

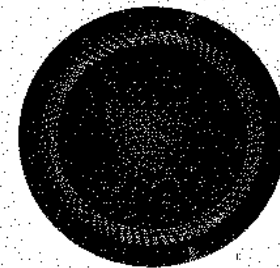
MASTER-AT-ARMS BADGE

FOR

BOY SCOUTS

HOW TO GAIN THE BADGE

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JAMES BROWN & SON
(GLASGOW) LTD.

Official Publishers to Boy Scout Association, London

52-58 Darnley Street, GLASGOW

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MASTER-AT-ARMS BADGE.

A Scout must attain proficiency in two out of the following subjects:—

Single-Stick, Quarter-Staff, Fencing, Boxing, Ju-Jitsu, Gymnastics, and Wrestling.

Single-Sticks.

Singlesticks are made of young ash plants. The guard for the hand is of wicker basket-work or leather. Put a rubber or leather washer over the stick close up to basket. If sticks are kept in water they will not be so liable to break. Never fence with a broken stick. Always wear a stout jacket with a high collar, a helmet with strong wire mask, and a sporran or apron. Use a strap or gauntlet to protect wrist. Hold the stick with the thumb flat along it, not grasped round it. The thumb will represent the back of the blade, and the middle knuckles the edge. All cuts are made with the edge, do not slap the stick sideways. Guards or parries are also made with the edge and not with the side or back of blade.

“On Guard.” Face your opponent at the Alert. Turn half left. Right toe pointing towards opponent. Advance right foot, bend both knees and sit well down, right leg below knee upright. Body erect and half-left, face towards opponent. Keep both feet flat on ground. Left arm behind waist (hold belt at back). Right arm in position of one of the guards. A good one is (2) (see diagram).

“Advance.” From on guard by moving right foot forward, following immediately with the left.

"Retire." Move left foot backwards, following immediately with right.

"Lunge." Extend arm, advance right foot, straighten left leg. Do not let left shoulder droop forward. Keep left foot flat on ground. Never fence on the toes of either foot.

"Cuts." Cuts are made on the lunge (except when riposting) and the movement of arm must slightly precede legs. Do not lunge and then cut.

1. At opponent's left cheek. Guard or parry with arm across, hand opposite left shoulder, finger nails up, stick slanting upwards as quarte in foils but higher. Or, hand higher than shoulder, knuckles up, back of hand towards you, stick slanting downwards, (see diagram).

2. Cut at right cheek. Guard: right elbow bent, edge to right, stick slanting upwards (tierce).

3. Cut at left ribs. Guard: Hand across to left, stick slanting upwards (quarte) or, hand level with shoulder, edge to left, stick slanting downwards, like No. 1, but lower.

4. Cut at right ribs. Guard: as 2 but lower, or back of hand up, stick slanting down, edge to right.

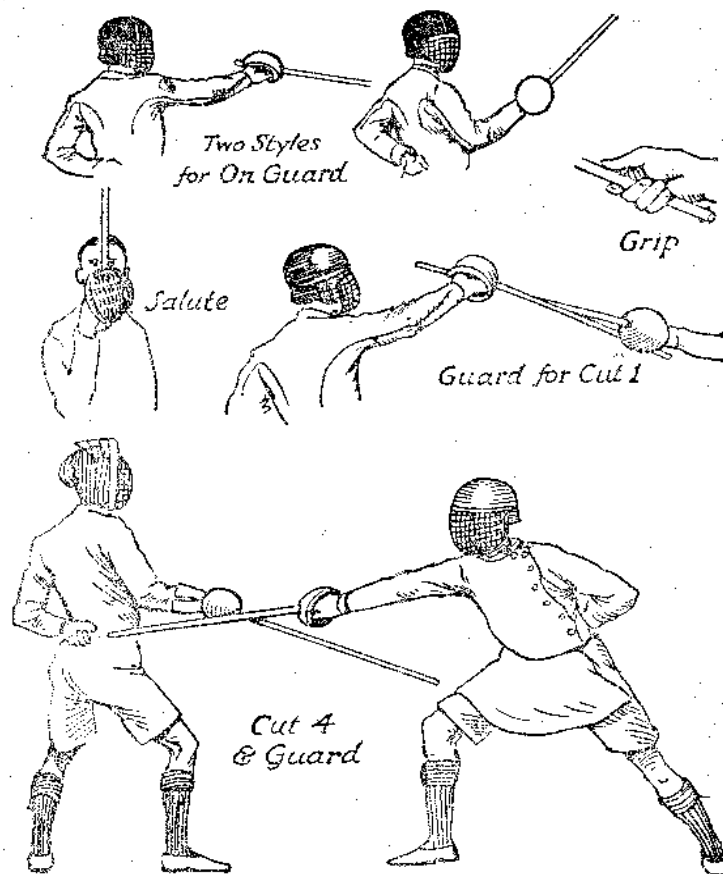
5 and 6 are like 3 and 4, but lower. Guard: use a guard with stick pointing downwards.

Practise by yourself till you can do all this and remain steady and well-balanced. Hits count anywhere and must be acknowledged. Use the salute for this. When fencing keep your temper, do not show it if you are hurt, and do not slash back viciously. Try feinting at one part and then attacking another. Feint (or pretend) by vigorously straightening the arm in a threatening manner but do not lunge on a feint. Do not use the point or thrust.

"Riposte." This is the answer back after you have parried or guarded an attack and must be done smartly. Do not lunge, as your opponent should be within reach.

A Sample Lesson in Singlesticks.

Both on guard in 4, sticks slanting downwards. One cuts at right cheek, the other guards 2. Both come back to guard. One cuts at right ribs, the other parries 4.



Both on guard. One cuts at right cheek, the other parries smartly and ripostes at nearest part of opponent. Change sides and repeat.

After you have done this, attack other side in a similar way.

When you are having a bout of "loose play" you both try to outwit the other. Use your brains and vary your guard. Draw an attack by appearing to expose yourself, then parry and riposte. Feint at one part and attack another. Try various plans but never let your play degenerate into merely slashing about or hitting sticks aimlessly.

In sword or "sabre" fencing the arm is held straight when on guard and parries are made by slightly bending the elbow and giving a sort of forward spiral push to opponent's blade. Cuts and points both count. Hits count anywhere above hips.

1st parry: to left, sword slanting slightly downwards, edge upwards to left.

2nd parry: to right, sword slanting slightly downwards, edge to right (seconde).

3rd parry: hand about level with shoulder, sword slanting slightly upwards, edge to right (something like tierce, but straight arm).

4th parry: arm bent, hand to left, edge to left (quarte).

5th parry: arm raised, edge up, sword across

6th parry: arm raised, hand to left, edge up, sword across point towards right.

These parries are used to stops cuts or thrusts. Disengages are made with arm straight, pivoting at shoulder. Cuts to be made with edge, no slapping sideways. Parries made with edge. Fencing sabres have flexible blades but are too heavy except for well grown Scouts or Rovers.

Quarter-Staff.

This old English sport has unfortunately fallen into disuse. This is a great pity, for of all sports it is one of the best for developing stamina.

Dress.—A well padded mask, a pair of boxing gloves and cricket pads, and a thick jacket, are all that are required besides the Scout uniform (see fig. 8).

