

Presented to the Boston Athenaeum by
Samuel Appleton Esqr.

October 1st 1816.

FRONTISPIECE.



Ja. Sowerby delin.

Ja. Newton sculp.

George Hemmister 1701

THE ARMY AND NAVY GENTLEMAN'S COMPANION;

OR

A NEW AND COMPLETE TREATISE

ON THE

THEORY AND PRACTICE

OF

FENCING.

Displaying the Intricacies of SMALL-SWORD PLAY;

AND

Reducing the ART to the most EASY & FAMILIAR PRINCIPLES by regular progressive LESSONS.

ILLUSTRATED by MATHEMATICAL FIGURES,

AND

Adorned with elegant ENGRAVINGS after paintings from Life, executed in the most masterly Manner
representing every material Attitude of the Art.

By J. M^c ARTHUR of the ROYAL NAVY.

*Content if hence th' Unlearn'd their wants may view,
The Learn'd reflect on what before they knew.*

Pope's Essay on Crit.

LONDON, Printed for JAMES LAYERS N^o 10 STRAND.



THE SECRETARY OF THE ARMY
WASHINGTON, D. C.

THE HONORABLE JAMES DICKERSON
WASHINGTON, D. C.



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great measure been the cause of imped-

ing the publication. However, I have

now the satisfaction to think that the

work is rendered more perfect, by several

additional improvements which I hope

will also be attended with your appro-

bation.

There are few, or none, besides your

Grace, to whom I could wish to much

presenting the manuscript copy of

the following Treatise to your Grace, about

two years ago; I did not then foresee that

it would have remained so long unpublished;

a but

but the unsettled line in which I am placed, and the necessary attendance to the duties of my department, have in a great measure been the cause of impeding the publication. However, I have now the satisfaction to think that the work is rendered more perfect, by several additional improvements which, I hope, will also meet with your Grace's approbation.

There are few, or none, besides your Grace, to whom I could with so much propriety dedicate a work of this nature. For your Grace is not only possessed of that inherent love to the Arts and Sciences in general, and to Arms in particular, which have

DEDICATION.

iii

have always so nobly distinguished your Grace's ancestors; but also, possessed of an innate desire to promote and encourage them, which has, in a particular manner, illustriously distinguished your Grace's character. It would be vain in me to follow the common tract of dedicators, by launching forth into a panegyrick on your Grace's many qualifications; as all the encomiums my feeble pen could bestow, are already sufficiently known to the world. It would be equally vain to swell this dedication with a panegyrick on Fencing, or the utility thereof; as that is sufficiently known to your Grace.

For your Grace is not only possessed of that inherent love to the Arts and Sciences in general, and to Arms in particular, which

That your Grace may long enjoy health and happiness, to promote and encourage the Arts and Sciences, is the sincerest wish of,

MY LORD DUKE,

Your Grace's most obedient,

most devoted, humble Servant,

JOHN MARTHUR.

LONDON, 2d December,

1780.

P R E F A C E.

FROM an early period, I made the study of the Art of Fencing my principal amusement, when it did not interfere with any other study. My chief instructions I received in the course of eighteen months lessons, from M. Herault, sometime assistant teacher of the Royal Academy at Paris: since that time, have visited several Academies and Schools for Fencing, and found masters differ materially in their mode of teaching. I must here express my partiality in preferring Mr. Olivier's manner of giving lessons, to any that I have seen; either

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either in London or elsewhere; which, perhaps, may arise from the principles he lays down, coinciding nearly with those which I was taught.

The motives that principally induce me to publish the following Treatise on the Theory and Practice of the Art of Fencing, are, because such Treatises as I have perused, have been published by Professors, or Teachers of that art, and are incomprehensible to young learners; owing to the intricate manner they have made choice of, in describing the different movements, parades, and thrusts, which should be rendered as simple and easy as the nature of the Art would admit; so that young learners might acquire a perfect knowledge of the Theory of Fencing, and
be

be enabled to execute, or put the same in practice, with little or no instructions from masters.

The treatises hitherto published, are entirely calculated for such persons as have made a proficiency in Fencing; and not for gentlemen, who might only have the opportunity of a few months lessons. They may indeed be of use to the former, by having recourse to them occasionally, in order that they may recal to their memory what might be acquired during former practice; but can avail little to such gentlemen, as have only been superficially grounded in the principles of the Art.

I flatter myself, that proficients in fencing will find many things new in the following sheets; and young learners, who have a genius for the art, with the assistance of two, or at most, three months lessons from a master, will be enabled to acquire a thorough knowledge of it, so as to put all their parades and thrusts in execution, when entering upon assaults or loose play. I will allow, that a great deal of practice is absolutely necessary, before a young learner can execute all his parades and thrusts with that ease, agility, and justness necessary; but, by strict attention to the rules I have laid down, after receiving the rudiments thereof from a master, he may acquire justness and agility in fencing, equally as
much

much by practising these parades and thrusts with a learner, who has made similar progress, as if he practised them with a master; always observing to execute every manoeuvre with minute exactness; and to prevent his contracting erroneous habits, to have frequent recourse to the lessons and instructions here laid down.

INTRODUCTION.

THE Art of Fencing has of late years been universally cultivated in most parts of Europe.—In the East Indies, the art has been always peculiarly esteemed and cultivated by all ranks of people.—There, European Fencing-masters skilled in the art, meet with every encouragement that their most sanguine hopes could have formed.

In England the art is now held in greater repute than ever, and is universally introduced as a necessary branch of military education. Some people indeed (from false prejudices) object against the cultivation of this art, as tending to inspire the possessor with an improper share of confidence, animation, and false courage, leading him into broils and quarrels, generally terminated by
the

*sword play**, (commonly called cudgelling) as it would be of the utmost utility in the offensive and defensive attacks of boarding. This might easily be accomplished, by making it a branch of the duties of a master at arms qualified, to exercise the crew, or such of them as might be allotted for boarding, in the rudiments of the art; and from the spirit of emulation prevailing among them, they would soon make themselves proficient, by a little practice.

Where commanders have introduced and encouraged this exercise among their ship's company, singular advantages have ensued in the action of boarding sword in hand, both with respect to the safety of their men, and capture of the enemy; a particular instance of which we have had this war, in the action of one of his Majesty's armed cutters with *two French privateers*, both of superior force; when, after having met with powerful resistance in boarding and capturing one of

* The guards and cuts used in broad-sword play, are the same to be used with a cutlass, hanger, &c.

them,

them, after the other had struck, not a man was slain, though several of the enemy shared that fate*.

We find in antient history, that in the cultivation of military exercises, the right hand or left were employed as occasion might require, without partiality to either; particularly in the Grecian and Roman armies, select parties of the most expert soldiers were formed as *ambidexters*, fit to act upon any emergency.

It is a matter of wonder, that a custom from which many advantages might result in close attacks, should in modern times be entirely abolished; when, by confining our observations only to the navy, we may at once perceive the utility of cultivating *ambidexterity*, amongst the company of such ships as are liable to be boarded, whether armed with pikes, cutlasses, poll-axes, pistols, &c.

* The gallant commander foreseeing the advantages that might result from cudgelling, had previously encouraged this exercise, by supplying the crew with basket-guards and cudgels.

Should these letter observations appear rather digressive and disinteresting to some readers, it is hoped they will be thought worthy of a place, when their utility in the practical application are considered.

To attain a degree of eminency in any art or science, a knowledge of the most extensive *Theory* must be acquired and judiciously applied to *Practice*.—Hence the art of Fencing, as well as every other military art and science, must be founded on a theory of just principles, progressively digested and combined, without which we never can attain perfect knowledge of any art. Numberless instances might be quoted from the antient as well as modern histories of the superior excellencies and advantages arising from a well grounded theory over practice, experienced by the soldier, navigator, and others, in their various professional arts. But to draw a full comparative view of these would be foreign to this work, and exceed the bounds of an introduction.—However, it is beyond dispute, that a combination of both *Theory* and *Practice* is equally necessary in every military art, as the various shades in the art of painting are to the expression of the subject.

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IN PAGE 112. LINE 14. for *Plate 10.* read *Plate 18.*

P A R T I.

Of the Guards and simple Parades and Thrusts in general.

TH E art of fencing with foils or small-sword play may be reduced to two principal guards, and six simple parades and thrusts; from which every other parade and thrust is derived. These may be justly termed the basis of every movement in fencing; and the learner should first of all, know how to execute them, with minute exactness, before he proceeds to their compounds: for if he wants to acquire knowledge

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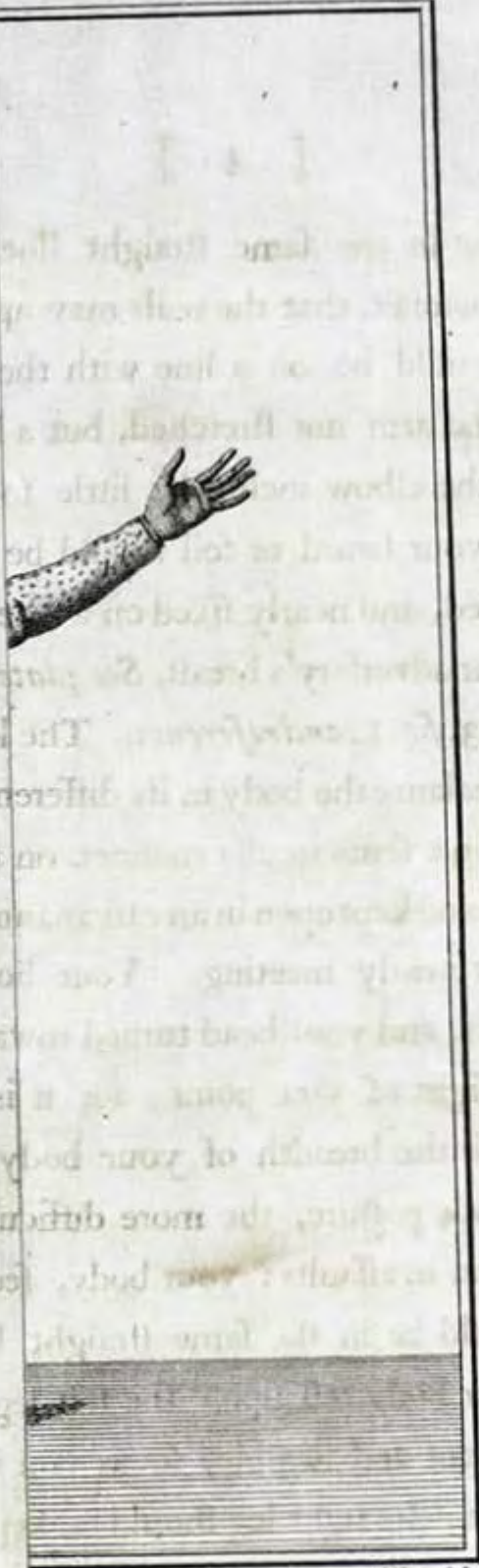
and execution in fencing in a scientific manner, he must proceed progressively to learn, step by step, in the order of the following lessons, without which he can never acquire that execution and firmness so necessary to make a good fencer. The different salutes in fencing, which are never used in academies but when going to thrust tierce and carte, or previous to an assault, shall be treated of in their proper places: therefore the first thing to be learned is,

LESSON I.

*The Manner of holding the Sword or Foil.
Of the common Guard in Carte; and of
the Advance on said Guard.*

IN order to hold your sword well, the hilt must be flat in your hand; so that the two edges will be nearly horizontal when you throw yourself upon guard; your thumb stretched along upon the upper flat part of the hilt, within half an inch of the shell, and the pommel is to rest under your wrist. Having hold of your sword or foil in this manner, and standing upon your first position, which is similar to what is called the third position in dancing, that is, your right foot before the left, with the heel advanced near to the buckle, throw yourself upon the common guard of carte, by advancing your right foot about the distance of a measured foot and an half from the left, or at the distance of two lengths of your own foot from the heel of the other.—The two

heels should be in the same straight line. Turn your wrist in such manner, that the nails may appear upwards. Your hand should be on a line with the lower part of your breast; the arm not stretched, but a little bent and flexible, and the elbow inclined a little to the outside. The point of your sword or foil should be about fifteen degrees elevated, and nearly fixed on a line with the upper part of your adversary's breast. *See plate 1. of the attitude, also plate 3. fig. 1. and references.* The left arm (which is necessary to balance the body in its different movements) must be raised in a semicircular manner, on a line with the forehead, the hand kept open in an easy manner, the thumb and first finger nearly meeting. Your body should be totally sideways, and your head turned towards the right, so as to keep sight of your point; for it is evident, the less you expose the breadth of your body, by keeping it in a direct side posture, the more difficulty there will be to touch you in assaults: your body, feet, arms and shoulders, should be in the same straight line: let the balance of your body rest upon the left leg, by keeping the left knee bent and flexible, so as you may incline a little backwards; the right leg should be kept easy on the
ground





J.M. Arthur del. ad viv.

J. Newton sculp.

Common Guard of Carte

Common Guard of Carte

London, Publish'd Dec. 7, 1780, by J. Lavers N^o 10 Strand.

ground, the knee also a little bent and perpendicular to the point where your right heel rests. *See plate I.*

Having made sure of the position above directed on carte guard, you must now, with the utmost regularity, learn to advance and retreat upon this guard, without varying your position ; to do which with steadiness and regularity, requires some degree of attention in the beginning : for sure there is no art that calls for such minute (I may say mathematical) exactness as this. Unless the positions in every lesson are strictly adhered to, the learner may fall into irregular habits, that may for ever after obstruct his progress in fencing. In order to advance with regularity, move the right foot with ease forward to the distance of more than a foot, making the left foot instantly follow to the same distance ; these two movements must seem as one, by being comprehended in the same moment of time. Keep your body firm and steady upon guard while advancing. Let there be a pause of time, as long as a person might count three, between every advance, always observing, after making five or six advances, that the distance and position of your guard is exactly the same with your primitive distance

distance and position. The retreat on this guard is performed in the same manner as the advance thereon, only your left foot makes the first movement backwards, and your right follows in a line of direction at the same moment.

This is the first guard naturally taken by beginners, when entering upon assaults; and from it in general all the various thrusts and parades are thrown.

The other guard, called tierce, is taken in assaults for the most part by experienced fencers; which I shall treat of in the following lesson.

LESSON II.

*Of the Guard in Tierce; Advance and
Retreat thereof.*

THE position of this guard is the same with that of carte. The hand only must be a little reversed, so as that the nails, which were upwards in carte, must be half turned downwards, when in tierce-guard. The arm should be a little stretched outwards, in order to cover or secure the outside. The point should be in the same direction, as if on the other guard of carte; that is, fixed steadily, that your eye may perceive it opposite to the upper part of your adversary's breast. Advance and retreat on this guard with the same ease and regularity as done in carte, agreeable to the instructions given in the first lesson.

L E S S O N III.

*Of the two simple Parades or Parries of
Carte and Tierce.*

THESSE parades are commonly distinguished from the others, by their securing or covering the breast from all thrusts made towards it; hence are generally called, by way of distinction, *upper parades*. To perform the simple parade of carte, place yourself on the common guard, according to *lesson 1. plate 1.* and with a firm hold of your foil, throw your hand towards the left, (which I call inwards) the distance of about six inches from guard, making a gradual turn upwards with the wrist, in order to throw off your adversary's blade with the greater ease; at the same time drawing your hand a little towards your body, that the opposition formed may feel more powerful. Though your wrist and hand are both moved in performing this parade, yet to perform it with more exactness, the point of your foil,
body

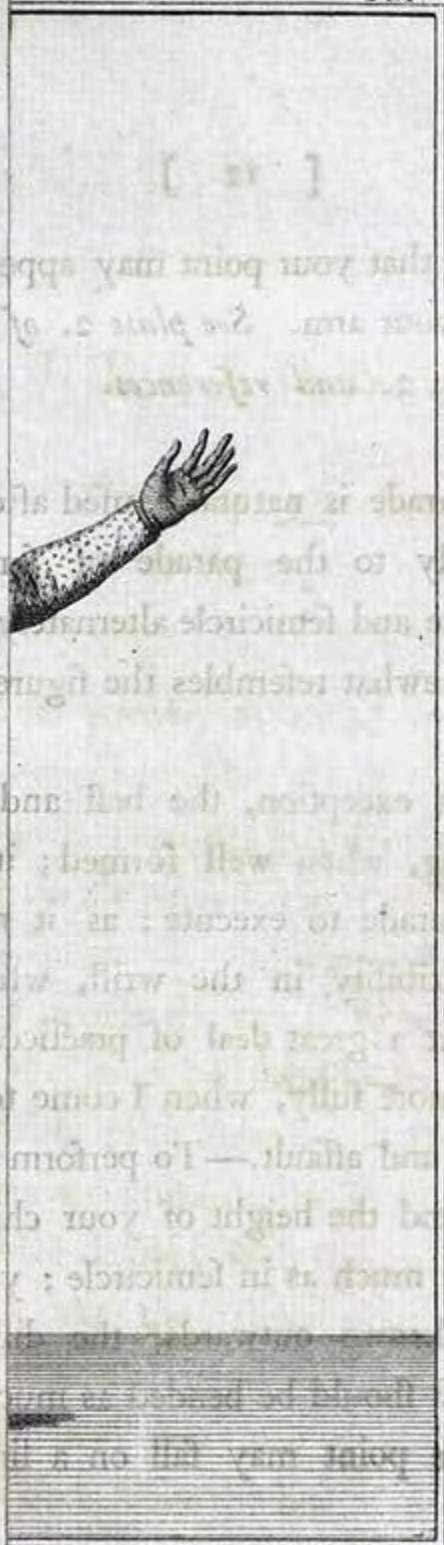
body and legs, should be in the same direction as if on guard. *See plate 3. fig. 1. and references thereto.*

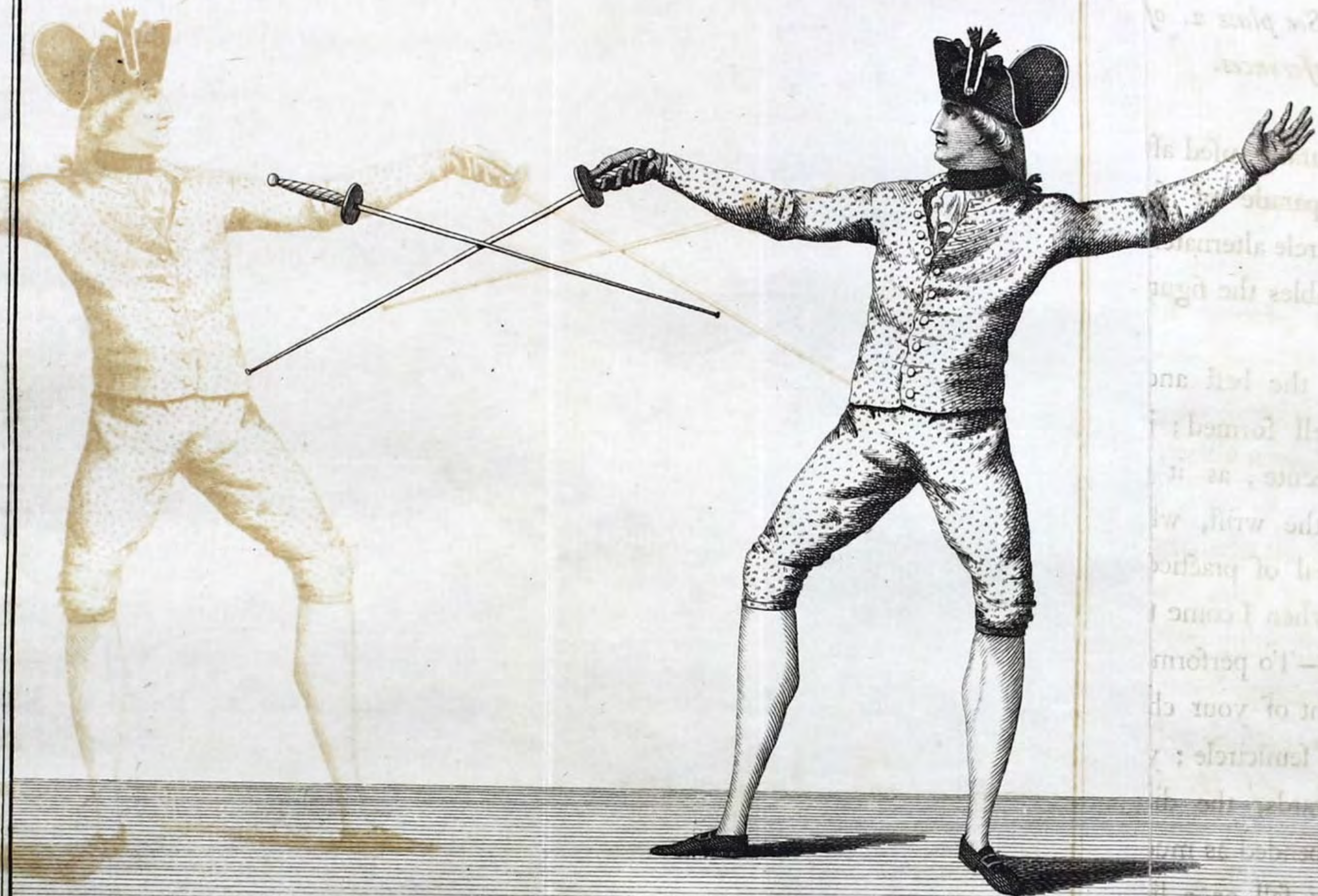
The simple parade of tierce is also performed from the common guard, by keeping a firm hold of the foil in your hand, throwing and stretching your arm obliquely downwards to the right (or outwardly), the nails being reversed downwards, by the gradual turn of the wrist, in forming the parade. It parries the simple thrust of carte over the arm and seconde. The distance of the hand upon this parade from common guard, is also six inches, consequently the distance between the covered parades of carte and tierce should be twelve inches obliquely. The point of your sword should not deviate from the line of direction in forming compleatly either parades: as further illustrated by *plate 3. fig. 1. and references.*

common guard, that your point may appear to the eye in looking over your arm. *See plate 2. of the attitude.* Also *plate 3. fig. 2. and references.*

The octave parade is naturally used after, and performed contrarily to the parade of semicircle. In performing octave and semicircle alternately, the course of the point somewhat resembles the figure of eight.

It is, without exception, the best and most useful parade in fencing, when well formed; it is also the most difficult parade to execute; as it requires such an amazing flexibility in the wrist, which few can attain to, without a great deal of practice.—Its utility I shall mention more fully, when I come to treat of the counter parades and assault.—To perform it well, you must raise the hand the height of your chin, the nails not turned up so much as in semicircle; your arm well stretched, and thrown outwards, the distance of six inches; the wrist should be bended as much as possible, in order that the point may fall on a line with your adversary's





J.M. Arthur del. et sculp.

J. Vernon sculp.

Journal of the Fencing School

Parade of Semi-circle!

London, Publish'd Dec. 1, 1780 by J. Lavers: N^o. 10 Strand.

...making nearly the same angle from
guard point as fence. See plate 7. of the annex.
also mathematical illustration in plate 3. fig. 2. with re-
ference.

