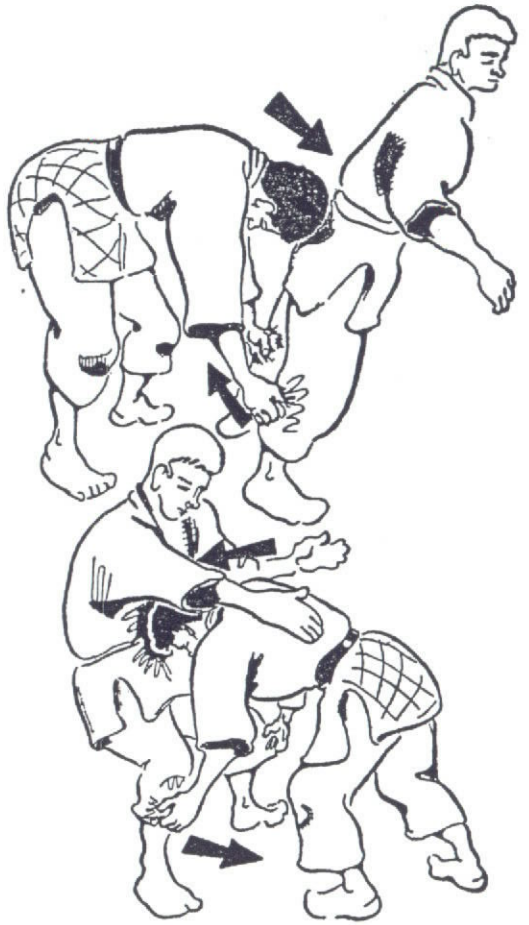


Fig. 73

base on the upper lip TORI runs the risk of bringing his forehead into painful contact with the incisors of UKE's upper jaw!

HEAD ATEMI AGAINST REAR WAIST-HOLD: (*Fig.* 72).

This parry differs from the preceding one in that this time UKE is behind TORI.

Atemi with the occiput on or under UKE's nose.

Remark: If necessary TORI can then link up with other atemi or with arm or wrist locks.

HEAD ATEMI TO THE BACK OR STOMACH: (*Fig.* 73).

We are here concerned less with true atemi than with head thrusts which can sometimes be utilized to unbalance the opponent and to complete with other movements.

TORI, who is behind UKE, seizes UKE'S ankles or the backs of his trousers and gives him a head blow in the kidneys.

TORI, this time facing UKE, stoops, grasps the backs of UKE'S trousers as before, or his knees, and deals him a head blow in the stomach or abdomen.

TORI must act quickly and block UKE'S legs to prevent a knee blow to the face.

VI

ATEMI WITH THE KNEE
(*Hiza-Gashira-Ate*)

POINTS OF IMPACT AND ATEMI FROM THE FRONT: (*Fig.* 74).

Points of Impact: The anterior surface of the knee-cap and the tendon of the quadriceps muscles. The knee must

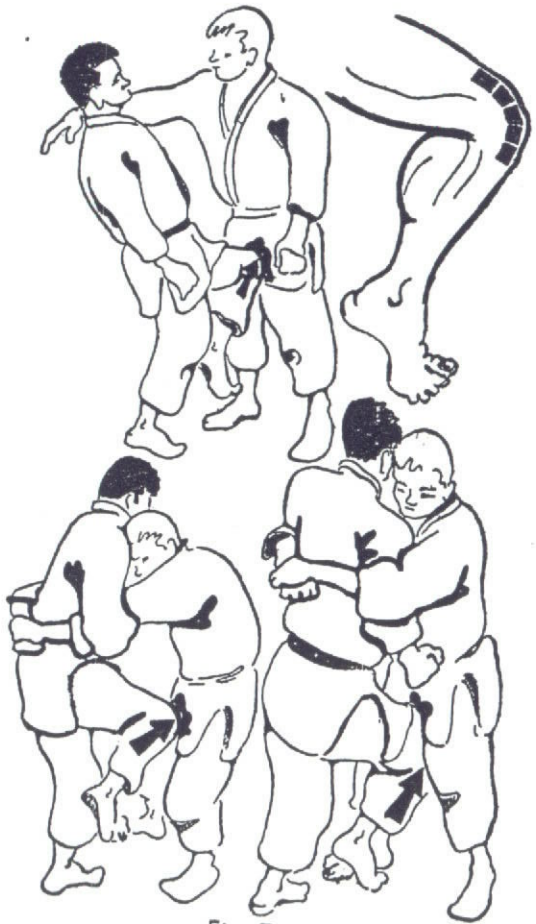


Fig. 74

be bent at least to a right-angle and lifted with the heel raised behind.