On Guard.—The "On Guard" position of the feet is practic-

ally the same as in boxing, except that the legs are slightly more bent at the knees. The right hand grasps the staff in the middle,

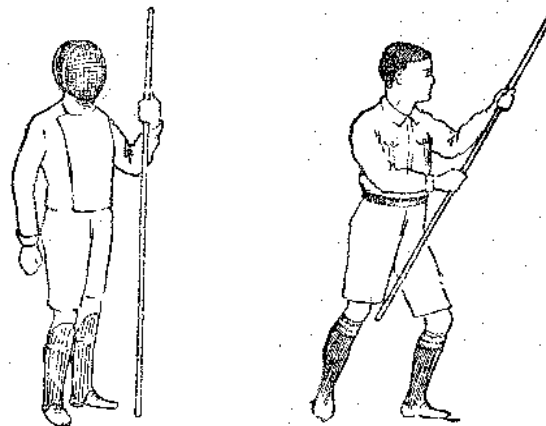


Fig. 8.

Fig. 9.

whilst the left holds it about a quarter of the way up the tip end of it (see fig. 9).

Note.—The thin end of the staff to be the "tip," the thick end the "butt."

Advance with the forward foot, following up with the rear. Keep the body upright.

Retire with the rear foot and follow with the front.

Jumps.—Forward and backward jumps should be carried out with both feet at guard.

Lunge.—The lunge is the same as in fencing or single-stick,

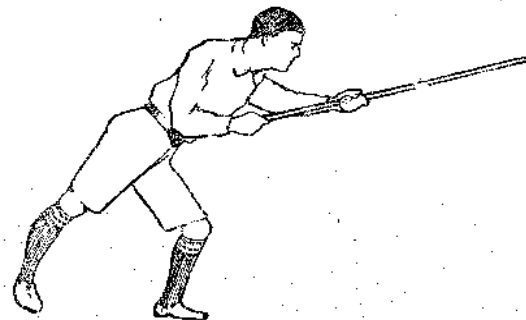


Fig. 10.

save that you lunge with the left foot. Remember that the thrust is not allowed in quarter-staff play (see fig. 10).

Strikes.—These can be made with either end of the staff.

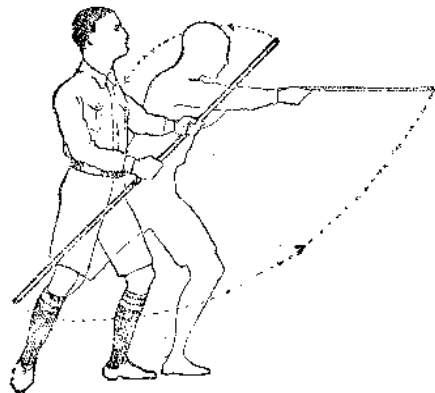


Fig. 11.

There are six ordinary strikes:—

1. With butt at left leg (see fig. 11).
2. With tip at right leg.
3. With tip at right flank.
4. With butt at left flank.
5. With butt at left cheek.
6. With tip at right cheek.

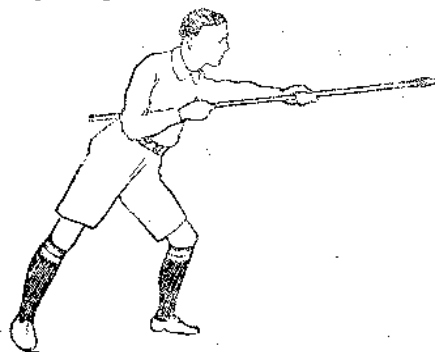


Fig. 12.

- 1 and 4. Shoot the right arm out and keep the left arm in.
5. Keep left hand out, and pull right down towards you in a

circle, and up and away from you, striking down on left cheek with butt. 2. Keep right hand out and turn the tip with the left towards you in a circle, finishing off with an upward cut at right leg. 3 and 6. Pull the right hand towards and push the left out, striking with the tip (see fig. 12).

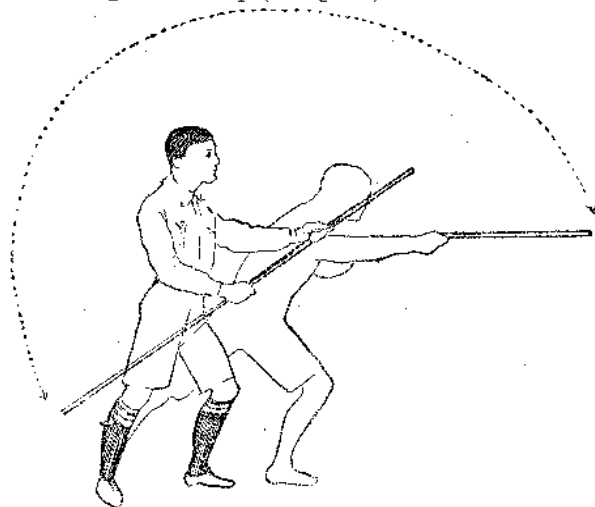


Fig. 13.

Throw Strikes.—These differ from the ordinary strikes in that one hand loses its hold with a throwing movement, and catches the staff lower down (or higher up), thus lengthening the attack.

All the strikes can be turned into throw strikes by changing the

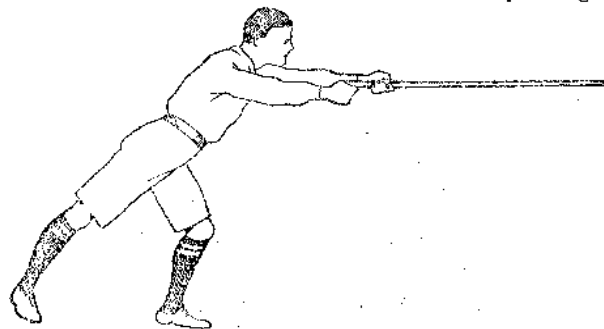


Fig. 14.

position of the right hand for butt strikes (fig. 13), and by sliding the right hand to the butt and changing the position of the left hand for the tip strikes (fig. 14).



Fig. 15.



Fig. 16.



Fig. 17.



Fig. 18.

Parries.—There are five parries corresponding to the six strikes, the head parry taking the two cheek strikes.

1. Left leg parry (fig. 15).
2. Right leg parry (fig. 16).
3. Right flank parry (fig. 17).
4. Left flank parry (fig. 18).
5. Head parry (fig. 19).

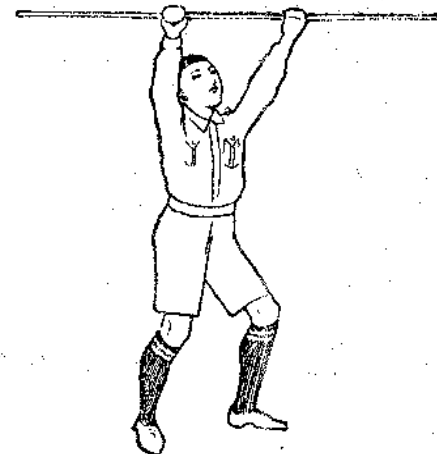


Fig. 19.

1. Push the right arm across the body and take the strike on the butt. 2. Push the right arm to the right, receiving the strike on the butt. 3 and 4. Receive the blow between the hands. 5. Receive the strike between the hands, keeping the arms well above the head.

Feints.—Any strike half made and followed by another constitutes a feint. Feints are used to get your opponent's guard in another direction to that in which you intend to strike.

Time Attacks.—Some fellows are sometimes too fond of feinting. When you think your opponent is going to feint, strike straight away. Your attack will be called a "time" attack.

Fencing.

Before doing any fencing, either with foils or singlesticks, be sure you wear proper equipment. There is no merit in playing about and risking injury to yourself or your opponent. In the big gymnasiums, the Army and the fencing academies, fencing is never done without proper precautions, so you need not think it

babyish to be well protected. Even then you may get a stinger on your arm or leg which will be quite enough to test your pluck.

