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**Edward William Barton-Wright, C.E., M.J.S. (1860-1951):  
Engineer, World-traveler, Electrotherapist, Columnist, Entrepreneur  
and Founder of Bartitsu.**

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# **The Tactics of Bartitsu**

By Tony Wolf

The paradox in developing a self-defence system lies in reducing a highly chaotic situation into a framework that can be taught and learned. By making assumptions and introducing hypotheses; “if he does this, then you do this” – the system becomes stylised and, eventually, stagnant. However, without a framework, there is no basis for study other than practical trial and error experience, which is itself limited by circumstance.

The first and last lessons of any worthwhile form of self-defence are to avoid danger if possible and to deal with it efficiently if necessary. This overview redacts key principles, tactics and self-defence techniques from Barton-Wright’s original synthesis of Jiu-jitsu, savate, boxing and Vigny stick fighting.

## **Section 1 - tactics**

A selection of quotes from Barton-Wright’s essays is presented below; my own commentary follows.

### **Tactics for conflict avoidance**

Be careful always to walk in the middle of the road.

Common sense indicates that the best defence is simply not to be attacked in the first place; however, this is not always a matter of choice.

The alert Bartitsuka is forewarned against the danger of attack and should take whatever action is required to avoid it. For example, in walking down the sidewalk an unwary person may be assaulted from behind, or surprised as an assailant suddenly emerges from a hiding place. By “walking in the middle of the road”, the Bartitsuka both demonstrates their alertness and maximises the distance an assailant needs to cover before an assault can take place. The tactics of apparent alertness and proxemic control can be applied to a wide range of situations.

### **Tactics for effective action**

E.W Barton-Wright explained the fundamentals of unarmed Bartitsu as follows:

The system has been carefully and scientifically planned; its principle may be summed up in a sound knowledge of balance and leverage as applied to human anatomy.

The Bartitsuka must strive:

To disturb the equilibrium of your assailant. To surprise him before he has time to regain his balance and use his strength. If necessary to subject the joints of any parts of his body, whether neck, shoulder, elbow, wrist, back, knee, ankle, etc. to strains that they are anatomically and mechanically unable to resist.

Notice that these are all offensive principles, designed to maintain or regain initiative and control of the situation; Bartitsu contains few purely defensive actions.

The first principle, to disturb the opponent's equilibrium, can be accomplished in a number of ways. In this sense, equilibrium can be defined both as physical balance and also as mental focus and intention. It is often best to initiate a pre-emptive strike or feint, to force the opponent into a reactive state and interrupt his initiative. Many Bartitsu techniques simultaneously defend and counter-attack.

The second and third principles rely on manipulating the opponent's balance. Balance is a function of skeletal alignment; to remain in balance the head must be in alignment with the spine, the spine with the pelvis, and the pelvis must be suspended between the feet. By altering this alignment it is possible to weaken any further offensive action on the assailant's part by robbing him of leverage, also exposing him to the coup de grace in the form of a strike, takedown, and/or by continuing the skeletal manipulation into a control hold.

## **Form**

In introducing a further selection of these feats, it may be as well to mention again the fact that there is not one among them that any person of average strength could not learn and perform.

This knowledge, together with the confidence, dash, and savoir-faire that are so essential, can only be acquired by practice; but, when once gained, it is never lost.

The physical power of Bartitsu techniques is the product of efficient movement (use of body weight, leverage, etc.) supported by muscular strength, rather than of muscular strength alone. By maintaining their own form and physical alignment, the Bartitsu practitioner is better able to control their opponent's.

## **Judgement and Distance**

In every form of self-defence the first and most essential thing is to have a well-trained eye, in order to maintain the proper distance between yourself and your assailant and to deliver a coup-de-grâce with effect and certainty.

The "well-trained eye" is a feature of judgement. At the striking range this includes the eye-body co-ordination required to avoid being injured while bringing the assailant under control. At close range, judgement is effected through tactile sensation, gauging the opponent's intention and balance through physical contact.

## **Guards**

The mode of defence I am about to describe I have called "The Guard by Distance," to distinguish it from "Guards by Resistance." It will be noticed that in this method of defence the man attacked does not attempt to guard a blow by raising his hands to stop it, but simply by changing front from left to right foot -- in other words, by swinging round from his original position, in which his left foot is advanced in front of his right,

to a position in which his right foot is in front of his left. By so doing, he avoids being hit himself, with the certainty of being able to hit his adversary.

The Guard by Distance is a defensive tactic for use against a cautious opponent at striking range.

You must be careful to maintain the same distance between yourself and your adversary, which you originally take up, by retiring (right foot first) as he advances, and advancing (left foot first) as he retires. Then play a waiting game, and entice your opponent to strike at your arm or head by exposing one of the two, so that you are prepared to retire instantly upon the first sign of danger.

Whether accomplished by advancing and retreating ("shuffle steps") or by passing ("walking steps"), the Guard by Distance maintains a safe fighting range outside the opponent's maximum reach.

The Guard by Resistance includes both blocking (direct) and parrying (deflective) actions and can be applied at any range.

### **Invitation**

It is always most desirable to try to entice your adversary to deliver a certain blow, and so place yourself at a great advantage by being prepared to guard it, and to deliver your counter-blow.

The Guard by Distance is generally accompanied by an invitation; by taking the calculated risk of deliberately exposing only one target, the Bartitsuka attempts to limit the attacker's options and anticipate his actions.

