

FOIL AND SABRE

A Grammar of Fencing

IN

DETAILED LESSONS FOR PROFESSOR AND PUPIL

BY

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AND THE HARVARD UNIVERSITY FENCING CLUB

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TO
The Amateur Fencers' League of America,
THIS VOLUME
IS RESPECTFULLY DEDICATED
BY THE AUTHOR.

AUTHOR'S PREFACE.

A LIFE-LONG study of the art of fencing, and a passionate love of its practice ; a careful observance of what seems to me the unfortunate methods of the self-entitled "Maîtres" and "Professors" who assume to teach the art ; a full appreciation of the certain and deep interest so rapidly growing up in America, together with the sincere wish I have that in my adopted country this splendid art may reach the same high excellence which it has attained in my native land, — have beguiled me into this effort to transcribe in the English language a concise and exhaustive treatise on the science of fencing as taught in France, particularly at the National Military School of Joinville-le-Pont, whose diploma I have the satisfaction and honor to hold.

I have attempted in the following pages to show that there are, in this science, principles far deeper than mechanical movements, and to give those principles the intelligent expression to which they are entitled. I would gladly base this, with other sciences, on the broad ground-work of professional dignity and capacity.

Believing as I do that upon each of us there rests a duty to contribute something to the pleasure or well-being of his fellows, I have in a modest way hoped to popularize a manly exercise, and to stimulate a higher taste for it among that large class of Americans who delight in intelligent athletics.

I find myself greatly indebted to the Notman Photograph Company and their painstaking thoroughness for the complete set of original photographs from which the plates of this volume were made.

EDITOR'S PREFACE.

L OUIS RONDELLE was born at Crépy-en-Valois, France, Jan. 31, 1854. He took part in the campaign of 1870-71 as Zouave, Garibaldian Volunteer, and Franc-Tireur. He was conscripted, and re-entered the service in 1875 in the Ninth Regiment of Chasseurs-à-Cheval; sent to the Fencing Academy at Joinville-le-Pont (from which, since 1872, all the fencing-masters of the French army must be graduated), where he received his title of Maître d'Armes (standing number two in general competition), and was appointed instructor of fencing in the First Regiment of Chasseurs-à-Cheval. Honorably dismissed from the service in 1879, he performed the necessary twenty-eight days of active service as a member of the reserve in October, 1881, with the Eighth Regiment of Chasseurs-à-Cheval; arrived in New York, December, 1881, and became the instructor of the Knickerbocker Fencing Club, and later of the Manhattan Athletic Club, where he served until his appointment as fencing-master of the Boston Athletic Association, in October, 1889.

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FOIL AND SABRE.

HISTORICAL OUTLINE OF FENCING IN FRANCE.

VERY few particulars are obtainable concerning fencing-masters during the period extending from the Middle Ages to the sixteenth century. The oldest document treating on the subject which comes to our knowledge dates from 1292, during the reign of Philippe-le-bel, and was intended for the levying of taxes on the inhabitants of Paris. On this document are inscribed the names, address, and amount of taxes paid by seven fencing-masters.

An interesting history of the early development of fencing might be derived from a brief sketch of the different proclamations and edicts that were published during the last half of the sixteenth century. The first of these is dated 1554. The students of the University became negligent of their study of the ancient languages, and gave themselves too frequently to the more fascinating practice of the sword with their respective masters at the fencing-academies, situated in the suburbs of Paris. A proclamation emanating from the Parliament on the "20th day of August, in the year of our Lord 1554," makes special note of their delinquencies; and to put a stop to this abuse, "the Parliament forbids all fencing-masters and others to reside anywhere but in the City, at the risk of imprisonment and fine." Whether this threat had the desired effect or not is unknown.

Up to 1567, the various fencing-masters and professional swordsmen had not co-operated with one another. Seeing the

advantage of organizing themselves into a body, they formed a corporation, drew up a set of by-laws, and submitted them to the Parliament for royal sanction. Charles IX. confirmed them, and gave letters-patent authorizing them to organize themselves into a privileged body.

In 1573 Henry de Saint-Didier caused to be published the first French treatise on fencing, and dedicated it to King Charles IX. At the request of the prince, the author gave an exhibition of fencing with one of the prince's brothers and afterward with the Duc de Guise.

Having gained since its foundation considerable experience, the Corporation of Fencing-Masters revised its statutes and presented them to the king for his approbation. In December, 1585, Henry III. renewed all the privileges accorded to them by his predecessor, and in order to give them more importance, caused their statutes to be duly registered by Act of Parliament (Jan. 27, 1586). The reforms aimed at by this revision were —

1. To prolong the term of apprenticeship necessary for the assistant to become master, from two to four years.

2. To prevent all persons not members of the corporation from teaching the science.

3. To oblige the widow of a deceased fencing-master to return to the corporation all her husband's certificates and privileges. This by-law was enacted in order to prevent the widows from carrying on the academy by engaging the services of non-members of the corporation or of an assistant.

On the occasion of a royal marriage or other important ceremony, the kings and queens of France usually signed many letters-patent confirming the holders as fully qualified fencing-masters. Those who possessed such letters were not well received by the Corporation, as they refused to undergo the necessary apprenticeship, alleging that the letters accorded to them full rights to practise ~~their~~ profession. Thus it happened that an Italian fencing-master, Vincent Vamarrelli, found himself possessed of such a privilege, by favor

of Queen Mary de Medici. He would not submit to the demands of the Corporation, and was therefore prosecuted on July 18, 1619. Judgment was rendered against him, and on August 12 he was compelled to close his academy until he had complied with the rules of the Corporation requiring all fencing-masters to have served their apprenticeship and to have passed an examination in four different weapons, and before six masters. An Act of Parliament duly ratified the above proceedings (Aug. 12, 1621).

In 1633, the Corporation of Fencing-Masters added new regulations to its code: —

1. To govern more strictly the admission of new members.
2. The duration of apprenticeship to be extended from four to six years.
3. All apprentices to be forbidden to carry the regulation sword without having first complied with the following rules, namely:
(1) Two years must elapse before an apprentice be allowed to carry a side arm. (2) That privilege must also be sanctioned by his master and then by the Corporation.

Later on another rule was adopted debarring any person from becoming an apprentice who was not of French nationality.

King Louis, on delivering letters-patent to the Corporation, acknowledged the services rendered by its members, and thanked "our fencing-masters, who have diligently propagated that noble art, which has now attained its highest state of perfection." The king gave the Corporation unlimited powers, and caused all other societies to be disbanded.

In spite of this King Louis granted letters-patent to a M. Jean Villard, authorizing him to become a fencing-master. This person established himself in defiance of the Corporation, but was soon after forced to close his academy.

On his accession to the throne, Louis XIV. confirmed all the privileges of the Corporation. The ceremony took place on Sept. 30, 1643. The following year new by-laws were enacted. One of these forbade any master to absent himself

from his work for a period of more than fifteen months, at the risk of having his academy closed. If a master had chosen a vocation considered degrading to the Corporation, his name was instantly struck off its list of members. They were also allowed to reduce the number of fencing-masters practising in or about Paris from twenty-five to twenty.

By command of the king "six of the oldest and most respected members of the Corporation who had served at least twenty years after becoming masters, were knighted with a hereditary nobility. At the death of one of these, the next most deserving master was installed in his place. They were also allowed a crest, which was accorded to the Corporation,"—two crossed swords reversed and mounted on a cloth of azure covered with four "fleur de lys," headed by the royal arms, and surrounded by various weapons.

Jean Lecoq and Jean Renard, *Sieur de Préville*, were the first two masters who were made noblemen. The ceremony took place on the 18th of February, 1657. By bestowing such favors on the Corporation the king attached great importance to instruction in fencing. He himself began his education in that branch at the age of six, under the supervision of Vincent de Saint-Ange. Later on he had as master Pascal Rousseau.

In the seventeenth century all persons who were not members of the Corporation, but who nevertheless taught the art, were styled "Ferrailleurs." On the 18th of December, 1685, judgment was entered against a master named Barry, a "ferrailleur," for having been guilty of "demonstrating the art of fencing," for which offence he was compelled to close his academy. Two others, named L'hoste and Caudat, were sentenced in a like manner. In spite of this somewhat severe sentence, the Corporation had occasion to sentence many ferrailleurs; notably in December, 1722, a raid was made, and the following were apprehended: Rouet, Houaley, Nègre, Lépine, Lemaire, Lecomte, Henault, Duplessis, Peirrière, Sinegre, Keilly, père and fils, le petit Basque, La Jeunesse, Raine, and Esborel.

A decree published June 23, 1724, by order of Gabriel Hyerome de Bullion, Prevôt de Paris, forbade any ferrailleur to establish himself under risk of fine of three hundred livres, confiscation of all goods appertaining to his profession, and perchance imprisonment.

The principal landlords were forbidden to let any of their house to a master who had not the necessary certificates qualifying him as such. Any violation of this law was punishable by a fine of two hundred livres, and the closing of the establishment for six months. This decree also forbade any wine, beer, or spirit merchant from giving any exhibitions, as the ferrailleurs and their pupils generally congregated in such places. An offence was punishable by a fine of one thousand livres. In default of payment, the offenders were severely punished. The above decree was sanctioned by Act of Parliament Dec. 18, 1759, with a clause appended to it, by which half the amount of fines was handed over to the Corporation and the other half to the Hôtel Dieu, thirty livres being deducted for necessary expenses.

On March 17, 1759, Louis XV. sanctioned all the edicts published by Louis XIV., and caused them to be duly registered by Act of Parliament. In the same year, the Corporation forced a Sieur Dalonneau de la Raye, fencing-master, to close his establishment because he was not a member, although he possessed a diploma of fencing-master, which he had received from the Duc de Bourgogne, having been fencing-master to the Comte de Vauguyon.

On Dec. 12, 1759, a decree was issued by the Prevoté de L'hotel, "whereas the Sieur Dalonneau de la Raye has been notified of the above sentence, and ordered to close his academy and to destroy his armorial ensign placed thereupon, the authorities will proceed to put the said decree into execution, and at his expense. He is also forbidden to use his brevet." This sentence was confirmed at a meeting of the Grand Council, Aug. 23, 1760.

The original emblem of the Corporation was simply "An Arm Wielding a Sword." We have in our possession a sign-

board belonging to a ferrailleur of the eighteenth century worded thus : —

HENRY MARTEAU,
MAÎTRE EN FAIT D'ARMES,
ELÈVE DE M. DE LYANCOURT,
GRANDE COUR DU TEMPLE.

On April 11, 1764, a decree was issued forbidding any person or persons except qualified teachers to teach in the Universities and colleges of Paris. Any contravention to this law was punishable by a fine of three hundred livres and confiscation of all professional goods. All persons who had been selected to teach at the above institution were required to produce their diplomas.

The academies of the king having ceased to exist, a fencing academy for the nobility was founded, which was under the direction of a Sieur Danet, Sub-Director M. Teillagory.

We now reach modern times. The year 1789 draws to its close. For some time the finances of the country have been exhausted. At each meeting of the National Assembly, deputations from all classes of society, obeying a generous and patriotic impulse, arrive in numbers to offer pecuniary help. The Corporation of Fencing-Masters is foremost among these. A deputation, headed by M. Teillagory, the director of the Royal School of Arms, with M. Pasquier as sub-director, presents itself at a meeting. The following is an extract from the "Gazette Nationale" or "Moniteur Universel," Dec. 3, 1789 : —

NATIONAL ASSEMBLY.

PRESIDENT MONSIEUR DESMEUNIERS :

A deputation of the Corporation of Fencing-Masters is admitted to the bar ; one of them makes the following speech : —

"We, the fencing-masters of the Royal School of Arms, taking example from our loyal countrymen, come to offer homage to the National Assembly.

"Our Lords, we, having been designed to instruct the nobility in the use of the sword, and our weapon consisting of two metals, silver and steel, offer you the first in order to alleviate the present difficulties, and

pray you to accept the second as a tribute of our patriotism in the maintenance of our liberty, for the support of our laws, and lastly in the defence of our most gracious sovereign and country."

Answer.

"The National Assembly accepts with satisfaction the generous offer that you propose, and permits you to take part in the meeting."

Soon after, on March 17, 1791, the National Assembly issued a decree annulling the ancient corporation, etc., of fencing-masters after an existence of two hundred and twenty-three years. The old school on the Rue du Chantre struggled till 1792, but was at last extinguished with the overthrow of monarchy.

L'Esclime Française.

School of Joinville-le-Pont. — After the suppression of the old corporation, the art of fencing still flourished, and was perfected by many famous masters; namely, Laboëssière, Jean Louis, Lafaugère, Charlemagne, Gomard, père and fils, Bonnet, Grisier, and many others, all of whom applied themselves heart and soul to its extension.

In 1872, the French Government, perceiving the need of uniformity in the instruction of fencing, founded a school for the benefit of the army. The military school of Joinville-le-Pont was established for this purpose, and placed under the direction of a captain and four adjutants. A staff of instructors and assistants was organized, and the department of fencing comprised six hundred strong. The results were surprising. Having been drilled so thoroughly in the principles of the science, its graduates were capable of imparting their instruction to others in such a manner that very soon there was an efficient number of thoroughly competent instructors for the army as well as for the civil institutions.

The new Academy of Arms. — The ancient corporation of fencing-masters was the first of its kind in France, and was also styled "Academy of Arms." A number of prominent fencing-masters undertook in the year 1886 to reconstruct the old academy with all its old customs and to infuse some

modern elements into it. A site was chosen in Paris, 5 rue des Pyramides, for the accomplishment of their project. A committee was chosen, composed of an honorary president, the Minister of War, and many other officials. Their object was to create for the fencing-masters residing in Paris a centre for study, to establish among them a constant and fraternal intercourse, to guard the dignity of their profession, and aid in every manner and everywhere the prosperity of the art of arms.

It is now composed of active, auxiliary, honorary, corresponding, and military members.

The active members number thirty, and are styled "Fencing-Masters of the Academy of Paris." They must be over twenty-five years of age and have practised for a period of two years in Paris. On their retirement, they become honorary members of the Academy of Arms. Active members only have the right of vote. Auxiliary members are not recognized as such until introduced by two active members. No foreigner can become an active or even an auxiliary member. The latter pay a yearly subscription of \$3.25. Honorary members are elected at the general assembly of the active members, and are selected from the benefactors and best amateurs. Their dues amount to ten dollars. The corresponding members are those masters residing in the provinces or in foreign countries. The military members are those masters still in the army. On their retirement, they may become active members on being presented by five of their colleagues.

The executive committee reserves to itself the right of conferring the title of "benefactor" on any person who has made a donation of two hundred dollars to the corporation. Such gift is mentioned annually, and mention is also made of persons who have founded scholarships or made legacies for their endowment.

Physical Development. — Men who follow certain occupations, and are forced to live in the cramped quarters of the

tenement house, often develop serious physical deficiencies; and some of us have even to combat predispositions and malformations that militate against a healthy body. Some suffer from narrow chests and deficient lung expansion, or imperfect spinal formation, stooping shoulders, weak muscular development, insufficient circulation,—all of which can be greatly modified by physical training.