The blows delivered from the front are essentially atemi to the lower abdomen to counter at once the beginning of an attack.

Or to break free from a waist-hold under the arms, and the atemi may then be completed with a double armlock.

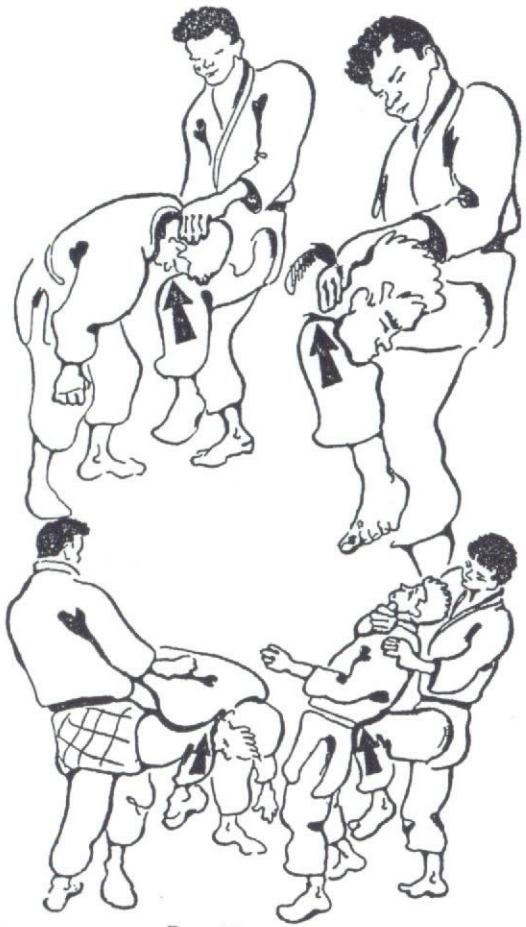


Fig. 75

Or from a frontal waist-hold in which TORI'S arms are enfolded. When delivering the atemi TORI must separate his arms as much as possible and raise them to unbalance UKE forward and thus facilitate the delivery of the knee blow.

KNEE ATEMI FROM THE SIDE AND BACK: (*Fig.* 75).

TORI is alongside UKE. On unbalancing UKE forward and to complete, say, a lateral armlock, TORI effects a knee atemi to UKE'S face, forehead or nose.

Or to the neck, in both cases pressing UKE'S nape downwards to intensify the shock.

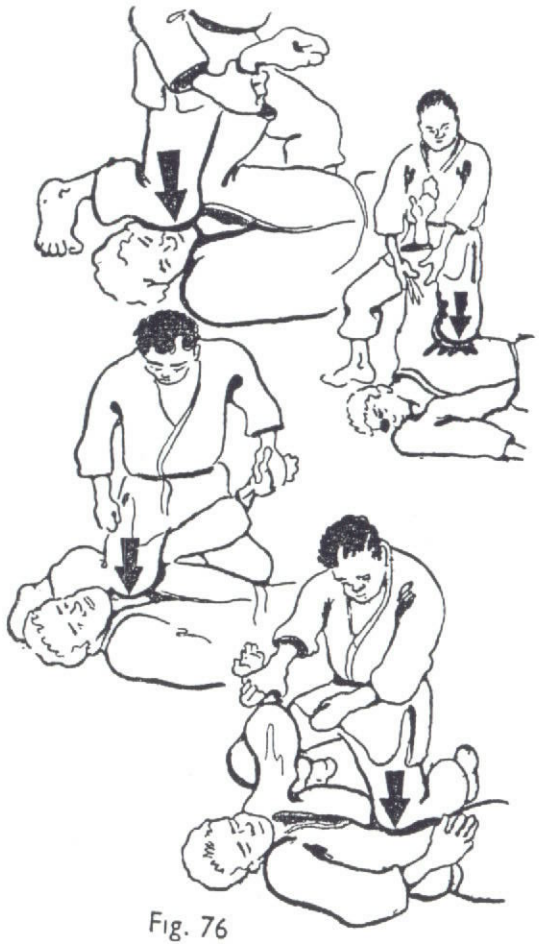


Fig. 76

Atemi to the solar plexus.

