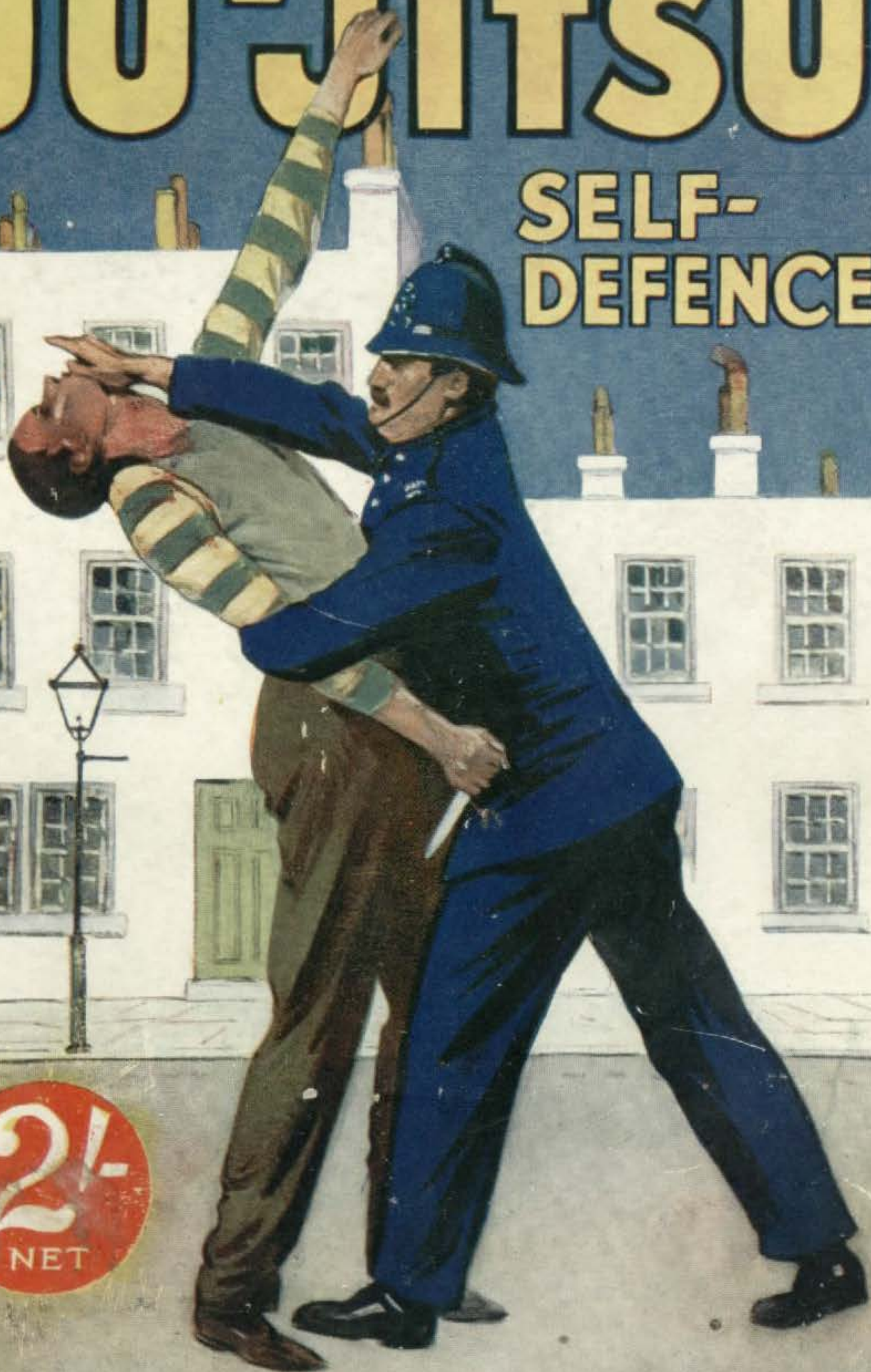


# JU-JITSU

SELF-  
DEFENCE



2/-  
NET

BY W. BRUCE SUTHERLAND  
THOMAS NELSON & SONS LTD



Mr. Bruce Sutherland demonstrating an effective "Come-along" Hold to a class of special constables. ["Daily Record" photo.]

# JU-JITSU SELF-DEFENCE

A SELECTION OF JU-JITSU AND  
OTHER SECRET HOLDS, LOCKS  
AND THROWS

BY  
W. BRUCE SUTHERLAND

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THOMAS NELSON AND SONS, LIMITED  
London, Edinburgh, and New York

PRINTED IN GREAT BRITAIN AT  
THE PRESS OF THE PUBLISHERS.

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## JU-JITSU SELF-DEFENCE.

### INTRODUCTION.

#### Do we need Self-defence?

WHY should the average man, the "man in the street," study self-defence? Because, even in a civilized country like ours, there are times in the lives of most of us when circumstances arise which compel us to rely on our own physical powers for our protection. The policeman cannot always be within call just when he is needed. We should therefore be prepared to defend ourselves, or to aid others when necessity demands.

#### The Burglar.

The burglar makes his entrance when least expected. He may be overheard, and in-

## INTRODUCTION.

interrupted in his work, by the householder; but the householder is not accustomed to deal with such a visitor. If he arms himself with club or revolver, he may provoke reprisals on the part of a better armed and less scrupulous foe. Or, again, the burglar and the householder being both unarmed, the latter is easily disposed of by his more active opponent. In any case the burglar usually escapes capture, and even if he gains no plunder he is free to try again somewhere else. There are probably few householders who could encounter a burglar with the certainty of being able to master and hold him until the police were summoned. If there were more such, the vocation of the burglar would lose many of its attractions.

### The Tramp.

There is also the common danger of the lonely road, where the prowling tramp or footpad seeks his prey, and the "sturdy beggar" levies toll on timid men and unprotected women. The peaceful citizen is either passively blackmailed or makes a futile resistance and is knocked down and robbed. Even if help is near, and the prowler takes to flight,

## INTRODUCTION.

he is usually able to get safely away and to resume operations elsewhere. The citizen may carry a stick, but how many know how to use a stick in self-defence? The attempt to do so is often worse than useless, and merely arouses the tramp to greater violence. This type of vermin would disappear if the chances were that most of the men and even the women whom they met were able, by skill rather than strength, to meet any attack, and to reduce their assailant to a state of temporary helplessness, ending only with his surrender to justice.

### In the Railway Compartment.

Safe as railway travelling undoubtedly is, there is always the possibility of an undesirable companion. Our separate compartments and long non-stop runs give opportunities for assault and for robbery. The safety of the citizen here, as in the other cases, depends on his being able to put in force a form of self-defence which does not depend upon strength or weight. The balance of intelligence and skill is usually on the side of the respectable citizen and against the outlaw. What is needed, therefore, is a form of defence in which

## INTRODUCTION.

mere muscular strength counts for little, and intelligence and skill are the deciding factors.

### The Objectionable Fellow-traveller.

There is another occasional drawback to railway travelling. In a well-occupied compartment one finds an objectionable person, probably somewhat under the influence of liquor, whose quarrelsomeness or whose objectionable language is an offence to the rest of the company. Every man in the compartment would probably wish to have this disturber of the peace silenced, but no one dares to interfere. It is a humiliating position for the men and intolerable for the women who may be present.

If a man is to play a man's part in such a case, he must be sure of his physical superiority. Then he can speak, and speak sharply. If he is attacked, his hulking adversary gets no time to make a disturbance. Here the ordinary arts of the boxer and the wrestler are useless: there is no room for a stand-up fight. The defence must be much more rapid, effective, and simple, and must again depend upon skill rather than strength. The defence which is desirable in such a case is one that can be

## INTRODUCTION.

exercised by a woman as well as a man, for a woman's sex is not always a protection against the wrath of a bully whom she may reprove. One can imagine that a clergyman, not of the "Muscular Christianity" school, would have his moral courage much reinforced in a scene such as is here indicated if he knew that he could deal promptly and without unseemly scuffling with one who should meet his deserved reproof with the retort of physical violence.

### The Bully.

In the workshop and the barrack-room and other places where men are forced into close intimacy with one another a common pest is the bully. The victim, and those who would like to come to his aid but dare not, are powerless simply because of their physical inferiority. Equip the victim with a skill which will more than counterbalance the superior weight and strength of the bully, and the latter will soon reform. His attempt to dominate the other by means of his muscles will be met by a defence in which brain is the determining factor, and he becomes like Samson shorn of his locks.

## INTRODUCTION.

### The Half-drunk.

We are all liable at times to meet the quarrelsome, irresponsible, half-intoxicated person who is a menace to the peace-loving element of every crowd. No one is safe from his attention. Retreat from him is not always possible. We can use our fists, perhaps, and could knock him down with a single blow. But the man is half drunk; we could not bring ourselves to treat him thus. Suppose that we have learned a better plan. With a grip to which he has hitherto been a stranger—a grip, moreover, which needs no great strength, which renders him incapable of resistance, and which is painful only when he attempts to resist—we lead him gently but firmly out of the way of doing or of receiving harm.

### Helping the Police.

It may happen that we witness an assault made upon some one else—a policeman in the exercise of his duty, a citizen who has attempted to hold a pickpocket, or some one who is otherwise in danger from a "rough." It requires a great deal of courage to run to the aid of the law-abiding in such a case if we

## INTRODUCTION.

feel ignorant of how best to interfere. Indeed without some knowledge of what is needed, our aid may do little good, and we may only provide a fresh victim for the assailant. If the latter is armed with pistol or knife, our discretion may almost be excused if it completely prevails over our valour. But if we know that in one half-second we can reverse the balance of power, and can place the assailant prone on the earth disarmed and helpless, though uninjured, we need have no hesitation in forming the third party in the fray.

### Stop Thief!

It is not always safe to pursue a malefactor when he takes to flight; yet it may be our duty to do so. If we happen to be policemen or special constables, it will certainly be our duty; if only private citizens, we may confer a benefit on society by the capture of one of its enemies. It behoves us, therefore, to know beforehand what to do when we make up on the fugitive, or when we find ourselves able to block the way of one who has escaped from his lawful pursuers. Here, again, we need some art or skill the possession of which will give us confidence in tackling the runaway, and will



Special Constables at Ju-Jitsu practice. How to deal with an Armed Assailant.

["Daily Record" photo]

## INTRODUCTION.

enable us not only to stop him, but to hold him securely till help arrives.

### Special Demands for Self-defence.

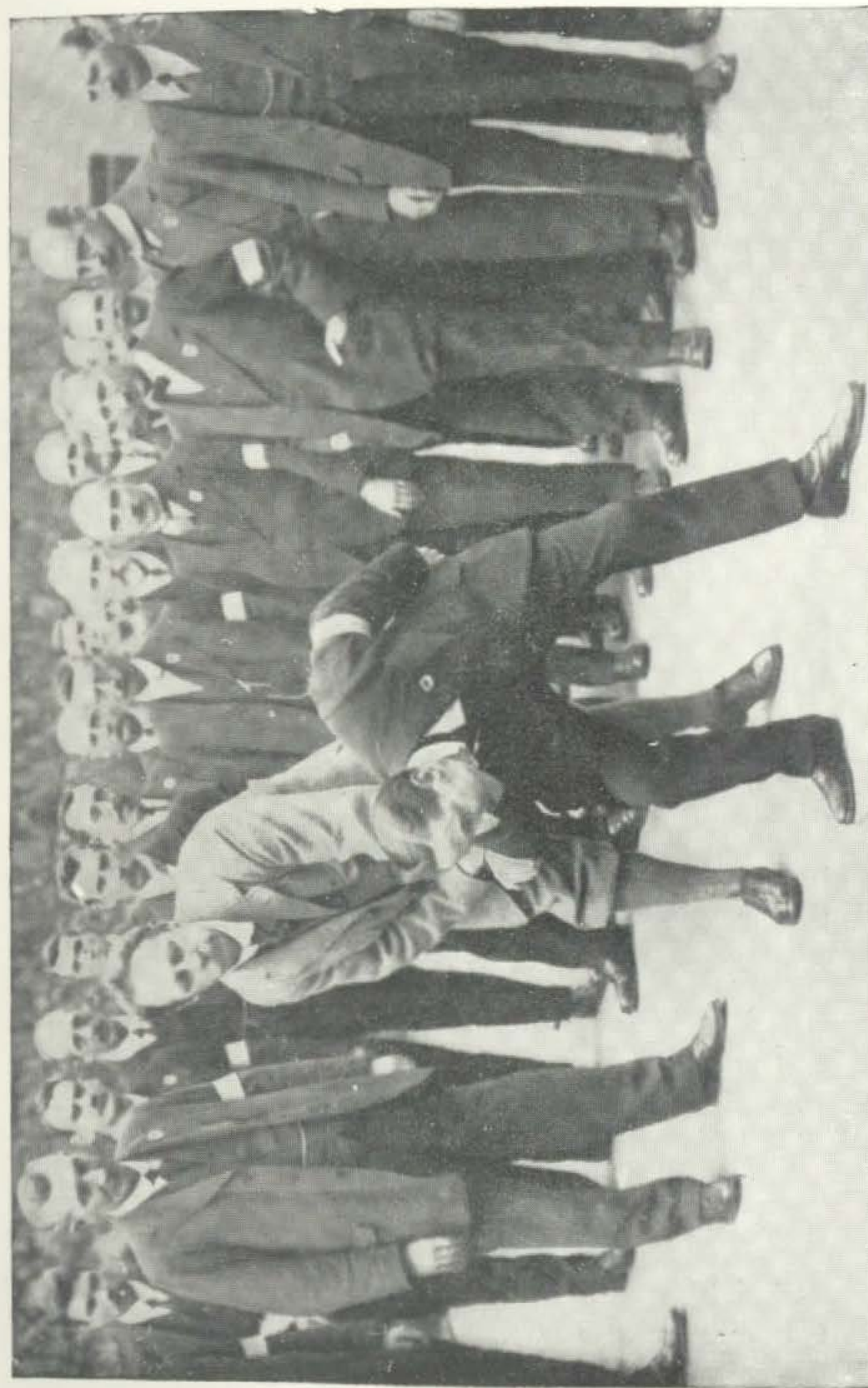
Despite our twentieth-century civilization, therefore, it is clear that physical contests still have their place in life, and that no one is secure from having to share in or to suffer from such contests. And if this is true normally and in time of peace, it is much more evidently true at the present time. If it is true of the private citizen at all times, it is much more so when that citizen undertakes the duties of a special constable and stands guard over the order and life and property of the community. It is our special constables, and those with duties of a similar nature, whom this book is specially designed to help.

### The Special Constable.

The special constable is no longer in his first youth. He has probably given up athletics, and his sports, if he has any, are those suitable for his mature years and his gradually increasing weight. He is not in training. While he believes in exercise, he

## INTRODUCTION.

takes it in some less strenuous form than the cross-country run or the Rugby game. He is a man of sound health and good physique probably, but no longer fitted—if he ever was so—for the more violent forms of muscular exercise or physical combat. And yet his duties may at any time require him to take considerable risks of this kind. The regular police constable is usually a man of first-class physique, specially trained for dealing with law-breakers and unruly citizens, and his known muscular strength often deters such persons from opposing him. The special constable has not this physique. He has not the prestige of the regular force. He is an unknown quantity to the mob, and adventurous spirits who would be careful to avoid the police may be tempted to try conclusions with him. It behoves the special constable to keep this possibility in view. He must not assume that his office alone, even with the reserve power of his baton, will overawe the disorderly. He must, in short, be ready to defend himself against attack when called upon to interfere in the interests of order. And in view of what has been said, his wisdom will be shown in learning a means



Class of Special Constables under instruction by Mr. Bruce Sutherland.

[*"Daily Record"* photo.]

## INTRODUCTION.

of defence which does not demand great muscular strength or agility, but which will enable brain to dominate muscle. He will do well to rely on the skill he can acquire rather than on his mere strength.

### Other Special Classes.

These remarks apply to many besides the special constable. All who may have in the course of their duty to come to grips with offenders are faced with similar problems. Railway servants of certain classes, omnibus and tramcar conductors, watchmen and caretakers, attendants at theatres and other places of public resort—a long list may easily be made of persons who have risks of this kind to meet in the course of their ordinary work. And as we have already pointed out, there is no one, man or woman, who can be sure of immunity.