Many athletes who strive to excel in one or two branches of athletics, injure rather than benefit their constitutions. Excellence in any game demands a specialization of force and skill that often proves detrimental to general health. Witness the many hypertrophied hearts found among athletes. The best exercise is evidently that which puts the most muscles into action; and if the exercise also demands some degree of mental training, it will be all the more valuable. General exercise in a gymnasium is of course excellent; running and walking have also their advantages, when practised with moderation. But when followed to excess, as is often the case, they become quite harmful, as any one knows who has seen athletes faint from over-exertion on the running track. Rowing is limited to a certain season of the year, and like pugilism demands certain degrees of power and temperament.

Fencing can be indulged in by all. Application and skill equalize the chances between the short and the tall, the weak and the strong. The consciousness of improvement in the art lends it a fascination, which is increased by the pleasure of competition with other fencers. Those who learn the art become its devotees. They soon find that there is always something to learn, and that, as in chess, there are always new combinations of known movements to invent or to oppose.

The actual results obtained from fencing in the case of people in need of exercise, as well as of those of ordinary good health, have been very thoroughly studied. The muscular measurements taken periodically at the Military School of Joinville-le-Pont show tremendous gradual improvement in the condition of the fencing-students; and fencing-teachers

have so often witnessed in their pupils such incredible improvement in general health, vigor, and stature, that the efficiency of fencing as an exercise is now universally acknowledged. My most enthusiastic pupils have frequently been physicians.

Fencing possesses many rare advantages ; it has the power of exercising every particle of the human machinery. The legs, arms, hands, muscles, and respiratory organs, — all are worked in harmony ; each member seems to be the principal agent. The legs adjust the equilibrium of the body, always prepared for the retreat or the advance ; the eyes watch every movement ; the hand grasps the sword and directs its movements according to the will, assisted by the sense of touch ; and lastly, the mind, which is the principal factor, seems at the opportune moment to prompt an attack or a retreat or the execution of some strategical movement that may terminate by turning threatening defeat into victory. Men whose daily occupations are of a sedentary nature are necessarily in want of exercise. They grow old prematurely on account of a forced attitude of the body during the day, which is anything but natural, impedes respiration, and exposes the lungs to serious affections.

If the exercise of fencing produces such beneficial effects on the young man and prevents him from committing excesses that are not compatible with physical well-being, it works similar results with adults.

Fencing does not naturally prolong life, but it can be instrumental in relieving old age of its gouty dotage and corpulent sterility. ' It is a union of extremely delicate sentiments with courage, audacity, and vigorous mental activity. Mind and body are both immeasurably benefited by the practice of fencing.'

A society for the encouragement of fencing was formed in France for the purpose of extending the knowledge of that noble art among the schools, colleges, and private institutions, and to induce fencing-masters and others to create interest in fencing either by writing on that subject or by other means.

The adherents of this society were easily recruited. Everybody seemed to be endowed with a desire to help the society in its laudable scheme. The society now represents a force of about four hundred strong. Since its foundation, in 1852, it has done wonders, and perhaps we will soon see other countries following this good example. In America, this splendid sport has been received with favor, and if attention is paid to the selection of capable instructors, we will rank foremost in the development of the art.

Instruction. — Instruction in fencing should teach the pupil to direct his sword in attack and defence. It proceeds from the simple to the complex, and lastly to the assault. The instructor must adapt his lesson to the temperament, character, constitution, and intelligence of the pupil, with whom he must identify himself, and follow, step by step, the development, which he can expect only in such proportion as exercise and temperament allow. Nature has not endowed all men with the same qualities. Some have an unlimited vivacity which must be regulated; others, an indolence which must be aroused; others, an understanding more or less slow. The instructor must unceasingly correct the wrong positions of the pupil, put himself within the reach of his comprehension, and quicken progressively the speed of his movements. He must instil precision and quickness, those indispensable qualities of the fencer. The pupil must be allowed to retain his individuality, and gradually be led to put into execution, with their greatest force, all the good elements of action that are characteristic of him. The instructor should repeatedly give a practical demonstration of the rudimentary principles, and see to it that they be strictly observed.

To become expert in the art of fencing, it is necessary to possess five essential faculties; namely, the judgment, the glance, the feel of the blade, quickness, and precision. Some are furnished by Nature, others are acquired. To possess the feel of the blade, one must accustom himself to holding it not too tightly, for a tight grasp renders the hand insensible to a

delicate touch, or pressure of the adversary's blade. When one possesses this faculty, the slightest movement of the opponent is easily detected; the glance reads in a flash his designs; the thought, equally prompt, compels judgment to decide immediately what advantage can be derived from his movements and where he can best be invaded; the hand responds with its execution, and rapidity secures the coveted "touch."

Quickness, perception, and judgment are gifts of Nature, but may be improved by practice. Rapidity and precision are acquired by incessant drill, and are the fruits of long experience. These qualities are essential to those who wish to become adept swordsmen. An excellent way to attain this perfection is to discuss the possibility of all thrusts; to learn and be familiar with all their advantages; to do nothing mechanically; to know why a movement is made, the advantages and dangers which might result from its use, and thus be able to make choice of those which are the most certain and most appropriate to the game of the opponent, — for in fencing all movements are dependent and related.

A pupil cannot be too often reminded of the necessity of resting the left foot flat on the floor all the time. Otherwise the anchorage is lost, the left leg is not rigid, and the body falling forward constrains the freedom of the fore-arm. The pupil who would early develop dexterity and directness of thrust, must rest with ease on his hips, and the muscles of his whole body must play with rapidity and harmony in order to produce a movement unconstrained and easy.

All the different thrusts must be executed slowly, and analyzed, in order to be well comprehended by the pupil. After the detailed drill, and the pupil has become more or less experienced, these analyzing movements should be executed with the maximum of rapidity.

The lesson does not admit of any neglect on the part of the instructor, in respect to any detail, however slight it may seem. He must constantly study his pupil, and be scrupulously attentive. Nevertheless he should not at first persistently rectify

minute errors which would but serve to paralyze the pupil's interest and advancement. He may, however, combine practice with a certain amount of theory.

The "Opposition" should be urged upon the pupil with all attacks or ripostes which he attempts. In demonstrating the different methods of parrying an attack, he should also point out the most reliable. Command the pupil to execute divers rapid attacks after each exercise with such direct thrusts and disengagements as can be effected from the line in which the blades are engaged on the recovery. After each exercise of composite parries, the instructor should execute with a rapidity proportionate to the pupil's strength the above simple thrusts for him to parry.

The instructor should occasionally give the lesson with his left hand in order to spare his pupil the disagreeable surprise which arises when meeting a left-handed adversary. After every recovery, menace the pupil with your point to oblige him to cover himself in good form, and to place himself and his blade in a correct attitude.

When instructing a person of short stature, teach him to advance the left foot sometimes toward the right before lunging. It is for them a precautionary measure. This preparatory movement can be employed to their especial advantage when their adversary is known to habitually retreat in order to avoid the attack. Make them practise false attacks, and in the midst of their false attack thrust in upon them and oblige them to parry and riposte.

If it is necessary to instruct the short man to advance, the instructor must also teach the taller pupil to keep his adversary at a distance by harassing or attacking him on his advance. Attack the pupil (in the lesson of assault) at unexpected moments to accustom him to such surprises, to violent attacks, and to any shock which may occur in the assault. Attack him on all preparatory movements of the body or blade, on his advance, on all feints executed rashly, on any absence of the blade, or when his feints are too wide. Accustom him to parry in every position. Create obstacles that he may be

trained to overcome them. He must not be disconcerted by the vigor displayed by an ignorant opponent, whose chance thrusts and wild energy will seem so different from the cautious blade of the instructor to which he is accustomed. He should not be taught the replacing, redoubling, or time thrusts until he is well advanced. There should be exchange of good will between the instructor and pupil.

The instructor should pay particular attention to the position of the body, as all pupils are inclined to start the body before the arm has been fully extended or before the point of the sword has reached the line in which the thrust can be effected, and which is open to the full extension of the arm that is to follow. The lesson thus given enables the pupil to attain great skill, and reflects all credit upon the instructor.

PART I.

PRELIMINARY DEFINITIONS.

THE foil is composed of two portions, — the Blade and the Handle, each subdivided into several parts. The blade, quadrangular in shape, is of steel, and for convenience of instruction and reference is divided into three imaginary portions of equal length, —

1. The Point, or “Feeble,” comprising the first third, from the tip, or button, downward toward the guard, and is the part by which the touch is made.

2. The Heel, or “Forte,” that portion extending from the hilt upward one third distance to the button, and is the part with which the parries are executed.

3. The Middle comprises the middle third of the blade, and is the part which touches the opponent’s weapon in the engagement.

That portion of the steel which passes from the guard through the grip to the pommel is called the Tongue.

The Handle proper is divided thus : —

1. The Guard between the blade and the hand is supposed to shield the latter.

2. The Grip, a piece of wood ordinarily wrapped with cord, through which the tongue passes.

3. The Pommel, a piece of brass or steel forming the extreme butt of the handle.

Different sizes of blades are marked by a stamped figure. Nos. 4 and 5 are most in use. A properly balanced foil should poise evenly at a point about one inch from the guard. The proper balance is obtained by regulating the weight of the pommel. Great importance attaches to the choice of a blade

and to the manner in which it is mounted. Fencing-masters for this reason generally prefer to mount their own weapons.

Manner of Holding the Foil.—The foil being placed in your hand, place your thumb upward on the convex side of the handle, nearly touching the guard; the fingers are together underneath.

The thumb and index finger largely monopolize the management of the foil, while the other fingers take part more emphatically at the moment of parrying. A tight grasp by all the fingers would render the articulations heavy, and the benumbed hand would lose its sensitiveness and delicacy of touch, which, as I have said, is such an essential quality in a good fencer.

Position of Attention.—Grasp the handle lightly according to the prescribed rules; place the feet at right angles with each other, the head erect, the right arm and foil extended downward on the right side, the button four inches from the floor, the left arm hanging down naturally, the body placed sideways in order to form a profile against your opponent. (See fig. 27.)

Position of On Guard.—1. Being in position “attention,” elevate the arm and foil, both in line and extended toward the adversary, the hand at the height of the eye. (See fig. 1.)

2. Lower the arm and foil till the button is at a distance of four inches from the floor.

3. Swing the foil down, and continue the point around to the left side of the body until the blade reaches a horizontal position in front of the thighs, the hand becoming reversed, nails downward; at the same time place the fingers of the left hand together along the blade, palm up, and nails touching the guard.

4. The foil and both hands, maintaining the same relative positions, are carried above the head, until the arms are



FIG. 1. FIRST MOVEMENT TO COME ON GUARD.

straight, keeping the blade horizontal and close to the body in its ascent.

5. Rebend your arms; let the left arm fall to a curved position behind the head and the hand slightly above the head; simultaneously bring the right hand down in the direction of the opponent and place it at the height of your right chest, the thumb upwards and the arm curved, the elbow well in and at a distance of eight inches from the body. The point of your sword must be in line with the adversary's eye. (See fig. 2.)

6. Keeping feet in their position at right angles, bend your legs, separating them at the knees, care being taken to preserve the poise of the body.

7. Shift the whole weight of your body on to the left leg; advance the right foot to a convenient distance and place it on the ground in a direct line from your left heel toward the opponent. (See fig. 3.) In this position, keep the weight of the body slightly more on the left leg, and the right knee in a perpendicular line above the right instep.

The Advance. — Being placed "On Guard," advance the right foot to a convenient distance, and let the left foot follow immediately after with same length of step, care being taken not to derange the position of the body nor that of the hand. Both steps are taken with the greatest rapidity, but the right foot always leads the left.

The Retreat. — Being placed "On Guard," step the left foot backward; and as near instantaneously as possible let the right foot follow, care being taken not to derange the position of the body nor that of the hand; the left foot must always step backward before the right.

The Calls. — Strike the floor sharply twice or once with the right foot, but do not derange the position of the body. This movement is executed in order to ascertain whether the equilibrium is preserved.

Extension of the Arm. — Develop your arm to its full extent without any jerky or rough movement of the body, especially of the shoulder. The arm, wrist, and hand form a straight line with the foil, at a height enabling you to look over it, the hand and foil being on a level with the shoulder. (See fig. 4.)

In order to resume the original position, bend the arm without a jerk, replace it in line with your right chest, the elbow at a distance of eight inches from the body and in line with it.

The Lunge. — The arm being in Extension as above, suddenly straighten out the left leg and simultaneously carry forward, to a convenient distance, the right foot and place it flat on the floor, the knee in a perpendicular line above the instep. In making this step forward, the right foot should not be raised more than one inch from the floor. Simultaneously as the body is going forward on this lunge, straighten and lower the left arm to a position four inches above the left leg. This movement forms a counter balance to the right hand's attitude. All these movements must be executed correctly and simultaneously in order to ensure a firm attitude. (See fig. 5.)

The return to "On Guard" is executed by bending the left leg briskly, and at the same time giving strong impulsion backward with the right leg; throw the left arm up and carry the weight of the body back on to the left leg; lastly and almost simultaneously replace the right foot in its original position and the weight of the body largely upon the left leg.

Recover Forward. — The action of recovering forward is the return to "Attention" from "On Guard."

1. Extend the right arm and foil forward, the hand in line with the eye; simultaneously lower the left hand to the left side.

2. Draw the foot that is in the rear up to the one which is in front, straightening the legs, and stand thus erect. (See fig. 1.)

Recover Backward.— 1. Same as for recovering forward.

2. Draw the foot that is in advance back to the one in rear, straightening the legs, and stand thus erect. (See fig. 1.)

The Salute.— 1. Having ended the movement of recovering backward or forward, carry the hand around to a position in front of the throat, with the blade vertical before the face, the hilt at the centre of the chin, knuckles turned outward. (See fig. 34.)

2. Lower the foil and extend the arm, nails down in tierce, the point of the blade four inches from the floor and the whole slightly to the right. (See fig. 35.)

The different Lines.— The different lines which exist in fencing constitute the spaces which the blade covers when “On Guard.” They number four, and are thus classified:—

1. The Sixte Line, otherwise named Tierce, Right, or Outside Line, that part of the body which is on the right side of the blade.

2. The Quarte Line, otherwise named Left, or Inside Line, that part of the body which is on the left side of the blade.

3. The High Line, or Prime, that part of the body above the hilt of the blade.

4. The Low Line, or Seconde, that part of the body under the hilt of the blade. (See fig. 6.)

Engagements are effected only in the Quarte and Sixte Lines, attacks only in the High and Low Lines.

In order to simplify the instruction I have classed them as follows:—

LINE OF “ENGAGEMENTS.”

Line of Quarte, left side of the blade.

Line of Sixte, right side of the blade.

LINE OF “ATTACKS.”

Above the blade, High Line.

Below the blade, Low Line.

