

THE  
SCHOOL OF FENCING  
WITH  
A GENERAL EXPLANATION  
OF THE  
PRINCIPAL ATTITUDES AND POSITIONS  
PECULIAR TO  
THE ART.

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*By Mr. ANGELO.*

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LONDON:

1787.

To their Royal Highnesses the Duke of

G L O U C E S T E R

A N D P R I N C E

H E N R Y - F R E D E R I C .

MOST SERENE PRINCES,

**T**HE Honor already conferred on me, of teaching your Royal Highnesses the Art of Fencing, encourages me to present you with this detail on the subject; it is a slight tribute, for the many favours which you have condescended to bestow  
on

on me ; might I presume still to form a wish, it should be, that your Royal Highnesses would acquit me of the idea of temerity, by permitting me publickly to testify the deep sense of gratitude, and the profound respect with which I remain of

YOUR ROYAL HIGHNESSES,

The most humble,

And most obedient Servant,

A N G E L O.

# P R E F A C E.

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**W**HEN the Goths had introduced the custom of single combat, the art of defence became a necessary study: it was confined to certain rules, and academies were instituted to train up youth in the practice of them.

THE moderns having adopted the small sword in preference to the ancient arms, it gave rise to a new species of defence, distinguished by the appellation of Fencing, which justly forms part of the education of persons of rank; giving them additional strength of body, proper confidence, grace, activity, and address; enabling them, likewise, to pursue other exercises with greater facility.

NOTWITHSTANDING this art has been carried, in practice, to so high a degree of perfection, few enquiries have been made into the theory of it; many French  
and

and Italian masters have communicated to the public their reflections on the subject, but they have not sufficiently investigated the most interesting parts of it: this consideration has induced me to compose and publish the following work.

I HAVE endeavoured to explain the principles and rules of the art in a succinct and easy manner; I have given a circumstantial detail of the different attitudes of the body, and motions of the hands, arms and legs; and have, finally, added such reflections and researches, that both the theoretical and practical parts will thereby elucidate each other.

I SHALL have attained to the accomplishment of my wishes, if this work is so fortunate as to please a nation that I have been long devoted to, and which I shall always think myself happy in serving to the extent of my abilities.

T O T H E  
R E A D E R.

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**H**AVING, under the auspices of my father, and with his permission, undertaken to give this edition of his Treatise on the Art of Fencing, I have endeavoured to render it of more general use, by reducing it both in size and price. As I follow the same profession, in which my father has so highly distinguished himself, I might be permitted to speak to the merit of the principles laid down in this book; yet, as his son, my testimony might be called in question. I shall, therefore, instead of my own, deliver the opinion of that learned body of men, the compilers of the French Encyclopedia, whose judgment in matters of arts and sciences cannot be suspected of adulation or partiality.

UNDER

UNDER the article **ESCRIME** (Fencing) they speak of the following sheets, in these words :

*“ This article is entirely taken out of a TREATISE on the ART of FENCING, published in London by Mr. ANGELO ; we are indebted to him both for the DISCOURSES and PLATES. Had we known of any work MORE PERFECT IN ITS KIND, we should have made use of it, &c.”*

SEVERAL French and Italian masters have (as it has been observed before) ventured their thoughts on the art, but none of them sufficiently expatiated on its material points : this consideration has led me to publish this small edition of a treatise so justly approved of, and so generally useful to the lovers of fencing.

FENCING ACADEMY, Opera House,  
Haymarket.

H. A N G E L O.

T H E

T H E  
S C H O O L *of* F E N C I N G.

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*THE METHOD OF MOUNTING A SWORD.*

**Y**OU must observe not to file or diminish the tongue of the blade, for on that depends the stability and strength of your sword.

IF the tongue is too big for the mounting, you should open the mounting; such as the gripe, shell and pommel, and tighten the tongue, by putting in splinters of wood, so as to render it firm. The pommel and button must be of two pieces; the button should be fastened with a hollow screw, four or five times on the tongue of the blade, which is to be run through the pommel, and rivetted according to the shape of the button, round or flat.

THIS is the best method of mounting a sword, and which I recommend to all swordsmen. You will find this method very useful also for broad-swords, or half-spadoons, commonly called cut and thrusts.



You must observe that the gripe of the sword be put on quite central to the heel of the fort of the blade, which should have a little bend above the fingers, when in hand, and let the whole mounting be turned a little inward, which will incline your point in carte. This way of mounting your sword will facilitate your disengagements, and give you an easy manner of executing your thrusts.

*HOW TO CHUSE A BLADE, AND IT'S PROPER LENGTH.*

**I** THOUGHT it necessary, before I set down any rules for the use of the sword, to premise a few words, not only how to mount a sword, but likewise upon the choice of a blade; for, with a bad sword in hand, bad consequences may ensue, be the person ever so courageous, and active. Some are for flat, others for hollow blades; whatever pains were taken with the former, I seldom or ever found them light at the point; it is therefore difficult to render them light in hand; I would, nevertheless, recommend the use of them in battle, either horse or foot; but in a single combat, the hollow blade is preferable, because of its lightness, and ease in the handling.

A PERSON

A PERSON should proportion his sword to his height and strength, and the longest sword ought not to exceed thirty-eight inches from pommel to point.

IT is an error to think that the long sword hath the advantage; for if a determined adversary artfully gets the feeble of your blade, and closes it well, by advancing, it would be a difficult matter for him who has the long sword to disengage his point, without drawing in the arm, which motion, if well timed, would give the other with the short sword an opportunity of taking advantage thereof.

YOU should not fail observing, when you chuse your blade, that there be no flaws in it; these flaws appear like black hollow spots, some long ways, others cross the blade; the first of these are frequently the cause of the blade's breaking.

THE temper of the blade is to be tried by bending it against any thing, and it is a bad sign when the bending begins at the point; a good blade will generally form a half circle, to within a foot of the shell, and spring straight again; if it should remain in any degree bent, it is a sign the temper of that blade is too soft: but though it is a fault, these blades seldom break. Those which are stubborn in the bending are badly tempered, often break, and very easily.

# THE SCHOOL OF FENCING.

## *OF THE FORT AND FEEBLE OF A BLADE.*

**T**HE fort and feeble are equally on both edges of a blade. The Fort extends from the Shell to the Middle of the Blade, and the Feeble from thence to the point. You cannot attend too much to this distinction, since the executive part of the art, depends on a proper knowledge thereof.

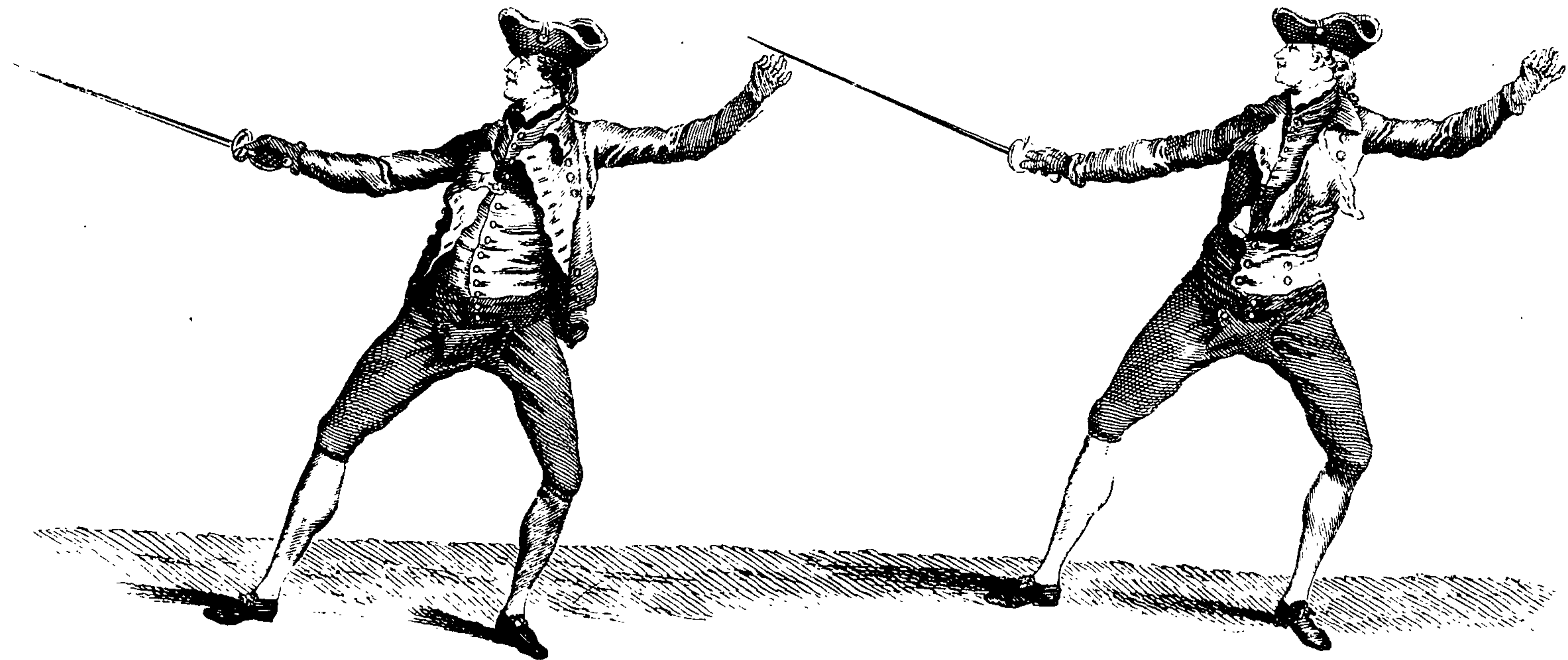
## *THE FIRST POSITION TO DRAW A SWORD.*

### PLATE I.

**Y**OU must stand straight on your legs, with your body sideways; keep your head upright and easy, look your adversary in the face, let your right arm hang down your right thigh, and your left arm bend towards your left hip; your left heel should be near the point of your right foot, the point of your right foot in a line with your knee, and directed towards your adversary; and, holding your sword towards the hook of your scabbard, you  
must



*The first Position to draw a Sword*  
*La première position pour tirer l'épée*



*Position for the Guard in Carte.*

*Position for the Guard in Tierce.*

*Published as directed by Act of 1780.*

must present yourself in order to draw. In this position, fixing your eyes on your adversary, bend your right arm and raise it to the height of your shoulder, and carrying your hand to the gripe of your sword, which hold tight and firm, turning your nails toward the belt, draw your sword, raising your hand in a line with your left shoulder, and make a half circle, with vivacity, over your head, presenting the point in a line to your adversary, but no higher than his face, nor lower than the last rib, holding your arm straight, without stiffness in the elbow, or the wrist; in presenting thus the point, you must raise the left arm in a semi-circle, to the height of your ear, and single your left shoulder well, that the whole body may be in a profile; which instruction cannot be too closely attended to.

*POSITION FOR THE GUARD IN CARTE.*

P L A T E II.

**I**N order to acquire this position, the left knee must be bent, and at two feet distance from the right; the left heel in a straight line with the right heel, and the point of the foot

perpendicular to the knee: you must observe that the bend on the left side should not in the least take off from that ease with which the body ought to be supported; and, to render yourself firm, bend the right knee a little, but not too much, for, if it is too much bent, the body might fall forward, and if not bent at all, neither the thigh, nor the leg, would be flexible, and you would, consequently, not have sufficient elasticity nor strength to lunge, nor agility to advance or retire.

THE Guard in carte is the most advantageous, and the most elegant position in Fencing. There are in this art five different positions of the wrist, offensive and defensive; which are, Prime, Seconde, Carte, Tierce, and Quinte. The two first to begin with are carte, and tierce; from which derive carte over the arm, low carte, and flanconade.

THERE are also in Fencing three openings, or entrances, viz. inside, outside, and low parts of both these.

THE inside comprehends the whole breast, from the left to the right shoulder.

THE outside, all the thrusts made above the wrist, on the outside of the sword.

THE low parts embrace all the thrusts made under the wrist, from the arm-pit to the hip, from the inside or the outside.

THE carte which is within, ought to be thrust with your nails upward, and the inside edge of the sword a little more raised than the outside one.

A TIERCE ought to be thrust on the outside of the adversary's sword, with the nails downward, and the two edges of the sword of equal height.

THE prime should be thrust within both swords, with the nails downward, and the edges of equal height.

THE carte over the arm should be thrust with the nails upward, and both edges of the sword at an equal height.

THE low carte should be thrust below the wrist, the edge being turned the same way as the carte within the sword.

THE seconde should be thrust under the wrist, with the nails downward, and the edges of the sword of equal height.

THE quinte must be thrust with the nails upward, directing your point to the outside of your adversary's wrist, and elbow, and the edges of equal height.

THE flanconade should be thrust from the inside to the outside of the adversary's sword, binding his blade, to convey your's under his elbow to the body, with your nails upward.



*TO GET WITHIN, OR WITHOUT DISTANCE.*

**I**N order to come to our former position of the guard, it is very necessary to know what is meant by distance.

To get within distance, is called advancing on the adversary, when he is at too great a distance from the point of your sword; to be without distance, is to retire when your adversary's point is too near.

To get within distance of your adversary without altering the regular position of your Guard, you must raise your right foot just above the ground, and carry it about a foot forward, in a straight line with your left heel, bending your knee a little, and at the setting down of the foot, you must follow with the left leg in the same manner and distance, keeping your left leg well bent, to support the body entirely on that side.

To get out of distance you must retire with the left foot, and follow regularly with the right foot, keeping always two feet distance (more or less according to your size) from one heel to another: you must be very cautious not to lose your perpendicular position of body  
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## THE SCHOOL OF FENCING.

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and guard, else, by the disorder which your adversary could cause in your legs, the body would no more be firm, neither would the wrist be able to execute with advantage when occasion should require it.

THERE is also a double advance, by bringing up the left foot to the right toe, and the reverse in the retreat, by carrying the right foot to the left heel; you may also jump back about two feet, and, though this method is much used, yet I do not advise it, except you were on very level ground.

### *POSITION FOR THE GUARD IN TIERCE.*

#### P L A T E III.

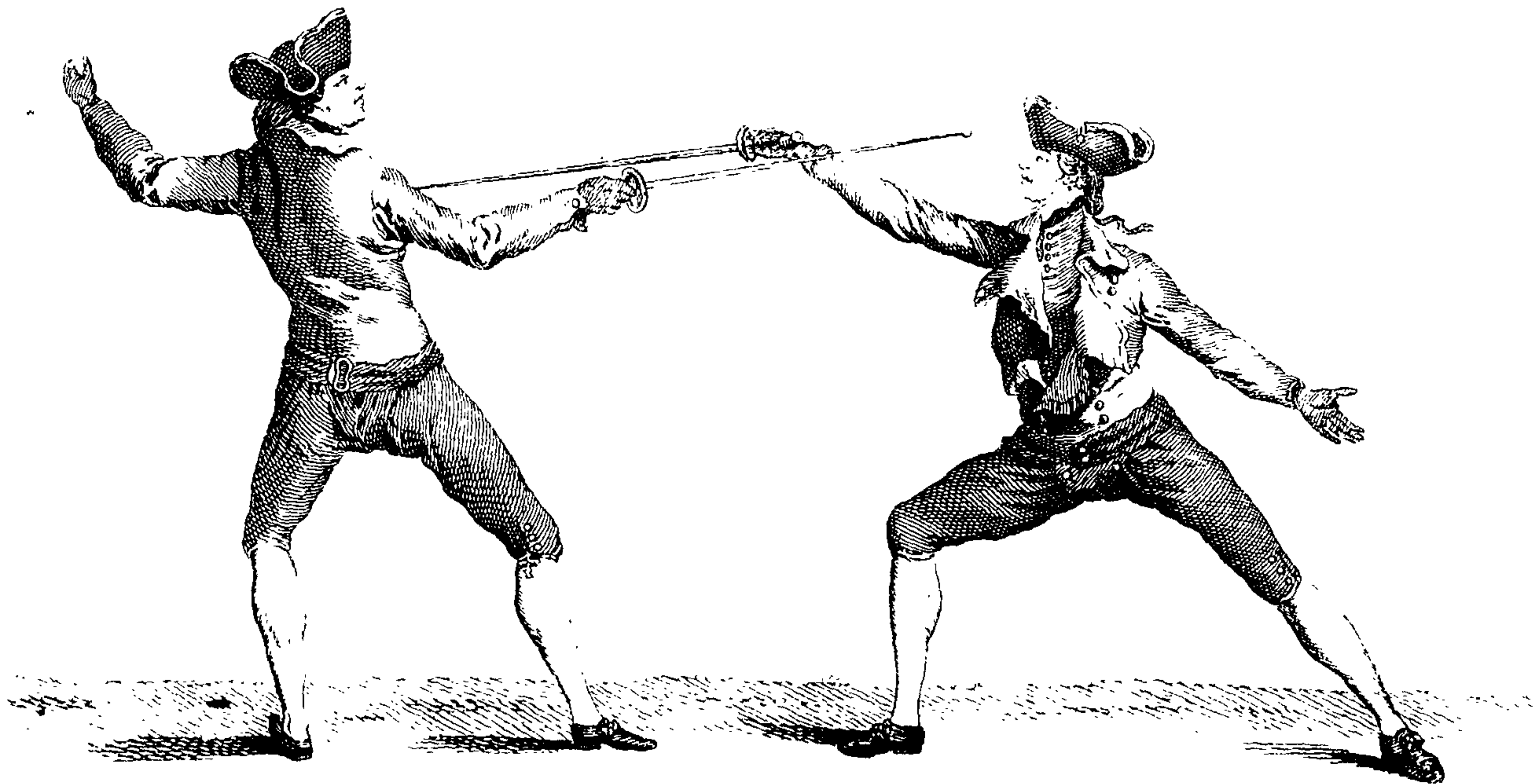
**T**O execute the tierce (as before mentioned) your nails must be downward, and engaging your adversary's sword, touch his blade; you must engage your point from inside to outside, by changing the position of your wrist; so that when your wrist is turned in carte, on the inside of your adversary's blade, you must, by a motion of the wrist, drop your

your point close to his blade, turning your nails downwards; which is disengaging from carte to tierce.

BEING in tierce, you must likewise drop your point, turning your wrist with your nails upward, and close your adversary's blade; which is disengaging from tierce to carte.

YOU must make frequent disengagements in this manner, in a firm position, till your adversary retires, at which time you must disengage, and advancing, close his blade, with your point in a line to his body, always steady on your guard.

WHEN you have thus disengaged, and advanced on your adversary, in these two positions, you must retire, and every time he disengages, you must turn your wrist on the side you are engaged; this will teach you to compleat your parades, in which the wrist is only to act: you must always oppose your adversary's sword sufficiently to cover the side he attacks, and you must nevertheless observe, that, when you cover one side, you do not uncover the other side or the lower parts.



*Position for the inside-Guarde call'd Carte & the inside Thrust call'd the Thrust in Carte .*

*Exhibit 5th to Decis. 1778*

*POSITION FOR THE INSIDE GUARD CALLED CARTE, AND THE INSIDE THRUST, CALLED THE THRUST IN CARTE.*

## P L A T E IV.

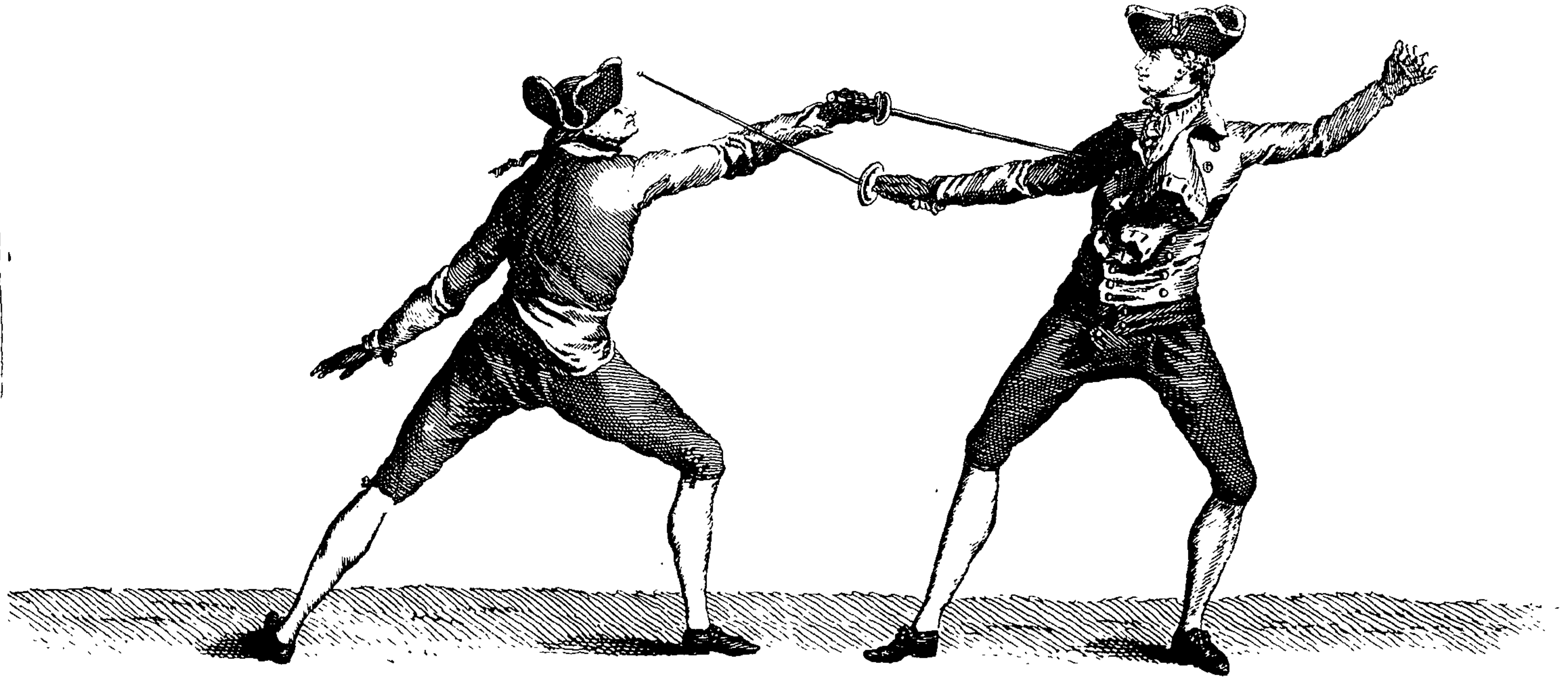
**T**O execute this thrust well, three motions of the wrist are to be made at once; which are, to turn the wrist and nails upward, raise the wrist, and oppose; and in these motions the arm should be straitened, and the wrist raised above the head, and the point dropt in a line to the adversary's breast; being thus situated, you must throw your wrist forward, stepping immediately, or longe about two feet beyond your guard; the left heel, and knee, should be in a perpendicular line, the point of the foot in a line to the knee, and the right heel in a line to the left; the left foot should be plumb to the ground, and not move, heel or toe. And observe, that when the arm stretches forth in order to thrust, the foot must follow at the same time; the body should be very upright, the left leg stretched, and the left hand should hang down in a line with the left thigh, about one foot distance, with the hand open, nails downward, and fingers close.

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THIS position of the right hand is to be observed in every thrust made in carte, the hand or wrist should go off first, and the point should touch the body, before the foot is set to the ground; and, to perfect this thrust, when the hand moves, the rest of the body ought all to move with the same vivacity: and though it appears, when well executed, that the motions of all the parts are instantaneous, yet you will find the point has the priority.

OBSERVE well, that the body be firm, the head kept up, the left side from the hip well turned in, the shoulder easy, and the wrist opposed to the sword; that the pommel be directed in a line with your left temple, to prevent a counter thrust from the adversary's inside, which will certainly happen without this opposition.

THE thrust being made, the recovery to the guard must immediately follow, with the sword in a strait line with the adversary's body. You cannot practise this thrust too much, it being the most essential and the most shining one that is made in fencing.



*Position for the outside Guard, called Tierce, & the Thrust in Tierce*

*From the original of 1785.*

*POSITION FOR THE OUTSIDE GUARD CALLED TIERCE,  
AND THE THRUST IN TIERCE.*

P L A T E . V .

**T**O deliver this thrust, your wrist must be turned with the nails downward, and in the same height as in carte; the head must be covered by the opposition of the wrist, though not in a line with the face; the inside of the arm in a line with the right temple, the left arm to fall down about a foot from the thigh, the nails upward. Observe, that at all times when the right arm is turned with your nails down, that the left should be the same, and at the same distance from the thigh as in carte.

THERE are many fencers who, in delivering his thrust, keep the wrist in a line with the shoulder, and stoop with the head, to cover themselves from a counter thrust: in carte, likewise, leaning the head on the right shoulder. This not only hinders a sight of the point, but renders it impossible to see so clearly as to prevent the adversary's return, by a quick parry; for the head being in continual motion to seek shelter, and not knowing that the  
wrist



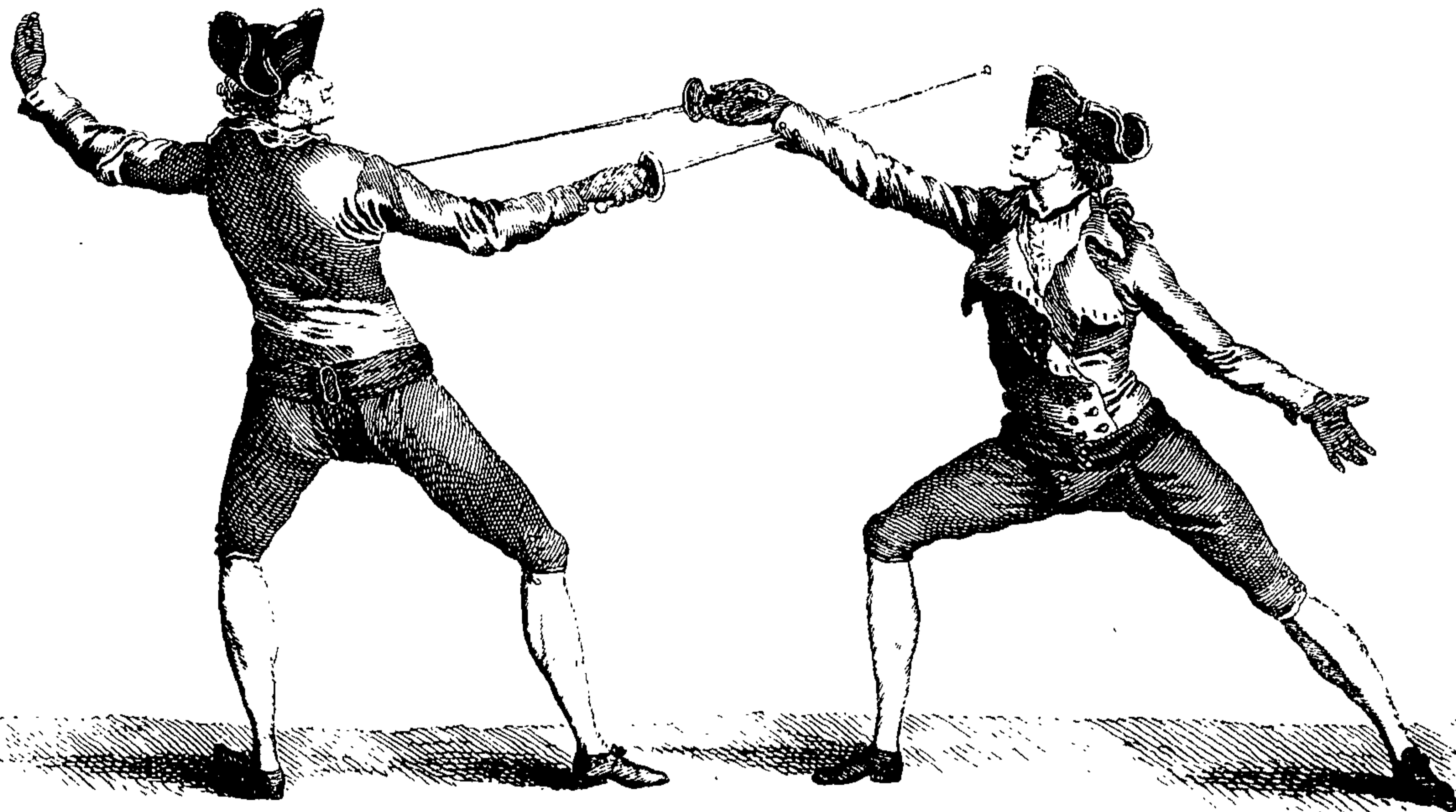
wrist is to cause the oppositions, they throw themselves from the centre of gravity ; and with a wavering body the delivery of the thrust becomes stiff and awkward, and the recovery of their guard also. They are likewise liable, by bringing the body forward, to be exposed to the adversary's point.