Whichever branch of fencing you take up remember that books will only help you, actual practice under an instructor is best. If, however, you read these notes carefully and use your brains you should develop a fair style. Do not be in a hurry but take plenty of time and be concerned to do it well. You will then soon become quick and accurate. Practise lunging at a dummy till you can hit quickly and accurately.

Foils.

The foil has a flexible blade about 33 inches long. On the point is formed a button; put a rubber or leather tip over this. The part of the blade nearer hilt is called the forte, the part nearer the point the foible or feible. Parries are made by striking the foible of opponent's blade with the forte of your own.

Under no circumstances fence without wearing a high-collared jacket, of material such as canvas, strong enough to prevent accident from a snapped blade; a mask of wire mesh and a padded glove. Never fence with a broken foil and see that wires of mask are not broken or separated.

On Guard.—Feet apart, right toe pointing towards opponent, left toe to left, both feet flat on ground, body turned towards left. Both knees well bent. Left arm to rear, elbow bent, wrist curving up and over gracefully. Right fore-arm and foil pointing towards opponent's eyes.

Advance and Retire as in singiesticks.

Thrust.—Drop point lower than hand, straighten the arm. Do not move left arm.

Lunge.—Advance right foot, lunge well out; keeping left foot flat, not tilted over, drop left arm to rear.

Get back to "on guard" by pushing off with right foot, bending right arm and bringing left arm up. The left arm acts as a counter balance.

It is usual to come on guard with some amount of ceremony, such as: stand half left, face turned towards opponent, foil held in right hand slanting downwards to the front; raise arm and foil, turn back of hand over to left, drop point, bring arm and foil in a downward sweep till point is to rear, touch knuckles of left hand with foil, raise both arms over the head, bring right arm

down to position, left arm remaining up. You may salute before raising arm to the front. Combine all these in one graceful, continuous movement.

Hold the foil with the thumb along broader side of grip, not as you grasp a stick. When parrying hold firmly; when thrusting, riposting, or lunging hold firmly but lightly, chiefly with the first two fingers and thumb. When the finger nails are uppermost the position is called supination; when you turn the hand over so that back of hand is up it is called pronation. Both positions are used, but supination most. The point of foil should be lower than the hand when you thrust or lunge, the foil will then bend when you make a hit. If you poke or stab you will break the foil or bend it up the wrong way.

Hits are made with the point only, there must be no slapping on or cutting. Hits count only on front of jacket, and are acknowledged by saying "Touché" or by touching the part hit. If you are hit on the arm or mask it must be acknowledged even though it does not count.

The front of the jacket is divided theoretically into spaces, or "lines" as they are called, and the parries are given names according to the part they protect. In the diagram the top names are given when hand is holding foil in supination, lower name in pronation.

The parries are given their French names, the orders in which they appear does not matter, use the one most suitable at the moment. Positions are described briefly.

Prime (pronounced preem) not often used, hand to the left back of hand towards you, point of foil down.

Seconde (se-kond) hand to right, back up, arm fairly extended, point down.

Tierce (tee-airce) elbow to side, back of hand up, point up.

Quarte (kart) hand to left, thumb up, point up.

Quint (kant) is really low Quarte.

Sixte (sixt) hand right, finger nails up, point up.

Septime (septeem) hand left, finger nails up, point down.

Octave (ok-tarv) hand to right, finger nails up point down.

It is usual to come on guard in the position of one of the parties, and Quarte is the most usual. To take the position of

Quarte, hold hand to the left, foil slanting up and across towards opponent's face. This covers high inside line and if you hold the foil firmly an attacking foil would be deflected. When making the "parry" of Quarte it is not necessary to carry the hand so much to left, as a smart tap is all that is necessary.

To form parry Sixte, from Quarte carry hand to right, point still directed at opponent's face, the finger nails are turned over towards right and wrist may be turned inwards to keep point towards opponent. Use wrist and fingers in parrying, do not "pump-handle."

Septime, from Quarte, drop point down and to the left.

Octave, from Sixte, drop point down and to the right.

Second, from Sixte, turn back of hand up, extend arm and carry point down and to the right. From Tierce extend arm and drop point down and to right.

When parrying low avoid dropping point too much. When parrying do not keep hand so close to body that your movements are cramped, nor so far advanced that arm is straight.

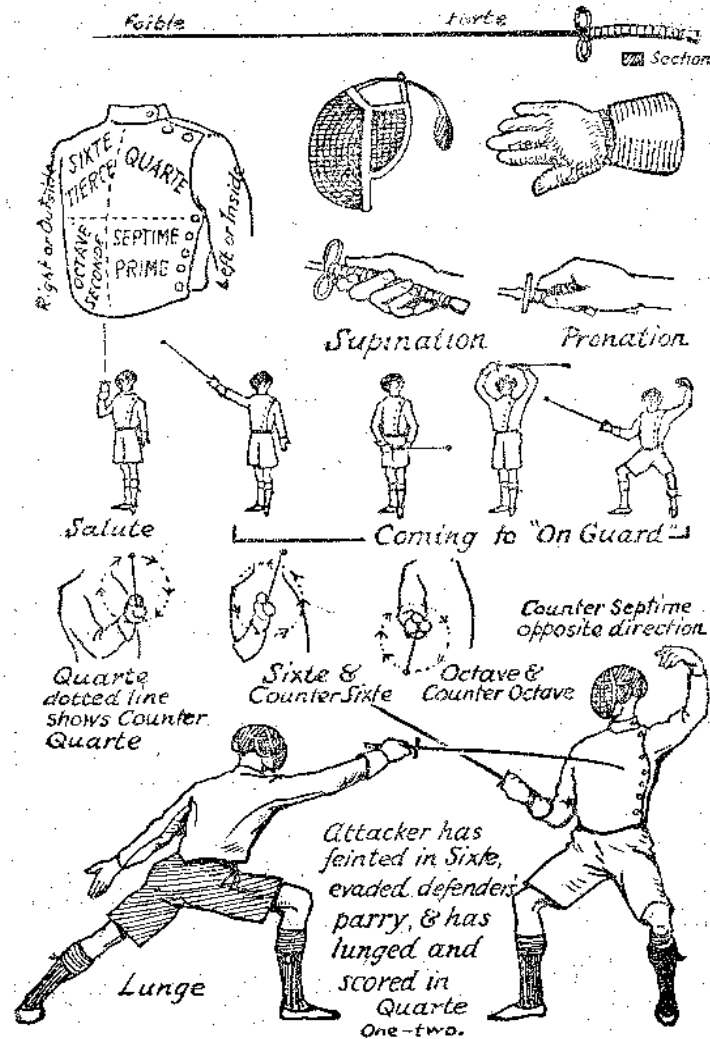
Counter parries are made by moving point in a circle using fingers and wrist only.

The Attack may be direct or with a disengage, or after a feint. When two fencers are engaged, with blades crossing and lightly touching, one may attack the other with a direct lunge. If, however, the other's guard is so held that the blade would be deflected a disengage may be made.

This is done by dipping blade under (or over in some cases) using the thumb and first two fingers to move the foil, coming up on opposite side, at the same time straightening the arm, all in one forward spiral movement. When the arm is straight the lunge may be made. If you make this first movement as a feint, and as opponent starts to parry you disengage back again, it is called a one-two. Disengages may be made from high to low or vice versa by lowering or raising point.

The defender may parry an attack by a simple parry or by two or more, or by a counter parry. A counter parry is made by carrying point round in a circle, bringing attacking blade back to where it started from.

