
La Défense Dans La Rue

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Introduction

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Note: Any attempt to use any of the techniques described in this translation is entirely at your own risk.

This version: Mon 16 Apr 2012 22:15:27 BST

Acknowledgements

I would like to thank Ségolène Tarte for helpful discussion on points of idiom in this text.

Table of Contents

Preface	9
General Plan	12
Towards Realism	12
The Four distances	14
The importance accorded to Ju-jitsu	15
Cane, Revolver, Knife, etc.	15
The Revolver	17
First distance	17
The Cane	19
Relative utility of the cane in real combat	19
The weapon	19
Method of hitting	20
A useful exercise	22
An observation	22
The Practice of Cane Fencing	23
The Guard	23
Blow to the face, to the right ¹	23
Blow to the face, to the left	23
Blow to the legs and body	23
Blow to the head	23
Feints	23
Observations	24
Developed blows	24
Where to aim	25
Compound attacks	25
Parry-ripostes	26
Stop hits to the advanced target	27

¹ The right of the attacker.

The Assault	28
Observations	29
Summary	31
Closer distances	32
Closer in	32
Which method ought one to prefer?	32
Jiu-jitsu	36
French boxing	39
Observations	39
Value of kicks	39
The coup de pied bas	39
The Charlemont method and the Lecour method	40
Another manner	41
Remarks on the coup de pied bas	42
Defence	43
Against enclosing	43
Special stops against enclosings	44
Two useful exercises	46
The chassé bas	47
Theory of the chassé bas	47
Observations	48
Combinations	49
High kicks	50
Toe or heel	51
Horizontal kicks	51
The direct kick	52
Kick to the face	52
Commanding the leg	53
In the street	53
Examination of the Charlemont method	55
The guard	55
The straight in place	56
Parry	56
The swing	57
Pseudo English boxing	57
Reform essential	58
Coup de pied bas	59

Parries	59
High kick	60
Special commanding of the leg	69
Punches	70
General defects of punches	70
American or English methods?	71
Ring and real combat	73
In-fighting	74
Straights with the lead arm	75
No haste!	76
Straight with the rear arm	77
Straight with the lead arm, lunging	77
The same blow with a leap	77
Attacks with the rear arm	78
Crosses	78
The right cross	78
The left cross	79
The uppercut	79
Defence	79
Slips	79
Stop hits	79
The cross as a stop hit	80
Observations	81
Against a frequent posture	83
Parries to the outside	84
The side-step	84
Slips	85
Series of training	86
Training	86
Observations	92
Elbow strikes; their considerable importance	93
Town gloves	94
Special blows	94
The bag of sand	95
The clinch: first actions	97
The chop blow	97
The elbow strike	97

The headbutt	97
Gathering of the legs with a headbutt to the abdomen	98
Gathering of the legs with headbutt or shoulder-barge from behind	98
Observations	99
Jiu-jitsu	100
The clinch almost inevitable in all combat	100
Generalities of the Japanese method	100
Drawbacks of mats	101
General information	102
Ordinary “throws”	103
The hip throw	104
Defence against the hip throw	105
Principal throws	107
Throw no. 1	108
Defence against throw no. 1	110
Second form of the same throw	110
Throw no. 2: The kick back	111
Throw no. 3: The knee throw	112
Counter	113
Throw no. 4: Stomach throw	113
Parry	114
Throw no. 5: Insertion of the knees	114
Throw no. 6: The side throw	115
Parry	117
Throw no. 7: The scissors	117
Second form of the scissors	118
Parry of the scissors	118
The ankle throw	119
Throw no. 8: Throw from behind	120
Combat on the ground	122
General concepts	122
Use of the legs in ground combat	122
Important rules	122
Arm-lock no. 1	123
Observations	124
Good posture in the superior position	124

Arm lock no. 2	125
Defence against these two arm locks	126
A considered association of the three sports	127
Indispensable combinations	127
Phases of combat	128
Combat in darkness	131
Against the knife	132
Forearm lock	132
Another Lock	132
Against the knife, on the ground	133
The tactics of combat in the street	136
A terrible example	136
The night attack	137
The tube of sand	139

Preface

As soon as one has read this book, *Defence in the Street*, it appears that one has immediately become another man.

One dreams only of wounds and scrapes; one is taken by the desire to go to the most outlying and least-frequented quarters in search of an Apache to demolish.

It must be said that this is a truly comforting read, for it demonstrates that the honest folk who are around are quite numerous, thank God, on the Parisian pavements, and can defend themselves very well, thanks to a little skill and courage, against the criminals who become more and more numerous and fearsome.

Besides, it would not suffice to content oneself with only reading this excellent volume, written by a man who has practised in a perfect manner all the sports of which he speaks, notably Ju-jitsu which he has learned from the Japanese themselves; one also needs "practical theory". One must train following the advice discussed in this volume.

After a little exercise one will become very "beefy", as the noble knights of the Browning say.

To short, it's not everything to have a revolver, a cane, a life-preserver, feet or fists which are more-or-less sturdy, one must furthermore know how to make use of these methods of defence.

In looking through the proofs of this remarkable volume I think not only of people lingering in the streets of Paris, but of agents charged with the arrest of criminals.

One hesitates to arm them, and when one gives them weapons one instructs them not to use them. Prudence is necessary, I admit, and in this case above all, since it's "the mother of the police", but still following the old proverb "it is better to kill the devil than to be killed by him."

J. Joseph-Renaud, who has already shown, in fencing matters, what a deep understanding he has of practical matters, since he replaces the foil with the sword and discards all rules, has squeezed into this so-instructive book many very useful illustrations which will certainly interest my old collaborators at the Quai des Orfèvres or the city barracks, or those who have succeeded them.

Since I speak of the danger to which are exposed the soldiers

of the police, for the most part very courageous, I will partake of rectifying an opinion which has spread amongst sportsmen about the death of the deputy commander of the police, Blot, and of inspector Maugras who, in 1910, fell under the bullets of a bandit wanted for his numerous robberies.

Many imagine that these two courageous representatives of the law were victims of their imprudence or of a lack of professional capacity. It's not that at all. If there was imprudence, it had commissioned them, if I dare say so.

Since the law of 1897 on the reform of the criminal code, since the magistrates believe themselves obliged to observe the letter of this new law which is primarily humanitarian towards criminals, since, as Mr. Lépine said to the municipal council, honest men are so poorly defended, the chiefs of police are deprived of all initiative.

The examining magistrate charged with dealing with the affair of the theft of religious artefacts, reliquaries and other precious objects stolen from churches in the Auvergne and Limousin regions, did not say to my old comrade and friend Blot: "Here is a warrant; go and arrest Delaunay, this robber who his accomplices consider very dangerous and capable of murder, and when you have arrested him you may perform a search.", but: "Go and search Delaunay's place, and if you find anything suspicious then you may arrest him."

Blot, armed with his search warrant, so to say abandoning his functions as chief detective for those of an officer of the court, that is to say a magistrate, wanted to execute the instructions of the judge rigorously, and simply did his duty: "You are Delaunay?" he said, on entering the bandit's quarters; the answer was...a revolver shot, and death. A few minutes later inspector Maugras was also killed.

These two brave men were victims, not of their imprudence or temerity, but of the law of 1897 and those who are charged with applying it.

It is certainly true to say "Dura Lex sed Lex".

This little diversion done, I repeat that it is necessary to read this very intelligent, very practical book and to train the defensive sports according to the advice therein, so well laid out and explained by the author.

It is written for all those who travel the streets, as much those

who are not nocturnal as others, since one frequently sees attacks perpetrated in broad daylight. It is also for those who are charged with public security, who certainly don't lack courage, but sometimes skill.

Marie-François GORON,
Chief of Police (retired).

General Plan

Towards Realism

It's been perceived for several years that fencing, as it was then practised, prepared one poorly for the duel and it was a great error to blame chance when a virtuoso of the fencing salle was wounded or killed by an ignorant.

The foil was replaced by the sword.

Today when the encounters take place to one touch, outdoors and with a point d'arrêt, there's hardly any difference any longer between an assault and a duel but the danger.

The sports "of defence", as they are called, have not yet been subjected to a similar and indispensable reform.

It is yet very necessary for them! ... Whether it's a case of boxing, cane, wrestling Ju-jitsu, etc. I see a great number of techniques taught which, in a real fight, would be impossible or dangerous.

These sports certainly develop resistance, speed, combativeness, strength, but they don't *directly* prepare for true combat.

Boxing and Ju-jitsu, for example, are trained in conditions which are obliged to be very different from those which characterise a serious affair; for it is very necessary, in boxing, to wear big gloves and light shoes; Ju-jitsu would be rather more disagreeable to practice without mats. But the error of these two sports is to include many techniques which with bare fists, town shoes, or on a hard floor, become impossible. That *certain conventions*, such as the gloves and the mats, are necessary in daily practice is true, but what is deplorable is that blows, parries and attitudes *depend exclusively* on these conditions and *become impossible if they disappear*.

The professors don't seem – for the most part – to recall that a practical reality corresponds to their lessons; they teach an excellent corporeal exercise rather than "to fight".

This book will endeavour:

1. To describe to "masters" of boxing, shooting, cane, Ju-jitsu etc. who are in a serious affair, the most practical sides of their sport.
2. To teach to people who have but little time to dedicate to training a certain number of methods of training which are both easy

and sure.

—

The “masters” in question are not often in their element at all when it is no longer a case of assaulting, but of real combat.

Accustomed to the conventions of the *salle* or the ring² they find themselves often disorientated against the unexpected method of fighting which their adversary employs; it’s a new experience; they hesitate, strike at the wrong moment, too quickly, too far or from too close, and above all don’t use the blows which they should.

Nothing is more dangerous, for example, than to kick at punching distance and vice-versa.

It would be better yet if they didn’t try to use one of the improbable “fantasies” which have so much effect ... in demonstrations and in books.

Ordinarily they finish by triumphing – ordinarily... for I know of sensational defeats incurred on the pavement by true champions! – but they become well aware, in all cases, that their victory ought to have been easier after so many years in the *salle*.

I therefore present them with this study in the practice of “defending oneself”, on the adaptation to true combat of sports simplified as to be too conventional, a study established little by little, patiently, thanks to much observation and labour.

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I address also not just the accomplished amateurs but to “moderate” sportsmen who, not very trained or muscular, wish nevertheless to be able to correct the insolent or to defend themselves against an attack.

The books which have been written to address these intentions are almost all insignificant – and very comical given the confidence with which they recommend as infallible defensive procedures which are ultra-impractical!

In general, besides, the authors of these hilarious compendia are completely unaware of boxing, cane, wrestling etc.

² The conditions of English boxing bouts differ extremely from those of an affair in the street; it’s forbidden to strike below the belt, to kick, strike with the elbows or head-butt, to grapple etc. the referee breaks up clinches, etc. etc. It’s a fine sport, but one which only prepares very indirectly for defence.

After a few conversations with a professor, they throw together a work with a pompous title...

I hope here to reveal notions of defence which are *truly* practical, an a style which, voluntarily, will be that, incorrect and expressive, which is employed around the ring.

Certain procedures which I recommend come directly from the world of the “Apaches”. I do not believe I must make excuses for this; these procedures are very effective, very sure, verified by the constant experience of those who employ them; and it’s not a case her of gracious sport but of simple and pure defence.

It’s at the Courtille, recall, that Charles Lecour went to seek the principles of savate which, added to the punches which the *fighters* Swift and Adams taught him, became the boxe française of then – the truth!

The Four distances

A real fight normally commences at a distance where the revolver and the cane are more specially employed.

It continues closer – and kicks come into play.

Closer still – and punches, head-butts and elbows take place.

Then the clinch comes, where Ju-jitsu and wrestling “have the word”.

This general observation inspired us with the plan of this book.

We will study turn by turn, *from a strictly practical point of view*, the cane, French boxing, English boxing and Ju-jitsu.

This latter method will notably be found here, revealed in a progressive, effective and clear manner, and *for the first time*, such as Myaki, Yukio Tani, Hirano, Eida and Kanaya taught in London, at the Japanese school in Oxford street.

Then there will be an examination of the circumstances of modern life where on might have to defend oneself or attack, as well as the various combinations of blows which are called for. Following a simple dispute in the lobby of a theatre or in front of the ticket office a railway, up to the aggression required against an insulter, up to the defence against murder and the art of mastering a criminal without “damaging” him too much, all these cases are foreseen and studied.

The instructions will be above all *practical*. When a blow, a hold of whatever sort deserves being shown, do not assume entirely its character, the reader will be warned.

The importance accorded to Ju-jitsu

Under pain of giving this volume formidable dimensions I have had to give up introducing here a complete system of cane, French boxing and English boxing; I have kept myself very seriously to the practical point of view of these two sports which many french men more or less, designating those blows which appear to me to be the best and indicating at need the new means of executing them.

On the other hand, as no book which teaches Ju-jitsu *in the manner of the Japanese professors* currently exists, as, after the retirement of our valiant little champion Régnier, there are no longer to my knowledge any French professors who have taken *lessons* with Japanese instructors (the registers of the Japanese school of London, now closed, had but two French names, mine and that of Régnier), I've given a relatively complete exposition here of this admirable art, *to which I attribute an enormous importance in serious combat*.

Books like that of Irving Hancock, so remarkably translated by my very distinguished colleague at the Academy of Sports, Major Ferrus, like that of Régnier, like the A.B.C. of Ju-jitsu by my good colleague of *The Auto* Manaud, like the clear and practical little book of the wrestler Louis Cherpillod, like the witty booklets of my old friend Emile André, indicate useful movements, the "corners" of the method, but none constitute a "progression" and cannot serve as a basis of training.

Sportsmen curious about the Japanese method – so discredited by the bluff of certain industrious persons and by *faked* combats – will find in this volume a clear and serious exposition.

Cane, Revolver, Knife, etc.

The chapter relating to the cane contains absolutely new principles which are likely to bring a renaissance to this interesting form of fencing.

Revolver shooting is described such as it ought to be practised from a point of view of defence. Special methods of training relating to this weapon, and very new, are indicated.

All the possible means of fighting in serious combat are described besides. Even knife fencing has not been omitted.

One will not be surprised to find a large number of Apache techniques, with their defences.

The end of the volume is dedicated to phases of combat where English boxing, French boxing and cane are combined.

Never before have the defensive sports been mixed.

Moreover, the professors of each of these methods spurn ridiculously the other methods; English boxers mock French boxers; the latter declare that there's no salvation besides kicking; the articles launching Ju-jitsu claimed that an adept at the Japanese science was capable of pulverising any colossus whatsoever, in no matter what circumstances, and in three seconds, etc.

One will find no trace of anything resembling preconception in this eclectic volume; I have tried to group harmoniously all the truly practical procedures of defence, whatever their origin, and above all to *combine* them.

The Revolver

First distance

The distance at which one finds one's attacker roughly indicates the type of defence that must be employed.

At that which I will call "great distance" - three or four paces, the revolver is evidently the weapon which presents itself.

Although at closer ranges one cannot argue with a bullet in the stomach, it often happens that one is seized by surprise without being able to take the weapon out of one's pocket, or one dare not for fear that the aggressor may snatch it. Then one employs other methods.

Furthermore, often one does not have this excellent weapon on one's person; on other occasions one wishes to restrict oneself to correcting rather than killing.

The revolver wounds from a distance; at least it will command respect. Its handling does not require any force. As we will see later, it permits in addition to prepare boxing blows that are both surprising and effective. The Smith and Wesson, calibre .38", *with hammer*, seems to me to be the best pocket revolver.

It is sufficiently large to constitute a serious and accurate weapon and yet it takes little space.

The "hammerless" has almost replaced hammered revolvers, yet if one has to shoot quite far, for example at a fleeing criminal, if it is necessary to *aim*, it is better not to employ the double action and to cock the hammer as the weapon is taken out of the pocket; the shot will become much more sure.

For, clearly, one cannot have this advantage except with a hammer-equipped weapon.

Small revolvers with armoured (jacketed?) bullets are sold which are certainly redoubtable. But, their effect is irregular. Sometimes, they penetrate remarkably and, suddenly, one of their bullets bounces off a surface of little resistance; they also often lack accuracy.

The "Browning" self-loading pistol is very fashionable at the moment; it has been spoken very well of to me. I've tried several models of this weapon which seemed to me to be excellent. Nevertheless, I'm not sure what practical result they would give in a serious affair. For, all the instruction in this book is based on *deeds*. I know of a great

many examples where the Smith and Wesson revolver has performed marvels and I don't yet know of any uses of the Browning, whatever there may probably have been.

I stick to advising based only on clear experience; it's a method of working which is a little narrow, but useful, and which, as a whole, avoids a lot of errors. The next edition will probably contain some new information in this regard.

The Cane

Relative utility of the cane in real combat

I don't have considerable confidence, from the strict point of view of defence, in cane fencing.

Theoretically, it is effective; a demonstration of the cane, with its twirling moulinets, enthuses the public.

But, practically, it serves poorly.

It is generally believed that a good cudgel man is much superior to a boxer and that, much better than him, he will be able to dispose of several individuals; this opinion is at least an exaggeration; besides, I believe that it is novels above all which have contributed to its spread.

It is, besides, not only exaggerated, but absolutely false with respect to the ordinary method, so imprecise and slow with its big circular blows – evidently of great force but so easy to avoid!

Nevertheless, moulinets can scare novice apaches. And yet...

In an ordinary street fight, nine times out of ten one won't have one's cane or will find oneself too close to be able to make use of it.

The sole case in which it is particularly useful is in a deserted street, against many opponents, and on the condition that he who uses it be particularly supple and trained; yet he probably won't be able to keep all his adversaries at a distance; at least one amongst them will approach enough that it becomes thus impossible to attack with the cane against him or the others.

If you wish to make good use of your cane in a street fight, be first a good boxer. You will then be able to usefully mix the two methods.

The weapon

The dogwood canes that boxing instructors sell are the best.

I advise you to work with one of those and then, after a few months of exercise, to entrust it to a trader who, in varnishing it and adding a ferrule and a head, will transform it into a walking cane both elegant and "in the hand" in case of a quarrel.

Certainly, knowing one's cane is not as important as knowing one's revolver. Nevertheless, one obtains much better results with a cane which serves for the lesson or assault; with it one strikes harder, quicker and more powerfully.

Choose one that is too short [rather than long], since – and it’s the greatest flaw in cane fencing – one often finds oneself too close to one’s adversary to be able to employ it.

The “leaded” cane permits the delivery of a single blow, very slowly. Don’t accord it, I repeat, any trust.

Method of hitting

I advise that one accustoms oneself to hitting very violent blows *without developing them*, without “going to find them behind the head”, as the majority of instructors wish, but, on the contrary, to commence them a little like sabre cuts and, in terminating them *with a vehement contraction of the arm, the shoulder and the hips*, just at the moment of hitting.

By training one can become able to give such blows, and series of blows, not only with a terrible force, but imbued with a precision and a force which are absolutely impossible with the ordinary principles.

Filiberto Fonst – the father of Ramon Fonst, the celebrated swordsman – used to give terrifying blows in this manner, of which the last would disable the toughest athlete; he held his cane very lightly, hardly gripping it in his fingers, up until the end of the blow. It resembled sabre fencing.

It’s a long time since – although some instructors still insist on it! – one retired one’s arm to punch; it was perceived that that removed all speed, warned the adversary, and didn’t make a harder hit. Do Tommy Burns, Jack Johnson, Sam Mac Vea etc. seek to deliver their “cross” or “swing” from afar? No, a few centimeters of run-up suffices for them; they have trained their muscles to suit it.

The like reform ought to be accomplished in that which concerns the cane.

The first point is to train oneself to strike *at once both forcefully and without development*; it does not suffice to just touch.

A thrust with a buttoned sword doesn’t need to be applied violently for one to be sure that with a pointed weapon it would have wounded. With the cane it is not the same. Whilst big blows, developed to the full, where one finds one’s run-up behind the head, are easy to make powerful, they are slow and easy to avoid. Non-developed blows, given as I have advocated, won’t do any injury *if*

one is not accustomed to striking very hard in this manner.

For that, train yourself to strike on a heavy bag suspended from the ceiling, but much heavier than that we will make use of soon for boxing. (Of course, it's useless to put it in a second bag and pad with wool).

If you wish to train seriously, I advise you to install in your salle the pad or mannequin which formerly existed in the Leboucher salle and of which we borrow from professor Larribeau, partner of Mr. Leboucher, the description:

“This pad consists of a strong plank of oak covered in leather or in heavy cloth as needed, padded with horsehair or oakum so as to form a well-rounded back, fitted with two strong hooks to be able to attach it in a suitable location in the exercise hall.

It is of elongated form (1.3m in length) and in the upper part is 40cm in width, and has, by a successive and imperceptible narrowing, 30cm of width in the lower part.

We have created this mannequin not only for the purpose of assisting our students in the handling of the cane in the different movements and blows that it demands, but also to teach the first principles of French boxing. We thus add that our pad is fitted on the interior with springs which give the elasticity necessary to give and return under the pressure of blows that the student gives when he exercises.”

Training

Strike horizontally and perpendicularly, slowly at first, then more and more quickly, blows that are *very short* (fig. 1 and 2). Don't contract your arm until *just at the moment of touching*.

Watch that you hit “sharply” and do not only “push”, and put into each blow the work of the muscles of the torso *as if you were punching*.

After some time, you will manage to deliver blows that are both solid and tight. Then try to break canes placed upon some sort of support.

Don't forget: Before moving to a study of various attacks, parries, ripostes etc. you must *first* acquire a sufficient “strike”.

And, without ceasing, by means of appropriate exercises, keep augmenting its strength. The more that you can hit “strong and short” the more your blows will be effective and rapid.

Note that all the muscles which play a role in developed blows are employed here, but those of the forearm are have special importance.

A useful exercise

To that end here's an excellent, very simple and very practical exercise to develop the muscles of the forearm:

Place your right forearm on a table – the hand holding a dumbbell of three to five kilos – such that the wrist goes well past the table, then let the hand descend as much as possible, as if pulled down by the weight of the dumbbell, then lift it slowly, let it descend again, and so on.

It is important that the forearm *does not move in any way* off the table. This exercise ought to act exclusively on the muscles of the forearm; if there is the slightest space between it and the table it will be the muscles of the shoulder and arm that are worked.

It's a tiresome exercise, painful even, but its results are marvelous.

An observation

A heavy and muscled man will manage to give formidable blows quickly whilst hardly drawing his cane to the rear; on the contrary, a weak person of little weight will be obliged to train for a much longer time to reach the same result; without doubt he will even have to “seek” his blows from further – obviously less far than the ordinary method indicates, though.

The ordinary attacks and ripostes can be executed without developing them. Will are going to examine them quickly.

But, once more, don't start to train in fencing even with the cane until *you have attained a strike*, horizontal and perpendicular, with a sufficient force and without developing or developing it as little as possible.

The Practice of Cane Fencing

The Guard

When on guard have the cane in front of you, the nails of the hand downwards a little like tierce with the sword but with the elbow closer to the body so that no-one can grab your cane by surprise.

Blow to the face, to the right³

Starting from the guard, without describing with the cane a large horizontal circle which the ordinary methods use, the wrist and the forearm must retire a few centimeters to the rear, then go to the right with the hand turning in supination at the same time; extend the arm *almost* completely – otherwise the blow will be less violent – and contract it strongly at the finish. Strike with the nails well downwards. At the same time lunge slightly, but this quarter lunge ought not to occur *after* the arm is extended, as in fencing, but on the contrary *at the same time*, absolutely as if one were giving a punch. You ought to have, indeed, *the impression of giving a punch*.

Blow to the face, to the left

Starting from the same position, strike the other side of the adversary's face in an identical manner observing, in the opposite way, the same principles but with the nails upwards.

Blow to the legs and body

The method of delivering the blow is the same in relation to the shins and the flank.

Blow to the head

Let the tip of the cane fall and bring it a little towards you with a circular movement, the thumb below, without sticking out your elbow, then, continuing with the circle thus commenced, strike downwards on the head of your adversary with the thumb on top.

Feints

The feints for these various blows are executed like the attacks, but stopping around half-way.

³ The right of the attacker.

Observations

These principles will “appall” the teachers who teach that to hit a face placed at 50cm from one’s cane it is necessary to withdraw this latter behind your head!