*POSITION FOR THE OUTSIDE GUARD, CALLED TIERCE, AND THE THRUST ON THE SAME SIDE, WITH THE WRIST REVERSED IN CARTE, CALLED CARTE OVER THE ARM.*

PLATE VI.

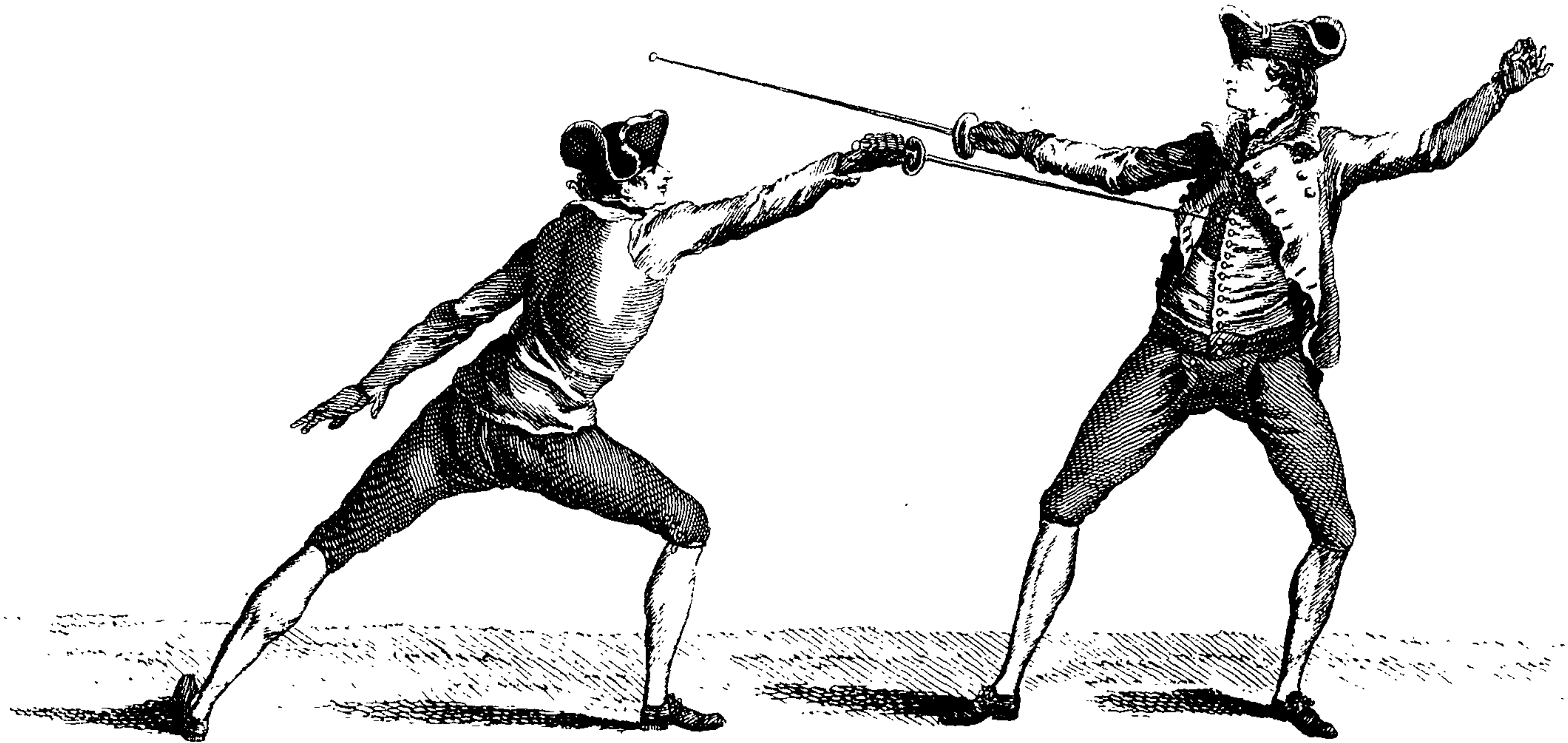
**T**HIS thrust must be delivered on the outside of the adversary's sword, with the nails upwards as in carte, but in the tierce line, plunging the point to the adversary's body ; the wrist should be strait, neither inclined to the outside or the inside, but raised, that the wrist and pommel may come in a line with your right temple, the thumb and nails, and the flat of your blade in one line, and the other parts in the same position as in the thrust in carte.

*P O S I T I O N*



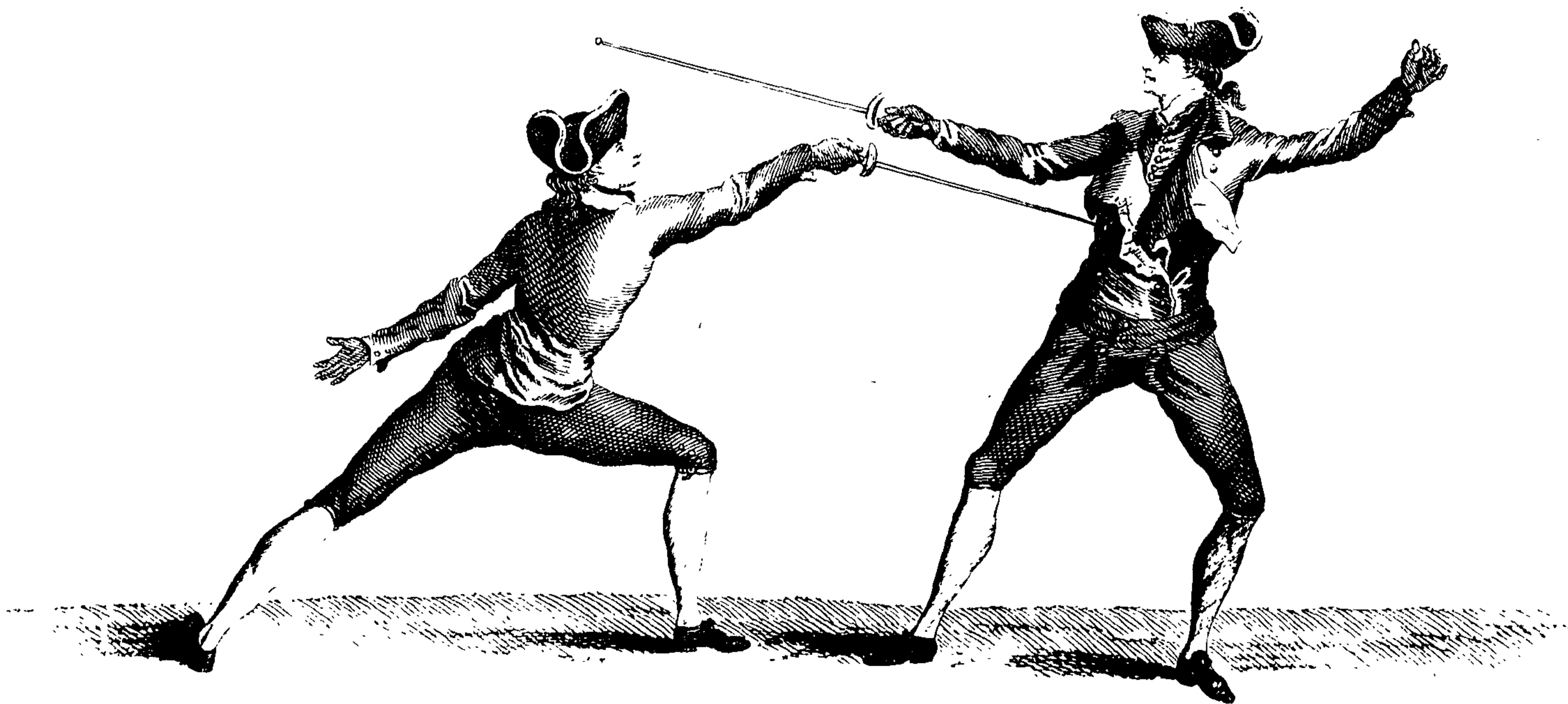
*Position for the outside Guard call'd Tierce & the Thrust on the same side w<sup>th</sup> the wrist revers'd in Carte call'd Carte over the Arm.*

*Published as the Act directs. Tho' 1783*



*Position of the outside Guard call'd Tierce & the Thrust from the outside under the wrist call'd Seconde.*

*Published as the Act directs Aug. 1783*



*Position of the inside Guard call'd Carte & of the Thrust under the wrist on the same side call'd Low-Card*

*Printed in the Art Directs, Jan'y 1783.*

*POSITION OF THE OUTSIDE GUARD CALLED TIERCE, AND THE THRUST FROM THE OUTSIDE UNDER THE WRIST, CALLED SECONDE.*

## P L A T E VII.

**T**HIS thrust doth not differ from the tierce; but, because it is delivered under the wrist quite along the elbow, therefore the adversary's sword should be engaged in tierce, dropping the point with the wrist in tierce, directing it between the adversary's arm-pit and his right breast; here the body should be more bent forward, than what is mentioned in the former thrusts.

*POSITION OF THE INSIDE GUARD CALLED CARTE, AND OF THE THRUST UNDER THE WRIST ON THE SAME SIDE, CALLED LOW CARTE.*

## P L A T E VIII.

**T**O deliver this thrust well, you must engage the adversary's sword in carte, dropping your point under his wrist, in a line to his elbow, and in thrusting, not only fix your point

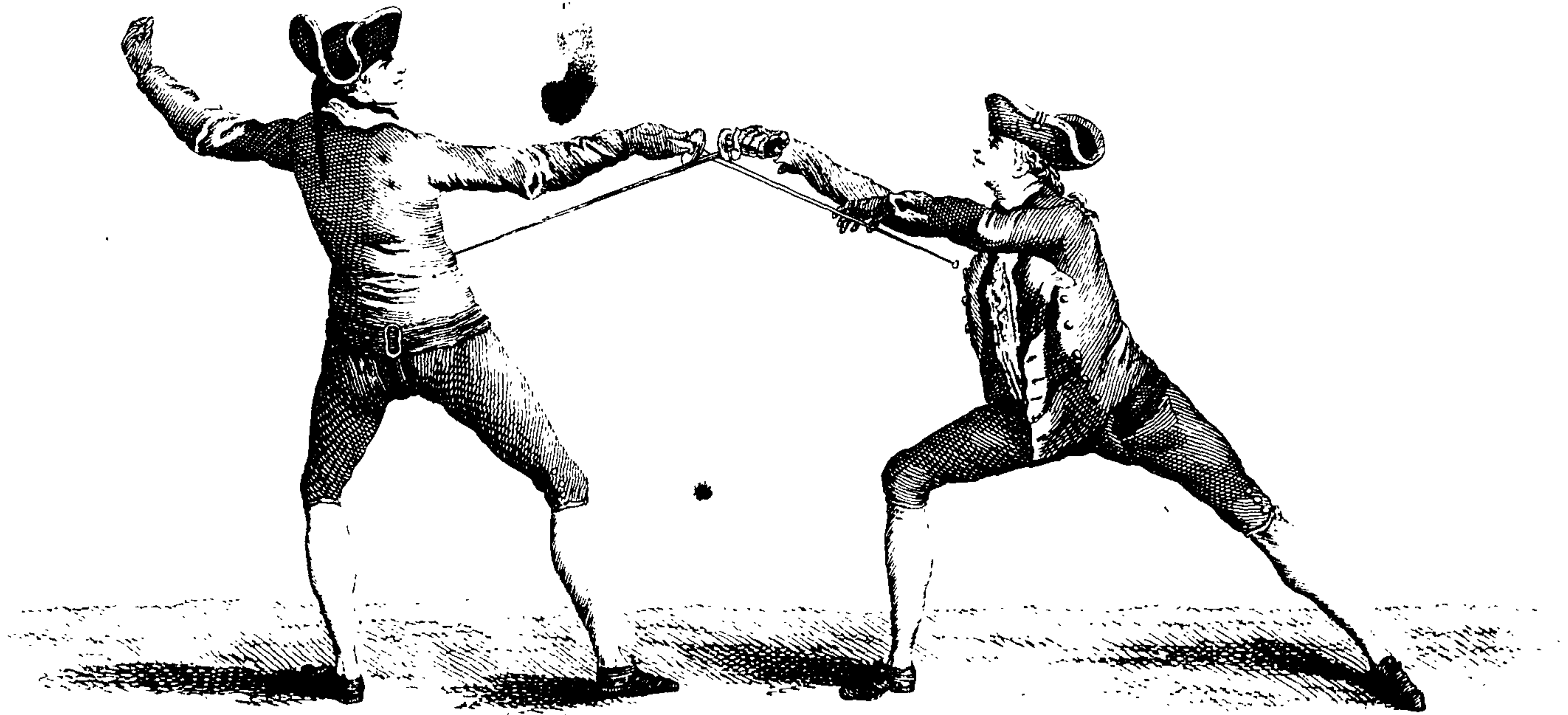
point in his flank, but strait traverse the line about a foot outward, without turning the foot to the right or to the left; forming an angle from the wrist to the blade, the body as much bent as in the thrust called *Seconde*, and the hand as much raised as in the *carte* thrust: by this manner the opposition will be formed to cover the body and the face.

*POSITION OF THE INSIDE CARTE, CALLED CARTE, AND THE THRUST GIVEN ON THE OUTSIDE FLANK, CALLED FLANCONADE.*

PLATE IX.

**T**O execute this thrust well, the sword of the adversary must be engaged in *carte*, the point fixed in the flank of the adversary, and, binding his blade, carried behind his wrist, under his elbow. In this operation you must gain his feeble, and, without quitting his blade, plunge your point under his elbow to his flank, your wrist turned nails upward, forming an angle from the wrist to the point. In the execution of your thrust, observe also, that the left hand should drop under the right, and that too, form an angle, from the left elbow to the

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*Position of the inside Carte, call'd Carte, & the Thrust given on the outside Flank, call'd Blanconade.*

*Engraved as the art directs, Aug<sup>r</sup> 1753*



*1<sup>st</sup> Position of the Salute.*  
*Publ. by G. G. & Co. 1785.*



the wrist, with your hand open, to prevent being hit on the parade of this thrust, by the adversary's turning his wrist in tierce, and by thus reversing his edge he would throw the point on you.

IN the defensive part of this parade I will explain this opposition.

*THE SALUTE IN FENCING, GENERALLY MADE USE OF IN ALL ACADEMIES, AMONG GENTLEMEN, BEFORE THEY ASSAULT, OR FENCE LOOSE.*

**T**HE salute in fencing is a civility due to the spectators, and reciprocally to the persons who are to fence. It is customary to begin with it before they engage. A genteel deportment and a graceful air are absolutely necessary to execute this.

*FIRST POSITION OF THE SALUTE.*

P L A T E X.

**Y**OU must stand on your guard in tierce, and, engaging the feeble of your adversary's sword, make three beats of the foot, called attacks, two of which are made with the heel, and the third, with the whole flat of the foot.

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CARRY your left hand gracefully to your hat, without stirring the head, which is to face the adversary; and, the hat being off, you must observe the following rules.

*SECOND POSITION OF THE SALUTE.*

P L A T E XI.

**Y**OU must pass your right foot behind the left, at about a foot distance; keep your knees strait, the body strait, and the head very erect; at the same time stretch out your right arm, and turn your wrist in carte, raising it to the height of your head, as much to the right as possible, holding the point a little low. When you pass the right foot behind the left, you must drop and stretch your left arm, holding your hat with the hollow upward, about two feet from your thigh.



*2<sup>d</sup> Position of the Salute.*

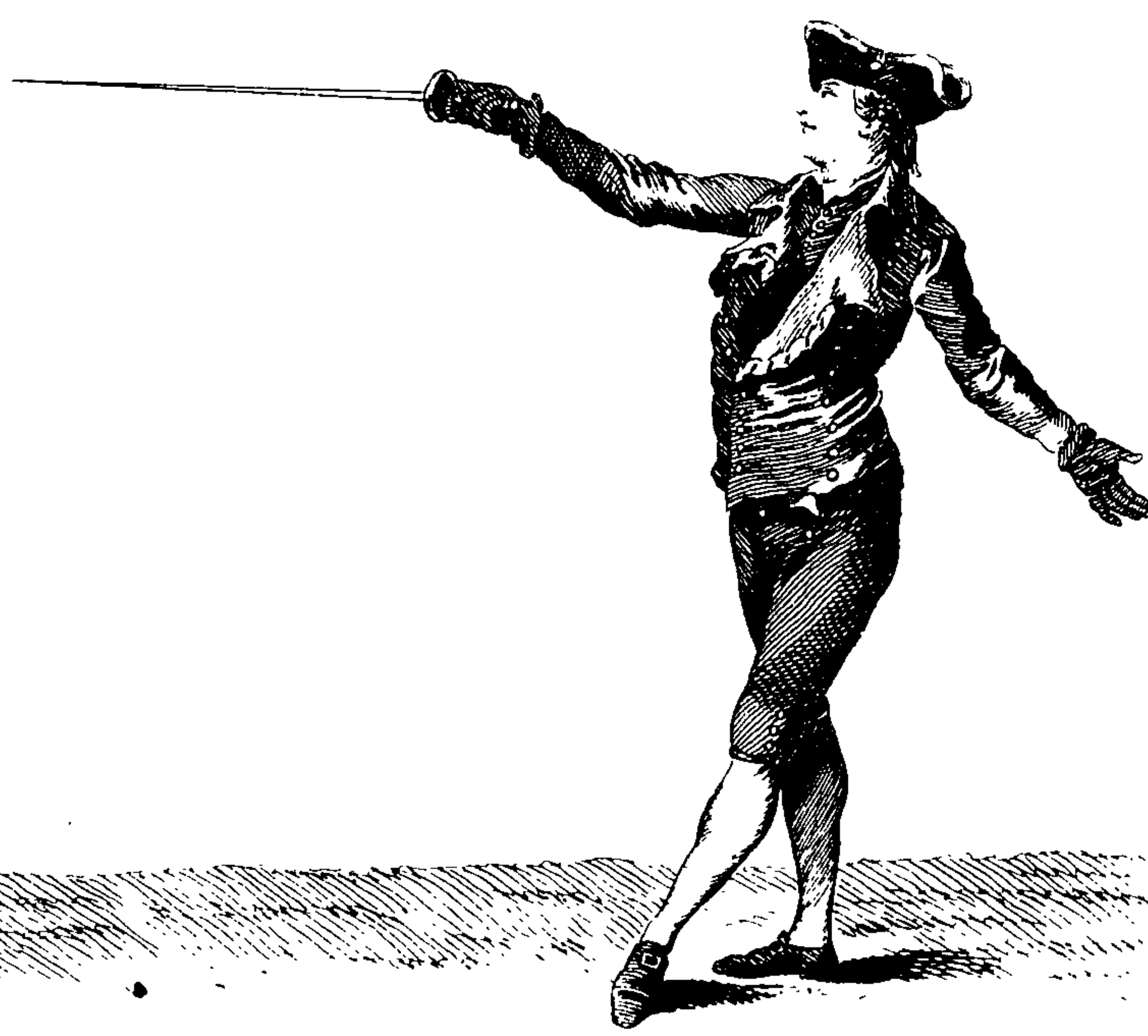


*3<sup>d</sup> Position of the Salute.*

*Published as the Act directs, 1764, p. 23*



*1<sup>st</sup> Position of the Salute*



*5<sup>th</sup> Position of the Salute.*

*4<sup>th</sup> Position of the Salute*

*THIRD POSITION OF THE SALUTE.*

## P L A T E XII.

**W**HEN you have saluted to the right, observe well that the wrist be carried to the left, bending the elbow, and keeping the point of your sword in a line to the adversary's right shoulder. All the other parts of the body should be in the same position as before mentioned.

*FOURTH POSITION OF THE SALUTE.*

## P L A T E XIII.

**W**HEN the salute is made to the left, the wrist must gracefully be turned in tierce, holding the arm and the point of the sword in a line to the adversary, and at the same time come to your guard, by carrying the left leg about two feet distance from the right; and bending the left arm, put on the hat, in an easy and gentcel manner, and place the hand in the position of the guard.

*FIFTH POSITION OF THE SALUTE.*

## P L A T E XIV.

**B** EING thus engaged, in the position of your tierce guard, you must repeat the three attacks, or beats of the foot, and, straitening your knees, pass your left foot forward, point outward, the heel about two inches distant from the point of the right foot; and straitening both arms, turn both hands in carte, the left arm about two feet from the left thigh, the right arm in a line with the right eye, and the point of your sword in a line to your adversary.

NOTE, These last motions are to salute the adversary.

AFTER this last attitude, you must come to your guard again, in what position of the wrist you please, either to attack, or receive the adversary.

IF you should find yourself too near your adversary, after having made your pass forward with your left foot, you should immediately carry your left foot back, and come to your guard, to shun an unexpected surprise, and by that receive the first thrust; it being allowed  
for

for either party to thrust as soon as each is in his respective guard, as it is apparently probable that the adversary is in a defensive position.

THE copper plates of the figures (as explained in this book) have, in all their respective positions, the foils in their hands, to teach young fencers how to fix their points to their exact direction.

IN the art of fencing, much depends on a quickness of sight, agility in the wrist, a staunchness in the parades, and keeping a solid firmness in the central motion of the body when a thrust is made.

IN parrying, to have the body rest entirely on the left hip and leg, to be flexible in the whole frame; not to abandon yourself, or flutter, but to be firm on your legs; also to understand your distance on every motion. But you cannot come to perfect all these, without great practice by lessons, and by thrusting tierce and carte, of which I will give an explanation, and a just method.

*METHOD AND EFFECTUAL MEANS TO RENDER A FENCER ACTIVE, AND FIRM ON HIS LEGS, AND TO SHEW HIM HOW TO RECOVER AFTER THE DELIVERY OF A THRUST, EITHER CARTE, OR TIERCE.*

**Y**OU ought to practice not only to make your thrusts with great quickness and vivacity, but also to deliver them with an elastic disengagement and disposition; and the motion of the body should appear like divers springs throughout the whole frame.

It is very essential to recover from your thrusts in the same lively manner, to enable you to parry in case of a return, or reposte.

To this effect, as soon as the scholar is able to thrust with firmness of body and legs, instead of coming to his regular guard, he must carry his right foot to the left, and also the left to the right; and, in order that the scholar execute this well, the fencing master is to give his assistance for that purpose, till he is able to execute the same with ease himself.

THE carte should be thrust without the assistance of the plastron, and, instead of recovering to your natural guard, you should, with great agility and ease, carry the point of your  
right



right foot to your left heel, keeping your body erect, the head also, and the knees strait; you will find this to answer the fifth position of the salute in plate XIV.

THE second motion is the most difficult: you must, after having made your thrust in tierce, instead of the usual recovery to your guard, carry the point of your left foot before the right, your left heel to your right toe. This should be done with great ease and lightness, to bring you immediately on your legs; and it will enable you to come to a guard, by carrying the right foot forward, or the left foot back. You must observe, in either of these last motions, to move but one leg.

THE master, in order to assist his scholar when he is on the longe, should keep up his right, with his left hand, till he brings him to a firm position of body and legs; this will facilitate his recovery to a guard with ease and quickness, and will dispose him to the motion of the passès which are to be made, and of which I shall hereafter give an explanation.

IT is very necessary, when the scholar takes a lesson, that the master be attentive to withdraw his plastron often when the scholar thrusts; for it will prove dangerous to use him to plant them always, by which he would find a rest for his wrist and foil; for he would always abandon his head and body, and, instead of directing his point to a proper line of

the adversary's body, his wrist, and, consequently, his point, would be delivered, without rule, to the lower part of the body, and naturally fall lower still; and the greater inconveniency would be, that he would not be able to recover his guard, nor parry, in case of a return, or reposte: whereas, if the master often baulks his scholar, by withdrawing his plastron at the time he thrusts and expects to find a support or rest for his foil, it will give him ease to deliver his thrust, and to come to a defensive position again, by making him attentive to keep his wrist and body in a proper line, without dependance; and, it will give him a proper disposition also to throw his point in a proper line and direction.

THE six thrusts which I have before mentioned, may not only be made from the blade directly to the body, which ought to be done at one equal measured time, strait to the body, but also by a beat on the sword, an appel of the foot, by a glizade, or sliding on the blade, by a simple disengage, or by a disengage and an appel together.

THE beat on the sword is done by engaging the blade either in tierce or in carte, or carte over the arm; you must leave the blade about four inches, and beat on it in a smart and lively manner, and thrust firm, and strait to the body.

THE appel, or attack, is made by raising the foot about two inches from the ground, setting it smartly down again, and thrusting directly at the body.

THE sliding, or glizade, on the blade, is done by firmly engaging the sword, bending the elbow, and raising the point, to gain the adversary's feeble; bringing your wrist about a foot forward, to put by his point, by a press on his blade, and a thrust firm and strait to the body.

THE simple disengage is done when you are engaged in tierce or carte, by quitting the blade to the reverse side, without touching it, and thrusting strait to the body.

THE disengage with the beat of the foot is done at once, and the same time you disengage you must join the blade of the adversary, make your attack, and thrust strait forward to the body.

You must observe that these three different motions, viz. the disengage, the attack, and the thrust, should be executed as quick as you may say--one, two.

*OF THE SIMPLE PARADES.*

**E**ACH thrust hath its parry, and each parry its return. To be a good fencer, it will not be sufficient to stand gracefully on your guard, nor even to thrust with great swiftness and exactness:

exactness: the chief point is to be well skilled in the defensive part, and to know how to parry all the thrusts that shall be attempted to be made at you.

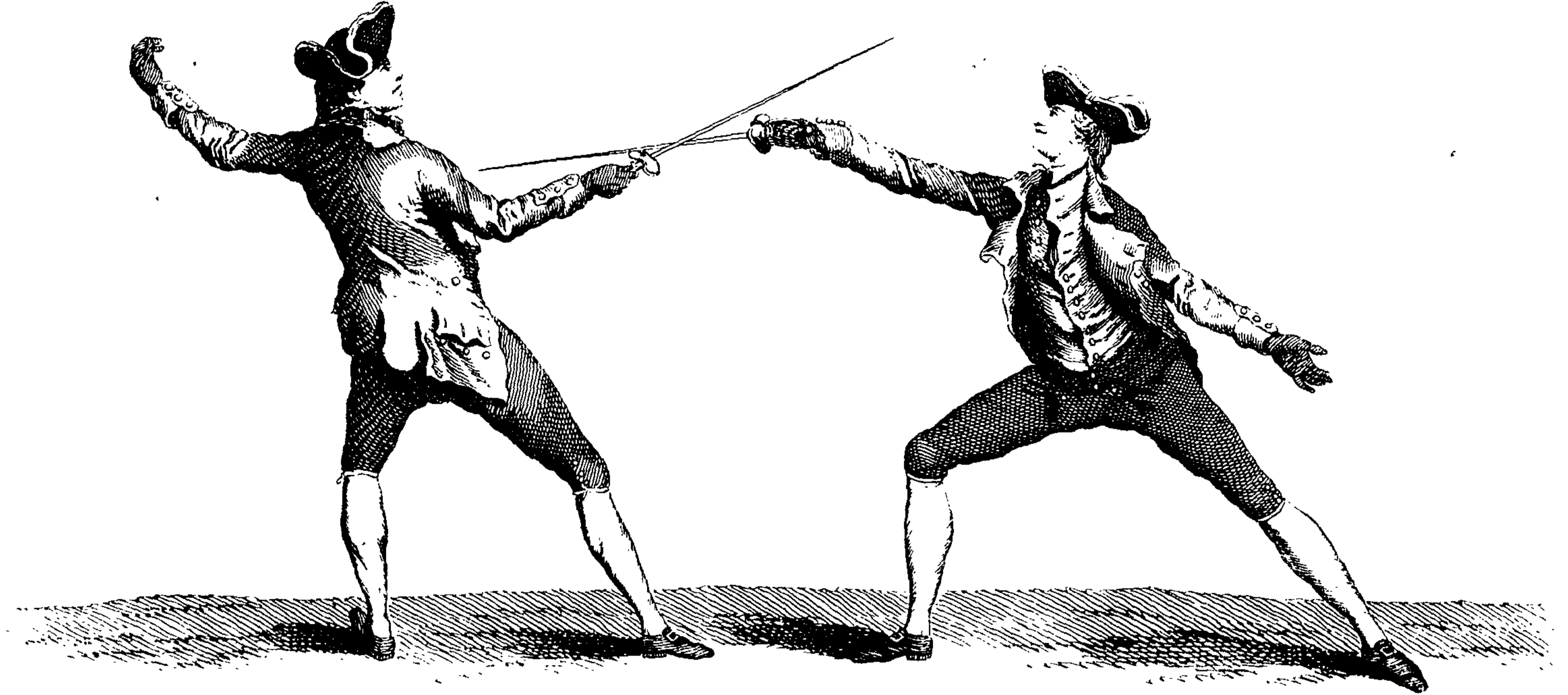
WHEN you are compleat in the defensive part, you will soon be able to tire your adversary, and often find an opening to plant a thrust. You should apply yourself to make your parades close, and firm in the line, by holding your sword light, from the gripe to the point.

