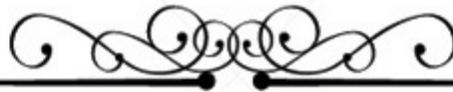
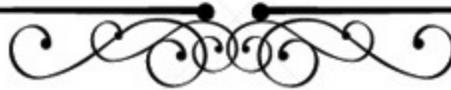


The Art of Self Defence in the Street with or without weapons

Emile Andre



A resume of the simplest and most effective elements of French boxing, wrestling, cane and baton play, and knife and dagger play, with special details on surprise street attacks. Advice on the use of various weapons, the revolver and the automatic pistol



Translated from the French by Philip Crawley

Disclaimer

The information contained in this book is for information purposes only.

Please consult a medical professional before engaging in any form of exercise or physical activity.

Seek professionally recognised training wherever possible.

Be aware of local law as it pertains to self-defence in your locale

Credit

To my darling wife, Kajte, all too often a fencing-widow

To all my fencing teachers over the decades

To all the very dear friends I have gained while studying the fencing arts

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About the Author



Phil has focused on studying the western martial arts since 1997.

In that time he has studied backsword with the Macdonald Academy of Arms, rapier with the Sussex Rapier School and qualified as an Instructor and Full Member of the Dawn Duellists Society and is also a Comtech Bowie Knife Instructor.

He discovered a passion for the French school of fencing theory and practice and developed his specialties in smallsword, sabre and antagonistics, which he now teaches at the Black Boar School of Swordsmanship and promotes through the Smallsword Symposium, an annual gathering of international smallsword enthusiasts.

Phil has travelled to France, Italy and the USA to study at international events, and has also taught at several British Federation for Historical Swordplay (BFHS) national events in the UK, with whom he is an IL1 Instructor and Assessor.

Introduction

“Who, in these times of peace, has need of self defence?”

-Emile Andre

Emile Andre was a noted French martial artist capable with both duelling sabre and duelling sword (epee) and skilled at French boxing who saw that these skills, while still practised in the *salle d'armes* of his country and across Europe, were becoming increasingly divorced from the reality of actual combat and increasingly geared towards displays of athleticism, thus turning martial arts into combat sports.

This need for a return to the reality of the street was inspired by an increase in violence and robbery aimed towards the Middle and Upper classes by an ever expanding number of professional criminals from the Lower class, commonly known as “Apaches”.

As a result he wrote “The Art of Self-defence in the Street- with and without Weapons” as a counter to these assaults, expounding his “simple method” for defence, later adding to it with techniques adopted from the then new, and fashionable, Jujitsu that had recently been introduced to Europe.

This method is effective on several levels due to its simplicity as it consists of a few techniques for each aspect of defence, whether armed or unarmed, that can easily be learned and practised no matter what one’s personal experience of martial arts.

If one has no experience or training in the combat arts (fencing, boxing, wrestling &c.) then the techniques he shows are readily understood and performed. He even goes so far as to break down his method into one punch and one kick that can be performed even if one is less physically able in some way or has very little opportunity to practice.

If one has a little training then the techniques are derived from common fencing and boxing theory so are readily adapted from a known repertoire using transferable skills such as a knowledge of measure, the ability to thrust quickly and fluidly, and a level of fitness and athleticism.

If one is well trained then the method shows how to pare down one’s repertoire to a few simple but effective techniques which will work effectively in the street, rather than appealing to the technical requirements, rules and aesthetics of the fencing *salle*.

The book can also be read as a set of “Permissions”, allowing his readership to fight back and set aside the social code of the era, which was strictly formed and obeyed by the Upper classes, and the Middle classes who emulated them.

Rules for duelling etiquette were commonly known and honour and status defended through this means. Martial arts were increasingly regulated and rule bound, with the introduction of weight categories and forbidden techniques to maintain safety and decorum. However, as Andre points out, these formalities do not apply to a the street assault, especially in the chapter on weapons use, explaining how the street differs from the formal duel in its lack of doctors, rules and “first blood” etiquette and exhorting the reader to turn the Apache’s own methods and weapons against them in order to overcome their threat.

Weapons use is what makes this book somewhat more unusual in the self defence canon of the era. Whereas the cane had replaced the sword in Europe for well over a century at the time of writing it was considered an acceptable tool for self defence for a Gentleman of any nationality, the same held true for the pistol. However Andre includes use of the knife which makes the French systems of defence markedly different from English books on self-defence that were written at, or about, the similar time.

The knife was seen as the preserve of hot-blooded foreigners by contemporary self-defence writers such as Baron Charles de Berenger and Edward William Barton-Wright and not a fitting tool for an Englishman to use. However Andre did not hold such qualms and applied fencing theory to the knife, comparing the thrust with that of a boxing punch or epee thrust, and taking various methods and ruses from a Spanish knife book he has read, presumably the “*Manuel de Baratero*”. This Spanish book also led to the inclusion of the use of clothing for personal defence- especially the use of coats wrapped around the forearm, as was done with cloaks by *navaja* wielding Spaniards, and defence using one’s hat as a parrying tool, or even using it to strike with.

On the back of the popular reporting of attacks by Apaches various novelty weapons were developed and promoted for self defence. Andre explores each of them and notes their strengths and weaknesses, not only so that a Gentleman should be able to use one if they should so wish but also be familiar in what to do if attacked with such a weapon.

In short, Andre has created a system of self defence that is accessible to all, simple enough to learn and apply quickly and yet adaptable enough to cope with the unpredictability of a street assault.

Author's Note

Andre's original book is very direct and tersely written, detailing only what needs to be said in order to be effective. He does not overly illustrate his books, only including a few line drawings in order to add impact to a point he has made.

However terseness in French language and terseness in the English language do not necessarily amount to the same thing, in addition, there is a small amount of repetition in his books due to each chapter being written as a stand alone topic, independent of, but complementing, each other.

To this end the aim of this translation has been written in such a way as to create a more natural flow for the reader while retaining something of Andre's writing style. Naturally all mistakes are my own.

Foreword for the New Edition



Self defence! Who do we need to defend ourselves from, in every sense of the word, in these peaceful times?

But enough of pondering these philosophical reflections: It is only, in this book, the means of self defence, in the everyday meaning of the expression such as when one is attacked in the street, in particular, and other places. Despite the progress of civilization, the growing, yet still insufficient, number of brave police, and the valiant detectives who do not want for occasions when they may need to defend themselves.

Even if one is not required to encounter aggression daily it is good to know that one is prepared, if needed, to be “let off the leash”, as they so elegantly say on the outer boulevards, and that one can give back as good as one gets, maybe even with added interest, when going blow-for-blow, and otherwise maintain the respect of one’s peers.

Beyond are the numerous districts that house the “Apaches”, with their deserted streets and lanes that favour night attacks, are reason enough to prepare for combat, for the very reason that it is best to be able to rely only on oneself. Following the sardonic quip of a comedian, the motto of society is “To help the drowned!” This is an ironic form of tardy benevolence that we display with some cynicism on every street corner in Paris.

And, just like the representatives of the police force, friends arrive too late to the rescue. Then, just like the song says, they are not always around. It is far better to be armed against an attack and to prepare for this lack of assistance. And where can one not find the occasion to trade blows? It happens even when at the courthouse, or at a shareholders’ meeting, the theatre, the cinema, a café, at public dances, on racecourses, at the railway, on the metro, &c.

In the art of self defence, one must have knowledge of a fair variety of methods, at least because one must not appear to be too vicious, for example, if one is simply having an argument with a grumpy neighbour at the theatre, cinema, or a café, one must not, for fear of seeming too brutal, use those methods which one would use against criminals who seek to attack you with the “Father

Francis” attack, or other attacks by those from the suburbs and other disreputable neighbourhoods.

Do not rely only on the revolver, which you will not always have about you. Many do not carry one at all. Often it is not called for in many cases, and even then using a number of the most brutal attacks will clearly be something to avoid in the great number of altercations.

One can find oneself in many very different situations so a variety of methods of defence is necessary, again, for the reason that some methods do not always allow one to adapt to a situation with ease. If you were to be engaged in an argument in a crowd, or caught between two rows of armchairs, chairs, or tables, you cannot apply a fair number of the kicks from French boxing. There are also a number of cane blows which require a fair amount of space to throw. (Thrusts require much less). One may have been seized, by surprise or otherwise, while finding oneself in darkness. It also happens that one is jostled by others or hampered by the narrowness of the place where one is attacked: a corridor, stairwell, &c. Sometimes the ground is less than favourable for widening your stance. Very different situations need to be considered.

In summary, one must study many combat sports in order to combine their use, as needed, but also to use one-or-other of them by itself, depending upon circumstance. The study of these sports is also useful for the following reasons: Not only as a form of preparation for combat in earnest, leading to the exchange of blows and thus to a duel (1) where fighting is done with a hand-held weapon which is designed for this purpose; but also as training in the type of combat lying dormant beneath a thin veneer of politeness, which many neglect, alas, as being from times past.

(1) Very rare, since the war, and well hidden: but there are still a certain number of these types of encounters, especially among “secret societies”

Often we modern “fight to survive” types and those of us who advocate violence for this purpose do not even bother to pretend, and also with great effort to remain polite, that there is a reality to competitions and the rivalries between factions. Rather they make worse than useless the *corpus* of combative techniques, and they shall pay for it sooner or later. However combat sports can be somewhat useful as training for altercations if done frequently since they are useful and beneficial for healthy exercise.



A summary of the essential and most practical elements: to explain, as best as possible, a good number of blows and defences which have never before been written about; and to create a new practical sport with regard to “real combat”, from a combination of different sports: this is the aim of this book, as I said in the first edition, though since then other books on the subject have been published.

Besides my personal studies, and numerous specialised books (1), both old and new, published both in France and abroad and I consulted different professors and amateurs.

(1) Though they do not combine defensive methods

In particular I used, among a great many things, the excellent advice of the renowned boxing professor Julien Leclerc. Since the regretted death of this master, I consulted his son Georges, who continues his father’s tradition (1)

(1) M. Georges Leclerc directs, at 15 Rue de Richelieu, a well-appointed boxing salle, a sign of his well-deserved success

I have written a dedicated and fairly-detailed chapter on handling a knife and dagger, and the methods of defending oneself with one; this study serves in case of night attack, for example, in France and other various countries where the knife is fashionable. What’s more, I have seen in Spanish books a special fencing method for the navaja which is of interest and curiosity when combined with French boxing.



The original work on the matter on personal defence using Japanese methods, Jiu-jitsu, are the subject of a little book which I entitled "100 Jiu-jitsu Moves". A great deal of the Japanese method, a form of free-wrestling using blows forbidden in classic wrestling, is well known in France and elsewhere. I have given, in the first edition of "The Art of Street Self Defence", the most practical blows and defences of these well-known elements of Jiu-jitsu and no-holds-barred wrestling.

While on the subject, those blows and defences in boxing which American boxers and our current major champions have touted as "English" boxing for a fair number of years, do not fit, without exception, into a simple self defence method. Although certain of these innovations are very practical in the ring when using padded gloves, when in real combat one only has bare knuckles. Other conventions further remove it from the realities of combat (1).

- (1) I allude, first of all, to the frequent intervention of the referee, without whom the opponents, when they come into close range, are often tempted to use wrestling moves

However it is equally fair to mention that American boxers have developed the art of the Knockout, otherwise known as the decisive blow which puts an opponent out of the fight, whereby there is a strike to a sensitive body part, either the angle of the jaw (or the tip of the chin), the carotid, over the heart, the pit of the stomach (on the central nerve called the "Solar Plexus", near the base of the sternum), or the liver.

A blow to the pit of the stomach and over the heart can be extremely painful. Naturally a Knockout punch given to the heart or on the carotid can be very dangerous.

In the additional notes at the rear of the book, I give I shall give some details of boxing blows and defences which do not lie entirely within the context of the simple method.

I have chosen those techniques that are the simplest and the most practical for real, no-holds-barred combat from French boxing which is, as one knows, a combination of punches and kicks, with the addition of some wrestling moves.(1)

- (1) French Boxing is less practiced in public matches than English boxing which sells many tickets through greater promotion. In French boxing for kicks to score in a match they must be placed on "target" with obvious athleticism and grace, made using the full extension of the body and with shoes with a fairly strong sole. Must one learn to accept that in the assault one risks breaking an opponent's leg or giving him a foul blow to the stomach simply to recognize the merit of blows of each champion in order to compare the respective merits of French boxing and English boxing? Results of experiments of this type of idea are somewhat incomplete: one can, in a match, reduce the number of rules; but it keeps enough to prove the realities of fighting in the street. Despite the usefulness of kicks in real combat those that study French boxing must

practice punching as diligently as if they were only studying English boxing, if only that there may be times that one lacks space or the ground is unfavourable, and also that one must be aware, in the circumstance that an adversary “has another go”, that one must compromise a little one’s balance in order to deliver a kick.

I have equally sought to simplify and comment upon often those that are the most practical of the other defensives methods, either without weapons (wrestling and various other attacks to augment boxing), or with weapons.

In many defensive sports it is good to have some favourite attacks, which one has studied in particular, which one has made one’s own and can perform instinctively, when called upon to do so. One should not then be caught unawares whatever the numerous situations one can reckon and foresee, with or without weapons.

All is possible with surprise and a strong first attack against a less strong adversary who has less training, and can influence the rest of the fight... or even finish it before it has begun.

Be mindful that the “decisive attack” can become the “decider”!

Emile Andre



**First Part
Without Weapons**

The Blows of French Boxing and Wrestling



In the first part of this study I suppose that one is unarmed, with nothing other than natural weapons, and include learning to use French boxing and wrestling in a reasonable manner.

Other than the typical situations where one has only a single adversary I shall also examine the following cases:

A situation against two or more adversaries who are also unarmed;
Finding oneself against an armed adversary when one is unarmed, and how one must react according to the type of weapon he carries (cane, knife, &c.);
A situation where the adversary is armed, and, being equally armed, how one must act according to the type of weapon he carries.



The boxing blows and wrestling moves which I shall show are easily learned and shall be very useful. Even knowing only a few moves can be of great benefit if one knows how to perform them thoroughly and follows up this learning with practice.



The adversary who knows how to use some of these moves, either because he is a ruffian or a Gentleman of considerable nerve given to assaulting others after a drink or even before, will not say to you: “Watch yourself, I’m coming for you!”

Note that this is not a fair fight and feel free to engage him.

Remember that a surprise attack, even if the adversary is weaker or less able than you (1), can render you incapable of your usual response.

(1) I shall give the following case, from among other examples:
Two men were in dispute in a bar in Monmartre, and agreed to continue their disagreement outside in the street.
At the moment that one of the two men- who had a reputation as a boxer and was trying to provoke the other- went to open the door, his very vigorous, though less able, adversary suddenly punched him in the face. Having been taken by surprise, this was followed by seizing man’s nose and soaking him in a nearby fountain. And, because of the confusion caused by this means of attack, he did not even once attempt to retaliate.

What's more, surprise can make good those attacks which are not practical, or, in normal circumstances, are less effective. Those who are watchful are ready to parry or dodge the first blow and strike straight away. One must be ready to strike first if one is threatened with an assault, or if combat is inevitable.

First Chapter

1- Introductory ideas on French boxing

2- The Very Simple Method



French boxing is the combination of the punches from English boxing with the antique kicks of “savate” which the French perfected (1).

(1)One can also use nowadays the term “French method” in the sense of the French method of punching. This can be read about, for example, in the book published by Carpentier where he explains and comments upon his great success in the ring. It is important to be precise, as we are preoccupied uniquely with real combat, and not the ring and its rules, with what we mean by “French Boxing” which is the combination of punches and kicks with the addition of some wrestling moves. When provided with shoes with sturdy soles the feet are a formidable natural weapon. In a brawl, kicks to the groin and the stomach are at times mortal blows. The former especially should only be used against criminals.

The English, followed by the Americans, have a great deal of skill at “punching one another along the shortest path” but we also know, on occasion, how to be practical in France. Charles Lecour carefully combined kicks and punches. Dumas’ father named him “a man of genius”. Lecour knew practicality and taught his art well. I remember this myself, as, for some time, I was one of his students during his ripe old age.

Guard- Distance

Moving Forwards and Backwards (1)

(1)I would abridge the following explanations if I were only explaining the very simple method of Chapter 1, but considering the varied method of the following chapters, these additional details will prove useful.

Guard

This is the most favourable ready position in order to make offensive or defensive moves.

During real combat, being different from how one moves during an assault in the salle, one does not have time to take a regular guard, and even if one does have the time it will be of use, tactically speaking, to pretend that that one does not know what one is doing so that an adversary will make over-confident attacks. Stand, for example, with the legs somewhat less bent and closer together than a normal guard, and then let the arms hang somewhat down along the body, but all the while watching the slightest movement of one’s adversary and staying out of range, better ready to come out boxing if combat begins.