### The Soldier in the Trenches.

One other special class we may mention to whom such a form of defence may be invaluable—the soldier in the trenches. As

## INTRODUCTION.

modern artillery has to be supplemented by the ancient grenade, so in these trenches, where there is little room for the fixed bayonet, many a contest has been settled by the use of nature's own weapon, the fist. In addition, therefore, to his training in the use of rifle and bayonet, the soldier may often be in need of a defence which will be available in a confined space, and which will leave nothing to the chances of a confused hand-to-hand struggle. He needs some skill that will make him definitely the master of his enemy as soon as he gets him within arm's length. Even though a soldier has not received a full course of instruction, he will find in this book as much as may serve his needs in close-quarter work. Reports from the front have mentioned cases during the present war in which French soldiers, with a training in ju-jitsu, have scored heavily against the enemy, especially on patrol duty, where silence and secrecy were essential and the rifle could not be used. Such a training, indeed, ought to be compulsory for all soldiers, as it is in Japan. It may be of interest to mention that some nurses, before going to the front, have taken the precaution of receiving a course of ju-jitsu instruction from the writer.

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### **The Defence we need.**

In view of what has been said, the question naturally arises, Is there any means of self-defence which can meet the needs of all these cases? Can the ordinary middle-aged citizen, the special constable, and the "untrained" person in general acquire the power of fighting their own battles against such disturbers of the peace as we have referred to, and if so, how? These are the questions which this book tries to answer.

### **Ju-jitsu.**

The required means of defence is found in ju-jitsu. Ju-jitsu is the general name for a system of physical training which was practised in Japan over two thousand years ago. The special feature of this art is that its efficiency depends not on strength, but on skill and quickness of movement, combined with the knowledge of certain facts about the human body. There are certain points of the body where pressure or a slight blow is sufficient to paralyze a nerve centre or even to cause death. There are others where pain may be produced so acute as to disable an adversary for the time, while

## INTRODUCTION.

doing him no permanent injury; when he ceases to resist, the pain is instantly "switched off." There are certain movements of the limbs which cause intense pain in the joints, rendering an opponent incapable of resistance. A knowledge of such facts, and of how leverage can be applied so as to produce the requisite pressure, together with some skill in the balance of the body, are the main equipments for self-defence as here presented. Such knowledge, together with some practice in its application, is of much more avail than the possession of a baton or a revolver.

### **The Scope of this Book.**

This book does not aim at giving a complete course of ju-jitsu as an athletic training. That would demand a certain gymnasium equipment and the services of a skilled instructor, together with the observance of such rules of diet, dress, etc., as are necessary for all such training. The course taught by the writer in his school extends to two hundred and fifty holds, locks, throws, counters, and grips. The purpose of this book is merely to describe and illustrate a number of ju-jitsu movements which can be readily learned and easily practised, and which are

## INTRODUCTION.

to be likely of most service to the classes of readers to whom we have referred. The number given, however, is sufficient to provide a very complete armour of defence against the ordinary dangers of attack.



Boy Scouts practising Ju-jitsu. (See p. 70.)

### Only Safe Exercises given.

One feature of the book is somewhat important. All the exercises given here are *safe*

## INTRODUCTION.

as well as easily learned. With reasonable care, the slightest pain will be given to the one on whom the learner is practising. No violent or dangerous throw has been included such as



Boy Scouts practising Ju-jitsu. (See p. 91.)

might require the supervision of a skilled instructor. The art puts into the hands of its exponent a power so great that learners might easily do harm to one another in some experi-

## INTRODUCTION.

ments. The author has therefore included only exercises which may be safely practised with such caution merely as common sense will suggest. This is important in a book which may be used among Boy Scouts, the members of the Boys' Brigade, Cadet Corps, Junior Officers' Training Corps, and other young lads, as well as by adults. It may be mentioned that the 12th Company City of Edinburgh Boy Scouts have already adopted this training, and have won great praise by their ju-jitsu exhibitions in various places in England and Scotland.

### Yet Sufficient for Ordinary Needs.

Yet the exercises given provide an entirely effective defence, for the opponents against whom self-defence is most needed are not likely to be equipped with any system of either attack or defence based upon intelligence and skill. When the burglar and the tramp begin to study ju-jitsu for their own purposes, we shall have to enlarge this book very considerably, and put ourselves into special training for the more advanced exercises of the art. Meantime it is believed that the selection here given will meet all practical needs.

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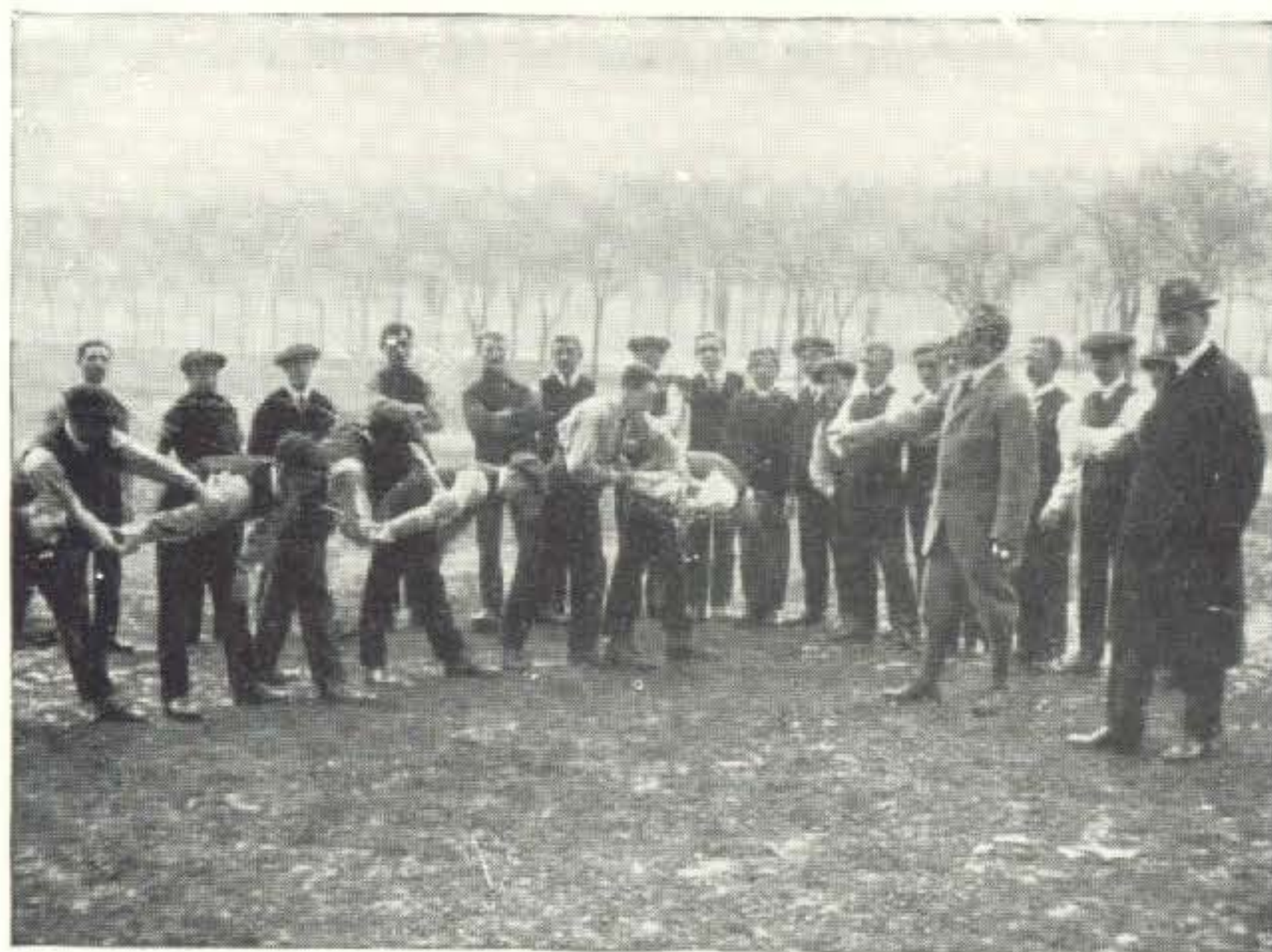
### Personal Note.

In closing these introductory remarks, the writer desires to express his sincere thanks to the various friends who have so willingly assisted in this work, notably to Mr. Drummond Shiels, whose skilful photographs are better than many pages of verbal explanation; to Mr. Stevenson, for his excellent reproductions of the same; and to Chief Constable Ross, for his interest in the work generally and his efforts to popularize this scientific form of self-defence.

Any reader who may have a difficulty in understanding any special point in the exercises given is cordially invited to apply to the writer for fuller explanation (for which only a nominal charge will be made), either by letter, or, better still, by a personal call at the under-noted address, when actual demonstration of the movement can be given.

W. BRUCE SUTHERLAND.

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19 SHANDWICK PLACE, EDINBURGH



A Ju-jitsu Class conducted by Mr. Bruce Sutherland.  
Recruits of Rosebery Bantam Battalion (17th  
Royal Scots).

## JU-JITSU SELF-DEFENCE.



Fig. 1.

### No. 1.

#### Come-along Hold.

AN opponent strikes out with his right hand, either in unprovoked attack or by way of resisting arrest. First, knock his hand aside with your right, and immediately seize his wrist, turning the palm of his hand upwards. Second, bring your left arm over his right, above the elbow, and then underneath his arm until your left hand grasps your own right wrist. The movement of your left hand is in-



Fig. 2.

indicated by the dotted S-shaped curve in Fig. 1. The position when the hold is completed is shown in Fig. 2. In this hold an opponent is helpless. If he resists or struggles, a very slight pressure downwards with your right hand and upwards with your left forearm produces pain sufficiently acute to reduce him to order instantaneously. Note that you must keep the palm of his hand turned upwards, and your left forearm beneath his elbow joint as a fulcrum to produce the pressure required.



Fig. 1.

No. 2.

### Finger-press-down Hold.

AN opponent thrusts forward his right hand open, in a threatening manner, to seize you or to push you backwards. First stop his hand and seize his fingers, first with your left hand and then with both hands together. Your fingers should be behind his knuckles, and the middle of your palms pressed against the front of his fingers. Then you press down,



Fig. 2.

as indicated by the arrow in Fig. 1, and your opponent is at once brought to his knees (Fig. 2). This is an extremely simple and yet effective way of bringing an opponent into subjection. Until you release your hold he is powerless. If you step back quickly you will draw him flat on his face. A common mistake made by beginners in practising this hold is to bring their thumbs into play in order to force the opponent downwards. The palms and the eight fingers alone ought to be used.



Fig. 1.

No. 3.

### Wrist-press-down Hold.

AN opponent threatens you by presenting his clenched fist to your face. Seize his fist with both hands, not necessarily simultaneously, and grasp it tightly, and press down as shown by the arrow in Fig. 1. The action is as if you were rolling his fist up on his forearm. The result is to bring him to his knees, as in Fig. 2, which shows the hold complete. The



Fig. 2.

power of this hold arises from the fact that you are pitting the strength of your two arms and shoulders against that of your opponent's one wrist, while his hand is trapped in such a position that he cannot exert the full power of that wrist. The question may occur, Would it not be possible for your opponent to strike your face with his free hand? The answer is, No; he is at practically double-arms' length from you, and from the moment you apply the lock his left hand must go down and away from your face.



Fig. 1.

#### No. 4.

### Hand-turn-over Throw.

AN opponent aims a blow at your stomach with his right hand. First bring down your left on his clenched fist, turning aside the blow, and seizing the little-finger side of his hand. Next, with your right hand moving in the direction of the arrow in Fig. 1, you grasp the thumb side of his hand, and with the power of both hands you twist round the



Fig. 2.

opponent's hand on his wrist as shown in Fig. 2. This movement at once throws your opponent off his balance, as can be seen in Fig. 2, and brings him easily to the ground. When he is down you do not need to apply any other hold to keep him there, as this is thoroughly secure in itself. The leverage secured by your two hands acting in a natural movement, forcing upon his hand and arm a movement for which it is not adapted, causes such a degree of pain that your opponent is glad to keep still as long as may be required.



Fig. 1.

No. 5.

### Arm-press-back Throw.

AN opponent strikes out at your face with his left hand. You knock up his hand with your right, and bring your left down on his elbow joint as shown in Fig. 1. You then quickly lever back his captured hand, pressing in the direction indicated by the arrows,

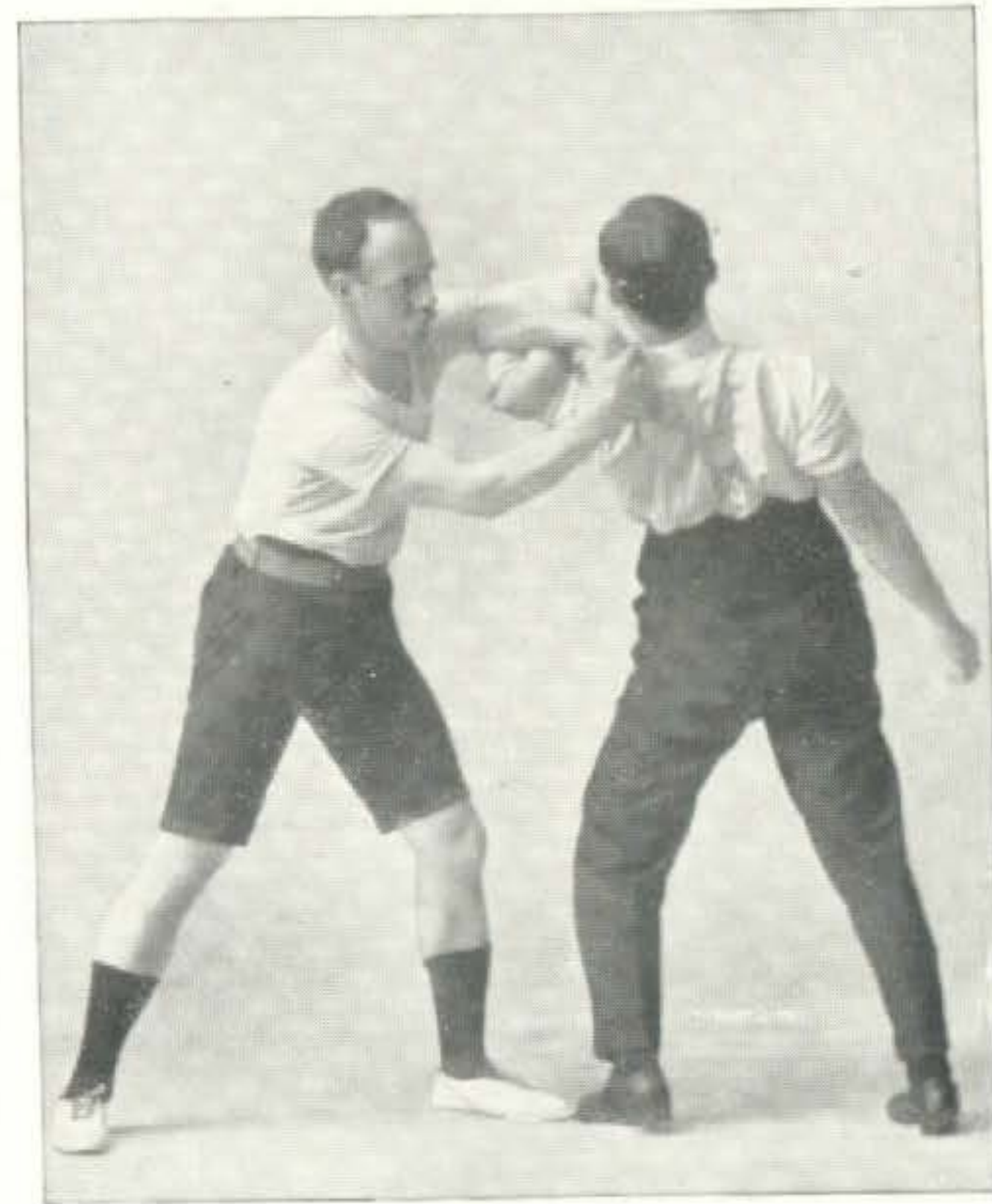


Fig. 2.

until his hand is forced down his back in the position shown in Fig. 2, the result of which is that he is completely thrown off his balance. By the lock which you have secured he is absolutely prevented from stepping backward to recover his equilibrium. This is a most effective throw, and by means of it the writer has been frequently brought down by lady pupils practising this defence with somewhat more energy than the circumstances required.



Fig. 1.

No. 6.

