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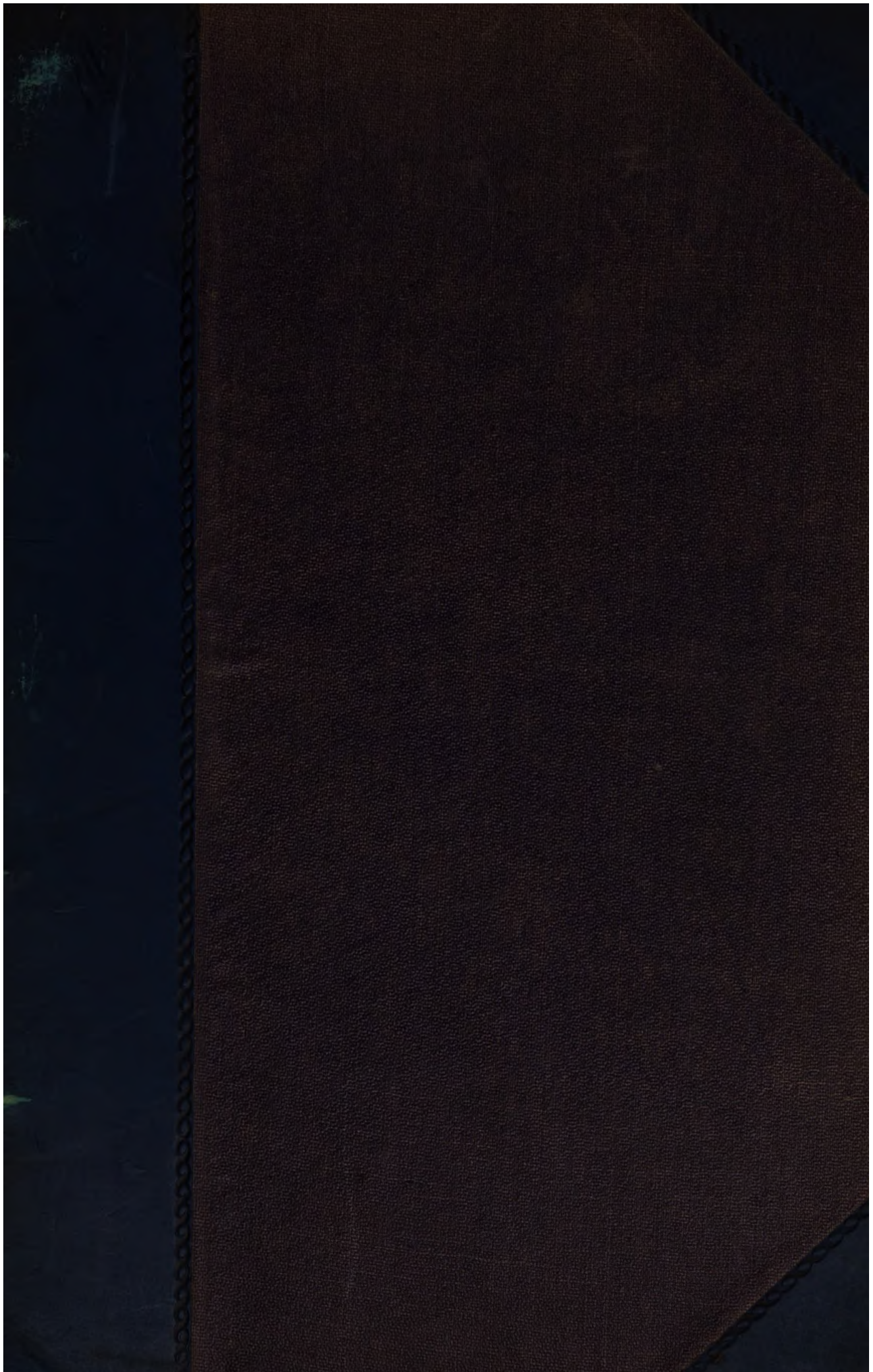
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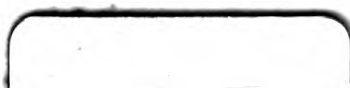


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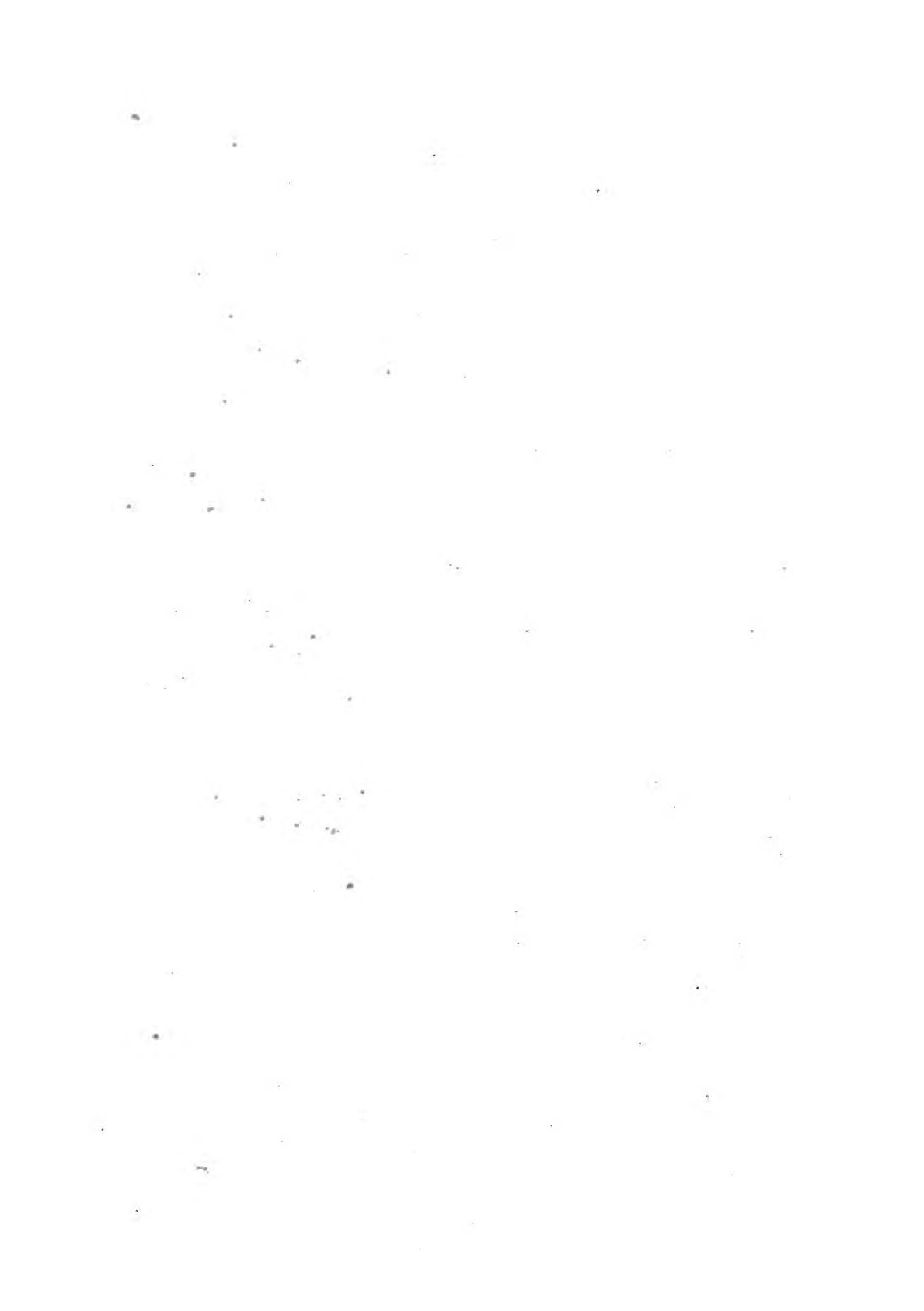
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FOIL PRACTICE;

WITH A REVIEW OF

THE ART OF FENCING,

ACCORDING TO THE THEORIES OF

LA BOËSSIÈRE, HAMON, GOMARD, AND GRISIÈRE.

*FOR THE USE OF MILITARY CLASSES, INSTRUCTORS IN THE
ARMY, AND OTHERS.*

BY

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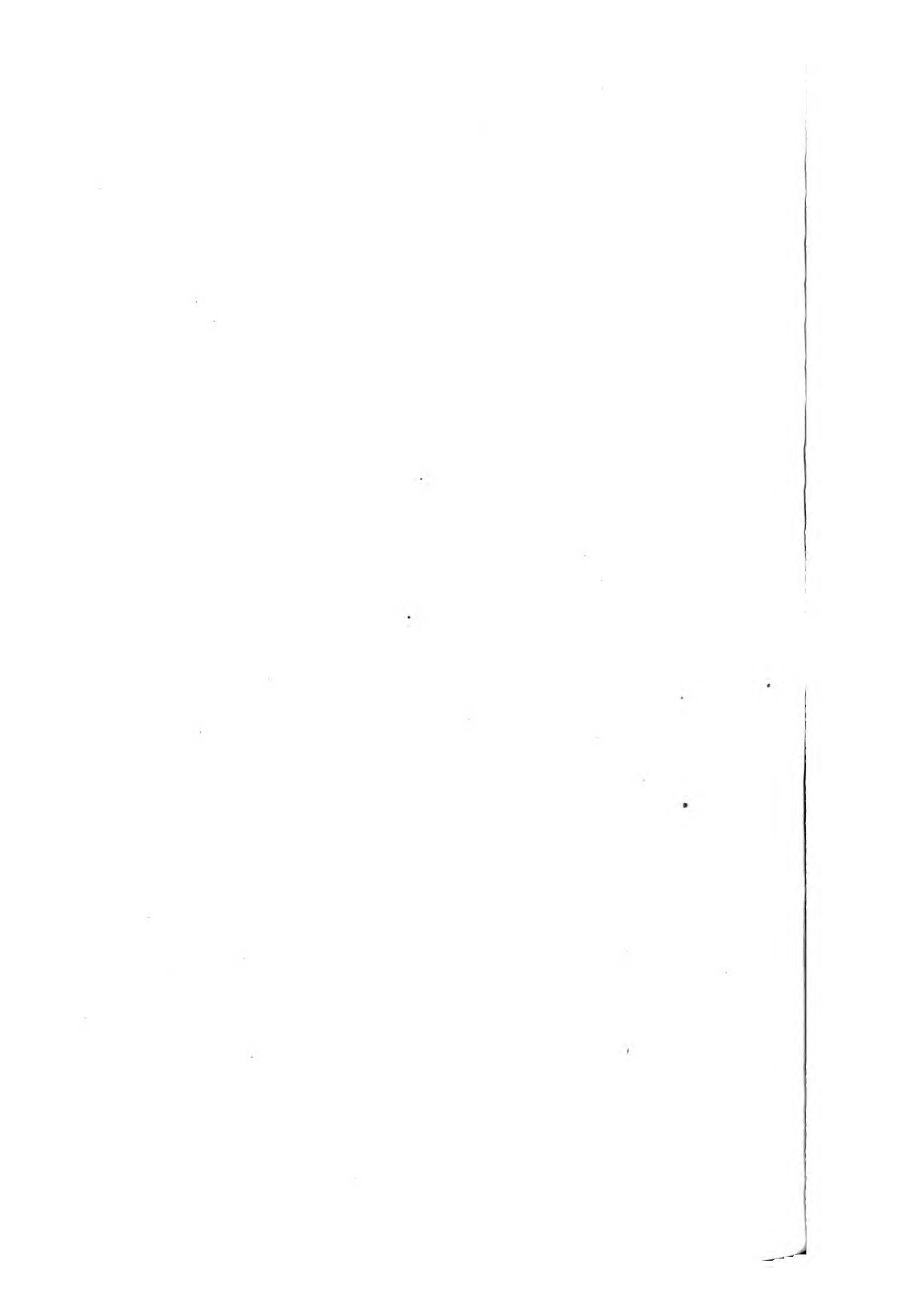
E X T R A C T

FROM A LETTER RECEIVED FROM MAJOR-GENERAL THE HON. SIR J.
YORKE SCARLETT, K.C.B., ADJUTANT-GENERAL, &c. &c. &c.

“The Adjutant-General of the Forces has submitted this Work to his Royal Highness the Duke of Cambridge, Commanding-in-Chief, and received the sanction of his Royal Highness to recommend it to the notice of the Officers and non-commissioned Officers of the Army, who may take an interest in the Art of Fencing.”

HORSE GUARDS,

3rd Dec. 1860.



C O N T E N T S.

