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A  
TREATISE  
ON THE  
THEORY AND PRACTICE  
OF THE  
**ART OF FENCING.**



TREATISE

THEORY AND PRACTICE

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A

# TREATISE

ON THE

THEORY AND PRACTICE

OF THE

# ART OF FENCING,

ILLUSTRATED WITH TWELVE HIGHLY FINISHED PLATES,

AND CONTINUED BY EASY AND PROGRESSIVE LESSONS,  
FROM THE SIMPLEST POSITION TO THE MOST  
COMPLICATED MOVEMENTS.

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BY

**GEORGE ROLAND,**

FENCING-MASTER AT THE ROYAL ACADEMY, EDINBURGH.

---

“ For, trained abroad his arms to wield,  
“ Fitz-James’s blade was sword and shield,  
“ He practised every pass and ward,  
“ To thrust, to strike, to feint, and guard.”

*Sir Waller Scott.*

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THEORY AND PRACTICE  
OF THE  
ART OF FENCING

ILLUSTRATED WITH THE VERY BEST ENGRAVED PLATES  
AND ENRICHED BY THE MOST ACCURATE AND  
LATEST THEORETICAL POSITION TO THE MOST  
COMPLETED METHOD

BY  
GEORGE JOHNSON

PRINTED AND SOLD BY THE AUTHOR, 1810

My Lord and Gentlemen

It is now some years since I published  
for the first time in my book, I must say  
with a heavy heart, at quitting so many  
pills who without heart and soul  
REMEMBER

---

*M. Anderson, Printer.*

your, by the progress of  
my tuition, and by the assistance  
of friendship displayed to all times by them  
I trust myself and my family



## DEDICATION.

---

*TO MY PUPILS.*

MY LORDS AND GENTLEMEN,

It is now three years since I left England for the first time in my life, and, I must say, with a heavy heart, at quitting so many pupils who, without flattery, had done me honour, by the progress they had made under my tuition, and by the gratifying testimonies of friendship displayed at all times by them towards myself and my family.

#### DEDICATION.

This feeling of pride for the advancement made by my earliest *élèves*, and gratitude for the marked attentions which I have received from them, cannot be effaced from my recollection; and I am convinced it will give them pleasure to know, that, during my short residence in Edinburgh, I have formed a numerous and most highly respectable Academy, in which are to be found young amateurs, who, from their own natural intelligence and indefatigable industry, have arrived at a degree of excellence, which my most sanguine expectations could not have represented possible in so short a period.

Since, however, the improvement made by the Pupil is closely connected with the professional character of the Master, to dwell longer on the subject may appear like egotism.

I will, therefore, come at once to the main object of the present Address.

It is to place under the protection of my Scotch, and former English pupils, a Work on Fencing, undertaken at their flattering suggestions; a work which, with all its imperfections, will, I hope, be deemed not totally unworthy of their countenance.

As practical utility has been my chief object in the composition of it, I trust it will be found as simple and clear as the nature of the subject allows;—that it will prove not only useful to the beginner, but interesting to the more accomplished fencer.

To you, my Lords and Gentlemen, I therefore consign this Treatise, with the pleasurable hope of its affording you some gratification; since it contains those principles, of the justness of which, you have ever, in the most flattering manner, expressed yourselves satisfied.



With this feeling, and with sincere and  
heartfelt thanks for your continued and mark-  
ed kindness and attention,

I have the honour to remain,

MY LORDS AND GENTLEMEN,

Your very obedient and very faithful servant,

GEORGE ROLAND.

ROYAL ACADEMY, }  
Edinburgh. }

## CONTENTS.

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### CHAPTER I.

	<i>Page</i>
PREFACE, ... ..	1
SECT. 1. The definition of Fencing,—of a Sword, &c.	22
2. On the first Positions, ... ..	24
3. On the different modes of Attack, . ... ..	28
4. On the Parades, ... ..	31

### CHAPTER II.

SECT. 1. On Straight Thrusts, ... ..	39
2. On Disengagements, and the cut over the point,	43
3. On the different methods of Binding the Blade,	49

### CHAPTER III.

SECT. 1. Definition of a Feint One, Two, &c. ... ..	53
2. Feint Seconde, ... ..	60
3. Feint One, Two, Three, ... ..	62

	<i>Page</i>
SECT. 4. On the Doubling, &c. ... ..	64
5. The Feint One, Two, and deceive the Circle,	67
6. One, Two, and deceive the Counter, ... ..	68
7. Feint Flanconnade, ... ..	70
8. Feint One, Two, and deceive Octave, ... ..	71
9. Feint Seconde, and deceive Quarte, ... ..	72
10. Feint Seconde, and deceive Tierce, ... ..	73
11. One, Two, and deceive Quarte, from the posi- tion of Circle, ... ..	74
12. Doubling on both sides of the arm, ... ..	75

## CHAPTER IV.

SECT. 1. Time Thrusts in Opposition, ... ..	77
2. Time Thrusts out of Opposition, ... ..	84

## CHAPTER V.

SECT. 1. Quarte and Tierce, ... ..	88
2. On the Fencing Salute, ... ..	98
3. The Counters, &c. ... ..	101

## CHAPTER VI.

SECT. 1. On the most secure method of joining Blades for the Assault, ... ..	105
2. On the Practical Application of the lessons in the Assault, ... ..	111



CONTENTS.

xi  
Page

SECT. 3. On the comparative advantages of the Feel of the Blade,—of Quickness of Sight, and rapidity of movement, &c. ... .. 121

CHAPTER VII.

SECT. 1. Left-handed Fencers, ... .. 125  
2. On Irregular Fencers, ... .. 127

CHAPTER VIII.

On Disarming, ... .. 136

CHAPTER IX.

On Erroneous Opinions, ... .. 141  
On Secret Thrusts, ... .. 142

CHAPTER X.

SECT. 1. Necessary Qualifications for a Master, ... .. 146  
2. Thrusts accounted good in correct Fencing, 149  
3. A few short maxims which the Young Fencer will do well to keep in his recollection, ... 152  
Life of the Chev. de St. George, ... .. 155  
Concluding observations, ... .. 161  
Index, ... .. 175

CONTENTS

xi ... On the comparative advantages of the ...  
the ... of ... and ...  
131 ...

CHAPTER VII

132 ...  
133 ...

CHAPTER VIII

134 ...

Personal courage is a virtue to be ...  
to complete the character of a man, that no  
one in whom this ... has been found  
wanting, though endowed with many other  
valuable and splendid qualities, ever ranked  
very high in the estimation either of his con-  
temporaries or of posterity. It is ... in  
consequence of this very general ...  
that those are which ...  
tenuous display of bravery are held in ...  
an estimation among ...; and there is  
reason to fear that many ... and ...

## PREFACE.

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**P**ERSONAL courage is a virtue so indispensable to complete the character of a man, that no one in whom this excellence has been found wanting, though endowed with many other valuable and splendid qualities, ever ranked very high in the estimation either of his contemporaries or of posterity. It is, perhaps, in consequence of this very general impression, that those arts which conduce to the advantageous display of bravery are held in universal estimation among mankind; and there is reason to fear that many savage and sangui-



nary practices have borrowed a false lustre from the glory which is due to the courage of humanity alone. No excellence, however, is free from abuses; and though it cannot be denied that we ought to abhor and avoid whatever has a tendency to blunt and brutalize our feelings, yet a generous spirit will always feel repugnance at the stigma of cowardice, or the imputation of pusillanimity.

Man is not naturally formed for the indulgence of a pugnacious disposition. It has been remarked, that, in a state of nature, he is among the most defenceless of all animals, since there are few parts of the human body capable of resisting considerable violence or of inflicting mortal mischief. The capacity of continual improvement, however, (wherein consists the superiority of reason over instinct), has rendered man, in spite of the comparatively feeble structure of his bodily organs,

by far the most formidable of all animals—and brute force remains eternally subjugated, by the skill which experience and reflection soon enabled him to acquire.

The gradual progress of mankind in their method of settling disagreements by combat, is powerfully, and, no doubt, correctly described by Horace, in his third Satire :

“ Cùm prorepserunt primis animalia terris  
Mutum et turpe pecus, glandem atque cubilia propter  
Unquibus et pugnis, dein fustibus, atque ita porrò  
Pugnabant armis, quæ post fabricaverat usus.”\*

---

\* When the first mortals crawling rose to birth,  
Silent and wretched were these Sons of Earth ;  
For caves and acorns, then the food of life,  
With nails and fists they held a bloodless strife ;  
But soon improv'd, with clubs they bolder fought,  
And various arms, which sad experience wrought.

FRANCIS.

The use of this *amiable* invention was, doubtless, among the earliest acquirements of our species.

The antiquity of sword combat is so great, that any minute investigation into the subject would not only lead us too far from the main design of the subsequent sheets, but terminate in the same uncertainty which gave rise to it. The most ancient book in the world makes early and frequent mention of the sword, and Homer\* is by no means sparing in his allusions to this weapon. It is probable that the earliest swords were of wood, such as those used among the savages of Mexico when they were first visited by the Spaniards. After the discovery of metals, copper swords were introduced, of which kind many have been found

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\* Homer always talks of brass swords; Æschylus, the next Greek poet in antiquity, talks indifferently of brass and steel weapons.



in Ireland. The art of tempering steel, however, occasioned that metal to supersede all other substances in the fabrication of arms; nor is it easy to conceive how any further improvement, in this respect, is attainable.

The form of the sword has, at all times, been extremely various, and may be considered as constituting a part of national peculiarity. Those in use among the Roman legionary troops were very short and strong: the blade, which seldom exceeded 19 inches in length, was two-edged, and calculated both for the cut and thrust. The British swords, called *Spathæ*, were large, long, and heavy, and the Saxon and Norman partook of the same character. The ancient practice of the weapon was probably brought to its greatest perfection among the Romans, whose inhuman enthusiasm for gladiatorial exhibitions

is very remarkable. So universal, indeed, was their admiration of these spectacles, that Cicero, who preferred a law against their frequent repetition, passes a much milder censure upon the custom than the heinousness of its nature appears to have demanded. The various and complicated methods of combat in which this celebrated people took so savage a delight, are alluded to by a multiplicity of Roman authors, particularly Juvenal, Livy, Seneca, and Suetonius.

The history of our modern small-sword or rapier is by no means free from obscurity. The latter term, although now considered synonymous with the former, properly denotes a long, ordinary, old-fashioned, cutting sword, as its derivation \* evidently implies. Modern usage, however, has identified the expressions,

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\* From a Greek word, (*ἐπιζείν*;) signifying *to strike*.

and by the term *rapier* is always now meant a sword for the thrust, in contradistinction to that which is constructed for cutting. The small-sword or rapier is of very ancient origin, although I am inclined to suspect that it was brought into general use only as armour went out of fashion. Since that time the art of fencing has always been a characteristic of a gentleman's education, and it is cultivated on many parts of the Continent with the deepest interest. Shakespeare, indeed, makes a fencer of Hamlet, who lived at the Court of Florwendillus, 500 years since; but as our great countryman was not very careful in avoiding anachronisms, his authority is hardly sufficient to establish the claim of the small-sword to such antiquity. Some have maintained that this weapon was not used in England before the reign of Elizabeth; and Darcie, in his *Annals of Elizabeth*, informs us, that one Rowland York, (who appears to have



betrayed Deventer to the Spaniards in 1587,) was the first who brought into England “ that wicked, pernicious fashion to fight in the fields in duels with a rapier called a tucke onely for the thrust.” Stowe also writes, that *long tucks* and *long rapiers* began about the 12th or 13th year of Elizabeth, and that “ he was held y<sup>e</sup> greatest gallant that had the deepest ruff and longest rapier; the offence to the eye of the one, and the hurt unto the life of the subject that came by the other, caused her Majesty to make proclamation against them both, and to place selected grave citizens at every gate to cut the ruffles and breake the rapiers’ points of all passengers that exceeded a yeard in length of their rapiers, and a nayle of a yeard in depth of their ruffles.” In the *Two Angry Women of Abingdon*, a Comedy, printed in 1599, we find the following pathetic complaint: “ Sword and buckler fight begins to

grow out of use. I am sorry for it: I shall never see good manhood again. If it be once gone, this poking fight of rapier and dagger will come up; then a tall man, and a good sword-and-buckler man will be spitted like a cat or a rabbit."

In France, until lately, fencing was considered of so much national importance, that no Masters were allowed to teach in Paris, without having served a sort of apprenticeship in some regular Salle d'Armes, and afterwards proving their talents in two public exhibitions, in opposition to the last received Masters. Such as had been thus received, enjoyed, besides other honours, the freedom of all places of public amusement for one year.

PYRARD assures us, that the art of fencing is so highly esteemed in the East Indies, that



none but Princes and Noblemen are allowed to teach it. They wear a badge or cognizance on their right arms, called in their language *Essaru*, which is put on with great ceremony, like the badges of our orders of knighthood, by the kings themselves.—See “Fencing” in the *English Encyclopædia*, 1802.

It is not surprising that the small-sword, when once introduced, should have been cultivated as the most fair and equitable mode of duelling; for, before this period, such meetings were utterly revolting to human nature; no regard was paid to equality of arms or numbers; and advantages, however unfair, were seized whenever an opportunity occurred. Sir Walter Scott, in his notes to the *Lady of the Lake*, makes the following remarks.



“ The duellists of former times did not always stand upon those punctilios respecting equality of arms, which are now judged essential to fair combat. It is true that in formal combats in the lists, parties were, by the judges of the field, put as nearly as possible in the same circumstances. But in private duel it was often otherwise.

In that desperate combat which was fought between Quelus, a minion of Henry the Third of France, and Antraquet, with two seconds on each side, from which only two persons escaped alive; Quelus complained that his antagonist had over him the advantage of a poniard which he used in parrying, while his left hand, which he was forced to use for the same purpose, was cruelly mangled. When he charged Antraquet with this odds, “ Thou hast done wrong,” answered he, “ to forget

thy dagger at home ; we are here to fight, not to settle punctilios of arms." \*

In a similar duel, however, a younger brother of the house of Aubange, in Angouleme, behaved more generously on the like occasion, and at once threw away his dagger, when his enemy challenged it as an undue advantage. But at this time hardly any thing can be conceived more horridly brutal and savage than the mode in which private quarrels were conducted in France. Those who were most jealous of the point of honour, and acquired the title of *Raffinés*, did not scruple to take every advantage of strength, numbers, surprise, and arms, to accomplish their revenge.

Brantome, in his Discourse on Duels, says, that the Italian masters of the noble science

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\* Look at Brewster's Encyclopædia, article *Knighthood*.



of defence, made great mystery of their art and mode of instruction ;—never suffered any person to be present but the scholar who was to be taught, and even examined closets, beds, and other places of possible concealment. Their lessons often gave the most treacherous advantages ; for the challenger having the right to chuse his weapons, frequently selected some strange, unusual, and inconvenient kind of arms, the use of which he practised under these instructors, and thus killed at his ease his antagonist, to whom it was presented for the first time on the field of battle.

We might almost be led to suppose, that the same, if not even more treacherous advantages were taught by some masters of the present day in Italy, when we are informed, in an authentic publication of the life of the late Pope, that upwards of 1000 persons annually fall victims in Rome to the stiletto,



either by the hand of the hired assassin, or in private quarrels. Dr Moore reckons the number of murders in Naples by the dagger, at not less than 400 annually.

The practice of deciding duels with the sword may be considered as extinct in this country. When the rapier was looked upon as an indispensable part of a gentleman's dress, the facility of immediate rencounter which it offered, gave occasion to frequent and hazardous brawls, which greatly endangered public tranquillity. It may, however, be reasonably doubted, whether the comparatively rare occurrence of duels since the introduction of the pistol, be not fearfully overbalanced by a long list of fatal results, amputated limbs, and distressing mutilations.

Since the discontinuance of sword duels in England, one favourite objection against fen-

cing has necessarily subsided, viz. that an adroit knowledge of weapons creates a fondness for contention, and a disposition to indulge in violence and outrage. I do not know that this objection was of much weight even when swords were usually worn: for, as many turbulent characters went about armed, it was surely but fair to place the more peaceable part of society on a par with them in respect to skill. Is not the primary intention of fencing the security of one's own person? Would any one be so absurd as to deny an honest housekeeper the protection of an iron bolt, because the thief makes use of a crow-bar?

The practice of the foils, however, in England, is now confined to the most laudable purposes; to the enjoyment of salutary recreation, and the acquisition of a graceful and unconstrained deportment. The beneficial effects of moderate fencing on weak constitu-



tions, and on persons of studious and sedentary habits, have been attested by medical practitioners of the first eminence. Mr Angelo, in a recent publication of some very fine engravings, illustrative of fencing attitudes, has been at great pains to collect the suffrages of many celebrated characters in the British schools of medicine and surgery. To the rhetorician, the practice of the fencing-room has been found to impart an ease of gesture attainable perhaps by no other exercise than the discipline of the ballet-master. An ingenious writer on the subject of delivery,\* gives it as his opinion, that the use of the foil and broad-sword diffuses grace, elegance, and ease all over the body, and characterizes the look and gesture with an appearance of intellectual vigour. Of the interest attached to fencing I shall say nothing more, than that

---

\* Wright, in the *School Orator*.



it combines much of the stratagem of chess with the dexterity of billiards.

It is my confident hope that the following sheets will be found extremely useful to the admirers of the art, whether Tyros or Proficients. In the composition of them, I have aimed especially at conciseness and perspicuity; and have endeavoured throughout to render the Work a valuable companion to the Fencing-School, by explaining, as clearly as I am able, every movement which is taught in the lesson.

Many works of merit have already appeared on the same subject, and it is far from being my wish uncandidly to depreciate any; but if nearly all those which I have yet met with had not seemed deficient either in explanation or prac-

tical utility, there would have been no occasion for the attempt which I now have the honour of submitting to the public.

A  
NEW AND COMPLETE  
TREATISE  
ON THE  
ART OF FENCING.



CHAPTER I  
ON THE FIRST POSITION AND OTHER  
POINTS OF THE SMALL SWORD

NEW AND COMPLETE  
TREATISE

ART OF FENCING.

What is Fencing?

It is the proper use of the Small-sword or

foil.

What is a Small-sword?

A light court dress sword, generally with a  
triangular blade, made to tap gradually, from  
the hit to the point; its exact size must be  
regulated by the judgment of the warrior, and  
the understand the use of the weapon. Some  
fencers differ in their choice of a sword sword.

ing to their various powers or habits; but I recommend, as a general standard for fencing, that while you are standing in a particular upright position, with the point resting on the ground, near the heel, the point of the sword should reach to about the hip.

## CHAPTER I.

### ON THE FIRST POSITIONS AND SIMPLE MOVEMENTS.

#### SECTION I.

*The Definition of Fencing,—Of a Sword, &c.*

**W**HAT is Fencing?

It is the proper use of the Small-sword or Foil.

What is a Small-sword?

A light court dress sword, generally with a triangular blade, made to taper gradually from the hilt to the point; its exact size must be regulated by the judgment of the wearer, if he understand the use of the weapon. Amateurs differ in their choice of a sword accord-

ing to their various powers or habits ; but I recommend, as a general standard for length, that, while you are standing in a perfectly upright position, with the point resting on the ground, near the heel, the pommel should reach to about the height of the hip. The constituent parts of a sword are the blade and the hilt :—the Hilt is divided into the shell or guard, the grasp or handle, and the pommel. The Shell is a slight guard and ornament to the hand ;—the Grasp should be of sufficient length to allow the hand free play, and is generally made to swell a little towards the middle, and to taper off towards the extremes : the Pommel is the ball fixed at the extremity of the handle by way of counterpoise to the whole ; it should, therefore, be rather weighty.\* The blade is divided by

---

\* A Sword-knot is sometimes worn as an ornament to the dress ; but as it is frequently omitted, I think it necessary to caution every swordsman, in the event of a serious affair, by all means to make use of one ; as, by being fastened round the wrist, it prevents the possibility of the weapon's escaping from his hold, and is also a protection to the hand. So important, indeed, is this precaution, that, should he not have the



Fencers, into three parts—the Fort, Middle, and Foible. The *fort* is the first third from the *shell*; the *middle* is the next, and the *foible* is the last towards the point.\*

What is a *Foil*?

It is a small quadrangular blade with which the Art of Fencing is practised; about the length of a small-sword and mounted in nearly the same manner, but, for the convenience of the exercise made much lighter. The foil is blunted and covered with leather at the point, to prevent accidents in the practice.

---

means of procuring a sword-knot, I would recommend him to secure his sword in his hand with his handkerchief, by fastening it round his wrist and the *hilt*, in as firm a manner as possible; or by wearing a glove with a couple of strong loops, through which he should pass the handle of his sword. A loop is also sometimes passed from the *shell* round the hand.

\* The blade is divided into three *equal* parts, merely for the sake of convenience, as the terms *fort* and *foible*, strictly speaking, can convey only relative ideas: thus, any part of your blade will be *fort*, when opposed to a weaker part of your adversary's.

## SECTION II.

*On the First Positions.*

---

WHAT are the first positions necessary to be acquired in Fencing?

*First:* The body must be perfectly upright; the head thrown well back, with the arms falling easily down by your sides; your foil held below the shell in your left hand, as though it were in a scabbard; the heels together, with the feet at right angles; the right foot in a line with, and pointing towards, your adversary's left toe; the body and head turned, so as to expose to your opponent as little front as possible; the eyes principally fixed upon his wrist, but including at the same time the whole of his body.\* Having placed yourself thus,

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\* As many fencers of the old school, and some even of those of the present day, imagine that the movements of their opponent are to be discovered by the motions of his eyes, I take the earliest opportunity of preventing the pupil's falling into this error, by shewing him the impossibility of discovering, through the eyes, the motions of the adversary's sword.



out of the possible reach of your adversary, should he attempt to attack you in this situation, raise your right arm, easily extended, to about the height of the eyes: pass it gracefully across the body; the left at the same time being a little raised to meet it; then seize the handle of your foil with the right hand, draw your sword, as from a scabbard, and immediately place the point opposite to your opponent's breast; having your arm a little bent, and your wrist, with the nails turned upwards, something but very little lower than the point; at the same time raise the left, easily curved at the elbow, till the fingers are rather higher than

---

The absurdity of the idea will, I think, be evident, when the pupil is reminded that, in the practice of the small-sword with foils, each fencer wears a closely wrought wire mask for the security of his face, through which medium he may conceive with what admirable exactness and precision every minute change in the appearance of the eye can be discovered.

If these masks were not sufficient to prevent any indiscretion of your eyes being turned to your disadvantage by your opponent, the wearing a pair of dark-coloured spectacles would effectually answer the purpose.