### Outer Fulcrum Throw.

AN opponent strikes out at your face with his left hand. You first knock the blow upwards with your right, and immediately slip your free hand underneath his arm, as shown in Fig. 1, and pass it up to seize his wrist below your own right hand, as indicated by



Fig. 2.

the lower arrow in the figure. Your right hand at the same time grasps that of your opponent. Having thus securely captured his arm, you lever it backward to the position shown in Fig. 2, and you have him in an absolutely helpless situation. Any attempt at resistance means intolerable pain self-inflicted, while further leverage exerted by you will result in his being overbalanced and thrown.



Fig. 1.

## No. 7.

### Counter to Hand-push.

YOU are being forced roughly backwards by an opponent, his hand pressing against your chest as in Fig. 1. You first bring both your hands over his hand, as indicated by the short arrows, and press it firmly against your body so as to prevent him from pulling it

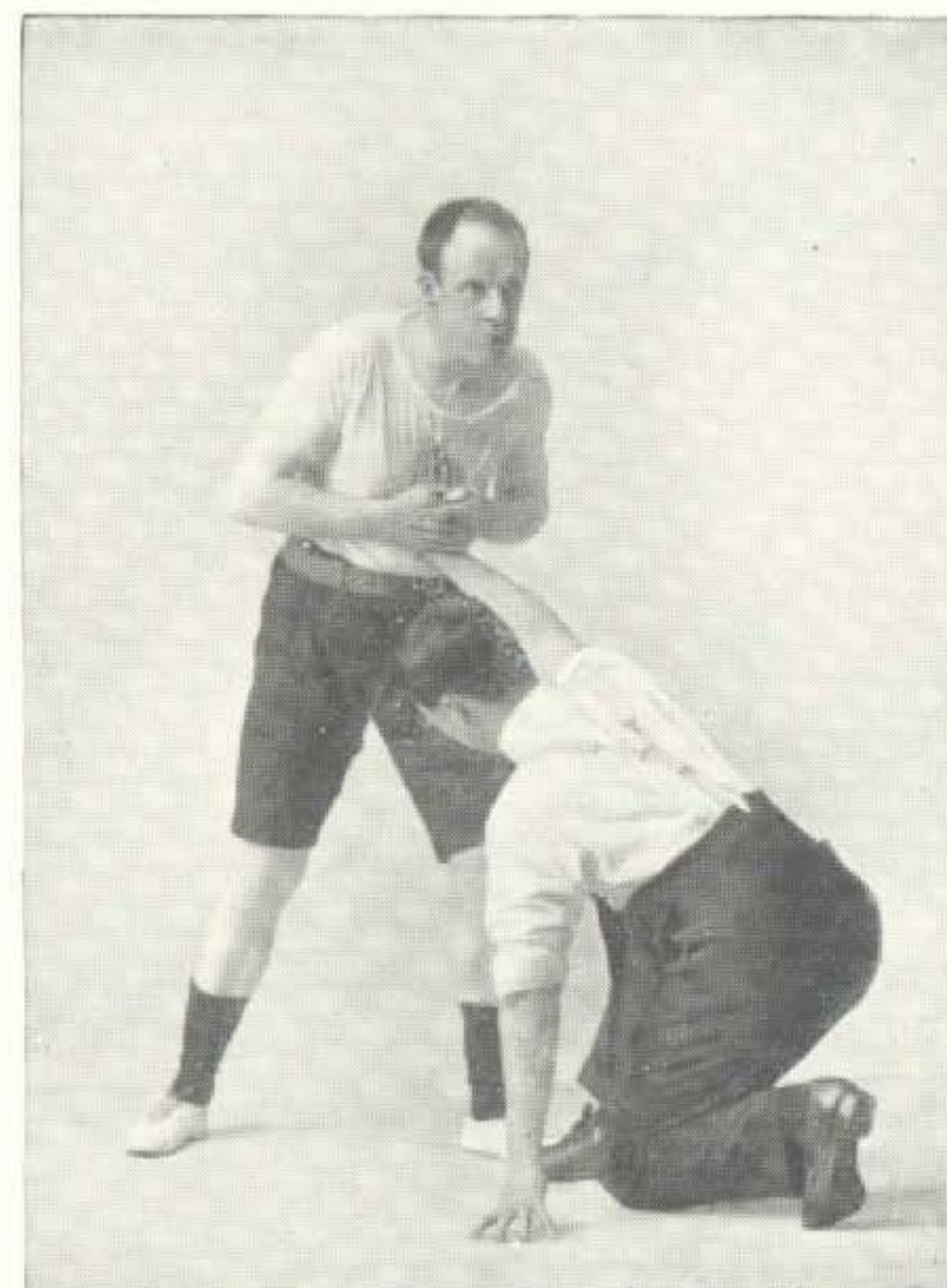


Fig. 2.

away. You then bend forward, as in Fig. 2, and you will find that your opponent goes down instantly upon his knees. If he did not, his wrist would be damaged. You bring into action the strength of both your arms and part of the weight of your body to force his wrist into a painful position, which it is not fitted to resist.

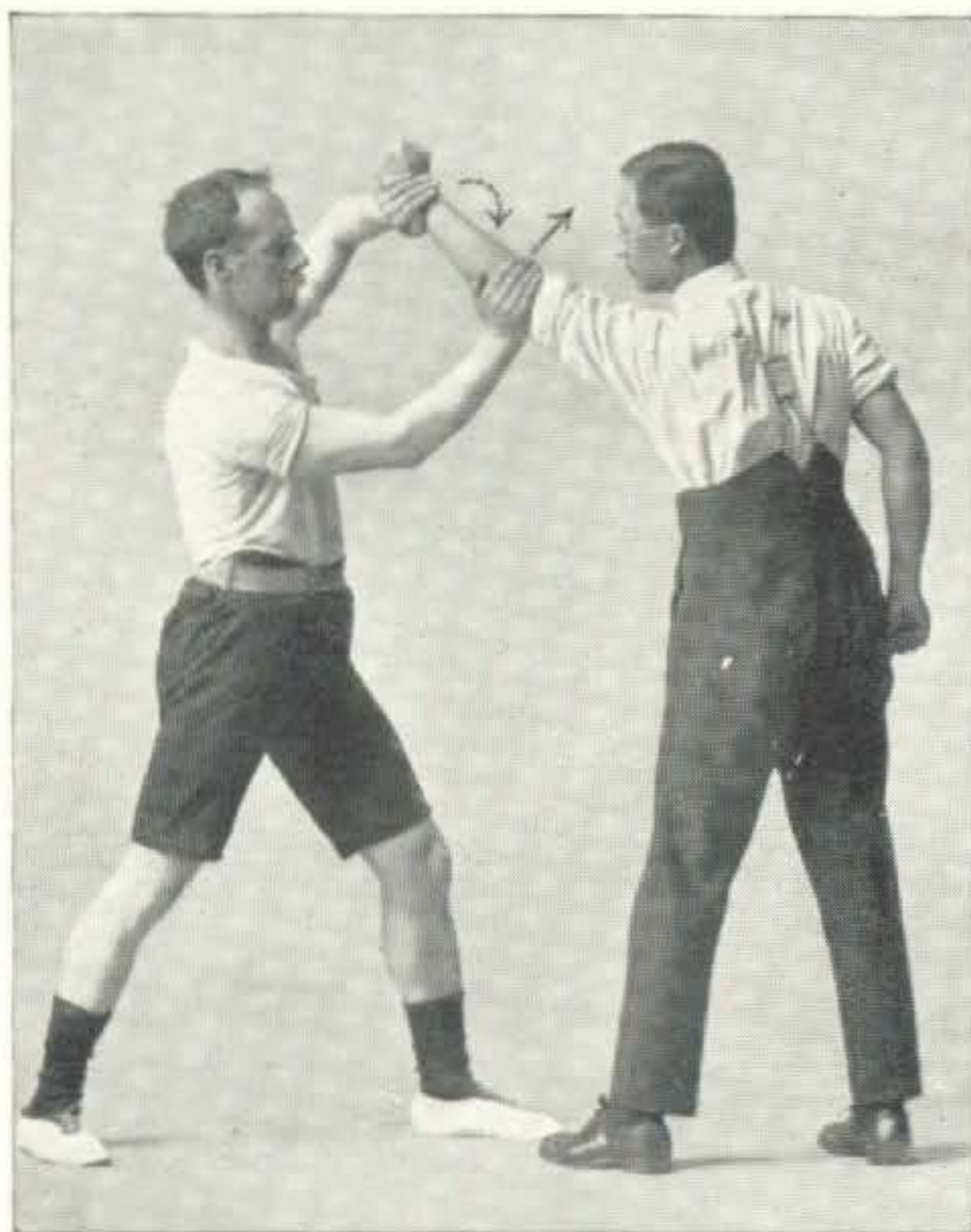


Fig. 1.

No. 8.

### Turn-arm-round Counter.

AN opponent strikes out at your face with his left hand. You first guard with your left, turning the blow aside, and immediately seize the back of his hand at the wrist. You then bring the palm of your right hand under his



Fig. 2.

elbow, as shown in Fig. 1. By twisting round his arm as shown by the arrows you force him into the position shown in Fig. 2, which indicates the final stage of this hold. By applying the leverage which you have secured you can easily bring your opponent to the ground, or you may change to a Come-along hold, as described elsewhere.



Fig. 1.

### No. 9.

#### Shoulder and Back-heel Throw.

AN opponent strikes out at your face with his right hand. You knock aside the blow with your left, grasping his wrist firmly. At the same time you place your right hand on his left shoulder, and step forward with your



Fig. 2.

right foot, placing it behind his leg as shown by the arrow in Fig. 1. By the grip you have on his right hand, and by the pressure you apply through your own right, which at the same time imprisons his left arm, you bear your opponent backwards across your right leg, his balance being completely lost, as indicated in Fig. 2.



Fig. 1.

## No. 10.

### Chin and Back-heel Throw.

THIS excellent throw is similar in some respects to the preceding one. Your opponent's blow is turned aside and his right wrist grasped by your left hand, as before. Then, instead of bringing your right hand to his shoulder as in No. 9, you bring it to his chin, as

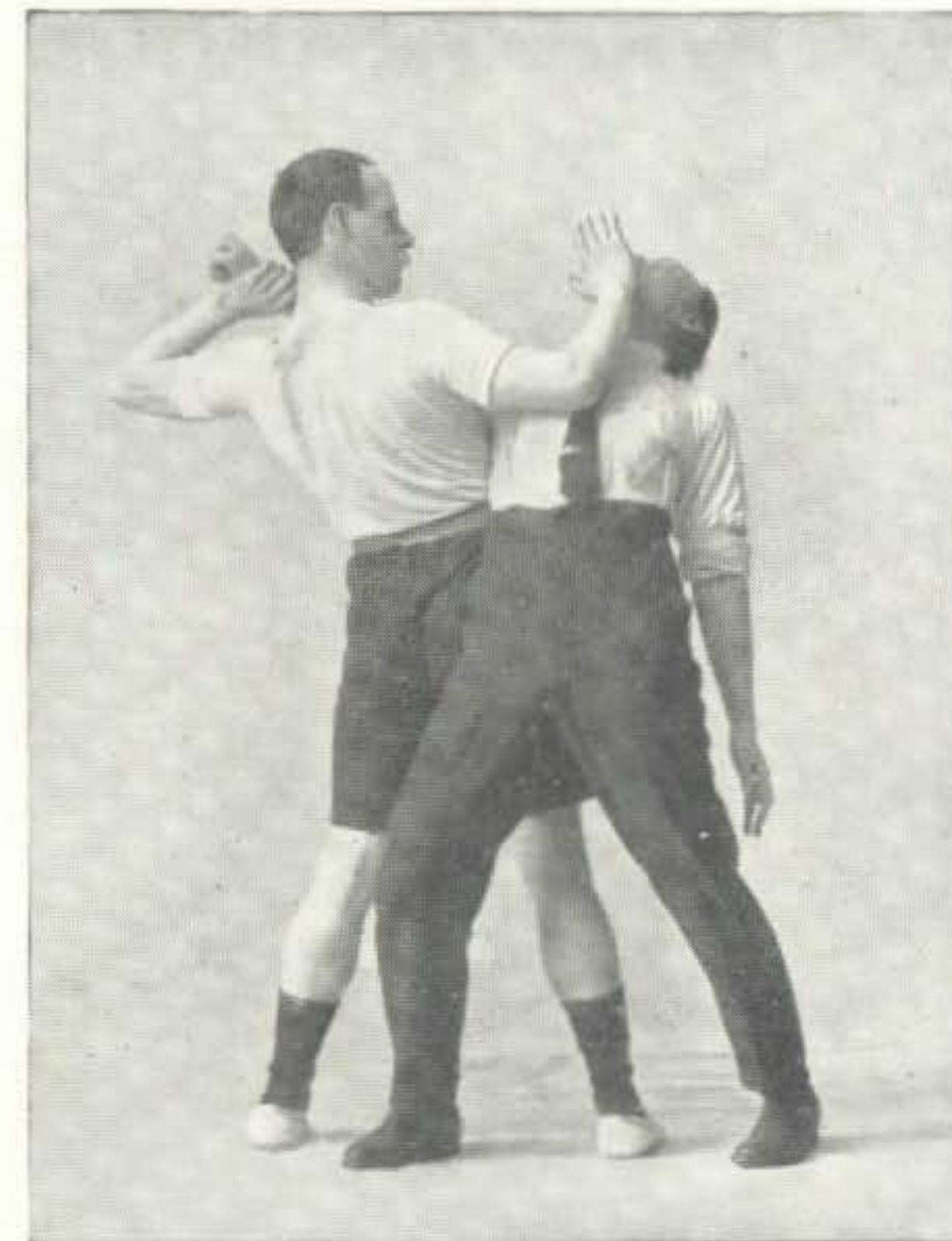


Fig. 2.

shown in Fig. 1. You step forward with the right foot, in the direction shown by the arrow, placing your foot behind your opponent, and then force him backward over your right leg, as shown in Fig. 2. With the pull on his right wrist and the pressure you apply under his chin, he is quite unable to maintain his balance, and you have him completely at your mercy.



Fig. 1.

## No. 11.

### Waist, Arm, and Back-heel Throw.

THIS is similar in its first stage to the two preceding throws. Your opponent aims a blow at your face with his right hand. You parry the blow with your left, knocking his forearm outwards, and seizing his wrist with your hand. You then bring your right hand



Fig. 2.

to your opponent's waist, taking a step forward with your right foot as indicated by the arrow in Fig. 1, and so placing your foot behind him. Then with the combined force of your pull on his wrist and your right arm round his body, as shown in Fig. 2, you press your opponent backwards across your leg, with the result that he is overbalanced and thrown.



Fig. 1.

No. 12.