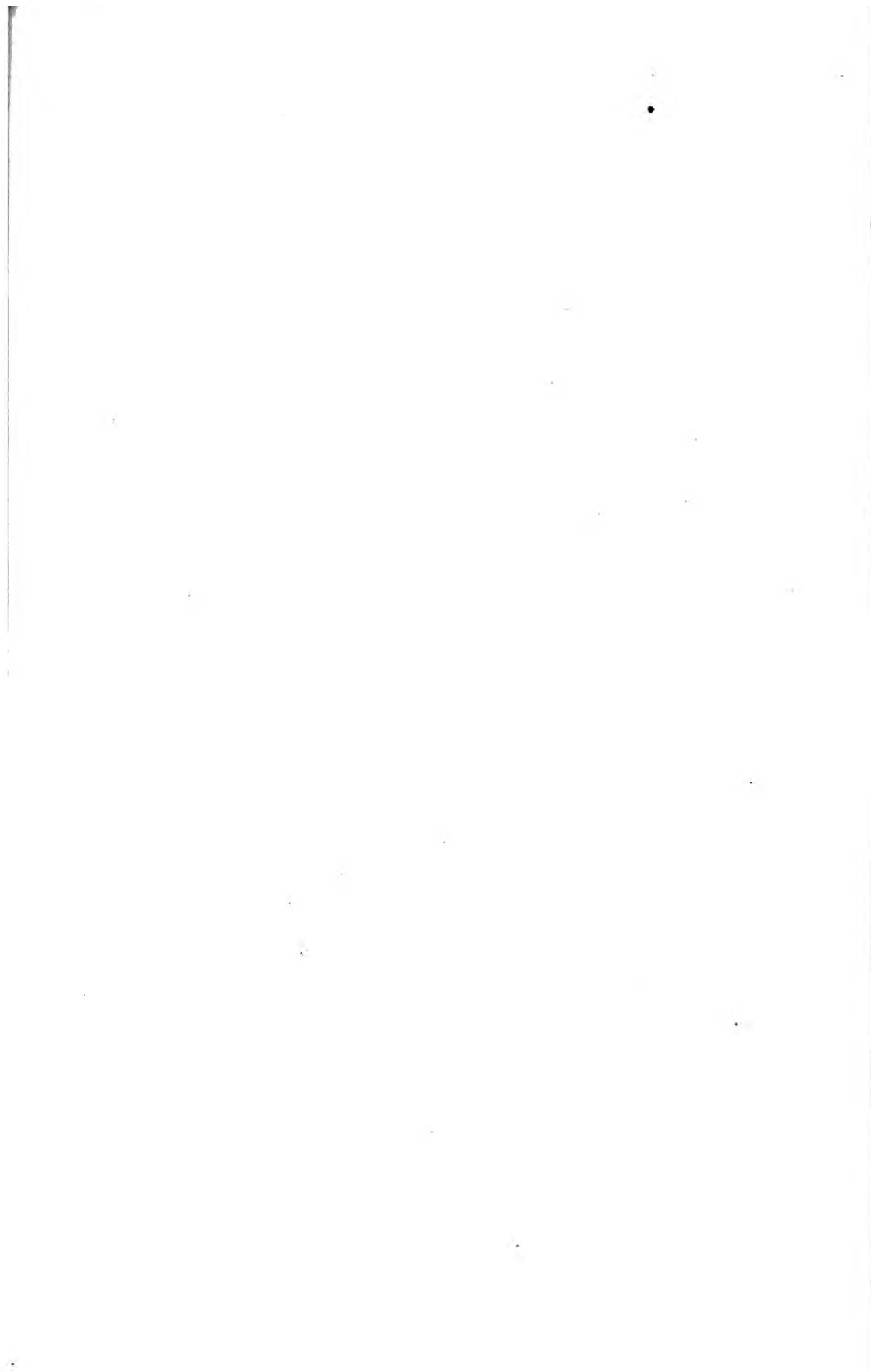
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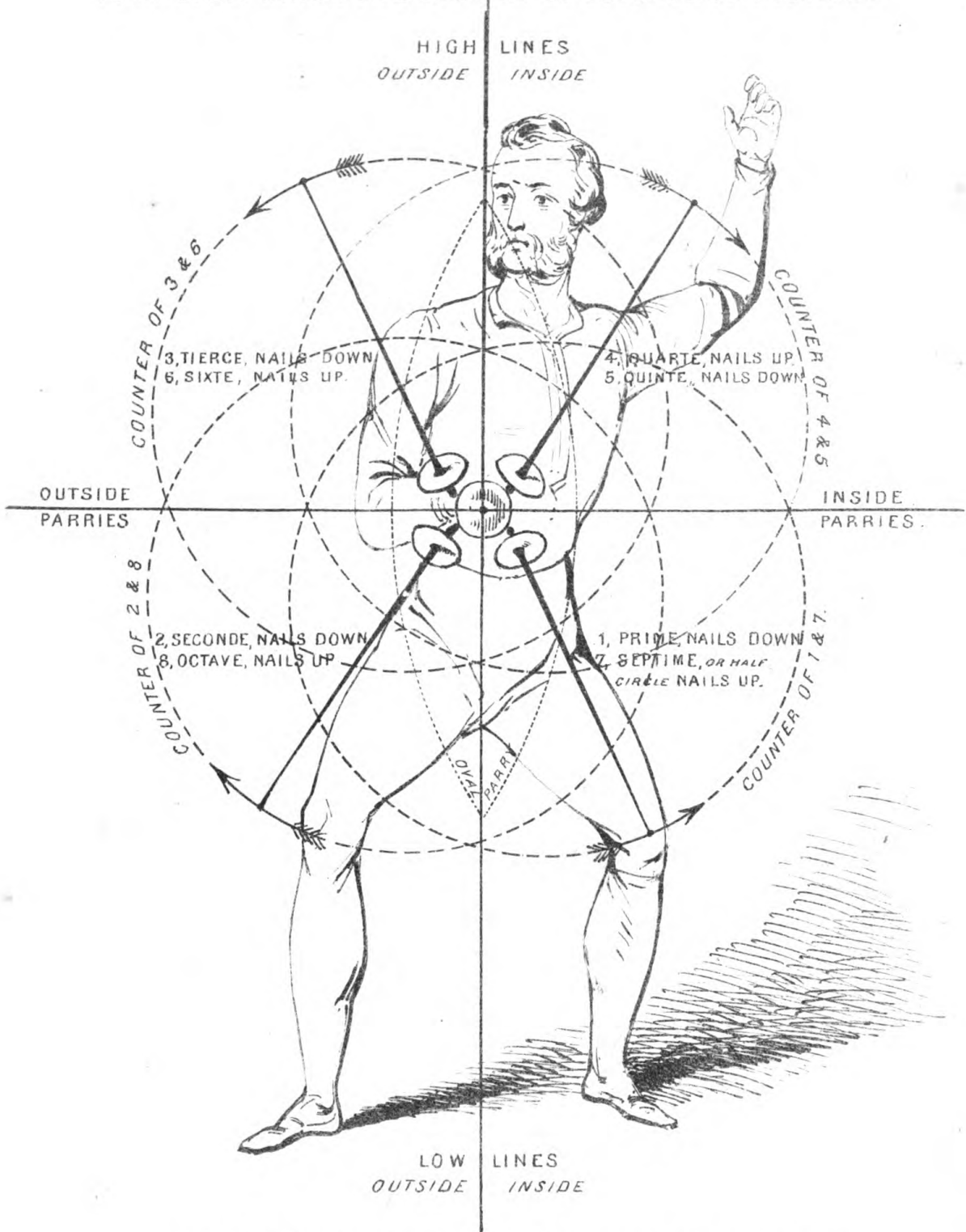


A D I A G R A M

OF THE PARRIES OF THE FOIL

OR

PLAN UPON WHICH THE SYSTEM OF DEFENCE IS FOUNDED



FOR THE DEVIATIONS OF THE HAND FROM THE CENTRE
& MORE PRECISE POSITIONS OF THE PARRIES, SEE PLATE PAGE 14.

A REVIEW OF THE ART OF FENCING.

INTRODUCTION.

THE Art of Fencing is practised in most countries throughout Europe upon the system established in France, and the terms employed in the practice of the foil are either French or derived from the French language. Any one, therefore, desirous of obtaining a thorough knowledge of swordmanship, or professing to teach the art of fencing should make himself conversant with the system adopted in the French School. He may then, in instructing others, impart either the whole or a portion of that system, as may best suit the pupil's convenience, for when time is limited the instructor's endeavour should be to abbreviate the elementary tuition, and to select from the various movements commonly taught in the use of the Foil those actions which may be most advantageous to the fencer, sword in hand. Yet, to whatever extent the actual play may be reduced, all fencers should be instructed in the ordinary terms of the art, and be made to understand the scheme upon which the recognised method of attack and defence is founded. To assist in rendering that information is the chief object of this work.

Part the First of the following pages contains, with Plates and a Diagram of the parries of the Foil, a brief explanation of the French system of Fencing ; and Part the Second a few instructions selected from that system, as best adapted for facilitating the practice of the foil.

PART I.

All attacks are, in the direction of their delivery, consequent upon the mode of defence opposed to them. The manner in which an antagonist places himself on guard, and the methods he employs in forming his Parries, prompt us in choosing a point of attack, and control us in the guidance of our weapon. It is, therefore, advisable, in studying the art of Fencing, to commence with an examination of the scheme of defence. By so doing even those who are unacquainted with the art will more easily

comprehend the whole system of fencing when they come to investigate the plan of attack.

THE DEFENCE.

Now a swordsman presenting his point to the front, either defensively or offensively, may be himself attacked in any one of the following four directions, termed the lines of defence:—

On the left of his swordhand }
beneath the hilt } The low line inside.

On the right, beneath the hilt } The low line outside.

On the right, above the hilt } The high line outside.

On the left, above the hilt } The high line inside.

It will thus be seen that, with a sword of ordinary length, one only of these lines can be defended at a time, and, consequently, the three other lines must remain open to the adversary's attack.*

For the Defence of each line there are two Parries (*see Diagram*), the sword in both Parries being placed in a similar direction, the parries themselves differing only in the Position of the sword's edge, the sword-hand being held in the one case in supination (the nails turned upwards), and in the other in pronation (the nails turned downwards).

These eight Parries, sometimes called parades, are denominated by French numerical appellations, derived from the Latin, viz. : 1. Prime ; 2. Seconde ; 3. Tierce ; 4. Quarte ; 5. Quinte ; 6. Sixte ; 7. Septime (commonly called Half-circle) ; and 8. Octave.

Fencing Masters have differed, and some still differ, in the numerical arrangement of the Parries ; but the following allotment for the defence of each line is, at the present day, generally recognised, and, although in their numerical order the Parries may appear slightly misplaced, custom compels their adoption as follows. From the centre of the right breast and with the elbow moderately bent, the thumb pressed along the convex or upper side of the grip in direct line with the point :

1.—Prime and 7.—Half-circle	{	The hand tending to the left, the point lowered and inclined to the left, the finger-nails turned down.	} Parry the attack directed on the inside low
	{	The same, but with the nails turned up and the arm elongated.	
2.—Seconde and 8.—Octave	{	The hand tending to the right, the arm straightened, the point lowered and inclined to the right, the finger nails turned down.	} Parry the attack directed on the outside low
	{	The same, but with the nails turned up.	

* The lines of defence moving with and being determined by the position of the hilt, and not exactly by imaginary divisions on the body.

3.—Tierce and 6.—Sixte	{ The hand tending to the right, the point raised and inclined to the right, the finger-nails turned down. The same, but with the nails turned up.	{ Parry the attack directed on the outside high
4.—Quarte 5.—Quinte.	{ The hand tending to the left, the point raised and inclined to the left, the finger-nails turned up (slightly). The same, but with finger nails turned down.	{ Parry the attack directed on the inside high

The Defence is thus varied by the turn of the wrist, in the same lines, for the purpose of exercising a greater or a less amount of resistance upon the adversary's blade, and for facilitating and regulating, in accordance with the position of supination or of pronation, the attack in return immediately after having parried (termed the Repost). The direction of the finger-nails is also regulated in accordance with the description of sword employed, that is, whether of the triangular or two-edged construction, so as to avoid the error of parrying with the flat of the blade. A proper application of the edge in warding either a cut or a thrust is thus acquired in practising with a quadrangular blade or foil (mounted, as the sword-blade is, with pommel handle and hilt), and from its pliancy better suited for practice than the actual small sword (the weapon which the foil is more particularly intended to represent). The small sword is of the triangular shape, hollowed between each edge, and so mounted that when properly held, one edge is presented to the ground, one to the right, and one to the left. The Parries are, however, so contrived that they may be performed with either a two or a three-edged sword, and are effected with the forte of the blade (or the half near the hilt), and either by a sharp close beat or by a simple resistance upon the adversary's foible.* In forming the ENGAGEMENT (*i.e.* crossing the adversary's blade), and in parrying, the elbow of the sword-arm is in most cases moderately bent, the thumb of the sword-hand pressed on the upper side of the grip (handle), upon the inner side of which the fingers are regularly placed. They should in no case be lapped over the convex or upper side, as by so doing the necessary play with the handle would be lost to the hand. In the engagement the sword should be held securely, but without any strain upon the hand, the fingers tightening their hold at the moment the blades are joined in the junction of the Parry.

In making use of any one of the Parries, there are two methods of throwing off the adversary's blade; *viz.*, either by throwing it off in the same line or division in which it is directed, or by throwing

* Of the blade from the middle to the point.

it off in an *opposite* line or division from that in which it is directed; and the Parries are expressed according to the manner in which they are performed, under the terms of SIMPLE PARRIES, COUNTERS, and SEMI-COUNTERS.

SIMPLE PARRIES.

The position of each Parry is also a position of Defence (engagement) adopted upon crossing swords with an adversary, thus obliging him to direct his attack into another line (to disengage), and the Parries are termed Simple Parries; when, in parrying the adversary's disengagement, the position of Defence is changed, and the point is passed in *direct* course from one side to the other, either in the high or the low lines, for example, from Tierce to Quarte, Quarte to Tierce (high lines); Septime to Seconde, Seconde to Septime (low lines); or when the point is raised and lowered from the high to the low, or from the low to the high lines on the *same* side, that is, for example, from Quarte to Septime, Septime to Quarte, or from Tierce to Seconde, and Seconde to Tierce. Thus the Simple Parries always throw off the attack in the line in which it is directed.

COUNTERS.

The Parries are termed Counters (meaning in opposition to) when the sword-hand (in parrying a disengagement) retains the line of Defence, describing with the point a circular course round the adversary's blade until it meets it again in the line from which it first proceeded (the original engagement), throwing off the attack in an *opposite* line from that in which it is directed.

This circular movement, performed by the action of the fingers more than by that of the wrist, commences *under* the adversary's blade in the *high* lines, and *over* his blade in the *low*; thus, for example, from the engagement of Quarte, upon the adversary's disengagement, the circle is described by lowering the point, passing it under his blade, towards the right, returning upwards and resuming the position of Quarte. From the engagement in the other lines the disengagements are parried upon the same principle, *the arrowheads in the Diagram denoting the course taken by the foil*. The Counter action is also performed upon the adversary's direct thrust in the line of Defence, when the line is not properly secured. Thus, for example, in the line of Quarte, the direct thrust is parried by dropping the point under the adversary's blade and circling upwards, throwing off the attack in the opposite line (that of Tierce), and upon the direct thrust in the line of Tierce, by a similar action throwing off the attack in the opposite line (that of Quarte).

This action in parrying is by some Teachers denominated the Half-Counter; but as the point in the Parry describes a full circle, other Masters reasonably object to the application of the term, excepting as follows:

SEMI-COUNTERS.

The Parries are termed Semi-Counters, when by a half-circular action* the attack is thrown off from a high line into the *opposite* low (that is, for example, from Quarte to Seconde), or brought upwards from a low line into the *opposite* high (that is, for example, from Septime to Tierce). Thus the Semi-Counters, like the Counters, always throw off the attack in an opposite line from that in which it is directed. It will therefore be observed, that in performing the simple Parries the hand must be moved from one line of Defence to another, but that in executing the Counter-Parries the hand should be maintained in its position, as a pivot, upon which the point revolves.

When in performing the circular movement the adversary's blade is parried in an adverse sense to that prescribed by rule, or by a binding effort dragged into the opposite lines, or carried round again into the line where first met with, the action is termed a Parry of *contraction*. This mode of parrying is by many Fencing-masters condemned as irregular. In all quick fencing, however, contraction in parrying occasionally and unavoidably occurs, and although it should be avoided as a rule, yet expert fencers at times purposely employ the method, to check abruptly the play of complicated attacks. There are other somewhat objectionable manners of effecting the Parries, one of which consists in parrying (Quarte and Sixte) with a Flying Point, as it is termed. That is in lifting the point vertically (or towards the shoulder) and with a backward action whipping the adversary's blade out of line. Some fencers also perform the Parries of Quarte and Tierce by whipping the blade, with a forward action, along that of the adversary's. Both these methods, although not generally approved of, may be, however, occasionally permitted.

As a *general* Parry, a circular or deep elliptic movement of the point directly in front of the body, from right to left, or left to right (the hilt maintained at the centre, and the sword passing rapidly through each line of Defence) may be adopted (see dotted lines). This system of Defence is sometimes employed with much success.

