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JUJUTSU

HISTORY, PHILOSOPHY, CONCEPTS, TECHNIQUES AND THE EVOLUTION OF MACACO PRETO

Ju-jitsu (jujutsu) evolved over 2,500 years ago. It is the combination of many fighting techniques that either originated in Japan or were brought to Japan from neighboring China. These “open-hand” fighting techniques were practiced combined with the wrestling sports in Japan in 230 B.C. From 230 B.C. onward, many different schools of Ju-jitsu were formed. "Empty-hand" techniques were practiced, along with weapons, as part of the samurai warrior's training during the Heian period 784 AD.

During the period of Japanese history between the 8th and 16th centuries, there was constant civil war and many martial arts systems were utilized, practiced, and perfected on the battlefield. This training was used to conquer armored and armed opponents. Many close fighting and weapons techniques were created and mastered at this time.

A school of Jiu-jitsu was founded in 1532. This school taught both armed and unarmed fighting techniques. In 1559, a Chinese monk named Chin Gen Pinh came to Japan and established a school for Kempo known as the (China Hand), which was adopted by Jiu-jitsu. Shortly after another martial arts master also migrated to Japan from China, bringing with him Ch-an Fa and Korean Tang Su, a punching and nerve striking skill and method of fighting. These skills were also adopted by Jiu-jitsu.

Approximately 1603, Japan came to a fairly peaceful period following the formation of the Tokugawa military government. During this time, known as the Edo period (1603-1868), the feudal civil wars and unsettled feelings and emotions within many people had plagued Japan for centuries started to disappear. Martial arts styles began to use more weaponless styles, which incorporated many of the grappling ground fighting techniques of the weaponed styles. Universally, these techniques were known as Jiu-jitsu. It has been estimated that over 750 styles of Jiu-jitsu were in existence in Japan during the Edo period.

At the end of the Edo period originated the beginning of the Meiji Restoration period in which power had transferred from the Shogun back to the Emperor. Many samurai warriors had supported the Shogun during the war and as a result, lost much status and esteem when power was restored to the Emperor. A law

was introduced, making it a crime to practice the old style or method of martial arts of the original samurai. Samurai were also forbidden from carrying their swords or similar weapons. The art of Jiu-jitsu had nearly disappeared during this period, but had eventually survived because some masters began to practice the art underground in hiding, or in other countries, until the ban was lifted in the mid-twentieth century.

Jiu-jitsu has become the basis for other fairly new martial art styles such as judo, and is referred to as "the calm and gentle art" whereby pressure points, kicks, sweeps and throws, grappling and other effective techniques are combined to counter an attacker with ease.

In feudal times in Japan, there were various military arts and exercises, which the samurai classes were trained and fitted for their special form of warfare. Amongst these was the art of jujutsu, from which the present judo has sprung up. The word jujutsu may be translated freely as "the art of gaining victory by yielding or pliancy." Originally, the name seems to have been applied to what may best be described as the art of fighting without weapons, although in some cases short weapons were used against opponents fighting with long weapons. Although it seems to resemble wrestling, yet it differs materially from wrestling as practiced in England, its main principle being not to match strength with strength, but to gain victory by yielding to strength.

Since the abolition of the Feudal System the art has for some time been out of use, but at the present time it has become very popular in Japan, though with some important modifications, as a system of

athletics, and its value as a method for physical training has been recognized by the establishment of several schools of jujutsu and judo in the capital and even more so in Brazil and the United States in the form of Brazilian Jiu-Jitsu.

In tracing the history of the art, we are met at the outset with difficulties, which are not uncommon in similar researches--the unreliableness of much of the literature of the art. Printed books on the subject are scarce, and while there are innumerable manuscripts belonging to various schools of the art, many of them are contradictory and unsatisfactory. The originators of new schools seem often times to have made history to suit their own purposes, and thus the materials for a consistent and clear account of the origin and rise of jujutsu are very scanty. In early times, the knowledge of the history and the art was in the possession of the

teachers of the various schools, who handed down information to their pupils as a secret in order to give it a sacred appearance.

Moreover, the seclusion of one province from another, as a consequence of the Feudal System of Japan, prevented much acquaintance between teachers and pupils of the various schools, and thus contrary and often contradictory accounts of its history were handed down and believed.

But jujutsu involved much more. A student in China, according to the books of instruction, is expected to learn and practice the art by himself, while in jujutsu it is essential that two men shall practice together. This is a significant difference in philosophy and technique as Chinese stylists continually practice imaginary fighting known as kata. In America, kata has become an exhibition of style, acrobatics and showmanship. It has lost the intended use of imaginary fighting but what it has done is expose the

athleticism and technique of the practitioner and made it more of a spectator sport for financial gain and the reality of the economics of running a martial arts business in the modern world. But clearly, the evolution of grappling in Japanese unarmed combat, which was an eventual reality of any engagement, was studied carefully. The roots of the grappling came from the Greeks and Romans and even earlier from the Egyptians and Persians. Hieroglyphics, on stone tablets there are images of men grappling one another found in ancient Egypt near the great Pyramids. The Olympic sport of Greco-Roman wrestling emulates this era. The Japanese martial arts were a refinement of Greco-Roman movements, the evolution of movements seen in India and Mongolia and the spear-men of the vast Persian dynasties. Evolution is a human trait. This is a life lesson.

The Japanese unarmed martial art of jujitsu are distinguished by its proficiency in techniques of projection (throwing) known as nage-waza. These techniques are comprised of a variety of ways in which particular movements of the human body can be used to off-balance an opponent before projecting him down to the ground.

The purpose of nage-waza is to injure or stun the opponent upon impact with the ground, rendering him incapable of continuing the fight, or making him vulnerable to the fatal blow. The heavy armor the samurai used in battle made him top-heavy, therefore easy to off-balance, and easy to throw to the ground. Thus, brute force was now reinterpreted with thought and force. It was no longer the savages overpowering one another. It was a time of the development from savagery to artistry. This was the advancement.