Always make a feint as if you meant a real attack, but do not lunge on a feint. If you do it becomes the real attack. The



only time to do this is if the defender is so sleepy that he makes no attempt to parry the feint, then if you are quick you can lunge in.

The "riposte" is made after a parry. Drop point to opponent's body and straighten the arm. To riposte well you must parry neatly.

A Sample Lesson in Foils.

One attacks, the other defends.

Both on guard in Quarte, blades to right of each other and lightly touching.

Attacker (seeing the way to a direct lunge in Quarte is barred) disengages into Sixte, straightening the arm, and lunges in. Defender parries Sixte. Repeat. Defender parries and ripostes.

Both on guard in Quarte, attacker disengages and lunges in Sixte. Defender forms counter Quarte.

Go through a similar series of movements starting from on guard in Sixte and disengaging, etc., in Quarte.

The Double.

Both on guard in Quarte, attacker makes a feint in Sixte, defender forms counter Quarte, attacker raises point and goes round it by a counter disengage and finds his blade in Sixte again, then lunges in. This movement of feinting and going round the counter parry is called the Double.

Change sides and repeat.

Remember: point below hand and arm straight before lunging. Be decisive, but graceful. Don't poke. Parry crisply. Use thumb and fingers for disengage. Fence by feel or touch.

Notes for Advanced Pupils.

Foil play is one of those things that one has never finished learning, but there are a few points which will help you to carry your fencing a stage further and should be noted.

Do not restrict your play to a few simple movements always repeated in the same order, or your opponent will easily anticipate you.

Counter Quarte is a good all-round parry but do not use it too exclusively. Tierce is stronger than Sixte but not so convenient

for riposting. If you have parried Tierce turn nails up as you riposte, as in Sixte. Seconde is stronger than Octave but not so convenient for riposting. Quinte may be made either in supination or pronation whichever is more convenient at the moment, but is not a very useful parry except to vary your play. Do not always parry an attack in the same way.

Force attacks are sometimes used.

The "Beat" is made by a smart tap; strike other blade aside and lunge into opening, or use as a feint and deceive parry with a disengage.

The "Press" is made by stiffening your wrist and forcing other blade aside, keeping the line of engagement; press and then lunge into opening.

The "Graze" is difficult to explain. You raise your hand and graze down opponent's blade, point close to his hilt.

The "Bind" carries opponent's blade from high to low or *vice versa*, and to the opposite side.

You may attack on your opponent's preparation such as when he quits your blade to make a beat. Time attacks may be made when your opponent is on his way, but merely to straighten the arm, ignoring the risk of a double hit, is not true timing. A safe rule is always to parry an attack. If you don't, though you may hit each other, the point counts to the one who started the attack.

When you are parried and meet with a riposte, parry the riposte as you get back.

A "Remise" or re-hit may be made if you have missed your opponent and he does nothing.

If a fencer is disarmed, either by design or accident, and is hit, it does not count unless he is hit before the foil reaches the ground. Be courteous, do not spike a disarmed opponent, but return him his foil.

When two fencers come close together (*corps-a-corps*) they must stop and return to original distance. Floor limits, 20 feet long by 3 feet wide.

Boxing.

Every boy who is worthy of the name has an inclination to know something of the art of Boxing. A great advantage is that it requires no great expenditure to purchase the necessary gear. A set of boxing gloves, and room to practise in, is all that is required to commence with. These, so far as the majority of Scouts are concerned, are provided at their Troop Headquarters.

It is an art that is to be highly recommended, not only as a means of defence and attack, but because it develops both the moral and physical qualities in a boy.

It teaches a boy self-control (controlling anger after receiving a blow); self-reliance, and discipline (self-denial and giving up of luxuries whilst training); endurance, and determination (the will to win after sticking out a hard bout). While these moral powers are being developed, the muscles and internal organs of the body are being gradually tuned up until both mind and body are working together.

The first step in boxing is the correct position of the feet. The left foot should be flat on the ground, toes pointing to the front. The right foot a short pace in rear, the heel slightly raised; (the interval between the feet depends entirely on the balance of the individual concerned) both knees should be slightly bent.

Now for the position of the hands. The left hand should be in line with the left breast, with the elbow slightly bent. The right fore-arm should be held loosely across the body, ready to guard, either "the mark" or the "point," or to take up the attack. "The mark" is that part of the body immediately below where your ribs join in front. The "point" is the chin. Thumbs of both hands uppermost. Remember that any stiffness in position should be avoided and that while sparring the fists should be only lightly clenched. This prevents undue strain on the muscles of the arms. The weight of the body should be equally balanced on both feet. The right shoulder should be turned well to the rear and the chin dropped slightly forward on to the left shoulder. When you have got your feet, hands and body placed as above you are in what is known as the "On guard" position or the "Position of Observation."

When sparring before an attack the body as well as the arms should be kept continually on the move, as this helps to deceive your opponent. Practise swaying your body from the hips, forward, backward and sideways, assisting by alternate bending

and straightening of the knees. Particular care must be taken to make these movements as irregular as possible. By making a regular backward and forward movement your opponent would know just when you were going to attack and so would be ready for you.

When you have got an idea of the position of the hands and feet and also of the movements required in sparring, you must turn your attention to the movements of the feet in advancing, retiring or moving sideways to the left or right.

The main point to bear in mind is never to cross your feet. To test the folly of doing so, cross your left foot over your right and then see how easy it is for your chum to push you over.

To Advance.—Slide your left foot forward a short pace and immediately follow with the right, resuming the position of "on guard." Try to cultivate a gliding movement in this and avoid lifting the feet far from the ground.

To Retire.—Slide your right foot to the rear and follow with the left foot resuming the position of "on guard."

Springing Back.—When the ordinary retire movement is not going to carry you clear of an attack, bring the weight of the body back on to the right foot, press off the ground with the ball of the left foot and spring back as though you were trying to kick the right foot away with the left, the right foot being carried back just before the feet touch. As you land, your feet should be correctly placed in the "on guard" position.

Stepping Sideways.—When moving to the left, move the left foot first followed by the right. In moving to the right, move the right foot first. This does away with the possibility of crossing the feet.

Turning or Pivoting.—This is required when an opponent circles round you. Swing round on the ball of the rear foot to either right or left as circumstances require. This requires constant practise or otherwise you are liable to cross your legs and lose your balance.

Once you have learnt the movements of the feet constant practice is advised. Bear in mind the fact that no matter how clever a boy is with his hands they are practically useless to him unless he can use his feet in unison with them.

The next thing to learn is how to deliver a blow at your opponent. A good aid for this is the use of a punch ball, one that is fixed from above and below for preference. If it is not

convenient to get a punch ball, then an excellent substitute can be made from a sack well stuffed with hay or coir. In the use of the sack, however, care must be taken not to dwell on the punch, and to use your own power in getting back into position. Do not get into the habit of pushing yourself back into position.

Hang the sack from a beam and fasten it at the bottom to the floor or to a heavy weight. Mark with chalk, or paint a face on the sack as a mark for you to aim at.

Assume the "on guard" position within striking distance of the sack or ball. Deliver a straight left at the "face" by vigorously straightening the right leg, shooting the body forward from the hips, and at the same time punching forward with the clenched left fist, thumb uppermost, dropping the chin slightly so that you get the protection of the left shoulder. At the same time slightly raise the right hand, and then resume the "on guard" position.

Practise hitting at the sack from the stationary position, until you are satisfied that you are delivering the blow with the full weight of the body behind it. Remember that the blow practically starts from the toes of the right foot.

