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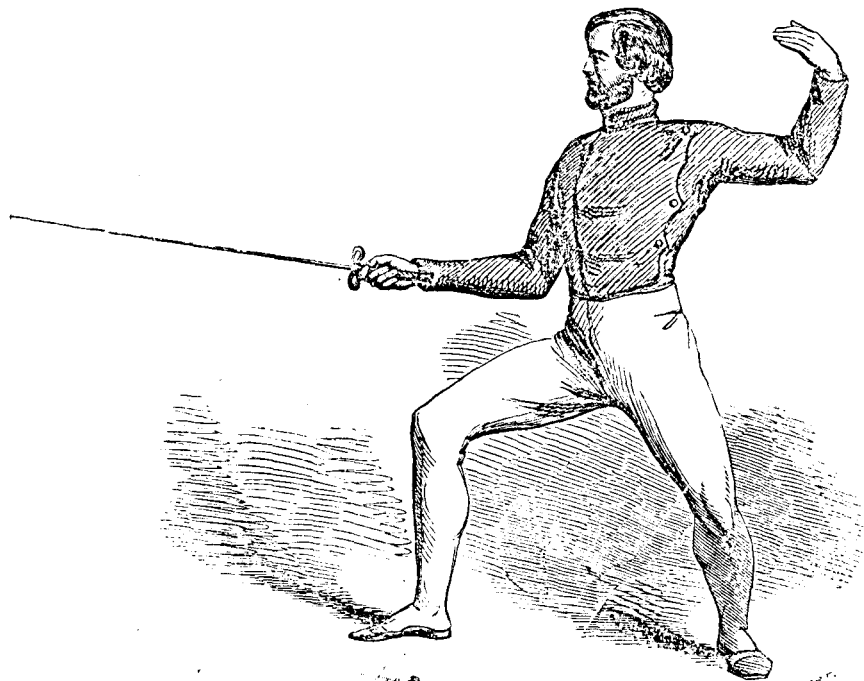
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J. T. B. Gibbs Esq



ON GUARD.

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THE  
**FENCER'S MANUAL:**

A PRACTICAL TREATISE ON

**SMALL-SWORD EXERCISES,**

ALSO,

SINGLE-STICK PLAY,  
DEFENCE OF SABRE AGAINST BAYONET, CAVALRY, &c.,  
CLUB EXERCISES, PREPARATORY EXTENSION MOTIONS,  
HINTS TO PROFESSORS AND AMATEURS; &c., &c.:

WITH

**ILLUSTRATIONS**



BY ROBERT MEIKLE.

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MELBOURNE:

Printed and Published by  
CLARSON, SHALLARD, & CO., 94 BOURKE STREET EAST.

1859.

## INTRODUCTION.

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THE principles and practices of the Art of Fencing, as taught in the best Schools of Arms at the present day, are herein presented to the reader, divested of all intricacy and obscurity. A moderate expenditure of time under a qualified instructor will now suffice for the acquirement of a fine execution of the comparatively small number of movements necessary for all purposes of offence and defence with the sword, in contrast with the time spent uselessly in learning but a part of that vast complexed system of thrusts and parries, which is still advocated and taught by some antiquated professors, with equivocal success; for to it many of those confused and ineffective movements, which disfigure the performances of their pupils, can be clearly traced.

Considerations arising out of the limits within which it is deemed advisable to confine this Hand-Book, have necessitated the excision from the original plan of a critical comparison of the old and new systems of Sword Fencing, written in illustration of the above observations. As a Practical Guide, however, its value remains intact, and it may, without irrelevancy, be stated here, concerning these systems, that, whilst the Old is chiefly remarkable for an ostentatious display of cumbrous complications and obscure tediousness,

the New is distinguished for simplicity and brevity. The practicable, the useful, the sufficient for all emergencies, is substituted by the one for the impossible, the unnecessary, and the inadequate of the other. To the extent that a book can be serviceable to Fencers, this Manual is, on account of the care bestowed upon its compilation, and the opulence of explanation interspersed throughout its pages, worthy their fullest confidence. It will prove useful to them, by either correcting a fault, recalling a movement forgotten, by suggesting one that is new and better; or by authoritatively confirming what may be but imperfectly known or understood. It is designed to be, in fact, a repertory of the result of analysis, observation, experience, and reflection, each having contributed its quota to the instruction it contains, so that all swordsmen thoroughly disciplined in conformity therewith may enter the lists with confidence.

The LESSONS are progressive: gradually introducing the pupil to those combinations of most general use in loose-play. The only attacks really necessary in practice are those sufficient to frustrate all the parries that an adversary can oppose to them (*See Part I.*). The consideration of others, which would be of no utility to the student, and adverse to that simplification of plan so desirable to preserve, is, therefore, purposely omitted.

The PRACTICE TABLES comprise a series of combinations under an arrangement which requires the parrier, in the first practice of any movement, to be the assailant in the second practice of it. Perseverance in this method will produce the most satisfactory results.

The LESSONS and PRACTICES together will, under the tuition of a Master and the loose-play of the Fencing School (both of which are, for a time, indispensable), serve as a base for the superstructure of the pupil's own style, bearing the im-

press of his individuality; and, as a fencing lesson demands concentration of thought as well as free action of the limbs, he ought always to exhibit an earnest willingness to receive the instruction which a skilful and zealous teacher will not fail to impart to him.

In the formation of the fencer's habits, *correctness* is of primary importance. The Master must, therefore, patiently reiterate his remarks until the pupil shows, by self-correction of his errors, that he understands what is required of him: faulty execution, whether owing to deficient knowledge or a slovenly manner, must never pass uncorrected or unreproved.

The sooner theory and practice go hand in hand, the quicker will be the progress of the pupil. When he can execute the *positions*, the *disengagements*, and the *simple feints*, he should be set to loose practice; he will thus acquire a *tact* which no mere instruction can communicate, and which he ought to regard and cultivate as the pioneer to excellence.

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THE FENCER'S MANUAL;  
OR,  
SMALL-SWORD EXERCISES.



FENCING EQUIPMENT.

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- A leather jacket with military collar, made double-breasted and to button on both sides, or on left side only; easy, correct fit. It may be made of elastic cloth, or flannel, if preferred, with breast and right sleeve facings of soft buckskin, or other pliable leather.
- A cambric, silk, or Cashmere cravat, or leather stock.
- Pantaloon of leather, elastic cloth, flannel, or linen, fitting closely round the body, but allowing free movement of the legs. A strap and buckle may be substituted for a belt.
- A leather pad or apron, with waist buckle and a strap to carry under fork and button on belt at back.
- A pair of foils.
- A mask, with frontlet and wing-pieces.
- A gauntlet-glove, stuffed with horse-hair.

A pair of buckskin leather shoes to lace over instep, with bands and spring heels; or elastic spring ankle boots of a similar make.

Quilted plastrons and leg-guards of leather, buffalo hilts, ash sticks, practice swords, and *fleurets de fantasia*, for use in public assaults.

The foil may be divided into two parts—the *hilt* and the *blade*: or subdivided into FIVE parts, viz.,—the hilt into three—the pommel, gripe, and guard; the blade into two—the *fort* (from the shoulder to the middle of the blade), and the *feeble* (from the middle to the button). The gripe is rectangular in form,  $5\frac{1}{2}$  inches long, and  $\frac{3}{4}$  inch in diameter; slightly convex on the upper side, and concave under: it is covered with string that it may be held without unnecessary compression of the fingers. A *round* form of gripe is *objectionable*, because of its liability to turn in the hand.

The best foil blades vary very slightly in length (say from 33 to  $34\frac{1}{2}$  inches), are of a quadrangular shape, strong at the shoulder, and tapering gradually from it to the point. The superior qualities are manufactured and stamped at Solingen (a town on the Wipper, in Rhenish Prussia, long celebrated for its sword cutlery articles). A No. 4 blade is preferred for lesson practice, and No. 5 for assaults; the former is a very flexible blade, less likely to give to the hand of a beginner a rigidity injurious to light and ready movement. The other has rather more metal in it, and possesses, besides, a certain degree of stiffness and superior finish more suitable to a weapon intended for severer exercises.

A certain curvature renders a foil less liable to fracture, and handier. This curvature should be given to the blade by the mounter, in part, before attaching it to the gripe. The button of the foil, when mounted, should be about two

degrees lower than its shoulder, inclined inwards, and the average length of the finished weapon, from pommel to button, may be stated at  $41\frac{1}{2}$  inches.

The possession of well-made, properly-balanced foils is usually much coveted by young fencers; but considerable experience in mounting blades being necessary to achieve success, it is recommended to procure them, as well as the other articles of equipment, of a master; or, if purchased of a dealer, the following precautions in the selection should be observed: first, examine the blade for any flaws; the point being on the ground, bear the hand down the foil a little and gradually, observing if the curve is true and extends at least three-fourths of the length. Reject all blades that begin to bend at the middle, that have cracks, unequal tapering, or that feel weighty in the hand.

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## EXPLANATIONS.

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IN fencing there are three divisions of the body, thus technically distinguished, viz.:

*Inside of the arm; or, Within the blade.*—The space between the sword and left arm.

*Over the arm; or, Outside the blade.*—Includes all that part of the body over the sword arm, between the weapon and the right shoulder.

*Under the arm* is that part of the body exposed under the right elbow.

*Hand in quarte.*—Nails up!

*Hand in tierce.*—Nails down!

*Distance; or, Measure.*—The space between the opponents on guard; *i. e.*, the distance at which either can be touched by a correct longe.

*The line of direction; or, The Alignment,* is, in a general sense, a right line in front of the second position.

*A riposte* is a thrust delivered immediately after a parry, from the second or third position.

*To longe.*—The act of extending yourself the full distance of your stride in delivering a thrust or cut.

*To recover.*—To resume the second position (the guard) from the longe (the third position).

*Uncovered; or, Open.*—To be unprotected by the position of the sword.

*Covered; or, line closed.*—To be protected by the position of the sword.

*To change the engagement* is, simply, to pass your point (generally under your adversary's wrist) from one guard to another.

*To disengage.*—To connect rapidly, in one movement, the extension of the arm, the change, and the *longe*.

*To cut over point.*—Another manner of disengaging.

*A direct, or straight thrust* is delivered on the same side as the engagement.

*A disengaged thrust* is one made on the side opposite to that of the engagement.

*A counter* is a movement *opposed* to a change. It consists in *following* the adversary's blade by passing under or over it, describing with the point of your foil a complete circle, and returning to the original engagement from which the opponent's change was attempted. This movement is to be performed with the fingers only, the position of the arm remaining unaltered.

*A beat.*—An abrupt collision with the *fort* of one blade against the *feible* of the other.

*A false beat* is a slight shock with the *feible* against the *fort*. Beats should be done altogether with the hand.

*Feints* are movements intentionally made to deceive an adversary, with a view to procure openings for attacks, by disarranging his hand.

*Attacks* are simple or complex, just as the feints which precede them are of one or more movements.

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## Part II.

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### LESSON I.

---

#### Of the Three Positions and manner of Recovering.

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##### FIRST POSITION.

1. Place the heel of the right foot close against that of the left, so that the feet will be precisely at right angles to each other; the legs being well braced and knees straight without stiffness; the chest thrown out, shoulders low and square, arms falling naturally by the sides, the head erect, eyes to the front. Now take the foil between the thumb and finger of the right hand; the *concave* side of the handle resting on the middle joint of the finger, and the thumb directly over it on the *convex* side, about half an inch from the guard; stretch the second and third fingers along the gripe towards the pommel. The foil is to be worked by the thumb and first finger, the others affording only a slight support in sustaining the weapon; blade pointing downwards to the left, or in left hand; nails turned down.

[The first position prepares the body for being placed with ease, precision, and firmness in the best position for instantaneous offensive or defensive movements.]