The difficulty young learners find in performing this
parade, arises from the wrist being necessarily bent
when the arm is raised and stretched, in order that the
point may be properly drop, and fixed on the line of
direction.

REFERENCES to Plate 3. Fig. 2.

A. Guard of care. A. C. direction of blade and point
when you drop to the parade of fence.—D. C. di-
rection of blade and point, in covering yourself inwards,
or forming completely the parade of fence. A. C.
Direction of blade and point, in forming completely
the parade of octave.—The outward arc B. C. is formed
by the point in its course from B. in dropping to the
parade

adversary's flank, making nearly the same angle from guard point as semicircle. See plate 7. of the attitude. also mathematical illustration in plate 3. fig. 2. with references.

The difficulty young learners find in performing this parade, arises from the wrist's being necessarily bended, when the arm is raised and stretched, in order that the point may be properly dropt, and fixed on the line of direction.

REFERENCES to Plate 3. Fig. 2.

A. B. Inclination of blade and point in the common guard of carte. *A. C.* direction of blade and point, when you drop to the parade of semicircle.—*D. C.* direction of blade and point, in covering yourself inwards, or forming compleatly the parade of semicircle. *E. C.* Direction of blade and point, in forming compleatly the parade of octave.—The outward arc *B. C.* is formed by the point in its course from *B.* in dropping to the parade

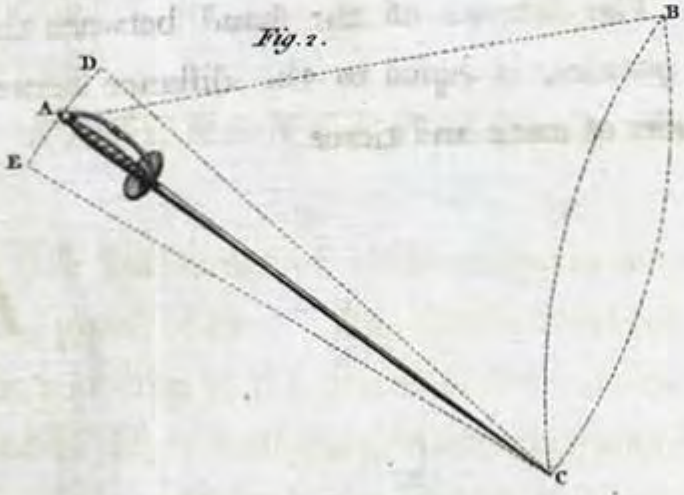
parade of semicircle. The inward arc *B. C.* contrarily to the other, is formed by the point dropping from guard to the parade of octave.—*A. D.* the gradual ascent or distance inwards, upon forming the compleat parade and opposition in semicircle.—*A. E.* the gradual descent and distance outwards, in forming compleatly the parade of octave.—*D. E.* The gradual descent and distance from the covered parade of semicircle, to the covered parade of octave, equal to twelve inches, and *E. D.* the contrary.

Remark. The distance of the hand between these two covered parades, is equal to the distance between the two parades of carte and tierce.

Fig. 1.



Fig. 2.



N. Arthur del. et sculp.

J. Newton sculp.

Mathematical Illustration of the Simple parades of Carte & Fierce; Semicircle & Octave.

London, Published 1766, by J. Laverie, N^o 20 Strand.

LESSON V.

Of the two Simple Parades of Seconds, (for-
mely called Quinte) and Prime.

THESSE two parades are not put in use so frequent-
ly as the other four, though I have generally
observed that young learners entering upon the assault,
naturally betake themselves to throwing of seconds
parade almost against every thrust, which may arise
from its being so easy to execute.

The parade of seconds is very powerful against the
simple thrusts of low cuts and seconds. If well formed
and strongly thrown, will give you an opening to
touch your adversary on the return. It is for the most
part performed either from the guard of cuts or tierce,
and

LESSON V.

Of the two Simple Parades of Seconde, (formerly called Quinte) and Prime.

THESE two parades are not put in use so frequently as the other four, though I have generally observed that young learners entering upon the assault, naturally betake themselves to throwing of seconde parade almost against every thrust, which may arise from its being so easy to execute.

The parade of seconde is very powerful against the simple thrusts of low carte and seconde. If well formed and strongly thrown, must give you an opening to touch your adversary on the return. It is for the most part performed, either from the guard of carte or tierce,
and

and fometimes after the parade of prime, to prevent your adverfary from counter difengaging on that parade.

To perform it from carte or tierce, the nails and wrist fould be reverfed downwards, the point dropped, and the hand oppofed outwards as in the parade of octave. The point's traët from guard is alfo nearly the fame with the parade in octave, and the inclination of the blade fould form the angle of forty-five. *See plate 4. of the attitude, alfo mathematical illuftration in plate 11. fig. 1. and the references.*

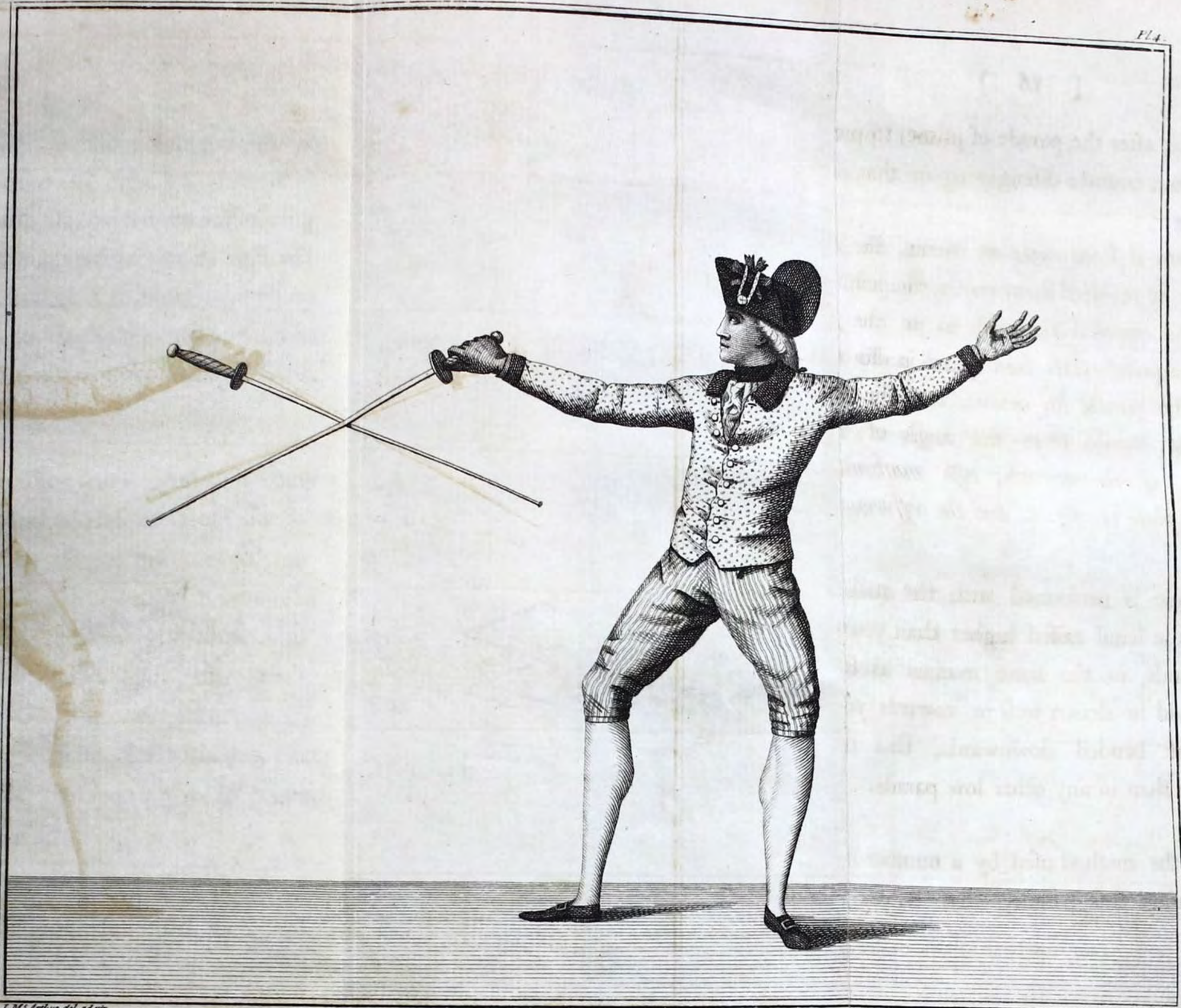
Prime parade is performed with the nails reverfed downwards, the hand raifed higher than your mouth, oppofed inwards, in the fame manner as femicircle. The arm fould be drawn well in towards your body, and the wrist bended downwards, that the point may fall more than in any other low parade.

I object to the method ufed by a number of teachers in performing this parade, that is, by keeping the



J. Nevan, sculp.

nte.



J. M. Arthur del. ad viv.

J. Norton sculp.

Parade of Seconde, formerly call'd Quinte.

London, Publish'd Dec. 1, 1780 by J. Lavers N^o 10 Strand.

the point in a more horizontal direction than they do in any other low parade. For the principal use thereof is to parry your adversary's thrusts, when endeavouring to force in upon you, being engaged in tierce, and advancing within his measure; makes it absolutely necessary to drop your point ten or eleven degrees more than in fémicircle, or any other low parade. See plate II. fig. 1.

and reversed.

To perform seconde parade from prime is only throwing the hand with a gradual descent from the inward position of that parade, till you are covered outwardly by seconde parade. Hence the movement of the hand from the one parade to the other, and the gradual ascent and descent thereof, is similar to the movement, ascent, and descent of the hand, in executing the parades of octave and fémicircle, with this variation, that here the wrist is reverted and tailed higher in prime. For further illustration, see plate II. fig. 1.

D
R E F E R E N C E

Handwritten notes and diagrams, including a faint sketch of a hand or blade position.

the point in a more horizontal direction than they do in any other low parade. For the principal use thereof is; to parry your adversary's thrusts, when endeavouring to force in upon you, being engaged in tierce, and advancing within his measure; makes it absolutely necessary to drop your point ten or eleven degrees more than in semicircle, or any other low parade. *See plate 11. fig. 1. and references.*

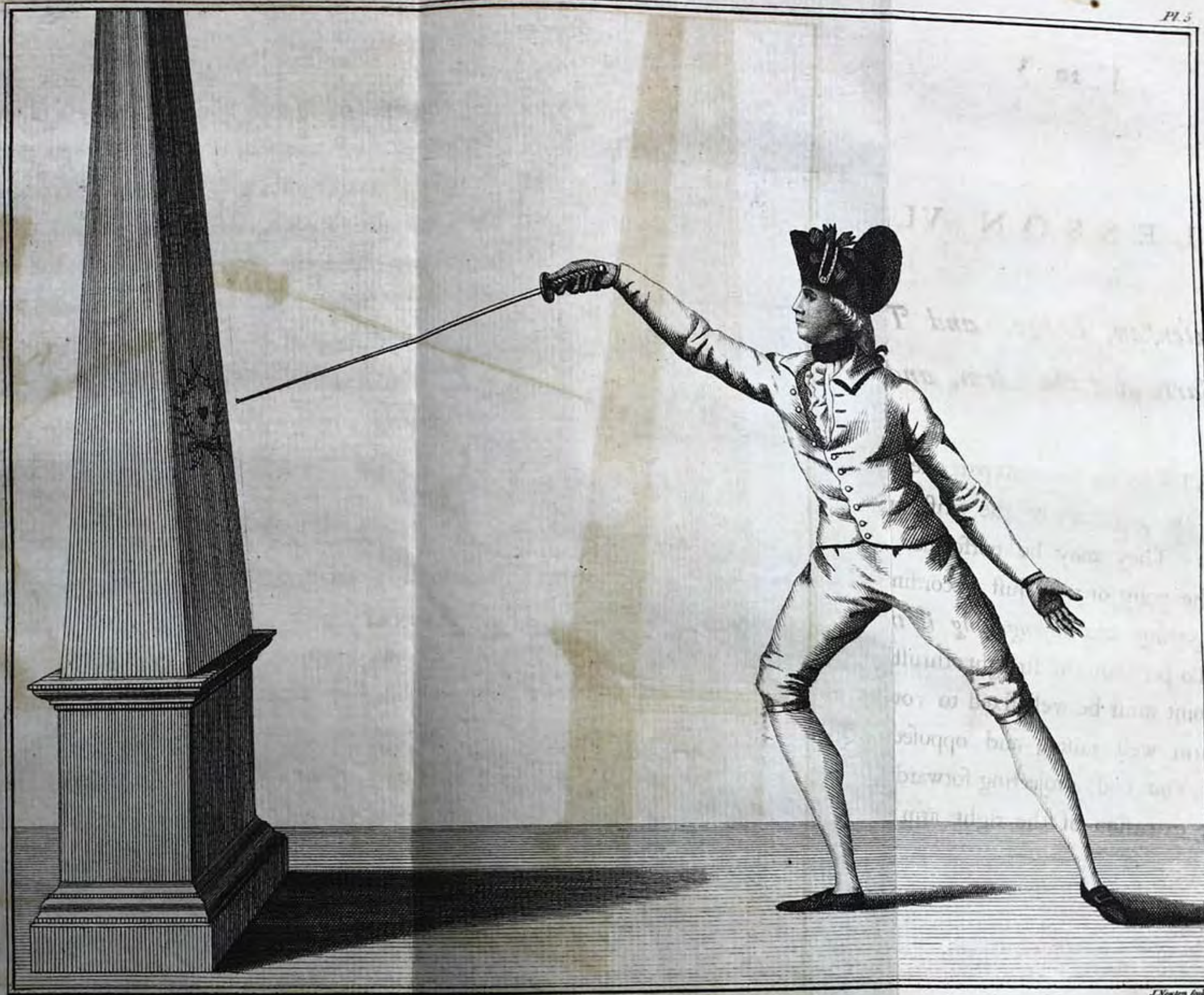
To perform seconde parade from prime, is only throwing the hand with a gradual descent from the inward position of that parade, till you are covered outwards by seconde parade. Hence the movement of the hand from the one parade to the other, and the gradual ascent and descent thereof, is similar to the movement, ascent, and descent of the hand, in executing the parades of octave and semicircle, with this variation, that here the wrist is reversed and raised higher in prime. For further illustration, *See plate 11. fig. 1.*

LESSON VI.

*Of the Extension, Longe, and Thrusts of
Carte, Carte over the Arm, and Tierce.*

THURSTS are for the most part executed with the longe, except thrusts of the wrist, and thrusts of the extension. They may be performed, either after disengaging the point or not, just according to circumstances. *Engaging and disengaging is treated of in lesson 9th.*—To perform the straight thrust of carte inside; your point must be well fixed to your adversary's breast, the arm well raised, and opposed inside, the nails upwards, your body projecting forward; by steadily forming your extension of the right arm and left leg. *See plate 5.*





J.M. Arthur del. ad viv.

J. Newton sculp.

Position of Extension.

The extension is a most essential part of the loquacity as it assists in directing and fixing your point with vivacity to your adversary's body. The learner should always advert to form his extension previous to loquacity; and by dint of a little practice, he will naturally make the extension and loquacity comprehend the same moment of time; for if on the contrary, he scrutinizes himself to loquacity without having formed the extension, his body and point will always waver, and seem inartificial; besides, it will obstruct his quickness in delivering the thrust, and in recovering.

So soon as you have formed the above position of extension, push home with vivacity the thrust in case by loquacity out to the proportional distance of your height. If a person of middling stature, the distance of the right foot from the left should not exceed four feet, but more, if the person is very tall. Or by another rule, which I think more practicable, the distance of a complete loquacity should be equal to twice the distance of your guard. Your left arm, upon every loquacity, is stretched

Continuation of the same

The extension is a most essential part of the longe, as it assists in directing and fixing your point with vivacity to your adversary's body. The learner should always advert to form his extension previous to longeing; and by dint of a little practice, he will naturally make the extension and longe comprehend the same moment of time; for if, on the contrary, he accustoms himself to longe without having formed the extension, his body and point will always waver, and seem infirm; besides, it will obstruct his quickness in delivering the thrust, and in recovering.

So soon as you have formed the above position of extension, push home with vivacity the thrust in carte, by longeing out to the proportional distance of your height. If a person of middling stature, the distance of the right foot from the left should not exceed four feet, but more, if the person is very tall. Or by another rule, which I think more preferable, the distance of a compleat longe should be equal to twice the distance of your guard. Your left arm, upon every longe, is stretched

stretched down by the flank, at the distance of two or three inches, and always raised as you recover upon guard, by way of grace and balance to your movements.—Your body should incline a little forwards; the head raised upright, looking outwards over the shoulders, so as to have a full view of the point. As you approach your adversary's breast, you make a gradual resistance against his foil inwards, by way of cover to your longe. This is commonly called the opposition in thrusting carte inside. The right knee bent, and in a perpendicular posture with your heel; the left knee and ham stretched; with the foot firmly fixed to the ground. *See plate 6.*

To recover with ease and quickness from your longe to guard, requires a little practice; the only instructions I can give concerning it, are, to lean with some degree of force on the heels of both feet; the greatest force is first upon the right, then it falls on the left; by bending the left knee at the same time, and inclining the body backwards, you come to guard.



J. Kneass, sculp.



J. M. Archer del. ad viv.

J. Newton sculp.

The Lunge and Thrust of Carte.

London, Publish'd Dec. 1, 1780 by J. Lavers N^o 10 Strand.

The thrust of care over the arm, is performed in the same manner as care inside, by disengaging to twice; with this difference, that the head is raised upright in the inside, and the hand well opened outwards, in order to be well covered.

The thrust of twice is rather awkward to use in faults or attacks. It may be thrown in with safety when your adversary holds his hand low, being engaged in twice. It differs only from care over the arm by reversing the wrist, the hand being also well raised and opened outwards.

The thrust of *carte* over the arm, is performed in the same manner as *carte* inside, by disengaging to *tierce*; with this difference, that the head is raised upright in the inside, and the hand well opposed outwards, in order to be well covered.

The thrust of *tierce* is rather awkward to use in assaults or attacks. It may be thrown in with safety, when your adversary holds his hand low, being engaged in *tierce*. It differs only from *carte* over the arm, by reversing the wrist, the hand being also well raised and opposed outwards.

binding your adversary's blade, in seizing forcibly the feeble of it; at the same time drop your point under his wrist, fixing it to the flank, cover yourself outwards, and thrust home octave.—The left hand is generally used in opposition to your adversary's blade and point, as there may be some danger of running upon it, unless your octave is exceedingly well opposed. Therefore, would recommend the learner to draw his left hand, with the back turned towards his breast, when longeing in flanconnade; that he may thereby oppose, or throw off his adversary's blade, if the point is like to approach him. However, if the opposition in octave is well formed, there is no necessity for the above precaution.

Flanconnade is surely a dangerous thrust in assaults, if not very cautiously used. Your judgment and observation must direct when to throw it most favourably. Unless octave thrust and opposition is nicely formed, it exposes you to the time thrust from your adversary.—The most favourable occasion for delivering this thrust, I always found on the engagement of carte, when

when an adversary keeps his wrist and point low; then is the time to bind his blade, and throw in your thrust as above directed. For further illustration, See practical variations, lesson 12.

The left hand is generally held in opposition to your adversary's blade and point as there is some danger of running upon it unless you are exceedingly well posted. Therefore, would recommend the learner to draw his left hand, with the back turned towards his breast, when lunging in thrusts; that he may thereby oppose or throw of his adversary's blade, if the point is like to approach him. However, if the opposition in thrust is well formed, there is no necessity for the above precaution.

It is not very carefully ruled. Your judgment and observation will direct when to throw it. In thrusts of this nature thrust and opposition is not formed, it exposes you to the time thrust from your adversary. — The most favourable occasion for this is when the blade is low and the point is high. — LESSON 2

LESSON VIII.

How to thrust Seconde and Prime.

THE thrust in seconde is naturally delivered after the parade of tierce, or when engaged in tierce by dropping the point under your adversary's wrist, the nails reverfed downwards, as in the parade of seconde, then longe and deliver the thrust on the flank or belly.—Advert that the arm should be well opposed outwards, and the head held upright inwards. *See plate 14.*

Prime is the natural thrust in return, after having parried your adversary's force, when advanced considerably within his measure, and pressing vigorously upon you.

It is only an extension of the arm from the opposition of the parade to your adversary's body, the
nails

nails being kept reversed downwards.—The position of the arm differs from the position thereof in seconde, by being well raised and opposed inwards. *See lesson 5.*

In prime thrust, there is seldom occasion for making the longe, as your adversary is supposed to have attempted forcing in upon you, and advanced for that purpose considerably within his measure, so that the extension of the arm, or to be more sure (the compleat extension) must infallibly reach his body, if there is an opening.—This is the distinction I would make between the thrust of prime and seconde. There is, perhaps, some novelty in it, as the generality of masters make no distinction, but comprehend prime thrust in seconde, which, I beg leave to think, is quite erroneous; for they might, with the same propriety confound the two parades together, though the opposition of the one is inwards, and the other outwards

There may be various favourable occasions for executing effectually, all the foregoing parades and thrusts.

The

The most material variations that those simple parades and thrusts are liable to, I have laid down in the following practical lessons, which every learner should frequently exercise, as they tend to make him acquire firmness, ease, and agility in fencing.

But, previous to entering upon the practical variations, it is necessary the learner should understand Engaging and Disengaging, as in *lesson 9.*

LESSON IX.

Of Engaging and Disengaging.

ENGAGING in carte or in tierce, is to oppose your adversary's blade, either inside or outside, when you first join or cross blades on guard. *See plate 16.*

To engage in carte, by joining or opposing blades inwards, is by far more easy than tierce engagement for a young practitioner; it being less difficult to execute therefrom, the different disengagements and feints in pursuing his designed thrusts.

But, the engagement of tierce, by joining blades outwards, is certainly the best in every respect for a proficient; as from it he has an opportunity of executing the best subtle feints, of being better secured or covered

on

on his intended thrusts, and of making use of the favourite parades of the counter in tierce, octave, &c.

Disengaging or caveating, is performed by dextrously shifting the point of your sword or foil from one side of your adversary's blade to the other; that is from carte to tierce, or *vice versa*.—It is one of the most necessary motions in fencing, and upon the dextrous performance of which depends the success of your intentions against an adversary, with subtle feints, &c.

To perform it well, either from carte or tierce, let the foil be easy in your hand, with the point slightly pressed towards the fort or strength of your adversary's blade; then with an easy and flexible movement of the wrist only, disengage or shift your point closely to the other side.

Please to observe, that the arm should not deviate from the line of direction, as the disengagement must intirely proceed from the flexible motion of the wrist.

LESSON X.

*Of the practical Variations on Engaging
and Disengaging, Advancing, and Re-
treating, simple Parades and Thrusts of
Carte and Tierce.*

NOW, suppose you are engaged in carte with an adversary, who (properly speaking) should be one skilled a little in fencing (if a master so much the better), for the more ready compliance to your movements in the practical lessons;

1st. He retreats, you advance, well covered in carte, *See lesson 1.*—He retreats again, you may advance with a disengagement to tierce, and so forth, alternately, taking care that you are properly covered on each engagement: his retreat and your advance should be comprehended in

the same moment of time; in the same manner, you may retreat while he advances.