TORI is behind UKE. He can then inflict an atemi with the knee to UKE'S lumbar regions.

Remark: An atemi should be delivered at the precise moment when the opponent is in the most suitable unbalanced position, i.e. that which exposes him to the most

damaging shock. In the preceding case, for example, TORI must first unbalance UKE cleanly backwards to "hollow" him literally with his right hand which presses on UKE's neck, and with his left hand which pushes him on the back or shoulder so that the blow to the kidneys may attain its maximum effect.

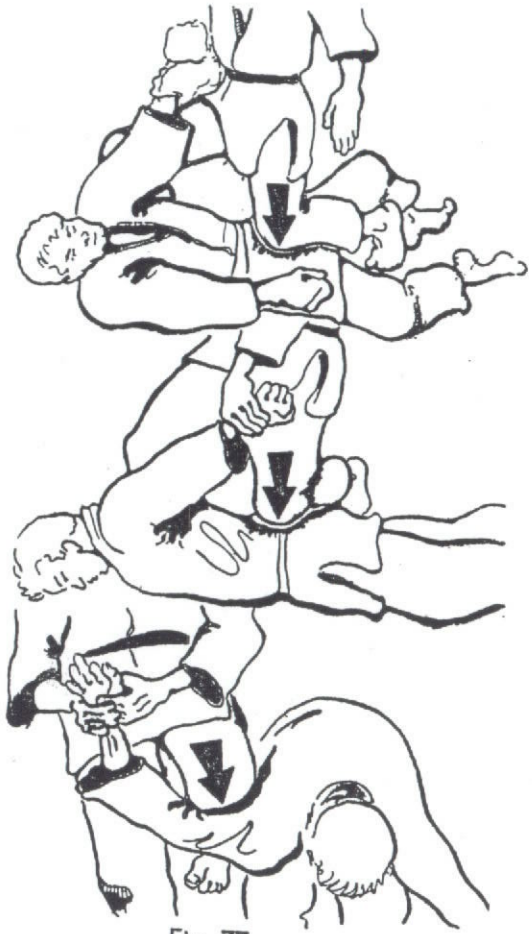


Fig. 77

KNEE ATEMI ON AN OPPONENT ON THE GROUND: (*Fig.* 76).

These are valuable atemi which enable you to administer the *coup de grace* to your opponent when you have brought him to the ground with a lock or throw and you remain standing.

TORI must let himself drop on UKE with all his weight

with his knee tapering, but without losing his balance on the other foot which must serve as support, and always retaining a hold on UKE's arm.

Atemi to the flank or floating ribs.

Atemi to the neck.

Atemi to the solar plexus.

It is always advisable for the defender to remain standing especially when opposed to several adversaries.

KNEE ATEMI ON AN OPPONENT ON THE GROUND (*continued*): (*Fig.* 77).

Atemi to the lower abdomen.

If UKE is lying flat on his stomach TORI can deliver a knee atemi to the lumbar vertebrae (under the first or fourth) or to the kidneys.

Lastly, TORI always has the opportunity of placing certain armlocks or wrist locks on UKE, utilizing his knee, wedge-wise, as a point of support.

VII

ATEMI WITH THE FOOT
(Sekito-Ate-Waza and Kakato-Ate-Waza)

In Japanese atemi with the toes is called sekito-ate-waza. Atemi with the heel is called kakato-ate-waza.

Points of Impact: (*Fig.* 78).