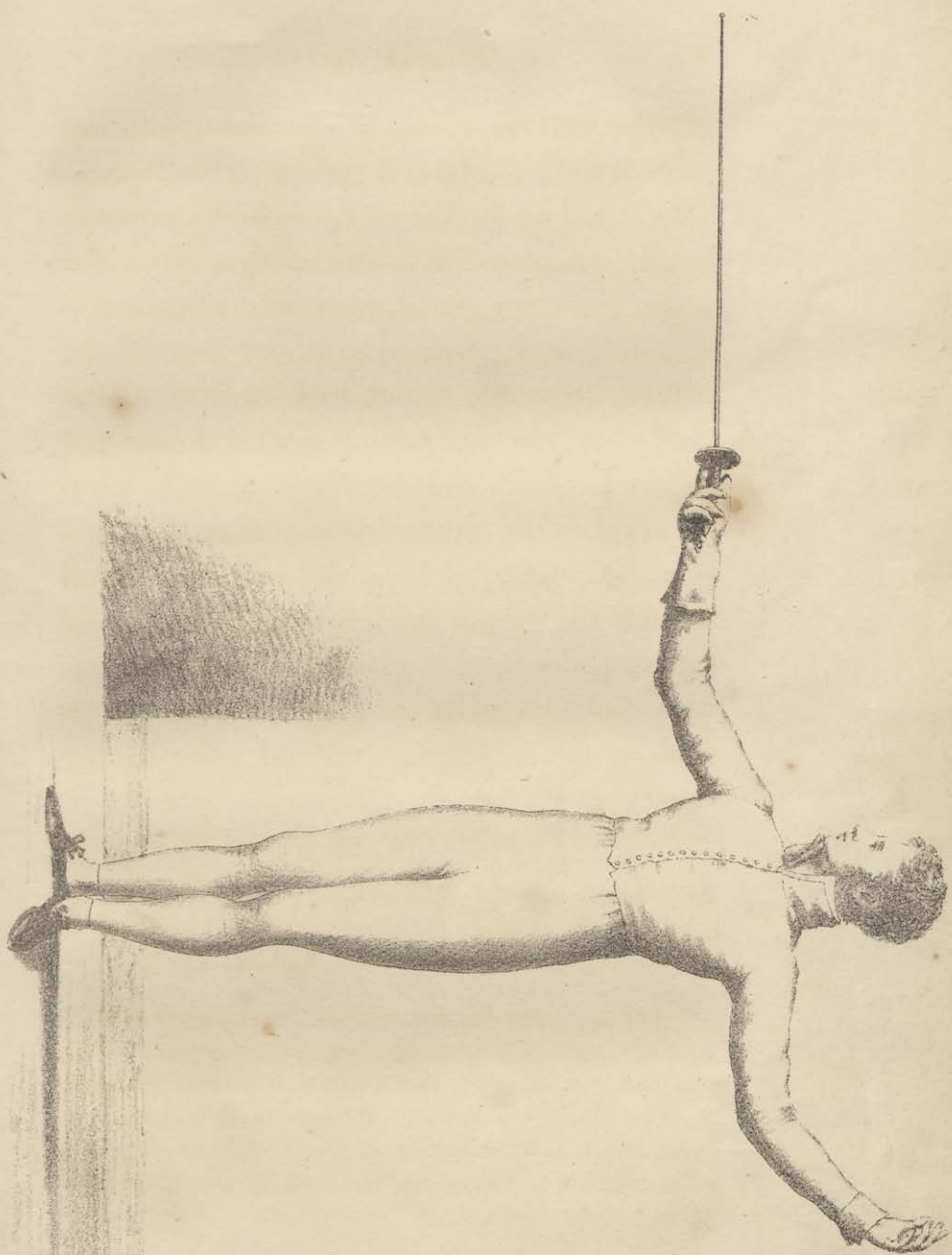
According to this system, squinting, or any convulsive movements of the eyes, must be an advantage, and should be cultivated by persons wishing to become expert fencers; and feints should be taught to be made with the eye instead of the foil.



parallel with the crown of the head, with the palm of the hand turned inwards, as in Plate 1. The *Sword* or *Foil* must be held by pressing lightly the *grasp* flat in the hand, so that the edges are nearly horizontal, with your thumb stretched along upon the upper part of the handle, to within about half an inch of the shell, the pommel resting under the wrist.\* When you feel steady in this position, be careful to retain the same upright posture, and sink perpendicularly, by bending both knees, until the left knee cover the left foot; then advance the right foot on a line with your own left heel and the point of your adversary's left foot, as far as you can without bringing the body forward, which is to remain upright and resting solely upon the left leg, as in Plate 2. It is from this position that the assault is al-

---

\* The foil, when well mounted, has always a slight curve in the blade, and also in the handle, upon the upper part of which you place your thumb, so that the point rather inclines downwards. The sword ought to be mounted so as to have the same inclination of the handle, though, through the inattention or ignorance of sword cutlers, this is frequently not attended to.

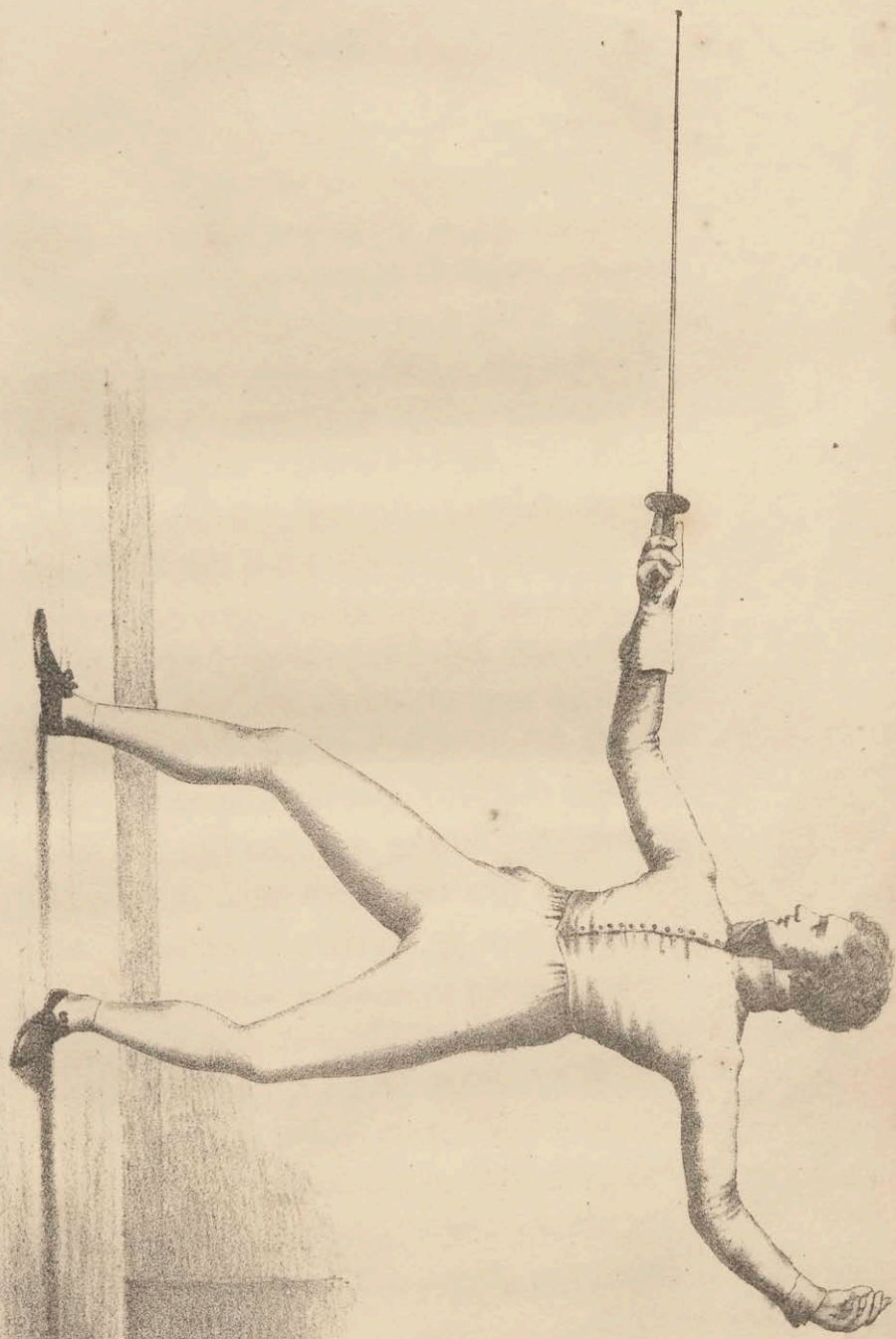


*The Position preparatory to coming on Guard.*





N<sup>o</sup>. 2.



The Position of the Guard.

G. Simpson del.

Engraver by Morrison 1840.



ways commenced, and in which you generally defend your person against your adversary's attacks. Since this position is the most convenient for the execution of all the movements in fencing, it is called being on guard. To ascertain whether you are firmly and correctly placed in this posture, it will be necessary to make an Appel. This is performed by *stamping twice* with the right foot; carefully observing, that every part of the body, except the leg necessarily employed in making the appel, remain perfectly steady; and that the point of your Foil do not at all deviate from the line of direction in which it was first presented. Repeat this movement frequently, until it is executed with ease and accuracy, and till your position on guard is quite firm; you will then attentively practise the advancing and retreating.

How are these movements performed?

The advance is performed by stepping forward with the right foot, about the distance of six or eight inches, upon a line from your own left heel towards the point of your adversary's left foot, and bringing the left after in relative proportion; so that your former position



may be regained.\* To retreat, these motions must be entirely reversed; withdraw the left foot in the same ratio as you before advanced it, and let the right follow to the position of the guard. It is necessary that short steps be taken in both movements; but particularly in the advance, as you then move into your adversary's reach, which must always be done with care, and in a position from which you can either *parry a thrust*, if suddenly made, or immediately execute your own attack if an opportunity occur.

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### SECTION III.

#### *On the Different Modes of Attack.*

How are attacks made?

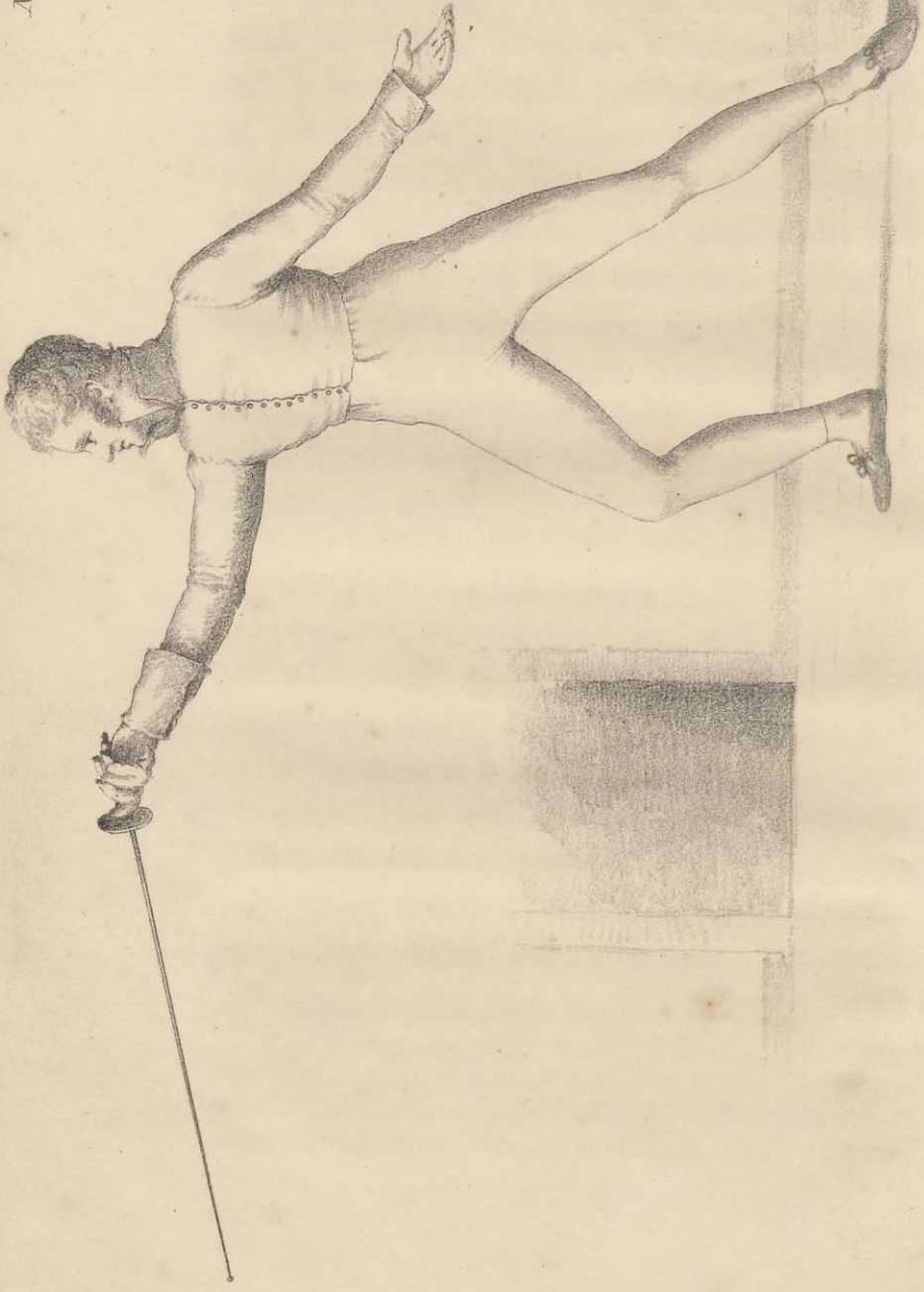
In three ways: *First*, by a quick *thrust*, proceeding merely from the wrist, the arm

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\* When engaging with an adversary, the length of the step must, of course, depend upon the distance you stand from each other.



N<sup>o</sup> 3



*The Extension*

G. Simpson del.

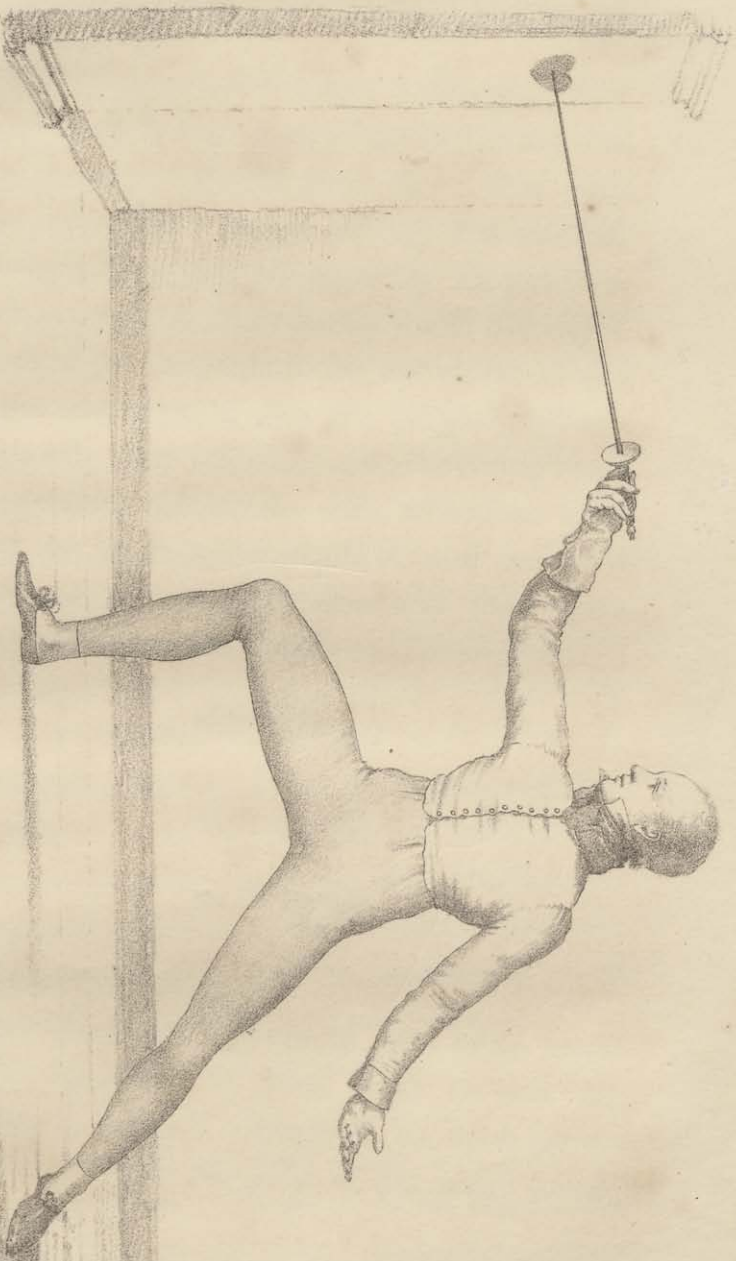
Torrister & Morrison lithog.



at the same time being elevated and advanced, with your point directed towards your adversary's breast. *Secondly*, by what is technically called an *Extension*, which is performed thus: raise the right hand, with the nails turned upwards, to about the height of your eyes, letting the point of the foil remain opposite to your adversary's breast; the left falling to about the distance of five or six inches from the left thigh, the hand open and turned outwards, and the left knee straightened, so that the body may rest entirely upon the right foot.—*See Plate 3.* These thrusts are always made as immediate returns on the side on which you have parried your opponent's attack, and before he recovers from the *longe* to his position on guard. The *longe* is the third mode of attack, and made when your adversary is standing on the position of the guard, out of the possible reach of the mere *extension*. It is executed as follows: Make the *extension*, then advance your right foot forward, as far as you can with ease to yourself, towards your opponent, retaining the following position:—your right foot firmly placed upon the ground, on a straight line

from your own left heel to the point of your adversary's left foot, the left hip forced sufficiently home towards your right, that the body be quite erect, resting equally upon both legs; the height of the shoulders must be equal, the right thigh nearly horizontal, with the ground, and the leg perpendicular. If the knee hang at all over the foot you have not longed as far as you ought, and if you are not able to advance the knee sufficiently to make the leg perpendicular, you have over-longed yourself, and will not be able to recover to the position of the guard with the necessary precision and quickness.—*See Plate 4.* It must be understood that the left foot should remain at all times firmly placed upon the ground. You recover from the longe, by bending the left knee, and at the same time raising the left arm to the position it should remain in when you are on guard; then taking the right foot off the ground, throw yourself back upon the left leg, until you gain your balance; during this motion, without varying the situation of your point, drop your wrist to its former position. *Lastly*, without advancing your body, or changing its situa-

N<sup>o</sup> 4.



The Lunge

G. Simon del.

Thomson & Morrison del.





tion, put the right foot firmly down, and come on guard, as in Plate 2, carefully observing that your point be always in a direct line with your adversary's breast during this motion. To ascertain if you are correctly in position, after recovering, immediately make the appel, which if you are able to do according to the former lesson on it, you are properly placed on guard. The longeing and recovering must be practised frequently with attention, until they are thoroughly acquired, and executed with ease to yourself; you will then commence the Parades.

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#### SECTION IV.

##### *On the Parades.*

WHAT are *Parades*?

A *Parade*, is a defence of your body, made by an opposition of your blade to your adversary's, in such a situation, as, upon his attack, to prevent the point of the sword touching you.

How many *Parades* are there?



Six simple, and two round or counter Parades ; they are called, *Quarte, Tierce, Circle, Octave, Prime, Quinte*, round or counter in *Quarte* and *Tierce*.

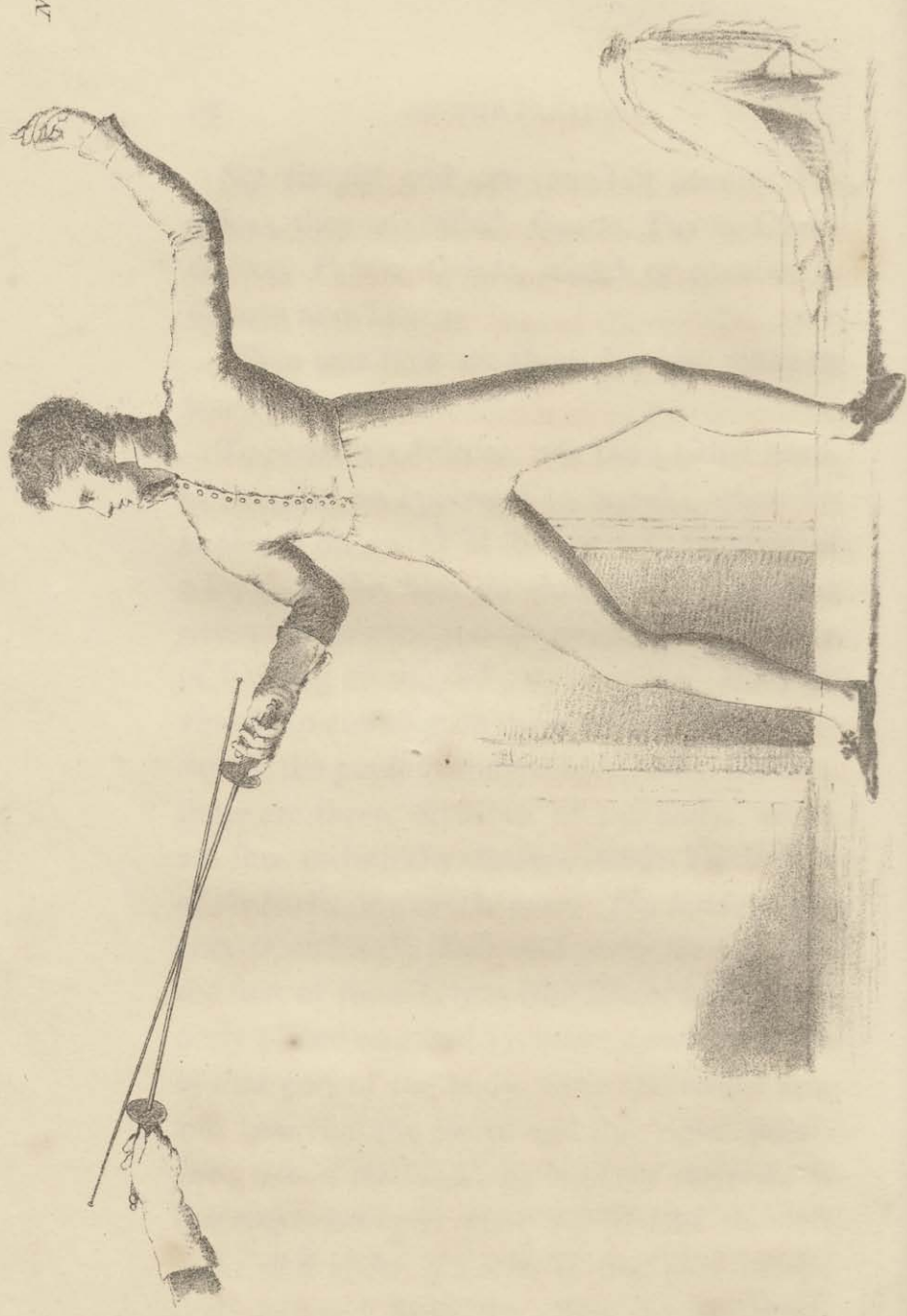
When and how are these *Parades* made in fencing ?