2d. On the engagement of carte, your adversary delivers a straight thrust in carte; oppose it by forming your parade in carte, then return the straight thrust thereof.

3d. He again thrusts straight in the same manner, also throw it off by forming your parade in carte, deliver in return the thrust of carte over the arm, by disengaging to tierce.

4th. On the same engagement he retreats while you advance, then execute the whole movements of the second branch of this lesson.

5th. On the same engagement, retreat while he advances. Execute the movements in branch third.

6th. On the same engagement, he disengages to tierce, and thrusts carte over the arm; throw it off by forming

forming your simple parade in tierce, then make a quick return of the thrust of tierce. *See lesson 6.*

7th. On the same engagement, he retreats, you advance; he then disengages and thrusts carte over the arm, throw it off by forming your parade in tierce, and if he keeps his wrist low in recovering, deliver him a return in tierce; if not, disengage and thrust carte inside

8th. On the same engagement, he advances with a disengagement, retreat and form your parade in tierce; disengage as he recovers, and deliver a thrust in carte; he throws it off by his parade of carte, makes a return by disengaging to tierce; parry it also by forming tierce, and deliver a quick return of the thrust, carte over the arm.

9th. On the engagement of tierce, he disengages and thrusts carte inside, throw it off by forming your parade in carte, disengage, and thrust carte over the arm; he parries it, and makes a return in tierce, which

you throw off by forming said parade of tierce, then longe home with a straight thrust in tierce.

10th. On the engagement of carte, he forces or presses hard upon your blade; then disengage nimbly, and deliver the thrust of carte over the arm.

11th. On the same engagement, he again forces upon your blade, disengage and thrust carte over the arm; he throws it off by forming the parade in tierce, and delivers a straight thrust, which parry with tierce; then disengage and deliver the thrust of carte over the arm.

12th. On the same engagement, he in like manner forces upon your blade; disengage to tierce, and form your extension; he comes to form his parade in tierce, then nimbly disengage again, and deliver the thrust of carte inside. These two disengagements, when performed quickly, are called feints *une deux*, or feints, *one two*, which I shall treat of largely in the lessons on feints, counter disengagements, &c. See part 2d.

Remark. The three last branches of the above lesson may be performed from the engagement of tierce, making the disengagements, parades, and thrusts, correspond to the side engaged upon.

LESSON XI

Of the simple practical Variations on the Parades and Thrusts of Semicircle and Low Carte.

BRANCH first. On the engagement of carte, drop your point, and deliver the thrust of low carte according to *lesson 7*.

2d. On the same engagement, your adversary thrusts carte straight home; throw it off with your parade of carte, then deliver a return of the thrust in low carte.

3d. On

3d. On the same engagement, disengage to tierce, and thrust carte over the arm; he opposes it with his parade, and returns a disengaged thrust in carte; which throw off with the parade of carte, then with vivacity drop your point, and deliver a thrust in low carte.

4th. On the same engagement, repeat all the movements of the last branch; then he makes a return in low carte, throw it off by recovering, quickly forming the parade of semicircle; and conclude this branch by returning a thrust in low carte.

5th. On the same engagement, he disengages in order to thrust carte over the arm, throw it off by forming your parade in semicircle, return a thrust in low carte, which he parries with semicircle, and in return delivers a thrust in carte; oppose it with your simple parade of carte, make your extension as if going to push high; but in place thereof, when he comes to form his high parade, drop your point, and thrust low carte.

6th. On

6th. On the same engagement, disengage to tierce; he comes to use his parade in tierce, disengage again to carte, and deliver him a thrust in low carte.

7th. Repeat the movements of the last branch, and after having disengaged to carte, you may form your extension, as if intending to push high, then quickly deliver the thrust in low carte.

8th. On the engagement of tierce, he forces upon your blade, disengage and deliver your thrust in low carte.

9th. On the same engagement, repeat the same movements, he throws off your thrust by his parade of semicircle; then as he recovers, after you parry his return, deliver him a thrust over the arm.

10th. On the engagement of carte, he advances, disengages and delivers a thrust in tierce, while at the same time you retreat, forming the parade in tierce;

tierce; on his recovering he forces upon your blade, then disengage and return low carte.

11th. on the same engagement, he retreats while you advance, then disengage and thrust carte over the arm; he parries it, and thrusts in return, by disengaging to carte, throw it off by forming your parade of carte, and thrust carte straight home; he opposes it, by forming the parade of carte. If he is slow in making a return, or that his hand deviates from the line of direction as you recover, deliver him a thrust with the wrist in low carte. See lesson on the thrusts of the wrist, Part 2.

12th. On the engagement of tierce, you may repeat all the movements of branch 9th, except the last therein, then disengage completely over the arm, and deliver your thrust in octave, forming a good opposition against his blade outwards.—I have enlarged upon his last disengagement in Part 2, lesson 6. and 9.

Remark.

Remark. It is in a master's option to vary the above lesson considerably, by introducing the most material branches of the practical variations in *lesson 10th.*

LESSON XII.

*Of the simple practical Variations on the
Parades and Thrusts of Octave and
Flanconnade.*

BRANCH first. On the engagement of tierce, drop your point, and deliver your adversary a thrust in octave, observing to form a good opposition.

See lesson 7.

2d. On the engagement of tierce, your adversary by disengaging attempts to deliver a thrust in low carte, you throw it off by forming the parade of octave. *See lesson 7. and plate 12.* Then make a quick return of the thrust in octave. N. B. This is, without exception, one of the best parades, and return in fencing against such thrusts; for if your opposition is well formed, and point well directed, you may at the same moment, before he has time to recover, touch him on the flank. But in assaults it requires practice and attention, to execute it with that nicety necessary, so as to touch your adversary upon the longe the same moment the parade is formed.

3d. On the engagement of carte, you may repeat the movements of branch 2d.

4th. On the same engagement, he disengages to tierce and thrust, throw it off by your parade of tierce; then reverse your nails upwards, and return a thrust in octave.

5th. On





J.M. Arduo del. ad viv.

J. Stanton sculp.

Parade of Octave.

London, Publish'd Dec: 3, 1780, by J. Lavers N: 10 Strand.

6th. On the same engagement, he thrusts low care
opposite, by forming your parade in semicircle, then
deliver a thrust in octave, by disengaging over his arm
commonly called a counter disengagement.

6th. On the same engagement, repeat all the movements
of the last branch, then he opposes your thrust
in octave, by forming his parade; if he makes a
thrust, by disengaging over the arm to low care, oppose
it by your parade in semicircle, and deliver a thrust
low care.

7th. On the same engagement of fence, he disengages
and delivers a thrust in low care; oppose it by forming
your parade in octave, then disengage completely over his
arm, and deliver your thrust in low care.

8th. On the same engagement, he makes a thrust
either straight in tierce or in care over the arm; oppose
it by forming the parade of tierce, make an extension
of the arm as if intending to return the same thrust, but
by way of deception, drop your point, and thrust octave
6th. On

5th. On the same engagement, he thrusts low carte; oppose it, by forming your parade in semicircle, then deliver a thrust in octave, by disengaging over his arm; commonly called a counter disengagement.

6th. On the same engagement, repeat all the movements of the last branch, then he opposes your thrusts in octave, by forming his parade; if he makes a return, by disengaging over the arm to low carte, oppose it by your parade in semicircle, and deliver a thrust in low carte.

7th. On the same engagement of tierce, he disengages and delivers a thrust in low carte; oppose it by forming your parade in octave, then disengage compleatly over his arm, and deliver your thrust in low carte.

8th. On the same engagement, he makes a thrust either straight in tierce or in carte over the arm; oppose it by forming the parade of tierce, make an extension of the arm as if intending to return the same thrust, but by way of deception, drop your point, and thrust octave.

9th. On the engagement of carte, bind your adversary's blade, by abruptly seizing it with yours; drop your point under his wrist, and thrust octave.—This is called the thrust of flanconnade. *See lesson 7.*

10th. On the same engagement, he thrusts carte; throw it off by forming your parade in carte; and if he recovers with his wrist low, deliver him a thrust in flanconnade.

11th. On the same engagement, mark the feint of flanconnade, by binding his blade a little, as if you intended to deliver him that thrust, but in place thereof, deliver him a straight thrust either in carte or low carte.

12th. On the same engagement, he thrusts carte, oppose it by forming your parade, then as he recovers mark feint flanconnade as above; if he opposes or forces upon your blade at the time, nimbly disengage to tierce, and deliver the thrust of carte over the arm.

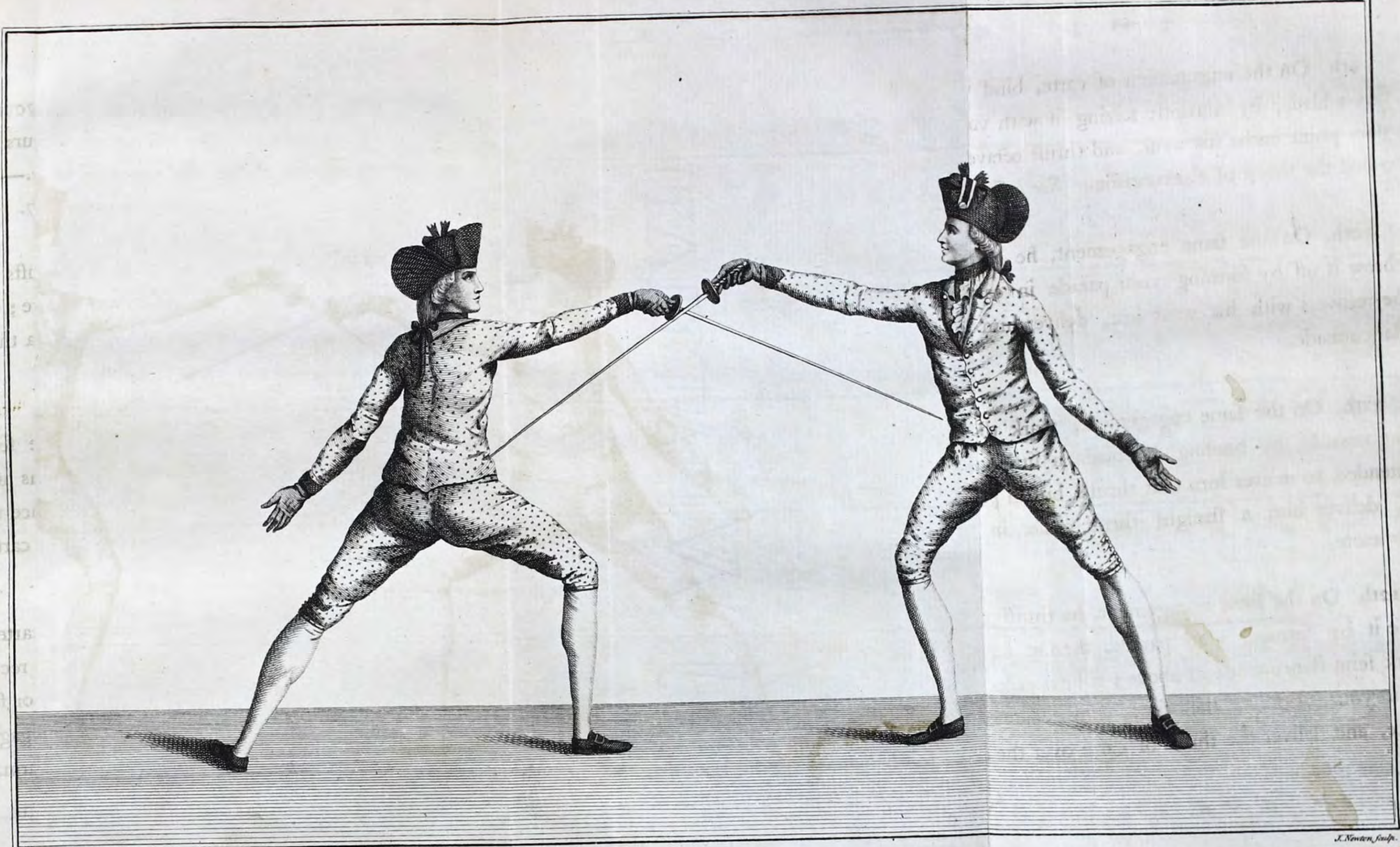
13th. On



J.M.

J. Thomson Sculp.

ways thrust.



J.M. Arthur del. ad viv.

J. Newton sculp.

The Return on Extention after parrying with Octave your Adversarys thrust.

London, Publish'd Dec. 1. 1780 by J. Lavers N^o 10 Strand.

13th. On the same engagement, he delivers the thrust
in flank, opposite it strongly by turning the blade
of edge, and deliver him edge thrust directly in

13th

14th. On the same engagement, he thrusts low
parry it forcibly by edge, at the same instant turning
your extension, fix your point well to his body, and you
must inevitably touch him at the same time. See plate 8.

13th. On the same engagement, he delivers the thrust in flanconnade, oppose it strongly by forming the parade of octave, and deliver him octave thrust quickly in return.

14th. On the same engagement, he thrusts low carte, parry it forcibly by octave, at the same instant forming your extension, fix your point well to his body, and you must inevitably touch him at the same time. *See plate 8.*

LESSON XIII.

*Of the simple practical Variations on the
Parades and Thrusts of Prime and**Seconde.*

BRANCH first. On the engagement of tierce, your adversary advances within his measure, and with violence delivers a thrust in tierce or carte over the arm; do not retreat, but oppose his blade by forming the parade of prime. See lesson 5. and plate 18. afterwards return a thrust in prime. See lesson 8.

2d. On this same engagement, he advances, disengages, and forcibly thrusts carte, drop your point also, and parry it with prime; then disengage over his arm, and return a thrust in seconde.

3d. On

3d. On the engagement of *carte*, he disengages and thrusts *carte* over the arm, parry it with simple tierce, and return a thrust in tierce ; he advances as you recover within his measure, forcing upon your blade, form your parade in prime, and deliver a quick return of the thrust thereof.

4th. On the same engagement, he again disengages, and thrusts *carte* over the arm, which parry with tierce and return the thrust thereof ; he forces a thrust without advancing, parry it with prime, then disengage over the arm, and return your thrust in seconde.

5th. On the engagement of tierce, he delivers a thrust in seconde ; throw it off by forming the parade thereof, as in *lesson 5*. then deliver a quick return as he recovers, by thrusting seconde ; as in *lesson 8*.

6th. On the engagement of *carte*, he delivers a thrust in low *carte* ; oppose it with the parade of seconde, and deliver a return thereof, as in last branch.

7th. On

7th. On the same engagement, he disengages and thrusts *carte* over the arm, parry it with *simple tierce*, and deliver a quick return of the thrust in *seconde*.

8th. On the same engagement, disengage your point, as if going to thrust *carte* over the arm, he will naturally betake himself to the *simple parade* of *tierce*, then nimbly reverse your wrist, and thrust *seconde*.

9th. On the engagement of *tierce*, drop your point under his wrist, as if intending to thrust *seconde*; then nimbly reverse your nails upwards, and deliver the thrust of *carte* over the arm.

N. B. This is called *feint seconde, carte over the arm*. See *lesson 2. in part 2. concerning feints*.

10th. On the same engagement, advance and force upon his blade, he opposes it with *prime*, and returns the thrust, which you must endeavour to parry, by quickly recovering and forming your parade in *prime*.

11th. On the engagement of *carte*, force upon his blade, he gives you an opening in *tierce*, disengage and thrust *carte* over the arm with vivacity; he parries it with simple *tierce*, and continues leaning upon your blade; then as you recover, make a quick thrust of the wrist in *seconde*.

12th. On the same engagement, deliver him a thrust in low *carte*, he parries it with *seconde*, and returns the thrust thereof; oppose it also by the parade in *seconde*; and he will naturally expect a straight return from you, deceive him, by disengaging over his arm, and deliver the thrust in *seconde*. See part 2. on Counter Disengagements.

Remark. It is necessary the learner should conclude the different branches of the foregoing practical lessons, with the movement of thrusting to his adversary's body; as it conduces in making him acquire steadiness in fixing his point, and firmness upon his *longe*.

The learner's taste and judgement may make some additional variations to those above laid down ; always observing that the different parades, thrusts, and movements should be formed and executed according to nature,—avoiding every superfluous and complex movement, which only tends to obstruct his progress in attaining speedy knowledge of the art.

...the counter's time and judgment may make some
additional cautions to those above laid down, and
observing that the different parades, thrusts, and move-
ments should be formed and executed according to
nature—avoiding every superfluous and complex move-

PART II.

O N

**THE VARIOUS COUNTER PARADES,
COUNTER DISENGAGEMENTS,
FEINTS, &c.**

H 2

PART

PARR T II
PARR T II

LESSON I

Of the Salute in Carte and Tierce, and of
the Difference between the
Tierce and Carte, &c.

TO thrust tierce and carte, by engaging and dis-
engaging alternately to your adversary's breast
while he opposes you by separating forming his simple
parade of tierce and carte, may be justly called the
useful Emblem of Fencing.—Every learner should
frequently

P A R T II.

LESSON I.

Of the Salute in Carte and Tierce, and of the Ornamental Parades and Thrusts of Tierce and Carte, (sometimes called Thrust at the Wall).

TO thrust tierce and carte, by engaging and disengaging alternately to your adversary's breast, while he opposes you by separately forming his simple parades of tierce and carte, may be justly called the Beautiful Emblem of Fencing.—Every learner should frequently

frequently exercise this lesson, of parrying and thrusting tierce and carte.—You may perhaps at first, not comprehend the use and advantage thereof, as it is seemingly very simple and easy to execute.—But the frequent practice of it, contributes greatly in making you acquire a proper and noble position on guard, nimbleness and nicity in executing your disengagements, and withal firmness and steadiness in longeing and recovering.—In a word, it is the best rudiments of the art, and by which every proficient is, at first sight, enabled to judge of the progress or abilities in fencing of different adversaries.

You should never begin to thrust tierce and carte, without previously going thro' the established custom of saluting ; which is performed as follows :

Being on guard, engage your adversary's blade on the outside ; by way of compliment, desire him to thrust first at you, then drop your point, by reversing the nails well downwards, with a circular motion ;—

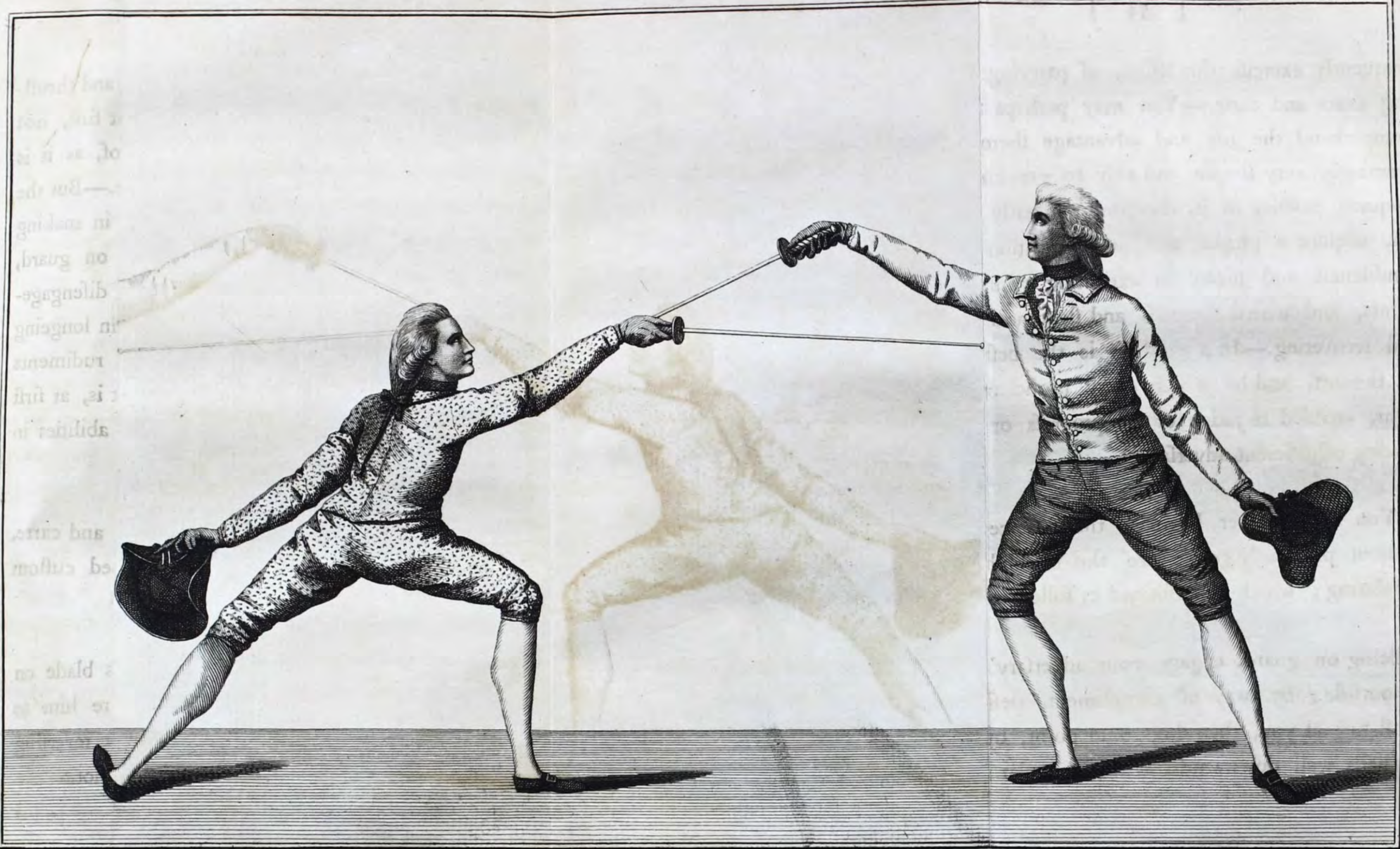
draw



J.M. Arthur del. sculp.

J. Vernon sculp.

& Carte.



J.M. Arthur del. ad viv.

J. Newton sculp.

Salute previous to exercising the Ornamental Parades & Thrusts of Fierce & Carte.