### **Pre-emptive attack**

You should aim a vicious blow at your assailant's head, holding your hand very high in order to force him to guard high.

The tactic of the pre-emptive attack consists of limiting the attacker's options by forcing him into a defensive role. As quickly as possible, the defender takes the initiative and assumes control of the situation. This tactic can be applied at any range.

In ordinary practice in this feat, as in many others which I describe, it will only be necessary to pretend to deliver this blow; the object of the blow being not so much to injure your assailant as to make him throw back his head in order to avoid the blow, by which means he will involuntarily lose his balance.

If the pre-emptive strike succeeds, all well and good; if it forces the opponent to flinch, avoid or parry, the Bartitsuka should exploit this new opening/imbalance.

## **Adaptability**

It is quite unnecessary to try and get your opponent into any particular position, as this system embraces every possible eventuality and your defence and counter-attack must be based entirely upon the actions of your opponent.

This advice may seem unnecessary. It is not, however, so often followed, for the chances are that, when the occasion arises to which it applies, you will follow the natural and instinctive desire to free yourself by placing your hands upon your opponent's arms, and pressing upon them, which is as feeble as it is an unavailing method of resistance.

Within the tactical framework of Bartitsu, the opponent's actions are limited as much as possible through distance control, invitations, pre-emptive attacks and leverage control. However, an aggressive adversary may still thwart the defender's actions. In this eventuality, rather than attempting to force a technique that is not working, the Bartitsuka is encouraged to apply the essential principles spontaneously, as required by the needs of the moment, to bring the assailant under control.

## **Pragmatism**

When considering the advantages of this new art of self-defence, it must be remembered that there are times when no method is too severe to be adopted in order to overthrow an assailant,

## **Mercy and Safe Training**

... I cannot emphasize too strongly the fact that these feats can be thoroughly understood without proceeding to extremes. If a policeman is holding a prisoner in a certain position, it is not necessary to break the man's arm to show his power, though he could do so if he wished. So in these methods of self-defence when your opponent is once at your mercy he will cry "Hold!" long before you could seriously injure him.

Every self-defence situation is unique. The Bartitsuka should be able to judge the appropriate levels of applied force, both in controlled training and in an actual assault situation, adjusting their response to the level of perceived threat.

## Preparatory syllabus

by Tony Wolf

This section presents a practical syllabus for pre-training in the Canonical Bartitsu system. The “canon” refers to those self-defence techniques, kata, and etudes that were specifically presented as Bartitsu by E.W. Barton-Wright during the heyday of his art between 1898 and 1902.

Mastering the canon serves as a mark of respect for the founder of Bartitsu and for the tradition itself, and also serves as a common technical and tactical “language” amongst contemporary Bartitsuka.

In order to learn these techniques and sequences, it is first necessary to develop certain basic skills including methods of physical posture, footwork, safe falling and fundamental armed and unarmed combat attack and defence techniques. A martial artist with a solid background in all these skills may wish to proceed directly to studying the canon; others are advised to begin by training in the preparatory curriculum set out below. This syllabus has been designed to teach all of the essential skills required to study the art of Bartitsu as detailed in Barton-Wright's *Pearson Magazine* articles, and the supplementary techniques demonstrated by Yukio Tani and “Raku” Uyenishi in the *Health and Strength* interview conducted by Mary Nugent.

A few fundamental boxing and savate techniques, not illustrated in Barton-Wright's original material, are presented here as supplementary skills. Boxing and savate were both taught at the Bartitsu Club and, according to Barton-Wright, he and Pierre Vigny had modified the traditional forms of these arts to make them more suitable for practical self defence. Planned future volumes of the Bartitsu Compendium will present these types of techniques in more detail.

Where it seems logical, suggestions for performing the technique in reverse (right foot rather than left foot forward, etc.) have been given, even when these variations are not present in the canonical curriculum.

The preparatory syllabus draws from the technical repertoires of 19<sup>th</sup> century jiu-jitsu, savate, Vigny stick fighting and scientific boxing. Where possible, instructions are given verbatim, and illustrated from, period sources.

## Footwork And Posture

### Ready stance (hachiji-dachi)

To assume the **ready stance** or hachiji-dachi, stand with the feet apart at shoulder width, toes pointing out at 45 degrees, The knees very slightly bent, the body erect and weight well poised between the feet. The hands are held as fists in front of the thighs.

### On-guard stance: left lead

The body must be placed so as to present a profile to the adversary. The left foot forward, the left arm may be extended or partly bent; if the latter, the elbow is at the distance of ten-fifteen inches from the body. The left fist at the level of the eye or otherwise directed towards the adversary's face. The right arm half bent and poised over the "mark" (the place where the ribs meet). The right foot placed some twenty inches behind the left, and at right angles to it. The knees bent, the body erect and well poised on the hips, but a trifle more on the right than on the left, so as not to interfere with the left leg when **lunging**.



The general position must be such that the shoulders, the arms and the toes of the left foot will have the same direction toward the adversary, the purpose being to facilitate the lunge and to cover up the vital parts. The head erect looking in the direction of the left shoulder. The eyes fixed frankly on those of the adversary.

Reverse these directions to practice the **right lead**.

### Kiba-dachi (horse-riding stance)

To perform the kiba-dachi or horse-riding stance, step well out with either the right or left foot, allowing the knees to bend deeply. The torso remains erect and well poised on the hips, with the weight centered between both feet. Hands poised as fists at the level of the lower ribs.