If they would but reflect upon it.

Certainly, a beginner will have to train for several weeks before being able to hit with force using our principles, whilst he’ll strike very powerfully in his first lesson using the current method.

But, does a boxing student taking a lesson with an American or English instructor receive the advice to draw his arm back to the shoulder before extending it? On the contrary, he is told “you must extend your arm directly, and you must accustom yourself to striking hard in this manner.”

The same reasoning is appropriate for application to the cane.

In developing, you will never learn to strike quickly and accurately *and you will expose yourself to a stop hit each time you draw your cane behind you* (fig. 7 and 8) which could put you out of action.

On the other hand, striking directly, almost like a punch, with a good final contraction of all the muscles, primarily those of the forearm, you’ll be able to have great force and great speed – and your “advanced targets” will be infinitely less exposed.

When an adversary attacks you with a development, you’ll have the time to execute a violent stop hit and then to parry if your stop hit wasn’t sufficient!

Developed blows

Note that nothing will stop you, when the opportunity arises, when you find you can expose yourself without risk, from developing greatly. For example, in the street it is often sufficient to appear to commence a blow to the head, as in figure 5, whilst staring into the eyes of an *untrained* opponent, then to aim at the leg to strike a formidable developed blow with impunity.

Or indeed, if you have worn down your opponent by several ordinary blows you may, without additional risk, hit him with an attack which you may start from as far away as you wish.

Similarly, many *fighters*, when their opponent is *groggy*, when he stumbles, visibly incapable of delivering a stop hit, don’t hesitate to

finish him with large blows from the right arm, half *swing*, half *cross*, into which they put all their energy, all their muscular force – blows which would be impossible, which one should endeavour to not do, in front of a fresh opponent⁴.

No-one could support the idea that one should exclusively make use of such blows!

I am mistaken! Certain French professors still give punches by retiring the arm as far back as possible. These are those who develop cane blows to the the fullest extent possible.

Where to aim

The targets at which to aim are the sides of the face, the shins, the wrists and also the top of the head, *if it is not protected by a hat*.

Compound attacks

The feints which I particularly recommend to you – if there is an opportunity to perform them! – are:

- Feint at the head, aim at the left or right shin according to the position of the adversary for, of course, one must never hit the calf! The rule is the same for that as the coup de pied bas (see page 45, later).
- Feint a left blow at the face, terminate it on the wrist at the moment of parrying.
- Feint at the face, hit the shin.
- Feint at the left or right shin, blow to the head.
- Ditto, but finish to the face.
- Feint a blow to the head, thrust at the body.
- Feint a thrust to the body, strike to the face doubled with a blow to the shin.

⁴ For a complete study of the developed blows see Mr. Charlemont's treatise on the cane. Do not forget that I am only attempting to give a rough outline of cane fencing here, to which I accord only a secondary role in real defence, besides. I don't have the space for a detailed description of feints.

- Feint a thrust to the face, blow to the shin

The feints ought to be much more “marked” than really executed; it’s the general attitude of the body and the expressions of the physiognomy which deceive the adversary more than the movement of the cane.

Parry-ripostes

You’ll find a clear description of the parries in figures 4, 6, 9, 10 and 11.

“Parry a right blow to the face, riposte to the shin.

Parry a right blow to the face, riposte left to the face, and *double* to the face to the right.

(With the cane as in boxing, one must double and triple blows; often the first won’t stop the adversary, but will suffice to prevent him from parrying or slipping the second or third. As soon as the first has *touched*, give the second. (If the first has been parried and *riposted*, you must, of course, parry the riposte and give straight away another blow which is called the counter-riposte)).

Parry the shin, riposte the head and double to the shin (right or left depending on position).

Parry the flank to the right, riposte the face to the left, triple to the head and the face to the left.

Parry the face to the left, triple to the head and to the face to the left.

Right blow to the face, double it;

Left blow to the face, double it;

Right blow to the face, double it to the left;

Left blow to the face, double it to the right;

Blow to the shin, double it to the head, triple it to the face to the right;

Parry to the face to the left, riposte with a thrust to the face, double to the face to the right and to the shin.

(The thrust is given as a thrust in fencing, but “stuffing,” that is instead of extending the arm first and then lunging, one joins these two times).”

Stop hits to the advanced target

Here's a series of stop hits against the advanced target which are extremely useful; against the fencer who knows well how to execute them it will be impossible to attack with a development.

On the first time of my developed blow to the face, stop hit to the wrist⁵ (fig. 8) and, furthermore, for training, parry the blow to the face and riposte to the shin;

On the first time of my developed blow to the head, stop hit to the face (ordinarily or with the point) or to the wrist (fig. 7) and furthermore, parry the head blow and riposte with a thrust to the epigastrium;

Left blow to the face, I parry and riposte with "development" to the head; on the first time of the riposte, redouble to the face on the same side and, furthermore, parry my head blow and riposte to the face to the right;

On my developed face blow, stop me on the wrist and, immediately, redouble with a tripled head blow, blow to the face to the left and blow to the shin;

On my feint of a flank hit, stop me on the wrist and immediately redouble with a thrust to the left;

On my developed head blow, stop my to the face to the right, continue with a blow to the shin and two blows to the head;

At the moment where the adversary lifts his arm to give a developed head blow, strike to the wrist and double to the shin;

Same stop on my developed face blow;

Same stop on my developed flank blow.

Train hard in this variety of stop, it will render you great service against a ordinary cane fencer, whose wrist you will break the moment he makes a move to strike you.

The thrusts are aimed for the pit of the stomach and for the face. If they strike this latter target the result will certainly be considerable, but it is quite difficult, in the haste of a real fight, to avoid missing: Most often, one goes past; I recommend, for this latter circumstance, the following exercise:

Thrust to the face, miss, redouble immediately with a blow to the

⁵ The stop hits must be given very short and with the maximum of force.

face or to the shin.

You will very easily find other combinations yourself, but those which I have just set out will suffice in practice.

—

Don't forget, in the clinch, that it is easy and effective to strike with the butt of the cane; a blow on the jaw will certainly suffice to produce a "knock-out" (fig. 12).

—

The parries ought to be well stopped and the riposte ought to detach with great rapidity.

—

It would be extraordinary to have to undertake a fight in the street with someone who was also an expert in this special fencing⁶; almost always feints and parries are useless and one has but to direct one's blows at targets which present themselves; but, to strike with precision and swiftness, to assure oneself of an advantage when needed over someone else who also has a cane, it is not sufficient to to accustom oneself to strike hard and fast, to parry-riposte, feint, not solely to follow specialised training, etc. but also to assault.

The Assault

Note that in not developing blows one can pull them more easily, and that assaulting thereby becomes possible with serious dogwood canes. The sticks that one normally employs render all assaults according to convention. Developed blows, to have a little speed, ought to be developed to the full, whilst in striking as I indicate, the force of the blow comes from the contraction of the muscles at the end, one can thus assault with heavy canes: It suffices to not "lean on" the blows.

—

Before allowing a student to assault the student must prepare him for it, by means of "silent exercises", such as these:

"I'm going to attack you with a blow to the face, but you will not know if it will be to the left or right; you will thus parry *either* to the left *or* to the right."

And, slowly at first, then *more and more quickly*, the instructor executes one of the two attacks.

⁶ Cane enthusiasts are very few in number.

Then on adds to the two possible blows to the face the blow to the head, to the shins etc.

The student can in turn execute the same exercises *in attacking*, aiming for example at either the left or right of the face, and so on...

—

Of course, the assault ought always to be attended by great courtesy, but it will be more profitable to fence gently, slowly even, with heavy canes than with light sticks, without pulling blows.

Employ a solid mask, extremely padded clothing, shin guards and a good gauntlet extending up to the elbow. The instructor ought to wear, during the lesson, a special gauntlet with metallic covering, in order to train the student to aim at the advanced target without himself risking injury.

The elbow will be protected by a “shell” of leather analogous to that used by Italian sabreurs, but thicker.

—

The blows to the flank, either to the left or the right, are not often used, the ease of execute is great but they rarely occasion a serious wound; certainly, if the circumstances permit them to be fully developed, one can strike to the flank or no matter where with the certainty of seriously damaging the adversary.

—

Blows to the fingers are excellent in a serious combat; well placed, they leave the opponent at your mercy. One must therefore gain the habit, in assaulting, of executing them, and for this reason the canes should have a guard of wicker; the manufacturers of those which are sold at the moment do not protect the hand sufficiently.

I advise you go order some specially, for cane assaults without hand hits or sword assaults without striking the advanced target don't produced any useful training.

Observations

Parry-ripostes at cane are effective in the salle. In a real fight they are very difficult to succeed with; if they are not perfect then they expose one to serious blows to the fingers or wrist.

Stop hits are in general more practical; recall that almost all cane fencers develop, and that unskilled opponents do the same, offering you on each attack a good opportunity to stop-hit.

Against someone who attacks with a blow to the head, if one can give a good stop hit to the arm that will be worth more than waiting for the blow to parry it; the same for blows to the face, placed with skill and rapidity, produce serious results against no matter what attack. Follow them straight away with several other blows if they have struck well and clearly prevented the opponent's attack; otherwise go to the parry and riposte.

You'll hardly have to parry anything but non-developed blows. The rest are easily stop-hit against.

—

Moulinets executed in a figure of eight (fig. 1 and 2) on both sides of the body, or circularly above the head, can impress those who see them performed, but, this intimidating effect marks out the boundaries of their usefulness; yet, against an opponent who awaits you and of whom you are wary, you can perform several brusque moulinets, for this may encourage him to deliver the blow he holds in reserve.

Suppose for example that he has the intention of giving you a head-butt in the chest with a grab of your legs, he would be very well off if you attacked directly with a cane blow to the face, for you would strike only thin air and receive the head-butt, this attack forming a slip; on the other hand, a rapid double moulinet will make him fear an attack; he'll launch his head-butt which will then be easy for you to stop.

—

Against several assailants one must always attempt to not be surrounded; the ideal would be that they come against you in a procession, in Indian file; for that, very rapid displacements and even the feigning of flight are often necessary.

—

I repeat, in the matter of the cane, that which I said on page 16 on the subject of the revolver. *To handle this weapon in a truly redoubtable fashion, one must train in all the defensive sports.*

—

The honest umbrella dear to Mr. Prudhomme⁷ can become a redoubtable weapon in trained hands. Particularly if it is pointed it

⁷ http://en.wikipedia.org/wiki/M._and_Mme._Joseph_Prudhomme

will permit very effective thrusts; *even a woman may strike very dangerously in this manner.*

Around 15 years ago a journalist, Mr. Titard, received an umbrella thrust from a prowler which penetrated his eye as far as his brain; he died a few minutes later in a pharmacy.

Summary

The occasions where the cane could be useful are extremely rare; almost all combat is too close to make use of it.

Accustom yourself to strike fast and hard without developing.

Prefer stop hits to parries and give them often to the advanced target.

Closer distances

Closer in

When one finds oneself at a closer distance to one's adversary, at one or two meters from him, first kicks then punches are suitable.

In th clinch, it's primarily Jiu-jitsu to which one should have recourse.

Which method ought one to prefer?

A question which the reader has probably already asked himself is this one:

“But which is better, French boxing, English boxing or Jiu-jitsu?”

The response is very simple: These various method apply to absolutely different cases; you must employ sometimes one and sometimes the other.

It's the distance at which you find yourself from your opponent which tells you the method to employ.

Above all don't let yourself be moved by the mixed encounters which are wrongly held very often. Last year in Paris and in the provinces one has seen Jiu-jitsu against free boxing, French boxing against English boxing, English boxing against Jiu-jitsu and one has almost seen sabre against epee.

And when the bayonet against the lasso and the yataghan against the bludgeon?

These combats are, on the other hand, in general, very interesting due to the great unexpectedness that predominates there, and due to the merits and the reputation of the champions who keep them going. They bring in money; the people always flock in.

Don't forget that they are not *sporting*. All combat, all bouting or all competition, to merit this precious epithet – i.e. to be honest and *meaningful* – ought to place the adversaries in equal conditions.

One does not see, for example, a duel where one of the combatants would be armed with a sword and another with an axe. Even if this latter were to claim to have muddled through, no one would consent to bear witness to it.

But it's just a case, one will say to me, of judging two different methods. One cannot thus place the adversaries in like conditions...

Firstly, one cannot assess two methods without a considerable number of encounters; still, the judgment will be very approximate.

Jiu-jitsu, for example, is a method of combat in the clinch, whilst boxing is to the contrary a debate at longer range; if the Ju-jitsu man knows well or poorly how to “enclose”, he will win or be beaten; the encounter will not have proven anything but an individual superiority, and that a restricted one; it consists for the Jiu-jitsu man of *enclosing* and the boxer of *stopping*.

—

These systems of defence correspond to different circumstances; each one cannot be valued but in the circumstances which suit it.

The bicycle is of more use than stilts, on a road, but on the sands of Landes, stilts are evidently preferable. Indeed! Assume a match where, thanks to a special tactic, the *stiltist* could take the cyclist on a terrain that suited him, and vice versa! The result would certainly prove nothing for or against the tools, but for or against the intelligence of the champions in attendance!

And then, it would have to be that the representative ignored *all* of the other, and this is never the case.

Padoubny “had” Régnier by a very Japanese leg lock.

Driscoll was trained in London, for several months, against French boxers before encountering Charlemont – who was and is still a good English boxer.

Meekins had for a long time frequented our Parisian salles, and Chabrier – who was his adversary in a sensational encounter at the Cercle Hoche – Boxes very remarkably in the English manner.

It is always thus.

Let us yet suppose that the two representatives of the different methods in each others presence were each *absolutely* ignorant of the method’s that the other was going to employ! It is probably that the first who launched an attack from his special method would surprise his adversary, succeed fully and triumph. Thus it would be to he who attacked first.

Much more chance, not solely the value of the methods but those of the champions, will give the decision!

It is thus impossible to take, from mixed encounters, even the most interesting, the least practical information on the value of one

method.

For victory there is merit in unfamiliar components of the methods, and sometimes even, of the merit of the combatants.

The actual drawback is that, truly, the public, always simplistic, take clearcut conclusions from it.

Is an English boxer put out of action by a kick? The British method is worthless.

On the contrary, does the French boxer incur defeat? This French boxing, what a farce!

A Jiu-jitsu man finds himself put out of action by a boxer, and Jiu-jitsu is but a bluff!

If the opposite happens then there is nothing but the Nipponese method, the rest is but a joke!

Yet each of these three systems of defence is excellent AND OUGHT TO BE COMPLETELY ASSIMILATED BY THE SPORTSMAN WHO DESIRES TO BE ABLE TO COPE WITH ALL CIRCUMSTANCES.

That a French boxer launches a kick clumsily upon which his English adversary immediately launches an effective enclosing, the fact remains that a solidly shod and well trained foot constitutes a terrible weapon which, with a single blow, could incapacitate.

That to the contrary, the English boxer lets himself be beaten, punches do not remain less effective in all serious combat.

That a Jiu-jitsu man throws himself into a *cross* which knocks him out, it remains no less that the Nipponese method is marvellous and it alone teaches real combat grappling on the ground.

—

It's thus that with various revivals the the end of French boxing has been announced.

Following the victory, much less easy than expected – and besides very clean – of Charlemont over Driscoll, and the defeat of professor Chabrier by the fighter Meekins, the French method descended strongly in the opinion of the simple who confuse boxings and boxers.

They based each time their comparison of the methods on the comparison of two men. This was a great error.

I am, note this, of those who insisted much that or boxers trained more in punching; between 1893 and 1897, I multiplied the articles

on the subject; I used to declare to be very inferior every boxer who confined himself to the ordinary bouts of French boxing and *was not capable of defending himself with his fists alone*; I fought the importance given to the majority of the stop kicks which, often, didn't stop but by virtue of the rules established for this subject and, I voted, in the committee of the Boxing Club, an article – never applied, besides – which modified in the sense of my theory of regulating bouts.

I was hardly followed by the Parisian masters, who feared that an English instructor was coming to establish himself in Paris!

And when I had just asserted that in all boxing contests the adversaries would not announce their blows, but to continue outrageously, the same instructors doubted my reason...

Today, almost all our French boxers play decently in the English manner and, in tournaments, kicks are no more announced than punches!

Parallels between the French system and the English system

What does actual French boxing put at the disposition of the practitioner?

1. All the punches of the English method;
2. Kicks with a certain effect when they land;
3. Some wrestling holds;

I do not need to draw the conclusion!

Do we want to compare not the methods, but the men? Do not put before one of our good bourgeois professors one of these hardened *fighters* whose profession is not to teach, but to fight, and who will be trained against kicking, specially, for two months, with all the French boxers he will have been able to find in London or even in Paris.

Put ourselves in the presence of an actual ordinary student of a French *salle* and an ordinary student of an English *salle*; the latter will be beaten, rapidly, I affirm.

And one would repeat the experience twenty times, perhaps, before the victory would change side.

My affirmation is not unwarranted: I have frequented English salles, I have observed for a long time and with great attention the lessons and sparring of amateurs.

The game that they teach and practice is as rules-bound as old military foil fencing: Due to it they are less dangerous, perhaps, than if they were hitting instinctively!... It's sport, not defence.

And it's in a case of keeping at bay several ruffians that kicks are then useful!

Jiu-jitsu

Then, people try to demonstrate that Jiu-jitsu is much superior to boxing.

Is this as much as saying that swimming is more useful than the sword, or vice-versa?

It is as much as saying, as I have done above, that stilts are preferable to a bicycle!

The partisans of the French system and the enthusiasts of the Japanese method are right in turn, I repeat, *according to circumstances*.

Jiu-jitsu is the art of defence *in the clinch*, boxing is the art of *avoiding the clinch*, of repulsing the adversary with the foot or the fist.

If one falls in a river it is necessary to know how to swim, if on fights in a duel it is excellent to be familiar with the sword; around Paris a bicycle is excellent, around Mont-de-Marsan prefer the stilts.

If an aggressor manhandles you by surprise, try then to give him a *chassé-croisé*!

On the contrary, with Jiu-jitsu you'll get rid of him in a few seconds.

If there are many aggressors, how ever feeble they may be, you will hardly be able to employ Jiu-jitsu, but French boxing will offer you incomparable resources..., etc. etc.

It's a question of *Circumstances* and also of *Distance*...

I greatly admire Jiu-jitsu. I trained in it for two summers at the Japanese School in London, under the direction of Myaki, Yukio Tani, Hirano, etc. with enthusiasm, often twice per day. I accord it a very large place in defence. If you were forced to choose between all the methods, I would advise you to prefer Jiu-jitsu.

No matter, if one is not a English *and* a French boxer, one is not complete in that which concerns defence. The mistake was made, in Paris, to “launch” Jiu-jitsu *against boxing*. In London, the Japanese School carefully left the boxers in peace. Myaki and Tani think highly of boxing, and if they accept sometimes, on the continent, to encounter boxers, *they disapprove of such mixed combats* which don’t prove anything but the superiority of one man over another...

Nevertheless, to please those who like to compare cherries and artichokes, let us put ourselves in the presence of the students of two boxing salles, English and French, of which I was speaking above, and one student, also ordinary, of a good school of Jiu-jitsu. Between English and Japanese the result would be quite uncertain, but I’d be betting on the Japanese wrestler, for the Englishman would be quickly unbalanced if forced to approach his adversary.

On the contrary, the Frenchman would almost certainly triumph. The Jiu-jitsu man – who, of course, I suppose ignorant of our method – would expose himself fatally to violent, definitive, blows *sent from a distance*.

—

These remarks, which I make after much study, reflection and experience tend to give our French boxing a clear superiority.

But it must have added to it a great part of Jiu-jitsu, this marvellous system of free wrestling, which leaves well behind it, from a practical point of view, Greco-Roman, Swiss, *catch-as-catch*, etc.

A true boxer ought to know, in the clinch, to throw his opponent and, if there is the opportunity, continue the fight usefully on the ground. *Complete* bouts, comprising ground fighting, would not be more violent than those to which we are accustomed, or little but two obstacles oppose it:

1. The nature of the ground, which ought to be a bit padded for Jiu-jitsu or hard for boxing.
2. The gloves, which are indispensable for boxing, but restrict singularly for wrestling.

Currently, one has thus to train Jiu-jitsu and boxing separately.

Mr. Grainger, the distinguished secretary of the Japanese School in London, has done some research into this subject; he would like to find, notably, gloves which could be taken off at will.

Notice to inventors.

I would not repeat it to you too much, if you want to be all circumstances a dangerous adversary, train from a strictly practical point of, but for a long time, English boxing, *and* French boxing, *and* Jiu-jitsu, *and* also the revolver and the cane.

This book will endeavour to guide your training, to show you the blows, the holds and the combinations which most merit your attention, and also to show you how rationally combine the diverse concepts thus acquired.

French boxing

Observations

For all concerning *punches and kicks* I recommend to you an attentive reading of the boxing book published in the same collection as this.

I attempt to explain here the application to serious combat of defensive sports, but it is impossible, as I have already said, to describe each technique in detail and to explain the technical terms.

This excellent manual will usefully educate the reader who is ignorant of boxing.

As for the divergences of opinion which I may have with its authors, who, themselves, solely envisioned the “sporting” side of their boxing, I will not omit to point these out.

Value of kicks

The kick constitutes something like the “artillery” of defence, if I may dare to speak this way.

A kick, placed on a good spot, suffices in general to put someone out of action. In addition, the simple menace keeps the opponent at bay.

Don’t forget that a man of very little strength can deliver a toe kick to the pit of the stomach or a heel kick to the heart harder than if it were a punch from Jack Johnson!

But too often one finds oneself too close to one’s antagonist to be able to employ the legs.

It’s then necessary to give the “infantry”, i.e. the fists.

The coup de pied bas

[Note: This translates as “low kick” but as it refers to a specific kicking technique I’ve left the original French name in place.]

The coup de pied bas is of the very first order, but on condition that:

1. It is executed in false guard, i.e. striking clearly on the shin and not on the calf. Moreover, in true guard, i.e. when the two adversaries have the same leg forwards, the coup de pied bas only hits the calf and the only result this could produce – with a large superiority of weight and musculature – would be an unbalancing of the opponent;

2. The body does not go to the rear, with the arms dangling behind the hips

Additionally, the blow will not have its maximum effect unless the entire weight of the opponent's body is on the leg that is struck.

The arms ought to remain strictly in front of the body, for the coup de pied bas exposes one greatly to "enclosings" and your fists must be able to intervene straight away.

Given as shown in figure 14 the coup de pied bas also goes further and possesses more violence; it is certainly less graceful, but one does not do boxing for photography; the sport has lost much in seeking less practical reality than the attitudes of dance and blows that have an effect upon the public.

The lower this blow is given, the more it produces an effect; yet one may with a superiority of height direct it usefully at the kneecap, ascending, a bit like in the manner of the direct kick but using the edge of the sole.

The Charlemont method and the Lecour method

I will be *forced* to compare the Charlemont method and the Lecour method, represented now by J. Leclerc, often.

That these excellent masters, who were both my instructors, and for whom I have much respect and friendship, might kindly pardon me from criticising here and there their teaching.

They have besides minds that are too great to despise me – too much common sense as well, for they cannot not feel that if French boxing does not orient itself in a more combative direction straight away, it is helped little by little to disappear, losing its place to the big English boxing events – so lucrative...

...in the Charlemont method the coup de pied bas is given with the leg completely extended, from the attachment of the thigh to the tip of the foot, and that from the start to the end of the blow. In effect, this method consists of a guard almost completely erect on the legs.

In the Lecour system the guard is very much lower and to give the coup de pied bas one first brings the rear leg to the side of the front

leg. The rear leg, still forced to be very bent, extends immediately – a little in the manner of a board which would have bent against the ground whilst holding it in both hands and that one would extend forwards. The shock against the adverse leg is more sharp and the whole more rapid.

Given in this manner, the coup de pied bas is less elegant, as I have said, but it it permits a lesser leaning of the body backwards and not letting the arms fall alongside the thighs. It goes further as well.

In the Charlemont method, it's the throwing back of the body which pushes the leg forwards. I have often discoursed with the brilliant master on this question of the arms being allowed to fall alongside the body or being held in front of the chest during the coup de pied bas.