## SECOND POSITION, OR THE GUARD, IN TWO MOTIONS.

2. The pupil being correctly placed in the first position (1) will, at the command, *One!* (2) describe arcs of circles with both arms in front and above the head (the left arm being innermost) with a graceful bold movement, and drop the right arm until the elbow is about two or three inches in front of the body, and turned inwards; he will then bring the right hand forward on the same plane as the elbow and hold the foil so that its point will be two degrees higher than the hand, in *quarte*, in line with own shoulder, opposite to the adversary's right breast. During this movement of the right arm and hand, the left arm is to be brought backward and held laterally, in such a manner that a line from the hand to the shoulder will appear to describe a semicircle, the hand being held as high as the top of the head—the fingers closed, slightly curved, and pointing to the rear. Both hands simultaneously assume their respective positions.

3. At the command, *Two!* raise the right toe and detach the right foot from the left, advance it twice and a half or three times its length, planting the sole firmly but lightly on the ground, the heels being on the same line; now, sink the body so as to open the knees equally, bend them well, let the right thigh be nearly horizontal with the ground, the knee vertical over instep, the left leg, pressed well back, sustaining the principal weight of the body, and the knee falling over the foot.

[The advantage of this position, when taken as described, is, that from it all movements of the body in attack or defence, in advancing upon, or retiring from, an adversary may be effected with the greatest degree of security.]

## THIRD POSITION; OR, THE LONGE, IN TWO MOTIONS.

Place yourself on guard (2, 3).



4. *One!* Without stiffness or exertion, extend the right arm and raise slightly the right toe.

5. *Two!* Now, jerk the left knee inwards with force, that it may act as a spring to straighten the leg and project forward suddenly the body and right leg the full length of the stride, when the distance between the feet should be nearly twice that of the second position. On commencing 5, instantly depress the left arm until the little finger all but touches the left leg, the palm of the hand shewing to the front. The left foot must be kept flat on the ground, and firm, the ankle-joint supple and well bent, the right knee perpendicular over foot, the body and head erect. The right foot and left hand assume the positions described at the same moment.

[The *longe* enables a fencer to carry his attack with rapidity as far as length of arm and legs will permit, and from this position he can return to the guard with celerity, order, and firmness.]

6. *To Recover (from the third position).*—Raise the toe and thrust strongly with the heel of right foot, throw back the head, bend the left knee outwards, raise the left arm, withdraw the right foot and arm, assuming, as quickly as possible, the position of the guard (2, 3).

[The return to the second position from the third should be carefully practised until the performance of it exhibits an easy grace and lightness.]

In advancing the right foot, in the *longe*, the common error of sliding the heel along the ground, or describing with it a perceptible curve or step, must be avoided. By the former, the velocity of the movement is checked; and by the latter, the balance of the body is deranged, and the equilibrium consequently lost. If the knee hang at all *over* the foot, the *longe* has not been made far enough; and if the

knee is not so advanced as to make the leg vertical, the fencer will have over-longed. Further, if the body be allowed to fall forward upon the right leg whilst on the *longe*, the danger is incurred, in an assault, of throwing one'sself upon the adversary's point; the hand will be incapable of performing any movement with ease; the player will feel embarrassed, and his return to guard will be slow and ungraceful. If the shoulders be kept too stiffly back, which is the opposite error, the advance of the right foot will be constrained, a full development, or *longe*, prevented, and the quickness and accuracy of the attack impaired. "Many fencers, from faulty instruction or other causes, turn the body to the left in order, as they say, to prevent them from presenting too great a surface to their adversary. These seem not to suspect, however, that in turning the body we turn the hips also; that the knee falls on the inside, and the knee is no longer firm: and, consequently, that it is impossible any longer to preserve that command of our movements which is indispensable to a perfect execution."\*

The three positions, performed in accordance with the foregoing instructions, are undoubtedly the best, because no others can be taken in which and from which so much can be done with equal unity of action, ease, and velocity. The precision and success of the attack and defence mainly depend upon the correctness with which the second and third positions are assumed and maintained. In that of the *guard* a fencer is enabled to march forward—backward, to parry, to thrust, to spring to the third position, to execute plans of attack or defence instantaneously, without any previous movement. In that of the *longe* he can perform most of the things that are capable of being executed in the second po-

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\* Hamon.

sition more quickly and neatly than he could possibly do in any other known position of the development.

A correct estimate of the opponent's distance having been taken, and the extension of the arm made previous to the *longe*, the back spring of the left leg (*see 5*), in straightening it and projecting the right leg and body forwards, will carry your point to his breast. If the distance has been miscalculated, no attempt to compensate the inaccuracy ought to be made, by either leaning the body forward or forcing the arm in the endeavor to approach nearer to your adversary.

[When the pupil has thoroughly comprehended the instructor's explanations, and has acquired the necessary exactness in performing the three positions and the recover, he should be directed to execute the second and third in one motion, by the ordinary commands of 'On guard'—'Longe.']

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## LESSON II.

### The Modes of Advancing and Retiring—the Change of the Engagement—and the Direct Thrust.

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#### TO ADVANCE.

7. BEING on guard (2 and 3), move the *right* foot forward six or eight inches, and instantly bring up the left to the same distance.

#### TO RETIRE.

8. In second position—Move the left foot to the rear six or eight inches, immediately withdrawing the right an equal distance.

In the execution of a 7 and 8 the pupil will take care to almost brush the ground with the feet and keep the knees bent and placed in the manner already described (3). These movements in an assault demand particular circumspection. Whilst performing 7 you will probably move within your adversary's reach, and you should, therefore, be prepared to parry a thrust if suddenly made, or to execute an attack if he offers you an opening for one. To secure your person and facilitate the attack you may have meditated, close the lines on your advancing by a double change or counter. The retreat (8) is sometimes used as the first movement of a feint, the second being a straight or disengaged thrust; or other combination suggested by your opponent's manner of following you up in again coming within distance and your presumed knowledge of his weak points.

TO CHANGE THE ENGAGEMENT ; AND, DIRECT  
THRUST.

9, 10. The instructor will make the engagement of quarte with the pupil after he is well placed on guard, and at the same time show him how the line of direct thrust is to be closed. Upon receiving the command, *Change the engagement!* the pupil will describe a small circle about his adversary's weapon as quickly as it can be done, by a slight movement of the fingers. The change of the two engagements (quarte and tierce) having been repeated until the pupil understands them, the instructor will again join blades in quarte and close the line inside; the pupil, taking the time of the pressure on his own blade, will immediately *change the engagement*; and the instructor intentionally neglecting to close the line of the *direct thrust outside*, the pupil will deliver it by extending his arm and developing.

In *guard, tierce, change the engagement*, the instructor, as

before, giving the opening, the pupil will now execute the *direct thrust inside*.

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## LESSON III.

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**How to form the Disengagement—the Feint, One, two!—and the Double Feint, One, two, three!**

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### THE DISENGAGEMENT.

11. **THIS** movement, as it includes an extension of the arm, a change, and a *longe*, joined together, may be termed a simple compound movement.

The *disengagement outside* is commenced from *quarte*, and the *disengagement inside* from *tierce*. Having caused these movements to be repeated in the high and low lines, inside and outside (parrying them by *tierce*, *quarte*, *semicircle*, and *seconde*), the instructor will proceed to show how the simple parries are to be defeated (12).

### THE FEINT, 'ONE, TWO!'

12. *Engaged in quarte*.—The pupil having menaced with a disengagement outside, in the manner directed (11), will, upon the instructor opposing by the parry of *tierce*, quickly describe a small circle under the adverse blade, with a slight movement of the fingers but without bending the arm, and *longe*—thus avoiding the *parry of tierce*, and performing the feint *One, two! inside*. The same feint on the *outside*, from *tierce* engagement, for the purpose of avoiding the simple *parry of quarte*, is executed on the same principles.

## THE DOUBLE FEINT, 'ONE, TWO, THREE!'

13. For the purpose of baffling the simple parries of tierce and quarte, quarte and tierce, requires that *two feints* should precede the disengagement, which is the decisive movement.

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## LESSON IV.

Of the Double Disengagement—the Round and a Half Below—the Feint, One, two! and deceive Counter—Avoiding the Two Counters Crossed.

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## THE DOUBLE.

14. The pupil having placed himself in guard, and the instructor having engaged his weapon in quarte, he will direct the pupil to threaten *a thrust outside*, by disengaging. Upon the instructor answering this movement with a round parry, the pupil will repeat the disengagement outside and developé—thus baffling the *counter of quarte*.

*Engage—Blades joined in Tierce.*—The pupil marks the disengagement inside; the instructor follows the sword by describing a circle. This parry the pupil will deceive by *doubling the disengagement inside* and longeing as before: thus avoiding the *counter of tierce*.

## THE ROUND AND A HALF BELOW.

15. Employed to avoid the counter of quarte and simple tierce.

From the engagement of quarte, the pupil will repeat 14, the instructor parrying the first disengagement with the

counter of *quarte*, and stopping the second disengagement with simple tierce.

The pupil, having changed to the commencing engagement, will again disengage to the outside, and avoid the parry of the *counter of quarte* by letting his point descend and thrusting in the lower line; thus making but the *round and a half below*, instead of completing the second circle and striking in the high line, as required by 14.

The *round and a half below*, for the purpose of avoiding the *counter of tierce and simple quarte*, is commenced from tierce, and is performed in a similar manner.

THE FEINT, 'ONE, TWO!' AND DECEIVE THE COUNTER.

16. *Foils engaged in quarte*.—The pupil disengages; if, without stopping at the simple parry of tierce, the instructor marks the round parry of tierce, the pupil will double the disengagement after his first feint on the opposite side and develope—thus avoiding *tierce and counter of tierce*. The parries of *quarte and counter of quarte* are baffled in a similar manner from the engagement of tierce; and the same parries may be avoided by a *menace inside* and the *round and a half below*.

THE ROUND AND A HALF BELOW AGAINST THE  
COUNTERS CROSSED, VIZ;

The counters of *quarte* and tierce.

The counters of tierce and *quarte*.

17. *On guard in quarte*.—The pupil will threaten with the round and half below on the inside in order to avoid his opponent's counter of *quarte*, who, not meeting the foil, crosses that parry with the counter of tierce, which the pupil deceives by recommending the *round and half below on the outside*, and developing. It is also sufficient to baffle the *counter of quarte*, and

*semicircle*. The counters of tierce and quarte, from the engagement of tierce, are avoided by corresponding movements.

[This combination requires great command of the body and lightness of hand, although it consists of no more than two movements.]

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## LESSON V.

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**Of the Battement and Disengagement—the Battement and One, two!—the Battement and Double—the Battement and Round and a Half Below.**

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### THE BATTEMENT AND DISENGAGEMENT.

18. *Engaged in Quarte*.—Beat the point of your weapon against the forte of your opponent's foil, in order to disarrange his hand, which will no doubt endeavor to recover its position. After the battement quickly disengage over the arm and longe.

19. Execute similar movements from engagements of tierce.

20. Repeat the battements and let them be followed by One, two! (12). the double (14). and the round and half below. (15).

[The battement is a precautionary movement preceding the attack against an adversary who holds his weapon without pressure when on guard.]

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## LESSON VI.

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**Of the Battement: Menace below and Thrust above  
—the Battement: Menace below, and avoiding  
the Counter.**

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THE BATTEMENT: MENACE BELOW AND THRUST ABOVE.

21. The master will direct the pupil to beat the sword in the engagement and threaten the disengage below, which the instructor will answer with the *semicircle*. The pupil avoids the parry by quickly raising the point of his foil and making the *longe*.

22. *Change, in tierce*.—Beat and feint below on the outside. If the instructor parries *seconde*, the pupil will raise his weapon and strike in the high line over the arm.

THE BATTEMENT, POINT BELOW, AND AVOIDING THE  
COUNTER.

