

Translator's Note:

Translations are always a tricky balance between maintaining the integrity of the original words and ease of reading in the new language.

I have chosen to stay closer to the written word and use the occasional note *in italics* in order to translate meaning that is conveyed in the original French, to give a somewhat formal, but more authentic, "Frenglish" translation.

Format and punctuation are as close to the original text as possible to allow readers to compare with the 2008 emotion primitive edition.

Thanks

My thanks must go to Jean Loup Rebour-Smith for his help with the more idiomatic bits of the French language.

All errors are my own.

Mr. P. Crawley.

100 Blows of Jiu-Jitsu**Emile Andre****First Part****Blows and Parades used instead of French Boxing****1, 2, 3****Knifehand to the head and neck**

Literally "slicing blow of the hand". The now well known "karate chop" commonly associated with eastern martial arts

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

The blow must be well relaxed in order for the hand to bounce off immediately

The advantage of the Japanese method can be seen in this use of the knifehand, as the striking surface is less great than the striking surface of a punch, the effect is more localised, and often more decisive, especially if the knifehand is toughened and if the blow is well struck using the whole body. Otherwise, one chooses precisely the parts on which the blow is directed

fig. 1

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

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

4, 5, 6, 7**Knifehand to the forearm and upper arm**

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

fig. 2

8, 9, 10

Parades with the knifehand and the forearm

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

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

fig.3

The forearm is also used to parry, in the manner of a boxer; but soon after having parried, one ordinarily seeks a grip, in Jiu-jitsu, a grip often combined with a leg throw or a sweeping of the leg. Sometimes one can follow these parades with a kick to the knee

11, 12, 13, 14, 15, 16

Knifehand to the body

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

Note also the blows to the collarbone

fig. 4

17, 18

Knifehand to the leg and the thigh

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

19

Fingertip strikes

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

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

20, 21

Palm strikes

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

Figure 5 shows, for example, a blow "au blair" to an adversary who was seized by the wrist
"Au blair" is a term of uncertain meaning but the image shows a palm strike to the chin

fig. 5

22

Forearm blows to the neck

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

Seemingly the more prominent bones of a thin person will give a harder strike due to less cushioning

23, 24, 25

Elbow strikes. Knee strikes

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

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

26, 27, 28

Head butts

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

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

(1) Several blows which are mentioned here can be traced back to *lutte libre* but may also be linked to “boxing without conventions”

29, 30, 31, 32, 33, 34

Kicks

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

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

Let us not insist on this: this trick is not practical for everyday people

Japanese kicks are very ingenious, very nice to perform, but given our limitations, are as follows:

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

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

fig. 6

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

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

fig. 7

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

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

In Jiu-jitsu, one uses the kicks to the abdomen, and even higher, near to the heart; often kicks are given to create an opportunity and to ground oneself before applying a hold

Literally "make of oneself a flying buttress"- the sense is of proximity to the adversary, grounding, bracing &c.

In summary, kicks are less varied in this style than in *Boxe Francaise*, but one finds remarkable use of the legs, whether in the rapid changes in order to duck and protect oneself, or in the "keys", or even the "binds" which we shall talk about in the following section, or the curious "scissor hold"

35

Parades of foot strikes in order to dodge

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

Part Two

Blows of *Lutte Libre*

36,37,38,39

Legfalls

Legfalls are developed with care in Jiu-jitsu in the first lessons.

They are executed alone, in combinations and with other blows

fig. 8

Sweeping the leg having entered with a punch

fig. 9

Sweeping the leg, one knee on the ground

40,41,42,43

Sweeping the leg

Leg sweeps play an important role in Jiu-jitsu

Generally, they are executed from the front

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

44,45,46,47,48,49

Hand grips, turning the fingers, twists, turning the hand etc

The simplest blows can be the quickest, and most effective, often in case of surprise.