### Advancing from left lead

Advance takes place when the contestants are too far apart in order to shorten the distance. Carry the left foot forward without in any way disturbing the position of the body, and bring immediately the right foot within its proper distance of the left (twenty inches). Remember to advance but little at a time, and with short steps; keep your guard always well in line and see that the guards are well engaged, otherwise you may incur the risk of a time thrust. If the adversary retreats, follow him, but with increased prudence.

Reverse these directions to practice the advance from **right lead**.



### **Retreating from left lead**

Retreat takes place when the contestants are too near, in order to increase the distance. Carry the right foot backwards without in any way disturbing the position of the body, and bring immediately the left foot within its proper distance of the right. When hard pressed you can retreat by bringing the left foot near the right, and then taking a step backwards with the right; but though it is done it is a poor habit to get into. Cover yourself well when retreating; but what is still better is to learn how to parry well and surely without having to retreat, because then you can make use of the ripost.

Reverse these directions to practice the retreat from **right lead**.

### **Passing step forward from left lead**

To pass forward from the **left lead**, pivot on the ball of the left foot and swing the right foot well in front of the left, to enter either the **right lead stance** or the **horse-riding stance**.

Reverse these directions to practice the passing step forward from **right lead**.

### **Passing step backward from left lead**

To pass backward from the **left lead**, pivot on the heel of the right foot and swing the left foot well behind the right, to enter either the **right lead stance** or the **horse-riding stance**.

Reverse these directions to practice the passing step backward from **right lead**.

### **Tenkan step from left lead**

To perform the tenkan step from the **left lead** on guard position, perform a **passing step forward**, pivot on the ball of the right foot and move immediately by a **passing step backward**, turning through a full 180 degree rotation.

Reverse these directions to perform a tenkan step from **right lead**.

### **Lunging step and recovery from left lead**

This takes place when attacking, and is meant to give a longer reach. The left foot is rapidly extended forward, though kept close to the ground, proceeding in a straight line towards the adversary; never an inch to the right or to the left; this would expose the body and shorten the lunge. After lunging, whether successfully or not, recover rapidly and resume the **left lead guard** position. The recovery should be executed by bending quickly the right knee (straightened out in the lunge), and bringing the left leg quickly back to its original position, the guard up, in order to be able to parry a head blow or any other part of the body menaced by a ripost. Much practice is necessary to acquire a good lunge. The chief object to be attained is to accustom the body to extend itself and draw back rapidly.

Reverse these directions to practice the lunging step and recovery from **right lead**.



### **Half-retreat (leg withdrawal) from left lead**

To perform the half-retreat, it is simply necessary to draw the left foot rapidly towards the right, describing the first half of the retreating step. This is sometimes necessary to avoid an attack to the left leg. The left knee may be withdrawn upward so that the left foot is poised on the floor, or briefly lifted into the air.

Reverse these directions to perform the half-retreat from **right lead**.

### **Both feet pivot, left and right**

To perform the pivot, simply turn on the balls of both feet to the left or to the right as required.

## **Stick Fighting Stances**

### **Left guard, also called the back guard**

In the art of self-defence with a walking-stick, the stick is held in the hand with the thumb overlapping the fingers, and not, as in single-stick or sword-play, with the thumb resting on the blade. The stick is therefore manipulated with the wrist -- and not with the fingers as in sword-play -- and the blows are given by swinging the body on the hips -- and not merely by flips from the elbow.

Assume the **left lead guard** stance, with the stick held in the right hand and poised over your head, right arm two-thirds extended, with the tip of the stick directed towards the adversary's face or upper chest. The left arm is likewise somewhat extended, with the left hand or fist in an apparently exposed position.



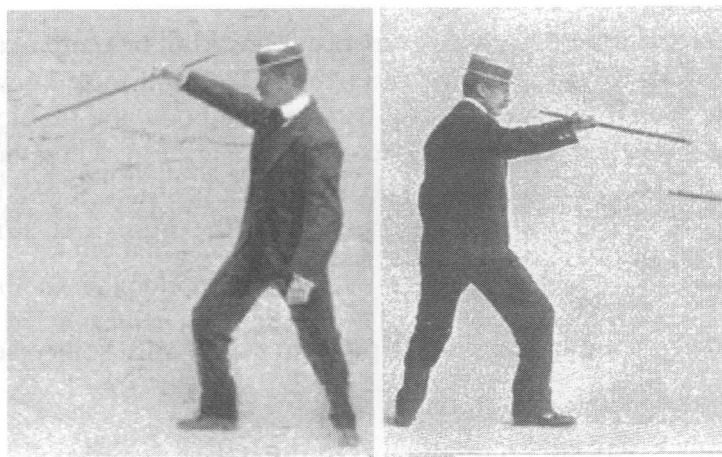
### **Left guard, stick lowered**

This position is exactly the same as described for **left guard**, with the exception that the stick is now held well to the rear, point lowered and directed towards the floor.