In the first place for the "toe thrust" there comes into

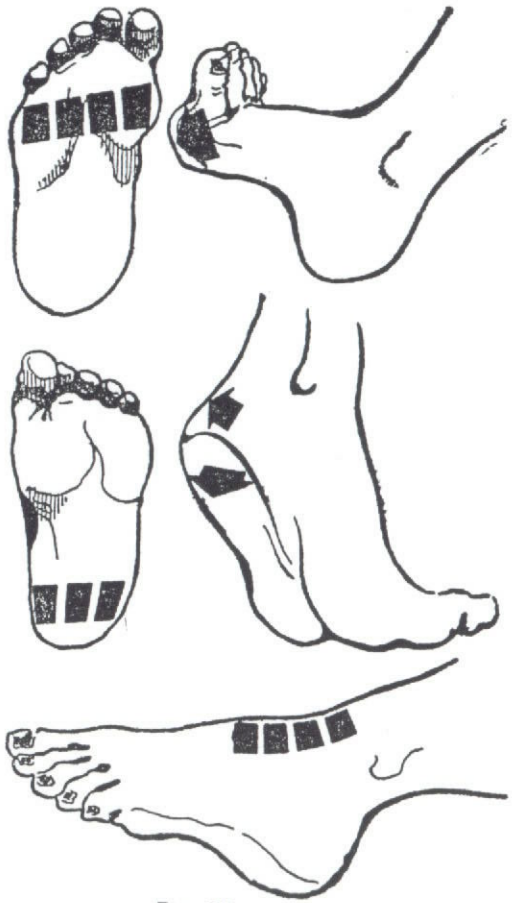


Fig. 78

operation the entire line of articulations of the metatarsals, i.e. to all intents and purposes the part of the foot between the ankle and the toes, especially of the big toe and the first phalanx of the toes. The atemi should be delivered with the toes very strongly flexed upwards in such wise as to give free play to the process of insertion of the sesamoids or small bones found at the articulations of the great toes.



Fig. 79

Then there is the heel, above all the anterior tuberosity of the calcaneum or heel bone underneath, and all its posterior portion.

Lastly the instep (the extensor pedal muscle of the toes on the scaphoid and the cuboid, approximately that part of

the foot to which the leg is articulated) in the sole case of atemi to the lower abdomen between the legs.

TECHNIQUE OF TOE THRUST: (*Fig.* 79).

The basic movements comprise the lift of the knee, then the kick forward immediately followed by the return of the



Fig. 80

foot backwards, and lastly the drop of the foot to the ground. The kick must never be given with the leg constantly stretched.

Always from the front the kick can also be given according to a technique almost identical with the sole of the foot and above all the lower part of the heel. The lift of the knee

is the same but the entire foot—and not only the toes—is strongly flexed upwards, starting from the ankle. The force of the impact no longer emanates from the knee, as previously, but from the hip.

Remark: In any case the toes must never be stretched



Fig. 81

because in that position they run the risk of being damaged by the impact. Of course this danger would not arise in a real out-of-door scrap when both opponents would be shod.

ATEMI FROM THE FRONT WITH THE TOES: (*Fig.* 80).

Kick to the opponent's knee on the patellar tendon.

Kick to the lower abdomen.

Atemi with kick between the legs: this is the sole instance in which you can kick with the toes less bent and even stretched in order to harden the extensor muscles above the foot.

Kick to the solar plexus.

Kick to the face: it can culminate in numerous parries culled from judo, e.g. armlocks.