The category of nage-waza contained hip projections (koshi-waza), so called because the hip was the main fulcrum of off balancing (kuzushi) and projection used against an opponent. Also included were the hand projections (te-waza) used to control the upper body, and the leg projections or reaps (ashi-waza) were used against the lower body. Again, understanding, leverage, fulcrum and unbalancing in combination with strong training. Could science alone beat strength, could technique win always? Well, the answer to this question is simply that there is no universal answer. There is no universal technique. The winner is the one that learns and understands that all aspects of training are of great importance and one cannot practice just technique and one cannot just practice just strength. It is the combination of application, eyes, posture, position, strategy, knowledge, power, speed and cunning and

finally courage that will give the best odds for victory. This is a life lesson.

Also included under the heading of nage-waza were such techniques known as self-sacrifices (sutemi) in which a fighter, grasping an opponent firmly, would fall to the ground voluntarily-- hurling his opponent into the air over his own falling body in a spectacular projection.

The dangerous techniques of strangulation (shime-waza), which provided innumerable ways of interrupting the flow of blood to an opponent's brain, or of air to his lungs, thus attacking the very roots of his capacity to perceive and react, were also a part of most systems. This has been refined in Brazilian Jiu-Jitsu tremendously and considerable applications of this are used in sport jiu-jitsu. In styles such as Tsee Wei kuen, we rely more on the break than the strangulation aspect of the technique, for when we put on the

choke hold, Tsee wei kuen finishes the circle to the break point of the joint. Brazilian Ju-Jitsu holds the circle and squeezes. Sport verses combat holds, a stark difference in concept. Both practitioners should know and practice both. Techniques of dislocation (kansetsu-waza) were actions directed against an opponent's joints, thus rendering him incapable of pursuing an attack or defending himself effectively. And, of course, these martial art systems contained techniques of percussion (atemi-waza) based on the delivery of powerful blows and kicks directed against vital centers of the opponent's body; although in actual combat, such striking against a fully armored person would be pointless, so blows were used to off-balance (kuzushi) the opponent in preparation for a throw. All of the techniques have been refined, incorporated and blended into the repertoire of the modern martial arts.

The principle of ju, as applied to unarmed combat strategies, consists in adapting quickly to the tactical maneuvers of an opponent, in a specific way designed to utilize his maneuvers and the force (momentum) behind them to subjugate him or, at the very least, neutralize his attack. Jujutsu techniques are most effective when they avoid meeting force with force. Instead, they employ circular rather than linear movements, with the defender moving out of the initial line of attack. This causes the opponent to overextend himself, thus taking him off balance. You may then use his own momentum against him. This is evident in the art of Tsee Wei Kuen as in response to any attack from twelve o'clock, the defender moves to seven o'clock or eight o'clock to commence his response and counter attack finally perusing the back of his opponent which is the most dominant position which is behind

your opponent out of his vision. This is one of the positional theories of Macaco Preto jujutsu (MPJ).

Up until the 20th century, jujutsu was always studied and practiced strictly for the purpose of combat: win or lose, defeat or be defeated, subjugate or be subjugated, kill or be killed! As Japan's long feudal era "officially" ended, new ideas emerged regarding the practice of jujutsu. A government desperately seeking to erase the past and force Japan into the modern world now frowned upon martial arts.

Many sought to preserve the past in a way acceptable to the new attitudes, and that was to turn martial arts into nothing more than a "ritualistic representation" of combat that had been practiced in feudal Japan. It was intended, that is, as a form of social communication, with gestures performed and weapons used

symbolically to express an idea, evoke a mood, establish and confirm a tradition, or to even romanticize or put one at ease with the violence of the past. Jujutsu became a ceremony or a spectacle, a part of the pageantry and national lore of a country.

Of course, representational combat had existed for centuries, whether used to demonstrate one's prowess in a particular martial art, or to teach the most effective technique for a specific situation. The Chinese were most advanced at this calling it Kata and practice both weapon and open hand imaginary fighting. The basis of Chinese Martial arts and the beauty of its success is that one can practice alone in tranquility and peace once the movements are mastered and this practice is the allure of this discipline. It brings longevity and all the benefits of good health both physically and psychologically. With kata one can develop the spontaneity of

mushin (literally "no mind"), which allows immediate action without conscious thought. Athletes refer to this state as being in the "zone"; when there is no thought process, the body simply acts in the correct and most effective manner. Emotion is the enemy. If you fall into emotion, you will lose yourself. Finally, there is the all-encompassing awareness called zanshin (literally "remaining spirit"). This is a state where all of the senses are functioning at peak levels; a state in which the practitioner is ready for anything, at any time, even after the opponent has been defeated. Being in the state of Zanshin even for a moment is the enlightenment that all Martial Artists strive for unknowingly. When it happens, it was not planned, or studied; it simply is the emulation of the training. Together, these states of mind prepare the warrior's psyche for combat, allowing him the utmost potential for reaction. It strengthened the personality and developed the character of a man,

thus enabling him to face, without flinching, the hostile and dangerous reality of combat, that is, to kill, and to die in this era. These days are now over but the basis of their training lives on. There were some who believed these heightened mental states could be used as devices for social and universal development. By employing these concepts on expanded levels and for superior purposes, they believed the principles of the warrior could help a man to mute the turbulence of his inner and outer reality. They believed this would allow him to achieve a preliminary understanding of himself, of his limits and possibilities, as well as a realistic assessment of the control he could exercise over his own emotional and intellectual responses to reality. Only then could he engage in that reality fruitfully, with another man, so that both could live and prosper in the balanced and centralized harmony of life. This is Zen and the understanding of Tao Tee Ching. The

many truths written by Lat-Su. Lost and brought back to life centuries later by the Samurai only to be lost again in the twenty-first century are his writings.