Fig. 1 and 2- Guard position.

Left guard and right guard, after a pose developed by M. Georges Leclerc

The regular, normal position (fig. 1 and 2) is always indispensable in the salle, whether one has a long or a short series of lessons.

Right-handers prefer a left guard for punching; left-handers, the right guard. The guard is “left” when the left side is to the fore; and “right” when one presents the right side. In English boxing, as said before, if staying with boxing, it is preferable to be in a left guard, because the left arm and shoulder are ready with the greatest range for the various actions in boxing that are performed with the lead arm. The right arm, held to the rear, is thus reserved for defences and various blows.

In French boxing, where kicks alternate with punches, it is not important to be in only either a left guard or a right guard.

In the left guard, the left foot must be placed about 30 or 40 centimetres in front of the right foot, depending upon height; heels should not be opposite each other, the right heel a little to the right of the line from the left heel, because the right leg must be able to pass freely to the front, without obstruction from the left leg, and because one wants to be able to kick with the right leg. The toe of the right foot is held a little inward, the left knee perpendicular to the floor, a little to the right of the left instep, and the right knee bent well-forwards.

Bodyweight must be carried equally between both legs, which are well-bent; the torso must be well-balanced.

The arms are held tucked up toward the body, the fists closed under the left breast such that the right forearm covers the pit of the stomach in order to protect this sensitive area (1).

(1)If one is compelled to uncover this area in order to attack or defend it must be left uncovered for as little time as possible.

The fist is closed with the thumb outside and alongside the other fingers.

The upper part of the left arm falls naturally along the line of the body; the left forearm raised and forming an angle a little to the right with the upper part of the arm opposite the adversary, the hand closed with the thumb over the other fingers. The right shoulder is half-turned away.

The adversary must be closely observed; the head tilted well to the front, the chin close to the chest (seek to protect the tip of the chin at all times).

The right guard is performed by doing the opposite and according to the same principles.

When these guards come up against one another the adversary is said to be in a “false guard”, because one of the two is in the right guard and the other is in a left guard. If both are in the right guard or in the left guard, they are said to be in “true guard”.

Distance

One must be in a guard where one can reach the adversary, whenever possible, especially if one is not an experienced player.

To appreciate the matter of distance and the adversary’s attacking reach one must judge well one’s position in relation to him, and then observe which foot is in front at first; if the adversary is in a wide guard he cannot make an attack at you within that guard; if he has, on the other hand, a narrow guard, be wary, at least when getting in close, because he can attack at both long and short range.

Stepping- Forwards and Backwards.

If one is in the correct range, the adversary will be forced to step, or to use little hops instead of steps, or to “lunge” in order to reach you as he wishes, contrary to your wish, to put himself at his own correct measure: he must “retreat” as it is called when stepping backwards; he must equally move backwards with steps or little jumps.

One does not, using the various methods to advance and retreat, move close in without extreme caution, especially if one is not an experienced player. The exception is, of course, when one is pressed upon, for one reason or another, and where it is important to overcome one’s adversary as quickly as possible, but this is not without risk.

These are the most prudent methods of advancing:

1st Taking a left guard, advance the left foot and bring up the right foot towards the left foot by the same amount, 30-40 centimetres, depending upon your height.

Inversely, to retreat, carry the right foot backwards and bring up the left foot by the same amount. Beware of being attacked during a move forward, as one should get closer with several small steps especially if one is not an experienced player.

2nd Taking a left guard, gather the right foot next to the left foot, and then carry the left foot forward. Inversely, to retreat, gather the left foot next to the right foot, and carry the right foot forward.

The second method of advancing or retreating is more prudent than the first and leave one less open to being grabbed by the adversary (1)

(1) Stepping forward and backwards, while changing guard, is not a part of the simple method which concerns us

If there is the opportunity use little hops in order to go backwards but, without exception, little hops forwards are unwise, especially if one has little experience.

In order to be able to step and retreat at will one must ensure that your bodyweight is balanced equally between both legs in some way.

The distance between both feet must not be too great (1) because this will hinder easy advancing and retreating, and, what's more, the front leg will be too exposed to various attacks shown later.

(1) In other words, one must not have a "too wide guard" or "too much guard"

Lunge, Extension or Development.

One particular method to reach the adversary in order to hit him, without stepping, consists of the "lunge", "extension" or "development".

To do this, while punching, raise the right ankle slightly (if one is in a left guard), carry the left foot forward just above the ground (2), about one foot length (3), the left knee close to perpendicular to the instep. The right foot stays in place; lift the heel a little, as required, especially in arm holds from the front, given in close.

(2) If one raises the foot too high in a lunge one will lose speed (it is also ungainly in an assault)

(3) In other words, it is what is called a "half-lunge" in fencing. In boxing, if one lunges fully the blow will be given with less force.

The upper body position varies depending upon the type of punch one wishes to give, as I will show later on.

The actions of the development, and its constituent parts, lies in its performance: this will gain speed after a little practice.

In order to return to the same position of development after lunging and return to guard, replace the left foot by the same distance as the right foot, with the ankles bent and the arms returning to the guard position, as shown, at the same time.

For the right guard, when lunging, follow the same principles, only inversely.



After these initial ideas there now follows demonstrations of the simplest and most practical attacks in French boxing.

These are: the punch to the face, either direct or to the side, body punches, either direct or to the side (around the stomach where they will be most effective); low kick, stop-kick to the leg, *chasse-a-la-jambe* (or *chasse-bas*), and the toe-kick.

For certain cases one can add a type of blow to the ribs, called the “hook”, which is given with an arm bent in the manner of a hook, and a high-low punch to the chin (uppercut).

If one wishes to be even simpler, either because one is short of time or a lack of adequate provision to practice, use only the straight punch to the face, the low kick, stop-kick to the leg, and the toe-kick. These form the very simple method, when some defences are added.

The Very Simple Method

Straight Punch to the Face.

When considering this blow there are some important principles to remember when performing these punches, as a response to arguments.

When punching one must:

1st Strike with the bones of the hand (1), not with the phalanges of the fingers.

(1)The metacarpal bones, at the base of the fingers

2nd Put your weight into the punch by leaning slightly forwards, however do not overdo this as it will be more dangerous to you than to your adversary to strike out this way. Bodyweight greatly adds force to the punch.

3rd What's more, when punching, one must avoid pulling back the lead arm before striking for the following reasons; Firstly, it loses time and speed to do so since the punch has to travel further. Secondly, instead of giving force to the blow it can actually remove it, while also reducing accuracy; this is because your bodyweight is not in unison with the release of the arm; finally, the adversary can see the withdrawal of the arm, see the blow coming and thus parry it more easily.

Naturally, this punch, when applied with the general rules described above, can be performed either straight or to the side of the face.

Primarily we should only concern ourselves with the straight punch to the face as, of all the punches, it is the easiest to perform without opening oneself up, and, what's more, when done well, it is the most effective.

How to Punch

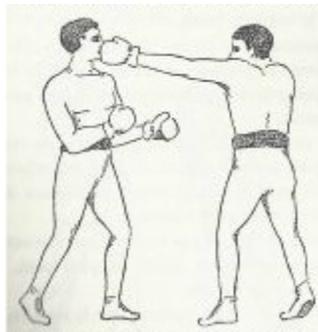


Fig. 3. Straight punch to the face with the left lead arm from the left guard.

1st Lead arm, stood still. From the left guard one must thrust out the left arm at the same time as a step with the right leg, in the manner shown in fig. 3. The body must completely face (in such a way that the force of the hips is added to the blow) in the same direction as the left arm. The fingers of the striking hand are closed into the palm of the hand, the thumb on top. The head must be in good alignment with the left arm.

2nd Rear hand, stood still. Carry the left foot rapidly forward (again supposing a left guard), bring up the right foot to the guard distance and punch.

The step with the leg, the hips and the arm must be done at the same time, in such a way that the fist arrives at the moment the left foot touches the ground.

To return to the first position, carry the right foot to the rear, the toe touching down first, then carry the left foot to the guard distance; all of this is done with speed. Rapidly done, the forward step, while punching, forms a sort of little hop. The same goes for the step backwards.

If the adversary pursues you during your retreat, evade him by placing the left foot in front of and beside the right and make a second hop to the rear.

This is an easy and practical movement.

3rd Lead arm, on the lunge. This is done little. One must thrust most commonly with a punch to the face with the rear arm.

Straight Punch to the Face with the Rear Arm.

In the left guard, this is how the straight punch to the face with the lead arm is done.



Fig. 4. Straight punch to the face, with the rear arm.

1st stood still. Strike with the right fist, the little finger downwards(1), with your flank turned as far to the front as possible, bodyweight well over the left leg, the right heel raised, and only the toes touching the ground (fig. 4).

(1) The blow can also be performed with the nails downwards.

2nd On the lunge. Strike the blow while lunging by about twenty or thirty centimetres with the left leg. The left toe pointing outwards, which makes it easier to advance the right shoulder.

(While stepping- this is little used, even among skilled players)



If in the right guard, all that has been said on the method of straight punch to the face, either with the lead arm, or the rear arm, is done following the same principles, only inversely.

Low Kick



Fig. 5. The low kick

The low kick is very practical:

1st Because it can be performed at a fair range, and, as a result, without engaging;

2nd Because the kick will put an adversary out of the fight when it is applied well to his leg or legs. The kick must be given to the shin and with the edge of the sole in order to have its greatest effect.

It must however be made from the false guard in order to be given to the shin. In the true guard it is given to the calf, which makes it difficult to put the adversary out of the fight.

Here is how this blow is done: from the left guard (the same principles apply to the right guard only do the opposite) quickly put your bodyweight onto the left leg, bend the knees to the fore, then release the right leg, passing it by the left leg as close as possible, the foot grazing the ground, so that the edge of the sole strikes the adversary's shin as low as possible, and then return quickly to guard.

At the moment the blow is made the left heel should rise off the ground and all of your weight should be on the left toe.

The Low Kick “doubled” (as it is called when it is repeated).

In order to “double” the low kick, as it is called when it is repeated, kick the first time, then gather the right foot to the rear of the left foot, but in a narrow guard, or rather a preparatory position from which to low kick (the knees bent to the fore, bodyweight on the left leg), and make a second low kick.

The second blow serves to stop the adversary when, having evaded or parried the first blow, he approaches in order to return your attack (1).

- (1) Additionally, an experienced player can make the first blow of the doubled low kick serve as a false attack. In such a case give the first kick with less vigour, the technique being to conserve all of the force for the second kick, which is given with full account.
But false attacks are not practical even for experienced players, and have no place in the simple method.

Stop-kick to the Leg.

The blow called the low kick, which has just been shown, either single or doubled, is without equal.



Fig. 6. Stop-kick against a low kick

Here is another way to kick an adversary in the leg.

The second method is used as a stop-kick. We shall return to stop hits later, but for now it is enough to say, that this type of blow is when players attack at the same time as their adversary, in order to stop the attack as soon as it starts.

The stop-hit is an attack into an attack, and, at the same time, it takes the place of a parry-and-riposte.

The blow known as the stop-kick to the leg consists of taking the lead leg (depending upon the guard one has taken) about 20 or 30 centimetres off the ground, then pivoting swiftly on the rear leg, which stays on the ground, and

then releasing the lead leg to the front, travelling straight in such a way as to strike the adversary on the leg (fig. 6) and stop him.

Toe-kick

The toe-kick, which is given to the abdomen and the sexual organs, is dangerous and forbidden in the Assault.

It is performed with either leg, lead or otherwise.

From the left guard, raise the left knee to waist height, the toe pointed downwards, and release the leg, with the toe at the height of the adversary's sexual organs.

The toe-kick with the rear leg is done as follows:

From the left guard, fold up the right leg, the knee at about waist height, the toe pointed down, and pivot briskly on the toe of the left leg. Release the leg at the height of the adversary's sexual organs, the toe pointing up (fig. 7).



Fig. 7. Toe-kick with the rear leg

Toe-kick Doubled (or Repeated)

If the kick misses as the adversary steps forward, put the toe to the front and double the blow.

From the right guard, the toe-kick is performed according to the same principles, only inversely.

There now follows some words on defences.

Defences against Punches

Without speaking of a varied, complete method of defence, the properly made defence consists, when punching, of turning aside a blow with the forearm. Defences against punches have a place, in a certain measure, in the very simple method which actually concerns us.

Here is how they are done:

From the left guard (the same principles apply if you are in the right guard, only they are applied inversely) in order to parry a punch given with the left arm to the face, one must briskly raise the right arm which must strike the adversary's left arm from low-to-high (while going forwards) and from left-to-right, the nails of the right hand turned to the front. The right fist stays opposite and above the left shoulder as much as possible, with the elbow opposite and at the same height of the right shoulder (fig. 8).



Fig. 8. Parry with the right arm,
against a punch to the face with the left arm

While parrying avoid raising the arm too far above your head: in other words, the parry must be halted as soon as possible so that the defence takes the adversary's fist to the right and above the head as, if the defence is taken too far, one cannot return to guard quickly, and the stomach area will be exposed for too long.

At all other times when parrying the arms must be spread as little as possible from the body: wide defences are less grievous and easier to foil.

To parry a punch to the right arm by an adversary in a left guard, parry with the right forearm as per the previous blow, unless the first movement has moved you and renders it ineffective: in this case, the right arm is not in line, one is obliged to parry with the left arm, as per a blow to the ribs.

But, as a general rule, always, whenever possible, parry with the lead arm in such a fashion as to reserve the lead arm for a riposte, as it is called when one attacks after an adversary's attack.

For a punch to the body (1) with the left arm, from an adversary in the left guard, parry by moving the right forearm from high-to-low and a little forward, with the nails turned inwards and without shifting the body, and then return

the right arm quickly to the first position.

- (1) Remember that, for preference, a punch to the body is aimed at the stomach area, the heart or the liver.

Parry punches to the body from an adversary using his right arm from the left guard in the same way, unless the punch is too far over and the blow won't be to the outside line: in this case parry with the left arm.

There is a very simple and very effective method (called "elbow blocks") of parrying blows to the body, whereby a lowered arm is braced against the body over the threatened area.

What's more, one can retreat from an adversary's blow, putting oneself out of range, returning to give a blow back at the first opportunity.

When one rapidly tilts the head slightly to one side in order to move it out of the way of a punch, without retreating, it is called "slipping". Practice hard to make it habitual and so as to not lose sight of the adversary's actions. A player with only a little experience will duck clumsily, risk getting hit, lose all sight of his adversary's movements and this will be followed by being punched "into a heap" and being blinded.

These small instinctive flinches of the head and the upperbody are not, of themselves, studied in a simple method. Make them as small as possible, because if the adversary pursues one's attack or riposte, or doubles the attack, one can defend oneself less easily.

Straight Punches to the Face as a Stop-hit

On occasion one can stop the adversary with a punch instead of using a defence,

Stop-hits defeat the adversary by interrupting him at the start of his attack. A straight punch to the face can be used as a stop-hit against someone who launches a blow at you. Also one can sometimes briskly rally to give further blows or threaten other blows by holding the arms out in front, when either stood still or while retreating. If the adversary then seizes the outstretched fist in order to put you in an armlock (armlocks- shown later- were not for some time practiced properly by some professional wrestlers). Rapidly withdraw the arm, as is often done instinctively, and at the same time throw a punch with the other arm, or one of the blows shown in the third chapter of this book.

Defences against Kicks

Stop-kicks to the leg and other kicks to parry the kicks of an adversary are often useful.

Defences against kicks are most properly made with the hand, the forearm, and, for great reason, by “catching the leg”, but these are hardly a part of a simple method. An inexperienced man will receive a grievous blow to the hand or the wrist, or will have his fingers bent back, if he wishes to parry kicks with the hand and forearm.

It is much better to simply seek to evade kicks by moving backwards or to the side, or simply slip the leg, if the leg is threatened, or parry certain blows with a stop-kick to the leg as a parry in the manner of a parry or riposte.

Figure 9 (1) shows a stop-kick to a *chasse-a-la-jambe*, as will be discussed in chapter II.

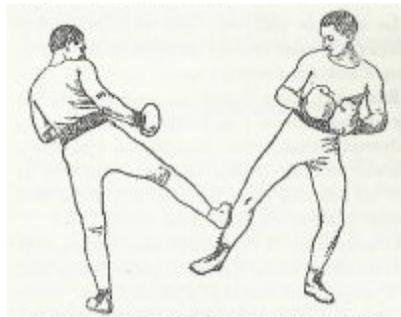


Fig. 9. Stop-kick against a *chasse-a-la-jambe* (1)

- (1) These illustrations are taken from photographs of M. Julien Declerc (left) and his brother (Boisden Images)

The stop-kick has been shown and explained previously.