London, Published Dec. 2, 1780, by J. Lavers N^o 10 Strand.

draw your right foot close behind the left, near the
 buckle, stretching both hands, raising your right arm;
 and with your left hand, take off your hat gracefully;
 then make a circular motion with your wrist, raising
 the nails upwards, while you advance your right foot
 forward, forming your extension. See plate 9. Your
 adversary makes the same motions, keeping equal time
 with you; but in place of forming the extension, he
 makes a full lunge, as if going to thrust carte made
 in order to take his measure; presenting his point at a
 little distance from your body, while you remain un-
 covered on the extension. See plate 10. When your ad-
 versary recovers, after having taken his measure, you
 also recover by drawing the right foot or heel close to
 the heel or near the buckle of the left hand, raising
 hand well stretched and raised, the nails upwards,
 and the point dropped; the left hand raised in a semi-
 circular form, as if on guard, your hat held therein with
 ease and gracefulness; the head held upright, and the
 hands stretched. In this attitude, salute first in order
 by forming the hands the heel; then salute in turn.

draw your right foot close behind the left, near the buckle, stretching both hams, raising your right arm; and with your left hand, take off your hat gracefully;— then make a circular motion with your wrist, reversing the nails upwards, while you advance your right foot forward, forming your extension. *See plate 9.* Your adversary makes the same motions, keeping equal time with you; but in place of forming the extension, he makes a full longe, as if going to thrust carte inside, in order to take his measure; presenting his point at a little distance from your body, while you remain uncovered on the extension. *See plate 9.* When your adversary recovers, after having taken his measure, you also recover by drawing the right foot or heel close to the heel, or near the buckle of the left; the right hand well stretched and raised, the nails upwards, and the point dropped; the left hand raised in a semi-circular form, as if on guard, your hat held therein with ease and gracefulness; the head held upright, and the hams stretched. In this attitude, salute first in carte, by forming the parade thereof; then salute in tierce, by forming

forming the parade of tierce : Lastly, make a circular motion with the wrist, by dropping your point in tierce, that moment putting on your hat, and throwing yourself upon the guard of carte.

When it is your turn to push, the salute only differs in one particular from the above ; that is, in place of forming the extension, and uncovering the body, you make a full longe from the first position of the right foot behind the left, in carte ; then recover to the second position, by placing the right foot or heel close to the heel of the left ; and conclude with the other movements.

All the motions of the above salute should be performed deliberately with ease and grace, not with any degree of precipitation, as the generality of masters teach.

After performing the salute, and being engaged in carte ; your adversary, agreeable to the compliment offered,

fered, pushes at your breast by disengaging nimbly to tierce, and thrusting carte over the arm.

Please to observe, that the wrist is never reversed when he disengages ; oppose it by forming the parade of tierce, with the most minute justness. *See lesson 3. part 1.* Then drop the point, by way of accustoming yourself to make the return in seconde, which may be termed the grace on the parade of tierce. Remain on this grace till your adversary recovers to guard. So soon as he has recovered to guard, join his blade in tierce ; he disengages by thrusting carte inside ; throw it also off by forming the parade of carte with minute exactness. *See plate 10. also lesson 3. part 1.* The grace or ornament to be used after forming this parade, while your adversary is upon the longe, is done by allowing the foil to remain flexible in your hand, with the point downwards, keeping your hand in the same direction, as if covered upon the parade. Or if this grace is tiresome to the arm, you may vary it by drawing the arm a little in towards the body, after parrying ; and allow the blade to fly off outwardly

in an oblique manner, by keeping a slight hold of the handle thereof, between the thumb and the two first fingers.

The position of your hand and blade should be so, as you can see your adversary's body thro' the angle formed by your arm and blade, without moving your head or body.

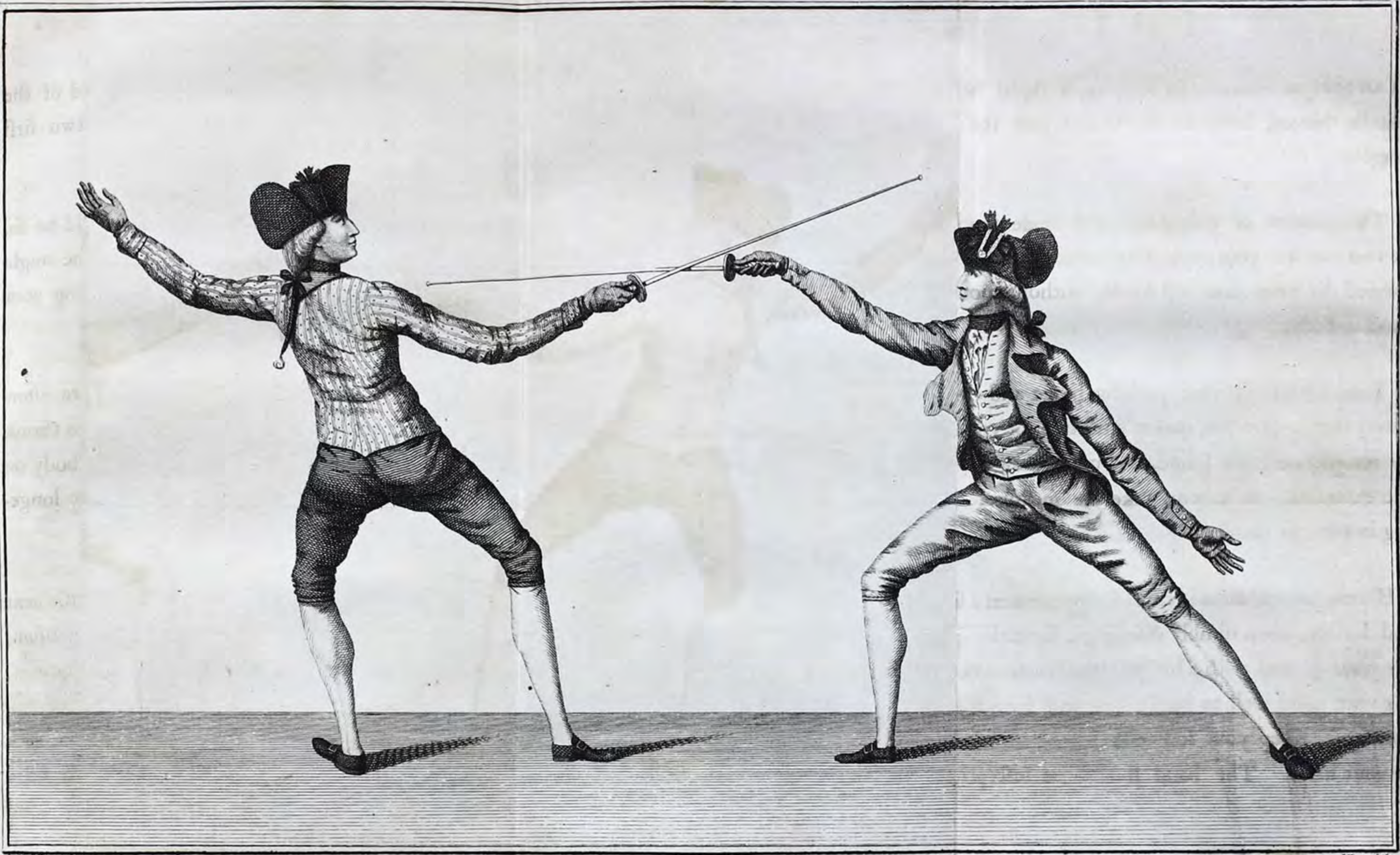
Your adversary, after pushing tierce and carte alternately during pleasure, makes a motion for you to thrust, by commencing the salute, and uncovering his body on the extension, while you take the measure, by longing in carte as above.

Having joined blades in carte, keep your arm a little bent and flexible, then nimbly disengage, form the extension, *See plate 5.* and with a longe, thrust carte over the arm. Fix your point well to his breast, and form a good opposition. Keep your foil neither too firm nor too easy in your hand. The hand should be susceptible to a
kind



J. V. Archer del. et

J. W. Simpson sculp.



J. M. Arthur del. et sculp.

J. M. Arthur sculp.

The Parade and Thrust of Carte.

London, Published Dec^r 1780, by J. Lavers N^o 10 Strand.

kind of feeling, so as when your adversary parries, the
 blade may fly off obliquely inwards towards your body,
 the arm not deviating from the line of direction.
 The last movement may be termed the cover or guard
 on the lounge of care over the arm. Previous to reco-
 vering upon guard, observe, whether or not you are
 firm and steady on the lounge, and all your movements
 done with exactness.

I would not have you accustom yourself always to
 remain holding your body on the lounge, as by it you
 may contract a stiff and bad habit, which will prevent
 your recovering upon guard with that ease and swiftness
 necessary.

Again, he joins your blade in tierce, disengage tierce
 and thrust care inside. He opposes it, by forming
 the parry in care, see plate 10. then let the blade and
 point be coolly over the hand, having hold of your foil
 between the thumb and two first fingers, by which you
 will have a view of your adversary through the angle
 of the

kind of feeling, so as when your adversary parries, the blade may fly off obliquely inwards towards your body, the arm not deviating from the line of direction. This last movement may be termed the cover or grace on the *longe* of *carte* over the arm. Previous to recovering upon guard, observe, whether or not you are firm and steady on the *longe*, and all your movements done with exactness.

I would not have you accustom yourself always to remain balancing your body on the *longe*, as by it you may contract a stiff and bad habit, which will prevent your recovering upon guard with that ease and swiftness necessary.

Again, he joins your blade in tierce, disengage nimbly and thrust *carte* inside. He opposes it, by forming the parade in *carte*, See *plate* 10. then let the blade and point fly loosely over the hand, having hold of your foil between the thumb and two first fingers, by which you will have a view of your adversary through the angle

made thereby. This is the grace upon the longe of carte inside.

LESSON II.

For your more speedy progress in fixing your point, and executing the movements of the thrusts in tierce and carte; I would recommend you to exercise it frequently at the wall, by fixing thereto a wafer, or any other small object, about breast high. Take the proper guard and distance in carte, make the motion of disengaging, fixing your point on the extension, and thrusting home to the object. See plate 5. and 6. This will infallibly improve a learner.

LESSON II.

*Of the Counter or Round Parades in Carte
and Tierce.*

THE counter parade in carte, is esteemed one of the most essential in fencing when engaged on the guard of carte. It baffles a variety of thrusts, throws off with ease the disengagements over the arm, feints one, two, cuts over the point, &c.

In order to perform it well on the engagement of carte, your adversary disengages; follow his blade or point closely, with a small circle, proceeding entirely from the motion of your wrist, which brings you to join his blade always in carte. If he makes a thrust with the disengagement, oppose it, by gradually covering yourself with the parade of carte, after having followed
his.

his blade round. It requires a little practice to execute it with any degree of nicety.

The course of the point in forming this counter parade is shown in *Plate II. fig. 2. and references.*

The counter or round parade in tierce, is rather difficult at first to execute, tho' I am of opinion it is superior to the other in utility, when engaged in tierce; and as I before observed, none but such as have made great proficiency in fencing, think it proper to enter upon this engagement in assaults. On that engagement, it parries the disengagements, feints, cuts over the point, &c. made to carte inside.

It is performed in a similar manner to the counter parade of carte, only the course of the point is reversed.—For example, your adversary disengages to carte, with a view to thrust carte inside; follow his blade closely, with a small circle made by the motion of the wrist reversed in tierce, stretching your arm, and

and giving his blade a smart and abrupt throw off, as you overtake, or meet it in tierce.

Please to observe, that the course of the point in forming the counter in carte is inwards from left to right, and in the counter parade of tierce, the contrary. See *plate II. fig. 2. and references.*

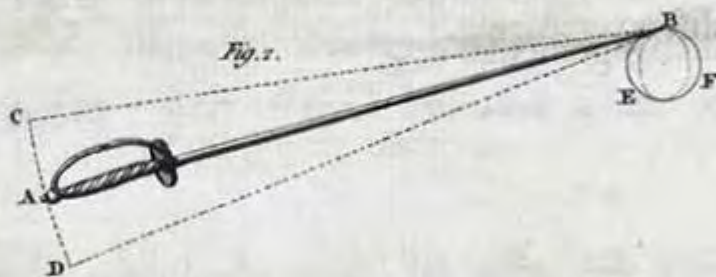
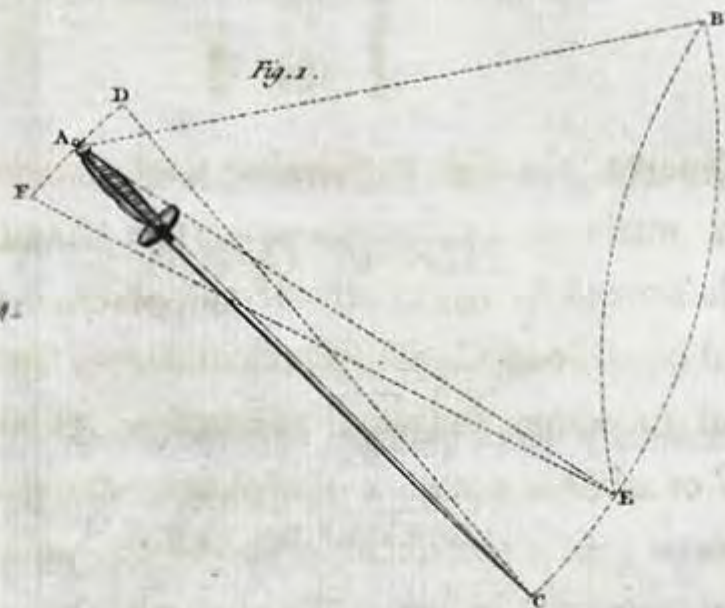
Remark. In performing the counter in tierce, throw your head well back, as there may be some danger in bringing the point of your adversary's foil to your eyes, unless the circle is quickly executed.

REFERENCES to Plate II. Fig. 2.

AB Direction of blade and point in the common guard of carte. *CB* Direction of blade and point, in forming the parade of carte. *DB* Direction of blade and point in forming the parade of tierce. *BEF* The proportional circle formed by the point in executing the counter parade of carte. *BFE* course of the point, in forming the counter parade of tierce.

Observe

Observe, that in performing these counter parades with mathematical minuteness, the diameter of the circle formed by the course of the point, may be supposed equal to AC , or AD , the distance from common guard to either parades. Therefore, as the distance AC or AD is equal to six inches, also equal to the diameter; so is the circle made by the point, equal to about nineteen inches. This should be the widest circle formed by the point, in executing these counter parades compleatly against any thrust. But should be considerably contracted and reduced in baffling feints or disengagements.



Mathematical Illustration of the Simple parade of Seconde & Prime; also the Counter parade of Carte & Tierce!

LESSON III.

Parade in O'face.
Of the Circle Parade, and of the Counter

THE circle parade, sometimes called doubling is
performed, is esteemed the best of the low parades,
when on the engagement of carte. It baffles a variety
of your adversary's feints or disengagements, prevents
counter disengaging; and should be used when he
doubles.

To perform it, your body must be quite sideways,
reaching well backwards; the arm raised to the height
of your mouth, dropping the point as in femicircle;
the motion of your will, form an exact circle
with all possible quickness. See plate 13. fig. 1.

The K

L E S S O N III.

*Of the Circle Parade, and of the Counter
Parade in Oétave.*

THE circle parade, sometimes called doubling femicircle, is esteemed the best of the low parades, when on the engagement of carte. It baffles a variety of your adversary's feints or disengagements, prevents counter disengaging; and should be used when he doubles.

To perform it, your body must be quite sideways, inclining well backwards; the arm raised to the height of your mouth, dropping the point as in femicircle; then by the motion of your wrist, form an exact circle with all possible quickness. *See plate 13. fig. 1.*

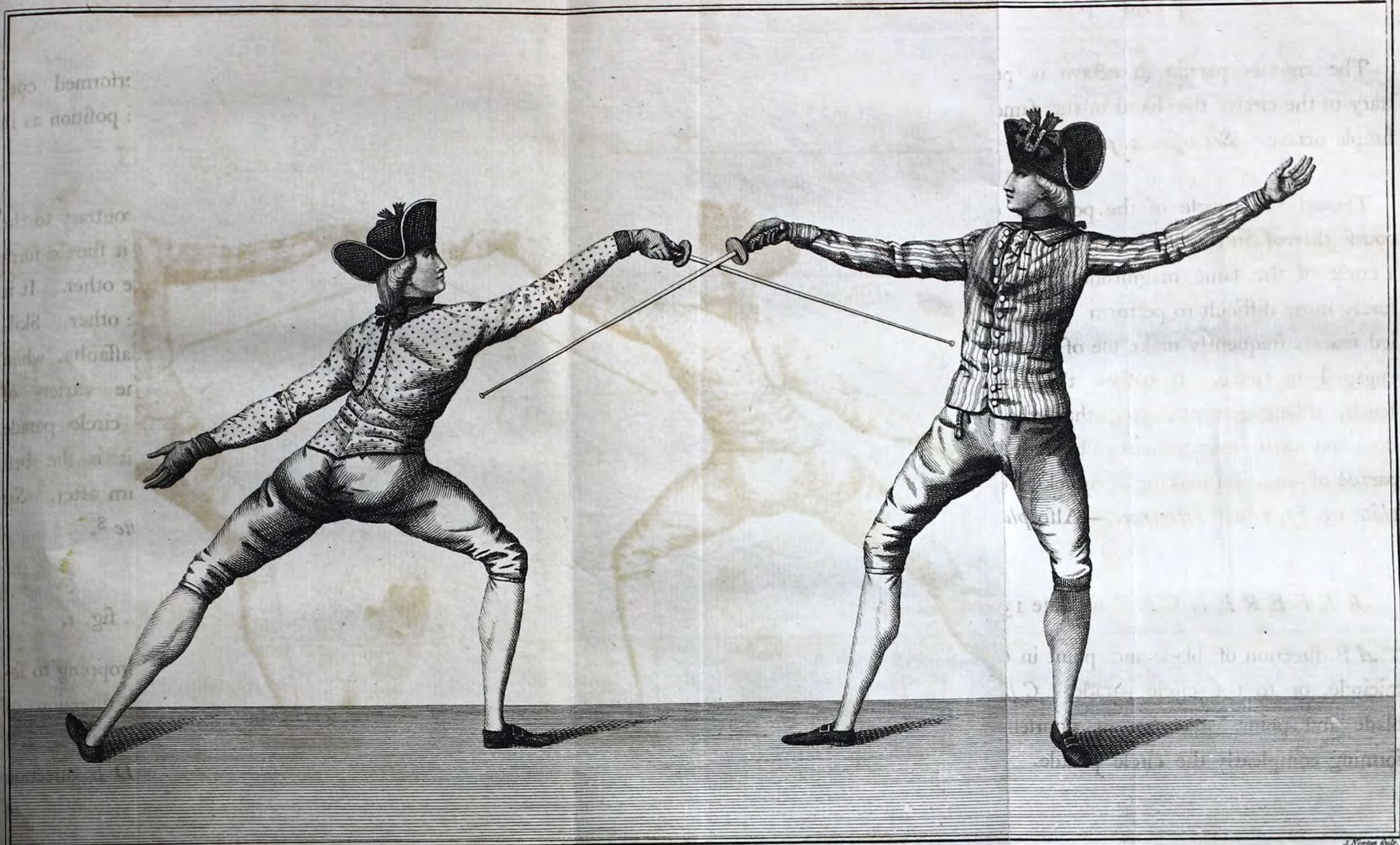
The counter parade in octave is performed contrary to the circle, the hand in the same position as in simple octave. *See lesson 4. part 1.*

Though the course of the point is contrary to the course thereof in the circle parade, yet it should form a circle of the same magnitude with the other. It is surely more difficult to perform than the other. Skilled fencers frequently make use of it in assaults, when engaged in tierce. It baffles the same variety of feints, disengagements, &c. that the circle parade does on carte engagement; besides, it is the best parade of any, for making a quick return after. *See plate 13. fig. 1. and references.—Also plate 8.*

R E F E R E N C E S to Plate 13. fig. 1.

A B direction of blade and point in dropping to semicircle, or to the circle parade. *C B* direction of blade and point, in covering yourself inwards, and forming compleatly the circle parade. *D B* direction
of





J.M. Archer del. ad viv.

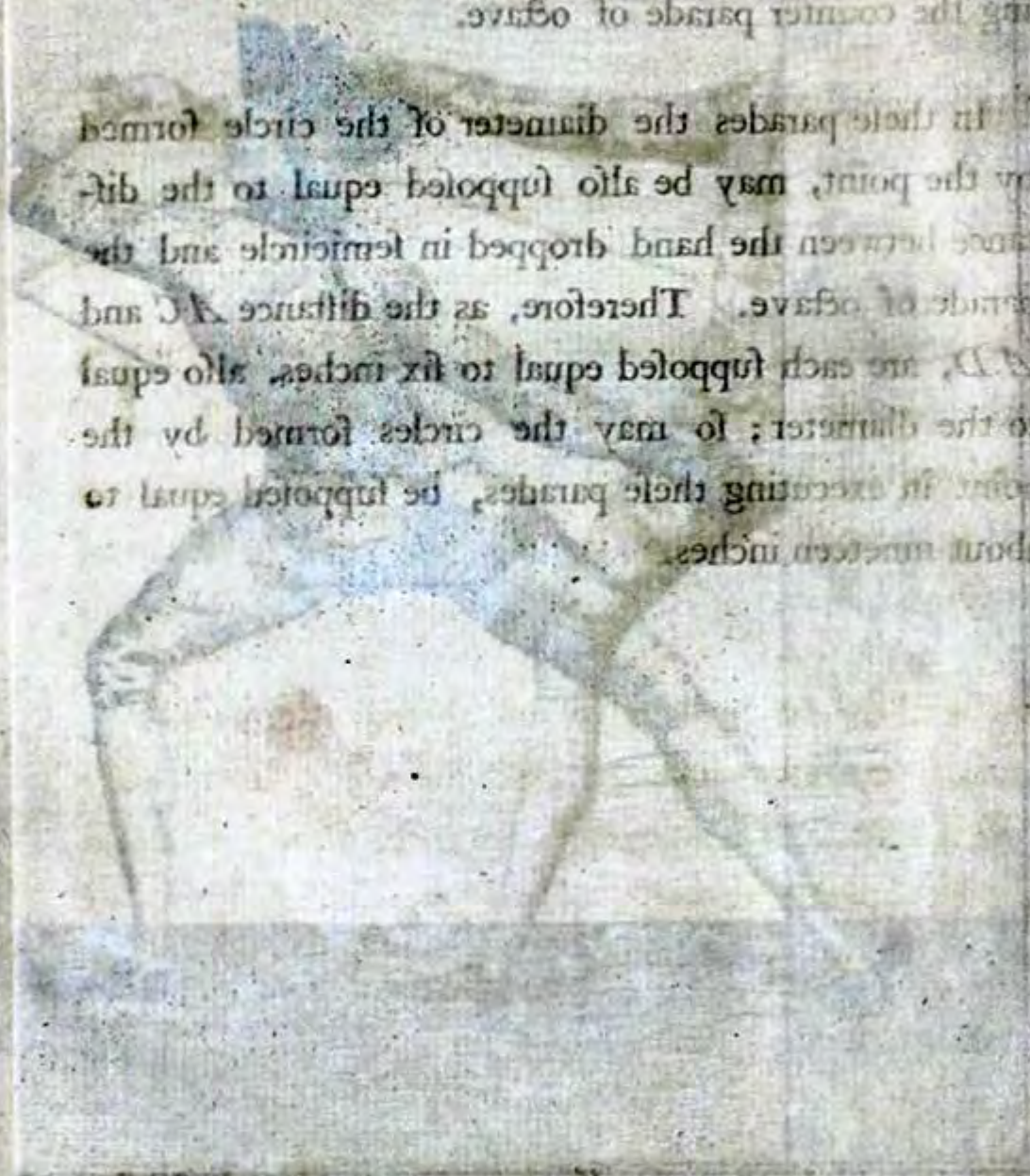
J. Newton sculp.