Here is his reply:

On a coup de pied bas *given at a good distance* you will not be able to be stop-hit in the high line (i.e. that part of the body which is exposed by the throwing rearwards of the arms) but by the stop hit with the toe of the front leg given *leaping*, and, with equal quickness, of course, you will easily be able to return your arms to the position of the parry. And, in addition, the throwing back of the arms gives much balance to the extension.

Theoretically Charlemont is right, but one can commit an error, one can give the coup de pied bas too close, your adversary could “enclose” on the kick by moving the attacked leg to the side whilst throwing himself forwards; he could still bear the blow (either by resistance to the pain, or by the fact that the blow hasn't landed clearly on the shin) and also throw himself upon you; in all these cases as well as others he can find himself right against you, before your body is recovered and before you have found your balance and your guard.

Undeniably the return to guard from the Lecour coup de pied bas is more rapid; the arms resting against the chest are much closer to act, and the position of the body is more prudent.

Another manner

Certain artists give their coup de pied bas, for example, with the left leg letting the left arm fall and holding the right in front of the

stomach; in the coup de pied bas with the right leg it's the left arm which goes in front of the pit of the stomach and the right which lowers itself along the body.

This intermediate procedure is not to be despised. The throwing back of an arm to the rear facilitates balance, and the position of the other protects the most sensitive part of the body.

...Yet when one is in an affair with an English boxer, even this mixed method of giving a coup de pied bas appears dangerous and, instinctively one never employs it; it's very familiar to me; and in the numerous bouts of French boxing against English boxing which I have withstood in England I have not used it. In extending the kick I drew both my arms in front of my stomach, simply.. that was not the result of any reasoning or any calculation; I *felt* that it would have been dangerous to expose myself more.

Remarks on the coup de pied bas

One would not train too much in the coup de pied bas and examine all the methods of execution which it includes.

It's a simple method of attack and one of the most effective. It is in French boxing what the straight left is in English boxing.

It's relative facility makes many beginners believe that after a few lessons they know it. On the contrary, if very quick to arrive at the "shape" of it it requires much practice to strike with force, precision and timing.

It ought to be extremely rapid whilst pressing against the target; in effect touching the adverse leg does not suffice; it's essential that it feels the effects!

Also, the return to guard ought to have a very great speed.

Many artists make the mistake of giving this blow with a simple push; it's not without hitting a dummy *with street shoes on* that one manages to have that "strike" at once both sharp and pushing *which is all the value of the coup de pied bas*.

The first procedure of unbalancing in Jiu-jitsu (see fig. 23) comprises, we remark, a coup de pie bas but given a bit more laterally that that of French boxing and on the bottom of the calf. It too does not produce any result itself, or a simple push, or a small shock which is too sharp.

One may give the coup de pied bas either in place, directly, or advancing, i.e. advancing the front foot around thirty centimeters forwards before hitting.

Against a little-trained opponent this advance of the foot can be usefully combined with a feinted high punch, but if the antagonist is, on the contrary, fearsome, if above all one fears that he will “enclose”, it is necessary to deliver the coup de pied bas in place.

Defence

You know the defence against the coup de pied bas? It consists:

Either retiring a little the front leg (Lecour method); or lifting the leg and drawing the foot towards the rear leg a little like a stamping horse (Charlemont method).

One can even “stop” the blow, i.e. to hit the attacking leg with a sharp kick from the front leg (take care to not flex the knee of the stopping leg too much; it suffices almost to “receive” the shin of the adversary on one’s heel).

Against enclosing

In executing a coup de pied bas it is necessary to always fear the enclosing, i.e. that the adversary avoids your blow by moving his leg to the side whilst throwing himself forwards – ordinarily with a jump – which puts him at punching distance.

If he is more expert in English boxing and heavier than you he will try to achieve this result; his first blow given at distance whilst leaping will not perhaps be very hard, but those which follow will probably have much value.

It’s mainly when two adversaries are in true guard that the “enclosing” is practical (striking the lead leg, of course); but on the other hand one ought not to strike with the coup de pied bas but in false guard, and in false guard the “encloser” exposes himself more to stop hits with the foot or fist.

It’s why, in false guard, the Quillier brothers – two excellent instructors both combative and intelligent – performed their enclosings striking with the arm placed to the rear and rather in lunging than in leaping; I’ve seen certain of their students, and they themselves, touch very hard in this manner, which should also be quite exceptional; it has, in effect, the drawback of not putting you close enough

to your adversary, of not permitting you to double and triple the punch that you give in enclosing.

Special stops against closings

One ought to train oneself to enclose with much neatness, speed and to follow the first punch with many others without a break, but it is no less necessary to know perfectly how to defend against closings. You will not be able to spend too much time at this special training.

There are several methods for this.

First, recall that the defect of the coup de pied bas is to permit the enclosing; so, never try it against an opponent who is mobile on his legs and who leaps about in front of you, first because, as I have said, you won't do him great injury on hitting⁸, and then because he is probably waiting for the moment to avoid the low kick to precipitate himself into the clinch.

Each time that a French boxer is "enclosed upon" by an Englishman, it was almost always because he attacked at the wrong time with a coup de pied bas.

Your instructor ought to train you, in the lesson, to execute very neat stop hits on *unexpected* closings.

The best are these:

1. By the direct kick aimed at the sexual parts either with the rear leg which, then, *commences only* the coup de pied bas, as a rapid feint, and continues it, on the enclosing, as a direct kick with the toe, or with the one in front which lifts whilst the other interrupts the attack half way to be put on the ground; the adversary is placed just in the manner to receive this stop terribly.

If, for example, being in false guard – you in a right guard and him in a left guard – you commence a coupe de pied bas and instead of stopping you place your left foot on the ground, the toe in front, around forty centimeters from your right foot, this right foot can give on the enclosing with the left fist a formidable direct kick at the sensitive area which I mentioned above.

⁸ One ought not to strike with a coup de pied bas but on a leg upon which the whole of the weight of the body rests, I have already said; otherwise the result is without importance; barely a "bruise".

2. By the horizontal kick with the leg placed in front.

Very practical in true guard because then the toe comes to hit the pit of the stomach; in false guard it could reach the kidneys quite hard, but it risks going past or hitting too high or too low.

3. By the stop hit with the heel, “chassé”, to the body.

This stop hit has a very large pushing force; at an equality of weight it repulses the adversary to the rear and thus stops the enclosing, even if, whilst that often happens, it doesn't strike well and clearly with the heel. But, often, it pushes more than it hits.

Do not employ it with an inferiority of weight, or at least in this case it is better to aim it at the knee.

The stop by the horizontal kick (given with the front leg, with the toe) is more easy and almost always does more damage than that given with the heel “en chassant”, but this last can perhaps be given slightly too late without great risk, it ends up pushing in place of hitting; whilst if the other is a bit delayed it is your leg which strikes along the body and you will then find yourself in a dangerous position.

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If your adversary is in the habit of enclosing from too far and very clearly you need but barely commence the feint of the coup de pied bas designed to make him enclose and your stop hit, either with the toe or the heel, will then be executed with the leg placed much in the rear – which has just made the pretence of departing – and it has an even greater strength.

Ordinarily the stop is executed with the leg which feints but, as I have said, it can also be given with the other. For example, both on guard to the left, I make a feint of a coup de pied bas with the right leg and at the moment where my adversary enters, I put the right foot on the ground and I execute with the left leg a stop hit to the body, either chassé or with the toe.

This method of doing it is slow. Most often the coup de pied bas ought instinctively to be transformed to a stop hit without changing the leg.

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Of course, on an enclosing with punches, all the stops with fists are possible (see later).

Certainly, if one can receive the “encloser” with a hook to the jaw – or better with an upper cut, in the case where it often happens, he is bent forwards – the result is appreciable, but it will be much more if you strike with the foot.

You ought *either never to attack with the coup de pied bas or to be able to stop an unexpected enclosing with punches on that attack, and that by the kick appropriate to the position of your opponent.*

Instructors don’t train their students enough to *instinctively* stop the opponent who encloses on their coups de pied bas.

Two useful exercises

It is necessary to accustom oneself to strike coups de pied bas on a hard object – whilst in all the salles one hardly ever gives them except into thin air.

The right foot ought to acquire the habit of encountering a hard object without it the result being the slightest damage to it.

Employ as a mannequin either a heavy bag or a padded post. Have, for this training, solid town shoes.

You must end up being able to deliver a *series* of coups de pied bas without doing any injury to your feet.

—
Here is a little known exercise that will give you much speed and accuracy with the coup de pied bas.

Your instructor, or a friend, holds a cane perpendicularly near to the ground, at your distance for the coup de pied bas; suddenly, he presses the cane against the ground, and leaves it there but one or two seconds during which you must discharge your coup de pied bas.

He can make the exercises harder and harder for you in putting some irregularity in the pressing of the cane against the ground, and in diminishing the duration, in surprising you, and fooling you with false pressings, etc....

He will increase your stretch by moving the cane from you little by little.

Often one has to aim low “in time”, since the adversary, after high feints, puts his foot on the ground to launch, for example, a chassé.

The exercise in question will prepare you well.

The chassé bas

The chassé bas is an excellent technique, but it is in general badly executed; it ought to “depart” in a single time, while with the means that the Charlemont method teaches it clearly has two times...

I have often said to Ch. Charlemont that whilst I greatly admire the manner in which he practices and teaches the high kicks, I appreciate less his low kicks and notably his chassé bas; a few days before his combat with Driscoll, I gave him this advice: “Your chassés bas are slow and push much more than they strike; leave them aside, they expose you to enclosings; and if you succeed with them they won’t do much damage to your adversary.”

The experience showed that my advice was not wrong. Not one of the chassés bas of the eminent instructor weakened his opponent; he was vanquished by several toe kicks to the body.

When Chabrier, who practiced the Charlemont Method with respect to kicks, fought the Englishman Meekins I gave him, also in vain, the same recommendations; he hit splendidly with several chassés bas, of which all the effect was but to jostle Meekins, and yet, he received the chassés so fully that he was twice thrown to the ground; he got up absolutely unscathed. Chabrier, realising he was fighting a losing battle, simply started using pure English boxing; he realised too late that my advice was good.

The slightest displacement of the adversary forwards or to the side suffices to annul the chassé bas of the Charlemont method but not that of the Lecour method, which leaves in one time, like a punch, and strikes sharply and hard.

The current representative of the excellent Lecour method, Julien Lecour, executes the chassé bas very quickly, but perhaps not worrying enough about its power, he “prepares” it by turning the toe of his front foot a little inwards, which loses a part of its force.

Theory of the chassé bas

Here is how this technique should be performed:

Being on guard, to the left for example, almost entirely *front-on and with the knees bent*:

1. One vigorously brings the right foot close to the left foot, to

its right, the toe turned to the rear (fig. 15) and with that *the knees always bent*;

2. The one vigorously extends the left leg which finds itself as if driven away by the right foot, the toe of the right foot inwards in order to hit with the heel; the weight of the body is carried on the right leg which must be very bend so that the left leg goes as far as possible. The body turns quite forcefully to the right (fig. 13).

The two times ought to be merged into a single one so that the momentum of the right leg, the twisting of the body and the extension of the left leg occur together.

To return to guard there is nothing to do but the reverse movement.

Observations

It is important:

1. To be, and the start, bent upon ones legs, without which the blow will have no force;
2. To commence the blow *very much face-on*, without which the force of the hips is not put into the finish.

Above all do not leap in executing the chassé bas, but slide at ground level.

Train on a hard object and on a cane as with the coup de pied bas.

The occasions to use the chassé bas are the same as those of the coup de pied bas. But, this last attack suits feints much less, as those which we are dealing with.

It is claimed that the Lecour chassé, being executed without “folding the leg” has no force; this is an empty objection, as in his excellent method the guard is “sat down” on the bent legs and the leg is thus naturally and sufficiently bent.

Combinations

The feint of a punch with the front arm followed by a *chassé bas* forms quite a practical combination.

In effect, for the *chassé bas* to be very hard, it is necessary that the attacker has the weight of his body on the front leg; now, one obtains this result easily by executing a feint with a straight from the front arm to the face, at need making a light tap with the foot – that the blow should immediately follow without the slightest hesitation.

The more the feint is pronounced the more the blow is easy.

In the street, an inexperienced opponent will certainly go to parry on the feint and fully receive the *chassé*, i.e. he will quite probably have his leg broken; in any case he is out of the fight.

The feint of the *chassé bas*, straight punch to the face with a leap is a very practical technique in French boxing *sparring*. If your opponent is a true boxer, you can try the “feint *chassé bas*, feint a punch to the face and high *chassé*”, but *beware of stop hits!*

Against an antagonist in the street these movements would be too complicated.

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The *chassé bas*, I repeat, is one of the best ways of attacking and riposting in French boxing and one should possess it fully.

Keep a good watch of the “finish” of its execution.

Many students in the Leclerc salle execute it badly; like their instructor, they turn the toe of the foot to the inside and are not bent enough on their knees at the moment of departure. Once more, this blow ought to be commenced *with a guard bent low and almost face-on*.

Always avoid making noise with the sole of your rear foot, that proves that you are jumping, and if you’re jumping you will then find yourself too dependent on the terrain; is it slippery? You’ll fall on the ground. Is it heavy? Your blow will have no speed.

High kicks

You are going to see that I differ absolutely in opinion in relation to low kicks with the chapter written by the instructor Castérès, student of Charlemont, in the book on *Boxing* in this collection.

But we are going to find ourselves returning almost to agreement in relation to the high line.

High kicks are extremely well taught by the Charlemont method, which is also that of Castérès; it gives to the student the very precious qualities of balance and flexibility. Its only fault – in my opinion! – is to bend the leg exaggeratedly before striking, which augments its extension but removes from the blow itself the effect of the hips, weight and impetus.

Perhaps it also seeks more elegance than practical efficiency.

But it's a great error to believe that one cannot, without imprudence, hit higher than the waist; that depends on the degree of training and flexibility of leg that one possesses.

I know circumstances where high kicks have produced the greatest effect in the street. On the other hand it often happens that one's adversary bends down, leaning forwards, and that one can hit him on the body or even in the face without lifting the leg much and consequently without risking a loss of balance.

Remark besides that such a difficult blow, exceptional even, could perfectly well not be considered an imprudence if he who performs it is a great artist!

Just as a medicine which is poison for one is a remedy for another, a mediocre boxer will similarly have to stick to simple blows whilst a strong artist could, without being accused of imprudence, have recourse to more complicated methods.

It is necessary, as a general rule, to only try what one has well “in the hand” or “in the foot”. That varies, not only according to your strength *but according to whether you are or are not in training!*

Let a champion of French boxing have an affair in the street when he frequents the boxing salle three times per week, and he will be able to use a superb *chassé croisé*; but, on the contrary, if he hasn't practiced *the noble art of self defence* for two years then he will do well to employ a more simple procedure.

Toe or heel

I prefer in relation to the body kicks with the *toe*, agreeing in this with the Quillier brothers, to those given with the heel.

Indeed, it is quite difficult to hit cleanly with the heel, most often it's the flat of the sole which hits and not the heel; moreover, even if one hits the body well with the heel it is difficult to really *hit*; in general, one only pushes.

It's the great defect of the *chassé-croisé*⁹.

This latter blow, if one possesses it well, is extremely powerful, it "shifts" one's opponent easily; sometimes even, it throws him onto his back, but without injuring him, it pushes rather than hitting and if one tries it against an opponent of superior weight one could perfectly well throw oneself to the ground as if one were pushing at a wall.

And then, it requires much space; it is yet more powerful if it is done from further and if one "crosses" more.

Now, in these conditions, an opponent who is a bit quick on his feet could avoid the blow, by a movement to the side and the the attacker would find himself in a detrimental position.

But, its principal fault is, I repeat, that it pushes rather than hitting. I thus advise to do it with a simple "replacement of the foot". This way the rear foot simply comes to take the place of the front one. It's in this manner that Professor Albert performs and teaches it.

Don't bend the striking leg too much, start anyway with the knees a bit more bent.

The blow is thus shorter, sharper and it strikes better *in one time*; it can be delivered from closer and it's rapidity is infinitely greater.

Horizontal kicks

Horizontal kicks, when they are aimed at the stomach, are nimble and very effective; its with these that Charlemont finished getting rid of Driscoll.

Besides, each time that a French boxer has encountered and Englishman, he has *had* to hit him with the toes in the stomach or chest.

⁹ See *Boxing*, in the Sports Library.

The horizontal kick at the stomach can equally be given “chassant”, i.e. with the front leg and jumping, as if it were a *chassé croisé*; there still, and especially, I will recommend to do a replacement of the foot rather than a crossing.

But always prefer, when it is possible, the simple horizontal kick with the rear leg rather than the same kick as a “chassé”. It is more direct and harder. Don’t turn as much of a profile as the Charlemont method indicates; the blow cannot be but better; perhaps it will strike less horizontally, a little ascending, but, as one’s opponent is almost always leaning forwards, the blow will still strike perpendicularly to the body and your arms will remain in front of you ready to intervene (fig. 18).

A method of grasping well how the toe kick to the pit of the stomach should be executed consists of being, for example, in right guard, placing the left leg behind the right leg horizontally at the height of the knee joint and extending it forwards whilst turning to face to the right.

Don’t develop the habit of decomposing the blow in this manner for, clearly, you don’t need to start by placing one leg behind the other, in a cross. But, this exercise executed from time to time will prevent you from describing a great circle with the striking leg and will force you to not deviate from the straight line.

The old master Chauderlot used to demonstrate in this way the kick to the chest given with the toes or with the heel.

The direct kick

The direct kick is very instinctive, everyone knows more or less how to do it, it can be directed at the kneecap, the low abdomen or even at the body if the opponent is very bent forwards; its results are in general very serious, but it exposes one gravely to the stop hit and commanding of the leg.

It is performed with the rear leg which one lifts highly, the knee well bent, to strike forwards and ascending.

Kick to the face

The kick to the face is a horizontal kick aimed at the face. No difference in execution.

I have said that an artist of large size and how has a supple leg may, at great need, execute it at an antagonist presumed to be inferior and leaning forwards.

In the case of success the result is always considerable, the violent contact of the foot with the face generally suffices to put one out of the fight.

Could one unbalance oneself?... Not easily if one is well trained in French boxing.

And, in any case, if you are a sufficient Jiu-jitsu man that's not going to worry you.

It's above all because it is difficult to succeed completely that it is necessary to not employ the kick to the face except in exceptional circumstances.

Commanding the leg

It is necessary to be very trained in both commanding the leg itself and in various methods to unbalance the adversary thereby, it is perilous to try to give a kick if one does not know how to easily extricate oneself if one's leg is seized.

A good French boxer, moreover, escapes easily when his leg is held. The Charlemont method is in this regard very remarkable: The students it creates almost never have their legs held.

One can follow commanding of the leg with definitive *locks* (see, later, Jiu-jitsu).

In the street

In the street, the kick which will ordinarily be delivered upon you will be the *direct*, which it is sometimes possible to stop by receiving it on the heel, as if it were a coup de pied bas, – your opponent will then certainly be out of the fight.

In any case one can easily grab the leg, especially if one changes guard to the rear at the same time.

The leg lock (fig. 87, 62, 77) following immediately after the fall has certain effect; executed in pressing the forearm in the middle of the calf it causes great pain, but it does not wound, whilst it will certainly dislocate the foot if it is placed a bit higher; one can thus proportion the result to the circumstances.

In a real fight, I don't mean a fight in the ring, but an ordinary battle in the cloakroom of a theatre, in a café, in the street etc... it often happens that one finds oneself immediately too close to the opponent to be able to kick; in any case, it is very exceptional if one can give two; if the first misses one finds oneself almost certainly too close to give another.

But if the first is well "successful", i.e. if you've picked your moment well and delivered the kick to the full, your opponent will certainly be out of the fight.

As well trained in French boxing as you may be, never try kicks too close or without knowing well where you are striking.

No approximations!

But if the leg or the stomach of your adversary are clearly offered, let fly preferably the coup de pied bas or the horizontal kick close to the pit of the stomach and with the thought of continuing the battle straight away, if there is the opportunity, with punches.

Don't forget that whilst the shod foot is a terrifying weapon which suits being directed at particularly sensitive spots to obtain and immediate incapacitation; a violent blow thrown at random produces less effect than one less powerful but well placed!

It's not a matter in a real fight of simply "hurting" an opponent; if he is redoubtable it will only serve to infuriate him, which will multiply his strength. It is necessary, I insist, *to incapacitate him immediately.*

Too many "French boxers" give their kicks "at random", accustomed to announcing "touché" to their opponents. They never ask "in a real fight, what would the result have been?"

If the case is serious, don't forget the direct kick to the low abdomen, either from the front or even from behind, if you have succeeded as figure 49, and thus as general rule I recommend turning one's opponent and getting behind him.

No more than I wanted to compose a treatise on the cane, I don't claim here to write a course on French boxing. I don't have the space. I suppose even that the reader is familiar with the terms used in our national method.

I wanted only to show that which French boxing ought to be if envisioned from the point of view of combat.

Examination of the Charlemont method

To clarify the method of rendering, in my opinion, French boxing more combative, we are basically going to examine the boxing method of Mr. Charlemont, of which we have already had to speak – and which has formed such excellent students – criticising in moderation the manner in which it teaches to deliver blows.

As a whole it has very great qualities, it develops balance marvelously and permits the delivery of formidable kicks without risk of falling, but it needs to be adapted to real combat.

In examining it in this manner, we will abide by the words of Mr. Charlemont senior, who had taken care to write himself, on page 196 of his treatise, the very just words which follow:

“In writing this book we have in no way the pretension of having written the last word on French boxing. We believe, to the contrary, we have left much to do to those who will come after us. There are certainly gaps to fill in, but we leave this task to future generations, for in the study of boxing they will find an ample exercise for their minds and bodies.

This book is but a canvas upon which the instructor can elaborate to infinity, exercise his initiative and give free rein to his intelligence.

There is always something to be learned or created to arrive at perfection; the most knowledgeable have not yet been able to attain it.”

The guard

In the street, taking a guard is not always necessary, so to speak. It would often even be dangerous for it would alert your adversary to your intention to strike him.

I recommend anyway a very close guard in order to not expose oneself *to having one's arm seized in a wrestling hold*.

Instructors of French boxing have a tendency to have their student perform all their movements in true guard (i.e. when he has the same leg forward as the instructor).

Now, one ought to know *how to fight equally well in true guard and false guard*.

English and American boxers have the fault of being almost always in a left guard. I've seen, in London, certain celebrated ama-

teurs completely disoriented in front of an adversary who is in a right guard.

But we are reading the Charlemont method. On page 49 the straight punch to the face in place is described in the following manner:

The straight in place

“Two movements – First movement (in a left guard): You must bend the right arm, retiring the elbow to the rear and turning the right shoulder fully away, the forearm placed horizontally along the body, the hand closed, the fingers above, the fist at the height of the right breast, the right leg more bent and the body a little inclined to the rear than in the guard, the left leg remaining extended without stiffness.

Second movement. – By a vigorous arm extension, throw the punch directly forwards, aiming at the face; at the same time you must bend the left leg, extend the right and carry the upper body forwards.”

It would be more suitable to first teach the student to strike *with the lead arm*, which is particularly useful in real combat.

American and English instructors, – our teachers in the matter of punching! – dedicate moreover several weeks, sometimes several months, to the education of the lead arm; indeed, one will always strike naturally with the rear arm and it is very difficult, to the contrary, to give a straight punch with the lead arm with force.

As for the first movement, it consists of a retiring of the arm which must be done away with. The fists must start from where they are placed without the least withdrawal, and that which applies to the lead arm also applies to the rear.

It is absolutely erroneous that this withdrawal can augment the force of the blow; it cannot but reduce its speed and warn the adversary. In addition, it accustoms the student to only put the extension of his arm into his blow and not the weight of his body, the relaxation of his shoulder or the force of his hips.

Parry

The defence described consists of parrying laterally with the left arm the punch with the right, and with the right arm the punch of the

left, being in left guard.

In the lesson it's indeed possible.

But, in sparring?

The following paragraph appears to me to contain advice of little practical value, and it suffices to read it to realise this.

“One must, in parrying with the left arm, incline the upper body to the rear, at the same time bending the right leg and extending the left leg. This movement is for the purpose of augmenting the security of the parry and to be able to riposte whilst throwing the weight of the body forwards and by an extension of the rear leg.”