23. *Change in Quarte*.—Beat the sword and threaten the disengagement below, inside. As the parry of the *semicircle* had left the high line open, so that the instructor was hit in that line, he will now make the *counter of tierce*; then, from low *quarte*, inside, the pupil will commence the round and a half below, on the outside, and *develope*: thus avoiding the *counter of tierce*.

24. Repeat the battement and menace, (22). Without stopping at the parry in *seconde*, the master will describe the counter of *quarte*; the pupil marks the round and a half below and the *longe*: thus, he will have deceived the parades of *seconde* and *counter of quarte*.

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## Part III.

### LESSON VII.

**Of parrying the Counters of Quarte and Tierce against the Simple Disengagements, the Feint One, two! the Double Disengagement; and the manner of varying them.**

THE COUNTERS OF QUARTE AND TIERCE AGAINST THE SIMPLE  
DISENGAGEMENT.

25. *On Guard in Quarte.*—The instructor disengages; but he will not send the thrust quite home lest he should intimidate the pupil and cause him to make a movement inimical to the steadiness and grace of his attitude and the precision of his execution; the pupil parries with the *counter of quarte*.

*Change in Tierce.*—The master again disengages, and the pupil this time throws off the thrust with the *counter of tierce*.

THE OPPOSITE COUNTERS AGAINST THE DISENGAGEMENT.

26. After having exercised the pupil in parrying the counter of the engagement on each disengagement, the instructor will repeat the movement on both sides, and direct the pupil to parry them by the opposite counter; viz.,—the *disengage-*

ment from *quarte* is to be parried by the pupil with the *counter of tierce*, by *locking* the sword and bringing it back into the line in which the parrier meets it—that is, outside or over the arm.

27. *Engaged in Tierce*.—The disengagement inside is now made and parried with the *counter of quarte* by *locking* the sword and bringing it back inside *quarte*.

This movement closes the lines, and not only gives both the head and hand of the assailant a strong concussion, but also excludes the idea of a new attack from his position in development, and facilitates the parrier's riposte upon him.

[As soon as the pupil is able to parry the disengagements made slowly against him, without displacing his hand or position, the quickness of the disengagements will be gradually increased, in order to stimulate his hand. He will soon perceive the strength and suppleness of his wrist considerably improved, and that, by being kept steady in this position, the hand can be controlled with ease and promptitude.]

THE PARRY OF THE COUNTERS AGAINST THE FEINT, 'ONE,  
TWO!'

28. *On Guard in Quarte*.—The instructor makes the One, two! which the pupil will parry with the *counter of tierce*.

29. *Engage in Tierce*.—Repeat the feint; parry with the *counter of quarte*. After the pupil has been trained to perform this parry rapidly the practice will be recommenced from the *engagement of quarte* by the master making the feint, One, two! inside, which the pupil will parry with the counter of the engagement. The parry commencing with the menace, which is the first disengagement, will meet the adverse

weapon in the low line outside and will bring it back, by a *lock*, to the original engagement of *quarte*.

30. *On Guard in Tierce*.—The feint is now to be made over the arm and to be parried with the *counter of tierce*. In this case, the parry meeting the instructor's foil in the low line inside will bring it back, also by a *lock*, to the engagement of *tierce*. On this parry, which intercepts the action of feint, One, two! it is well understood that the double feint (One, two, three!) cannot be executed, because the sword is met in the middle of the second movement, and brought back into the line from which it had started.

THE PARRY OF THE COUNTER AGAINST THE DOUBLE DISENGAGEMENT AND ROUND AND A HALF BELOW.

31. *On Guard in Quarte*.—The teacher will menace with the *disengagement on the outside*, and the pupil will answer that movement with the *counter of quarte*. If the parry does not find the instructor's blade on the inside line, he must rapidly execute the *counter of tierce*, which parry will have found the adverse weapon, either in the high line after the *double*, or in the low line inside after the *round and a half below*.

32. *Change in Tierce*.—The instructor will now make the *double disengagement inside* or the *round and a half below*; and the pupil will parry with the *counter of tierce* and the *counter of quarte*.

[The *locking* of the sword (by opposite counter) is employed with considerable success by varying it alternately with the counter of the engagement, so as to disconcert your adversary. For example: you engage the foil inside and stand on the defensive; your opponent, being desirous to discover your manner of parrying, menaces

the *disengagement over the arm* which you parry with the *counter of quarte*. In order to ascertain beyond all doubt whether you are accustomed to this parry, he repeats the menace, which you now meet with the *counter of tierce*, by *locking* the sword; and, upon his pausing to reflect, you will seize the moment of indecision to surprise him with a vigorous attack.]

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## LESSON VIII.

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### Of the Counters of Quarte and Tierce against the Battement and Disengagement, the Feint One, two! and the Double Disengagement.

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THE BATTEMENT AND DISENGAGEMENT PARRIED BY THE COUNTERS.

33. *Engaged in Quarte*.—The instructor marks the *battement and disengagement*; the pupil parries the attack by the *counter of quarte*, and upon the master repeating the attack, the pupil opposes with the *counter of tierce*, by *locking* the sword and terminating the circle.

34. *In Tierce*.—The instructor makes the *beat and disengagement*, the pupil parries with the *counter of tierce*; the instructor repeats, and the pupil parries with the *counter of quarte*, by a *lock*.

THE BATTEMENT AND FEINT 'ONE, TWO!' PARRIED BY THE  
COUNTERS. •

*On Guard in Quarte*.—The instructor marks the *battement and feint*; the pupil parries the *counter of tierce*, the instruc-

tor repeats the beat and feint, and the pupil defends by parrying the counter of the engagement.\*

36. *On Guard in Tierce*.—The master executes 35; the pupil answers with the *counter of quarte*, and throws off the second attack by parrying the counter of engagement.\*

THE BATTEMENT AND DOUBLE, PARRIED BY THE COUNTERS.

37. *Second Position; engaged in Quarte*.—The master performs the *beat and double disengagement*; the pupil parries the *first disengagement* with the *counter of quarte*, and the *second disengagement* with the *counter of tierce*.

38. *Engaged in Tierce*.—The master executes 37, the pupil defends with *counter of tierce* and *counter of quarte*.

The *second* of these parries *locks* the adversary's foil after the first counter. The cross counter may be employed against the battement and double disengagement with the same success as against the simple disengagement, or the beat and disengagement.

When the pupil comprehends and can execute with precision and firmness the parries described, the instructor will cause them to be repeated in connection with the *returns in guard* against all the *attacks* of the previous lessons, (Part I), gradually increasing the rapidity of the attacks of each new practice in order to excite a corresponding quickness in performing the parries and returns. The pupil must remain perfectly steady whilst executing these movements. The next stage of his instruction will comprise the same returns from the third position, joining to them the feint One, two! which is an excellent return on the retreat of an opponent. At a subsequent stage of his progress he will be shown how

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\* On these two parries it is expected a *lock* will take place.

to combine the thrust with the parries and the ripostes in the positions of the guard, and the longe; and such technical phrases as are necessary should be occasionally introduced that these exercises may, as nearly as possible, constitute studies of the real practice of the art.

This method is eminently calculated to secure to the mechanical part the requisite vigour, firmness, and precision; at the same time, the pupil's judgment is formed by the repetition, during these lesson assaults, of those observations deemed by the master necessary for his advancement.

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## LESSON IX.

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**Of the Parries of the Counters of Quarte and Tierce—the Two Counters crossed—the Double Counters—the Returns in the Second and Third Positions.**

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THE PARRIES OF THE COUNTERS WITH THE RETURNS AGAINST THE DISENGAGEMENTS.

39. *On Guard in Quarte.*—The instructor *disengages outside*; the pupil executes the *counter of quarte* and *ripostes* in the lower line by *extension of the arm only*.

Repeat, with riposte in the high line.

40. *Engaged in Tierce.*—The instructor *disengages inside*; the pupil parries *counter of tierce*, and ripostes below on the outside.

Repeat, with return in the high line.

41. The disengagements over the arm and on the inside are to be repeated; parried by the *opposite counters* respectively,

and followed by ripostes in the lower or upper line, according to the elevation of the opponent's hand.

SAME PARRIES AND RETURNS AGAINST THE FEINT 'ONE, TWO!'

42. *On Guard in Quarte.*—The instructor makes the *feint*, and the pupil parries with the *counter of the engagement*, adding thereto the *returns*, as previously directed.

SAME PARRIES AND RETURNS AGAINST THE DOUBLE AND THE ROUND AND A HALF BELOW.

43. The instructor makes the *double disengagement*, which the pupil parries with *counters of quarte and tierce*.

44. *In Tierce.*—The master makes the *round and a half below*. The pupil parries with *counter of tierce* and *counter of quarte*.

THE PARRY OF THE DOUBLE COUNTER AGAINST THE DOUBLE DISENGAGEMENT.

45. *Engaged in Quarte.*—The instructor *doubles over the arm*. The pupil parries with *double counter of quarte*, or with the *opposite counter* by a *lock* on the first disengagement.

46. *In Tierce.*—The instructor makes the *double disengagement inside*. The pupil parries *double counter of tierce*, or with the *opposite counter* by a *lock*. Ripostes of direct thrusts, disengagements, &c., on the inside and over the arm, according to pressure or position of assailant's hand, should follow the parries, in the second position.

All the attacks and parries described having been repeated in the manner directed, the pupil must next be shown how to make the return called *cut over the point* (47).

47. *Cut over the Point.*—This is delivered on the *outside* after the parry of the *counter of quarte*, and on the *inside* after the parry of *round tierce*. The arm is not to be extended for the purpose of executing the cut as a return on the



guard (second position). The cut over and disengagement, the cut over and feint, &c., may be employed with considerable success when your adversary retreats and you longe.\*

[The practice of the foregoing lessons according to the instructions having required the frequent use of technical phrases, which the pupil is presumed to have now tolerably well infixed on his memory, a series of combinations of a more complicated kind may be worked out, and such errors of head or hand as he may commit will be checked and appropriately commented upon by the instructor.]

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## LESSON X.

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**How the Thrusts, Parries, and Returns are to be connected.**

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48. *Engaged in Quarte*.—The pupil having *disengaged over the arm*, the teacher parries *round quarte* and also *disengages to outside*. The pupil parries *round quarte* and *ripostes*.

49. *In Tierce*.—The pupil disengages; the master parries with *counter of tierce* and makes the disengage; the pupil parries *round tierce* and delivers a *return*.

50. Having again engaged in tierce, the master will *disengage inside*, and direct the pupil to parry the *cross counter* and riposte by a *disengagement over the arm*.

51. From the engagement of quarte, perform movements similar to 50.

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\* See, also, Practice Table No. 2.

52. The instructor feints, One, two! which the pupil will parry with *round tierce* and deliver the riposte by the *disengagement below*.

53. *In Tierce*.—Repeat 52 from this engagement.

[The series of attacks to be extended and to be parried with the *counters* of the *engagements* and the *cross counters alternately*; the pupil being directed to add the *returns* thereto in both *second* and *third* positions.]

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## LESSON XI.

Of the Counters Quarte and Tierce—'Wall-Practice' or 'Le Mur'—Flanconnade—'All Feints.'

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### THE COUNTERS.

54. This exercise being only intended for mutual instruction in the fencing-room, is commenced without a salute, and is continued as long as agreeable to both parties. The opponents being placed on guard, with foils, joined in quarte, *A* presses his adversary's blade out of line; *B* immediately disengages over the arm, which thrust *A* parries with the counter of quarte, and *B* having remained on his longe two or three seconds to assure himself of a correct position, will recover to guard, at same time pressing *A*'s blade out of the line, who, in his turn, seizes the time of this pressure to make a disengagement upon *B*, which disengagement *B* will also parry with the counter of quarte. After both players have made several disengagements alternately, either may deceive the counter of quarte by doubling, and the parrier, not

meeting his adversary's blade in the round parry, will form simple tierce. Upon *A* pressing *B* out of the line in tierce on his return to the second position, *B* will disengage inside, which movement *A* will answer by the parade of simple quarte. The foils being now in the engagement from which this exercise was commenced, the practice may be continued, or recommenced from tierce upon similar principles.