### Chin and Waist Throw.

THIS is another counter to the attack of an opponent who strikes out at your face with his right hand. You meet this by quickly pushing aside his arm with your left, and place your left hand, open, on his chin. At the same time you bring your right hand to his waist,

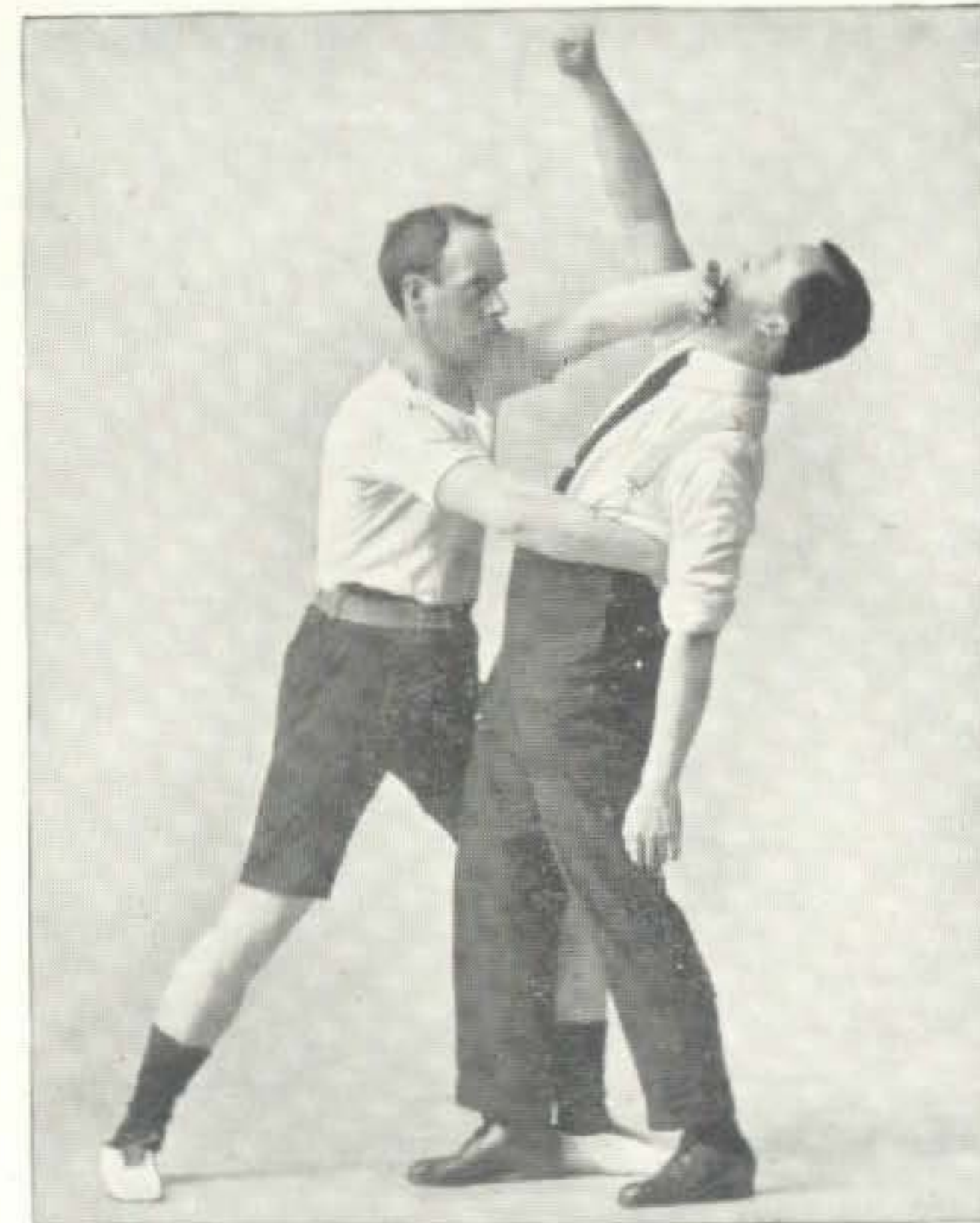


Fig. 2.

passing it round to his back. In this position, as shown in Fig. 2, it is easy to force his head backward so as to upset his balance and bring him to the ground. In practising this throw, it is advisable to have your left foot extended well to the rear of the opponent, in order that you may be able to prevent his coming down too hard.



Fig. 1.

### No. 13.

#### Arm-across-throat Come-along Hold.

AN opponent strikes out at you with his right hand. You guard with your right, at the same time seizing his wrist and pulling his arm across your chest. You step out and extend your left arm in front of his throat and force his head backwards, while keeping his arm pressed against your chest with the palm



Fig. 2.

turned outwards. In this position he is incapable of resistance, the leverage of his arm across your chest preventing any movement backwards, while your arm in front of his throat renders a forward movement equally impossible. You can either hold him in this position or march him along, and you are at the same time able, by pressing across your knee, to throw him backwards to the ground at any moment if he becomes violent.



Fig. 1.

No. 14.

### Arm-up-the-back Come-along Hold.

THREE views are given in order to explain clearly this wonderful hold. An opponent strikes out with his left hand. You knock the blow aside with your left, seize his wrist, and then bring your right palm under his elbow and turn his hand round until the palm is upwards, as shown by the arrows in Fig. 1. You then press his hand up his back, his forearm being laid across yours (Fig. 2). You then grasp his upper arm with your right, and bring your shoulder close up to his, as in Fig. 3, when he is forced to go in the direction you wish. The one precaution necessary is to keep your shoulder close to his.

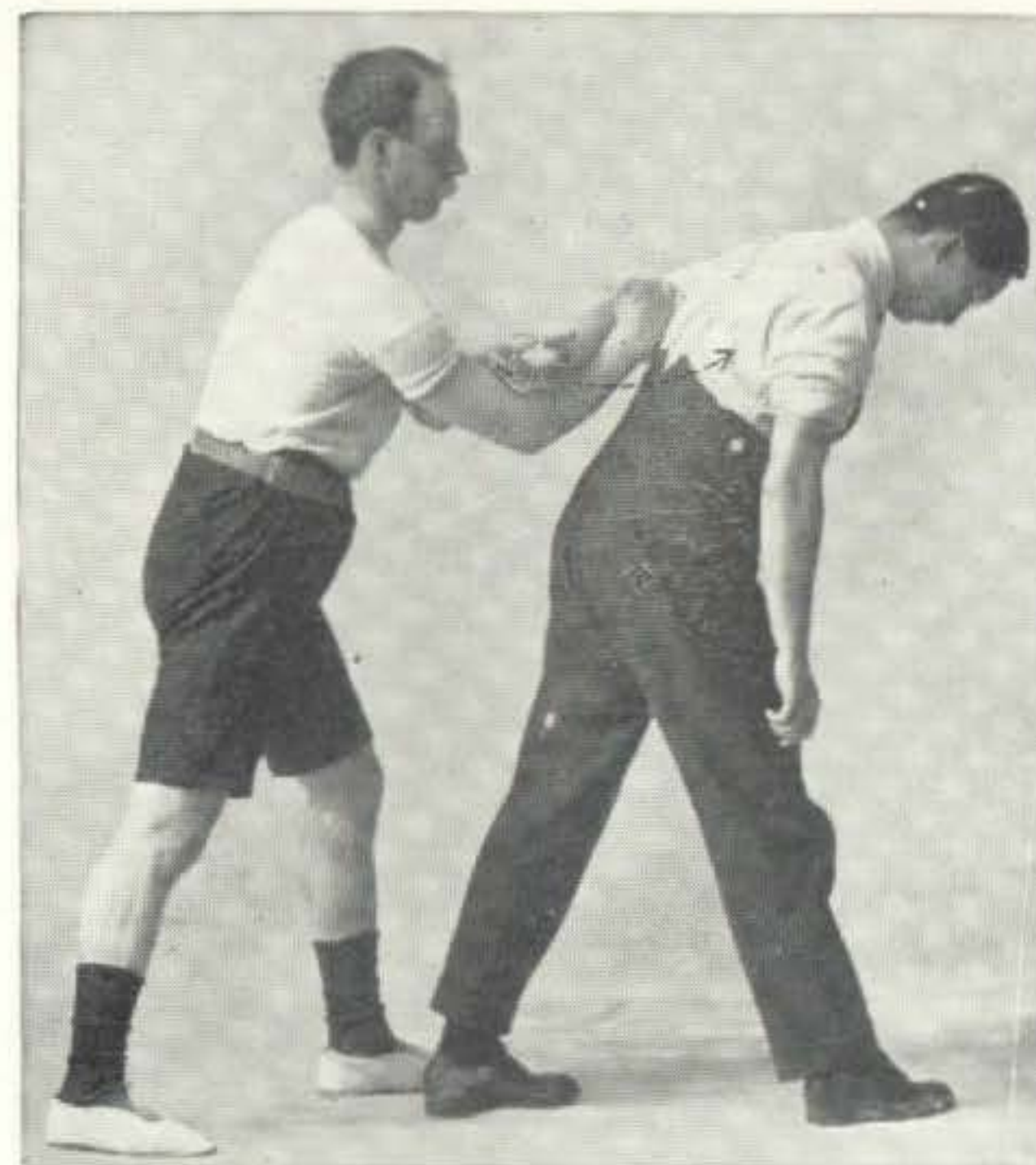


Fig. 2.



Fig. 3.

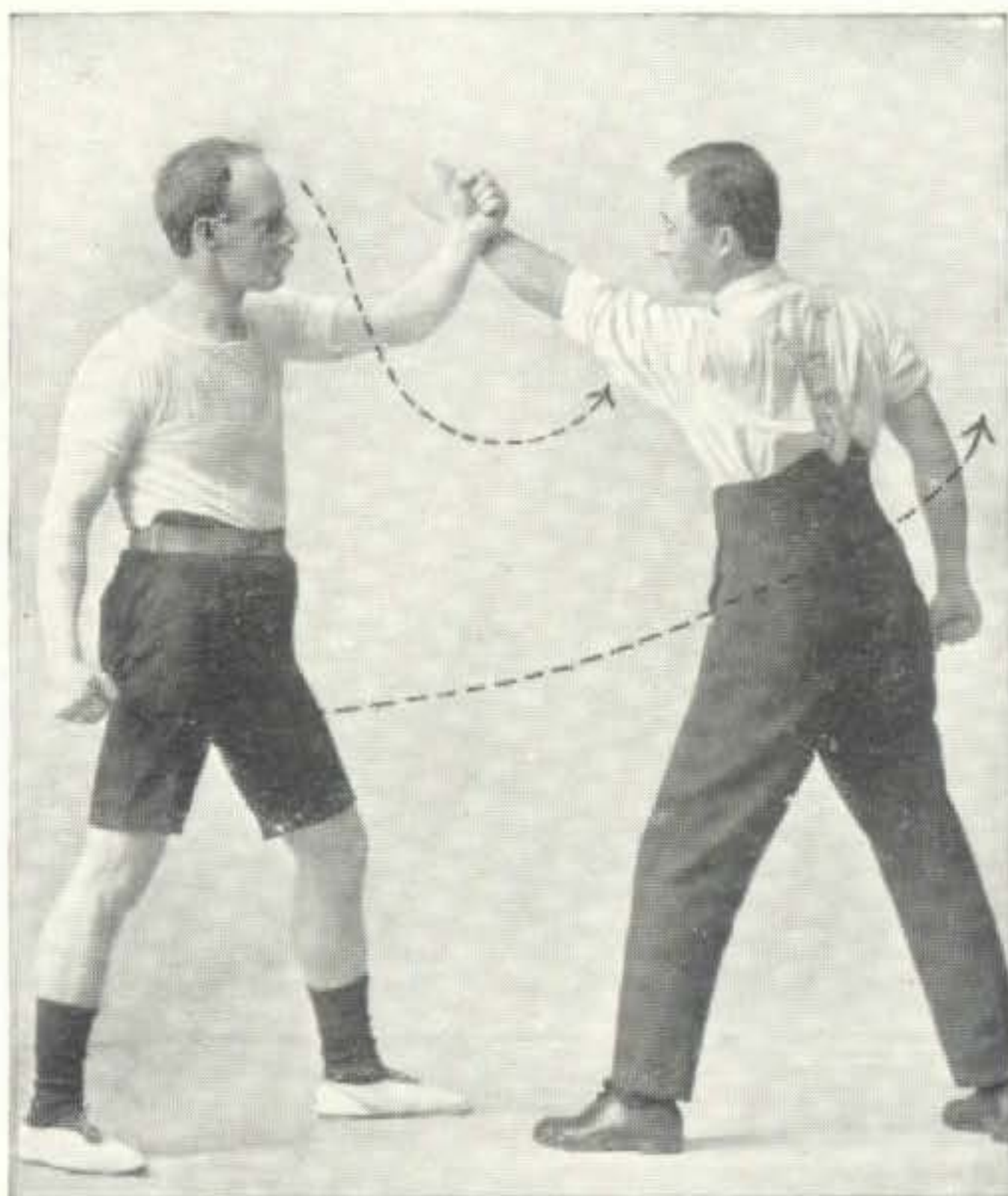


Fig. 1.

### No. 15.

#### Shoulder Fulcrum Come-along Hold.

AN opponent strikes out at your head with his left hand. You turn aside the blow with your left, and seize his wrist, palm upwards. You then dive your head quickly below his armpit, as indicated by the upper arrow in Fig. 1, thus bringing his arm across your shoulder,



Fig. 2.

and on moving your right foot up to and behind his left he is pinned to your side. You also trap his right arm with your right hand, as shown in Fig. 2, and you have obtained an excellent Come-along hold. Your opponent dare not struggle, as he would only strain his left arm through the leverage which you obtain across your own shoulder.



Fig. 1.

No. 16.

### Head Fulcrum Come-along Hold.

THIS is an extremely powerful hold, and one very easy to apply. An opponent strikes out with his right hand. You knock aside the blow with your own right, pushing his arm outwards and seizing the back of his wrist with your hand. You immediately duck underneath his arm, as indicated by the arrow in



Fig. 2.

Fig. 1, and pass your left arm round behind him to trap his free arm, and then draw his right arm down over your shoulder, forcing your head upwards in his armpit, as shown in Fig. 2. You must turn his palm outwards to straighten his arm, and with the leverage obtained by the position of your head it is easy to put such pressure on his arm as will make him willing to come along quietly.

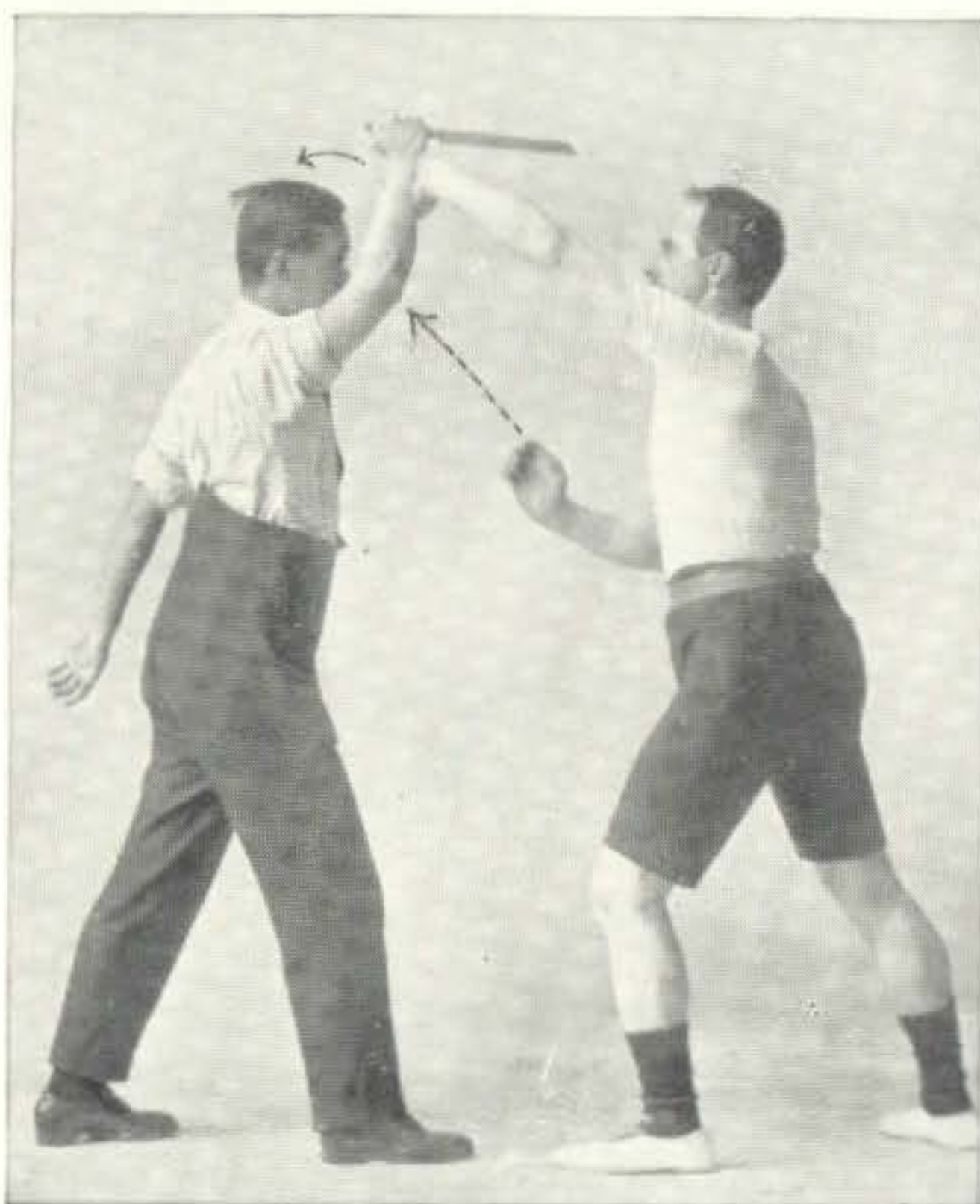


Fig. 1.

No. 17.

### Arm-turn-back Throw.

THIS is a useful counter to an attack with a knife. Should your opponent attack you with the knife in his right hand and his arm up-raised, bring your left quickly against his forearm to stop the downward blow. Then bring the palm of your right hand to his elbow, and force the bent arm backwards as in



Fig. 2.

Fig. 2. This renders your opponent helpless, and quickly brings him to the ground. In this throw it is necessary to keep your left hand well on his forearm, and not too close to the wrist. Another point to notice is to bring your foot close beside his feet, which gives you better control. As to removal of the knife, once your opponent is on the ground, seize the thumb and pull out, using the right hand for this purpose, and you will cause him to open his hand instantly.