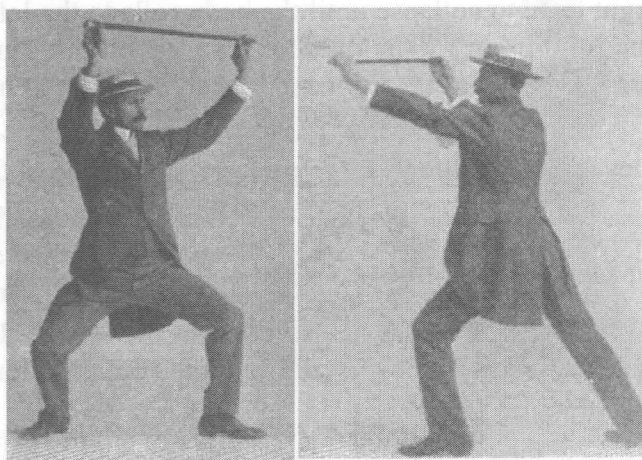
## Right guard, also called the front guard

Assume the **right lead** on guard stance, with the stick held in the right hand and poised in front of your body, right arm two-thirds extended, right hand either at chin or forehead height, the tip of the stick directed towards the center of the adversary's chest. The tip of the stick should be lower than the hand. The left hand may be poised at the left hip or behind the back.



## Double-handed guard from the left (rear) guard position

This is exactly the same as the **left guard**, except that the cane is held horizontally over the head, arms two-thirds extended, with the left hand holding the cane towards the tip and the right hand towards the handle.



## Ukemi Waza (Falling Skills)

### Back breakfall (ushiro ukemi)

To perform the back breakfall or ushiro ukemi, begin by squatting deeply between the feet. Breathing out from the diaphragm, tuck the tailbone between the legs and smoothly roll backwards, coming to rest momentarily upon the shoulders. Ensure that the head is kept forward with the chin tucked into the chest throughout the roll. If desired, slap the floor with both palms and forearms, arms fully extended, at the termination of the fall.

### Forward breakfall (mae ukemi)

To perform the forward breakfall or mae ukemi, throw both feet to the rear and support the torso by slapping the floor with both palms and forearms. Exhale sharply throughout the fall and allow the head to turn to one side during the fall to avoid the danger of striking the nose.

### **Forward somersault breakfall (zempo kaiten ukemi) from right lead stance**

To perform the forward somersault breakfall or zempo kaiten ukemi from the **right lead**, stoop forward and place the right hand in line with the right foot. Tuck the head into the chest and lean forward into the roll. The major contact between the body and the floor will be in a diagonal line running from the rear of the right shoulder across to the left hip. Keep the legs tucked in if it is desired to continue the roll until the body returns to a standing position; if not, allow the right leg to extend as the body turns through the roll and let the sole of the right foot strike the floor. Exhale sharply throughout the maneuver.

Reverse these directions to perform the forward somersault breakfall (zempo kaiten ukemi) to the left.

### **Side breakfall (yoko ukemi) to the left**

To perform the side breakfall or yoko ukemi to the left, begin in the **ready stance** (hachiji dachi) and allow the left foot to slide across in front of the right foot. As the left foot continues to slide, allow the right knee to collapse until the body rolls to the left. The body should contact the ground in a line from the left hip up to the left shoulder. Breathe out sharply throughout the fall and allow the extended left arm and palm of the left hand to slap the floor at the termination of the fall.

Reverse these directions to perform the side breakfall (yoko ukemi) to the right.

### **Splits breakfall from left lead**

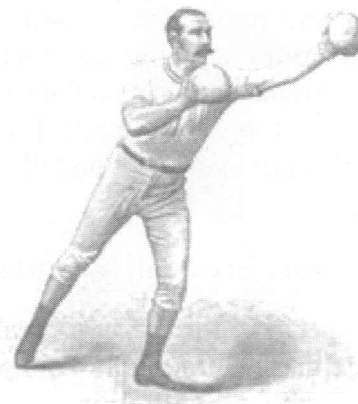
To perform the splits breakfall from the **left lead** position, allow the left foot to slide forwards until balance is lost to the left side, at which point perform the **left side breakfall** (yoko ukemi).

Reverse these directions to perform the splits breakfall to the right.

## **Unarmed Striking (Boxing/Savate/Atemi Waza)**

### **Left lead-off (left punch to face w/ lunging step)**

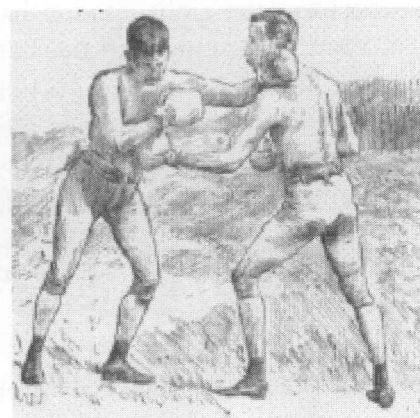
To perform the **left lead-off**, begin in the **left lead guard** position. **Lunge** forward extending the left arm and fist directly towards the adversary's nose, keeping the head rather tucked in to the left shoulder and the right elbow or forearm guarding the mark. The left elbow should not be allowed to turn out away from the body, but rather, should extend the fist directly, as in the action of a piston. At the termination of the lunge, and assuming a successful hit, the body should form one half of an arch with the adversary's body forming the other half. The strength of the **left lead-off** is in the sensation that the punch is actually driven by the right leg. Recover as per the lunge.



Reverse these directions to perform the **right lead off** from the **right lead**.