Thus the body is divided into four parts, namely, —

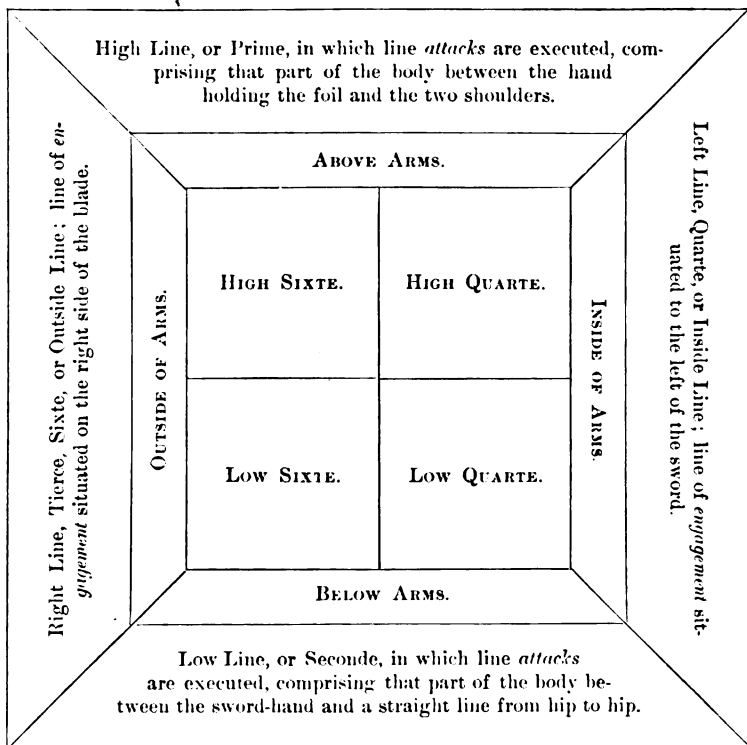
On the left side and above the blade, High Quarte.

On the left side and below the blade, Low Quarte.

On the right side and above the blade, High Sixte.

On the right side and below the blade, Low Sixte.

DIAGRAM.



NOTE. — In studying this diagram consult also Fig. 6.

Parries. — The Parry is the action of diverting the adverse blade which threatens you. This may be done, 1. By a sharp blow. 2. By a simple press. In the first instance it is called a parry, in the second an “opposition.”

Demonstration of the Parry. — Strike the blade sharply as it approaches the body. This movement has the effect of



FIG. 2. FIFTH MOVEMENT TO COME ON GUARD.

throwing it out of line of its mark, and must be executed with the fingers only. The hand retaining its position must not be allowed to accompany the adverse blade.

Demonstration of the Opposition. — Cause the threatening blade, without concussion, to deviate from its course by simply moving the wrist outward. This must be executed by opposing the Forte of your own blade against the Feeble of the adversary's.

Demonstration of the Counters. — The Counter is a circular parry, intended to seek the adverse blade in whatever quarter it may threaten you, and to direct it to the opposite quarter, or line. In a counter the point of your foil describes a small but complete circle while your hand remains stationary.

Names of the Parries. — There are eight parries, named thus : —

1. Prime; 2. Seconde; 3. Tierce; 4. Quarte; 5. Quinte;
6. Sixte; 7. Septime (or Half-circle); 8. Octave.

Prime and Quarte are employed to protect High Quarte.

Sixte and Tierce are employed to protect High Sixte.

Quinte and Septime are employed to protect Low Quarte.

Seconde and Octave are employed to protect Low Sixte.

Execution of Prime. — Your adversary having made a thrust in High Quarte, carry his blade to your left thus: Reverse the position of the hand, the thumb downward, by bending the elbow, raising the forearm to horizontal position close to the forehead, the wrist slightly above the left eye, and the point of your sword threatening your opponent in the Low Line. (See fig. 7.)

Counter of Prime. — Being in Prime position, as above, and wishing to parry a thrust in High Sixte by a Counter of Prime, elevate the point of your sword, and describe a circle with it by passing your point to the right over your opponent's blade; having thus enveloped his threatening weapon,

sweep it to the left out of range of its mark as you return to the original position of Prime. (See fig. 7.)

Execution of Seconde. — Your adversary having made a thrust in Low Sixte, lower your hand and point a little by a half-circular movement slightly from left to right, carrying the opponent's blade aside; at the finish your blade, wrist, and forearm form a straight horizontal line, nails downward, and the point threatening the adversary in the Low Line. (See fig. 8.)

Counter of Seconde. — Being in the Seconde position, as above, and wishing to parry a thrust in Low Quarte by a Counter of Seconde; elevate the point and describe a circle with it, by passing to the left over your adversary's blade and downward, returning to the original position of Seconde. (See fig. 8.)

Execution of Tierce. — Your adversary having made a thrust in High Sixte, turn your nails downward and carry your hand slightly toward the right, until your Forte encounters the adversary's Feeble and bears it out of line of its mark, the point of your sword remaining opposite your adversary's eye and at the same elevation. The articulations of the wrist and forearm are quite pronounced in this parry. (See fig. 9.)

Counter of Tierce. — Being in the Tierce position, as above, and wishing to parry a thrust in High Quarte by a Counter of Tierce, lower your point and describe a circle with it by passing to the left under your adversary's blade and pressing it to the right out of line of its mark, thus returning to the original position of Tierce. (See fig. 9.)

Execution of Quarte. — Your adversary having made a thrust in High Quarte, carry your hand to the left until your Forte encounters his Feeble and bears it out of line of its mark, the thumb slightly inclined to the right, your point re-

maintaining opposite your opponent's left eye and at the same elevation. The articulations of the wrist and forearm are rather pronounced in this parry, as in Tierce. (See fig. 10.)

Counter of Quarte. — Being in the Quarte position, as above, and wishing to parry an attack made in High Sixte by a Counter of Quarte, lower the point of your sword and describe a circle with it by passing to the right under your adversary's blade, and pressing it to the left as you return to the original position of Quarte. (See fig. 10.)

Execution of Quinte. — Your adversary having made a thrust in Low Quarte, turn your wrist and nails downward; your blade thus forms a cross with your adversary's and drives it downward out of line of its mark. When executing this parry, the forearm, wrist, and foil must be placed in a horizontal position, with the point directed slightly to the adversary's right side. This is the only parry which leaves your point out of line with the opponent's body. (See fig. 11.)

Counter of Quinte. — Being in the Quinte position, as above, and wishing to parry a thrust made in Low Sixte by a Counter of Quinte, lower the point of your sword, describe a circle with it by passing under your adversary's blade and driving it to the left, thus returning to the original position of Quinte.

Execution of Sixte. — Your adversary having made an attack in High Sixte, carry your hand toward the right, forcing his point out of line of its mark, the thumb upward, keeping the point of your sword opposite your adversary's eye and at the same elevation. The movement of the wrist and forearm are quite pronounced in this parry. (See fig. 12.)

Counter of Sixte. — Being in the Sixte position, as above, and wishing to parry an attack in High Quarte by a Counter of Sixte, lower the point of your sword, and describe a circle with it by passing under your adversary's blade, and carrying

it to the right side out of the range of your body as you return to the original position of Sixte. (See fig. 12.)

Execution of Septime. — Your adversary having made an attack in Low Quarte, lower the point of your sword by a half-circular movement, and place it under his wrist; turn your thumb a little toward the right, and carry your hand a little to the left, keeping it always at the same elevation, until your Forte encounters the adversary's Feeble and bears his point out of line of its mark. (See fig. 13.)

Counter of Septime. — Being in Septime position, as above, and wishing to parry an attack in Low Sixte by a Counter of Septime, elevate the point of your sword and describe a circle with it, by passing to the right over your adversary's blade, downward, and return, carrying his point to the left out of line of its mark as you return to the original position of Septime. (See fig. 13.)

Execution of Octave. — Your adversary having made a thrust in Low Sixte, lower the point of your sword by a half circle movement and place it under his wrist, the thumb slightly turned toward the right; carry the hand a little to the right, keeping it always at the same elevation, until your Forte encounters the adversary's Feeble and bears it out of line of its mark. (See fig. 14.)

Counter of Octave. — Being in Octave position, as above, and wishing to parry an attack in Low Quarte, elevate the point of your sword and describe a circle with it by passing to the left over your adversary's blade, downward, and *to the right*, carrying his point out of line of your body as you return to the original position of Octave. (See fig. 14.)

Observation: — The classification and application of each parry are not absolute, but are simply intended to facilitate the instruction. The parries may be applied in other places than those specified. Therefore, when the pupil has mastered the

mechanism of each, as laid down in the foregoing lessons, he should be taught to apply them in any other place or time demanding "special legislation" or appropriation.

The Fingering. — The fingering consists in shifting the point of your sword, under the action of the fingers, especially the thumb and first two fingers. This finger movement serves especially in making the feints, and directing your point in the attack.

Fingering Exercise. — Engagement of Quarte: Displace the point of your sword and incline it to the right, by relaxing the grip of the last fingers, but without changing the position of the hand; replace it by the action of the fingers only, striking your adversary's blade sharply; his blade is then displaced to his right (in order to effect this, he has also loosened his grip), while your blade rests in direct line with his chest; his blade then returns to position and strikes your blade, and so on alternately. This exercise is continued, according to agreement, till one withdraws his blade in order to vary the parry. It can be adapted equally well to the parries of Tierce, Sixte, Septime, and Octave. By this practice the pupil soon acquires delicacy of touch and accuracy.

The Engagement. — The Engagement is the action of joining blades in the opposite line to which they were previously situated, and is taken to cover one's self. To effect the engagement, lower your point and pass it underneath your opponent's blade by the action of the fingers and as near as possible to it, and then cover yourself. Your point must be in line with your opponent's eye and at the same elevation. (See fig. 28.)

PART II.

FIRST LESSON — FIRST DIVISION.

THE ATTACK.

THE attack is the action of making a thrust at your adversary. It may be either simple and direct, simple and indirect, or complex; accompanied by a lunge, or not; preceded by an Advance or Retreat, by a Beat, Press, Glide, Traverse, etc., by a single or double engagement, at all times to be effected with the greatest rapidity.

SIMPLE ATTACKS.

Definition of Direct Thrust. — The direct thrust can be executed in the line of engagement when, —

1. Your adversary is unprotected by reason of the position of his hand.

2. When the point of your adversary's sword is not in line.

The proper "Opposition" of the hand must always be observed.

DIRECT THRUST.

1. Engage the blade in 'Quarte.
2. Extend your arm.
3. Lunge.
4. On Guard.

- Engage the blade in Sixte.
- Extend your arm.
- Lunge.
- On Guard.

WITHOUT ANALYZING.

Lunge Direct.

On Guard.

Definition of Disengagement. — The disengagement is an attack effected in the line opposite to that of the engagement.



FIG. 3. ON GUARD.

Pass your point rapidly under the forearm of your adversary by the aid of the fingers and wrist only; at the same time extend your arm and immediately lunge,—care being taken to do so with the hand in opposition. This attack may be employed when the adversary carries his hand too far over, in an exaggerated opposition.

DISENGAGEMENT.

- | | |
|----------------------------------|--------------------------------|
| 1 Engage the blade in Quarte. | Engage the blade in Sixte |
| 2 Disengage and extend your arm. | Disengage and extend your arm. |
| 3 Lunge. | Lunge. |
| 4 On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|------------|-----------|
| Disengage. | On Guard. |
|------------|-----------|

Definition of Cut-Over. — The Cut-Over is a disengagement effected by passing your blade *over* your adversary's point, and lowering it in the line opposite engagement. Thus, elevate your point and pass it over that of your adversary's, which movement must be executed with the fingers only (see fig. 15), the hand remaining in its position; lower your point, in the exposed quarter, extend your arm rapidly, and lunge with the hand in opposition. This attack is provoked when the adversary presses your blade too hard or when his point is too low and out of line.

CUT-OVER.

- | | |
|----------------------------------|-------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Cut-Over and extend your arm. | Cut-Over and extend your arm. |
| 3 Lunge. | Lunge. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING

- | | |
|-----------|-----------|
| Cut-Over. | On Guard. |
|-----------|-----------|

The Riposte. — The Riposte is an attack which follows a successful parry either immediately, or after a certain delay, determined by the position and movements of the adversary.

1. The Riposte is simple, direct, and “*tac-au-tac*,” when it

is executed without any delay whatever after the parry, in the same line in which the adverse blade was encountered. This riposte is always made on quitting the adverse blade after having whipped it out of line by a parry, without lunging, but upon the lunge of the adversary and simultaneous with the touch of his right foot upon the ground. It is the most rapid of all the ripostes. (See fig. 16.)

2. The Riposte is simple, direct, in opposition, and strategical when it is executed (with or without a lunge) in the line in which one has encountered the adverse blade after being sure of one's safety. This riposte is made after an opposition parry upon an adversary whose blade hugs close to your own and renders the riposte "tac-au-tac" impossible, since you fear a Replacing. In this riposte it is necessary to conserve well the opposition of heel to point. It may happen also that the position of the adversary will force you to wait until he assumes guard before you riposte, which would necessitate a lunge.

3. The Riposte is simple, indirect, and strategical when it is executed (with or without a lunge) in the line opposite to that in which the adverse blade has been encountered (after being assured of it) or from the High into the Low Lines, or *vice versa*. This riposte may be made after the sharp stroke parry, if the adversary in seeking to save himself from a direct riposte comes briskly to the parry. If he does not, it is necessary to hold the adverse blade, and (standing still) neither disengage nor cut-over except upon his Press or by lunging upon his assumption of guard.

The Riposte in Low Line by a Bind is made only after an opposition and immediately upon the contact of the blades.

4. The Riposte is composite and strategical when it is executed in two movements (with or without lunge).

From these different classes of ripostes are to be chosen those most appropriate to the peculiarities of the adversary, observing whether he lunges with or without Opposition, whether he attempts Replacing or Redoubling or not, whether he recovers rapidly or slowly, whether he attempts to parry on the recovery or not.

SIMPLE PARRIES FOR SIMPLE ATTACKS, AND DIRECT RIPOSTE.

DIRECT THRUST.

- | | |
|--------------------------------|-----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my Direct Thrust.</i> | <i>On my Direct Thrust.</i> |
| 3. Oppose (or Parry) Quarte. | Oppose (or Parry) Sixte. |
| 4. Riposte Direct. | Riposte Direct. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|-----------------|---------------|
| Oppose Quarte. | Oppose Sixte. |
| Riposte Direct. | On Guard. |

Command.

Parry the Nos. 2 above by Counter, Riposte as above.

DISENGAGEMENT.

- | | |
|--------------------------------|-----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my Disengagement.</i> | <i>On my Disengagement.</i> |
| 3. Oppose (or Parry) Sixte. | Oppose (or Parry) Quarte. |
| 4. Riposte Direct. | Riposte Direct. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|-----------------|----------------|
| Oppose Sixte. | Oppose Quarte. |
| Riposte Direct. | On Guard. |

Command.

Parry the Nos. 2 above by Counter, Riposte as above.

CUT-OVER.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my Cut-Over.</i> | <i>On my Cut-Over.</i> |
| 3. Oppose (or Parry) Sixte. | Oppose (or Parry) Quarte. |
| 4. Riposte Direct. | Riposte Direct. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|-----------------|----------------|
| Oppose Sixte. | Oppose Quarte. |
| Riposte Direct. | On Guard. |

Command.

Parry the Nos. 2 above by Counter, Riposte as above.

The Feint. — The Feint is the action of making a false thrust, and must be so executed as to be taken for a real one. This move obliges your adversary to parry; therefore hold your point in readiness to deceive him either by making another feint or by executing a thrust in another line. The feint is the exact reproduction of the real thrust, unaccompanied by a lunge.

SECOND DIVISION.

ATTACKS COMPOSED OF TWO MOVEMENTS.

ONE-TWO.

- | | |
|--|------------------------------------|
| 1. Engage the blade in <i>Quarte</i> . | Engage the blade in <i>Sixte</i> . |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Sixte</i> . | <i>I oppose Quarte</i> . |
| 4. Disengage, lunge. | Disengage, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|----------|-----------|
| One-Two. | On Guard. |
|----------|-----------|

DOUBLE.