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

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

fig. 10

A twist performed on one hand, the fingers distended, and pulled into the opposite direction

fig. 11

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

Note blows where the whole turns back one of the adversary's hand, well grounded one extends the leg onto the upper arm or a thigh of the adversary (fig 12 and 13)

fig 12

fig 13

Turning back of the hand "in the manner of duck's foot"

This would be known as a "chicken wing" in English

50,51,52,53

Fist grabs and twists

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

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

Note- the seizure of a Boxer's fist (being somewhat strong and skilled) is followed by a twist, and has been explained in previous books

Twists of the hands, the arms, the legs, the head and neck, and various parades (some of which are instinctive, for example, retracting the arm, and throwing a blow at the same time) are provided with detailed explanations on pages 73-84 of "The Art of Self Defence in the Street", and on pages 112-131 of "100 Methods of Defending Oneself in the Street without Weapons"

54,55,56,57,58,59

Wrist grabs and twists

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

The Jiu-jitsuka affects these wrist twists as we have seen before and many others, with combinations special to the Japanese method

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

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

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

fig. 15

Attempted wrist twist

fig. 16

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

lever

60,61,62,63,64

Neck grabs, in front and behind

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

If one is strangled- this is usually the case- a grab is affected either without crossing the hands, or with crossed hands

fig. 17

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

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

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

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

fig. 18

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

fig. 19

65,66,67

Parades against neckgrabs, standing and made from behind

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

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

68,69,70

Various blows after a grip to the collar or to the sleeves. Feint with a hipthrow

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

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

71,72,73,74

Other blows- lifting the adversary over oneself, falling onto one's back, in order to throw him away, or overturn him to the side. Various finishes to this blow

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

fig. 20

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

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

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

But they require lots of suppleness and training

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

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

Add in the tactic of making the adversary go over you and the throw is well known among our own wrestlers

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

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

75, 76, 77, 78

Parades against the blows from a falling adversary shown in no 72,73,74,75

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

One can also parry by simply seizing one or both of his feet...lower oneself upon one's hocks, opposite the adversary at the moment when he is preparing to fall backwards seeking to topple you

Even "aloft" one can parry by the turning the attack to the side or knowing to fall backwards, in

good order

79

Other cases of tumbling

Defensive blows on the ground

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

A remark

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

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

fig. 21, 22, 23

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

1st instance: One seizes the left wrist with two hands;

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

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

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

80,81,82,83

Standing neckholds, from behind

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

[1]

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

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

fig 24

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

fig 25

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

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

84,85,86,87

Neckholds, in various positions and arm locks

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

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

fig. 26

Extension of the larynx

fig. 27

Extension of the larynx and armbar

fig. 28

fig. 29

Another “key” of the arm or armlock

fig. 30

Necklock executed with the fists and pressing with the body

fig 31

Double headhold applied best when the adversary instinctively raises his arms

88,89

Various standing armbars

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

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

fig. 32

fig. 33

90,92,92,93,94

Armbars on the ground

Japanese champions succeed ably with standing blows. In the following part, they are excellent on the ground

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

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

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

fig.34

Sometimes, one places two legs over the adversary

fig. 35

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

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

fig 36

Here are other examples of armbars on the ground:

fig 37

fig 38

Armlock with a turning back of the arm

fig 39

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

95.96,97,98

Leg twists on the ground

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

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

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

fig. 40

Sometimes, one affects a flying buttress, for example, with one leg upon the adversary's thigh (fig 40)

fig. 42

Legpull on the outside with a pressure point on the thigh

fig 43

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

99,100

Legbinds on the ground

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

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

(1)

Even if one begins on the ground with the adversary standing over one a clever wrestler arrives in this situation by affecting a decisive legbind. At the same time, he “works” an arm.

But this attack is shown, in particular, more as a curiosity

fig 44

Japanese *enfouchement*

Seemingly a “grab and lift” by the groin

100

Various blows

Here, opposite, is a Japanese *enfouchement*

In real combat, the blow is accompanied with pressure of the forearm on the body parts. When one is practicing one simply seizes the thigh

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

fig 45

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

Here is an easier blow, much better suited to all

This is how to take a grip upon the left and right arm of a friend with which one becomes the master of the situation. The hand of the arm held in the grip is fully rotated with the palm upwards. In order to execute the blow, one first takes the hand of one's partner, in order to seize him. Others know this attack as “The Devil’s handshake”

fig. 46

fig. 47

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

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

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

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

Attack, for preference, the left side of the adversary or the “partner” who is ready to study the blows

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