THE body should be profile, or singled out to the left side; and the wrist and the elbow should be the chief actors.

*OF THE INSIDE PARADE CALLED CARTE, AND THE THRUST IN CARTE.*

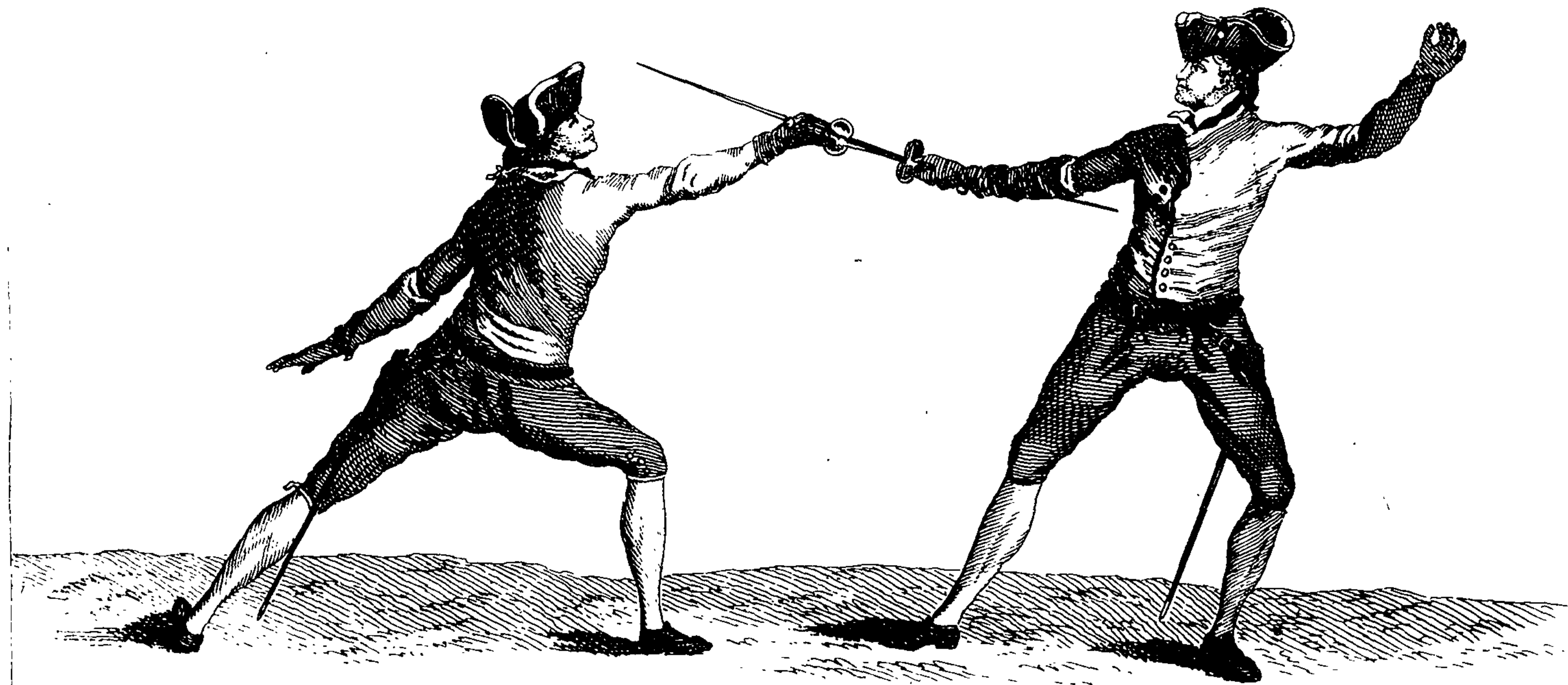
P L A T E XV.

**T**HIS parade of carte within the blade, is made by a dry beat on the adversary's blade, with the fort of your blade, and your inside edge. You must throw your body back in a strait line with his, and let your opposition to his blade be about four inches wide to the left; your arm should be a little contracted, and the moment you have parry'd, present your point firm in a line to his breast, to enable you to make a return, or reposte, quickly.



*The Inside Parade call'd Carte, & the Thrust on Carte*

*Published as the Act Directly Aug 1783*



*The outside Parade call'd Tierce & the Tierce-Thrust, call'd outside Thrust.*

*Published as the Act directs Aug<sup>r</sup> 1783*

*OF THE OUTSIDE PARADE, CALLED TIERCE, AND THE TIERCE THRUST,  
CALLED THE OUTSIDE THRUST.*

## P L A T E XVI.

**T**HIS outside thrust, called tierce, is parried by the inside edge, and the turning of the wrist to an outside with a stretched arm, opposing the blade with the wrist; without leaving the strait line, you must lower your point towards the adversary's body, to enable you to return the thrust on the same side.

You must also parry this thrust, by bending your arm, and opposing your wrist, and by keeping your point to your adversary's right shoulder. By this means you will be able to return the thrust under his wrist, called the thrust in seconde.

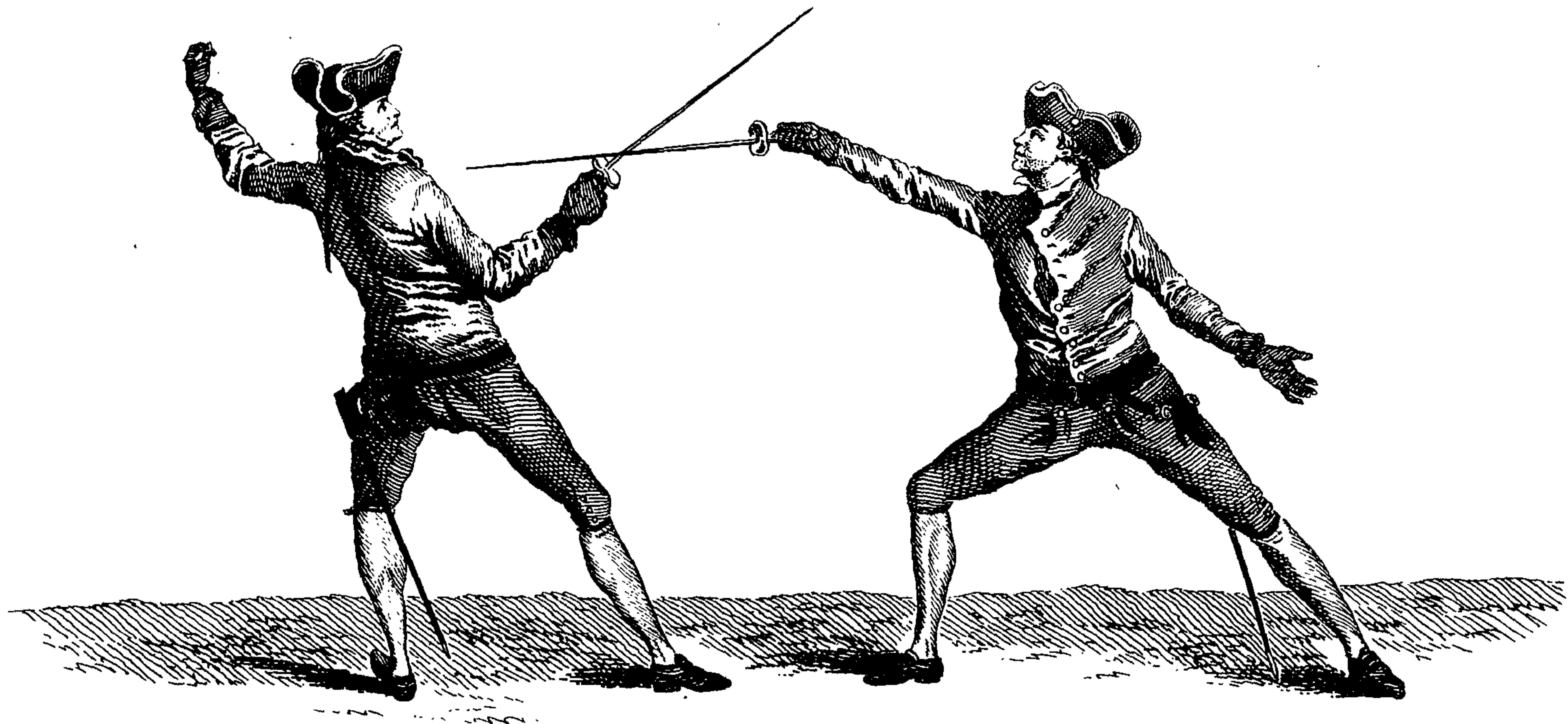
*OF THE OUTWARD THRUST, WITH THE NAILS UPWARD, COMMONLY CALLED THE FEATHER PARADE, AGAINST THE OUTWARD THRUST, NAILS UPWARD, CALLED THE CARTE OVER THE ARM.*

## P L A T E XVII.

**I**N order to parry this thrust on the outside of your blade, you must oppose with your outward edge, the wrist as in carte, nails upward, and your wrist in a line with your right shoulder, and, with a strait arm, oppose the adversary's blade with the heel, or fort of your sword.

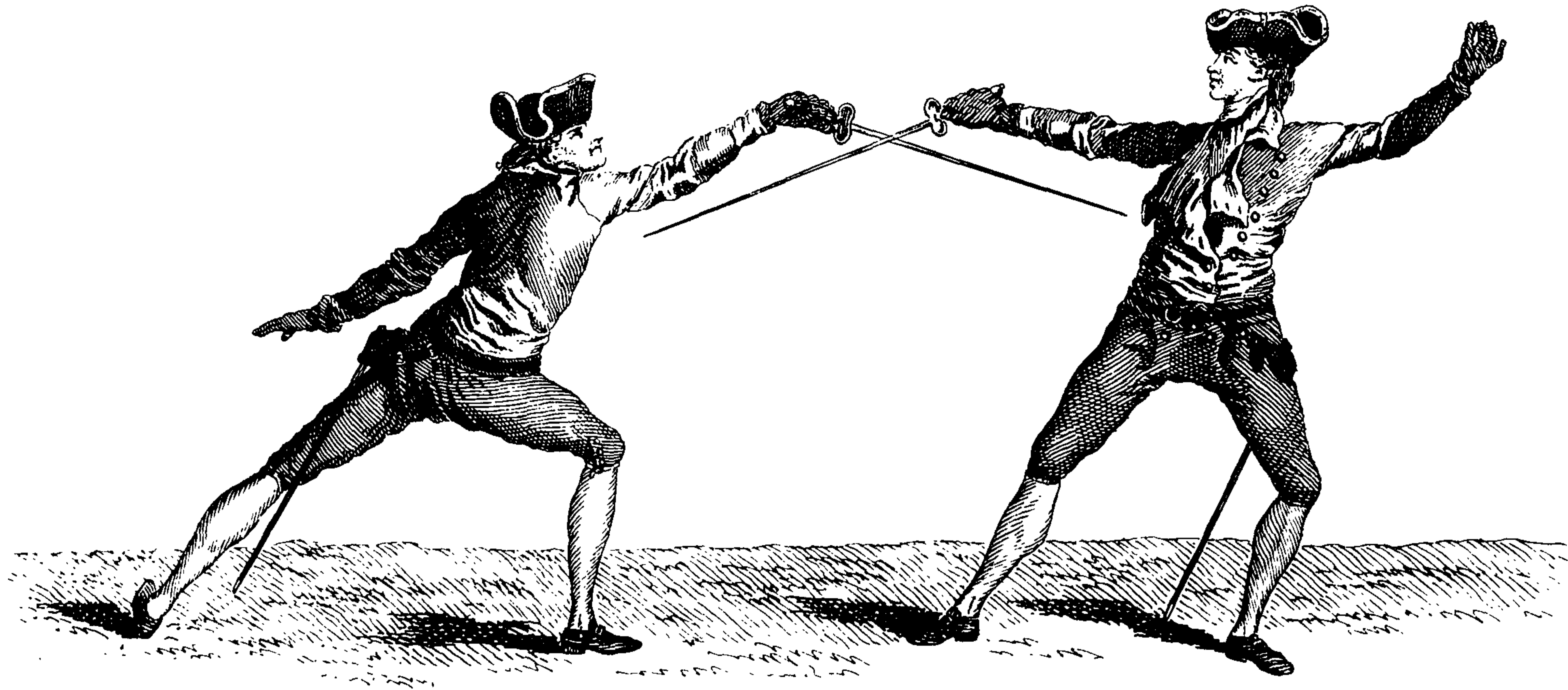
THIS thrust may be parry'd also, by drawing in your arm, holding your wrist a little outward, with your point raised; which being done, you must slide, and press from the feeble to the fort of his blade, by which you will not only put by his point, but have a great chance to fling his sword out of his hand.





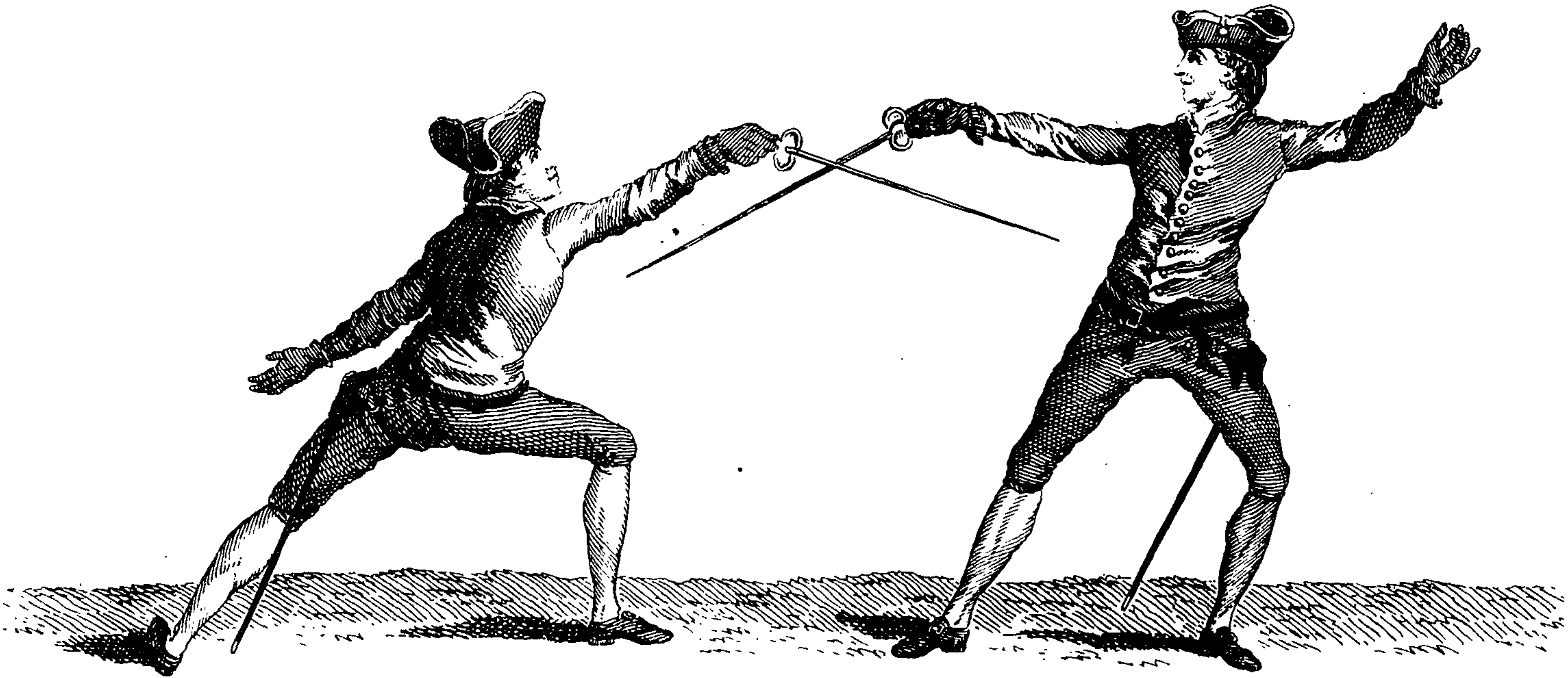
*outward Thrust, with the nails upwards commonly call'd the Feather Parade ag<sup>t</sup> the outw<sup>d</sup> Thrust, nails upward, call'd the Carte over the A.*

*But fight as the Art directs Aug<sup>t</sup>, 83*



*The outside Parade for the Thrust under the wrist call'd the Thrust in Seconde.*

*Published as the Art directs Aug<sup>r</sup> 1783*



*The half Circle Parade, or the parry against the inside Thrust under the ~~rust~~ call'd the low-Card.*

*Published as the Act directs Aug<sup>r</sup> 17<sup>th</sup> 83*

*OF THE OUTSIDE PARADE, FOR THE THRUST UNDER THE WRIST, CALLED  
THE THRUST IN SECONDE.*

## P L A T E XVIII.

**Y**OU must parry this thrust with the inside edge, and raise your wrist, in seconde, to the height of your right shoulder, your point low, and well maintained from fort to feeble, directing your point between the arm-pit and right breast of the adversary; and also keep a strait arm, in order to throw off his point.

*OF THE HALF CIRCLE PARADE, OR THE PARRY AGAINST THE INSIDE  
THRUST UNDER THE WRIST, CALLED THE LOW CARTE.*

## P L A T E XIX.

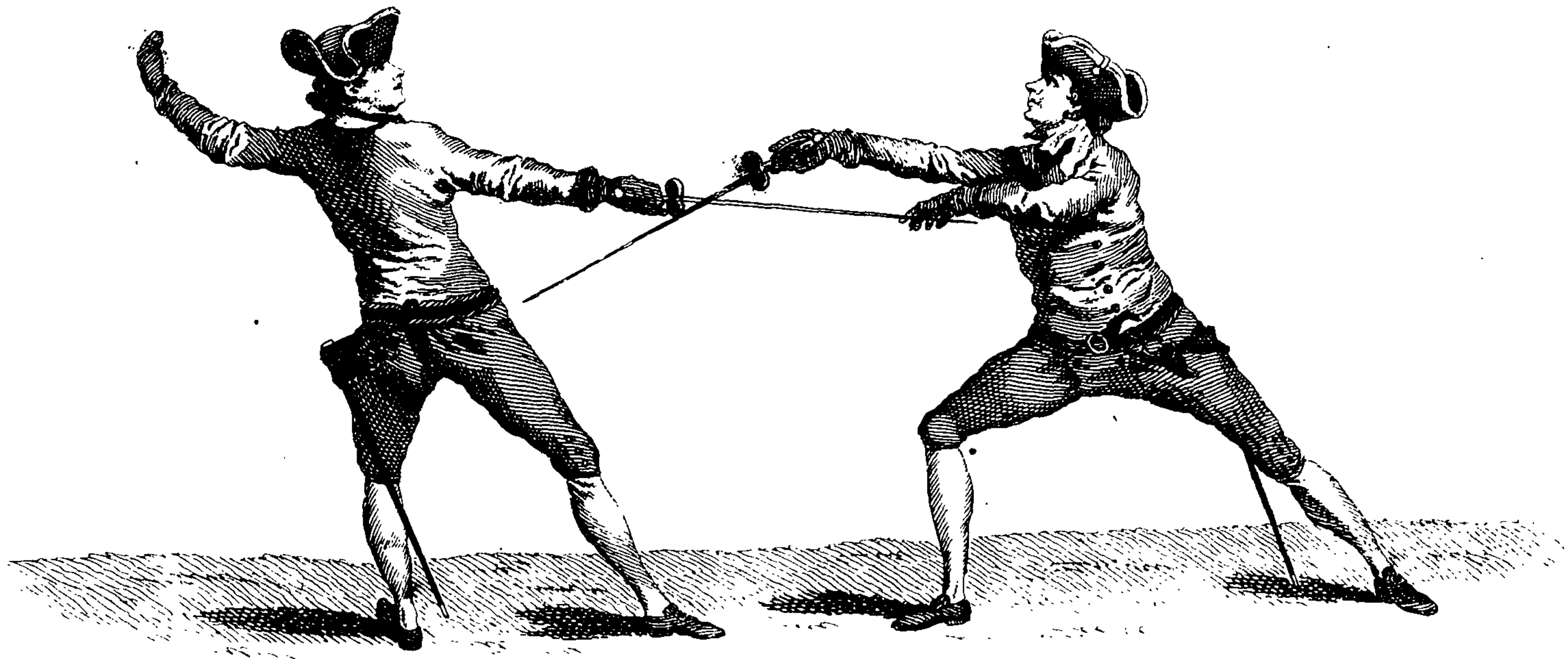
**T**HIS parry of the half circle should be made within the sword, by a smart beat on the feeble of the adversary's blade with your inside edge; your nails must be upward, your arm strait, your wrist raised to the height of your chin, and the point low, but well opposed from fort to feeble.

*OF THE PARADE AGAINST THE BINDING OF THE SWORD, FROM THE INSIDE, TO THRUST IN THE FLANK, CALLED FLANCONADE; BY REVERSING THE EDGE OF THE SWORD TO AN OUTSIDE, CALLED CAVEZ; AND AN EXPLANATION OF ANOTHER PARADE FOR THE SAME THRUST, BY BINDING THE SWORD.*

PLATE XX.

**T**HE reversing the edge from an inside to an outside, called cavé, is a parade where you must, with great swiftness, turn your inside edge to an outside, at the very time the adversary gains your feeble, by his binding, to direct his point in your flank, called flanconade, you must form an angle from your wrist to your point, by which you will throw off the thrust, and the point of your sword will be in a line to the adversary. You must keep a strait arm, and maintain, with firmness, your blade, from fort to feeble.

THE second parade mentioned, called the binding of the blade, is made at the time the adversary attempts to thrust his flanconade. In order to this, you must yield your point, and suffer your feeble to be taken, so as to let your point pass under his wrist, without quitting  
his



*Parade against the binding of the Sword from the inside to thrust in the Flank call'd Flanco made, by reversing the edge of the Sword call'd Can*

*Published as the Act directs. Aug<sup>r</sup> 1783*



*The Parade call'd Prime deriv'd from the Broad-Sword & call'd the S<sup>t</sup> George Guard against the outside thrust under the wrist call'd*  
*Published as the Act directs Aug<sup>o</sup> 1783*

his blade in the least, that your sword may form a demi-circle; and, gathering his blade in darte, you will find that the two swords, and wrists, are in the same position as when the attack began, with only this difference, that the wrists will be a little lower than in the ordinary guard.

*OF THE PARADE CALLED PRIME, DERIVED FROM THE BROAD SWORD,  
AND CALLED THE ST. GEORGE GUARD, AGAINST THE OUTSIDE THRUST,  
UNDER THE WRIST, CALLED SECONDE.*

## P L A T E XXI.

**I**N order to parry this outside thrust under the wrist, called seconde, with this prime parade, you must, at the time your adversary thrusts under the wrist, pass your point over his blade, and lower it to the waist, keeping your wrist as high as your mouth, turning your nails downward, your elbow bent, your body kept back as much as possible, and give an abrupt close beat on his blade with your outward edge; as you are then situated, you may,



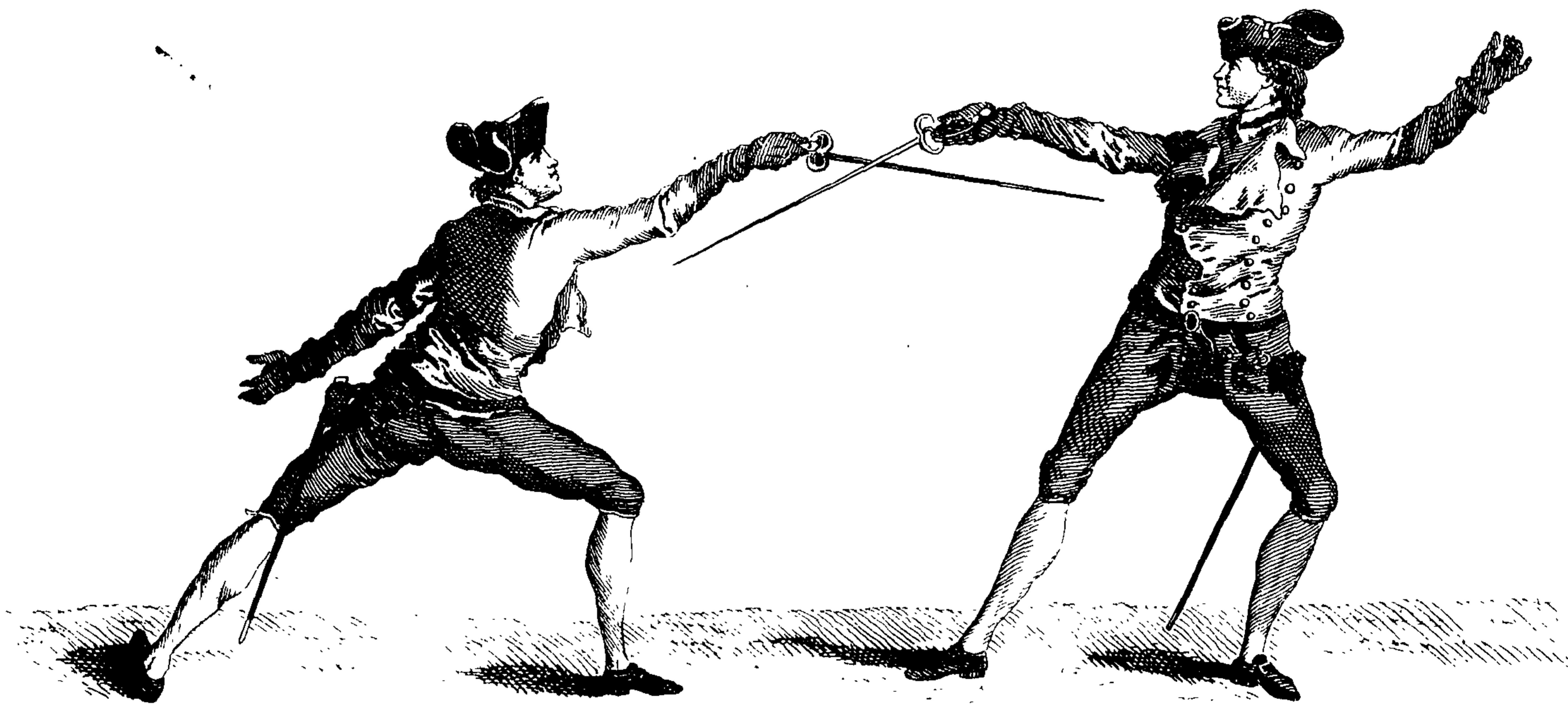
by way of precaution, hang down your left hand, as before mentioned in the flanconade, and in the same manner, or step out of the line.

This opposition is made at the time you parry, and very close, to avoid the adversary's point, if you should want to thrust in a strait line.

To step out of the line, must be done at the time you parry the thrust, by carrying your right foot, flat and plumb, about six inches out of the line to the right, the left foot also to be carried to the same line about a foot, which will throw you further from the centre.

IN my opinion, this last motion is preferable to the opposition of the left hand; and as it is practised in many academies, especially in Italy, I have thought proper to give an explanation of it.

THE reason why I prefer this last to the first, is, because the two points being low, and within the swords, it is better to step out of the line; and by so doing, you will find the left side of the adversary's body exposed and open.