At this level, however, the art ceases to be a martial art. It enters the realms of those disciplines of introspection wherein the warrior and combat become only distant memories of a primitive dimension, ritualized and ultimately transmuted into a philosophy, a particular "way" (do) of looking at reality and of living.

Jujutsu, as with any art, evolves, grows and changes over time as the human race. Traditionally, "new ways" are supposedly discovered (or more accurately, re-discovered), and given new names. However, another trend is emerging, like the ritualistic and esoteric trends already mentioned, that may ultimately destroy the entire concept of ju.

Brazilian Jiu Jitsu is another divergence of jujutsu from martial art to sport. It has rules, which confine the available strategies to win. Another reality of today is mixed martial arts which is the exposure and "blending" with non-ju styles. Probably due to the impatience of modern society, and the availability of so many different styles, practitioners go from one martial art to another, never mastering any. They are all trying to cherry pick techniques from each different system in an effort to "create" some wonderful "new" fighting system, and what they believe will be the most effective martial art.

By attempting to integrate multiple styles, often with conflicting strategies, you inevitably end up with an incongruent mish-mash of techniques that have no focus, no underlying principle, and a whole that is much less than the sum of its parts. Only a few have the ability to study many arts and put them together and effectively

make them their own. Once someone has been able to achieve that then they have developed mastership in the arts. The need for mixed martial arts came from a simple question of our modern time. Which is the best? What is the ultimate art? The question has been proven to be unanswered after three decades of televised mixed martial arts matches. There is no best technique. There is no best art. It all lies in the Artist honing his own skills. This is the answer and a life lesson.

I have studied many arts during my years and have found commonality and have found marked differences. From my prospective, there is no right or wrong style. There is no superior style or weaker style. Why is it that one style does not dominate competition always? The answer is simply that there are too many variables and the variables have to do with how the artist executes

his techniques and which technique he chooses for that instance. I have embarked in studying Macaco Preto Jujutsu. This is a brand name like any other. What is it that is significant? It is the choice of techniques richly defined in its commonality of techniques and relies on achieving superior positions in combat. This is the approach. The execution and the perspective of the style are unique and fall under the umbrella of ju jutsu techniques of using gravity to your advantage.

In Macao preto ju jutsu (MPJ), we have chosen to study the way of life of the Samurai practitioner and emulate some of his ideology while mixing our ideology of today and advancing our art. For sure, we evolve as we train. Certain hallmarks of training have come to certain perspectives. For example, in MPJ, I believe that the artist must practice his art in different ranges of combat to be effective and well rounded. I believe that the artist must train his

body by stretching , strength training and cardio vascular conditioning to be able to withstand the strength, speed and cunning of every opponent. I believe that you must train to beat the best man. Do not train to beat most everybody but train with heart and passion to beat the best. This develops life long dedication. This is a life lesson. This is what is required to succeed and master your own body. The test of a Master is to master himself, his movements, his mind, his actions, his relationships, and then forge his future which is unknown to all even with the greatest intellect. The study of the past leads to uncovered answers. The era of five hundred years ago, the samurai lived a life to the nineties while the death rate average was in the forties. They lived on legumes, nuts, fish, tea and rice and studied literature and trained physically and farmed. We have a lot to learn from their way of life and emulate where possible and feasible. They were leading a vegetarian life-

style with fish time to time. They trained daily and believed in repetition and instinctive movement. No thought. They became one with their sword. Technique did not exist any longer. They became the technique.

Technique was repetition after repetition. Repetition became the technique. This leads to muscle memory. The best example of this training in our era is the Tong Leong line, which I have adopted as a pillar of MPJ. Grand Master Agrella developed this in the twentieth century influenced by his teacher Master Wing. This is a summary of ninety-three techniques executed in a chant one hundred times or more. This exercise has many positives most importantly it develops breath power, timing, precision, cardiovascular conditioning, breathing and explores the hidden chi in your body unknown to you but there waiting to appear. The line is chi training after many years of study. The practice of the line

brings euphoria, the runners high that are biochemical release of endorphins and enkephalin in your blood stream. It builds technique in your movements and the application of the line is the basis for all martial arts but known only to Tong leong. It is a universal weapon only known to a few and appreciated by even less. Grand Master Agrella has proven that the practice of the line being a low impact moderate exercise with no additional weight builds longevity to the human body and is the secret of the Chinese Masters living as centenarians. It builds your cardiovascular system in a controlled manner. This is a life lesson. But in this instance a matter of life and death.

Firstly, it develops the technique within you and develops your striking. Secondly, it develops your body physically as this can be a grueling work out. Thirdly, it develops your focus and concentration to be able to perform this in a larger group or

ultimately by you. I have been doing this for years and it is a life long exercise and it is the foundation of our style. Well, why don't others do this? The answer to this is that people are different and ideas are different. The line has been criticized as being too static as it does not involve the legs as much as the hands although the practitioner remains in a squatted position. Further evolution of the line has developed the aerobic line, which involves a twisting motion that engages the core and the legs as one move their legs shifting their weight. This is a total body cardiovascular exercise. The line can also be done with small weights in your hand to simulate more resistance. One must exercise caution as the weight may create elbow soreness. A flow is the ultimate goal, which will move air in and out of the body and work the pulmonary as well as the cardiovascular system. The movement of air in and carbon dioxide out is the hallmark of moving the chi throughout the body.