Now step a little farther back from the sack so that to deliver the blow you have to advance the left foot; or, in other words, lunge. This is where the inclination to push yourself back into position from the sack is strongest.

After the blow is delivered, grip the floor with the right foot, press off the ground with the ball of the left foot and resume the position of "on guard."

The next step is to deliver a "straight left" combined with some footwork. You will require the help of someone else in this to work the sack. Assume the "on guard" position as before, in front of the sack. The person behind the sack suddenly twists the sack to the left (or right), and you must use footwork to keep in front of the sack and deliver a straight left. At every move of the sack use your feet in the proper manner to bring yourself in front, deliver a straight left and return to the "on guard" position.

The only drawback to working with the sack is that the imagination has to be largely drawn upon, and also that you are practically in the one spot the whole time and therefore have not much call for footwork. In order to teach the idea of moving round bring into use the boxing pad. This can be bought, but it can be easily made. It consists of a small bag made of closely woven canvas, well stuffed with horse-hair, coir

or hay. It should be slightly larger than a football, rounded in front and flat at the back. On the back at the sides, fix strongly two handles or grips. The pad should be packed tightly and solid enough to stand a good blow without hurt or discomfort to the holder.

Two boys work together and take it in turns to have either the pad or the gloves. The one with the pad stands in a boxing attitude with the pad held down, suddenly raising it from time to time about chin high. The one with the gloves spars in front of the other whilst the pad is held down, but delivers a straight left as soon as the pad is brought up.

You will find that this will help you to think and act quickly. After spending some time at this you can advance a step further and try the same thing with footwork.

The one with the pad circles round using his feet correctly and holding the pad down, suddenly checking and raising the pad, as before, about chin high. You are following with the gloves, sparring and keeping yourself correctly placed in front of him. As soon as the pad is raised deliver a straight left. This practice not only improves the speed of your footwork, but also will give you an excellent idea of distance and reach.

We will now assume that you know how to hold yourself correctly and can move round on your feet without any trouble. You have punched at the sack and pad, and have got the idea of delivering a blow. Having got through that stage you can now start hitting at something that is going to hit back at you which is an entirely different proposition.

Straight Left Lead at the Face.—Bring the weight forward by vigorously straightening the left leg and, at the same time, the left fist, clenched into a solid lump, is punched forward, the wrist being kept straight and thumb on top. When the left foot is advanced to make the blow, it should be followed immediately by the right so as to be in the correct position after the blow is delivered.

This punch, to be delivered in the most effective way, is delivered on the retreat. The fact of you going back has drawn your opponent on, and, at the right moment, a sudden check and a quick step forward with a straight left energetically delivered will have a surprising effect on your opponent.

When delivering a straight left, the right hand should be raised slightly ready for an attempt by your opponent to deliver a counter punch.

Guard for Straight Left.—Sway the body backward from the

hips, cup the right hand and carry it upward and forward taking the blow on your glove. The muscles of the fore-arm should be set or you will find your own glove being punched back into your own face. Here you will find the advantage of being able to sway the body backward to take the head out of reach of a blow. If you retire by using your feet the distance has to be made up again before you can counter or return a punch. By swaying backward you avoid the blow and are within striking distance of your opponent, when, with a quick, forward sway of the body you are able to give extra strength and weight to your return blow.

The Hook.—This blow, as the name implies, is delivered with a bent arm, and is used in close range fighting. The arm should be bent at the elbow, with the wrist and fore-arm straight. Good use of the pad can again be made when practising this punch, the pad being held in the same way as for straight punches.

Upper Cut.—This, as with the hook, is delivered with a bent arm; the wrist and fore-arm in line but perpendicular, with the palm of the hand turned towards the face. As the blow is delivered the legs are straightened, thus getting more weight and power behind your punch.

Feinting.—A feint, or pretended attack, is made to induce your opponent to uncover some particular part of his body. It is made with a slight forward movement of the arm and body, at the same time glancing towards the spot at which you are feinting. There should be no pause between the feint and the real attack. An opponent who has his arms properly placed in the "on guard" position looks awkward to get at, but by feinting at his body he can often be induced to drop his guard and leave his face exposed to the real attack.

Practise feint at the "mark" and lead at "point" and *vice versa*.

In making the feint put as much facial and bodily expression into it as possible and you will more easily lead your opponent into believing that it is the real line of attack. Never use the same feint twice in succession. You must credit your opponent with having as much sense as you yourself.

The Draw.—This is another name for a feint, only it is used in another direction. For example, you wish to get an opening for a left punch at the body. Draw your opponent into leading at your face with his left by dropping your left arm, thereby exposing your face to his attack. This must not be done too

deliberately, or the ruse will be seen through at once. Lower the arm carelessly as though you had, for the time being, forgotten the need to defend your face.

The Slip.—If your feint is successful, your opponent thinks it too good an opportunity to be missed and leads at your face as though to knock your head off. Bring your left shoulder smartly back, carry your head to the right, and his blow will miss.

The Counter.—Now step quickly forward outside your opponent's left arm, and punch with your left at his body. This is a most effective punch when correctly delivered with the weight of your body behind it, but one that requires a lot of practice.

Right Cross to Jaw.—This is, perhaps, the most effective blow when properly delivered. All it requires is the opening for it, plus, of course, the quickness of thought and agility to take advantage of the opening. We will suppose that you have exposed your face to your opponent's attack. He hits out with his left at your face. Bring back your left shoulder and sway your head to the right, thereby causing your opponent to miss, and before he can recover his balance shoot your right across his left shoulder to the jaw. In the event of your attack not being entirely successful (*i.e.*, if you do not knock him out, or even knock him down) you are still favourably placed to follow up the attack with your left to either the face or the body.

The favourite method in vogue to-day of delivering a blow is by swinging instead of by a straight hit, but always remember that a straight blow has a shorter distance to travel to its mark than a swinging blow, and, consequently, must get to its destination in a shorter space of time. Apart from that, a man who swings his punches has less control of the direction of his blows than the one who hits straight at the mark aimed for. A swinger who misses his punch must overbalance himself. It is much easier for your opponent to duck under, or swerve out of reach of, a swinging blow than it is to dodge a straight blow.

A Method of Punishing the Swinger.—If your opponent is one who favours the swing, invite an attack by leaving your head exposed. As you are necessarily within reach of your opponent you will need to be ready to duck, but be sure your opponent is going to swing before you duck. As the blow comes round, bend at the waist and knees and pass under the swinging arm. Immediately step quickly forward and sideways in the opposite direction to the swing (that is if the blow is coming from your opponent's left, step to your right front). If successful in avoiding the swing, straighten up and you will find your opponent's side exposed to

your attack. In missing with his swing your opponent will temporarily lose his balance. To make his discomfiture complete drive home your right, with all your weight behind it, into his exposed ribs.

Against an opponent who swings his punches the fore-arms can be used as a guard. This is done by raising the fore-arms forward and slightly outward so as to connect with your opponent's arm before the end of the swing.

Clinching.—Never clinch. If matters are going rather hard for you, try to avoid further punishment by making full use of the ring. You may think you can tire your opponent by leaning on him, and holding, but if he knows his business you are only asking for further trouble. If, on the other hand, your opponent wants to clinch and you are unable at the moment to stop him, make it your business to get your arms in the inside position. So placed you can force his arms outwards, and have the whole front of his body exposed to your punches, while with your fore-arms you can block any punches to your body which he may try.

Should he clinch and hold, you can break loose with advantage provided you have got your arms inside. Push your opponent back a little with one hand and secure enough space to deliver an upper cut under his chin with the other. Press this home with all your might, forcing his head back and thus compelling him to loosen his hold of you.