As explained previously the low kick can be used as an attack and a riposte, and also as a stop-kick in certain cases.

Example: Stop-kick with a low kick against a *chasse-a-la-jambe*: at the moment an adversary attacks with a *chasse-a-la-jambe*. Perform the low kick, taking care if the player is a little taller, to dominate and strike the adversary's leg (1)

- (1) Here is another example where the low kick is used as a stop-kick, upon being attacked with a punch on the step: at the moment the adversary raises his foot to approach you and punch, give a low kick. (Pay full attention, as with all stop-kicks, to not let the adversary get too close, because he can then win by speed and you will not have time to stop him.)

Ripostes

The riposte is a response to an adversary's attack after one has parried or evaded. One ripostes either with a punch or with a kick after having parried or

evaded a punch. Return with, as a riposte or as an attack, one of the blows shown previously, having parried or evaded a kick.

A counter-riposte is a response to a riposte.

Feints and False Attacks

Do not consider false attacks in this method. These are pretend attacks given by players in order to gain a “touch”, or, when in a real fight, earnest blows intended to make the adversary parry, riposte, counter-riposte, or to stop him from doing these. (False attack can also be simply intended to allow one to study an adversary’s method, and to see if he is predisposed to parry, and in what manner).

Feints, which are pretend blows that are somewhat less obvious than false attacks, are hardly a good idea in the method that concerns us. Here is a resume of the inconveniences of false attacks and feints in this method:

In an altercation with an inexperienced adversary: he himself cannot distinguish between feints, false attacks and a frank attack, and will seek to leave you beaten “into pulp”; it is better by far to give him a real blow immediately in order to stop him as soon as possible.

In an altercation with an experienced player: he will not be fooled by a false attack made by an unskilled adversary. Better by far to strike him immediately with a real blow: one then has the chance to surprise him, unsettle him, and to take the initiative which will be useful for the rest of the fight.

As a general method, without exception, feints bring with them similar complications and are best avoided in the method which concerns us.

Chapter II A More Varied Method of French Boxing



The very simple method shown in the first chapter is learned very quickly, allowing for some practice lessons, since it is a method made up of practical blows.

If one has more time ahead to practice then add these blows, which are still within the bounds of the simple method: punch to the side of the face, straight punch to the side of the stomach, and for kicks add the *chasse-a-la-jambe* (*chasse-bas*). One can, in certain circumstances, add to this the Hook, a type of blow which is given with the arm bent into a hook-shape, and a punch from low-to-high (the Uppercut) (1).

- (1) Do not seek to use these punches yourself by closing in, but they can, on occasion, often be used against an adversary who closes in and unwisely leaves himself open.

Punches to the Side of the Face

Firstly, note that these blows are often given when attacked by an adversary, and upon slipping the head, as in fig. 10. But to do this is not a part of the simple method; fig. 10 is given as an example of a more complete method; in the method that only concerns us one can close-in using a punch to the side of the face when attacking, especially if one has the advantage of height.



Fig. 10. Punch to the side of the face,
with the rear arm to the face while slipping the head.

1st The lead arm. From the left guard (1) punch with the left arm briskly to the right side of the head to the face or the neck. I say the face or the neck, because the punch to the side of the face often reaches the lower part of the face or the neck; when struck below the ear on the carotid it is as effective as when it lands on the jaw.

- (1) The same principles apply in the right guard only they are applied inversely

A punch to the side is given with the whole body; the arm is somewhat bent and contracted, the blow is given fully with a movement of the body from left to right, and the nails turned outwards, in such a way as to strike with the bones of the hand.

One must bend the arm a little, because otherwise the impact could break the elbow.

When giving the side punch with the left arm, let the right arm drop across the body; in this way, the body will always be covered, particularly the stomach area, which is often threatened.

To parry this blow, raise the right arm and cover the face.

2nd The rear arm. From the left guard make a side blow to the side of the face using the right arm. Give it briskly to the left side of the face.

As with the side-blow with the left arm, this blow must be given with a slightly bent arm and contracted to the side from low-to-high. What's more, the right side must be to the fore, turning on the haunches, bodyweight on the left leg, shoulder turned in, nails turned to the outside, in such a way so as to strike with the bones of the hand.

Punches to the Body (to the stomach area)

1st Punch with the lead arm, stood still

From the left guard (1), strike with the left arm to the pit of the stomach, below the left breast or to the lower ribs.

For this punch the fingers face downwards in such a way to better put the bodyweight into the blow (fig. 11).

(1) The same principles apply to the right guard, only applied inversely



Fig. 11. Straight punch to the body

On the lunge-make the punch in the same way, only advancing the left foot by 20 to 30 centimetres as well; lunge only a little way, and, of course, never lunge if the adversary is too far away to attack without staying on the spot and make sure that one does not get too close. It is dangerous to lunge too far, because the legs will be overextended as, if one receives a blow to the ribs, it is somewhat inevitable that you will fall.



Fig. 12. Straight punch to the body with the rear arm

While Stepping-make this blow in the same way as when stood still, except one steps forward with the left foot and then brings up the right foot by the same distance in order to return to guard. Strike after stepping (this is called “stepping” because a step is a part of the attack.)

2nd Punch with the rear arm (the right arm, if in left guard) to the body
As before, this blow is given either stood still, while lunging, or by stepping. Strike with the right fist, the fingers underneath, to the pit of the stomach, under the left breast or to the lower ribs.

Give the blow with all your bodyweight and, carefully, avoid bringing back the arm before striking. At the moment when the blow arrives, have your right side forward, your head to the left, and your bodyweight over your left leg (fig. 12). (Experienced players generally precede this blow with a feint or false blow using the left arm to the head in order to expose the adversary’s stomach.)

Blows to the Side of the Body

(to the stomach area)

It has been noted before that this blow is often made during an attack by an adversary, while shifting one’s head (fig. 13). When done in this way they are not part of the simple method.

Figure 13 shows a blow to the side while slipping an adversary’s attack; this is an example of the more complete method.

But, in the method that actually concerns us, one can engage using a side blow oneself, directly or as a riposte.

1st The lead arm. From the left guard (1) give a side blow with the left arm to the body with the head held slightly to the right.

Defence against this blow: drop the right arm to the body, and oppose with the elbow against the striking fist.

(1) The same principles apply to the right guard only inversely

2nd With the right arm. From the left guard, give the blow to the side with the right arm to the body, all while holding one's head slightly to the left.

Defence against this blow: drop the arm to the body, or if it is there already, bend the elbow outwards quickly so that the adversary will hit your elbow with his fist or forearm.



Fig. 13. Punch to the side of the body

Hook

This type of blow, which is occasionally used when in-fighting, as I have explained, is made to the jaw or to the body, with the right or left hand.

The arm is bent in the hook; the nails turned towards the chest, the elbow outwards. The blow goes from right-to-left or left-to-right; in order to make the blow pivot on the foot which is on the same side as one is striking from. Hooks to the jaw or to the tip of the chin are performed as shown in fig. 14.

One way to defend consists of dodging, as with the blow to the side.

For the hook to the body, parry with the elbows.



Fig. 14. Right hook to the jaw

Blow from Low-to-High (Uppercut)

This blow is given to the underside of the chin and is done with the left hand or the right hand.

It comes from the hips and the legs, from which one drives up and turns on the foot on the same side as the blow is given.

The nails must be turned towards the body, the fist perpendicular with the elbow.

Later an example is given (fig. 25) of the uppercut given to the middle of an adversary's face who attempts to headbutt you.

Chasse-a-la-Jambe (or Chasse-Bas)

For there to be the best conditions to do a low kick (correctly done), one must be in the false guard, and, what's more, the adversary must be close-by, either by chance, or because he intended to retreat at the time, or parry.

If one is in the true guard, or if one is in the false guard and the leg is too far away for the low kick (correctly done) to be practical, a use a *chasse-a-la-jambe* on this occasion, which is also practical.

Here is how it is done;

From the left guard (1), as the 1st movement, place the right foot quickly next to the left foot, the toe turned to the front.

For the 2nd movement (fig. 15) quickly release the left leg (as if it has been pushed by the right foot), the left toe pointing outwards, in such a way to strike with the heel.

(1)The same principles apply to the right guard, only they are done inversely

The bodyweight must be carried by the right leg, which must be well-bent, in

such a way that the left leg can be thrown as far as possible.

To return to guard do the same but in reverse, that is to say put the left foot next to the right foot, and the right foot goes back to the rear.

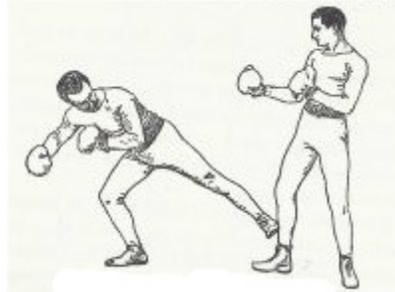


Fig. 15. *Chasse-bas* (2nd movement)

These two times must be combined into one, in such a way that the flourish of the right leg, the movement of the hips and the release of the left leg are all made at the same time. In other words, at the moment where the right leg is put on the ground, the left leg must be arriving.

The *chasse-a-la-jambe* is much more difficult to do well than the low kick; but it has many advantages:

- 1st If one wishes to step, one is not as exposed as one is with the low kick, as it is done from the front leg;
 - 2nd If one finds oneself stop-kicked, it will only be by a blow to the calf;
 - 3rd The *chasse* reaches further than the low kick;
 - 4th It hits harder; but only if one strikes the adversary's leg with the heel.
- In addition, on the matter of the *chasse*, when done one must glide just above the ground when possible, and jumping as little as possible. As with the low kick, one mainly parries the *chasse* by slipping the threatened target. As has already been said, the *chasse-a-la-jambe* is often used as a stop-kick. This is given the name "stop-kick-*chasse-a-la-jambe*".

Kicks to the body and the face are not a part of the simple method. Oftentimes they are not always practical, even for experienced players.

Defences and Ripostes.

There is very little that can be added that has not already been said about defences against kicks. Defences with the hand, seizures and other leg grabs against kicks are not always practical, even for an experienced player.

Ripostes

The blows shown in chapter II naturally complement those of the first chapter.

Feints and False Attacks

The same observations are to be made, as a general rule, as those in the 1st chapter, for the reasons shown.

Combination Blows

On the other hand, as understood in the more diverse method of chapter II, one can make a series of connected blows, choosing from those that are the simplest to perform. These are called “combinations”, that is those blows which one can perform one after the other, following each other without interruption, without losing one’s balance or one’s ground.

Between experienced players the first blow of the combination is generally a false attack; but, I shall repeat, false attacks are not advised within the method which concerns us.

This is how “combinations” are to be used; seek to hit with the first blow as much as with the second blows which make up the combination:

Toe-kick and straight punch to the face;
Low kick and punch;
Straight punch to the face and *chasse-a-la-jambe*;
Chasse-a-la-jambe and straight punch to the face.

Advice for Real Combat

Above all do not be taken by surprise.

If you are threatened with violence, or if combat is inevitable, one has double the interest in striking the first blow whenever possible; and, in all cases when violence becomes inevitable, avoid allowing them to get too close because even a kick from an inexperienced adversary can put you out of the fight or at least influence the rest of the combat.

When one finds oneself, for one reason or another, too close to an adversary throw repeated and continuous punches to the face (1), alternating the two hands to make up for the lack of range which results from the proximity of the adversary. The hook and uppercut find their role in such a situation.

- (1) The preference is to aim for the face, especially if the adversary has heavy clothing, which will absorb the impact. Hard objects, such as a revolver, a bunch of keys, &c can also be found in clothes.

M. Leclerc says in his method of boxing:

“Strike with intent, energy and composure; avoid him closing in on you so that you are not struck by accident with a violent blow which the adversary will not fail to throw wildly (2).

(2) M. Julien Leclerc supposes in this case, as is often found today, that one's adversary has little experience of boxing.

“If close-fighting ensues, strike without faltering, and if you are seized round the body, use the blows shown later against in-fighting.

“An adversary who launches himself at you can be stopped either with a punch, a low kick or a *chasse-a-la-jambe*; to slip him so that he falls over is even better.”



Fig. 16. *Chasse-bas* used in a street fight

A final remark: when making use of boxing or wrestling it is important to clench your teeth; otherwise one risks biting one's tongue or a hit damaging one's jaw even more.

Chapter III

Wrestling and Various Attacks in Real Combat (Night Attacks &c.)



In wrestling, more-so than in boxing, it is important to make choices if one wishes to learn practical attacks because no other combat sport has more rules. The aim of classic wrestling bouts is to place one's adversary upon their back and make both of their shoulders touch the ground. Other forms of wrestling exist but they are even more removed from real combat. From a practical point of view in all cases of real combat one has a greater interest in turning the adversary into their stomach than their back: in the first case it gives one a greater advantage and restrains them better in the second.

Exercises such as “bridges” demand a lot of training and flexibility and are intended to stop both shoulders from touching the mat, and are basically only useful when using this convention.

Secondly, the rules are intended to keep the wrestling courteous, through the use of the open hand, and to avoid those moves which will result in limb breakages, choking &c. There is a little evidence of anything useable in real combat or in an altercation with a criminal.

Of course it goes without saying that in real combat if one is not in an altercation with a criminal, one must consider the type of adversary which one is facing, and, oftentimes, simply seek to put them out of the fight or to restrain them without going so far as, for example, breaking their arms.

Done quickly, skilfully and with professional training various wrestling moves such as the arm-turn, arm-twist, hip-throw onto the head, and various bear-hugs can serve well in real combat, especially if these attacks are done by surprise or assisted by boxing feints which can also be incorporated. Once this is done, one can feint with one wrestling move and then throw with another, for example feint a front bearhug then perform an armlock. But this is for a very practised wrestler. I am supposing one knows only as much as one knows boxing.

Of course, those who perform these wrestling moves in real combat must not accompany their adversary to the ground, as is usually prescribed by wrestling moves, and, contrary to these rules, must throw others somewhat more roughly to give added injury and also have need to use more forceful bearhugs with painful strikes in order to make them lose their balance.

Professionals and well-trained amateur wrestlers prefer to use particular moves out of habit, often without sweeping the legs as it is banned in the ordinary classic sport.

If one has only a little understanding of wrestling it is better to not try these moves in real combat, especially against an alert and vigorous adversary. You will do them too slowly, and as such will miss opportunities thus exposing you to attack which will be somewhat dangerous even against an inexperienced adversary defending himself instinctively.

Perhaps the arm-lock will, of all the wrestling moves, prove to be the most practical, especially against a man who is not too large or vigorous, as it can be learned after only a few sessions where it is repeated especially; but in addition this particular practice requires a fair amount of flexibility.

In the case of a lack of sufficient training and flexibility, if one finds oneself close-fighting it will be more prudent to content oneself with the various moves outside the conventional rules of wrestling. These moves mostly consist of sweeping the legs and certain ruses, "tricks" to use a more familiar word.

Various defences against close fighting moves are equally practical and easily learned in a short amount of time. Some of which are more or less instinctive.

M. Leclerc says in his comprehensive system:

"A boxer must avoid, whenever possible, close-fighting, but he may find, by surprise or otherwise, that he has been seized. If you keep your cool, you will free yourself easily.

"I show here some principal moves which are easy to do, otherwise I would have to explain the entirety of wrestling theory in order to show you all the moves than can be made in close-fighting:

"1-If the adversary seeks to hug you from the front, place the right or left forearm, depending upon which arm is leading, upon the adversary's throat and hold your wrist with the other hand, pushing strongly forwards, you will be instantly freed.

"2-If you do not have room for your forearm, and your adversary is still squeezing you, place one hand behind his head. With the other hand, seize his chin and turn his head sharply. He will let go his grip, and in all cases, if you fall, he will fall under you.

"3-If you have been hugged from the front and only have one arm free, seize your adversary's head with your free hand and place your thumb in his eye and push: he will let go immediately.

"4-If the adversary has seized you with one hand by the throat or by the clothing, seize his wrist with both hands and make half-turn on your right heel, if your right hand is seized, or your left heel, if your left is seized. You will find your adversary's elbow placed on your shoulder

joint, and if you give a sharp pull the arm will dislocate (or break) grievously.

“5-If the adversary seizes your collar with both hands, lower your head, step under his arm and turn around, this will twist his wrists and he will let go his grip.

“6- Having been seized by the collar, pass both hands behind the adversary's head or only one hand if you cannot get both through; lower your head and pull your adversary's head roughly towards you, aiming to strike your adversary's face on the top of your own head.