No “covering” of the jaw, the heart, the pit of the stomach is described during punching; whether one attacks or one parries, the unoccupied hand is contracted to the rear against the breast, leaving the body and the face completely exposed.

The swing is described in this manner:

The swing

“Two movements. – First movement (*always in left guard*): you must extend your right arm horizontally to the rear to its full length, without stiffness, the hand closed, the exterior above and consequently, the palm below.

Second movement: Throw the right arm at the rear forwards, making a horizontal half-circle in order to hit the left part of the face with the side of the fist

At the same time that one executes the first movement one extends the left arm forwards to its full length. In the second movement it must be bent as is prescribed for the first movement of the punch to the face in place.”

That's rather a large swing!

Pseudo English boxing

If I turn to the sixth part which contains “special exercises drawn from English boxing” I find nothing which, in truth, resembles English boxing. I see there series of blows given alternatively with one arm then the other without any care for the conditions of combat or accuracy.

One also finds there some absolute fantasy movements like this one:

“10th exercise. Slips by movements of the lets to the rear to the right, and ripostes with straight and horizontal punches.

If your adversary attacks with a punch to the face with his right arm whilst advancing or his left arm in lunging, you must slip by pivoting towards the right on the left foot, carrying the right foot to the rear of the left foot at the same time, i.e. describing a quarter of a circle to the right so as to be placed in a left guard.

In this position, deliver a straight punch to the face with the left and in pivoting to the right on your heels, deliver a horizontal punch with the right arm, and in pivoting again on your heels, but towards the left, give another horizontal punch with the left and re take a left guard.

Give the horizontal punch with the right arm, in turning the body, either to the face of the flank. It is necessary to place the right arm, bent horizontally, the fist touching the left shoulder, the back of the hand turned uppermost.

For the blow given with the left arm, the fist ought to touch the right shoulder”

This is a regrettable “fantasia”.

And do you know how the straight left with a leap is indicated?

“To give the punch to the face with the left arm in leaping, being in a left guard, one must take the left foot to the rear near to the right foot, strongly flex your legs, *bend your left arm and retire your shoulder to the rear* as is prescribed for the punch to the face in place. This placed, to deliver the blow, you must bound, throwing the upper body forwards by a vigorous extension of your right leg, the left leg also being carried forwards, the right foot being placed straight away behind the left foot.

The extension of the right arm should take place at the moment where the left foot touches the ground.”

In attacking in this manner one finds oneself completely exposed to all varieties of knock-outs.

Reform essential

Evidently all this part of the Charlemont method ought to be replaced by real English or American boxing.

It dates from a time where the method from across the Channel was completely unknown, where one saw nothing of it but most

often mediocre representatives at infrequent intervals. Also, Mr. J. Charlemont *had very great credit* in establishing series of blows, parries and slips which, inferior of course to those which are done now, were none the less very superior to the general principles taught in the era.

In all that concerns punches we have but to bring in from the English and the Americans.

Let us pass on to kicks.

Coup de pied bas

Here is how the coup de pied bas is described:

“Two movements. – First movement: The right leg being lightly bent, you must throw it vigorously and directly forwards, such that the heel brushes in passing the inside of the left foot and that the middle of the right foot, placed across, strikes the shin of the opponent’s leg, the foot stretched out with the toes pointed to the ground and turned outwards and to the right.

To deliver the blow you must extend the left leg with vigour and the moment where it passes the right leg, and at the same time throw the arms to all their length each side of and to the rear of the body.

This last movement augments the impulse given by the extension of the leg and maintains the body in perfect balance.

Second movement. – After having hit, you must return the leg vigorously to the rear and take the position of left guard straight away.

During the execution of this exercise the left foot does not shift, but the leg ought to bend as much as possible at the moment the extension of the right leg, which facilitates the extension and makes the blow strike very low.”

I have already reproached this manner of executing the coup de pied bas for the throwing of the arms and the body to the rear (see p. 40).

Parries

The possible parries are very well indicated but in the stop hit Mr. Charlemont’s students take their knee too far to the rear although the book simply says that one must “parry with the foot placed across to the rear.”

In exaggerating this flexion they avoid the blow more easily but their stop comes too late, does not meet the attack cleanly and is less hard.

High kick

In matters concerning the high kicks the Charlemont method is extremely remarkable, and I hardly see anything but points of detail to modify there.

Its sole fault in general is to exaggerate flexions.

Here for example is how the horizontal kicks are described.

“Four movements. – First movement: You must turn to face to the left pivoting on the left heel.

By this movement the left shoulder is entirely effaced and inclined to the rear, the arms, conserving their position, are then placed on the left side of the body.

Second movement: Lift the right leg whilst bending it horizontally to the front, the toe extended, the heel brought as close as possible to the buttock.

In this position the knee, the heel and the toes are placed in a horizontal line.

Third movement: Extend the leg horizontally striking above the belt against the flank of your adversary with the toes, , by an vigorous extension of the leg.

Fourth movement: Having hit, return the leg to the rear whilst pivoting to the right on the left heel, and replace the right foot to retake a left guard.”

In my opinion the third movement ought to be completely joined to the second, otherwise all the force that the rotation of the body could give will be lost. It leaves but the force, as a “whipping”, of the extending leg. Nevertheless the combinations of exercises indicated in the Charlemont method, the position of the arms, the care giving to posture generally, give the student a grace and speed of leg and above a balance that is extremely remarkable.

Between the disciples of Mr. Charlemont and those of the other instructors there is in this last regard an enormous difference; the latter appear, and are, heavy, awkward and clumsy when they hit high.

The partisans of high and of low play are irreconcilable.

In my opinion one must know how to aim both high and low. Certainly a coup de pied bas or a chassé bas – in the Lecour manner – cleanly hitting a shin upon which the weight of the body is resting, will probably terminate the combat.

But the pit of the stomach, the tip of the heart and the kidneys are extremely sensitive areas that are often uncovered and which a well trained foot can reach easily and with force. Why deprive oneself of these resources?

Sometimes, even, an adversary who is very mobile on on his feet leaps constantly around you looking to enclose – and executing a coup de pied bas then would be imprudent, whilst a high kick could perhaps be very effective. It's a question of circumstances. Your opponents game should dictate yours.

Any lack of objectivity is absurd.

Probably, no amateur as braved French boxing against English boxing in serious bouts as much as me.

In all the British salles I frequented I was constantly asked to do some French vs. English boxing. Well, if it was a case of an adversary completely ignorant of our method, low kicks sufficed. But in the contrary case I had to have recourse to high attacks and stop hits. Due to Messrs. Charlemont's excellent lessons I was able to execute them; had I not been able to I would have found myself lacking.

I recommend you thus to not confine yourself exclusively to the study of low kicks, but to train yourself to kick high with as much force and grace as possible.

—

I said above that one could legitimately reproach the Charlemont method for exaggerating flexions of the legs in the high kicks. It's certainly appreciable in the case of the chassé croisé, which if one executes it in the manner indicated, produces more of a push than a blow.

In addition, it is ordinarily delivered from too far and it thus becomes easy to avoid.

“Four movements. – (In a left guard).

First movement: You must turn to face the right, turning on the toes of your feet.

By this movement the left shoulder is placed in front and the right shoulder to the rear, the body ought to be inclined to this latter side and the left arm should move immediately in front of the body; the right arm being almost extended to the right, the arms are both placed on the right side, the right leg is bent and the right arm stretched out.

Second movement: Cross the legs by moving the right leg *behind* the the left leg and going past it.

To facilitate this movement it is necessary to flex the legs whilst crossing them.

Third movement: Lift and bend horizontally the left leg and thigh, the knee approaching the body; the foot bent, the heel directed forwards.

Fourth movement: Extend the left leg vigorously forwards, in a straight line horizontally, striking with the underside of the heel, above the hips or on the pit of the stomach.”

There is, according to me, an advantage in not crossing the legs, or at least a very little, to execute the second movement with a “replacement of the foot”. In the third movement one should not bring the kneed so much to the body, otherwise one loses the force acquired by the momentum of the legs in the dash.

This way the blow pushes less. It is much more sharp. It requires less space. It’s not a rush. It impresses the public less but it is more effective.

It is objected that the student who doesn’t retire the arm or the leg fully in the lesson will give the blows without any extension in bouts; it is added that he who can do more can do less, and that coming stronger, the boxer will proportion the retirement of his arms or legs to the circumstances.

But, in my opinion, the student who gains the habit, for example, of executing his straight left in retiring the arm, will not then manage to eliminate this useless withdrawing from his came without great difficulty later.

The same is true of the *chassé croisé*; despite his efforts he will always have the tendency to put into his blow only the force of the third movement (that of the simple extension of the leg) and to loose that which he could gain from the dash.

Moreover, executed without crossing, or almost, the chassé starts more in a single time and with more accuracy, it hits better with the heel and there where one wishes, whilst when crossing greatly it is ordinarily the flat of the sole which hits and jostles. Professor Albert delivered it in this manner with a celebrated speed and power.

With this modification the chassé croisé becomes an excellent combat blow being able to be launched without preparation, very suddenly, and to be followed by appreciable results.

In that which concerns the chassé bas, I accord a very clear preference, as I have said, to the Lecour method.

The turning kick?... Here's an offensive procedure which one expects to see removed from a study reserved to combat?... Yet I feel that if it is not to be employed often, it can render very great service in certain conditions.

First, here is how the Charlemont method explains it:

“Three movements.

First movement in a left guard: You must make a half turn to the right on the spot, pivoting on your heels.

By this movement, the right shoulder will be placed in front and the left to the rear, the arms not having shifted their position will naturally be placed on this latter side.

Second movement: Lift and bend the right leg and thigh horizontally, the knee approaching the body, the foot bent, the heel directed forwards.

Third movement; Extend the leg vigorously forwards, in a straight and horizontal line striking with the underside of the heel above the hips or at the pit of the stomach. ”

I will not advise anyone to think of executing this blow, or to *seek it out*, but it is useful to have it well in the leg for if your adversary, by means of a parry to the outside, brusque and well taken, makes you turn your back, the turning kick struck either at the body or at the knee could be extremely useful; For example in true guard to the left you attack with a horizontal kick with the rear leg; the adversary parries with his right hand, from his left to his right, making you turn; he then has a good opportunity to enclose; but your foot lifts and performs a stop hit in turning with the heel to the body or on the leg.

It matters, to succeed well in this movement *in extremis*, to not resist the parry; on the contrary give way to it.

The parries of kicks and commandings of the leg are very well explained. It is the same with escapes. Mr. Charlemont's students appear to have a veritable immunity in matters concerning commanding the leg.

The kick to the face is very much opposed by adversaries of French boxing. I bind you nevertheless to train it much, even if for nothing but suppling you up; if in the lesson you can give it with ease it will be all the more easy for you in bouts to strike the pit of the stomach.

I repeat: An artist of great height and suppleness could easily reach the face of a smaller opponent, especially if his knees are bent and he leans forwards; the attack is then given hardly higher up than an ordinary kick to the flank. A kick to the face given in such conditions, with confidence, and landing fully, will almost certainly incapacitate.

—

I am completely in agreement with the author when he says:

“In placing some wrestling techniques here we don't have any intention of occupying ourselves with this exercise in a complete manner. We wish only to make use of a few movements amongst the most useful from the point of view of defence, and we have chosen those which could be an effective aid in a fight with boxing.

Besides, the wrestling such as is practiced in France does not seem to us to be a serious exercise for defence, given that outside the few practical techniques the others could not serve in combat, since to perform them, one must throw oneself to the floor in order to be able to, by one's own weight, pull one's adversary down with one in the fall. As a whole French wrestling could be a good gymnastic exercise; from the point of view of real fighting we prefer free wrestling.”

It is certain that if Mr. Charlemont had known Jiu-jitsu when he wrote his book, he would certainly have annexed it to his excellent method!

—

I am much less of the same opinion as him when he says:

“The student ought always to be placed in front of his instructor at a distance such that the latter *cannot hit without moving forward*.

Each time that the student wants to deliver a kick with his rear leg, he will have to, to approach his adversary, *win the measure*, then, the kick having been given, return vigorously to his previous position.”

In this manner the student *picks up the habit of fighting from too far away*, he gives all his blows upon advancing, crossing his feet, i.e. *at a distance almost unknown in real combat*. Closer, he does not know how to muddle through the affair.

I ought to take the habit of delivering direct blows at a short distance.

In this regard, the Lecour method is superior, even in that which concerns high kicks; the student takes lessons and bouts close up and his kicks are launched directly, without preparation, in a single time.

—

With these rectifications (adoption in all that concerns punches of English and American principles – execution of low kicks according to the Lecour method – attacks sent more “in a single time”) a French boxer will certainly have the advantage over an English boxer, even with a certain inferiority of weight and of vigour.

But, I instruct you from now on, reject the guard said to be American, inclining forwards! In the ring and when one is only employing fists it is excellent. In a serious combat it will expose you to all possible kicks and to dangerous wrestling holds.

—

But, the student will very soon have to accustom himself to practice French boxing without calling the hits. That’s a manner of playing that is excellent – which also implies, of both sides, great courtesy.

The French boxer accustomed to stop a more light blow and at that where his adversary does not continue the offensive if a stop hit grazes him, will find themselves without resources against enclosings and series of attacks from English boxers.

It would be otherwise, even with the defective principles that he employs today, if he gained the habit of keeping the combat going without stopping.

—

I have often present the criticisms in this chapter verbally to Charles Charlemont who, beneath his bluff exterior, likes very much

to think about his art. His responses can be summarised in these lines:

“Certainly, a vigorous and trained boxer does not need to retire his fist up to the shoulder, as I have instructed to do.

One can even give solid kicks with less flex of the legs than my students do.

But, who are these people?

Men of the world, either rich idlers or professionals who are only very exceptionally athletes. If I didn’t exaggerate the flexion of the leg before the blow, I would not obtain any striking force, or I’d be forced to have them do physical culture most of the time or in any case insist upon a tedious manner of practicing the elements.

I am not forming champions for the ring. My aim is to give to each the method for defending themselves, whilst giving them good exercise. In this latter regard my method is, I do not fear to say, incomparable; children of seven or eight years and old people having passed their sixtieth can practice it as easily as young people of twenty years.

You reproach me, for example, when the student attacks with the front arm, of having him retire the other fist up to the shoulder at the same time, thus uncovering the pit of the stomach. I am forced, not only – in my opinion – so that the second blow be hard, but so that in the entire movement the chest is well opened and the series of blows has symmetry.”

These are certainly good arguments from the *professor*. One must not forget that, more than anyone, Mssrs. Charlemont senior and junior have contributed to the acceptance of boxing in good society, which, until then, had not wanted to admit anything but fencing. They have been obliged to sacrifice a little to the necessities of the lesson.

Whereas, in this book, I envisage, purely and simply, *the necessities of combat in the street*.

Here is, to finish, a series of exercises of which very few are *directly* related to defence, but they will improve your suppleness infinitely.

“Attack me with a coup de pied bas in place.

The same advancing.

Fly out on my advance, attack me with a coup de pied bas.

I attack you with a coup de pied bas, parry, riposte with a coup de pied bas.

On the same attack, parry an riposte with a straight punch with the lead arm, leaping.

On the same attack, stop me with a horizontal kick placed in the pit of the stomach (repeat this exercise three times).

On the same attack stop me with a chassé with the heel to the body.

Repeat these two last stop *on leaping*.

Attack me with a horizontal kick.

Same attack: Double it.

Kick to the face, I parry and, at the moment where you return to guard, I attack you with a coup de pied bas, slip and enclose with the front arm (repeat this exercise three times).

I attack you with a coup de pied bas, parry and riposte to the body with a chassé using the leg placed to the rear.

Attack me with a direct kick with the rear leg; after it strikes, place your foot on the ground in front and give a second direct kick with the rear leg.

Feint a coup de pied bas, horizontal kick.

Feint a coup de pied bas, kick to the face.

Feint a punch to the face, chassé croisé to the body (repeat this exercise three times).

Parry my chassé croisé making me turn and riposte with two punches, one to the flank, the other to the face.

Feint a chassé bas, punch to the face.

Feint a punch to the face, chassé bas (repeat this exercise five times).

Feint a chassé bas, feint a punch to the face and chassé bas.

Feint a chassé bas, feint a punch to the face and chassé croisé to the body.

On my chassé bas, enclose with a swing with the front arm followed by a cross with the other arm.

Horizontal kick with the front foot with a leap (repeat this exercise five times).

On my *chassé croisé* stop me with a stop hit of the heel on the thigh.

On the same attack, score a stop hit with the toes on the sexual parts.

Attack me with a horizontal kick with the front leg in leaping, I seize your foot in two hands, draw in your leg, unbend it, and if that does not make me let go, hit me with two punches in the face commencing with the front arm (repeat this exercise three times).

Parry the horizontal kick pulling the leg a little to you and riposte with a straight punch with the same arm, leaping.

Same parry, and riposte with a *coup de pied bas*.

Parry the kick to the face and riposte with a *chassé bas*.

On the first action of my *chassé croisé*, enclose with a straight punch to the face in leaping.

Attack me with a *chassé croisé*, I parry on the outside and make you turn; put the attacking foot on the ground and execute a turning kick.

Feint the *chassé bas* with the front leg and *chassé* to the body with the rear leg.

—

In false guard:

Repeat first, two times in succession, the *coup de pied bas* in false guard to the left then in true guard to the right.

Attack me with a horizontal kick to the chest, I seize the leg, escape. Repeat this exercise five times.

Attack me with a kick to the face, I parry and riposte with a *coup de pied bas*, stop me on the shin.

Feint a *chassé bas*, feint a punch in the face in leaping and punch in the flank with the rear arm.

Feint a *chassé bas*, horizontal kick with the rear leg (repeat this exercise three times).

On my *coup de pied bas*, enclose with a lunge punching with the rear arm.

I execute a feint of a horizontal kick, fly out and at the moment where I place the foot on the ground to continue the *chassé croisé*, perform a *chassé bas*.

Parry my kick to the flank and grab my leg with both hands. Pull it and lift it whilst changing guard to the rear to cause a fall.

On my direct kick, in changing guard to the rear seize my foot upwards by the heel and the toes, in tow hands, lift and push at the same time at need in changing guard forwards.

If I throw myself upon you, leaning forwards, stop me with a direct kick (repeat this exercise five times).

I attack you by a feint of a *chassé bas* and a straight punch to the face; slip to the outside and stop me with a cross with the rear arm to the jaw.

Mark me with a *coup de pie bas*; at the instant where I “enclose” with a straight punch with the lead arm, stop me with the same foot in the pit of the stomach.

This is obviously just a part of the possible combinations of French boxing, nevertheless this series forms a “scale” which, repeated at each session, will train your legs very usefully.

You will certainly rarely have the chance in a street fight to execute such complex moves, but one should not be restricted to practicing those movements necessary to a fight in the street; you must, on the contrary, under penalty of not acquiring quickness or suppleness, seek out difficulty and practice difficult and complex movements.

Special commanding of the leg

I will finish this chapter by indicating a hold take from *catch as catch*, and which usefully completes the parry of the horizontal kick.

In true guard to the left, I attack you with a horizontal kick, parry in the ordinary manner, but continue the parry by encircling my leg, from below, as shown in figure 19; place the other hand on the shin: A violent movement pulling from left to right will dislocate the knee straight away before your adversary falls to the ground.

Train this hold. It is unknown and extremely effective.

Punches

General defects of punches

The inconvenience of punches is that in giving them, one risks injuring one's hands.

The hand is a grasping organ, made for holding and not for *hitting*. As a general rule, the metacarpal bones are too delicate to withstand the force that a very vigorous extension of the arm produces.

Ah! If a fighting glove of 3 or 4 ounces protects the hand then it's a different story; not only does one not injure oneself in striking, but the "knock out" becomes rather more easy to deliver! ... for example, with bare fists it's difficult to put an opponent out of action by striking the angle of the neck, the jaw and the the ear¹⁰, though with a glove one clearly fills this angle and it's not even necessary to hit very hard.

The majority of the effective blows that we see executed in the ring and which earn our admiration are not practiced with bare fists.

Formerly, in England, when fights took place without gloves, they lasted immensely longer. While the combatants employed wrestling techniques and threw each other to the ground with great force, perhaps five or six times each quarter of an hour, they were still at least as vigorous of those of today. They ought to have finished very quickly and yet their fights always lasted a long time; they most commonly ended because one of the adversaries was exhausted rather than beaten.

Not having gloved hands they could not deliver their blows at full power. There is the entire reason!

One of their principal tactics consisted, instead of parrying or slipping, of receiving the blow on the bony part of the face, by which means their opponent would break his hands.

Tom Cribb, one of the most celebrated fighters of the 19th century had the speciality of "breaking his opponent's fists with his head." He carried off several victories in this manner (notably over the illustrious Jem Belcher).

Each time that John L. Sullivan, the ex- great champion of American, met Charley Mitchell, champion of England, with gloves, the

¹⁰ In real combat one achieves this end more easily by giving a blow with the heel of the hand, as is shown in figure 111.

latter, who was very much lighter and smaller than him, was as nothing and was knocked through the ropes. On the other hand, if the fight took place with bare fists it lasted two and a half hours.

The nakedness of the hands compensates slightly for an inferiority of weight. The “big fellow” strikes harder without gloves than a “middle-weight” but the difference would be much more considerable with ordinary *fight gloves*. The stronger man doesn’t employ all his force with bare fists.

Certainly, by training to strike against the heavy bag whilst hardening ones fingers with alum and tincture of iodine, one can develop a tanned epidermis or natural glove; but that’s a training technique which very few folk, other than professional fighters, would care to adopt.

This book is written for amateurs.

In addition, in the street, the body is protected by clothing; all the blows that are so effective in the ring have a much lesser chance of being effective: Most commonly when executing them one does not but seriously injure one’s hands on buttons or other hard objects contained in the pockets.

American or English methods?

The “American method” is constantly compared with the classic old English method and with such insistence that one would have us believe that it comprises an absolutely new and special means of attack and defence.

Note that the majority of those who laud it excessively, verbally or in writing, have never worn gloves.

And, the cleverest of them would be rather embarrassed in differentiating the old and the new styles!...

Such illustrious American pugilists of the last 20 years, Corbett, Peter Jackson, John L. Sullivan, George Dixon, Griffo, and many others, were exclusively using English principles. Some other younger boxers, amongst them Tommy Burns was the first noticed, had adopted a somewhat special style.

This style suited the methods of the ex- champion of the world remarkably, and believe that it’s due to fetishism that it has been copied by so many.

How could one define it? Generally speaking, one could say that

it constitutes a *very adroit utilisation of the conventions of the ring, and withdrawal from real combat.*

It consists, *entirely*, of fighting very much closer, and, by consequence, of employing straights in place or with a lunge less often than very short semi-circular crosses; less attacking than provoking the offensive to stop it and enclose by a sequence of *crosses* and *uppercuts* (you will recognise here the obligatory tactic of the small man who, such as Burns, often fights with an inferiority of weight) to take a position that hides as much as possible the areas of the body targeted by the *knock-out blow*.

Such are its characteristics.

The legs are not faster, in this famous “method”, as has been said; Corbett, who had an ideally classic game, Driscoll, the actual English light-weight champion, to name but these, offered absolutely marvellous examples of speed and skill in useful movement. The “old” fighters used to attach the greatest importance to quickness on one’s feet.

As well, it’s in favour of the recent Yankee system that it has almost suppressed the *swing*.

Yet, this sort of slap with a closed fist has never been seriously employed in the ring *by good boxers*; besides, it does not possess any force unless the gloves are heavy and constitute some sort of heavy weapon on the end of a loose arm. The old and appreciated English treatises – that of O’Donnelly amongst others – declare that one has more chance to sprain one’s wrist than do much damage to one’s adversary.

In the times when *fights* took place with bare fists, only or almost only straights were employed for the simple reason that the various “hooks” which comprise the essentials of the “American game” hurt the hands if they weren’t protected by gloves or land with a perfect precision.

The hand, again, is made for holding and not for striking. The English method justly takes account of that. The Americans have often reproached British boxers for striking “as if they feared hurting their fists.”

This reproach is a compliment!

Evidently, with wrappings and gloves constituting a sort of cestus

around the fingers, one may hit any way. Furthermore, one may parry with “blocks” which would, with bare hands, be impossible.