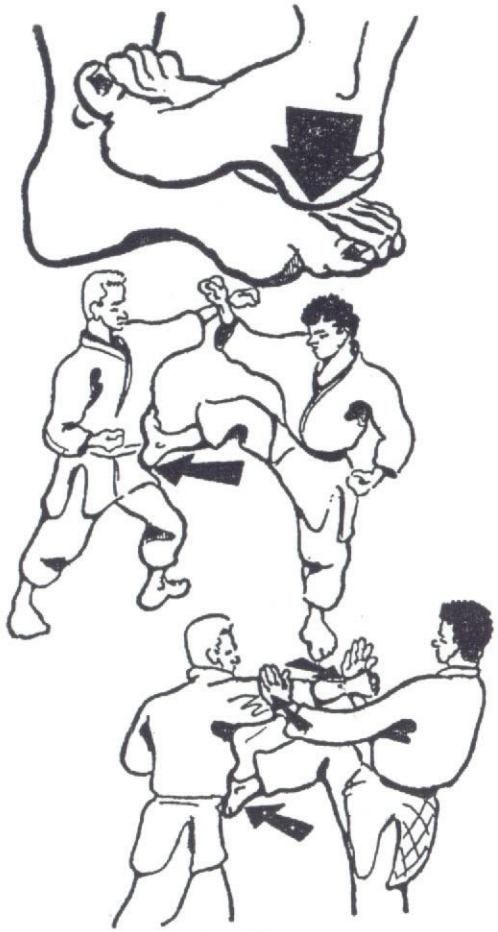


Fig. 82

ATEMI WITH THE TOES AGAINST AN OPPONENT FROM THE FRONT AND REAR: (*Fig.* 81).

Kick to the chin. Unless you are well trained it is difficult and risky to place it on an opponent who is not bent forward.

If UKE'S back is turned TORI can deliver the atemi to the hollow of the knee.

Or to his back (kidneys, lumbar or dorsal vertebrae).

ATEMI WITH HEEL FACING OPPONENT: (*Fig.* 82).

To deliver these atemi the foot must be strongly flexed upwards so as to place the heel tapering.

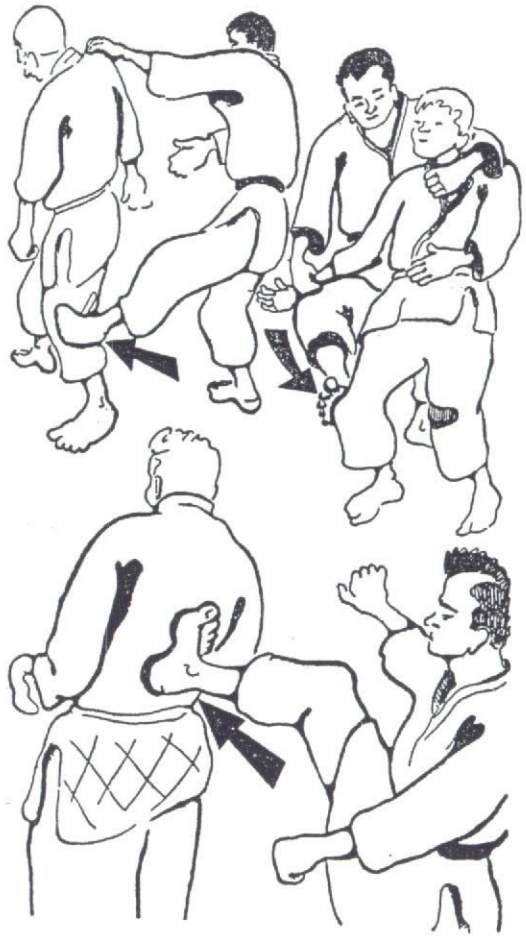


Fig. 83

From close quarters, for example, on disengagement from a waist-hold or head-hold, the atemi can be made with the heel to the base of the opponent's big toe.

Against a direct attack TORI blocks with his forearm and

immediately counters with his heel to the opponent's flank or groin.

ATEMI WITH THE HEEL FROM BEHIND OPPONENT: (*Fig.* 83).

UKE has his back to TORI who can apply an atemi with his heel direct to the popliteal hollow of UKE'S knee.

Or combine this atemi with a rear strangulation, or an



Fig. 84

armlock and unbalance UKE in order to finish him off on the ground.

Atemi direct with the heel under the first lumbar vertebrae.

ATEMI WITH HEEL BACKWARDS: (*Fig.* 84).

These are heel blows which TORI can place against UKE

when the latter is near to him and behind him, especially when he is clasping TORI round the waist.

On the base of the toes and above all on the ligament of the big toe.

On the patellar tendon.

And even against UKE'S lower abdomen.



Fig. 85

KICK AGAINST AN ADVERSARY ON THE GROUND: (*Fig.* 85).