“7-Having been seized by the upper arms, drop down and seize your adversary by the back of the knees. Pull him towards you and push with your head on the adversary's stomach or chest. He will fall instantly.

“8- Having been bear-hugged from behind, drop forwards, hands towards the ground, head as low as possible, and give a vigorous shake of the hips. The adversary will tumble beneath you.”

The following is a series of particular attacks from real combat, and how to defend against them. By particular attacks I mean the sort of moves done outwith the normal rules of boxing and wrestling. They can be combined with more regular moves or simply used by themselves.



Fig. 17

Fig. 18

These illustrations are drawn from photographs by the Leclerc Brothers. The other illustrations in Chapter III were posed notably by M. Levacher (Francois le Bordelais). Boisdon images.



Fig. 19



Fig. 20



Fig. 21



Fig. 22



Fig. 23



Fig. 24

1st Series of Specific Attacks- relatively simple attacks

Blows to the face, as considered previously, and head-butts straight to the face.

This is the defence if someone wishes to use this attack: lower yourself quickly, then rise up quickly, and then it shall be you who is the one to bruise your adversary's face.

If one does not have hands free to seize the adversary's head from behind one can be certain of the efficiency of the head-butt to the face. One can also headbutt with the side of your head; in this attack the head is turned briskly to the side, and, with the toughest part of the skull, aim to hurt the adversary's face. It is an effective blow due to the surprise which is often produced, which will then allow one to gain a grip on the adversary's head as shown previously.

The head-butt with the back of the head to their face is equally effective, when one has a need to gain a grip on the adversary's head.

With one swift movement one can put one's head into the face of an adversary. This attack is very useful when one is seized from behind, especially if your arms are somewhat restrained.

Elbow Blows

One can, during close-fighting, make elbow blows to the face, either from the front, or from behind while turning. These blows are very violent, especially if given with a windup. On the other hand, one must be equally wary of receiving them.

These are the various blows to the face that are rarely made except by surprise: one must use them in those certain circumstances where it is unwise to let others come close, such as at the start of a quarrel, or sometimes other lesser altercations.

Forked Blow

This consists of launching a forked index and the middle fingers into the eyes of an attacker. As in all possible methods one risks striking beside the eyes and hurting your fingers when making this attack. Thus from a practical point of view the punch will always be better. In addition there is a defence against this attack which consists of placing the thumb-side of one's open hand on one's nose.

Upswing to the Nose with an Open Hand

This is a well-known attack. Strike briskly, aiming to stun the attacker and possibly even make him cry from pain.

Seizing, Squeezing and Twisting the Nose

This blow is called the "*Coup de Blair*" and consists of briskly seizing the nose,

squeezing it between the index and middle fingers, while the thumb pushes the index finger shut, like a vice, so to speak. Then vigorously push the nose, with or without twisting, which can induce great pain and force the attacker to follow you, or somesuch similar action.

Hat or Cap Attack

Having taken off the hat or cap, strike it briskly to the face. If he doesn't dodge the attack he will be somewhat stunned.



Various Attacks that can be made to the Neck either in Close-fighting or if Caught by Surprise

Knifehand

These are very well known. They are given swiftly with the little finger edge of the open hand, either above or below the Adam's Apple, though this is less sensible, in order to stop him breathing or to somewhat stun the adversary. It is much like the "Rabbit Punch" that is given to the back of the neck.

The knifehand attack is also struck at the carotid artery. It is given with the side of the hand, aiming to hit with the part of the hand just below the little finger, and can also for use as a means of escape from a grip. Of course it should not be given lightly (1).

(1) The use of the knifehand, especially toughened for this purpose, has an important role in the Japanese method, which has been explained in my brochure on Jiu-jitsu.

Locks and Headlocks

There are two types which lead to strangulation if held for too long, from among those of these attacks which are easiest to do.

One of these familiar locks is readily used by professional wrestlers to ridicule those amateurs who dare to don a leotard. It consists of pressing one hand sharply on the back of the neck, with the other arm above or below the Adam's apple.

There are other locks which are a little more difficult to perform, but these are not part of the simple method. But here are some explanations as to how to dodge them or defend against them.

Headlocks are rarely done well or swiftly enough by anyone who is not a professional wrestler. One type of headlock, the simplest, consists of clamping one of their arms to their body with the adversary's head held under one's other arm.

When hands are put upon one's throat one of the instinctive hand movements is to raise them in order to push away those of the attacker.

If one is seized by the neck by an adversary who wishes to put you in a lock or headlock, if you haven't been stunned by the shock, by the brisk method of the attack that led to the shock or by a previous attack, it will often be most practical to turn to the adversary's side at the moment your neck is seized; seek to trap one of his fingers and twist it to make him let go; one then has recourse to one of the many means of defence that are shown following (punches or kicks, heel stamps to the instep, &c.).



These specific attacks are given to the chest and stomach, either by surprise or, when in close-fighting, one combat has begun.

Repeated Shoves

As always I suppose that one has been approached in close and caught by surprise. This is the time to make a small shove with the hand, done without harming the chest. It is generally enough to give a second push, once again without doing harm, to make them falter.

Elbow Blows

Be wary of elbow blows to the chest, to the pit of the stomach and the lower ribs. With a bit of a windup these are very harsh.

Knee to the Body

If you are overturned and lying on your back raise your knee suddenly against an adversary who launches himself at you. Then shoot strongly at his body and knock the wind from him.

Seizing the Genitals

Be wary of this attack, which consists of seizing the genitals, as they are then squeezed or even twisted.

Knee to the Genitals

One must be wary of a knee to the groin when in-fighting.



Of the specific kicks and punches note especially the heel kick, given by surprise or otherwise, to the base of the shin or on the big toe.

These blows are made either by surprise or in close-fighting and are particularly effective.

The heel stamp to the big toe is particularly painful and likely to stop an adversary.

These first series of specific attacks augment the simplest of twists shown separately (in the 3rd series).

Second series of Specific Attacks

Some Headbutts and their Defences

Several fairly simple headbutts have been shown previously. Here we shall show how to avoid them or how to parry them if they are done against you, as they are less practical without long practice, but suit the tastes of those ruffians who use them.

One of these blows consists of a head-butt to the stomach, just as is done with the fist, after widening your stance to the front, changing guard and moving the hips in order to add to the force of the blow. When doing this one risks doing harm to oneself if one does not hit the pit of the stomach. One also risks, against a practised player, having one's head seized or receiving an uppercut to the face. A somewhat experienced player will at least try to jump to the side and punch to the face. Or, if he remains opposite, try to give a knee from below to the head.

All of these head-butts are difficult to perform and are not a good idea, especially in the simple method.

Here is another head-butt: jump to the fore with the head lowered and raise your arms as if to grab the upper body, then lower you arms to your adversary's legs and seize them, bump him in the stomach with your head, somewhat less forcefully than the previous attack: as it is more a push intended to cause him to lose his balance, due to the seizure of his legs.

This called, in slang, "doing the legs."



Fig. 25

To parry this attack

If one is a practised player; launch, stood still, an uppercut to the face. One can also seize his head and turn it (though with this one risks doing too much harm to one's adversary). Generally one is too close to perform the toe-kick to the face well. In such a case, as with others mentioned previously, one risks actually hitting the body instead, and, if he is not heavier than you, end up falling on one's back.

A somewhat practised player will use the same technique as before and avoid letting himself being seized by even one leg (reach for the rear leg, as one cannot seize the front leg) as an adversary who holds one leg can then follow up by seizing the genitals.

Third Series of Specific Attacks

Attacks with a Leg Sweep

Leg sweeps, to the front, are done by passing the leg which is to the rear and one side in front of the leg which is towards the adversary. It must be done fairly briskly, with a bump of the leg against the adversary's leg, near to his ankle.

Avoid, during sweeps, getting too involved when delivering these because one will be lifted up or hoisted by an adversary who knows wrestling. One also risks various blows from someone who does not know wrestling but does know boxing or who is very vigorous.

At the same time, make the following attacks;

Firstly take note of a special sweep which can sometimes be used without being in close-fighting range, and even when boxing, though it is more often done as a sort of pick-up of their leg with your leg.

It is done at a certain distance, such as when he extends his leg too much and visibly has all bodyweight on the front leg: one can kick with one's toe to the fork of his bent leg with a sweep and this type of pickup will cause him to lose his balance.

I have said before that a hip-throw on to the head or even a hip throw at waist height, with or without a leg-sweep, require a fair amount of practice and are outside the simple method.

Thus one can hardly include a hooking hip-throw on to the head in this method, even with a leg-sweep.

As one must, without getting overly committed, engage quickly in order to make the adversary lose his balance. This attack requires great flexibility, and a certain amount of practice, and thus is not possible for everyone.

In fig. 26 we show that the defence is to carry one's free leg to the side-and-front and to oppose with one's hand on the adversary's flank; aim to make all these movements at the same time as he seeks to capture your head, all while sweeping the leg.



Fig. 26

One can more easily understand an attack which is a sort of *hooking arm-lock with a leg-sweep*, and another which is called the *hooking arm roll with a leg-sweep* as having a place in the simple method.

Shown first is the armlock and the arm roll

“Wrestling Lessons” by Francois de Bordelais, explains them thus:

“Arm lock- when you have seized the arm as high up as possible, turn oneself about, passing one's shoulder under their arm and drop to your knees: then continue the movement, lowering yourself to the ground, and your adversary will land on his back”

The defence consists of making an opposition to the leg on the side he wishes to throw you from, place one's hand on the adversary's side and turn your body backwards.

The arm roll somewhat resembles the armlock; but in place of putting the arm you have seized over your shoulder, put it underneath and turn yourself about; hold on strongly, place yourself against his knee and roll beneath carrying his head to the ground thus the shoulder forms a pressure point. One can parry just as with the arm-lock by opposing the lead leg (1).”

(1) One can also parry this with an opposition of your hand on the adversary's flank

In real combat a man trained in wrestling can use these attacks, either when performing leg-sweeps alone, just as in a wrestling match, or in combinations with leg sweeps. He endeavours to make the adversary lose his balance quickly, and with as little fuss as possible, which is different from what he must do in a

bout. Then he endeavours to gain advantage of the situation, especially if the adversary is surprised or stunned by his fall.

The arm lock and arm turn have a defence well known among amateur wrestlers; it consists of opposing the adversary's thigh with one's free arm. Even one who is not practised in wrestling knows this defence instinctively and will be more or less able to do it, without doubt. It serves well even if the arm roll is performed with a leg sweep.

But it is better, when there is a leg sweep, to achieve this defence in various other ways, some of which are also fairly instinctive, and which will be explained later.

One of these attacks which I have alluded to, the *hooking turn of the arm with a leg sweep* (1) is relatively easily performed and is done thus:

- (1) This move was shown to me by my friend Robert Charvey, the well known playwright, who is an amateur boxer and practices other martial arts.

If one has succeeded, with or without surprise, seizing the wrist of the adversary, for example the left wrist, then briskly bump the arm, while sweeping the leg.

This attack, swiftly done, will unbalance him

With someone who is not too much heavier than you one can perform a similar blow to the one before and bump his chest instead of the arm, and seize the arm high up.

Here is the defence:

Turn ones head, tense the "swept" leg, carry the other leg to the fore and advance the body to make a counter-weight (fig. 28).

Sweeping the *Hooking Armroll with a Leg-sweep* (fig. 29).

There is a strong attack for the left arm upon the left arm of the assailant

To parry this, one must endeavour to oppose while the free hand remains upon the thigh and at the same time make the movement seen in fig 30 with your legs and upper body. Lunge with the free leg, while leaning fully on his flank, push with the upper-body and push him down in order to counterbalance him. One can even seek to seize the adversary's leg with your free arm.

Another attack (fig. 31): pass your leg completely around the adversary's leg from behind, standing closely to him, and at the same time seize the arm on the same side and pass the other arm in front of his neck (or over the chest if this is difficult). Tug him to make him lose his balance. This attack is difficult to parry unless one turns about rapidly with great agility. He will fall to the

ground, after which strive to seize one of the adversary's legs and make him lose his balance; if required apply a leg twist to the seized leg.



Fig. 27



Fig. 28



Fig. 29



Fig. 30



Fig. 31

Fourth Series of Specific Attacks

In this part we will discuss the various types of twists which serve against criminals, either to defend against them or to apply them.

I do not insist on complicated twists which are difficult to perform. Even those that are shown before are only those that are very simple; the others, while looking simple at first glance, demand fairly regular and repeated practice.

There are, in the repertoire of the complete method of M Leclerc, two or three attacks, coincidentally, using twists.

I shall examine a certain number of diverse attacks.

Arm Twist

To twist the arm one must seize the wrist with both hands near to the base of the hand and by the broader part of the knuckles.

The twist begins to take effect when the twist is not parried in time; the sufferer is often paralysed with pain and is stopped from taking a determined grip on your arm or legs with his free hand.

One type of twist, which is not hard to do even by surprise, consists of seizing the adversary's wrist with one hand, the left arm for example, and twisting it, while with the other hand, in order to completely oppose the muscles, presses the upper arm. It is better, and even more effective, to pinch the left upper arm between the thumb and forefingers.

This type of twist is done in one direction or the other. But it demands more practice if it is to be done with precision, such as when one wants to pinch the muscles of the upper-arm. The main drawback of the attack is that it can rarely be done by surprise.

2nd Type of Twist- Twisting the Arm up the Back

This arm twist, as done by the police, is a classic. It is performed with both hands next to each other, then with one hand (or with one hand only from the beginning, in the case of surprise or weak resistance).

If the twisted arm is not carried far up the back there is a special defence against this attack: fall with agility, turning oneself about, and oppose with the free arm on the neck of he who has seized the other arm (fig. 32).



Fig. 32

But if the twisted arm is held up the back somewhat higher, do not do the defence shown. He who holds the arm thus truly is the master of the situation and while he holds your arm, there is nothing that can be done against him, as it is possible for this hold to cause pain, fear, and dislocation or break the arm, especially if he acts somewhat briskly (fig. 33).



Fig. 33

2nd Twist

From the inside line, as is shown in fig. 34. While twisting lower one's head and body with agility, not only to avoid blows but also to try to hit the adversary while he is immobilised by the effect of the twist, and also to add to the vigour of these blows.



Fig. 34

3rd Twist From the outside line. The inverse twist of the one shown previously (fig. 35).



Fig. 35

4th Twist

From the outside, pass under the twisted arm (fig. 36).



Fig. 36

The same type of twist as before, but this time raise the twisted arm up upwards and pass under the body with agility. If he does not lower his head or if he does not lower his upper-body by bending at the hips, it is then that one adds more force to the twist, this will be very useful against a much heavier adversary. However, in passing one's head under the adversary's arm, if done without speed or agility, one risks one's head being too close to the adversary's arm; he will bend his arm and seek to squeeze the neck of whoever has him in a twist.

In summary, the twist is not useful under those conditions where it must be practiced with care, and where one must have some speed and flexibility it has no place in the simple method.

5th Hooking Armroll with a Twist, Legs Stretched out in Front

Having seized the arm which you wish to twist, cinch the forearm to use it as a lever; at the same time turn round in front of the adversary and stretch out your legs in front of you, putting your full weight on the adversary, heavily, in

order to complete the twist on his forearm. To practice this blow, one must take particular care to not stretch out too briskly so not to break the arm (fig. 37).



Fig. 37

The blow requires some flexibility (1).

- (1) One fairly difficult twist is done by sitting down by the adversary, in order to make him fall. I have shown before some examples of the complications which one can imagine. Pass under the seized arm, which is fully twisted, and tumble towards the adversary. I have dissembled this blow and several others in the little book "100 Jiu-jitsu Moves"

When practicing the easiest and most practical twists especially one can apply them either by surprise, or otherwise.

One must especially reach out against a criminal who is handy with his fists in one action (because, of course, he will be fast), in the middle of a leap and before he defends against your fist at the start of the twist (2).

- (2) One must practice the elements of this blow beforehand: 1st seize the wrist; 2nd then twist.

Even against a criminal who is not that handy with his fists, if one knows well how to reach out to grab, do so at the moment where he cannot fully extend his punch, or his kick (3), at most one then risks, at worst, a sort of half-hit, which will be less hurtful.

- (3) If he reaches out to grab you during a stop-kick, try to do the same only higher up, dominate the adversary's leg and seize his arm in order to apply a twist, all at the same time.

This method of reaching out to grab demands, without doubt, a certain amount of skill, composure and quickness-of-eye.

For the remainder, there is a case for using those twists which are easier or can be attempted more easily.

In addition, having failed to make a twist in one direction, one can make one in the other, taking advantage of the movement of a resisting adversary.