In like manner any one of the Counter-Parries may be described with the point, in oval as well as circular form, and

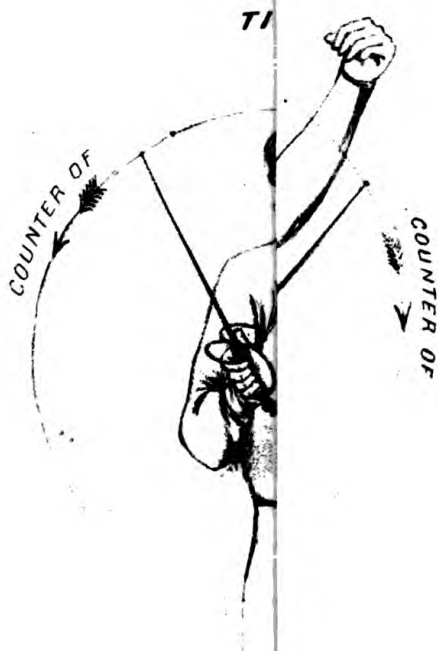
* Or traverse action.

any one of the Simple Parries, slightly altered by vertical or horizontal tendencies given to the blade.

All these Parries are performed, standing firm, on the advance or in the retreat, and may be, upon occasions, more or less diverted in angle, altitude, and circumference from the centre, or positions marked in the diagram, the diagram being merely intended to show at a glance the lines of defence, and to afford an insight into the principles upon which the Parries are founded. Prime, for example, under the definition "high," is frequently performed above the head, with the elbow bent; and Septime, as "half-circle high," with the arm nearly straightened, on a level with the shoulder; the hand in both these deviations being carried to the right (or upper line outside), while in Quinte* it is lowered towards the left hip; the point is also generally presented more to the front, or opposite the adversary, forming a lesser angle than appears in the diagram, the circle of the Counter reduced (sometimes to a very small compass), in accordance with the closeness of the adversary's disengagement, and the position of the hand modified in the degree of supination or pronation in which it is placed; (the parry of Quarte being frequently effected with the fingernails but very slightly inclined upwards). Prime is also occasionally performed, when the direct thrust is delivered in the engagement of Tierce, by simply yielding the wrist and blade (lowering the point) to the adversary's pressure, and that without quitting his foil. The parry of Quarte may be likewise maintained by yielding to force, when from the engagement of Quarte the blade is encircled by the opponent's foil, and his point presented in the lowline outside. These variations from the centre, together with the actual positions of the principal Parries, as they are usually effected, may be better understood upon referring to the subjoined plates.

The COMBINATIONS of the parries are formed by uniting two or more parries in continuous action, so that the adversary's blade if missed in one line may be met in another; *i. e.*, by performing a simple parry after a counter; or a circular after a simple; or a semicircular after a circular; or two circular, either in the same or in opposite lines; as, for examples:—From the engagements upon the adversary's corresponding disengagements. From the engagement of Quarte,—Tierce counter Tierce, Quarte, and Counter-Quarte, termed the opposite counters, when formed in union and by passing the point under the adversary's blade. From the engagement of Tierce, the same, but reversed in order. From the engagement of Quarte,—the counter of Quarte, and simple

* When thus performed this parry is sometimes called Low-Quarte.



FROM 7N
 Incline the hand to the left of hip.
 & turn up to form
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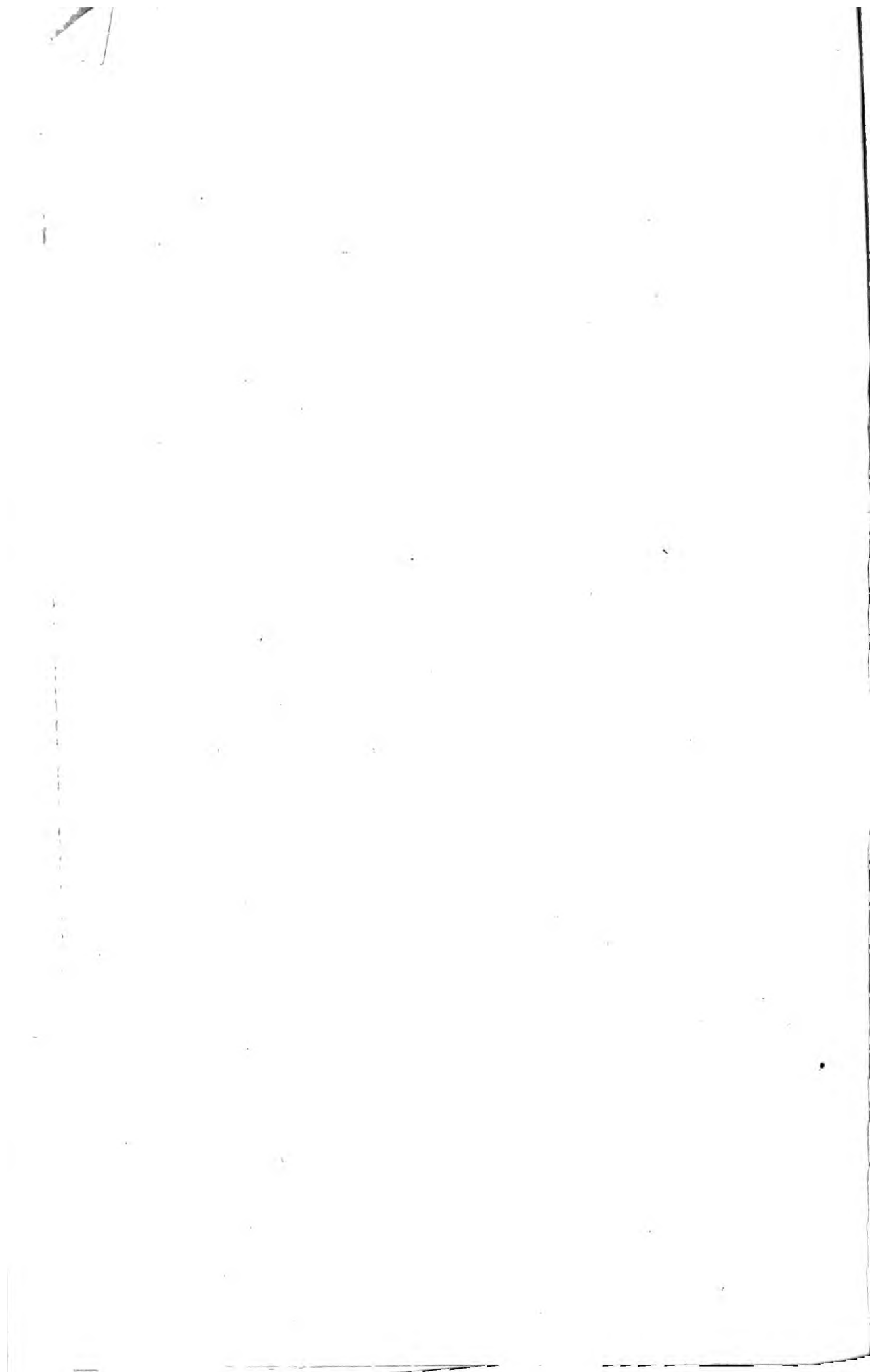
SEPTIME OR
HALFCIRCLE.
 (HIGH)



FROM THIS POSITION
 Raise the hand above the forehead turn out
 the elbow & turn down the nails to form

PRIME (HIGH)

PRIME & HALFCIRCLE (LOW)
 are formed; the hilt on a level with the waist
 and the hand inclined to the left.



Tierce. From the engagement of Tierce,—the counter of Tierce and Quarte. From the engagement of Quarte,—the counter of Quarte, Half-circle, and Quarte again. From the engagement of Tierce,—the counter of Tierce, Seconde, and Tierce again ; or from either engagement Half-circle high, the counter of Half-circle, and Seconde. From the hand held at the centre,—Quarte, Counter-quarte, Half-circle, and Tierce ; or, Tierce, Counter-Tierce, Seconde, and Quarte in continuous action, also form the two counters, or circles in the opposite courses, the point being passed alternately through the lines of defence, and in so doing describing a somewhat deeper figure than usual. In like manner, from the engagement in any one of the lines of defence, the simple, semicounter, and counter parries, may be united and varied in their order of succession, but these systematic combinations can only be properly acquired by practice with the foil, and through the personal demonstration of the instructor.

THE ATTACK.

POSITION—ON GUARD.

There are but two attitudes assumed and maintained throughout in fencing ; viz., the position of Defence on guard, and the Longe on Attack. As a preliminary position the fencer may place the heel of the right foot against the left ancle, his left arm resting at his side, his right hand holding the foil pointed downwards over his right knee, his head erect, and turned towards his adversary. From this position the attitude of defence is assumed by the fencer : 1. Raising his swordhand directly to the front, and bending his elbow until the pommel is opposite the centre of his breast, the point directed towards the opponent's shoulder, on the right or left, according to the line of engagement, *i. e.*, Quarte or Tierce. 2. Raising the left arm above his head with the hand inclined towards his face. 3. Bending the knees freely or until they cover the toes : and 4. Advancing the right foot from the left in distance to about two lengths of the fencer's foot. All these movements, when understood, should be performed simultaneously, the head and bust supported in an erect position, the body resting equally on both legs, the chest turned fairly towards the opponent ; without the right shoulder being thrown altogether sideways, and without the left shoulder being brought too much to the front, but preserving a just medium of position, so that the hips may be worked equally with the shoulders.

Some fencers place the right heel opposite the left heel when on guard, but with the right heel placed in line with the left ancle the position of attack or longe may be more favourably effected.

THE LONGE AND RECOVERY.

To perform which, the fencer—1. Straightens his sword-arm until the pommel is on a level with his shoulder; the fingers turned upwards, the hand borne either to the right or to the left, according to the line of engagement, *i.e.* quarte or tierce, the point lowered and directed towards the opponent's breast.

2. Lowers the left shoulder and arm, the hand open and the knuckles inclined towards the left knee.

3. Straightens the left leg.

4. Advances the right foot four times the length of the foot, so that the knee may, on the fall of the foot, rest perpendicular to the instep.

These movements, when understood, should be performed together with the greatest rapidity, and with the head and body supported in an erect position throughout; the propulsion being effected in relaxing a previous compression in the muscles of the loins and in the sudden straightening of the left knee. In straightening the arm the muscles should not be overstretched—an imperceptible bend in the elbow should be retained.

In recovering the position of Defence—1. The left knee is bent. 2. The left arm raised. 3. The right foot replaced upon the point at which it rested previous to the performance of the longe. 4. The right elbow again moderately bent, with the sword-point retained opposite the opponent's breast.

In longeing and in recovering to the position of Defence, the action of raising and lowering the left arm as a balance to the body should not be neglected.

THE ADVANCE.

There are two methods of advancing; the regular and most usual is performed by first advancing the right foot, and then, in due distance, bringing forward the left, the knees throughout being kept bent (or in the same position as when on guard). The Advance is, however, occasionally performed by first moving the left foot towards the right.

THE RETREAT.

There are three methods of retiring; the regular and most usual is performed by first withdrawing the left foot and then removing, in due measure, the right; the knees being kept bent throughout the action. Retiring is, however, occasionally performed by first withdrawing the right, and then removing the left, and in

cases of emergency sometimes effected by springing backwards from both feet simultaneously. The paces are generally more lengthened in the Retreat than in the Advance.

All these actions, viz.: the Advance, the Retreat, the Longe, the Recovery, and position of Defence are performances, in the execution of which the strictest adherence to regularity should be observed; the points mostly to be borne in mind being—In the Longe—the advance of the sword-hand before that of the foot, the complete straightening of the left knee, the lowering of the left hand, and the perfect hold of the left foot (toe and heel) on the ground. In the Recovery—the bend of the left knee, the maintenance of the sword-hand to the front, and the elevation of the left arm; and in both the Attack and Defence a constant support of the head and bust in an upright position, the weight equally balanced on the centre, and not, according to an old system, thrown on the left leg.

The ATTACK is either premeditated or unpremeditated; conceived and executed instantaneously upon opportunities occurring, or made without regard to what may occur in the Defence opposing it, and when success also depends upon quickness and precision only; or commenced with the semblance of an attack (feint), and conducted in its subsequent course according to the adversary's play or parry. For as (from the engagement) the Defence is sustained by SIMPLE SEMI-COUNTER and COUNTERPARRIES, so (from the engagement) the Attack is effected by DIRECT THRUSTS, DIS-ENGAGEMENTS and COUNTER-DISENGAGEMENTS.

All thrusts, as well as the engagements, are designated under the nomenclature of the Parries, according to the manner in which the hand is placed, whether of supination or pronation, and the line in which the attack is directed. Thus it is said, from the engagement of Tierce disengage and thrust Quarte in the inside line high, or thrust Sixte in the outside line high, Octave in the outside line low, &c. &c. &c.

Upon coming to the engagement (on guard)* which generally and naturally (though not of necessity) is taken in one of the high lines (Quarte or Tierce, for example); and upon entering within reach of the adversary's point (MEASURE) it is best to regulate, at once, the position of the hilt by that of the adversary's, and to endeavour, in crossing his blade by a gentle pressure with the forte of the sword upon his foible to close the line of Defence.

* The guard may be either partly offensive or wholly defensive. It is offensive when the arm is elongated and the point presented at the adversary. Defensive when, with the elbow bent and the point raised, the fencer's sole intent is to parry.

This resistance of the sword (OPPOSITION), greater or less, according to circumstances, should, upon all occasions, be carefully maintained. It is of the utmost consequence in obtaining an advantage in the engagement, by keeping the opponent's weapon out of line, and also in avoiding the chance of being hit in the act of delivering a hit, *i.e.* in barring off, by the direction given to the edge, the adversary's point, if in lieu of parrying he thrusts upon a thrust. This touch of the sword, and the faculty of sight together (the eye being chiefly fixed upon the adversary's hilt), regulate the fencer's play.

When the advantage in the engagement is obtained, and consequently the adversary's breast exposed, the Attack may be delivered with a DIRECT THRUST. When, on the contrary, the adversary commands the advantage of engagement, the Attack must be delivered by DISENGAGING (*i.e.* lowering the point under his hilt, and thrusting in one of the low lines); or by passing the point near and over his hilt into the *opposite* high line; or by passing the point *over his point*, also into the opposite high line (cut over point), carefully observing the opposition in all these movements. In fencing, the term "cut over" does not apply to the use of the edge, but only to the cutting-like actions of the hand and wrist in lowering the pommel and throwing the point over the adversary's point.

The MENACE of a direct thrust, and disengagements without longeing, are practised as FEINTS, to force the adversary to an engagement if he avoids crossings the blade, or to induce him to quit his line of defence, so that in his attempt to parry in one line he may be hit in another.

Most feints may be either performed by a simple turn of the wrist, or effected as the disengagements usually are, *viz.*, with the foible, or that portion of the blade used as the offensive (the half near the point) without bending the elbow or withdrawing the arm; and at first by an action of the fingers only (chiefly by pressure and relaxation of the thumb and forefinger), the wrist moving in its turn towards the final delivery of the thrust. The thrust is generally terminated with the point lowered, the hand sustained, and the fingers in supination—tightening their hold on the grip in the course of the action.