These are the most usual atemi designed to put the assailant *hors de combat* for a more or less lengthy period when he has been thrown or pulled to the ground, or even to kill him should such an extreme course appear necessary.

Kick with the toes in opponent's face.

Or to his nape.
Kick with the heel in his floating ribs.
To the solar plexus.
Or to his back.
And kick with the toes to his back.
Remark: TORI should as far as possible retain a hold on

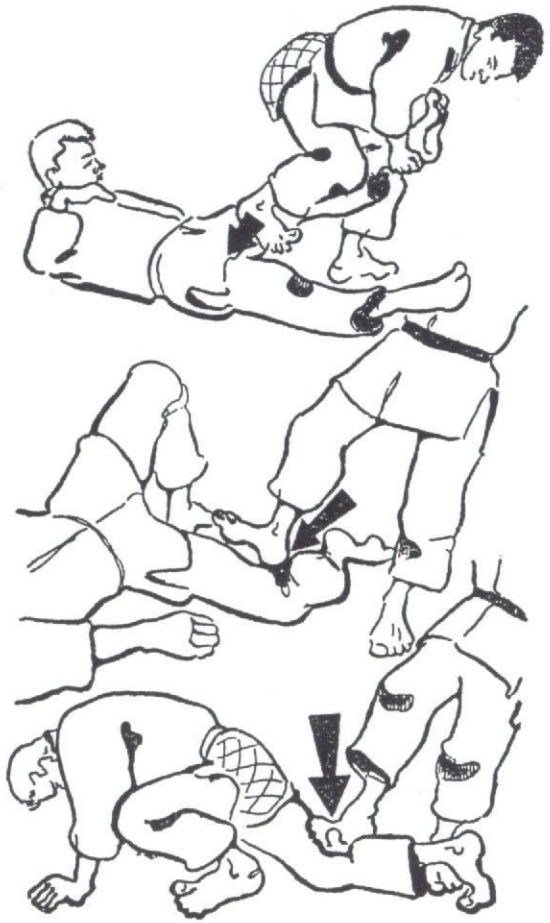


Fig. 86

UKE'S arm which will enable him to deliver the atemi with greater precision and efficacy.

KICK AGAINST AN ADVERSARY ON THE GROUND (*continued*): (*Fig.* 86).

Kick with the heel to an opponent's lower abdomen, e.g. after a disengagement and a throw.

Kick with the heel on the internal or external ligaments of the knee.

Kick with the heel against the popliteal hollow of knee of opponent lying on his stomach or who has fallen forward on his hands, which is also a means of immobilizing him on the ground and of preventing him without great effort from getting up.

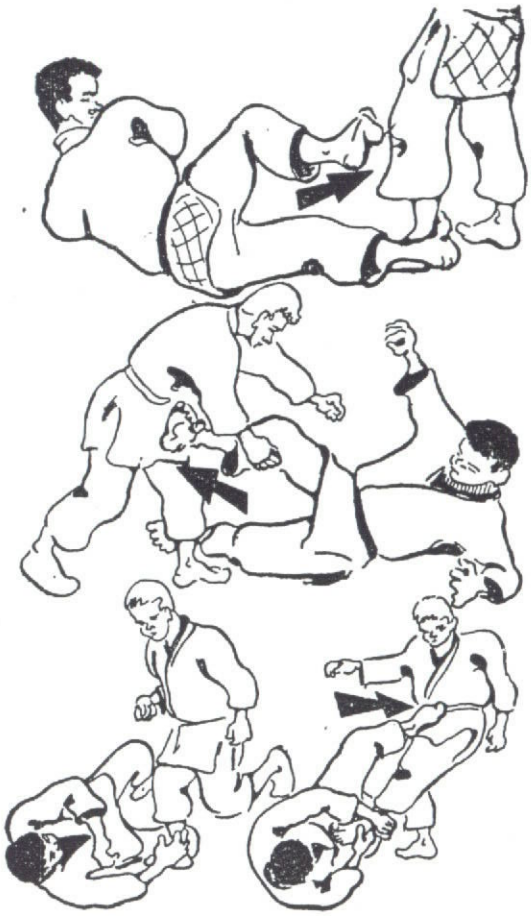


Fig. 87

TORI can also link up with one of the leglocks described in the same author's *My Method of Judo.*

DEFENCE ON THE GROUND WITH THE FOOT AGAINST A STANDING OPPONENT: (*Fig.* 87).

