



La Canne Royale

Larribeau & Humé

Two Nineteenth Century Training Manuals

Le Canne de Combat

Peek inside

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Thus, the milestones which can guide the student in the progression of the straight line. We will indicate, when we come to the progression of the about-face, the arrangement of the indicative tracks to follow.

We pass now to the first elements of the handling of the canne.

3 – First Exercises of the Canne

1. Of the Right Guard and Position of the Body

Stand straight, upright, the canne in the right hand. Hold it by the big end, the hand passed through the cord which holds it, in a manner that it cannot escape in different movements, placing the left hand behind the kidneys, the elbow as close to the body as possible, in order to avoid being hit in the progressions of the canne. Advance a little the right hand to the height of the chest, the arm slightly shortened, the little end of the canne in front of the right eye, the hand inverted, the fingers downwards (in *terce*, the fencing term). Close the two heels in a manner to form a square, the hamstrings tight, the head high looking directly ahead, the chest flat.

2. Of the True Guard

In order to find true guard, bend the two knees carrying the right foot forward a distance of 50 centimetres, from A to 1, the two heels on the same line, the body upright on the legs. (See plate no.1)

3. Of the False Guard

The movement is made as the preceding, but it is the left foot which is carried forward, the right arm a little more lengthened, the hand in the same position, the left shoulder facing directly to the front.

4. Of the Step and Retreat

We indicated already this double movement in understanding⁶ the usefulness of our track. We revisit it here in order to better clarify and in order to follow the order of teaching.

Being in true guard, the left foot on A, the right foot on 1, carry the left foot forward from the right from A to 2, and the right foot forward from the left from 1 to 3, continuing thus these alternate movements until one has arrived at the extremity of the line to travel, or point B.

⁶ en faisant connaitre

The retreat is worked in the opposite direction. Thus, the right foot being on B and the left foot on 9, carry the right foot from B to 8 and the left from 9 to 7, falling into false guard.

5. Of Changing Guard

Being in true guard the left foot on 9, the right foot on B, in order to change guard without shifting place make a semi-turn⁷ to the left by a pivot movement on their respective points and face towards point A.

6. Of the Step Without Changing Guard

Being in true guard, in order to advance without changing guard, carry in an almost simultaneous impulse the left foot on point 1 to the place occupied by the right foot, and the right foot to point 2.

The guard is always the same, the right foot in front of the left, making thus to face the extreme point B.

In order to make the retreat execute the same movements for the step but execute them backwards.

Thus, carry backward the right foot from B to 8 and the left foot from 9 to 7, and continue until the point of departure.

The movement of the step and retreat that we have just indicated serves in the attacks and the ripostes with which we will occupy ourselves later.

7. Simple Face Strikes in True Guard

(See plate no. 1 and 2 depicting the student and the pad)

Being in true guard, raise the hand above the head, the little end of the canne directed on the left, the hand inverted, the fingers turned upwards⁸ to the left ear, describe next a horizontal angle with the canne, lengthening the arm of all its reach to go to hit the strike on the top of the pad (the face of the supposed adversary) the hand always inverted but the fingers downwards.

The strike made, retake immediately the true guard position, the body and the hand in the same position as previously.

Repeat frequently this strike on the pad in order to render it familiar.

8. Simple Face Strikes in False Guard

In order to develop the strike, lift the hand above the head in the direction to the right presenting the left side of the face to the pad. (See plate no.3)