- | | |
|--|------------------------------------|
| 1. Engage the blade in <i>Quarte</i> . | Engage the blade in <i>Sixte</i> . |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Counter of Quarte</i> . | <i>I oppose Counter of Sixte</i> . |
| 4. Deceive, lunge. | Deceive, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|---------|-----------|
| Double. | On Guard. |
|---------|-----------|

CUT-OVER AND DISENGAGE.

- | | |
|--|------------------------------------|
| 1. Engage the blade in <i>Quarte</i> . | Engage the blade in <i>Sixte</i> . |
| 2. Feint Cut-Over. | Feint Cut-Over. |
| 3. <i>I oppose Sixte</i> . | <i>I oppose Quarte</i> . |
| 4. Disengage, lunge. | Disengage, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|-------------------------|-----------|
| Cut-Over and Disengage. | On Guard. |
|-------------------------|-----------|



FIG. 4. EXTENSION.

CUT-OVER AND DECEIVE.

- | | |
|---------------------------------------|-----------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Feint Cut-Over. | Feint Cut-Over. |
| 3. <i>I oppose Counter of Quarte.</i> | <i>I oppose Counter of Sixte.</i> |
| 4. Deceive, lunge. | Deceive, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Cut-Over and Deceive. On Guard.

PARRIES COMPOSED OF TWO MOVEMENTS, AND
DIRECT RIPOSTES.

ONE-TWO.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose (or Parry) Sixte. | Oppose (or Parry) Quarte. |
| 4. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Sixte and Quarte. Oppose Quarte and Sixte.
Riposte Direct. On Guard.

Command.

Parry the Nos. 2 above by one Opposition, Nos. 4 by Counter, and Riposte as above.

DOUBLE.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose (or Parry) Counter of Quarte. | Oppose (or Parry) Counter of Sixte. |
| 4. <i>I deceive and lunge.</i> | <i>I deceive and lunge.</i> |
| 5. Oppose (or Parry) Sixte. | Oppose (or Parry) Quarte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Counter of Quarte and Sixte. Oppose Counter of Sixte and Quarte.
Riposte Direct. On Guard.

Command.

Parry the Nos. 2 and 4 above by Counters, Riposte as above.

CUT-OVER AND DISENGAGE.

- | | |
|------------------------------------|---------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Cut-Over.</i> | <i>On my feint of Cut-Over.</i> |
| 3. Oppose (or Parry) Sixte. | Oppose (or Parry) Quarte. |
| 4. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 5. Oppose (or Parry) Quarte. | Oppose (or Parry) Sixte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--------------------------|--------------------------|
| Oppose Sixte and Quarte. | Oppose Quarte and Sixte. |
| Riposte Direct. | On Guard. |

Command.

Parry the Nos. 2 above by Opposition, Nos. 4 by Counter, Riposte as above.

CUT-OVER AND DECEIVE.

- | | |
|---|-------------------------------------|
| 1 Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Cut-Over.</i> | <i>On my feint of Cut-Over.</i> |
| 3. Oppose (or Parry) Counter of Quarte. | Oppose (or Parry) Counter of Sixte. |
| 4. <i>I deceive and lunge.</i> | <i>I deceive and lunge.</i> |
| 5. Oppose (or Parry *) Sixte. | Oppose (or Parry) Quarte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|-------------------------------------|-------------------------------------|
| Oppose Counter of Quarte and Sixte. | Oppose Counter of Sixte and Quarte. |
| Riposte Direct. | On Guard. |

Command.

Parry the Nos. 2 and 4 above by Counters, Riposte as above.

* *Observation* : Hereafter at this point in the lesson I will only employ the word "oppose," but the fencer should understand that the words "or Parry" may follow it always, and he should employ both styles of defence.

NOTE. — In all these lessons the instructor is supposed to be speaking, and his own movements are distinguished from the pupil's by the use of italics.

THIRD DIVISION.

ATTACKS COMPOSED OF THREE MOVEMENTS.

ONE-TWO-THREE.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Feint 2d Disengagement. | Feint 2d Disengagement. |
| 5. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 6. Disengage, lunge. | Disengage, lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

One-Two-Three.

On Guard.

ONE-TWO, AND DECEIVE.

- | | |
|--------------------------------------|------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Feint 2d Disengagement. | Feint 2d Disengagement. |
| 5. <i>I oppose Counter of Sixte.</i> | <i>I oppose Counter of Quarte.</i> |
| 6. Deceive, lunge. | Deceive, lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

One-Two and Deceive.

On Guard.

DOUBLE AND DISENGAGE.

- | | |
|---------------------------------------|-----------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Counter of Quarte.</i> | <i>I oppose Counter of Sixte.</i> |
| 4. Deceive. | Deceive. |
| 5. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 6. Disengage, lunge. | Disengage, lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Double and Disengage.

On Guard.

CUT-OVER AND ONE-TWO.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Feint Cut-Over. | Feint Cut-Over. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |

- | | |
|----------------------------|------------------------|
| 4. Feint Disengagement. | Feint Disengagement. |
| 5. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 6. Disengage, lunge. | Disengage, lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Cut-Over and One-Two.

On Guard.

PARRIES COMPOSED OF THREE MOVEMENTS, AND DIRECT RIPOSTES.

ONE-TWO-THREE.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I feint 2d Disengagement.</i> | <i>I feint 2d Disengagement.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 7. Oppose Sixte. | Oppose Quarte. |
| 8. Riposte Direct. | Riposte Direct. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Sixte, Quarte, and Sixte. Oppose Quarte, Sixte, and Quarte.
Riposte Direct. On Guard.

Command.

Parry the Nos. 2 and 4 above by Oppositions, Nos. 6 by Counter, Riposte as above.

ONE-TWO, AND DECEIVE.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I feint 2d Disengagement.</i> | <i>I feint 2d Disengagement.</i> |
| 5. Oppose Counter of Sixte. | Oppose Counter of Quarte. |
| 6. <i>I deceive and lunge.</i> | <i>I deceive and lunge.</i> |
| 7. Oppose Quarte. | Oppose Sixte. |
| 8. Riposte Direct. | Riposte Direct. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Sixte, Counter of Sixte, Oppose Quarte. Counter of Quarte,
and Quarte. and Sixte.
Riposte Direct. On Guard.

Command.

Parry the Nos. 2 above by Opposition, Nos. 4 and 6 by Counters, Riposte as above.

DOUBLE AND DISENGAGE.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Counter of Quarte. | Oppose Counter of Sixte. |
| 4. <i>I deceive.</i> | <i>I deceive.</i> |
| 5. Oppose Sixte. | Oppose Quarte. |
| 6. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 7. Oppose Quarte. | Oppose Sixte. |
| 8. Riposte Direct. | Riposte Direct. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|---|--|
| Oppose Counter of Quarte, Sixte, and Quarte. | Oppose Counter of Sixte, Quarte, and Sixte. |
| Riposte Direct. | On Guard. |

Command.

Parry the Nos. 2 above by Counter, Nos. 4 by Opposition, Nos. 6 by Counter, Riposte as above.

CUT-OVER AND ONE-TWO.

- | | |
|-------------------------------------|----------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Cut-Over.</i> | <i>On my feint of Cut-Over.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I feint 2d Disengagement.</i> | <i>I feint 2d Disengagement.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 7. Oppose Sixte. | Oppose Quarte. |
| 8. Riposte Direct. | Riposte Direct. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|----------------------------------|-----------------------------------|
| Oppose Sixte, Quarte, and Sixte. | Oppose Quarte, Sixte, and Quarte. |
| Riposte Direct. | On Guard. |

Command.

Parry the Nos. 2 and 4 above by Oppositions, Nos. 6 by Counter, Riposte as above.

FOURTH DIVISION.

ATTACKS COMPOSED OF FOUR MOVEMENTS.

ONE-TWO-THREE-FOUR.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Feint 2d Disengagement. | Feint 2d Disengagement. |
| 5. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 6. Feint 3d Disengagement. | Feint 3d Disengagement. |
| 7. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 8. Disengage, lunge. | Disengage, lunge. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

One-Two-Three-Four.

On Guard.

ONE-TWO-THREE, AND DECEIVE.

- | | |
|--------------------------------------|-----------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Feint 2d Disengagement. | Feint 2d Disengagement. |
| 5. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 6. Feint 3d Disengagement. | Feint 3d Disengagement. |
| 7. <i>I oppose Counter of Quarte</i> | <i>I oppose Counter of Sixte.</i> |
| 8. Deceive, lunge. | Deceive, lunge. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

One-Two-Three, and Deceive.

On Guard.

ONE-TWO, DECEIVE, AND DISENGAGE.

- | | |
|--------------------------------------|------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Feint 2d Disengagement. | Feint 2d Disengagement. |
| 5. <i>I oppose Counter of Sixte.</i> | <i>I oppose Counter of Quarte.</i> |
| 6. Deceive. | Deceive. |
| 7. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 8. Disengage, lunge. | Disengage, lunge. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

One-Two, Deceive, and Disengage.

On Guard.



FIG. 5. THE LUNGE.

DOUBLE AND ONE-TWO.

- | | |
|---------------------------------------|-----------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Counter of Quarte.</i> | <i>I oppose Counter of Sixte.</i> |
| 4. Deceive. | Deceive. |
| 5. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 6. Feint 2d Disengagement. | Feint 2d Disengagement. |
| 7. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 8. Disengage, lunge. | Disengage, lunge. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

Double and One-Two.

On Guard.

DOUBLE IN BOTH LINES.

- | | |
|---------------------------------------|------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Counter of Quarte.</i> | <i>I oppose Counter of Sixte.</i> |
| 4. Deceive. | Deceive. |
| 5. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 6. Feint 2d Disengagement. | Feint 2d Disengagement. |
| 7. <i>I oppose Counter of Sixte.</i> | <i>I oppose Counter of Quarte.</i> |
| 8. Deceive, lunge. | Deceive, lunge. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

Double in both Lines.

On Guard.

PARRIES COMPOSED OF FOUR MOVEMENTS, AND
DIRECT RIPOSTES.

ONE-TWO-THREE-FOUR.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I feint 2d Disengagement.</i> | <i>I feint 2d Disengagement.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. <i>I feint 3d Disengagement.</i> | <i>I feint 3d Disengagement.</i> |
| 7. Oppose Sixte. | Oppose Quarte. |
| 8. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 9. Oppose Quarte. | Oppose Sixte. |
| 10. Riposte Direct. | Riposte Direct. |
| 11. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Sixte, Quarte, Sixte, Oppose Quarte, Sixte, Quarte,
and Quarte. and Sixte.

Riposte Direct. On Guard.

Command.

Parry the Nos. 2, 4, and 6 above by Oppositions, Nos. 8 by Counter, Riposte as above.

ONE-TWO-THREE, AND DECEIVE.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I feint 2d Disengagement.</i> | <i>I feint 2d Disengagement.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. <i>I feint 3d Disengagement.</i> | <i>I feint 3d Disengagement.</i> |
| 7. Oppose Counter of Quarte. | Oppose Counter of Sixte. |
| 8. <i>I deceive and lunge.</i> | <i>I deceive and lunge.</i> |
| 9. Oppose Sixte. | Oppose Quarte. |
| 10. Riposte direct. | Riposte direct. |
| 11. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Sixte, Quarte, Counter Oppose Quarte, Sixte, Counter
of Quarte, and Sixte. of Sixte, and Quarte.

Riposte Direct. On Guard.

Command.

Parry the Nos. 2 and 4 by Oppositions, Nos. 6 and 8 by Counters, Riposte as above.

ONE-TWO, DECEIVE, AND DISENGAGE.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I feint 2d Disengagement.</i> | <i>I feint 2d Disengagement.</i> |
| 5. Oppose Counter of Sixte. | Oppose Counter of Quarte. |
| 6. <i>I deceive.</i> | <i>I deceive.</i> |
| 7. Oppose Quarte. | Oppose Sixte. |
| 8. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 9. Oppose Sixte. | Oppose Quarte. |
| 10. Riposte Direct. | Riposte Direct. |
| 11. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Sixte, Counter of Sixte, Oppose Quarte, Counter of Quarte,
 Quarte, and Sixte. Sixte, and Quarte.

Riposte Direct. On Guard.

Command.

Parry the Nos. 2 above by Opposition, Nos. 4 by Counter, Nos. 6 by Opposition, Nos. 8 by Counter, Riposte as above.

DOUBLE AND ONE-TWO.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Counter of Quarte. | Oppose Counter of Sixte. |
| 4. <i>I deceive.</i> | <i>I deceive.</i> |
| 5. Oppose Sixte. | Oppose Quarte. |
| 6. <i>I feint 2d Disengagement.</i> | <i>I feint 2d Disengagement.</i> |
| 7. Oppose Quarte. | Oppose Sixte. |
| 8. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 9. Oppose Sixte. | Oppose Quarte. |
| 10. Riposte Direct. | Riposte Direct. |
| 11. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Counter of Quarte, Sixte, Oppose Counter of Sixte, Quarte,
 Quarte, and Sixte. Sixte, and Quarte.

Riposte Direct. On Guard.

Command.

Parry the Nos. 2 above by Counter, Nos. 4 and 6 by Opposition, Nos. 8 by Counters, Riposte as above.

DOUBLE IN BOTH LINES.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Counter of Quarte. | Oppose Counter of Sixte. |
| 4. <i>I deceive.</i> | <i>I deceive.</i> |
| 5. Oppose Sixte. | Oppose Quarte. |
| 6. <i>I feint 2d Disengagement.</i> | <i>I feint 2d Disengagement.</i> |
| 7. Oppose Counter of Sixte. | Oppose Counter of Quarte. |
| 8. <i>I deceive and lunge.</i> | <i>I deceive and lunge.</i> |
| 9. Oppose Quarte. | Oppose Sixte. |
| 10. Riposte Direct. | Riposte Direct. |
| 11. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|---|---|
| Oppose Counter of Quarte, Sixte, Counter of Sixte, and Quarte. | Oppose Counter of Sixte, Quarte, Counter of Quarte, and Sixte. |
| Riposte Direct. On Guard. | |

Command.

Parry the Nos. 2 above by Counter, Nos. 4 by Opposition, Nos. 6 and 8 by Counters, Riposte as above.

SECOND LESSON — FIRST DIVISION.

THE BEAT.

The Beat is a sharp stroke, with more or less force, by the point of your blade against the point of the adverse blade, in order to break his guard and open a way for an attack. The Beat should be made by the fingers and thumb only, — a quick sharp movement.

SIMPLE ATTACKS PRECEDED BY A BEAT.

DIRECT THRUST.

| | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Beat and extend your arm. | Beat and extend your arm. |
| 3. Lunge. | Lunge. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|------------------------|-----------|
| Beat and Lunge direct. | On Guard. |
|------------------------|-----------|

DISENGAGEMENT.

| | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Beat and disengage. | Beat and disengage. |
| 3. Lunge. | Lunge. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|---------------------|-----------|
| Beat and Disengage. | On Guard. |
|---------------------|-----------|



FIG. 6. LINES OF THE PARRIES AND ATTACKS.

CUT-OVER.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Beat and Cut-Over. | Beat and Cut-Over. |
| 3. Lunge. | Lunge. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--------------------|-----------|
| Beat and Cut-Over. | On Guard. |
|--------------------|-----------|

Observation : — In the Beat preceding the Cut-Over, the point of your blade should execute a retreating stroke toward your face preparatory to the Cut-Over.

ATTACKS COMPOSED OF TWO MOVEMENTS PRECEDED BY A BEAT.

ONE-TWO.