The parade of Octave against the thrust of Low-carte.

London, Publish'd Dec. 1780 by J. Lavers N^o 10 Strand.

of blade and point, in forming completely the con-
ter parabe in octave. B F E curve of the point in
the circle parabe. B F E curve of the point, in form-
ing the corner parabe of octave.

In these parades the diameter of the circle formed
by the point, may be also supposed equal to the dis-
tance between the hand dropped in semicircle and the
centre of octave. Therefore, as the distance AC and
AD, are each supposed equal to six inches, also equal
to the diameter; so may the circles formed by the
point in executing these parades, be supposed equal to
about thirteen inches.



K A

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of blade and point, in forming compleatly the counter parade in octave. *B F E* course of the point in the circle parade. *B E F* course of the point, in forming the counter parade of octave.

In these parades the diameter of the circle formed by the point, may be also supposed equal to the distance between the hand dropped in semicircle and the parade of octave. Therefore, as the distance *AC* and *AD*, are each supposed equal to six inches, also equal to the diameter; so may the circles formed by the point in executing these parades, be supposed equal to about nineteen inches.

LESSON IV.

*Of the Counter Parades in Prime and
Seconde.*

THESSE two counter parades are rather aukward in execution, and of little use to a fencer, that can execute the others with any degree of judgment; however, for method's fake, I shall say something of them.

The counter parade in prime may be used, when your adversary forces in on the engagement of tierce, and attempts to counter difengage. It is performed by dropping the point, nearly as low as in simple prime, forming the counter parade by a circle, proceeding from the motion of the wrist.

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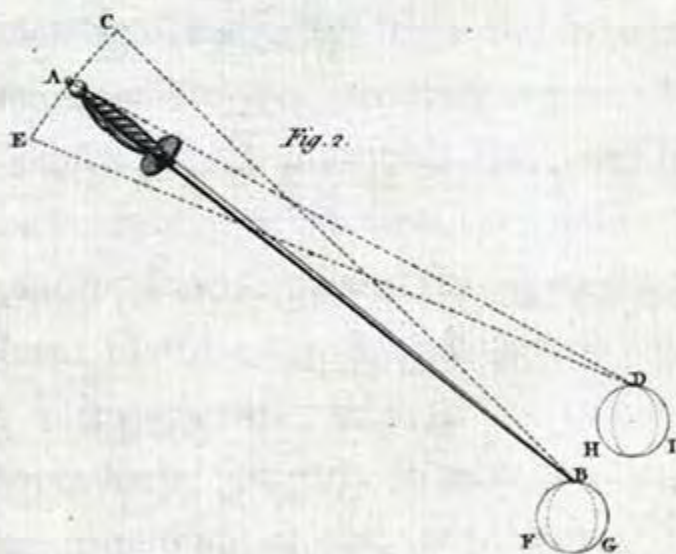
The counter parade in seconde, is performed by dropping the point, having the hand in the same position as in simple seconde. See part 1. lesson 5. then form a circle contrary to the counter parade in prime. See plate 13. fig. 2. and references.

Remark. In preference to these two counter parades, I would advise, if your adversary counter disengages in prime, immediately to form your parade of seconde, and if he counter disengages in seconde, form your simple parade of prime. See practical lessons.

REFERENCES to Plate 13. fig. 2.

AB direction of blade and point, in dropping to prime. *CB* direction of blade and point, in forming the opposition and compleat counter parade in prime. *BGF* the course of the point, in forming the counter parade in prime. *AD* direction of blade and point in dropping to seconde. *ED* direction thereof, and descent
of

of the hand in forming the counter parade and opposition in seconde. *DHI* the course of the point in forming said parade. Therefore, as the distance *AC* or *AE* is supposed equal to six inches,—also equal to the diameters; so is the circle *BGF* and *DHI* formed by the point, equal to about nineteen inches.



Mathematical Illustration of the Counterparades of Semicircle & Octave; Prime & Seconde.

LESSON V

Of the counter Disengagements of Care
and Pierce, and natural Thrusts of the

COUNTER disengagements over the arm are performed by disengaging from the engagement of care to pierce, while your adversary opposes it, by forming his counter parade in care; then nimbly disengage a second time over his arm, and deliver your thrust. It consists of two separate disengagements: and please to observe, that the arm should be well stretched on the first disengagement; nay, if you can manage to disengage your body properly, it may not be amiss to form your extension at the same time; which will cause your point to approach nearer his body; so

that

LESSON V.

*Of the counter Disengagements of Carte
and Tierce, and natural Thrusts of the
same.*

COUNTER disengagements over the arm, are performed by disengaging from the engagement of carte to tierce, while your adversary opposes it, by forming his counter parade in carte; then nimbly disengage a second time over his arm, and deliver your thrust. It consists of two separate disengagements: and please to observe, that the arm should be well stretched on the first disengagement; nay, if you can manage and balance your body properly, it may not be amiss to form your extension at the same time; which will cause your point to approach nearer his body; so
that

that it will be a difficult matter for your adversary to oppose it, by a second counter parade.

The counter disengagement of cart inside, is performed when you are engaged in tierce, and perceiving that your adversary will make use of his counter parade in tierce. First disengage to carte, gradually stretching your arm towards your adversary's body; or you may form the extension, he at the same time opposes it, by forming his counter parade in tierce; then nimbly disengage a second time, and deliver your thrust of carte inside.

LESSON VI.

Of the Counter Disengagements in Semicircle and Octave, and natural Thrusts.

THE counter disengagement in semicircle is performed on the engagement of carte, when your adversary accustoms himself to take the parade of semicircle; by first making a feint, as if you meant to thrust low carte, which he attempts to parry with semicircle, then nimbly disengage over his arm, and deliver your thrust in octave.

The counter disengagement in octave, is used for the most part on the engagement of tierce, when you perceive your adversary inclines to parry with simple octave. It is performed by first making a feint, as if you in-

L

tended

tended to thrust octave, he naturally opposes it, by forming his parade in octave; then nimbly disengage over his arm to carte inside, and deliver either that thrust, or the thrust of low carte.

LESSON VII.

Of the Counter Disengagements in Prime and Seconde, and natural Thrusts.

THE counter disengagement in prime is seldom or never used in attacks; but being so nearly related to prime parade and thrust; I shall, for order's sake describe it. It is performed from the engagement of tierce, by forcing on your adversary's blade,

if

if he betakes himself to the parade of prime, then nimbly disengage over his arm, and deliver your thrust in seconde..

The counter disengagement of seconde, may be more frequently used; and is performed from the engagement of carte, by dropping your point, or making a feint as if you intended to thrust prime.—Your adversary opposes it by forming the parade of seconde; then disengage over his arm, and deliver your thrust by longeing in prime..

LESSON VIII.

*Useful practical Lesson on the Parades
and Thrusts, of the Counter in Carte
and Tierce.*

ON the engagement of carte, disengage and thrust carte over the arm ; your adversary opposes it, by forming the counter parade of carte. Upon your recover, he in return disengages and thrusts carte over the arm ; oppose it by forming your counter parade in carte, &c. disengaging and parrying alternately, always adverting to make your compleat longe with the thrusts, and recover compleatly to guard, while forming the counter parades. Make your movements very slow and exact in the beginning, gradually quickening them as much as possible.

In the same manner, you may exercise on the engagement of tierce, first by disengaging and thrusting carte inside, which he opposes, by forming the counter parade in tierce; in return, he disengages and thrusts carte inside, which parry with the counter parade in tierce, &c. thrusting and parrying as above, 'till you quicken your movements with all possible exactness.

This lesson should be frequently exercised, as it contributes greatly in making you acquire quickness and execution in recovering, counter parrying, &c.

LESSON IX.

*Of the practical Variations on the Counter
Parades and Thrusts of Carte and
Tierce.*

BRANCH first. On the engagement of carte, your adversary disengages and thrusts carte over the arm; throw it off, by forming the counter parade of carte, then deliver the return of a straight thrust in carte.

2d. On the same engagement, he disengages and thrusts carte over the arm, parry it also by the counter in carte; then disengage, and deliver your return by thrusting carte over the arm.

3d. Repeat

3d. Repeat the movements of the 2d branch; but he parrys your thrust of carte over the arm by the counter parade in carte, then he returns the thrust in carte; which parry with simple carte, and return the disengaged thrust of carte over the arm.

4th. On the engagement of tierce, he disengages and thrusts carte inside, which throw off by your counter parade in tierce; then return a straight thrust in tierce.

5th. On the same engagement, he again disengages to carte; oppose it by your counter parade in tierce, nimbly disengage as he recovers, and thrust carte inside.

6th. Repeat the movements of the 5th branch; but he opposes your thrust in carte, by the counter parade in tierce, and returns a straight thrust in tierce, which oppose by the simple parade thereof; then nimbly disengage, and thrust carte inside.

7th. On

7th. On the engagement of carte, he disengages over the arm, which parry by your counter in carte ; then deliver a return of the counter, or double disengaged thrust over the arm ;—that is, if he betakes himself to the counter parade in carte at your first disengagement ; you must disengage a second time, and deliver the thrust. *See lesson 5.*

8th. On the same engagement, counter disengage, or double carte over his arm ; he throws simple tierce in place of a seconde counter parade ; then deceive him, by disengaging to carte, and thrusting inside.

9th. Reverse the movements of the two last branches of this lesson, by using the counter parades, while he counter disengages, &c. And besides, in order to prevent him from disengaging to carte inside, as in the conclusion of branch 8th, form your counter parade in tierce, immediately after the counter in carte.

10th. On

10th. On the engagement of tierce, he disengages to carte inside, which parry by the counter in tierce, then deliver a return of the counter disengaged thrust of carte inside. *See lesson 5.*

11th. On the same engagement, counter disengage, or double to carte inside; while he, in place of forming a second counter parade in tierce, forms simple carte; then, quickly disengage, and thrust carte over the arm.

12th. On the same engagement, he counter disengages, while you parry with the counter in tierce; and in order to baffle compleatly all his disengagements, you may form the counter parade of carte immediately after the counter parade of tierce.

Remark. The counter parades, and counter disengagements of carte and tierce, are liable to many more variations;—but the above I thought the most essential.

LESSON X.

*Of the practical Variations on the Counter
Parades and Thrusts of Semicircle and
Octave.*

BRANCH first. On the engagement of carte or tierce, if your adversary delivers a thrust in seconde, you may oppose it by forming the simple parade of semicircle. *See plate 14.*—And as he recovers, counter disengage, and deliver a thrust in octave. *See lesson 6.*

2d. On the engagement of carte, your adversary counter disengages and thrusts octave, which oppose by the parade of circle, then deliver a thrust in low carte.

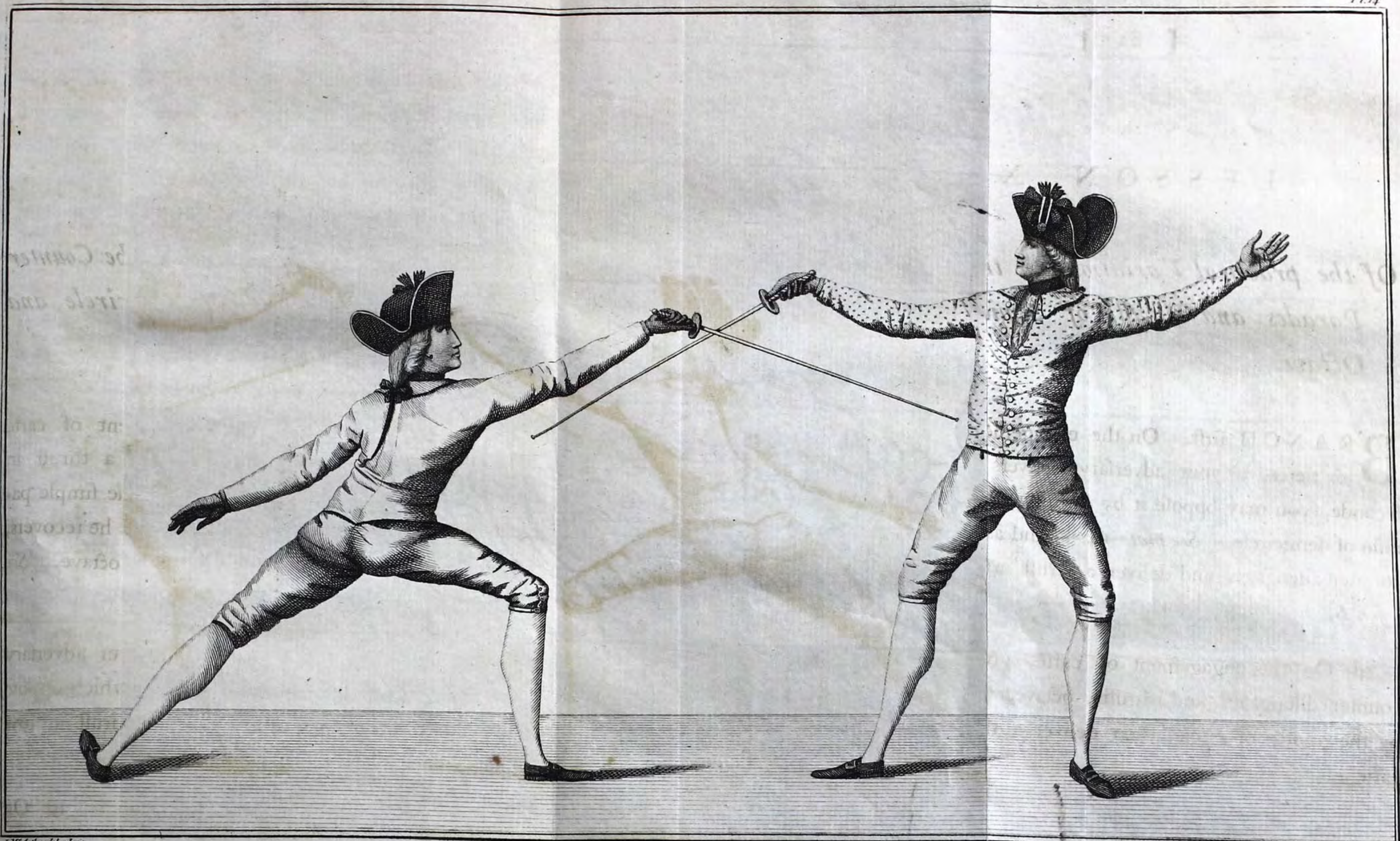
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J. M. Arthur del. ad. viv.

J. Norton sculp.

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J.M. Arthur del. ad viv.

J. Newton sculp.

The Parade of Semicircle against the Thrust of Seconde.

London, Publish'd Dec. 1st 1780, by J. Lavers Strand.

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3d. On the same engagement, if he counter disengages, you may drop first in semicircle, but missing his blade, instantly form your simple parade in octave, in order to baffle his counter disengagements. (*See plate 12.*)—then make a straight return of the thrust in octave.

4th. On the same engagement, counter disengage in semicircle, or to octave; he attempts to parry it, by following your blade with the parade of circle; then double and thrust octave.

5th. On the same engagement, he counter disengages, follow his blade by the circle parade; if he attempts to double, stop him by forming the simple parade of octave. (*See plate 12.*) and return the thrust thereof.

6th. On the same engagement, he counter disengages; form the parades of semicircle and octave, which answers both movements; then, disengage over his
M 2. arm,

arm, as if you intended to thrust low carte; but deceive him by counter disengaging and thrusting octave.

7th. On the engagement of tierce, if your adversary thrusts octave or low carte, you may parry it with octave. (*See plate 12.*) Then counter disengage, and deliver a thrust in low carte.

8th. On the same engagement, he counter disengages and thrusts low carte, which oppose by your counter parade in octave, and return the thrust thereof.

9th. On the same engagement, he again counter disengages and thrusts low carte, which you may baffle by first forming the simple parade of octave, then forming the parade of semicircle quickly after the other;—and as he recovers, counter disengage and thrust octave.

10th. On the same engagement, he counter disengages, as if intending to thrust low carte, follow his
blade

blade by the counter parade in octave, he attempts to double or disengage again; but baffle him by forming your simple parade of semicircle; then as he recovers, disengage over the arm, and deliver the thrust in octave.

11th. On the same engagement, you may counter disengage, as if intending to thrust low carte, he follows your blade by the counter parade in octave; disengage again, and if you find that he will oppose it by semicircle, nimbly disengage the last time, and thrust octave.

12th. On the same engagement, he counter disengages;—answer both his movements by the simple parade of octave and semicircle; and if he attempts to make you lose the feel of his blade, by again counter disengaging, follow it by the counter parade of octave; then you may either return a straight thrust in octave, or counter disengage as he recovers, and deliver a thrust in low carte.

Remark.

Remark. The above are the most essential practical variations on the counter parades and counter disengagements of fencible and octave, to be used in assaults, when your adversary uses his low parades.

LESSON XI

Of the practical Variations on the Counter Parades and Thrusts of Prime and Seconde.

BRANCH first. On the engagement of tierce,, advance within measure, forcing upon your adversary's blade,—if he betakes himself to the simple parade

parade of prime, counter disengage and thrust seconde.
See lesson 7.

2d. On the same engagement, he advances, forces, and counter disengages as above; but baffle his thrust in seconde, by the counter parade in prime, (*See lesson 4.*) and return the thrust thereof.

3d. On the same engagement, he again counter disengages as aforefaid;--answer both his movements, by first dropping in prime, then in seconde, which will parry his counter disengagement; then as he recovers, you may either thrust seconde, or counter disengage and thrust prime.

4th. On the same engagement, he counter disengages, follow his blade by the counter parade in prime; if he attempts to double or disengage again, stop him, by forming your simple parade of seconde.

5th. On

5th. On the engagement of carte, counter disengage, when your adversary drops in seconde, and thrust prime. *See lesson 7.*

6th. On the same engagement, he counter disengages when you drop to seconde ; oppose it by forming your counter parade of seconde, then return a straight thrust in seconde. Or, if on the same engagement he makes a straight thrust in seconde, you may parry it with semicircle, (*See plate 14.*) and return low carte thrust.

7th. On the same engagement, he counter disengages, answer his movements, by forming the simple parades of seconde and prime, then counter disengage as he recovers, and deliver a thrust in seconde.

8th. On the same engagement, counter disengage when he drops to seconde ; but if he follows your blade closely, by the counter parade of seconde, then double and thrust seconde.

9th. On

9th. On the same engagement, he counter disengages, follow his blade by the counter parade of seconde; if he attempts to double, baffle him, by forming your simple parade in prime.

10th. On the same engagement, he counter disengages and doubles, follow his blade closely, by forming or doubling the counter parade of seconde; then as he recovers, counter disengage and thrust prime, by making a full longe.

11th. On the same engagement, he counter disengages, answer his movements by the simple parades of seconde and prime; he causes you to lose his blade by disengaging again, follow it by the counter in prime.— Or in place of this counter parade, form your simple parade of seconde, and deliver a thrust in return.

12th. On the same engagement, force upon your adversary's blade ; if he does not disengage, he will naturally oppose it a little ; then drop your point under his wrist, and make a feint, as if you intended to thrust seconde ; if he comes to parry it with the simple parade of seconde, immediately counter disengage, and deliver your thrust in prime.

... and doubles, follow
... are used in attacks in order to oblige
... to give you some openings, either
... The simple feints was deux, or one,
... by two separate disengagements,
... the engagement of care or tierce, when
... his simple parades. If engaged
... then quickly dis-
... tierce, delivering the thrust thereof.
... follow it by the counter in prime—
... of this counter parade, from your blade
... disengage back to tierce, delivering the thrust of
... over the arm.

LESSON XII.

Of the different Feints.

FEINTS are used in attacks, in order to oblige your adversary, to give you some openings, either one way or other. The simple feints *une deux*, or *one, two*, is performed by two separate disengagements, either on the engagement of *carte* or *tierce*, when your adversary throws his simple parades. If engaged in *carte*, disengage closely to *tierce*, then quickly disengage back to *carte*, delivering the thrust thereof. See *part 1. lesson 10.*

On the engagement of *tierce*, disengage first to *carte*, then disengage back to *tierce*, delivering the thrust of *carte* over the arm.

Feint *flanconnade*, *carte inside*, is performed on the engagement of *carte*, by binding your adversary's blade a little, as if you intended to thrust *flanconnade*; but deceive him, by thrusting *carte inside*. You may also mark this feint, and deliver a thrust over the arm by *disengaging*.

Feint *seconde*, *carte over the arm*, is performed when engaged in *tierce*, by dropping your point and reversing the nails, as if you meant to thrust *seconde*; then quickly reverse them upwards, and deliver the thrust of *carte over the arm*. On the same engagement, you may mark *feint seconde*, and thrust *carte inside*, if there is an opening.

Feints *une-deux-trois*, or *one, two, three*, are performed by three separate *disengagements*, either from the engagement of *carte* or *tierce*. On the engagement of *carte*, mark *feint one two*, as above; finding your adversary comes to form his simple parade of *carte*; then nimbly mark your third *disengagement*, by
 thrusting

thrusting carte over the arm. On the engagement of tierce, disengage three times, and deliver your thrust in carte inside. *See practical variations on feints, lesson 16.*

Please to observe, that these disengagements should be performed nimbly by the motion of the wrist, holding the foil flexible in your hand. *See lesson 9. part 1.*

LESSON XIII.

*Of the Cuts over the Point, thrust of the
Wrist on recovering, Return of the Wrist,
and Return on the Extension, &c.*

CUT over the point is performed, when you perceive that your adversary holds his hand low, and his point raised upon guard. To perform it from carte to tierce, your foil should be easy in your hand, and the wrist flexible; then raise your point quickly with the upward motion of your wrist fairly over your adversary's point, without moving your arm from the line of direction; at the same time, forming your extension, deliver your thrust of carte over the arm. If he comes to parry with simple tierce, you

you may cut over the point again to carte, and deliver the thrust of carte inside.

In the same manner, you may execute cuts over the point, from the engagement of tierce, when your adversary holds his point high. If there is an opportunity of executing these cuts over the point, they answer the purpose of disengagements, and seem more perplexing to your adversary.

The thrust of the wrist is performed, when you perceive your adversary slow in making a return, after you have longed with a thrust. It may in this case be a very safe and successful thrust, if delivered with vivacity as you recover.—To perform it on the engagement of carte, suppose you thrust carte over the arm, which your adversary naturally parries with simple tierce. Lean with some degree of force upon his blade, and as you recover to guard, deliver him a thrust with the wrist in seconde.

On the same engagement, disengage to carte over the arm; if he parries it with femicircle, and is slow in making

making a return ; you may disengage over his arm, and deliver him a thrust with the wrist as you recover.

In the same manner, you may perform the thrust of the wrist from the engagement of tierce, by disengaging and thrusting carte inside, which he parries, by the simple parade of carte ; then force a little upon his blade, and deliver him a thrust with the wrist in low carte, as you recover.