To practise a defence, you must either have, or imagine an opponent to attack ; when he is placed on guard at the correct distance of a *longe*, make him go through the motions necessary to give you the proper opportunity of forming all the different parades. But previously to entering on this practice, it is requisite for the pupil to understand, that, in fencing, there are three divisions of the body, which are thus technically distinguished: *The outside of the blade, or over the arm ; The inside of the arm, or within the blade, and under the arm.* By the first of these terms, (the fencer being properly placed on guard,) is understood the whole of that part of the body, over the sword arm and between the sword and the right shoulder ; *within the blade, or inside of the arm,* is the space between your sword and the left arm ; *and under the arm,* is that part of the body exposed from the elbow to the wrist,





N<sup>o</sup> 5



The Parade of Quarte

under the sword arm. For the defence of each of these divisions two of the simple Parades appear to be exclusively intended. *Tierce* and *Prime* for the *outside*, *Quarte* and *Circle* for the *inside*, and *Quinte* and *Octave* for thrusts *under the arm*.\* The Parade of *Quarte* is made against an attack inside of the arm, by opposing, with the nails turned upwards, the *fort* of your blade to the *foible* of your adversary's; so that you may completely command him,† crossing your body sufficiently with your foil, to cause his straight thrust to pass out of the line of your body towards your left side.—See *Plate 5*. In this movement, your point must be rather higher than your wrist, and nearly opposite to your opponent's chest. The parade of *Tierce* is opposed to a *thrust* over the arm, and is made on the contrary side to *Quarte*,

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\* The young pupil will do well to recollect, that all attacks coming below the level of the wrist, are not necessarily under the arm, in the third division of the body, but sometimes come to the inside of the body, and are then parried by *low quarte* or *circle*.

† You are said to *command* your opponent when you oppose the *fort* of your blade to the *foible* of his.



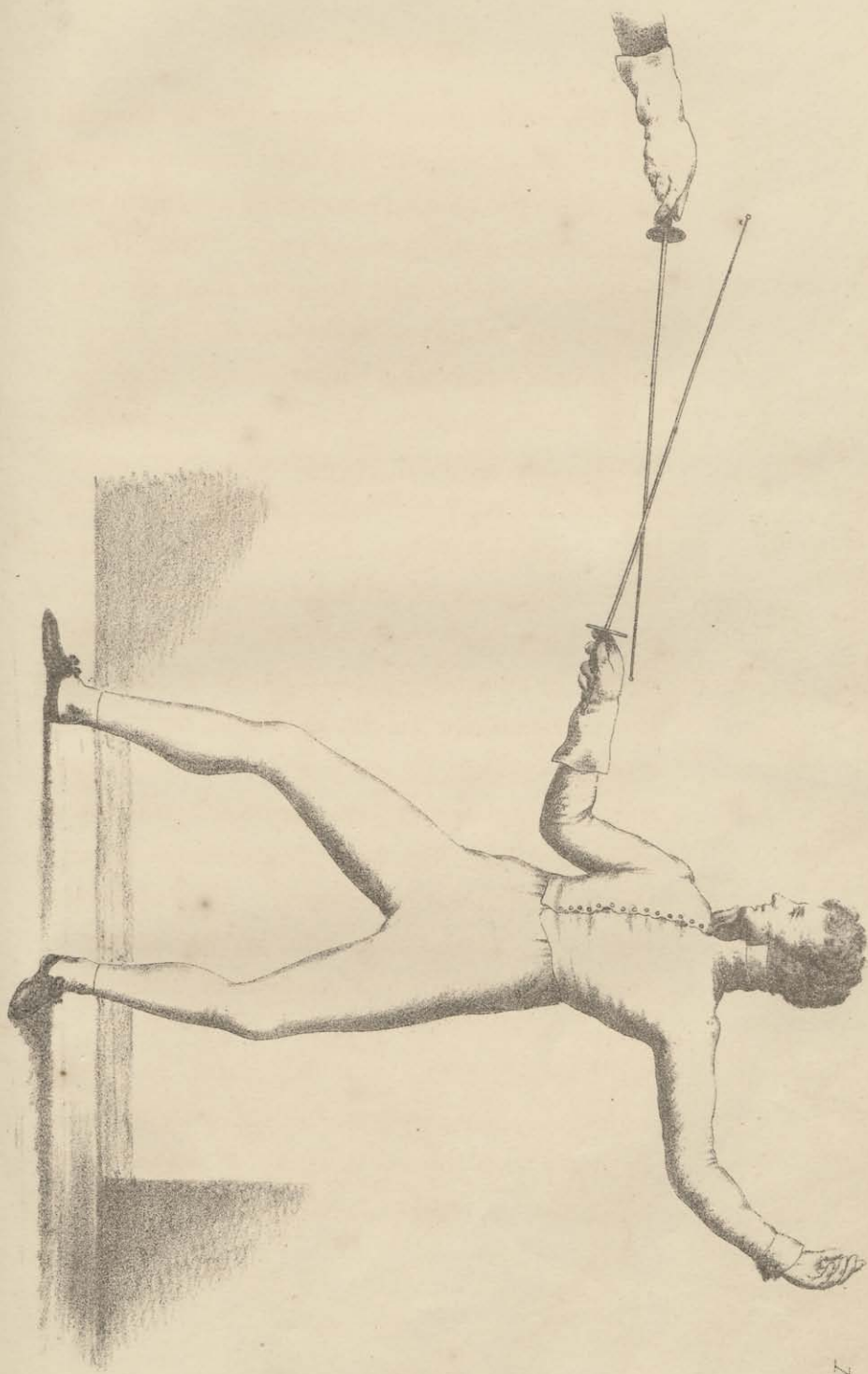


with the nails turned downwards, so that the same angle of your sword may come in contact with the foible of your antagonist's blade in both parades, your point being kept in line:—your opponent's point will then pass on the right side of your body.—See *Plate 6*. It must be understood that the situation of your arm, in all these parades, is entirely regulated by the height of your opponent's thrusts, and the distance of his point from your body at the time your opposition is made: for it is absolutely necessary, in all these motions, that your *fort* be opposed to his *foible*. The parade of *circle*, is generally made against a low *inside thrust*, upon the height of which depends the exact situation of your wrist; as your hand must be higher than the *foible* of your adversary's foil, with the point low enough to cover the lower part of your body. The difference between *Quarte* and *Circle*, is, that, in the parade of *quarte*, when you meet your opponent's blade, your point is higher than your wrist and in a line with his chest, as the parade is mostly opposed to high *thrusts*. *Circle* is made with the wrist higher and point lower than the adversary's *foible*, and is generally

G. S. Brown del.

The Parade of Mars.

Engraved by H. Johnson 1840



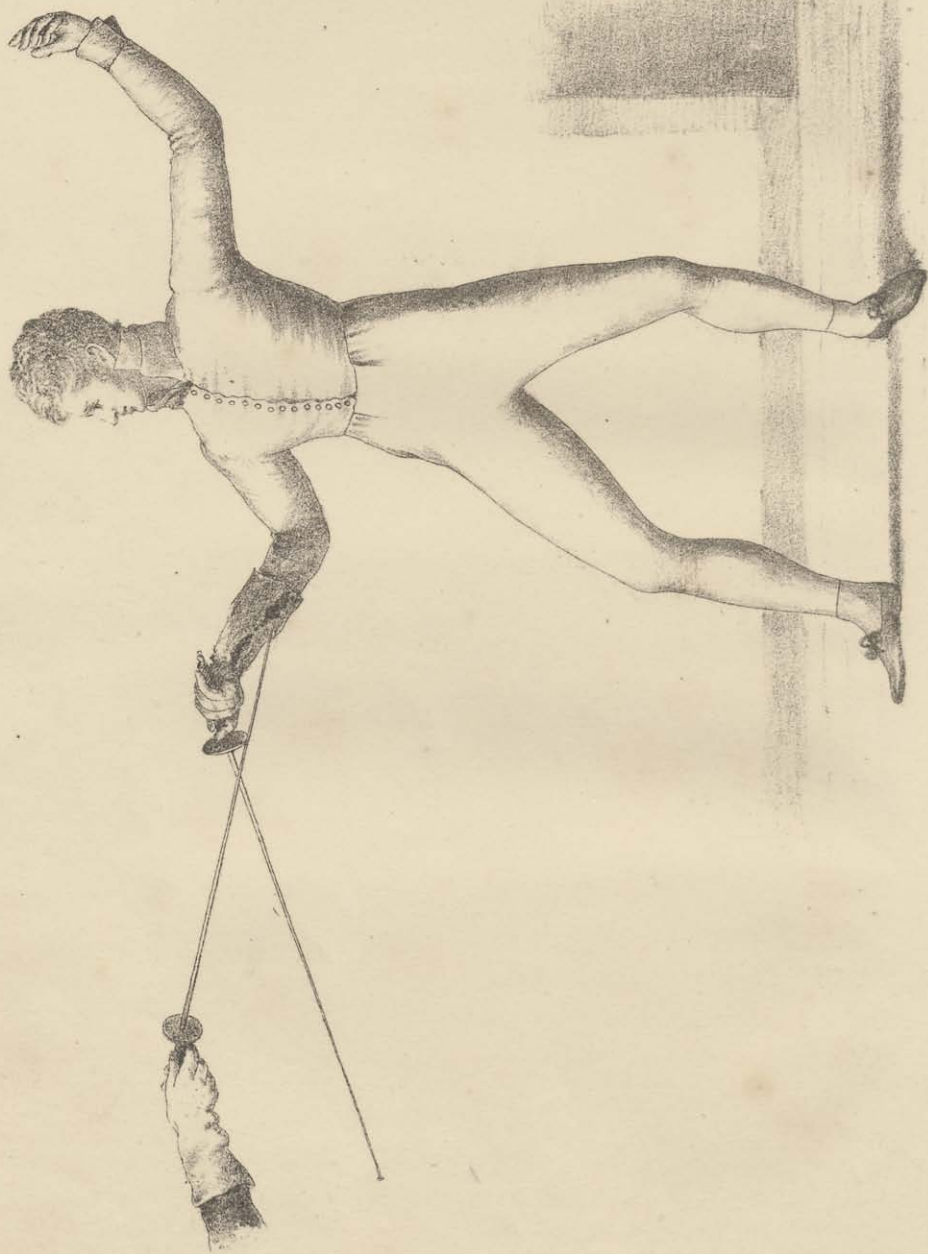
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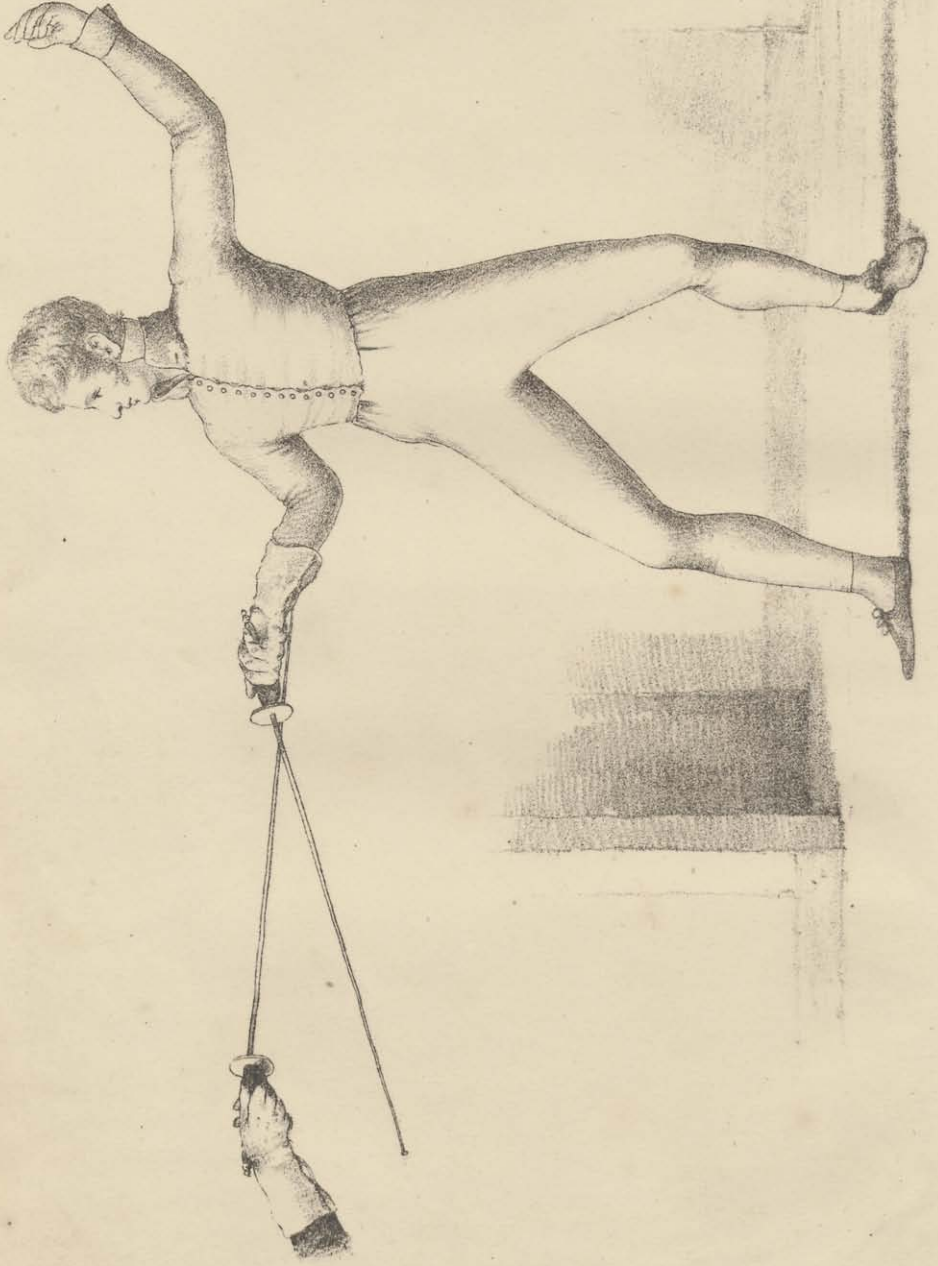
N<sup>o</sup>. 7



The Parade of Circle.







*The Parade of Octave.*



N<sup>o</sup>. 9

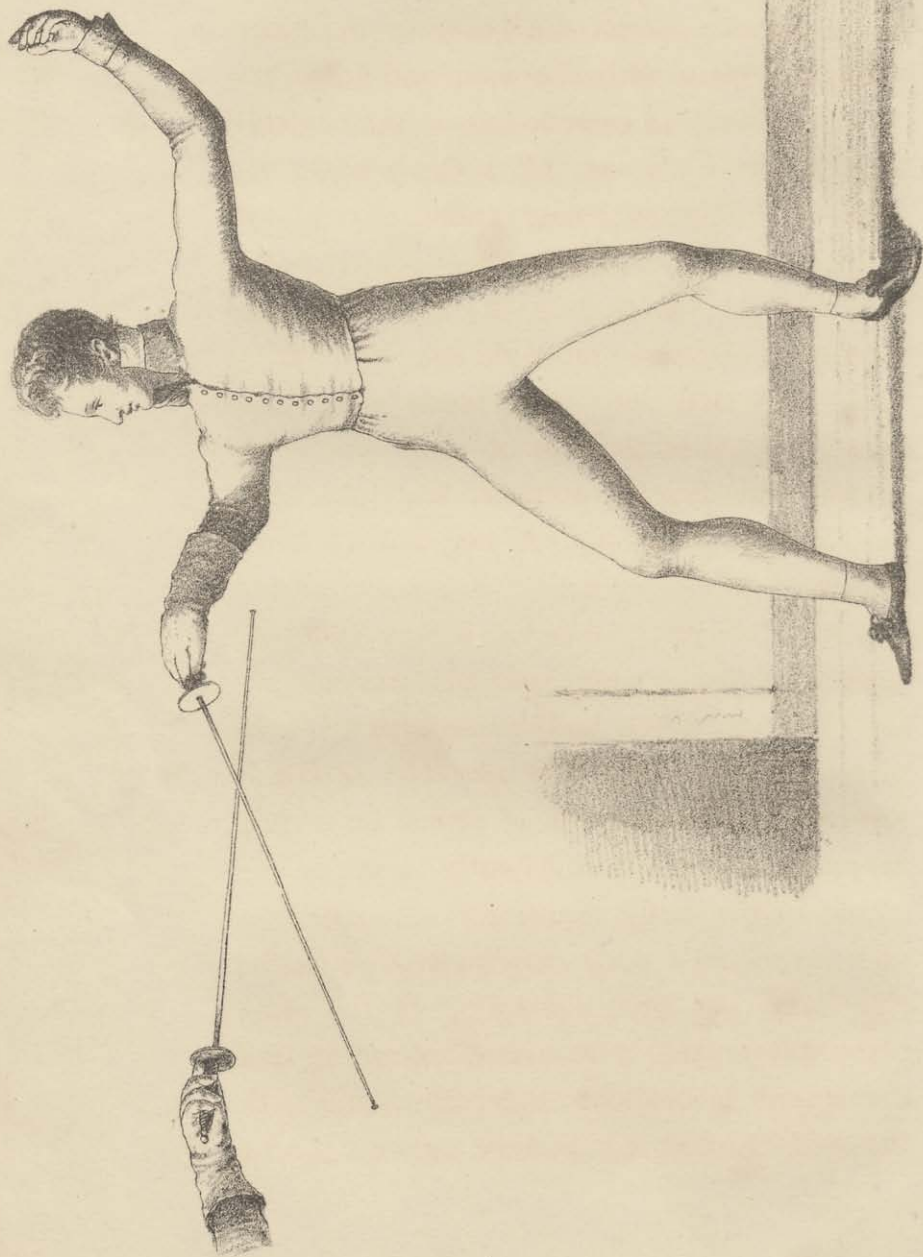


*The Parade of Prime*





N° 10



*The Parade of Quinte.*

used against low attacks.—See *Plate 7*. Both these *parades* defend the *inside* of the body. *Octave* is made with the wrist and foil in the same position as in *circle*, but on the contrary side of the body, against a *thrust under the arm*.—See *Plate 8*. *Prime* is opposed to higher *thrusts*, and is formed by raising your hand, with the nails turned in *tierce*, to about the height of, and near your right shoulder, letting your point fall very little lower than your wrist, but out of the line of your opponent's breast, and directed towards his right side; so that, with your foil, you may entirely cross and cover the upper part of your own body.—See *Plate 9*. The *parade* of *Quinte* is usually made after *prime*, upon your adversary attacking that part of the body necessarily exposed under the arm upon this *parade*. *Quinte* is formed from the position of *prime*, by merely dropping the point sufficiently to cover the whole of the body under the arm; so that your opponent's point may pass towards the right side, the wrist remaining in the same place and position as in *prime*, excepting that the thumb is brought under the hand with the nails turned completely outwards.—See



*Plate 10.* The plates are as correct a representation of these movements as can be given upon paper; but it must be understood that, in fencing, you will find it impossible, sometimes, to defend yourself with your arm at the precise distance from your body that these examples are drawn at, as it is absolutely necessary that, in the various parades, you should oppose the *fort* of your sword to the *foible* of your adversary's; you will, therefore, perceive that the situation of your arm, in parrying, must depend upon the nearness of his point to your body at the time you meet his blade. If you can cross his foible at a sufficient distance from your breast to form the parade correctly, (*fort* to *foible*) with your arm extended, it will be necessary to do it; but if his foil advance within a few inches of your breast, before you are enabled to form the parade, then, upon the same principle, your arm must be nearly drawn back to your own body, to offer resistance enough to his *thrust* to prevent its touching you. It is necessary to mention here, that the *parades* should be sometimes made with a smart sudden jerk from the wrist, (the correct situation

of the hand and point being carefully preserved), so as to drive your opponent's blade completely and suddenly out of the line of your body: This is done when you intend, after his *longe*, making an immediate and quick return merely from the wrist, before he recovers on guard. But when, instead of this sudden *riposte*, you purpose executing *any feint*, after having defended yourself from an attack, then make the *parade* by a mere opposition of your sword to your adversary's, with so little force, that his blade does not quit your's: remain covered with your point in line with his body, until he comes on guard again, then will be the proper time to commence your feint. The Counter Parades are compounds of the simple ones, and are thus executed: The counter in *Quarte* is generally made from the engagement of *Quarte*, upon your opponent's disengaging to the outside of your arm, by merely making a small circular motion round under his wrist or foil, and bringing yourself to your original position of *quarte*: but it may be formed against *any* outside thrust. The counter in *Tierce* is mostly performed from the engagement of *terce*,



when from that situation your opponent disengages to the inside; by making a small circular motion round under his wrist or foil, and coming to your former situation, in Tierce.— The last observation respecting the Counter in Quarte, applies equally (*mutatis mutandis*) to the Counter in Tierce.



## CHAPTER II.

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### ON STRAIGHT THRUSTS, SIMPLE DISENGAGEMENTS, AND BINDINGS OF THE BLADE.

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#### SECTION I.

##### *On Straight Thrusts.*

**H**ow and when are Straight thrusts to be used?

A Straight thrust is used as an attack when your antagonist, from his position on guard, leaves sufficient opening to enable you to touch him on that side of the body on which you join blades. Having such an opportunity, raise your wrist suddenly, so as to bring the *fort* of your sword to the foible of his, and immediately *longe* on the same line, to his breast; at the time, carefully observing to preserve a correct opposition.

What is meant in Fencing by the term Opposition?

It signifies, the act of covering your body at the time of delivering a thrust, on that side where the Foils happen to cross, to prevent your adversary's exchanging hits with you.— Upon delivering an inside thrust, your opposition being well made, your right arm must be extended obliquely towards your adversary's right shoulder; so that, standing on your *longe*, you will be enabled to see the whole of his body *over your own arm*, and should he attempt to exchange hits with you by thrusting at the same time, his point would pass to your left side, as in the Parade of *Quarte*.— The opposition upon an outside thrust is just the reverse: you then see your opponent along the *inside of your sword arm*. The opposition upon all other thrusts, is founded upon precisely the same principle, viz. of covering your own body on the side on which you deliver the thrust, by opposing your wrist sufficiently towards your antagonist's, to turn his point out of the line of your breast. A straight thrust is also frequently made as a return, after having parried your adversary's



attack so smartly as to send his point quite away from your body, and enable you to deliver your straight thrust before he can bring it into line again:—It is executed from the wrist merely, or with the extension, as the distance of your opponent's body from your's may render it necessary or not; but, in the present instance, *i. e.* as a riposte, it should never be accompanied with the *longe*, as it must, from this situation, be always delivered before your adversary recovers to his position on guard. All thrusts in fencing are made with the wrist of your sword-arm, in the position of *quarte*, excepting one straight thrust delivered under your adversary's arm, called *Seconde*, which is made with the wrist in *Tierce*. The opposition is to be formed towards the outside of your body, under the arm, so as to cause your opponent's sword to pass you on the same side as it does upon your forming the *Parade of Quinte*. This thrust is practised either as an attack or return, but more frequently as the latter, after the *Parade of Tierce, Prime, or Quinte*. *Longeing* over the arm, in the position of *Tierce*, was formerly taught, but now, from observation, it is discon-



tinued by all *good masters*, as the position is so weak that a moderately strong Parade would inevitably disarm you, or enfeeble the grasp of your foil, so as to prevent your returning in time to a quick Parade. This thrust is parried by either Quinte or Octave.\*

Q Do you deceive any Parade in making a straight thrust?

A No; these thrusts are only made when there is sufficient opening given by your adversary, on the side on which the blades are joined, to enable you to execute a quick straight attack. The same opening is necessary for a return. The requisite opening for this thrust is often accidentally given by your adversary while on the position of the guard, and you also frequently make it by your own sharp and sudden Parade.

Q How are straight thrusts to be parried?