THE 'WALL-PRACTICE.'

55. *On Guard in Quarte*.—This consists of simple disengagements, conventionally made over the arm and on the inside, and parried by tierce and quarte alternately. *A* will make a dozen disengagements upon *B*, who will parry them by tierce and quarte from the second position; after which *A*, in his turn, will remain in the second position and parry the disengagements of *B*.

This exercise is generally considered preparatory to the real practice of the art, and is recommended by all masters as the best criterion of a fencer's ability, enabling one to judge of his progress and efficiency. It likewise includes everything requisite for acquiring a correct position on guard, quickness and delicacy in executing disengagements, firmness and steadiness in longeing and recovering.

FLANCONNADE.

56. This thrust takes its name from being aimed at the flank, and is formed from the engagement of quarte when the adverse point is low, by quickly crossing the blade, fort against feeble—dropping at the same time one's own point and striking in the low line under the arm.

Flanconnade, as an attack, is generally made against an adversary who depends upon his own length of reach and stands with his arm extended, intending to oppose a straight

thrust to your *longe*; which mode, though not correct fencing, from superiority of reach, would probably succeed if you *quitted* his blade to make an attack. It is used as a return after the parade of *quarte*, when your adversary does *not recover* immediately, but presses against your blade while on the *longe*; or, when he recovers with his point in line and his arm extended; in which situation it would be dangerous to leave his foil for the purpose of making a *riposte*.

*Flanconnade* may be parried by relaxing the wrist immediately on being crossed—offering no resistance, but allowing your blade to be carried freely round, and then forming quickly the parry of *quarte* or *seconde*.

‘ALL FEINTS.’

57. An exercise preparatory for the assault, which consists in one fencer standing on guard to defend himself against the attacks of his opponent, who must invariably recover after each attack, and is not allowed to repeat a thrust upon the *longe*. Neither is the parrier allowed to *riposte*.

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## LESSON XII.

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### The Fencing Salute.

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58. Two fencers (*A* and *B*), standing in the first position, at the proper distance from each other, will place themselves on guard and engage in *quarte*; then, stamping the right foot twice, (‘the *appel*’), they will return to the first position and raise the hand and sword as high as the head and to the

right, in order to present the body uncovered (or 'open'). Then each, by a bow, inviting the other to commence, the younger player (say *B*) will, in courtesy, leave it to his antagonist to begin, who will at once accept the concession, that no time may be lost by ceremony.

*A* therefore extending his arm with his foil in the direction of the adversary's left breast, will, from the first position, develop with out bending the left leg or touching his opponent, who is for the present undefended, and who will advance a little, if without measure; or retire, if too close. (This is called 'taking the distance'). *A* will remain out on the lounge a few seconds to assure himself of correctness and then return to the first position. Both players will perform the salute by moving the hand and sword to the left and to the right, and after saluting each other, they will place themselves in guard and engage in *quarte* as before, (*B* must place himself in guard with the *left* leg, *i. e.*, backwards; as by doing the contrary, he would be too close to *A*). *A* will now quickly and dexterously *disengage over the arm* and *B* will parry with the opposition of *tierce*. On being parried, *A* allows his blade to fly back inwards, towards his body, his arm meanwhile remaining extended,\* and *B* will drop his foil, letting his right hand fall on his thigh inside. *A* having resumed the guard, will engage *B* in *tierce*, and *A* will now *disengage inside*, which thrust *B* will throw off with simple *quarte*, the parry causing *A*'s blade to fly back over his hand obliquely outward, the gripe being retained by the thumb and forefinger, the arm kept steady; and *B*'s hand falls on his thigh outside, with his foil downwards; *A* having made half-a-dozen disengagements over the arm and on the inside,

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\* The blade must appear to be driven to this position by the force of the parry, and the necessary susceptibility of fingers and wrist by close practice only is attainable.

(*B* parrying tierce and quarte from the second position), will stamp the appel and assume the first position, at same time *opening*.

Then *B* will extend the right arm and develope, for the purpose of taking his distance. Both, having returned to the first position, will repeat the salute to right and left and to each other, afterwards placing themselves in guard in quarte. Now *B* will, in his turn, make half-a-dozen disengagements upon *A*, who will parry them as previously directed. *A* and *B* will then, in the second position, together, stamp twice, take the first position, and open. They will place themselves in guard by drawing off the left leg, stamp the appel, and return to the first position by bringing the left heel to right heel, and repeat the salute for the third time; again placing themselves in guard with the right leg, and stamping twice as before, they will return to the first position by bringing the left heel to the right, and conclude by raising the right hand to the face and lowering it, with foil downwards.

[To insure that continuity and grace which should mark this exercise, the various movements must be performed by the players in exact unity of time.]

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## General Observations.

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“FENCING sharpens the eyesight, increases active power in general, tries the temper, teaches decision in seizing occasions for acting *offensively* with effect, and *defensively* with coolness and resolution. Fencing is a necessary accomplishment for all military men, on account of their duty, and is useful to others as a pleasant, healthful exercise.”

The parries have always been considered the most difficult part of the art of fencing; and to neglect them is to manifest an indifference or insensibility to the advantages which invariably follow and proportionately reward the time and care bestowed on their proper cultivation. A fencer should rely alone upon frequent practice of the parries in the second and third positions, or in passing from one to the other, for that degree of self-possession, that quickness of eye, and perfect mastery of the hand, indispensable to excellence in loose play.

“Somefencers imagine that they have succeeded in parrying if they have not been touched by the attack, although it may have been only avoided by a retrograde movement of their body or legs, which has merely caused their adversary’s point to fall short of the measured distance; but parrying does not consist in movements of that kind; for by such movements a person who had never before taken a foil in his hand may escape from all attacks. Parrying consists in baffling an attack with hand and foot firm, without any retrograde move-

ment of the body or legs to mar the gracefulness of the attitude, or to spoil the effect of the return."\*

The movement of the sword made for the purpose of parrying is limited by the degree of flexibility in the wrist. The arm and body take no part in it. The correct manner of parrying consists in jerking the blade suddenly out of the line of tierce or quarte as far as may be required to pass outside of the planes defining the front of the person, by a free, light movement of the fingers; the parrier keeping his foil as nearly as possible in line with his opponent's right breast so as to insure more security from his feints and quicker ripostes upon him.

Let the point of your foil always commence the parry.

The simple parries will stop the thrusts of an inferior player, but when crossing blades with a stranger or with one whose skill equals your own, employ the counters.

The parries of quarte or tierce are exclusively intended for thrusts within the arm and on the outside, in the *high* line. The parries of semicircle and seconde for low thrusts on either side. The round parries include and defend all the lines.

An adversary may be deprived of much of his confidence and power by a hand well trained to change the parry of the counter at pleasure with quickness and regularity; as by not allowing him to calculate on an open attack, it compels him to be always feeling his way.

Never parry twice in succession without making a riposte.

The difficulty arising out of the inverted positions, in an assault with a *left-handed* fencer, make him one of the most difficult to play with. He has the advantage of knowing exactly what to do from being generally opposed to right-handed men; whereas, these but rarely have the opportunity of contending with a left-hand fencer; and it is still more rare for

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\* Hamon.



two such players to engage together. Diligent practice and reflection will, however, quickly restore the balance to the right-hand fencer.

Watch your opponent's *hand* (not his eye); and deliver all thrusts with the hand in *quarte*, and let the button of the foil be brought to bear at once without wavering or indecision.

The extension of the arm must invariably precede the *longe*, and as it is the *longe* which carries the point to its mark—the hand only directing and sustaining it—any stretching out of the arm whilst in the act of thrusting is to be strictly guarded against, and the body must be retained well-back.

The *longe*, and the recover, should be quick and decided.

To thrust upon a retreating antagonist is a useless exertion.

When fencing with a stranger, with whose peculiar mode of defence you are of course unacquainted, execute direct and disengaged thrusts with vigor and quickness, even though they do not succeed in hitting; for, unless you sometimes make use of them for your *attacks*, you cannot expect your opponent to answer them when offered as *feints*, since he will perceive that they are merely such.

A secure position on guard is of the utmost importance. By pressing your adversary's blade out of the line you *uncover* his body in the same proportion that yours is *covered*, and your superiority of situation, by commanding his blade, obliges him to effect some change in your relative situations, which attempt will, from your having intentionally caused his movement, be favorable to an attack on your part.

If your opponent is out of reach, resort must be had to the *advance* previous to your attack; whilst advancing command his blade; if lost, it should be regained by a small quick counter.

In measuring distance, a correct eye is of essential service; for celerity in delivering a thrust would be of no avail with-

out precision of aim as well as judgment in the time.

It is important upon all attacks to preserve a correct opposition, which consists in opposing your wrist sufficiently inwards or outwards so as to turn your adversary's blade from the line of your right breast; thus securely covering your own body and preventing a thrust for a thrust—that is, both fencers touching at the same instant; which is considered a most blameable occurrence in an assault. The true principle being to owe nothing to chance but every-thing to skill, and to touch without being touched. Be more ambitious of hitting *correctly* than *often*.

Every unnecessary width of motion involves a certain loss of time and power.

An opponent's play is sometimes frustrated by a change of the engagement, which, when employed with a definite object, may further one's own combination. The *change* is to be executed with a free and flexible but firm wrist, avoiding all movement of the arm, and describing small curves as rapidly as possible. Tricky swordsmen use this movement frequently without an object.

If you are unacquainted with your adversary's style of play, beat on his blade to discover what sort of wrist he has—whether light and flexible, or stiff and heavy. Examine his position; try his readiness by simple movements, rapidly executed, so as to disconcert or embarrass him, and to extort his favorite defence and returns.

When your opponent, through awkwardness, dilatoriness, or wildness in his parries, thrusts, or feints, uncovers his breast, instantaneously seize the moment and longe upon him. If he changes negligently or is unprotected by his weapon whilst advancing upon you, deliver a thrust at the instant he raises his foot from the ground.

“Time thrusts” and “stop thrusts” are considered the

most beautiful and scientific movements in fencing; but as great judgment and depth of design are required to plan them, as well as great accuracy and precision in their performance, opportunity for making them must only be *seized*, not *looked for*. If there be any hesitation or want of exactness in delivering a time thrust, one of the greatest blunders in fencing—a thrust out of time—may be the result. Opportunities for stop thrusts are sometimes obtained by retreating, so as to draw your antagonist upon you.

A fencer who, after a thrust, depends upon a quick recovery alone to save himself from a riposte, will never achieve the laurel.

It is often necessary to be able to act on the emergency; and to do so with effect, requires a rare combination of judgment, vigor, and dexterity.

Too great a complication of thrusts and parries is incompatible with a good style of execution.

Fencers whose movements are not in conformity with the established rules being sometimes met with in all schools of arms, it is desirable to know a mode of defence which may be generally applicable to such cases. When you suspect therefore, that you are opposed to a “*Ferrailleur*” (an “*irregular fencer*”), let all your movements be simple, close, and decided. If he has the advantage of superior length and you find that he intends to longe at the same moment with you, never make the attack off-hand; but, by a half menace or some slight movement of the arm or body indicative of an immediate attack, draw out his longe, parry his thrust, and send home a sharp riposte. If he keeps an extended guard, bind his blade in flanconnade, threaten a straight thrust or simple disengagement; parry at one time with the counter of the engagement, at another with the opposite counter, and deliver the riposte. By a little manœuvring such players may be

compelled to perform their favorite movements as often as one pleases; for, with them, it is the result of habit and not of reflection, and is, therefore, a barrier to all improvement.

Experienced swordsmen consider the *feel* of the blade of more general use than quickness of sight or rapidity of movement. By the *feel* we learn the relative positions of the foils; are warned of the intended attack and, sometimes, of the parade which our adversary will oppose to the first movement of our feint upon him.