- | | |
|----------------------------------|-------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Beat and feint Disengagement. | Beat and feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Disengage, lunge. | Disengage, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|----------------|-----------|
| Beat, One-Two. | On Guard. |
|----------------|-----------|

DOUBLE.

- | | |
|---------------------------------------|-----------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Beat and feint Disengagement. | Beat and feint Disengagement. |
| 3. <i>I oppose Counter of Quarte.</i> | <i>I oppose Counter of Sixte.</i> |
| 4. Deceive, lunge. | Deceive, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|------------------|-----------|
| Beat and Double. | On Guard. |
|------------------|-----------|

CUT-OVER AND DISENGAGE.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Beat and feint Cut-Over. | Beat and feint Cut-Over. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Disengage, lunge. | Disengage, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--------------------------------|-----------|
| Beat, Cut-Over, and Disengage. | On Guard. |
|--------------------------------|-----------|

ATTACKS COMPOSED OF THREE MOVEMENTS PRECEDED BY A BEAT.

ONE-TWO-THREE.

- | | |
|----------------------------------|-------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Beat and feint Disengagement. | Beat and feint Disengagement. |
| 3. <i>I oppose Sirte.</i> | <i>I oppose Quarte.</i> |
| 4. Feint 2d Disengagement. | Feint 2d Disengagement. |
| 3. <i>I oppose Quarte.</i> | <i>I oppose Sirte.</i> |
| 6. Disengage, lunge. | Disengage, lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Beat, One-Two-Three.

On Guard.

ONE-TWO, AND DECEIVE.

- | | |
|--------------------------------------|------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Beat and feint Disengagement. | Beat and feint Disengagement. |
| 3. <i>I oppose Sirte.</i> | <i>I oppose Quarte.</i> |
| 4. Feint 2d Disengagement. | Feint 2d Disengagement. |
| 5. <i>I oppose Counter of Sirte.</i> | <i>I oppose Counter of Quarte.</i> |
| 6. Deceive, lunge. | Deceive, lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Beat, One-Two, and Deceive.

On Guard.

DOUBLE AND DISENGAGE.

- | | |
|---------------------------------------|-----------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Beat and feint Disengagement. | Beat and feint Disengagement. |
| 3. <i>I oppose Counter of Quarte.</i> | <i>I oppose Counter of Sirte.</i> |
| 4. Deceive. | Deceive. |
| 5. <i>I oppose Sirte.</i> | <i>I oppose Quarte.</i> |
| 6. Disengage, lunge. | Disengage, lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Beat, Double, and Disengage.

On Guard.

Observation:— Each of the above exercises must be repeated, substituting a Press, and Traverse, each in turn, in place of Beat.

The Press. — The Press is a sharp pressure, with more or less force, of your point against the adversary's point, in order to break his guard and make an opening for your attack.

The Traverse. — The Traverse consists in making a prolonged and sharp pressure, a sort of scraping blow, on the adverse blade, and must be effected by sliding down toward his hilt. This move shakes your adversary's guard and makes an opening for your Thrust.

SECOND DIVISION.

The Glide. — The Glide is the action of gliding along the adverse blade, keeping it in opposition, and is in reality a feint of direct thrust. Glide along your adversary's blade slyly and without giving an alarm.

SIMPLE ATTACKS PRECEDED BY A GLIDE.

DIRECT THRUST.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Glide. | Glide. |
| 3. Lunge Direct. | Lunge Direct. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|-------------------------|-----------|
| Glide and Lunge Direct. | On Guard. |
|-------------------------|-----------|

DISENGAGEMENT.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Glide. | Glide. |
| 3. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 4. Disengage, lunge. | Disengage, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|----------------------|-----------|
| Glide and Disengage. | On Guard. |
|----------------------|-----------|

CUT-OVER.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Glide. | Glide. |
| 3. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 4. Cut-Over, lunge. | Cut-Over, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Glide and Cut-Over. On Guard.

DECEIVE.

- | | |
|--------------------------------------|------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Glide. | Glide. |
| 3. <i>I oppose Counter of Sixte.</i> | <i>I oppose Counter of Quarte.</i> |
| 4. Deceive, lunge. | Deceive, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Glide and Deceive. On Guard.

ATTACKS COMPOSED OF TWO MOVEMENTS, PRECEDED BY A GLIDE.

ONE-TWO.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Glide. | Glide. |
| 3. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 4. Feint Disengagement. | Feint Disengagement. |
| 5. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 6. Disengage, lunge. | Disengage, lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Glide and One-Two. On Guard.

CUT-OVER AND DISENGAGE.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Glide. | Glide. |
| 3. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 4. Feint Cut-Over. | Feint Cut-Over. |
| 5. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 6. Disengage, lunge. | Disengage, lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Glide, Cut-Over, and Disengage. On Guard.

DOUBLE.

- | | |
|--------------------------------------|------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Glide. | Glide. |
| 3. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 4. Feint Disengagement. | Feint Disengagement. |
| 5. <i>I oppose Counter of Sixte.</i> | <i>I oppose Counter of Quarte.</i> |
| 6. Deceive, lunge. | Deceive, lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Glide and Double. On Guard.

DECEIVE TWO COUNTERS.

- | | |
|--------------------------------------|------------------------------------|
| 1 Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Glide. | Glide. |
| 3. <i>I oppose Counter of Sixte.</i> | <i>I oppose Counter of Quarte.</i> |
| 4. Deceive. | Deceive. |
| 5. <i>I oppose Counter of Sixte.</i> | <i>I oppose Counter of Quarte.</i> |
| 6. Deceive, lunge. | Deceive, lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Glide and Deceive Two Counters. On Guard.

THIRD DIVISION.

SIMPLE PARRIES FOR SIMPLE ATTACKS PRECEDED BY
A BEAT, PRESS, TRAVERSE, GLIDE, AND DIRECT
RIPOSTES.

DIRECT THRUST.

- | | |
|--------------------------------|-----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my Direct Thrust.</i> | <i>On my Direct Thrust.</i> |
| 3. Oppose Quarte. | Oppose Sixte. |
| 4. Riposte Direct. | Riposte Direct. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Quarte. Oppose Sixte.
Riposte Direct. On Guard.

Command.

Parry the Nos. 2 above by Counter, Riposte as above.

DISENGAGEMENT.

- | | |
|--------------------------------|-----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my Disengagement.</i> | <i>On my Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. Riposte Direct. | Riposte Direct. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|-----------------|----------------|
| Oppose Sixte. | Oppose Quarte. |
| Riposte Direct. | On Guard. |

Command.

Parry the Nos. 2 above by a Counter, Riposte as above.

CUT-OVER.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my Cut-Over.</i> | <i>On my Cut-Over.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. Riposte Direct. | Riposte Direct. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|-----------------|----------------|
| Oppose Sixte. | Oppose Quarte. |
| Riposte Direct. | On Guard. |

Command.

Parry the Nos. 2 above by a Counter, Riposte as above.

PARRIES COMPOSED OF TWO MOVEMENTS FOR ATTACKS
PRECEDED BY A BEAT, PRESS, TRAVERSE, GLIDE,
AND DIRECT RIPOSTES.

ONE-TWO.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte |
| 4. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--------------------------|--------------------------|
| Oppose Sixte and Quarte. | Oppose Quarte and Sixte. |
| Riposte Direct. | On Guard. |

Command.

Parry the Nos. 2 and 4 above by one Opposition and one Counter, Riposte as above.

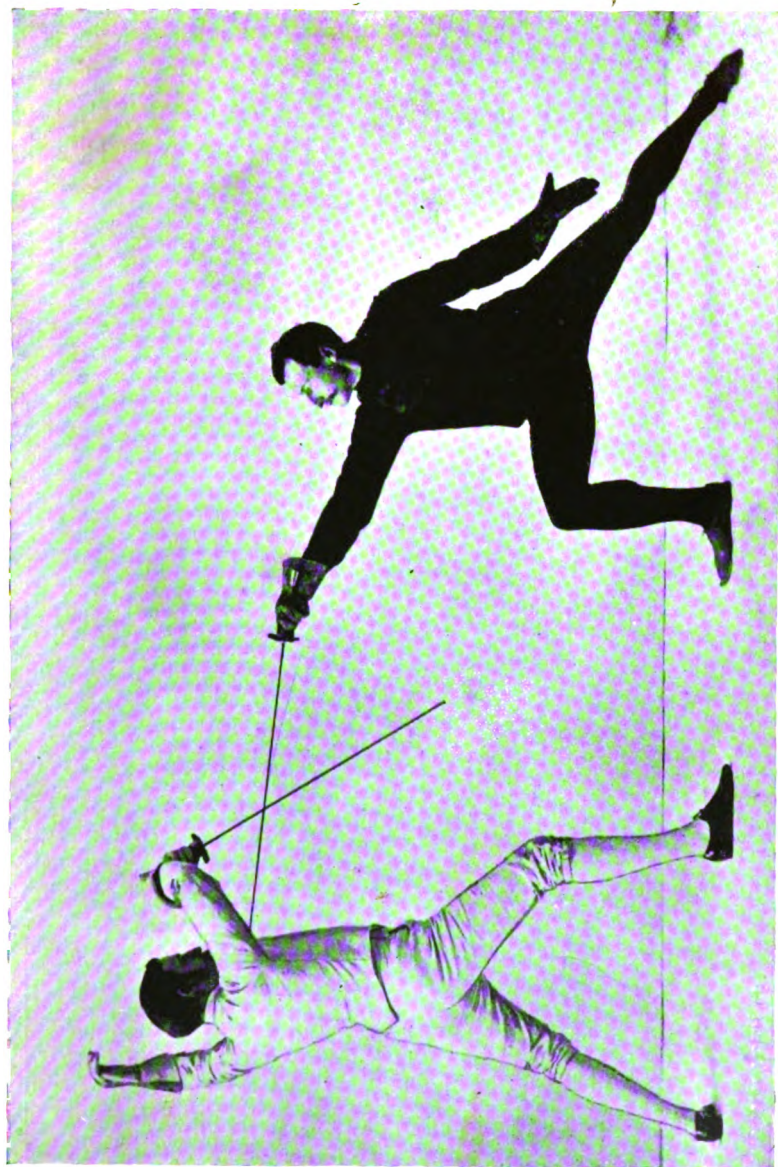


FIG. 7. PARRY OF PRIME.

DOUBLE.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Counter of Quarte. | Oppose Counter of Sixte. |
| 4. <i>I deceive and lunge.</i> | <i>I deceive and lunge.</i> |
| 5. Oppose Sixte. | Oppose Quarte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|-------------------------------------|-------------------------------------|
| Oppose Counter of Quarte and Sixte. | Oppose Counter of Sixte and Quarte. |
| Riposte Direct. | On Guard. |

Command.

Parry the Nos. 2 and 4 above by Counters, Riposte as above.

CUT-OVER AND DISENGAGE.

- | | |
|------------------------------------|---------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Cut-Over.</i> | <i>On my feint of Cut-Over.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--------------------------|--------------------------|
| Oppose Sixte and Quarte. | Oppose Quarte and Sixte. |
| Riposte Direct. | On Guard. |

Command.

Parry the Nos. 2 above by Opposition, Nos. 4 by Counter, Riposte as above.

GLIDE AND DECEIVE.

- | | |
|--------------------------------|-----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my Glide.</i> | <i>On my Glide.</i> |
| 3. Oppose Counter of Sixte. | Oppose Counter of Quarte. |
| 4. <i>I deceive and lunge.</i> | <i>I deceive and lunge.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|-------------------------------------|-------------------------------------|
| Oppose Counter of Sixte and Quarte. | Oppose Counter of Quarte and Sixte. |
| Riposte Direct. | On Guard. |

Command.

Parry the Nos 2 and 4 above by Counters, Riposte as above.

PARRIES COMPOSED OF THREE MOVEMENTS FOR COM- PLEX ATTACKS PRECEDED BY A BEAT, PRESS, TRA- VERSE, GLIDE, AND DIRECT RIPOSTES.

ONE-TWO AND DECEIVE.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I feint 2d Disengagement.</i> | <i>I feint 2d Disengagement.</i> |
| 5. Oppose Counter of Sixte. | Oppose Counter of Quarte. |
| 6. <i>I deceive and lunge.</i> | <i>I deceive and lunge.</i> |
| 7. Oppose Quarte. | Oppose Sixte. |
| 8. Riposte Direct. | Riposte Direct. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Sixte, Counter of Sixte, and Oppose Quarte, Counter of Quarte, and
Quarte. Sixte.

Riposte Direct. On Guard.

Command.

Parry the Nos. 2 above by Opposition, Nos. 4 and 6 by Counters, Riposte as above.

ONE-TWO-THREE.

- | | |
|---|-------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I feint 2d Disengagement.</i> | <i>I feint 2d Disengagement.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 7. Oppose Sixte. | Oppose Quarte. |
| 8. Riposte Direct. | Riposte Direct. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Sixte, Quarte, and Sixte. Oppose Quarte, Sixte, and Quarte.

Riposte Direct. On Guard.

Command.

Parry the Nos. 2 and 4 above by Oppositions, Nos. 6 by Counter, Riposte as above.

DOUBLE AND DISENGAGE.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Counter of Quarte. | Oppose Counter of Sixte. |
| 4. <i>I deceive.</i> | <i>I deceive.</i> |
| 5. Oppose Sixte. | Oppose Quarte. |
| 6. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 7. Oppose Quarte. | Oppose Sixte. |
| 8. Riposte Direct. | Riposte Direct. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Counter of Quarte, Sixte, and Quarte. Oppose Counter of Sixte, Quarte, and Sixte.

Riposte Direct. On Guard.

Command.

Parry the Nos. 2 above by Counter, Nos. 4 by Opposition, Nos. 6 by Counter, Riposte as above.

GLIDE AND DECEIVE TWO COUNTERS.

- | | |
|--------------------------------|-----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my Glide.</i> | <i>On my Glide.</i> |
| 3. Oppose Counter of Sixte. | Oppose Counter of Quarte. |
| 4. <i>I deceive.</i> | <i>I deceive.</i> |
| 5. Oppose Counter of Sixte. | Oppose Counter of Quarte. |
| 6. <i>I deceive and lunge.</i> | <i>I deceive and lunge.</i> |
| 7. Oppose Quarte. | Oppose Sixte. |
| 8. Riposte Direct. | Riposte Direct. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Counter of Sixte twice and Quarte. Oppose Counter of Quarte twice and Sixte.

Riposte Direct. On Guard.

FOURTH DIVISION.

MISCELLANEOUS ATTACKS.

CUT-OVER AND TRAVERSE.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Cut-Over, traverse. | Cut Over, traverse. |
| 3. Lunge Direct. | Lunge Direct. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|------------------------|-----------|
| Cut-Over and Traverse. | On Guard. |
|------------------------|-----------|

CUT-OVER, TRAVERSE, AND DISENGAGE.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Cut-Over, traverse. | Cut-Over, traverse. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Disengage, lunge. | Disengage, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|------------------------------------|-----------|
| Cut-Over, Traverse, and Disengage. | On Guard. |
|------------------------------------|-----------|

DOUBLE CUT-OVER.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Feint Cut-Over. | Feint Cut-Over. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Cut-Over, lunge. | Cut-Over, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|------------------|-----------|
| Double Cut-Over. | On Guard. |
|------------------|-----------|

DISENGAGE AND CUT-OVER.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Cut-Over, lunge. | Cut-Over, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|-------------------------|-----------|
| Disengage and Cut-Over. | On Guard. |
|-------------------------|-----------|



FIG. 8. PARRY OF SECONDE.