The return of the wrist, also the return on the extension, is performed after your adversary makes a full longe with a thrust, which you must make sure to parry so powerfully, as to throw his arm out of the line of direction ; then with all possible quickness extend your arm, and deliver him a straight thrust in return before he has time to recover. If the extension of the arm is not within reach, form your compleat extension of the leg and arm. (*See plate 8.*)

LESSON XIV.

Of the Appels or Beats with the Foot, Beats on the Blade, and Glizades.

THIS lesson, with the practical variations thereon, contains without doubt, the most essential movements in fencing, after having made the necessary progress in all the foregoing lessons; because these appels, beats, and glizades tend to plant you firm upon guard, to embarrass your adversary, and causes him to give you some openings, in order to facilitate your designs; and they may be performed previous to simple thrusts, feints, or counter disengagements, &c.—An appel or beat with the foot is performed either on the engagement of carte or tierce, within or without measure, by suddenly

O

raising

raising and letting fall the right foot, with a beat on the same spot ; taking care to balance your body, and keep a good position on guard.

The beat on the blade is performed by abruptly touching your adversary's blade, so as to startle him, and get openings to thrust.—If he resists the beat, instantaneously disengage, and thrust home. If he comes to use a simple parade, mark feint one, two ; or if he uses a counter parade, counter disengage or double.

Glizades are performed, by slightly gliding your blade along your adversary's, at the same time forming either the extension of the arm, or the compleat extension, managing and restraining your body, so as to be aware of his thrusts, and to make sure of your own.

If you are engaged in carte out of measure, a quick advance, with a glizade, must infallibly give you some openings, either to mark feints or otherwise.—See *practical variations, lesson 19.*

LESSON XV.

Of the Time Thrust, and practical Variations thereon.

THIS thrust is performed by instantaneously seizing the time, when you find that your adversary is awkward and dilatory in his guards, parades, feints, and thrusts. Formerly this thrust was looked upon as hazardous to attempt in serious affairs, and only used as an ornamental thrust in the exercise of lessons with foils: but now, it is universally introduced into academies or schools for fencing; and practised in common with the other useful thrusts.

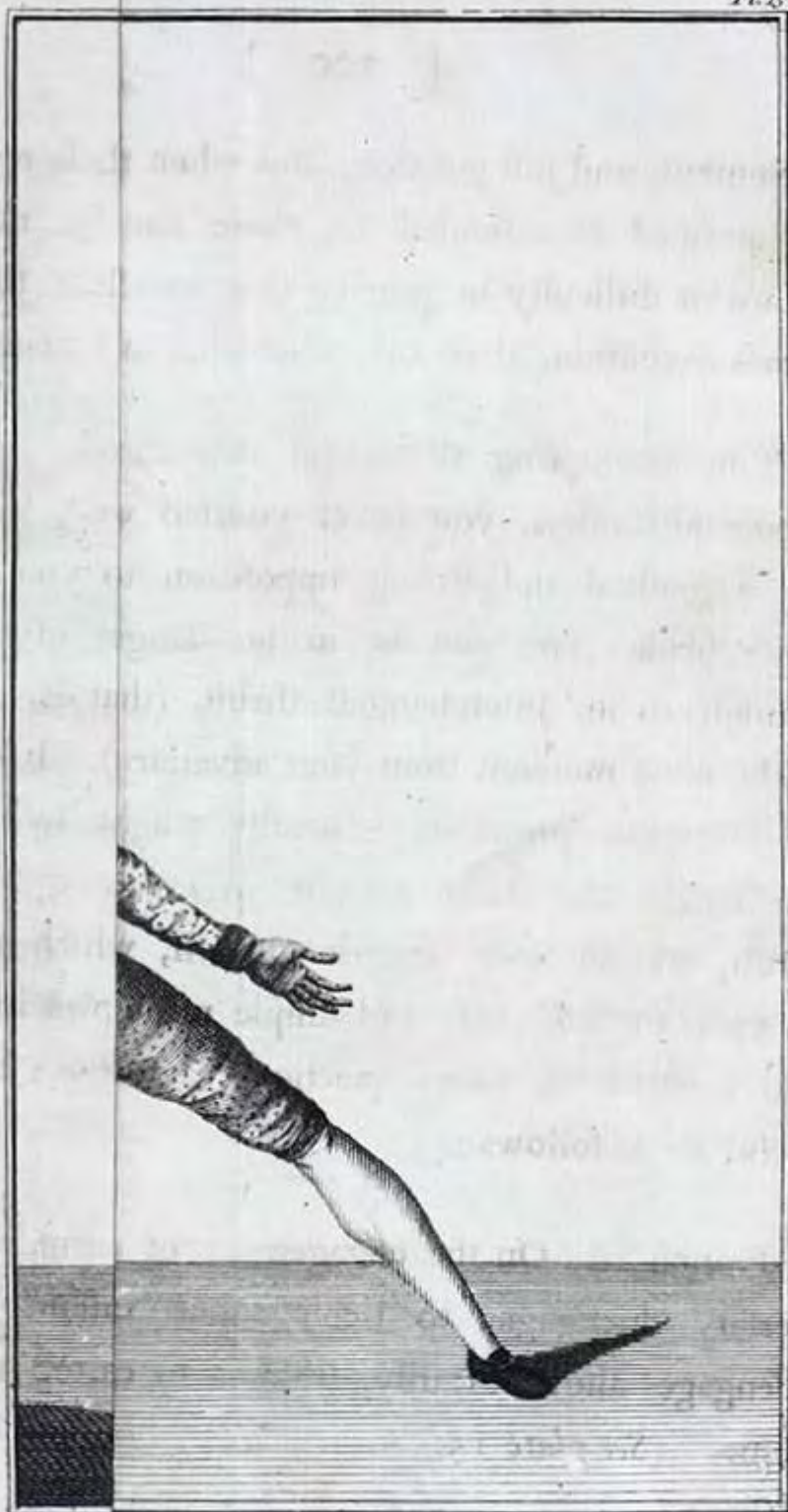
I must confess, that to execute this thrust with nicety, requires a quick eye, a susceptible hand, a volatile

movement, and just position. But when these requisites are attained or attended to, there can be no more hazard or difficulty in putting this excellent thrust in certain execution, than any other used in fencing.

If in attempting to deliver this thrust, when an opportunity offers, you cover yourself well, by forming a gradual and strong opposition to your adversary's blade; you can be in no danger of exposing yourself to an interchanged thrust, (that is, a thrust at the same moment from your adversary). It is from the erroneous principles generally taught by masters, that danger may seem to arise in executing the time thrust, and not from the thrust itself, which is founded upon the most easy and simple principles in nature, and is liable to many practical variations; the most useful are as follows;

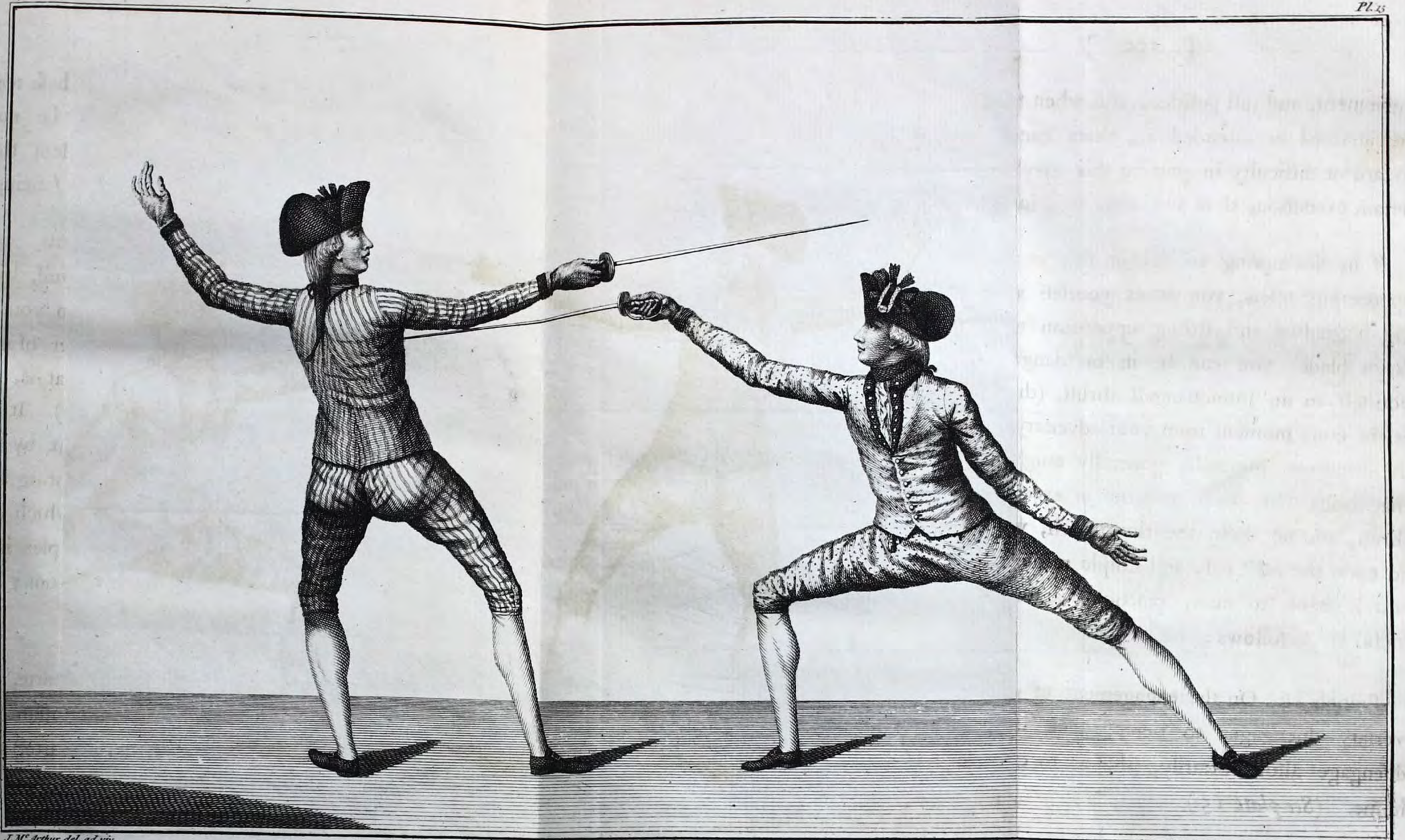
Branch 1st. On the engagement of carte, your adversary disengages to tierce, that instant quickly disengage also contrarily, (that is to carte,) and push home. (*See plate 15.*)

2d. On



J. M. Arthur

J. Norton sculp.



J. M. Arthur del. ad viv.

J. Norton sculp.

Time thrust upon your Adversary's Disengageing to Tierce!

London, Publish'd Dec. 2^d 1760 by J. Lavers N^o 10 Strand.

2d. On the engagement of tierce, he disengages to
carte, then disengage contrary, and thrust home carte
over the arm.

3d. In the engagement of carte, when you find
that your adversary holds his hand too low upon guard,
and deviates from the guard rules; seize the opening
by pulling carte straight home.

4th. On the engagement of tierce, having the like
opportunity; deliver the thrust of carte over the arm
straight home.

5th. On the engagement of carte, if your adversary
joins two, two, and makes his disengagements wide;
take the time, and pull straight home. This may be
also executed when on the engagement of tierce.

6th. On the engagement of carte, he disengages
to disarm you, by beating your blade in
carte, then disengage contrary, and deliver a thrust in
carte.

7th. On

2d. On the engagement of tierce, he disengages to carte, then disengage contrarily, and thrust home carte over the arm.

3d. On the engagement of carte, when you find that your adversary holds his hand too low upon guard, and deviates from the guard rules; seize the opening by pushing carte straight home.

4th. On the engagement of tierce, having the like opportunity; deliver the thrust of carte over the arm straight home.

5th. On the engagement of carte, if your adversary feints one, two, and makes his disengagements wide; seize the time, and push straight home. This may be also executed when on the engagement of tierce.

6th. On the engagement of carte, he disengages, and attempts to disarm you, by beating your blade in tierce, then disengage contrarily, and deliver a thrust in carte.

7th. On

7th. On the same engagement, if your adversary leans heavy, and presses upon your blade, instantly disengage, and deliver him a thrust in carte over the arm ; adverting to cover yourself well.

8th. On the same engagement, retreat ; and if your adversary upon advancing should disengage, and force upon your blade ; disengage also, and push carte inside.

9th. On the same engagement, disengage, as if going to push carte over the arm ; your adversary opposes it by his counter parade in carte, making a wide circle, then push carte straight home ; taking care to form a powerful opposition against your adversary's blade.

10th. On the engagement of tierce ; if upon your disengaging he should form his counter parade in tierce, then push carte over the arm.

11th. On the engagement of carte, he drops his point under your wrist, and thrusts low carte; oppose it by forming your opposition strongly in octave; and at the same time yielding forward on your extension; you will not only parry his thrust, but also touch him. See plate 8.

N. B. This may be termed *a return on the extension* after the parade of octave. Or with greater propriety, it may be termed *a time thrust on the extension*, as it almost comprehends the same moment of time.

12th. On the engagement of carte, he makes the movement of a cut over your point; upon this motion nimbly disengage contrarily; that is, to carte inside, and deliver him the thrust thereof. Or, on this engagement, you may, upon his motion to cut over the point, deliver the time thrust in carte over the arm. (See plate 17.)

LESSON XVI.

Of the practical Variations on the different Feints.

BRANCH first. On the engagement of carte, mark feint one, two, thrust carte inside, See *lesson 12.*

2d. On the engagement of tierce, mark feint one, two, and thrust carte over the arm.

3d. On the engagement of carte, mark a feint over the arm, and thrust low carte.

4th. On the same engagement, mark feint over the arm, reverse the wrist, and thrust seconde.

5th. On

5th. On the same engagement, mark the feint in flanconnade, and thrust carte inside.

6th. On the same engagement, mark feint, flanconnade, disengage; and thrust carte over the arm.

7th. On the same engagement, mark feint one two; and thrust flanconnade.

8th. On the engagement of tierce, mark feint seconde, reverse the wrist, and thrust carte over the arm.

9th. On the same engagement, mark feint seconde, thrust carte inside.

10th. On the engagement of carte, in attempting the feints one, two, he baffles it by his counterparade in carte, then counter disengage, and deliver the thrust of carte over the arm.

11th. On the same engagement, he baffles your feint, by forming semicircle, then counter disengage, and deliver a thrust in octave.

12th. On the engagement of tierce, he baffles your feints one two, by his counter parade of tierce, then nimbly counter disengage, and thrust carte infide.

13th. on the same engagement, in attempting feint one two, he baffles you, by his parade in octave, then counter disengage, and thrust low carte.

14th. On the engagement of carte, if your adversary is accustomed to form his simple parades ; you may mark feints one, two, three, by three separate disengagements, and thrust carte over the arm. (*See lesson 12.*)

15th. On the engagement of tierce, mark feints one, two, three, and deliver your thrust of carte infide.

16th. On

16th. On the engagement of carte, mark feints one, two, three, and deliver your thrust in octave, in place of carte over the arm.

17th. On the engagement of tierce, mark feints one, two, three, and deliver your thrust in low carte.

18th. On the engagement of carte, mark feint over the arm, then mark feint seconde ; if he comes to parry it with semicircle, counter disengage, and thrust seconde.

LESSON XVII.

*Of the practical Variations on the Cuts
over the Point, &c.*

BRANCH first. On the engagement of carte, suppose your adversary holds his guard low, and his point high ;—make a cut over the point, forming your extension, and thrust carte over the arm.
See lesson 13.

2d. On the engagement of carte, cut over the point ; if he uses a simple parade, disengage, and thrust carte inside.

3d. On the same engagement, cut over the point twice, and thrust carte inside.

4th. On

4th. On the engagement of tierce, your adversary holds his hand low, and point high, make a cut over the point, and thrust carte inside.

5th. On the same engagement, cut over the point twice, and deliver the thrust of carte over the arm.

6th. On the same engagement, cut over the point twice, then disengage and thrust carte inside.

7th. On the engagement of carte, cut over the point, mark feints one, two, and thrust carte over the arm.

8th. On the engagement of tierce, cut over the point, then mark feints one, two, and thrust carte inside.

9th. On the engagement of carte, cut over the point, if your adversary takes his counter parade in carte, instantly counter disengage, and thrust carte over the arm.

10th. On

10th. On the engagement of tierce, cut over the point ; if he uses his counter parade in tierce, counter disengage, and thrust carte inside.

11th. On the engagement of carte, cut over the point ; if he opposes it with a simple parade, disengage under his wrist, and thrust octave.

12th. On the engagement of tierce, cut over the point ; if he opposes it with simple carte, drop your point under his wrist, and thrust low carte.

LESSON XVIII.

Of the practical Variations on the Thrust of the Wrist, and Thrust of Extension.

BRANCH first. On the engagement of carte, disengage to tierce, and thrust carte over the arm ; if your adversary forms his simple parade in tierce, and is slow in making a return, deliver him a thrust with the wrist in seconde as you recover. (*See lesson 13.*)

2d. On the engagement of tierce, disengage and thrust carte ; if he parries it with simple carte, and is slow in making a return, deliver him a thrust with the wrist in low carte, as you recover.

4th. On

3d. On the engagement of carte, disengage and thrust carte over the arm ; if he parries it with semicircle, and is slow in making a return, disengage over his arm as you recover, and deliver him a thrust in octave.

4th. On the engagement of tierce, disengage and thrust carte inside, or low carte ; if he parries it with octave, disengage over his arm as you recover, and deliver him a thrust in low carte.

5th. On the engagement of carte, disengage and thrust seconde ; if he parries it with seconde, counter disengage as you recover, and thrust prime.

6th. On the engagement of tierce, force upon his blade, disengage and thrust low carte ; he parries it with prime, *See plate 10.* and is slow in making a return, deliver the thrust in seconde with the wrist as you recover.

7th. On the engagement of carte, force upon his blade, in order to give him an opening ; he disengages and delivers a thrust over the arm, which you oppose
justly

justly and powerfully, by forming the simple parade of tierce; then quickly extend your arm, and deliver him a straight thrust in tierce or in seconde before he can recover. (*See lesson 13. concerning the return of the wrist.*)

8th. On the engagement of tierce, force upon his blade, which will oblige him to thrust carte inside; throw it well off, by powerfully forming your parade in carte; then with the extension of the arm, deliver him a straight thrust in carte, before he has time to recover.

9th. On the engagement of carte, give him some openings; if he marks the feints one, two, and thrusts, form your counter parade in carte; then deliver him a quick return with the wrist in low carte, by forming the compleat extension.

10th. On the engagement of tierce, in like manner give him some openings; if he marks feints one, two,
 Q and

and thrusts, form your counter parade in tierce, and on the extension, deliver him a thrust in seconde.

11th. On the engagement of carte, if he executes low feints and thrusts, use the circle parade, and return a straight thrust on the extension before he recovers.

12th. On the engagement of tierce, if he feints and thrusts low; oppose them by the simple or counter parade in octave, forming well the opposition, and directing the point to his body, which will at the same time hit him. Or at any rate, you must inevitably touch him by the extension, if your arm and parade is justly directed and formed. (See plate 8.)

This is certainly the best return in fencing, as I have formerly observed.

LESSON XIX.

*Of the practical Variations on Appels,
Beats on the Blade, and Glizades.*

BRANCH first. On the engagement of carte, make an appel, or beat with the right foot, at the same time beating abruptly on your adversary's blade, which will give you an opening to thrust carte straight home.

2d. On the same engagement, make an appel, beat his blade, then disengage, and thrust carte over the arm.

Q 2

3d. On

3d. On the engagement of tierce, make an appel, beat his blade, and thrust tierce or carte over the arm.

4th. On the same engagement, make an appel, beat his blade; then disengage and deliver a thrust in carte infide.

5th. On the engagement of carte, make an appel, disengage, and beat his blade in tierce; and if there is an opening in tierce, feize it, and deliver a straight thrust.

6th. On the same engagement, make an appel, disengage to tierce, and beat his blade; then disengage again, and thrust carte infide.

7th. On the engagement of tierce, make your appel, disengage to carte by beating his blade, and thrust carte infide.

8th. On the engagement of carte, make your appel, mark the feints one, two, and thrust carte infide.

9th. On

9th. On the same engagement, disengage and beat his blade, then mark feints one, two, and thrust carte over the arm.

10th. On the engagement of carte, make a glizade along his blade, forming your extension; if he does not cover himself, deliver a straight thrust in carte.

11th. On the engagement of tierce, perform a glizade along his blade, with the extension; if he does not cover himself, deliver a straight thrust in carte over the arm.

12th. On the engagement of carte, make a glizade, drop your point, and deliver a thrust in low carte.

13th. On the engagement of tierce, perform a glizade, drop your point under his wrist, and deliver a thrust in octave.

14th. On the engagement of carte, make an appel and glizade; at the same time disengage to tierce, if he

he uses a counter parade, disengage again, and deliver the thrust over the arm.

15th. On the engagement of tierce, make an appel and glizade, disengage to carte inside, if he takes the counter parade in tierce, then disengage a second time, and thrust carte inside.

16th. On the engagement of carte, perform an appel and glizade, mark feints one, two, and thrust carte inside.

17th. On the same engagement, perform an appel and glizade, then mark feints one, two, and deliver your thrust in low carte.

18th. On the engagement of tierce, perform an appel and glizade, mark feints one, two, and thrust octave.

Remark.

Remark. Besides the above variations on appels and glizades the learner may execute the various movements in the different branches of *lessons 16 and 17.*—always beginning these movements with an appel and glizade, or with a glizade alone.

In order to facilitate your improvement, and for the more speedy attaining execution, together with justness in your parades, thrusts, and other movements; you should frequently exercise with a person who may have made similar progress, by executing against him all the feints, counter disengagements, and thrusts of the practical variations, while he is firmly planted upon guard defensively, making use of the various parades as occasion may require, or his judgment dictate.

In return, he may exercise these practical movements against you, while upon guard, endeavouring to oppose them by just and natural parades.—This must mutually improve,

improve, as there can be no dread of a return of any thrust from each other* ;

* The dotted ellipses or ovals described in the mathematical illustrations of the counter parades, are to show the perspective view of the point's course in forming these parades.

PART III

ASSAULTS AND ATTACKS IN GENERAL

PART

PART

R

[120]

improve, as there can be no dread of a return of any
dread from each other.

The general object of this work is to describe the
principles of the art of war, and to show the
manner in which it should be conducted.

PART III.

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ASSAULTS AND ATTACKS IN GENERAL.

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The following is a list of the contents of the book, which is divided into three parts. The first part contains the general principles of fencing, the second part contains the method of disarming an adversary, and the third part contains the method of attacking an adversary.

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CONTAINING

the most eligible Method of Disarming an Adversary
in Fencing with a Foil; or, in Fencing with a Rapier
and Observations in single Combat with Swords; and
a Treatise of Measure, or in Measure. Also, Rules
and Observations in single Combat with Swords; and
the most eligible Method of Disarming an Adversary
in Fencing with a Foil; or, in Fencing with a Rapier

ASSAULT with foils, is in imitation of
single combat with swords, where you execute
against your adversary, all the feints, thrusts, and pa-
rades of the foregoing lessons,—endeavouring to en-

P A R T III.