*The Parade call'd Quinte, the point low & wrist rais'd, against the outside Thrust under the wrist, call'd Quinte-Thrust.*

*Published as the Act directs Aug<sup>r</sup> 1783*

*OF THE PARADE CALLED QUINTE, THE POINT LOW, AND WRIST RAISED,  
AGAINST THE OUTSIDE THRUST UNDER THE WRIST, CALLED QUINTE  
THRUST.*

## P L A T E XXII.

**T**HE thrust in quinte is made by making a feint on the half-circle parade, having your wrist in carte. You must disengage your point over the adversary's blade, at the time he parries with the half circle, or prime parade, and thrust directly at his flank.

THIS thrust is parried by holding your wrist in high carte, with a low point, and by opposing from the forte of your outside edge, to put by the adversary's point; by a wrist well maintained from fort to feeble, and a very strait arm, having the body entirely supported by the left hip.

*AN EXPLANATION OF THE VARIOUS THRUSTS THAT MAY BE PARRIED  
WITH THE FOLLOWING PARADES.*

**A**LL parades are made in general in the advance, the retreat, or by standing your ground.

C

WITH

WITH the carte, by holding your wrist low, you parry the low carte and the seconde; by raising your wrist, you parry all the cuts over the point on the inside of the sword and the flanconade.

WITH the tierce you parry the carte over the arm; in raising your wrist, you parry the cuts over the arm, carte over the arm or tierce.

WITH the feather parade, that is, with your outward edge when your wrist is turned in carte on the tierce line, you parry the tierce thrust; in raising your wrist, you parry the cuts over the point on that side.

WITH the parade of seconde, you parry all the lower thrusts, both inside and outside; such as low carte, seconde and flanconade.

WITH the half circle parade, you parry carte, tierce, carte over the arm and seconde.

WITH the prime parade, you parry carte, low carte, and seconde.

WITH the quinte parade, you parry seconde and flanconade.

*OBSERVATIONS ON THE PARADES IN GENERAL.*

**A** GOOD parade is as necessary and useful when well executed, as it is dangerous and fatal if done without judgement, and made wide and rambling.

To parry well, will prevent your being hit; therefore you should observe, when you are defending the place in which you are attacked, that you do not give an opening on the contrary side, which would give more ease to your adversary to throw in a thrust; for which reason you should not flutter, or shew the least concern, by any motion he may make, either with the body, his foot, or the point of his sword.

**THERE** is not the least doubt but you have a great advantage in forcing your adversary to be on the defensive, because at this time it will be impossible for him to attack; and by this you will certainly find your account, by the openings he may through ignorance, or inadvertency give. And it is also very certain, that, by being able to baffle his attacks, by a close parade, your repostes, or returns, will be safe and quick, and according to the rules of fencing.

*OF THE RETURN, OR REPOSTE, AFTER THE PARRY.*

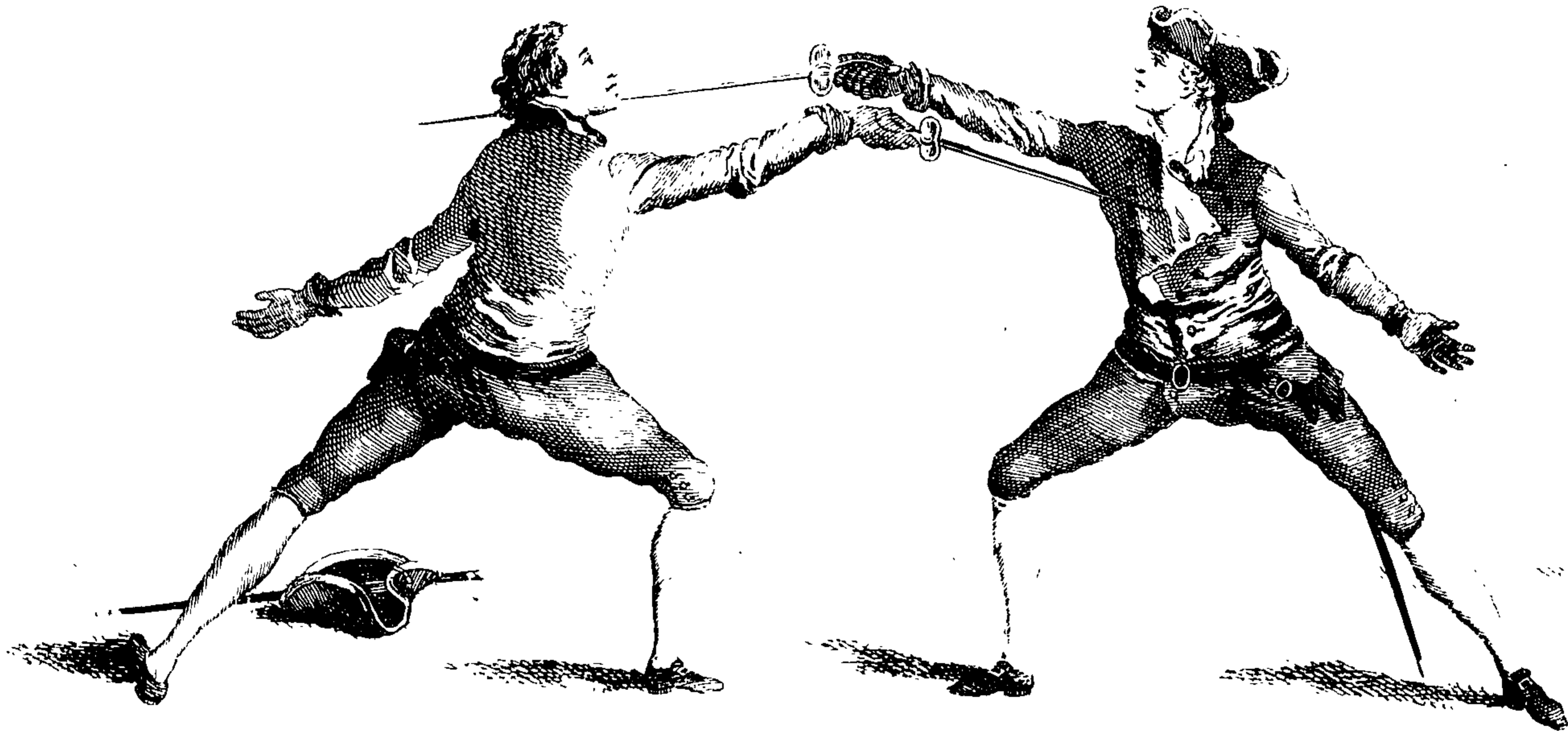
**E**VERY parry hath its return; you will be reckoned a good fencer, when you parry with judgement, and return with a lively exactness.

THERE are in fencing two ways of returning a thrust; the one is, when the adversary thrusts; and the other, when he is on his recovery to his guard.

THE first of these is for those only who are well skilled in this exercise, because it requires a most exact precision, a quick sight, and a decisive parade; since the adversary ought to receive the thrust, before he has finished and executed his; which is termed, in fencing, a return from the wrist.

THE second, which is on the adversary's recovery to his guard, is done by hitting him before he has set his right foot to the ground again, thrusting out with great celerity and resolution, in order to execute well.

THE return, called the return of the wrist, should hit the adversary at the very time he longes out to thrust. This method must be executed with the greatest quickness possible.



*The return in Carte, after the Carte-Parry.*  
*published as the 1st duels, Aug. 1783.*

IN order to succeed, you must be firm on your legs, and, after having parried with the fort of your sword, in a dry and abrupt manner, you must straiten your arm, and bring your body a little forward on the right leg, remarking, attentively, that your wrist direct your point to the adversary's body; as you may observe in the twenty-fourth, twenty-fifth, and twenty-sixth plates.

*OF THE RETURN IN CARTE, AFTER THE CARTE PARRY.*

PLATE XXIII.

**A**T the very time the adversary delivers his carte thrust, you must parry with the heel of your blade, and instantly return the thrust within the sword, and return to your guard as quick, according to the rules already explained.

IF the adversary should in the least raise his wrist on his recovery, you may return a low carte, and recover with your wrist in tierce, or demi-circle.



*OF THE RETURN IN TIERCE, AFTER THE TIERCE THRUST.*

## P L A T E XXIV.

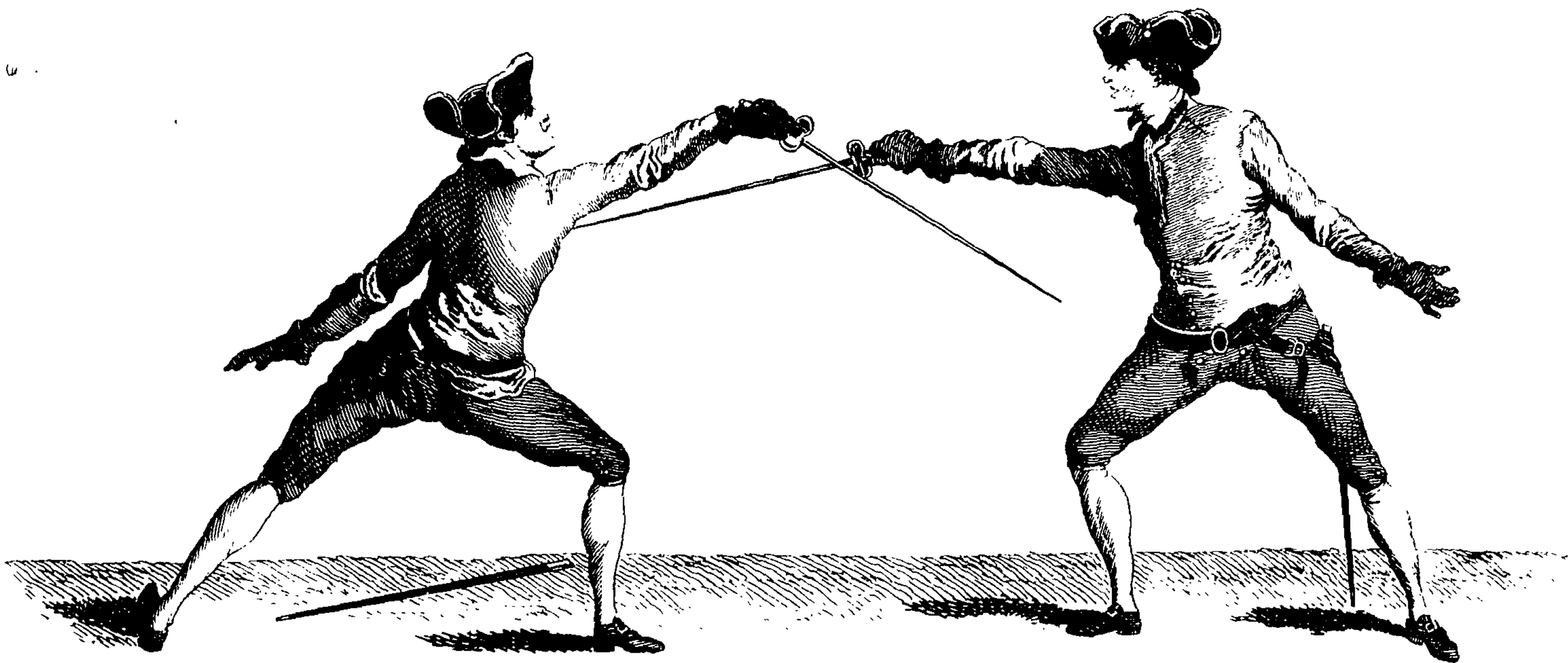
**A**T the time that you parry the tierce with a strait arm, and your point a little lowered to the adversary's body, you must return the same thrust, only your wrist a little inclined to the outside. Take great care that the hand moves first, and oppose his blade well, from feeble to fort; recover to your guard in prime, or demi-circle parade.

You may also, after your tierce parry, return the thrust in seconde, and recover in seconde, demi-circle, or in tierce.

*OF THE RETURN IN SECONDE, AFTER HAVING PARRIED CARTE OVER THE ARM.*

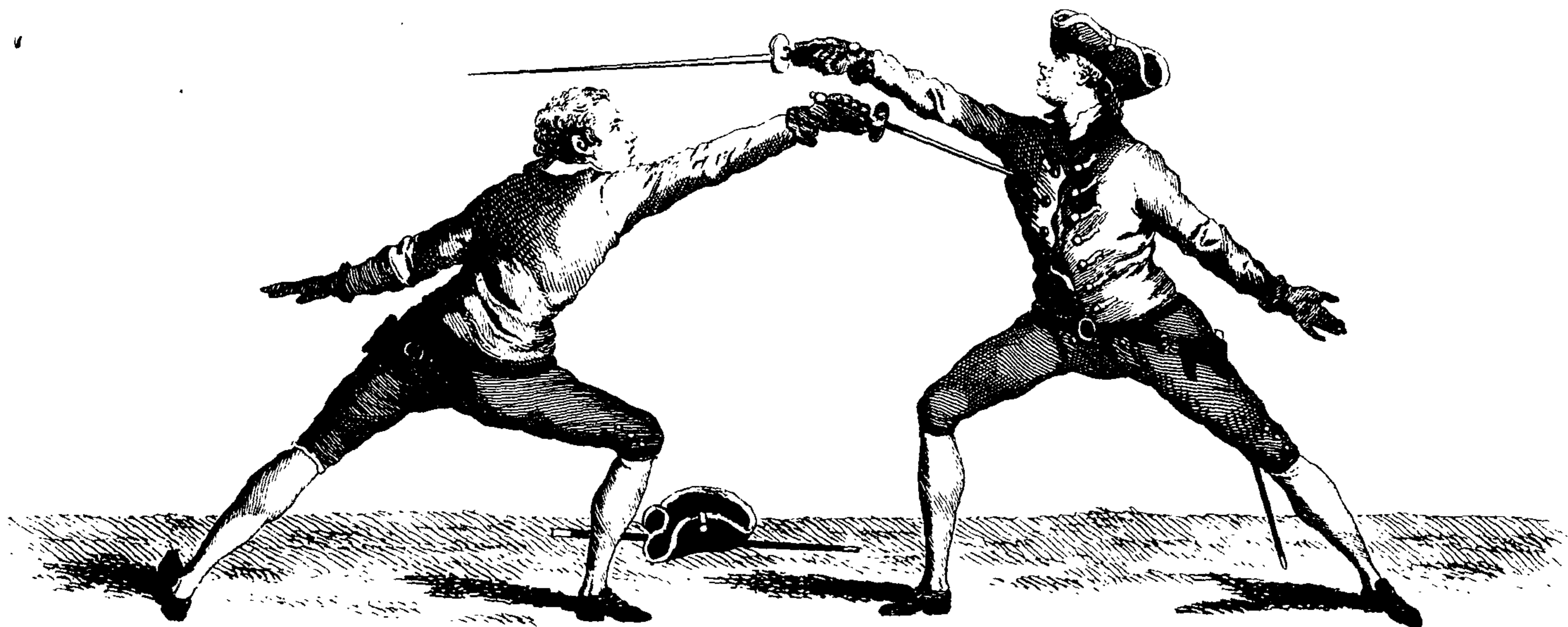
## P L A T E XXV.

**A**FTER your parry carte over the arm, you may return the same thrust, by holding your wrist nails upward, thrusting and opposing with your outward edge, and plunging your point to his body, with your recovery to a half-circle parade.



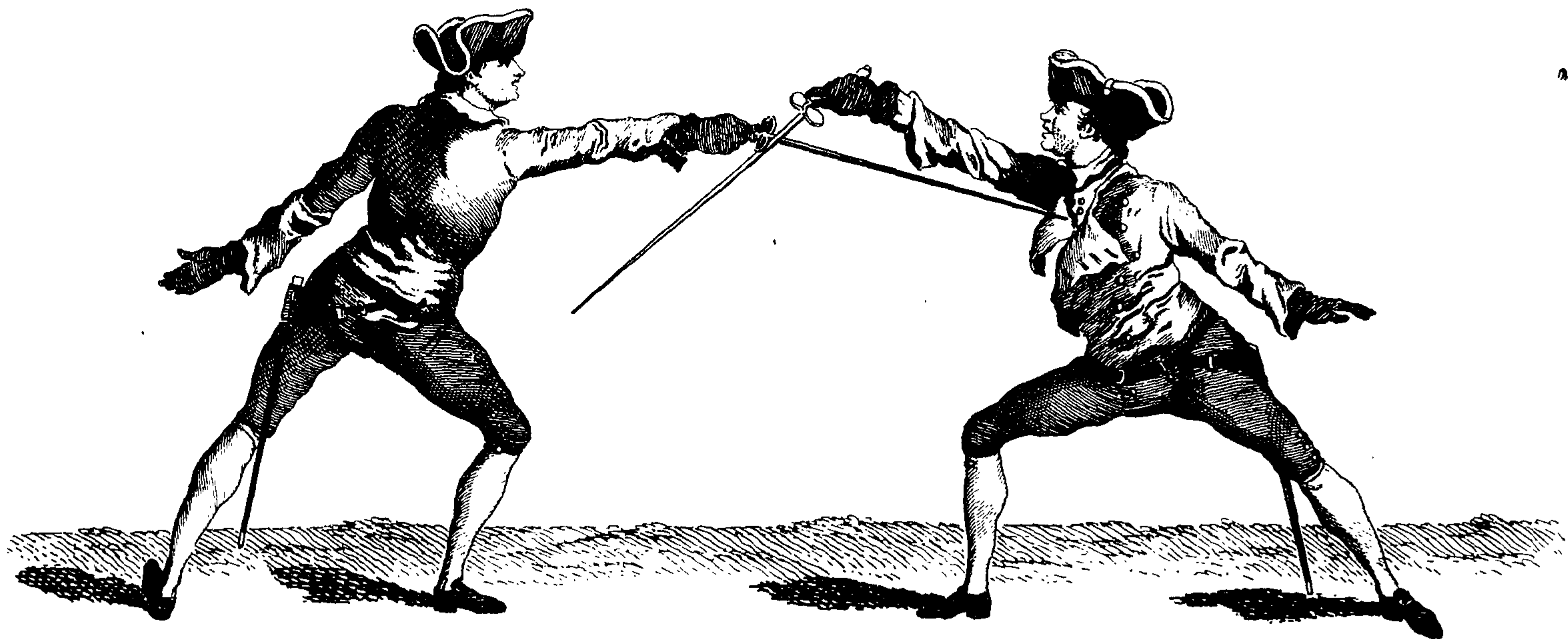
*The return in Tierce after the Tierce thrust.*

*Published as the Act directs, Sept. 1783*



*The return in Seconde after having Parried Carte over the Arm.*

*Published as the Act directs Aug<sup>r</sup> 1783*



*The return in Quinte after the Thrust in Seconde.*  
*Published as the Act directs Aug: 1785.*

If you should return a seconde thrust, you should, the moment you have parried carte over the arm, drop your point along the outside of his wrist and elbow.

This return is easier to be made than the aforementioned; your recovery is a half-circle, seconde or tierce.

*OF THE RETURN IN QUINTE, AFTER THE THRUST IN SECONDE.*

PLATE XXVI.

**H**AVING parried the thrust in seconde with the quinte parade, you must return the thrust without altering your wrist. If you parry with the parade in seconde, you must return in seconde, recover swiftly with your wrist in seconde, and bind the blade in carte, after the recovery, without leaving it.

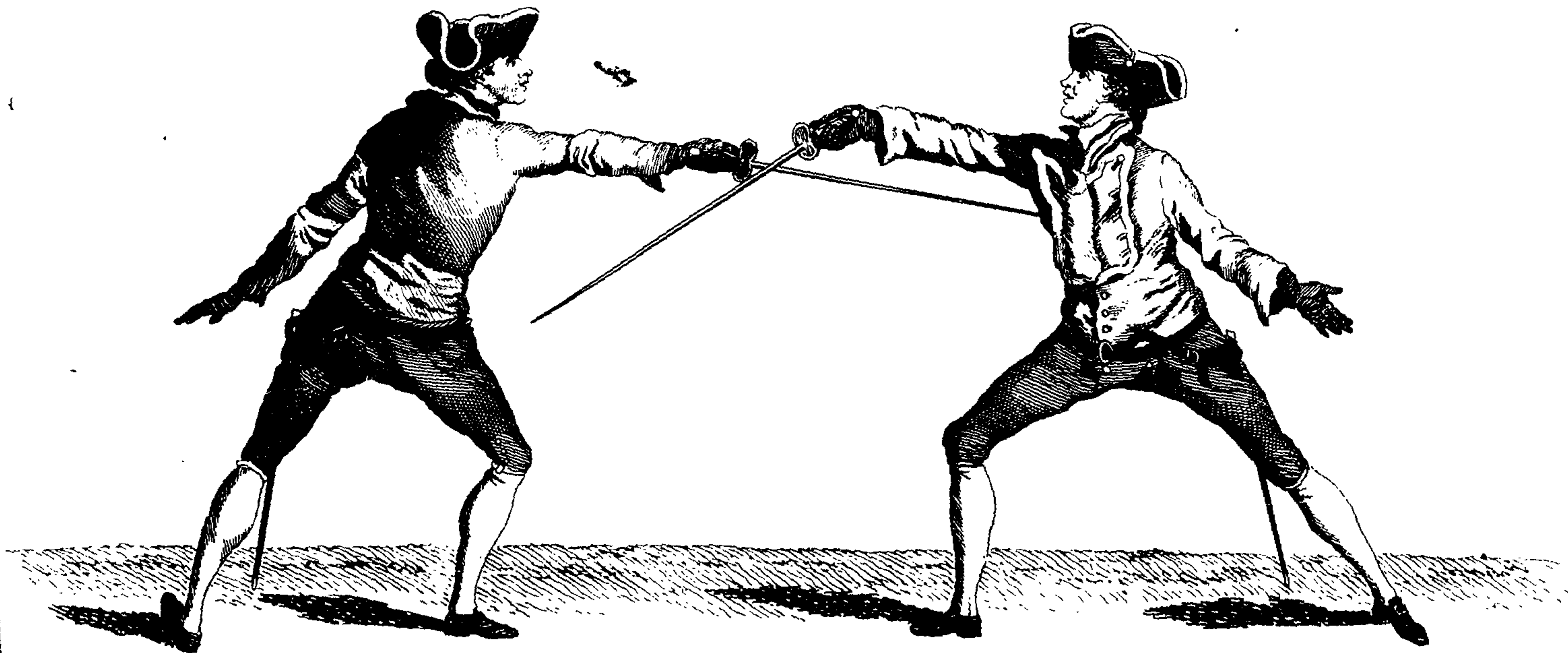
*OF THE RETURN ON THE FLANCONADE THRUST, BY REVERSING THE EDGE, TO THOSE WHO HAVE NOT THE PRECAUTION TO OPPOSE WITH THE LEFT HAND.*

P L A T E XXVII.

**A**T the time the adversary thrusts the flanconade, you must parry, by raising and turning your wrist in tierce, without leaving his blade, forming an angle from wrist to point, steadily directed to his body. In this return there is no occasion to thrust out the right leg; you must only bring your body forward, and stretch out your left leg.

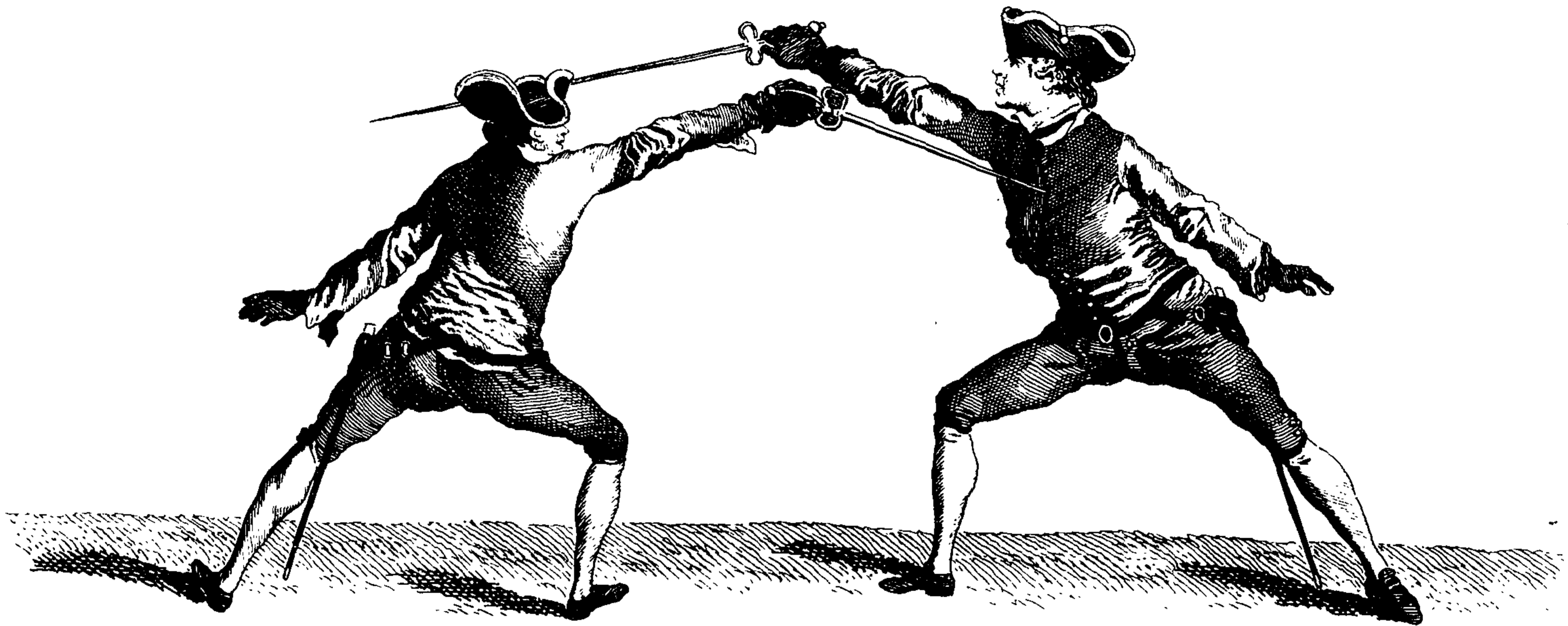
THE angle which is formed in turning the wrist is quite sufficient to keep off and return the thrust; this done, you must recover your guard in prime, or half circle.

IF you parry the flanconade, by binding the sword, as I have before mentioned, you may return the thrust strait in carte; and if, on the adversary's recovery, he should in the least drop his point, you may return a flanconade; if, on the contrary, he should raise his wrist or his point, you must return a low carte, and recover by a circle, joining his blade.



*The return on the Blancmoude thrust by reversing the Edge to those who have not the precaution to oppose with the left hand.*

*Published by the Author, 1783.*



*The return from the Prime Parade to the Seconde & Low Carte Thrust.*

*Published as the art directs Aug. 1783*



*OF THE RETURN FROM THE PRIME PARADE, TO THE SECONDE AND  
LOW CARTE THRUSTS.*

PLATE XXVIII.

**A**S soon as you have parried the seconde, or the low carte, thrust with the prime parade; stepping out of the line with the right foot (as explained in the parades thereof) you must return the thrust in prime, holding your wrist in a line with your left shoulder; by this means you will form an opposition which will cover your body and face; after which you must recover in the same position of prime, or in the half circle.

*OF THE PARADE BY A COUNTER DISENGAGE.*

**T**HIS parade is made at the time the adversary delivers his thrust, by disengaging carte or tierce, or carte over the arm: therefore, to execute this parade well, you must, the moment he disengages to thrust, disengage also, very closely to his blade, and, having formed your parade, which ought to be done with the greatest precision and quickness that is possible, support your blade from fort to feeble.

*OBSERVATION.*

*OBSERVATION ON THIS PARADE.*

**A**S a quick wrist and a light point might easily deceive this last counter disengage; that is to say, if the adversary should continue his disengages often, and quicker than you can follow him, in such a case, to stop his career, you must have recourse to the circle parade, which will certainly stop the progress of his point.

*OF THE HALF CIRCLE PARADE.*

**T**HIS parade, which is the chief defensive parade of the sword, parries not only all the thrusts, but also obstructs all the feints that can be made; and, to execute it well, you should straiten your arm, keep your wrist in a line with your shoulder, your nails upward, and, by a close and quick motion of the wrist, the point should form a circle from the right to the left, large enough to be under cover from the head to the knee; in this manner, by doubling your circle till you have found the adversary's blade, your parade will be formed.