7. *un demi-tour*

8. *les ongles en l'air tournés*

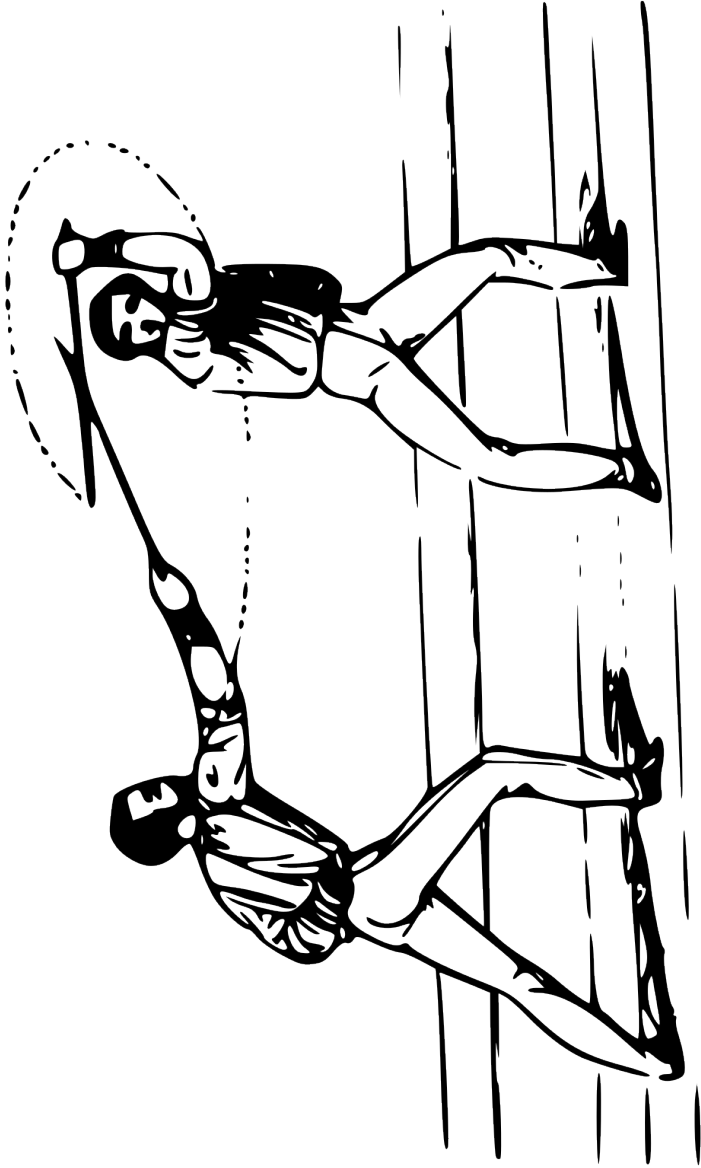


Figure 17-18: Head parry, the hand inverted in quarte, being in true guard and the head strike extended.

right that guard is retaken carrying the right foot forward. Immediately, change guard by a spring⁶ in place, giving face strikes to the right. Having changed guard, you have again the left foot in front, retake guard by a head strike to the left and one to the right.

Chapter 10 – Second Lesson

En garde. Step to the right, first face. After this step, you have the left foot forward. Change guard through a second step, always remaining on the same face. Then, make the second face. Change guard two times with two steps. Next, the third face where you make again two steps. Make a last step to the right to arrive at the fourth face, that of the point of departure. At this last, instead of changing guard two times and having the left foot in front, come again simply into guard through one head strike to the left, one head strike to the right. Change guard with a step and take it again with one head strike to the left, one to the right.

It is useful to recall that during these two steps to change face, one should always give face strikes, changing their direction with each step.

Chapter 11 – Third Lesson

En garde. Make three steps forward,⁷ stepping lightly and advancing: for the first step, the right foot; for the second, the left foot; for the third, the right foot.

While making these three small steps, give face strikes changing their direction on each step.

Once these three steps are made, turn around completely, facing the rear, making a step to the left by crossing the legs. Make the three steps again. After the third step, repeat the step by crossing the legs. Change guard by stepping and come again into guard by one face strike to the left, one to the right.

Chapter 12 – Fourth Lesson

En garde. Advance the upper body⁸ forward and double the length⁹ of the guard. Next, throw yourself forward as far as possible while giving face strikes and settle again¹⁰ on the right foot, the left foot forward, facing to the right. Give four

6. *sauter*

7. *devant vous*

8. *le haut du corps*

9. *mesure*

10. *retombez*

cuts: one face strike to the left, one face strike to the right. Retake guard by one head strike to the left, one head strike to the right. Next, change guard with a step and retake it by one head strike to the left, one to the right.

Chapter 13 – *Volté*

En garde. Carry the right foot behind turning to the right on the point of the left foot.¹¹ Turn a second time, carrying the left foot behind and turning on the point of the right foot. Put back¹² the right foot behind, in a manner to be in guard [with] the left foot forward, making *moulinets* to the right.

Next, the *demi-volte*¹³ to the left in front — Carry the right foot forward, turning lightly on the point of the left foot. Turn on the point of the right foot carrying the left foot behind, in the manner to face backwards and the right foot in front, *moulinet* to the left.

Afterwards, the *demi-volte* behind to the right — In order to turn again to face the front,¹⁴ turn on the point of the right foot and carry the left foot in front. Turn on the point of the left foot carrying the right foot behind making to face backwards. Come again into guard by two head strikes. Change guard by stepping and retake it by a head strike to the left and one to the right.

Chapter 14 – Fifth Lesson

En garde. The same step as in the fourth lesson. Once the step is made, give four cuts: a face strike to the left, a face strike to the right. Repeat this exercise at each facing and even at the fourth. End the lesson with a complete *volte*,¹⁵ a *demi-volte* to the left and a *demi-volte* to the right.

The change of facing in this lesson is made stepping to the right through the face strikes, the feet parallel.

Chapter 15 – Sixth Lesson

En garde. While giving face strikes, turn to the right on the left heel and place the right foot behind, the middle of the right foot opposite the left heel. Come again into guard through a head strike to the left, one to the right. At a second head strike to the right, leave the right arm raised, the hand before the left

11. ie: on the ball of the foot

12. *reportez*

13. half-pivot

14. *de manière à revenir face en tête*

15. full pivot?



Figure No. 3