O F

ASSAULTS AND ATTACKS IN GENERAL ;

CONTAINING

Some useful Observations on the Time Thrust ; the most advantageous Manner of Attacking an Adversary, either out of Measure, or in Measure. Also, Rules and Observations in single Combat with Swords ; and the most eligible Method of Disarming an Adversary in fencing with a Foil ; or, in serious Affairs, with a Sword.

AN ASSAULT with foils, is in imitation of a single combat with swords, where you execute against your adversary, all the feints, thrusts, and parades of the foregoing lessons,—endeavouring to embrace

brace every advantage and opportunity to embarrass and deceive him, in order to render your thrusts and parades effectual.—But,

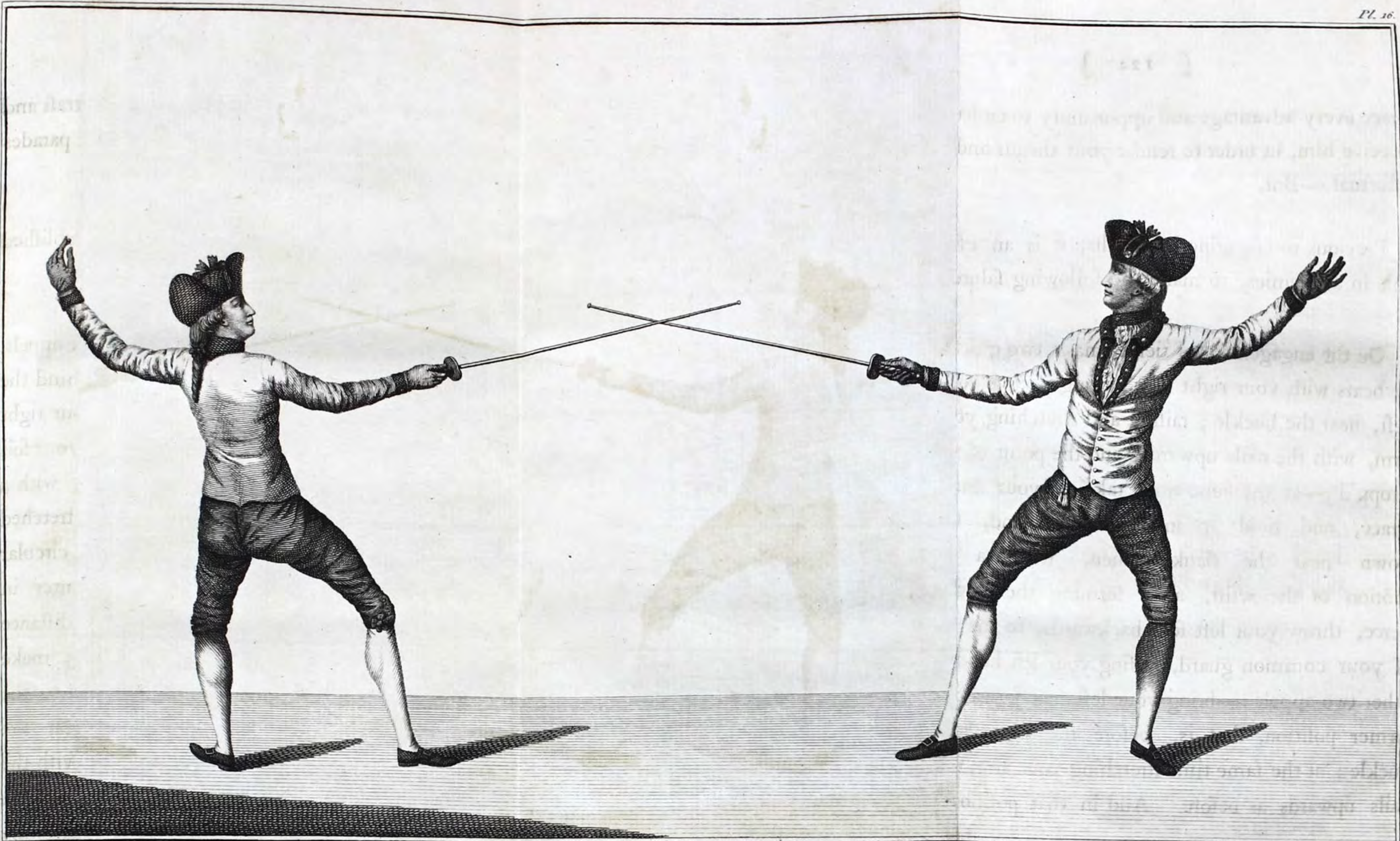
Previous to engaging in assaults, it is an established rule in academies, to make the following salute.

On the engagement of tierce, make two quick appels, or beats with your right foot; bring it close behind the left, near the buckle; raising and stretching your right arm, with the nails upwards, and the point of your foil dropp'd;—at the same time, take off your hat with a grace, and hold it in your left hand, stretched down near the flank; then, with a circular motion of the wrist, as if forming the counter in tierce, throw your left foot backwards, to the distance of your common guard, raising your left hand, make other two appels;—bring your left foot forward to the former position, that is, before the right, near the buckle; at the same time stretching your arm, with the nails upwards as before. And in that position, form
gracefully



J. M. Archer del.

J. V. sculp.



J.M. Arthur del. del. viv.

J. Newton sculp.

The Guards upon joining Blades for an Assault.

London, Publish'd Dec. 1. 1760 by J. Lavers N^o 10 Strand.

gracefully the parade of care and tierce; make a circular motion with the wrist, and advance your right foot with vivacity to your original guard, at the same time covering your head.

All the movements in this salute, should be performed in a more lively manner than those in the last position to thrusting care and tierce; (see page 107) and please to observe, that these movements should keep exactly the same time with your adversary's.

When you first enter upon the attack you may engage your adversary's blade out of measure in care, as being easier than the other engagement for executing your different movements. (See plate 10.) Assume a bold and steady position. Steadily fix your eye on the point of your adversary, so that he may not perceive your designs, and wish to advert to keep you from distance and measure.

gracefully the parade of *carte* and *tierce*; make a circular motion with the wrist, and advance your right foot with vivacity to your original guard, at the same time covering your head.

All the movements in this salute, should be performed in a more lively manner than those in the salute, previous to thrusting *carte* and *tierce*; (*See part 2. lesson 1.*) and please to observe, that these movements should keep exactly the same time with your adversary's.

When you first enter upon the assault, you may engage your adversary's blade out of measure in *carte*, as being easier than the other engagement for executing your different movements. (*See plate 16.*) Assume a bold air, and steady position. Steadily fix your eyes to those of your adversary, so that he may not penetrate into your designs, and withal advert to keep your proper distance and measure.

It is a most essential point in assaults, to know exactly the distance and measure; and for that purpose you must observe the height of your adversary, length of the foil, &c. and make the necessary allowances accordingly.

Please to observe, never to fence in assaults with short foils, but have them always of a proper length, which will enable you to keep a regular distance, and execute your movements with more justness and dexterity; besides, it will in some degree prevent you from contracting the erroneous habits you might be liable to imbibe by fencing with short foils.

If your adversary is a tall person, it is prudent to engage out of measure, and allow him to make the first attack, that you may know the extent of his longe, &c.—When intending to attack him, you must execute your feints nimbly; advancing, in order to gain your measure, and deliver him the intended thrust.

[unintelligible]

You

You should always indeed avoid making the first attack against any adversary, skilled or not, in fencing, let his stature be high or low ; for you will find it more to your advantage, to act for some time at first on the defensive ; always varying your parade, in order to embarrass him, and put him to a stand how to act. By these means, you will at once perceive his favourite feints and thrusts, and his general method of attacking.

On the engagement of carte, if your adversary advances to gain his measure, you may give him an opening to thrust carte over the arm, by forcing a little upon his blade, which perhaps will oblige him to disengage and thrust carte over the arm ; parry it strongly with simple tierce, and deliver in return, either the thrust of tierce, or thrust of seconde.

On the same engagement, if he attacks you, by performing feints one, two, or feints one, two, three, use your counter parade in carte, or you may baffle his feints by the
simple

simple parade of semicircle. If he counter disengages when you form semicircle, I would advise you, immediately to take octave parade, and return the thrust thereof. This parade, on the engagement of carte, I think preferable to the circle parade in baffling a counter disengagement, particularly when your adversary is within measure; for, unless you have made great progress in fencing, it is almost impracticable to follow his blade by the circle parade, so as to parry his counter disengagement, if executed quickly.

On the same engagement, if he makes frequent disengagements with a view to get openings, and know the parades you seem most inclinable to use, you should seldom or never answer them, by forming any parade; but, stand firm and easy upon guard, and do not appear hurried or embarrassed by any small feints or disengagements he may perform. If you do answer his feints, beats, and disengagements, let it be in such manner, that he cannot possibly judge what parade you seem inclinable to prefer. This you may effect, by
alternately

alternately changing your parades; sometimes using simple tierce and carte; other times using the counter parade in carte, femicircle, &c.

If your adversary makes frequent practice of disengaging, beating your blade, and otherwise embarrassing you, with a view to get openings, you may seize the time, and deliver a quick thrust, taking care to cover yourself well, by forming a good opposition against his blade. This is called the time thrust; and if dexterously executed, must be looked upon as one of the finest thrusts in fencing, (*See part 2. lesson 15.*) To perform it with any degree of nicety, does not depend upon the eye alone, but mostly upon a kind of feeling or susceptibility that the hand must necessarily have; which practice, and your own judgment alone, will assist you in, or cause you to imbibe; for there can be no proper rules laid down for attaining this feeling, so necessary in fencing, especially in executing the time thrust.

There may be various occasions for performing the time thrust; (*See practical variations, part 2. lesson 15.*) but the most advantageous I have experienced on the engagement of carte, is when your adversary disengages with a view to beat your blade in tierce; then instantaneously feeling the motion of his disengagement, disengage contrarily, and quickly deliver a thrust carte infide, forming a good opposition, in order to avoid an interchanged thrust. In the same manner, if his feints are executed wide, you may also seize the time, and push straight home.

Another favourable occasion for performing this thrust on the same engagement, is, when your adversary, out of measure, advances to gain it by disengaging; seize the time, and thrust straight carte over the arm; or you may counter disengage, and thrust carte infide.

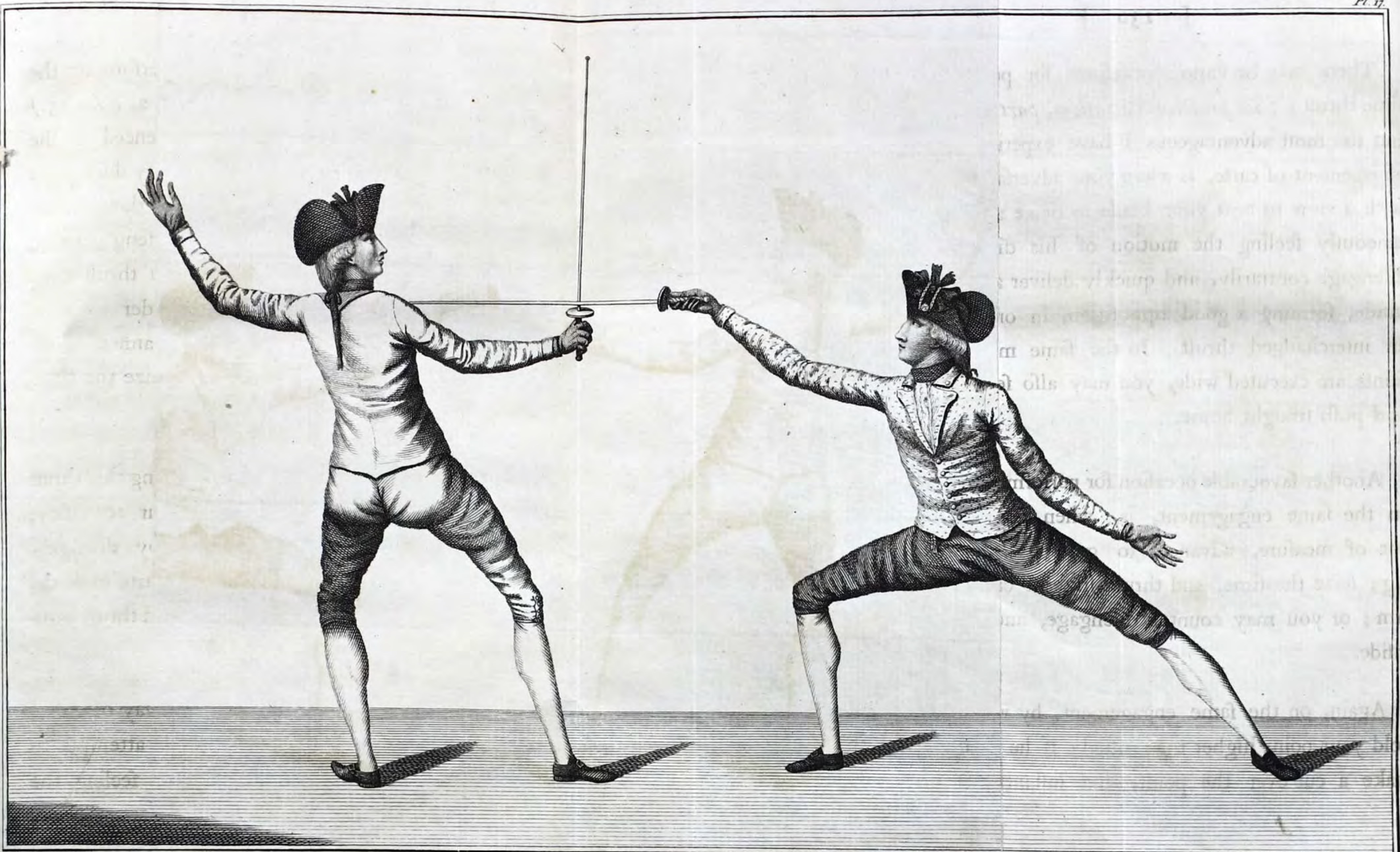
Again, on the same engagement, by way of snare, hold your point higher than usual; if he attempts to make a cut over the point, that instant feeling the motion,



J.M. Arthur del. ad viv.

J. Newton sculp.

the point.



J.M. Arthur del. ad viv.

J. Newton sculp.

Time Thrust in Carte upon an Adversary's motion to cut over the point.

motion, disengage contrary, and thrust care inside; or you may, in preference to this, deliver a straight thrust in care over the arm. (See plate 17.)

The time thrust may be performed with safety on the extension, if your adversary makes a full lunge, and is neither sure of his measure, nor covered on his lunge.—For example, on the engagement at care, he disengages over the arm, form your parade of fence, he will naturally counter disengage, in order to thrust octave; then instantaneously form your opposition strongly in octave; yield forward on the extension, and fix your point well towards his flank. This is justly executed, seldom fails in parrying your adversary's thrust, and touching him at the same moment. (See plate 8. also lesson 7. par 1. and lesson 12.

The time thrust is liable to similar variations on the engagement of tierce; of which I shall say a little when I come to treat of that engagement in assaults.

motion, disengage contrarily, and thrust *carte inside* ; or, you may, in preference to this, deliver a straight thrust in *carte over the arm*. (*See plate 17.*)

The time thrust may be performed with safety on the extension, if your adversary makes a full *longe*, and is neither sure of his measure, nor covered on his *longe*.—For example, on the engagement of *carte*, he disengages over the arm, form your parade of semicircle, he will naturally counter disengage, in order to thrust *octave* ; then instantaneously form your opposition strongly in *octave* ; yield forward on the extension, and fix your point well towards his flank. This, if justly executed, seldom fails in parrying your adversary's thrust, and touching him at the same moment. (*See plate 8. also lesson 7. part 1. and lesson 15. part 2.*)

The time thrust is liable to similar variations on the engagement of *tierce* ; of which I shall say a little, when I come to treat of that engagement in assaults.

When you engage in the assault, be not too eager in making your thrusts or returns; as by an over eagerness, young learners for the most part contract a habit of returning their thrusts, by crooking the arm, which is quite erroneous. Always observe to form your parades justly, and accustom yourself at first, to make straight returns without disengaging. If your parade is well formed, you must undoubtedly make a good straight thrust in return. If you intend to return a thrust by disengaging, you should perform it the moment your adversary is recovering, it must proceed nimbly from the motion of the wrist, and not by crooking the arm. (*See lesson 9. part 1.*) concerning disengagements.

The distance of your guard should never exceed two measured feet; as by a wide guard, you keep your adversary at too great distance, and have not that necessary command of throwing your body back far enough when he advances, and makes a full longe. Neither can you retreat, or make returns with necessary quickness.

quickness. And besides, the lower part of your body is more exposed than it would be on a proper medium guard.

If you engage the blade in *carte*, cover your inside a little, so as to have nothing to fear from a straight thrust on that engagement. In like manner, if you are engaged in *tierce*, cover your outside, to prevent straight thrusts on that engagement.

If on the engagement of *carte* you are inclined to attack your adversary, disengage dexterously outside and inside, by forming your extension, as if intending to thrust. If it does not give you openings, you may expect to discover the parades he will use. If he uses his simple parades, you will easily deceive him, by marking feints one, two, or feints one, two, three. But if your adversary is skilful, and uses his counter parades variously; you must endeavour to embarrass him by appels, extensions, glizades, beatings of the blade, counter disengagements, &c. (See *practical lessons in part 2.*)

The most advantageous method of attacking such an adversary on the engagement of carte, I shall briefly describe in the few following examples.

1st. On the engagement of carte, being within measure, perform an appel and glizade. If he resists your glizade, by forcing on the blade, holding at the same time his wrist low and point high, make a nimble cut over the point, which he will naturally come to parry with simple tierce; then quickly disengage and deliver the thrust of carte inside.

2d. On the same engagement, if you are out of measure, make a quick and regular advance in order to gain it; at same time extending your arm, and forming a glizade along your adversary's blade; he will perhaps, resist it, by leaning on your blade; then disengage to carte over the arm, forming your complete extension; if he uses the simple parade in tierce, disengage and thrust carte inside;—but if he uses the counter parade in carte, counter disengage and deliver your thrust.

3d. On

3d. On the other engagement, if out of measure, advance in like manner with a glizade; make an appel, and quickly disengage under his wrist, and deliver him a quick thrust in low carte. If he is in time to parry this thrust with semicircle, you must recover quickly, fixing your point well to his body, and forming the parade of semicircle, octave, or the counter in carte, just according as he thrusts in return; but if he is slow in making a return, you may safely, on recovering, deliver him a thrust of the wrist.

4th. On the same engagement, if you are within measure, make an appel and glizade, drop to low carte, and form your extension; if your adversary comes to parry it with semicircle, counter disengage, and deliver a thrust in octave; if he comes to follow your blade with the circle parade, you may double, and then thrust octave.

N. B. These two examples may be performed advantageously against an adversary that is very tall in stature.

5th. On

5th. On the same engagement, having performed a glizade, and marked a feint in low carte ; if you find your adversary will answer the movement of your counter disengagement, by first forming semicircle, then octave ; in place of fully counter disengaging to octave, you should only half disengage ; that is, to the height of his arm ; lose a moment of time, till he forms the parade of octave ; then deliver your thrust straight carte inside.

This example is very deceiving, when your adversary frequently uses the simple parades of semicircle and octave alternately.

6th. On the same engagement, perform a glizade, and disengage to carte over the arm, raising your hand, and extending the arm ; if he takes his counter parade, counter disengage, or double, or if he attempts to throw it off by the simple parade of tierce ; you may in either cases deceive him, and make your thrust effectual, by dropping your point, and thrusting to his belly or flank, taking always particular care to

cover

cover yourself, by making a good opposition on your thrusts.—This last example is also very deceiving, when your adversary forms his high parades as above; and is an advantageous attack against an adversary of a tall stature.

It would render this treatise too tedious to describe and lay down the various methods of attacking your adversary on the engagement of carte. The six preceding examples, if well executed, I flatter myself, will, will suffice, equally as well as six hundred. I have, from experience, found the movements contained in these examples, to be the most eligible manner of attacking an adversary on this engagement, and the surest method of rendering your intended thrusts effectual. The learner may have recourse to the various practical lessons in *part 2.* which will further assist his taste and judgment in varying his mode of attacking on this engagement.

T

When

When you engage your adversary's blade in tierce, I would also advise you to bear his first attacks, acting defensively for some time, in order that you may discover what feints or thrusts he inclines to use on that engagement. The counter parade in tierce, simple octave, and the counter in octave, will parry almost every feint and thrust that he can possibly make. On this engagement, you may alternately perform these parades, in order to baffle his disengagements; vary them occasionally with the parades of seconde and semicircle, which will prevent him from knowing what parade you seem most inclinable to use against his intended thrusts.

If a good fencer seems to prefer one parade before another, he may be easily deceived, and frequently touched by a person not near so skilful as himself. Therefore, it is assuredly the best way for a learner to put in practice all the parades, changing them every moment, as occasion requires. He should fly from the high to the low parades, and *vice versa*, so that in the end, he will find it no difficult matter to parry every feint and thrust.

For example; on the engagement of tierce, your adversary disengages to carte, follow his blade by the counter parade of tierce; he, in order to deceive you, drops his point, and thrusts octave or low carte; so that dropping to the parade of semicircle and octave, the moment you have missed his blade in the counter parade of tierce, will certainly be in time to parry his thrust. Hence you should avoid making your parades too strong or wide, in case of missing his blade, that you may the more easily go from the upper to the lower parades.

Again, on the same engagement, he makes a feint in octave, with a view to get an opening in carte; not knowing his design, form your parade in octave; and the moment you lose his blade, bring your hand round to the simple parade of carte, which will intercept his blade in the counter disengagement or intended thrust of carte. You will find it exceedingly useful, to go from the parade of octave to carte; as it baffles a variety of feints and thrusts, that may be attempted on this engagement.

If your adversary advances within his measure, and forces in a straight thrust, carte over the arm, or in tierce, then raise and bend your arm, forming the parade of prime; (*See plate 18.*) and quickly return a straight thrust in prime before he recovers. Or, if you have not opening sufficient, disengage over his arm, and deliver your thrust in seconde.