A If they are delivered inside of the arm, the quickest and most correct mode of defence is the simple Parade of Quarte; if on the out-

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\* The Parade of Circle is taught by some masters as a defence against this thrust; but I should say it is impossible to form this Parade against Seconde, if moderately well made.

side of the arm, you may use either the Parade of Tierce or Prime;\* if under the arm, defend yourself with Octave or Quinte. These parades apply equally whether your opponent's thrust be made as a first attack, or as a return.

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## SECTION II.

### *On Disengagements, and the Cut over the Point.*

How and when should the disengagements be used?

The disengagement is made either as an attack, or as a return after defending yourself from a thrust. It is executed thus:—Suppose the Foils to be joined on the inside of the arm;

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\* I think it necessary to mention, that the thrust inside of the arm may be parried by a fencer very superior to his opponent, by the Counter in Tierce; and that on the outside, by the Counter in Quarte. The difficulty of forming a Counter-Parade upon a straight thrust, will be easily understood by observing the comparative simplicity of the latter movement; whence it is evident that it can be executed with much greater quickness than the former.



without leaving your antagonist's blade, advance your point towards his body, by making the extension carefully in opposition, which will oblige him, in all probability, to form the Parade of Quarte, that being the most ready and correct method of defending the part of his body thus threatened; then, immediately upon his attempting to make this defence, you will quickly change the sides of the blade, by bringing your point round under his wrist, without altering your position (except in the opposition, which will now be on the outside), and deliver your thrust by a *longe* made as rapidly as possible. The disengagement is used as a *riposte*, when your opponent, after his attack has failed, imagining that you intend to return a straight thrust, recovers on guard, covering the side on which your point is opposed to him; at this moment, seize the opportunity of there being an opening on the *contrary side*, to advance your point, by forming the extension *without leaving his blade*, which will oblige him to remain on the opposition he has taken, and bring you nearer his body; then suddenly disengage your foil to the opposite side, where the opening is afforded you,



and longe with all possible quickness. There is another species of disengagement called the "*Cut over the Point,*" which is generally made as a return when your adversary, as he recovers to the position of Quarte or Tierce, presses your foil out of the line of his body upon the side on which the blades join at the time. To execute the Cut, raise your wrist a little, and, bringing your foil over your adversary's point, immediately drop your own until it is in correct line: then longe, as before directed. The difference between this thrust and the disengagement is, that the latter is a motion of your foil from one side to the other of your opponent's body, *round* and *under his blade* or *wrist*; and the cut, though made from the same situation, brings *your blade over* your adversary's point.

Are disengagements made any other way than under the wrist or foil?

Yes: when your antagonist's point is lower than his wrist (which is necessarily the case upon the Parades of Circle, Octave, and Quinte), then the disengagement is made by bringing your point *over* his wrist, which is indeed the only way in which it can be per-

formed from this situation. After your adversary's parade of circle, the thrust following the disengagement is delivered on the opposite side, *under the arm*. The thrust after the disengagement from the position of Octave or Quinte, may be high or low, as may appear most advantageous.

Do you deceive any Parade in making the Disengagement?

Yes, sometimes; for instance—suppose you have joined blades with your opponent inside of the arm, and that he does not cover his body entirely, to disengage with effect from that position, it will be necessary that you should advance your point so far towards his body, upon the same line, without quitting his blade, that he may imagine you meditate a straight thrust. This will oblige him to secure the part threatened by the parade of Quarte, and accordingly leave the outside of his body completely uncovered;—you will then make your disengagement, and thus deceive Quarte. Disengaging from a similar situation on the outside of the arm, you will deceive Tierce. When you disengage from any position in which your adversary is covered, you deceive



no parade. It may here be necessary to observe, that in the future explanation of the Parades deceived in all the different Feints, the body will be understood to be covered on the side on which the blades join before the attack is commenced, unless for the purpose of elucidation, the contrary should be specified.

How are Disengagements to be parried?

A Disengagement over the arm may be parried with Tierce or Prime; the former of which parades, however, is the quicker. If, from your *distance*, you feel secure, or are confident in your own superiority of quickness, you may defend yourself against a simple disengagement over the arm by the counter in Quarte. You may parry a disengagement made inside of the body with Quarte, either high or low, as the attack requires; and also with the counter in Tierce, if superior to your opponent in quickness, or if rather out of his proper distance. The difficulty attending the execution of this and the other counter Parade, has been already noticed. The Disengagement is to be parried likewise, *if made low*, by the parade of Circle. The disengagement under the



arm, from the position of Circle, is to be opposed by either the parade of Octave or Quinte.\* A disengagement from the position of Octave should be parried by Quarte, or, if the thrust be delivered low, by Circle. The disengagement from the position of Quinte you will parry with Prime, as the readiest defence, but Quarte, as well as Tierce, are also correct parades against this thrust. You must particularly recollect that no returns should ever be made until your antagonist is just recovered upon his guard, with the exception of straight thrusts, which are executed immediately upon a smart parade being formed, and before your adversary recovers on guard, or can bring his point into line again. The danger of leaving your opponent's blade while

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\* The disengagement under the arm from the position of Circle, *may* be parried by a sort of counter in Circle, made round and over your adversary's blade, which will bring his point round to its former position in Circle. The wideness of the motion necessary to form this Parade renders its execution barely possible; and were there not many masters of the present day who teach this mode of parrying the attack under the arm, I should not have thought it of sufficient importance to be noticed, as it is unquestionably *bad fencing*, and, therefore, should never be attempted.

he is on his longe, consists in this :—that his point being nearer to your body than yours is to his, the act of quitting his Foil will make an opening that completely exposes you to a time thrust, which motion will be explained hereafter in its proper place. The learner is now supposed to understand that all thrusts and feints must be made in correct opposition, or he will be continually exposed to counter-hits.

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### SECTION III.

#### *On the Different Methods of Binding the Blade.*

How many different ways are there of Binding the Blade?

There are only three that I should recommend as at all safe in the execution. Of these, Flanconnade is the principal, as it is sometimes a safe attack, when any other mode would be attended with considerable danger. It is also made as a riposte. The attack of *Flanconnade* is commenced when the blades are joined in *Quarte*, and is thus executed : Draw your wrist sufficiently in towards your body



to enable you to oppose the fort of your blade to the foible of your antagonist's; then suddenly, from that position, bind your sword over his, and, without quitting it, bring your point in a line with his body under his arm, and immediately longe, strictly in opposition; which will here be in Octave. Flanconnade, as an attack, is generally made against an adversary, who, being taller than yourself, depends upon his own superior length of reach, and stands with his arm extended, intending to oppose a straight thrust to any longe you may make; which mode, (though not correct fencing), from his superiority of length, would probably succeed, if you *quitted* his blade to make an attack. This thrust is likewise made in many other situations, when it would be dangerous to *quit* your adversary's blade, to commence your assault. Flanconnade is used as a return after the Parade of Quarte, when your opponent does not recover immediately, but presses against your blade while on the longe; or, when he recovers with his point in line, and his arm extended; in which situation it would be dangerous to *leave* his foil for the purpose of making a *riposte*.



How is the thrust of Flanconnade to be parried?

Either by Octave or Quinte, or by the Parade of Quarte, which is executed thus; upon your adversary binding your blade, and so forcing his point into line under your arm, immediately drop your wrist and raise your point; at the same time cross his blade without quitting it, and so bring his point to an inside position, and yourself to the Parade of Quarte. This mode of defending yourself against the thrust of Flanconnade is very difficult. The other two methods of binding the blade, from the necessary situation of your opponent's point at the time of their execution, can be made only after the Parades of Prime and Circle. The return over the arm, after the Parade of Circle is performed, when your adversary remains on his *longe*, or recovers with his arm extended, and with his point lower than his wrist, by joining your *fort* to his *foible*, and binding his blade, without quitting it, so as to bring your point into line with his body on the outside of his arm; then push home, forming your opposition on the outside. This return can be made only after the Parade of

Circle, whilst your antagonist's point remains lower than his wrist, which enables you, from the situation of your Parade, to command his foible.

How is the return over the arm, after the Parade of Circle, to be parried?

By Prime or Tierce, or by changing very quickly to the Counter in Quarte. The return over the arm after the Parade of Prime, is the third method of binding the blade, and is also only made as a riposte. It is executed after the Parade, on your opponent giving you the command of his foible, and leaving the outside of his body uncovered, by turning your wrist smartly from the position of Prime to Quarte, at the same time bringing your point, by binding your adversary's blade into a line with his body, over the arm; then immediately thrust home, forming the opposition on the outside.

How is the return over the arm, after the Parade of Prime, to be parried?

By Prime or Tierce; or, if made at a considerable distance, by the Counter in Quarte.



## CHAPTER III.

### ON FEINTS.

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#### SECTION I.

*Definition of a Feint—One, Two, &c.*

**W**HAT is a Feint?

It is any intentional movement made to deceive your adversary. All thrusts, therefore, strictly speaking, may come under this definition, as the fencer's object, in all his attacks, is to deceive his antagonist. For the sake of convenience and perspicuity, however, straight thrusts and simple disengagements have been arranged under separate heads. There is a great variety of Feints, which I will now endeavour to explain in their most easy and natural order; commencing with the feint called *One, two*, which is executed thus: Your blade



being joined to your adversary's within the arm, and your wrist in the position of *Quarte*, should his body not be covered sufficiently on that side, induce him, by a slight motion, to imagine you meditate an attack inside of the arm, which will oblige him to come to the necessary position for the purpose of covering himself. You will now immediately disengage to the opposite side of his blade, at the same time making the extension in opposition. Your antagonist, supposing this Feint is intended for a thrust on the outside, will most probably attempt making the *Parade of Tierce*,\* that being the most ready defence against an outside thrust (he must form some *Parade* upon your Feint, or you would complete the *longe* on the same side), you will, upon his turning

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\* This Feint may be answered by any of the three following *Parades*,—*Tierce*, *Prime*, or the counter in *Quarte*; should either of the two latter be adopted, you must vary your attack accordingly, the method of doing which will be shewn hereafter. It must here be observed, as a general remark, that, though every thrust, in fencing, may be parried more than one way, in the subsequent definition of the Feints, they will always be represented as answered by such *Parades*, as are essentially necessary for the execution of the particular thrust intended.

his wrist for that purpose, and consequently leaving an opening inside of the arm, rapidly disengage again under his wrist, and longe with as much quickness and precision as possible within his arm, carefully observing that his blade does not meet yours on his Parade of Tierce. The opposition will be on the inside. You may also execute this Feint on the opposite side from the engagement of Tierce, by making the first disengagement inside; and when this is answered by the Parade of Quarte, you will, upon the same principle, immediately disengage a second time, and longe smartly on the outside, avoiding your opponent's blade on his Parade of Quarte. The opposition will of course be changed also. In all future definitions of the *Feints* and *Thrusts* the *Opposition* will not be noticed, as the pupil is now supposed to understand them thoroughly; but in order to assist his memory, I shall here present him at one view, with the general rule for the formation of all the *Oppositions*. Upon all *Feints* or *Thrusts* over the arm, your *Opposition* should completely cover the outside of your own body, to prevent any exchanged hit: in this position you must see



the whole of one side of your opponent's body, along the inside of your own arm. The *Opposition* upon an inside *Feint* or *Thrust* is just the reverse of this. Upon a *Feint* or *Thrust* under your opponent's arm, you must cover yourself in *Octave*; unless when they are made in the position of *Seconde*, in which cases the *Opposition* will be in *Quinte*.

In making the Feint, 'One, two,' what Parade do you deceive?

On executing this movement inside of the arm, supposing your adversary's body to be covered in *Quarte* before you commence the attack, you deceive the parade of *Tierce*. Commencing from the outside, your adversary's body being covered, you deceive the parade of *Quarte*. In making the one, two, from the position of *Circle*, in which situation, it will be remembered, that the point is lower than the wrist, you deceive *Octave*; from *Octave* you deceive *Circle*.

How is *One, Two*, to be parried?

If it be made inside of the arm, by the parade of *Quarte*, which is the readiest mode of defence against this attack; it may also be parried by the counter in *Tierce*, made upon



your opponent's second disengagement, when you can either depend upon your own superior quickness, or upon the distance between yourself and your antagonist. It is possible to parry this thrust, sometimes, with Prime or Circle.\* *One, two*, upon the outside of the arm, is parried by Tierce, Prime, or the counter in Quarte; the former observation on the counter in Tierce applying equally here. If made from the position of Circle (which motion will be explained presently), it may be opposed by Quarte or Circle, but rather with the former parade, unless the thrust be directed low. If made from the position of Octave, it must be parried by Octave or Quinte. The feint *One, two*, is likewise made as a return, after either the parade of Quarte or Tierce, immediately upon your adversary re-

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\* As some masters recommend the parade of Circle as the most certain defence against an inside thrust, it is necessary I should observe, that you *may* sometimes defend yourself against an *inside* thrust with this parade; but, at the same time, I give it as my decided opinion, that, from nearly all situations, Circle is the most difficult defence that is made, and places your wrist unnecessarily in the weakest possible position; in addition to which objections it may also be observed, that from this parade you have the fewest opportunities of making returns.



suming his position or guard ; it is also used, sometimes, after the parade of Circle or Octave ; but, from the necessary situations of your own and your adversary's wrist upon forming either of these parades, your disengagements must be made over his hand, instead of under his blade, as in the former example. After forming the parade of Circle, upon your opponent's returning to his position on guard, with his point lower than his wrist, covering his body on the side on which you join blades (should he not do it immediately, you must force him into the proper situation, by shewing your point more in advance towards his breast), make your feint by disengaging over his wrist, forming the extension with your point directed towards his body under his arm ; and when he attempts, upon this motion of yours, to oppose either the parade of Octave or Quinte, to defend the part thus threatened, make your second disengagement over the wrist, and longe inside of the arm, either high or low, as the opening may appear more advantageous. The *Cut and Disengage* is a species of One, two, and is thus executed :—Supposing your foils to be joined



in Quarte, and that your opponent's point is higher than his wrist (which must always be the case to enable you to make this feint), execute the cut over his blade, by raising the fort of your sword over his point, and making the extension with your point brought into the line of his body over his arm; upon his turning his wrist, for the purpose of defending himself with the parade of Tierce against this imagined attack, at that instant disengage in the usual manner under the arm, and deliver your longe to the inside of the body. The *disengagement* is sometimes made as the first motion of the feint, and the *cut* as the last. This attack is likewise made upon precisely the same principles, commencing upon the opposite side of the body. It may be always practised upon the same openings that *One, two*, requires, except when your antagonist's point is lower than his wrist; upon which occasions it is impossible to execute the *Cut* at all. In making the *Cut and Disengage*, beginning from the position of Quarte, you must deceive your adversary's parade of Tierce; commencing from Tierce, you deceive his parade of Quarte.



How is the *Cut and Disengage* to be parried ?  
 If made inside of the arm, it is parried by  
 Quarte or the counter in Tierce ; if on the  
 outside, by Tierce or counter in Quarte.\*

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## SECTION II.

### *Feint Seconde.*

THERE is also another feint, very nearly resembling the *One, two*, called *Feint Seconde*, which is generally made as a return after the parades of Tierce, Prime, or Quinte ; upon your antagonist recovering, after you have parried with Prime or Tierce, drop your point in the position of *Seconde* under his arm, forming the extension, and upon his

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\* It may here be observed, once for all, that, in specifying the Parade necessary for defence against every compound attack, I presuppose the different motions of the feint to be properly answered. Thus, when I say that *One, two*, inside of the arm, is to be parried with Quarte, I conclude that the defending party has answered the feint *One*, (which, of course, was made over the arm), with the simple parade of Tierce, under the impression that his opponent meant to disengage simply over the arm ; and that, finding himself deceived, he instantly returns to Quarte, and frustrates the attack.

answering your feint with Octave or Quinte, turn your wrist to Quarte as you disengage, and longe over his arm. This feint, after you have formed the parade of Quinte, is executed by merely advancing your sword, with your wrist in the same position, and on the same line of direction as it was on the formation of the parade ; when your feint is answered, disengage over the arm as before recommended. The opposition on this thrust depends upon the side on which your opponent attempts to join blades again, after he is deceived in Seconde.\* In feint Seconde you deceive either Octave or Quinte.

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\* The reason that the Opposition on this thrust is not decided, is, that your opponent's blade is in Quinte, whilst yours is over the arm, which prevents your having an opportunity of opposing on either side ; nor, in fact, is any opposition necessary, unless he be quick enough to join your blade again, either in Quarte or Tierce, after having been deceived in Quinte. Should this be the case, you will apply the necessary opposition for an outside or inside thrust. Tierce being the more ready parade after Quinte, and consequently more frequently used, the opposition in the lesson is usually made on the outside. But should the feint in Seconde be answered by Octave, your adversary will most probably follow your blade in Quarte, since his wrist is already in that position. This will render it necessary that your body should be covered on the inside.



How is Feint Seconde parried?

By Tierce, Prime, or Quarte, the two former of which are the readiest, if Quinte be the parade deceived; but if you have answered the feint with Octave, then parry the thrust with Quarte.

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### SECTION III.

#### *Feint One, Two, Three.*

THE feint *One, two, three*, is made on either side of the blade, upon precisely the same principles as the feint *One, two*: the only difference between them consists in making one disengagement more in the latter than in the former movement; and it is to be observed, that, on the first feint, your point must not be brought so far towards your adversary's body, as in the *One two*, but merely advanced by the extension of the right arm (the left at the same time being dropped), so as to bring it to about your antagonist's wrist. Upon his attempting to make the simple parade necessary to parry the threatened attack, disengage a second time, and advance your point farther

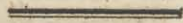


by an extension of the whole body; from that position, upon his coming to the second simple Parade, immediately disengage a third time, and, without drawing back the arm or body, longe home; care must be taken that the proper opposition be formed on the feints and on the thrust. *The cut and One, two*, is a species of *One, two, three*. It is executed from either side of the blade, commencing generally with the *cut over the point*, though this is sometimes the last movement of the feint. In making the feint *One, two, three*, or the *cut and one, two*, from the engagement of *Quarte*, you deceive the parades of *Tierce* and *Quarte*; beginning from *Tierce*, you must deceive *Quarte* and *Tierce*. It may here be remarked, without its necessity being again mentioned in the future explanation of the feints and thrusts, that your adversary's body should always be covered on the side on which your foils join, before you quit his blade, either to make a simple Disengagement or Feint; this gives an evident opening on the contrary side, which affords you the requisite opportunity of either executing your simple Disengage-

ment, or of commencing a feint at the part thus exposed.

How are the feints *One, two, three,* and *cut and one, two,* to be parried?

If the thrust be made over the arm, with the simple parade of Tierce; if on the inside, with simple Quarte. It may be parried also with a Counter, as has been remarked of the feint *One two*: but it may be proper to mention, that the counter, though difficult of execution in that case, is here much more so; as every feint of your adversary (if properly made), brings his point nearer your body, and thus renders your Counter Parade less practicable.



#### SECTION IV.

##### *On the Doubling, &c.*

THE feint called *Doubling* is commenced from either side of the blade, upon the necessary openings being given by your opponent: thus, from an inside position of Quarte, make the first motion of the feint, by disengaging, with



an extension, to the outside, over his arm; and, on his attempting to parry this apparent thrust by the counter in *Quarte*, disengage a second time round his wrist to the outside of his body, and immediately deliver your *longe*. For the execution of the counter *Parade*, it is necessary that your opponent should complete a circular motion round and under your blade, which would bring him to his original engagement of *Quarte*: it is when this circular motion is nearly completed, that you make your second disengagement: thus both motions of the feint are commenced from the inside of the body, and the thrust terminates upon the outside. This feint is executed upon precisely the same principles (*mutatis mutandis*), commencing from the position of *Tierce*. *Doubling* from the inside position of *Quarte*, you must deceive the *Counter in Quarte*. *Doubling* from the outside position of *Tierce*, you deceive the *Counter in Tierce* or *Prime*, and sometimes the *Circle*; when, you must observe, that your last disengagement will be made over instead of under your opponent's wrist, and the thrust delivered under his arm.



How are these thrusts to be parried?

If commenced from an inside position, either by the Parade of Tierce or Prime: if from the outside with the Parade of *Quarte*, unless when *Circle* is deceived—then the thrust must be parried by *Octave* or *Quinte*. *Doubling and returning inside of the arm*, is making, from the engagement of *Quarte*, the two disengagements of the *Doubling*, as feints; and upon your antagonist immediately attempting to form either *Tierce* or *Prime* upon the second motion (the only two Parades he can, from this situation, use with any probability of success), then instantly seize the opportunity of disengaging again, and longeing as rapidly as possible to the inside of the body. In this feint you deceive the Counter in *Quarte* and *Tierce* or *Prime*.

How do you parry the thrust?

By *Quarte*.

*Doubling and returning over the arm*, is made upon the same principles, but commences from the outside position of *Tierce* and deceives the Parades of Counter in *Tierce* and *Quarte*, or *Prime* and *Quarte*.

How is this thrust to be parried?

By *Tierce* or *Prime*. These thrusts are generally made as first attacks, but may sometimes be executed as ripostes.

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SECTION V.

*The Feint One, Two and Deceive the Circle.*

THE Feint called *One, Two and Deceive the Circle*, must necessarily begin from the inside position of *Quarte*, and is thus executed:—Disengage and advance your point upon the outside of your antagonist's arm, and upon his turning his wrist to defend himself with the parade of *Tierce*, disengage a second time, making a complete extension with your point in line, but rather low; when he attempts to form the Parade of *Circle* upon this motion, make your last disengagement *over his wrist*, whilst he is in the act of dropping his point, and immediately bringing your foil into line, *longe* at his body under the arm. In this movement you deceive the Parades of *Tierce* and *Circle*.



How is *One, two and Deceive the Circle* to be parried?

Either by the parade of *Octave* or *Quinte*.

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## SECTION VI.

*One, Two and Deceive the Counter.*

*ONE, two and Deceive the Counter*, is a feint that you may begin from either side of the blade, but it is more frequently used commencing from the position of *Tierce*, as the parades your opponent must necessarily make to enable you to complete this movement, are more readily and frequently used from this engagement, and, consequently, the opportunity occurs oftener on this side. From an outside position, therefore, make your disengagement to the inside of the body, extending your right arm; upon the feint being answered by the parade of *Quarte*, return to the outside with an extension of the body: upon your opponent forming the counter in *Quarte*, to this second movement, before he brings his



blade sufficiently round to meet yours in Quarte, make your last disengagement over the arm, and thrust home towards his breast. Thus, the two last disengagements commence from Quarte, and are both directed towards the outside; the former, with the extension of the body, as a feint, and the latter, which terminates the movement, with the longe. These feints, as I before observed, may be made, beginning with the first disengagement on the outside of the arm, upon precisely the same principles. In making *One, two and Deceive the Counter*, commencing from an outside position, you deceive Quarte and the counter in Quarte; from the inside, you deceive Tierce and the counter in Tierce.

How are you to defend yourself against these movements?

If the thrust terminate upon the outside of the arm, you must defend yourself by Tierce or Prime; if on the inside by Quarte, or if the thrust be delivered low, you may parry it with Circle.