An excellent practice for the wrist, to habituate the arm to keep its position, is to make the double counter of quarte and the double counter of tierce, without stopping between them. Beginning with tierce and quarte alternately, these movements should be employed to the number of three or four at each side; and after frequent practice has enabled the pupil to make them with tolerable rapidity, there will be but little tendency to error on the part of the hand when there is but one counter to be performed on each side. In this exercise, the circles should be large enough to include all the lines, and the result will be that, as in fencing with another we are impelled by the excitement of the play to contract the movements for the sake of greater rapidity, we shall be certain to attain the requisite measure of security.

Be prompt to profit by an adversary's errors of judgment and execution, and expert in retrieving your own.

A complete reliance upon our own resources, arising out of a thorough knowledge of all the simple movements and their various combinations, with readiness in their application, forms the basis of an accomplished swordsman.

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## Fencing Practice Table, No. I.

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THE pupils will endeavor respectively to touch the antagonist and to throw off the thrusts. In any practice, should either party touch correctly both will at once return to the engagement and recommence. Such corrective and explanatory observations as may be necessary will be made by the instructor, until he is satisfied that they are understood. The movements are to be repeated until the pupils display that ease, precision, continuity, firmness, and lightness, without which it is impossible to excel in the art of fencing.

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### ON THE RIPOSTE.

#### ENGAGE IN QUARTE.

1. *A*, disengage; *B*, parry tierce and riposte by a straight thrust; *A*, parry tierce or round quarte.
2. *A*, disengage; *B*, parry round quarte and riposte (*A* covering himself by *bearing* upon *B*'s blade) by disengaging over the arm.

#### ENGAGE IN TIERCE.

3. *A*, disengage; *B*, parry quarte, and riposte with a direct thrust; *A*, parry quarte or round tierce.
4. *A*, disengage; *B*, parry round tierce, and riposte.

#### ENGAGE IN QUARTE.

5. *A*, disengage; *B*, parry round quarte, and riposte with One, two! *A*, parry the feint by tierce and quarte.
6. *A*, repeat the disengagement; *B*, parry round quarte,

and riposte with the disengagement; *A*, parry round quarte, and riposte with the double; *B*, parry round quarte and simple tierce.

ENGAGE IN TIERCE.

7. *A*, disengage; *B*, parry round tierce, and riposte (*A* protecting himself by passing *B*'s blade out of line) by disengaging with One, two! or the double feint, &c., which *A* will endeavor to throw off by the corresponding parries.
8. *A*, make the double, inside; *B*, parry the first disengagement with the counter of tierce; repeat the counter upon *A*'s second movement, and riposte by disengaging.

ENGAGE IN QUARTE.

9. *A*, double, outside; *B*, parry double counter of quarte, and riposte.
10. *A*, double, outside; *B*, parry round quarte and simple tierce, and riposte.

ENGAGE IN TIERCE.

11. *A*, double, inside; *B*, parry round tierce and simple quarte, and riposte.
  12. *A*, feint One, two, three! *B*, mark round tierce, quarte, and round quarte.
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## Fencing Practice Table, No. II.

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### CUTS OVER POINT.

THIS return is employed only against a fencer who keeps his hand stiff and low, or endeavors after an attack to master the opponent's weapon by pressing it strongly upwards. You are, therefore, after the parry of the *counter of quarte*, to keep your arm bent at the elbow (for the purpose of counteracting his pressure) to turn the hand, nails downwards, and, with your sword rolling on his, *cut over the point outside*, by turning the hand to *quarte* quickly, without entirely unbending the arm. After the parry of the *counter of tierce*, against such a pressure, turn the hand and *cut over inside* by a quick movement of the wrist. When smartly executed, a cut over point is very difficult to parry. The arm is not to be extended in delivering it, and its use is restricted to the riposte.\*

#### ENGAGE IN QUARTE.

1. *A*, disengage; *B*, parry round *quarte* and cut over.
2. *A*, feint One, two! *B*, parry round *tierce* and disengage; *A*, parry *quarte* and (*B* bearing upon *A*'s blade) riposte with the cut.

#### ENGAGE IN TIERCE.

3. *A*, disengage; *B*, parry round *tierce* and cut over.
4. *A*, double; *B*, parry round *tierce* and *quarte*, and cut over, but, seeing *A*'s hand forming the parry of *tierce*, quickly drop the point and disengage.

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\* See, also, Lesson ix, 47.

5. *A*, disengage; *B*, parry quarte, cut, and disengage; *A* to parry the cut with tierce.
  6. *A*, feint One, two! *B*, parry round quarte, and cut; *A*, take the time and deliver a stop thrust.
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### BEATS.

#### ENGAGE IN QUARTE.

7. *A*, beat, and deliver a straight thrust; *B*, parry quarte.
8. *A*, mark a false beat and repeat the thrust; *B*, parry quarte and riposte.

Perform similar movements from the engagement of tierce, with like returns, the disengagement, the single and double feints, &c.

Being on guard, with a light and supple wrist, (as a fencer always should be), the beats may be avoided and the aggressive assumed by a quick disengagement to outside, from quarte; to inside, from tierce.

#### ENGAGE IN QUARTE.

9. *A*, disengage; *B*, parry round quarte and change; *A*, disengage; *B*, parry round tierce and change.
10. *A*, disengage; *B*, parry tierce and riposte; *A*, parry half-circle, and riposte.
11. *A*, menace by lowering your point and extending your arm; *B*, parry semicircle, which *A* avoids by raising his point and hitting *B* in the high line.
12. The low feint One, two! on the outside, for the purpose of baffling the parry called seconde, is executed in a similar manner.



## Fencing Practice Table, No. III.

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### MISCELLANEOUS.

#### ENGAGE IN TIERCE.

1. *A*, change, and thrust; *B*, parry quarte and riposte below; *A*, parry half-circle and riposte.
2. *A*, double; *B*, parry round tierce, quarte, and return in the low line; *A*, parry semicircle and riposte.
3. *A*, feint One, two! *B*, parry round tierce and riposte with a disengagement; *A*, parry half-circle and riposte.

#### IN TIERCE.

4. *A*, disengage; *B*, parry quarte, and change; *A*, feint One, two! *B*, parry round quarte, and change.

#### ENGAGE IN QUARTE.

5. *A*, mark One, two! *B*, parry tierce and counter of tierce.
6. *A*, double feint; *B*, parry tierce, quarte, and round quarte.
7. *A*, disengage; *B*, parry tierce, and riposte; *A*, parry round tierce and riposte.
8. *A*, double; *B*, parry round quarte, tierce, and riposte.
9. *A*, repeat; *B*, parry double of quarte and riposte with the disengagement.

#### ENGAGE IN TIERCE.

10. *A*, double; *B*, parry round tierce, quarte, and riposte.
11. *A*, repeat; *B*, parry double round tierce and riposte with One, two! or with the cut over point.

12. *A*, beat the blade and thrust; *B*, parry round quarte and riposte with the disengagement; *A*, parry round quarte.
13. *A*, the single feint; *B*, parry quarte and round quarte.
14. *A*, the double feint; *B*, parry quarte, tierce, and round tierce.

Extend the preceding practices by executing several counter disengagements and doubles of tierce and quarte.

#### ENGAGE IN QUARTE.

15. *A*, disengage; *B*, parry round quarte and cut over point.
16. *A*, disengage; *B*, parry tierce, change, and retire; *A*, advance and feint One, two! *B*, parry round tierce and riposte; *A*, parry half-circle.
17. *A*, double; *B*, double counter of quarte, and change; *A*, double; *B*, double round tierce, and change.
18. *A*, retires; and on *B* coming forward within measure, *A*, will quickly feint One, two! *B* now retires, and *A* advances, and delivers a straight or disengaged thrust.

These movements may be repeated from an outside engagement, with such variation of the parades and ripostes of the party defending as the relative situations may render necessary.

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## The Assault.

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A CERTAIN degree of closeness and precision in fixing the point being considered necessary, a rule has been established with a view to promote the perfection of practice, by which HITS between the waistband and neck, on the *right* side of

the body (but not on the right arm) *only*, are accounted good.

As the *right breast* is the only part of the body understood to be defended by the sword, any extraordinary or unfencer-like manœuvre, that does not give the opponent a fair opportunity of touching it, is deemed unfair, and is, consequently, disallowed in regular assaults.

Volting, pirouetting, appeals, exclamations, and all use of the left hand, for the purpose of parrying or covering the right side of the body, are obsolete practices.

Disarming in loose play is now altogether abandoned, as dangerous to execute, characteristic of unskilful fencing, a disagreeable trick with the foil, and ineffective with the sword.

COUPS FOURRES (mutual thrusts arising from both parties, by accident, attacking at the same time) are not considered good, except in the case of one person succeeding, and the opponent failing, to fix his point correctly. If your adversary, feeling he is unable to defend himself from your attack, makes a mutual thrust *intentionally*, then, whether or not you fix your point, his HIT must not be counted. If a HIT be delivered *immediately* after your opponent has lost the grasp of his foil, it is deemed fair; but if sufficient time has elapsed for you to perceive his discomfiture before the delivery of your thrust, then it is not considered honorable to take the advantage, and the thrust is consequently lost.

The *salute* is usually performed by the players previous to making the assault, and a few of the movements are repeated at the termination of the contest.

During the assault let all your parries be neat, rapid, and close; all your disengagements and ripostes be delivered with judgment and exactness. Embarrass your opponent by a well-sustained, varied defence; by superior vigilance, animation, ardor, and strategy: intimidate or overpower

him with vigorous, skilful attacks. Be loosely free, but firm and erect on guard—quick and sudden in the longe—steady and sharp in the recover.

If necessary, the Director will give the commands :

*First Position ; Rest !* The pupils (if on guard) will immediately rise to the first position ; and at the command, *Rest !* a position of ease will be taken, retaining the left foot in its place, the leg straight, hand resting on haunch ; the right arm down, foil resting on ground to the left ; or, the foil may be passed over left fore-arm, under left arm-pit, the left hand resting upon the right wrist.

A pause of a minute or two having expired, the exercise will be resumed by the Instructor's command :

First Position ; On guard ; the last hit !

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## Conclusion.

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AN acknowledgment of the importance and general utility of physical exercises is made and extending at the present day, which is significant of their recognised necessity and the benefits to be derived from their culture. To enumerate them comprehensively would be a herculean task, involving a large expenditure of time. Many volumes, indeed, might be written without exhausting the subject. They are susceptible of numerous modifications, and according to the result required is the kind and degree of exercise necessary to be submitted to. One exercise gives solidity, another address ; all help to strengthen the human constitution and to

confer beauty of form—"they inspire confidence in difficult situations, and suggest resources in danger; they even contribute to impart an elegant air and graceful manners." But all testimony concurs in assigning to fencing, as a bodily exercise, the pre-eminence for beneficial influence on the health, by awakening and augmenting the corporeal energies—giving strength and velocity as well as precision to the voluntary muscles of the body. The erectness, firmness, and balance conferred by the positions and the various motions of the arms and limbs whilst the body maintains its erect position, enable the muscles in general to acquire vigorous strength and flexibility.

Fencing aids, also, in a remarkable degree, the harmonious development of the figure, and there are numerous recorded instances of it having, under judicious direction, warded off some serious disorders. The art merits the attention of persons of delicate constitution, more especially of those debilitated by sedentary occupations, and whose opportunities for physical recreation are few; for whom no other exercise is more suitable or capable of yielding them equal advantages in the same time. "By stimulating and rousing the dormant faculties of the mind, it communicates an elasticity, a vigor, and an animation which, apparently, inspire new and invaluable mental qualities—even some of the peculiar intellectual endowments of the general and the diplomatist."\*

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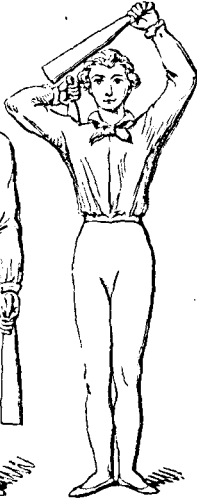
\* Lord Dalmeny.