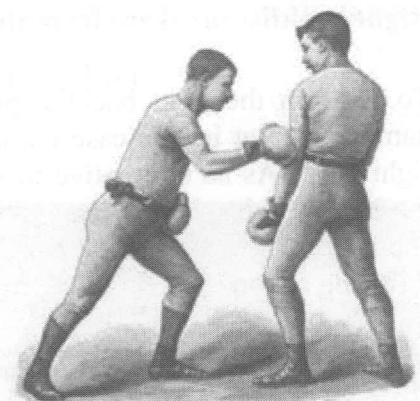
### Left to the mark

To perform the straight left hand punch to the mark from the **left lead guard**, pivot on the ball of the right foot and twist the hips so as to drive the left fist directly below the adversary's sternum. The elbow should not be allowed to turn out away from the body and the punch should be driven directly by the right foot, as an application of body weight and skeletal structure supported by muscular strength. Recover as required to the left guard.



### Right cross to the mark from left lead

To perform the straight right hand punch to the mark from the **left lead guard**, pivot on the ball of the right foot and twist the hips so as to drive the right fist directly below the adversary's sternum. The elbow should not be allowed to turn out away from the body and the punch should be driven directly by the right foot, as an application of body weight and skeletal structure supported by muscular strength. Recover as required to the left guard.

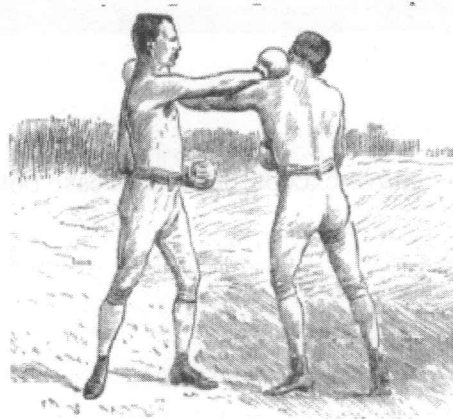


Reverse these directions to perform the straight left cross to the mark from the **right lead**.

### Right cross to the face

Exactly as per the right cross to the mark, except that the nose or hinge of the jaw are the preferred targets.

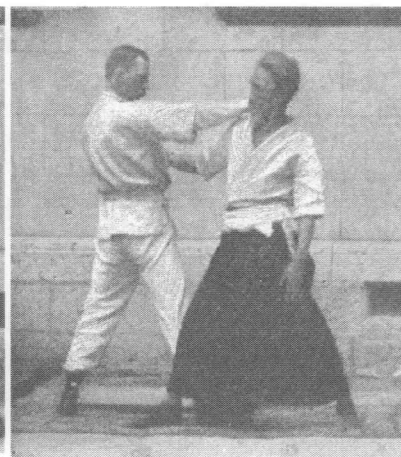
Reverse these directions to perform the left cross to the face from the **right lead**.



### **Right handed hammerfist (soto kentsui ushi) to face from right lead**

To perform the right handed hammerfist, draw the right hand back towards the left shoulder and then lash out with the bottom of the fist. The punch should be driven by a twist of the hips and a slight shift of body weight from the rear foot to the front foot. Suitable targets include the nose, eye socket and the hinge of the jaw.

Reverse these directions to perform a left handed hammerfist to the face.



### **Right backfist (uraken) from the right lead**

To perform the right backfist punch, proceed as per the right handed hammerfist but in this case the attacking surface is the knuckles of the right hand. As an alternative to withdrawing the fist across the body to the left shoulder, it is also possible to chamber the fist close to the right shoulder, in which case the punch is performed with a piston-like, linear thrusting action

Reverse these instructions to perform the left-handed backfist from the left lead.



### **Double backfist**

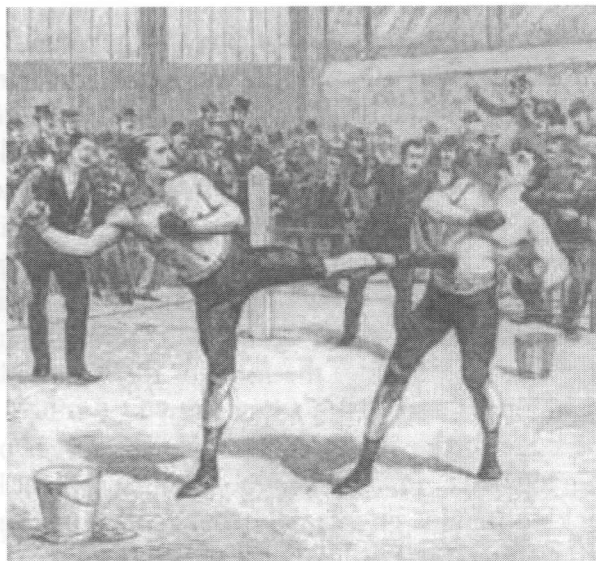
As above except that in this case both fists are used simultaneously.





### **Chassé croisé median (mid-level skipping side kick) from left lead**

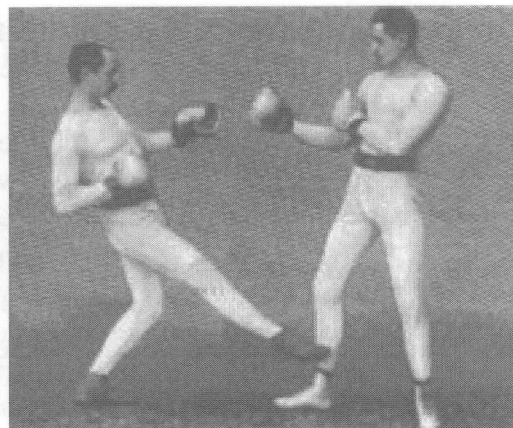
To perform the chassé croisé median, begin in the **left lead** stance. "Skip" the right foot behind the left foot and immediately raise the left foot off the floor. Lift the left knee towards the right shoulder, pivoting fully on the right foot. Turn the outside edge of the left foot towards the ceiling, calf pressed against thigh. The left foot should now be thrust out parallel to the ground towards its intended target. Simultaneously, swing the right arm directly backwards to counter the force of the kick and to maintain balance. Aim to hit to the mark or stomach with either the heel or the edge of the shoe. After hitting the target pull the leg back to a flexed position before either kicking again or placing the foot down and returning to the **left lead** stance.