—
 “Crouching” is not a new innovation at all!

The famous Cribb, who broke opponents’ hands with his skull, had according to writings of the time a guard quite like that of Jeffries and of Burns.

This position is, *in the ring*, certainly superior; it gives much authority to round blows and it protects against any surprise the areas susceptible to the “knock-out”.

But, if one fears wrestling holds – particularly Japanese wrestling – it would become very perilous.

It is exactly the attitude that the Jiu-jitsu men call “the fatal error” due to the number and the danger of the techniques that it invites.

Cribb, besides, despite his extraordinary vigour, was often thrown roughly to the ground, and used to say himself that he feared only falls in any fight.

Ring and real combat

Once more, *in the ring* the Yankee game is right... *in the ring!*

But to those who do boxing to defend themselves, I say: “Study the old methods commonly used when a *fight* took place almost under the same conditions as a fight in the street.”

Similarly, for the last fifteen years, I have said the same to those who train with weapons for the duel: “Train in the fencing of the time when one fought every day and anywhere, the times where the lesson had as its proof victory or defeat in the duel of tomorrow...” One would consider this manner of fencing with the arm almost extended and the point on line as very backward, and yet it is the practical fencing of today!

And since I’m addressing this subject, I will add that on one hand I’m delighted that English boxing is flourishing in France – I had written some articles in its favour between 1893 and 1897! In an era where five amateur representatives could be counted in the public assaults, barely, MM. Breneau of Laborie whose formidable success has not been forgotten, the publisher P.-V. Stock, who fought with a great deal of energy, courage and skill, Van Rose, quo is today a

referee of the first order, Paulian, and the author of this book – on the other hand I deplore that this has resulted in supplanting French boxing rather than rendering it more combative and less acrobatic!

A toe kick to the point of the stomach, a low kick in false guard, a stop hit with the heel to the knee; these are very effective if one has boots on!

At this marvellous Jiu-jitsu of which the press no longer speak, after having vaunted it to the point of fraud, and beyond!

But let us return to the fists.

In-fighting

Close combat, *in-fighting*, is no more new. The most illustrious and, probably, the strongest pugilist that England has ever produced, Jim Belcher, made a speciality of it around 1830.

In all times there have been champions who, by nature or by calculation, were *in-fighters*.

One could cite in the twenties.

It is necessary to ignore the history of boxing to consider those of today as innovators.

Let us now see its utility.

Close, one naturally strikes harder... A stepping straight left is less forceful than the same blow with a lunge or in place and above all than the *cross* with the same arm at the half-clinch.

Nothing is more obvious...

But, at such a short distance one exposes oneself *extremely* to wrestling techniques! Recall that it's not a great many years since these were banned in fights. I saw in 1893, in London, in 1894, in Chantilly, two fights where they were used; in 1895 in Jersey, I undertook a very hard fight myself, where a happy *waist hold* won me a difficult victory, and, to tell all, being but half-senseless...

At its beginnings, boxing was essentially practical. Every *prize-fighter* was also and outstanding wrestler; in the clinch they would cast their opponent to the ground with the greatest violence possible and I assure you that they weren't always getting up cheerfully!

Ah! In those days one used to see few of these interminable clinches which render all actual bouts tedious!

And I assure you that our most illustrious *in-fighters* would not "enclose" with such happy confidence if they were to have at the end

of their dash the perspective of a rude fall!... And also they would not lean forward in such an imprudent manner!...

When wrestling techniques were no longer authorised the English conserved their manner of fighting. But, *the Americans profited from the suppression to modify theirs.*

In the ring – I insist upon it, *in the ring!* – this new method is certainly more practical than the old one.

In the street I prefer the old style which strikes from further, keeping distance better.

Don't take my word for it! Have a bout with a boxer who is also a wrestler, and permit yourselves to continue with wrestling at the clinch. You will see that, *spontaneously*, you will keep your body upright on guard, you will not approach your adversary with as much confidence, you will seek to hit from further away...

And a kick, no matter which, landing on an opponent who is bent forwards produces the maximum effect.

—

It is appropriate to not deliver punches with the bare fist except advisedly.

Swings, for example, don't have any value, I repeat, they have never had any except with big gloves which give them "weight"; I prefer, greatly, to attack and to stop-hit, the *cross* and the *uppercut* to the jaw, given very close and short. One must learn to defend against swings and never to employ them.

Straights with the lead arm

The straight with the lead arm is performed in the following manner:

Leaving the position of guard where, we recall, the elbow ought to touch the ribs, extent the fist forwards, the nails as much on top as possible; *at the same time* incline the body forwards, turning side-on without excess; the rear arm should remain over the pit of the stomach (unless the forearm has to be placed in front of the jaw to cover against a stop hit).

I insist on "at the same time"; if the arm leaves before the body the blow will have no force; if it leaves after the body, or it is drawn back a little first, it will only produce a push, and additionally, the attacker will be exposed to various dangerous stop hits.

The turning side-on ought to be arranged to give the maximum extension but leaving the authority of the blow. To appreciate it, place yourself in front of a wall and push with your extended arm; you will easily find the good position for the finish of a straight¹¹.

Above all, strike well with the top of the large bones of the hand.

The effort of the hips and of the rear leg should absolutely coincide with that of the arm.

If I were an instructor, I'd have my students, for about ten lessons, strike with their lead arm completely extended, in order to habituate them to put into their blows *all* the force of their hips, shoulders, rear leg and also their bodyweight... Recall that the extension of the arm is as nothing in comparison to the other factors; alone, it will at worst produce a "swollen eye". Above all one must look for the hardness of the blow. In a bout or a fight in the ring, one may gain a victory by a series of light blows; that was the tactic of Corbett who exhausted his antagonists with a series of little strikes. But in the street it's a matter of obtaining an *immediate* knockout.

Each one of your movements, whatsoever they may be, of the fist or foot, must have their maximum force. Besides, you will appreciate quickly from practice that the harder one strikes then the faster one strikes.

But it's during your first lessons that you must above all see to it that your method of giving the blow be perfect; the bad habits that you would gain then would become almost impossible to correct afterwards.

No haste!

Dwell rather upon the basics; before moving on to feints, develop very powerful simple blows.

Ordinarily, instructors don't insist enough on the elementary first principles for fear – quite legitimately! – of boring the student.

If you really have a "passion", if you desire to become if not in the ring but in the street, a fearsome adversary, don't fear the monotony at the beginning; the time that you will spend putting all the force

¹¹ It's on purpose that certain details here will contradict the lessons of reputed English and American instructors. I recall that this book is an *adaptation* to real combat of the principles of the *salle* or the *ring*.

at your disposal into each of the various possible blows you will gain greatly from later.

Straight with the rear arm

The straight with the rear arm is given in the following manner: On guard, your fist will be placed against your chest, going a little past the pit of the stomach upon which the wrist does not completely rest; the elbow touches the hip. You move the fist a little way from the body, the nails as much on top as possible, and you extend the arm following the principles laid out above; the other fist (left) is placed in front of the pit of the stomach (unless for tactical reasons you are obliged to place it in front of the jaw to protect the face).

In all the straight punches, let the rear foot rest flat on the ground, contrary to that which many of the English and American instructors teach; you will strike harder, sharper and without falling forwards.

Straight with the lead arm, lunging

The lunging straight with the lead arm is executed as with the static punch, but adding to the blow a *slight* lunge forward absolutely comparable with that of fencing; the rear knee ought to be completely straight.

The same blow with a leap

The leaping straight is performed thus: you “repulse the ground” with the rear foot whilst throwing the other foot forward around two shoe-lengths, the right foot follows and is going to be placed behind and *very close to it*, the toe pressing forcefully on the ground, the heel raised; the blow must strike at the same time as the left foot hits the ground.

The leaping straight is often performed to the side, i.e. being in a left lead, instead of leaping directly towards your opponent, you leap a little towards the left turning the toe of your left foot towards the right and placing your right foot behind the left as usual.

The hardest punches are certainly given on the spot or with a very small lunge, but the leaping ones have the advantage of greatly surprising an inexperienced opponent who finds himself keeping a distance where he would think himself invulnerable.

It has often happened that boxers who, challenged by “come on, then”, “I’m waiting” or “I’ll kill you” from an opponent in the street who is perfectly on guard, execute a leaping straight which connects fully, and hear the other cry “you caught me off guard!”, an unjust but sincere accusation which is the simple result of the surprise one feeling oneself struck when one thought oneself out of reach.

When training specially the leaping blows with the lead arm one can acquire a considerable speed.

At the distance necessary for a leaping straight one can easily give kicks.

Attacks with the rear arm

Strikes with the rear arm are given exclusively in place or in lunging.

Straights to the body are given like those to the face; as for the position of the hand, it ought to be *as much as possible* the same ; with glove, the Anglo-Saxon instructors teach to strike with the nails below but, with bare fists, it’s almost the top of the small hand bones and not those of the metacarpals which strike, if one observes this position.

Besides, I have told you that in a serious combat, the role of punches to the body is very much less than in the ring. One’s adversary is clothed and one does not know exactly where the tip of his heart or his stomach are and one risks injuring one’s hands on the buttons of his waistcoat and hard objects which could be in his pockets.

Crosses

Crosses are excellent very close, at the half-clinch. When straights can only push, strike with crosses.

The right cross

The right cross is given in this manner: First, you move the fist from the body as for the straight; then almost without the elbow leaving the hip, being in left guard, you turn to the left lifting the the right toe and pivoting on it. The arm extension does not occur, so to speak; theoretically, even, it need not take place. It’s the twisting of the body which gives the blow.

The left cross

The left cross is executed in the same manner as that of the right, but the first action is naturally done away with.

One should throw crosses with the thumb uppermost; in effect, they reach the jaw sideways, either from right to left or from left to right, and no longer from the rear forwards as with the straight.

Don't punch with the nails below as is frequently seen done.

First, you will injure your fist and then, it is very difficult to not lift the elbow in striking in this manner and thus the arm does not make a "a single unit" and the blow loses force.

The uppercut

The uppercut is given either with the right or left in two manners: Firstly, you make a half circle with your fist, lifting it and retiring it to the rear, then in lowering it you strike upwards at the forward inclined head of your adversary; if his head is completely bowed you end the blow with the nails below in order to strike well with the top of the metacarpals; if on the contrary it is not completely bowed then leave the nails above, always for the same end.

Defence

The parries are ordinarily executed either with the forearm which knocks away the attacking arm with a sharp upwards blow, or laterally with the opposite hand which pushes the arm aside, but this latter procedure, which is excellent, demands more training and timing.

Slips

Slips are the lateral movement of the head which are performed in front of an attack; this then meets nothing but thin air.

Stop hits

Ordinarily, whilst one is slipping your opponent's blow, one strikes at the same time. This is what one calls a "stop hit".

For example, being in a true guard to the left, if I am attacked with a straight left, I lean my head and upper body quite strongly towards the right and at the same time, in this position slightly inclined to the side, I execute myself a straight left at the face, my

opponent's hit passes alongside my head, grazing my left ear, and my blow (which is a stop hit) strikes my opponent straight on.

On the same attack I may yet practice the same slip and, instead of stopping at the face, strike to the flank at the tip of the heart.

Formerly, in the street, one never had to do a slip, but now, such is the prevalence of English boxing, one could perfectly well have an affair with someone who commences hostilities with a straight left!

A few days ago I saw two urchins of thirteen or fourteen years old fighting at the Opera square, with a mastery that would not have been out of place in the ring at Wonderland.

—

It is essential to as much as possible, in slipping, find oneself outside the opponents arm in order to not in the line of the punch with his other arm.

For example, in true guard against a straight left I should slip to the right, and against a straight right I should slip left – although this rule, which it is always good to remember, contains exceptions: Thus it is very frequent that one slips left against a straight left, stop-hitting the flank with the right or even the jaw with a right cross.

The cross as a stop hit

Combined with the slip the “cross” is, with bare fists, an excellent form of stop hit. At the half-clinch specially one can place it in a very effective manner; but beware – it's important! – strike well with the end of the metacarpals.

Give it as close as possible with the arm entirely contracted, including the fists at the shoulder; it should be above all, I repeat, the movement of the body which gives the force.

Thanks to this complete contraction one has a much lesser risk of hurting one's hands or spraining one's wrist.

—

The *straight*, the *cross* and the *uppercut* are the only three blows to employ in combat.

Practically, I conflate the hook and the cross.

A certain number of boxers strike their straights obliquely and a bit like a cross. That permits them to reach, for example, the tip

of the jaw in the sense of dislocation, but the blow is less rapid, less long, and more difficult to give well with the end of the metacarpals.

Most often, in the street, a straight to attack or stop hit suffices; the inexperienced opponent almost always strikes with a right “hay-maker”; give him, to full extent, a straight left whilst slipping slightly the head to the right and you will surely put him in a bad state.

As a general rule, one almost certainly surprises an attacker by a straight left, either in place or leaping; the aggressor receives the blow in full when he’s not waiting for it, at a distance such that he thinks himself out of distance.

Thus, train seriously your straight left; be certain to give it a great deal of quickness, force and precision.

And, remember well this very important general recommendation:

As soon as you have hit with a punch, double it, triple it, even if the effect it has produced is always considerable.

Observations

Aim always at the *lower jaw*.

The forehead offers a lot of resistance, the famous punch between the eyes, of which they always speak in the novels, has never stopped a redoubtable adversary.

The blow on the eye produces a harsh bruise which lasts around a couple of weeks and greatly affects one’s vanity, but it is without immediate effect.

The nose is more sensitive, however this still won’t put one out of the fight.

I insist that in the street one must only strike carefully, when one is forced but, then, one’s opponent must be put out of action immediately.

If you are very precise and you can clearly reach the angle of the upper lip and the nose, a bit ascending, (but not completely ascending as it’s not a case of “rolling up the nose” which the Savatiers formerly called a “*musette*”). But with a punch, don’t miss it; it’s a very sensitive location; the Japanese strike it dangerously with the edge of the hand, but to be able to strike in that manner whilst standing one must be alongside one’s adversary; but, in the majority of cases he’ll be facing you.

As a general rule, whatever the variety of punch employed, you will find it advantageous to strike *on the lower jaw*.

In addition to the numerous and important nervous reflexes leading there it is itself very weak. It's only attached lightly to the skull, and if the muscles that support it are not strictly tightened, and the teeth not pressed together, a relatively light shock will suffice to dislocate it or, in all cases, produce a shock which resounds throughout the skull.

No area of the human body produces, if it is struck, so immediate an effect.

The *uppercut*, when one can land it, is one of the best "knockout blows" there are; ordinarily it throws he who receives it on his back, not without breaking several of his teeth.

I know a French champion of English boxing, who threatened with assault by an enormous porter, knocked him out and broke seven of his teeth with an uppercut delivered at the moment the thug threw himself upon him.

I have advised you to double and triple your punches, but don't for this purpose strike the first with haste, recall always that a single blow *well given and well placed* suffices, even if it is relatively light, to put one out of the fight.

Almost always, even now that the English method is very widespread, the opponent you will encounter in the street is your inferior in boxing and you may hit him where and how you wish; thus don't hurry yourself and strike a good spot.

The difficulty consists often in not parrying or slipping *too early*; recall that there are two ways to receive a hit. The first consists of not parrying, the second of parrying too early!

Also, an inexperienced opponent *would not see* a feint that is too rapid or too complicated.

Most often all feints are useless; a straight blow suffices: Your antagonist is so surprised by the speed that he not only receives your attack in full but he then says that you have taken him off his guard; if, nevertheless, a feint is necessary it ought to be very obvious.

If you feint above – against an inexperienced foe – menace above his head, *in the direction of his hat* and very vigorously. If you feint

low menace the lower abdomen. You will obtain this way, from an ignorant, much bigger parries.

Recall also that the effectiveness of a feint depends greatly on its suddenness. If it leaves from a static position it will be much more plausible and will truly surprise an opponent.

Against a frequent posture

If your adversary is standing in the old louts' guard, the left arm horizontal across the body and the right wrist to the rear, it will suffice to feint low to strike high. I would advise you, for example:

Feint with the left at the body to strike the jaw with the same arm.

Feint with the right at the body, to strike with the left at the jaw, straight or with a cross.

This last combination is especially practical and decisive.

I advise you less, though it is possible, to use a low left feint to strike at the face with your right, for your adversary will only know how to use his right arm, and if he strikes just at that moment as well, the result will be a regrettable double hit.

If, by chance, the body isn't protected but by light clothes, you'll be able to strike either the flank or the pit of the stomach by:

Feint left at the face and strike with the same arm at the pit of the stomach;

Feint right at the face and left cross at the pit of the stomach (it's excellent to double this last blow with a right cross to the jaw).

The feint with the left at the face to strike with the right at the pit of the stomach can equally be employed.

But against an inexperienced man, I commend to you above all blows with the left – always to avoid the double hit which could be produced by two simultaneous attacks with the right.

Have “well in the hand” these few strikes revealed above; be capable of giving these with lots of speed and force. They will suffice.

Yet, I still recommend the following combinations:

In a right guard, feint a straight right to the heart, straight to the jaw with the same arm and double with a left uppercut.

In a right guard, feint a straight right to the face, left cross to the pit of the stomach and straight right to the jaw.

In a right guard, feint the straight left at the face, right cross to the heart, left uppercut to the jaw¹²

Parries to the outside

In a serious affair, parries on the outside – almost forgotten in sparing – are very useful; they permit the giving of extremely powerful blows to the exposed target. A skilled boxer can defeat them but an opponent in the street will not manage it unless he has a certain experience of combat.

On a punch or a menace from the left you parry with the right arm whilst performing, with the chest, a quarter turn to the right (fig. 107) and you find yourself thus very well placed to deliver a riposte either with a cross or a very violent uppercut.

On an attack with the right – one is primarily attacked this way in the street – parry on the outside with the left and riposte with the right; the result will be neat.

You may yet parry in the same way but with the other hand (the right). In this case you must grab your adversary's arm and make him turn a little. One can then place a very violent riposte either on the ear or on the neck.

Ex.: On a punch with the right arm, parry on the outside with the left, seizing the arm, and continue your adversary's movement to make him turn; riposte with a straight right.

On a blow with the right, parry with the right hand as above and riposte with a straight left.

The side-step

This is an English procedure of the very first order to avoid the rush of an adversary by throwing oneself to the side.

Its utility could be large in a serious fight, if in front of an unheralded attack one doesn't have the space to fly out and it's necessary to go to the side.

You are, I suppose, in a left guard; draw the left foot behind the right and shift the weight of the body, which was previously on the right leg, to the left leg; straight away leap to the right exactly as if you were executing a leaping blow to the right (of course, without

¹² The opponent is supposed to be in a left guard; it's in effect this attitude that inexperienced men take spontaneously.

a movement of the arm!) and re take your usual guard facing your adversary. This appears very easy; yet it's a movement that's also difficult to "catch" but useful to possess.

To vault to the side in the contrary manner (towards the left), still being in a left guard, you have but to execute a straight left whilst leaping to the side, but without aiming to hit; at need don't even move your fists, content yourself with accomplishing the movements of the legs.

You can, in certain cases, feint this attack to the side and suddenly perform a side-step to the right, which will surprise greatly.

Slips

One can have to perform slips in the street, but very simple ones that don't require any special instructions. Don't have recourse to them unless it is absolutely necessary and if your adversary is, by all indications, a boxer.

The disadvantage of performing slips is, in effect, to sometimes permit one's adversary to perform wrestling techniques.

Series of training

Training

Here are some “series” of training, simple and graduated.

In training them assiduously and in adding them into sparring you will be always ready to maintain punches in no matter what ordinary affair in the streets.

“Attack me with a straight left in place.

Same attack with a lunge.

Same attack with a leap.

Repeat the three exercises above doubling the blow with the same arm, that is to say that as soon as you have hit, you withdraw the shoulder slightly to the rear and give a second blow, which ought to be as vigorous as the first.

Repeat the three first exercises, doubling with the right to the face, that is by following the first blow with a second with the right, in place.

Same exercise, but double the right to the body at the tip of the heart.”

During all these exercises, at the instant where you attack your instructor extends his arm slightly in the direction of your face, to accustom you to attack a little to the side or even to cover yourself with the right arm raised in front of your face, in order to avoid the double hit. It will be the same each time you strike with a straight right to the face. If it’s a case of the straight right to the face it makes the same movement as the other fist. When you are more trained it will be able to outline sometimes the stop hit at the face and sometimes the stop hit to the body.

The doubles and triples ought to be executed with the greatest speed, but without the strength of each leaving something to be desired. The successive movements ought to be, in the lesson, *simultaneously broken down and linked*.

“Attack me with a straight left to the heart in place; then with a lunge; then whilst advancing.”

On this attack, the instructor indicates sometimes a stop hit with the left to the face, in order to accustom you to cover yourself or have the head sufficiently to the side, sometimes an uppercut with the same

arm against which you cover your face with the right forearm.

“Feint a straight left at the face in place and a straight with the same arm to the body with a lunge.

Repeat the same exercise in the opposite manner, that is the feint at the body and the straight at the face.

Repeat the two previous exercises varying them in relation to the legs, that is performing the feint sometimes in place, advancing, leaping, or the blow, or both.

Feint a straight left in place at the face and straight right at the body. Repeat this last exercise with a leaping feint.

Feint a straight right at the body, and a straight left at the face. Repeat with either the feint or the blow done as a leap.

Attack with a leaping straight left, double it with the same arm whilst leaping again and triple it with the right in place.

The same tripled, but entirely in place (in order to accustom you to delivering a series of blows rapidly).

Feint a straight left at the flank in leaping and a cross to the jaw in place.

—

On my straight left slip to the right and stop me with a straight left to the face.

Same exercise, but stop me on the flank.

Same exercise, but stop me with a cross to the face, always left – that which will oblige you to engage more.

Same exercise but the cross at the pit of the stomach.

On my straight left parry with the right forearm and riposte to the face with the left.

Same exercise but give the riposte to the flank with the left.

On my straight left, parry from right to left with the open right hand making me slightly turn, and riposte with a straight left at the angle of the jaw and the ear; double immediately with a straight right to the flank.

On my straight left, parry with the left forearm, laterally, from right to left, riposte with a straight right to the jaw, double with a straight left at the flank.

Same attack, same slip, but stop me with a right cross at the angle of the jaw.

On my straight right stop to the left and stop me with a right to the face.

Same movement but the stop to the pit of the stomach.

On my straight right stop me with a left in the face, inclining the body to the right.

Same movement, same slip, but direct the stop to the flank.

On my straight right slip to the left and stop me with a right cross the the jaw.

On my straight right parry with the left forearm (slightly rising) and riposte with a straight right to the face, double with a straight left at the pit of the stomach.

On my straight left at the body parry with the right forearm or the open right hand and riposte with a left uppercut.

On my straight right to the body parry with the left forearm or with the open left and and riposte with a right uppercut.

—

Attack me with a leaping straight left, to the face, very held back; I parry with the right and riposte with the left, slip my riposte to the right giving me a straight left.

Repeat this exercise, executing on the riposte all that can perhaps be opposed as a stop hit with the straight left.

I attack you doubling with the left, *receive* the first and stop me on the second with a left cross to the jaw, slipping to the right...”

It is necessary to accustom oneself in training to half-receive certain blows, above all when this receipt gives an occasion for you to hit with effectiveness.

“Attack me with a straight left; predicting that I’m going to stop you with a left cross and slip to the right, cover your face strongly with your right forearm and, the moment the cross is parried, execute a left uppercut.

On my feint of a straight left, execute a straight left slipping to the left and leaping, double it immediately with a right cross to the jaw.

On my feint of a straight left take a violent parry with the left arm, from right to left, and attack me with a straight right changing guard forwards.”

Blows with a change of guard are powerful but slow; don’t use

them but on an inexperienced opponent.

“I attack you with a straight slipping to the left, stop me with a right uppercut.

Feint a left cross at the pit of the stomach with a leap, aim to almost touch, and give a right cross at the jaw in place.

Same exercise in the opposite sense, that it commence with a feint of a cross at the face to aim at the flank.

Feint a straight left at the flank and right cross at the jaw.

Same movement in place in the opposite sense.

Left cross in place doubled with a right cross equally in place.

Same exercise but double the first cross by a second with the same arm.

Left cross, double a right cross, triple a left cross.