All feints, half or whole attacks made at the body, may be preceded by attacks made upon the sword, by beating, wrenching, sliding, binding, or pressing upon the adversary's blade.

Binding or encircling the adversary's blade is a performance also executed in conjunction with the delivery of a thrust, generally from the inner lines into one or the other of the outside

lines. Binding the opponent's blade from the engagement of Quarte, and at the same time delivering a thrust in the low line outside formerly passed under the appellation of Flanconade.

When the adversary attempts to parry a disengagement by a simple parry he will be deceived by a second disengagement (ONE, TWO). When he attempts to parry a disengagement by a counter parry, he will be deceived by a COUNTER-DISENGAGEMENT, *i.e.* by a circular advance of the point round his blade in the same course as his counter, until the position of the first disengagement is resumed, and the thrust delivered.

In this manner all combinations of simple and counter-parries are evaded by corresponding combinations of disengagements and counter-disengagements; or arrested in their action by a beat, wrench, or pressure upon the adversary's blade. The parries of contraction are avoided upon the same principle; but when the blade is jarred, or entangled with the adversary's, it is advisable to withdraw the point, and then resume the play.

The direct return thrust (REPOST) or attack after the parry, when the parry has been properly performed, and has thrown the adversary's blade *out of line*, should be delivered with the greatest rapidity,—from the position of the parry,—observing the opposition, and—without any other movement but that of the sword-arm. Return thrusts, not direct, are delivered by disengaging, cutting over the point, or passing under the hilt, either without longeing or with the longe; in the latter case, during the adversary's recovery to the position of Defence. Return thrusts are generally executed with the hand in supination, but from the parries of Prime and Seconde occasionally with the hand in pronation.

The change of engagement (and DOUBLE change of ENGAGEMENT) in the high lines is performed in passing the point under the adversary's blade, and by a circular movement joining it again in the opposite line; thus, for example, from the engagement of Tierce passing under the adversary's blade to the engagement of Quarte, and in a similar manner from Quarte to Tierce. From the engagements in the low lines (from Seconde to Septime for example) the change is performed by passing over the forte of the adversary's blade into an opposite line. Rapidity of action in changing the engagements is of very great advantage, being an Attack on the adversary's blade, and at the same time serving as a Defence. It is this constant change of engagement (or dispute for the line of Defence) which causes the continual motion of the foil observable in the play of expert fencers.

In changing the engagements, the fencer may be deceived by

his adversary disengaging, and therefore while performing any change, feint, or attack, whether on the advance or from the fixed position of the guard, the swordsman should be always ready to parry, or prepared to resist the delivery of a time thrust.

The Time Thrust is a sudden attack, usually made with a lunge upon the adversary's feint, disengagement, change, attack, or preparation for attack ; it is designated by the term of a Stop Thrust when it arrests the adversary on his advance, and is called a Certain Time Thrust when performed upon his lunge, because, to succeed in its execution, a *certainty* of the line in which the adversary's attack is directed is of absolute necessity, the only dependence for security being in the opposition of the blade. Time thrusts, when well executed, are often skilful performances of swordmanship, but it is necessary to be careful of their employment, as the danger, in their practice, of incurring mutual hits is very great. In that of the *certain* time thrust so much so that it is almost always preferable to parry and throw in the repost. Time thrusts may be performed with less risk in the outside lines than in the inside; for example, whenever the adversary passes his point into the outside line high, by longeing upon him in the same line with a forced opposition and with the hand in supination, whenever he passes his point into the outside line low, by thrusting upon him in the same line and with the opposition in octave.

Repeating the thrust while upon the lunge is another method of delivering a time thrust, termed a Remise. It is repeated with the hand, generally, in supination, though sometimes in pronation, upon the adversary's delay in reposting,—or upon wide movements with his point after his parry,—or upon his advance to repost after having parried ; the remise is provoked by opportunities afforded in the adversary's play, and in that respect differs essentially from the Reprise,* a redoubling of the Attack, also made while upon the lunge, but without regard to the adversary's play, and with the premeditated intent of throwing in the point at all hazards. Repetitions of attacks of this kind, rushing upon or attempting to disarm the adversary, retreating from every Attack, the use of the left hand, withdrawing the arm to deliver the thrust, vaulting to the right or left, and the frequent extension of the sword-arm without longeing, are practices condemned in Fencing by all competent authorities. It should be remem-

* A sudden repetition of attack, *after* recovering to the position of Defence, is sometimes termed the Reprise of attack. When the attack is thus renewed, it does not partake of the objectionable character of the Reprise while resting upon the lunge.

bered that the rules of Fencing are formed with a view of rendering the swordsman's play safer to himself when actually engaged with an enemy; no one could with impunity rest upon his longe, or rush in stabbing at hazard with an adverse point directed at his face. Such practices would be dangerous, even when only opposed to the blunted foil, unless protected with the mask. Excellence in Fencing is shown by the players preserving due measure, attacking with the longe, and recovering the position of defence;—in close parrying,—quick reposting, and—regularity and simplicity of play. In the rules of conventional Fencing no touch is reckoned unless delivered on the bust—that is, from the neck to the waist, provided that the players do not purposely hide the breast with the sword-arm or by contortions of the body. It is well, however, occasionally to reckon all touches above the hip. When mutual hits occur, the hit is reckoned in favour of the Fencer making the Attack, provided the Attack does not occupy an unreasonable time in its delivery. When mutual hits occur between the remise and the repost the hit is reckoned in favour of the Fencer making the repost. No Attack should consist of more than two or three consecutive movements. To hit, and not to be hit, is the swordsman's object, and therefore the fewer his movements the better; Fencing in all its intricacies resolving itself mainly into the simple facts:

1st. That he who parries has but to meet his adversary's blade by *direct* movements, or by *circling* round it.

2nd. That he who attacks has but to pass his point from one *side to the other* of his adversary's weapon, *to circle within its circle*, or by an attack upon the blade, obtain an opening wherein to thrust.

The combinations of the disengagements consist in uniting the simple and counter-disengagements in continuous action, so that the point may be passed through the adversary's combinations of parries without touching his blade, *i.e.*, to disengage and counter-disengage, upon his simple and counter-parries, or to counter-disengage and disengage upon his counter and simple parries, and to vary the attack in cutting over the point, passing close to the blade or under the hilt; thus, for example, to cut over the adversary's point, to disengage under his hilt, and pass the point upwards into the original line of engagement, is but to form a circle or "turn" around his blade; or to mark one, two, three when he defends himself with the simple parries alone, is but to perform a continuous advance of the point in vertical gradation. Examples of deceptions of this kind will be found in the following part, but they cannot be properly learned by book alone.

To particularise attacks, preceded by a single feint (always the safest), is unnecessary. They are executed by feinting in a low line to thrust in a high, or threatening on one side to thrust on another, or cutting over and disengaging under, or disengaging and cutting over, performed either directly from the engagement, or preceded by a beat or change. Attacks of this description may be as easily conceived by the reader as it is possible to express them in writing.

To attain exactitude in the performance of the disengagements and their combinations, and to obtain a perfect knowledge of the various modes of attack, the personal instructions of the Fencing-master are absolutely necessary.

EXAMPLES OF THE REPOSTS AS THEY ARE USUALLY DELIVERED.

From

- {
PRIME, LOW.—By raising the point in a circular course (with an inward turn of the hand) towards the left shoulder, and throwing the attack upon the adversary in one or another of the inner lines.
 This Repost may be performed with the addition of a beat, as the blade in its circular course comes into the position of Quarte, and previous to throwing in the point.
- {
PRIME, HIGH.—The same, and also by the direct thrust, with the nails turned down.
- SECONDE.**—By turning the nails up and thrusting with the opposition of sixte, in the outside line high; or when the parry has thrown the adversary's blade well out of line, by thrusting (with the nails turned down) in the low-line inside.
- TIERCE.**—By thrusting in the outside lines, high or low (the nails either up or down), but when the adversary rests upon his longe the Repost can be more easily delivered with the nails turned down.
- {
QUARTE.—By the direct thrust in the engagement of Quarte; or by cutting over the point or disengaging either into the outside line high, or under the adversary's hilt.
- {
FLYING QUARTE.—By passing the point (in continuous and circular action with the parry) over the adversary's point into the low line outside.
- QUINTE.**—By turning up the nails and thrusting in the inside line high; or by passing the point over the adversary's forte and thrusting (with the nails turned up) under his hilt into the low line outside.

- { **SIXTE.**—By thrusting in the outside line low, directly under the adversary's arm. In delivering this *Repost* the fencer may assist himself by lowering the body with a slight bend of the knees.
- { **FLYING SIXTE.**—By passing the point over the adversary's point in circular and continuous action with the parry, and delivering the thrust in the inside line low. The flying parries of *Quarte* and *Sixte* are rapid in effect, but are sometimes objected to, because while delivering the *Repost* the lines of defence are entirely deserted.
- { **SEPTIME, OR HALF-CIRCLE, LOW.**—The same as *Low Prime*, or by disengaging over the adversary's *forte*, or thrusting with the nails turned down, in the low line.
- { **HIGH.**—The same as *High Prime*, or by thrusting under the adversary's arm in the low line inside, or by encircling his blade and thrusting over his arm in the outside line high.
- OCTAVE.**—By thrusting with a forced opposition in the outside line low. This *Repost* is usually performed simultaneously with the parry, and thus becomes a certain time thrust.

In effecting the parries the fencer should exert an additional influence over his adversary's blade beyond throwing it aside, by slightly elevating or depressing it, according to the line, high or low, in which it is the intention to deliver the *Repost*, and although the parries should be usually performed without retreating (when the adversary does not advance) a short step backwards is occasionally advantageous. In all cases sufficient space should, if possible, be preserved (by advancing or retiring) for the delivery of the *Repost* after the parry.

THRUSTING, QUARTE, AND TIERCE,*

WITH THE MANNER OF SALUTING (A COMPLIMENTARY FORM)
PREVIOUS TO THE ASSAULT (OR LOOSE PLAY).

The exercise of thrusting in *Quarte* and *Tierce* is usually connected with the salute, and is generally performed previous to the assault or loose play. By thrusting in *Quarte* and *Tierce* the fencers prepare themselves for subsequent exertion, and exhibit their capabilities in executing the *longe*, disengagement, parry, and *repost*. The performances, and the exhibition thereof are, in fact, to the fencer what "marching past" is to the soldier. Fencing-masters differ, slightly, in the number and order of the paces,

* Custom has established the term *Thrusting* in *Quarte* and *Tierce*, but strictly speaking it should be said in *Quarte* and *Sixte*, the disengagement in the outside line being performed, like that in the inside, with the hand in supination.

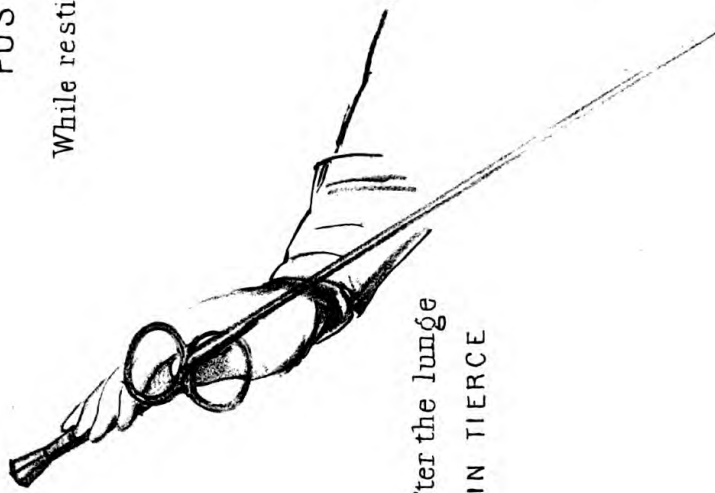
or, as they are termed, "passes" of the feet in the performance of the salute, but it may be thus rightly executed. Facing each other in the upright position, without wearing their masks, the fencers present the points of their weapons towards each other, turn down the finger-nails, lower and pass the point backwards, lay the hilt upon the back of the left hand, the palm of the left hand resting on the left thigh; raise both hands above the head, the left hand retaining its situation under the hilt; fall on guard, crossing swords in the engagement of Quarte, beat twice with the right foot and expose the full bust the hand in Tierce). By accordance one of them then takes his distance, longeing with the hand and opposition in Quarte, within reach of, but without touching, his adversary; both rise to the upright position by bringing the right heel to the left; both salute the spectators by turning the sword-hand to Quarte, to Tierce, and afterwards the point towards each other, suiting the movement of head and eye to the action of the hand; both again pass, as before, the hilt to the left hand and above the head and fall on guard, in Quarte. He who in the first instance lunged now passes a disengagement with the nails up, into the outside line high, maintains the opposition of the blade, and (by slackening his hold upon the grip, and reversing his fingers) turns the point towards himself; the pommel towards his adversary.* Thus directing his glance, under his arm, between his sword-hand and his blade, he rests a moment or two upon his longe. Upon this disengagement (which should never be performed until *after* the junction of the blades in the engagement) he on the defence parries Tierce, and presents his point as in the return of second, but without touching. The fencer on the attack resumes the position of defence, but now in the engagement of Tierce; disengages in Quarte, again reversing the point, in this instance towards his right shoulder, the pommel towards his adversary, the opposition carefully maintained, and the eye directed over the arm between the sword-hand and the blade. Upon this disengagement he, on the defence, parries Quarte, and presents his point as in the return of half-circle, but without touching. After a few longes in this manner the fencer on the attack beats twice with the foot, marks (from Quarte) one, two, † without

* The disengagement should be fully developed before the point is reversed.

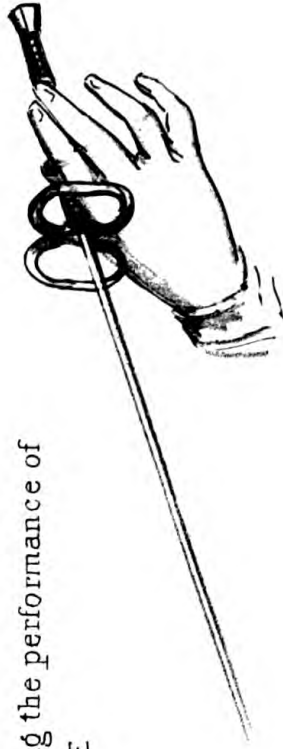
† Some fencers, when offering the opening to the opponent to take his measure of attack, in the first instance, rise to the upright position by bringing the right foot to the left. Others while performing "one, two" in offering the opening upon the second occasion, also assume the upright position, by bringing the left foot to the right, resuming the position of defence in withdrawing the left. The performance or omission of these movements is immaterial; in the works of Gomard, 1845, and Grisier, 1847, it is recommended to offer the opening (as here laid down) from the position of defence.

POSITIONS OF THE HAND & HILT.