The line can be done hard or soft or for that matter anywhere in between. The beauty of the line is that it becomes your line, your way, your feel, it belongs to you and finally becomes you with many years of practice and patience. You may do it many times and each time it is unique to that moment. The first line technique of the line is for example die saw toe. This is in Chinese verbiage due to the influence of the founder of the line Grand Master Agrella by his teacher Master Wing who founded his style of martial arts, which he called Tong Leong. The techniques are not new as his teachers passed them down. What is new though is the practice in unison while chanting to build the martial artist. This is unique and evolutionary progress in the art and credited to Grand Master Agrella from his study of both Japanese and Chinese Arts. This movement is a knife hand strike to the opponent's temple. The technique goes to the mid line of your own body and the breath out

is at the strike. The other hand goes back to a ready position called chamber as the next strike with the other hand is executed. All the strikes are of similar nature and intent. The second strike is yow die sow. This is another knife hand strike to the side, striking the opponent's neck or temple. This time the midline moves as the strike is to your side. Pay close attention to this point. The chamber is there as you prepare for the next strike in. The striking hand moves from the opposite ear to give more momentum. Finding your chi is still at your midline as the strike moves from your center to the ear then to the side. In reality, the strike is to your side but you would shift your body upon contact so that your strike and midline are lined up again. This will give you one hundred percent power. Otherwise it becomes an arm strike not utilizing the power of your core. The difference is devastating yet very subtle. These differences are what make the difference from making contact and

stunning some one to making contact and delivering enough force to knock them out.

Strike three is the chum di sow, knife hand strike to the clavicle of your opponent. As always we do the following, chamber, strike the midline of your body, thus you have to move your mid line to get to the opponents clavicle for example. Each chamber is the pillar of a triangle and the apex of the triangle is the strike. Study this well as it escapes many. Keeping the fingers together will keep your chi from being split and your fingers from being twisted or hurt. Curling the fingers gives a contraction of the muscles at the palm. This is crucial as it increases the power the strike. Pulling the non-striking hand to chamber accentuates the technique to a clear crisp motion. Repeated practice of this technique will develop fluidity and flexibility in the shoulder joint. Be aware to chamber the hand without bending the wrist on all chambering. Power

comes from fluidity, no jerking of the body is needed or appropriate, we are looking for the least core movement as possible. We strive to not telegraph the technique so that we catch our opponent ill prepared to defend the strike. The next technique us called jung –sow. This is a palm of hand strike. This is a very traditional karate strike used extensively in breaking boards and cinder blocks. This technique moves from chamber and turns with fingers facing to the sky bent at the pip joint to protect the tips of the fingers from injury. The hand is a devastating weapon but the fingers need to be protected when striking. Jung-sow can be used to strike under the nose, under the jaw, the short rib. It can be used as an effective blocking tool as a front kick comes. The beauty of these techniques once mastered is the sheer volume of variability and variations. This leads to problems though and requires careful thought. It is useless to study and utilize thousands of techniques,

without knowing the basics of the few. A true master will master these techniques and apply them from any angle, any position, and any situation, without thought, consideration, and feeling. It is through years of repetition that the martial artist develops this level of competency. One must continually train in this. For myself, as the winds of life have moved me in many directions, I realized once I have lost focus on training, the strikes become less sharp and less fluid. Like any sport for example tennis or golf, it takes some practice to get your timing back. But there is a glaring difference, a karate technique is utilized in a dire situation for example, an attack or a combat situation either sport or street. One does not have the luxury to go practice for a week and then go back to the confrontation. The confrontation just happens and you must always be prepared. The reaction must be fluid and the fight or flight response, the adrenalin rush must be controlled. This is

the greatest height of your training and may never be achieved by a martial artist. There is no assurance that one will achieve this level. This level the Japanese call Satori, (enlightenment). The enlightenment is to know yourself, to know your place in this world, to know your thoughts, control your actions and your bodily movements. Satori means different things to different people. It will mean something different to you then it does to me. It is a life long quest, which to be achieved personally. This is the reason for continuing your training and never stopping your journey. It is a lesson of life.

The next technique is nim-sow. This is the jung sow hand but striking with the knuckles bent at the pip joint. This technique is not known by many styles and is a unique technique to attack the trachea, the carotid arteries of the neck. It is also used to strike the groin. This technique relies on pinpoint accuracy and the striking

area is smaller than a punch for example. When the striking area is smaller there is more pressure on that specific area causing exponential damage to the surface that is struck. This is a lesson of physics. The smaller the contact area, the greater will be the force if the force is constant. In life, when you want to rub a spot off your car, you usually press right on the spot with your finger and usually the spot comes out. The nim sow requires the fingers still to be pressed together so that the chi is not split and directed forward to the striking surface.

The charp-sow is a praying mantis technique that is a strike with the forefinger to the eyes or throat. More importantly, the forearm and elbow in that position emulate the mantis and this holding of the forelimbs to emulate the mantis is the hallmark of the techniques of the Tong Leong style and of MPJ. This method of striking and defending has a myriad of positions, applications and

strategies that are beyond the scope of this writing. Only through great study can these be enlightened to you. The basic strike is to the eyes but the charp sow can be used as charp sow hooks, grabs, pulls, pull downs, throws, strangulations, and pass bys. In a self-defense situation, this is the greatest equalizer. The eyes of a three hundred pound monster man and ninety-pound women show the same vulnerability. Also as our bodies deteriote as we age and we cannot execute any longer the great techniques that we have learned to perform, there are other techniques that we can perform on our deathbed. The charp-sow is that technique. It is the strongest technique of Tong Leong. It is Tong Leong. This technique is practiced in the most beautiful kata called appropriately Tong Leong. The practice of kata is the duty of a martial artist. The graceful movements of kata are fighting a imaginary opponent or opponents. Every style has movements to

practice. The Oriental Martial Arts are based on open hand kata and weapons kata. The greatest hope of a martial artist is to become one with the movements. What does this mean? It means you close out the world, your wondering mind, your surroundings and you fall into the kata and feel the fight. Thinking is gone, you see and visualize the opponent and you feel. No more thought, no more series of techniques, you develop flow and you become the kata since you are the center of it. It is your kata and your reality. The one that can feel the kata will perform it well as it will come from your heart. A singer is a storyteller, a singer tells a story and feeling pours out and touches who listens to the song. A great singer of our time can do this. When Elvis sang "I did it my way". He sang about his life, his choices, and the song was an explanation that said don't judge me, I did it my way. Your kata is your way. Enjoy the journey and make it your own. This is the goal

of a martial artist. Violence, turbulence, fear, pain one struggles, with but never part from your ideals and listen to your heart and overcome your emotions. If you get lost in your emotions, you will fall into a well that is difficult to climb out of. Emotion is the greatest enemy when not in control. Controlled emotion is the beginning of enlightenment and a happier existence.