Left cross double with a right cross, tripled with a left uppercut.

—

One my swing or too large cross with the right, slip to the right, let the blow pass over your head and give me a straight left at the angle of the jaw and ear, double it with a right cross at the stomach.

Same movement in the opposite sense on a left swing.

On my straight left, slip to the left and stop me with a straight left¹³, double with a right cross at the jaw and triple with a left cross at the body.

Same exercise, but replace the last cross with an uppercut with the same arm.

On my straight right, slip to the left and stop me with a straight right; double this with a left cross to the jaw and a straight right to the body.

Same exercise, but replace the last cross with an uppercut with the same arm.

Feint a straight right with a change of guard and a straight left with a small lunge.

Same movement in the opposite sense, the feint to the body and the finish to the jaw.

Parry my right cross to the jaw by receiving it in the palm of

¹³ Straight right or left, without other instruction, is aimed exclusively at the face. Doubling with the same arm signifies to repeat the same blow exactly.

your right hand placed between your left shoulder and your jaw¹⁴ and riposte with a left cross to the jaw and a straight right.

Parry my left cross to the jaw by receiving it in the palm of your left hand, between your jaw and your right shoulder, and riposte with a straight right to the body doubled with a straight left to the face.

Parry my straight right by seizing my left wrist with your left hand, the thumb below, perform a lively pull continuing my punch slightly to your left to make me “fall” a little forwards, then right cross to the haw and left cross to the flank.

Parry with your right forearm my straight left and riposte a straight left, double with the same arm and tripled with a straight right to the body.

—
On my straight left, slip to the right stopping me with a straight left to the face, double with a right cross to the jaw and triple with a left uppercut.

On my straight left, slip to the left and stop me with a straight right to the flank, double with a left cross to the jaw and with a right cross to the flank.

On my straight right slip to the left stopping me with a right cross to the face; double with the same arm a cross to the pit of the stomach and triple with a left cross to the jaw.

Feint a straight left and straight right, as a false attack; I execute a straight left, parry with the open left and to make me turn and riposte with a right cross at the angle of the haw and ear and a left uppercut.”

False attacks are very useful, they bring the opponent to take his parries or to attack, whilst one is ready to profit from his merest false movement.

“Feint a double straight left, as a false attack; on my straight left slip to the left stopping me with a right cross to the jaw.

Feint a left cross to the flank doubled with a cross with the same arm to the jaw, as a false attack; on my straight right, parry laterally from right to left with the right forearm holding the elbow low and the fist in the air and riposte with a left cross to the jaw.”

¹⁴ This means of parrying involves a trained hand and cannot be employed but with a superiority or equality of weight.

Execute well and to the full the double twisting of the body, the first from right to left for the parry, the second from left to right for the riposte.

This means of parrying is very powerful and permits decisive ripostes. But, it offers large enough difficulties.

“Parry my straight left with the right forearm, upwards, my right cross by receiving it in the right hand placed between your jaw and right shoulder and my left swing by slipping.

Parry my straight left with your right forearm, my right swing by slipping and let it pass over your head and riposte with a straight left to the jaw doubled with a straight right to the pit of the stomach.

On my doubled leaping left, execute the “side step”, I pursue you with a leaping straight left which you slip to the right and with a left uppercut which you parry with the right forearm, riposte with a cross to the left to the jaw and an right uppercut.”

—

I advise you to prefer the left guard, which is much the most practical. If your adversary places himself in a right guard then don't change your guard for it.

It suits thus that you understand perfectly how to fight in false guard.

The blows which you have to fear most in false guard are the blows with the rear fist and it is these same which you must try to place.

You must not take the right guard unless you are a left-hander or, exceptionally, to embarrass an opponent who is not accustomed to fighting in false guard¹⁵

But, yourself, train much at fighting in false guard.

All the series below is executed with *the instructor being in a right guard and the student in a left guard*.

“On my straight right, slip to the left and stop me with a straight right to the face.

Same slip on the same attack, but stop me to the flank.

Repeat the two exercises above replacing each straight with a cross.

¹⁵ I have seen, as I have said, English amateurs of great ability completely disoriented by a false guard.

Feint left at the face and straight right to the body.

Same feint but replace the straight with a cross.

On my straight right slip to the left and stop me with a left cross to the jaw doubled with a right cross to the body.

Attack me with a straight left under the ear leaping slightly to the the side towards the left.

Same movement but double it with a right cross to the body.

Feint a straight left with a leap, feint a right cross to the body and hit with a cross with the same arm to the jaw.

On my leaping straight left, parry with the open left hand making me turn slightly and riposte with a right cross to the jaw and and a straight left at the angle of the jaw and the ear.

Attack me leaping with a straight left, double it in place with a second straight which I slip to the left, straight away triple with a right uppercut.

Feint a leaping left at the flank and right cross at the jaw in place; double with a cross with the same arm at the pit of the stomach.

Slip my right swing and let it pass above your head and riposte with a right cross at the jaw doubled with a left uppercut.”

Observations

In false guard it is appropriate to be very reserved in that which concerns attacks; in preference let your opponent attack and stop him; at need engage him at the offensive with multiple false attacks.

In this attitude the blows with the rear arm have a very great energy. In effect in true guard the cannot reach but left side of the face and the flank effectively that one could quite easily guarantee, if the preceding hits haven't tired you out.

While in false guard the entire body is directly exposed and almost face on to the blows with the rear arm which are always, even for those boxers who boast about being completely ambidextrous, more to be feared than those of the lead arm.

Practiced regularly, this series of exercises will train you in punching in a very sufficient manner.

One could object that in the street the occasions are quite rare for executing such complex movements.

It is nevertheless necessary to not hold oneself to that which is possible in a serious combat. He who can do more, can do less. I've explained myself on that subject in the introduction.

Note that a great many of these exercises above can be executed usefully without an instructor, against a heavy bag.

—

One will be very surprised perhaps that I have not outlined certain classical exercises on which the English and American instructors insist.

It's not a case of an omission; I have simply judged them dangerous for training for a serious combat.

Many of those which have just been written have no direct utility; one will never find the occasion to execute them in the street; but I consider them nevertheless as indispensable training.

—

Concern yourself always with striking *with the end of the metacarpals*; in sparring never give blows with gloves that in reality would do more injury to your hands than the would bring about to the face of your opponent.

The instructor ought to receive your blows in the hollow of his gloved hands or sometimes, if it's a case of the body, on his two folded arms; but often you will have to take a lesson with bare fists. He'll then put on his padded gloves, the padded part being over the hollow of his hand.

It will be the best if he has a pair of gloves specially for this usage and protecting not the back but the inside of the hand. If such gloves are not found on sale it will be necessary to make them.

The first epeeists had also to create themselves a part of the equipment necessary for their practical training.

Elbow strikes; their considerable importance

I have not included elbow strikes in this lesson; but as soon as your are trained in giving punches, do not forget that very close, ever cross can be replaced by an elbow strike (fig. 99). It is the same for uppercuts (fig. 98).

It is necessary to train yourself in lessons to strike with the elbows.

Don't say to yourself: In a serious affair, I will act in such-and-such a fashion. In a real fight one hardly reasons, the aggression has

often been brusque, unexpected, and one defends oneself instinctively.

Train yourself thus to strike with crosses, uppercuts and even straights, with the elbows, in the glove and padded hand of the instructor and on a heavy bag. Double them, triple them absolutely as if it were a case of a punch. *The use of elbows is extremely important in real combat.* All the more reason that very few sportsmen appreciate them and almost certainly your adversary will elude them.

Town gloves

In the street it is possible to put much more power into one's punches if one is wearing town gloves. Those of [dog skin] are particularly practical; the hand is thus protected, supported and delivers dangerous hits without being injured..

But it is essential that they are sufficiently large. I know a boxer of great talent who was greatly inconvenienced in a street fight because, having very tight gloves, he could not close his hands.

In all cases, with or without gloves, strike scrupulously *with the end of the long bones of the hand*, the fingers fully contracted.

At the boxing salle the hand is accustomed to strike a little in all positions.

Yet, I cannot repeat it too much, *there is but one good one*; in all the others, one could break or strain a metacarpal.

Special blows

One can in a pinch strike as the Japanese do with the edge of the hand (fig. 122), but this requires a long period of training; certain wrestlers have it as hard as wood, but the gentleman for whom this book was written will always have too sensitive a hand...

The heel of the hand can be usefully employed; note that many fighters use it despite that it is forbidden by the rules of the ring; plus I do not advise to strike as they do, straight, with the fingers in the air, but rather in the manner indicated by fig. 108, rising and from right to left or left to right with the other hand; at the angle of the ear and the jaw one may in this manner produce a more certain knockout than with a punch - and it resembles simply the giving of a slap.

—

It is to be remarked that an untrained man delivers almost always

a very weak punch; even if he is very muscular, he does not know how to put all his force into the attack, and it suffices to be a little accustomed to boxing to be able to bear without flinching the first punch that he might give you by surprise.

But still, *you must always strike first*. I will give you later, in great detail, with insistence, this excellent advice.

The bag of sand

[Note: This has been translated elsewhere as a “heavy bag” as this term is more commonly used.]

Do a little of the boxing ball if you have the time, but practice above all, and very energetically, the *punching sand bag*, i.e. the heavy bag.

You can make one very easily.

Put into a bag twenty kilos of fine sand, close and seal it hermetically and put the whole in another appreciably larger bag; place wool or straw in the space, then “prick” it such that the stuffing does not “pack”. If the second bag is of leather that cannot but be better.

You hang the sack by the two angles of the roof and train yourself to strike it with all your force, in always, with town gloves on.

In the first sessions you will be quickly fatigued and it will be impossible for you, since the bag – of which the swinging ought to be quite light!... don’t give pushing blows – will come back towards you, to stop neatly without injuring your fists, but soon your joints will strengthen and a long session on the heavy bag will not fatigue you more.

In the majority of our Parisian salles the heavy bag is not employed under the very bad pretext that it removes speed.

In reality it robs you of *fake* speed which consists of hitting simply without that final contraction that gives all the value to a blow and prevents the wrist from twisting.

He who gives a violent punch subjects not only the phalanges but also the wrist joint, those of the elbow and shoulder, to a very rough shock to which it is appropriate to condition oneself progressively.

Of course, one must not strike the bag only with slow and heavy blows, but, on the contrary, go as quickly as possible.

If, for example, you’re repeating a straight left doubled with a right cross, strike the one and the other blow with all your force and

all your speed.

The quickness you will acquire in this manner will be serious. In a real fight or in a hard bout you will profit – since that which one tests on the ball doesn't at all resemble that which one has in a real fight in the ring or in the street.

These little pats with which one comes almost to make music on the ball can give suppleness and give precision, I don't advise against it absolutely, – but practice above all “the heavy punch bag.”

The clinch: first actions

Although it is Jiu-jitsu which suits employment in the clinch, we find yet other resources.

Straight away, one may strike with crosses or uppercuts very close, and with all the more violence.

I strongly recommend to you the “chop-blow”; this variety of blow is little taught in France and even in England where it was employed above all in older times in bare-fist fights – an excellent note!

The chop blow

It is executed thus:

Lift the fist to the height of the ear, the forearm perpendicular, the palm forwards. Strike from right to left and a little descending, accompanying it as much as possible with the body. Immediately, double with the left and triple with the right with the same blow, etc. Very close, whilst other blows are impossible or produce nothing but pushes, the chop blow has excellent results (fig. 24 & 25) [N.B. these are printed in the wrong order].

The elbow strike

Elbow strikes, I insist upon it, are also of excellent use; they must be delivered, I have said, either horizontally or ascending absolutely as with crosses and uppercuts. Aim well at the jaw.

These are very short blows with leverage and their effect is large; one may also deliver them in certain cases, in a mob for example, at the pit of the stomach.

The headbutt

Headbutts are also extremely powerful, and I don't see why the use of them is left to the apaches.

They deliver them most often in the abdomen; the result is at most a strong push which takes the victim to the ground, and I don't need to remark that one is greatly exposed in bending down in this way and rushing forward blindly with all one's speed; on the contrary, a headbutt in the face, preferably pulling one's adversary towards one with a brusque tug on his clothing, is easy, quick and has a certain effect. You seize the lapels of his jacket and pull him towards you at the same time you launch the headbutt at his face – your face turned

a little to the left or right in order to strike with a side of the head rather than the middle, which is more sensitive.

Professor Leboucher, in his little treatise, now out of print, indicated the following manner of escaping from a clinch:

“When an artist, in a narrow space, hasn’t the time to put himself in a defensive posture, if he has been grabbed by the collar by an adversary of superior strength, he ought equally to seize his opponent by the collar, but taking hold above his arms; straight away afterwards, slip a leg to the rear whilst pulling one’s enemy towards one, obliging him to come forwards, then straighten up violently presenting the top of the head under the lower jaw of one’s adversary.” Here one sees that the blow is ascending.

In the clinch, each time that your adversary’s face gets too close to your head, he exposes himself to a severe punishment.

Gathering of the legs with a headbutt to the abdomen

So, the procedures of the apaches are not to be despised!

Why let only louts make use of methods of defence that are certainly excellent since they permit great successes condemned by The Code?

The headbutt in the abdomen with a gathering of the legs, notably, can throw a very heavy man to the ground if it is well executed; in general the fall that results is not very violent.

Execute it close, by surprise, giving the headbutt in the low stomach, and pulling both legs at the same time, either behind the knees or, rather, as close to the heels as possible (fig. 114).

Your adversary is forced at least to “sit down”, and is then very well placed to be subjected to a nice “leg lock” (see later).

Gathering of the legs with headbutt or shoulder-charge from behind

If, from a parry or a push from the outside followed by a leap forward you have succeeded in placing yourself behind your opponent, drop brusquely, seize his legs as close as possible to his feet, pull towards you and hit him at the same time with a violent headbutt or shoulder-charge (fig. 49); he will fall forward very heavily.

In a case where the fall would not suffice, a lock on one of his feet can usefully take place.

We will see besides, a bit later, that it is always necessary from the moment of clinching to try to take the adversary from behind or at least the side.

In a Jiu-jitsu fight on the ground there are numerous occasions to employ headbutts effectively.

When your adversary seizes you from behind, by surprise, you have a chance to throw your head back suddenly, with quickness, using all your force, to strike painfully full in the face. Later on various procedures will be shown against the attack from the rear but this one is one of the best.

...There is also the classic knee to the lower abdomen (fig. 100), it's as old as the world, it's brutal, but of always certain effect.

It can equally be practiced on the ground; we will return there in a chapter specially dedicated to *ground work*.

Observations

But if you are a passable Jiu-jitsu man, the moment you find yourself in the clinch, have recourse to Japanese procedures for those which I have just indicated could not prevent your adversary from striking at the same time.

Throw him on the ground as hard as you can by means of one of the "throws" of Jiu-jitsu, and if that doesn't suffice, follow him and apply one of the innumerable locks which the oriental method puts at your disposal. Whilst a kick, punch or headbutt produce only an injury that doesn't put the opponent out of the fight, a lock "finishes" anyone.

Jiu-jitsu

The clinch almost inevitable in all combat

If you want to convince yourself that boxing does not suffice for defence, to see one of the innumerable “fighting” shows which take place in Paris and throughout France.

During the whole series you will perhaps not see a single round that is not interrupted by many clinches!

Certainly, after a long fight, it’s in order to rest that the adversaries stick to one another, but in the first minutes it almost always happens that, spontaneously, they find themselves too close to be able to punch and the referee has to separate them; on the command of *break away* they retake their distance.

Suppose it’s a case of a fight in the street; no referee will be there to make them regain their distance... Evidently he who has experience of wrestling will triumph!... But it does not suffice to throw the adversary, as used to be done in old fights, one has still to disable him ; often the fall isn’t hard enough to produce that result and other means are necessary; only Jiu-jitsu offers us these methods, which are called *locks*.

Generalities of the Japanese method

Jiu-jitsu is still extremely poorly understood. Particularly in France, it is alternatively exalted beyond any resemblance to truth and unjustly belittled. Still today, according to some a few principles of Ju-jitsu suffice to master the strongest opponent; according to others the Japanese science is a simple bluff and offers no utility!

These exaggerations, in one or the other sense, are not surprising.

The Nipponese method doesn’t have any instructors in Paris except Mr. Régnier, who has very cleverly added a certain number of Japanese holds to the ordinary wrestling he had already learned; as you may well think, he has not sought to vulgarise the method of which he is the sole professional instructor¹⁶ Today he is retired, or almost.

The public had nothing to form their opinion but the various combats organised in such and such a music hall.

¹⁶ Since writing these lines I have been able to appreciate the intelligent instructor who is Mr. Gasquet.

Amongst these combats, certain ones were very sincere and others kept being abominable “fixes”.

The public, amongst these diverse manifestations, naturally found themselves very disoriented...

Jiu-jitsu is an absolutely marvellous sport, extremely complex, and which demands as much study, science and skill as fencing, from the point of view of the various techniques and possible combinations; in this sense its superiority over boxing is analogous to that of chess over jacks.

It has the further advantage over *The Noble Art of Self-Defence* the advantage that weight and muscular strength play a much lesser role; it is absolutely exceptional that a lightweight boxer can fight a medium weight, or a medium weight a heavyweight, whilst the same differences don't count in Jiu-jitsu, so to speak.

Besides, the practice of the Japanese method is restricted less by rules than that of boxing.

I have already remarked on the considerable difference that there is between punches given with or without gloves. One cannot even have a bout without gloves! Hence the rules forced upon boxing bouts, whereas the Jiu-jitsu bout takes place with bare hands. And then, whilst the locks can, when one wishes, be absolutely terrible, they can also be inoffensive; it suffices to not apply them fully, whilst it is impossible, in a serious bout, to not “hit hard”.

The practice of Jiu-jitsu between men of good faith does not expose one to the slightest contusion, and yet the defeat, when it comes, is absolute; that the vanquished recognises it in saying “halt!” or in striking two blows upon the ground or his opponent, and instead of being battered as he would be after a serious boxing bout, he gets up absolutely unhurt and ready to begin again.

No defensive sport is, in this regard, so close to reality as Jiu-jitsu.

Drawbacks of mats

But the carpet or mats on which one is forced to practice Jiu-jitsu, in order to to reduce the effect of falls¹⁷, render subject to rules certain procedures of this fine sport; such a method for example f taking your

¹⁷ Note that falls can very much be mitigated by breakfalls (see later) and don't require a very thick mat.

adversary to the ground is practicable and easy even on mats, and becomes dangerous or impossible if the ground is hard.

I have endeavoured to render this drawback as small as possible. The throws *demanding* a mat have been done away with. See (fig. 31,37,38) the stomach throw and (fig. 39 and 40) the throw with which it is replaced if the ground is too hard.

Besides, the Japanese jacket truly favours certain holds (notably neck-locks). In this treatise it will play a secondary role.

All things considered, Jiu-jitsu offers a practical defence, and as this book is concerned with showing, *considerable* resources.

General information

It is claimed that to triumph over an opponent by using Jiu-jitsu it is necessary to roll around with him on the ground, and it is concluded by this erroneous affirmation that a good punch or a good kick would have concluded the affair better.

Jiu-jitsu is *the art of fighting in the clinch*. Of course, each time that you can avoid approaching your adversary, each time that you can finish the fight by “knocking him out” with one of the kicks or punches summarised in the preceding chapters, do not miss the opportunity; but if you end up in the clinch you will be very pleased to have at your disposal the numerous procedures of Ju-jitsu.

It is inaccurate that the Nipponese method *constrains* you to rolling on the ground.

The truth is that if you have to deal with someone much heavier and more muscled than you, someone who *will certainly have the advantage over you* in a stand-up fight, it will be practical to take him to the ground *where you will certainly beat him*.

A Jiu-jitsu man, even an ordinary one, is *invincible* in combat on the ground. The more dangerous and more muscular boxer exposes himself inevitably to decisive locks as soon as he leaves the perpendicular position.

But I don't advise, of course, to go to the ground unless one “cannot do otherwise at the time”.

For example, in this case: you have a good knowledge of Jiu-jitsu but a very poor one of boxing and you feel that a standing fight is going to turn to your disadvantage, do not hesitate to take refuge on the ground, taking your adversary there in one way or another with

you; in a few seconds he will be incapacitated.

It's a last resort, if you wish, but it's a precious resource since it assures you victory.

Ordinary “throws”

Most often you will remain standing whilst using them.

In order to not have the need to continue the fight on the ground it ordinarily suffices to “drop” your opponent with violence. In hitting the ground, he incapacitates himself.

There exists, to arrive at this goal, a very great number of procedures; moreover, they are not all specific to Jiu-jitsu; it's thus that a certain number of Greco-Roman wrestling techniques may be employed but, of course, without “accompanying”.

Unfortunately, the majority demand an equality or superiority of weight; it's the case with the waist hold from front or rear, for example.

Other techniques such as the “rolled-up arm” demand that you go to the ground yourself, in a bad position.

In effect:

In the clinch, above all on the ground, you must never turn your back on your adversary.

A man seized from behind is beaten.

We will even see later that a good tactic of defence consists of pivoting your opponent so that you can attack his back.

Nevertheless, if you have done Roman wrestling, if you are big and strong, do not inhibit yourself, once in the clinch, from grabbing your opponent perilously as a “log”, by, for example, a good waist hold from the side or rear, or by a cross-buttock around the head or waist.

...Besides, we will see later that people who are accustomed to Roman wrestling ought to stop putting themselves on “all fours” on the knees and the hands, as soon as they arrive on the ground, if they want to become Jiu-jitsu men, for *that's an extremely dangerous position.*

You will see also that to the contrary, the good attitude consists, in this case, of being on one's back and defending oneself with one's hands and feet; you will see still that thus placed, although it looks as if one is in a desperate position one has, to the contrary, at one's

disposition a great number of effective holds which will surprise the adversary “on top” as he imagines he already has the victory.

I advise you to employ exclusively throws which:

1. Are easily practicable, even with an inferiority of weight.
2. Which do not oblige you to turn your back on your opponent.

Yet, I will make an exception for the cross buttock with a waist hold, the *hip throw*, which forces one to turn one’s back but, if it is well executed as the Japanese teach, is difficult to stop and projects your adversary to the ground with great violence.

The hip throw

Your adversary is either square on, or with his right foot in front, or still, which is better, *changing guard forwards* and in the middle of advancing his right foot: You grab his coat forcefully on the arm, on the outside, close to the shoulder, and at the same time you turn the toes of your left foot (I presume that you are in a left guard) as much as possible to the left (fig. 28).

Then, brusquely, you turn your back on your opponent and pull his right sleeve forward with force, and you engage him as closely as possible *and beneath him, for you strongly flex your knees*; your right arm is wrapped around his hips – or his neck, if he’s not too big and you judge that more convenient for avoiding a possible attack with his left arm.

It is important that you make a complete turning movement that brings your opponent well onto your right hip and a little across it (fig. 29).

It remains only for you to straighten your legs and pull strongly on the sleeve which you have not stopped holding forcefully against your chest so that the throw occurs with great violence... (fig. 30 & 31).

The more you are *under* your adversary, the more your right arm will grasp him firmly and the more easy the movement will be.

The most uneasy is the pulling with the left arm which ought to take place at the moment where you turn your back; but it always seemed to me that in throwing the right arm at the same time with force one aids greatly this pulling with the left arm.

You ought to train yourself to execute the hip throw as well to the left as to the right; there are as many opportunities to employ it to one side as the other.

—
Do not seize the arm, BUT THE SLEEVE.

In Jiu-jitsu, you must always presuppose that your opponent is perhaps superior to you in weight and musculature.

Now, one cannot hold a large, well-muscled arm easily; but on the other hand, cloth well gripped between the fingers creates a very good hold.

—
 You must drop down by bending your knees (more than fig. 29 shows), *the feet very close together* in turning, and above all, I insist, engage *much more* with the hips than in the cross buttock with waist hold of Greco-Roman wrestling.

—
 Your opponent's body ought to be not on your back, but across it (fig. 30).

—
 Personally, I have frequently employed this throw against very heavy and vigorous opponents. I offered them the appearance of a very easy hold which required a change of guard forwards; at the instant of changing, I gave them a hip throw. Grabbed and pulled forward at the instant their foot was still in the air, they went to the ground without costing me any appreciable effort.