AND now, in order to stop this circle parade, notwithstanding its being redoubled with  
great

great vivacity, you may stop his blade short, by keeping your wrist the height of your shoulder, and lowering your point, as in the quinte parry; and, recovering, bind and gather his blade in carte.

You should exercise and practise these circle parades, from the counter disengages to the circle, and from the circle to the counter disengage. You may practice this lesson yourself, either with sword or foil: this will strengthen and supple your wrist, and will insensibly procure great ease and readiness to defend yourself upon all occasions.

*METHOD OF THRUSTING AND PARRYING TIERCE AND CARTE, CALLED  
THRUSTING AT THE WALL.*

**I**T is called thrusting at the wall, because the person who parries is not to move his body nor his legs from where he stands; it is only his wrist which is to perform his parades.

In order to execute this lesson well, I will explain the position in which he that parries is to stand.

To parry at the wall, you must place yourself so that the left foot may not be able to stir further; you must single your shoulder, hold your head erect, pull off your hat, and open  
with:

with your right arm, so as to carry your point to the right, that your adversary may take a proper measure, or distance, for his longe; after which you put on your hat, and carry your left hand back to the small of your back, and giving an opening, either in tierce or carte, you must be ready to parry (in this attitude) with quickness, all the adversary's thrusts.

To thrust against the wall, you must place yourself straight on your legs, as in the first position, or plate; and, coming to your guard, pull off your hat with a pleasant countenance, and deliver a gentle thrust in carte toward the adversary, gently touching your button to his breast, to take your distance; you must then recover to your guard, and put your hat on, making, by way of salute, the two motions of the wrist, in tierce and carte, being the usual way.

Thus, thrusting against the wall accustoms the scholar to thrust with quickness, and to parry so likewise; it gives an exactness and ease, as well as a knowledge of distance, and is more useful, as in fencing with various persons you will meet with people of different make and size.

*METHOD HOW TO THRUST AT THE WALL WITH SWIFTNESS.*

**T**HERE are three different ways of thrusting at the wall. The first is, by engaging the fort of the adversary's blade, and holding a loose point, you must disengage lightly, and thrust strait at his body, seeking his blade.

THE second is, by engaging from the point to his blade, with a bent arm, disengage, and thrust strait to the body; which is called thrusting from point to point.

THE third is, by delivering straight thrusts to the inside and to the outside of the adversary's body; in this latter you need neither engage the blade, nor disengage.

THE Italian masters make much use of this last, as it gives great swiftness, and uses the wrist to execute first, and also looses the shoulder completely.

*RULES TO BE OBSERVED IN THRUSTING AT THE WALL.*

**W**HEN you have taken your dimensions, or distance, as before mentioned, you ought in no way to stir your left foot, nor the body, make no motions or feints whatsoever, but thrust according to rule, either inside or outside, by disengagements, or by thrusting

ing

ing to the blade straight forward; and if you make any feints it must be with the mutual consent of each other.

*EXPLANATION OF WHAT IS CALLED FEINTS.*

**A** FEINT is, to shew the appearance of a thrust on one side, and execute it on the other. In this you should lead the adversary's wrist so much astray as to obtain an opening sufficient to throw in the thrust you have premeditated. You must be very cautious not to uncover yourself in making a feint; for, instead of succeeding in your project, you will give the adversary an opportunity of a wide opening, and induce him to throw in a straight thrust: therefore it is absolutely necessary, in making a disengage in order to feint, to oppose the fort of your blade, and, with great subtilty, make the motion of your point near enough to his fort, that you may the more easily hit him.

ALL feints may be executed standing still, or in moving; you may make them after an appeal, or attack of the foot, after a beat on the blade, or at the time the adversary forces your blade; or at his disengaging.

You

You must observe that, when you feint, your wrist is the height of your shoulder, your elbow a little bent, that your wrist may be more flexible, and your point lighter.

If you are engaged in carte, disengage carte over the arm, near the adversary's fort, bring your point back in its carte position, thrust straight forward, and recover to carte, or in the demi-circle.

If engaged in carte over the arm, you must disengage in carte, and thrust carte over the arm, and recover in tierce, or in half circle; and if the thrust is parried, you must treble the feint, and thrust within the sword.

If engaged in tierce, you must mark your feint below the wrist in seconde, thrust in tierce, and recover to your sword in seconde, or a half-circle.

If engaged in tierce, you may also feint in carte, keeping your point in the adversary's face, thrust a low carte, and recover to the sword by a circle.

To feint on any disengagement of the adversary, you must force or lean on his blade a little, to oblige him to slip, or disengage; and at that very time you must, with quickness and precision, feint on his motion, and thrust strait at him.

*DEFENCE OR PARADE AGAINST ALL FEINTS.*

**T**HE surest defence against feints, is to get at the adversary's blade by a counter disengage, or by a circle; for if you offer to seek the blade by a simple parade, it will be impossible to get at it, since he can redouble his feints at pleasure; wherefore, by the parades, you immediately stop the adversary's point, and you oblige him to change his intention and idea.

*OBSERVATIONS ON THE FEINTS, AND AT WHAT TIME THEY ARE GOOD AND BAD.*

**T**HERE are fencers who, when they feint, make large motions of their body, or their points, or violent attacks of the foot, in order to precipitate their adversary's defence, thinking to take advantage of the large openings he may on such occasions give; all these attempts, which are false, cannot succeed against any but those who are timid, and not staunch in their guards; but, against a man who is skilful and cool, and who keeps his point close  
in



in the line to his adversary, and who seeks his blade with the wrist closely, according to the rules of fencing, whatever motions may be made by feints will prove ineffectual.

THERE are others who make feints by advancing their sword, and when the parry is attempted, drawing and changing the point from its situation, thrust out: these three motions are contradictions to each other, and are so slow, that, if the adversary was to thrust at the time they draw in, they would infallibly be hit before they had finished their feint and intent.

You should, as much as possible, make all feints in proper distance, that you may be enabled to accomplish your thrust with swiftness.

You may also make the feints out of distance; but you must continue them at the time you advance to get into distance, and change your idea, if the adversary should come to join your blade.

You ought to cover yourself well in making these motions, for the adversary might thrust straight forward at the time you advance, or stop your feint by any other motion.

You are not always to hope or expect your feints should be answered, for by this you may easily be baulked; but, knowing the adversary has power to attack, and keeping yourself on your guard, you will be more ready to defend yourself. You will also be the more sure that

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your feint will best succeed while the adversary's wrist is in motion; at that time seizing the opportunity to make your feint, he will become apt to fly to the defensive with more irregularity; and not only will give openings, but you are sure he cannot attack; and, consequently you will be apt to hit him with more ease, and without risque.

*OF THE MOTIONS MADE ON THE BLADE STANDING STILL, CALLED GLIZADES, AND THE GLIZADE FROM CARTE OVER THE ARM, TO THRUST CARTE.*

**I**F you are engaged in carte, and are in distance, you must have a flexible arm, your body singled, and entirely on the left hip; in this position you must make a beat on the adversary's blade, with an intent to stir his wrist; if he should come to the sword, you must disengage lightly carte over the arm, with your wrist high, and your point in a line to his face; and, the moment he closes the blade, disengage in carte, and thrust directly straight. If, after this, he should not return, but only force your blade, you may reiterate a second thrust, by turning your wrist in tierce, on the blade, without leaving it, and recover to his sword in carte.

*OF THE GLIZADE FROM CARTE, TO THRUST CARTE OVER THE ARM.*

**I**F you are engaged in tierce, or carte over the arm, you must disengage in carte, keeping your point forward in a line to the adversary's body; at the same time make an attack with the foot, and when you find he forces your blade, slip, or disengage quickly in carte over the arm, and thrust out, and redouble the thrust in seconde, recovering swiftly to the sword in tierce, or in demi-circle.

*OF THE GLIZADE FROM TIERCE, TO THRUST THE SECONDE.*

**I**F you are engaged on the tierce side, after beating on the blade, and an appel, you must disengage to tierce, with your point advanced to the enemy's face, and the moment he feels the blade, parry, either by tierce, or the wrist turned in carte over the arm, you must drop your point under his wrist, and thrust seconde, recovering your sword in tierce, or the half circle.

*OF THE GLIZADE FROM CARTE, TO THRUST LOW CARTE.*

**I**F you are engaged on the outside of the sword, you must endeavour to move the adversary's wrist from the line, by a beat of your fort on his feeble; and disengaging your point in carte, keep it in a line to his face, stretching your arm, and making an attack of the foot, slip your point under his elbow, and thrust the low carte; recover immediately your sword in tierce, and redouble a second thrust; after which, recover the sword by a circle.

ALL these glizades are made without advance or retreat; may also be made in the advance, if you should find your adversary retreat on your beats, or attacks of the foot.

IF, after these last motions, the adversary should want to shun the point by his retreat; in that case you should disengage, and quickly advance, and put in execution the before mentioned operations; but always observe to keep your sword well before you, and your body backward, that you may not be surprized at any time.

*THE BINDING AND CROSSING THE BLADE.*

**V**ERY few masters teach the crossing of the blade; this operation is the more necessary, being not only useful to put the adversary's blade by from the wrist to the knee, but will often throw his sword out of his hand.

If he should present himself in distance, having his arm straight and his point also, you should incline your body entirely on the left side, and engage his sword in carte, turning your nails a little more upward than in the ordinary guard, and engage your fort about a foot from the feeble, directing your point to the left; in this position you must swiftly turn your wrist in tierce, holding your sword firm, and passing your point over his arm, without quitting his blade, stop your sword from fort to point, holding your hand the height of your shoulder, and the point as low as his waist; this crossing being made, thrust out at full length in tierce, and recover your sword by a circle.

*ANOTHER WAY OR MANNER TO CROSS THE BLADE IN CARTE.*

**I**F the adversary should make a carte thrust, you should parry it with the half circle parade, keeping your body as before, well on the left hip, and as soon as you have parried, turn, with agility and firmness, your wrist in tierce, inclining your point on the left, and finish by pressing his feeble with the fort of your tierce edge.

IF these crossings of the sword are made with swiftness and precision, it is almost impossible not to disarm your adversary, or at least not to put by his blade, so as to enable you to throw in a thrust in tierce, as I have before mentioned.

*THE MANNER TO SHUN THESE CROSSINGS OF THE SWORD.*

**A**S every thrust has its defence, it is necessary I should explain them in the clearest manner; there needs only a due attention, a quick eye, and judgment, to shun all thrusts.

You must give way with your point by a disengage to a strait line, at the time the adversary wants to cross your blade; by this means, as he will find no blade, you will evade it.

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It might happen, even that when he finds no blade, and consequently no resistance to his blade, he may fling his own sword away, instead of his adversary's, if he should not maintain his point to the waist, and hold it very fast.

*OF THE BEAT ON THE TIERCE THRUST TO FLING DOWN THE SWORD  
OF THE ADVERSARY.*

**I**F the adversary should make a full thrust in tierce, you must disengage nimbly in carte, have your body well on the left hip, and draw in your arm a little more than in the ordinary guard, with your point high: this done, before he recovers to his guard you must make a smart beat with your fort on his feeble; which will open his fingers and throw down his sword.

*ANOTHER WAY TO BEAT THE SWORD OUT OF THE ADVERSARY'S HAND.*

**I**F the adversary thrusts in tierce, you must parry with the prime parade; when parried, raise your point lightly to the left, and with the carte, or inside edge of the fort of the blade, beat smartly and strong on the feeble of his blade.

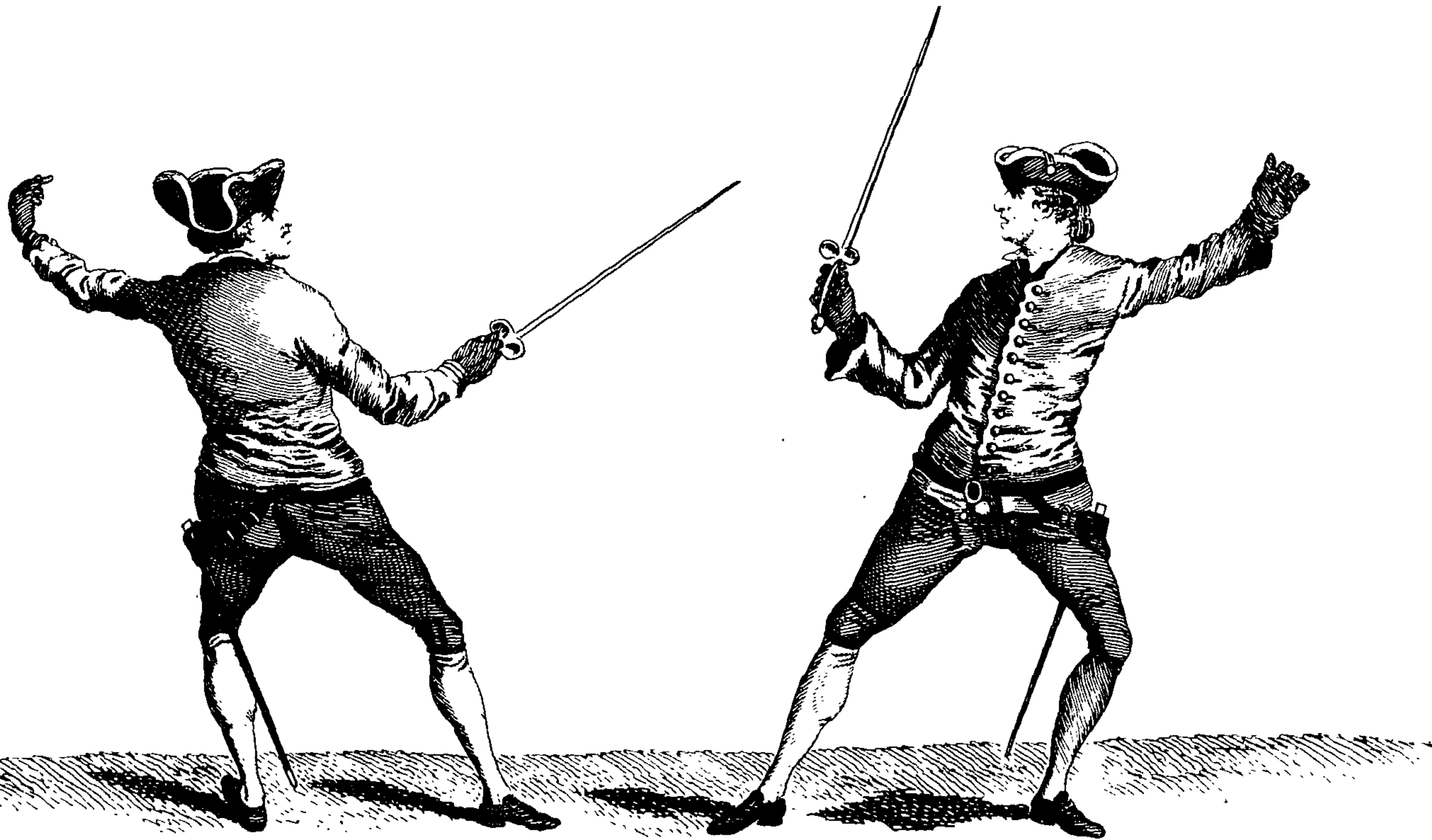
*OF THE BEAT ON THE SWORD IN CARTE OVER THE ARM.*

**I**F the adversary presents himself, having his wrist turned in carte, with a straight arm, and his point in the same line, you should make a close feint toward his fort; if that should not move his point, you must disengage in carte over the arm, with your arm contracted, and your point high, and with the fort of your blade beat smartly on his feeble; straighten your arm immediately, and thrust firm and straight carte over the arm. If his sword does not drop by this beat, you will at least find opening enough to throw in your thrust; this done, recover quickly to your guard by the circle parade.

To shun this beat you must, the moment you have made your thrust, recover to the adversary's blade by the circle parade; for this beat on the blade is only made use of against those who, when they have thrust either in tierce or carte, within or without the blade, do not recover immediately to their guard; or when they are in guard, keep their arm straight, and the point of their sword in a direct line with their arm.

**I**F the adversary should attempt to beat when you are firm on your legs, and in guard, you must slip his beat, and with subtilty hinder him from touching your blade, and at that very moment go on with your thrust straight forward.





*The plain Cut over the Point from Carte in Tierce.*  
*cut with the 11 duels Vol 1783*

*OF THE PLAIN CUT OVER THE POINT FROM CARTE, IN TIERCE.*

## P L A T E XXIX.

**A**FTER a thrust made in carte, if your adversary parries with the feeble of his sword, you must, on your recovery, draw in your arm, keep a straight blade from fort to point, and pass it over his point; your wrist being turned in tierce, you must raise it instantly, and plunging your point to his body, you must make a full thrust in tierce, and recover to the sword in the line.

THIS cut over the point is also made after having parried a carte thrust, if the adversary is fearful of a return on that side, and therefore forces your blade in his recovery, you should, in such case, execute the cut over, smartly to an outside, either in tierce or carte over the arm.

YOU may also execute the same cut over the point, in carte over the arm, after you have made a carte thrust, if the adversary should force your blade standing on his guard.

OBSERVE well, that all these cuts over the point are not made use of but where the adversary

fary parries from the half sword to the point, called the feeble, or when he forces your blade out of the line in the same manner.

*OF THE PLAIN CUT OVER THE POINT, FROM TIERCE TO CARTE.*

**I**F you are engaged in tierce, you must make an attack with the foot, and execute a half thrust to the sword; and at the time the adversary comes to this parade in tierce, you must draw in your arm, keeping a straight point, and cut over his point in carte, your wrist turned in carte, dropping your point a little, and make a full thrust in carte; the thrust made, recover straight in a line to the adversary's sword, with an opposed wrist, and your point to his body.

*CUT OVER THE POINT FROM TIERCE TO CARTE, TO THRUST CARTE  
OVER THE ARM.*

**I**F you are engaged on the outside of the sword, turn your wrist as in carte over the arm, attack smartly with the appel of the foot, and at the adversary's coming to a parry, cut over the point to the inside, with your wrist high in carte, and your point straight to his body,

body, as if you intended to thrust there; and as soon as he comes close to your blade, disengage lightly, and thrust a full carte over the arm, by sending your wrist first, with a sufficient opposition, as before mentioned in the rules of fencing: the thrust made, recover to a guard with your sword before you, and the point to the adversary's body.

*ANOTHER CUT OVER THE POINT, FROM CARTE TO CARTE OVER THE  
ARM, TO THRUST CARTE.*

**I**F you are engaged in carte, make a half thrust to the sword, to oblige the adversary to come to the parade, and at that instant cut over, and seem to thrust carte over the arm, and without delay disengage your point under his wrist, and thrust carte, maintaining and opposing your wrist well; after which, recover to the sword in carte, firmly on your left hip.

*ANOTHER*

*ANOTHER CUT OVER THE POINT, FROM CARTE TO TIERCE, IN  
ORDER TO THRUST SECONDE.*

**I**F you are engaged in carte, make an appel of the foot, cut over the point from carte to tierce, turning your wrist to tierce; and your point being passed over to the outside of the sword, without hesitation drop it under the elbow of the adversary, and execute a full thrust in seconde; the thrust made, recover instantly to a tierce, or half circle parade.

You may double the cut over, from carte to carte over the arm, and in lieu of delivering the thrust on the first, cut over to the outside: you may cut over again, and thrust carte.

It may also be made when engaged on the outside, by cutting over to the inside, and redoubling the cut to the outside, either carte over the arm, or tierce.

I MAKE very little use of these double cuts, because the plain cuts are preferable by their swiftness, and consequently more difficult to parry; nevertheless, I think it necessary that all swordsmen should know there are such thrusts in fencing.

*OF THE DEFINITION OF THE WRIST, AFTER THE THRUST MADE  
IN CARTE.*

**T**HIS definition of the wrist is not made use of but to those who do not return from the thrusts made at them, either to the inside or outside ; to execute this, you must engage the adversary's sword in tierce, make an appel of the foot, and as soon as he closes your blade, disengage lightly near his foot, and thrust in carte ; the moment your thrust is made, seem to recover to a guard, by bringing up your right foot about a foot back, keeping a straight, and yet a flexible arm, and at the very moment he lifts up his right foot to close in, if even he should force your blade, you must take the opportunity, and turning your wrist swiftly in tierce, thrust in this manner to his blade, forcibly and well maintaining your wrist ; this is called *cavé* ; the thrust finished, you must recover to the sword in a straight line.

*OF THE DEFINITION OF THE WRIST, IN CARTE OVER THE ARM, AFTER THE THRUST IN TIERCE.*

**I**F you are engaged within the sword, you must make an attack of the foot, and a beat on the blade. If the adversary comes to the blade, disengage nimbly to an outside, with your wrist turned in tierce, and deliver your thrust in tierce; the thrust made, immediately recover to your guard about a foot, and the moment he lifts up his foot to advance, you must seize that moment, and turning your wrist on his blade, nails upward, thrust carte over the arm; the thrust made, you must recover to the sword in tierce, or in half circle.

*OF THE PASS ON THE SWORD, IN CARTE OVER THE ARM.*

PLATE XXX.

**I**F you find the adversary engaged in tierce, with a bent elbow, and a high point, you must recall him by an attack of the foot, and make a half thrust to his sword; if, after this he should not answer your motion by coming to your sword, then without altering the position



*The Pays on the Sword in Carte over the Arm.*

*Published as the Act directs Aug<sup>r</sup> 1788*



tion of your right foot, bring up your left foot, and pass it before the right, about two feet forward, the point of the foot a little outward, and raise the heel of your right foot a little, stretch out both knees, and let the weight of the body be on the left leg; and observe, that when you pass your left leg forward, you turn your wrist in carte over the arm, and with a straight arm thrust firm to the body; the moment you have made your thrust, you must recover your guard in tierce, carrying, at the same time, your left leg, your body and arm to the first position, and seek his sword with a circle parade.

*OF THE PASS IN TIERCE ON THE OUTSIDE OF THE SWORD.*

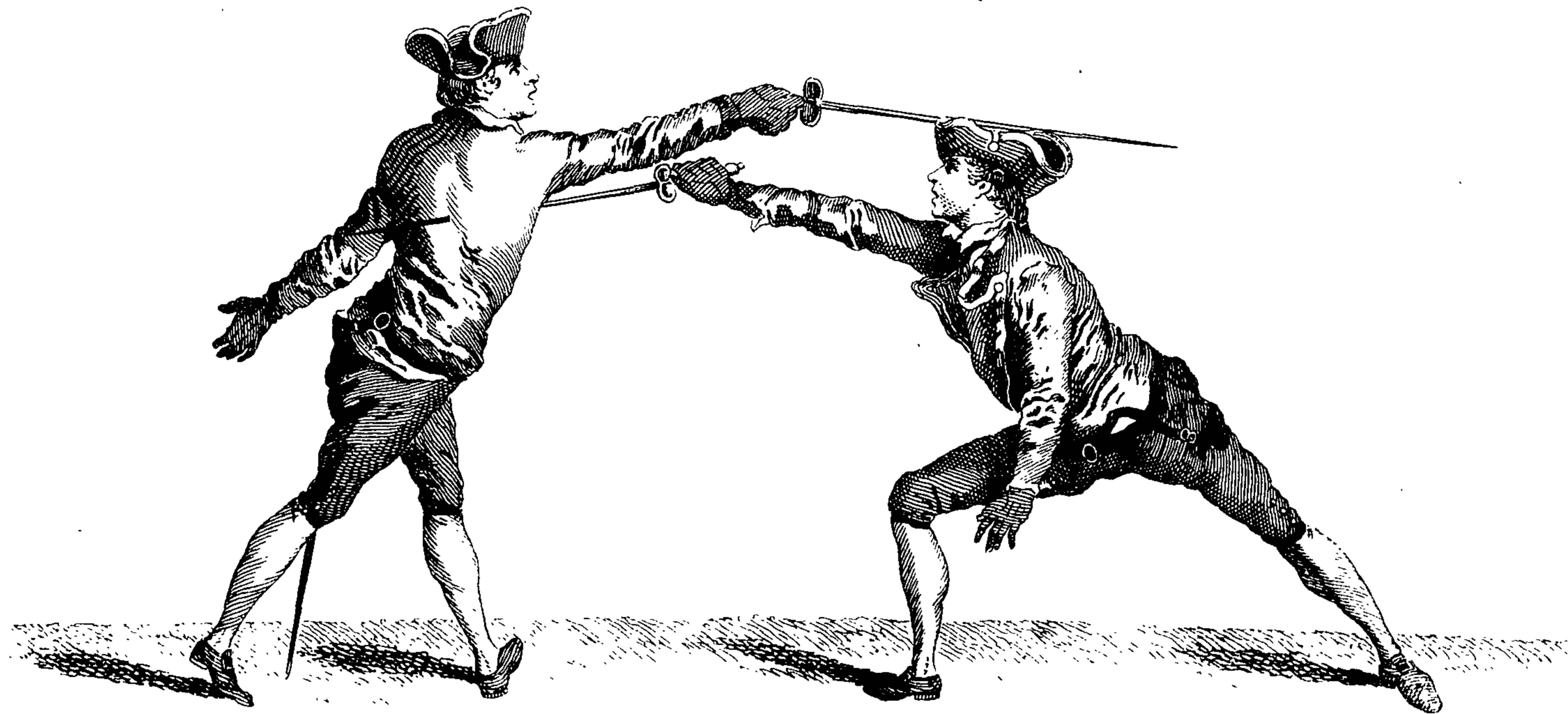
**I**F the adversary is engaged in carte, you make a strong beat with your fort on his blade, and if, after you have put by his blade, he comes to a forced parry, disengage subtilly to his outside, with your wrist raised in tierce, and the point plunged to his body; and at the very time of your disengaging, bring up your left foot before the right about two feet, keeping the knees straight, and the body resting on the left leg; the thrust made, recover to the sword in tierce, throwing your body well back in a straight line with that of the adversary, and supporting it on your left side.

*OF THE PASS IN CARTE, AFTER THE FEINT IN CARTE OVER THE ARM.*

**I**F you are engaged in carte, you must make an attack with the foot, and disengage nicely; holding your wrist in carte over the arm, make a half thrust, by advancing your right foot about six inches, your wrist well raised, and the point of your sword firm in a line with your adversary's face; and at the time he comes to join your blade to parry, you must surprize him by disengaging artfully in carte, and make the pass of the left leg forward, opposing your sword to his, and keeping your wrist high, and your point in a line to his; this done, recover, and seek his blade with a circle parade.

*OF THE PASS IN CARTE OVER THE ARM, AFTER THE FEINT IN CARTE.*

**I**F the adversary is engaged on the outside of the sword, you must make a half thrust on the blade with an appel of the foot, and at the time that you feel him join and force your blade, feint on the inside of the sword, subtilly disengage on the outside, making your  
pass



*In Evajion, or Subterfuge, by the removal of the left Legg backward, at the time the Adversary makes his pass on the outside of the Sword.*

*Publ. by the Author, 1783.*

pafs with the left leg, and thrust carte over the arm, according to the rules of this pafs before-mentioned.

You ſhould obferve, that all the paffes made on the outside of the fword, are parried with a high wrift in tierce; and thoſe on the inſide are parried by the prime, or a high wrift in carte, the wrift being always in a line with the face.

*AN EVASION, OR SUBTERFUGE, BY THE REMOVAL OF THE LEFT LEG BACKWARD, AT THE TIME THE ADVERSARY MAKES HIS PASS ON THE OUTSIDE OF THE SWORD.*

## P L A T E XXXI.

**Y**OU muſt give opening ſufficient on the outside to encourage your adverſary to make a pafs, either in tierce or carte over the arm; and you muſt not ſtir or move by any attacks of the foot, or half thruſts, which he may make, but ſtill leave an opening to the outside, to determine him to execute his thruſt, and at the time he makes his pafs with the left foot, drop your point in ſeconde, with the wrift in tierce, without ſeeking his blade, and carry back your left foot, to its full extent of a ſtraight knee; nor ſtir the right foot, but

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keep the right knee bent as on a thrust, having your body a little lower than in the seconde thrust, your right arm very straight, the wrist up, and opposed to the face, the left arm falling perpendicularly between the two thighs, the palm of the hand open, facing the ground, for fear of a slip of the left foot backward, (which would make you lose your central position,) and to enable you to keep up the body, by the assistance of the hand, in such a case. This operation being performed, you must recover to a garde, and seek the blade by a circle.