The next technique is a traditional knife hand block across the body stopping an attacking kick called june-sow. This is a traditional block that is not used in modern fighting anymore as it leaves you exposed to an over hand technique. It is a technique that karate fighters' use but other mixed martial art fighters believe more in rolling their body with the kick. What they don't know is that this technique is actually an elbow block across your body. It looks like a block with the knife hand but there is a hidden technique within the technique. You can only achieve this level of

understanding, with great practice and thought. Thus, the technique that is frowned upon is and could be quite effective. The old saying don't judge a book by its cover, is an appropriate analogy. The june sow protects your mid line and can be directed upward as a strike. Our style does not believe in blocking as the samurai did not either. Every technique is an opportunity for attack. Using the hardest parts of your body against the weakest part of the opponents. This is a Ju jutsu philosophy.

The next technique is the kuen sow, this is the two-knuckle punch. This technique is karate and is the most used technique in all of unarmed combat in trained individuals and by the public at large. The technique is also the basis of western boxing, which is practiced heavily throughout the world and rivals martial arts. A fist strike can attack any part of the body and the impact can be devastating based on the practitioner. The best location for a first

strike to create tremendous damage is the jaw, groin or temple of the opponent. The kuen sow can come from many different angles both linear and non-linear and is beyond the scope of this writing to explain the differences. One must appreciate though that the knuckles are strong body parts of bone and they make a strong striking tool. Turning of the knuckle inward and down creates a cutting action to the skin of the face. When striking, envision striking beyond your opponent two inches behind him. This will add force to the impact. Train your knuckles well by doing push ups on them making them larger and harder.

Shun Keen Yow is a double block protecting your groin or can be used to strike the face with fist over fist in a vertical direction. All techniques have a myriad of applications this technique classically is used while crossing your legs to protect the groin. This is a ceremonial position, as the speed of protection one needs would

not allow for such a movement. But let's not forget that the study of martial arts is the art and movements itself and the practice of movements that are not deemed to be fight worthy should not be discarded yet there should be a deeper introspection of the concepts behind the techniques. The practice of techniques opens your mind, heart and then your soul. You will find yourself or get lost in a myriad of techniques. One day you will find that all the techniques have commonalities of movement and projection. One will find one day that there is no magic technique, no panacea, and no black belt technique. The answer lies in the basics. Do the basics well and in combination and link them and you will find your magic!

It is those martial artists that do a correct sidekick with speed, agility and power while protecting themselves that win many tournaments with that one kick that they can pull off at any time

and at any angle. This is because of drilling the basic sidekick and working the flexibility and the speed and the elevation of the leg and learning to chamber the leg on the kick and not merely kicking from the floor which is a flaw in the correct technique as it will do damage to the hip joint.

Shun kuen toe and shun kuen sow are double arm techniques that are martial techniques that are not imitated by many. A double punch with both hands simultaneously is very effective and protects the artist from a counter while striking. These techniques will catch an untrained opponent off guard and can quickly end a confrontation. You cannot generate much power since you cannot easily turn your body weight into it. These are arm thrusts but the thrust will do damage and set you up for another technique as you enter into the one step fighting range. The different hand positions can be used such as a nim sow position to strike the trachea with a

double strike. This is a life threatening technique that can permanently injure the opponent by collapsing the trachea. Another series of blocks are effective using a swinging half moon movement from your midline blocking incoming attacks at your corners. What does this mean? You only need to protect the corners of your circle. You should not reach out to block; let the strike come to you as you let the wave take you on the beach. You must consider meeting the punch and deflecting it or meeting it and stopping it or taking it and absorbing and rolling with it and attacking with your technique or stepping out of the way. These are all viable options to consider on any attack. These blocks are actually considered strikes as if struck correctly, they can damage the biceps of the opponents punching arm. Thus, blocks are strikes and strikes are blocks. How is a strike a block? This is very important. The action of a strike takes the opponent backwards and

forces him to retreat. Thus, one strategy is to block by simply counter punching and striking. This is commonly seen in slugfests where blocking is not utilized or in western boxing where blocking is not allowed. The boxer moves out of the way of the strike and then strikes back. This requires timing and speed and much practice. Blocking requires practice but does not require the speed that moving out of the way of the strike does. This is reactionary and not easy and requires much practice. This is another level of martial practice that must be attained and is a goal to be achieved. Elbow strikes are used extensively in martial arts such as back elbow strike, side elbow strike, front elbow strike and upward elbow strike and downward elbow strike. These are the strongest martial strikes that exist and are the least used until for sports and mostly used for hand-to-hand close quarters fighting. For example in a phone booth or warding off a knife attack, these techniques are

considered in fighting or close quarter techniques. These strikes when proficient and flowing can give you great offensive techniques from different angles and positions and open you up to being difficult to deal with. You become multi-dimensional and not the standard, stand in front of me and swing your fists of an untrained fighter. In fact you can intercept the opposing fist with these strikes and protect your short ribs and torso simultaneously. Grabbing and elbowing, stepping in and parrying and elbowing, in fighting from a grappling position breaking free and throwing the elbow. The endless techniques are beyond the scope of this writing but it can be said that a true martial artist has great kicks and elbows. Elbow techniques are used widely in breaking boards and cinder blocks and they are the most durable body part for this exhibition. The subject of breaking is an example of developing

focus and force in your technique and showcasing it in breaking contests.