I recall, at the Japanese school in London, to have thrown thus a professional wrestler who measured 1.89 metres and weighed 100 kilos; he was so surprised by the ease with which I had thrown him to the ground that he did not wait for the lock which was going to follow and gave immediately the signal of defeat.

On the other hand, the miniscule Hirano, who weighed close to eighty pounds less than me, threw me three or four times per minute, simply with the hip throw.

Defence against the hip throw

Push your opponent away with your left (or right) hand placed on his hip and pivot to the right (or left) taking a point of support upon him.

Or, still, resist the pulling on your arm; don't let yourself be bent down forwards and immediately give him a neck lock from behind.

Train yourself well in the double defence against the hip throw, a defence almost analogous besides to that which suits against the cross buttock (see later).

I only partially recommend the hip throw. Certainly it's a "workable" throw. Without that I would not describe it! But, it presents risks. It obliges you to turn your back. If you fail, you will find yourself in a dangerous situation... Don't employ it except with an evident superiority of speed and training.

Principal throws

Triumphing over an adversary by Jiu-jitsu is, in the immense majority of cases, taking him first to the ground to then perform a lock, that is a hold which, in sparring, would cause him to give the signal of defeat, and which, in combat, will break an arm, leg, or cause him to pass out.

I have already told you that if the fall is violent the lock becomes useless since the fallen adversary will be injured and cannot continue the combat; at least he is momentarily dazed enough for you, without accompanying him to the ground, to achieve this with kicks¹⁸ (I assure you that a shoe straight into the face of a apache you have just thrown to the ground will suffice to put him out of action!).

But unless you are an extremely remarkable Jiu-jitsu man, it is hard to throw a heavy and muscular opponent sufficiently cleanly that the fall puts him out of the fight and he does not drag you to the ground with him.

Note that the throws in Jiu-jitsu are very easy to execute *approximately*. After three months of lessons, an average student could easily unbalance no matter what adversary, but he won't be thrown as hard as if he were in an encounter with a true expert.

A well-executed Japanese sweep ought to be taken at the moment when the leg is still in the air, a little before it lands and whilst the weight of the body is already upon that leg which is about to arrive on the ground; it is knocked away by the sweep, the weight of the body assists the pulling which you perform with the hands, and it results in a terribly rapid and quick fall; it's absolutely as if one misses a step on the stairs.

But to reach this degree of certainty, it is necessary to be a highly trained Jiu-jitsu man.

Most often, if the adversary is robust, he falls without putting himself *definitively* out of the fight; he hurts himself, that's all, and you have to continue the battle on the ground.

Often you seek in a simple throw the opportunity to fight on the ground; for, as I have already said, the adversary ignorant of Jiu-jitsu

¹⁸ If the adversary does not appear dazed by the fall, don't give him kicks at random; he could still grab your leg with his hands or feet and make you fall.

does not matter as soon as he is on the ground, no matter what his superiority of weight or force.

Each time that you feel more or less inferior in a combat, try to go to the ground by one or other means, even if you find yourself underneath, and in a few seconds you will certainly triumph.

—

The unbalancings of Jiu-jitsu almost always that the form of sweeps.

Their number is considerable but, practically, they are almost always the same as those employed by such Jiu-jitsu men as Myaki, Tani ad Raku — and still amongst those there are certain ones that are impractical for the street.

Those, for example, which I'm going to describe to you will suffice to throw a heavy and vigorous man, on the condition that the combat does not escalate to boxing. Indeed, it is difficult to execute them close up; one exposes oneself to a straight or a cross.

If you don't fear your opponent's punches you can risk it.

Throw no. 1

If you manage to seize your antagonist, let us put the right had on the left sleeve and the left hand on the right lapel, and let him have, for example, the left leg forward or, which is better still, be *in the middle of advancing the left leg*. You strike it with a low kick with your well-extended right leg (fig. 27) (if your adversary is not advancing and has his left leg strongly placed on the ground, you push him strongly with both arms in order to relieve this foot of the greatest part of the weight of the body.

At the same time, you execute with both hands a brusque pull towards you, slightly to your right, and a little descending.

The fall is immediate.

Notice immediately that this unbalancing procedure is at the same time both very simple and very difficult to “grasp”.

The force of your kick ought to be *at once both pushing and hitting*.

—

Recommendations:

1. The adversary's body weight ought not to be on the leg that is struck; it is necessary, I repeat, to “grab” it well when it

advances, a little before the weight of the body rests on it, or push the adversary backwards such that his weight goes for an instant onto the other leg.

2. Strike with the middle of your foot.
3. Avoid giving just a push or sharp blow.
4. *Above all do not lean forwards*, it is, in the case of Jiu-jitsu, a capital fault that the Japanese call “the fatal error” (see the figure on the preceding page).
5. A very frequent mistake consists, instead of pulling with both hands towards you a little to your right and downwards, to pull with the right hand and push with the left, which causes one’s adversary to turn and helps him retain his balance.
6. The elbows are kept close to the body.
7. The blow with the right foot ought to be given as low as possible and the hands gripping the jacket and the sleeve as high as they can.

When it’s a case of a match between Jiu-jitsu and ordinary wrestling, it’s an excellent throw; often even, given the very effective leaning-forward stance of most wrestlers, it’s sufficient to use one hand to pull, sometimes it is even possible to replace the pulling by a sort of slap executed with the right hand, from left to right, to the shoulder whilst my foot sweeps the left leg in the other direction... and that without even worrying myself about a difference in weight; the position of the adversary is so unstable that the unbalancing takes place straight away.

But practically, this is not a true technique for the clinch.

At the distance where one may execute it one is still at the range where punches “have the last word.”

It is still important to train it because, all the same, I know of cases where it has been very effective in the street. And since it gives “the sense of sweeping” it habituates one into attacking a leg just at the instant where it is relieved of the weight of the body; it will win you much speed and general precision.

Defence against throw no. 1

Lift the foot which is attacked, or put all your weight upon it.

Second form of the same throw

Here's another manner of executing throw no. 1. It's not classical, it presents drawbacks, but nevertheless, if the adversary isn't very well trained it could succeed.

First you push the adversary to the rear such that he has the weight of his body on the rear leg; this push ought to be sharp and rapid. At the same time – instead of giving, as very soon, a sort of low kick – you grip the adversary's knee, *from without to the inside*, and you lift it in the air with your leg forming a hook, the toes lifted high and turned to the inside, and you execute, always at the same time, a pull with the arms.

This procedure is easy to pick up. Beginners, in four or five lessons, execute it in a very reasonable way. It has the advantage over the preceding one, other than that of being easier, of being able to be executed from closer.

But its dangerous moment is that of the push which, with an inferiority of weight, cannot help being obvious and insistent; besides, it is executed with the upper body and if, at that moment, the adversary performs, for example, a *stomach throw*, you are certainly “stuffed”.

—

Sometimes this method may justifiably replace the *stomach throw*. An individual seizes you by the shoulders to eject you against your will by jostling you; the appropriate technique would be the stomach throw (see later); but the ground, behind you, is cluttered or simply too hard; or you don't want to go to the ground. Resist, but for a second, the push whilst leaning forward a little and execute the throw that has just been described.

Ordinarily it is facilitated by the fact that the adversary, to overcome the sudden resistance that you oppose to his jostling, slightly lifts his front leg in order to put all his weight into his effort; your “leg hook” is then very easy and authoritative, and the fall more violent.

Throw no. 2: The kick back

Throw no. 2 is that for which the occasion most often presents itself in real combat.

I suppose that you are in a left guard as well as your adversary.

You have just arrived in the clinch (see the chapter on “enclosings”) and you find yourself slightly to the left of your adversary.

You seize him as is shown in figure 32, or in another manner, provided that you hold him solidly and that it is possible for you to immediately execute the same final pulling from left to right and a little downwards that I showed you for throw no. 1.

You then execute the opposite of the direct kick, i.e. that you strike backwards with the back of your knee against the opposite leg (fig. 34). At the same time you pull with both hands in the direction shown.

The more close you are, the more your leg is engaged, by consequence it will have more strength, but at the same time your pulling will have less authority.

The weight of the adversary’s body ought not to be on the leg that is attacked. In this regard the opportunity for throw no. 2 is the same as that for throw no. 1; the recommendations of what to do are identical. Yet, as the kick back is much more powerful than the low kick, the “lightening” of the attacked leg does not need to be so complete.

Your leg must not be bent otherwise it will not have any force.

It must both push and hit at the same time (as with the foot for throw no. 1).

The greatest momentum should come from the hips; and take care that the impulse of the hip and the pull are performed together!

This throw is both very powerful and *relatively* easy. One can employ it in a great number of cases. I strongly advise you to train in it.

It is particularly advisable in the position where two boxers find themselves when they have come to the clinch.

—

Parry. Same parry as for throw no. 1.

Often it will be possible for you to riposte with the same attack.

—

Figure 22 shows you a second way of executing this throw; here you simply place your leg behind that of your adversary, your foot placed on the ground, and you execute the pulling, upon which all the success depends on the entire force of your hips and shoulders.

Throw no. 3: The knee throw

Throw no. 3 is very practical when in the clinch and both find themselves turning on the spot.

There are people who try thus to “waltz” an antagonist as soon as they are seized!

Suppose that the rotational movement takes place from left to right, you follow it, and suddenly you place your foot against the knee of the rear leg of your adversary (fig. 35) at the moment where it is going to come forwards; at the same time as pushing solidly with your foot, you pull your adversary to the right and downwards with your right hand, and with your left hand, to the contrary, you lift upwards – continuing the movement of which he has taken the initiative – and he will fall to your right (fig. 36).

It's a very simple and easy throw. A very heavy adversary who jostles one lighter and weaker, daring to turn him, can perhaps be cast to the ground without any difficulty in this manner.

Note that the left foot (see fig. 35) ought to be very much to the right of your adversary, otherwise your right foot will lack authority; also it is often useful to perform a jerk to the left.

The right position of your right foot against the opposite knee is very important, it ought not to be directly on nor on the side, but in an intermediate position.

If the technique is well executed the adversary will turn completely on himself before falling on his back.

This throw is more practical than throw no. 1, but one will have far fewer opportunities to apply it than throw no. 2.

Yet, one evening in Munich an opportunity to make use of it arrived, in a post office against a sort of giant who, arriving after me, presumed to go to the window before me. As he seized me and pushed me backwards, making me turn a little, I instinctively threw him to the ground thanks to the procedure I've just been explaining to you, without the slightest effort. To howls of laughter from the employees

and the public, he got up, brushed his hat and left in haste.

Counter

Throw your body well forward and throw your left leg to the rear over the foot of your attacker.

Throw no. 4: Stomach throw

This is one of the procedures that the Japanese employ most frequently against Europeans.

(Indeed, they naturally have the tendency to fight these small men whilst leaning forwards and, as soon as they have committed the “fatal error” they are exposed to the terrible *stomach throw*).

On seeing it executed it appears complex and difficult; quite the opposite, it is more easy to grasp well than the three preceding; the Japanese teach it from the first lessons.

In a serious fight it could be extremely useful *if the ground is not too hard*. It is not necessary that it be a lawn or soft sand for one to risk the stomach throw; but, on the the pavement, one could very well experience as much injury as the adversary, unless one is well-trained in Jiu-jitsu.

It is delicious when a man twice as large or heavy as you pushes you back with a brutal jostling, to throw him head over heels over and behind you, *and that without the least effort*.

Even, the heavier he is, the more his momentum will be formidable and the more easily you will throw him, and the more he will arrive with violence on the ground.

The opportunity is thus this:

The adversary is leaning forwards and immobile, or he is advancing face-on to you, or he is even jostling you at the end of his rigidly-extended arms.

Seize him by both lapels, spring between his feet with your left foot, placing your right against his chest (fig. 1)¹⁹; your knee is as close as possible to your body; you let yourself fall backwards bending completely the left knee such that you sit down on your left heel. The adversary will find himself pulled down forwards into a horizontal position, his chest on your foot (fig. 39).

¹⁹ In this figure the person attacked ought to have his left foot between the feet of his attacker; but this position is impossible to hold before the objective.

You finish the movement by giving a final push with your right leg, which sends the man falling dangerously behind you (fig. 40).

Of course, these three times should be absolutely successive.

—
Recommendations:

1. Advance the left foot *as much as possible*.
2. The right knee ought to be *well against your own body*.
3. Sit down well *against your own left heel*.
4. *Do not give the final push with the right leg too late*.
5. The right leg ought not to arrive too early or too late against the stomach, for in the first case the opponent has but to drop to avoid the blow and in the second he will simply fall on you.
6. Don't strike the stomach with your foot for the last action, simply push it.

This throw demands *absolutely no effort* if it is well performed. The adversary appears to be launched over you as if by an external force – and I have no need to add that normally he will be seriously wounded.

A very strong Jiu-jitsu man can execute this throw on the hardest ground; but if you are but half-trained, don't risk it but on a more agreeable ground.

Parry

At the instant that the adversary's foot reaches your chest, push it away or take a three-quarter position where it will slide off; if you are caught by the stomach throw there is nothing more you can do but break your fall to your best (see later).

Throw no. 5: Insertion of the knees

This throw favourably replaces the preceding when the ground is hard. It is much less easy to execute and the adversary does himself less injury in falling.

It is, however, very useful and I advise you to train in it.

It's primarily when your adversary is slightly bent forwards with his feet on the same line that the opportunity presents itself.

You spring both feet between his feet and seize either his upper arms to stop him hitting you, or both lapels of his coat, which will give you the advantage of power (fig. 44). You sit on your heels and you let yourself go backwards. All of this is done in a single time.

The adversary thus finds himself in the position of figure 45, his shins on yours, and you can easily throw him behind you as with the stomach throw.

You can also, *and out of preference*, execute the reversed arm lock (see later), for which you will be in an excellent position.

This throw and this arm lock constitute a combination I've employed often and with success against very strong and very heavy opponents.

The pulling does not have to depend only on the force of the arms, but more, not to say almost entirely, on the weight of your body. In reality, it is necessary to leap in the air and fall back keeping hold of the facing of the coat, which one commenced by seizing and placing the legs as has been explained. The adversary, already leaning forwards (opportunity), finds himself more entangled; your shins forming a trip, he falls strongly and finds himself in a position which inexpert spectators may believe perhaps excellent because you are beneath, but in reality very dangerous for him; the second after, a lock puts him out of the fight.

This throw can be performed on no matter what ground; you find yourself suddenly grabbed by someone who wants to abuse his muscular superiority or his weight, execute the insertion of the knees even if you can't place your shins in the exact position. It suffices almost always that you put the weight of the body well into your pulling such that your adversary becomes tangled in your legs, go to the ground – he is thus put at your disposal for, I cannot repeat this too much, the advantage of the Jiu-jitsu man is immediate and certain in ground fighting.

Throw no. 6: The side throw

This throw, which is the favourite of Yukio Tani, casts to the ground with a rare violence and without one having to make much effort, but it is extremely difficult to execute in the haste of a street fight.

Its opportunity presents itself when the adversary has all the weight of his body on one leg and that is either in front of or on the same line as the other, but is not behind.

Suppose it's a case of the left: suddenly you place your left leg before it, and you execute a good pull of the shoulders, circularly, going towards the middle of your body, the left elbow very low as if you wanted to throw your adversary to your right; *at the same time* you turn slightly to your right and you find yourself as if you had lunged to the right with the right foot too much to the inside.

This is a throw that is not only quite difficult to describe with the pen, but to explain on the mat. I hope that figure 38 and the diagrams are sufficiently clear to complete the topic.

Observations:

1. Don't try this throw from too far, otherwise the adversary will have the time and the space necessary to jump over.
2. Have in the first time *your left elbow well close to you*, low, and the palm of the hand turned in the air.
3. Your weight ought to rest on your right foot, thus it is necessary that the joint of the right knee ought to be bent.
4. The right foot ought to point well to the outside in order to permit your body to turn for the final action.
5. The left leg ought to be absolutely rigid. It is also necessary that the body remains upright.
6. The blow ought to be done from the side and not the front, otherwise the pull would have the objective of pulling the adversary over your hip, which is an obstacle that is too high and allows him to resist easily.
7. The elbows as close to the body as possible.

Do not confuse this throw with the "cross buttock" employed in free wrestling.

I repeat, a man thrown in this manner will certainly injure himself. At the Japanese School in London, I don't recall having been so stunned by any throw (even by the *stomach throws* of Myaki, which have yet such great power) while I found it always unpleasant to be thrown to the mats by a side throw, even if breaking my fall perfectly.

—
 On can execute the side throw whilst dropping a knee to the ground. It is necessary, before kneeling, to leap slightly in the air to add one's weight to the pulling as in the insertion of the knees (see above).

Advantage: More authority; the adversary is dragged forwards with more force.

Drawback: If the ground is hard one can injure the knee, and if, by chance, you miss your throw, you will find yourself in a very unfavourable position.

Considering this, I advise you to use the first form of the *side-throw*.

Parry

Shift your weight suddenly onto the rear leg and leap over that which the adversary extends towards you.

Throw no. 7: The scissors

A virtuoso of Jiu-jitsu will succeed in throwing no matter whom by means of the "scissors".

I consider this throw – which I urge you to work greatly – as an excellent and easy method to take an adversary much heavier and stronger than you to the ground; but, ordinarily, he does not fall very heavily; one almost always has to continue the fight on the ground.

The best opportunity presents itself when the adversary has both legs in line; you then seize his left sleeve with your right hand and you leap towards him, a little to the side, placing your right leg against his thighs (see fig. 45) then, straight away, you put your left hand on the ground and place your right leg behind his calves (fig. 46).

Your legs push in opposite directions as the two blades of a scissor would do and at the same time you pull forcefully with your right hand.

Of course, these various “times” are joined and executed with great rapidity.

Whatever his weight and vigour, the adversary will fall backwards.

As soon as you are trained in this technique, you will find it useless, particularly if the ground is not too hard, to place your left hand on the ground; the weight of your body will add usefully to the force of your pulling to precipitate the fall.

To make it harder, you can, if you are a good enough Jiu-jitsu man for this, lift your legs in the air at the moment he adversary falls; instead of sitting a bit more brusquely than ordinarily, he will receive it probably on his kidneys or the back of his neck.

Second form of the scissors

One can also execute the scissors without seizing the coat, in putting both hands, or just one, on the ground; that’s a movement that demands much flexibility, but if one “has it” well, one can use it very frequently.

I’ve seen the Japanese employ it with success against boxers (fig. 47 and 48).

They pretended to want to grab hold of their adversary’s hands, or give a hint of boxing movements, “lodging themselves” whilst getting close and inclining *little by little* their bodies to the rear and towards the left (fig. 47), then, suddenly, with a marvellous rapidity, their legs were released (fig. 48).

At the school of London, there was a specially padded pillar on which one could exercise this blow. A rope hung from top, but only beginners made use of it, soon one did not make use of more than simple scissors without taking the sleeve.

All the throws ought to be trained on the left as on the right, but this excellent recommendation applies particularly to the scissors.

Parry of the scissors

Seize the foot which has just been placed in front of you, turn to face the adversary and leap slightly to the rear, all of this well in one time; you will then find yourself outside the scissors; execute then a *leg lock* or a *footlock*.

The ankle throw

This is quite a difficult throw to execute. Well performed, it “drops” a heavier adversary without difficulty and very violently; even on the Jiu-jitsu mats one ought to practice it with great prudence, otherwise the adversary risks having his shoulder blade broken. At the Japanese School in London this accident occurred several times.

I suppose that you're in a left guard holding the adversary in the accustomed manner, i.e. the right hand on the left sleeve and the left hand on the lapel of the jacket; brusquely seize the right sleeve with the left hand, carry the right foot to the right around ten centimeters from the adversary's left knee and at the same height, then, whilst sitting on your right heel, put your left foot (the right leg well extended) against the right angle of your adversary. At the same time as you sit, execute a brusque pulling, a little circularly, from top to bottom and left to right, on the adversary's sleeve. His right foot cannot advance, wedged as it is by your foot, the left is immobilised by your thigh or your body, and the throw takes place forwards over the right shoulder.

The pulling ought to be very violent and bring the adversary's arm from his right to left; he will not be able then to receive himself on the right hand (which would break his fall).

The left foot ought to be bowed, the sole against the ankle (on the outside of course) and as much to the rear of it as possible, rather too much to the rear.

Certain Jiu-jitsu men execute the ankle throw in placing the left leg in front of the right leg of the adversary without blocking the ankle with the foot. The attacked leg may thus prevent the throw by throwing itself to the right. The best instant for trying the ankle throw is that when the adversary advances his rear leg and has not put it on the ground; if one has caught this moment well the throw is extremely violent...

If one is almost in a clinch and the antagonist is a little to one's left, one must just leap to the right, and it suffices to sit on the right heel in placing the left foot and executing the pull.

Certain Jiu-jitsu men extend their legs in throwing themselves to the ground (see the diagram). The left foot of the adversary is thus blocked in all directions; but this manner of doing it involves a very

soft ground.

I repeat, you must train all the throws *to the right and to the left*.

Throw no. 8: Throw from behind

There are numerous methods of disposing of a man surprised from behind.

The best, other than that which is represented in fig. 49 (ankle-grab with shoulder-barge or head-butt in the small of the back) is this one:

You pass your right arm around the neck of the adversary, you seize his left arm with your right hand and with your right foot you strike and force to bend his knee joint (fig. 43 and 44).

If these three movements are executed well in a single time the fall is immediate.

The right arm ought not to wrap around gently, but, on the contrary, very forcefully; if your forearm can violently hit the Adam's apple, it cannot but be better.

Try to seize the collar of the coat with your right hand.

The adversary thrown by this hold finds himself in the best position for a stretching "rearwards" of the cervical vertebrae, which constitutes one of the most terrible locks of Jiu-jitsu men.

He is on the ground and you're standing behind him; you seize his jaw in the right hand and push it to the left; with th left hand you push his left temple forwards; then, holding he thus captured head well, you fall on him with all your weight.

With throw 8 and this lock, a man seized from behind is killed in a few seconds without having been able to cry for help.

Of course, with equal weight, there are many Roman throws that aver very easy to execute if the adversary turns his back, notably the [turn of the hip backwards] (particularly as it is executed in the Japanese manner (fig. 32).

But if the adversary is heavy, I know nothing better than the grabbing of the ankles with a blow from the shoulder. Each time that you can pass behind your adversary, execute it; the combat will be finished immediately.

I content myself with the eight methods above of taking a man to the ground.

Add to these those which the last chapter showed you and they will suffice.

Worth these intensively, gain the maximum of speed, precision and force rather than to study others which will be less useful for you in serious combat.

Besides, I have already said and I insist on it, the most celebrated Jiu-jitsu men hardly employ, practically, anything but the throws which have just been taught to you.

Combat on the ground

General concepts

We are now going to work on combat on the ground.

It's not easy, for the positions are extremely varied, and very numerous are the *locks*, i.e. holds, by using which one of the adversaries is immediately and absolutely put into a position where it is impossible to continue the fight under pain of unconsciousness or a fracture.

Use of the legs in ground combat

One is not accustomed to using one's legs except when one is standing... Observe ordinary fighters, even relatively trained; one on the ground doesn't think of attacking or defending except with their arms; *and yet the legs have much more strength than the arms and their use is not only necessary but is enough to grant superiority.*

Speaking very generally, one can say that fighting on the ground is the reasoned employment of the legs; the activity and dexterity of these gives success.

It is essential to acquire the habit of resisting the temptation to make use only of the hands.

Keep your bended legs between you and your adversary, he will not be able to do you any injury, wrap your legs around his body and you will have a commanding position. Wrap them around his neck, he should immediately give the signal of defeat...

MAKE USE OF YOUR LEGS ON THE GROUND AS MUCH AS YOU CAN!!

—

Have the muscles of the *body*, I mean, not those of the arms, but those of the hips, back and the chest very relaxed. A half-turn of the torso to the right or the left will often permit you to triumph with a strong clasp.

Important rules

Recall these general rules:

1. NEVER TURN YOUR BACK.
2. EMPLOY YOUR ARMS AS LITTLE AS POSSIBLE.

3. BE ALWAYS READY TO TUCK YOUR HEAD BETWEEN YOUR SHOULDERS WHEN YOUR NECK IS ATTACKED.
4. PUT YOUR KNEES BETWEEN YOU AND YOUR OPPONENT OR WRAP HIM IN YOUR LEGS.