*OF THE SEIZING OF THE SWORD AFTER THE PASS ON THE OUTSIDE  
OF THE SWORD.*

**A**FTER having made the pass, either in tierce or carte over the arm, if the adversary parries the thrust, and resists to the blade, you must with agility and subtleness, seize the guard of his sword with your left hand, that instant passing your right foot before your left, with your heels in a line, bending the knee a little, and straightening the left knee; by this position you will be able to oppose his defence; if he should take hold of your blade with  
his

## THE SCHOOL OF FENCING.

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his left hand, you should immediately draw in your right, and present your point to his belly, holding fast the shell of his sword, to oblige him to give it up.

### OF THE COUNTER DISENGAGE ON THE INSIDE OF THE SWORD, STANDING STILL.

**I**F you are engaged within the sword, you should bear a little on the adversary's blade, to induce him to disengage, and at the time of his disengaging, either in tierce or in carte, to join your blade, you must seize that moment to time his motion by a counter disengage, before he touches your blade, and thrust a well opposed thrust in carte; the thrust made, recover immediately to the sword in carte.

### OF THE COUNTER DISENGAGE ON THE OUTSIDE OF THE SWORD STANDING STILL.

**Y**OU must engage the adversary on the outside, with the wrist turn'd carte over the arm, the wrist and point being in a line with the shoulder, the arm flexible, and you must bear on his blade to determine him to disengage; and at the time he disengages to join your blade

blade on the outside, disengage subtly with him before he joins your blade, and thrust a full carte over the arm, opposing your wrist and sword according to the rules explained; the thrust being made, recover quickly to the sword, and redouble a thrust in seconde.

*OF THE COUNTER TO THE COUNTER DISENGAGE, STANDING STILL.*

**I**F the adversary should offer to parry with a counter disengage the thrusts abovementioned, you should, without seeking his blade, double your disengage with spirit, and shunning his blade, thrust with a straight point at his body, and recover to the sword by the circle parade.

*OF THE COUNTER DISENGAGE ON THE TIME, AND OF THE COUNTER TO THE COUNTER, WHEN THE ADVERSARY ADVANCES.*

**Y**OU must get out of distance about a foot, without leaving the adversary's sword; and at the time he advances, seize the opportunity, without seeking his blade, disengage, and thrust straight at him; if he should parry with a counter disengage, you should redouble  
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the disengage without seeking his blade, and thrust out fully at him, having your body firm, and an opposite wrist, according to the rules mentioned before: the thrust being made, recover to a guard by a circle.

*OF A STRAIT TIME THRUST, UPON ANY LOW FEINT.*

**I**F you are in distance with your wrist turned in carte to the height of the shoulder, the point a little lower than the wrist, and firm on your legs, you ought not by any means to be flurried, or stir, by any motion of the adversary, either by appels or half thrusts; but be watchful to take advantage of any opening he may give at the time he lowers his wrist and point, and makes low feints; at that instant, without seeking his blade, thrust straight forward in carte, with a well opposed wrist, according to the rules: the thrust made, recover, and seek the blade by a circle.

You execute this same time thrust also after having retired about a foot, by observing, the moment the adversary lifts up the foot to come in distance, to leave his blade, and, if in the least his wrist should be low, and you see opening enough, thrust straight at him, without seeking his blade, or hesitating in the least.

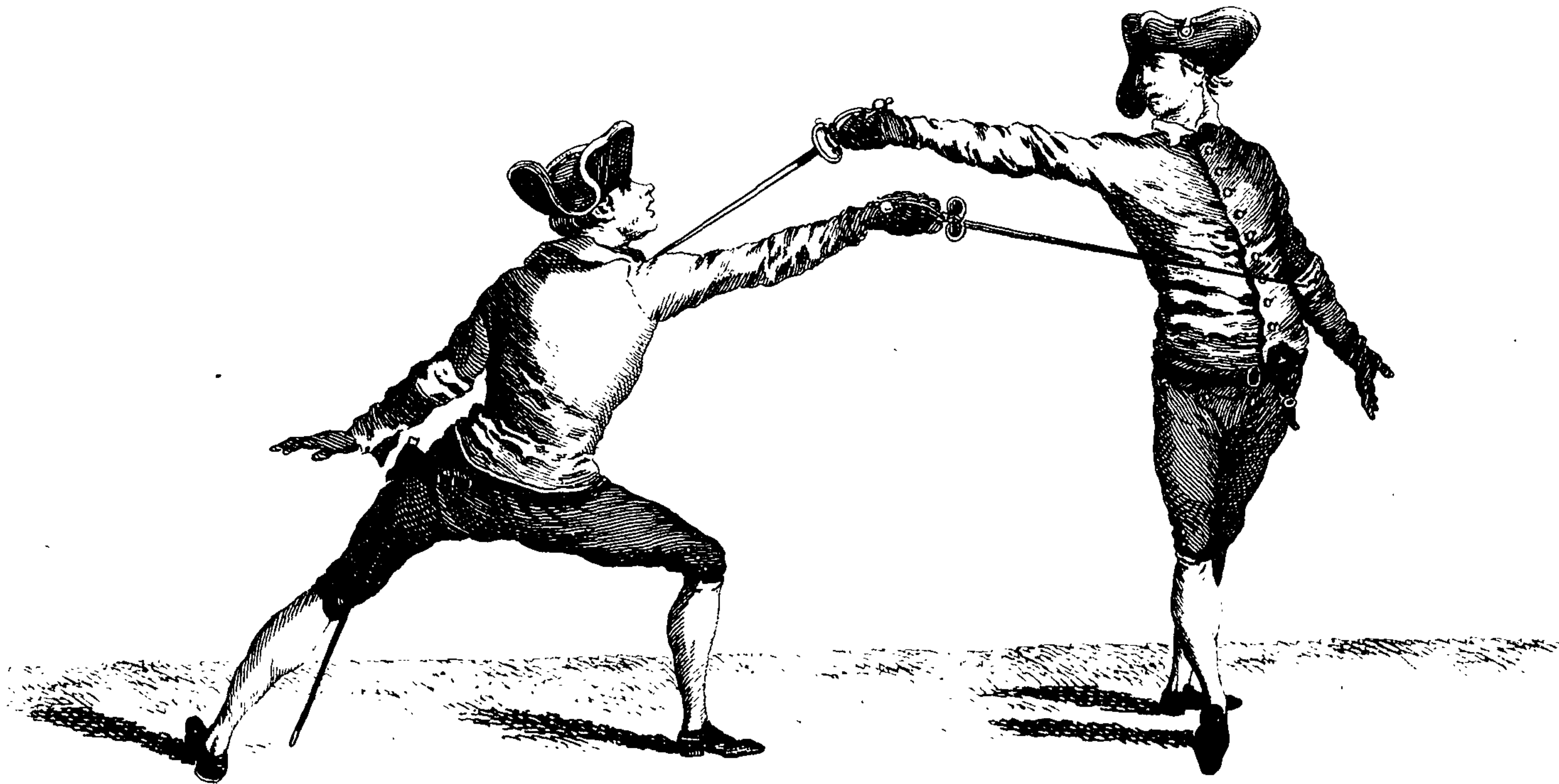


IF he should uncover the lower parts of the body at the time he comes in distance, you must time him, and thrust a low carte with a well opposed and maintained wrist, and recover to the sword in tierce.

IF you are engaged on the outside of the sword, with the wrist in tierce, you should retire about a foot, and at the time the adversary advances, giving the least opening, you may thrust carte over the arm; if he should bear, and force your blade in the advance, you should disengage, and stop him by a carte within the blade.

NOTHING is more difficult than to thrust with exactness and precision; the abovementioned time thrust cannot be performed well but by those who have acquired, by practice and experience, these quick requisites of the eye and wrist to execute with.

To shun the consequences which might arise from these time thrusts; you should be very attentive to hold your sword well before you, nor give any openings by the feints you make, nor bear too much on the enemy's sword in the attacks, either standing still or marching; and be always ready with a counter disengage, close and quick, or a circle; and never form an idea of giving a thrust, without that of recovering quickly to a guard.



*The Half Round or bounding turn of the Body call'd Demy Volte.*

*Publ'd as the Art directs. Aug. 1783*

*THE HALF ROUND, OR BOUNDING TURN OF THE BODY, CALLED  
DEMI-VOLTE.*

PLATE XXXII.

**W**HEN you are in distance, you must engage the sword in tierce, having the arm flexible, your body well on the left hip, and give your adversary opening sufficient on your outside to engage him to thrust; and at the time he forces your blade, either in tierce or carte over the arm, you must subtilly disengage your point under the mounting of his sword, with your wrist as in carte, well opposed, and direct your point to his right breast; at the same time carry your left foot near the right, that the point of your left foot be about two inches behind the right heel, the two feet forming an angle: to complete this position, you ought to keep your knees straight, your head erect and in a line with the right shoulder, and the left shoulder well turned out, with a stretched out arm, as in the carte thrust.

It is impossible to complete this volte, or turn of the body, with that vivacity and exactness it requires, without turning the point of the right foot inward, and lifting it up from

the ground a little, and turning upon the heel your leg and thigh, as on a pulley, that the body may be more thrown back in a straight line with that of the antagonist, in order to shun the enemy's point; this done, you must recover with your left foot back, and come to a guard, according to the rules explained, with the circle parade.

THIS same demi-volte may be made at the time the adversary advances and forces your blade; the complete executing of this thrust consists in taking the just time.

*OF THE FLANCONADE THRUST, HAVING PARRIED THIS BOUNDING  
TURN, CALLED DEMI-VOLTE.*

**Y**OU must force the adversary's blade on the outside, to engage him to thrust within; and if he should make this demi-volte, you should parry the thrust, with the fort on his feeble, and binding the sword, return a flanconade, with the opposition of the left hand, as before explained; this done, recover your sword in carte.

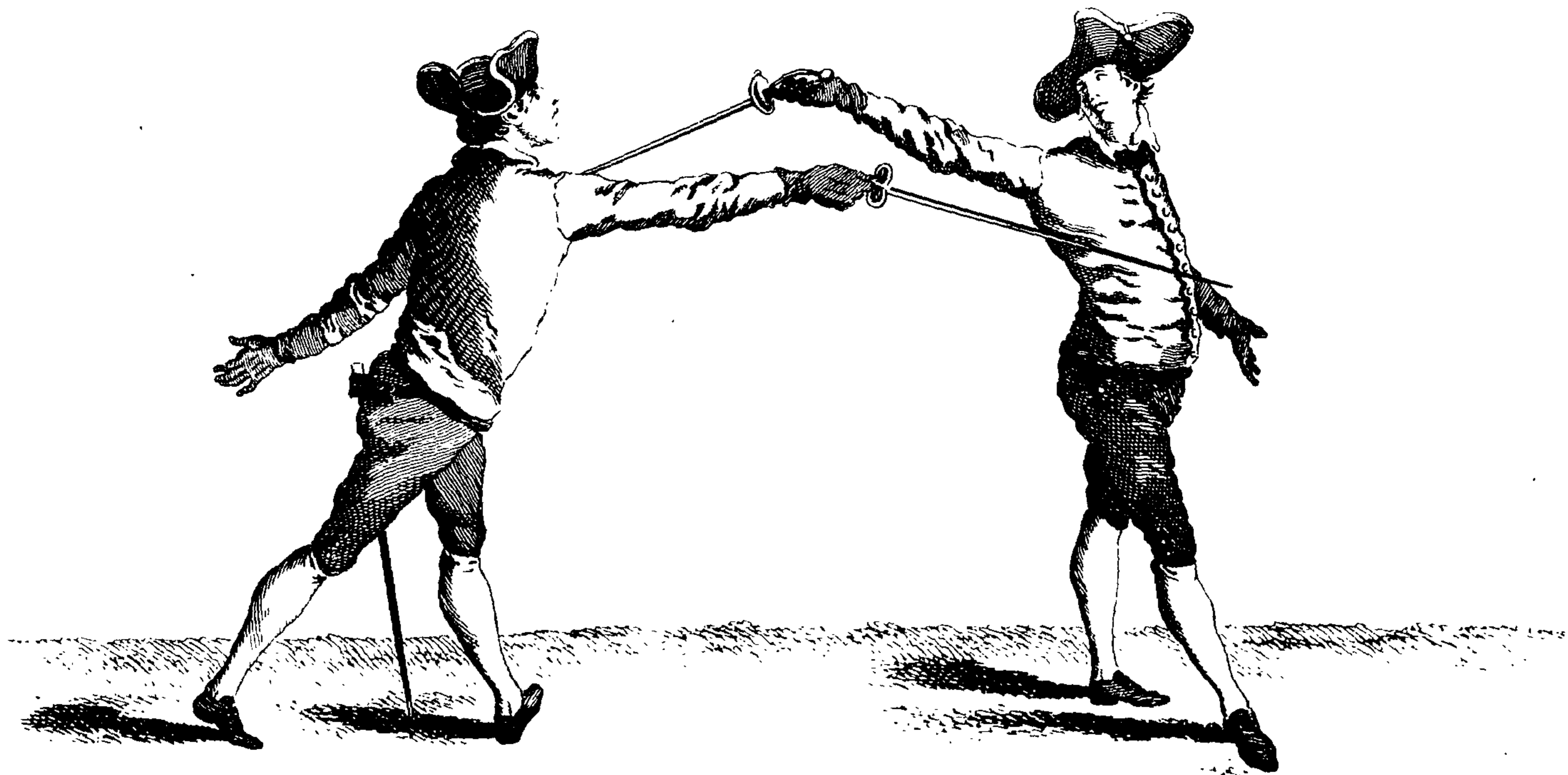
*THE WHOLE ROUND OR TURN CALLED THE VOLTE, AT THE TIME THE  
ADVERSARY DISENGAGES TO THRUST IN CARTE.*

**A**T the time the adversary disengages within, and thrusts carte, you must raise the wrist to the height of your face, with your nails upward, and with swiftness and agility perform this turn of the body called volte; fixing your point to his right breast, straighten your legs at the time you pass with the left foot behind the right, which distance should be about a foot; your left shoulder should be turned outward, to form a complete side front or profile, to your adversary, your head in a line with your shoulder and arm, to enable you to direct your point forward in that line. The thrust being made, recover your guard with your wrist in tierce, and beat smartly, with the fort of your tierce edge, on the feeble of his sword, raising your wrist and lowering your point.

*OF THE WHOLE TURN CALLED VOLTE, ON THE PASS MADE IN TIERCE,  
OR IN CARTE OVER THE ARM.*

PLATE XXXIII.

**A**T the time the adversary makes the pass on the outside of the sword, you must pass your point under his arm, and turn your wrist in carte to the height of the face, pass the left foot behind the right, about a foot distance, and fix your point to his right breast, straightening both legs; at the very time you pass the left foot, be careful that your left shoulder be well turned out, so as to be with your back half turned to the adversary, holding your head in a line to the right shoulder and arm, in order to carry the point directly forward: this thrust being executed, recover your guard by a circle, and keep your body very staunch on the left part of the body.



*The whole turn call'd Volte, on the Paps made on Terre, or in Cart over the Arm*

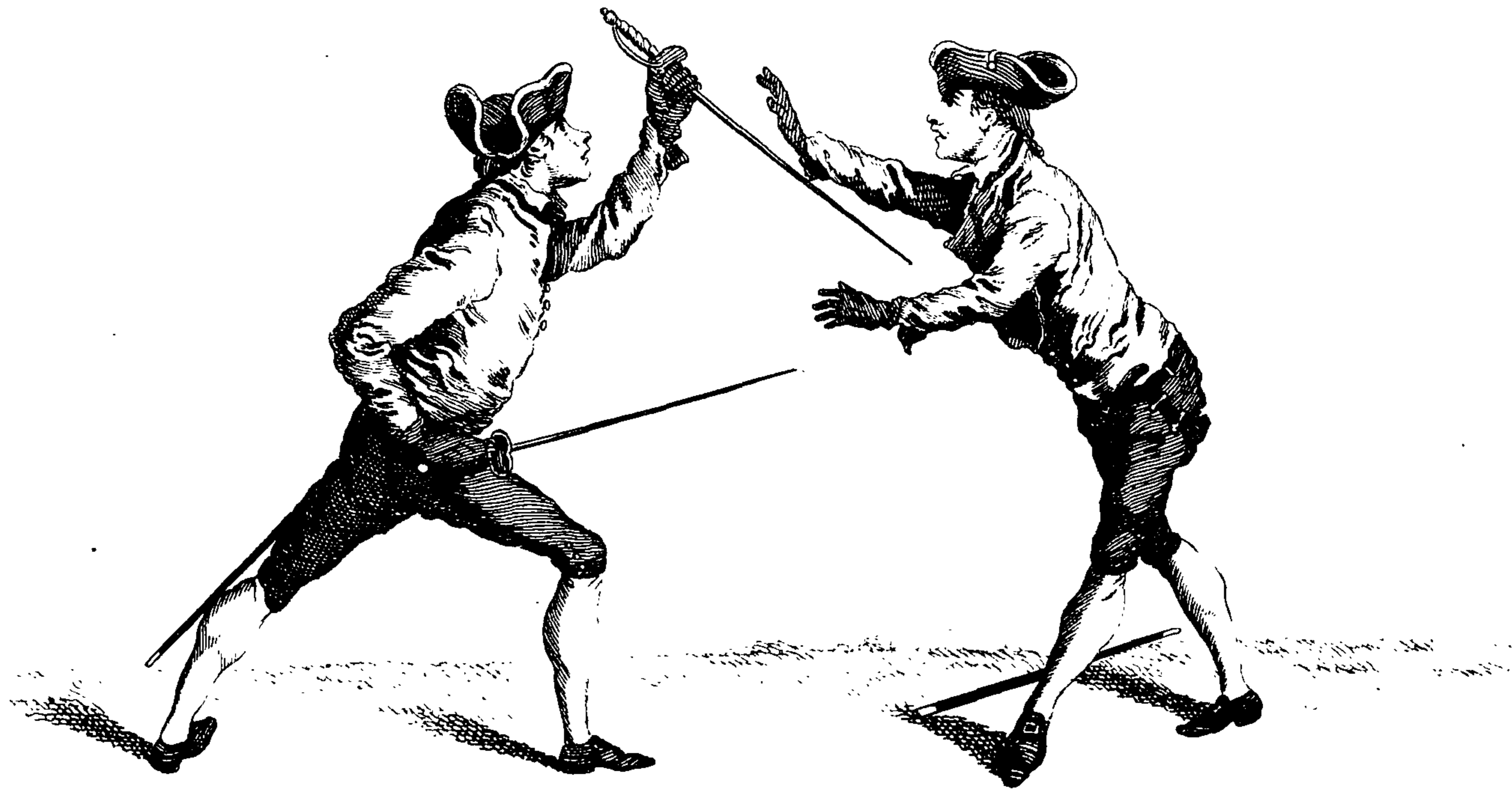
*As taught by the Art du Duel, Anné 1793*



*A Disarm after having parried the Carte Thrust.*

*Published as the Act directs Aug<sup>r</sup> 1783*





*2<sup>d</sup> Position of the Disarm, after having parried the Carte Thrust. —*

*Published as the Act directs. Aug<sup>r</sup> 1783.*

*OF A DISARM, AFTER HAVING PARRIED THE CARTE THRUST.*

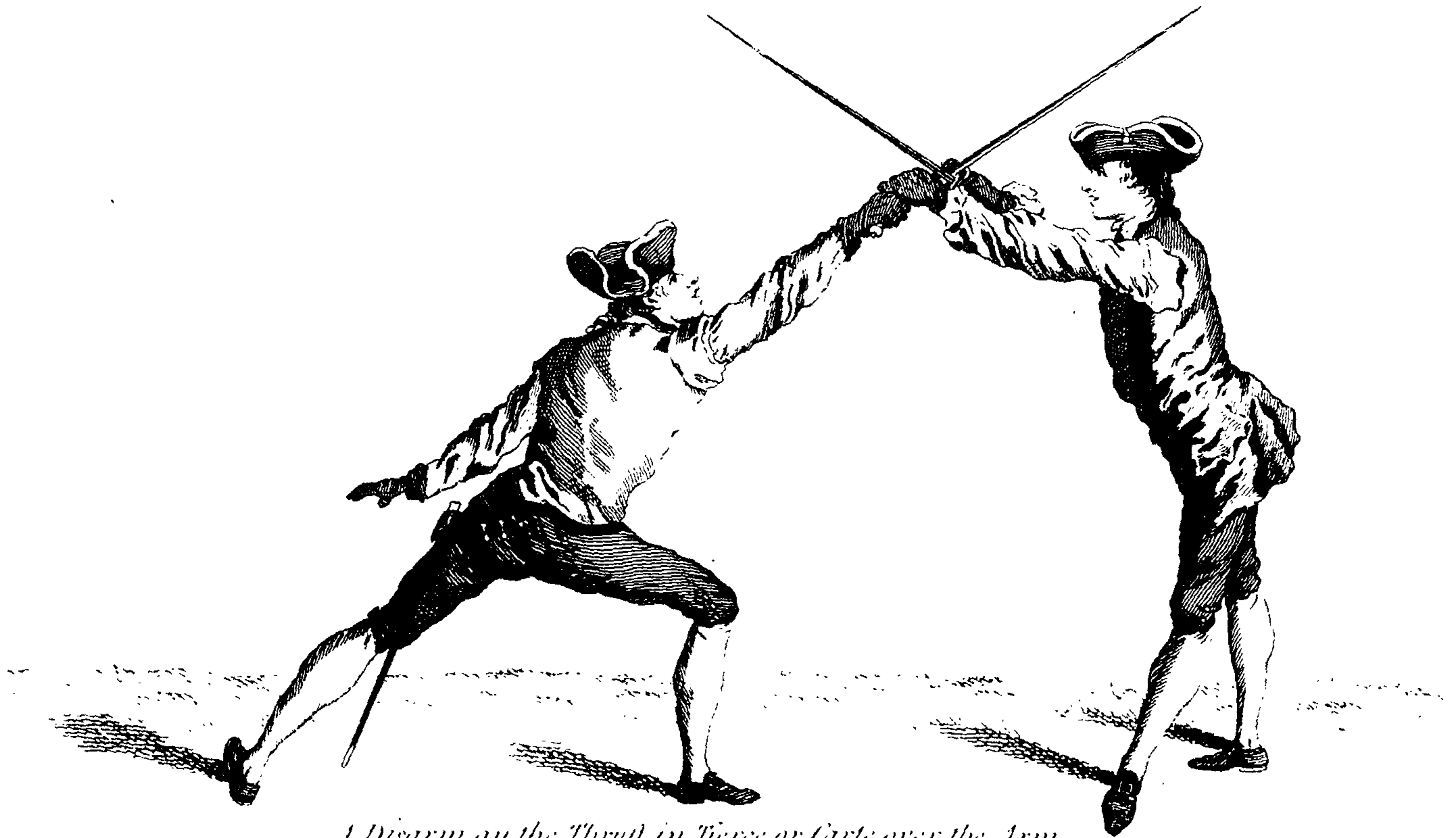
P L A T E XXXIV.

**I**F the adversary is irregular and careless when he thrusts a carte, you should parry him with the carte parade, by a dry, smart beat with your fort, at the same time advancing your right foot about a foot, and straightening your left leg, you must seize the shell of his sword, with your left hand, and holding it fast, present your point to his body under his arm; if he should make any resistance, and not surrender his sword, you should immediately bring up your left leg to the right, and with the fort of your sword bear strong on his blade, which will oblige him to open his fingers, and drawing in your arm, still holding his sword fast, you will become master thereof: the disarm being made, carry your left foot two feet back, with a straight knee, and present the the two points at him, as you see in plate 35th.

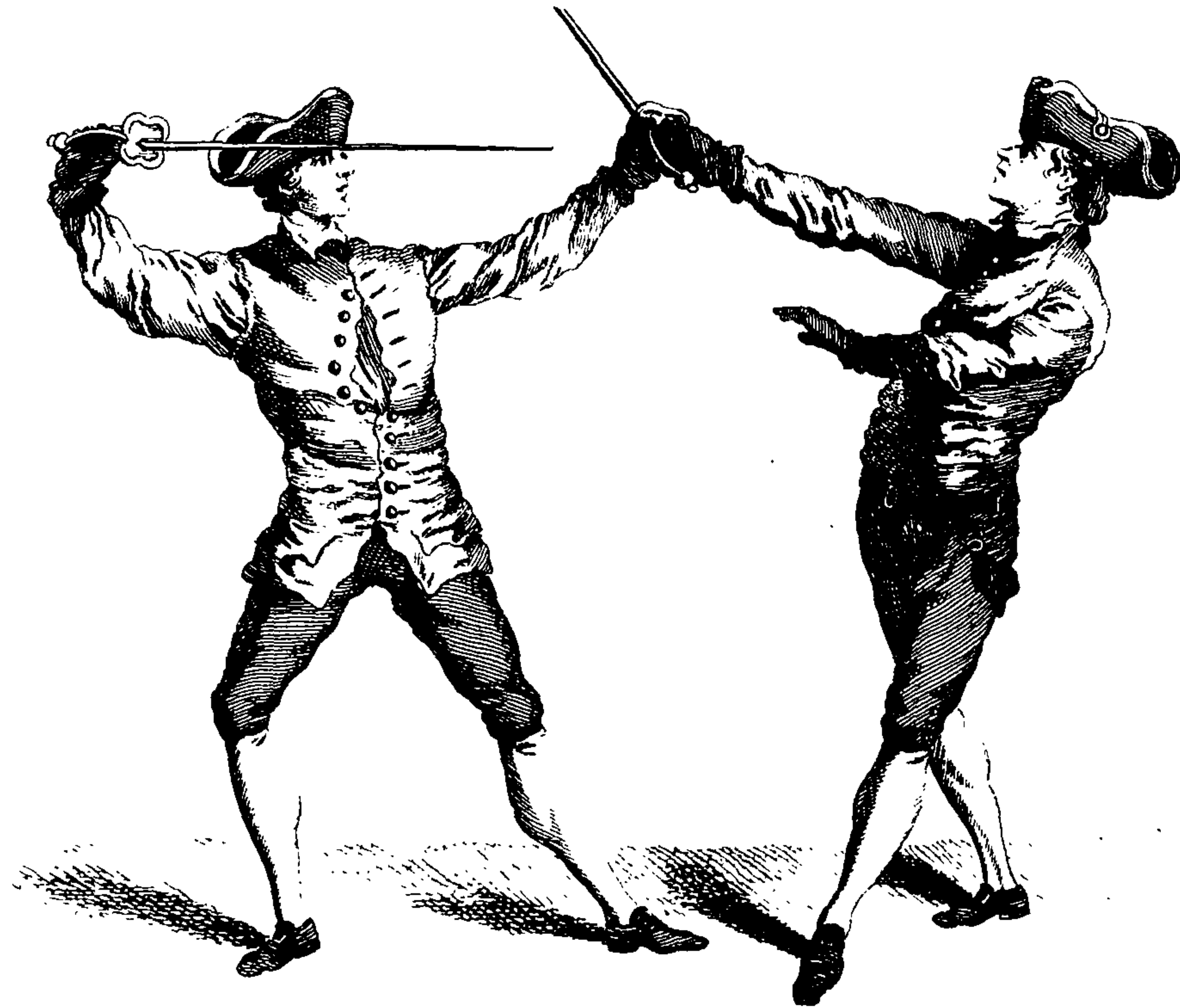
*OF THE DISARM ON THE THRUST IN TIERCE, OR CARTE OVER THE  
ARM.*

PLATE XXXVI.

**I**F the adversary makes a thrust in tierce, or carte over the arm, and abandons his body in a careless manner, you must parry him by a dry smart beat with the edge of your fort, traversing the line of the blade, and force or bear his wrist upwards, at the same time passing the left foot about a foot before the right; if he should resist, or bring up his left foot to close in and seize your blade; in such a case, still holding fast his sword, you should throw his arm outward to the right, and carry your left foot forward about two feet, bending your right knee a little, and straightening the left, present the point of your sword to his face, raising your wrist and arm to the height of your face, as you may observe in plate 37th.