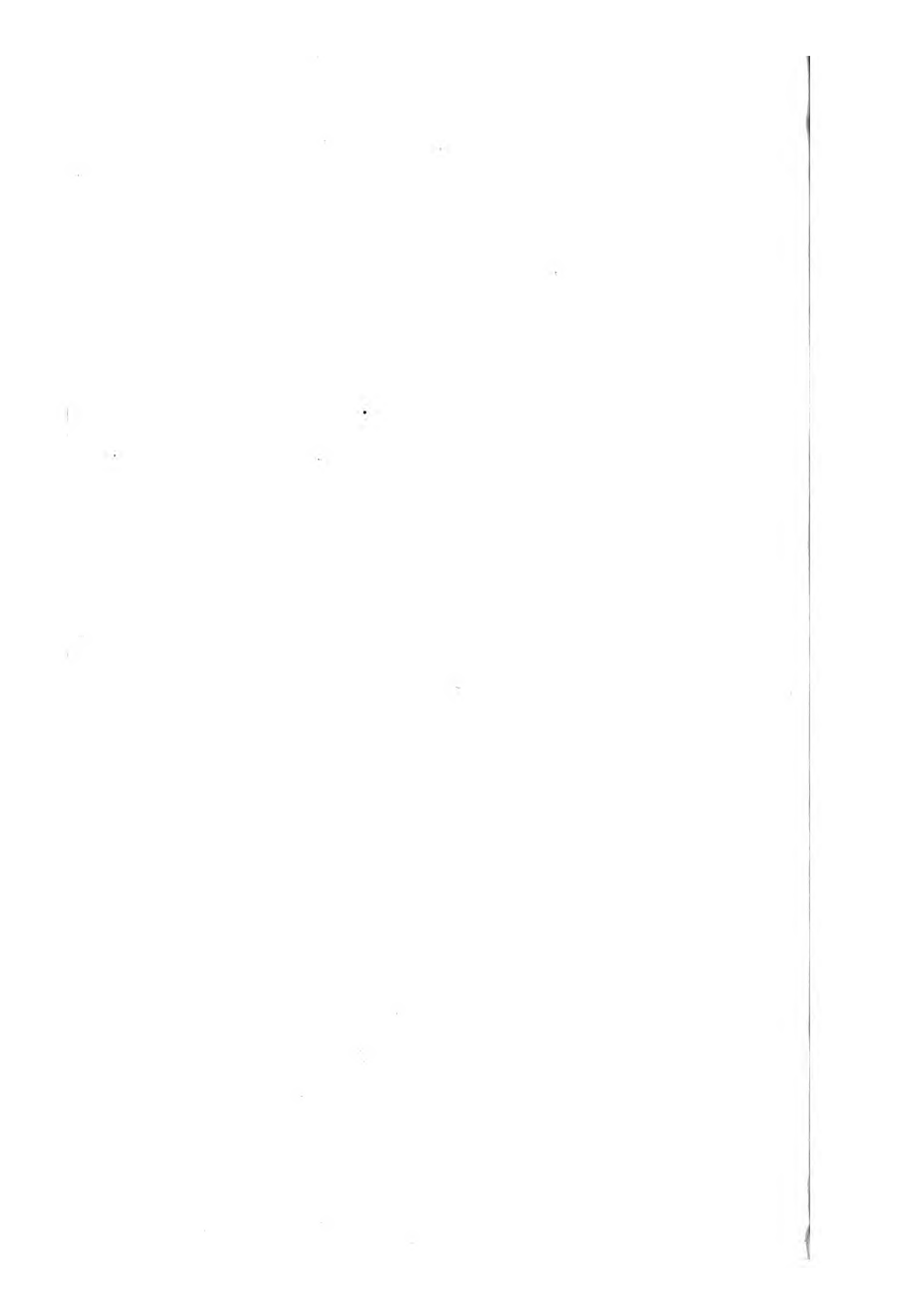
While resting on the lunge during the performance of
THE SALUTE



After the lunge
IN TIERCE



after the lunge.
IN QUARTE



longeing, and uncovering (with his hand, and point in Tierce) affords his opponent the opportunity, in his turn, of longeing to take his measure of attack. Both rise to the upright position, by bringing the right heel to the left, salute in Quarte and Tierce, and towards each other, as before, and fall on guard. He who first attacked now parries, presenting his point, as in reposting, and as before explained. Upon the termination of thrusting, after the second performance of "one-two," both regain the upright position, move the left foot one step backwards, falling on guard; sound two calls with the right foot, bring the left foot up to the right foot, again assuming the upright position, salute in Quarte and Tierce, fall on guard, the right foot from the left, repeat the two calls with the foot, bring the left foot to the right, reassuming the upright position, and at the same time salute each other by bringing the hilt, in Quarte, up to the mouth, turning the hand to Tierce, and lowering the hilt slowly towards the right hip. Left-handed fencers should commence their salute in Tierce, for were they to commence in Quarte the order of the salute would appear somewhat distorted, owing to the two fencers presenting their swords in the same line together. Under the same circumstance the first longe, *i.e.*, in taking distance, should be performed with the opposition of Tierce, and with the nails turned down.

Practising the counters of Quarte and Tierce is a similar and advantageous exercise. In this performance the fencers may dispense with the salute, should wear their masks, and longe alternately upon each other with the intention of touching, but always waiting until the position of defence is *perfectly* recovered before passing the disengagement. After a few thrusts, on both sides, from the engagement of Quarte, and upon which the counter of Quarte should be always taken, the players should change their engagement to that of Tierce, when, upon the disengagement and longe, the counter of Tierce becomes the necessary parry.

This practice may also be varied by first engaging in half-circle or seconde, and by performing the counter of those parries upon the disengagements passed over the forte of the blade into the opposite low lines.

THE ASSAULT,

or fencing for hits with the foil, somewhat resembles an encounter with the sword, but is not intended exactly to represent the duel. In actual combat mutual hits may, of course, prove equally fatal, or a hit upon *any* part of the person may terminate the conflict, whereas in the Assault hits are only acknowledged in conformity with the rules of fencing. To contract, however, a habit of close

parrying, and to acquire a fatal play with the point it is advisable upon most occasions to adhere to the rules of fencing.

In selecting from the number of parries and multiplicity of performances usually taught as exercises with the foil, those movements which are most useful to the fencer, when engaged in the Assault, it will be found that the parries of Quarte and Tierce with their Counters described with the point in oval form, and passed in their course through the low and high lines equally, or upwards and downwards from the hip to the forehead, are sufficient for forming a very good defence (the other parries being only variations of Quarte and Tierce), while the disengagements (simple and counter), the change of engagements (single and double), the beat, and the direct thrust comprise almost all that is necessary for the attack. Those, therefore, who may be imperfect in their knowledge of fencing, but desirous of acquiring a readiness in the practice of the Assault, may advance themselves in their object by attending to the following suggestions :

To engage out of the immediate reach of the adversary, or by falling on guard in withdrawing the left foot, but always by crossing the foil, if possible, in the engagement of either Quarte or Tierce.

To oppose a guard relative in height to that of the antagonist's; for to present a high guard to a low, or a low to a high, or to thrust high when the adversary's point is presented in the low lines, or to thrust low when his point is presented in the high lines, would be sharing dangers which it is the object to avoid.

To force the adversary to an engagement by threatening him with the point should he show a disinclination to cross the blade, and in such case by no means to lunge without obtaining either a certainty of advantage over him in reach, or in the opposition of the blade, the fencer's only safeguard in a mutual attack.

To attack the adversary's blade with a sharp beat when he has been compelled to raise his point, and to lunge in the opening thus obtained.

To conduct the attack (the blades being crossed) chiefly by the changes of engagement of Quarte and Tierce when the adversary's point is presented in the high lines, or above the hilt, and of *Seconde* and *Half-circle* when his point is presented in the low lines, or beneath the hilt.

To advance with caution (usually on the second change) and in accordance with the adversary's retreat.*

* In changing the engagement, as in parrying, the hand is usually turned from supination to pronation, according to the fencer's choice; he need not, however, at first, when practising the assault, trouble himself as to the exact position of the hand, provided he effects the action with one or other of the edges of his foil. The change of engagement should be generally performed with the point or foible of the blade, the fencer being prepared at the same time to bring the forte, if necessary, into the line of opposition.

To observe with respect to "measure," that the shorter fencer may be touched while unable to reach his opponent, and that while the taller fencer has the advantage in the attack, the object of the shorter should be chiefly to parry and return the repost.

To be always ready to parry (if deceived while performing the change) by either continuing the circular action *once* round in the same course, and immediately after changing it into the opposite direction. Or by at once directing the counter-action into the contrary course, avoiding in most cases (and always when within measure), the repetition (or doubling) of the circular or oval parries in the same line. Doubling the counter, especially that of Half-circle high, may, however, be occasionally practised, while retiring, or when the adversary rushes in stabbing on his attack, in which case the counter may be advantageously followed with the parry of *Seconde*. The change of engagement being similar in action to the counter-parries, when performed with a sharp, close beat, whether from the position of defence, while on the advance, or on the retreat, impedes the play of the adversary in his attack, and arrests the course of any premeditated parries, or of doubling in his defence. In thus changing the engagement and parrying with the opposite counters, the fencer is certain to meet with his adversary's attack in one or another of the lines of defence, and from that line the repost should be in most cases immediately delivered.* The fencer must not, however, in his first endeavours be disconcerted upon finding his foil frequently jarred and crossed in the adverse sense (contraction†). To parry well and in the correct

* A similar method is adopted in the exercise of Sparring, *i. e.*, in throwing off the attack on the right and left, feigning, and putting in the attack whenever an opening is obtained.

† The term contraction is frequently applied to a jarring effect produced by an abrupt collision of the weapons in the mutual performance of similar actions (usually half-circular), and by which one or both of the opponents may be even disarmed. The term is also applied, and perhaps more correctly, to an irregular manner of parrying with the circles, *i. e.* by passing the point *over* instead of *under* the adversary's blade, or *vice versa*, and by which action the weapons are linked, or drawn together: This may be better understood by the following explanation: The counter-parries in the high lines (Counter-Quarte or Counter-Tierce) should always be commenced in passing the point *under* the adversary's blade. Thus upon a disengagement, high, from the engagement of *Quarte*, the proper counter-parry is the counter of *Quarte*; if we attempt the counter of *Tierce*, we parry by contraction. Again, upon a disengagement, high, from *Tierce*, the proper counter-parry is the counter of *Tierce*; if we attempt the counter of *Quarte*, we parry by contraction, or, whenever we meet the adversary's blade with the parry of either *Quarte* or *Tierce*, and instead of delivering the *Repost*, exert a binding and circling action downwards upon his blade, we parry by contraction; drawing the opponent's point within our own lines of defence, and consequently with danger towards ourselves. Contraction may be purposely employed, but cannot be always avoided. It is constantly and accidentally occurring, especially in the performance of the Semi-counter Parries (usually partaking, more or less, of contraction in their effect), for with whatever precision the circular parry may be commenced, any sudden change

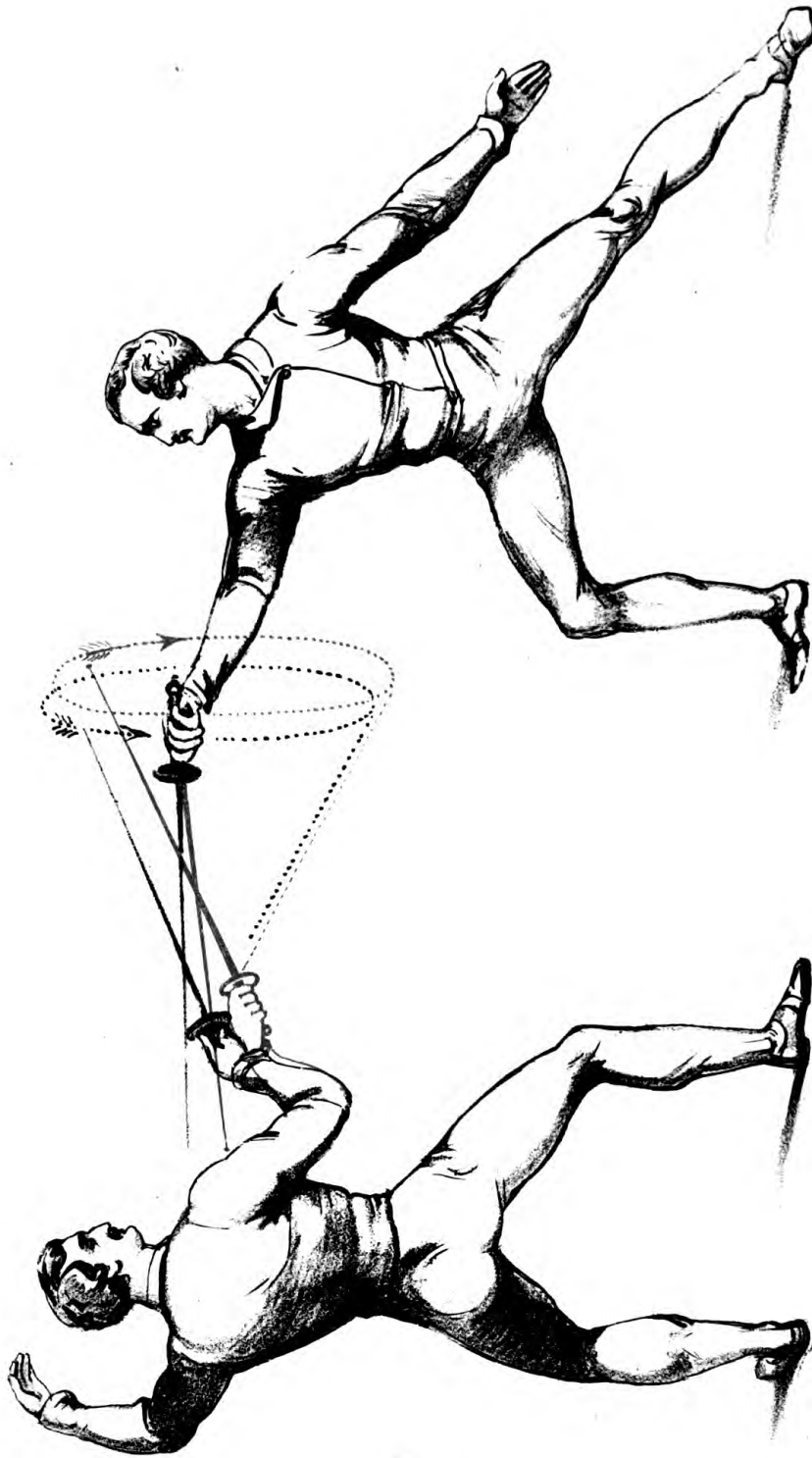
lines will demand a practice of some time, but by degrees the eye and hand will acquire sufficient quickness to enable him to avoid or meet the adversary's blade by counter-disengaging and by directing the parry in its proper course, to put into practice the nicer performances of attack, and to execute more skilful combinations of defence, commencing or terminating them with the sharp action of the simple parry. It is difficult to support the defence with the use of the simple parries alone, especially when the blades are separated, and the fencer is deprived of the guidance he might otherwise avail himself of by his sensibility of touch in the junction of the weapons. Since, therefore, to follow precisely the adversary's point from one line to another with the *blade* is impracticable; the movements of his point should be followed with the eye alone, and the simple parry attempted only on the termination of the attack. It is to avoid the difficulty of following the opponent's feints in all directions, that the circular or oval parries are performed. With a similar view (to lessen difficulties) the fencer is recommended, when on the attack, to relinquish all idea of passing his point through a multiplicity of parries, to await the termination of their course, and to deliver his thrust at the first pause in his adversary's action. Furthermore :

To avoid the habit of timing; to time as a rule, only, when the adversary rushes in on the attack, or to time him upon his preparation of attack (before the attack is commenced), usually denoted by some preliminary movement. To execute the remise only when the adversary steps away from the attack and steps in again to attack in his turn, or is otherwise unusually slow or wide in his return.