Fig. 1.

No. 18.

### Counter to Throat Hold.

AN opponent seizes your throat with his left hand. Bring your left hand under his and catch hold of his wrist, keeping your elbow well up, as in Fig. 1. Then bring the palm of your right hand underneath his elbow, and turn your opponent's arm away from you, as

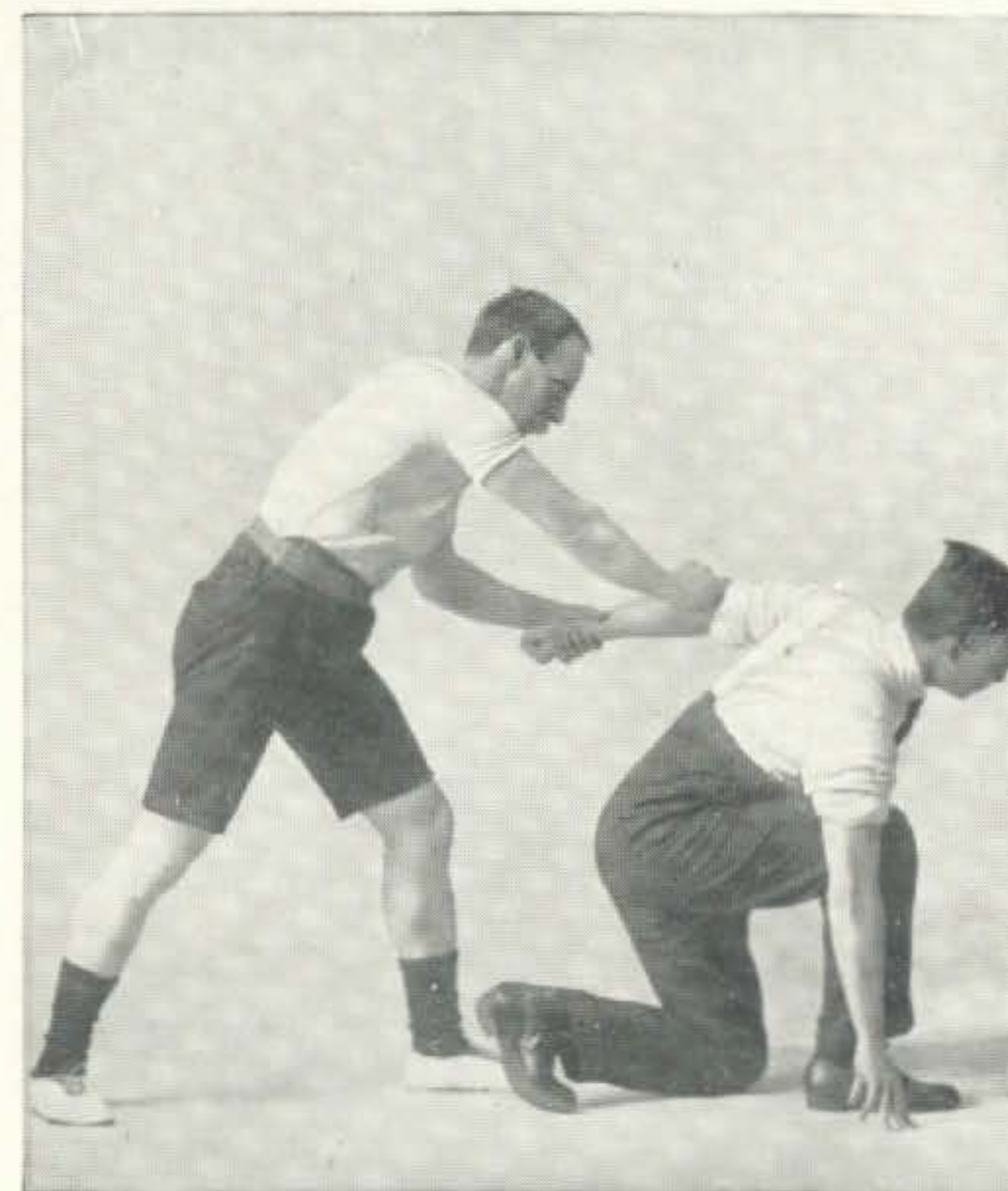


Fig. 2.

indicated by the arrow. This will produce surprising results. He will find it impossible to retain his grip on your throat, and will at once let go. By continuing the twisting movement a little further you will force him into the position shown in Fig. 2, to be further dealt with as you may find convenient or necessary.



Fig. 1.

No. 19.

### Press-across-knee Throw.

AN opponent pins your arms to your sides, thinking he has you in a secure grip. You make tense your arm muscles, and this has the advantage of drawing his attention to your arms, and giving him the impression that you are about to attempt to wriggle clear. You



Fig. 2.

may thus be able quickly to withdraw your left foot, and pass it behind his feet, slipping it between them. This breaks his hold most effectively, as he feels himself in danger of losing his balance, and at once loosens his grip to save himself. You take advantage of this slackening, and by quickly stretching out your left arm force your opponent backwards across your knee, as shown in Fig. 2.



Fig. 1.

No. 20.

### Arm-across-shoulder Press-back-chin Come-along Hold.

An opponent strikes out at your head with his right hand. You knock his arm away with your right, and seize his wrist, turning the palm upwards, and forcing his arm away from you in such a way as to turn him round with his back towards you. You then duck under



Fig. 2.

his extended right arm, as indicated by the arrow in Fig. 1, at the same time shooting out your left arm across his throat, as shown in Fig. 2, and forcing his head backwards. Your opponent is now in a helpless condition, from the painful pressure you can apply at his elbow by leverage applied across your shoulder and on his throat; and he is forced to "come along" as you may wish.



Fig. 1.

No. 21.

### Counter to Blow, Arm-press-down Throw.

AN opponent strikes out at your face with his right hand. You bend slightly to the left, allowing his arm to pass over your right shoulder. Then you bring both hands up over your opponent's elbow, and by pressing down and bending forward, as indicated by the arrows



Fig. 2.

in Fig. 1, you pull him to the ground before he has time to withdraw or to renew his attack. The pressure must be applied at the elbow joint. This is an extremely easy and effectual press-down throw. If your opponent strikes out with the left, you should bend or duck towards the right. This prevents your head coming in contact with his as you pull him forward.



Fig. 1.

## No. 22.

### Arm-across-shoulder Come-along Hold.

AN opponent strikes out at you with his right hand. You quickly seize his wrist, turning the palm upwards, and bring his arm over your left shoulder, at the same time turning round so that your back is placed against the side of his chest. Your left elbow must be placed across his chest as in Fig. 2, to prevent his



Fig. 2.

striking out with his free hand. By pressing down in the direction shown by the arrow in Fig. 2, his palm being kept turned upwards, sufficient leverage is obtained over your shoulder to reduce your opponent to submission, while the pressure of your left arm across his chest prevents his escape from your hold. By this hold the taller pupil seen watching in the photographs could be held as easily as the slighter one who is being experimented with.



Fig. 1.

### No. 23.

#### Press-down-head Throw.

**AN** opponent strikes out at you with his right hand. You knock the blow aside, and quickly seize his wrist with your right hand. At the same time you pass your left hand under his elbow and on to the back of his neck, as shown in Fig. 1. You can use this as a Come-along hold, as with his palm



Fig. 2.

turned upwards and arm straightened he will have no power to resist. Fig. 2 shows that the same position can be developed into a throw, and you can easily bring your opponent to the ground by bending forward his head through pressure on the neck. For this pressure his own upper arm serves as a fulcrum against which your forearm rests, while you keep his arm perfectly straight.



No. 24.

### Throat-and-trap-leg Throw.

AN opponent strikes out with his right hand. You knock his arm aside with your left, and quickly bring your forearm across his throat, your elbow resting on his chest. At the same time you step forward with your left foot, passing it behind and to the inside of his right so as to trap his leg. Then press him down with your arm on his throat, and he will be easily thrown off his balance.



No. 25.

### Counter to Blow, Force-back-chin Throw.

AN opponent strikes out with his left hand. You knock the blow aside with your right and quickly bring your right hand, open, against his chin. At the same time you pass your left hand to the back of his left hip, thus levering him backwards to the ground. This provides a simple and complete counter to a blow.



No. 26.

### Elbow-under-armpit Come-along Hold.

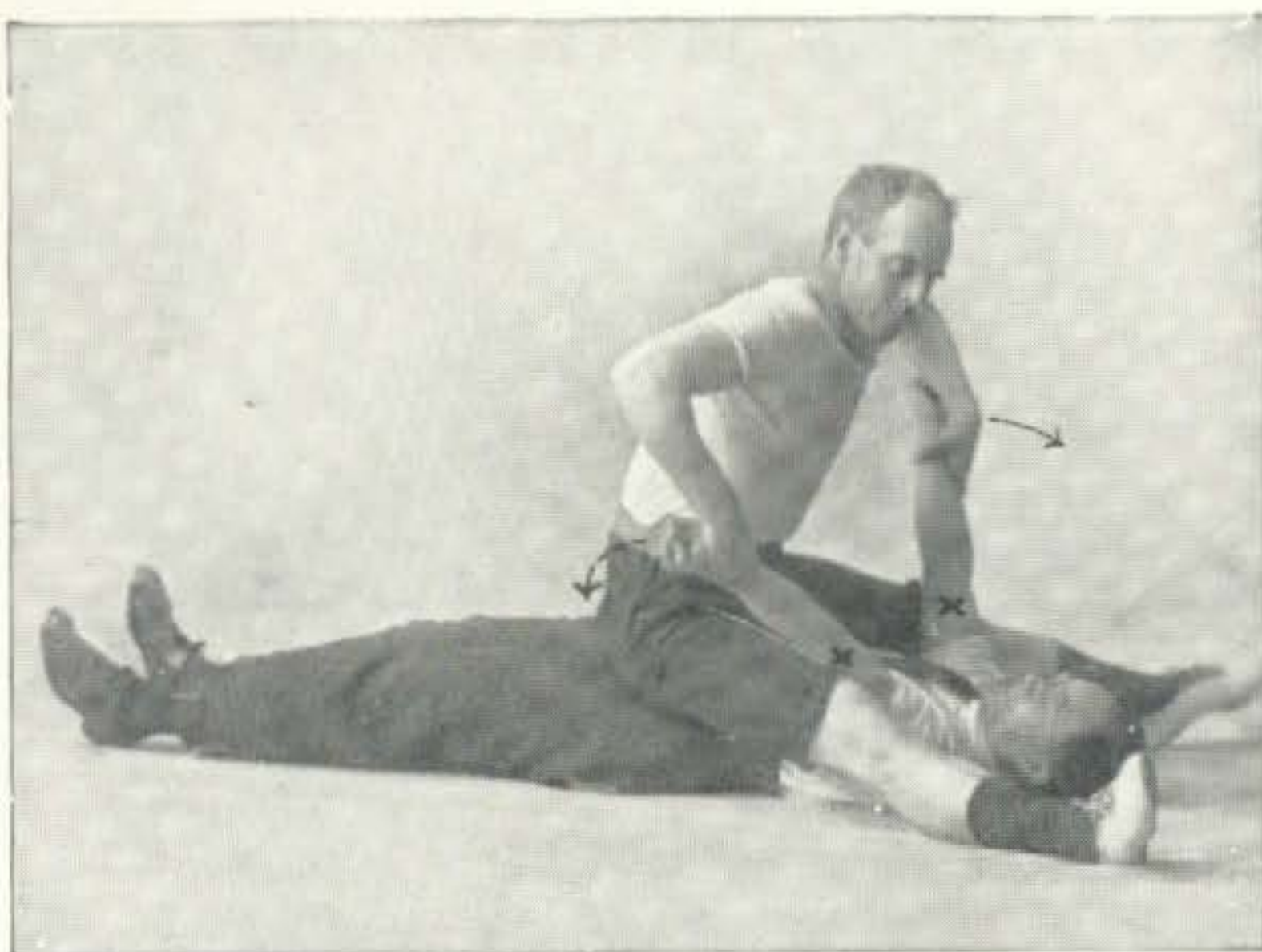
AN opponent strikes out with his right hand. You knock aside the blow with your right and seize his wrist. Then, placing your left hand under his elbow, you bring your left elbow under his armpit. By then forcing your right hand downwards—not too hard in practice—strain is applied at his elbow joint, as marked in the photograph, sufficient to prevent resistance. Note that you must not relax the pressure under his armpit.



No. 27.

### Counter to Head-in-chancery.

THE photograph indicates a wonderful means of avoiding punishment when your opponent has your head under his right arm and is about to punch it with his fist. Stretch out your right hand a few inches from your face and from your opponent's chest to stop his upward blow. Force his hand downwards as indicated by the arrow, bring your other hand round to his left elbow, and grasp his arm securely. Then slip your right hand to his right wrist and turn his hand inwards, and he will be at once forced to let you go.



### No. 28.

#### Double-arm-lock on Floor.

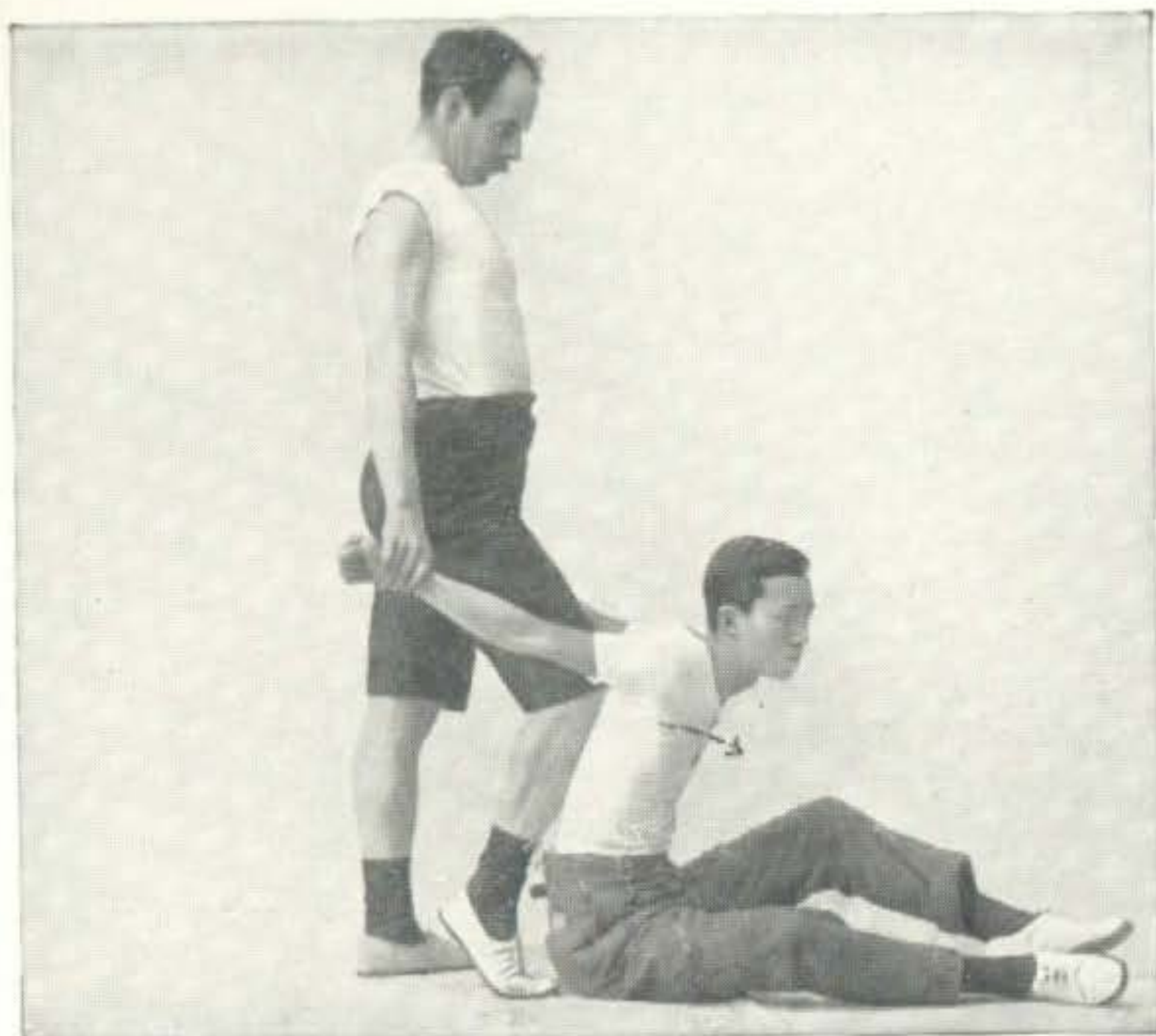
WHEN an opponent has been brought down by any of the throws described, sit on his stomach, seize his wrists and press his arms across your knees, the pressure being applied at the elbows, as indicated by the crosses in the photograph. The palms must be held facing inwards in order to apply the pressure, and the back of the elbows should be laid firmly against your knees in order to straighten the arms



### No. 29.

#### Arm Lock across Shin.

THIS is another very powerful hold. When an opponent has been brought to the ground, seize his right wrist, turning the palm outwards, and press the elbow against your shin in the manner shown in the photograph. While pressure is applied he is unable to move, but remains helpless at your feet, glad to escape the more painful pressure by ceasing to resist



No. 30.