*A Disarm on the Thrust in Tierce, or Carte over the Arm*  
*Publyhd as the Act directs Aug. 1783*



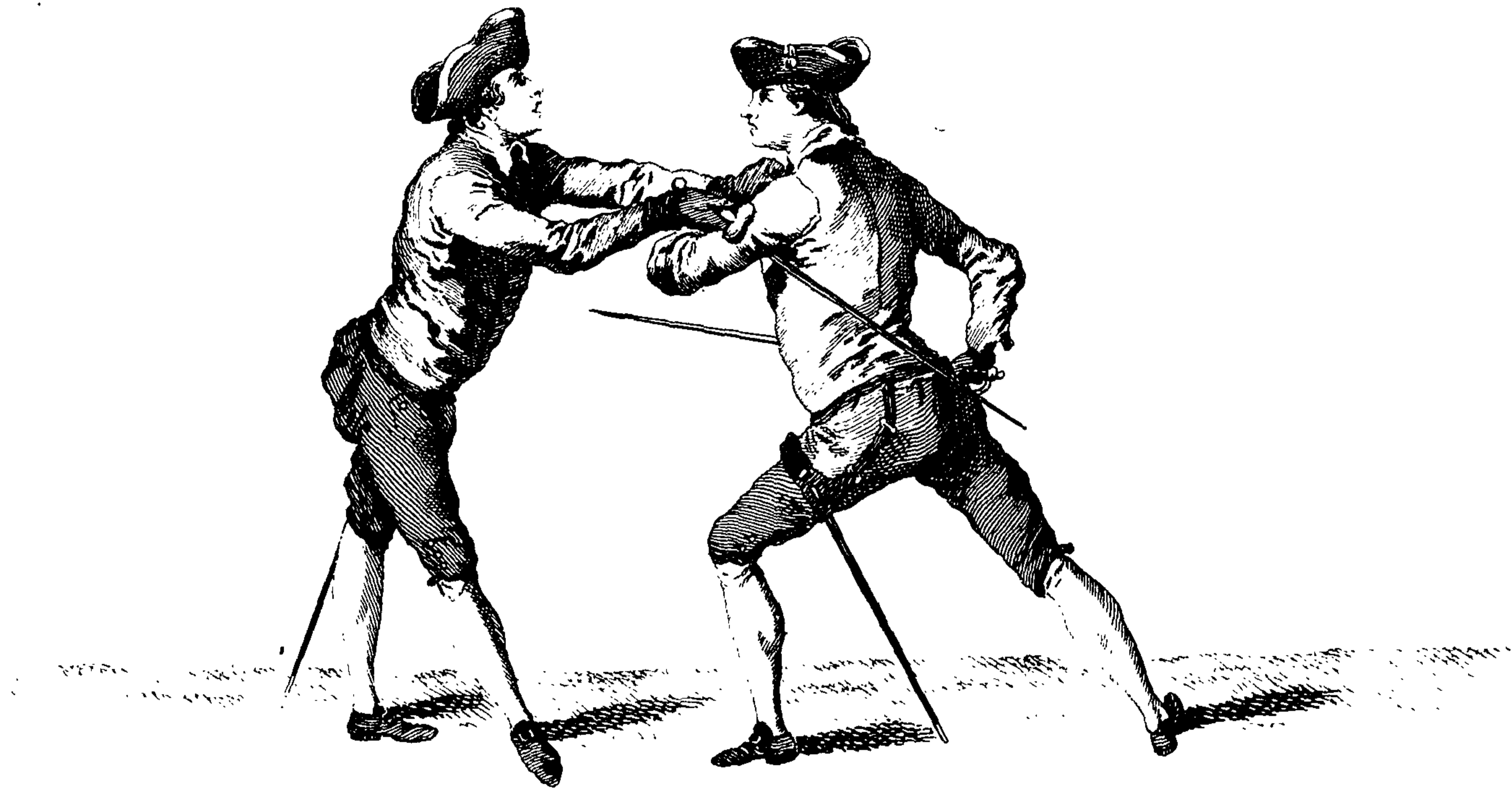
*The Second Position of the Disarm after having parried the Thrust in Tierce.*

*Published as the Act directs Aug<sup>r</sup> 1783*



*The disarm on the Carte or Second Thrust, after having parried with the Prime Parade.*

*Published as the Art du Duel, 1788.*



*Second Position of the Disarm on the Carte or Second Thrust, after having parried with the prime Parade. -*

*Published as the 1st duels. 1783*

*OF THE DISARM ON THE CARTE OR SECONDE THRUST, AFTER HAVING  
PARRIED WITH THE PRIME PARADE.*

## P L A T E XXXVIII.

**I**F you are engaged in tierce, make an attack of the foot, and force the enemy's blade on the outside; to excite him to thrust; and at the time he thrusts either carte or seconde, parry quickly with the prime; and instead of traversing the line to the right, as I have before mentioned in the articles of the parades, you must advance about half a foot, and with swiftness pass your right arm over the fort of his blade; by this means, by drawing in your body and your left arm, he will be forced to quit his sword: as soon as the disarm is made, present your point, and pass swiftly back, with your right foot at a foot distant from the left, as you will see in plate 39th.



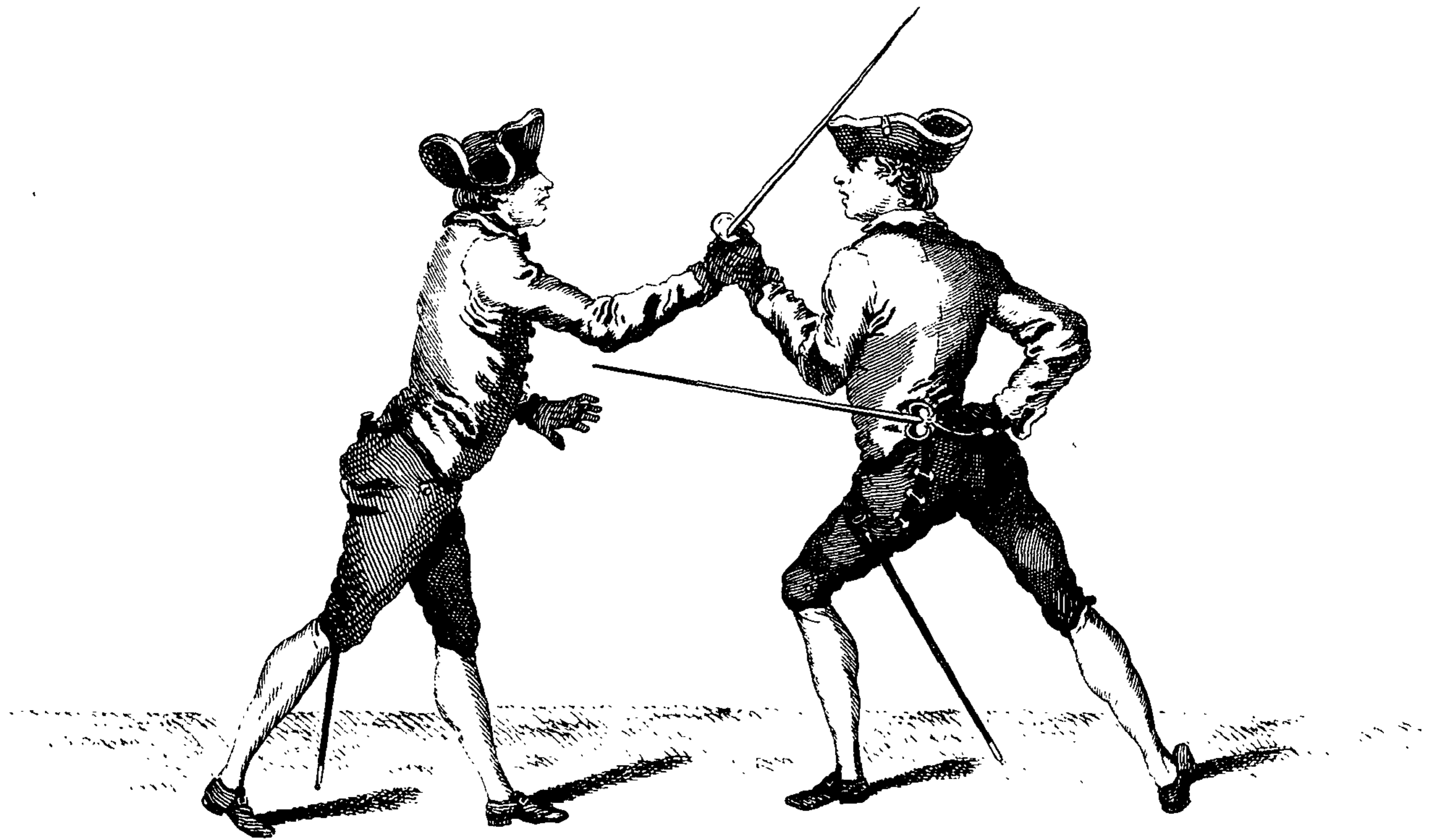
*OF THE DISARM AFTER THE PARADE ON THE OUTSIDE OF THE SWORD.*

## P L A T E XL.

**I**F you are engaged on the outside, either in tierce or carte over the arm, you must make an appel of the foot, and force or bear a little on his blade, to excite him to thrust a carte within the sword.

At the time he disengages and thrusts out, you must counter-disengage and parry, forcing his blade upward with the fort of yours: you are to pass your left foot before the right, about the distance of a foot, and with liveliness and resolution, with your left hand, seize the shell of his sword; and as in defending himself he might bring up his left leg, and throw himself forward on the blade; to hinder his seizing it, you should instantly throw your right shoulder and arm back, and carry your right foot behind the left about a foot, and turning the point of your left foot facing his knee, and passing your sword behind your back, leaning your wrist against your loins, present the point of your sword to his belly.

You



*The Disarm after the Parade on the outside of the Sword*  
*André Le Féron, 1683*

You must always observe that, in all disarms, you are never to seize the adversary's arm, nor his blade, with your left hand; for in seizing his arm he may again recover his sword, by shifting or throwing it from the right to the left, and having caught hold of it by the gripe, or by the fort of his blade, he may with a drawn in arm stab you; and was you to seize his blade, he might also draw in his arm, and draw it through your hand in a fatal manner. In my opinion, all those disarms which I have explained, are more brilliant and fine in a fencing-school, with a foil in hand, when very well executed, with the utmost precision and judgement, than they are useful sword in hand; nevertheless, they may be made use of against those who abandon their bodies after they thrust, and who do not recover with that quickness and care which is necessary. Sword in hand, I prefer the bindings and crossings of the blade, or the smart dry beat with the fort on the feeble of the adversary; by all these you run no risque; for if you don't beat the sword out of the hand, you will always get opening thereby to throw in a thrust if you design it.

*OBSERVATIONS ON LEFT HANDED FENCERS.*

**I**T often happens that the right handed fencer is much embarrassed in defending himself against a left handed one, occasioned by the constant habit of fencing always with right handed fencers, which gives the left handed fencer a considerable advantage. You seldom have occasion to fence with a left handed man, because the number of these is but small; and for the same reason, when two left hands meet, they are equally at a loss with one another.

To obviate this inconveniency, I am of opinion, that a fencing master should accustom his scholars to fence with both hands; (that is to say) that when the pupil has learnt to handle his foil well with the right hand, he should be exercised with the left hand. This practice will be found hard to every body, but with a good will, and by taking pains, you may attain to a degree of perfection which will be advantageous to yourself, and will do honour to him that teaches.

THE master should not only use his scholars to take lessons with both hands, but should likewise use them to fence loose, called assaulting; this method would enable them to defend themselves

themselves with both hands, and they would never be at a loss against an adversary who might present himself to them in a different position than their own.

WHEN a right handed and a left handed fencer are together, they ought to be attentive, both of them, to keep the outside of the sword; this side being the weakest, they have both of them the facility of beating, or making a glizade or press on the outside of the blade.

If the beat is given properly, it is almost impossible that the sword doth not drop out of the hand, except the adversary takes the precise time of the beat, either by disengaging, or by turning his wrist in tierce.

You must observe also, that the right handed fencer ought to thrust carte instead of tierce, to the left handed one, and tierce instead of carte; that is to say, that he ought to thrust all the outward thrusts within, and the inner thrusts without.

THE same rules also are for the left hand to the right handed fencer; by this means the hand will always be opposed to the sword, and the body and face will always be covered.

*OBSERVATION ON THE GERMAN GUARD OF THE SMALL SWORD.*

**I**N the position of the German guard the wrist is commonly turned in tierce, the wrist and arm in a line with the shoulder, the point at the adversary's waist, the right hip extremely reversed from the line, the body forward, the right knee bent, and the left exceedingly straight. The Germans seek the sword always in prime or seconde, and often thrust in that position with a drawn in arm. They keep their left hand to the breast, with an intent to parry with it; and the moment they draw their sword they endeavour to beat fiercely with the edge of their sword on their antagonist's blade, with an intent to disarm them if it be possible.

*THE DEFENCE AGAINST THE GERMAN GUARD.*

**I**N order to vanquish this guard, you must present yourself out of distance, and briskly attack with a beat of the foot, and make a half thrust on the inside, towards the face of the adversary, to oblige him to raise his wrist; in that time disengage over the fort of his sword,  
and

and thrust a second thrust at full length. You may also put yourself in guard in the seconde position, keeping your point directly in a line to his arm-pit, and feint from an outside to an inside over his blade, and at that time make an appel of the foot, to oblige him more eagerly to come to the sword; then seize the exact time to make a disengage over his blade, and thrust a seconde or a quinte thrust. If he parries this thrust you ought to triple your disengages, and hit him in prime or carte over the arm.

If you are disposed to wait the attack of the adversary, you must put yourself in guard with a high tierce, and your point fixed at the adversary's right shoulder, and not move or flutter by any motions he can make; except he is sufficiently out of distance to make a straight time thrust. If he should keep staunch on his guard, you should give him opening sufficient on the inside to encourage him to thrust in there; and if he does, you should parry with prime or half circle, traversing the line on the right, and returning the thrust with spirit, keeping your wrist in the same situation of the thrust which you parried: if he doth not attack, or is not moved at any attacks made on him, you must place yourself in position of a high tierce, as I have before explained, turning with subtilty your wrist from tierce in carte, flipping your point over the fort of his blade, which will form a demi-circle, beat strongly

with the fort of your inside edge on his blade, and immediately thrust a full stretched out carte; by this means it will not be very difficult to throw his sword out of his hand.

If he should parry with the left hand, observe never to thrust within the sword till you have made a half thrust, well maintained with the wrist, to baulk his left handed parade.

*EXPLANATION OF THE ITALIAN GUARD:*

**T**HE Italian guard is commonly very low; they bend equally both knees, carry the body between both legs; they keep the wrist and point of the sword low, and have a contracted arm; they keep the left hand at the breast, to parry with it; and straightway return the thrust.

THOUGH this guard is natural to them, yet they vary every moment, to perplex their adversaries, in keeping a high wrist, and point to the line of the shoulder; in keeping a high wrist and a very low point, and making large gesticulations of the body, and turning round their antagonist, sometimes to the right, and sometimes to the left, or by an immediate advance of the left foot to the right; and they thrust straight thrusts at random, or make passes and voltes: they have much dependence on their agility, and the parade of the left hand; for



for that reason, when two Italians fight together they often are both hit together, which is called a counter thrust: this happens seldom with two good swordsmen, because they know how to find the blade by a counter disengage, or by the circle, and because they have a quick return.

AND yet, nevertheless, I am persuaded that the above Italian method would puzzle a good swordsman, if he did not take the necessary precautions which I am going to explain in the next chapter.

*THE DEFENCE AGAINST THE ITALIAN GUARD.*

**I**N order to defend yourself against this Italian method, you ought to be very cool, and put yourself in a position quite covered, and never stir at any of these different motions.

You should attack frequently, make half thrusts out of distance, to entice him to close in, and at the time he lifts up his foot to come in distance, execute your thrust, without stirring your wrist or your sword from the line of his body; that if in case he had intended this advance as a thrust, you may be thereby enabled to parry, and return the thrust immediately.

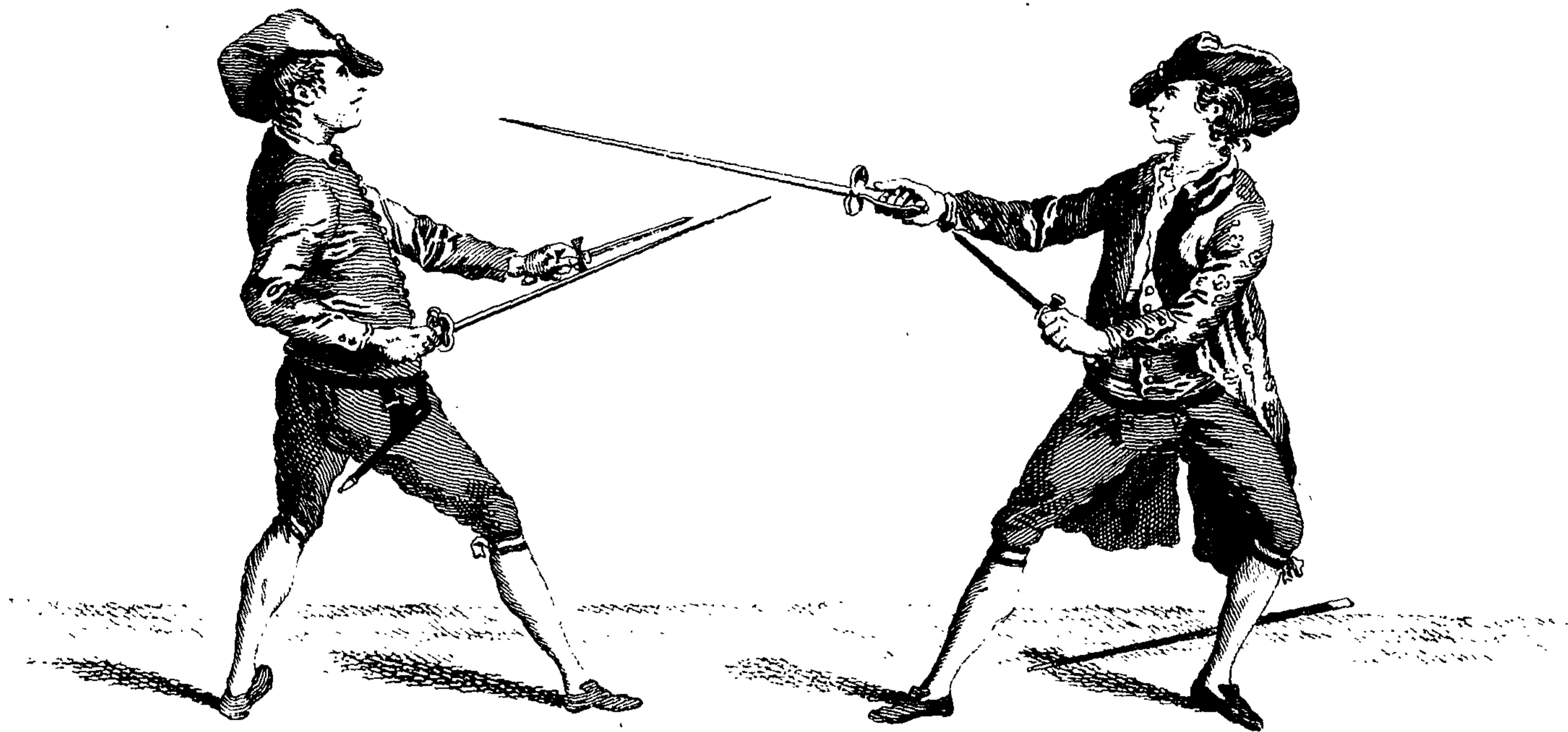
You should never redouble with such people, for fear of a counter thrust and the parade of the left hand, which would occasion a return; and you should at all times, after the delivery of a thrust, whether you hit or not, recover immediately to a guard with the circle parade.

IF the Italian should stand before you with his arm and his point in a direct line, you should make use of the binding of the blade, or of the beats, and thrust straight and firm at him. You should never be fond to thrust to the great openings he may give, for fear of a time thrust, but make a half thrust, and if he should thrust at that time, you must parry, and close in about six inches, and with spirit and resolution return the thrust.

To baulk the parade of the left hand, you must execute a half thrust, and finish it the moment the motion of the left hand is made, in order to parry therewith.

*N. B.* THIS is only good to put in practice against those who are not fond of returning a thrust.

You should also never be fond of thrusting to the adversary's inside when he gives a large opening; but you may feint on the inside, and thrust on the outside, or the lower part of the body.



*The Italian Guards with the Sword & Dagger*

*1766. See the original in the MSS.*

IF he should bring up his left foot to his right, you ought to make a beat on his blade, or deliver a half thrust; and if by this he moves not, you should swiftly get out of distance, by carrying your right foot up to your left, parrying at the same time with the circle parade, or wait till he thruits, which if he does, you must seek his blade by a counter disengage, and either seize his sword, or return a thrust the moment he makes his retreat.

*OF THE ITALIAN GUARDS WITH THE SWORD AND DAGGER.*

PLATE XLI.

**T**HIS exercise of sword and dagger is only made use of in Italy. When the scholar has learnt to handle his sword well he is afterwards instructed how to use the sword and dagger: the Italians seldom go out at night without these two weapons. The right handed man carries his dagger by the side of his right thigh, and the left handed man by his left: they draw this weapon the moment they have sword in hand. Naples is the city where these are most commonly used, and with most dexterity.

THE dagger is never made use of in Paris, but at the public reception of a fencing master: when an usher has finished his apprenticeship under an able master, and is presented to the public to be received as a master, he is obliged to fence with several masters. After having performed with the foil alone, he is to fence with sword and dagger. The reception of a fencing master hath something pleasing in it, and gives the more emulation to youth to be instructed in that art, since no man can be received among the masters unless he hath served a regular six years apprenticeship under one master (a custom only made use of in Paris). This public exercise, or trial, which is as the touchstone of the art of the sword, called fencing, produces an effect the more advantageous, as it tends to the perfecting of that art.

I SHOULD be ungrateful if I was silent on the superior talents of the French fencing masters; and, according to the knowledge which I have acquired, I believe them to be the best in the world, both for their graceful attitudes and profoundness of knowledge.

THOUGH there is no use made of the sword and dagger in this country, I thought it necessary to give an explanation thereof, that gentlemen may know how to defend themselves if they should travel in countries where they are used, and not be embarrassed when they see two points at once before them.

I SHALL



*The return in France after having parted with the Poygnard*

*Voltaire's Letters, Vol. 1, p. 108.*

I SHALL therefore give two different guards, which are the most made use of in this exercise; and will afterwards explain the manner in which a single sword is to defend itself against the sword and dagger.

You must place yourself in guard, with the dagger and arm stretched out, and at some distance from the hilt of your sword, to execute and form the parades as close as possible; which is very difficult with a straight arm. You must observe that, in covering one side, you do not uncover another. In this guard there is no singling the body, for the left shoulder projects more than the right; and though the right arm covers the outside of the sword, it ought to be contracted.

WHEN in this position you can form your parades well, you will put yourself in guard, your sword arm straight but not stiff, and your left drawn in, having the point of your dagger near the right elbow.

THE principal point is not to flutter, or stir at any motion made by the adversary; if he seeks your sword with his, you must slip him, unless you find yourself firm enough to oppose him therewith, closing in about six inches, and without quitting his sword, strive to get his feeble on the fort of your dagger, and quitting his sword, it will be easy to deceive his dagger,

ger, and hit him. In this operation, you must not quit his blade with your dagger, and the longer his sword is, the greater will be your advantage, and also on any parade made with the dagger, you ought not to quit the blade, if you have a mind to return the thrust.

THE Italians frequently parry with the dagger, therefore it is evident, that he who can parry with two blades has a great advantage, provided it be done without hurry, and with judgment, for otherwise he would only leave himself continually open.

You should baulk your adversary at the time he makes an attack, or half thrusts, by not stirring your sword, but make some wide motions with the dagger, to engage him to thrust, and as soon as he delivers his thrust, parry with your dagger; close at the same time in with him, make a feint with your sword toward his face, and thrust at the body, as you see in plate 42.

THE Italians defend all the inside, and the lower part of the body, with the dagger, and as they depend entirely on this parade, they lower the outside with the point of their swords.



# THE SCHOOL OF FENCING.

## *OF THE SINGLE SWORD, AGAINST THE SWORD AND DAGGER.*

**A**S all the thrusts which the single sword makes on the inside, against the sword and dagger, may easily be parried, the return of the adversary's point would infallibly hit, therefore you should act with great judgment and attention.

You must come to a garde, with your wrist turned between tierce and carte, and a little lower than the ordinary garde, fixing the point to the adversary's right shoulder, you must not engage his sword, but make frequent beats on his outside, and attacks with the foot, always directing your point to his face, to oblige him to raise his wrist, which time you must seize with precision, and with swiftness and vivacity, deliver your thrust in seconde, and return as quick to the prime parry or circle.

If he should be in guard with the point in a line with his shoulder, you should feint on his inside, and return with a beat on the outside, from your fort on his feeble, and deliver a thrust carte over the arm.

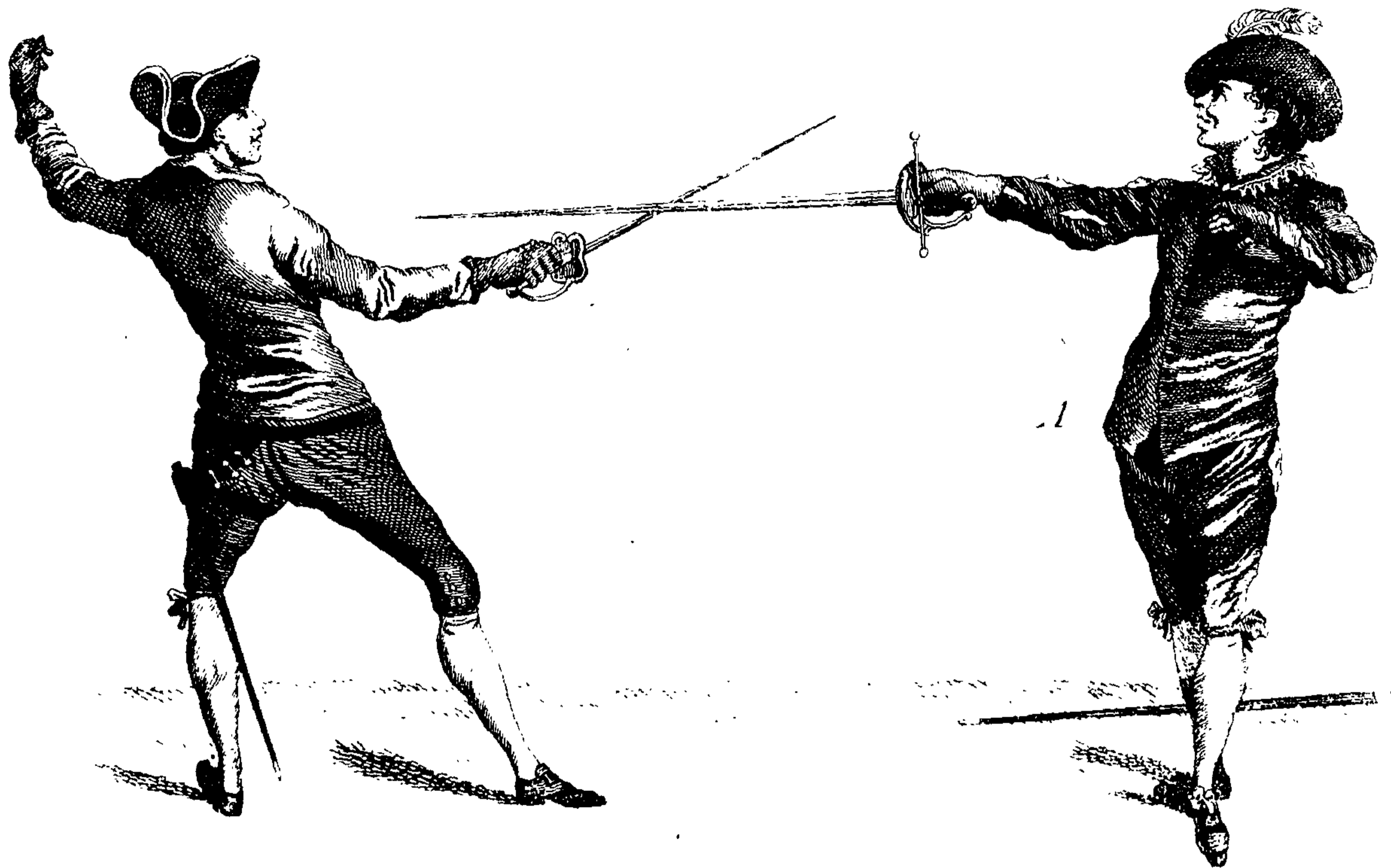
## THE SCHOOL OF FENCING.