Bear in mind that there is only one thing to do if at close quarters with an opponent, and that is, to hit hard and often. If this is carried out there will be less likelihood on both sides of clinching or holding.

To set down in print all the different blows in boxing, and the circumstances under which they can be used, would not only take up too much space but would only confuse the reader.

If a boy has an aptitude for boxing and receives good instructions in the elementary rules to be followed, experience will teach him the remainder.

Medicine Bag.—Excellent exercise and training can be obtained with the use of the medicine bag. The bag can either be bought or, for economy's sake, made at home. It can be fashioned out of good closely woven canvas, or if canvas is not obtainable, an old football case will answer just as well. If the latter is used the case should be well soaked with dubbin so as to soften the leather and make it easier to hold and catch. For filling you can use grain, but this not advised for the younger boys as it would be too heavy. An excellent substitute is found in cuttings of cloth

or linen. These well packed in will be found to be well up to the weight required. The weight of the bag for the average boy up to 15 or 16 years of age should not exceed 3 to 4 lbs.

Having got your medicine bag you can now start on the exercises.

The first practice is putting the bag forward with the left hand. The bag must be put forward in exactly the same manner as a straight left punch is performed, using particularly the rear leg and taking great care that the hand is not carried back before the put. This exercise helps to develop the muscles of the arm and shoulder.

Now try the same exercise with the right arm. Then with either hand, but this time aiming at the point or mark.

The next practice consists of dodging or guarding. To do this requires three boys who will take it in turns to stand in the centre. The outside boys throw the bag at the boy in the centre who practises guarding, ducking, or dodging.

For the next practice try throwing the bag over the head, under the legs, or sideways.

For the last practice assume a sitting position on the ground and throw the bag to one another. This is an excellent exercise for the abdominal muscles.

In the foregoing notes, an attempt has been made to explain briefly the main points in the art of boxing. Assiduous practice of these points will take the beginner through the "raw novice" stage. As with other sports, learning from the book will not take an individual far along the road to success. It is only by hard and continuous practice that this is achieved, and this practice, where possible, should be under the eye of a capable instructor.

Where an instructor is not available, always spar with somebody who is better than yourself. There is a certain amount of satisfaction in feeling that you are the master of your opponent, but bear in mind the fact that you are only wasting your time by doing so as you are obviously not learning anything.

Keeping in mind the following items will be of some assistance to you as you progress.

Keep your mouth and hands closed, and your eyes fixed on your opponent.

When sparring keep your hands only lightly clenched, but grip them tight at the commencement of a blow.

When training for a competition, forego all luxuries. It is worth while if only for the glorious anticipation with which you can look forward to the end of the time of training.

Look on the skipping rope as a real asset and use it at every opportunity. It will look after your wind and legs for you.

Never hold your opponent cheaply. Try to impress on your mind that he may know something, about which you know nothing. Be determined that you are not going to give him the chance to bring about the "unexpected."

If you are getting the best of a bout, don't start to "play to the gallery." You are out to win.

Never lose your temper.

Always look your opponent straight in the eyes. It is quite easy after a while to know just when and where he is going to attack.

Always shake your opponent by the hand at the commencement and at the end of a bout.

Finally, always "play the game." Leave the use of any shady tricks to those who know no better.

Ju-Jitsu.

Preparation.—Ju-Jitsu is not only a style of wrestling and of scientific self-defence, it also implies a long training. As the Scout "Master-at-arms" Badge only requires an average standard, and as space is exacting, I shall confine myself to giving only a few of the principal points of Ju-Jitsu.

Before a Scout learns to wrestle, he must make himself physically fit by the exercises given in *Scouting for Boys*; then he must practise various falls, locks and throws.

The Breakfall is the chief of these. He must learn to fall without hurting himself.



Fig. 30.

Practice 1.—Lie on your back; lean over to the left whilst bringing the arm across your body; strike the ground with the whole arm at about 45° to the line of body, and roll over on to it. Then bring the left arm across and repeat the exercise with this arm. Keep this up for some time. (Fig. 30).

Practice 2.—From a squatting position fall backwards. Strike the ground with one arm just before the body does and roll over on to the other. Alternate arm each time. (Fig. 31).

Practice 3.—From a standing position fall back, keeping the head well forward. In the same way as in Practice 2, roll over from one arm to the other, changing arms at every fall.

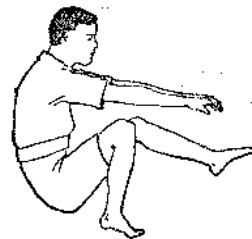


Fig. 31.

Forward Breakfall.—Practice 4.—From a standing position fall forward. Keep perfectly rigid and do not bend the knees. Just before the body strikes raise the forearm (as in half salute) and strike with both forearms and the palms of the hands at the same time. (Fig. 32).

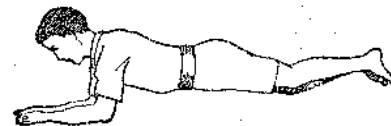


Fig. 32.

A Scout must also learn some anatomy. He will have to reason out for himself the various leverings, if I may so call them, which are applied to the weak parts of the human frame and constitute the science of Ju-Jitsu. He must also learn to quickly find and apply his fingers to the nerve-centres.

The Nerves Centres.—The ones most useful (or *vice versa*) to the Ju-Jitsuist are in the hand; in the forearm; under the arm; in the calf; and under the nose. (See figs. 33, 34, 35, and 36).

When pressure is applied to the four first a dull numbing pain is felt. This should be quite sufficient to make a wrestler loose a hold. The last one can be used in self-defence when a chest hug is being applied. Free one arm and strike an upward



Fig. 33.

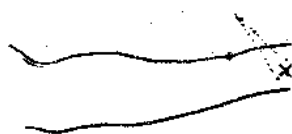


Fig. 34.

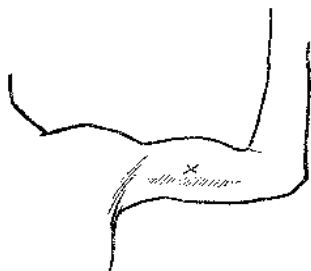


Fig. 35.



Fig. 36.

NOTE.—The crosses on figures denotes nerve-centres.

cutting blow under the nose with the edge of the hand. This small blow, with the application of the foot behind the foremost leg of the attacker will often knock him over.

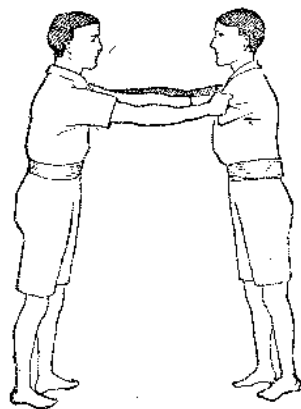


Fig. 37.

Wrestling.—The dress is shown in the pictures. If the regulation canvas kimono is unobtainable, a good substitute can be made of an old coat. Cut the sleeves short, the buttons off, and sew the pockets and button-holes up. A long scarf (3 or 4 yards long) can be worn in place of waistband. For the rest, Scout shirts or bathing-pants will suffice. The feet must be bare.

Balance.—Keep well on the fore part of the feet, legs well apart, one slightly in advance.

Engage by taking a firm but loose grip of your opponent's sleeve and collar, and attempt to trip, throw or lock and hold him at your mercy until he taps the ground twice, or cries "peccavi." (Fig. 37).