### Pull-back-arms Hold.

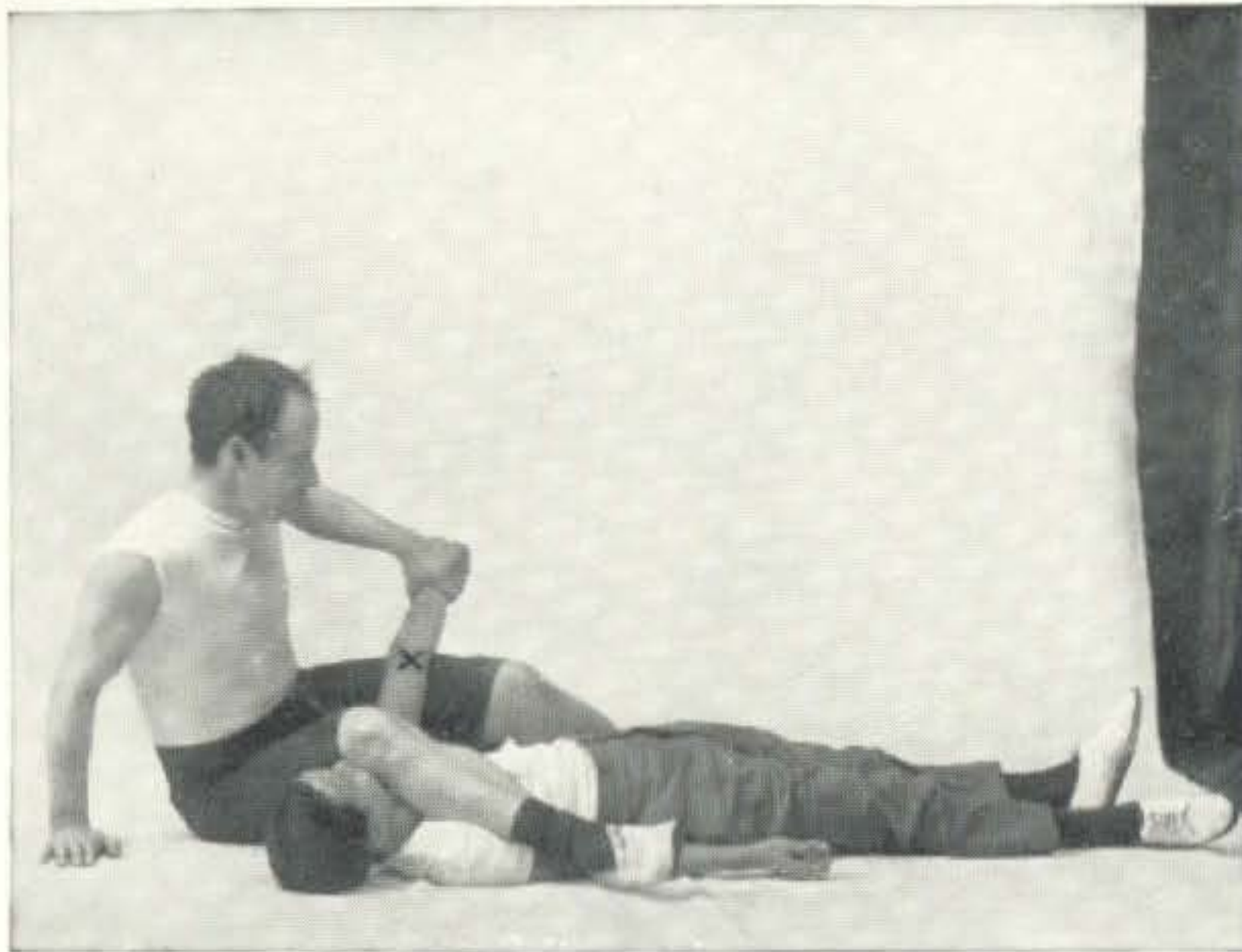
YOU have thrown your opponent to the ground by one of the throws described, and have brought him into a sitting position. Standing behind him, you seize his wrists, turning the palms outwards, and then bring your knee between his shoulder blades so as to force his body forwards. He is absolutely held and cannot move.



No. 31.

### Arm Lock and Throat Hold on Floor.

HAVING brought your opponent to the ground in a sitting position, you get behind him, throw your left arm round his throat, and at the same time press his head forward with your shoulder. You then bring up your right knee under his right arm while you seize his wrist, turning the palm upwards, and apply pressure across your knee when necessary, as indicated by the arrow in the photograph.



No. 32.

### Arm Lock on Floor.

HAVING brought your opponent to the ground on his back, and you being seated beside him, you may slip your right foot across to the other side of his body, your leg resting across his throat. Then seize the wrist next you, turning the palm upwards, and bring his elbow against your left thigh. By pressing his hand downwards you produce a strain on the elbow joint sufficiently painful to prevent all struggling or attempts to escape.



No. 33.

### Arms-up-back Lock on Floor.

HAVING brought your opponent to the ground face downwards, bend over his body, with one foot on either side, place your hands under his elbows and lever up his arms until perfectly straight, the hands and wrists resting on your shoulders. Clasp your arms round his, the fingers of one hand curled inside those of the other. You can wedge his arms a little closer together, if necessary, but this hold can be made extremely painful, and should be practised with extreme care. You can make it harder still by sitting on your opponent.



Fig. 1.

No. 34.

### Chin Throw and Arm Lock.

FOR the interest and encouragement of lady readers, a few illustrations are now presented in which the wife of the writer demonstrates some of her favourite holds and throws, the writer himself acting the part of assailant.

In the present instance the assailant has struck out with his right. The lady knocks aside the blow with her right, grasping his wrist, and brings her left hand to his chin,



Fig. 2.

forcing it back, and at the same time bringing her left knee behind his right leg. As a result the opponent quickly loses his balance, and is brought to the ground with little effort. Having brought him down, she slightly changes her grip, bringing her hand more to the front in order to press the opponent's hand back more firmly, her knee being brought forward against his elbow. The opponent cannot lift his free hand off the ground to clear his chin, because the weight of his body would at once increase the pressure on his imprisoned elbow joint.



Fig. 1.

No. 35.

### Arm-lock-across-shoulder and Knee Throw.

AS her assailant strikes out with his right hand, the lady stops the blow with her closed left, then, opening her hand, seizes his wrist and presses his arm upwards. She quickly dives underneath his arm, and brings her right foot behind his right leg as shown by



Fig. 2.

the arrow in Fig. 1. At the same time she throws her right arm across his body and traps his free arm, pressing it to his side, as shown in Fig. 2. She has now complete control of her opponent, who cannot struggle to free himself without exposing himself to intolerable pressure on his elbow joint across her shoulder. He can be brought to the ground with little trouble by being forced backwards across her knee.



No. 36.

### Chin and Arm-across-shoulder Hold.

IN this case the opening position is the same as in the preceding one. The lady stops the blow with her closed left hand. Then she seizes her assailant's wrist, and, pressing his arm upwards, quickly dives underneath it. At the same time she brings her right hand to his chin and forces his head backwards. He is now entirely defenceless, and the lady may bring him to the ground by chin pressure alone, or she may place her right foot behind his, and trip him as in No. 35.



No. 37.

### Chin and Knee Throw.

THE assailant's blow with the right hand is knocked aside by the lady with her left, which she immediately brings against his chin; at the same time she bends forward and catches hold of his left knee. By simultaneously pressing back his chin and raising his knee, as indicated by the arrows, the assailant is at once thrown on his back, whatever his weight and strength may be. This throw is extremely simple and effective, and may be put into practice by the weakest.

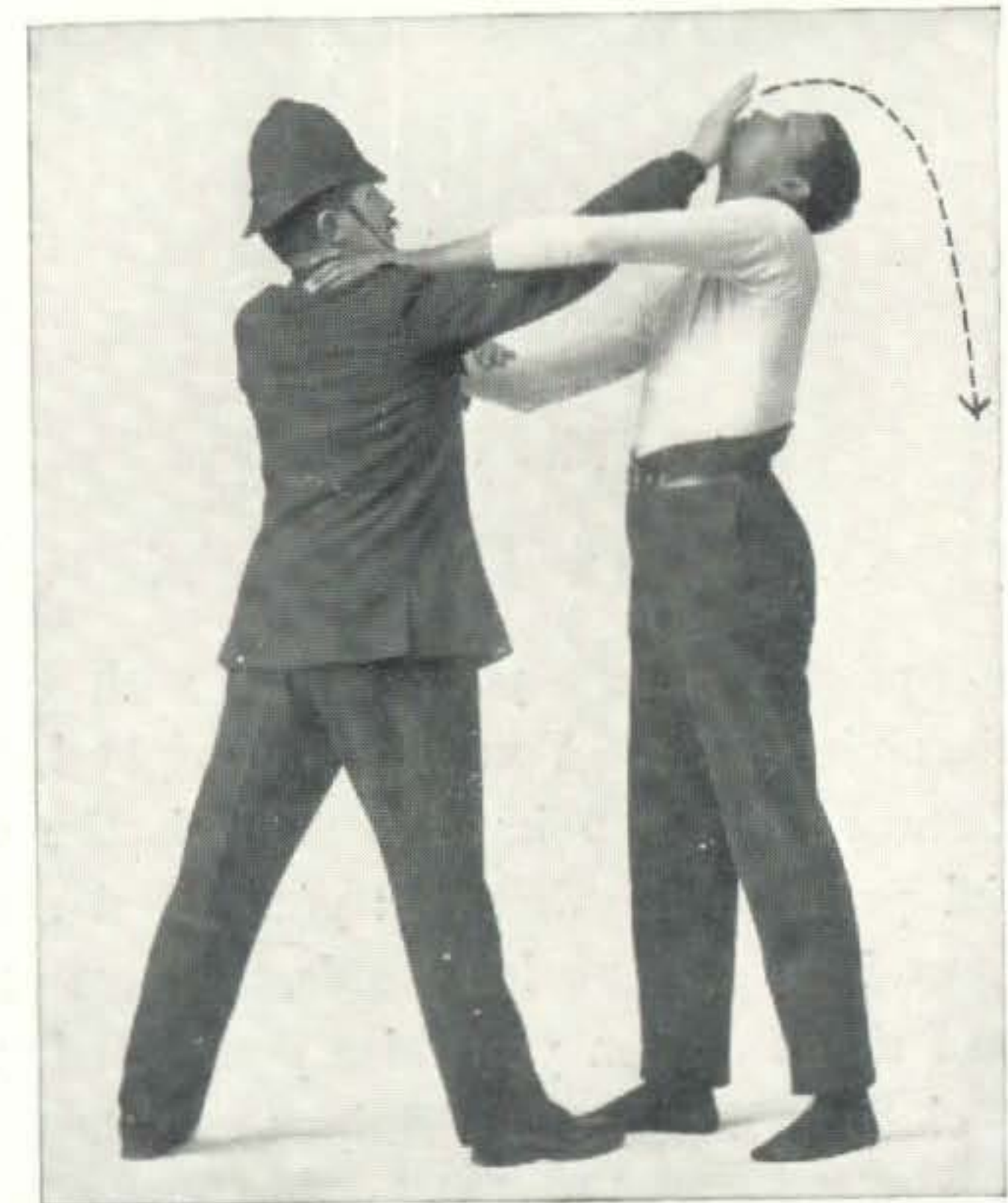


No. 38.

### Arm-across-throat and Back-of-knee Throw.

IN this and the succeeding photographs the rôle of defender is filled by men of the regular police force. The actions represented, however, are equally within the power of special constables or other civilians.

An opponent strikes out with his left hand. You parry with your right, and quickly bring your arm across his throat, stepping close up to his side. You then stoop and bring your left hand down to the back of his knees, and by the pressure on his throat he is easily thrown



No. 39.

### Force-back-chin Counter to Throat Hold.

AN opponent seizes your throat with both hands. You grasp his right wrist with your left hand, bending his arm and shortening his reach, and then shoot out your right hand between his arms and force back his chin. This causes him to release his hold on your throat instantly.

No. 40.

### Counter to Throat Hold.

AN opponent seizes your throat with both hands, as in Fig. 1. You slip your right hand up between his two hands. This is the essential point in the defence: your hand must be passed up *between* his hands, and not outside of them. Then you raise your left hand and clasp your hands firmly together (the fingers of one hand curled inside those of the other), your left passing over the opponent's right from the outside. You next bear down with your left arm and press up with your right, as in Fig. 2, and you will find that your opponent's hold is at once broken. His left hand passes across to your other side, and he is at the same time thrown completely off his balance. Fig. 3 shows the movement completed. This counter, if performed sharply, will enable even the weakest woman to break away easily from a strong man, who would otherwise have her at his mercy.

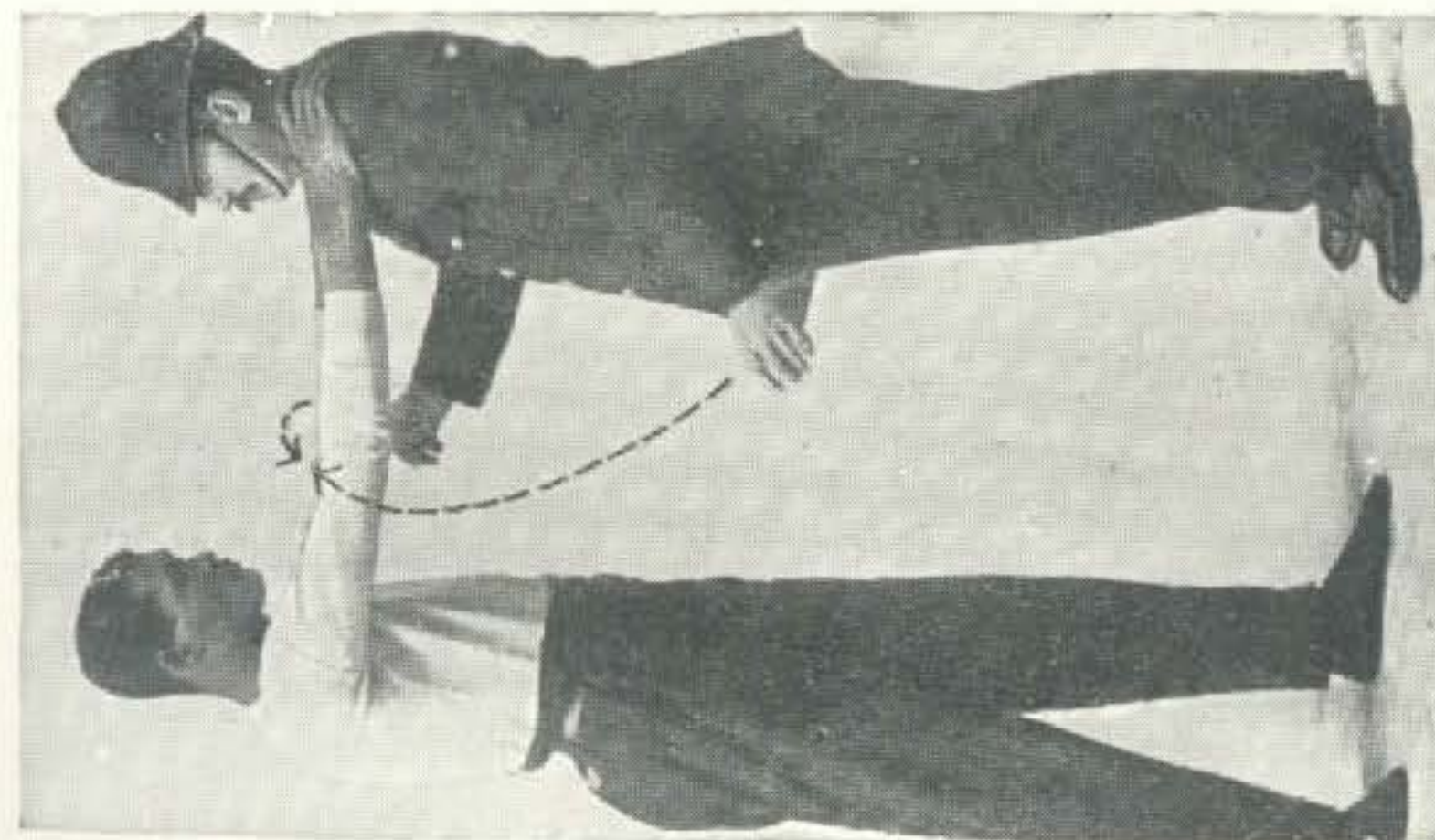


Fig. 1.