If he should hold his point lower than his wrist, you should place yourself so likewise on his inside, and making a half thrust on the inside, immediately bind his blade smartly, and thrust a flanconade. You may also after the half thrust, cross bind his sword, and make your thrust in tierce; I would not advise any body to thrust on the inside, because the dagger will be very apt to parry, and thereby you would be liable to the return of the sword, but when the adversary is not staunch in his parades, and flutters, seeking to parry with his sword the attack you make on him, in such a case, after having made a half thrust on the inside, and on the outside of the dagger, you may deliver a low thrust in carte; the thrust made, recover to a guard in tierce, or an half circle.

*OF THE SPANISH GUARD MARKED A, ATTACKED BY THE FRENCH GUARD.*

PLATE XLIII.

**T**HE Spaniards have in fencing a different method to all other nations; they are fond often to give a cut on the head, and immediately after deliver a thrust between the eyes and the throat. Their guard is almost straight, their longe very small; when they come in distance



*The Spanish Guard, Mark'd A. attacked by the French Guard.*  
Engraved by G. Kneller, 1758.

distance they bend the right knee and straighten the left, and carry the body forward; when they retire, they bend the left knee and straighten the right, they throw the body back well, in a straight line with that of the antagonist, and parry with the left hand, or slip the right foot behind the left.

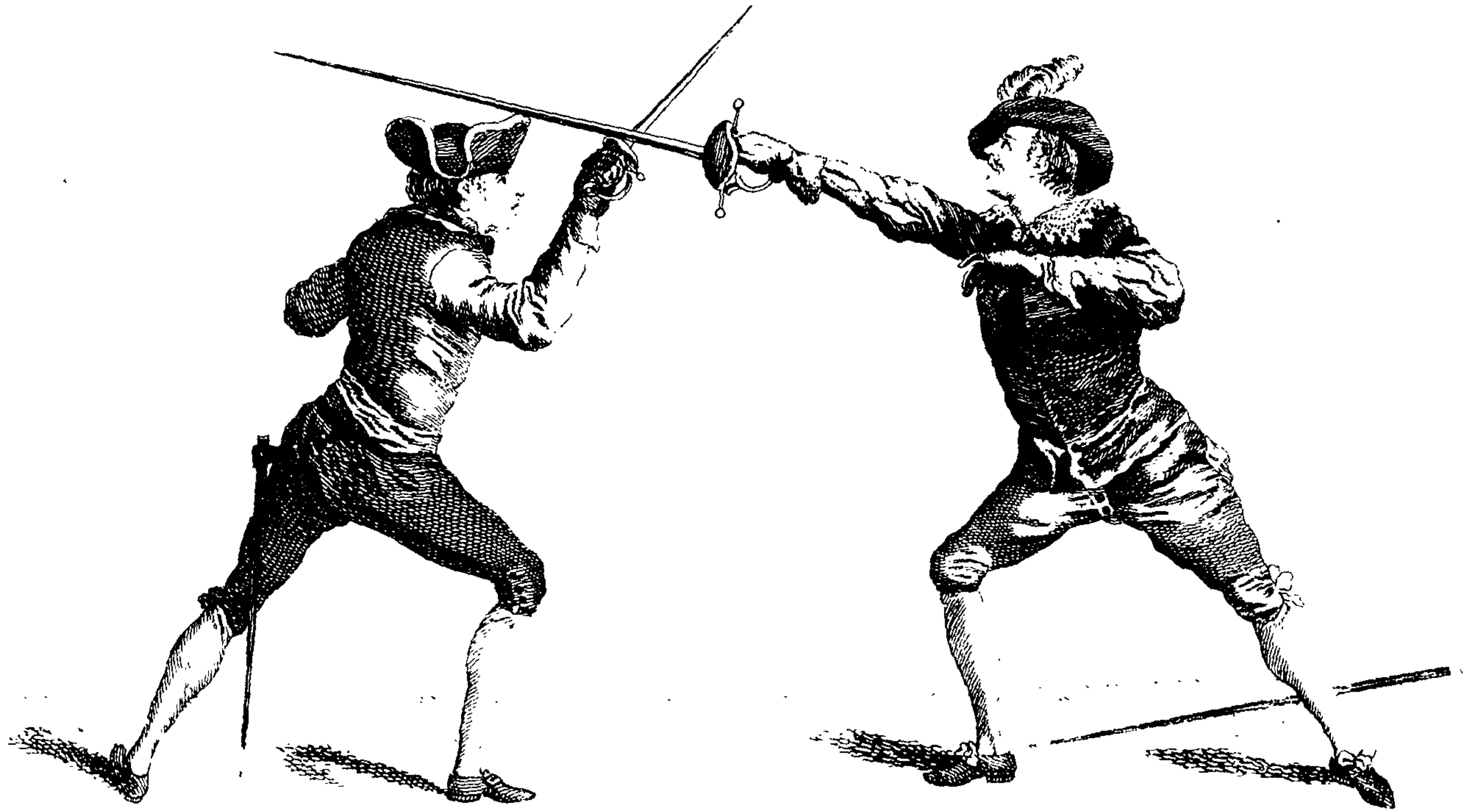
THEIR swords are near five feet long from hilt to point, and cut with both edges; the shell is very large, and behind it is crossed with a small bar, which comes out about two inches on each side; they make use of this to wrench the sword out of the adversary's hand, by binding or crossing his blade with it, especially when they fight against a long sword; but it would be very difficult for them to execute this against a short sword. Their ordinary guard is with their wrist in tierce, and the point in a line with the face. They make appels or attacks of the foot, and also half thrusts to the face, keep their bodies back, and form a circle with the point of their swords to the left, and straightening their arm, they advance their body to give the blow on the head, and recover instantly to their guard, quite straight, with their point in a direct line to their adversary's face.

*OF THE SPANISH GUARD DEFEATED, AFTER THE ATTEMPT OF THE  
CUT ON THE HEAD.*

PLATE XLIV.

**I**F you make use of a sword of common length, and if you can but stand the first attack, you will easily defend yourself against a Spaniard, and will be very little embarrassed by his play or method.

You ought to put yourself in guard out of distance, with your wrist turned in tierce, holding it a little higher than in the ordinary guard, with great coolness, nor answer any motion he may make or attempt. If he should attempt the cut on the head, you should parry it with a high tierce, still raising your wrist and bending your body, and close in about a foot or more ; after which briskly return a full stretched out thrust in seconde, with your point lower than common in that thrust, that he may not be able to parry it with his left hand. The thrust being made, recover instantly to a tierce, and traversing the line to the right, with a forcibly opposed wrist seek his sword again ; at the same time bring up your  
right



*The Spanish sword defeated, after the attempt of the Cut on the Head*

*from the original manuscript*

right foot to your left, to throw off his point : so will you be enabled to get ground to advantage with the left foot. If the adversary makes a thrust to the face or body, you must parry it by disengaging from tierce to carte, keeping your wrist in a line with the shoulder, and at the same time close in a full foot, to get within his blade as much as possible, and to be able to return a thrust in carte. If he wants to parry with his left hand, you must feint on it, making at the same time an appel of the foot, to baulk his left handed parade, and finish your thrust according to the forementioned rules ; recover quickly your sword, with your point to his face, and redouble a low carte. This done, recover to a guard, carrying your right foot behind your left.

THOUGH it seems easy for the short sword to disarm the long sword after you have the advantage of getting within his blade, I would nevertheless advise nobody to attempt it, for fear you should not be able to reach the shell of his sword, or for fear of having your fingers cut by the edges of it.

I ALSO would not advise any body to cross or bind, or to beat on their blades, because the Spaniards, when they draw their swords, pass the two first fingers through two small rings which are near the shell, and with the two others and the thumb they have a fast hold of  
their

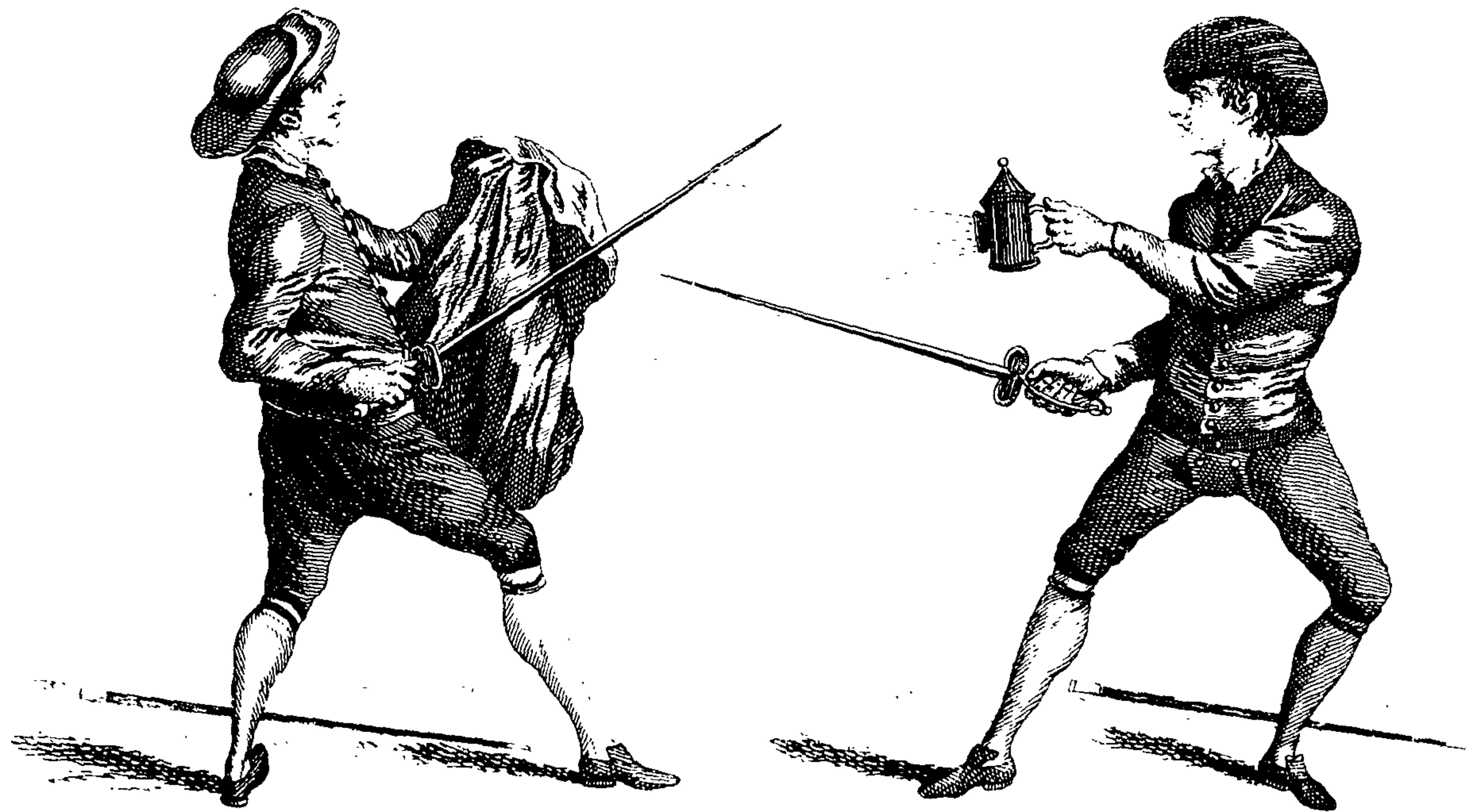
their gripe : therefore it is evident that none of these last mentioned operations would be successful.

*THE POSITION OF THE GUARD CALLED SWORD AND CLOAK, BY THE  
SWORD AND LANTHORN.*

PLATE XLV.

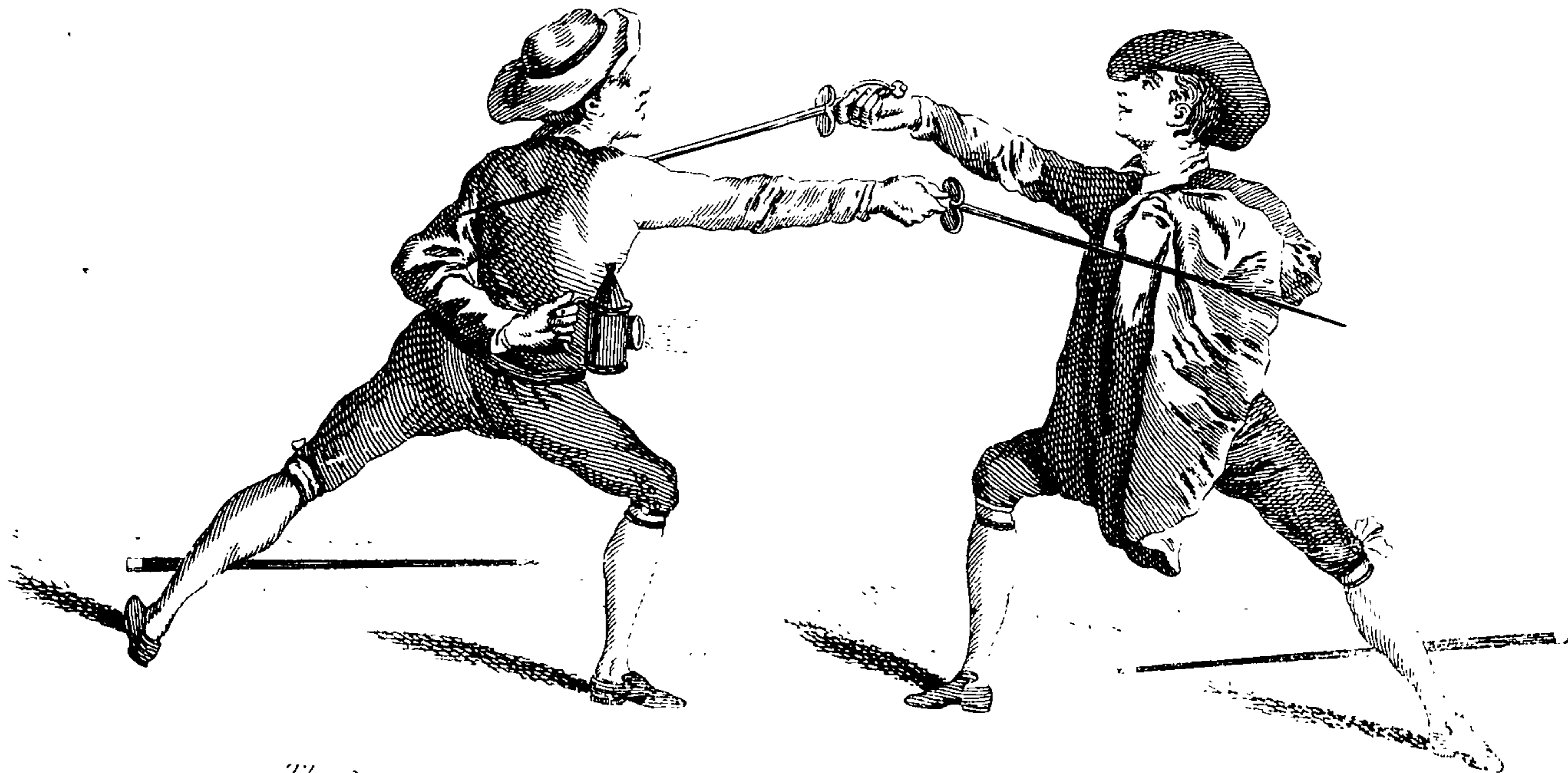
**T**HE sword and cloak, which is an ancient custom made use of in Italy, has never been forbidden by the government, as has the sword and dagger in various places of that country. The cloak is offensive and defensive : it is offensive, because those that are very expert in the use of it, have it in their power to be hurtful to their adversary. There are many ways to throw it ; you may not only cover the whole sight of the enemy, but his sword also : but if to the contrary, a man is not expert in it, he may cover his own sight, and obstruct his own sword also, and therefore be a prey to the adversary. It is defensive, because it obstructs all the cuts that may be made to the head or body, if given within the sword ; the outside blows, either over or under the hilt, should be parried with the sword, and





*The Guard of the Sword and Cloak opposit by the Sword & lantern*

*Publisht by J. Smith, in 1783*



*The Guard of the Sword & Feather, opposit by the Sword & Cloak.*  
*As the Art was in 1848*

and the sword should be seconded or assisted by the cloak, that the sword may return the cut and thrust.

To make the proper use of the cloak, you should wrap your left arm round with part of it, and let drop or hang down the other part, but take care it hangs no lower than the knee; and observe, if you were obliged, after a long defence, to drop the arm a little, to rest it, not to drop the cloak to the ground, or before your feet, for fear of treading on it, and thereby getting a fall.

If you find yourself fatigued with the left arm, you may rest it by dropping it along your side, keeping the cloak at a little distance from your thigh, and making a pass backward; soon after recover to a guard. If you should not have room to retire, you may lean your left hand on your hip, and keep your sword in a continual circle parade.

It is very easy to a person who understands the sword and dagger to make use of the cloak, because this defence requires a quick and exact sight. In case of need, one might defend one's self against a sword with a cane and cloak; for after having parried a thrust of the sword with a cane, one should close in at the same time, without quitting his blade, and cover his

head with the cloak. To perform this operation well, one ought to be well skilled in fencing, very cool and resolute.

ONE ought also well to understand distance to use the cloak ; and to execute a design well, one ought to give an opening to the adversary, to engage him to thrust, and immediately, without in the least seeking his blade with the sword, throw the body backward, and fling the hanging part of the cloak against his sword ; and traversing from the straight line, return a full thrust with your wrist in carte.

*EXPLANATION OF THE GUARD CALLED SWORD AND DARK  
LANTHORN.*

**T**HOUGH there are severe punishments inflicted on those who are found sword in hand with a dark lanthorn, yet there are some to be met with from time to time ; therefore I think it necessary to shew the manner of defence against it. Those who use the dark lanthorn commonly hide it under their clothes or cloak ; and when they attack any body they open it before they draw their sword, and present it before them either above their head, or behind them, by turning the hand behind their back ; and change the position thereof

as the adversary changes his position. If they hold their lanthorn before them, and one is provided with a good sword, one ought to cover the inside well with the cloak, and give a smart beat on the inside of their blade, and redouble it with a back handed blow in tierce on the wrist which holds the lanthorn : this blow ought to come from the right to the left, and it ought to be executed from the half arm only to the wrist, that the whole arm go not astray too much by it, and that one may be able to return a thrust with the wrist in the same situation, covering the inside of the body with the cloak.

If he should present the lanthorn over his head, you should traverse to the right, and get the advantage of the outside of his sword, making half thrusts to the face. If he raises his point you should close in distance, holding both hands high, and keeping the blade over the left wrist and cloak, and make a pass with the left foot without leaving his sword, and assisting with the cloak, draw in the right arm a little, to disentangle your point, and in the position your wrist finds itself situated at that time, thrust with spirit and agility directly at the adversary.

If he presents the lanthorn by the side, with his arm turned behind him, you must traverse the line to the inside, holding your hand and cloak in the line with your right breast,

turning your right hand in tierce, the point of your sword directly to his belly ; and the moment he delivers his thrust, instead of parrying it with your sword, stretch out your left arm and cover his blade with your cloak, at the same time thrusting at the body, as you see in plate 46th.

IF the adversary should be garnished (that is, stuffed with something within his clothes, to prevent a thrust going through to the body) which you will find out by the thrust being planted at his body without effect ; in such a case, you must thrust at the throat or at the face, or at the lower part of the waist ; for it is supposed that the man who will make use of so unlawful means as a dark lanthorn in any particular combats, will not scruple to use the means of garnish, as before mentioned.

*OBSERVATION ON THE USE OF THE BROAD SWORD.*

**T**HE broad sword has four principal cuts in its play ; which are, at the head, at the wrist, at the belly, and at the ham strings. Some make their cuts from a motion of the shoulder, the elbow or the wrist ; those keep a straight arm, and present the point of their swords continually to their adversary.

THE first manner of cutting, from the shoulder, is done by raising the arm, and making a large circle with the sword, to gather strength to give the blow. This way of executing, which is the worst of all because it is the slowest, gives a great advantage to him that points; for if he is attentive to close in at the time the broad sword raises his arm, he may give him a time thrust, or by flipping the broad sword, and at the same time closing in and singling his body, he may furnish a timely thrust. It is plain, that if the broad sword finds no appuy, or rest, either on the body or sword of him that points, that the blow given in vain will quite throw his blade behind him; or if he cuts downward, it will come to the ground, and may break his sword; but if either of these chances should not happen, his motions are so coarse and slow, that it is impossible for the point, with the least attention, not to find an opportunity of throwing in a thrust.

THE second way of cutting, by a motion of the elbow, is by drawing the elbow very much in, and this throws also the wrist much out of the proper line, both under and over, and gives likewise a great advantage to the point, though not so much as the first mentioned, because the motion not being so wide, it is quicker, and covers the body more.

THE third is from the motion of the wrist, either from the sword forming its circle from right to left, or the contrary; the wrist ought to act with more swiftness, because the elbow and arm are not thrown out of a line of the body. The broad sword commonly parries the thrusts with the fort of his blade, and returns an edge blow from the wrist; and all his favourite blows are on the outside of the sword.

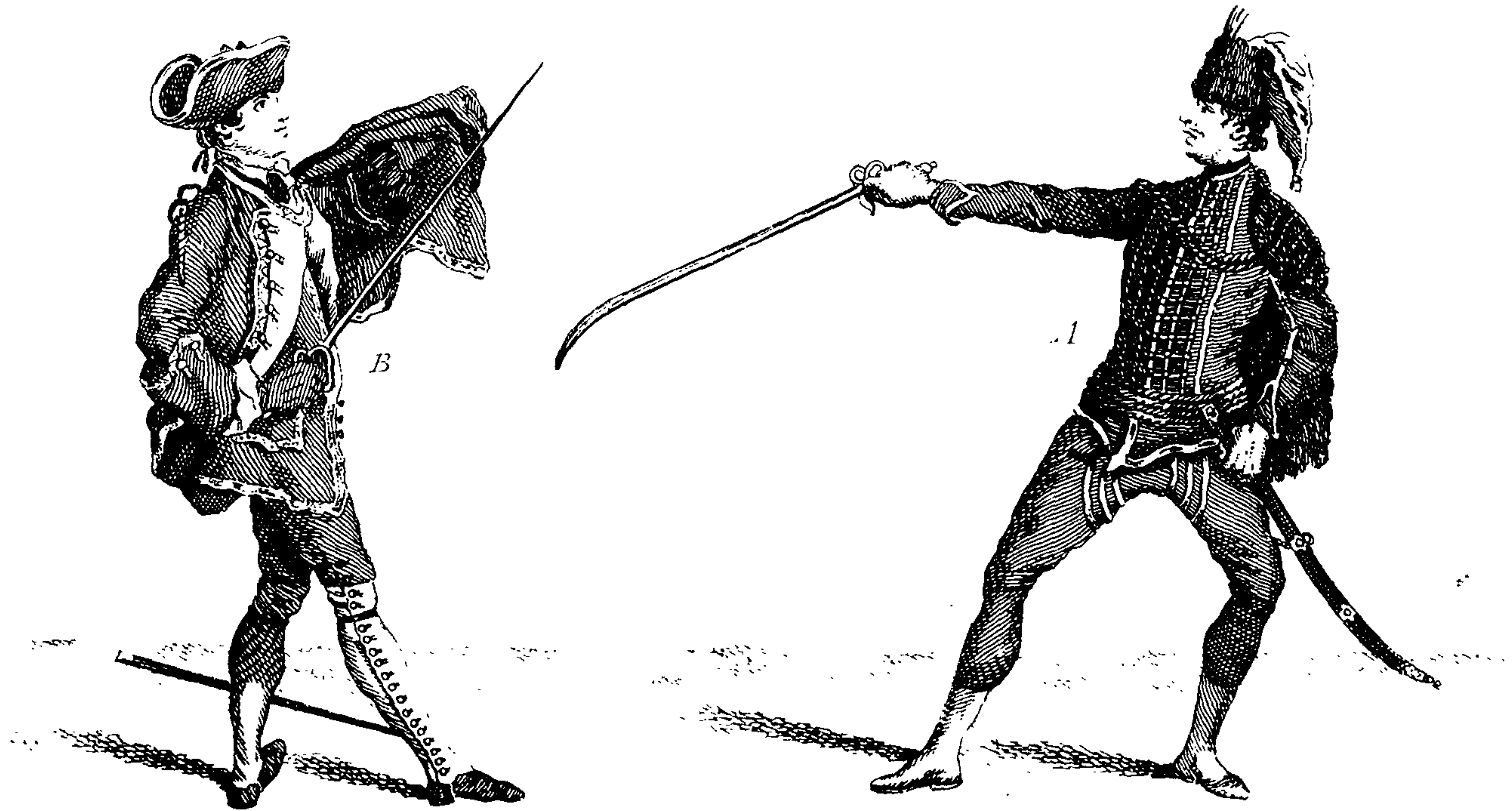
I HAVE herein placed a guard of the broad sword, marked A, and the small sword guard on the defensive, marked B, as you see in plate 47th.

THE broad sword attitudes, or position for their guard, are various; some keep their wrist turned in tierce, with a straight arm, and their point in a line of their adversary's face, keeping the body somewhat forward, the left knee straight, and the right bent.

THERE are some who keep the fort of their broad sword in a line to their left hip, with a high point.

THERE are others, who keep the hanging guard, called the St. George; and others who bend their left knee, and keep their body back, with their wrist turned in carte.





*The defensive guard no. B of the Small-Sword, against the Broad-Sword Fig. .1*

*from the Art of the Fencer, 1783*

*EXPLANATION OF THE DEFENSIVE GUARD OF THE SMALL SWORD  
AGAINST THE BROAD SWORD.*

**T**HE guard of the small sword marked B, against the broad sword marked A, which I have placed here, is the most safe, and the most sheltered guard for defence. The chief point will be, to know your distance: in whatever position the broad sword man may put himself, you must place yourself out of distance, and bring neither your wrist nor your sword, nor your right foot forward: but the moment you draw your sword, you must, with your left hand, take up the skirts of your coat, keeping your left hand to the height of your ear, in order occasionally to parry the cuts of the broad sword on the inside, either at the head, face or the lower part of the body.

THE blow at the head may likewise be parried with the fort of your blade, having the wrist in tierce, and opposing the blade almost crossing the line; but your point should be a little higher than the mounting of your sword: the moment the blow is parried, you must close in about a foot, and bending the body a little, return a thrust in seconde, and redouble the thrust before you recover your guard.

PARRY the cut on the outside of the blade to the face with the fort of your blade, and your wrist turned half way to tierce with a straight point. The blow being parried, you must return a thrust to the face in carte over the arm, and redouble the same with a seconde. The cut at the belly on the outside of the sword, is to be parried by turning your wrist to a seconde, and returning on the same side.

IF you parry the inside cuts which may be made at you with your blade, you should parry them with the prime parade, at the same time traversing the line to the outside, and return a thrust in prime.

THE safest and surest defence against the broad sword (in my opinion) is not to be fluttered or moved at any motion, sham blows, or attacks, which the adversary may make to intimidate you, but slip and shun his blows, by throwing back your body well in a straight line with his, and retiring about a foot at a time, and counteract his designs by continual half thrusts and appels. If his motions are close, you must be the quicker to parry, either with the sword, or with the skirts of your coat, and on occasion make use of both.

IF his motions are wide, you must resolve to close in, covering yourself as much as possible with your sword and the lap of your coat, and deliver your thrust where you see an opening

to hit him. If the ground should not be level enough to tire him, you should, by turning to the right or to the left, and by retreating, take a favourable and exact just time for thrusting, instead of throwing the thrust at random.

THERE are some broad sword men who intermix their play with thrusts (which is called counter point) they feign to give a cut, and finish it a thrust; and sometimes, after having parried, according to the opening they find, they will return either a cut or a thrust.

THE sword called cut and thrust is very different from the broad sword, because it is much lighter, it carries a straight point, and not a raised one, as the sabres or cutting swords commonly have; for which reason they are obliged to make the hilts heavy, to render the point light.

THE half cut and thrust sword is preferable to the broad sword, provided it be made use of with judgement. This weapon is the best for horsemen, when they charge their enemy sword in hand.

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