The Ankle Trip.—From the engage, step back with the right foot pulling his right sleeve. As your opponent advances his right foot, press the outside of it with the sole of your left foot and sweep it to the right, whilst you pull with the left and push with the right hand. (Fig. 38).

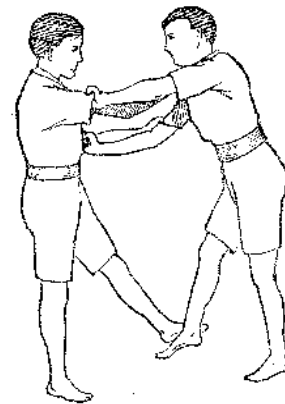


Fig. 38.

Counter to Ankle Trip.—Lift the right foot and passing it over his left leg, apply the ankle trip in the same way; or apply the side-throw.

The Side-Throw.—Step back and to the left with your right foot. As your opponent steps forward with the left step across it with your left foot; brace the leg well back, pull with the right, and push with the left hand. (Fig. 39).

Counter 1.—The opponent turns to the right, braces both his legs and does the side-throw. He will have to anticipate the attempt to bring it off successfully.

Counter 2.—If he can get his left hand clear let him jump to the "scissors" and throw the attacker from the right.



Fig. 39.

The Scissors Throw (from the left).—Free your right arm by twisting your elbow round. Turn round till you are side by side.

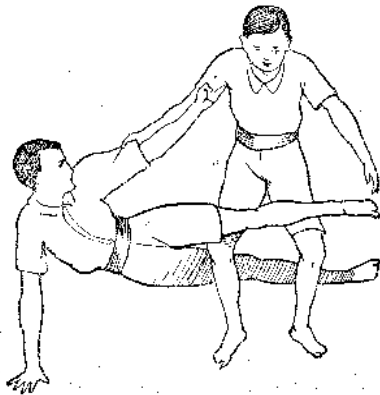


Fig. 40.

Keep a firm grip of his right sleeve, throw your arm out to support your body off the ground. Simultaneously throw your left leg in front of his thighs and your right behind his ankles, press with both legs, and pull with the left hand. (Fig. 40).

Remember not to kick your opponent when you practise this throw.

The Hook Throw is very important, for a slightly modified version of it is very useful for self-defence against a boxer. (Fig. 41).



Fig. 41.

When your opponent's right foot is off the ground, step up with the left, and leaning well forward hook his right leg with yours, then push him back, while you pull his leg towards you.

The counter for this is for him to keep his balance and throw you in the same way.

Back Throw.—Sometimes it is possible to slip round to the rear of your opponent, when the following throw can be made. Catch his coat at the shoulders and push your knee in the small of his back.

Counter.—If he anticipates this throw, your opponent will bend down quickly. Opening his legs wide he will catch your leg between his and pulling it up and forward will sit down violently

on your stomach. This is a splendid self-defence trick, but should be used very carefully by the beginner, or he may hurt someone.

Locks.—When your opponent is on the ground as a result of one of the foregoing throws, you must accomplish victory by locking him until he has had enough, or recognised your superior (though sometimes inferior) position.

The Throat Lock.—Keeping on the right side of your opponent, kneel on the right knee, keeping his left arm down with the foreleg, and his right arm down with your left leg, which lies across his chest. Cross your forearm and catch his coat as far behind as possible. Twist your wrist inwards, applying pressure on the carotid arteries. (Fig. 42).

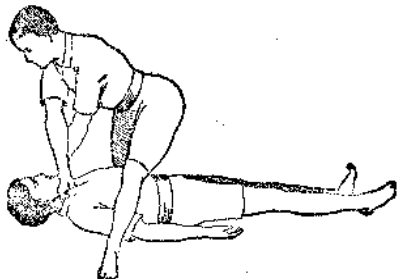


Fig. 42.

Arm Lock 1.—Catch opponent's right wrist, palm away from you. Place your left hock over his neck and your right shin near his right armpit; lever his arm towards you as you lie back (do this very carefully). (Fig. 43).



Fig. 43.

Arm Lock 2.—Lying side by side take hold of his right arm at the wrist, keeping the palm away from you. Slip your left arm under his right, and catch hold of the left of his kimono. Straighten your left and lever his arm towards you.

Wrestling.

Many people consider that wrestling is too violent an exercise for boys. This is quite erroneous. It is one of the finest methods for developing a boy's physical qualities, provided, of course, as in all forms of physical exercise, that it is not overdone, especially at first.

The beginner should go slowly, so as to accustom the muscles to the new exercise. Ten minutes at a time is ample for the first few lessons. Don't exercise too soon after a meal; at least two hours should elapse before wrestling.

In all of the master-at-arms tests, Scouts should remember not to lose their tempers. Do nothing underhand or unsportsmanlike. Fair blows or grips never do any harm. They may hurt a little at the time, but it is the mean, unsportsmanlike tricks that sometimes cause permanent injury.

Therefore, in wrestling don't butt an opponent with the head, pinch or scratch him, or draw the knuckles across his face.

Do not attempt strangles or flying falls. They are quite within the letter of the rules for wrestling, but they are dangerous. An opponent may quite easily be made unconscious with a strangle; and with boys, bones are easily broken with flying falls, that is throwing an opponent over your head and shoulders.

When you have got your opponent down on both shoulders, don't keep him down needlessly. Spring up at once and help him to rise.

Always choose an opponent about your own weight and strength. If possible get a good instructor who can teach the various holds, and how to avoid those attempted by your opponent.

The rules of the various styles of wrestling are as follows—

Catch-as-Catch-Can (or Lancashire Style).—The catch-as-catch-can style of wrestling is now the most popular branch of the pastime.

Opponents may grasp any part of each other's body.

No form of strangling is permitted, unless especially agreed to by the principals. Before each match the announcement is usually made, "strangle hold barred."

Neither contestant is allowed to rub any oil or grease on his body.

Seconds must not touch their man during a bout. Neither shall they give him advice until a resting period is reached.

Contestants shall be allowed 10 minutes between each bout.

A fall is scored against a man when both shoulders touch the floor at the same time.

A single arm may be pressed against an opponent's throat, but the free arm or hand must not touch any part of the opponent's head or neck.

The referee shall slap on back or shoulders the wrestler securing a fall, so that the under man will not be strained by being held too long in a possibly painful position.

When wrestlers roll off a mat, under the ropes, or foul the boundary lines in any way, they shall be ordered to the middle of the mat by the referee and to resume the holds they had obtained when moved.

Biting and scratching are fouls.

The timer shall announce when limited time bouts are within three minutes of the end, and then shall call off every minute. He may divide the last minute into halves or quarters if he so desires.

Rolling falls do not count.

The referee shall decide all questions that are not covered by these regulations.

Græco-Roman (French Style).—The Græco-Roman style of wrestling is very similar to the catch-as-catch-can or Lancashire method.

Catching hold of the legs (holds below the waist) is barred.

Tripping constitutes a foul.

The rules of the catch-as-catch style that do not conflict with the foregoing regulations may be followed for further guidance.

Cumberland and Westmoreland Wrestling.—Contestants take hold and stand chest to chest.

Each man rests his chin on his opponent's shoulder. Each grasps the other round the body. The left arm of each is placed above his opponent's right.

Kicking is barred.

Each man must retain the original hold throughout.

Loosening the hold loses the fall, provided the other man retains hold.

When a man touches the floor with any part of his body (except his feet, of course) he loses the fall.

When both men fall to the floor, the first one to strike it loses the fall.

"Dog falls" (when both men fall at the same time, so that the referee cannot decide which touches first) are to be wrestled over again.