## SECTION VII.

*Feint Flanconnade.*

*FEINT FLANCONNADE* can be commenced only from the engagement of *Quarte*, upon the necessary opening being given under the arm for the thrust of *Flanconnade*. You must then seize\* with your fort the foible of your adversary's sword, and immediately drop your point with the extension, under his arm, as though you purposed making a *longe* in *Flanconnade*: this motion will most probably oblige him to form either the parade of *Octave* or *Quinte*, which you will deceive by disengaging over his wrist to the inside of his body, whilst he is in the act of making either of these movements. You deceive in this feint *Quinte* or *Octave*.

How is the thrust to be parried?

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\* To *Seize the Blade* is a term of the Art, and is synonymous with to *Command the Blade*.—See *Note*, page 33.



If Octave is the parade deceived, Quarte will be the more ready defence ; but if Quinte is deceived, Prime or Tierce can be more quickly formed, from the wrist being already in the proper position for either of these parades. The opposition is here to be regulated as in Feint Seconde.

### SECTION VIII.

#### *Feint One, Two and Deceive Octave.*

How and from what situations is this feint to be made ?

It is commenced from either the *outside or inside engagement*. If from the inside of the arm, the first movement of the feint is made to the *outside*, and upon the adversary *answering* it by the parade of *Tierce*, the second is presented under his arm ; when he attempts to parry this disengagement by Octave, you will make your final movement round over his wrist, and terminate the *thrust* inside of the arm.



What parades do you deceive in this feint ?  
*Tierce* and *Octave*.

How should the thrust be parried ?

By *Quarte*, *Prime*, or *Tierce* ; although the two last parades are, in this case, difficult of execution. If the thrust be directed low, it may be opposed by *Circle*.

When this feint is commenced from the outside of the arm, the parades deceived are *Quarte* and *Octave*, and the thrust is parried in the same way as in the former example.

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## SECTION IX.

### *Feint Seconde and Deceive Quarte.*

THIS feint is always commenced from an outside *engagement*, whether it be made as an attack or return. It is executed thus : make *feint Seconde* upon your opponent, without advancing your point home to the body on either motion ; but, upon his attempting to parry the last movement of this *feint* by *Quarte*, you will then, whilst he is forming his *pa-*

rade, *disengage* under his wrist, and *longe* on the *outside* of the arm, thus deceiving the *parades* of *Quinte* or *Octave*, and *Quarte*.

How is this *thrust* to be *parried*?

By *Tierce*, *Prime*, or the *counter in Quarte*.

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### SECTION X.

#### *Feint Seconde and Deceive Tierce.*

THIS *feint* differs from the former only in the last *disengagement*, which, in this case, is made to the *inside* of the body, upon the adversary's attempting to parry the second movement of the *feint* by *Tierce*. In this *thrust* you deceive the *parades* of *Octave* or *Quinte*, and *Tierce*.

How is it to be *parried*?

The most ready defence is *Quarte*.



## SECTION XI.

*One, Two and Deceive Quarte, from the position of Circle.*

IN this feint, the first *disengagement* is made over the adversary's wrist, directed towards the body under the arm ; and upon his endeavouring to form the parade of *Octave* on this motion, a second *disengagement* is made over the wrist towards the *inside* of the body ; his readiest parade to this movement will be *Quarte*, and while he is forming this defence, make your last *disengagement under* the wrist, and *longe* with rapidity to the outside of the arm. In this *feint* you deceive *Octave* and *Quarte*.

How is this *thrust* to be *parried* ?

By *Tierce*, *Prime*, or the *Counter* in *Quarte*.



## SECTION XII.

*Doubling on Both Sides of the Arm.*

*DOUBLING* on both sides is a *feint* too complicated to be frequently used in actual *Fencing*; because it is difficult to follow the adversary's sword with certainty through so many different *Parades*, and there is much danger of *time thrusts* upon *feints* which consist of so many *disengagements*. This *feint* is commenced from either side of the body: if from the *inside*, *double* to the *outside* of the arm without *longeing*, and then, before your adversary meets your blade with the simple *parade* of *Tierce*, *double* to the *inside* of the arm, and complete your *longe*. This *feint* is made upon the opposite side on the same principles.

What *Parades* do you *deceive* in this *feint*?

If you commence from the *inside* of the arm, you deceive the Counter in *Quarte*, *Tierce* and *Counter in Tierce*; if from the *outside* of the

arm, you deceive *Counter in Tierce, Quarte and Counter in Quarte*. If the thrust terminate *inside*, it is parried by *Quarte*; if *outside*, by *Tierce*,

## CHAPTER IV.

### ON TIME THRUSTS.

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#### SECTION I.

##### *Time Thrusts in Opposition.*

**TIME THRUSTS**, thus called, because the success of these movements depends so entirely upon their being executed at the exact moment of *time* employed by your adversary in planning or executing an attack upon you, when made *correctly*, are by far the most scientific movements in *fencing*; since it is necessary you should possess great judgment and depth of design in the planning them, as well as considerable accuracy and precision in their execution. The adversary should be led, by your well conceived stratagem, to make the



*thrust* you wish ; or, if that be not the case, you *must discover* what *attack* he meditates, and possess sufficient quickness and decision in your movements, immediately to take your *time thrust* as he commences his *feint*, or to wait till he completes his *longe*, as the occasion may require. There are two sorts of *time thrusts* : in the execution of the one, it is necessary that the blades should cross each other, and that you should be strictly in *opposition* ; but for the completion of the other, it is not *absolutely necessary* that the blades should even meet. Those *time thrusts*, in the execution of which the blades cross, are more scientific, and expose the fencer less to exchanged hits ; I shall, therefore, notice them first. To take these *thrusts*, you must foresee, to a *certainty*, on which side of the body your *opponent's attack* will terminate ; as it is upon the last *disengagement* of his *feint*, however complicated it may be, that you must take the *time*. There are two *time thrusts* in *opposition* : viz. The *Time over the arm*, and the *Time in Octave*. The former of these is applicable to *all thrusts*, however simple or complex the *feint* may be, provided the *longe* is made up-

on the outside. All *longes* directed to the *inside of the body* or *under the arm*, are exposed to the time in Octave. Thus *every thrust* made in fencing affords an opportunity for the execution of one of these two movements.

Explain how these movements are to be made?

*Time thrusts*, which are taken in *opposition*, can only be made, with any degree of certainty, when you have correctly ascertained *what attack* your opponent wishes to execute upon you: for it is necessary that you should assist each movement of his feint, by making the parades he wishes to deceive, and upon his last *disengagement* and *longe*, you take the *time*. To induce your adversary to attempt any particular *thrust* upon you, you must, previously to his commencing his *attack*, shew him, as though it were by accident, with what parade you intend *answering* his first *disengagement*, which, if well done on your part, will naturally suggest to him the propriety of deceiving the parade which, he will imagine, you have inadvertently shewn; and it is upon the completion of this feint, that *your thrust*



must take effect. Now, suppose the blades to be joined on the outside:—give your opponent a good opening towards the inside of your body, by pressing his blade completely out of the line on the side on which the swords join, and at the same time, turn your wrist in Tierce: this opening being given, will appear to shew that you wish *him* to *attack*, and the position of your wrist will indicate that you intend *parrying* the *Counter in Tierce* upon any disengagement he may make; the natural *attack* for him, therefore, under these circumstances, will be *doubling* to the inside of the body. The *time thrust* to be made upon the *Doubling* to the inside, will be in *Octave*. The adversary commences his *attack* from the outside position, by making a simple *disengagement*, which you will answer by the *Counter in Tierce*: he will then complete his *doubling* to deceive your parade. During this final *disengagement* and consequent *longe*, you will turn your wrist to *Quarte*, and immediately cross his blade, so as to bring yourself to the position of *Octave*, but with the point directed to his body under his arm; so that, upon the completion of his *longe*, in consequence of the

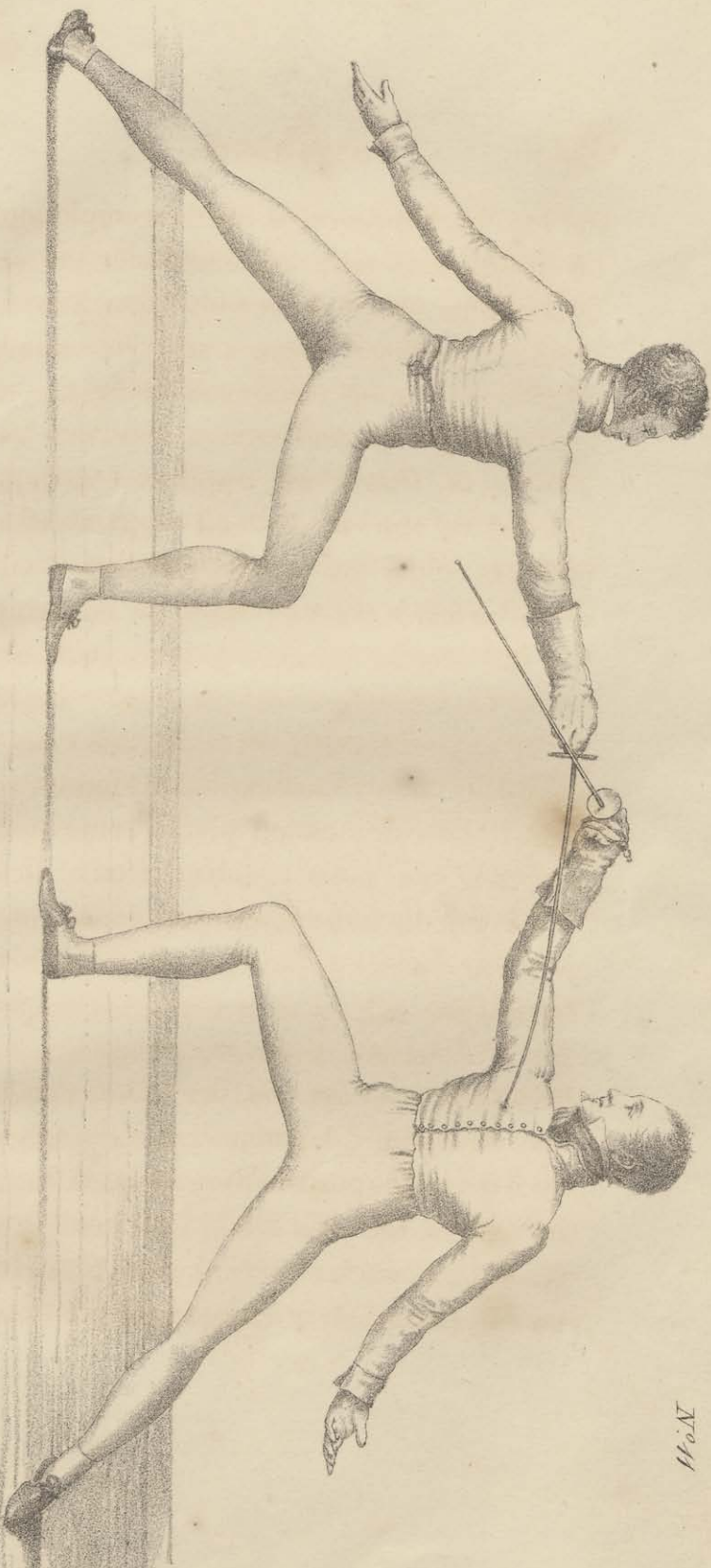


opposition of your thrust, his blade will be out of line under the arm. I will now instance a few of the most simple and evident *attacks* which are exposed to the *Time* in *Octave*. Upon a *simple disengagement* from an outside position, it may be executed by quickly dropping your blade across your opponent's, and bringing the point in line under his arm in *Octave, with an extension*, just as his blade has changed its situation from the out to the inside. Upon a *simple disengagement* made by your adversary under the arm, from the position of *Circle*, it is taken by merely making an extension or *longeing* as he *disengages*; strictly observing that you seize his *foible* by *opposing* strongly in *Octave*. The *Time* in *Octave* taken upon these two simple *disengagements*, is the most easy way this movement can be made; although, in this case, it requires great precision and quickness of execution, but less design than where a *feint* precedes the *thrust*. Where you discover an inclination on the part of your antagonist to attack by "*One, Two,*" from the *engagement* of *Quarte*, answer his feint upon the outside by *Tierce*, as if you were really deceived; and on

the second *disengagement* for the completion of his *thrust inside*, take the time under the arm, by dropping your foil over his, from *Tierce* to *Octave*. Having noticed a sufficient number of attacks coming *inside* and *under the arm* for the pupil to understand how the *Time Thrusts in Octave* are applied, I shall now proceed to observe, that all direct attacks in which the final movement is intended either *inside* or *under the arm*, afford an opportunity for the *time* in *Octave*. Where your adversary's last *disengagement* terminates *inside of the arm*, your motion, in taking the *time*, will consist in merely crossing his blade in *Quarte*, and, by a continuation of the same motion, dropping your point to the position of *Octave*: and where the *thrust* terminates under the arm, you have merely to oppose your *fort* to his *foible*, still preserving your situation in *Octave*.—See *Plate 11*. Upon any direct attack which ends by a *thrust over the arm*, the *outside time thrust* may be made. Upon a simple *disengagement* from the inside position, it is executed thus: having judged the attack your opponent is about to make, upon his quitting your blade to execute it, immediately change your position from



N<sup>o</sup> 11



*The Time in Octave*

*G. Simon del.*

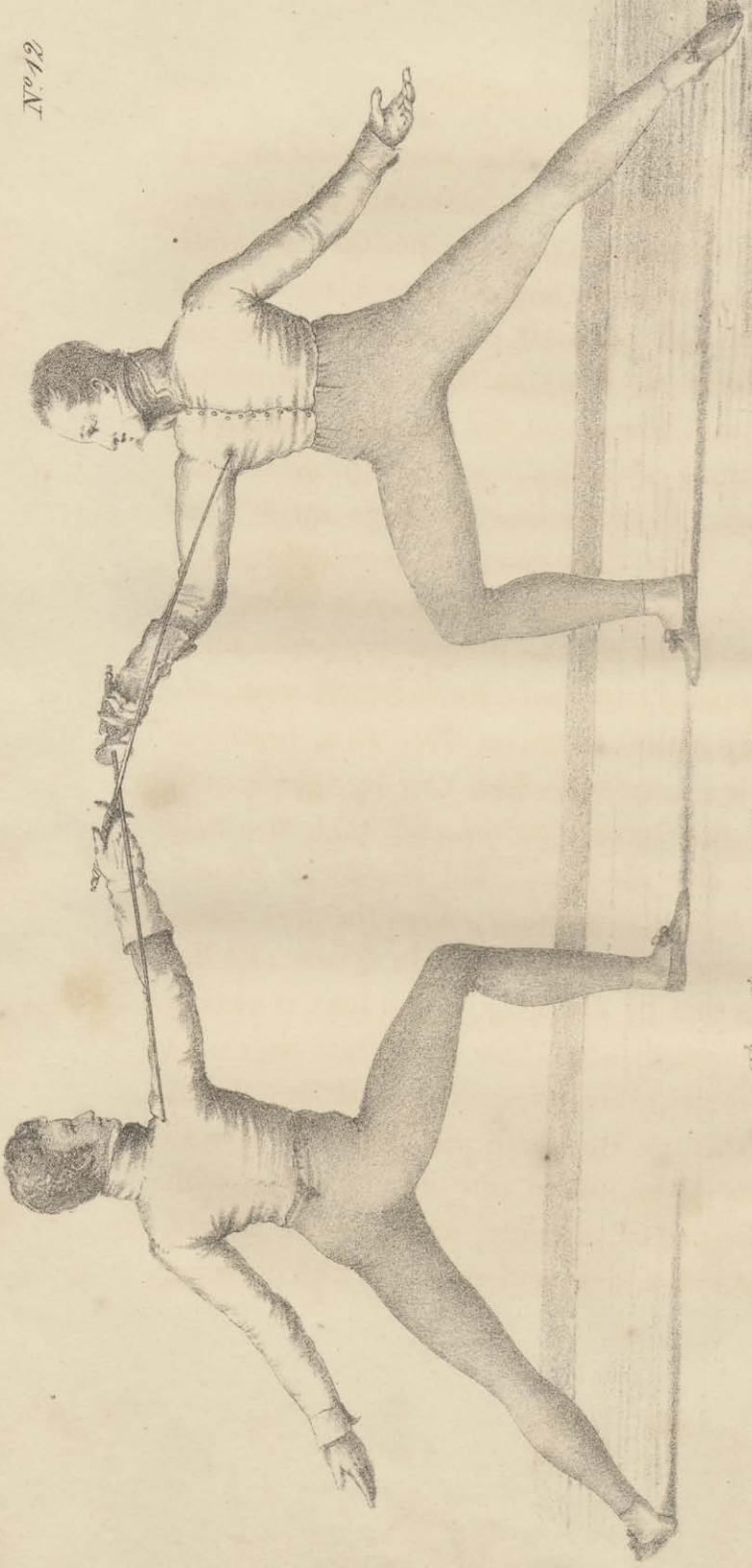
*Forrester sc. Mosson lithog.*







N<sup>o</sup> 12



*The Time over the Arm.*

*G. Simpson del.*

*Forrester, & Harrison Lithog.*



the *in* to the *outside*, the hand remaining in *Quarte*; and as he completes his attack, you will, without changing the position of your wrist, oppose the *fort* of your blade to the *foible* of his, with your point in line with his body, *over the arm*: so that, if his *thrust* be made well home, you will have little more to do than to extend your arm and preserve this position, to cause him to longe upon your point. The *time* upon all *outside* thrusts is taken in precisely the same way, it being understood that all the preparatory feints must be properly answered: for instance, your adversary wishes to make *One, Two*, from the outside; answer his feint *One* by *Quarte*, and, upon the second movement, take the *time thrust over the arm*. He wishes to *Double* from an inside position; upon the first *disengagement* parry the *Counter in Quarte*: he deceives that by *Doubling*; upon his last motion take the *time*.—See *Plate 12*. It is unnecessary to give any more instances, since all *time thrusts* are taken on the same principles. *The time thrusts in opposition* can only be taken, with any degree of certainty, upon correct *attacks*, made with design, and executed with decision.

Time thrusts in opposition require, in most cases, merely an extension of the arm and body; but when the adversary makes his attack from a situation beyond his correct distance, a *longe* on your part is necessary, which you must execute simultaneously with his thrust. The opponent's foil must be followed through the various motions of the *feint*, and, on this final disengagement, your *longe* is made. Thus both parties fall on the *longe* at the same instant; but, from the security afforded by your opposition, his blade should be turned completely out of the line of your body, and your point take effect on his breast.

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## SECTION II.

### *Time Thrusts out of Opposition.*

THOSE *Time thrusts* in which the *opposition* is not essential, are principally made upon incorrect movements of the adversary, where he exposes himself by the exceeding wideness of his attacks;—or by quitting the blade in a dan-



gerous situation ;—or by making too many disengagements in his feints ; or, in fact, by giving a variety of openings, which the judgment of the fencer must determine how he is to take advantage of. As this *thrust* is practised almost entirely upon irregular attacks, it will be unnecessary to give more than general rules for its application. If your adversary advance whilst he is in the act of making any feint in which he quits the blade, he must expose himself to this *thrust*, which should be taken by you at the precise moment of his stepping forward ; otherwise your movement will be dangerous, and therefore should not be attempted. After you have made an attack upon your opponent, which he has parried, if he *quits your blade* to make any *feint*, as a *return* before you recover on *guard*, he will be liable to this *time thrust*. In short, this movement may be correctly applied upon all wide and irregular *attacks*, in which your adversary's point is so far out of line at the moment of its being taken, that there is no danger of an exchanged hit ; as, in that case, the person thus attempting the *time thrust* will be totally wrong. It will perhaps not be improper to



state here, that, if you are hit by your antagonist whilst you are in the act of taking *any time thrust*, either *in* or *out* of opposition, it must arise *entirely* from your movement being either ill-judged or executed badly; therefore, in *correct fencing*, although both thrusts take effect, only his should be counted. In the execution of the time out of opposition, a *longe* is always necessary, from this movement being made during the opponent's feints, and not on the final disengagement, as in the former species of Time Thrust.

The *Remise* is made upon your adversary's quitting your blade to make a *feint* as a return too soon after having parried your attack; that is, before you recover on guard again. You deliver this *thrust* without recovering from your *longe*, but merely making a little inclination of the body backwards, to induce him, after he has parried your attack, to commence his *feint* too soon, under the idea that you are recovering to the position of the Guard.

*Time thrusts in opposition*, when made quite correctly, upon good attacks, are, perhaps, the finest movements in fencing; but young fencers should attempt them very seldom, from

the great danger of misjudging the attack, and thus exposing themselves to the certainty of being hit. The *time* out of opposition is attended with still greater danger, from its success depending upon the wideness and irregularity of your adversary's movements, rather than upon the security of your own situation, afforded by the opposition in the former species of *time thrust*.

Having now stated what, I conceive, to be the correct mode of making all the *Parades* used in fencing, the greater part of the *simple Thrusts*, *Feints*, and *Time thrusts*, with their technical definitions, the opportunities absolutely necessary for their being made with an adversary, and the proper mode of defence against them, I will endeavour to explain a practice called *Quarte* and *Tierce* with its *salute*, and also the *salute* usually introduced before commencing the *assault* in a fencing-room, or before company.



## CHAPTER V.

ON THE PRACTICE OF QUARTE AND TIERCE, THE  
COUNTERS, AND THE FENCING SALUTE.

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### SECTION I.

#### *Quarte and Tierce.*

IT was probably thought necessary, when fencing was comparatively little known, that there should be some intermediate practice for the pupil, between the lesson from his master and his making the assault ; for which purpose, it appears, he was taught to *longe*, from a proper distance, at the wall. This exercise was thence called by the French ‘*Tirer au Mur,*’ and was considered as conducive towards placing the learner well upon his legs ; accustoming him to measure his distance correctly, and to let his motions follow each



other in their right succession in making his *extension* and *longe*. Observation induced masters, as the *art* became better understood, to place pupils together for their mutual advantage; the one to *attack* by simple *disengagements*, and the other to parry by *Quarte* and *Tierce* alternately; which practice, from its origin, was called for a considerable time (and is even to the present day by fencers of the old school) ‘*Tirer au Mur.*’ It is now, however, generally known by the title of *Quarte and Tierce*, and, in its improved state, is not merely meant as an exercise for the scholar, but also as a graceful display of some of the principal motions in *fencing*: it should invariably be practised for, at least, a few minutes before commencing the assault. When fencing before company, it is never dispensed with. Although *Quarte and Tierce* appears very simple in its execution, it is exceedingly useful to fencers in all stages of their progress, and difficult to acquire so correctly, that all its movements come in their proper succession, and with the grace and accuracy characteristic of a *good fencer*.

Describe to me the method of thrusting *Quarte and Tierce* ?