To whip along the blade in Tierce, or wrench over it from the engagement of Quarte with an action similar to that in the parry of Seconde—when the adversary engages with a straightened arm, or attempts to arrest the attack by an extension of the sword arm.

To beat sharply, or press with the forte, upon the foible—when the object is to obtain a wider opening in the line of the engagement. To beat lightly with the foible on the forte—when the object is to disengage upon the adversary's counter beat.

of action on the part of the adversary may place the weapons in momentary entanglement. Indeed the least change in the relative positions of the guard or point may cause a contraction of the parry, which otherwise would be correct in its course. A frequent recommendation of the Fencing-master may, however, be here repeated: "Parry as little as possible by contraction;" and it may be added, but do not be disconcerted when the occurrence takes place. It is better to parry by contraction than to fail altogether in the defence; and the fencer should be prepared upon disengaging to meet with (and should practise to avoid) the circular parry, in its regular or irregular course, *i.e.* either to the right or to the left.



THE POSITIONS
 of _____
 DEFENCE • IN QUARTE
 & parry. WITH THE COUNTER
 AND
 ATTACK & lunge
 IN TIERCE WITH THE COUNTER.

To disengage into the opposite line—when the adversary attempts to beat.

To receive the adversary's first change of engagement, and to disengage and lunge upon his second change—when he conducts his attack by the changes. To slip away the left foot in a pass to the rear, maintaining the sword in a forced opposition by the elevation of the hand, in disengaging upon the adversary when he changes on his advance.

To attack with a direct thrust when the adversary changes the engagement in close measure.

To yield the wrist and blade to the adversary's action without quitting his weapon,—when he attacks by encircling the blade, for by yielding the wrist, the sword is brought round again to the original engagement.

To turn the hand from pronation to supination, or vice versa, and to thrust at the same time in an angular direction along the adversary's blade, when he closes with a strong pressure of his forte;* or to pass the pommel, from Quarte, around his blade and with an elevation of the hand to plunge the point upon him in the thrust of Tierce.

To precede the repost with a beat or wrench—when the adversary improperly rests upon his lunge, with the purpose of counterparrying in that position or of redoubling his attack,—for whenever the adversary rests upon a restrained lunge, more caution than usual is necessary in delivering the return.

To regain the position of defence immediately after the lunge (whether successful or not in the attack), keeping the hand on a level with the line of the attack, and bringing the point at once in front of the adversary, from which position the outside counter parry or circle (as the quickest and safest defence) may be formed by the slightest movement of the wrist.

To avoid over lunging, throwing forward the head, or turning aside the face, for when once the eye loses the passing action of the weapons, the fencer is for that moment at his opponent's disposition.

To be guided in accordance with the strength of the limbs as to the exact width of guard or distance between the feet; a wide guard placing the fencer firmer in his position of defence, but restricting the quickness of his development in the lunge.

To be guided according to the proximity of the adversary in the degree of inflexion given to the elbow, the nearer the sword hand is withdrawn to the body, the better the Forte meets the

* The only instance in which this manner of thrusting should be attempted.

adversary's foible, while on the other side the space of defence is widened ; a free action of the elbow joint, with a lively play of the hand in advancing and withdrawing the point, is, however, always advantageous, by threatening and perplexing the opponent.

To pass the point, in feigning, close along the adversary's blade from one side of it to the other ; or to feign the semblance of a disengagement by a turn of the wrist in quitting for a momentary absence the adversary's blade, and in so doing to observe his usual manner of parrying, so as to preconceive and execute the Attack upon him.

To simulate a manner of parrying so as to induce the adversary to adopt his Attack accordingly, and to frustrate that Attack by a preconceived Parry and Repost.

To bear in mind that all disengagements made under the wrist are attended with greater danger (in quitting the opposition), than those made close along the blade. That it is easier to cut over the point when the adversary's guard is placed low and his point high, *i.e.*, when the Forte is near the opponent's foible, and easier to thrust the disengagement past the blade when the point is near his Forte, and that therefore the fencer should be always observant of these respective positions.

To observe, with regard to the Forte and Foible of the blade, that although as a rule (of which the value is confirmed in practice) the parries should be performed with the Forte, yet that it is dangerous to leave the line of defence and wander after the adversary's foible. That by the pressure of the fingers on the grip, the blade should be held securely, and a power exercised over it from point to hilt, and that when such is the case, a very slight advantage with the Forte over the adversary's foible is sufficient either to command the line of defence in opposition, or to effect the Parry and the Repost.

That the opposition of the blade when the point only is engaged (and the fencers are out of measure), is not of importance, and that, although it should be carefully maintained when once in measure, it should not be exaggerated, because thereby the opening would be unnecessarily widened in the opposite line.

To remember that the opposition is not only formed by the direction given to the blade to the right and to the left, but also by the elevation of the hand ; particularly when the thrust is delivered with the hand in pronation.

To understand with respect to left-handed fencers, that with them the lines of defence and Parries are only changed in appellation, and that left-handed players can perform, with equal facility, everything that can be done by the right-handed man.

To bear in mind, when opposed to a left-handed man, that the swordsman need not pay much regard to the *hand* by which the adverse weapon is held, he has but, in the usual manner, to watch the hilt, to find the blade, to turn aside the point, and to deliver the Attack in whichever line the opportunity may offer.

Finally to engage as much as possible with all kinds of fencers, not only with regular but also with irregular players, until accustomed to resist without flinching, the shock of violent attacks ; above all to adhere to the practice of the lesson, for it is by the lesson only that the fencer can be formed.

CLOTHING AND EQUIPMENT.

The fencer should be attired in easy clothing, but should wear a stout leather jacket to avoid the possibility of accidents occurring from the breakage of his opponent's foil. For the same reason the mask should be of strong wire and of twisted mesh. When opposed to a violent and irregular player, a leather thigh pad is also a necessary protection. The padded glove should fit well, and the inner part covering the fingers and palm should be of very pliable leather, upon which a small portion of powdered resin may be sprinkled previous to the assault, for the purpose of assisting the fencer in his hold upon the grip. The shoes should be also of soft leather for the 'uppers,' and of stout buff for the soles.* Shoes of this description are best adapted for fencing upon boarded flooring, but light shoes of the usual description are quite suitable when fencing is practised, as it should sometimes be, out of doors. Besides these equipments the fencing-master should be provided with a well-padded Plastron, or leather cuirass, upon which the pupil during his lesson directs his foil.

THE MANNER OF MOUNTING THE FOIL.

(Or, fixing Pommel, Hilt, Handle, and Blade together.)

Every fencer should know something about mounting a sword or foil. Every fencing-master should be able to mount a sword or foil well. A very little practice will enable him to do so. He should first screw the tang of the foil in the vice, with the flat of the blade to his face, and by gentle pressure bend the foil slightly from the straight line, so that the tang may run in some degree with the curve of the handle. He should next place the tang

* The sole of the right shoe is frequently made with a padded flap, to protect the toes from inconvenience in the fall of the foot ; this addition to the shoe is not, however, of necessity.

sideways in the vice, with the blade on his left, and by bending the foil a little inwards give it an inclination in *Quarte*; the point being thus thrown downwards and to the left, the foil is rendered more convenient to the hand than if mounted perfectly straight. The guard should be next passed down the tang to the shoulder of the blade, and should the aperture not be sufficiently large it should be increased by the file, as the shoulder of the tang should in no case be weakened by reduction; should the aperture be so large as to leave a looseness between the guard and the tang, a piece of soft stout leather may be passed down the tang to rest upon the guard. The grip or handle should be next driven down with a mallet, and by the aid of a wooden socket, or a spare handle. Should any space then be found in the tang hole of the grip it must be carefully filled up with a few splinters of wood, as the slightest looseness in the handle mars the mounting of the weapon. The pommel should be next fixed on. The *end* of the tang may without injury be filed if too thick to pass through the aperture in the pommel. When, on the contrary, any space remains between the tang and the pommel, the vacancy must be also filled up with a splinter or two of wood. It then only remains to nip, or file off the projecting portion of the tang to within the eighth of an inch of the pommel, and with a few light taps of the hammer rivet all the parts together. A piece of soft leather tied neatly over the button or blunted end of the blade, or a piece of thick parchment fitted on in a moistened state* completes the work and renders the foil fit for use.

The best foil blades are manufactured at Solingen, and those numbered 5 are mostly made use of.† Open guards of iron, slightly bent upwards, or towards the point, for the better protection of the thumb, are generally used in fencing, and are more convenient than close ones. Twisted twine is the best covering for the handles, which are made of different sizes, slightly curved and more or less squared or flattened. The handle should in no case be rounded, nor should it be too much tapered towards the pommel; it should be of nearly uniform size throughout. Lastly, the pommel should not be over large, and only sufficiently weighty to balance the blade when placed on the forefinger, between two and three inches from the guard.

* *Gutta percha* is sometimes employed for the purpose.

† The blade from shoulder to point should not exceed in length 34 inches, at most.

FOIL PRACTICE.

PART II.

PREFATORY OBSERVATIONS.

IN adopting a course of instruction by which the art of Fencing may be simplified, and at the same time the principles expressed in the foregoing part adhered to, the following performances may be selected. The position when on Guard, the Lunge, and Recovery to the position of Defence; the Engagement, Change of Engagement, direct Thrust, Disengagement, Counter Disengagement, and Cut over point, with the occasional introduction of a simple Feint or Beat upon the blade. In the Defence:—Tierce, with its counter (or the outer circle), and Quarte, with its counter (or the inner circle), should be principally employed. In parrying during the action of recovering from the Lunge, the outer circle is, however, preferable to the inner. All other parries are but variations of Quarte and Tierce in lowering and raising the point. At the same time the pupil should be shown, and he should occasionally practise those variations designated parries, under the terms of Prime, Half-circle, and Seconde; for although with the circular parries of Quarte and Tierce, a perfect Defence may be formed in the management of the small-sword or light blade of three edges, it is not always possible to form, with these parries alone, a sufficient Defence in the use of the flat and heavier blade of modern warfare. Fencing is not only an invigorating and intellectual pastime, but also a guide to the management of all weapons of point and edge; it is therefore as well that the plan of Defence, especially in Military Schools, should comprise the parries of Prime, Seconde, Tierce, Quarte, and Half-circle, so that the pupil may obtain as much as possible, while practising with the foil, a general knowledge of the use of the sword. For this reason also the simple parries of Tierce and Seconde (for the Defence of the outside lines) should be generally performed with the hand in pronation, and the parries of Quarte and Half-circle (for the Defence of the inside lines), with the hand more or less in supination, the parry of Prime for the Defence against a high thrust inside, or against a cut delivered at the head, being always effected with the hand in pronation. By these observances the fencer, in parrying with the foil, acquires also the manner of

directing the edge in parrying and cutting with the sabre, an advantage difficult to obtain in playing with the stick.

To learn the true position of the edge in the parry, and to accustom the wrist to the use of the actual sword, the lesson should be occasionally practised with light sabres or small-swords, properly mounted and buttoned. By this exercise the pupil will attain that facility in the turn of the wrist so fatal to an adversary when the direction of the edge is changed immediately after the parry, or in the momentary interval which usually follows the collision of weapons. All sword parries (whether of the broad or small-sword) are similar in position, but when practising the fencing lesson with the sword blade, the pupil should be shown that to parry a sabre cut it is necessary to make use of a *beating* action, *so as to meet the antagonist's attack*. The simple *resistance* of the blade, though sufficient to turn aside a thrust, may be forced down by a violent blow; whereas a light beat, properly timed, will arrest or throw back a heavy cut. It should also be shown, that in cutting with the sabre, the thumb may be occasionally shifted from the arch to the side of the handle, and that the fingers may likewise be, more or less, clasped round the grip in accordance with its size, as well as with regard to the weight of the sword-blade—the turn of the wrist supplying the loss of that action of the fingers which is exercised in the use of a very light weapon. By thus practising the fencing lesson with the sword-blade, a quickness and strength of hand will also be acquired in delivering, and, what is of great consequence, in recovering the point, which should be as rapidly withdrawn as it is darted forward. Many of the attacks and parries taught with the foil may be also practised with the bayonet. Indeed, with proper appliances, the use of the bayonet may be demonstrated in a somewhat similar manner to that by which the lesson is given with the foil—the difference in the position of defence, *i.e.* the left foot in advance, being of course allowed for, and the volt or spring to the right or left occasionally put in practice; for though volting is prohibited in teaching with the foil, and condemned in fencing, because the play of the small-sword is too close and rapid to admit of shifting with safety, yet in the wider motion of cutting with the sabre, and the slower action of thrusting with the bayonet, the volt becomes at times a necessary movement, which may be easily regulated by the master.

These exercises with the sword and with the bayonet should not, however, be introduced into the fencing lesson until the pupil has made some progress in the practice of the foil. The following instructions are sufficient as initiatory lessons, previous to the

practice of loose play. They may be enlarged to an almost endless extent, according to the pupil's capability, but it is useless to describe in print, lessons of a more complicated kind. Abstruse definitions in writing, only perplex the pupil, while the fencing-master capable of understanding their meaning, is at the same time himself able to compose and vary the lesson without seeking instructions from the book. The ensuing exercises, on the contrary, may be easily understood, and are designed for the assistance of inexperienced fencers in the mutual instruction of each other, or for the use of Fencing-masters unacquainted with the French language. The lessons and explanations however, although not so long in practice as they appear in print, demand a little application in studying them.

FIRST OR PREPARATORY LESSON.

In this lesson the mask may be dispensed with, but whenever the lesson is practised on the plastron it is *advisable that the mask should be worn by both teacher and pupil.*

Position of Defence, the Lunge, Advance, and Retreat.

The pupil having been shown the manner of holding his foil, and having had the difference between the forte and foible explained to him, should be placed in the upright or preliminary position, supporting his foil by the hilt in the left hand on the left hip, somewhat after the manner in which the sword is carried in the scabbard. From this position he should be conducted in separate motions (see page 11, Part 1) to the position of defence; or when the preparatory lesson is given in class, the pupils should be formed in single rank with intervals of about two paces, and should assume the position of defence, "on guard," by word of command: thus—1. Pass the sword-hand across the body and grasp the grip. 2. Raise both hands above the head, retaining their hold upon the grip and hilt. 3. Bend the elbows and knees. 4. Bring the sword's point to the front, the hilt opposite the breast, the finger-nails turned up; withdraw the left arm slightly, and advance the right foot.