Instructions for Catch-as-Catch-Can Style.—It is difficult to give

definite instruction on paper. Practical instruction from a good wrestler is all-important.

Watch your opponent all the time, so that he does not catch you unawares. When down on the mat keep the hands clenched so that your opponent may not be able to catch hold of your fingers and press or twist them. Practise bridging the body. Exercise the muscles of the neck. Practise using the feet and legs, as much as the hands and arms.

Try to conceal your own intentions as much as possible. For instance, suppose you wish to turn your opponent on to, say, his left side, try forcing him to the right and he will do his best to resist this. You have him, therefore, straining in the direction you wish him to go; quickly change your tactics and force him round to the left. This change has to be done like a flash, otherwise your opponent will realise what is intended and will be prepared to meet the new attack.

There is such an infinite variety of wrestling holds and counters that it is quite impossible to give them here. Practice with a good instructor is the only way to learn.

We give descriptions of one or two holds.

The Half-Nelson.—The Half-Nelson is one of the most commonly used holds in the wrestler's art. Considerable strength in the arms is, however, necessary.

To obtain a Half-Nelson, you must work your opponent to the floor. From, say, his left side, insert your left arm under his left arm, and extend your hand to the back of his head. Powerful leverage is thus obtained.

The idea is to force the under man's head down and to pull it toward you, at the same time raising his left shoulder, so that he will roll over to the right and lie on his back.

Keep your chest pressed tightly against his left side, so that it can be used in forcing him to turn over. As you raise him bring your chest and shoulders into full play.

The Side Roll.—This is a counter for the further Nelson, Half-Nelson, and similar holds.

When your opponent obtains, say, a Half-Nelson, the under man suddenly clinches his opponent's left arm, with which the Half-Nelson is obtained, under his (the under man's) armpit, by locking that particular arm between his left upper arm and his body.

When the offensive left arm is locked firmly, turn or roll your body sharply toward the left, throwing your opponent on his back.

Retain the hold on your opponent's upper arm and roll your own body directly on top of him, pressing him flat on the mat.

In executing the side roll—you may roll to either side, according to the side on which the attack occurs—be sure to clinch your opponent's arm above his elbow, otherwise he can escape.

The Quarter-Nelson.—The Quarter-Nelson, as its name implies, is a sort of half Half-Nelson. Instead of thrusting the attacking arm under an opponent's arm as he rests on the floor on his hands and knees, the arm in question is placed on the back of the under man's head directly.

The other arm is thrust under the opponent's near arm, its hand grasping the wrist of the original attacking arm.

Thus twofold strength may be exerted on the defensive wrestler's head. Force his head down in the same manner as in the Half-Nelson. Raise up his near shoulder with the arm that extends under his armpit and force him over on his shoulders.

The Three-quarter Nelson.—In the Three-quarter Nelson thrust your right arm under your opponent's chest, after applying a Half-Nelson with the left, and grasp the back of the left hand as it presses against your opponent's head.

Now draw the defensive wrestler's head towards you. He cannot lessen the power of your grasp by turning his head, as you have it completely encircled.

Raise his left arm with your left forearm and push against the short ribs of his left side with your right shoulder as you pull his head towards you. When his left side is sufficiently elevated let your entire weight rest on his upper side and force him to his back.

As your opponent is turned over he will probably bridge by raising his body off the mat with his feet. The bridge, however, can be broken if you swerve your feet around and straight out in line with his head, retaining your hold and bearing your weight on his chest.

The bridge will probably keep his shoulders off the mat for a few moments, but the pressure of your body will eventually carry them to the mat for a fall.

A Half-Nelson and Further Leg Hold.—The Half-Nelson can be made still more effective, under certain conditions, by combining it with a hold on the outside or further leg.

Secure the Half-Nelson with your left hand and simultaneously reach under your opponent's stomach and grasp his right leg between the knee and the thigh. Twist his head towards you with the Half-Nelson, and pull his leg towards you, at the same

time pushing upward against his near side with your right shoulder and chest.

The Half-Nelson and Further Arm Hold.—The Half-Nelson and further arm hold is much like the Half-Nelson and further leg hold. However, in the first named grip, the right hand reaches under the stomach and grasps the far arm, instead of the further leg, as in the latter.

In applying this combination hold, first obtain the Half-Nelson with your left arm, and then with your right secure a firm purchase on the further arm of your opponent, between the elbow and the shoulder.

Now draw your opponent's right arm forcibly toward yourself, cramping it under his body if possible, and put all the remaining power at your command into the Half-Nelson. You will thus turn him over on his back, in which position your own weight can be used to force his shoulders flat on the carpet.

The Further Arm Hold.—This hold can be obtained from either side. It is most frequently secured when working on the offensive on the left of an opponent.

Reach under your adversary with a sudden lurch and grasp his further arm above the elbow with both hands. Clutch his arm firmly and draw it toward yourself, under his chest, at the same time pushing up on his left side with your chest and left shoulder. When applying the hold from the right side push up with your right shoulder, of course.

Continue the double pressure until you have turned your opponent completely over. Then fall on his chest. Release your left hand and use it to force his left shoulder to the mat, holding his right shoulder down with your right.

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- Boy Scout Message Form Holder with Message Forms.** Forms for written messages. Cover with reminders. Price 1/3 (per post 1/5). Forms only, 8d. each. (per post 9d).

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James Brown & Son's Publications.

B.S. Dispatch Forms. 120 forms in pad. Price **4d.** (per post 5d).

Semaphore Flags. Regulation cloth, blue and white diagonal, 16" x 15" with sticks. Price **1/3** (per post 1/6).

Morse Flags. Regulation cloth, white, blue stripe, 22" x 21". Price **1/9** (per post 2/1).

Simple Semaphore Tutor. Clever device for learning semaphore. Price **6d.** (per post 7d).

Semaphore Instructor. Metal model worked by two levers similar to standing semaphore. Price **4/6** (per post 4/10).

Morse Shutter. Wooden shutter for practice, or can be attached to lamp. Price **2/6** (per post 2/10).

B.S. Signal Reminder. 7 pages mounted on card. Price **1/6** (per post 1/7).

Morse Code Signalling Lamp. Good, strong lamp, with Morse shutter. Price **15/6** (per post 16/-).

Morse Telegraph Key. With all connections. Price **6/6** (per post 6/10).

Pocket Compass with luminous dial. Price **5/6** (post 5/9).

Whistles. No. 1. No. 2. No. 3.

The Scout,	1/-	1/3
The Officers' Call,	1/3	1/6

(Post 1d. each extra).

Buzzer. White Nickel plated buzzer for signalling; buzzer only price **5/-** (per post 5/4).

For Headquarters Room.

Wall Charts. Cardboard, 12" x 10". Price **3d.** (per post 4d), Price per doz. **3/-** (per post 3/3). No. 1 Morse, No. 2 Semaphore, Nos. 3, 4, 5, 6, and 7 First Aid, No. 7 Respiration, No. 8 Fires, No. 9 Scout Law, No. 10 Knots, No. 11 The Compass, No. 12 Seamanship, Nos. 13, 14 Ju-jitsu, No. 15 Bugle Calls, No. 16 Single Sticks, No. 17 Exercise, Nos. 18, 19 Quarterstaff, No. 20 Field Sketching, No. 21 Boxing, No. 22 Swimming, No. 23 Pioneering, No. 24 Life-saving.

Large Wall Sheet Scout Law. Size 30" x 20". Price **4d** (per post 5d).

Headquarters Notice Board. Size 20" x 13". As good as a blackboard. Price **3/-** (per post 3/6).

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