Defences against arm-twists.

One must, firstly, seek to avoid being seized by the arm. If one is seized, either by surprise or otherwise, one must pull back, gathering the arm towards you and at the same time seek to give a punch. Sometimes one can drop the outstretched arm while stiffening the muscles, while also leaning in with the upper-body and putting one's full weight on the adversary, meanwhile always seeking to punch him. Sometimes one can seize one of the adversary's hands with your own free hand.

In all cases do not simply seek to avoid the twist, and, if not paralysed by the pain, use one or several of the various blows shown following.

Be careful also that the adversary does not abandon his attempt at a twist in order to make one of these blows.

Finger Twists

These are very simple to do and very painful, done on either one or two fingers. Beware also of the thumb being turned.

One must be careful in real combat to not let the fingers be captured as a preparation for a twist. As a defence, if he has, for example, seized one or two fingers of your left hand in order to twist them, oppose quickly with your right hand on the adversary's hand; you will make the twist less easy, and you will maybe have time to headbutt him in the face, or kick him in order to make the adversary let go his grip.

Leg Twists

Leg grabs are not easy to do, except by experienced men, though if one has to seize a leg here are two twists which are very easy and very formidable to do in either direction and that can break or dislocate the joints. They are done by holding the heel with one hand, the toes with the other.

Other methods of holding the foot are sometimes taught; but these have less purchase on the adversary; and often they do not have the leg outstretched where, if he tries to pull it back, a violent blow to the body will keep it in place.

With a gripped leg an adversary can sometimes defend himself by throwing himself on the ground on both hands, launching a kick to the hands or elsewhere with his free leg.

In order to avoid this take hold of the non-twisted leg, by placing one's foot over or near this leg, as in fig. 38. The criminal represented in this figure is immobilised, and at the mercy of he who holds him in this particular situation.

In order to free oneself from these leg-twists, one must, if the legs are not well seized, draw them in quickly and attack by punching him, or otherwise, if one can reach him by hopping on your free leg &c.



Fig. 38

Head and Neck Twists

Discussion has already been made of head and neck twists after a headbutt.

One can, by surprise, make less vigorous head and neck twists, while pressing one hand on the front of the neck, the other on the opposite side of the jaw, both hands moving away from each other.

Defences

Firstly, one must avoid being seized by the head, either by being at the right range, or by dodging to the side or underneath, or by spreading the adversary's arms. If the head is seized one must unclench the adversary's fingers or stamp on his big toe with your heel, or with a toe-kick, or punch, at the same as time as you seek to remove yourself from him.

On the subject of twists, it is worth that adding that some twists, done as a well-made wrestling move, such as the armroll, allow one to use one's own weight against an adversary of superior weight,

Fifth Part of Specific Attacks

Attacks employed especially at night

These attacks, which serve to rob the *bourgeoisie*, the "trouser-wearers" as they are commonly called in the language of ruffians, generally require collaboration between two acolytes. That is unless it is done, as with the Weighing Scales attack, where one is held by a single criminal, such as a "loner" of sufficient strength.

Weighing Scales Attack

This requires that the aggressor either has the element of surprise or a considerable physical superiority in order to attempt it. The attack is done thus:

Having seized the collar of a passer-by, by surprise, he throws him backwards with an instinctive movement. At the same time, the ruffian sweeps him with a leg-throw; the victim, losing his balance, throws out his arms; the robber rifles his pockets and crowns this well-done procedure with a shove or a punch intended to make the robbed fall to the ground, as he tries to save himself.

Defence against this attack-

Firstly, obviously, one must not be taken by surprise. If surprised, and seized by the collar, one must equally strive to seize the adversary by the collar or punch him before the leg throw is used to fling you. With this attack the aggressor himself risks losing his balance if he does not have a marked physical superiority.

Another type of defence consists of letting oneself fall to the ground onto one's back. Having fallen quickly with a movement that you have initiated, kick to the adversary's stomach. He will be put out of the fight if struck firmly.

The same type of defence, where one falls to the ground on one's back and kicks to the stomach, can be used against other attacks such as the *renversement* and the *enfouchement* attacks which we do not speak of in the simple method.

In addition, even if one strikes poorly, once on the ground one can defend yourself with kicks while on your back. This prevents your adversary from coming close, at least at first, which will suffice until one gets help.

This type of defence requires great agility, in particular, rolling and turning upon one's back in distance from one's standing adversary, and revolving around them. These must be done quickly enough that the adversary is unable to strike a blow under threat of receiving a kick to the legs himself.

To revisit the Weighing Scales; in order to be used it demands a fair amount of skill, and a hand-throw. Above all ruffians prefer other, easier attacks that require less of their acolytes.

These are either the "Little Chair", or "The Trouser" or "The Father Francis"



Fig. 39

The Little Chair Attack

Having been seized by the collar from behind and turned somewhat, the passerby falls on the criminal's knee, who sits him down on this special "little chair". Having lost his balance he cannot save himself with his hands and he is robbed by the gangster who holds him.

Defence-turn around, if one has time, to avoid falling upon the aggressor's knee (fig. 41) and strive to upset him any way that has been shown in this chapter.



Fig. 40



Fig. 41

Trouser Attack

"Mr. Fancypants" is seized by both arms from behind. One of his legs is then immobilised, as in the Weighing Scales attack. He then finds himself pinned, unless he has great strength. The gangster who holds him robs him at his leisure (fig. 42).

Defence- if one has time, before being immobilised, pass one leg between the aggressor's legs, or to the side of his legs, and also launch one's head to the front in order to send the adversary over one's back.

One can also, when one is not immobilised, seek to strike with a "cow kick", launched to the rear, made using the heel against one of the adversary's legs.

One can also use a head-butt to the rear.



Fig. 42

Other grips (1) with the hand can be done to make him let go- the “*au blair*” is best employed in particular.

(1)On the matter of these grips, note also, in various case of in-fighting, one must be wary of pinches to the nose, and “*au blair*” grips.

The aggressor may sometimes put his hands upon the back of the neck and grip them in order to apply this move. This is called “stretching the spine”. It is difficult to break out of and it is very important to pre-empt the aggressor’s actions.

Father Francis Attack

The famous Father Francis attack! This attack has many advantages over the others as shown by ruffians, notably it is the best of these at stunning their victims, and leaves them without the power of speech for longer.

A criminal, holding a sash between his two fists, throws it from behind over the victim’s neck, then, turning himself around, lifts up the unfortunate upon his back (fig. 43).



Fig. 43

The sash half-strangles the assailed man, while an assistant rifles his pockets; when the victim is freed he falls to the ground, unconscious or devoid of strength and unable to identify his aggressors. There are even cases of prolonged attack where this has proven fatal.

Defence- Make a half-turn (fig. 44), turning more or less just as one feels the first movement, one will not then be strangled by the sash. From there one can get free; seek then to quickly upset the aggressor who hold the sash and strike at them firstly, for example, with a headbutt to the side of the face.



Fig.44

Another defence against the Father Francis attack can be done when the sash begins to restrict the neck, but before one has been hoisted upon the aggressor's back. It is practical for all those who have developed some toughness in the muscles of their neck from wrestling or other exercises.

Contract these muscles in order to resist the movement of the sash. At the same time let oneself fall to the ground with outstretched legs with all your weight (fig. 45). Strain against the criminal who holds the sash; make him let go his grip or prevents him holding the sash tight enough. Break free, rise up quickly and be as fast as possible to use your choice of energetic attacks against one's aggressors. (See later for advice on combat against two adversaries, for when one gets free).



Fig. 45

But ordinarily those who perform the Father Francis attack choose their marks, only attacking those who are distracted...or too well fed.

Some remarks as to what to do against the following attacks.

Sixth Case of Specific Attacks

What to do when alone and without weapons against two adversaries, also without weapons, when not seized, as in the previous cases.

If there is room for manoeuvre one can seek to isolate each one of the adversaries. It is better to separate them, which should only take a few seconds, then seek to attack sooner whoever is in range. Endeavour to put them out of the combat by using one of the boxing attacks shown previously. This is, in another story, the famous tactic used by the *Horatii* against the *Curiatii*. But if the two adversaries are together, one can, for example, leap to the side quickly and attack one of the two with a low kick or a *chasse-a-la-jambe*. One can feint an attack at one and swiftly attack the other, especially if they are not in line with each other.

If there is only a bit of room, such as, for example, in a room or bedroom, one can jump into a corner. That way one will not have to defend all sides at once, and thus, by observing the adversaries' movements, be ready to receive kicks and punches. One can especially, unless they have considerable skill or physical strength, overawe them, and if they attack, get rid of them and seek escape, after, of course, having risked blows against oneself.

Use the same tactic against several aggressors, though one risks more: one must act "all out", because there is not much hope, as there is in one-on-one combat, that one will be able to parry or avoid every attack.

In addition several adversaries may get in each others' way.

It is well-known that if one has any objects to hand which can be used for defence, such as chairs, or projectiles like bottles or matchboxes, they will serve one well...however one's adversaries can do the same.

It is also well-known that a single man attacked by many at night, in a place where there is a light, has an interest in extinguishing, if he can, all the lights, and make attacks to the left and right in order to escape in the darkness.

If One is Unarmed against a Man Armed with a Cane

I shall show how one can seek to compensate for the disadvantage of the situation.

If it is practical, in the absence of any other defensive object, take ones hat in hand and offer it up in the manner of a small shield.



Fig. 46

What is even better is to, if one has the time, quickly remove one's coat and cover one's left arm, letting the rest hang below. While observing the cane-wielding adversary's movements, present the arm protected in the way described and seek to launch upon the adversary. As soon as he launches an attack upon the presented target, an attack which will be somewhat cushioned if aimed at the arm, launch oneself at the adversary, unless one sees that it is a false attack. Press in close so that the usefulness of the cane is removed, punching and grappling with him as shown, with the aim to seize his cane, having thrown away the hat or coat.

Remember that it is useful to know how to defend oneself while only risking what I call "half-blows". By anticipating the development of a full blow, one can then cover oneself without an object to cushion the blow, especially so if one covers oneself at the moment where the adversary withdraws his cane to the rear, as one cannot do this as the cane moves forwards.

If One is Unarmed against an Adversary armed with a Knife or Dagger

Offer up a hand with a hat or coat as in the preceding instance.

Observe the opportunity to launch a low kick or *chasse-a-la-jambe* at the adversary, the threat of which may have the advantage of over-awing him.

Use doubled attacks when one has the opportunity.

The toe-kick aimed to the weapon hand can also be used by a skilled and alert player.

Note also the usefulness of the toe-kick to the torso of an adversary who is given to holding the weapon in a high guard.

If one has parried an adversary's attack with a protected arm as shown and, of course, it was a determined attack and not a false attack which will be a trap, seek to riposte with a low kick, a *chasse-a-la-jambe* or a toe-kick. Even try closing with him rapidly and seize his weapon arm, but this is typically hard to do without injury. It demands in every case a great quickness-of-eye.

If one succeeded in seizing the weapon arm take it in a grip just as explained previously, applying one of the demonstrated twists.

However the adversary can withdraw his arm against such attempts by pulling it back close in to his body. Yet, if one keeps a hold of his arm, one can give a blow with the knee or a toe-kick to the body.

If the adversary holds his knifehand somewhat to the fore, holding the other hand to the front, try to seize this hand in order to twist the arm. If this twist is done rapidly and well the adversary, due to the pain of the attack, will not be able to effectively use his knifehand, and be immobilised. But this demands great skill and quickness-of-eye.

In order to facilitate the arm seizure or some other attack, one can also throw any objects to hand at the adversary's head. There are, among others, various ruses used in knife-on-knife combat, which will be spoken of later in a special chapter; some of these can also be used in unarmed combat against the knife.

Against Two Armed Adversaries

One must risk all to gain the advantage. Seek to decisively stun one's adversaries, and let go of them. Try to put them out of the fight or to seize one of their weapons (1).

(1)Being unarmed against several armed adversaries is a matter of the greatest concern in personal defence, but take note of this curious ruse, as was used by a late-night wanderer on the Rue d'Uzes at 3am when met by three ruffians.

Note well, this is the ruse the man used against them;

"I am one of you. I can even show you a house we can knockover together in the jewellery district."

The ruffians listened up...and heard a noise at which they decided to runaway. The Watchmen then appeared on the corner of Rue de Monmartre, because the police always arrive too late, just like the *Carabinieri* of the famous operetta.



Second Part

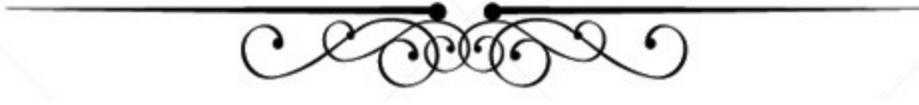
With weapons

**1-Diverse Weapons Use- Cane, Two-handed Baton, Knife and dagger,
Truncheon, &c.**

2nd Firearms: Revolver, Automatic Pistol



Chapter 1 The Cane



A solid cane that is not too heavy is easy to wield and makes a defensive and offensive weapon of great utility.

Here is a summary of the principles of cane-fighting.

How to Hold the Cane

Hold it about two centimetres from the butt end (if one holds it right at the end it will slide in the hand as it lacks a pommel or any type of grip); the thumb separate from the fingers and along the cane; the other fingers are held together under the cane, in the guard position, which is equivalent to tierce in sabre.

Guard

In an altercation or when on the verge of coming to blows one can fully dispense with a normal or correct guard; one does not always have the time to take one or it may be in your interest to conceal your skill from them so that he engages in an overconfident manner. In such cases, for example, hold oneself upright, the left arm alongside the body, the right arm well-bent and the cane raised a little in order to give a thrust, or else the right arm holds the cane in the first position of the cuff-blow (fig. 50).

That said here are the principles of the guard position, as used when practicing in the salle.

Place the right foot one, or one-and-a-half, paces (depending upon your body type) in front of the left heel, and stand with the legs well bent.

While holding the right-side of the body still, three-quarters turn the body towards to the adversary as this will result in the body being in the right position.

The body must be sat low and balanced on the legs with the ankles well bent.

Place the right foot at right angles relative to the left foot; it should also be said that the legs are uncrossed so that they have greater balance; the toe is placed pointing towards the adversary, with the right heel almost in line with the left heel.

The right hand is held either at the height of the right breast or, more often, a little below it, depending upon the individual's body-type; the right arm is bent, the upperarm at right angles to the forearm.

In the guard position, the right hand presents the cane at an angle, the tip at the height of the adversary's face.

The left hand is placed behind the back, so as to be out of the way of one's movements with the cane (1).

(1) Fig. 47 shows a good "*en garde*" in quarte which one can also use to practice in the *salle*, as a variation of the typical tierce guard. In real combat, if possible, don't stand too near otherwise you won't be able to slip a blow to the hand. To protect the hand see the note at the end of this volume.

Distance

When it comes to appreciating the importance of measure the same advice for boxing is to be considered here. One must judge well at once the length of his weapon to see if he can reach you without stepping or lunging.

The same applies to his legs. Observe first the foot which the adversary holds to the rear, especially if one has encountered a fellow with some experience of boxing or cane. If the adversary has a wide guard he will not be able to attack within this guard at short distance: if he, on the contrary, has a short guard move towards him less because he can also attack at both the longer and shorter measure.

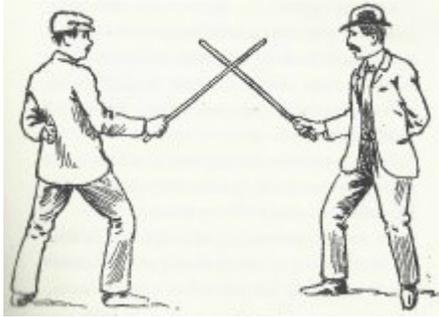


Fig. 47



Fig. 48. Blow with the butt end

Stepping Forward and to the Rear. Lunge, Thrust or Development.

When it comes to moving forwards and backwards the same advice as for boxing are to be considered here, but stay in the right guard (if you are right-handed, of course).

Changes of guard made while attacking or as part of a leap are useful against several attackers, and are considered later.

Use the same principles for boxing when it comes to the length of your lunge or extension. As in boxing it is most often the demi-lunge that is used; always with an upright body, you must bend the left ankle, carry the right foot to the front about the length of one pace with the right knee perpendicular or close to the instep and just grazing the ground(1).

(1)Lift the lunging foot quickly otherwise you will be overcome in a fight.

Method for Throwing Blows with the Cane, either Thrusts or Proper Cane Strikes

In cane fencing thrusts with the point are replaced by blows with the tip.

There are specially named cane-blows which correspond to sabre-cuts. They are given with greater development than those cuts, which is to say they are given with a large flourish to the rear in order to throw the blow.