Reverse these directions to perform the chassé croisé median from the **right lead**.

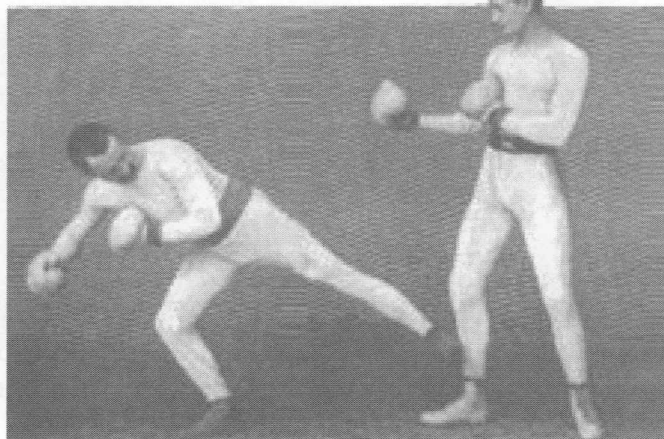
### **Coup de pied bas (low front kick) from left lead**

To perform the coup de pied bas, the right foot is swung directly at the adversary's knee or shin, striking in a chopping or cutting action with the toe or instep. After hitting the target pull the leg back to a flexed position before either kicking again or placing the foot down and returning to the **left lead** or **right lead** stance.



### Chassé bas lateral (low side kick) from left lead

The force of the chassé bas lateral is generated by a quick rotation of the right foot. Lift the left knee towards the right shoulder, pivoting fully on the ball of right foot; turn the outside edge of the left foot towards the ceiling, calf pressed against thigh. The left foot should now be thrust out parallel to the ground towards its intended target, which can be the shin, knee or thigh. Simultaneously, swing the right arm directly backwards to counter the force of the kick and to maintain balance. Aim to strike with the heel or the edge of the shoe. After hitting the target pull the leg back to a flexed position before either kicking again or placing the foot down and returning to the **left lead** or **right lead** stance.



### Knee strike from left lead

To perform the knee strike from the **left lead**, powerfully drive the right knee forward with the calf pressed against the thigh, aiming the kneecap towards the best available target. To recover, either pull the right leg back and resume the **left lead** stance, or allow the weight to continue forward and assume the **right lead**.

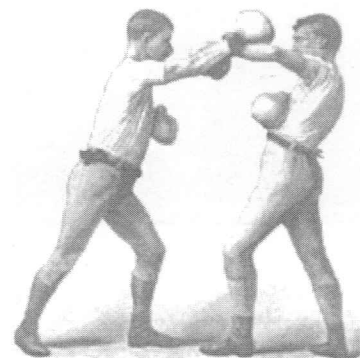


Reverse the directions to perform the knee strike from the **right lead**.

## Unarmed Defences

### Guard the right

To guard a right-handed blow, extend the left hand toward the adversary's right shoulder and across the line which would be drawn from there to the intended destination of his blow, at the same time turning the palm of the hand outward and throwing the weight onto the right foot. Simultaneously, draw the right hand back to the shoulder ready to return the blow or make any other movement necessary. Bear in mind that the object is to turn aside his blow, not to stop it. This guard, made higher or lower as the occasion requires, covers the whole of the right side of the head and body.





## Guard the left

To parry a left-handed hit or **left lead** at the head, raise and extend the right hand in the direction of the adversary's left shoulder, turning the palm outward until it fully crosses the line of his blow. Simultaneously shift the weight of the body onto the left foot and draw the left hand back to the shoulder ready to strike back at him as soon as the blow has been warded. Make this guard without effort, as if it were a strike rather than a parry. Bear in mind that the object is to turn aside his blow, not to stop it. This guard, made higher or lower as the occasion requires, covers the whole of the right side of the head and body.

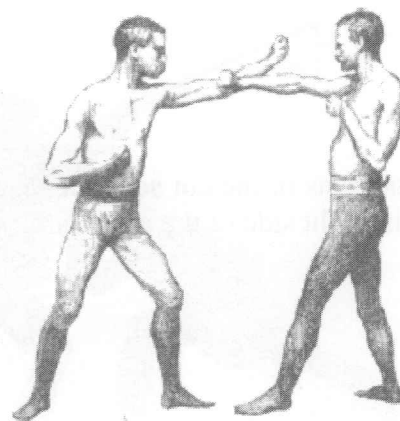


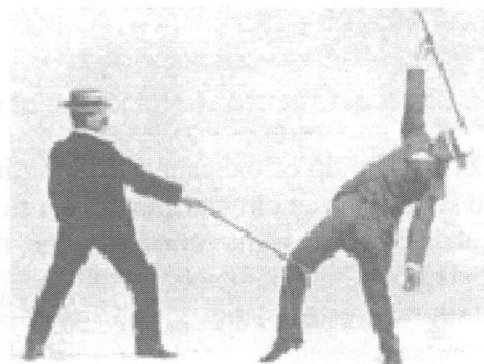
FIG. 5.