PLATE I.

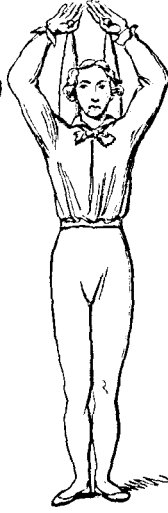
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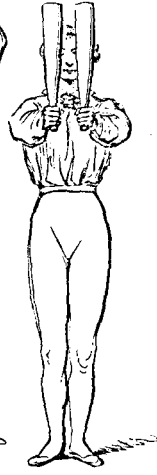
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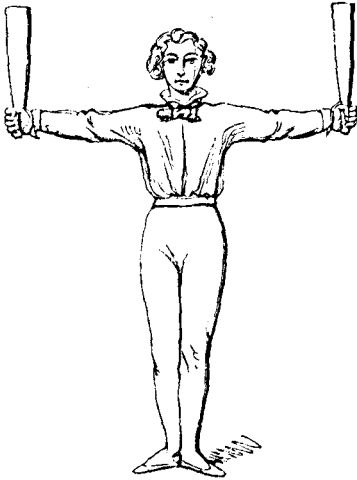
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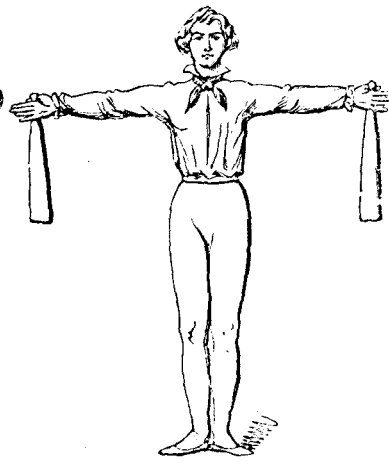
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5



6



INDIAN CLUB EXERCISE.

## The Army Indian Club Exercise.

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THIS exercise will be found of essential service in developing and strengthening that portion of the body (from the loins upwards) naturally most exempted from exertion, and therefore most in need of regular artificial practice.

The maximum benefit must be sought for in playing with clubs of a moderate weight, gradually increasing the number of revolutions, as described in paragraph below, from fifty to five hundred, against time, according to the degree of strength acquired. Heavy clubs, in unskilled hands, would be not only wielded with difficulty, but are otherwise objectionable except under proper instruction.

1. A club is held pendant on each side (Plate I, Fig. 1); That in the right hand is carried over the head and left shoulder until it hangs perpendicularly on the right side of the spine (Plate I., Fig. 2); then carry that in the left hand over the former, in the opposite direction, until it hangs on the left side of the spine: with both clubs still pendant raise the hands higher than the head (Plate I., Fig. 3), extend the arms outward laterally and backward (Plate I., Fig. 6). They are, lastly, dropped into the first position.
2. Commencing from the same position, the clubs are to be swung upward until held vertically and side by side at arm's length in front of the body, the hands being as high as the shoulders (Plate I., Fig. 4); next carry them in the same position, at arm's length, on the same level, and as far backward as possible (Plate I., Fig. 5);

each is then dropped backward until it hangs vertically downward (Plate I., Fig. 6). An improvement on this exercise consists in carrying the clubs, by a turn of the wrist upward and backward, into a horizontal position behind the shoulders, so that, if long enough, their butts would touch (Plate II., Fig. 1); next, by a turn of the wrist outward and downward to carry them horizontally outward (Plate II., Fig. 2); then, by a turn of the wrist upward and forward to carry them into a horizontal position before the breast (Plate II., Fig. 3); again, to carry them horizontally outward, and finally to drop them backward as explained above, and thence to the first position.

3. The clubs are to be swung by the side, at arm's length, first separately, then together, and finally in opposite directions.

All these movements are to be done slowly.

In the exercise above referred to, standing correctly in position, elbows close to side, hands to front, in line, and holding clubs vertically upward, carry that in the right hand across the breast and, raising the elbow as high as possible, drop the club over the left shoulder, carrying it downward behind, and by a turn of the wrist upward raise the club over the right shoulder again, into a perpendicular position, and drop the hand to the commencing position. Perform a similar movement with the club in left hand, and continue the exercise, by alternate movements, in the manner previously recommended.\*

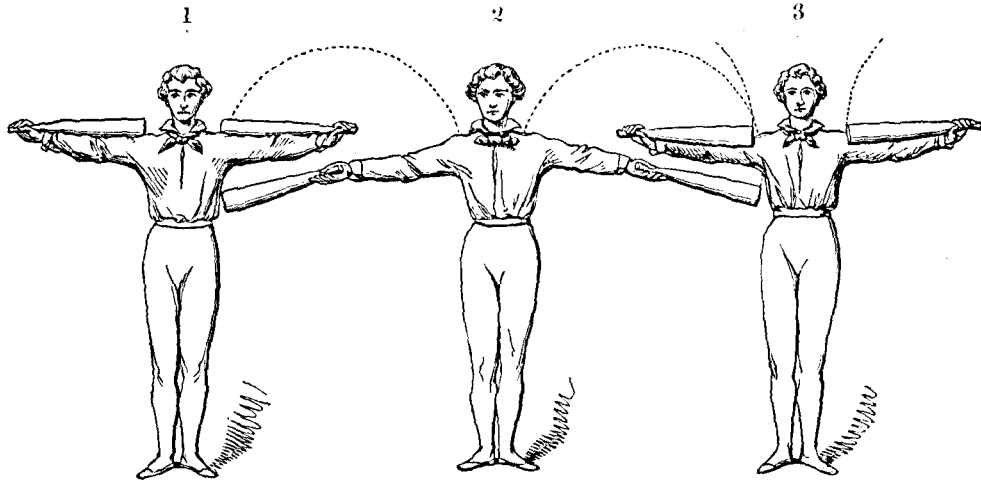
[Clubs of from 5 lbs. to 7 lbs. each are quite heavy enough for

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\* Mr. Angelo, the late Director of Sword Exercise, was able, when over seventy years of age, to keep up his daily exercise with clubs of 7 lbs. each, in a 15 minute air bath, on rising in the morning. This was sufficient to keep him in excellent health.



PLATE II.



INDIAN CLUB EXERCISE.

beginners. Heavier clubs may be substituted for these as strength of arm and dexterity of manipulation is acquired. The writer has seen the celebrated R. Gordon Cumming exercise with clubs about 56 lbs. each, and — Harrison with clubs of 47 lbs. each. An engraving of him may be seen in the *Illustrated News* of August 14, 1852, from which the subjoined particulars are extracted:—"We learn that Mr. Harrison first began to use the clubs three years ago, at which time his muscular development was regarded as very great, his measurement being, then: Round the chest,  $37\frac{1}{2}$  in.; round the upper arm,  $13\frac{7}{8}$  in.; and round the fore-arm,  $13\frac{1}{4}$  in. The clubs with which Mr. Harrison commenced weighed about 7 lbs. each; he has advanced progressively until he can now wield, with perfect ease, two clubs, each weighing 37 lbs., and his heaviest weighs 47 lbs. The effect of this exercise on the wielder's measurement is as follows: Round the chest,  $42\frac{1}{2}$  in.; the upper-arm, 15 in.; and the fore-arm, 14 in. At the same time his shoulders have increased immensely; and the muscles of his loins, which were weak when he first used the clubs, are now largely developed and powerful. In short, all the muscles of the trunk have been much improved by this exercise."]

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## Drill.

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THE military position of ATTENTION! is adopted as a fundamental one, because it has been found practically the best.

The equal squareness of the shoulders and body to the front is the first great principle. The whole figure should be in such a position that the ear, shoulder, haunch, knee, and ankle are all in a line; the breast advanced, and the feet forming an angle of 60 degrees (See Plate III., Fig. 1).

From this position the following *extension motions* are commenced.

These movements are ordered by authority to be practised as a section of regimental drill, preparatory to using the sword, in order "to expand the chest, raise the head, throw back the shoulders, and strengthen the muscles of the back." The whole should be done very gradually, so as to feel the exertion of the muscles throughout; and ONE! and TWO! should be frequently practised with the head turned as much as possible to the right or left. All the motions may be occasionally varied and made to lead into each other without any pause or separate word of command.

*Attention!*—Take the position above described.

*One!*—Bring the hands and arms to the front, the fingers lightly touching at the points, nails downwards; then raise them in a circular motion well above the head, finger-ends still in contact, the thumbs pointing to the rear, elbows pressed back, and shoulders kept down. (Plate III., Fig. 2.)

*Two!*—Separate and extend the arms and fingers, forcing them obliquely back, till they come extended on a line with the shoulders; from thence let them fall gradually to the original position of Attention! and endeavor as much as possible to elevate the neck and chest.

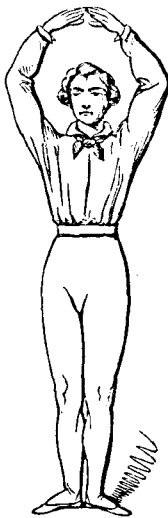
*Three!*—Turn the palms of the hands to the front, pressing back the thumbs, with the arms extended, and raise them to the rear until they meet above the head, the

PLATE III.

1



2



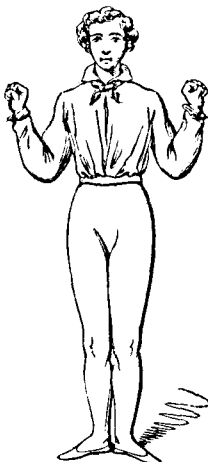
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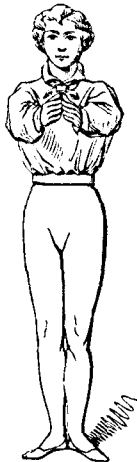
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5



6



EXTENSION MOTIONS.

fingers pointing upwards, and the thumbs locked with the left in front.

*Four!*—With the arms and knees straight, bend over until the hands touch the feet, the head being brought down in the same direction. (Plate III., Fig. 3).

*Five!*—Raise the body gradually, so as to assume the position of Attention!

Drill-sergeants, in their instructions, add the following:—

*One!*—The fore-arms are bent upon the arms upward and toward the body, having the elbows depressed, the shut hands touching, the knuckles upwards and raised as high as the chin at the distance of a foot before it. (Plate III., Fig. 4).

*Two!*—While the arms are thrown backward, the fore-arms are bent upon the arms, and the palmar sides of the wrists are turned forward and outward. (Plate III., Fig. 5).

*Three!*—The arms being extended at full length in front, on a level with the shoulders, the palms of hands in contact. (Plate III., Fig. 6).

*Four!*—The arms are to be thrown forcibly backward, so that the backs of the hands may approach each other as nearly as possible.

Swing the right arm in a circle, by the side, throwing it well upward in front and downward behind. The same with the left arm; and, lastly, both arms together.

[All these motions are to be repeatedly and rather quickly performed.]

## PREPARATORY POSITIONS.

THE sectional figures over the target in Plate IV. represent the *preparatory positions*.

### FIRST POSITION IN THREE MOTIONS.

- One!*—Move the hands smartly to the rear, the left grasping the right arm just above the elbow, and the right supporting the left arm under the elbow.
- Two!*—Half face to the left, turning on the heels, so that the back of the left touches the inside of the right heel, the head retaining its position to the front.
- Three!*—Bring the right heel before the left, the feet at right angles, the right foot pointing to the front, and the weight of the body resting on the left leg.

### SECOND POSITION IN TWO MOTIONS.

- One!*—Bend the knees gradually, keeping them as much apart as possible, without raising the heels, or changing the erect position of the body.
- Two!*—Step out smartly with the right foot about eighteen inches, in line with the left heel, the weight of the body remaining on the left leg, the right knee easy and flexible.