The manner in which TORI on the ground can defend

himself with kicks against UKE standing up is in some ways the converse of the preceding atemi.

TORI delivers an atemi with his right heel to the patellar tendon of UKE's left leg. He can, in order to render the blow still more severe, block UKE's left heel with his left instep applied hook-wise, as shown in the diagram. This atemi can

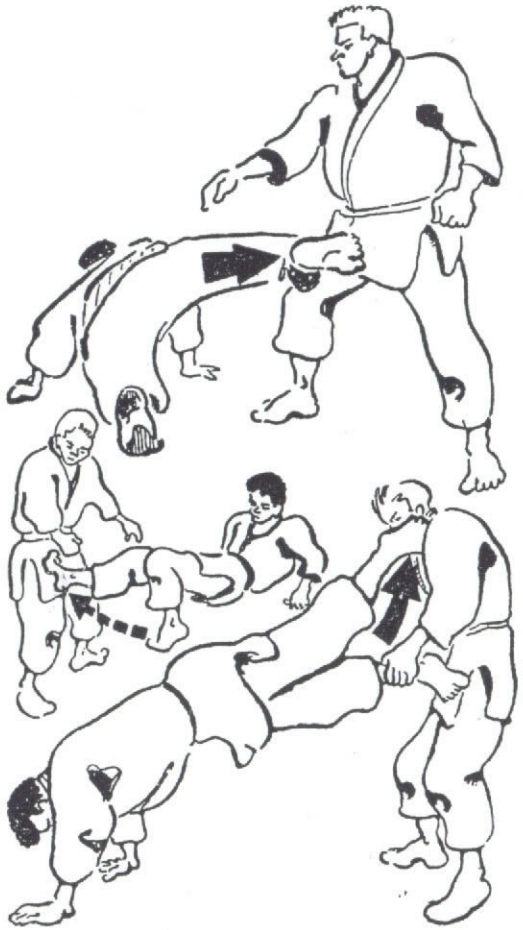


Fig. 88

cause rupture of the ligaments of the knee and UKE is moreover thrown backwards by a variant of the 10th sutemi described in the same author's *My Method of Judo* (p. 96).

Atemi with the heel to UKE'S lower abdomen. TORI is equally afforded an opportunity of throwing UKE with a

variant of the 9th sutemi described in the same author's *My Method of Judo* (p. 95).

On a kick by UKE to TORI's right flank TORI turns rapidly on his right side, blocks UKE's ankle with his left forearm, promptly seizes UKE's heel with his right hand, ripostes with a heel atemi to UKE's lower abdomen and throws UKE backwards. He may even wind up with one of the leglocks described in the same author's *My Method of Judo* (p. 222).

This parry is still easier if UKE's supporting leg is between TORI's legs.

DEFENCE ON THE GROUND WITH THE FOOT AGAINST A STANDING OPPONENT (*continued*): (*Fig.* 88).

At the moment when UKE advances TORI rolls on to his side and takes support on his hands and one leg; with the other he delivers from the side a kick in UKE's lower abdomen. TORI can also execute this atemi in the act of standing.

TORI remains on his back but raises himself forward on his hands and one leg in order to give UKE a kick in the lower abdomen or on his knee.

When UKE has succeeded in grasping TORI's ankle, TORI in order to free himself takes support on his hands, turns his face to the ground and with his free foot lashes out an atemi to UKE's face.

In conclusion the author offers the following five points of advice:

1. Never forget that these holds and atemi are *dangerous*, sometimes *fatal*.
2. All these movements become truly and fully efficacious only on condition of your training with perseverance.
3. Combine your favourite parries and atemi but do not complicate them. Your defence would then be inoperative and absurd.
4. The "moment" of "the entry" for the parry and of the impact for the atemi is of capital importance.
5. In self-defence as in judo, the placing, the contact and the disequilibrium are determining factors.

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