If the opponent chops or hits round downward or inward curved hits, raising the hand in the direction it is coming with the palm upward and outward, so as to meet the blow with the heel of the hand, meeting his arm between his fist and elbow, which will hurt it more or less, without injuring the hand.

## Cane Attacks

### Strike to prime (low forehand strike to left knee or shin, or inside of the right knee)

From the **right (front) guard**, the wrist and the forearm must be retracted a few inches towards the right shoulder. Immediately strike or cut to the adversary's knee or shin, hitting with the hand in supination (fingernails facing upwards). Cut through lightly but this follow-through must not happen after the arm is stretched out like in fencing, but on the contrary in the same time exactly as if extending a punch.



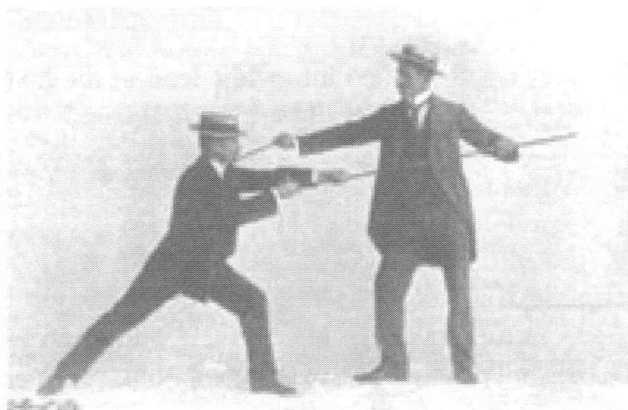
### Strike to seconde (low backhand strike to left knee or shin or outside of the right knee)

From the **right (front) guard**, the wrist and the forearm must be retracted a few inches towards the left shoulder. Immediately strike or cut to the adversary's knee or shin, hitting with the hand in pronation (fingernails facing downwards). Follow-through as in the cut to **prime**.



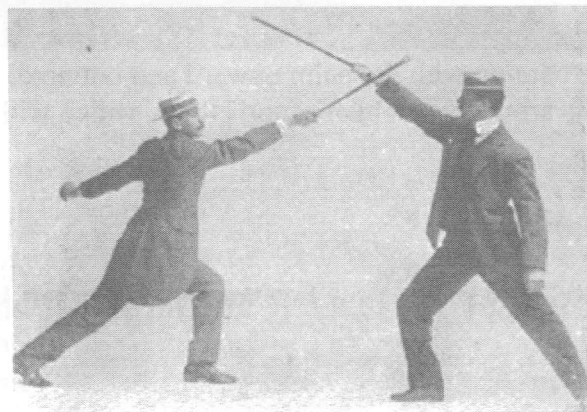
### Strike to tierce (backhand strike to right side of the neck or face)

Exactly as in the cut **seconde**, except that the target is the right side of the adversary's neck or face.



### Strike to carte (forehand strike to left side of the neck or face, or to the wrist)

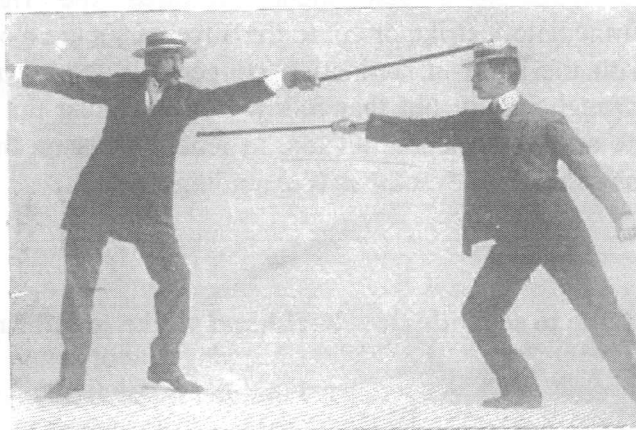
Exactly as in the cut **prime**, except that the target is the left side of the adversary's neck, face or wrist.



### Strike to quinte (overhand strike to the top of the head)

Let fall the tip of the cane and bring it back a little so it describes a circular movement to the inside or outside of the right arm, with the thumb facing under and the elbow not moved back. Continue the circle and strike down upon the crown of the adversary's head.

Alternatively, simply withdraw the tip of the cane a few inches and strike directly to the crown of the adversary's head.



### Bayonet thrust to the front from a right (front) guard

To perform the bayonet thrust, grip the cane firmly with the right hand near the handle and the left hand two-thirds of the way along the shaft. Perform an **advance** or **lunge** and thrust the tip of the cane directly into the most convenient target. Recover to the **right (front) guard** position or follow through with further attacks.

Reverse these directions to perform the bayonet thrust to the front from a left guard.



### Bayonet thrust to the rear

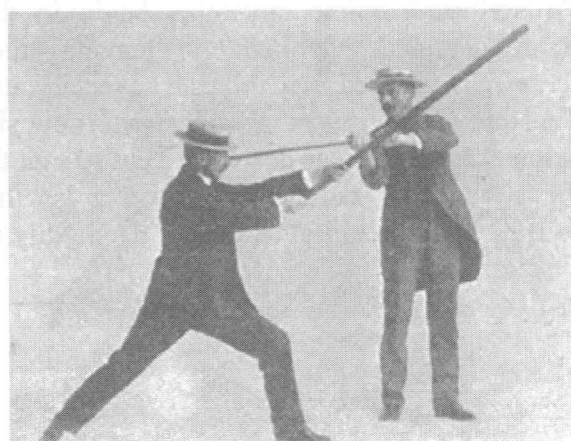
Exactly the same as the thrust to the front, except that the **advance** or **lunge** is made with the left (rear) foot and the attack is made by thrusting with the handle of the cane, left hand leading.