DISENGAGE, CUT-OVER, AND DISENGAGE.

- | | |
|--|------------------------------------|
| 1. Engage the blade in <i>Quarte</i> . | Engage the blade in <i>Sixte</i> . |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Sixte</i> . | <i>I oppose Quarte</i> . |
| 4. Feint Cut-Over. | Feint Cut-Over. |
| 5. <i>I oppose Quarte</i> . | <i>I oppose Sixte</i> . |
| 6. Disengage, lunge. | Disengage, lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Disengage, Cut-Over, and Disengage. On Guard.

ONE-TWO, AND CUT-OVER.

- | | |
|--|------------------------------------|
| 1. Engage the blade in <i>Quarte</i> . | Engage the blade in <i>Sixte</i> . |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Sixte</i> . | <i>I oppose Quarte</i> . |
| 4. Feint 2d Disengagement. | Feint 2d Disengagement. |
| 5. <i>I oppose Quarte</i> . | <i>I oppose Sixte</i> . |
| 6. Cut-Over, lunge. | Cut-Over, lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

One-Two and Cut-Over. On Guard.

PARRIES FOR MISCELLANEOUS ATTACKS.

CUT-OVER AND TRAVERSE.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in <i>Quarte</i> . | Engage the blade in <i>Sixte</i> . |
| 2. <i>On my Cut-Over and Traverse</i> . | <i>On my Cut-Over and Traverse</i> . |
| 3. Oppose <i>Sixte</i> . | Oppose <i>Quarte</i> . |
| 4. Riposte Direct. | Riposte Direct. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose *Sixte*. Oppose *Quarte*.
Riposte Direct. On Guard.

Command.

Parry the Nos. 2 above by Counter, Riposte as above.

CUT-OVER, TRAVERSE, AND DISENGAGE.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in <i>Quarte</i> . | Engage the blade in <i>Sixte</i> . |
| 2. <i>On my Cut-Over and Traverse</i> . | <i>On my Cut-Over and Traverse</i> . |
| 3. Oppose <i>Sixte</i> . | Oppose <i>Quarte</i> . |

- | | |
|----------------------------------|-------------------------------|
| 4. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--------------------------|--------------------------|
| Oppose Sixte and Quarte. | Oppose Quarte and Sixte. |
| Riposte Direct. | On Guard. |

Command.

Parry the Nos. 2 above by Opposition, Nos. 4 by Counter, Riposte as above.

DOUBLE CUT-OVER.

- | | |
|------------------------------------|---------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Cut-Over.</i> | <i>On my feint of Cut-Over.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I Cut-Over and lunge.</i> | <i>I Cut-Over and lunge.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--------------------------|--------------------------|
| Oppose Sixte and Quarte. | Oppose Quarte and Sixte. |
| Riposte Direct. | On Guard. |

DISENGAGE AND CUT-OVER.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I Cut-Over and lunge.</i> | <i>I Cut-Over and lunge.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--------------------------|--------------------------|
| Oppose Sixte and Quarte. | Oppose Quarte and Sixte. |
| Riposte Direct. | On Guard. |

Command.

Parry the Nos. 2 above by Opposition, Nos. 4 by Counter, Riposte as above.

FIFTH DIVISION.

ATTACKS DECEIVING THE BEAT.

DISENGAGEMENT.

- | | |
|--|------------------------------------|
| 1. Engage the blade in <i>Quarte</i> . | Engage the blade in <i>Sixte</i> . |
| 2. <i>On my Beat</i> . | <i>On my Beat</i> . |
| 3. Disengage, lunge. | Disengage, lunge. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|------------------------|-----------|
| On my Beat, Disengage. | On Guard. |
|------------------------|-----------|

DOUBLE.

- | | |
|--|------------------------------------|
| 1 Engage the blade in <i>Quarte</i> . | Engage the blade in <i>Sixte</i> . |
| 2 <i>On my Beat</i> . | <i>On my Beat</i> . |
| 3. Feint Disengagement. | Feint Disengagement. |
| 4. <i>I oppose Counter of Quarte</i> . | <i>I oppose Counter of Sixte</i> . |
| 5. Deceive, lunge. | Deceive, lunge. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|---------------------|-----------|
| On my Beat, Double. | On Guard. |
|---------------------|-----------|

ONE-TWO.

- | | |
|--|------------------------------------|
| 1. Engage the blade in <i>Quarte</i> . | Engage the blade in <i>Sixte</i> . |
| 2. <i>On my Beat</i> . | <i>On my Beat</i> . |
| 3. Feint Disengagement. | Feint Disengagement. |
| 4. <i>I oppose Sixte</i> . | <i>I oppose Quarte</i> . |
| 5. Disengage, lunge. | Disengage, lunge. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|----------------------|-----------|
| On my Beat, One-Two. | On Guard. |
|----------------------|-----------|

DISENGAGE AND CUT-OVER.

- | | |
|--|------------------------------------|
| 1. Engage the blade in <i>Quarte</i> . | Engage the blade in <i>Sixte</i> . |
| 2. <i>On my Beat</i> . | <i>On my Beat</i> . |
| 3. Feint Disengagement. | Feint Disengagement. |
| 4. <i>I oppose Sixte</i> . | <i>I oppose Quarte</i> . |
| 5. Cut-Over, lunge. | Cut-Over, lunge. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|-------------------------------------|-----------|
| On my Beat, Disengage and Cut-Over. | On Guard. |
|-------------------------------------|-----------|

Observation.—The same attacks must be repeated when deceiving the Press. Your sword must not resist the press of the adverse blade, but should yield to it.

PARRIES FOR SIMPLE AND COMPLEX ATTACKS DECEIVING THE BEAT.

DISENGAGEMENT.

- | | |
|----------------------------------|-------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. On your Beat. | On your Beat. |
| 3. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 4. Oppose Sixte. | Oppose Quarte. |
| 5. Riposte Direct. | Riposte Direct. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|-----------------|----------------|
| Oppose Sixte. | Oppose Quarte. |
| Riposte Direct. | On Guard. |

Command.

Parry the Nos. 3 above by Counter, Riposte as above.

DOUBLE.

- | | |
|----------------------------------|-------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. On your Beat. | On your Beat. |
| 3. <i>I feint Disengagement.</i> | <i>I feint Disengagement.</i> |
| 4. Oppose Counter of Quarte. | Oppose Counter of Sixte. |
| 5. <i>I deceive and lunge.</i> | <i>I deceive and lunge.</i> |
| 6. Oppose Sixte. | Oppose Quarte. |
| 7. Riposte Direct. | Riposte Direct. |
| 8. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|---------------------------|--------------------------|
| Oppose Counter of Quarte. | Oppose Counter of Sixte. |
| Riposte Direct. | On Guard. |

Command.

Parry the Nos. 3 and 5 above by Counters, Riposte as above.

ONE-TWO.

- | | |
|----------------------------------|-------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. On your Beat. | On your Beat. |
| 3. <i>I feint Disengagement.</i> | <i>I feint Disengagement.</i> |

- | | |
|-------------------------------------|----------------------------------|
| 4. Oppose Sixte. | Oppose Quarte. |
| 5. <i>I feint 2d Disengagement.</i> | <i>I feint 2d Disengagement.</i> |
| 6. Oppose Quarte. | Oppose Sixte. |
| 7. Riposte Direct. | Riposte Direct. |
| 8. On Guard. | On Guard |

WITHOUT ANALYZING.

- | | |
|--------------------------|--------------------------|
| Oppose Sixte and Quarte. | Oppose Quarte and Sixte. |
| Riposte Direct. | On Guard. |

Command.

Parry the Nos. 3 and 5 above by Oppositions, Riposte as above.

DISENGAGE AND CUT-OVER.

- | | |
|----------------------------------|-------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. On your Beat. | On your Beat. |
| 3. <i>I feint Disengagement.</i> | <i>I feint Disengagement.</i> |
| 4. Oppose Sixte. | Oppose Quarte. |
| 5. <i>I Cut-Over.</i> | <i>I Cut-Over.</i> |
| 6. Oppose Quarte. | Oppose Sixte. |
| 7. Riposte Direct. | Riposte Direct. |
| 8. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--------------------------|--------------------------|
| Oppose Sixte and Quarte. | Oppose Quarte and Sixte. |
| Riposte Direct. | Riposte Direct. |
| On Guard. | On Guard. |

Observation :— Repeat the same Parries for attacks deceiving the Press.

THIRD LESSON — FIRST DIVISION.

THE LOW-THRUST.

The Low-Thrust is an attack effected by passing the blade from the High Line into the Low Line. — Lower your point by a simple turn of the wrist to the right, and lunge in the Low Line with the hand in opposition. Before executing the Low-Thrust, care should be taken to close the High Line by a feint of Direct Thrust, Beat, Traverse, or a Press.

SIMPLE ATTACKS IN THE LOW LINE, PRECEDED BY A GLIDE.

Low-THRUST.

- | | |
|--|------------------------------------|
| 1. Engage the blade in <i>Quarte</i> . | Engage the blade in <i>Sixte</i> . |
| 2. Glide. | Glide. |
| 3. <i>I oppose Quarte</i> . | <i>I oppose Sixte</i> . |
| 4. Low-Thrust, lunge. | Low-Thrust, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|-----------------------|-----------|
| Glide and Low-Thrust. | On Guard. |
|-----------------------|-----------|

DECEIVE AND Low-THRUST.

- | | |
|--|-------------------------------------|
| 1. Engage the blade in <i>Quarte</i> . | Engage the blade in <i>Sixte</i> . |
| 2. Glide. | Glide. |
| 3. <i>I oppose Counter of Sixte</i> . | <i>I oppose Counter of Quarte</i> . |
| 4. Deceive, low-thrust. | Deceive, low-thrust. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|---------------------------------|-----------|
| Glide, Deceive, and Low-Thrust. | On Guard. |
|---------------------------------|-----------|

ATTACKS COMPOSED OF TWO MOVEMENTS IN THE HIGH AND LOW LINES, PRECEDED BY A GLIDE.

Low-THRUST AND DECEIVE.

- | | |
|---------------------------------------|------------------------------------|
| 1 Engage the blade in <i>Quarte</i> . | Engage the blade in <i>Sixte</i> . |
| 2 Glide. | Glide. |
| 3. <i>I oppose Quarte</i> . | <i>I oppose Sixte</i> . |
| 4. Feint Low-Thrust. | Feint Low-Thrust. |
| 5. <i>I oppose Septime</i> . | <i>I oppose Octave</i> . |
| 6. Deceive, lunge. | Deceive, lunge. |
| 7 On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|---------------------------------|-----------|
| Glide, Low-Thrust, and Deceive. | On Guard. |
|---------------------------------|-----------|



FIG. 9. PARRY OF TIERCE.

DISENGAGE AND LOW-THRUST.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Glide. | Glide. |
| 3. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 4. Feint Disengagement. | Feint Disengagement. |
| 5. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 6. Low-Thrust. | Low-Thrust. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Glide, Disengage, and Low-Thrust.

On Guard.

DISENGAGE, DECEIVE, AND LOW-THRUST.

- | | |
|---------------------------------------|-----------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Glide. | Glide. |
| 3. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 4. Feint Disengagement. | Feint Disengagement. |
| 5. <i>I oppose Counter of Quarte.</i> | <i>I oppose Counter of Sixte.</i> |
| 6. Deceive, low-thrust. | Deceive, low-thrust. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Glide, Disengage, Deceive, and Low-Thrust.

On Guard.

CUT-OVER AND LOW-THRUST.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Glide. | Glide. |
| 3. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 4. Feint Cut-Over. | Feint Cut-Over. |
| 5. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 6. Low-Thrust. | Low-Thrust. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Glide, Cut-Over, and Low-Thrust.

On Guard.

LOW-THRUST AND LUNGE IN HIGH LINE.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Glide. | Glide. |
| 3. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 4. Feint Low-Thrust. | Feint Low-Thrust. |
| 5. <i>I oppose Septime.</i> | <i>I oppose Octave.</i> |
| 6. Lunge in High Line. | Lunge in High Line. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Glide, Low-Thrust, and Lunge in High Line.

On Guard.

ATTACKS COMPOSED OF THREE MOVEMENTS IN THE HIGH AND LOW LINES, PRECEDED BY A GLIDE.

LOW-THRUST AND ONE-TWO IN HIGH LINE.

- | | |
|--|------------------------------------|
| 1. Engage the blade in <i>Quarte</i> . | Engage the blade in <i>Sixte</i> . |
| 2. Glide. | Glide. |
| 3. <i>I oppose Quarte</i> . | <i>I oppose Sixte</i> . |
| 4. Feint Low-Thrust. | Feint Low-Thrust. |
| 5. <i>I oppose Septime</i> . | <i>I oppose Octave</i> . |
| 6. Feint in High Line. | Feint in High Line. |
| 7. <i>I oppose Quarte</i> . | <i>I oppose Sixte</i> . |
| 8. Disengage, lunge. | Disengage, lunge. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

Glide, Low-Thrust, and One-Two in High Line. On Guard.

DISENGAGE, LOW-THRUST, AND DECEIVE.

- | | |
|--|------------------------------------|
| 1. Engage the blade in <i>Quarte</i> . | Engage the blade in <i>Sixte</i> . |
| 2. Glide. | Glide. |
| 3. <i>I oppose Quarte</i> . | <i>I oppose Sixte</i> . |
| 4. Feint Disengagement. | Feint Disengagement. |
| 5. <i>I oppose Sixte</i> . | <i>I oppose Quarte</i> . |
| 6. Feint Low-Thrust. | Feint Low-Thrust. |
| 7. <i>I oppose Octave</i> . | <i>I oppose Septime</i> . |
| 8. Deceive, lunge. | Deceive, lunge. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

Glide, Disengage, Low-Thrust, and Deceive. On Guard.

DISENGAGE, DECEIVE, LOW-THRUST, AND LUNGE IN HIGH LINE.

- | | |
|--|------------------------------------|
| 1. Engage the blade in <i>Quarte</i> . | Engage the blade in <i>Sixte</i> . |
| 2. Glide. | Glide. |
| 3. <i>I oppose Quarte</i> . | <i>I oppose Sixte</i> . |
| 4. Feint Disengagement. | Feint Disengagement. |
| 5. <i>I oppose Counter of Quarte</i> . | <i>I oppose Counter of Sixte</i> . |
| 6. Deceive, low-thrust. | Deceive, low-thrust. |
| 7. <i>I oppose Octave</i> . | <i>I oppose Septime</i> . |
| 8. Lunge in High Line. | Lunge in High Line. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

Glide, Disengage, Deceive, Low-Thrust, On Guard.
and Lunge in High Line.

CUT-OVER, LOW-THRUST, AND LUNGE IN HIGH LINE.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Glide. | Glide. |
| 3. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 4. Feint Cut-Over. | Feint Cut-Over. |
| 5. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 6. Feint Low-Thrust. | Feint Low-Thrust. |
| 7. <i>I oppose Octave.</i> | <i>I oppose Septime.</i> |
| 8. Lunge in High Line. | Lunge in High Line. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|---|-----------|
| Glide, Cut-Over, Low-Thrust, and Lunge in High Line. | On Guard. |
|---|-----------|

SECOND DIVISION.