Cane blows are no less effective without such a flourish (1); but one must consider, depending upon the circumstances, where one is in relation to the other person so as to not expose oneself while making this flourish unwisely.

The first of these considerations is the distance between you. This method supposes sufficient distance between you and the adversaries. One must also consider whether the blows made against you are made as an attack or riposte, as shall be explained later, and also what type of cane one is using.

(1)If one does not make certain blows with the development in order to throw them more quickly then this is called "playing before", because there is not much of a flourish

made to the rear. This demi-development is enough in some certain cases, and some details will be given later.

Tip-blows by themselves demand that they are made with a certain flourish to the rear, at least in the attack. Thrusts are especially struck at the pit of the stomach and the face. Though there is a risk of missing these if the adversary turns, even slightly, or ducks his head.

On the other hand, one must be wary in case the adversary strikes a blow at the same time especially when thrusting to the body; this presents some risk of a double-hit, all the more so since the cane does not have a protective hilt like a sabre.

The adversary will be less likely to attempt to strike in the same time as a thrust against a blow with the cane (properly given) as they will be too intent on parrying.

When riposting, a thrust to the face after a defence of *tierce* is practical. It strikes quickly, without needing to be withdrawn first.

Naturally, thrusts are particularly effective if one has a cane that ends in an iron tip like an alpenstock, or a spike.

Very heavy canes, such as “training” canes, are only good for practice, because this weapon does not handle well when making well-made blows.

At close distance, sometimes one can hold the cane in the middle with the right hand; or by placing the left hand in the middle so as to use both hands; in the second instance the thrust arrives with even greater force.

Sometimes, and at a shorter distance than is often supposed, it is rather punches and kicks which are brought to play as the blows and defences shown in boxing are much more appropriate. Given this I shall only give sufficient knowledge of the blows and defences which will serve one well with the cane in particular instances I envisage.

Sometimes, one can use the butt of the cane, otherwise known as the “heel blow”, to make a threat, as in fig. 51.

On the subject of thrusts; they can be usefully employed to create a simple threat intended to stop an adversary who wishes simply to overwhelm one.

Now how to throw well made strikes with the cane or simple “cane blows”.

These are:

The *head-blow*, *head-blow to the right*, *head-blow to the left*, *chops* (to the right or the left), aimed at face, the shoulder, or the arms, the *wrist-blow*, given to

upper-part of the forearm, *rising blows*, given to the forearm from underneath or the genitals, *flank blows* (to the right and left), *leg blows* (to the right and left).

All the blows are practical in real combat, except flank blows, which are less efficient, as often they are diminished by clothing.

In order to strike blows to the head, one must first consider,

- the 1st movement is intended to create a flourish
- in order to throw to the left move the cane rapidly behind oneself, the right hand behind the top of the head, the cane falling to the right behind the back, and the body angled to the front; then the 2nd movement, having described a semicircle with the cane strike the adversary's head. At the moment of completing the blow, the right hand is positioned in the middle, the thumb underneath.

With a bit of practice the two movements will be performed rapidly together. This observation applies equally to all the blows which follow.



Fig. 49

In order to strike head-blows to the right, one must do the following:

The 1st movement is intended to create the flourish (fig. 49), carry the cane behind you, holding it horizontally, having passed it above the head, holding the bent right hand in front of the neck; at the same time clear the body which is held in profile.

The 2nd movement; develop the blow by describing a semicircle with the cane, aim to strike the adversary's face on the right, while a movement from the hips increases the effect of the blow.

Hold the hand with the fingernails downwards at the completion of the blow.
In order to strike blows to the left side of the head one must do the following;

The first movement is intended to create the flourish; carry the cane behind you, holding it horizontally, having passed it above the head, the right arm bent and a little behind the body and held fairly close to the face; then- second movement- develop the blow by turning oneself on profile with a movement of the hips which increases the force of the blow, and make the cane describe a half circle. The fingernails are turned upwards at the moment of the completion of the blow, "Chops" or "strikes", which are given to the face, the shoulders or the arms, begin from one's right or left side.

To perform the blow from the left, place the cane behind one, held at an angle, having first brought it back behind one's head, holding the right arm bent behind the neck; at the same time turn from being in profile with a movement of the hips, develop the blow and strike a little more on the diagonal than a head blow.

To perform the blow from the right, place the cane behind one held at an angle, having brought it above the head, the greater part of the right arm held as an extension of the right shoulder, the body presented to the front, then develop the blow by turning more or less to profile with a movement of the hips. Strike the blow a little more on the diagonal than a head blow.

In order to strike flank-blows on the right or left, or leg-blows to the right or left one uses the same principles as before in order to create a flourish and to change the cane's direction, at the completion of the blow.

The wrist-blow is done in this way: take a guard of *tierce*, bring the tip back to you (in order to create the flourish) and lower it, then turn the hand and make the cane describe a semicircle, direct the blow at the wrist or forearm of the adversary.

At the moment of completion of the blow, the hand is the middle position, the thumb above.

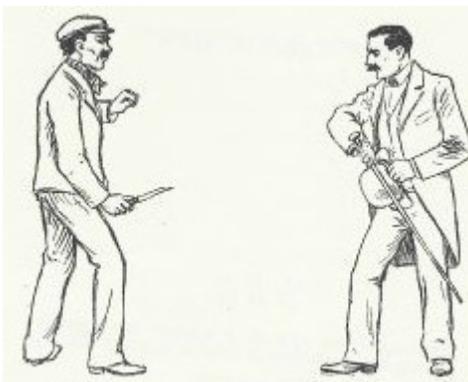


Fig. 50. Wrist Blow- 1st Action

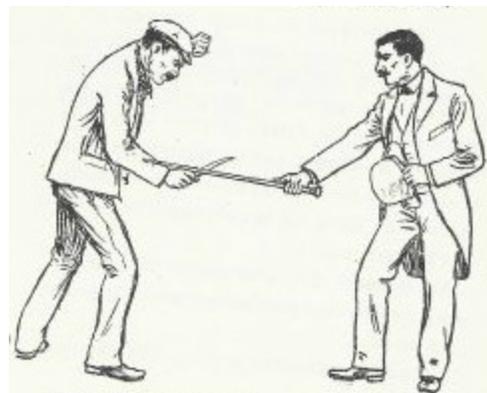


Fig. 51. Wrist Blow- 2nd action

A rising blow from the left-to-right is performed thus:

Bring back the tip of the cane towards one's left side (in order to create a flourish), while raising it; then, while keeping the nails turned downwards, make the cane describe a semicircle and make the blow to the underside of the wrist or forearm of the adversary- or his genitals.

The thumb is underneath at the moment of completing the blow.

The rising blow from right-to-left does not have sufficient force to be effective on an adversary's arm; but it is effective against the genitals if given sufficient force. It is performed thus: bring the tip of the cane back behind to one's right side, while lifting it; then, keeping the nails downwards, make the cane describe a semicircle and give a blow to the underside of the genitals.



Fig. 52. 1st action of the Rising Blow

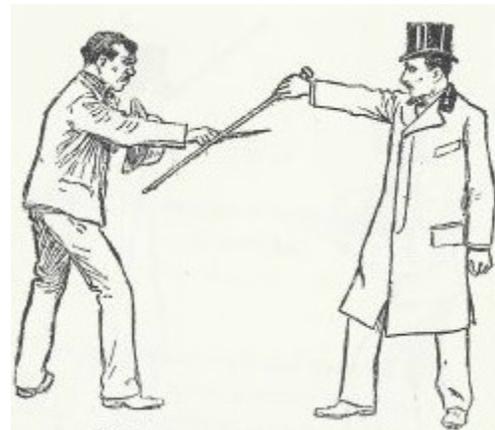


Fig. 53. 2nd action of the Rising Blow

Defences

The defences for cane are: *high prime*, *prime*, *low prime*, *high seconde*, *seconde*, *tierce*, *quarte* and sometimes *high quarte*.

(I speak later of methods of slipping, and dodging certain blows, without making a properly formed defence).

High prime and sometimes *high quarte* serve to protect the head

Prime and *low prime* defend blows against the left side of the body. *Prime* can also parry a butt blow to the body.

Seconde is used against blows to the right flank, to the right leg and against rising blows. It can also parry a butt blow thrown a little low.

Tierce and *quarte* serve to defend face blows, cutovers, and butt blows to the face

To parry *high prime*, begin in the guard of *tierce*, raise the right arm and turn the right hand with the nails to the fore. Place the cane a little to the fore, passing more or less the top of the head depending upon the situation. The tip of the cane held a little lower than the butt of the weapon so that your

adversary's blow do not slide onto one's hand.



Fig. 54. Parry of High Prime

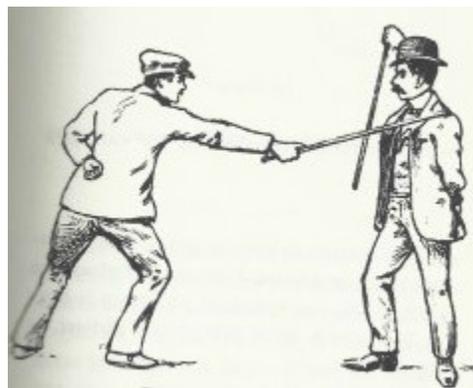


Fig. 55. Parry of Prime

To form *prime* begin in *tierce*. Raise the right arm, bending it, and place it in front of one's body with the forearm horizontal, or as near as possible, with the hand turned with the nails to the fore, the tip of the cane lowered (fig. 55).

If the adversary's makes a slightly lower attack then only raise the forearm by a small amount.

This parry becomes a *low prime*, when it is needed to parry a low attack from the adversary. If necessary it is done with the tip of the cane on the ground to better resist the impact.

To parry *seconde* begin in the guard of *tierce*. Move the cane to the right side and lower the tip of the cane with the nails underneath. Raise the hand a little higher to defend the flank. (This is, in certain cases, a sort of *high seconde*). Lower the hand a little if the adversary goes for the leg (fig. 57).

To parry *tierce* take the same position as the guard of *tierce*. Hold the cane with a stronger grip in order to resist impact. Depending upon the situation raise the hand or arm a little higher as needed.

To parry *quarte*, move from the guard of *tierce*. Turn the hand so that the nails are uppermost. Then move the cane to the left, at the same height as *tierce*, holding the arm bent by the same amount.

In *high quarte*, raise the arm up or down depending upon the situation.

In addition to well-formed defences one can slip or dodge blows, either by breaking measure or by simply withdrawing the leg or arm when a blow is aimed at the leg or arm.

One can also slip to the side, or otherwise deprive one's adversary of a hit, by quickly leaping to the side in order to seek to strike him sooner.

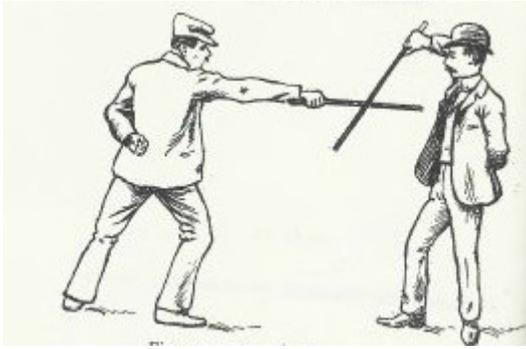


Fig. 56. Parry of High Seconde

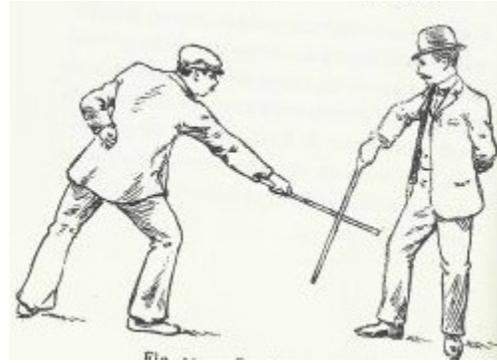


Fig. 57. Parry of Seconde

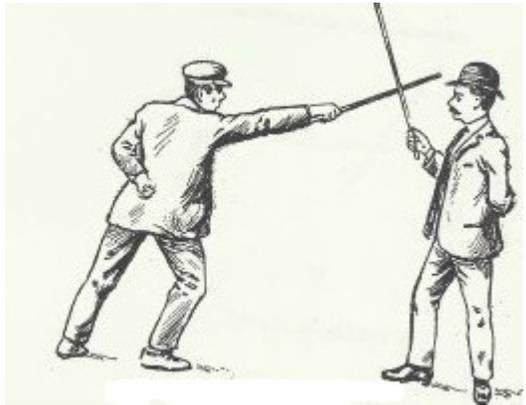


Fig. 58. Parry of Tierce

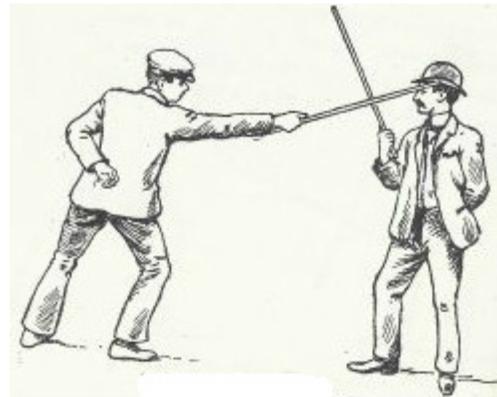


Fig. 59. Parry of Quarte

Ripostes

All the cane blows of which I have spoken can be done as a riposte. A riposte is a reply to an adversary's attack which one has parried or dodged.

Perform these blows, when riposting as well as attacking, with some amount of development. However it is not always necessary to make this development as large as usual to create the flourish as oftentimes this will not be practical. For example, to give a head-blow after a parry of *seconde*, one is not going to, after parrying, withdraw the flourish fully behind oneself as it will take too long, but rather give the head-blow with a development similar to that of the wrist-blow, in such circumstances.

But, in general, at least when learning, accentuate the development of cane-blows in the riposte and also in the attack, if only to counter the tendency to not produce it in the assault or in combat. (See later for advice on real combat).

A thrust to the face after a parry of *tierce* is most practical when it comes to ripostes. It has no need of a flourish as it is as rapid as an epee riposte or a sabre thrust and is just as effective. What's more, the adversary must be a skilled player to parry it.

After a parry of *quarte* the riposte with a thrust to the face is, in general, too easily instinctively parried, even by a somewhat inexperienced adversary. As with ripostes with the thrust to the stomach, this action demands one makes a flourish to be effective and thus is too slow in the riposte.

Ripostes using a combination of blows, that is to say, using a feint (and for a greater reason, when comprising two feints) before the final blow are not a part of the simple method which concerns us.

I shall make the following comments on the matter of stop-hits: upon a blow to the leg, slip the leg, and then it is practical to strike a blow to the head.

If one believes one is faster than the adversary, and one does not think to use the passing step, one can, upon the first movement of a blow to the head thrust to the stomach. But it is very risky, especially for a man with only a little practice: there is a great chance of receiving a blow to the head, while reaching with the thrust and one must strike with greater force than the adversary, especially if he is wearing thick clothing.

Be careful, however, as the cane does not have a protective guard which can stop, given certain hand positions, the adversary's blow and thus is different from the sabre.

Upon an adversary throwing himself upon you, head-blows, blows to the face and cut-overs can be used as stop-hits.

It is tempting to throw wrist-blows as stop-hits at an adversary who exposes too much arm during a flourish for a blow to the face; but this is not certain to stop him, nor guaranteed to be effective against his blow. It is much better to parry and riposte.

Leg-blows are used on occasion as stop-hits.

Doubles

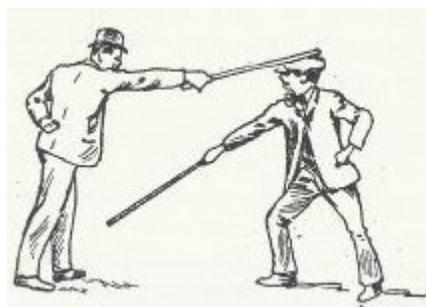


Fig. 60. Headblow as a stop-hit

A “double” is a repetition of the same attacking movement. The first serves as an ordinary feint for a practised fencer. But, as in boxing, and for the same

reasons, if one is only a little practised at cane it is best to abstain from feints and false attacks.

It is better to seek to strike for real each time one strikes a blow. Seek to hit with the first blow as well as with the second of the double.

In particular head-blows and blows to the face are often doubled.

To double the face-blow to the left, having struck with nails above, bring back the cane, turning the nails underneath, before striking a second blow with the nails on top. This eases the movement and development of the final blow.

Doubles to the face are done as horizontal *moulinets*. These movements can be useful to make room in front of us if there is more than one adversary.