Elbow strike can be to the bridge of the nose or upward under the chin or to break a hold. An elbow can be used to escape a hold, hit someone behind you or beside you. Many applications that must be explored by the artist to be appreciated and cannot be fully explained in words. The execution of the technique relies heavily on the non- striking hand to pull into a high chamber. This high chamber sets up the striking elbow to also stay high above the pectorals major of the striker and finish at the midline of the body for effectiveness. The back elbow strike also goes from a high chamber. The key is to not drop your chamber but instead drop your stance to strike the opponent from behind. This gives you a lower center of gravity as most Chinese stances are low and strong stances. The line continues to back fists and double strikes that are

significant in fighting someone from different angles and distances. It can be demonstrated that a backfist can be thrown and landed successfully from a kicking distance while only showing your shoulder to your opponent. This is a well-studied karate style punch and when mastered very effective for quick in and out techniques. Further techniques include kicking which is focused primarily at lifting the leg to the knee, as this becomes chamber and then the knee points to the target and then launched. Kicking from the knee i.e. Chambering the leg is a concept that must be practiced to be appreciated and will save the hip from damage over the years. It is incorrect to kick from the ground and a hallmark of Chinese and Japanese Martial arts is chambered kicking. Korean's do not believe in this and they are much more prone to hip injury over the years. The development of speed in martial arts comes from the reduction of excessive motion. This means no loading the

punch as you see some pull back their arm to cock it then throw the punch. The pull back telegraphs the technique and consequently slows it down. It is best to throw the technique from the position that you are in at that moment and become one with the gravity of the motion. Follow gravity in all your motions, use it to your advantage if possible. A two- inch punch can be as devastating as a longer one but certainly it is more deceptive and direct. Blocking is also a slow process that is not as useful as simply redirecting the attacker to an inferior angle. Stronger and larger attackers will always attempt to use their power, weight and force to overpower you. This is especially true with men attacking a women. Strong people try to over power weaker people. This is a fact of life. Moving to better angles such as eight o'clock or four o'clock will reduce his power and optimize your ability to attack. Do not stand at six o'clock or you will be in the way of his most powerful

attack. If you are smaller then get out of there. If you are larger then stay there and try to stay at six o'clock and twelve o'clock. Power is developed with your body movement from your foot plant to your torso to your arm then punching in to the center-line of your body and then breathing out on the strike utilizing breath power and then eye power by watching the eyes of the opponent to have greatest vision. These are hallmarks of a disciplined fighter. It is not enough to rely though on expertise or talent in the fighting arts. If two fighters are equal in training and knowledge, it is the larger, stronger, and more fit fighter that will survive a grueling match. It is again not enough to rely on a punchers chance, a basic mistake that you can take advantage of. You must train to beat the best, not the second best or the unknowledgeable or untrained. This is a life lesson. Training in a positive environment is critical both from the teacher and from the students. A positive environment of

learning and kinship are the hallmarks of a good school. There is no magic technique or advanced level technique to learn. The advancement is to master the basic techniques from various angles and variables and put them together in sequence into combinations of techniques that are endless. True mastery is this. For to be a master, it is to master your own body, your movements and above else your thoughts and emotions is the goal. If you let your emotion control your actions, you will be lost in the martial arts and you will be lost in the progression of your life.

The evolution of Macaco Preto Jujutsu (MPJ) is based on ancient ideas. All humans are endowed with inherent strength and skill, and the origin of MPJ is based on these attributes. It's natural simplicity and respect for purity contains the most wholesome aspects of Japanese culture. It is a martial art that deserves great respect with rich content and beautiful form and its most

fundamental aspect is the unification of spirit and body. The unification of virtue and morality. The essence of virtue is a well balanced spirit and form, whereas immorality and dishonesty are forms that are caused by loss of balance. Consequently, it can be easily understood that it is normal for the mind, consistent with this principle, to move with lucidity, versatility and without obstacle. It is though not the study of harmony in opposition like Aikido of Sensei Ushiba. In MPJ, we exploit the frailty of human form and expose the anatomical weak points of the body and attack them while consequently developing moving flow in our movements and emulating the beauty of a water and finding freedom and passion in our training. “Ju” is natural and free, without rigidity or hardness so it cannot be seized or caught. The study of MPJ cannot be reached through academic theory alone, but by studying the way and the core through constant training, perseverance and

modesty. Training in MPJ will develop strong physique as well as provide insight to follow the right path and understanding of both physical and spiritual and can complement the beliefs of the person who pursues truth, goodness, and beauty. Progression is infinite and there can be no limit to perfection in the accomplishment of any technique. Patience is a key as it takes time to learn the way. Life cannot be completed in one leap. The true student should persevere with slow and consistent training that lead to a thorough understanding of the true principles.

The essence of practice leads to disciplines. Avoid falsehood in spirit. Techniques must be decided with precision in an instant and there is no margin for error.

Do not loose confidence. You must act without hesitation, and with confidence.

Correct your posture and watch your opponent's eyes. All pretensions must be avoided. The essence of life is truth. Nature is forever unchanging because truth is omnipresent. If you are able to discover yourself within this existence, you will be able to perform actions with the greatest freedom.

Be swift and use your power without restraint and do not neglect your training. Techniques are to be mastered by training. The above points may appear vague, but when you appreciate these ideas, you will have reached the first stage of discipline and the starting point from which endless development will be possible in all aspects of your life. Devotion to any goal you set is the ultimate discipline and the steps you take in your practice and the conquest of the goals you set for yourself is the hallmark of learning.