### BALANCE MOTIONS.

- One!*—Move the right foot about eight inches to the rear of the left heel, the toe lightly touching the ground, with the heel perpendicular to it, keeping the knees well apart.
- Two!*—Raise the body gradually by the extension of the left leg.
- Three!*—Bend the left knee, resuming the position made previous to the second motion.

*Four!*—Advance the right leg with a smart beat of the foot, resuming the second position, from which the balance motions commenced.

*First Position.*—Extending both knees, bring the right heel up to the left.

#### THIRD POSITION IN TWO MOTIONS.

*One!*—Incline the right side to the front, so that the shoulder and knee are perpendicular to the point of the foot, keeping the body erect.

*Two!*—Step out smartly to the front about thirty-six inches, the knee perpendicular to the instep, the left knee and foot kept straight and firm, the heels in a line, the body upright, and the shoulders square to the left.

#### SECOND EXTENSION MOTIONS.

*One!*—Bring the arms to the front of the body, with the hands closed and the knuckles uppermost, touching each other below the lower button of the jacket; raise them gradually until the wrists, by bearing inwards, touch the breast, the elbows being kept up; then, by forcing back the shoulders, the hands will be drawn apart, and the motion is completed by sinking the elbows and smartly extending the arms and fingers in a diagonal line, with the right wrist as high as the head, the shoulders kept down, and the thumbs inclined to the right.

For beginners this motion may be divided by giving the word *Prepare!* for the first part, and remaining perfectly steady when the hands are brought to the breast, ready to separate; then give the word *One!* for the motion to be completed.

*Two!*—Raise the body by extending the right leg.

*Three!*—Bend the right knee, and advance the body so as to resume the first motion.

*First Position.*—Spring up with the arms to the rear, and the right heel close to the left, which forms the first position, as before described.

*Front.*—Come smartly to the position of Attention! bringing the hands and feet, in one motion, to their proper places.

In the foregoing instructions the positions and movements preparatory to using the sword have been explained, giving a separate word of command for each motion respectively. The same positions must now be gone through naming only (in the word of command) the position required, in order to practise the recruit in changing the positions readily, without losing his balance, and in quick time—distinguishing them by the words of command, *First, Second, and Third.*

#### POSITIONS.

*First.*—Raising the arms to the rear, and the right heel to the front, come at once to the first position.

*Second.*—Come to second position.

*First.*—First position.

*Third.*—Third position.

*First.*—First position.

*Second.*—Second position.

*Third.*—Third position.

*Second.*—Second position.

*Single Attack.*—Raise the right foot, and beat it smartly on the ground.

*Double Attack.*—Raise the right foot, as before, and beat it twice on the ground—first with the heel, and then with the flat of the foot.

*Advance.*—Move forward the right foot about six inches, and



place it smartly on the ground ; then bring up the left  
 lightly about the same distance.

*Single Attack.*—As before.

*Retire.*—Move the left foot lightly to the rear about six inches, the weight and balance of the body being, and continuing to rest, upon it ; then move the right foot back the same distance, and place it smartly upon the ground.

*Double Attack.*—As before.

*Front.*—Resume the position of Attention !

The object of the preceding portion of the drill, as positions and movements preparatory to using the sword, is to give a free and active use of the limbs ; a thorough command of which, with the knowledge of the best mode of applying the force of the muscular powers, will facilitate and give great advantage in the use of the sword, and insure a proper efficacy to the cuts and guards ; enabling the beginner to gain more easily that pliability of strength in his position which is required either for attack or defence.

The instructor should prove the firmness of the positions by bearing equally and firmly upon the shoulders of the pupil in each position, and during the changes in forming the second position and balance motions ; also, when in the first of the second extension motions—by taking hold of the right wrist with both hands, and bearing upon it in the direction of the left leg, upon the line of which the right arm should be, if properly placed ; and making him also in each position move the toe up and down, without its motion affecting the body, which must generally be balanced and rest upon the left leg, thereby giving greater flexibility to the right leg in moving forward to gain distance upon an adversary, or in retiring from his reach. No precise length can be assigned in moving the right leg to the front in the third

position, as it depends upon the length and stride of the person ; but it should not be beyond what may allow of his returning to the first or second position with quickness and perfect facility to himself.

When this section is practised as a drill for the limbs only, it should be performed with the left shoulder and left foot to the front, as well as with the right.

In order to admit of several pupils being exercised at the same time, circles with the interior lines, as shown in the accompanying plate of the target, should be delineated in the places of exercise, their centres being about four feet from the ground, and fourteen inches in diameter. The pupil must be made to understand clearly that the target merely directs him *how to form the cuts, &c.*, not exactly *where to cut*, as that will depend upon how the parties act when attacking each other.

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## Stick Practices.

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*Attention!*—Opponents will assume the position of *slope swords*; viz., elbows close to the body, hand to the front, in line, sword resting upon shoulder, with its edge to the front, left arm hanging naturally by the side, feet angled.

*Prove Distance.*—Turning the body and feet to the first position with the left hand upon the hip, and thumb to the rear, stretch the forefinger and thumb along the handle of your weapon and extend the arm until the point of

each sword touches the guard of the other, the hips being well drawn back.

*Salute.*—Tierce and quarte, (if in public), then each other by raising the hand until the hilt is just below the chin, the blade perpendicular, edge to the left and elbow close to the body, (the position of *recover swords*), and conclude by lowering the hand and weapon to the right. The salute to be repeated at the close of the set-to.

*On Guard.*—The second position to be taken with the left leg in this instance, otherwise the opponents will be too near each other. The hand, elbow, and shoulder should all be on the same plane, to secure the arm from cuts, over or under. This position may at first be found somewhat wearisome, but it will soon become easy.

*Rest! First Position.*—The instructor will give this command during an assault, when necessary, and the parties will stand at ease as prescribed in Rest! (p. 49).

The players to attack and defend alternately:—Cut at left cheek—feint at left cheek and cut at outside of leg—feint at left cheek and cut at right ribs—feint at left cheek and cut at inside of leg;—Cut at right cheek—feint at right cheek and cut at left cheek—feint at right cheek and cut at outside of leg;—Cut at head—feint at head and cut at leg inside—feint at head and cut at ribs—feint at head and cut at leg outside;—Cut at leg—feint at leg and cut at right cheek—feint at leg and cut at left cheek—feint at leg and cut at head;—Cut at ribs—feint at ribs and cut at right cheek—feint at ribs and cut at left cheek—feint at ribs and cut at head.

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### RULES TO BE OBSERVED WHEN PLAYING FOR HITS.

1. As the stick is the substitute for the sword, the cut can

only be considered fair and effective when given with that part which corresponds with the edge.

2. No practice to be allowed without helmets.
3. No movement of attack or defence to be attempted with the stick which could not be performed or would not be risked in a combat with swords.
4. The cuts and thrusts must not be given too strongly.
5. Each cut or thrust to be acknowledged by the party receiving it. Return to the position of the guard promptly, after every attack.
6. No two cuts or thrusts to be made on the same longe. When the opponents make either at the same instant of time, the one given in the third position only to count.

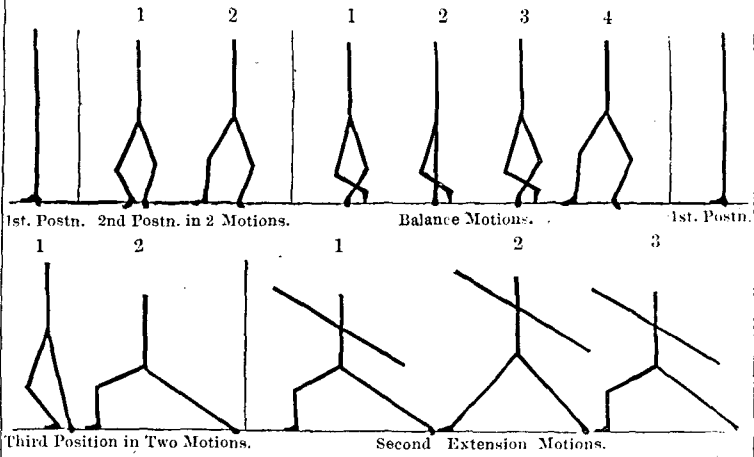
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### THE HANGING GUARD

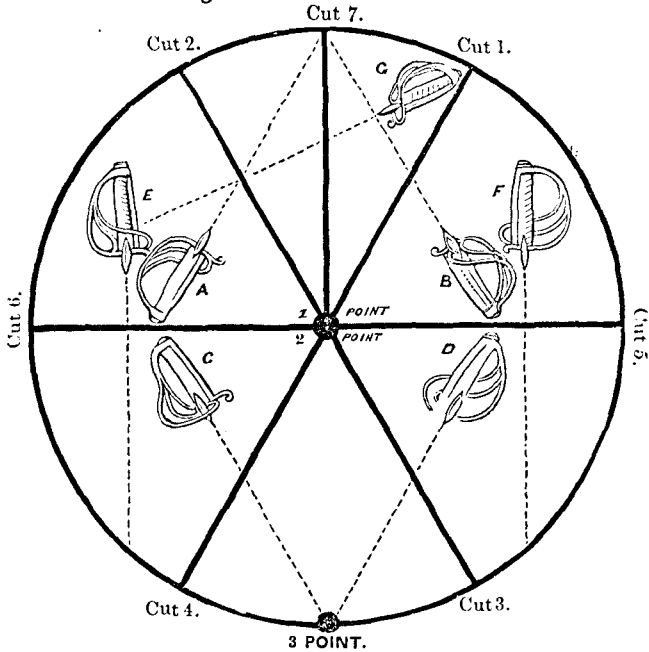
Is now the common guard in stick-play. It is particularly the chief defensive position of the 'cut and thrust' (or Espadon) and possesses several advantages over the tierce and quarte guards of the military school, which may however be effectively combined with it. The hanging guard affords more protection to the body, the whole of the blade covering it, and a very trifling movement suffices to parry any cut or thrust, while, from the oblique position of the weapon, a blow will slide down the blade instead of towards the hand. Thrusts beneath the wrist and those feints possible from the guards of tierce and quarte are, by it, made impossible, and a swordsman can, with perfect ease, deliver returns or make attacks with increased rapidity and force.

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# PLATE IV.



## Model of the Target to be used in the Places of Exercise.



GUARDS: A first, B second, C third, D fourth, E fifth, F sixth, G seventh.  
*The Sectional Lines of Figures show the Preparatory Movements.*

### THE SEVEN CUTS AND GUARDS.

By inspection of Plate IV. the direction of the edge of the sword in cutting, and its position in guarding, will be readily understood; and the cuts are thus analysed;—*One* and *two* are made diagonally downwards—*ONE*, from right to left—*Two*, from left to right. Cuts *three* and *four* diagonally upwards—*THREE*, from right to left—*FOUR*, from left to right. Cuts *five* and *six* are horizontal—*FIVE*, from right to left—*SIX*, from left to right. Cut *SEVEN* is made vertically downwards.

Cuts *One*, *Three*, and *Five* are termed *inside* cuts, because they can be directed at any part *on the left*. *Two*, *four*, and *six* are *outside* cuts, *on the right*.

The guards with corresponding numbers are, respectively, *inside* and *outside* guards.

[The cuts to be given within eight or ten inches of the point, with a slight drawing motion, in order that the weapon may clear itself. They will be more effective if the handle of the sword is long enough (as it ought to be) to permit the extension of the thumb along its back or side. The strength of the defence is thereby much increased; and, for a similar reason, always oppose the fort (from middle of blade to hilt) to the adversary's feeble (from centre of blade to point).]

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### THE SIX CUTS COMBINED.