—

Let us divide the possible holds into two categories: Those that which can be performed when, with respect to your adversary, you are *on top*; those, to the contrary, which are offered when one is *beneath*.

Superior position

You have just taken your opponent to the ground.

If you have been able to retain his sleeve in your hand, in the position of figure 31, immediately exercise arm lock no. 1; resist, even if the affair is serious, the temptation to kick him in the head or the kidneys, blows which, certainly, would have effect, but which would not perhaps not terminate the combat *as certainly* as the arm lock could do.

Particularly if the opponent is very powerful, prefer to use the arm lock; don't fear dirtying yourself by going to the ground.

Arm-lock no. 1

Suppose that after a kick back you've kept your fallen opponent's left sleeve in your hand in your right sleeve (fig. 31).

1. You pull it strongly towards you and a little in the air whilst placing your left foot close to your adversary's armpit and engaging as much as possible behind his back.
2. You put your right leg over your adversary's throat (fig. 52) whilst sitting rapidly, as close as possible to your left heel, leaning yourself backwards.
3. You trap his arm strongly between your thighs and you press on the throat with the right leg, and at the same time you press his arm to you and arch your back to the rear, you will dislocate the elbow joint very easily (fig. 50 and 51).

Practically, these three times should be reduced to a single one.

Press in the direction of the little finger, which will oblige you to use as a point of support your abdomen, or one of your thighs.

The drawback of this lock, and of many others, is that it obliges you to dirty your clothes whilst stretching out on your back. Of course, and I have already said, you don't have to resort to ground combat but with inferiority of weight, of strength and of height, and when if you remained standing you would certainly be at a disadvantage. Better that you get dirty than knocked out or killed.

Observations

1. You ought to be *as close as possible* to your opponent's body and have care to obtain this by a preparatory pulling, upwards, of his arm which will turn his back slightly towards you. In fact, for a European with long legs, it's not always easy to "stick" to the antagonist, but if one takes him a little under the back it becomes a bit easier.
2. Sit down well *right against the left heel*.
3. Trap the arm well between your thighs and at the same time press with the back of your knee on his throat.

This arm lock ought, more particularly than the others, be executed with great speed. One can reach this easily. The Japanese will make you repeat it constantly.

Good posture in the superior position

In many cases, the falling adversary will grab you and pull you down with him; immediately go into one of the positions indicated in the two schemas on this page.

The first is the best in that it leaves less space between your body and that of your adversary, but the balance is less sure than that of the second and you risk rolling to the left or right according to the turning of your adversary, but in that case, well astride him, you can accompany him if he throws himself to the side or even turns over (it is of little import if you are under or over him). In addition, you are less exposed to blows to the groin.

THE IMPORTANT POINT IS TO HAVE YOUR OPPONENT BETWEEN YOUR LEGS.

—

With equality of weight you will still be able to take the position (fig. 53) which traps one arm, which will make the other almost immediately go out to push you away or grab your throat, which exposes your adversary to arm lock no. 2, which we are going to describe.

Arm lock no. 2

Leaving the superior position, there is an easy arm lock which can frequently be applied.

It is exactly like the other, with the small difference that the leg which was bent at the knee is now straight across the body and linked to the other leg.

Your adversary, lying “beneath you”, extends his arm to push you away, grab you by the throat or hit you?... (Fig. 53).

Straight away you seize this arm, pivoting to the right or the left such that you find yourself at a right angle to your adversary.

You press this arm between your thighs, you let yourself go backwards, and you finish as in the arm lock no. 1 (fig. 54).

To be able to do this turning movement well, it is best to first put the weight of the body on the foot or knee opposite to the the arm upon which one wishes to perform the lock, and at the same time to bring this knee or foot closer to the adversary.

This movement, complicated in appearance, ought to be executed *with the greatest speed* and in a single time.

You will usefully train yourself with a sort of dummy having a lifted arm. Practice it until it is almost as instinctive as a parry-riposte or a stop-hit for a fencer.

—

On the tound, someone who’s not an expert in Jiu-jitsu will fatally expose himself to this arm lock after a few seconds.

Even if he is familiar in theory with the Japanese method he will not be able to keep his arm constantly in the proper position to avoid this formidable hold.

It is not necessary for the adversary’s arm to be completely extended, it suffices that the upper arm is away from the body and that you can apply your knee against it.

Always try, in executing this lock, to pull the arm in the opposite direction to your turning movement, in order to, if not to take the adversary's back, but at least to free his shoulder and permit you to "stick" completely to him.

If you are going to execute arm lock 2 to the left, perform the preliminary pulling to the right, and vice-versa.

This is a precaution that is particularly useful to people who have long legs.

Defence against these two arm locks

I write "defence" and not "parry" because once you are *taken* in an armlock, however *well performed*, don't hope to pull out, whatever your courage and physical force may be, you are absolutely at the mercy of your adversary.

Your only defence thus consists of not letting yourself be caught (i.e. to always keep your arms well bent), or, at least, escape *in the first time* by bending your arm.

Have your elbows always close to the body and a bit to the inside, if the adversary commences an arm lock, ie commences too late, turn straight away to his side pulling your arm towards you: You will thus snatch your arm from danger.

If his thighs do not press your arm sufficiently, you can, even if a bit late, snatch it out of his grip (particularly if the adversary has not taken the precaution of first making you turn your back).

If the leg extended over the throat does not push sufficiently, one can lift it forwards and thus escape the lock.

One may yet, *in extremis*, grasp your hands together, but that's a defence which can work but for one time, it hardly resists the force of the forearm and the foot, as figure 56 shows. However, if taken in in an arm lock, you have succeeded in joining your hands, if it's a case, of course, not of sparring but of real combat, when the adversary pulls, give way briskly and strike him with a back-fist in the face, and profit from this shock to try to return yourself to the side and disengage your arm.

I insist again on the importance of this hold, IT CONSTITUTES THE BASIS OF ALL GROUND FIGHTING. Train in it well.

A considered association of the three sports

Indispensable combinations

If it's necessary to train the various sports of defence separately, it is often appropriate to unify them and to execute phases of combat composed of movements of English boxing, French boxing, Jiu-jitsu and cane.

One ought to be able to pass from one method of defence to the other without the least embarrassment ; don't wait for the day of combat for that; don't say "in such circumstances I would mix boxing with Jiu-jitsu and cane"; recall that in a serious affair one does not have time to reflect and that *one executes only instinctive movements usefully*.

—

So here, as an example, is a series of phases of combat intended to enable you to pass easily from one method to the other.

It's necessary to have a special ground for training them, at once both quite solid do permit kicks and punches and quite soft so that one may fall comfortably on it.

Jiu-jitsu mats assembled and covered with well sewn-up linoleum would suit; they would thus be a little more hard but, instructor or student, or two students training together, would pay attention to not falling too violently...

Of course, they demand an instructor expert in Jiu-jitsu, French boxing, English boxing and cane, and I don't actually know anyone who is capable of giving such lessons..

But, I hope that that one will finish by understanding that a complete system of defence ought to compose, as I would not repeat to you too much, of PRACTICAL French boxing *and* English boxing *and* Jiu-jitsu, i.e. adapted to the conditions of street fighting and not more to those of the ring and the mats.

—

I will indicate here only a small number of phases of combat.

But, in training them, let the student think scrupulously always of real combat, let him not hold a supposition that his opponent is a pure ignorant; on the contrary let him consider him as very trained in all the systems, and *let him not execute a movement that is not strictly possible "on the pavement"*.

Phases of combat

“Attack me with a leaping straight left, I slip (fig. 75), seize my head under your left arm; try to finish the standing hold, since you don’t manage it go to the ground (fig. 76) and finish, the legs well locked.

I attack you with a high kick, parry, take me to the ground by lifting and pushing away my foot and immediately execute the standing leg log (fig. 62).

Same movement, but in executing the kick I was very turned away; I’d almost turned by back; by a twisting of the foot – the toe in one hand and the heel in the other, and with lifting and pushing away the foot – take me to the ground flat on my stomach; immediately execute the foot-lock shown in figure 77.

In true guard to the left I attack you with a right punch, parry with the left arm seizing my arm and riposte with a hip throw; land on me in a good position, trap an arm and commence the neck lock. I will repulse you with my left arm, arm-lock no. 1.

In true guard to the left, attack me with a coup de pied bas, I slip and enclose with a straight left, stop me with a left cross to the jaw and continue with a kick back; once on the ground I put myself on all fours: Neck lock from the rear.

I attempt to enclose upon you whilst slipping to the left, to seize you around the waist, stop me with a left uppercut doubled with a right cross; fly out slightly and hit me in the pit of the stomach with a horizontal kick from the rear leg.

I attack you with a high kick of some sort upon which you fly out; at the moment where I put my foot back on the ground hit it with a coup de pied bas, then a leaping straight left doubled with a straight right and a very violent *hip throw*; I fall and you don’t follow me to the ground (in effect, the fall will practically suffice).

You wish to enclose with a waist hold. I stop you with a right

uppercut which you parry with the left forearm; I want to seize you arm-to-body; headbutt to the face and grab me by the neck.

—
 Attack me with a feinted punch and *chassé bas*: I slip and wish to enclose with a waist hold; stop me with a violent uppercut with the elbow (fig. 98).

—
 Feint a *coupe de pied bas* and horizontal kick to the stomach, I parry and seize the leg, go to ground on your back withdrawing the leg as much as possible, execute a hook with the other leg (fig. 84) which will make me fall on you, straight away perform a neck lock from on top (fig. 69).

—
 I attack with a doubled left, fly out, I redouble with a swing, slip, pass behind me and knock me over with a headbutt in the small of the back with an ankle grab (fig. 49); straight away the foot lock with the left hand (fig. 77).

—
 In true guard to the left, slip to the right against a straight left, at the same time seize my right lapel with the left hand, I turn towards you, continue to make me turn, then : *knee-throw* (fig. 35 and 36); on the ground I succeed in taking the superior position, disengage, turn me over (fig. 65) and straight away on my throat grab , arm-lock no. 1.

—
 I barge into you, interpose your knees which throws me beyond you, return upon me with a leap, trap one of my arms and strike me with a punch on the jaw and as I try to push you away, arm lock no. 2.

—
 I precipitate myself upon you with my arms raised, headbutt in the abdomen with a leg grab (fig. 114), I fall, but I manage to push you away with a kick and get up: *chassé-croisé* to the body, then a straight left, leaping, doubled with a straight right; you will thus find yourself in the clinch; kick-back, keep hold of my sleeve and do the arm-lock represented in figure 59. —

Straight left, then seize my left sleeve and execute the scissors;

I fall; land on me in the good position, hit me with a punch at the angle of the jaw and, straight away, head twist (fig. 79).

Attack me with a coup de pied bas, I slip and enclose with a straight right, parry; I grab you by the lapel with extended and straight arms: stomach throw (fig. 38,39,40).

Feint a chassé bas, punch at the face, I parry and riposte with a cross to the flank which you parry but which pushes you to the rear; execute a chassé bas which I avoid by flying out, continue with a feint of a high chassé upon which I enclose with a left, parry on the outside with the right arm, making me turn, execute the rear fall represented by figure 43 and follow it immediately with a stretching of the cervical vertebrae.

I attack you with a cane blow to the face: Slip, enclose, unbalance me with a *kick-back* but on the ground I manage to get the superior position. Wanting to place a knee in your face, I expose my heat to a hold between your legs which you execute (fig. 61).

I attack you with a cane blow on the head, avoid it by flying out; at the moment where I redouble, enclose with an uppercut to the jaw which you follow with a headbutt to the abdomen followed by a seizing of the legs,, fall with me; wanting to get up I end up on all fours, neck lock to the rear.

I attack with a direct kick, seize my leg and drag me towards you, my leg is held under your arm and I give you a headbutt in the face placing my hands behind your neck; to avoid the strike, go to the ground and put your legs around me, I manage to disengage, I get up, grab my heels which knocks me down and leg lock me.

I attack you with a very telegraphed cane blow to the head: At the instant where I lift the cane, “enclose” with a leap; grab me by the lapels, then *stomach-throw*.

I attack you from behind with a hold under the arms: Seize one

of my fingers with the intent to twist it; I disengage; that permits you to turn; unbalance me with a coup de pied bas, I fall, you are dragged down with me and I manage to take the best position; I grab you by the throat, reverse arm lock.”

Combat in darkness

If you have to fight in darkness, even if you believe you will can take account of the close position of the opponent, don't punch, employ Jiu-jitsu, your *blows* will land badly whilst your holds will remain effective.

The Japanese method is preferable to all others when your eyes can no longer guide you.

Out of curiosity – and even training – you can from time to time perform some bouts with your eyes blindfolded.

It's a useful precaution for example for police officers for whom it might often happen that they have to defend themselves or restrain an individual in darkness.

Put underneath the blindfold two balls of cotton such that no light could guide your eyes.

Against the knife

An opponent armed with a knife will not burden you much more than if he had bare hands. Consider simply that he will be delivering punches that are a bit more dangerous.

If you have space, drive him back with kicks; try even, if he is lighter than you, a good *chassé-croisé* [running side-kick] that will knock him down on his back. In all cases, he will not be able, unless he is himself a good French boxer, to approach you without being seriously punished.

Closer, Jiu-jitsu men recommend the following technique against descending blows with the knife.

Forearm lock

Parry with the left arm (fig. 103) and immediately move your right arm behind your opponent's arm and join your wrists in the position of fig. 111; it's enough then to keep pressing to obtain a dislocation.

But, for this technique to be easy, it's essential that your parry is performed when your opponent's arm is still bent, i.e. that it requires that you be very superior to your opponent in speed and skill, and the like superiority implies that you could parry no matter what parry *riposte* from boxing.

One could also execute the blow in this way: Seize the wrist with your left arm, the thumb below, engage your right arm under the elbow of the opponent and briskly seize your left wrist to continue the lock. In this way, the top of your right forearm strikes the articulation of the elbow on the inside and obliges the opponent to bend his arm.

Another Lock

The ascending knife blow can be parried and stopped like a normal punch to the body, but the following hold can serve in this case.

Let us suppose a knife blow from the right arm, parried with your right arm by striking neatly and strongly the articulation of the elbow, on the inside, seize the right wrist with your left hand, the thumb below, and come behind the opponent's forearm to take the left wrist with your right hand; the dislocation is then very easy.

The blow of your right forearm should be joined to a push with your left hand so that the opponent's arm is bent and you will be able to take the left wrist with the right hand.

If you don't have the time to parry a knife attack given in this manner, go to a direct uppercut with the left if the opponent strikes with his right and vice-versa, so that in all cases the knife will hit nothing but the fleshy parts of your upper thigh. Kicks and punches are worth more than locks against the knife in general.

In general, an unskilled man will seek to grab you with one arm to stab you with the knife held in the other. In performing this movement he exposes himself to the most effective strikes and holds - notably to the standing lock shown in fig. 90. Of course, you perform them on the arm that's not holding the knife.

Against the knife, on the ground

Have you been knocked to the ground by an opponent holding a knife? If you're trained in Jiu-jitsu you can easily execute the upside-down arm-lock.

If, holding you by the throat with the left hand (for example), he wants to stab you up with his right (of course, it's on the left that the lock ought to be placed), you have there a superb occasion.

But if, still insufficiently skilled in Jiu-jitsu, you fear failing with your arm lock, pull the opponent suddenly towards the ground by the lapels of his clothing, his hair or his beard and, at the same time, push his knees away with your feet. Shake him as best you can in all the senses. Thus stretched and shaken he will not be able to hit you; turn him over then with a rapid thrust of the hips, trap his weapon arm under your knee and continue the fight.

If, by misfortune, you were to find yourself in the inferior position against an opponent armed with a knife, your first care must be to pull his head down as is indicated above. If he holds his weapon in the right hand then pull his head to your left, shaking him in all senses; and, seek to effect a turning over.

Execute your pulling upwards, and a little to the side, so that the weapon arm must be placed on the ground. If, then, you are able to take the sleeve a little on top in one hand, and keep the lapels of his clothing in the other, that could not be better. I would be rather astonished if, in struggling, your adversary did not furnish you with a few good occasions to flip him over or to disengage your limbs.

Notice still that, if he does not have the habits of Jiu-jitsu, instead of sticking closely to your body he will without doubt be quite badly placed, and repeated knees to the groin could replace any other defence.

As always, I suppose that your opponent has more muscular strength than you, otherwise it would be easy for you to seize and twist his thumb to open his hand - but be careful at the moment when the weapon leaves his right hand that he does not seize it with his left and stab you!

The opponent who cuts with his knife, instead of stabbing, is dangerous.

The thrust - from an unskilled opponent - is very easy to parry and, if one performs a half turn, it will slide over the clothes or even over the skin. The victims of night attacks or the apaches who fight amongst themselves sometimes receive up to thirty knife blows of which two or three only will penetrate. On the contrary, there's not a "slice" that will not wound. Practically, the counter-point of the knife is more to be feared than the point; parried with the arm it cuts the sleeve and goes up to the bone; on the face it makes hideous wounds.

That's on condition, of course, that the edge is very sharp, for few daggers, above all amongst those employed by criminals, have such sharpness. Alone, certain butcher's knives or that ordinarily peaceful arm, but terrible when desired, the razor, can, without great effort, cut clothing.

Striking with the edge of the knife demands extreme presence of mind, a delicate hand and great speed, and apaches prefer big thrusts delivered to the maximum. The use of the edge constitutes a sort of surgery, difficult to use in during the trouble of an attack.

Edge blows, to be effective, ought to be short, rapid and not forceful but at the moment they touch; they demand, from those who give them, the true qualities of a fencer (see the chapter dedicated to defence with the knife).

One parries and slips them like punches, but one must be much more prudent as the lightest contact permits them to slice.

One sees immediately, unless attacked very much by surprise, if the opponent wants to deliver cuts.

His methods of holding the weapon and of proceeding are not the same, and in almost all cases, if he wants to cut then instead of a knife he'll have a razor. In this last case above all do not let yourself approach! Kicks will be very useful to you there.

A knife in the hand of an inexperienced opponent is not a very redoubtable weapon unless it's a case of a surprise attack. A celebrated apache said: "There's but one attack without a parry, that's the stab between the shoulders... Good shoes to follow the mark without him hearing, and go to a descending blow... a little to the left, that enters better."

But, if well trained in ordinary fighting, you will see the attack coming, if it's embellished or not with a knife you won't find it too redoubtable.

If you have a cane, use it as best you can whilst flying out. If you find yourself in a flat make use of a chair as I have advised above, but this time you must go to it very vigorously; don't be satisfied with just guarding yourself, strike and certainly you will find yourself a good occasion to release the chair or stool and to execute a blow or a classic hold. Never employ the chair but with that intention; although a blow with a chair or stool leg in the face or in the stomach is very disagreeable, they don't constitute, truly said, a weapon, but rather a momentary shelter, a variety of scarecrow.

The tactics of combat in the street

A terrible example

One finds a terrible proof in the death, in July 1910, of the deputy chief of the Sûreté Mr. Blot, and of one of his many detectives, Mr. Maugras, who fell beneath the bullets of the church robber, Delaunay.

There was no understanding of operating in such conditions to capture an armed criminal. Mr. Blot was warned that Delaunay was a dangerous villain, always carrying a powerful revolver, and the poor officer advanced naively down a narrow corridor saying "you are Delaunay, and you're under arrest!" Why, when a fight was foreseen, leave the criminal all the advantages?

It would have been so simple to take him by surprise! One of the officers borrows the jacket, cap and bag from the first postman to pass by and presents himself at the door of Delaunay's house:

"A registered letter for you, sir, please would you sign my notebook...take this," and whilst the other, quite naturally, takes the pen to sign, the officer grabs him by surprise or lands a good cross on him, to which I have alluded earlier. At the same time he calls three or four of his comrades waiting on the landing above or below, who rush in and aid him in definitively mastering Delaunay...

Every officer who has seriously studied the principles in this book will make himself master in a few seconds of no matter what villain.

I recall having used a procedure of this type for a noble end.

A fearsome madman had entered a small café not far from the Square of the Republic.

Of a colossal size and armed with a cosh, he had injured several diners, the owner of the café, a waiter and a police officer.

His fixation consisted of wanting everyone around him to have a bare head, and he had applied himself to striking diners who were wearing their hats, then persons who had wanted to intervene.

Two officers hesitated to enter; they were content to mount a guard on one of the doors; two warders who were experienced in controlling madmen had been summoned by telephone from Saint-Anne.

"If someone wishes to assist me," I said, "I will undertake to render this poor fellow incapable of causing harm."

A gentleman who was there volunteered, and here is how I carried

things out.

Madmen always have some logic behind their actions. I was sure in that entering the café with a bare head he would not bother himself with me. Besides, if he had attacked me, I would have got out by throwing tables or chairs in front of his legs and dodging before he could have been able to reach me – without shame because he was quite a piece of work...

Confirming my predictions, I entered the café without a hat and having even removed my jacket and put it over my arm. Without saying a word I sat at a table.

The madman gave me a quite evil look and perhaps he would have thrown himself upon me had not, at the other door, the gentleman in question appeared with his hat on his head.

The lunatic let out a guttural cry and leapt towards him, thus turning his back to me. With one bound, from behind, I threw my jacket around his head then, with a rear hold, cast him to the ground. As for the rest, ignorant of Jiu-jitsu as I then was I would not have been able to control him for long – for he was a real giant and anger had multiplied his strength – but five or six people came running and the unfortunate was quickly tied up.

The night attack

Despite what is said in the “other news” sections, in exaggeration, the night attack is an exceptional event; all policemen will tell you. The gentleman who returns home quietly, who does not answer the invitations of ladies of the night and does not intervene in gang quarrels is attacked very rarely.

On the contrary, the foreman, the employee or the little shop-keeper who hangs around drinking in bars, who get into conversation there and who shows some money in “settling up” greatly risks an encounter in the first deserted street with their neighbours from the counter.

The Naive who, the other night, saw the chaps in caps fighting in the boulevard de la Chapelle, and intervened, was found by the police cut up with knives... “night attack,” say the newspapers!

There is also - a very frequent case - the tradesman who has drunk his fifteenth and who has perhaps been brawling with the other drunks and rolling in the gutter. He dare not return home; how can

he explain to his wife the loss of his money and the disorder of his dress?

He takes himself to the nearest police station and reports that the apaches have fleeced him. He is believed, or they pretend to believe him: "Night attack," say the newspapers.

Still, there is the boy who, honest himself, has dubious acquaintances. He offends one of them; the next minute, for vengeance, he is "done" and transported to the hospital.

"Night attack," say the newspapers...

—

The number is exaggerated but there are still night attacks.

Do not believe yourself forearmed against them because you do not go home but via elegant districts. It's almost always that that they – really! – take place.

The apaches appreciate the rich "mark" and such a person hardly frequents out-of-town streets, which are, besides, better watched by the police than others.

There are to start with a certain number of small precautions that are well known and always useful to take, such as, for example, to walk in the middle of the road, to avoid street corners, newspaper kiosks and certain constructions, and in a word, all that could serve to hide an aggressor.

Here is the general tactic of an attack:

One of the ruffians approaches you, under an often very ingenious pretext, and brusquely attacks you.

The others, hidden just nearby, descend...

So, do not let yourself be approached under any pretext.

Beware above all of the individual, often very well dressed, who advances and, with an exquisite politeness, his hand on his hat, asks you for some information; suddenly, without waiting for your reply, he hits you violently in the face with his hat and then with a headbutt in the chest whilst pulling your legs forwards; you are thus on the ground; the others come running...

Do not curiously approach near to a group who surround a groaning fake casualty, lying on his back.

Neither close to individuals who make a show of fighting!

Neither close to those who pretend to warn of a fire!

Neither towards those who pretend to rough up a prostitute - or even those who really rough her up - etc. etc...

An excellent defence consists of taking flight! If you run well, do not hesitate! Do not rush into an heroic act which one, in such circumstances, be ridiculous.

The tube of sand

Beware at night, in the corridors of large international hotels, of the "hotel rat" who, dressed in a black silk shirt, springs silently out of a dark corner and knocks you out, from behind, with a single blow of a long and thin bag of sand. Here it still suffices to look behind you.

This genre of attack isn't always reported in the newspapers. It is very frequent.