For the better elucidation of these practices, it will be advisable to give instructions as if to both parties, since the movements described are so inseparably connected, that their correct execution depends entirely on the assistance which each derives from the other. Place yourselves in an upright position out of each other's reach, with the heels together, and the feet at right *angles* : then, keeping correct time, pass your foils gracefully across the left side of the body, by bending the right arm, and at the same time raising the left to its situation above the head, by a similar circular motion ; so that the arms pass each other on the left side of the body ; then place yourselves in the position preparatory to coming on '*Guard*,' but with the wrists in *Tierce* and the points considerably out of the line, so as to leave the body quite uncovered. Now advance the right foot and *fall* firmly on *Guard*, the wrist and point remaining out of line. Whilst in this position it is usual to pass the compliment of inviting



the opponent to *longe* first;\* when you have settled this point, let the one who is to commence *thrusting*, measure his proper distance, by making a *longe* at the left side of his adversary's body without touching him.† After pausing a short time in this situation, at the same instant the one will recover from the *longe*, and the other from his position on *guard*, with the hollow of the right foot brought close behind the left heel, the knees straightened, and the right arm completely extended in an oblique direction, so that the hand will be elevated above the head: the point must be rather lower than the wrist, and the left arm down as upon the *longe*. Now,

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\* The compliments passed formerly before either party would commence *longeing* *Quarte and Tierce*, were exceedingly troublesome; in some instances, when you had gone through the usual routine of politeness, and were *obliged* to begin, you were taught to do it with a bow, saying '*par obeissance*.' The propriety of offering the adversary to commence will naturally suggest itself to every gentleman, and also that the offer should not be pressed if refused.

† The pupil should be careful not to hit his opponent in taking his distance. I mention this, as it is frequently done by inexperienced fencers, and has been known to produce quarrels, being generally construed into rudeness.



carefully, from this position, salute in *Quarte*, by making that Parade with a wide and open motion, bending the arm and bringing the hand in towards the upper part of your chest before you commence; then do it slowly and with grace; at the same time turning your hand and directing the eyes to the side on which you are saluting: pause a short time in this posture, and then form the parade of *Tierce*, first bringing the wrist, with the arm bent, in towards the chest, then extending it slowly to the parade upon the same principles as in *Quarte*; with the head turned and eyes fixed.\* From this position now salute your adversary, by drawing your wrist in towards your head, with your point considerably raised and sword in line with his body: then

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\* That the motions may follow in better order, and that the compliment of the first *salute* to the company on both sides may be begun at the same time, it is customary for you to commence the *salute* always in *Quarte*, except when persons of more than ordinary consequence attend your practice, on which occasions you must each *salute* first towards that side on which they are seated; thus one party will commence in *Tierce* and the other in *Quarte*. It is almost unnecessary to say that if ladies be present, and all placed on one side of the room, the salute must be commenced towards that quarter.

drop your point and pass your sword round in front of your body, by making a circular motion with your right arm, and raising the left by a similar one; so that the arms may pass each other about the middle of the body, as they come to their separate situations in the preparatory position to coming on *Guard*: when thus placed, advance the right foot, and immediately *throw* yourself on *Guard*, with the wrist in *Quarte*. These movements constitute the *Quarte and Tierce salute*, which is never omitted before this practice. The *salute* being completed, and the blades joined, the person who has taken his *distance*, will now commence *longeing*. You will disengage, upon the principles before recommended, from the side on which the blades join, to the opposite one, marking the time between the *extension* and *longe* very decidedly, so that upon the adverse party making a simple *parade*, (either *Quarte* or *Tierce* as the *thrust* requires), he will meet the blade while you are on the *extension*; immediately upon which, notwithstanding his having *parried*, you will complete your *longe*, and let your foil fall back along your arm, which will of course be extended, so that the



point will, upon an inside *thrust*, be thrown back upon the outside of your right shoulder, and, on an outside one, upon your chest ; thus enabling you to see your opponent between your foil and arm on every *longe*, if the opposition be correctly formed. Upon an outside disengagement, your wrist must be turned in the position of Tierce, and again brought into that of *Quarte* as you recover from the *longe*. Particular care must be taken that you not only come firmly upon the *longe*, but also, that the whole of the movements be correctly executed and in their proper succession ; so that after the foot be once down upon the *thrust*, you may remain, like a statue, until you intend to recover into the position of the *guard*. This must be done, after a moderately long pause upon the *longe*, by bringing the point into line by a circular motion, gracefully executed, as you recover in the usual manner to this position ; carefully observing that the point must be presented to the opponent's breast before your foot touches the ground as you come on *guard*. After you have made about a dozen *longes* alternately in *Quarte* and *Tierce*, recover upon *guard* in the



position you were in before you took your distance: that is, with the wrist in *Tierce* and out of line, so as totally to uncover your body; which opening being given, your opponent will immediately take his distance, and you will, together, go through the *salute* as when you commenced.\* As your adversary has given you all the necessary *openings*, and has assisted you, by his parades, in *thrusting* at him, so you will now, in like manner, offer him your assistance in making his *thrusts* on you: thus, upon his coming on *guard* after *the salute*, join his blade on the *engagement* of

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\* If you are thrusting *Quarte* and *Tierce* before company, with the intention, afterwards, of making an assault, eight or ten *longes* delivered by each party will be quite sufficient; more might appear tedious, and would also fatigue you too much to fence afterwards with proper spirit; but if in the fencing-room with the master, or among pupils, for practice merely, then continue as long as you think necessary for your mutual advantage. You may, also, on such occasions, sometimes give additional interest to this exercise, by attempting to hit upon the disengagements; but this should never be done except among friends, and not even then without a previous arrangement to that effect; as it is considered not polite, unless it be understood to be for the purpose of practice on both sides.

*Quarte*, covering completely the *inside* of your body, so that you may give him a good *opening* over the arm; and, immediately upon his *disengaging* to that side, form the parade of *Tierce* with a smart jerk of the wrist, and remain on the parade until you perceive he is about to recover again; then drop your wrist, letting the point fall nearly to the ground,\* so that the whole of your body be uncovered, and remain on this position till he is properly fixed on *guard*, when you will again join the blades on the contrary side to that on which you were before the last disengagement. Press your adversary's foil out of the line, opposing the *fort* of your blade to the *foible* of his (which will both assist his thrust and your parade), and upon his *disengaging*, parry *Quarte*

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\* The pupil is cautioned against presenting his point to his adversary's body, after making the Parades of *Quarte* and *Tierce*. I notice this in consequence of Fencers frequently directing the point after the parade of *Tierce* in *Seconde*, and after *Quarte* in the position of the return of *Quarte*, letting the point remain opposite to the body, until the opponent is about to recover on *Guard*.



with a smart jerk, letting the point afterwards fall as you did before on the opposite side : continue thus, parrying *Quarte* and *Tierce* alternately, as long as your opponent wishes to continue his *longes* at you. When he feels disposed to cease, it remains with him to conclude the practice ; which is done, upon either disengagement, by making all parts of the thrust complete, except the motion of advancing the right foot ; instead of which, he will, as the parade is being formed, bring the heel of the left up close in front to the hollow of the right foot, with both knees straight.\* This is the final motion of *Quarte and Tierce*, and, of course, will be understood as such by the person on the defensive. You must recollect that you never finish your *longes* in *Quarte* and *Tierce* by this movement, except when your opponent commenced the practice. If you intend to make an *assault*, you will, immediately after this exercise, take your *masks* ; and, with them in your left hands, go through the *Fencing salute*, and, then placing yourselves

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\* It is always the person who is longeing that determines when the practice is to conclude.



out of each other's reach, to prevent any surprise, commence your *loose play*.



## SECTION II.

### *On the Fencing Salute.*

THE *Fencing Salute* being of no positive use to the fencer, considering him merely as a *swordsman*, who might, perhaps, object to any introductory ceremony towards an opponent with whom he is practising an art for the defence of his life, it may be necessary to state, that the *salute* is intended principally as a compliment to the company who may be attending to the practice in the *fencing-room*; although it should be remembered that a strict degree of politeness towards your adversary is, at all times, essential when using the foils; otherwise, fencing might frequently be attended with unpleasant results. The want of proper attention to this is too often the cause of quarrels and consequent duels in French regiments, where fencing is much encouraged

among the private soldiers. *The exercise of arms* being almost exclusively confined to gentlemen, it may appear unnecessary to give any other reason for making this *salute*, than the civility due from each party to the other, when commencing a practice for mutual advantage and amusement.

Commence the *salute* from the first position, by passing the sword gracefully across the body as in *Quarte* and *Tierce*, and then coming on *guard* in the engagement of *Quarte*. After pausing an instant in this position, you will *stamp twice* smartly, and then withdrawing the hollow of the right foot back to the heel of the left, straighten the knees, and at the same instant raise the right hand, having the arm extended in an oblique direction, so that the wrist will be elevated above the head: the point must be rather lower than the wrist, and the left arm dropped as upon the *longe*. After a short pause in this situation, you will come on *guard* again, by withdrawing your left foot back to the distance necessary for placing you in this position, at *one pace further backward* than you were upon first coming on *guard*. You will now *stamp twice a-*



gain, and then salute the company and your opponent as in *Quarte and Tierce* ; after which motions you will bring up the heel of the left foot to the hollow of the right, at the same time passing your sword round in front of your body as before described ; and when the point is properly presented, and the left arm is in its correct situation, you will bend your knees, and immediately advancing your right foot to the position of the *guard*, stamp twice. This is the final movement of what is called the Fencing Salute, all the motions of which should be made correctly at the same instant by both parties.

It is to be regretted that the same *salutes* are not taught by all masters. This want of uniformity is frequently the cause of what appears to the observer awkwardness in the fencers, though, in fact, it is the fault of their masters not adopting one general *salute*, which would enable pupils of different schools to meet, without previous arrangement, and go through all the introductory ceremony of fencing.



## SECTION III.

*The Counters, &c.*

I SHALL now notice the *Counters*, a practice of importance to young fencers, and which should consequently be attended to by them. This exercise being only intended for mutual instruction in the *fencing-room*, is commenced without a *salute*, and is continued as long as agreeable to both parties. Your opponent and yourself being well placed on *guard*, at a suitable distance, with the foils joined in *Quarte*, press his blade out of the line of your body: he must then immediately *disengage* and *longe* over the arm, which thrust you will *parry* by the *Counter in Quarte*, retaining well your position; after he has remained a short time upon the *longe*, he will recover to his *guard*, naturally pressing your foil out of the line of his body as he comes to this position; then seize the time of this pressure to make a *disengagement* upon him, which he must, in like manner, *parry* by the *Counter in Quarte*. You will

continue alternately *disengaging* upon your *opponent*, and *parrying* his *disengagements* upon you, until you feel that your movements are all correctly executed and in their proper order, according to our former lessons on the subject of the *extension* and *longe*, &c. You must also be careful that you do not make the *disengagement* too soon; that is, before your adversary is just about to place his foot down, upon his recovering on *Guard*. Unless you observe this very particularly, he will check you by a *time thrust*, which motion has been noticed in page 86, under the head 'Remise.' After you have made several alternate *disengagements*, either of you may deceive the *Counter in Quarte*, by doubling upon the adverse party, without giving previous notice of your intention; upon which he will follow the blade, having missed it in the *Counter in Quarte*, to the simple *parade* of *Tierce*.\* After this *parade*, upon your press-

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\* Upon the adversary *doubling*, the pupil is taught by most masters, to follow the blade by a second *Counter parade*, and thus to bring all *thrusts* to the inside of the body. The reason they assign for thus parrying two successive *Counters* is, that it supplies more completely the wrist: but I object to



ing him out of the line in *Tierce* as you come on *Guard* again, he will *disengage* to the inside of your body: this movement you must parry by the simple *parade* of *Quarte*, which will bring the blades into the situation proper for continuing the practice as before. The *Counters* are also commenced from the engagement of *Tierce* upon the same principles.

This practice cannot be too much recommended to young fencers, as it tends to give them precision in their movements, teaches them to *seize* the proper time for making their returns after parrying the *attack*, by shewing the danger of quitting the blade too soon, and also gives suppleness to the wrist in forming the *parades* in their natural succession.

After *Quarte* and *Tierce*, the Fencing Salute, and the *Counters* have been attentively practised, *longe* and parrying at 'all *Feints*,' should be commenced, which is the last step previously to attempting the *assault*. This practice con-

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this mode, because it gives the pupil a habit of attempting, in his practice, what it is impossible for him to accomplish upon a well made thrust in *fencing*, viz. the *parrying* two *counters* together.



sists in one party standing on the position of the Guard, to defend himself against the attacks of his opponent, who is not allowed to repeat any thrust on the longe, but must immediately recover after each attack.

The party standing on the defensive, is not allowed to make any *riposte*.

The practice of 'all feints,' is varied by the pupils alternately changing from the offensive to the defensive, and may be made an exceedingly interesting exercise, which young fencers would do well to cultivate with attention, previously to beginning the assault.

## CHAPTER VI.

### THE ASSAULT.

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#### SECTION I.

*On the most Secure method of joining Blades for the Assault.*

**W**HAT do you mean by the assault ?

Making the *assault* and *playing loose*, in the language of the fencing-room, are synonymous, signifying the practice of attack and defence, which consists in a just application of your lessons: it ought to be as correctly and carefully practised, as if with sword in hand. It will be necessary for me now to direct the attention of the pupil to the practical application of the lessons in the *assault*, the *mere movements* of which should almost be mechanical: for the mind must be so fully employed in discovering and counteracting the designs



of your opponent, and concealing, as much as possible, your own, that, upon the proper opportunity being given, the hand must instantly execute what the mind conceives, without any after consideration of the manner in which the particular motion is to be made; as that loss of time would most probably prove fatal to its success. Whilst making the *assault*, you must, for safety, always wear a *fencing mask*, and *glove*.

The first thing the attention of the young fencer should, naturally, be directed to, is, the most secure manner in which he can come into the position of the *Guard*, when opposed to an adversary ready to take every advantage of his inexperience. That your opponent, therefore, may not have an opportunity of surprising you by a sudden attack as you stand on *Guard* within distance, it is in most cases an advantage to you to let him place himself in this position first; so that you may, out of distance, join his blade at your leisure, and thus prepare yourself for defence before you fall on *Guard*. I wish now to direct the attention of the pupil particularly to the relative situations in which he should always endeavour to make the blades meet,



when standing on *Guard*, opposed to an adversary. This advantage of position, although very little attended to, from its being but indifferently understood, is, I venture to say, of the utmost importance. What I mean by an advantageous situation is, the commanding, on either engagement, the *foible* of your opponent's sword with the *fort* of yours, so that his point may be pressed out of the line of your body, on the side on which they cross: this will give you considerable advantages, some of which I will endeavour to explain. By pressing your adversary's blade out of the line, you *uncover* his body in the same proportion that yours is *covered*; and, by your superiority of situation, in opposing *fort* to *foible*, have, perhaps, the most favourable opportunity of delivering a straight thrust, which, from the circumstance of your not being obliged to quit the blade, during its execution from this position, may be considered one of the safest attacks used in fencing.

Whilst advancing into distance, it is an object of importance to have one side of your body secured by your position; particularly that side on which your antagonist's blade is

opposed to you ; so that, if he commences an attack during this movement of yours, he must *quit* the blade in order to direct his *thrust* or *feint* to any opening afforded him by your position ; and the opportunities of attack given being few, his designs will the more easily be discovered.

The command of your *opponent's* blade, whilst *he* is advancing into distance, is equally an advantage ; for, if in his movement to gain his distance, he either allows you to *command* his *foible* with your *fort*, or drops his wrist, you have an excellent opening for the delivery of a *straight thrust* ; or, should he, whilst stepping forward, attempt to change the *engagement* of the blade from one side to the other, this will afford you a good opportunity, either of making a simple *disengagement*, or of commencing a *feint* before he rejoins your *foil* on the opposite side.

In short, the commanding your opponent's blade almost obliges him to effect some change in your relative situations, before he advances into distance ; which attempt, most probably, is favourable to an attack on your



part, from your foreseeing the necessity of such previous movement.

If, on the contrary, he advances without altering your position, he lays himself open, as I before said, to your *straight thrust* taken upon his advance.

I wish to impress it upon the recollection of the pupil, that it is generally an advantage, whilst standing in the position of the *Guard*, to have one side of the body covered, and to command the adversary's *foible*.

When your adversary is within the reach of your *longe*, advance your point a little towards his body without quitting his blade, which will oblige him immediately to cover himself on the side thus threatened, or to change his engagement. Either of these movements will give you an excellent opportunity (if the proper time be taken), of making a simple and rapid disengagement.

*Straight thrusts* and simple disengagements, executed with vigour and quickness, should frequently be attempted, even though they do not succeed in hitting; for unless you sometimes make use of simple *thrusts* and *disengagements* for your *attacks*, you cannot



expect your opponent to *answer* them when they are offered as *feints*, since he will easily perceive that they are *merely feints*.

This counsel should be particularly attended to when fencing with a stranger, with whose peculiar mode of defence you are necessarily unacquainted.

Quick *simple thrusts* are almost the only certain way of ascertaining his favourite parades, and consequently of knowing by what *feints* to attack him with a probability of success. The suddenness and rapidity of your attack will inevitably extort from him the secret of his favourite defence.

I now suppose the pupil able to execute and thoroughly understand all the foregoing movements; and will, therefore, proceed to give a few simple lessons for the practical application of the above instructions. For a farther elucidation of the subject, I shall sub-join such notes as the occasion may seem to require.

## SECTION II.

*On the Practical Application of the Lessons in the Assault.*

Blades joined on the inside.

1. { A. Presses the blade.  
B. Disengages over the arm.

Repeated.

2. { A. Parries the disengagement over the arm by *Tierce*, and immediately thrusts *Seconde* with an extension.\*  
B., As rapidly as possible, defends himself against *Seconde* by either *Octave* or *Quinte*, as he is recovering.

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\* All returns made with the extension merely, must be delivered before the adversary recovers after making his attack.

## Blades joined on the outside.

3. { A. Presses the blade.  
B. Disengages to the inside.

## Repeated.

4. { A. Parries the disengagement by Quarte, made with a smart jerk of the wrist, and returns immediately a straight thrust with an extension.  
B. Recovers quickly, defending himself with Quarte.

## From the inside.

5. { A. Makes one, two.  
B. Parries the thrust by simple Quarte, and, as A. recovers, pressing B.'s blade out of line, he, (B.) will *cut over the point*.
6. { A. Makes one, two, three.  
B. Parries the thrust by Tierce, and, as A. recovers, returns Feint Seconde.



- 7 } *A.* Disengages over the arm,  
 } *B.* Parries the counter in Quarte.
- 8 } *A.* Doubles over the arm.  
 } *B.* Parries by Tierce, and, as *A.* recovers,  
 } returns Feint Seconde.
- 9 } *A.* Doubles and returns inside.  
 } *B.* Parries by Quarte, and, as *A.* recovers,  
 } pressing him out of line, he will cut over  
 } the point and disengage.

These three last movements may be repeated from an outside engagement, only with the variation of the Parades and Ripostes of the party defending, as the relative situations may render it necessary.

From the inside.

- 10 { A. Makes one, two, and deceive the circle.\*  
 B. Parries it by Octave, and as A. recovers,  
 disengages over his wrist, and longes inside  
 of the arm. †

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\* I adopt this expression as the *name* of the movement. Language more grammatically correct might tend to confuse the pupil by its variety.

† I repeat that the pupil must thoroughly understand, that when I desire him to make any feint, it is taken for granted that the opponent will execute the corresponding movements, on his part, necessary for the completion of such feint. One, two, three, cannot be made without the defending party's forming two simple parades; neither can the *doubling* be performed without a *counter* being attempted on the first movement. I wish it also to be understood, that parades recommended to be used against particular *attacks*, are not to be made until the last disengagement of such feint, however complicated it may be: for instance,—the opponent *doubles* upon you from the inside, his *thrust* should be parried by Tierce: thus, you answer his feint by Counter in Quarte, which parade he deceives; and upon his final disengagement and longe, you stop him by Tierce.

From the outside.

- 11 { *A. Makes One, two, and deceive the Counter.*
- 11 { *B. Parries Tierce smartly, and ripostes straight over the arm, before A. recovers into the position of the Guard.*
- 12 { *A. Attempts to change the engagement to Quarte.*
- 12 { *B. Upon perceiving this intention, Counter disengages to the outside, whilst A. is in the act of bringing his blade round to Quarte.*

To be repeated from the inside.

An attempt on the part of the adversary to change the engagement, either from the outside or inside affords, if the time be properly taken, an exceedingly good opportunity of commencing any of the preceding feints.



From the outside.

- 13 {
- A. Retreats.
  - B. Advances with his wrist low.
  - A. Taking well the moment of B.'s stepping forward, siezes the *foible* of his blade and *longes* straight over the arm.

From the inside.

- 14 {
- A. Changes the engagement from Quarte to Tierce and then retreats one decided step, preserving his point well in line.

This movement will most probably procure him one of the following favourable opportunities of attack.

- 15 {
- If B. advances to regain his distance, allowing A. to retain his advantage of command of position, A. will seize well with his *fort* the *foible* of B.'s blade, and, raising his wrist, will *longe* straight over the arm.

16 { If B. whilst advancing, attempts to press A.'s point from the line of his body, he will take the opportunity of commencing the feint *One, two*, to the outside, which he will complete with spirit during the advance of the adversary.

17 { If B. attempt to change from *Tierce* to *Quarte*, to regain his former position whilst advancing, that will likewise afford A. an excellent opening for commencing *One, two*, to the inside; but it is essential that the exact time of the change be taken for the commencement of this movement; or else the advantage will be completely lost.

Corresponding opportunities of attack are given, after you have retreated and changed the engagement from *Tierce* to *Quarte*.

But if the design of A. in changing his position be correctly understood, it will afford B. the following favourable opportunities of counteracting all the movements made, and turning them to his own advantage, thus:

## Blades joined on the outside.

- 18 {
- A. Retreats.
  - B. Advances, his wrist low *by design*.
  - A. As he advances, longes straight over the arm, which thrust
  - B. Parries, either by *Prime* or high *Tierce*, and immediately delivers the return in *Seconde*.

## Inside.

- 19 {
- A. Presents his point to B.'s breast as he is advancing, which he will press out of line in *Quarte*, to give A. the opening for the commencement of *One, two inside*, and upon his making this feint,
  - B. Will seize well the moment of his last disengagement, and take a *time thrust* in *Octave*.



## Outside.

20 } B. Will attempt to change his engagement from *Tierce* to *Quarte* whilst advancing; thus offering A. a favourable opening for the commencement of One, two, by a Counter disengagement to the inside; which B. being prepared for, he will receive him with the *Time* in *Octave*.

21 } B. Will advance, covering the outside of his body completely by a strong opposition in *Tierce*, and leaving a considerable opening under the arm; this, in all probability, will induce

A. To make *Feint Seconde*, which gives

B. An excellent opportunity of taking the time over the arm.

- 22 { *A.* Executes an attack, terminating inside of the arm, and upon its being parried by *Quarte*, immediately makes a false recover, to induce the adversary to leave the blade too soon.
- B.* Deceived by this movement, quits the hold he has of the sword, to commence a feint as a riposte, imagining that *A.* is in the act of recovering to his position on Guard.
- A.* Immediately seizes the opportunity of *B.*'s leaving his blade, and makes the remise upon him, which is simply completing his *longe* at the opening afforded by *B.*'s feint.

## SECTION III.

*On the comparative advantages of the Feel of the Blade,—  
of Quickness of Sight, and Rapidity of Movement, &c.*

IT is frequently said that great natural rapidity of movement and quickness of sight are essential, and even indispensable requisites towards forming a good Fencer.

This is certainly not the case. Although these endowments are of use, and if other things be equal, give a decided superiority to the party possessing them, yet neither quickness of sight, nor great rapidity of movement, can be considered a *sine quâ non* in Fencing.