**THIS** is an exercise which should be occasionally practised with a real weapon, that the arm may become accustomed to its weight. Neither straining of the wrist or derangement of the body is allowed whilst executing the movements, and

the edge leads, without any pause, throughout the series, carefully avoiding all unnecessary width of motion. This combination is represented in Plate V. by the dotted lines, which connect the cuts from One to Six. It affords a tolerably secure defence in an engagement at night, by compelling an enemy to remain almost entirely on the defensive, or subjects him to a certainty of being cut on the sword arm, particularly if he is ignorant of the direction of those cuts which so rapidly succeed the one he may at first have escaped or parried.

Execute the six cuts combined both *advancing* and *retreating*.

Whenever the swordsman fails to carry the edge truly, let him be practised in combining the cuts *one* and *four*, *two* and *three*, *five* and *six*; repeating them several times, and also in reverse order.

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### THE THREE POINTS AND PARRY.

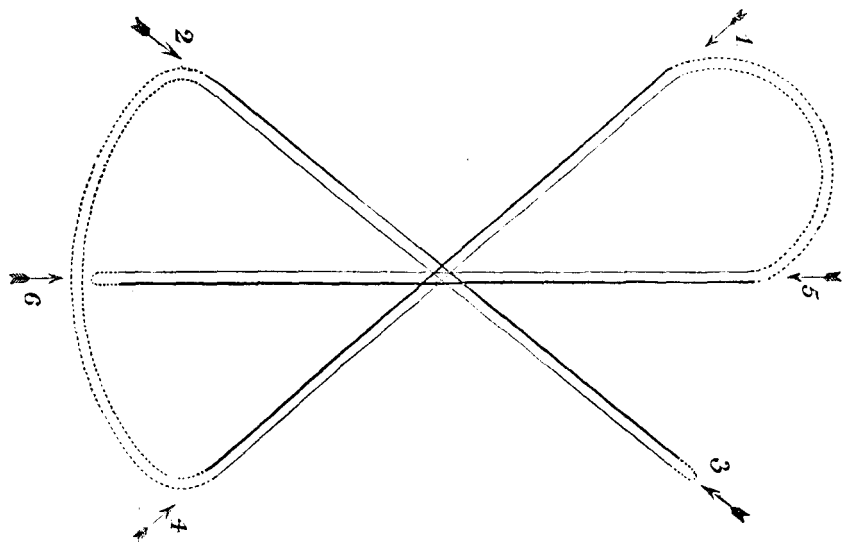
WHEN an opportunity offers, in an assault, of substituting the point for the cut, either in the attack or in a riposte, it should be occasionally given. The **FIRST POINT** is more quickly delivered from the *second*, *fifth*, and *seventh* guards; the **SECOND POINT** from the *first* and *third* guards; the **THIRD POINT** from the *fourth* and *sixth* guards.

*Attention.*—Slope swords.

*First Point.*—**ONE!** Draw in the wrist in front of and just above the right eye, hand in tierce, the edge of the sword upwards to the right, the elbow well bent and raised, the left shoulder a little forward, the chest drawn in.

**Two!** Extend the arm so as to advance the right

PLATE V.





shoulder, pressing back the left, and deliver the point to the front, with the wrist raised, inclining to No. 1.

*Second Point.*—ONE! Draw in the elbow close to the body, the wrist being in line above it, in front of the breast, hand in quarte.

TWO! Deliver the point to the front, the wrist inclining to No. 2.

*Third Point.*—ONE! Draw in the arm until the wrist touches the upper part of the hip, hand in tierce, left shoulder advanced, and hips well thrown back.

TWO! Deliver the point downwards to the front, raising the wrist towards the centre.

*Parry.*—ONE! The wrist nearly close to the right shoulder, sword perpendicular, edge to the right, the hilt opposite No. 1., the hips well pressed back.

TWO! Describe a circle from left to right in front of the body, the point returning to the commencing position.

The exercises following are designed, by suppleing the wrist and arm, to give dexterity in handling and wielding the sword:—

*On Guard in Tierce—Left Moulinet.*—[Right-hand at height of and opposite to the right shoulder, arm nearly straight but not stiff, blade crossed before the body, edge to the right, point at the height of and opposite to the left eye]. Keeping the arm steady, lower the blade and pass it close along the left side, the back leading, point describing a circle from rear to point, and returning to the commencing guard.

*On Guard in Quarte—Right Moulinet.*—[Right-hand at the height of and opposite to the left shoulder, arm slightly

bent and free, hand in quarte, blade crossed before the body, edge to the left, and point opposite to and at height of the right eye.] At the command *Right moulinet!* without altering position of the arm, lower the blade, the back leading, and pass it close along the right side, the point describing a circle from rear to front and returning to the position of the guard.

*On Guard in Tierce—Left and Right Moulinet.*—Execute these movements without stopping until the instructor arrests the practice by command.

*On Guard in Quarte—Right and Left Moulinet.*—Continue this exercise until the instructor commands a rest.

*On Guard in Tierce—Left and Right Moulinets advancing.*—  
ADVANCE! Execute these movements until the instructor arrests the exercise by the command *Halt!* Assume quickly the guard of tierce.

*On Guard in Quarte—Right and Left Moulinets advancing.*—  
ADVANCE! HALT!

*On Guard in Tierce—Left and Right Moulinets retreating.*—  
RETIRE! HALT!

*On Guard in Quarte—Right and Left Moulinets retreating.*—  
RETIRE! HALT!

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### CUTS AT THE RIGHT LEG.

THE right leg, from its advanced position, is a prominent and tempting object of attack, although cuts at it are not made without considerable risk to the person who makes them, as he necessarily exposes his arm and head to counter cuts. If caution and celerity rule their execution, they may be frequently successful; but should never be attempted without

previously deceiving the opponent by a feint at the upper part of his body, to withdraw his hand and give an opening. Cuts at the leg are defended by seconde, in the second position, and followed by the return inside, before the opponent recovers. To slip a cut at the right leg is a very common defence. On an intimation of a cut at the leg, withdraw the right foot ten or twelve inches to the rear of the left, resting upon its toe, and simultaneously cut at the adversary's sword-arm or head.

This is, probably, the safest play, but for the sake of varying it in assaults, and to inspire confidence, the hand should be trained to defend the leg in the second position, by the parry of seconde.

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## Sabre against Bayonet or Pike.

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As, from the length of those weapons, your adversary is out of your reach whilst you are within his, it becomes necessary to assail his advanced wrist, or endeavor to close upon him by forcing his weapon to your right by a smart stroke in seconde of fort against feeble, or by forming the sixth guard, springing in with the left foot, and either seizing the barrel with the left hand (which, if successful, places your adversary's life in your power), or simply delivering a thrust. To parry the bayonet to the left, use semicircle or the fifth guard, at same time stepping off obliquely with the right foot, and return either a simple thrust, or seize the musket with the left hand by passing it under the right under cover of your sword, and cut *six* at your opponent's arm or neck.

When the parries have not enough force to beat the bayonet

far out of the line of defence, the line may be changed by stepping with the left or right foot, according to the parry used, while your blade prevents your antagonist from withdrawing his weapon or following your movements with his point. You will find it easier to ward off the bayonet to the right, but the opponent's power of resistance and clearance is lessened when you bear his weapon to the left, whilst your defence is more effective.

[Practical men are divided in opinion as to the relative superiority of the sabre *v.* musket and bayonet—one class stoutly maintaining that the sabre has it; another section assigning the superiority to the other weapon, and holding their opinion with just as much tenacity. The solution of the question is not of much importance, but a remark or two from a different point of view is offered for the consideration of the respective advocates. Assaults are understood to be mimic representations of real encounters. The interest excited is in proportion to the assimilation. In actual warfare, each combatant does with his weapon (sabre, or musket and bayonet) what he can, and how he can, according to circumstances and his judgment; after proper instruction, he is not fettered by the exact rules which governed his knowledge of the uses and powers of his weapon, because they cannot always be critically adhered to. The soldier with his musket and bayonet will certainly not restrict himself to mere pointing, but will also strike or cut at an enemy with the edge of his bayonet, especially if he has a sword bayonet, as well as stab with its point. Now, in assaults, the musket and bayonet man is beforehand restricted to points—and this restriction evidently and confessedly implies a superiority in that weapon over the sabre, or why the restriction?]

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## Sabre opposed to the Small-sword.

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THE cuts *three* and *four*, directed at the opponent's wrist or fore-arm, constitute an attack and form a defence at the same moment. If quickly given and continued, there is every probability of disabling your antagonist's sword-arm before the point of his weapon can be advanced so far as to reach your body. If he should appear to be the most skilful, then it would be prudent to retire whilst delivering the cuts or at the instant he longes. Avoid making wide motions and always recover to guard with your point well opposed to his face.

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## Sabre against Cavalry.

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A dismounted swordsman of proper nerve possesses a decided advantage over a mounted opponent, who has less power of defending himself or his horse, and is unable to reach so far on attacking, on his left side. By assailing the horse, he may be made unruly and less under the command of his rider, whose safety is thereby more endangered, whilst, the motions of the horse being slow and cumbersome, the dismounted opponent may, if he pleases, be in and out of reach nearly at the same instant. He will, however, be prepared to defend against the cuts *one* and *four* on the left, *two* and *three* on the right, cut *seven* on either side, and the different points, all which constitute the

pursuing practice or attacks of cavalry, when mixed with or in pursuit of infantry.

As the sweep of the lance, from its force, will probably beat down any guard that may be opposed to it, it is advisable to avoid it by springing out of its reach, or within it, if possible, where the force of the blow will be less. A strong man may, with a heavy and sharp sabre, cut the lance-staff in two. In all cases, after parrying, endeavor to return a cut or thrust (the latter is preferable) at the rider; but if his pace is too rapid and he continues his course without checking, give a swinging cut at the horse, to ham-string him if possible.

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## General Hints.

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ALTHOUGH an extensive longe is advantageous to those who can make it easily, it will be injudicious to make the pupil step out further in the longe than his natural strength and activity will admit. Frequent practice will increase his stride, and care must always be taken to keep the left foot flat and firm in its place.

In all attacks, whether cuts or thrusts, the motion ought to increase in velocity, the greatest force being given at the last. The same rule is to be observed in stepping out to the *second* and *third* positions. But, in recovering, the reverse is to be attended to, as the first part is the quickest.

The art of defence does not, in fact, so much consist in your own strength of position as in effecting a decidedly quick movement in that direction where your opponent has the least means of resistance.

When obliged to retire before a superior force, the sword should be brandished in front of the person from right to left, describing with its point the figure  $\infty$ , the hand being held at the height of the shoulder and reversed alternately *quarte* and *tierce*, that an edge may always lead. The motion of the blade must first be stopped before an attack can be safely made, while the next step in retreat will free it.

The practice of the preceding exercises with the *left* hand is recommended as useful and amusing—developing the muscles of the left arm, side, and leg; and should the right

arm be disabled, the contest may be prolonged and its chances changed by shifting the sword from the right hand to the left.

One who understands the use of the small-sword can often advantageously apply its principles in combination with the hanging guard and its parries, and the parries and guards of tierce and quarte.

In making the cuts, apply only from eight to ten inches of the blade, from the point, and always with an extension or contraction of the arm, that a drawing or thrusting incision may be given by the edge.

Feints should be given with celerity and decision, that they may terminate in cuts when the opponent is unskilful or slow in parrying; but the instant he is perceived to answer the feint, by forming a defensive guard, stay the hand and attack him in a more favorable direction. Feints, as commonly made, are too obviously sham movements which a good player would disdain to answer except by a counter attack.

At the instant of parrying or attacking, it will be requisite to grasp the weapon with strength, but that is so natural an exertion of the muscles as not to need insisting upon. The chief object is, whatever the position of the blade, to hold the gripe securely with the forefinger and thumb, relaxing or contracting the other fingers as may be necessary. Placing the thumb on the back of the gripe is the mode adopted in using the small sword, and cut and thrust. In that position it gives celerity and sharpness to the cut; but the hilts of broadswords and sabres are frequently made too short and confined to permit it.





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PRINTED BY

CLARSON, SHALLARD, & CO., 94 BOURKE STREET EAST.

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