Fig. 2.

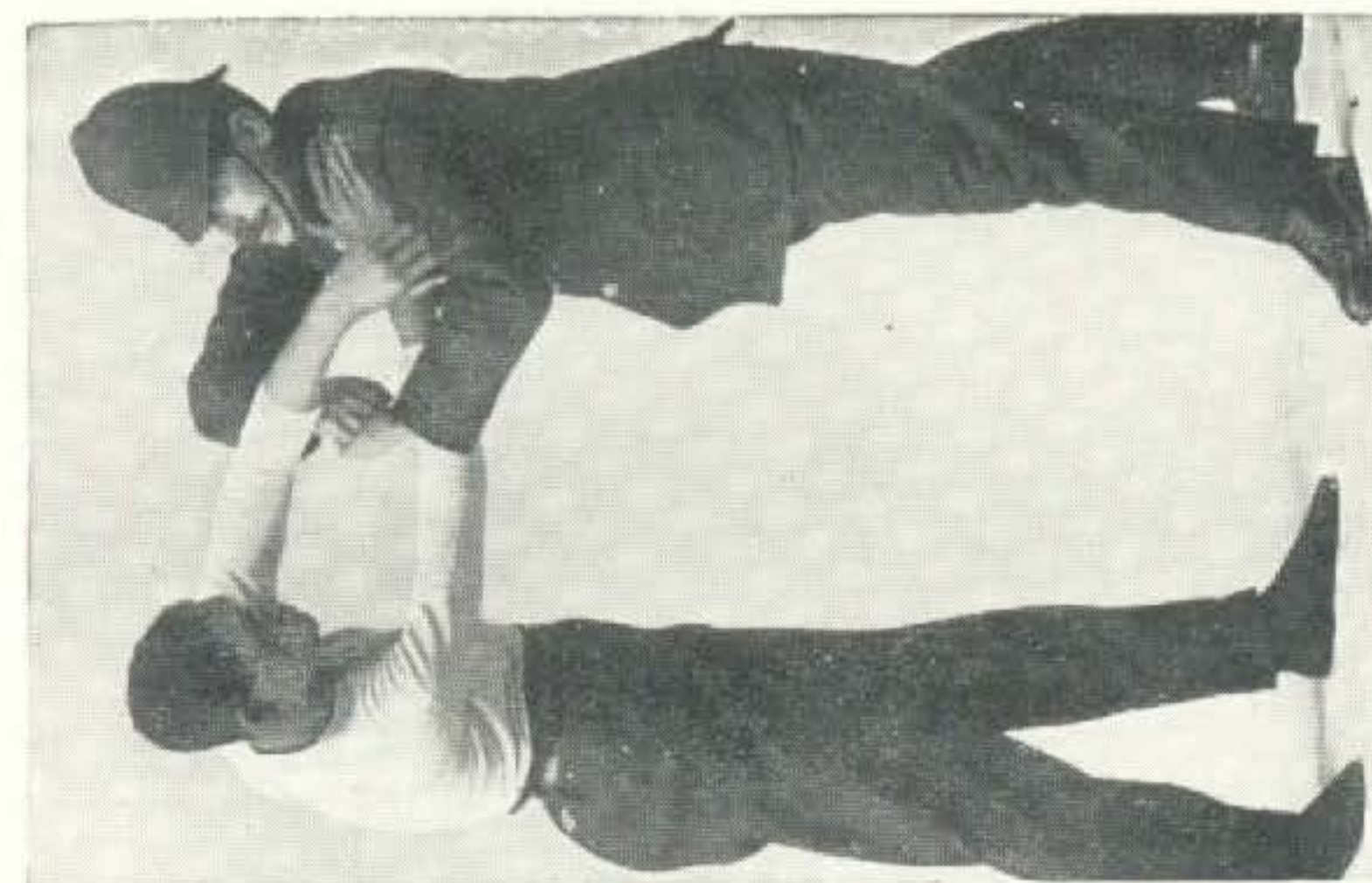


Fig. 3.



Fig. 1.

No. 41.

### Counter to Knife Attack.

AN opponent is about to thrust at you with a knife. With your left hand you seize his wrist and force it outwards; you then swing in your right arm, passing it over his left shoulder, your hand going well down his back, as shown by the arrow in Fig. 1. At the same time you



Fig. 2.

step forward with your right foot, placing it well behind him, and trapping his right foot so as to prevent his stepping backwards. The position in Fig. 2 shows the immediate result. You hold your opponent entirely at your mercy, and as his arm is stretched across your chest, you are able to apply pressure as great as may be necessary to reduce him to a passive state.

No. 42.

### Press-arms-up-the-back Hold.

AN opponent aims a blow at your chest with a knife. You lean back slightly so that the blow may miss, and then bring your left forearm against his right arm, trapping it to his side; allow your hand to press in his stomach, while at the same time you pass your right hand to the back of his neck and pull forward, as shown in Fig. 1. Continue this movement till the stage shown in Fig. 2 is reached, when you suddenly change your left hand from the opponent's stomach to his back, thus locking his right arm at the elbow. Until this change is completed your right hand remains on the back of his neck. The final move is shown in Fig. 3, when you take away your right hand from his neck and pull up his left arm, as shown in the photograph. You apply strain on his neck by forcing in his head against your body. In practising this very effective hold take care not to put much pressure on the neck, as it is exceedingly painful.

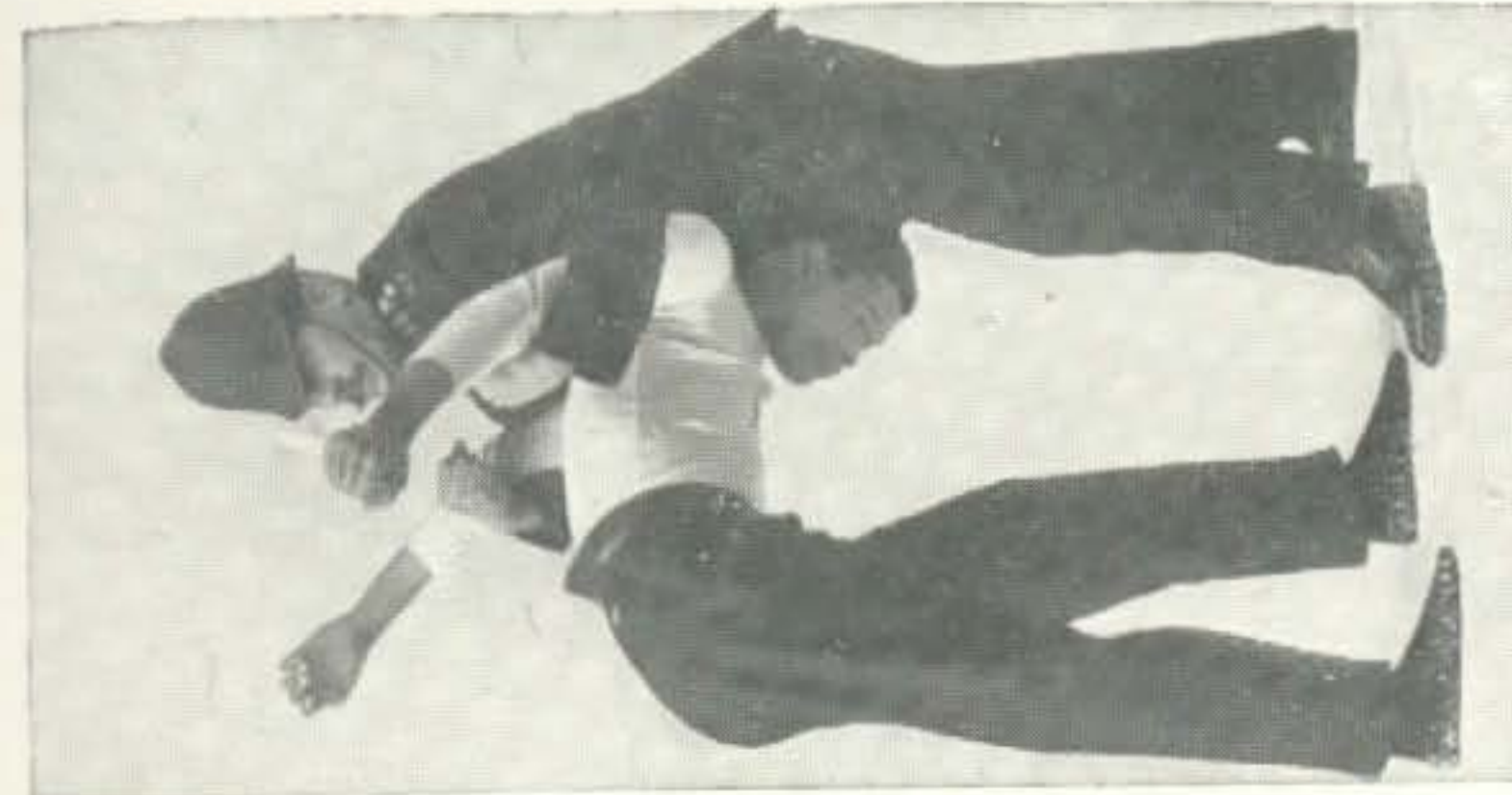


Fig. 3.



Fig. 2.



Fig. 1.



Fig. 1.

No. 43.

### Arm-trap-and-chin Throw.

AN opponent armed with a knife strikes out with his right hand. With your left you quickly knock his bent elbow from the inside in the outward direction, as in Fig. 1, and continue this movement a stage further by pinning his arm to his side with your arm. You pass your left hand round to the small of his back, and at the



Fig. 2.

same time bring your right hand against his chin and press backwards. The opponent is at once thrown off his balance, and is easily brought to the ground. In Fig. 2 the opponent's hand with the knife is shown somewhat more to the front than it would be in actual combat, when it would be closely pinned to his side; he would be thrown before he had time to attempt any new offensive movement.

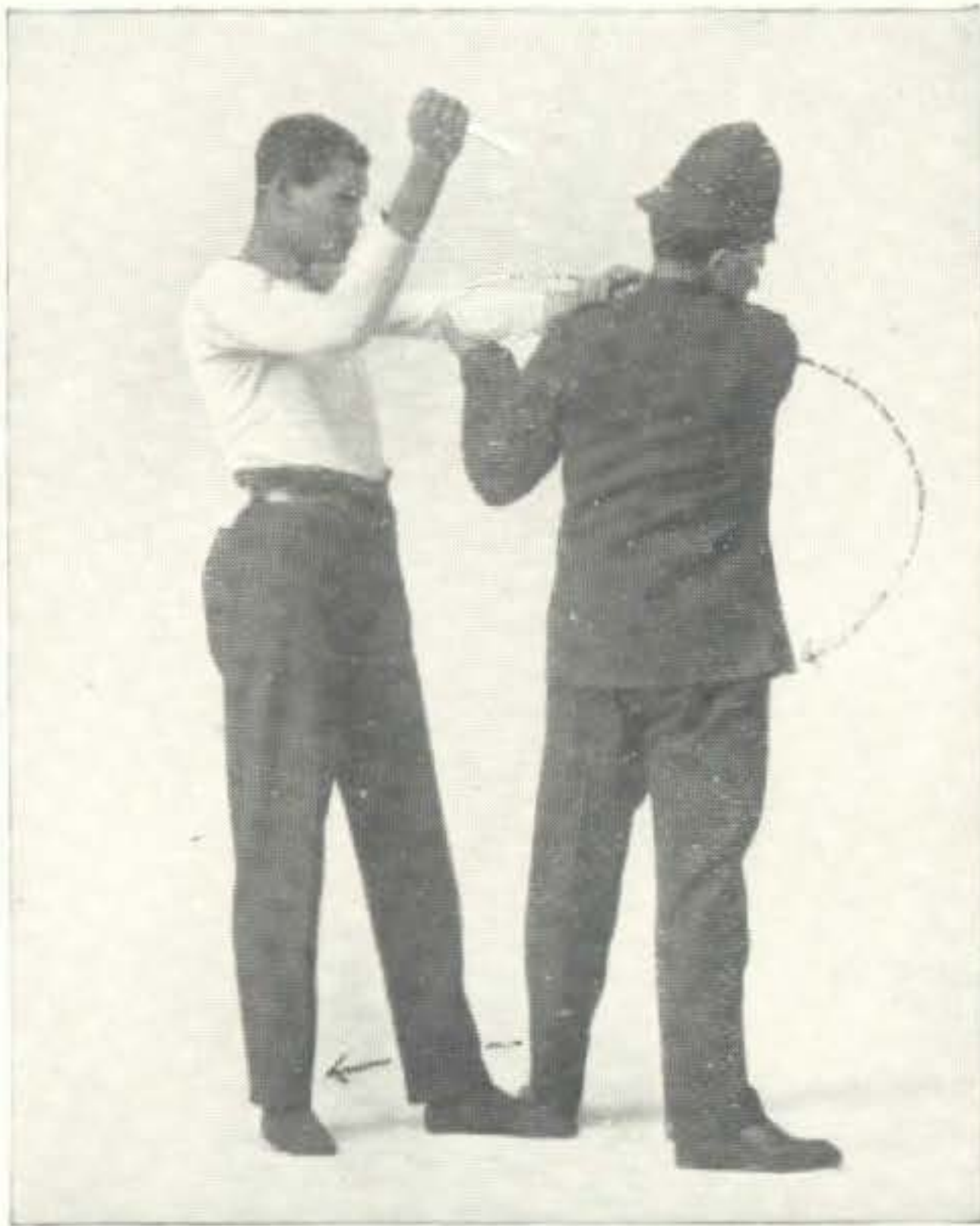


Fig. 1.

No. 44.

### Swing-across-hip Throw.

AN opponent armed with a knife in his right hand seizes your coat collar with his left. You rapidly raise your right hand to seize his left, and bring your left hand to his elbow, as shown in Fig. 1. You shoot out your left foot somewhat to the rear of his, when your legs will be wide apart, as in



Fig. 2.

Fig. 2. You then quickly pull his left arm with a sweeping circular movement round to your front, which swings him round, bringing his body across your hip, and throws him completely off his balance. He has thus no opportunity of using his right hand with the knife. In all probability he will drop it as he falls, in order to save himself as far as he can with his free hand.



Fig. 1.

No. 45.

### Arm-trap-and-stomach Throw.

AN opponent armed with a knife raises his right hand and aims a blow at you. You seize the descending arm on the inside and force it down to his side. At the same time you catch his other hand, bring your head



Fig. 2.

against the pit of his stomach, and force him backwards. If necessary you can change your right hand to the back of his left knee, trapping his leg, in order to have him completely overbalanced, as shown in No. 33. Fig. 2 shows the opponent in the act of falling backwards, with no possibility of recovering his balance.



Fig. 1.

No. 46.

### Force-arm-up-the-back Throw.

AN opponent attacks you with a knife in his right hand. You raise your left to catch his descending wrist, which you seize firmly, forcing it down, and then backwards and upwards in a circular movement, as indicated in Fig. 1



Fig. 2.

At the same time you place your right hand on his shoulder joint, pulling his body forwards and downwards, as shown in Fig. 2. Note that in this position his arm is held securely, extended in such an extremely uncomfortable position that the slightest pull on it will bring him helpless to the ground.



No. 47.

### Throat-and-arm Lock.

AN assailant strikes out at some one whom you wish to assist. You quickly throw your right arm across the assailant's throat, and with your left hand seize his wrist. Then turning your right hip into his back, you swing round towards the rear and pull him over backwards. From this hold he will find it impossible to make any attempt at escape.



No. 48.

### Knee-at-back and Throat Hold.

THIS is an extremely easy way to bring to the ground an assailant who is attacking some one and is unaware of your approach. You step up behind him, throw your arm round in front of his throat, and pull backwards, at the same time raising your knee and bringing it against the small of his back. He is immediately brought to the ground helpless.