Reverse these directions to perform the bayonet thrust to the rear from a **left guard**.



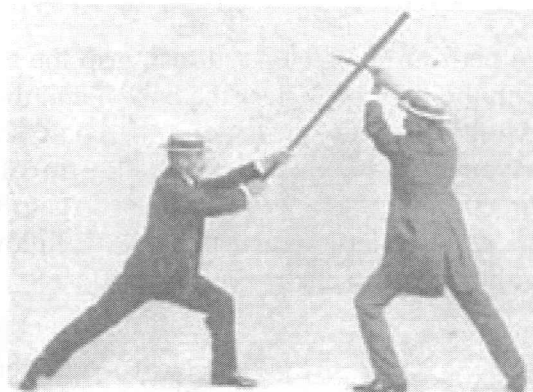
### Double-handed strike in carte from right (front) guard

To perform the double-handed strike in carte, move both hands towards the tip of the cane and then strike powerfully across the left side of the adversary's face. The strength of this movement lies in pivoting the feet and twisting the hips so that the weight of the body is brought into the strike.



## Double-handed cut in quinte from left guard, with heavy stick

Beginning in the **left lead guard** position, raise the stick directly over your head so that the tip points backwards, then bring the stick forwards and down with arms extended at the termination of the strike, aiming for the crown of the adversary's head.



## Thrust with alpenstock/long stick from left lead

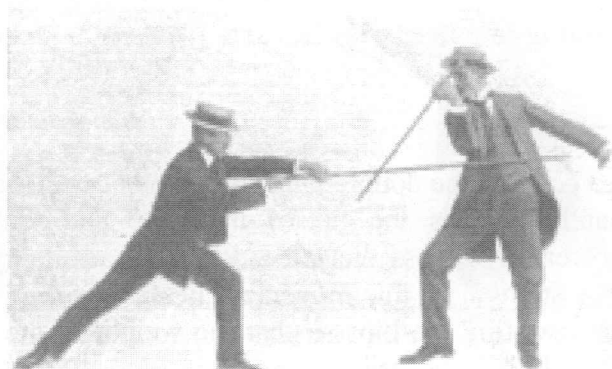
Lunge forward with the left foot and use the power of the lunge and the right arm to extend the alpenstock/long stick towards the most appropriate target. The stick should be driven by the right arm and should slide through the left hand. At the termination of the thrust, the right arm should be fully extended. Recover to left or right guards as appropriate.



## Cane Parries

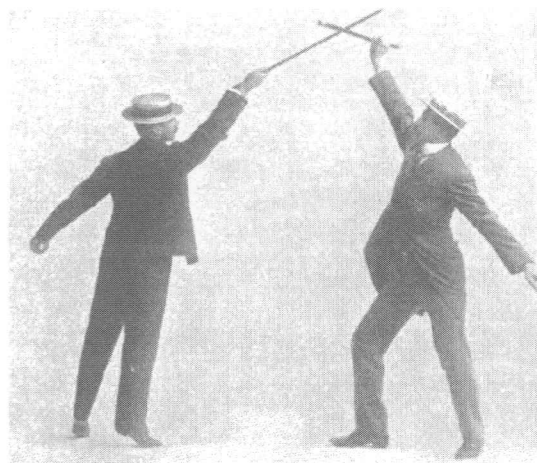
### Septime envelope

To perform septime envelope, begin in the **right (front) guard**, deliberately leaving the torso somewhat exposed. Directly the adversary attempts a thrusting attack, divert the blow by turning sideways, and making a circular downward cut so that the tip of the stick drops counter-clockwise across the body, causing the attacking thrust to glide slightly upwards and sideways.



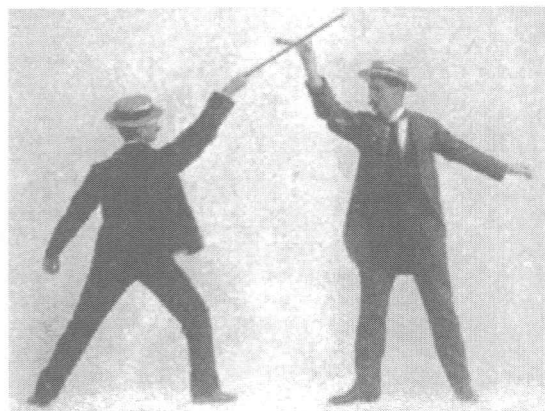
## Quinte

The parry of quinte may be achieved from both the **right (front)** and **left (rear)** guards. Deliberately leaving the head somewhat exposed, the stick is simply brought up and slightly forwards to deflect the attacking strike. The stick should be held with the right hand slightly higher than the tip, to protect the fingers.



## High seconde

The parry of high seconde if performed from the **right (front)** guard. Deliberately exposing the head so as to draw the adversary into performing a strike to **quinte**, receive the blow upon the stick by bringing the right hand right across the face, and holding it well on the left side of the head with the hand in supination. The stick should point slightly downwards to prevent the adversary's stick sliding down it and damaging the fingers.



## Two-handed hanging guard to left

Exactly the same as the **parry quinte**, except that both hands are used to hold the stick at the tip end.