The *feel* is of more general use than the sight in fencing. By the feel we learn the relative situations of the blades ;—by the feel we know if the adversary is on the point of commencing an attack ; and it is frequently by the feel that we acquire a knowledge of the Parade with which he proposes to *answer* the first movement of our *feint* upon him ;—as few persons will, I think, venture to affirm, that their second movement, in making the attack, has been de-



cided upon from *having seen the intended Parade* of the opposing party.

It will hence be observed, that the *feel of the blade* is of considerable service; that natural rapidity of movement and quickness of sight are also of importance—but that a quick, clear, and decided judgment must be considered as the most valuable excellence in an accomplished fencer.

The principal use of a correct eye is measuring exactly the distance. In this particular, it is really of essential service, because it is a most material object to judge the distance accurately, that we may regulate our style of attack and defence according to the natural advantages or disadvantages which may happen to be attached to us;—that we may take a position where we can hit our opponent, (if the advantage of length be in our favour), and he cannot reach us; or, if the adversary have the advantage of superior length, that we may manœuvre the getting into distance, by advancing or by false attacks. The judgment which is requisite for a correct knowledge of distance, appears to be such as almost every man

can acquire; it seems to be entirely dependent on practice.

Rapidity of execution is only necessary in the delivery of a simple disengagement, or in a straight thrust made as a riposte; but, even in these cases, it would be of little service, without correct judgment in the timing, and precision in the delivery.

I repeat, it is not quickness of sight, or rapidity of movement, that will alone constitute a good fencer.

In fencing, intellectual superiority is alone triumphant. An acute observation of what is actually taking place in the game—a thorough knowledge of our own resources—a complete acquaintance with all the simple movements, few, indeed, in themselves, but capable of infinite combinations, with readiness in their application, form the basis of an expert swordsman.

The adversary's favourite mode of attack and defence should be discovered—the means of opposing them instantly adopted. If he be equally skilful with yourself, then comes the interesting part of the art: scheme opposed to scheme in the attack and defence, until the



less adroit in stratagem yields eventually to the better constructed plans of his opponent.

Fencing is so far from being mere bodily exertion, that unless the mind be totally engaged in the pursuit of it, nothing like perfection can ever be attained in the art.



## CHAPTER VII.

### ON LEFT-HANDED FENCERS, &c.

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#### SECTION I.

##### *Left-hand Fencers.*

I BELIEVE the only useful advice I can give for encountering left-handed men, is to recommend the pupil to get frequent practice with them; as the advantages which they at first appear to possess over others, arise from their having frequent opportunities of practising against the right hand, whilst, on the contrary, left-handed persons are comparatively seldom met with in fencing-rooms.

This circumstance gives their positions and movements an appearance of novelty, exceed-

ingly annoying to an amateur who has not studied these reversed fencing evolutions.

*Cœteris paribus*, nature has given the left-handed man no advantages in fencing which the right-handed man does not also possess ; any difficulties, therefore, arising from the inverted positions will be easily overcome by practice, and occasionally getting lessons from your master with his left hand.

In actual combat the left-handed person labours under a serious disadvantage, as many wounds of the lungs alone have been known to do well, which, if carried to an equal depth on the left side, would immediately have produced fatal consequences by wounding the heart.

## SECTION II.

*On Irregular Fencers.*

“FERALLIEURS,” as they are called by the French, or irregular fencers, being very often met with in all fencing-rooms, it is necessary I should notice them, and lay down some mode of defence which may be generally applicable to such of their movements as deviate materially from the established rules of the art.

For instance, there are persons who, upon being attacked, instead of making the least defence, will, at the same instant, attempt a straight thrust upon their adversary ; and thus, if they succeed, *a mutual hit* will be the result.

If this mode be objected to upon the score of its incorrectness, it is replied that, as the hits were delivered at the same moment, (which is frequently the case), they are equally good ; or the objector is sometimes told,

\* *h*



that he should have secured himself by a proper opposition.

This, however, is not correct reasoning ; for if I commence the attack, my adversary, being aware of the object intended on my part, ought, upon the plainest principles of nature, to attempt a defence : for, by endeavouring to effect an exchange of thrusts, the greatest success he can possibly meet with is the destruction of both of us. This, surely, cannot be the object of any *fencer* ; nor do I believe that, sword in hand, any man, however ignorant of the art, would be bold enough to incur almost the certainty of receiving his adversary's point in his body, for the mere chance of making an exchange hit.

This desperate game is more frequently played with the foil than with the sword.\*

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\* Mr. Arnold, one of the best amateur fencers of the present day, relates the following anecdote of himself and the late Monsieur Mollard, fencing-master at the Royal Academy, Woolwich.

Mr. Arnold and a friend, in making an assault together before Monsieur Mollard, were accustomed to attack each other in the most wild and irregular manner ; frequently running in

There is another mode adopted by these "Ferailleurs," exceedingly annoying to young fencers.

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instead of longeing, to the great annoyance of the old gentleman their master. Upon such occasions he would tell them, "that he had seen many duels take place, and had himself fought some; and they might rely upon it, that no man, unless he were a fool or a madman, would ever run thus upon the point of a sword." These gentlemen were not so easy to be convinced; and they contended it was impossible for men to be cool enough to stand at the distance of a longe, and defend themselves, strictly, according to principles, with a sword opposed to their breasts.

Here the matter rested for a week or two: but at the end of that, after they had taken their lessons one morning, they were not a little surprised to find the foils given them for the exercise of the assault, tipped at the button with about the eighth of an inch of sharp point.

"This," Monsieur Mollard carelessly told them, "would not hurt, but only just draw blood, and serve to shew more correctly when a hit was received; besides," he added, "it would accustom them to fencing against the point."

He recommended them, therefore, to continue their practice as usual. Mr Arnold and his friend, thus armed, placed themselves immediately out of each other's reach, and after advancing and retreating several times, began false attacks, and longes out of distance; but both of them appeared determined not to come close enough for his opponent to hit him with a longe.

Monsieur Mollard, after frequently enquiring why they did not begin according to custom, his patience at length being quite exhausted, started up with this emphatic enquiry:—  
"Are you not ashamed, gentlemen, after talking of running



After making an unsuccessful attack upon you, instead of recovering into the position of the guard, to prepare for the riposte, they remain upon their *longe*, repeating their thrusts two or three times, so that, although your parade has been correctly formed on the first attack, yet if your return be not immediately made, it is very probable that their repeated *pokes* may occasion a mutual hit, unless you are prepared for this irregular style.

Turning round after making an attack, to prevent the return being given on that part of the body where thrusts are counted good; making use of the left hand for the same purpose, and twisting the body into positions unexpected by the young amateur, form, frequently, part of the "Ferailleux's" fencing.

When you suspect that you are opposed to a fencer of this description, place yourself out of his distance, and let all your movements be

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upon the *point of a sword*, to be thus standing out of each other's reach, terrified at moving within sight of the eighth part of the *point of a needle*."

This reproof had the desired effect; and from that time, Mr Arnold says, they wisely attended to the advice of their master.



simple, close and decided, until you have ascertained in what manner he intends to attack you.

If you find he designs longeing at the same moment with you, attack him seldom; but when you do, let it be in a decided manner, in one of the following ways.

Make, from the inside, *One, two* without longeing, and without attempting to go home to the body, merely that you may induce your opponent to commence his favourite *straight thrust*: this you must *parry* by a smart jerk in *Quarte*, and immediately return your *thrust* home on the same line, before he has time to rejoin the blades, or to repeat his *poke*. You may, if you prefer it, after this same *feint, One, two*, take the *Time thrust in Octave*, upon his *longeing* inside of the arm as you anticipated. This false attack is likewise made upon the outside on precisely the same principles, but, of course, *Tierce* or *Prime* must be the parades used against your adversary's *thrust*, and, in all cases, your *riposte* must be on the same line with the parade, and delivered immediately. The *Time* over the arm may also be taken on this occasion.

If your opponent keep an extended guard, and allows you to get a good hold of his blade with yours, the safest mode of attack will then be, never to quit his foil whilst delivering your *thrust*. This is to be done by binding the blade in *Flanconnade*, or, from the position of *Circle*, returning over the arm, or, from *Prime* turning the wrist suddenly to *Quarte over the arm*, without quitting the blade whilst you make the attack.

Which of these movements is preferable, must be determined by the relative situation of you and your opponent at the time you meditate your attack. During the execution of them your blade never quits your adversary's; and when your sword is brought into line upon the side on which the *thrust* is to be finally delivered, then his point, from your *opposition*, is necessarily turned quite out of the direction of your body. If these *thrusts* be correctly made, they are, perhaps, the safest that can be attempted with a *fencer* who tries to exchange hits with you; but you must be particularly careful to prevent his leaving your blade during the time you are executing your attack.



In fact, when fencing with a person of this description, the less you quit his blade the safer your game will be. Sometimes simple *disengagements* and *straight thrusts* may be made with success, if they are executed with great quickness and precision, and the opposition is well attended to; but more complicated *feints* will always give the irregular *fencer* an opportunity of making his favourite exchange-hit, which the more skilful must try to prevent.

If the adversary attack, and, whilst on his *longe*, repeats his *thrusts* without attempting to recover or defend himself against the *riposte*, it will be necessary, for your security against his irregular hits, that you judge correctly the first attack he makes upon you, upon which form a *decided* and *strong parade*: this will send his blade out of the direction of your body, and before he can bring his point into line again to repeat his *thrust*, you will return *straight* upon him. To do this well, it is essential that you be firmly placed in the position of the *guard*, and that you remain so whilst forming your parade and executing your *riposte*. In some cases it is more safe



merely to *parry* these repeated attacks, (which are in general very simple), and not attempt any return, until your opponent, having fatigued himself and exhausted his stock of *pokes*, is about to recover. A very favourable opportunity is then given to make your return, which must be executed with spirit. To do this with safety you must be at a very good distance from your opponent.

If any irregular method be adopted to cover that part of the body where *thrusts* in fencing are counted, and you are thus deprived of the possibility of hitting your opponent after having deceived him, it becomes necessary that you should mention the impropriety of such unfair conduct. Such persons should be informed that if *hits* are accounted good in fencing only when delivered upon a certain small portion of the right breast, this regulation of the school is merely for the advantage of the practice, as it obliges the fencer to be more precise in the delivery of his *thrusts*. It is, therefore, understood that this part of the body should be fairly opposed to the adversary and defended by the sword alone.

But if the right breast be hid by any extraordinary and unfencer-like manœuvre, then it becomes necessary to make a fresh arrangement, and count *hits* upon that part of the body that is made to take place of the right breast. I shall say nothing farther on the subject of these '*ferailleurs*,' than to recommend *young swordsmen* not to fence any more than they can avoid with such persons, as it will only injure their practice, and probably give them bad habits.



## CHAPTER VIII.

### ON DISARMING.

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SINCE many masters of the old school, and some, too, of the present day, have treated *disarming* as a matter of importance in the art, it is necessary I should show the pupil the methods by which it can be accomplished *foil in hand*, in the fencing-room; at the same time demonstrating how incompatible it is with good fencing, from its danger and inutility in the field.

You may be disarmed by allowing your adversary, with the fort of his blade, to get a great command of the foible of yours in the position of *Quarte*, if he perform the following movement: Upon feeling that he has the command of your foible, he must, quickly and with a smart jerk of the wrist, bind the blade from *Quarte* to *Quinte*, with his point directed to your body under the arm in *Seconde*. This movement is the same thing as *Flanconnade*,



except that it is executed with a violent jerk from the wrist, and that the hand, during its execution, is turned to the position of *Quinte*.

By your adversary's taking you by surprise, changing the engagement suddenly from the position of *quarte*, and making a strong beat on the *foible* of your blade, with the *fort* of his in *Tierce*, you may either be disarmed, or have your foil thrown sufficiently out of your grasp to enable him to deliver his thrust before you can recover yourself.

If you do not immediately recover after an attack, to which your opponent has parried *Prime*, you allow another favourable opportunity for him to change quickly to the parade of *Quarte* made over your point, whilst your wrist remains in an elevated situation on the *Longe*. If his parade of *Quarte* be made smartly, and with a full command of your *foible*, the result will be similar to that noticed above. These are almost the only means by which disarming can be attempted with any probability of success, even with the foil in hand. There are, however, various other movements occasionally taught for this purpose; such as,—upon your opponent's *longe*,

getting his foil under your right arm, and placing the pummel of your sword under\* the shell of his; then, by suddenly drawing back your arm, forcing the handle out of his grasp.

Another method is, raising your adversary's sword hand, upon his longeing at you, and securing his point at the same time under your left arm; then immediately seizing the *hilt* of his sword with your left hand, whilst you advance your left foot in front of your right.

There are, indeed, innumerable methods of disarming shown in some of the old treatises on fencing; but as they appear to me equally absurd and impracticable, I shall not notice them any farther. My object in this publication is not to dwell upon movements which I do not recommend, but to place before the amateur, in as concise and clear a way as I am able, those only which I conceive would really be of utility in the field.

You will almost wholly counteract the designs of persons wishing to disarm you, by

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\* The under part of the Shell is that towards the Pummel.



never giving them what is technically called the command of the blade. This security is easily attainable, if you observe the following directions.

Upon the blades being joined, get your point as close down as possible to the *fort* of your opponent's foil, which will prevent his obtaining the command of a sufficient quantity of the weak part of yours to at all annoy you; or, you may draw in your arm and raise your point considerably when you come on guard; and, upon the blades being joined, always keep your *fort* opposed to your adversary's *foible*. Either of these precautions will prevent his ever having sufficient power over you—even to attempt his trick, as it can never be accomplished unless you, in some way, allow great command of your *foible* to be obtained. The only advantage of disarming is the annoying persons with whom you practise; for it is rendered nugatory sword in hand, by the use of a sword-knot, with which, I presume, every person well acquainted with the weapon, takes especial care to fasten it to his wrist in a serious affair. It will thus be clearly perceived, that as the manœuvre of



disarming is defeated by the common precaution of fastening your sword in your hand, it can, therefore, answer no other purpose than that of making your play heavy and unpleasant; whilst, at the same time, it takes from your quickness, in consequence of the strength it requires for the execution of its movements, and affords your adversary most favourable moments of attack, whilst you are binding his blade.

In short, I consider *disarming* as characteristic of unskilful fencing, and again advise young fencers, who wish to become expert in the art, never to attempt it; since perfection in the *trick* can only tend to render their fencing disagreeable with the *foil* and ineffective with the sword.

*Volting, demi-volting, Perouetting,* parrying with, and opposing the left hand, are manœuvres now totally disused in fencing.

## CHAPTER IX.

### ON ERRONEOUS OPINIONS.

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**T**HERE are persons who imagine that a knowledge of fencing is subversive of natural courage, as it shews you the imminent danger to which you are exposed in every movement you make with sword in hand ;—that this knowledge would induce great nervous indecision, when opposed to an adversary in a serious affair ; whilst, on the other hand, a man unacquainted with the art, and consequently not aware of his danger, might, from the decision of fearless ignorance, succeed against a moderately good fencer.

This reasoning is as absurd, as it would be to suppose, that a man totally unacquainted with anatomy, would perform an operation



better than an accomplished surgeon. For surely it may, with equal propriety, be urged as a recommendation of the former, that he is not aware of the danger he incurs of killing his patient, by wounding arteries, or injuring *viscera*: while the latter is restrained, by caution, from a knowledge of the difficulty attendant on his undertaking.

*Secret Thrusts.*—I am frequently asked, (and I suppose the same question is often put to other masters), Whether there are not certain *secret thrusts*, which Professors reserve for themselves, or sell for an extravagant remuneration. The erroneous idea of there being infallible movements in fencing, must have originated in one of the following causes.

Certain masters, ignorant of the art they *pretend to teach*, finding themselves over-matched by amateurs, (perhaps their own pupils), in order to conceal the inferiority of their practice, have endeavoured to make the inexperienced scholar imagine, that they were not willing to divulge all the thrusts in their profession.

Others, destitute of all principle, having met with persons who wished to become fencers,



without giving up the time and labour necessary to a finished acquirement of the art, have pretended to *sell* them *secret passes*, applicable on all occasions.

Either of these causes will account for the ridiculous notion of the existence of *secret thrusts*.

To shew the great absurdity of supposing any mode of attack which is not to be counteracted by some of the usual *Parades* of the art, it will only be necessary to recall the attention of the pupil to the three divisions of the body, which comprehend *every possible opening*, that can be afforded in any position into which you can place yourself. For each of these openings, it will be remembered, there are *two* distinct simple *parades*, which fully answer every *thrust* that can be made at the body; and added to these, are the round *parades*, which, if made wide, form the entire circle of that part of the person exposed in fencing.

Since the defence with the small sword is so simple and perfect, it will plainly follow, that no *hit* can be given otherwise, than through rapidity of movement, in the delivery of

*simple thrusts* at wide openings, afforded by the position of the opponent, or by well conceived feints; these induce him to cover his body where there is no real danger, by a sudden parade, and so leave exposed that part against which your *thrust* is *really* meditated, and where you immediately deliver it, whilst he is in the act of answering your feint.

It will thus appear, that every *thrust*, during its execution, is a *secret*; but the moment it is completed, it is understood by all fencers who have seen the progress of its execution.

Such *secret thrusts* as the ignorant or designing *Charlatan* pretends to the knowledge of, are, therefore, mere chimeras.

So great is the infatuation of many persons on the subject of this infallible receipt for running people through the body, that some years since, a nobleman, to whose sons my father was at that time giving lessons of fencing, was so incensed at a doubt being entertained of the infallibility of a *secret thrust* he had learned on the Continent, that he invited my father to a trial of its efficacy.

His Lordship, after a few extraordinary movements, attacked my father with his infal-



lible *thrust* which the latter *parried*, with ease, and in the return, gave his illustrious opponent a palpable hit. Whether this convinced his Lordship or no, I will not pretend to say; but from that time forward, the kind attention he had before always shewn my father, was visibly on the decline, and he was henceforth allowed to give his instructions to the sons, without the presence of his Lordship, who a short time afterwards took occasion to let them discontinue their fencing lessons altogether.

I have been diffuse in animadverting on this subject, to correct, as much as possible, every species of *Charlatanrie* that may creep into the art through the ignorance or cupidity of its professors.



## CHAPTER X.

### NECESSARY QUALIFICATIONS FOR A MASTER, &c.

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#### SECTION I.

##### *Necessary Qualifications for a Master.*

**T**HE scarcity of really scientific masters must, I think, be the principal reason that so few good theoretical and practical amateurs are found.

A master, to be properly qualified to commence instruction from the first positions, and to continue useful through all the stages of improvement, until the pupil be an expert fencer, must himself be a perfect adept in the theory of the art, and equally skilled in the practical application of his theoretical know-

ledge. The learner will thus derive the advantage of always having a model to which he can refer as a standard of excellence to reform errors in his own theory or practice.

Besides possessing a thorough knowledge of the theory, and the power of applying it in the assault, it is also necessary that the teacher should be able to communicate his knowledge to his pupil, by easy and well-arranged progressive lessons; making him understand when and why every motion is made.

The extreme difficulty of acquiring sufficient excellence in the art to become, at the same time, a scientific master and superior practical fencer, will account for the number of professors we meet with whose talents are below mediocrity.\*

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\* During the visit which the celebrated Chevalier de St George paid to England, he and my father were sent for from London, to have the honour of fencing together before his present Majesty, then Prince of Wales, at the Royal Pavilion, at Brighton.

After the assault, the Prince expressing his satisfaction, said "Monsieur Roland, tire bien;" to which St George replied "Monseigneur, C'est peu de le voir tirer, il faut le voir donner leçon."



This applies particularly to England, where fencing, until lately, was but comparatively little cultivated, and where, therefore, good fencers not meeting with due encouragement, did not find it their interest to remain; while bad ones, on the contrary, sought a country where their imperfections were less likely to be discovered.

*“ Dans le royaume des aveugles les borgnes sont rois. ”*

I am, however, happy to observe that the cultivation of fencing has, of late years, increased so much in England, that both the Universities, and nearly all the Public Schools (and most private ones too, of any extent), have fencing masters who attend them regularly. The consequence is, that there are

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Upon this the Prince desired my father to give a lesson to some one of the masters then present, with which he appeared much gratified, and after paying my father some encomiums upon his style of demonstrating the science, his Royal Highness was pleased to request he would send him a pair of foils, masks and gloves, for which he returned a princely acknowledgment.



amateurs now of almost first-rate talent in England, whose fencing education has been acquired as a recreation at School, or during the short time usually spent at College.

It will, perhaps, not be improper for me to add, that I have the pleasure of seeing daily such promising prospects in many, and I might say in most of my pupils, as to convince me that the English are, from temperament, particularly adapted for fencers; possessing a cool calculating mind,—a persevering disposition,—strength and activity of body necessary for the continuance of the exercise, combined with that general love of competition, which causes them to arrive at a remarkable degree of excellence in all they undertake.

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## SECTION II.

### *Thrusts accounted Good in correct Fencing.*

HITS are considered good between the waistband and the neck, on the right side of the body, but not in the right arm.

It will, perhaps, appear singular to persons unacquainted with the art, that, since all the parts of the body are equally vulnerable, thrusts should be accounted good on so small a portion of it only. This rule has been established with a view to promote the perfection of practice ;—to render a certain degree of closeness and precision necessary, even in fixing the point ;—and of so much importance is this to the young amateur in particular, that it would tend greatly to his improvement if the diameter of that part of the body, where thrusts are accounted fair, were even still more reduced in size ; as then nothing but completely deceiving your adversary would ever enable you to get a hit.

“ *Coups fourrés,*” or mutual thrusts arising from both parties, by accident, attacking at the same time, are not counted good, unless one person fail in fixing his point correctly, and the other succeed ; in which case, the hit taking effect is counted. But if, upon your making an attack, your adversary, feeling he is unable to defend himself, makes a mutual thrust intentionally, then, whether



your point takes effect or not, his thrust must not be counted.

Masters cannot be too peremptory in suppressing this style of fencing, which is utterly subversive of all principles of the art, as well as of common understanding.

If a hit be delivered *immediately* after your opponent has lost the grasp of his foil, it is considered fair; but if sufficient time has elapsed for you to perceive his discomfiture before the delivery of your thrust, then it is not deemed honourable to take the advantage, and the thrust is consequently lost.

All use of the left hand, for the purpose of covering the right side of the body, or parrying, is looked upon as unfair, and is not allowed in regular assaults.

The same may be said of volting, or any manœuvre that does not give the opponent a fair opportunity of hitting the right breast; as that part of the body is understood to be defended only by the sword.



## SECTION III.

*A few Short Maxims which the Young Fencer will do well to keep in his Recollection.*

1. ALWAYS place yourself on Guard out of the possible reach of your opponent's Longe.
2. When you present the foils, give the choice without pressing.
3. Neither appear to exult at giving thrusts, nor show ill temper at receiving them.
4. If you are much inferior, make no long assaults.
5. Make no movement without considering its probable consequences.
6. If the eye and the wrist precede the foot, the execution will be just.
7. Avoid making all uncertain and dangerous attacks.
8. If you can hit without a feint, make none; two motions being more dangerous than one.
9. Be not angry at receiving a hit, but by keeping your temper, endeavour to convert your present loss to your future improvement.