Leaping

Jumps, being the various movements which are together called "leaping" in cane, are exercises which are useful in order to clear a space in a combat against several adversaries and cannot be learned in a few sessions.

In lessons they are done in an open space, while stepping, while changing guard, turning and pivoting.

These movements are especially used for use with blows to the face.

Advice for Real Combat

When in combat, one must, when armed with a cane, seek to strike first if one is threatened with assault or caught in an unavoidable conflict: equally be sure to strike the first blow with double interest.

Do you want to stun the adversary or take him out of the fight in less than an instant? In which case, if one reckons that a demi-development given to the head, or a blow to the face or a moderately well struck chop will be enough, then content oneself with a demi-development and don't make the flourish behind oneself; flourish similar to a wrist-blow will be enough.

Besides, there will come a time when one doesn't have the room to make a full flourish or are afraid of hitting other people.

The wrist-blow and the rising blow, are the best of the blows that can be given with a limited flourish and still be able to take an adversary out of the fight without giving him too severe an injury (unless you hit him in the genitals).

Blows to the legs demand a greater flourish, but allow also one to take an adversary out of the fight without giving him too grievous an injury.

If one uses thrusts, in combat I entreat the reader to refer to the preceding pages, either for attack or for riposte.

The same comment can be made on the subject of the various ways to handle the practice of stop-hits.

Note: To practice wielding the cane one must consider the rules of the Assault and Championships. Certain conventions are allowed in the Assault, especially those done in public, which have no reason to be in training practice. One must from time to time, as if in real combat, allow wrist-blows and rising blows aimed at the forearm.

One must allow also from time-to-time in the same training sessions the use of the thrust.

It is good to have a thick plastron in addition to a heavy mask. Avoid full use of force in the thrust, even if being cautious. Otherwise one must not put in too much force to the other blows when assaulting. Wear special gloves. In addition it is useful to put on leg-guards.

To practice the cane method one must find a fibrous and rigid wood, for preference making a choice between canes in oak or dogwood.

Chapter II The Two-Handed Baton



The two-handed baton, or simply the baton, is in short a stick longer than the ordinary cane which is held in both hands either because of its length or due to the weight of the weapon.

Furthermore, the baton, due to its size and length, has a sobering effect on an adversary or adversaries.

Yet his weapon is used in the same manner as the cane, though less frequently. Because of this many of the principles are common to the baton and the cane, and so I shall discuss the latter fairly briefly.

Grasp the baton by the butt end. Place the right hand to the fore, with the left hand next to it near the very end of the baton.

The thumb of the right hand is held separate from the rest of the fingers and is placed on the baton above the other fingers, though the thumb position is of less importance than in cane.

As for the left hand, place the thumb with the other fingers.

The right hand directs the blows; the left hand is simply its assistant and must assist with suppleness.

In order to acquire this flexibility it is useful to study the cane with the left hand.

In the same way as in cane, present the right side of the body in the guard (the other side if one is left-handed) and hold it with bent arms.

In order to maintain balance the legs are a little more bent and a bit wider in the guard than the cane.

The same principles as for the cane are used for stepping forwards and backwards, lunging or even half-lunging.

The same principles are used for developing baton blows as for cane blows, and they use the same two actions which correspond to sabre cuts.

Tip blows (corresponding to thrusts) are very much rarer in baton than in cane, even then often only between experienced partners.

Batons are less manoeuvrable than canes. What's more, adversaries are more naturally safeguarded against blows to the face in baton than the cane.

As for ripostes, include, on this occasion, a thrust to the face after a parry of *quarte*. As it is easily countered by a parry in baton the riposte with a thrust to the body will not arrive with much force, and it will be much less able to continue moving, which will slow one down later.



Fig. 61

Baton blows are named: head-blow, head-blow to the right, head-blow to the left, chops, flank blows (1), and leg-blows.

(1) Flank blows can become kidney blows if the adversary presents more of their back

(In baton, the wrist-blow is not given in earnest and is a technique particular to the cane. It is better to replace it with a chop, such as a blow to the forearm. What's more, rising blows are fairly ineffectual with the baton, and less able to reach the genitals.)

Rising blows are done to the right and left with the right hand with the nails on top in order to create the blows. This is preferable to the method for making rising blows to the left and right recommended for cane.

In baton the parries are: *high prime*, *prime*, *seconde*, *tierce*, *quarte*, sometimes *high quarte* and circling guards in the form of *moulinets* to parry blows to the flank and blows to the leg.

The circling guards, in the form of *moulinets*, are also defence-ripostes, such that the riposte is integrated with the movement of the defence.

For example, upon a blow to the left leg, one must (upon leaving the guard position) quickly lower the end of the baton behind and to the left. Describe a circular movement with a flex of the right wrist, the left hand always near to the right hand, striking the adversary with a blow to the head(1). Upon a blow to the leg on the right, quickly lower the end of the baton behind and to the right and with it describe a circular movement with both wrists, striking the adversary with a blow to the head (2).

- (1) When lowering the baton, at the start of the action, the right hand is held with the nails underneath. At the end of the action they are in the middle position.
- (2) At the start of the action the right hand is placed with the nails above; at the end the nails are in the middle position.

The same ripostes, in general, are used in baton as are used in cane, after the previous parries, with the reservation as mentioned before when it comes to wrist-blows and rising-blows.

On the matter of ripostes after a thrust; these are different from the cane where ripostes in *terce* are the most practical, one will often be in *quarte* after a parry of *quarte* from where one will give a thrust to the side of the head with the baton, as mentioned before.

The observations made before on cane on the matter of doubles, stop-hits, ripostes, compound attacks and leaping are equally applicable here.

As in the cane, compound attacks, counter-ripostes and leaps demand a fairly long training, and are not part of the method that concerns us.

Chapter III Knife and Dagger



There are different sorts of knives, and, depending upon whether they are broader or longer, some are more or less suited to both the thrust and the cut, or the thrust only.

There are also large knives and cutlasses, which are used in the manner of small sabres.

One finds varying sizes even among pocketknives, some are longer and some are broader in the blade. Those which can easily be used in combat are those normally fitted with collars or locks to stop the blade closing on the hand.

The principle distinguishing divisions between the different types of knives are these: Firstly, large knives used both for the cut and thrust; secondly, knives that can only be used for the thrust, such as daggers, otherwise known as poignards.

The blade of the first type must have both a fairly large blade for cutting and a fairly sharp point when it comes to combat.

With knives of the second category, those of smaller dimensions, the edge is hardly ever used. For the most part it is used to stop an adversary seizing the weapon and to increase the injury made with the point.

Often when cuts are made with these weapons, they will not have any penetration, especially against heavy clothing. They can, with exception, be very effective against body parts such as the wrist, the neck, and sometimes the face. But as a general rule, due to the limited length and breadth of these weapons, one must use them for the thrust, in the manner of daggers.

I call weapons of the first type “large knives”; the second shall be understood to be “ordinary knives” and “daggers”.

In all sorts of combat with weapons of these two categories, quickness-of-eye and judgment are particularly necessary to avoid the double hit which commonly results between adversaries with little or no training.

Another general rule, common to all situations, is that whether one has one type of knife or another a knowledge of French boxing remains useful when combined with wielding weapons.

The low kick and the *chasse-a-la-jambe*, doubled as needed, are able to put an adversary who strikes at the legs out of the fight.

The toe-kick will serve equally well.

The toe-kick directed at the weapon hand can be employed by an alert and trained boxer.

Consider also the usefulness of toe-kick to the genitals of an adversary who throws himself forward holding his weapon hand high. (A little more on the same manner of attack; if one is a skilled boxer, and one's adversary is not much heavier, give an effective toe-kick to the body, but this has not been discussed in this simple method of boxing).

The speed one has gained through learning to throw a punch will add to one's ability to thrust one's weapon-hand forward.

Launch a knife or dagger-blow to the face or the body in the same way as one throws a punch or one throws a sword-point to the forearm.

Boxing defences are also useful in this situation; but I must explain that it is preferable to dodge and duck the blows, and, in all cases, it is generally dangerous to seek to seize the weapon arm without the taking the precautions mentioned previously and later on without practicing them first.



Fig. 62

Because of this studying boxing or fencing at epee or sabre is evidently very useful for learning to wield the knife or dagger. These give also the quickness-of-eye, judgment and a sense of measure, which are particularly necessary.

Various fencing thrusts and counter-thrusts are evidently applicable in the situation that concerns us.

Very big knives, such as cutlasses, can make effective cuts to the wrist, body or the neck.

Since one does not have a protective guard, as one does with the hilt of an epee, when one thrusts at the weapon hand and forearm of one's adversary there is a greater risk of making a double-hit if one's adversary makes the same attack.

It is a good idea to hold in your left hand a small, improvised shield, which can be, depending upon circumstance, an overcoat or a jacket(1) folded over the arm; simply holding a hat in one's left hand is good enough.

(1)Folded in such a way that it does not impede the movement of the left hand yet still protects all of it, and held so it can be thrown, given the opportunity, at the adversary's face or the weapon arm and then followed up by another attack. Other defensive objects can also serve, as required, as missiles.

Note, for now, it is wise to cut to the right side of the face, without moving or with a demi-lunge, upon the adversary's preparation to attack, for example just at the moment he turns towards you with excessive movement.

Speaking of stop-hits, I shall also mention other applications of sabre and epee fencing.



Fig. 63

Having made these general comments, I shall speak briefly of the method of wielding the knife or dagger, and following the usual order, I shall start with the guard.

One generally takes a right guard (if one is right handed). This is a little like the right guard of boxing when it comes to leg position, but present the left side more in order to have the left hand near the same line as the right hand, and also fairly close to it. The arms are more extended than a boxing guard and the hands a little lower.

Recall that the left hand must, whenever possible, be covered by an improvised shield or any object to hand able to parry blows or entangle the adversary's weapon...and sometimes intended to be thrown at the face in order to follow up with a blow or to seek to seize his arm.

Another guard is sometimes recommended: the left guard, presenting the left hand to the fore covered by a defensive object. But, while admitting one can take this guard on occasion for variety, in order to disrupt the plans of one's adversary, it is preferable to hold the right side to the fore, so as to not lose ones practised methods. Especially when it comes to attacks and stop-hits (1), and if one has done a fair amount of common fencing in the *salle d'armes d'armes* (and even more so if one is right-handed).

(1)There are other types of guard advised by Spanish fencers. (It is known that in Spain, the *navaja*, a sort of large knife, and ordinary knives are practiced more there than in other countries).

For the *navaja*, one guard consists of facing them directly, with both feet on the same line and passing the knife from one hand to the other. But to do these hand-changes (*cambios*) requires a great deal of practice, especially to do them with a great deal of rapidity.

I shall say now that, short of actually visiting there, the books published in Spain on fencing with a knife one can, without doubt, read excellent advice and about ingenious ruses but these are not comprehensive enough for use in the role shown in this book unless French and English boxing are used, even in a knife fight.

When holding the knife it is better to not advance the thumb beyond the grip, or on to the blade itself (in the way foreign fencers do).

Hand positions to facilitate throwing the knife as a missile, must be generally abandoned because, with regards to throwing the knife, only some people can afford to become anywhere near as practiced as those professional showmen who have achieved a remarkable skill and throw knives between the fingers or around the head of some of their partners.

The knife (of all types) is always held with the edge up and the point raised higher than the grip.

Generally knifemen of low reputation hold the edge up, especially in the sort of duels between two men, in order to strike low-to-high and also to give an even greater efficiency of cut to open up the stomach, often aiming there in particular.

The point being higher than the grip ensures a guarantee against seizures of the arm from above. What's more, when held in a fairly low hand, it is difficult to seize the arm from below, at least when in a guard position.

But one can also hold the knife as one holds a sabre with the thumb along the back of the hilt. What's more those who are accustomed to this manner of fighting can "roll" the knife through their fingers, passing easily from one type of grip to another.

Distance, Steps, and Development

The main principles of boxing concerning distance, on stepping forwards and backwards (1), and extension (demi-lunges), apply equally in knife and dagger fencing.

(1) Certain turning movements are used in the Spanish style which has been spoken of previously in the foreword. Make the turning movement, a "*jiro*" or "turn", when the adversary dodges by turning his side. Make a *contra-jiro*, a "counter turn" (sometimes, one expects one to lead with a *contra-jiro* in order to attack the adversary at the same time, making a new *jiro* in a manner contrary to the first. Changes of the hand are sometimes combined, in *navaja*, with these movements.)

These various turns require lots of practice and are very risky.

Now I shall give notes on the principle blows and defences.

Attacks

When it comes to attacks, remember the blows to the hand and the forearm of which I have spoken before. In order to make these blows make an instant decision as soon as the adversary considers an attack to one's side and he will think less to defend the more advanced body parts which he presents; if one is not caught unawares, however, it will be more prudent when making attacks to safeguard, at least partially, the hand and the forearm with a defensive object held in the left hand. Carry both hands in a lively fashion to the fore, next to each other.

If one does not hold one's hand or arm out against threatened blows in this manner one can then threaten blows with greater or lesser effect. This will make the adversary less keen and more circumspect in his attacks, preventing him coming forward and thus unable to overcome you.

Repeat these blows as needed.

Occasionally throw blows to interrupt the step or half-lunge of one's adversary, either during his attack, or during his riposte.

Blows to the face are launched like a straight punch or an epee thrust, whichever is most useful.

These blows often succeed upon the adversary's preparation, when he circles around you, makes excessive movement, approaches unwisely or loses his concentration a little.

Blows are to be made either while stood still or with a half-lunge.

When it comes to practical attacks remember that French boxing blows which have been shown previously complete the knife or dagger method.

Defences

The left arm, in well-formed defences, is similar to the use of the left arm in boxing, as much as it can be, whether an empty hand or gripping an object for defence.

If one has an empty hand one risks an injury to the hand or arm, even if the adversary only has an ordinary knife or a dagger, in this case seek to divert his weapon arm and, with great resolution, seek to seize it. As a general rule it is difficult to quickly seize someone by the arm when he holds a knife or dagger-knives

One can, in the case of the right hand holding a knife or dagger, make parrying actions in the manner of a sabre. Hold one's hand in *tierce*, *quarte* or *seconde* then make cutting blows to the arm of the adversary. If these actions cannot, at least with ordinary knife or dagger, penetrate through clothes to wound the adversary as stop-hits so one must seek an advantage by diverting blows a little to the adversary's arms, as in the former defence. (Sometimes they can be directed at the leg, along with a toe-kick.)

But the most prudent defensive system is to parry with an improvised shield which held in the left hand to protect the left side, or to retreat out of measure, or to fully withdraw or slip any threatened body part such as the head, arm or leg.

Ripostes

After you have parried or dodged riposte directly with a blow depending upon both the adversary's position and one's own. Sometimes in the high line, sometimes in the low line, and sometimes in the back or in the kidneys, where those who wield the navaja make the largest and most grievous injuries.

Stop-hits

I have shown previously, among other things, thrusts to the high line against an adversary who carries his hand low. While this is good to do it is beneficial to gather the legs back and to withdraw the abdomen a little. That way it will be well protected, being further back than the rest of the body, behind the object held in the left hand. If one has the advantage of height this stop-hit is even more certain. Inversely, upon a blow given to the high line by an adversary who flies upon you, one can lower oneself rapidly, placing one's left hand upon the ground, and launch a thrust at the adversary into the intestines.

But one can hardly attempt this blow if you, as in the opposite of the previous case, are attacked by a much taller adversary. What's more you must be well practised and alert.

Another stop-hit, recalling a blow used oftentimes in epee even in France, and which comes from the Italian school by the name *inquatarta*, is done as follows: Upon a stepping attack by the adversary, especially if he threatens the middle and left side of the chest, rapidly pivot a quarter turn, or even a little more, to one's side upon the right, and, fully clearing one's body of the adversary's weapon, thrust him in the high line or cut to the neck or face. This blow is not to be done against a very skilled fencer.

All the same stop-hits are made while passing(1) to the left of the adversary, as done in oldendays fencing, or the blows can be made while slipping to the side, as in boxing, but these are not simple methods.

(1) Carrying the left foot in front of the right foot (from the right guard)

Various Tricks

Here are certain strategies; some tips from those that use them, especially those from Spain included simply out of curiosity.

Remember that throwing a defensive object at the adversary's head which one is holding in the left hand, in order to strike sooner, is a useful trick.

One can also throw a handful of dirt at the eyes.

Launch oneself like a missile low to the ground or throw oneself to the side in order to evade a knife,

if one reckons the weapon is not gripped tightly.

Seek to disarm the opponent with a beat of a hat held in the left hand.