On the same engagement, if your adversary attacks you by longeing when he is out of measure, you may lay a snare to touch him the moment he makes the longe.—For example, I shall suppose he intends to thrust, either octave or low carte, by feints or counter disengagements; then speedily perform your counter parade in octave, forming your extension, and powerfully opposing his blade; so that if your point is steadily fixed towards his flank, it will touch him on his longe. You may deceive him in this manner, even though he should attack you in proper measure, by retreating a step backwards out of measure, while he counter disengages and thrusts; at the same time forming your counter parade

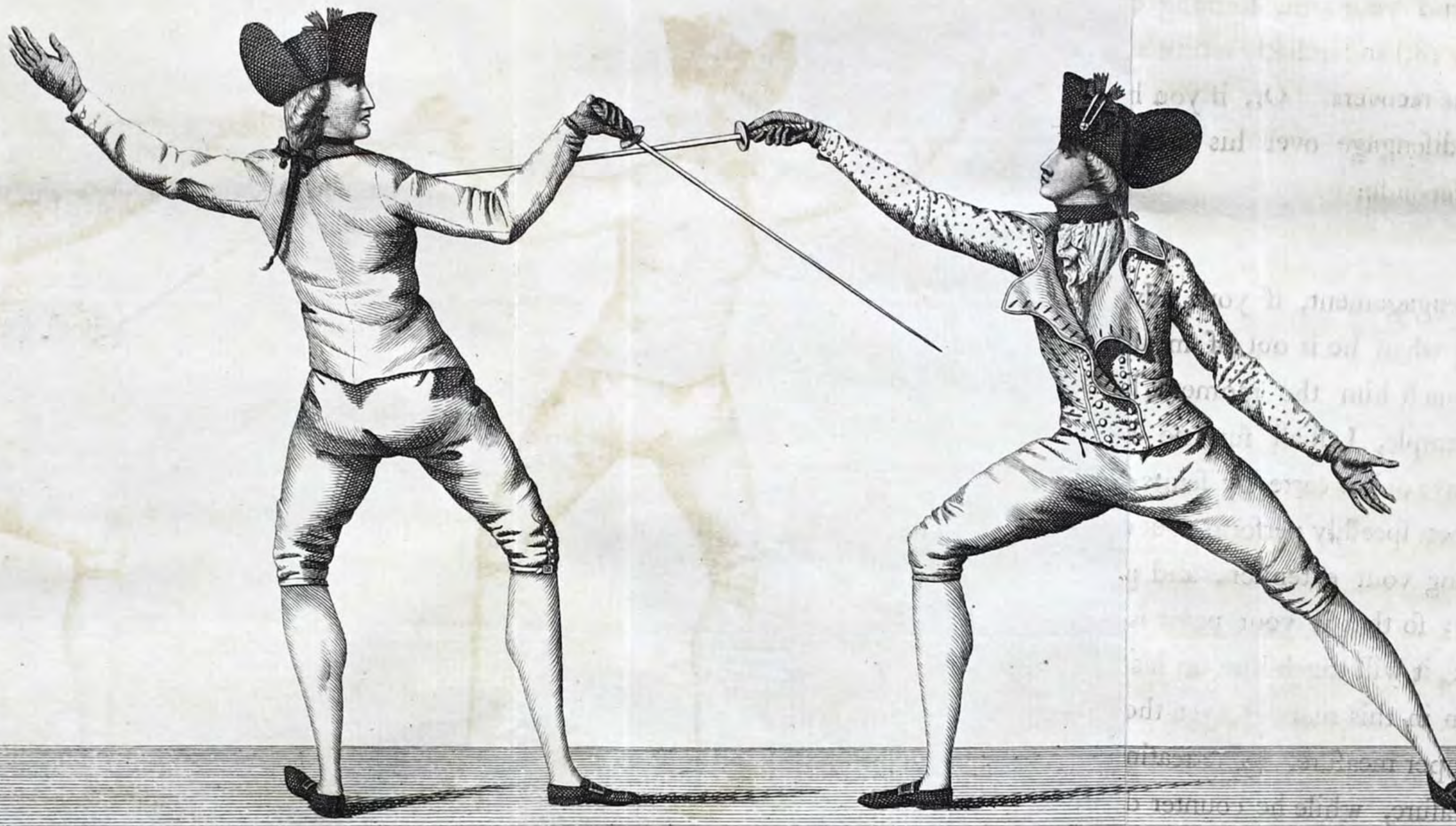
in



J. N. P. del.

J. H. W. sculp.

te over the Arm.



J. M. Arthur del. ad viv.

J. Newton sculp.

The Parade of Prime against the force in Tierce or Thrust of Carte over the Arm.

London, Publish'd Dec. 1, 1780 by J. Lavers N^o 10 Strand.

in offensive and extension as aforesaid. This is a kind of
time thrust on the extension, and may be performed
with safety, when attacked out of measure on the en-
gagement of rice.

On the same engagement, if your adversary makes
instants or disengages wide; you may seize the time
and deliver him a straight thrust, always taking care
to be well covered when you lunge.

On the same engagement, in order to deceive your
adversary, retreat a step backwards, if he advances to
gain his measure, by disengaging to carte, instantly
readily disengage contrary, and deliver the time thrust
of carte over the arm.

On the same engagement, if your adversary forces
your blade, keeping his point raised, immediately
thrust over the point to carte and thrust; if you find
he will parry it with simple carte, cut over the point
and disengage; or if he uses his counter parade in
carte.

in octave and extension as aforesaid. This is a kind of time thrust on the extension, and may be performed with safety, when attacked out of measure on the engagement of tierce.

On the same engagement, if your adversary makes his feints or disengages wide; you may seize the time, and deliver him a straight thrust, always taking care to be well covered when you longe.

On the same engagement, in order to deceive your adversary, retreat a step backwards, if he advances to gain his measure, by disengaging to carte, instantaneously disengage contrarily, and deliver the time thrust of carte over the arm.

On the same engagement, if your adversary forces or beats your blade, keeping his point raised, immediately cut over the point to carte and thrust; if you find he will parry it with simple carte, cut over the point and disengage; or if he uses his counter parade in
tierce,

tierce, you must counter disengage, and deliver your thrust.

Please to observe, never to extend yourself too far on the longe, as it impedes your recovering to guard with necessary quickness.—Always endeavour to recover quickly, and with as much ease as possible, fixing your point to your adversary's body; and forming the most natural parade, in case he should make a quick return.

If engaged with an adversary of a short stature, I would advise you to attack him on the engagement of tierce, as being more advantageous for a number of feints and thrusts, than the engagement of carte.—Particularly for feint seconde, carte over the arm, &c.

It is also, in my opinion, the most eligible engagement, for a skillful fencer, who can execute the counter parades in tierce and octave with facility.—As the thrusts made in return after forming these parades justly, must

must be effectual.—Besides, it is the safest engagement for beating your adversary's blade; so as to cause a disarm, or at least some openings.

The most advantageous manner which I have experienced, in attacking any adversary on this engagement, I shall lay down in the few following examples; and the learner's judgement may improve thereon, or make additional variations thereto, as in the different practical lessons.

1st. On the engagement of tierce, being out of measure, advance quickly, forming a glizade along your adversary's blade; if that does not give you sufficient opening, make an appel, and repeat the glizade, then disengage to carte inside; but if he comes to parry it with simple carte, disengage again, and thrust carte over the arm: if he comes to parry it with the counter in tierce; counter disengage, and thrust carte inside; but if he comes to take the simple parade in carte
against

against your counter disengagement, you should deceive him by thrusting carte over the arm.

On the same engagement, mark feint seconde, and deliver a thrust over your adversary's arm; or you may make a glizade along his blade; at the same time forming your extension, then quickly deliver him a thrust in octave; or you may deliver the thrust in seconde, by reversing the wrist; but if you find he will oppose it timeously, with the parade in octave or semicircle; you must carefully manage and restrain your body; deliver him a thrust in the first opening you can procure, by counter disengaging, or marking feints.

3d. On the same engagement, if within measure, make an appel and glizade, and disengage to carte, raising well your arm, as if intending to thrust to your adversary's breast. If he takes the simple parade of carte, or the counter in tierce; quickly drop your point under his wrist, and deliver him a thrust in low carte or octave.

You

You may occasionally vary the manner of executing this thrust, by counter disengaging or doubling, when he uses his counter parade; then suddenly drop your point, and thrust low carte or octave. In order to be aware of the above deception, if attempted by your adversary, you must the moment you lose sight of the blade in the upper parades, follow it by forming the lower ones. The above example will explain the utility of changing from the high to the low parades.

4th. On the same engagement, if you find your adversary inclinable to form his simple parades of octave and semicircle, without ever using a counter parade, you may sometimes deceive him in the following manner.—Mark a feint in seconde, which he will naturally offer to parry by simple octave or seconde; then mark another feint, as if you intended to thrust in low carte. But, in place of disengaging compleatly, you should only half disengage; that is, to the height of his wrist; then suddenly reverse your movement, and

thrust seconde or octave, while he is forming his parade of semicircle, or any other simple parade to secure his inside. On the engagement of carte, I have described an example similar to the above.

On the engagement of tierce, you may execute a variety of other movements besides the above, by appels, and abrupt beats on your adversary's blade. See *practical variations, part 2.*

Notwithstanding all the variations that the art of fencing is susceptible of; yet it is confined to very few in the real execution of it, in serious affairs. Every one skilled in the art, always adopts some favourite parades, feints, and movements, which he naturally adheres to, and has a natural bias to put in execution upon any emergency.

And though the custom of deciding points of honour by the sword, is not so frequent in this country, as in most foreign parts; yet noblemen, men of fashion, soldiers,
and

and travellers of whatever degree or denomination, find manifold advantages from the cultivation and acquisition of this art, particularly in foreign countries, where the horrid practices of assassinations are frequently committed. Under a predicament of this nature, you must, in self-defence, have recourse to the sensibility or feeling of your hand in all your movements, as being the only safe-guard in the dark.

I shall therefore mention a few of the most material rules and observations that have occurred to me on this subject, either when assaulted in a clandestine manner at night, or when engaged in single combat with any adversary. In support of these observations, I have at different times consulted the opinion of masters and foreigners skilled in the art; who have had their knowledge and judgement on these points, founded on long experience, often put to the test.

First then, when you are assaulted in the dark, and have time to draw your sword in defence; throw your-

self on a wide guard, having your point well directed to your adversary's breast. By assuming a fierce and wide guard, he will think you are quite close upon him, and endeavour to feel his weapon, that you may engage it in carte or tierce. Having felt his blade, never quite it, but keep constantly following any feints or disengagements he may attempt, by forming your counter parade of carte and tierce, semicircle, and octave, alternately using them, according to the side engaged upon.

For example ; if you feel his blade in carte, gently press upon it, that your hand may be the more susceptible of his motions to disengage ; and the instant you feel the motion, follow him by the counter parade of carte. If you do not feel his blade with that parade, it must be presumed, that he has dropped his point under your arm. Therefore, in order to be aware of his thrusting low ; after you have formed the counter parade of carte, instantly form the simple or counter parades of octave ; and by bringing your hand with a
circular

circular movement to guard, you will always bring his blade to its former position.

These two counter parades will baffle every feint and design that he may attempt to execute against you on this engagement. They should be executed with that dexterity, so as to seem a continuation of one parade; indeed, the courses of the circles formed by each are the same; only, with this difference, the point is dropped, and wrist bended, in forming the counter parade of octave.

If you should feel your adversary's blade on the engagement of tierce; the rules to be observed in self-defence are nearly similar to those on the other engagement.

For example; press gently on his blade in tierce, and when you feel the motion of his disengagement, quickly form your counter parade of tierce and parade of semicircle, (or circle, if necessary) bringing his blade
always

always round to the original position. If you happen to feel the blade with the counter parade of tierce only; it is very apt to cause a disarm, by the abrupt continuation of the two parades. These, if quickly executed, will also defend you from every feint or thrust that he may attempt against you on this engagement.

In executing these parades, the body should be well thrown back, and poised upon your left leg. If there is a space of ground to retreat, so much the better; but beware of the ruggedness of the ground, by raising your feet higher than common in retreating.

If the scene of action should be confined, and your adversary pressing vigorously upon you, with your back forced up to a wall, or any other corner; I would recommend you to make use of your simple parades of *seconde* and *prime* alternately; and when you have parried any of his thrusts forcibly with either of these parades; plunge one in return towards his flank or belly,

belly, with the extension of the arm, making the opposition correspond with your parade.

For the more speedy attaining that degree of feeling necessary, in the execution of the above useful parades ; I would recommend such learners as have made sufficient progress in fencing, to exercise frequently these parades blindfolded in the field, or on any other rugged piece of ground, while another scholar takes his proper distance, and uses every feint and stratagem to deceive him.

The small sword in the hand of a skilful fencer, has upon trial been found to prevail over an adversary armed with a broad sword, cutlass, or scymitar, &c.—For, while he is raising his hand to make a cut or blow at you, he is that moment liable to be run through the body, by a quick straight time thrust. In like manner, you may always prevail over an adversary armed with a loaded pistol, provided it is presented to you at swords length, and the opportunity offers of joining your blade thereto..

thereto. For if he offers to shift sides to level his aim, you can always prevent him with a counter parade, so that by keeping your blade joined to his pistol, and feeling his movements, you are covered securely from his fire. But if he should retreat, with a view to disengage his pistol from your blade, you must advance quickly towards him, endeavouring to keep the feel of his pistol, and deliver him a quick time thrust home. This is a hazardous attack for both parties; but the chance is as two to one in your favour.

Should necessity, or the punctillios of honour urge you to the field, to meet another in single combat, and that small sword should be the decisive weapons made choice of; you will find, perhaps, more difficulties than you are at first aware of.

For though your judgment and skill in fencing may be confessedly superior in every respect to an adversary, when engaged with foils on the *plastroon*, yet the erroneous habits he may imbibe or fall into, by an over eagerness

eagerness in serious affairs, such as delivering thrusts with a crooked arm, forcibly beating down your guards, and frequently delivering random thrusts without being covered, may be the very cause of his prevailing over you: hence arise many fatal mistakes to skilful fencers, in serious affairs, who, too confident of their superiority over an adversary, and not aware of the thrusts of chance that he may deliver, often fall a victim to inferior skill. Many instances of this nature are daily exhibited on the Continent, where duelling in this manner so much prevails.

In order to be aware of an adversary, that delivers his thrusts furiously and with a crooked arm, you must retreat, forming the counter parades of *carte* and *fimple octave*; and if he should continue eagerly advancing upon you, make a quick return on the extension, after you catch him with the parade of *octave*.

If an adversary should attack you with his left hand, always endeavour to engage him in *carte*, that will be, on his outside; and it will give you every advantage

over him that he can possibly have over you, particularly in attempts to disarm.

In serious affairs few variations are practicable either on the parades, feints or thrusts. Every learner should study to execute the two select upper parades of the counter in carte and tierce in the most just and easy manner, combining and uniting them as occasion may require, with any of the select lower parades, flying from one to the other in pursuit of your adversary's blade. These, if well executed, will parry all your adversary's feints and thrusts. When you make attacks upon him, advance to gain your measure with glizades along his blade, beats of the foot, &c. execute the most simple and natural feints to deceive him in your intended thrusts, quickly recovering to avoid his return, See *practical variations in part 2, and observations interspersed on the mode of attacking in part 3*, from which you may select a few of the most favourite feints, thrusts and other movements, and apply them with judgment in serious affairs.

Of Disarming.

WHEN you first engage seriously in the assault with an intention to disarm your adversary, keep out of measure, disengage nimbly from carte to tierce and from tierce to carte, so as he may not be aware of your designs; but advert never to disengage when you advance towards him, as it exposes you to the time thrust, &c. On the contrary, advance always on a firm and steady guard, gliding along his blade. Pay min e attention to the position of your adversary, that you may seize every favourable advantage: if you find his arm stiff, and somewhat stretched on guard, you should seize the opportunity of giving his blade a strong and abrupt beat on the feeble thereof in tierce, making a sudden reverse of the wrist with the nails downwards. It seldom fails in disarming your adversary; at any rate,
you

will disconcert him, so as to render (almost to a certainty) any thrust that you may attempt against him effectual: please to observe to keep your arm always flexible upon guard, and your body in a proper side position, and it will conduce greatly in making your beat more powerful and abrupt, when attempting to disarm him in the above manner; besides by keeping your arm in a flexible posture, it will render all attempts that your adversary may make to disarm you ineffectual.

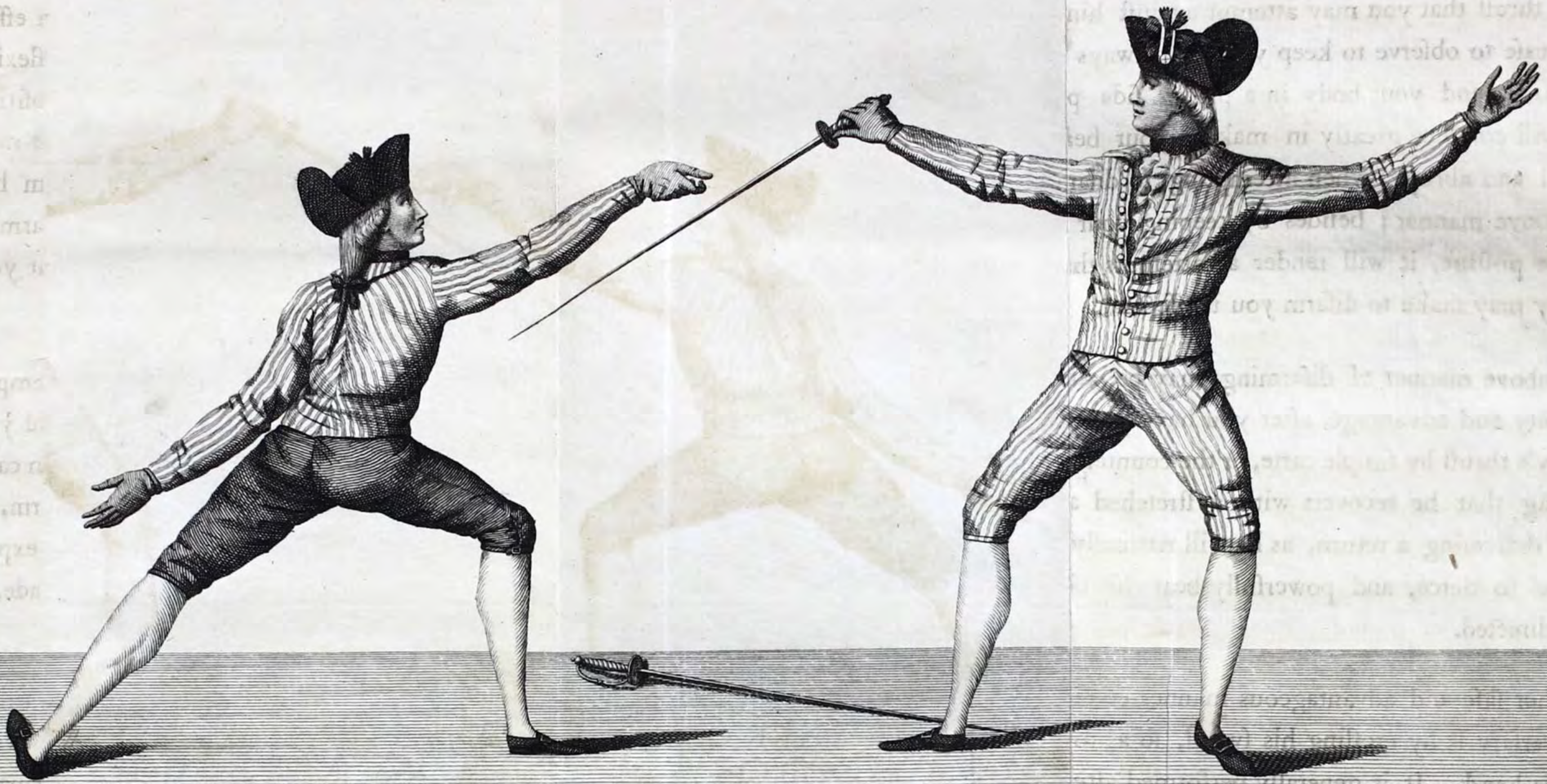
The above manner of disarming may be attempted with safety and advantage, after you have parried your adversary's thrust by simple carte, or the counter in carte, perceiying that he recovers with a stretched arm, in place of delivering a return, as he will naturally expect, disengage to tierce, and powerfully beat his blade, as already directed.

Another safe and advantageous manner of disarming your adversary is by crossing his sword, so as to twirl it out of his hand. It is generally performed after parrying your adversary's thrust by simple carte, or the counter



J.M. Wright del. et sculp.

M. Sisson fecit



J.M. Arthur del. ad viv.

J. Newton sculp.

Disarming by Crossing the Sword.

London, Published 2 Dec^r 1780 by J. Laver, N^o 10 Strand.

see in case without putting his blade, leaning against
 by the foot, and binding it with your. Reverse your
 wrist, with the nails downwards, as if in seconds, and
 with the motion thereof give his blade an abrupt twist,
 which if it does not disarm him, will throw his hand
 and blade out of the line of direction, so as you may
 effectively fix your point, and deliver him a thrust in
 seconds. (See plate 19.)

After parrying your adversary's thrust by simple
 thrust, or the counter in tierce; you may also cross his
 sword before he recovers; make a strong and abrupt
 circular movement with your wrist in seconds, without
 putting his blade; and it will either disarm, or give you
 an opening to deliver him a thrust. (See plate 19.)

Besides, in serious affairs, if you are inclined to dis-
 arm your adversary, or cause him to lose his sword,
 you may perform a few low parries, which will
 you find that he will use the semicircle, when you make
 the point of low care and observe when you counter dis-
 arm.

ter in carte without quitting his blade, leaning abruptly thereon, and binding it with yours. Reverse your wrist, with the nails downwards, as if in seconde, and with the motion thereof give his blade an abrupt twirl, which, if it does not disarm him, will throw his hand and blade out of the line of direction, so as you may effectually fix your point, and deliver him a thrust in seconde. (*See plate 19.*)

After parrying your adversary's thrust by simple tierce, or the counter in tierce; you may also cross his sword before he recovers; make a strong and abrupt circular movement with your wrist in seconde, without quitting his blade; and it will either disarm, or give you an opening to deliver him a thrust. (*See plate 19.*)

Besides, in serious affairs, if you are inclined to disable your adversary, or cause him to lose his sword, out of measure you may perform a few low feints, if you find that he will use semicircle, when you mark the feint of low carte and octave when you counter disengage;

engage, after marking the feint in low carte, you should pretend to counter disengage to octave; but deceive him by only half disengaging, and as he forms his parade in octave, quickly gain your measure, and make a straight thrust to his wrist or hand, by extending your arm, or forming the compleat extension. If the point of your sword is well fixed and directed, it will disable your adversary by touching him in the wrist, or running in between the thumb and first finger. You should be always prepared to parry, and remove your body with agility out of measure, after attempting the above method of disabling your adversary; simple octave, or the counter in octave, should be quickly formed, after making such an attempt, so as to guard against any thrusts he may deliver.

To perform all the above methods of disarming with nicety, requires a powerful command and flexibility of the wrist; which you may in a short time acquire, by paying proper attention to the practice of the foils. In practising with foils, the above method of disarming, by abruptly crossing the blade, please to observe not to
 rely

rely upon any aid the button of your adversary's foil may give you in feizing the feeble of his blade, and in suddenly reversing your wrist. That is a false method of practising this disarm, and may be attended with bad consequences, if attempted in serious affairs.

* The antient system of disarming, by advancing and feizing your adversary's arm in various positions, &c. together with plungeons, voltes, &c. are now entirely exploded; as they were found impracticable sword-in-hand, without putting the person who might attempt them in eminent danger of losing his life. Therefore, I have passed them over in silence, and have only made a few observations on the most eligible method of disarming your adversary in serious affairs.