**SIMPLE ATTACKS IN THE LOW LINE PRECEDED
BY A BEAT.**

LOW-THRUST.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Beat and Low-Thrust. | Beat and Low-Thrust. |
| 3. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|----------------------|-----------|
| Beat and Low-Thrust. | On Guard. |
|----------------------|-----------|

**ATTACKS COMPOSED OF TWO MOVEMENTS IN THE HIGH
AND LOW LINES, PRECEDED BY A BEAT.**

LOW-THRUST AND DECEIVE.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Beat and feint Low-Thrust. | Beat and feint Low-Thrust. |
| 3. <i>I oppose Septime.</i> | <i>I oppose Octave.</i> |
| 4. Deceive, lunge. | Deceive, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|--------------------------------|-----------|
| Beat, Low-Thrust, and Deceive. | On Guard. |
|--------------------------------|-----------|

DISENGAGE AND LOW-THRUST.

- | | |
|----------------------------------|-------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Beat and feint Disengagement. | Beat and feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Low-Thrust. | Low-Thrust. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Beat, Disengage, and Low-Thrust. On Guard.

DISENGAGE, DECEIVE, AND LOW-THRUST.

- | | |
|---------------------------------------|-----------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Beat and feint Disengagement. | Beat and feint Disengagement. |
| 3. <i>I oppose Counter of Quarte.</i> | <i>I oppose Counter of Sixte.</i> |
| 4. Deceive, Low-Thrust. | Deceive, Low-Thrust. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Beat, Disengage, Deceive, and Low-Thrust. On Guard.

CUT-OVER AND LOW-THRUST.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Beat and feint Cut-Over. | Beat and feint Cut-Over. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Low-Thrust. | Low-Thrust. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Beat, Cut-Over, and Low-Thrust. On Guard.

LOW-THRUST AND LUNGE IN HIGH LINE.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Beat and feint Low-Thrust. | Beat and feint Low-Thrust. |
| 3. <i>I oppose Septime.</i> | <i>I oppose Octave.</i> |
| 4. Lunge in High Line. | Lunge in High Line. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Beat, Low-Thrust, and Lunge in High Line. On Guard.



FIG. 10. PARRY OF QUARTE.

ATTACKS COMPOSED OF THREE MOVEMENTS IN THE
HIGH AND LOW LINES, PRECEDED BY A BEAT.

DISENGAGE, LOW-THRUST, AND DECEIVE.

- | | |
|----------------------------------|-------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Beat and feint Disengagement. | Beat and feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Feint Low-Thrust. | Feint Low-Thrust. |
| 5. <i>I oppose Octave.</i> | <i>I oppose Septime.</i> |
| 6. Deceive, lunge. | Deceive, lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Beat, Disengage, Low-Thrust, and Deceive. On Guard.

DISENGAGE, DECEIVE, LOW-THRUST, AND LUNGE IN HIGH LINE.

- | | |
|---------------------------------------|-----------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Beat and feint Disengagement. | Beat and feint Disengagement. |
| 3. <i>I oppose Counter of Quarte.</i> | <i>I oppose Counter of Sixte.</i> |
| 4. Deceive and feint Low-Thrust. | Deceive and feint Low-Thrust. |
| 5. <i>I oppose Octave.</i> | <i>I oppose Septime.</i> |
| 6. Lunge in High Line. | Lunge in High Line. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Beat, Disengage, Deceive, Low-Thrust,
and Lunge in High Line. On Guard.

CUT-OVER, LOW-THRUST, AND LUNGE IN HIGH LINE.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Beat and feint Cut-Over. | Beat and feint Cut-Over. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Feint Low-Thrust. | Feint Low-Thrust. |
| 5. <i>I oppose Octave.</i> | <i>I oppose Septime.</i> |
| 6. Lunge in High Line. | Lunge in High Line. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Beat, Cut-Over, Low-Thrust, and Lunge
in High Line. On Guard.

Observation: — Each of the above exercises must be repeated, substituting a Press and a Traverse, each in turn, in place of Beat.

THIRD DIVISION.

The Bind. — The Bind consists in getting possession of your adversary's blade, and carrying it down into the opposite Low Line. It is simply necessary to pass your point over his hilt, seize his point by your own Forte, thus enveloping his weapon. Press it down, Forte to Feeble, from High Quarte to Low Sixte, or from High Sixte to Low Quarte. His point having been carried outside the line of the body, lunge under his hand with the hand in opposition.

The Bind is effected on the adversary's feint, or when his arm is extended. (See Fig. 17.)

SIMPLE ATTACK IN THE LOW LINE PRECEDED
BY A BIND.

BIND AND LUNGE.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Bind and lunge. | Bind and lunge. |
| 3. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|-----------------|-----------|
| Bind and Lunge. | On Guard. |
|-----------------|-----------|

ATTACK COMPOSED OF TWO MOVEMENTS IN THE HIGH
AND LOW LINES, PRECEDED BY A BIND.

BIND AND LUNGE IN HIGH LINE.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Feint Bind. | Feint Bind. |
| 3. <i>I oppose Octave.</i> | <i>I oppose Septime.</i> |
| 4. Lunge in High Line. | Lunge in High Line. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|------------------------------|-----------|
| Bind and Lunge in High Line. | On Guard. |
|------------------------------|-----------|

ATTACK COMPOSED OF THREE MOVEMENTS IN THE HIGH AND LOW LINES, PRECEDED BY A BIND.

BIND AND ONE-TWO IN HIGH LINE.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Feint Bind. | Feint Bind. |
| 3. <i>I oppose Octave.</i> | <i>I oppose Septime.</i> |
| 4. Feint in High Line. | Feint in High Line. |
| 5. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 6. Disengage, lunge. | Disengage, lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Bind and One-Two in High Line. On Guard.

SIMPLE PARRIES IN THE LOW LINE AND DIRECT RIPOSTES.

Low-THRUST.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my Low-Thrust.</i> | <i>On my Low-Thrust.</i> |
| 3. Oppose Septime. | Oppose Octave. |
| 4. Riposte Direct. | Riposte Direct. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Septime. Oppose Octave.
Riposte Direct. On Guard.

BIND.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my Bind.</i> | <i>On my Bind.</i> |
| 3. Oppose Octave. | Oppose Septime. |
| 4. Riposte Direct. | Riposte Direct. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Octave. Oppose Septime.
Riposte Direct. On Guard.

PARRIES, COMPOSED OF TWO MOVEMENTS IN THE HIGH AND LOW LINES, AND DIRECT RIPOSTES.

LOW-THRUST AND DECEIVE.

- | | |
|------------------------------------|---------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint in Low Line.</i> | <i>On my feint in Low Line.</i> |
| 3. Oppose Septime. | Oppose Octave. |
| 4. <i>I deceive and lunge.</i> | <i>I deceive and lunge.</i> |
| 5. Oppose Octave. | Oppose Septime. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|----------------------------|----------------------------|
| Oppose Septime and Octave. | Oppose Octave and Septime. |
| Riposte Direct. | On Guard. |

Command.

- | | |
|---|--|
| Parry the above by Septime and Counter. | Parry the above by Octave and Counter. |
|---|--|

Riposte as above.

LOW-THRUST AND LUNGE IN HIGH LINE.

- | | |
|------------------------------------|---------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint in Low Line.</i> | <i>On my feint in Low Line.</i> |
| 3. Oppose Septime. | Oppose Octave. |
| 4. <i>I lunge in High Line.</i> | <i>I lunge in Low Line.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|----------------------------|--------------------------|
| Oppose Septime and Quarte. | Oppose Octave and Sixte. |
| Riposte Direct. | On Guard. |

BIND AND LUNGE IN HIGH LINE.

- | | |
|---------------------------------|------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Bind.</i> | <i>On my feint of Bind.</i> |
| 3. Oppose Octave. | Oppose Septime. |
| 4. <i>I lunge in High Line.</i> | <i>I lunge in High Line.</i> |
| 5. Oppose Sixte. | Oppose Quarte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--------------------------|----------------------------|
| Oppose Octave and Sixte. | Oppose Septime and Quarte. |
| Riposte Direct. | On Guard. |

DISENGAGE AND LOW-THRUST.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I thrust-low.</i> | <i>I thrust-low.</i> |
| 5. Oppose Octave. | Oppose Septime. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--------------------------|----------------------------|
| Oppose Sixte and Octave. | Oppose Quarte and Septime. |
| Riposte Direct. | On Guard. |

CUT-OVER AND LOW-THRUST.

- | | |
|------------------------------------|---------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Cut-Over.</i> | <i>On my feint of Cut-Over.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I thrust-low.</i> | <i>I thrust-low.</i> |
| 5. Oppose Octave. | Oppose Septime. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--------------------------|----------------------------|
| Oppose Sixte and Octave. | Oppose Quarte and Septime. |
| Riposte Direct. | On Guard. |

DECEIVE AND LOW-THRUST.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Counter of Quarte. | Oppose Counter of Sixte. |
| 4. <i>I deceive and thrust-low.</i> | <i>I deceive and thrust-low.</i> |
| 5. Oppose Octave. | Oppose Septime. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--------------------------------------|--------------------------------------|
| Oppose Counter of Quarte and Octave. | Oppose Counter of Sixte and Septime. |
| Riposte Direct. | On Guard. |

FOURTH DIVISION.

PARRIES, COMPOSED OF THREE MOVEMENTS IN THE
HIGH AND LOW LINES, AND DIRECT RIPOSTES.

DISENGAGE, LOW-THRUST, AND DECEIVE.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>On my feint in Low Line.</i> | <i>On my feint in Low Line.</i> |
| 5. Oppose Octave. | Oppose Septime. |
| 6. <i>I deceive.</i> | <i>I deceive.</i> |
| 7. Oppose Septime. | Oppose Octave. |
| 8. Riposte Direct. | Riposte Direct. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Sixte, Octave, and Septime. Oppose Quarte, Septime, and Octave.
Riposte Direct. On Guard.

Command.

Parry the No. 2 above by Sixte, No. 4 Parry the No. 2 above by Quarte, No.
by Octave, No. 6 by Counter. 4 by Septime, No. 6 by Counter.

Riposte as above.

LOW-THRUST AND ONE-TWO IN HIGH LINE.

- | | |
|-------------------------------------|----------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint in Low Line.</i> | <i>On my feint in Low Line.</i> |
| 3. Oppose Septime. | Oppose Octave. |
| 4. <i>On my feint in High Line.</i> | <i>On my feint in High Line.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 7. Oppose Sixte. | Oppose Quarte. |
| 8. Riposte Direct. | Riposte Direct. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Septime, Quarte, and Sixte. Oppose Octave, Sixte, and Quarte.
Riposte Direct. On Guard.

Command.

Parry the No. 2 above by Septime. Parry the No. 2 above by Octave, No.
No. 4 by Quarte, No. 6 by Counter. 4 by Sixte, No. 6 by Counter.

Riposte as above.



FIG. 11. PARRY OF QUINTE.

BIND AND ONE-TWO IN HIGH LINE.

- | | |
|-------------------------------------|----------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Bind.</i> | <i>On my feint of Bind.</i> |
| 3. Oppose Octave. | Oppose Septime. |
| 4. <i>On my feint in High Line.</i> | <i>On my feint in High Line.</i> |
| 5. Oppose Sixte. | Oppose Quarte. |
| 6. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 7. Oppose Quarte. | Oppose Sixte. |
| 8. Riposte Direct. | Riposte Direct. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Octave, Sixte, and Quarte. Oppose Septime, Quarte, and Sixte.
 Riposte Direct. On Guard.

Command.

Parry the No. 2 above by Octave, No. Parry the No. 2 above by Septime,
 4 by Sixte, No. 6 by Counter. No. 4 by Quarte, No. 6 by Counter.
 Riposte as above.

DECEIVE, LOW-THRUST, AND LUNGE IN HIGH LINE.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Counter of Quarte. | Oppose Counter of Sixte. |
| 4. <i>I deceive and thrust-low.</i> | <i>I deceive and thrust-low.</i> |
| 5. Oppose Septime. | Oppose Octave. |
| 6. <i>I lunge in High Line.</i> | <i>I lunge in High Line.</i> |
| 7. Oppose Quarte. | Oppose Sixte. |
| 8. Riposte Direct. | Riposte Direct. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Counter of Quarte, Octave, Oppose Counter of Sixte, Septime,
 and Sixte. and Quarte.
 Riposte Direct. On Guard.

CUT-OVER, LOW-THRUST, AND DECEIVE.

- | | |
|------------------------------------|---------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Cut-Over.</i> | <i>On my feint of Cut-Over.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I thrust-low.</i> | <i>I thrust-low.</i> |
| 5. Oppose Octave. | Oppose Septime. |
| 6. <i>I deceive.</i> | <i>I deceive.</i> |
| 7. Oppose Septime. | Oppose Octave. |
| 8. Riposte Direct. | Riposte Direct. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Sixte, Octave, and Septime. Oppose Quarte, Septime, and Octave.
 Riposte Direct. On Guard.

FOURTH LESSON — FIRST DIVISION.

The Change of Engagement. — The Change of Engagement is the action of taking a different engagement from the one in which the sword happens to be. It is executed like the engagement itself.

SIMPLE ATTACKS DECEIVING THE CHANGE OF ENGAGEMENT.

DIRECT THRUST.

- | | |
|---------------------------------------|------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Lunge Direct. | Lunge Direct. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | | |
|------------------------------------|-----------|---------------|
| <i>On my Change of Engagement.</i> | On Guard. | Lunge Direct. |
|------------------------------------|-----------|---------------|

DISENGAGEMENT.

- | | |
|---------------------------------------|------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Disengage. | Disengage. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | | |
|------------------------------------|-----------|------------|
| <i>On my Change of Engagement.</i> | On Guard. | Disengage. |
|------------------------------------|-----------|------------|

ATTACKS COMPOSED OF TWO MOVEMENTS DECEIVING THE CHANGE OF ENGAGEMENT.

ONE-TWO.

- | | |
|---------------------------------------|------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Feint Disengagement. | Feint Disengagement. |
| 4. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 5. Disengage, lunge. | Disengage, lunge. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | | |
|------------------------------------|-----------|----------|
| <i>On my Change of Engagement.</i> | On Guard. | One-Two. |
|------------------------------------|-----------|----------|

DOUBLE.

- | | |
|---------------------------------------|------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Feint Disengagement. | Feint Disengagement. |
| 4. <i>I oppose Counter of Sixte.</i> | <i>I oppose Counter of Quarte.</i> |
| 5. Deceive, lunge. | Deceive, lunge. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

On my Change of Engagement. Double. On Guard.

ATTACKS COMPOSED OF THREE MOVEMENTS DECEIVING
THE CHANGE OF ENGAGEMENT.

ONE-TWO-THREE.

- | | |
|---------------------------------------|------------------------------------|
| 1. Engage the blade in Quarte | Engage the blade in Sixte. |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Feint Disengagement. | Feint Disengagement. |
| 4. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 5. Feint 2d Disengagement. | Feint 2d Disengagement. |
| 6. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 7. Disengage, lunge. | Disengage, lunge. |
| 8. On Guard. | On Guard. |

WITHOUT ANALYZING.

On my Change of Engagement. One-Two-Three. On Guard.

ONE-TWO, AND DECEIVE.

- | | |
|---------------------------------------|------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Feint Disengagement. | Feint Disengagement. |
| 4. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 5. Feint 2d Disengagement | Feint 2d Disengagement. |
| 6. <i>I oppose Counter of Quarte.</i> | <i>I oppose Counter of Sixte.</i> |
| 7. Deceive, lunge. | Deceive, lunge. |
| 8. On Guard. | On Guard. |

WITHOUT ANALYZING.