In this position the pupil should next be taught to advance by

the right foot, and to retire by the left ; afterwards the lunge, on attack, in four motions:—1. Straighten the sword-arm, the point lowered, the hilt in a line with the left shoulder. 2. Lower the left arm. 3. Straighten the left knee. 4. Advance the body with the right foot, grazing the floor and sounding the fall ; the bust and head erect, the glance directed over the forearm. Lastly. The recovery from the lunge to the position on guard. Recover—1. Bend the left knee. 2. Bend and raise the left arm. 3. Spring back (without straightening the knees) to the position of defence. 4. Bend the right elbow. These performances (explained more fully in Part I) should next be executed in two motions, and, when understood, with simultaneous action and the greatest rapidity.

This lesson may be terminated after sufficient repetition by the pupil or pupils coming to the salute:—1. Beating twice with the right foot. 2. Springing to the upright position (in bringing the left foot to the right heel), and lowering the left arm. 3. Carrying the hilt to the mouth (the hand in *Quarte*). 4. Lowering the foil outside of the right hip (the hand in *Tierce*).

LESSON II.

Lines of Defence—Simple Parries—Reposts with and without Lunging—The Direct Thrust, Disengagement, Beat, and Pressure of the Blade.

The pupils must now be taught separately by word and action,* and in directing the foil upon the plastron.

This lesson comprises the simpler movements of fencing, which, as the principles of swordmanship, should be understood before practising the strict play of the foil. In giving the lesson, the instructor should be careful in keeping his foil to the front, or presented towards the pupil, so that the pupil may be, in a manner, compelled to observe the opposition of the blade. While the pupil is practising upon the plastron, the instructor should also himself maintain the position of defence, and should vary his action in lunging out, or in merely passing his point towards the pupil, who should be accustomed, by degrees, to its approach.

* The instructor passing his point into the opposite lines, in accordance with his directions to the pupil, and in opposition to the pupil's movement.

The instructor cannot be too particular throughout, in correcting any irregularity in the pupil's positions of attack and defence.

Placed on guard, the pupil should be shown the manner of engaging (in *Quarte*) without pressing unduly upon the weapon opposed to him ; the touch of the blade, and the opposition in the engagement, should be explained, and he should be shown how, in a forced engagement (when in measure), the forte of the blade is employed, and how, when out of distance, the point only is engaged. He should be then instructed in the knowledge of the lines of defence, and in the performance of the simple Parries after the following manner :

Engaged in *Quarte* (the inside line high), press my blade lightly,—you have the advantage in the engagement or opposition ; you are protected, and I am exposed. I therefore *disengage*, by directing my point under your wrist, or with the intention of passing to the opposite side of your blade. Before my point is raised, lower your own without any movement of the shoulder by the action of the wrist and fingers, with the nails up, and in straightening the arm. You have parried, *Half-circle*, in the inside line low, and I am prevented from touching you. I *disengage* by passing my point over the forte of your blade. Turn your nails down, pass the hilt a little to the right, on the same level, and catch my blade with the forte of your own ; you have parried *Seconde* in the outside line low, and I am still unable to touch you. I therefore disengage by raising my point above your hilt. Raise your hand and point, bending the elbow, and catching my blade with the forte of your own. You have parried *Tierce* in the outside line high, and I am again prevented from touching you. I therefore again disengage by directing my point past your blade. Turn your nails to the left, and on the same level pass your point and hand a little to left, catching my blade with the forte of your own. You have parried *Quarte* (in the inside line high), the original engagement, and thus closed alternately each line of defence.

The parry of Prime should be here shown and explained to the pupil as similar to *Half-circle**, but with the nails down instead of up. The instructor may also show how the weapon, placed in any one of the lines of defence, will parry a cut as well as a thrust.

The pupil should next be shown the manner of returning the attack immediately after the Parry by the direct *Repost* ; but it

* Also the variations of these parries, from low to high.

is not intended that he should be practised in this lesson to execute the Repost with rapidity. He will acquire the necessary manner of so doing in subsequent practice.

Engage in Quarte.—Upon my disengagement and lunge, parry Half-circle (slightly lifting my blade), and, without moving head, body, or foot, touch me in the inside line low (beneath my hilt). . . . As I recover withdraw your point, still in the engagement of Half-circle, feeling my blade lightly. . . . Upon my disengagement and lunge over your forte,—Parry Seconde, turn up the finger-nails, raise the hand, close the line of opposition in Tierce, and touch me in the outside line high (or over my arm). . . . As I recover, engage in Tierce; feel my blade lightly. Upon my disengagement to the opposite side of your blade, parry Quarte by a very slight movement of the hand to the left, the point opposite my right shoulder,—return in the direct line, with the nails up, and with the opposition of Quarte; upon my recovery, resume the engagement of Quarte, feeling my blade lightly. . . . Upon my disengagement to the opposite side of your blade, parry Tierce by a slight movement of the hand to the right; return in the direct line, observe the opposition (the nails either up or down), and resume the engagement in Tierce.

The Parry and Repost, or return Attack executed with the lunge, should be next attended to; the instructor regulating the position of the pupil in his lunge, and not permitting him to *lean* upon the plastron, a moderate bend in the foil being enough to mark the hit. The instructor should on all occasions restrain the pupil from overlunging; for although the lunge should be fully developed, all tendency to throw the body forward, or off its balance, should be carefully prevented. The Fencer should be able to recover easily from the lunge to the position of defence; in the performance of which, bending the left knee is almost everything. To obtain length of reach in the Attack, and quickness in getting on guard again, the lunge and *recovery* can hardly be too much practised. In all personal conflict length of reach is undoubtedly of great advantage; but it must be remembered that the equilibrium of the body is of still greater consideration.

From the engagement of Tierce, upon my disengagement, parry Quarte, wait my recovery, straighten the arm, lunge in the opposition of Quarte (touching the plastron), the glance directed outside your arm. Recover in Quarte, feeling my blade. . . . Upon my disengagement parry Tierce, wait my recovery, turn

your nails up, straighten your arm, and lunge in the opposition of Tierce (touching the plastron), the eye directed inside your arm. Recover in Tierce, feeling my blade. . . . I press your blade out of line—in your turn disengage; (by turning the thumb towards your face, lowering your point, and with the play of the fingers passing it under my hilt, close to my blade, but without touching it;) straighten the arm, turn up the nails, keep the opposition, and lunge in Quarte (touching the plastron). Recover in Quarte. . . . I press your blade; you must disengage, straighten the arm, turn up the nails, and lunge in the opposition of Tierce (touching the plastron).* Recover in Tierce. . . . I press your blade, at the same time raising my point; slacken the fourth and little fingers, turn the pommel slightly towards me, pass the point over my point (cut over), and lunge in the opposition of Quarte. Recover in Quarte. . . . I press your blade; cut over my point, and lunge in the opposition of Tierce. . . . On guard in Tierce I press your blade; disengage without lunging (mark one) as a *feint* only; I attempt to parry Quarte. Do not allow my blade to meet your own, but disengage again (mark two), and lunge in the opposition of Tierce. Recover in Tierce. . . . Repeat the feint (mark one); I attempt to parry Quarte. Do not let me touch your blade, but disengage again (mark two); I parry Tierce. You must disengage again without the blades touching (mark three), and lunge in the opposition of Quarte.

These disengagements should be performed by gradation, and with a vertical movement of the point advanced according to the proximity of the adversary's hilt, either around his wrist or immediately past his blade. In performing the disengagement as a feint, the arm should be straightened as in the actual thrust, but the disengagement may be itself feinted by a greater or a lesser movement of the point, and the pupil's action in feinting should be thus varied from time to time, the movement proceeding from the actions of hand, wrist, and forearm, and not from the shoulder.

Engaged in Quarte, advance one pace as I retire, press lightly on my blade, securing the line of opposition; I yield to your pressure, lunge, and recover. . . . As I advance, retire in Quarte, press my blade, if I resist by pressure; you must disengage, lunge, recover in Tierce. . . . Beat the foible of

* A repetition of the direction to touch the plastron is unnecessary. The instructor must be guided by circumstances in giving admittance to the point or in parrying the attack, obliging the pupil to parry frequently in return or during his recovery to the position of defence. Quarte and Half-circle for the defence of the inner lines, and Tierce and Seconde for the defence of the outer lines.

my blade sharply with the middle of your own ; if I yield, lunge and recover in Tierce. . . . Repeat the beat with your foible lightly on my forte ; if I reply,—disengage, lunge, recover, parrying in Quarte. . . . Beat lightly, cut over, lunge, and recover in Tierce. . . . Advance one pace, as I retire threaten me with your point without lunging ; if I attempt to parry Tierce,—you must disengage, lunge, recover in Quarte. . . . Retire one pace on my advance,—disengage, lunge, recover in Tierce. . . . Advance one pace ; as I retire, threaten me with the point. Instead of parrying this time, I threaten you in return. Parry yourself, in Tierce, lunge, and recover. . . . Retire a pace, disengage, lunge, and recover. Straighten your arm (for the direct thrust), lunge, and recover. This lesson and also the subsequent lessons should be terminated with a few direct thrusts and disengagements.

It will be observed that although the pupil is taught in this lesson to deceive (marking one, two) his adversary in the performance of the simple parries Tierce and Quarte, alternately, he is not instructed to perform himself the defence in that manner, as by so doing a habit might be contracted of wandering with the hand by wide movements from one line to another, whereas when once the pupil has been accustomed to parry with the circle (explained in the following lesson), he will afterwards be able to perform the simple parries with greater precision.

LESSON III.

Counter-parries of Tierce and Quarte, Counter-disengagements, Changing, and manner of avoiding the change of Engagement.

The pupil having acquired the manner of employing the edge in parrying according to the different descriptions of sword blade, need not in the following lessons develop the turn of the wrist so fully as he has hitherto been called upon to do. He may now, as a general habit in engaging and parrying, maintain a medium position between that of supination and pronation ; but although when delivering the repost the hand may occasionally be placed in pronation, the finger-nails should be always turned completely upwards in executing the thrust with the lunge on attack. The instructor having shown the pupil the proper position of the hand, and placed him on guard in Quarte, will thus proceed.

Engaged in Quarte, Press my blade lightly, close the line; you have the advantage in the engagement, I therefore disengage on attack. Instead of parrying by the simple parry of Tierce (as in the last lesson), you must parry now with the Counter of Quarte: thus—Retain your position of engagement,—with an action of the hand and fingers lower your point, pass it in circular course under my blade, and with a slight beat resume the engagement of Quarte—without lunging, throw in the repost. I parry the repost with Quarte,—you must disengage, and lunge in Tierce. . . . Recover in Tierce, press my blade, I disengage. Instead of parrying, as in the last lesson, with the simple parry of Quarte, you must parry now with the Counter of Tierce, thus—Retain your position of engagement, with an action of the hand and fingers, pass your point in circular course under my blade, and with a light beat resume the engagement of Tierce; without lunging throw in the repost, I parry the repost with Tierce, you must disengage, lunge, and recover in Quarte. . . . I press your blade, *change the engagement*, thus—Pass your point (as in the action of Counter Tierce) under my blade, and close the line in Tierce. . . . I press your blade, change the engagement to Quarte (as in the action of Counter-Quarte), pass your point under my blade, and close the line in Quarte. . . . Double change (change into Tierce,—change into Quarte), you command my blade, I am exposed, lunge. I parry with Quarte and I present my point as you recover, Parry in changing the line to Tierce. . . . On guard, I disengage; parry my disengagement with the Counter of Tierce and lunge; I parry with Tierce, and as you recover I present my point. Parry me by changing to Quarte; on Guard. . . . Parry, Counter-Quarte, lunge, recover, parry, changing to Tierce. . . . On guard, Parry, Counter-Tierce, lunge, recover, parry in changing to Quarte.

This lesson of parrying with the Counter, lunging, and again parrying with the Counter in *changing the line during the recovery* to the position of defence, should be often repeated. It is an excellent exercise for relaxing the muscles of the fore arm, and accustoming the hand to retain its position in parrying by the counters.*

Again engaged in Quarte, Change the engagement to Tierce—I deceive you by changing also—follow my blade round with your own, resume, and close the line in Tierce. . . . Change

* Changing the line while on the recovery is frequently of advantage in fencing the assault. The change of engagement, however, should not be *invariably* attempted while recovering from the lunge, and never unless sufficient space or proper measure be preserved between the fencers.

the engagement to Quarte, I deceive you—follow my blade, resume, and close the line in Quarte, lunge, and recover. . . . In your turn, deceive me when I parry by the counters. . . . Engage in Quarte, straighten your arm, and, without lunging, disengage; I parry with Counter-Quarte—you must Counter-disengage—passing your point with a circular advance around my blade and resuming the position of the first Disengagement, lunge; recover in Tierce. . . . Disengage, straighten your arm, but without lunging. I parry Counter-Tierce—you must Counter-disengage with the circular advance, avoid my blade, and lunge in Quarte; recover in Quarte.

The same, to deceive me in my parry of Counter-Quarte (or of Counter-Tierce), but this time abbreviate the course of your counter-disengagement by thrusting under my arm; recover. I change the engagement from Quarte to Tierce—deceive me in my intention; change yourself, and close the line, again in Quarte. I change again—you must disengage, lunge in Quarte, recover. Change into Tierce, disengage, lunge, recover; change into Quarte, disengage, lunge, recover, change into Quarte, Salute.

LESSON IV.

*Combinations of the Parries and Attacks.**

The pupil will now learn to parry with the circles in continuous action on the right and on the left, returning the repost from the line in which he may meet his adversary's blade. Also to deceive his adversary in the combinations of simple and counter-parries. The instructor should explain to the pupil that the circular or, more properly, oval parries, are really combinations of simple ones; the circle or oval to the left comprising Quarte and Seconde, that to the right Tierce and half-circle. In performing these parries

* Whenever the direction to "disengage" (without lunging) is met with in the following lessons it must be understood as a feint, only, to induce the adversary to follow the movement, so that according to his parry (Simple or Counter) the actual disengagement of attack (Simple or Counter) may be immediately executed. But when the manner of Counter-disengaging is once understood, the pupil must be practised to perform the Counter-disengagement very rapidly, and without pausing between the first and second motion of the point in passing it under the adversary's blade. The term "to double" is sometimes used in lieu of "to Counter-disengage," and is also applied to the *repetition* of the Counter-parries and Counter-disengagements in the same line.

the lines should be narrowed, by avoiding too close a measure, and maintaining the hilt as much as possible opposite the centre of the right breast, consistently with safety in securing the lines of defence.

Engage in Quarte, I disengage—you must parry by the Counter of Quarte, I Counter-disengage, and, therefore, you do not meet my blade. Circle your point immediately to the right (as in the counter of Tierce),* you will meet my blade in Half-circle; straighten your arm, lunge, and recover your point before you.