The technical differences between MPJ are inherently the same as other martial styles since all martial styles seek to capitalize on the

strengths and limitations of the human form, but the unique ways in which we use and combine skills is the difference.

Not all confrontations can be resolved from a standing position.

You may be forced to the ground, or may already be there.

Consequently, your ability to attack or defend from the ground is as important as your ability to fight while standing. MPJ consists of strikes, blocks, holds, and throws which are executed while you are on the ground, or as you drop to a ground position. Ground fighting can involve standing, kneeling, sitting or relining postures against opponents from any position. MPJ techniques are based on the same principal of standing techniques; they merely have been modified to compensate for the differences in body position and distances. It is not the purpose of this writing to explain each technique in MPJ. I have included a comprehensive curriculum to understand depth of techniques one must master and even the

below is still not comprehensive. The purpose of this writing is to give you the history and mindset to begin the long journey towards enlightenment. Many find enlightenment without the martial arts training. Zen Buddhism calls this “Satori”. Others train in martial arts to the highest levels and never achieve this, others achieve self enlightenment in the first years of training. The experience is an individual as our own DNA. It is my intent to give you this mind set to follow the martial way toward Satori. You do not need to become a great Martial Artist. You not have to win every match, kick the highest or strike the strongest or be the greatest kata man or fighter. This is not the measure. It is the training itself that is the quest, the goal, the conquest! Do not be judged by others, do not sway in your belief in yourself and in our world. Judge yourself by your journey and your perseverance. Finding a good teacher that can open your mind and rid you of preconceptions and pour his

teachings into your empty wine glass and begin the first step to this long journey that may encompass your life as it has mine. Good luck to all of us.

*This is the black belt curriculum in the art of our
style of Jujutsu. I spell it the old Japanese way in
honor of the Samurai who spent their lives
fighting and learning and living for meaning.
They believed that it was better to die for a belief
than live for nothing.*

MACACO PRETO JIJUTSU

Macaco Preto means black monkey in Portuguese.

Why black monkey? When studying Chinese folklore, there were many monkeys, the wooden monkey, drunken monkey, iron monkey, stone monkey. We chose this name to emulate the monkey

steps, the ferocious attack and the belief of the Chinese to study and emulate the movements of animals. The limbs of the Mantis, the wrap of the snake and the hands of the tiger are just an example.

Our art has much Chinese influence thus making it unique and noteworthy of its differentiation from other forms of jujutsu and makes it our own style.

MPJ flows and moves from position to position. One must work all stand-up, entry, grappling, clinching, throwing, ground fighting to be complete. For us it is the missing link of Tong Leong and Tsee wei Kuen.

The last link is the ground where most fights end up.

MPJ is not sport, its techniques are vicious and lethal.

It is dangerous to practice MPJ as one mistake on a neck crank can injure your partner permanently. I know this as it has happened to me. Grand Master never taught this to his students as he said it was too dangerous to teach but finally after many years of discussions decided that it is too dangerous not to teach it to me.

WHITE BELT TECHNIQUES

Stances

1. Moboy- this stance you press your squat with knees pointed outward while your toes are pointing forward. Your back should be straight

and your eyes and head should be up with your shoulders rolled back and chest outward. You must breathe into the stance, your breathing will bring you further into the stance. You should be shoulder width apart to even deeper and lower where your feet are more than shoulder width apart. You must find your own comfort zone on the width

2. Sanchin-
3. Fighting Stance
4. Ding Boy
5. Natural Stance
6. Posture
7. Eyes
8. Focused power
9. Breath power-unlimited strength, taking his power
- 10.Ki- keeping a center line, controlling the center
- 11.Envelope uke in your own circular movement

Falling

1. front fall
2. side fall
3. back fall
4. rolling forward shoulder wheel

The guard

1. breaking the guard down
2. Passing the guard- one variation
3. The half guard

The Mount

1. Striking from the mount- kuen sow and beung sows
2. Front choke from the mount- sleeve choke, forearm choke

On your back

1. reversal- double underhook

2. reversal- leg roll

Taking the back

1. Rear naked choke
2. Striking from the back

The line

1. 93 techniques-understanding chamber
2. Entry- free movement phase

YELLOW BELT TECHNIQUES

Take Downs

1. Judo take down- body drop (tewaza), one arm and two arm shoulder throw
2. Shooting take down single leg
3. Shooting take down double leg
4. Unbalancing your partner-judo
5. Grasps from behind
6. Four direction throw

Passing The Guard to Side control

1. Passing-overview
2. The underpass lifting one leg, lifting both legs
3. The overpass hand push down, leg push down
4. No hands flying pass double leg kick up
5. Rolling pass-spinning

Side Control

1. Striking from side control- elbow and knee
2. Arm bar from side control
3. Kimura from side control
4. Arm triangle choke from side control

The Mount

1. monkey mount- passing to full mount
2. arm triangle choke
3. inverted arm bar
4. crucifix arm bar
5. knee on belly- striking
6. knee in neck choke- combat technique only

On your back

1. choke
2. kimura
3. punching up
4. elbow striking
5. keeping opponent in half guard or full guard
6. sweeping
7. transitioning to superior position

The line

1. doing fifties in the line with chamber
2. Front kick, side kick , round house kick, back kick, spinning back kick, low kicks
3. Knee strikes
4. Entering- irimi
5. Turning kaiten