Fig. 1.

No. 49.

### Counter to Revolver Attack.

AN assailant presents a revolver at some one, whom he "holds up" to enforce his demands. You run to help, and from the rear shoot your right hand under the assailant's extended hand, at the same time placing your left hand on his arm at the elbow joint. You press his elbow downwards quickly, thus



Fig. 2.

bending his arm, and with a sweeping movement, indicated by the dotted line in Figs. 1 and 2, you force his hand round behind his back. The revolver will now be pointing backwards and downwards, if he still keeps hold of it, and even if it does go off no harm will be done. The small arrow in Fig. 1 shows where the downward pressure must be applied. Notice that the right hand must be held firmly.



Fig. 1.

No. 50.

### Throat-and-back-press-down Throw.

THIS is a very useful method of helping one who is being attacked. You approach the assailant quickly from behind, and throw your right forearm across his throat. At the same time you place your left hand, closed, in the small of his back. You now force your left



Fig. 2.

hand forward and at the same time pull back with your right arm against his throat, in the directions indicated by the arrows in Fig. 1. This will have the effect of making him collapse instantly, as in Fig. 2, the weight of your body being mainly applied against his throat. He finds himself flat on his back before he has time to make any struggle against your attack.



Fig. 1.

No. 51.

### Arm Lock on Chest.

AN armed assailant is about to attack some one from behind, and you run to the rescue. You quickly seize the assailant's wrist with your right hand, turning his palm upwards. At the same time you throw your left arm over his shoulder so as to bring your elbow up under his chin. From this position you



Fig. 2.

are able to pull his captured arm across your chest as shown by the arrow in Fig. 1, and the resultant position will be that shown in Fig. 2. On account of the pressure which you can exert against the assailant's elbow, it is evident that he has no opportunity of resisting this hold or of doing any damage with his knife. Note that the pressure required on his arm must be exerted against your chest.



Fig. 1.

No. 52.

### Head-at-back Hands-at-knee Throw.

AN assailant is seen attacking some one, and you run up to give aid. You quickly approach the assailant from behind, bend down so as to bring your head against the small of his back, and at the same time clasp his knees with your hands, as shown in Fig. 1. A slight forward pressure with your head will throw him com-



Fig. 2.

pletely off his balance, and he will be brought to the ground, as in Fig. 2, without the possibility of avoiding the fall. You have then entire mastery over him, and may apply any of the floor holds which are described in this book, or may march him off in one or other of the Come-along holds. In practising this throw great care must be taken not to bring the one who is acting as assailant too violently to the ground.

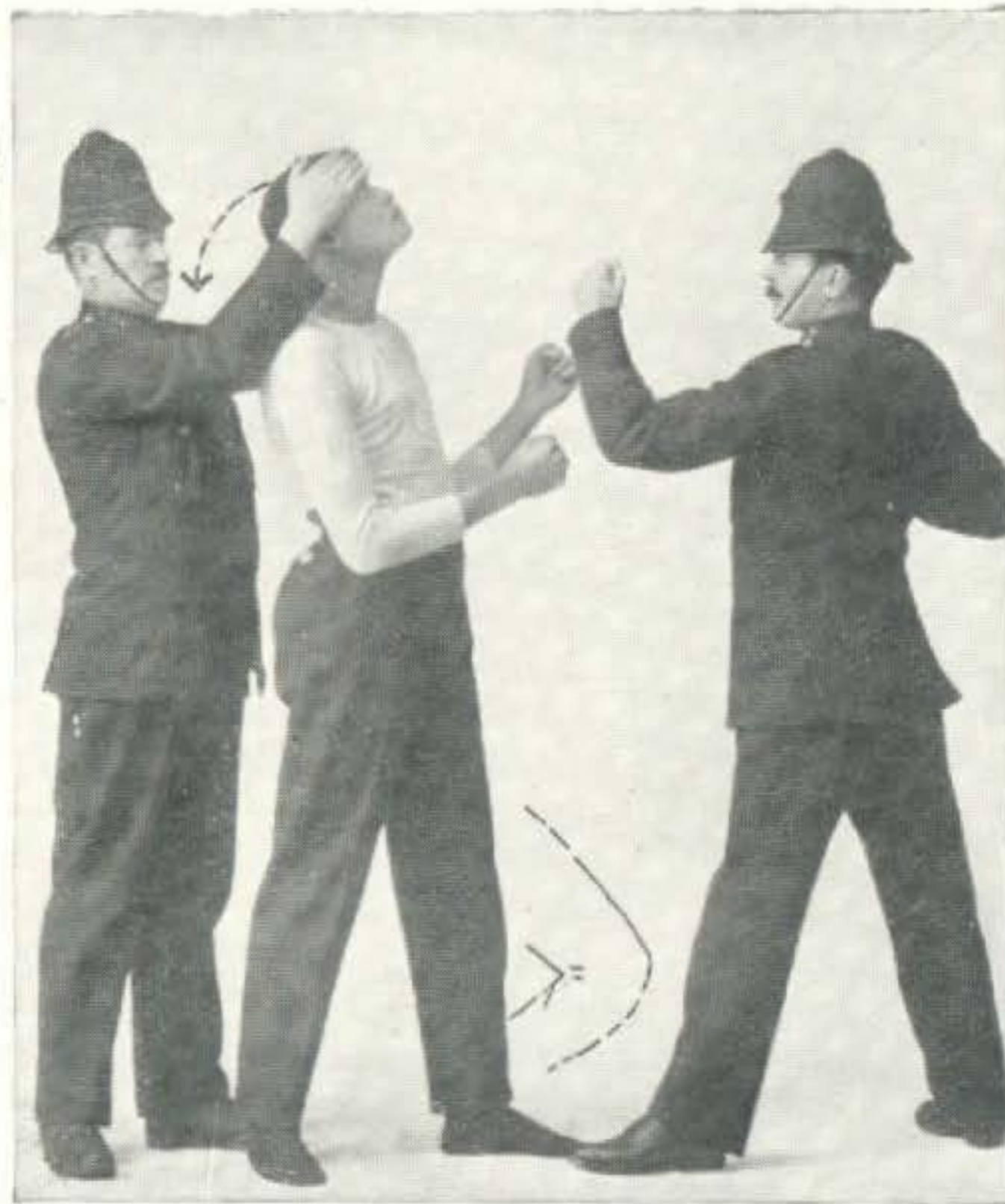


Fig. 1.

No. 53.

### Forehead-pull-back Throw.

THIS is another very useful throw to put in practice when coming to the help of a person who is being attacked. You come up behind the assailant, place both hands over his forehead, and pull back. This at once interferes with his proceedings, and at the same time throws him off his balance. No matter how



Fig. 2.

heavy or how strong he may be, he will be brought quickly to the ground without any violent pressure being required. The pressure is exerted in a direction which he finds it impossible to resist, and as a result he is brought into very complete subjection. Once he is on the ground, he can be dealt with as may be found most desirable, either by a floor hold, or, on getting him to his feet again, by a Come-along hold.



Fig. 1.

No. 54.

### Press-down-head and Stomach Throw.

IN coming to the assistance of some one who is being attacked, you approach the assailant quickly from behind. You pass your right hand round in front of him, placing it against his stomach. At the same time you bring your left hand to the back of his head, pressing it vigorously forward, as indicated by the arrow in Fig. 1. Your right hand meanwhile



Fig. 2.

is brought firmly against the pit of his stomach. If the movement is performed quickly, very little force is required to overturn the assailant. He is easily overbalanced by the unexpected attack, and in most cases would actually fall on his head if you did not save him from doing so. Notice that in Fig. 2 the counter has been applied so suddenly that, although the assailant has been brought into a doubled-up attitude, he has not had time to change the position of his hands.

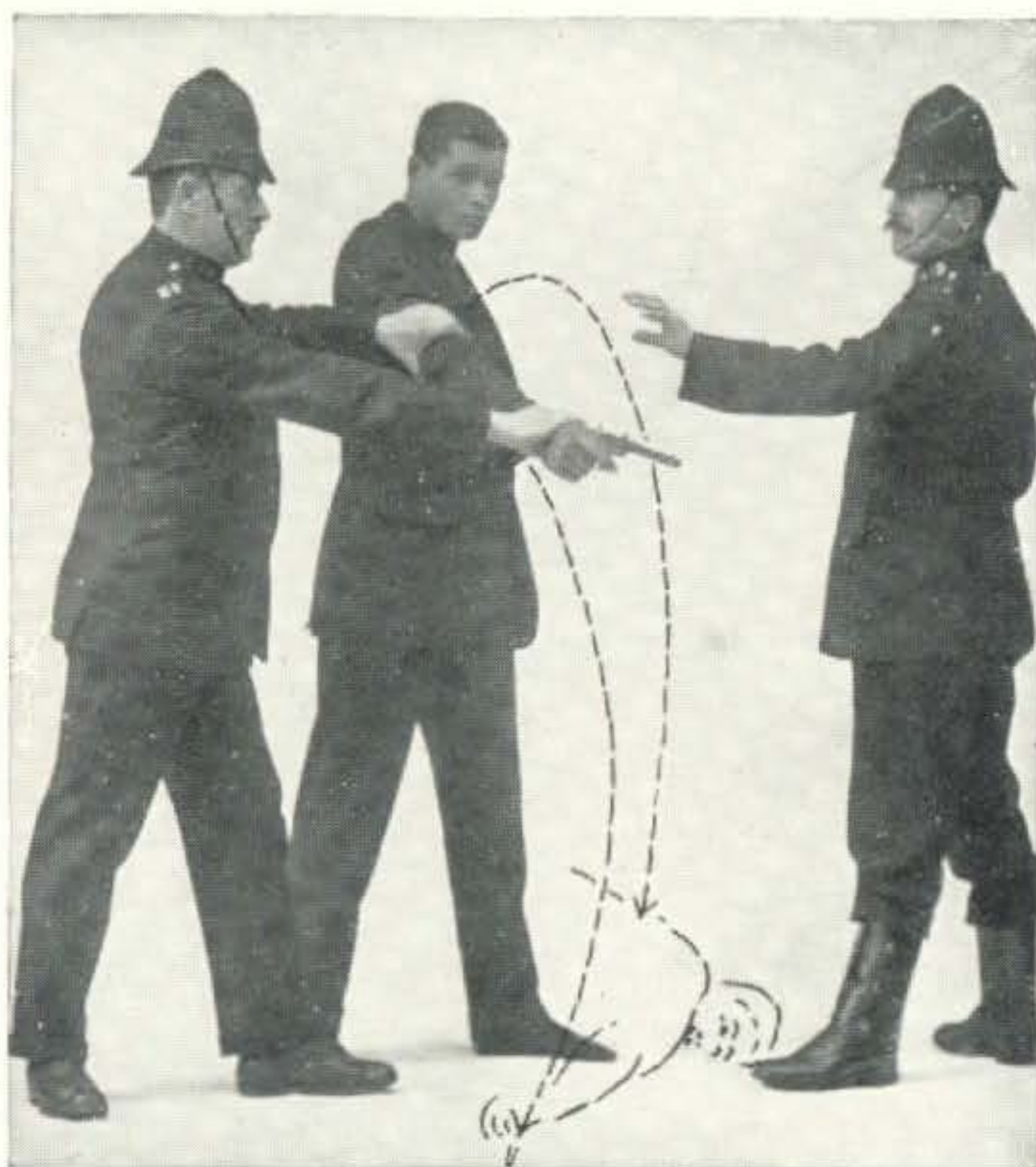


Fig. 1.

No. 55.

### Turning-elbow-and-wrist-downwards Counter from Rear.

YOU run to the assistance of one who is being threatened by an armed assailant, holding a revolver in his right hand. You seize his wrist with your right, and at the same time bring your left under his elbow, forcing it upwards. Then by turning his arm round you force him to the



Fig. 2.

ground, as indicated in Fig. 1. Having brought him to this position, place your left knee on his elbow, as in Fig. 2, and he is quite unable to move. You can then take away the revolver by opening out his thumb and causing him to let go. By this hold a woman could retain complete mastery over a powerful man, for once he is thrown and his arm pinned to the ground he is helpless, and cannot struggle without inflicting upon himself intolerable pain.



Fig. 1.

No. 56.

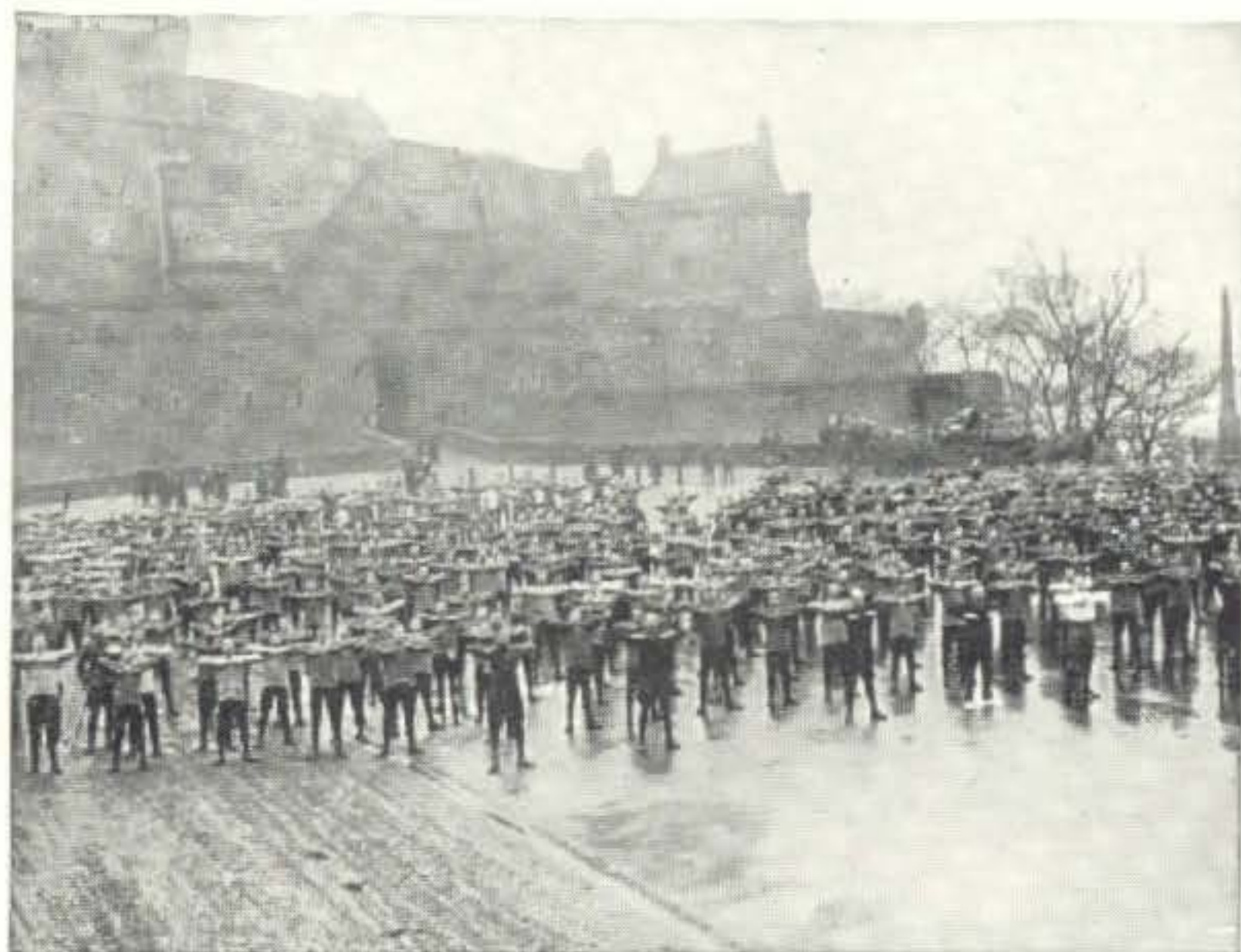
### Head-press-forward Throw.

THIS shows another method of dealing with an assailant who is attacking some one. You step up behind the assailant, thrust your hands under his arms and up to the back of his neck. You then press his head forwards and downwards, as shown by the arrow in Fig. 1. By continuing this movement the position shown



Fig. 2.

in Fig. 2 is reached—a position most unpleasant for the assailant, but one from which he finds it impossible to escape, and he will be ready to welcome the relief when he is thrown to the ground. Note that it is desirable to bring and to keep his head as near to his knees as possible. You are now ready to dispose of the assailant as may be desirable, by the exercise of a Come-along hold or otherwise.



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