10. Before you applaud a thrust, examine if it be not effected by accident.

11. Endeavour to discover your adversary's designs, and to conceal your own.

12. Although your positions be firm and vigorous, they cannot be correct unless they accord with those of your opponent.

13. A good fencer fights more with the head than the hand.

14. Twenty good qualities will not make a perfect fencer; one fault prevents your being so.

15. Judge of a thrust by reason rather than from its success.

16. To know what you may risk, you must know what you are worth.

10. Before you explain a third example if it be not effected by accident.

11. Endeavour to discover your adversary's desires, and to correct your own.

12. Although your position be firm and vigorous, they cannot be correct unless they

accord with the *ratio* of your position, or with the *ratio* of the good, forasmuch as they agree with the

good than the bad.

13. Twenty good positions will not make a good argument, and twenty bad positions will not make a bad argument.

14. A chain of a thought by reason rather than by authority is more convincing.

15. A chain of a thought by reason rather than by authority is more convincing.

16. A chain of a thought by reason rather than by authority is more convincing.

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21. A chain of a thought by reason rather than by authority is more convincing.



LIFE  
OF THE  
**CHEV. ST. GEORGE,**

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[As it must be interesting to every lover of the Art to know something of the most celebrated Fencer, who has, perhaps, ever made his appearance in Europe, any introductory apology for giving a short account of the Life of the Chev. St. George, would be unnecessary in a Treatise on Fencing; I therefore, without farther preface on the subject, give the following from a new edition of the late Mr Angelo's Work, published a short time since in London, by his Son.]

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**T**HE Chevalier de St. George was born at Guadaloupe. He was the son of M. de Boulogne, a rich planter in the colony, and who became the more fond of him, as he was the result of an illicit connexion, a circumstance by no means uncommon in the West Indies. His mother was a negress, and was known under the name of the handsome Nanon, she

was justly considered as one of the finest women that Africa had ever sent to the plantations; the Chevalier de St. George united in his own person, the grace and the features of his mother, with the strength and firmness of M. de Boulogne. The youth's vigour was highly pleasing to the father, who frequently laughed and said, he thought to have produced a man, but that in fact he had produced a sparrow. This sparrow, however, grew into an eagle. No man ever united so much suppleness to so much strength. He excelled in all the bodily exercises in which he engaged; an excellent swimmer and skaiter, he has been frequently known to swim over the Seine with one arm, and to surpass others by his agility upon its surface in the winter;—he was a skilful horseman, and a remarkable shot—he rarely missed his aim, when his pistol was once before the mark;—his talents in music unfolded themselves rapidly: but the art in which he surpassed all his cotemporaries and predecessors, was Fencing; no professor or amateur ever showed so much accuracy, such strength, such length of longe, and such quickness—his attacks were a perpetual series of hits



—his parade was so close that it was in vain to attempt to touch him—in short, he was all nerve. St. George had not attained his 21st year, when his father proposed him to go to Rouen, and to fence with M. Picard, a Fencing-Master of that place, with a promise, that if he beat him, he should have, on his return, a little horse and a pretty cabriolet. Like Cæsar, he came, saw, and conquered, and St. George had his cabriolet. This Picard had been formerly in the army, and harangued very foolishly against the necessity of science. St. George, whom he called the Mulatto of Laboissiere, would, he publicly asserted, soon give way to him—but he was mistaken, for Laboissiere's pupil beat him with ease.

M. de Boulogne survived but a short time this first triumph of his son; he left him an annuity of 7 or 8000 francs, and an adequate pension to his handsome Nanon, whom he brought to Paris. The remainder of his immense fortune went to a daughter of his by a Creole woman: but the various talents of St. George were like a mine of gold. He might have amassed considerable wealth, if he had



united prudence to his other qualities. He was very liberal in money matters, and indulged freely in all the pleasures which then made Paris such a delightful residence: he mixed in every circle, and yet seemed to neglect nothing. His concertos, symphonies, quartettos and some comic operas are the best proofs of his extraordinary progress in music. Though he was very young, he was at the head of the concert of Amateurs: he conducted the orchestras of Madame de Montesson, and the Marquis de Montalembert.

In 1779, he was received as an inmate into the house of the Duke of Orleans, and held the rank of Lieutenant de Chasses de Pinci.—He lost this place at the Duke's death.—This post of honour and of profit was obtained by St. George through no mean intrigue, no underhand proceedings. The loss was serious to him, and he felt it, and he was induced again to apply himself to his favourite art. He came to London, and had the honour of fencing before his Royal Highness the Regent with Fabian, a celebrated professor at Paris, and of thrusting Carte and Tierce with

Mad. de Chevalier d'Eon. He returned to this country in 1789, and was again received by his Royal Highness at Brighton, and went to London, under an idea of establishing himself in this country; but his plans were so badly laid, that he was altogether unsuccessful.

On his return to France, it was with difficulty that he could avoid uniting in that astonishing impulse, which then animated 26 millions of people. He went with the torrent, and was soon elevated by the prevailing party to a very high rank in the revolutionary army. He was presented with the colonelcy of a regiment of hussars, and in this character served under General Dumourier in Brabant.—But St George, who was perfectly ignorant of the details of a military life, became a victim of the intrigues and arts of individuals. His regiment charged, and notwithstanding its bravery, was overpowered by the number and discipline of their opponents. He was defeated; and his first steps in the career of glory, were the æra of his downfall. He never after held up his head.



The Chevalier de St. George died at Paris in 1810 or 1811, regretted by his friends, and by the few who know how to feel for and to excuse the imperfections of humanity—qualities from which none of us can hope to be exempt.



## CONCLUDING OBSERVATIONS.

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The wise, for cure, on exercise depend :  
God never made his work for man to mend.

DRYDEN.

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IN concluding this Treatise on the Art of Self-Defence, there is still one consideration which the Author cannot avoid attempting to impress on the recollection of his reader, viz. the healthy and invigorating effect of the exercise of Fencing.

Among the nations of antiquity, bodily strength and activity were considered of such importance to the State, as to be regulated as matters of public policy ; and no means were

left unemployed for their cultivation ;—games and exhibitions were instituted for their display, and the successful combatants, crowned with myrtle and laurel, were rewarded by the acclamations and gratitude of their fellow-citizens. It was not one of the smallest boasts of the great Cyrus, that he was distinguished in all the athletic exercises of the ancient Persians ; and the success of Alcibiades at the Olympic Games, has been handed down to posterity by all his biographers. The founders of the gymnastic exhibitions of antiquity were the Princes and Legislators of the different States ; and they founded them for the purpose of forming a brave and healthy population, vigorous, enterprising, and formidable in war : The combatants consisted of citizens of the highest rank, and many of them were not less distinguished for the personal advantages of strength and activity, than as poets, philosophers, and orators. At the present day, when public displays of bodily power have passed from the higher to the inferior classes of society, and when scarcely any traces of them are to be found except in the wrestling ring and prize fight, it is cer-



tainly to be wished, that some plan should be adopted, by which young men of the better ranks may be inured to hardy and vigorous exercises, and fitted to be of effective service to their country, whenever an occasion shall present itself.

Perhaps there is no exercise whatever, more calculated for these purposes, than Fencing. —Riding, Walking, Sparring, Wrestling, Running, and Pitching the Bar, are all of them certainly highly beneficial; but, beyond all question, there is no single exercise which combines so many advantages as Fencing: By it the muscles of every part of the body are brought into play;—it expands the chest, and occasions an equal distribution of the blood, and other circulating fluids, through the whole system. More than one case has fallen under the Author's own observation, in which affections of the lungs, and a tendency to consumption, have been entirely removed by occasional practice with the foil; and he can state, upon very high medical authority, that since the institution of a Salle D'Armes at Geneva, scrofula, which was long lamentably prevalent there, has been gradually disappearing.



Nor are these the only advantages to be ascribed to Fencing. Others nearly as valuable should also be presented to the notice of learners. Here are meant, not only the property that this art possesses of correcting defects of conformation of the body, such as round shoulders, narrowness of chest, stooping of the head, weakness of the legs, &c. but also that of imparting to the whole frame a degree of agility and gracefulness not to be attained by any other bodily exercise; to prove which, there needs not much demonstration. Let, for instance, the effects of dancing be considered, it will be found that the legs, almost exclusively, are exercised; while Fencing diffuses its beneficial influence, almost equally, over all parts of the body, not to mention that the mind is constantly and earnestly engaged in calculating the different combinations.

The author takes this opportunity of adding to his work the following testimonies of the advantages of Fencing, which were transmitted to Mr Angelo by professional gentlemen of the very highest medical eminence in the British metropolis.

17, ALDERMANBURY,

*June 13, 1817.*

MY DEAR SIR,

I regret that it has not till this moment been in my power to make you a reply to your letter of last week. I beg now to say, that the value and importance of the Art of Fencing, not only as constituting an essential part of the accomplishments of a gentleman, and adding to his personal security, but as contributing very materially to increase the powers of the constitution, must, it appears to me, be so universally admitted, as to render it unnecessary that any fresh testimony should be offered in its favour. I am certainly of opinion, that, in addition to the amusement which this exercise affords, it is particularly calculated to excite in young persons a greater degree of energy and circumspection than they might otherwise possess; and, it is obvious, that, in respect to health, that mode of exertion is to be regarded as superior to all others, which, whilst it gives motion and ac-



tivity to every part of the body, produces at the same time corresponding interest in the mind.

I am, dear Sir,

With sincere wishes for your success,

Your very faithful servant,

W. BABINGTON,

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SOHO SQUARE, *June 9th*, 1817.

According to my judgement, the exercise of Fencing tends to promote bodily health, and the developement of athletic powers. It is likewise apparent, that the attitudes and exertions of Fencing are conducive to the manly forms and muscular energies of the human figure.

ANTHONY CARLISLE,

Prof. Anat. R. A.



SIR,

In reply to your enquiry respecting the utility of Fencing, in preserving the health of the body, I have no hesitation in stating, that I consider it to be a very useful exercise, and highly likely to contribute to preserve health, and to encrease agility and muscular power.

I am, Sir,

Your faithful servant,

CHARLES M. CLARK.

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The opinion of Mr CLINE, in favour of Fencing, as it relates to health, is as follows :

Muscular exertion is essential in perfecting the form of the body, and those exercises which require the action of the greatest number of muscles, are the most conducive to this end.

Fencing causes more muscles to act, at the same time, than most other exercises : it promotes the expansion of the chest, and im-

proves respiration, whereby the functions of the most important organs of the body are more perfectly performed.

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Of all the different modes in which the body can be exercised, there is none, in my judgment, that is capable of giving strength and velocity, as well as precision to the action of all the voluntary muscles of the body, in an equal degree, as the practice of Fencing, and none more conducive to bodily health.

EVERARD HOME,

*June 7th, 1817.*

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DEAR SIR,

You desire me to state, in a short letter, the beneficial effects from the practice of Fencing. I do not conceive that, in the minds of physicians, there can be two opinions on the subject. Fencing most obviously is calculated to excite at once the action of the muscles, the action of the vascular



system, and of the organs of respiration, and to produce a variety of other effects depending on these primary actions, which would require a volume to particularly explain. By practising Fencing from the earlier periods of youth to the adult and middle state, the vascular power of the human constitution must become invigorated, and, of course, render persons in various ways more able to perform many offices in the practice of arts, and amusements of common life. The constitution being thus rendered more powerful, is less liable to the attacks of diseases, which assail the weaker and more irritable frames. Besides, not unfrequently, even disordered states occur, which may be benefited by Fencing. I say nothing of the advantages arising from the graceful attitudes of the person, or, at least, the removal of awkward positions, which particular men are apt to acquire.

I may add, that very early in life I practised Fencing, and probably I owe in part at least, the uncommonly good health I enjoy at an advanced period.

Perhaps what I have stated may be quite superfluous, except that my letter will serve



to give you a fresh assurance of my willingness to manifest at all times my regard for you and your family.

I remain, dear Sir,

Your's, most faithfully,

GEORGE PEARSON.

GEORGE STREET, HANOVER }  
 SQUARE, *June 11, 1817.* }

SIR,

I am of opinion, that the attitudes and exercise of Fencing would improve the form, and very much increase the muscular power of the human body; and by so doing, would materially add to the vigour and energies of the constitution.

C. R. PEMBERTON, M. D.

LONDON, }  
*June 14, 1817.* }

Dr STONE presents his compliments to Mr ANGELO, and is very ready to add his testimony in favour of Fencing, as

most beneficial to the functions of all the Viscera, with the exception, however, that after any recent attack of pulmonic Hæmorrhagy, such exercise may be too violent for the lungs, which, for some time, must require rest and quiet.

CHARTERHOUSE, }  
June 5, 1817. }

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MY DEAR SIR,

You ask my opinion as an Anatomist on the effect that Fencing and the Broad Sword Exercise may have on the health and strength of the body; I shall answer to these points only, and leave to others to point out the advantages of these exercises as to grace and self-defence. The Antients were well aware, that attention to the athletic exercises confirmed and increased health and strength; your sons and yourself afford living and well marked instances of their opinion on this subject being well founded. Muscular exertion, if used with judgment, will not only keep the body in health, but will often correct



deformities, and even restore deformed parts to their original and natural state. I have for some years past been in the almost daily habit of witnessing the progress of the restoration of incurvated spines in both sexes to the original shape, without the use of instruments, and merely by the muscles connected with the spine being regularly and equally exercised in their natural functions.

The practice of the art of Fencing, as I have seen it used under yourself and sons, in my opinion, is admirably calculated to give a regular and equal exercise to the whole muscular system; it is therefore likely in many instances to restore health, will always tend to confirm and preserve it, and must, if used in moderation, add much to the grace, agility and strength of the body.

I am, my dear Sir,

Very faithfully, your obedt. servt.

JAMES WILSON,

GEORGE STREET, }  
June 8, 1817. }



“ I do not pretend to say that suppleness is not given to the limbs from the art of dancing, but I must say, more grace, elegance and ease are diffused all over the body from the use of the foil.”

“ The elegance of the fencing salute, the frequent practice of thrusting Carte and Tierce, and exercise, in the assault, would improve the gesture and action of senior pupils in elocution, and contribute greatly to the accomplishment of the 7th rule for suiting the word to the action.”

“ If it be acknowledged, that fencing characterizes the look and gesture with appearance of intellectual vigour, and that it facilitates the graceful and ornamental motions of the arms and wrists, students should most certainly avail themselves of practising the art.”

WRIGHT *on Elocution*, page 71.

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“ Fencing is a good exercise for health.”

“ Fencing is considered to be so necessary a qualification in the breeding of a gentleman,

and has so many advantages in regard to health and personal appearance, that every gentleman of rank and property, ought to have so striking a mark of distinction."

LOCKE'S *Treatise on Education*.

" I am very glad you have taken a fencing-master ; that exercise will give you some manly, firm and graceful attitudes, open your chest, place your head upright, and plant you well on your legs."—*Lord CHATHAM'S Letters to his nephew, THOMAS PITT, Esq. (afterwards Lord CAMELFORD) then at Cambridge.*

## INDEX.

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	Page
<i>Advancing and Retreating,</i> - - -	27
<i>Amateurs, the cause of the scarcity of good</i> - -	146
<i>Appel, or stamping twice with the foot,</i> - -	27
<i>Assault the, or playing loose,</i> - - -	105
<i>Attack, on the different modes of</i> - - -	28
——, on the most advantageous method of joining blades on coming on guard for the, - -	106
——, advantageous method of advancing into dis- tance in the, - - - - -	107
——, when the opponent is advancing uncovered into distance, a favourable opportunity of executing a straight Thrust, &c. in the - -	108
——, advantageous opportunity of making a <i>Disen-</i> <i>gagement</i> in the, - - - - -	109
——, necessity of making <i>Straight Thrusts</i> and <i>Dis-</i> <i>engagements</i> in the - - - - -	109
——, practical application of the lessons in the	111
——, advice to be observed when the adversary's body is covered by any unfencer-like manœuvre in the, - - - - -	134



	<i>Page</i>
<i>Binding the Blade</i> , on the different methods of	49
<i>Blade</i> , division of the	22
<i>Body</i> , division of the	32
<i>Circle</i> , occasionally used against an inside thrust,	57
<i>Combats</i> , Horace's description of men's gradual mode of,	111
<i>Command your Opponent</i> , in which situation you are said to	33
<i>Counter Parades</i> , exceptionable,	102
<i>Counters</i> , a practice of importance to young Fencers,	101
———, how executed,	<i>ib.</i>
<i>Courage</i> , personal, held in higher estimation than any other quality,	1
———, erroneous opinion entertained that Fencing is subversive of natural,	141
<i>Daggers</i> , private combats with	x
<i>Dedication</i> ,	v
<i>Disarming</i> ,	136
———, methods by which it can be accomplished foil-in-hand,	<i>ib.</i>
———, various old useless methods, taught for the purpose of,	137
———, means of counteracting any attempt at	138
———, advantages and disadvantages of attempting	139
———, Author's opinion of	140
<i>Disengagement</i> , and <i>Cut over the point</i> , how and when used,	43
———, the difference between the <i>Cut over the point</i> , and the	45

	<i>Page</i>
<i>Disengagement</i> , made over the opponent's wrist, -	45
—————, what Parade may be deceived by the	46
—————, how parried, - - - - -	47
<i>Duels and Duellists</i> , - - - - -	xi
<i>Extension</i> , - - - - -	29
—————, when Thrusts are delivered only with an,	<i>ib.</i>
<i>Eyes in Fencing</i> , mistaken notion of the use of the,	24
<i>Fencing-Masters</i> in France, - - - - -	ix
<i>Fencing</i> , in the East Indies, - - - - -	<i>ib.</i>
—————, definition of - - - - -	21
—————, first positions in - - - - -	24
<i>Foil</i> , definition of a - - - - -	23
<i>Flanconnade</i> , how executed, - - - - -	49
—————, how parried, - - - - -	51
<i>Feint</i> , definition of a - - - - -	53
<i>Feints</i> , enumeration of the principal - - - - -	<i>ib.</i>
—————, <i>One, Two</i> , how made, - - - - -	53
—————, how parried, - - - - -	54
—————, different methods of executing [- - - - -	57
—————, what parade is deceived in making - - - - -	56
—————, made as a Riposte, - - - - -	57
—————, <i>Cut and Disengage</i> , how made, - - - - -	59
—————, how parried, - - - - -	60
<i>Feint Seconde</i> , how made, - - - - -	<i>ib.</i>
—————, what parade is deceived in, - - - - -	61
—————, how parried, - - - - -	62
<i>Feints one, two, three, and Cut and one, two</i> ,—how made, - - - - -	<i>ib.</i>
—————, how parried, - - - - -	64



	<i>Page</i>
<i>Feints, Doubling</i> , how executed, - - -	64
—————, various methods of - - -	65
—————, parades deceived in - - -	<i>ib.</i>
—————, how parried - - -	66
—————, <i>Doubling and returning inside of the arm</i> , how made, and how parried, - - -	<i>ib.</i>
—————, <i>Doubling and returning over the arm</i> , how made, and how parried, - - -	<i>ib.</i>
<i>Feint, One, Two, and deceive the Circle</i> , how made, and how parried, - - -	67
————— <i>One, Two, and deceive the Counter</i> , how made and how parried, - - -	68
—————, can be commenced from the outside or inside engagement, - - -	69
<i>Feint Flanconnade</i> , how made, and how parried, -	70
<i>Feint One, Two and deceive Octave</i> , how and in what situation this Feint can be made, - - -	71
—————, How this movement is parried, -	72
<i>Feint Seconde and deceive Quarte</i> , how made and how parried, - - -	73
<i>Feint Seconde and deceive Tierce</i> , how made and how parried, - - -	<i>ib.</i>
—————, <i>One, Two</i> , from the position of <i>Circle</i> , -	74
—————, <i>Doubling</i> on both sides of the blade, how exe- cuted, and how parried, - - -	75
<i>Feints</i> , practice at all - - -	103
<i>Fencing</i> , advantage of the feel of the blade in -	121
—————, advantage of a correct eye in - - -	122
<i>Fencer</i> , judgment the principal qualification in a -	122
<i>Fencers</i> , on left-handed - - -	125
—————, how their advantages are to be overcome, -	126



INDEX.

179

Page

<i>Fencers</i> , on <i>Ferrailleurs</i> , or irregular	- - -	127
——, anecdote of irregular	- - -	128
——, directions to those who are opposed to irregular	- - -	131
<i>Fencing</i> , volting, demi-volting, pirouetting, &c. disused in correct,	- - - - -	140
<i>Fencers</i> , the English particularly adapted for	- - -	149
<i>Fencing</i> , the part of the body where thrusts are accounted good in	- - - - -	<i>ib.</i>
<i>Fencing as an exercise</i> , concluding observations on the advantages of	- - - - -	162
<i>Fencing</i> , high medical testimony in favour of	- - -	165
<i>St. George</i> , life of the Chev.	- - -	155
<i>Guard</i> , the manner of coming into the position of the	- - -	25
<i>Hits</i> , <i>Coups fourrés</i> , or mutual	- - -	150
——, the necessity of Masters suppressing this irregular style of <i>Fencing</i> ,	- - - - -	151
<i>Judgment</i> , the principal requisite in the Assault,	- - -	122
<i>Longe</i> ,	- - - - -	29
<i>Longeing</i> , observations to be attended to in	- - -	30
<i>Masters</i> , Italian	- - - - -	xii
<i>Master</i> , qualifications necessary for a good	- - -	146
<i>Maxims</i> , 16 short	- - - - -	152
<i>Objections</i> against <i>Fencing</i> refuted,	- - - - -	xiv
<i>Opposition</i> , what is meant by the term	- - -	39

	Page
<i>Parades</i> , definition of the	31
<i>Parade</i> made differently according to the return intended	37
——, the Counter in Circle an objectionable	48
<i>Parades</i> , Counter	37
<i>Positions</i> , first	24
<i>Practice of the Foils</i> , confined to peaceful and salutary exercise in England,	xv
<i>Preface</i> ,	i
<i>Quarte and Tierce</i> , called, by the French, <i>Tirer au mur</i> ,	88
——, method of thrusting	90
——, salute for	92
——, observation to be remembered in	
taking the distance for	<i>ib.</i>
——, caution in thrusting	96
——, method of recovering to allow the adversary to commence his practice of	94
——, how this practice should be concluded,	<i>ib.</i>
<i>Rapier</i> , the Ancient	xiv
<i>Recovering</i> from the longe,	30
<i>Remise</i> ,	86
<i>Returning</i> , proper opportunity for	48
<i>Swords</i> first made of wood,	iv
<i>Sword</i> , the form of the	v
——, origin of the Small	vi
——, choice of a	28
——, constituent parts of a	22
——, use of a	<i>ib.</i>
——, definition of a	21

INDEX.

181

	<i>Page</i>
<i>Sword Knot</i> , use of a	22
<i>Salute</i> , Fencing	98
<i>Stiletto</i> , the	xiii
<i>Time Thrusts</i> out of opposition, frequently dangerous,	84
<i>Thrusts</i> , straight	39
———, secret	142
———, time, why so called,	77
———, time, in opposition,	<i>ib.</i>
———, time, out of opposition,	84
———, general rules for their application,	85
———, on various unfair methods of avoiding or giving,	151
———, why they are considered good on so small a portion of the body,	150
———, with the hand turned in Tierce discontinued,	41

THE END.

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MICHAEL ANDERSON, Printer.



181  
182  
183  
184  
185  
186  
187  
188  
189  
190  
191  
192  
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195  
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