GREEN BELT TECHNIQUES

Take Downs

1. tripping take down from the back single leg trip other leg
2. Hip throw take down, kick out, pendulum kick out scooping, sachez
3. Spinning take down spinning opponent taking the back
4. Greco roman grasping arm take down pulling cross arm to front and back
5. Dragon roll take down
6. Macao preto clinch and strike
7. Double underhook and grape vine
8. Shooting arm sword
9. Neck throw-chin lock
10. Arm choke throw
11. Judo takedown –foot sweeps, inner reap, outer reap, scooping
12. Judo throw rice bag reversal
13. Goose neck wrist lock and take down
14. Elevated wrist lock assist take down
15. Shoulder to elbow arm bar throw and break-combat only
16. Crab
17. Back to back neck break choke throw
18. Single arm neck break choke throw
19. Forearm to neck throw
20. Back of neck grab arm drag throw
21. Suplex throw

Evading the take down

1. suplex defense- knee bar from bear hug
2. sprawl defense
3. choke defense
4. Side guillotine defense
5. Neck crank defense
6. Go-sut defense
7. Macaco preto defense

8. Chin lock defense
9. Elbow to back of neck and spine-combat only
10. Parry arm
11. Break grip by turning shoulder in
12. Being like drunken monkey
13. Weight on upper back of opponent
14. Upper cut striking and kuen sow punching

Weapons Defense

1. Gun Defense- 5 variations middle attack, high attack , low attack, back attack
2. Knife Defense- 5 variations, straight poke, overhead attack shank attack

The line

1. Combination striking and blocking techniques
2. Punch off the block
3. Hinge punching
4. Heal of hand techniques
5. Knock out punching
6. Kicking technique- monkey stick kick
7. Inside and outside knee jun tets

Brown Belt Techniques

Take Downs

1. Inner dragon

2. Outer dragon
3. Banjo
4. Tami nage throw
5. Sacrifice throw-judo
6. Black monkey head lock throw- combat only
7. Double ear throw to neck and back break- combat only
8. Arm bar takedowns
9. Arm bar quick break- combat only
10. Bent arm lever lock
11. Side window face block with arm shooting
12. Snake through throws
13. Neck break throw- combat only
14. Neck strike trachea and carotid soften throw-combat only
15. Inward wrist lock
16. Outer wrist lock
17. Moving your own body in a circle-understanding your sphere
18. The Macaco neck hook break and throw-combat only, very dangerous technique use extreme caution when practicing

Defend take down

1. Chi-Na pressure point defense- combat only
2. Neck break- side, front, back- combat only
3. Elbow to back of head and spine- combat only
4. Gummy hand
5. Break aways from wrist grabs
6. Break aways from underhook and overhook grabs
7. circle

Ground fighting

1. key lock arm bent
2. arm bar straight and inverted
3. escaping from back
4. foot lock

5. ankle lock
6. knee bar
7. heel hook
8. toe lock- combat only
9. shoulder lock omni plata
- 10.wrist twist and crimp

Weapons Defense

3. Gun Defense- 10 variations
4. Knife Defense- 10 variations

BLACK BELT TECHNIQUES FIRST DEGREE

Advanced Hand Techniques

- 1.gummy hand- combat only
2. chin- na advanced assisting throw- combat only

3. chin-na clinching- combat only
4. over hook clinching
5. under hook clinching
6. Macaco Preto throws- combat only
7. aikido hand sword-multiple attack- combat only
8. small circle ju jutsu- finger locks- combat only
9. trapping-monkey, Hitler-combat only
10. mantis hooks, grabs and blocking
11. Finding your circle
12. Not splitting your chi- concepts and explanation
13. Poison hand
14. horse bite

Throws

1. Shoulder wheel throw
2. Elbow break throw- combat only
3. Mantis arm break throw-combat only
4. Wrist lock-inner and outer and reverse
5. Cross overs outside push attack, elbow, shoulder, neck
6. Wrist twist same side, opposite elbow twist
7. Elbow arm bar twist and throw

Ground Fighting

1. All submission holds in combinations
2. Cross side arm lock to triangle choke
3. Mounted key lock to arm lock combo
4. Mounted front choke to head and arm choke
5. Mounted key lock to front naked choke

6. Across side escape when opponent in side control
7. Across side escape to reverse triangle
8. North South escape
9. Getting across side from all fours
10. Arm lock from all fours
11. Side choke from all fours
12. Neck crank from all fours
13. Escape from the lock on all fours duck under
14. Open guard arm drag to back
15. Arm bar press down with elbow from closed guard
16. Open guard behind the back Americana
17. Open guard triangle
18. Closed guard kimura
19. Kimura from double knee over opponent position
20. Open guard guillotine to overhead sweep to neck crank
21. Open guard hook sweep
22. Open guard push through sweep
23. Open guard sweep to the back
24. Open guard sweep to the back to foot lock
25. Open guard sweep to the back to knee bar
26. Open guard sweep to the back to heel hook
27. Stepping in and breaking the open guard with macaco preto monkey movements to leg locks and leg rolls
28. Leg locking anaconda around waist
29. Wrist crimping

The Line

1. line techniques 100's with explanation and applications
2. carp sow striking- combat only
3. Jung sow-wing sow combinations
4. One against many- combat only

Weapons Defense

5. Gun Defense- 20 variations
6. Knife Defense- 20 variations
7. Staff defense- 10 variations arm bar, elbow break, step in leg sweep, neck hook throw, circular take away

Acknowledgements:

To Great Grand Master Manual R. Agrella and his teachers that influenced him, Master Wing, and Master Mas Oyama

This writing would not have been possible without the selfless teachings of my teacher I have had the distinct honor and privilege of learning from. He let others shine in the spotlight over a half-century of teaching to find that he glowed in their glory and achievements. It is with great admiration and respect; I owe a great gratitude for teaching me the way of a fighting life and directing me to look inward to find strength and courage in all aspects of my life. The life of the mantis ever strong and resilient manifests itself in our attitudes and perseverance in our unknown journey. Greatness is only a word. It is in that embodiment that we will find ourselves and our place and finally reach the revelation of Satori. This is life!

"The greatest victory lies within!"

Steven S. Sadeghian PhD. Ninth Dan Professor