Again engaged in Quarte, repeat the same (the inside circle first and then the outside circle).

This time you miss my blade in Half-circle (I avoid it by again disengaging), continue your circle, you catch my blade in Tierce; you have formed the two circles in continuous action, Lunge, recover in Tierce.

Engaged in Tierce, I disengage, you must parry the Counter of Tierce; I counter-disengage, and you do not meet my blade; circle immediately to the left (as in Counter-Quarte), you will meet my blade in Seconde, turn up the nails, lunge, and recover.

Again, engaged in Tierce, repeat the same (the outer and the inner circle); this time you miss my blade in Seconde (I avoid it by disengaging); continue your circle, you catch my blade in Quarte, lunge, and recover.

Or—Engaged in Quarte,—Change into Tierce; I disengage. Upon my disengagement, reverse the circle; you catch me in Seconde, lunge, and recover.

Or—Engaged in Tierce, Change in Quarte; I disengage. Upon my disengagement reverse the circle; you catch me in half-circle, lunge, and recover. In this manner of parrying the action of abrupt contraction is brought into play.†

{ In your turn on attack deceive me in my Counter-Quarte and simple Tierce.

{ Engaged in Quarte, Disengage, I parry with the Counter of Quarte, you must counter-disengage; I parry Tierce, you must disengage again under my wrist, and lunge in Quarte, recover in Quarte.

Deceive me in my Tierce and Counter-Tierce.

{ Engaged in Quarte, Disengage, I parry Tierce, you must disengage again; I parry the Counter of Tierce, you must Counter-disengage, lunge, and recover, changing into Tierce.

* It is frequently advantageous to advance the hand slightly in the performance of the second circle.

† See page 23, Part I.

Deceive me in my Counter-Tierce and Quarte.

{ Engaged in Tierce, Disengage, counter-disengage, disengage again, lunge and recover.

Deceive me in my Quarte and Counter-Quarte.

Engaged in Tierce, mark, one, two, Counter-disengage, lunge, and recover.

Deceive me in my consecutive counters of Quarte and Tierce.

Engaged in Quarte, Disengage, I parry with the Counter of Quarte, you must Counter-disengage to the outside. I reverse the circle to the Counter of Tierce, you must counter-disengage to the inside, lunge and recover.

From the engagement of Tierce, Disengage, I parry with the Counter of Tierce, you must Counter-disengage to the inside, I reverse the circle to the Counter of Quarte, you must counter-disengage to the outside, lunge, and recover.

In my turn on the attack. Engaged in Quarte—upon my disengagement Parry, with the Counter of Quarte, change into Tierce, lunge, and recover in Tierce. Upon my disengagement, parry with the Counter of Tierce, change into Quarte, lunge, and recover in Quarte. Upon my disengagement, parry with the Counter of Quarte, change into Tierce, disengage, lunge in Quarte, change into Tierce as you recover—Disengage, lunge in Quarte, recover, disengage into Tierce, lunge, and recover—Salute.

This practice should be frequently repeated; it contains the substance of fencing, viz., Parrying with the circle, changing, returning by the repost, or attacking with the lunge, and again parrying by the change * while recovering to the position of defence.

Pupils thus far advanced may be occasionally formed in single rank and put through the performance of the simple and counter-parries, returning the attack with smartness, lunging, recovering, advancing, and retiring. They may then, in opposite ranks (wearing the mask) practise, at first by word of command, the disengagements and counter-parries of Tierce and Quarte alternately (see page 21, Part I), and afterwards continue the same, taking their own time.

* Some teachers prefer the simple parry as a quicker means of defence, to the Change on recovering. This is, however, a question of distance, for when proper measure is kept in lunging, there is usually time and space (in bringing the hilt at once to the front) to effect the change or circle while recovering; when the change cannot be effected in time to parry a direct repost, the simple parry always comes naturally to the fencer's hand.

SUMMARY OF THE FOREGOING LESSONS,
OR A
SERIES OF MOVEMENTS OF ATTACK & DEFENCE,
TO BE PRACTISED SEPARATELY OR BY SELECTIONS,
IN LESSONS OF SHORT DURATION.

OF THE ATTACK PRINCIPALLY.

On Guard, engage in Quarte; to deceive me in my Parry of Tierce; mark one, two, lunge, recover in Quarte.

Engaged in Quarte.—To deceive me in my Tierce and Counter-Tierce; mark one, two, Counter-disengage, lunge, and recover in Quarte.

Deceive me in my Counter-Quarte and Half-circle. Disengage, counter-disengage, repass over the forte of my blade, and lunge under my hilt with the outside opposition. Recover in Tierce.

The same.—If I return to Quarte after my Half-circle, cut over, lunge, and recover.

Engaged in Tierce.—Deceive me in my Quarte and Counter-Quarte; mark one, two; Counter-disengage, lunge, and recover in Tierce.

Deceive me in my Counter-Tierce and Seconde; disengage, Counter-disengage, under my arm; disengage over (on the outside), lunge, and recover in Tierce.

Deceive me with a turn round my blade.—Disengage, cut over, disengage under (in continuous action), lunge, and recover in Quarte.

The same from the engagement of Quarte.—Disengage, cut over, disengage under (in continuous action), lunge, and recover in Tierce.

Engaged in Tierce.—Beat, disengage (or cut over), lunge and recover in Quarte, feign in Half-circle (high), beat in Quarte,

lunge and recover. Engaged in Quarte, beat, disengage, lunge, in recovering, parry Half-circle, lunge, and recover in Quarte.

Engaged in Quarte. Mark one, two, cut over, lunge, and recover in Tierce.

Engaged in Tierce. Mark one, two, cut over, lunge under my hilt, recover in Quarte.

Engaged in Quarte. Disengage; I attempt to parry with the Counter of Quarte. Deceive me by Counter-disengaging, and lunge. I parry with Tierce and return my point in Seconde. Parry with Half-circle in recovering, lunge, and recover in Quarte.

Engaged in Tierce. Disengage.—I attempt to parry with the Counter of Tierce. Deceive me by Counter-disengaging and lunge. I parry with Quarte, and return my point in Quarte. Parry Quarte in recovering, lunge, and recover.

Change into Tierce. If I deceive you,—parry with the Counter and lunge; in recovering parry with Half-circle, beat, lunge, and recover in Quarte.

* Double change, advance with the Second change. If I deceive you,—parry with the counter and lunge; in recovering envelope my blade with the outer circle; lunge and recover in Tierce.

Feint under my hilt in Seconde, disengage over my arm in Tierce, lunge and recover, catch my blade with Half-circle, beat in Quarte, lunge and recover. †

Change into Tierce, feint Seconde, disengage over my hilt into Tierce, disengage into Quarte, lunge; in recovering envelope my blade with the outer circle, lunge and recover.

Change from Quarte to Tierce. If I advance with my point or hand high, *stop me*; lunge under my hilt or along my blade, and recover in Tierce.

Retire in Tierce. If I change on my advance,—change also (*stop me*), with the lunge and recover.

Engage in Quarte. I feint to disengage—parry Counter-Quarte. If I Counter-disengage—(Time me)—Take the opposition, lunge, and recover in Tierce.

Engage in Tierce. I feint to disengage—parry counter-Tierce. If I Counter-disengage—(Time me)—lower your point under my hilt, keep the opposition, lunge, and recover in Tierce.

* The pupil should be frequently practised in this manner, to arrest the Time thrust, by parrying while on the Advance.

† The beat in Quarte may be effected from Half-circle by the Semi-circular movement of the point upwards, or by clearing the point from under the adversary's blade, with an inward turn of the wrist (as from Prime). when the Repost may be preceded by a beat, or delivered in continuous movement with the Parry, as in the action of cutting over.

Change into Quarte and lunge. If I parry and raise my point to return, repeat your thrust (Remise) before recovering, touch me and recover in Quarte; or

Engaged in Quarte, disengage lunge, slide your blade along mine with a lifting action. If I press upon your blade, turn your hand in pronation, and deliver your thrust in Seconde before recovering. Recover in Tierce.*

If I straighten my arm in the engagement of Quarte, threatening you with my point, cross over my foible with your Forte, wrench me in Seconde, turn up your nails, lunge, and recover in Tierce, or continue the action in Seconde, binding my blade in Flanconnade, lunge, and recover; or, from the engagement in Tierce, cross your Forte over my foible, bind my blade in half-circle, lunge over my arm, and recover.—The instructor should carefully observe that the pupil's hand is well sustained in the delivery of all thrusts on attack.

OF THE DEFENCE PRINCIPALLY.

Engaged in Quarte. Advance one pace (or near enough to touch me without lunging) upon my disengagement, parry Tierce, return with the direct thrust. Upon my parrying Tierce and returning also the direct repost, parry Tierce again, return, and touch me in the low line under my arm.

In this manner the following exercises (for the purpose of acquiring rapidity in returning the repost) may be practised, the teacher parrying and returning in the proper lines during his instruction.

Engaged in Tierce. Upon my disengagement, parry Quarte, return direct,—parry Quarte, return, touching me under my arm.

Engaged in Quarte. Upon my disengagement, parry Tierce, return direct,—parry the outer circle, repost over my arm.

Engaged in Tierce. Upon my disengagement, parry Quarte, return direct, parry Half-circle (high), beat, return direct.

Engaged in Quarte. Retire one pace (into proper measure). Upon my disengagement, parry with Counter-Quarte, disengage, lunge. (Upon my parrying with Counter-Quarte, disengaging and lunging also in return.) Recover, parry Counter-Quarte again, cut over, lunge, and recover in Tierce.

* The fencer may sometimes assist himself in the performance of the Remise by feigning to recover in withdrawing the body by a spring of the knees, termed "the retreat of the body."

Engaged in Tierce. Upon my disengaging,—parry Counter-Tierce, disengage lunge. (Upon my parrying Counter-Tierce, disengaging, and lunging in return.) Parry Counter-Tierce again, recover, cut over, lunge, and recover in Quarte.

Parry counter-Quarte. I lower my point—parry Half-circle low—I raise my point, parry Quarte again (to preserve the defence on the inside lines.)

The same in continuous action.

Parry Counter-Quarte, Half-circle, Quarte, lunge and recover.

Engaged in Quarte. Parry Counter-Quarte, Half-circle—I deceive you—retire one pace, parrying the Counter of Half-circle (the outside circle), beat, lunge, and recover in Quarte.

The same—continue the circle and lunge, or return, over my arm.

The same—continue the circle and return under my arm.

Engaged in Tierce, upon my disengagement,—parry Counter-Tierce. I lower my point,—parry Seconde; I raise my point,—parry Tierce (to preserve the defence on the outside lines).

The same in continuous action, lunge and recover.

Engaged in Tierce, upon my disengagement parry Quarte, Counter-Quarte, Tierce, Counter-Tierce, or *vice versâ*.

The same in continuous action (the opposite counters),* return, lunge, and recover.

Engaged in Quarte, upon my disengagement parry with the Flying Counter of Quarte, passing your point in the action of the parry over my point, or towards your left shoulder, return under my arm, lunge and recover.

Engaged in Tierce, upon my disengagement,—parry the Flying Counter, passing your point towards your right shoulder, over my point; return under my arm, lunge and recover.

Engaged in Tierce, if I glide along your blade to enter by force,—parry Prime, yield your wrist and blade, maintain the pressure, circle your point upwards past your left shoulder, beat in Quarte, return, lunge and recover.

Engaged in Tierce, upon my disengagement,—parry Counter-Tierce; upon my Counter-disengagement,—parry Prime, beat, lunge and recover.

Engaged in Quarte, your point low. If I bind your blade by crossing over it in Seconde, and thrusting in Flanconnade, yield

* So called because the outside circle is performed from the inside engagement of Quarte, and the inside circle, likewise, from the outside engagement of Tierce. When, however, it is desirable to avoid binding the blade, or parrying by contraction, the opposite Counter should be regulated by waiting for a second disengagement in the movement of attack, so that the parry may be effected at the *completion* of the circle.

your wrist to my effort, maintain the pressure on my blade; your own will be brought round to Quarte again, beat, lunge, and recover.

Engaged in Tierce, your point low. If I bind your blade in Half-circle thrusting over your arm, maintain the pressure on my blade, turn your hand into Prime, return under my arm, lunge, and recover.

Engaged in Quarte. Parry twice (double) with the Counter of Quarte, return the repost, change into Tierce,—parry twice with the Counter of Tierce, return the repost,—change into Quarte.

The position of the body, head, and limbs should be carefully attended to throughout all these lessons, rapidity in the execution of which should be increased in accordance with the pupil's progress, and in delivering the repost the line of opposition should be maintained as strictly as circumstances will permit.

THE ASSAULT,

AND CONCLUDING REMARKS.

As soon as the pupil is able to perform with tolerable facility those movements which have been described as the chief performances in Fencing, he may commence the practice of loose play. In his first assaults he should, however, practise with the master only.

Having been thus separately prepared, the pupils may engage with one another. They will find that with the Beat, Change, Disengagement, Tierce, Quarte, and the Circle, the assault may be very well sustained. Beginners in fencing the assault must not, however, be discouraged upon finding a difficulty in putting the lesson into practice. The assault is itself a course of study in which the skill is acquired of putting into use the lesson of Fencing taught upon the plastron. The usual errors with inexperienced fencers are, closing upon each other, over-lunging, resting upon the lunge, repeating the attack without regarding the opponent's repost, and withdrawing the arm to deliver the thrust. These irregularities should be strictly prohibited by the instructor. It should be enforced upon the pupil's attention that the swordsman's object is "to hit, and not to be hit," and it should be shown that by resting on the lunge the sword-arm may be surrendered to the grasp of the opponent's left hand. By adhering to the rules of Fencing regular habits are formed, in keeping due measure and in

maintaining the point constantly in front of the adversary. With these observances very little opportunity is afforded, "sword in hand," for irregular play. When accustomed to loose play the pupils may, however, occasionally practise hitting upon any part of the person, and indeed, upon all occasions hits between the neck and hip may be accounted good. The Salute may also be abbreviated, by omitting the passes to the rear, the fencers merely saluting, lunging, and parrying, in Quarte and Tierce. The assault when properly conducted consists in A attacking and recovering, B parrying and returning the repost, A parrying the repost, and the renewal of attack. All harsh actions of the hand should be in most cases avoided; wrenching and binding the blade, although sometimes useful performances, should not be constantly practised. A fencer with a light hand, and by a proper application of his weapon, will always tire out a heavy-handed opponent, while sensibility of *touch* in feeling the blade, by which the adversary's intention is often discovered, is an important acquisition. There are other qualities essential to the fencer—a *quick eye*, not so much in clearness of vision as in judging distance; *rapidity*, not precipitancy of action; *precision* in terminating the attack without faltering, and above all, *judgment* in penetrating the adversary's designs and in regulating the actions of attack and defence. The possession of *this* advantage rests wholly with the fencer himself; dexterity may be imparted by the teacher, and the eye may be quickened by practice, but judgment can only be obtained through reflection and self-command.

THE END.

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