A more questionable trick: "Let oneself, and even one's knife, fall to the ground, as if by accident, then quickly pick oneself up and, half-rising, strike a blow to the adversary's stomach."

That is not all. Here is another more-or-less certain trick:

"Divert ones eyes and direct your gaze behind one's adversary who, thinking there is someone behind him, will turn his head: attack quickly"

All of this is possible if one has a naive adversary.

Chapter IV Swordstick – Truncheon



The swordstick allows effective thrusts in the same ways as discussed in the section on handling the knife or dagger.

If one's adversary is not armed in some way, that is to say if he doesn't have, for example, a knife, the swordstick has a great superiority which does not need to be emphasised. But again one must be wary that the adversary does not seize the sword with a quick movement, or that he doesn't engage with a relatively long knife or dagger, command the sword with his weapon, close-in and then begin in-fighting.

An unarmed adversary can also skilfully and quickly toss a jacket upon the sword, a mere moment's work, follow with a leap near to one's side, finally seizing the weapon arm and closing-in.

An adversary with an ordinary cane will seek to disarm you by means of grasping the blade or the hand of the man armed with the swordstick.

In summary, in order to maintain the advantage in the situation, one must again be wary of these various tactics and withdraw the weapon arm a little as required.

Inversely, if it is the criminal who holds the swordstick in his hand, and it is you who is not armed in a similar fashion, or only armed with a knife, dagger or an ordinary cane seek to use these methods of which I have spoken.

However the swordstick is not commonly used by ruffians; it is commonly a defensive weapon carried by gentlemen susceptible to attack.

Even if one is set upon by a less-than-reputable criminal, do not seek to give fatal wounds. It is better to endeavour to simply take him out of the fight, then to arrest him afterwards.

Of course, in an altercation with more than one assailant one is not always able to select which body-part to aim for and it is sometimes necessary to lash out into the throng, as said elsewhere, as best as one is able.

Against an adversary armed with a swordstick just as you are the aim is to use tried-and-tested tactics of the duel, allowing for the following important differences;

In effect:

1. Adversaries will not be beholden to the rules of the duel, whose application govern conduct in an “Affair of Honour.”

There will also be no doctor present, except by chance.

2. The conventions of the duel are not appropriate in such a situation.
3. Swordsticks do not have a protective hilt.
4. It is supposed that a combat between adversaries both armed with swordsticks will most often occur at night, more-or-less in the dark.

The absence of the regulatory witnesses and doctors risks considerably escalating the type of combat that I am discussing.

There should therefore be particular caution if only for this reason alone.

The lack of a protective hilt is another reason to redouble one's attention.

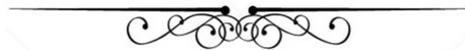
It is true that one can take in one's left hand an improvised shield, a hat or piece of clothing, as we have mentioned when wielding the knife or dagger.

In addition one can use special pocket hilts of my invention which are totally effective either with an ordinary cane, a swordstick, a knife or a dagger.

It is possible to suppose a further situation where a single man, armed with a swordstick, finds himself opposite two or more adversaries armed just as he is or some variation of this. However this is making matters overly complicated. People of breeding armed with swordsticks merely, if there is a quarrel between them, exchange their calling-cards and also do not engage in two-on-one fights.

As for the rest consider the ideas which have been given in other sections for a combat between one man against two or more adversaries.

Recall that in such a case one must “play the odds” and act decisively, seeking to separate them one at a time and take them out of the fight.



Canes are sold which contain a sort of long dagger, though umbrellas- because not even the everyday broly or gamp is as harmless as it looks- can become used in the same way and become weapons of this type.

The length of the blade is irrelevant because it is often enough to only partially unsheathe it when a ruffian, intending to attack you, follows your path. This has happened on two occasions to one of my peers as he returned home at a late hour.

It is well-known that the imagined threat of a revolver is often enough. This is most often done, aided by the dark, by acting as if it is in one's pocket, or acting as if another object in there making the criminal think that one is armed.

Truncheon

This is a dangerous stunning weapon, but has less impact than the swordstick, which is fortunate for those who are threatened with one.

A man armed with a truncheon who is given cause to use it in anger must first aim at the forearm, mainly because his weapon is not very long.

The movements of this weapon are similar to wrist blows and rising blows (see the explanation given in the section on wielding the ordinary cane) and are especially effective.

In order to protect oneself from the blows of a truncheon use slips as taught in boxing, whereby the withdrawal of the arm and the leg are shown.

One can also use an improvised shield such as a hat, which is put in the way of blows. Seek to seize the weapon arm by using the in-fighting attacks shown in this book.

Of course if one is armed oneself either with an ordinary cane or a knife or dagger use the preceding considerations, targeting first, for preference, the hand and the forearm of the adversary.

Knuckleduster, Blackjack, and Sap

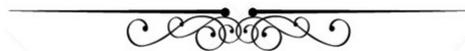
A good boxer has no need for a knuckleduster. The bones of their hands are sufficient for such blows, and they can strike vulnerable areas with the force and precision required.

But it is obvious that a man who only knows how to punch poorly or fairly badly will find it a useful additional impetus to his attack when he uses one.

There is a type of knuckleduster fitted with spikes which increases damage.

There are even knuckledusters fitted with a dagger blade attached to the side.

But I shall consider the ordinary knuckleduster (without a dagger blade) which is applied similarly, at the correct measure, as the small arm which is known as the blackjack.



The sap, since it was often criticized by the police of the Second Empire, is less spoken of at this time and so it is hardly ever used.

It is, in summary, a small striking tool like the truncheon, but is shorter and thus has less reach but when it strikes it is more violent in its effect.

I could repeat here what I have said before about the truncheon, simply taking into account the difference in force between the two weapons.

Chapter V Firearms



The use of a revolver, the “joker” as it is styled in slang, is not beyond the custom of Apache gang members.

Fortunately these gentlemen generally carry cheap firearms which lack accuracy, and which misfire when brought to bear.

Felix culpa! This is to be welcomed because it pricks their conscience (in a manner of speaking, evidently!) and are thus less likely to commit murder than the news states or even come close the levels the news claims, where we always appear to live on the brink of widowhood.

Though during the brawls between gangs which occur in the course of their various activities, which is often when they turn their “jokers” on their colleagues, they have double the interest in having inaccurate weapons so as not to kill each other, but there are still some criminals who use very dangerous weapons either revolvers or Brownings and other automatic pistols.

Revolvers of a reputable make, which only the better classes and those of such a social circle who return at late hours can afford, have a far greater accuracy, especially if one has time to cock the hammer with your thumb before firing.

Other pocket arms are a recent invention, automatic repeater pistols also have great accuracy and ease of use with their “magazines”- the name given to the little ammunition holders- allow the shooter a greater number of shots than a revolver, for the same rate of fire. One can also carry extra magazines.

Plus they have greater impact, even more so if it is well chosen and of a good make. Even then there can be misfires as was explained to me by an experienced gunsmith, if one does not use up-to-date ammunition.

One must take these various precautions so do not be too cautious.

These weapons are convenient particularly for guards, explorers and men passing through an area where adversaries may come against him and he must defend himself against them as much as possible.

They are useful for shooting large game.

They can also be fitted with a gunstock if needed.

In order to unload one of these weapons do not simply only remove the magazine but also check that there is not a round in the chamber. It is helpful

to state this in order to avoid accidents because it happens that, after removing the magazine, people often think that the weapon is completely empty of ammunition.

For those typical cases of defence in the street, which concern me in particular, a good revolver, preferably loaded with unjacketed ammunition which will put them out of the fight quicker, is more than sufficient and yet remains a practical weapon. It does not have the tendency to the misfires mentioned earlier.

Once you have chosen your weapon and brand begin to gain experience with it at various distances and at different targets.

Another thing to say, one must “know one's weapon well” and not wait, until the moment of danger to find out about how it works. Primarily one must not be surprised by a fairly heavy trigger pull.

If the revolver has a safety catch do not forget, as is often seen, to take it off to render the revolver free to fire at the moment one thinks one will be under attack.

Shooting the revolver through clothing, without removing the weapon from one's pocket, either to act more quickly, or for any other reason, is often useful.

Advice for the First Shooting Practice

Remember the principles of shooting the pistol, revolver and automatic pistol from the last section.

These rules are few and very simple. They are the same for the pistol as for the revolver, except for some specific observations, and they combine to give accuracy with the revolver, if one is so armed, by placing the thumb upon the hammer with each shot, assuming one has a well-made weapon equipped with both fore-sight and rear-sight. (Many revolvers do not have a back-sight. They are almost useless, in real combat, in cases of haste or insufficient daylight. To practice with one of these sight along the median line of the hammer or the barrel.)

There is a sort of “*en garde*” in the art of the pistol: a correct stance is useful to practice and take a good sighting and thus a good shot. In the face of several assailants one has no time, typically, to take the stance and precautions which we have recommended for shooting at targets.

Thus it remains more useful to practice in the following way:

Stand firm and well balanced, with the right side of the body in line with the left side and with a steady mind. The right foot about thirty centimetres away from the left foot, the left hand upon the thigh, and the head turned to the right facing the target.

Hold the grip of the pistol with the thumb and the last three fingers, the index placed upon the trigger, which is engaged with the second knuckle. The first knuckle hasn't enough strength for pulling the trigger (1).

- (1) But those who have very short fingers or small hands may use the first knuckle to pull the trigger.

Before raising the pistol to eye-height one ordinarily holds the weapon lowered, and the arm held at an angle.

Guard against letting the barrel fall in the direction of the feet in case any jolts discharge the trigger (supposing one is armed with a pistol or a revolver).

While holding the arm lowered make the best grip with the hand and make sure of the body position. Quickly see if one is positioned correctly and if the arm can be raised with the weapon in alignment.

Once the body is positioned correctly and the pistol is held firmly in the hand raise it to eye-level and take aim, placing the weapon in such a way that the line of sight passes through the notch of the fore-sight and the tip of the rear-sight and points at the target.

In order to have greater effect and greater acuity with the right eye, the eye one ordinarily uses, close the left eye, and, what's more, in order to benefit quickly from the direction of your gaze, it is necessary to slowly squeeze the trigger while aiming without shaking, in the same way that has been spoken of before, so that everything comes together almost imperceptibly in a timely fashion. In other words there should not be a sudden or brusque movement in the movements. It must be such a gradual action there it is almost a surprise at the moment that the weapon is well aimed. Given these circumstances there will be no interruption in the shooting.

One must practice shooting at all sorts of targets, but the preference, when one is on a public range, is called the "Gentleman", in other words a silhouette of a man of average height and size.



The following day, one must make more or less use of the sights depending upon what light is available.

On this matter, in a book on pistol shooting, the Count d'Houdetot has given the following considerations:

“If you are shooting on a bright day, naturally your sights will shine more: but using this trick of the light will make you shoot higher rather than lower. In such a case be careful, do not be afraid to take more care than usual when aiming.

For the opposite reason, when the day ends and it is dark, take a little less time aiming, for, in order to make out a vulnerable body-part, you are obliged to search harder for an opportunity to shoot.”

“General rule: if the location allows it, put yourself, for preference, facing into the sun in order to put your shadow behind you to better guide your sight. If you turn your back to the light, though the sight and barrel will both become more visible, the lack of visibility of your opponent will cause you a greater difficulty.”

In addition when the sunlight comes from the side beware also of lateral deviations that occur if one moves the weapon a little to better see the glimmer on the sight.

Advice for Quick Shooting in Preparation for Real Combat

One must get used to aiming quickly in order to prevent one's adversary firing at you.

At the start of these exercises aim somewhat slowly. It is important to then speed up the movement only by a little.

Then practice cocking the revolver after each shot as one would if attacked, otherwise one becomes too accustomed to shooting as shown before where one shoots six rounds from one's weapon fairly quickly and keeps pulling the trigger without taking aim.

It will, naturally, be more difficult to be accurate as a result of this “point shooting” style at first. In such a case, hold the grip of the revolver more firmly, in order to mitigate the inaccuracy, and, for the other part, practice often to draw *in alignment*: as said previously, one does not look to target any particular part of the “gentleman” look only to shoot well in his direction, somewhere around the middle of the body.

What's more, when shooting quickly, do not waste time seeking the top of the sight as one risks not seeing it at all: take an open sight, except aiming a little low (as done in a formal duel). Then aim at the waistline in order to acquire the middle of the body.

Of course in a real combat against one or many adversaries the opening shots lead on to further shot patterns, either from the bottom-up or side-to-side, that must be taken into account (shoot lower for spreads from the bottom-up, a little to the left for spreads from the left-to-right.)

Note: When it comes to revolvers. M. Gastinne-Renette, the reputable gunsmith, says in his “Principles of Pistol Shooting”

“Revolver shooting is done in the same way as military pistols which must be tightly gripped. The revolver should be a less tightly held because the ammunition has less charge which reduces recoil and increases firing rate.”



To practice revolver (and other weapons) remember to use wax-ball ammunition. This ammunition has a special composition which means one can fire indoors, provided one hangs a canvas sheet or old clothes in front of the wall.

Weapon Variations

A great number of weapon types are imaginable, there are even canes formed from metals tubes, intended as weapons or otherwise.

One can even find- without talking about cane-shotguns- canes which contain a revolver as well as a dagger blade and as such it combines all the different methods of defence.

It is important to make a rational choice as to which means of defence one carries for personal convenience, and that one studies from time to time to stay trained- and that one uses them only when appropriate.

Additional Notes



Sport boxing makes use of certain methods of defence, known as “blocks”, to avoid the adversary’s blows. “Blocking” is stopping the blows one receives with one’s hands, or also to oppose them with one’s arm to lessen their impact.

(Blocking defences are most useful with padded gloves but when in a street fight one has only bare hands).

One can also stop blows with the elbows.

What’s more, if one is a skilled boxer, by slipping the legs one can pass by the adversary into open space in order to better engage him with close-in blows, such as “hooks”, for example you can “counter him”. That is to say engage the adversary on his own attack and strike at the moment when he wishes to attack (this is called “countering”).

Use these defences to the outside of the adversary’s arm with an open hand, seeking to move the adversary away or to place oneself in a more favourable position to give various blows. (This can be learned, if one has the time, in Paris; but it is often criticised as not being proper boxing).

In a real street fight one can even grab the adversary’s arm, seeking to turn him fully around, or at least turn him a little, to then follow up with various blows.



The “cross” is a special cross-blow, used in the English sense of the word.

This word is meant in its more usual sense of the “swing” and “hook”, being those blows made with a shortened arm.

The right cross-blow to the jaw, a blow made notorious in matches as a “knockout”, is given thus:

Upon an attack with the left arm to the head, slip the head to the left, and strike with the right arm which, held-back, bent and the nails underneath, must go above the left arm and hit the corner of the chin.

The defence: slip the head to the right and raise your left elbow.

The “cross-blow” is not a part of the simple method.



A type of guard used in certain circles when one is beset with punches, kicks or knife blows consists of advancing from one side to the other, turning from left guard to right guard without ever staying in one of the guards, so that the adversary does not know if you will attack from a true or a false guard. It has a graceful movement that resemble belly-dancing. One could call it the “Undulating Guard.”



Toe-kicks to the abdomen at a certain measure become “body kicks”. But these kicks to the body, when done properly, are aimed higher up; given with the toe or the heel.

Female Self Defence

I have devoted several pages to the delicate subject of “The physical education and sport of Young Women”

I have researched the various methods of defence which are truly practical for the weaker sex, who are stronger in so many other ways.

Hatpins ought not to be forgotten.

It should be remembered that the English and the Americans practice Jiujitsu

A certain number of the torsions shown in “The Art of Self Defence” and “100 Jiujitsu Moves” can be adapted for female personal defence.

Insightful readers can also make a choice from among the “Various Blows of Real Combat” in Chapter III.

The cane, which is often seen in female hands, can also serve them well, especially when used to thrust.

It is certain that women can show a great aptitude for combatives with umbrellas and parasols to repel, for example, over-eager “suitors” who are too overbearing: in actual fact I have even heard of some of them being blinded.

Ah! Ladies, you have other agreeable methods of “striking our eye”- a poor play on words which makes a very poor closing remark.

Lady-fencers, such as those in academic studies, can learn to fence in a certain number of the defensive methods shown in this book, and can easily wield, when required, a weapon plucked from a wall display.

With regard to the particular blows shown in chapter III one can put together various responses to “real combat” made up from reviewing the boxing lessons or cane.



Often they can be combined with the complete method of boxing, which will give a great variety of instruction.



I have spoken on the matter of the many types of cane, as with poignards, on several occasions of their lack of hand protection.

Because of this special protective pocket hilts of my invention can be found at M. Leyoden's premises, the Paris gunsmith.

They can be fitted to various weapons.