On my Change of Engagement. One-Two, and Deceive. On Guard.

DOUBLE AND DISENGAGE.

- | | |
|---------------------------------------|------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Feint of Disengagement. | Feint of Disengagement. |
| 4. <i>I oppose Counter of Sixte.</i> | <i>I oppose Counter of Quarte.</i> |
| 5. Deceive. | Deceive. |
| 6. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 7. Disengage, lunge. | Disengage, lunge. |
| 8. On Guard. | On Guard. |

WITHOUT ANALYZING.

On my Change of Engagement. Double and Disengage. On Guard.

SIMPLE ATTACKS PRECEDED BY A BEAT, ON THE
CHANGE OF ENGAGEMENT.

DIRECT THRUST.

- | | |
|---------------------------------------|------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Beat and lunge direct. | Beat and lunge direct. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

On my Change of Engagement. Beat and Lunge Direct. On Guard.

DISENGAGEMENT.

- | | |
|---------------------------------------|------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Beat, disengage, and lunge. | Beat, disengage, and lunge. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

On my Change of Engagement. Beat and Disengage. On Guard.

ATTACKS COMPOSED OF TWO MOVEMENTS PRECEDED
BY A BEAT, ON THE CHANGE OF ENGAGEMENT.

ONE-TWO.

- | | |
|---------------------------------------|------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Beat and feint Disengagement. | Beat and feint Disengagement. |

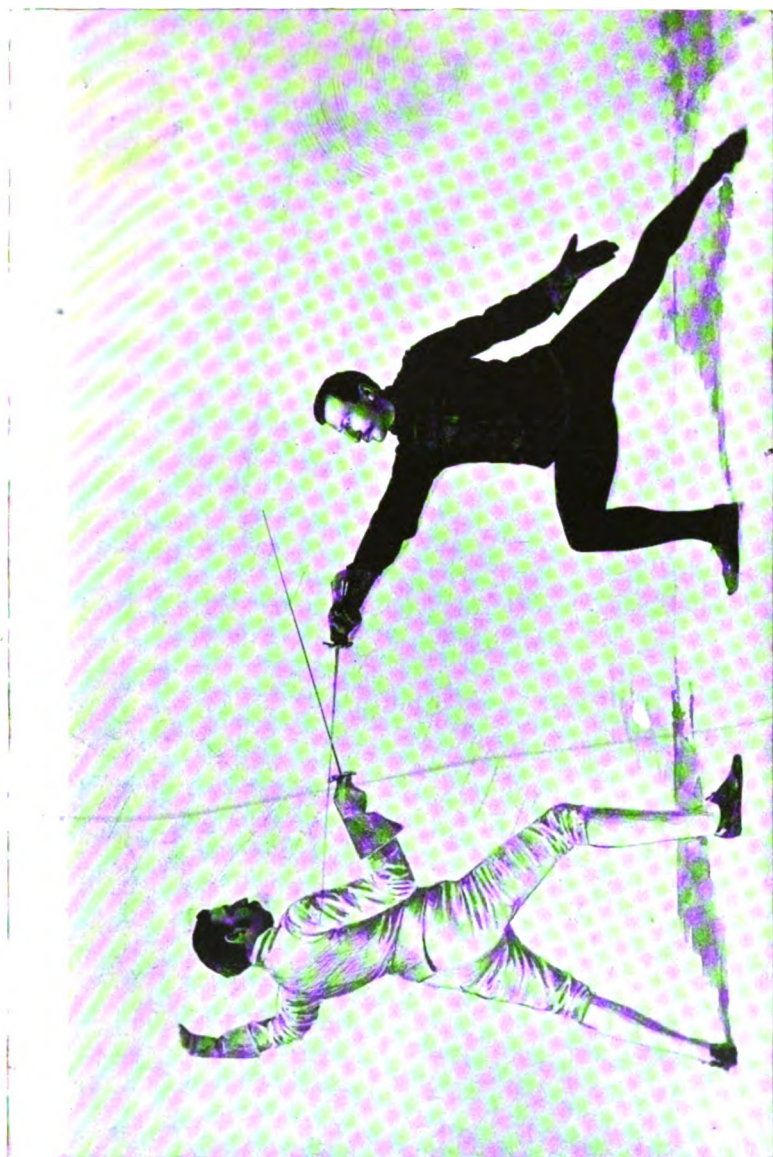


FIG. 12. PARRY OF SIXTE.

4. *I oppose Quarte.*
5. Disengage, lunge.
6. On Guard.

- I oppose Sixte.*
- Disengage, lunge.
- On Guard.

WITHOUT ANALYZING.

On my Change of Engagement. Beat, One-Two. On Guard.

DOUBLE.

- | | |
|---------------------------------------|------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Beat and feint Disengagement. | Beat and feint Disengagement. |
| 4. <i>I oppose Counter of Sixte.</i> | <i>I oppose Counter of Quarte.</i> |
| 5. Deceive, lunge. | Deceive, lunge. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

On my Change of Engagement. Beat and Double. On Guard.

SECOND DIVISION.

SIMPLE PARRIES FOR ATTACKS ON A CHANGE OF ENGAGEMENT, AND VARIOUS SIMPLE RIPOSTES.

DIRECT THRUST.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Change Engagement. | Change Engagement. |
| 3. <i>I lunge direct.</i> | <i>I lunge direct.</i> |
| 4. Oppose Sixte. | Oppose Quarte. |
| 5. Riposte Direct. | Riposte Direct. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Sixte. Oppose Quarte.
Riposte Direct. On Guard.

Command.

Parry as in Nos. 4 above, Riposte by a Disengagement.
Parry as in Nos. 4 above, Riposte by a Cut-Over.

Observation:—In executing a Cut-Over after an Opposition or a Counter, the parry should be effected by a retrograde movement toward your face.

DISENGAGEMENT.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Change Engagement. | Change Engagement. |
| 3. <i>I disengage.</i> | <i>I disengage.</i> |
| 4. Oppose Quarte. | Oppose Sixte. |
| 5. Riposte Direct. | Riposte Direct. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|-----------------|---------------|
| Oppose Quarte. | Oppose Sixte. |
| Riposte Direct. | On Guard. |

Command.

Parry as in Nos. 4 above, Riposte by a Disengagement.

Parry as in Nos. 4 above, Riposte by a Cut-Over.

Parry the Nos. 3 above, by Counter, and Riposte by each of the above.

SIMPLE PARRIES FOR ATTACKS ON A CHANGE OF
ENGAGEMENT, AND VARIOUS RIPOSTES IN TWO
MOVEMENTS.

DIRECT THRUST.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Change Engagement. | Change Engagement. |
| 3. <i>I lunge direct.</i> | <i>I lunge direct.</i> |
| 4. Oppose Sixte. | Oppose Quarte. |
| 5. Riposte by a Double. | Riposte by a Double. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|---------------------|----------------|
| Oppose Sixte. | Oppose Quarte. |
| Riposte by a Double | On Guard. |

Command.

Parry as in Nos. 4 above, Riposte by One-Two.

Parry as in Nos. 4 above, Riposte by Cut-Over and Disengage.

DISENGAGEMENT.

- | | |
|--------------------------------|----------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Change Engagement. | Change Engagement. |
| 3. <i>I disengage.</i> | <i>I disengage.</i> |
| 4. Oppose Quarte. | Oppose Sixte. |
| 5. Riposte by a Double. | Riposte by a Double. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Quarte. Oppose Sixte.
Riposte by a Double. On Guard.

Command.

Parry as in Nos. 4 above, Riposte by One-Two.
Parry as in Nos. 4 above, Riposte by a Cut-Over, Disengage.
Parry Nos. 3 above, by Counter, and Riposte by each of the above.

PARRIES COMPOSED OF TWO MOVEMENTS FOR ATTACKS ON A CHANGE OF ENGAGEMENT, AND VARIOUS SIMPLE RIPOSTES.

ONE-TWO.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Change Engagement. | Change Engagement. |
| 3. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 4. Oppose Quarte. | Oppose Sixte. |
| 5. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 6. Oppose Sixte. | Oppose Quarte. |
| 7. Riposte Direct. | Riposte Direct. |
| 8. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Quarte and Sixte. Oppose Sixte and Quarte.
Riposte Direct. On Guard.

Command.

Parry as in Nos. 4 above, Riposte by a Disengagement.
Parry as in Nos. 4 above, Riposte by a Cut-Over.
Parry Nos. 5 by Counter, and Riposte by each of the above.

DOUBLE.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Change Engagement. | Change Engagement. |
| 3. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 4. Oppose Counter of Sixte. | Oppose Counter of Quarte. |
| 5. <i>I deceive and lunge.</i> | <i>I deceive and lunge.</i> |
| 6. Oppose Quarte. | Oppose Sixte. |
| 7. Riposte Direct. | Riposte Direct. |
| 8. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Counter of Sixte and Quarte. Oppose Counter of Quarte and Sixte.
Riposte Direct. On Guard.

Command.

Parry as in Nos. 4 above, Riposte by a Disengagement.

Parry as in Nos. 4 above, Riposte by a Cut-Over.

Parry Nos. 3 and 5 above by Counters, and Riposte by each of the above.

PARRIES COMPOSED OF TWO MOVEMENTS FOR ATTACKS ON A CHANGE OF ENGAGEMENT, AND VARIOUS RIPOSTES IN TWO MOVEMENTS.

ONE-TWO.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Change Engagement. | Change Engagement. |
| 3. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 4. Oppose Quarte. | Oppose Sixte. |
| 5. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 6. Oppose Sixte. | Oppose Quarte. |
| 7. Riposte by a Double. | Riposte by a Double. |
| 8. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Quarte and Sixte. Oppose Sixte and Quarte.
Riposte by a Double. On Guard.

Command.

Parry as in Nos. 4 above, Riposte by One-Two.

Parry as in Nos. 4 above, Riposte by a Cut-Over, Disengage.

Parry Nos. 5 by Counter, and Riposte by each of the above.

DOUBLE.

- | | |
|---|--------------------------------------|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. Change Engagement. | Change Engagement. |
| 3. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 4. Oppose Counter of Sixte. | Oppose Counter of Quarte. |
| 5. <i>I deceive and lunge.</i> | <i>I deceive and lunge.</i> |
| 6. Oppose Quarte. | Oppose Sixte. |
| 7. Riposte by One-Two. | Riposte by One-Two. |
| 8. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Counter of Sixte and Quarte. Oppose Counter of Quarte and Sixte.
Riposte by One-Two. On Guard.

Command.

Parry as in Nos. 4 above, Riposte by a Double.

Parry as in Nos. 4 above, Riposte by a Cut-Over, Disengage.

Parry Nos. 3 and 5 above by Counters, Riposte by each of the above.

FIFTH LESSON — FIRST DIVISION.

THE DOUBLE ENGAGEMENT.

The Double Engagement consists in executing two successive Engagements without stopping and without altering the position of the wrist. Care must be taken to be well covered in the last Engagement. The first takes place in the opposite line to that of departure. The double engagement may be effected standing still, on the "advance" or "retreat." In the two latter cases, the first engagement and the action of stepping forward or backward are simultaneous, and the second engagement follows immediately.

SIMPLE ATTACKS PRECEDED BY A DOUBLE ENGAGEMENT.

DIRECT THRUST.

Being Engaged in Quarte.

Being Engaged in Sixte.

1. Double Engagement.
2. Extend your arm.
3. Lunge, On Guard.

- Double Engagement.
- Extend your arm.
- Lunge, On Guard.

WITHOUT ANALYZING.

Double Engagement, Lunge direct. On Guard.

DISENGAGEMENT.

Being Engaged in Quarte.

1. Double Engagement.
2. Disengage, lunge.
3. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- Disengage, lunge.
- On Guard.

WITHOUT ANALYZING.

Double Engagement, Disengage. On Guard.

CUT-OVER.

Being Engaged in Quarte.

1. Double Engagement.
2. Cut-Over, lunge.
3. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- Cut-Over, lunge.
- On Guard.

WITHOUT ANALYZING.

Double Engagement, Cut-Over. On Guard.

CUT-OVER, TRAVERSE.

Being Engaged in Quarte.

1. Double Engagement.
2. Cut-Over, traverse.
3. Lunge.
4. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- Cut-Over, traverse.
- Lunge.
- On Guard.

WITHOUT ANALYZING.

Double Engagement, Cut-Over, Traverse. On Guard.

ATTACKS COMPOSED OF TWO MOVEMENTS PRECEDED
BY A DOUBLE ENGAGEMENT.

ONE-TWO.

Being Engaged in Quarte.

1. Double Engagement.
2. Feint Disengagement.
3. *I oppose Sixte.*
4. Disengage, lunge.
5. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- Feint Disengagement.
- I oppose Quarte.*
- Disengage, lunge.
- On Guard.

WITHOUT ANALYZING.

Double Engagement, One-Two. On Guard.



FIG. 13. PARRY OF SEPTIME.

DOUBLE.

Being Engaged in Quarte.

1. Double Engagement.
2. Feint Disengagement.
3. *I oppose Counter of Quarte.*
4. Deceive, lunge.
5. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- Feint Disengagement.
- I oppose Counter of Sixte.*
- Deceive, lunge.
- On Guard.

WITHOUT ANALYZING.

Double Engagement, Double. On Guard.

CUT-OVER AND DISENGAGE.

Being Engaged in Quarte.

1. Double Engagement.
2. Feint Cut-Over.
3. *I oppose Sixte.*
4. Disengage, lunge.
5. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- Feint Cut-Over.
- I oppose Quarte.*
- Disengage, lunge.
- On Guard.

WITHOUT ANALYZING.

Double Engagement, Cut-Over, and Disengage. On Guard.

DISENGAGE AND CUT-OVER.

Being Engaged in Quarte.

1. Double Engagement.
2. Feint Disengagement.
3. *I oppose Sixte.*
4. Cut-Over, lunge.
5. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- Feint Disengagement.
- I oppose Quarte.*
- Cut-Over, lunge.
- On Guard.

WITHOUT ANALYZING.

Double Engagement, Disengage, and Cut-Over. On Guard.

CUT-OVER, TRAVERSE, AND DISENGAGE.

Being Engaged in Quarte.

1. Double Engagement.
2. Cut-Over and traverse.
3. *I oppose Sixte.*
4. Disengage, lunge.
5. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- Cut-Over and traverse.
- I oppose Quarte.*
- Disengage, lunge.
- On Guard.

WITHOUT ANALYZING.

Double Engagement, Cut-Over, Traverse, and Disengage. On Guard.

ATTACKS COMPOSED OF THREE MOVEMENTS PRECEDED BY A DOUBLE ENGAGEMENT.

ONE-TWO-THREE.

Being Engaged in Quarte.

1. Double Engagement.
2. Feint Disengagement.
3. *I oppose Sixte.*
4. Feint 2d Disengagement.
5. *I oppose Quarte.*
6. Disengage, lunge.
7. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- Feint Disengagement.
- I oppose Quarte.*
- Feint 2d Disengagement.
- I oppose Sixte.*
- Disengage, lunge.
- On Guard.

WITHOUT ANALYZING.

Double Engagement, One-Two-Three. On Guard.

ONE-TWO AND 'DECEIVE.

Being Engaged in Quarte.

1. Double Engagement.
2. Feint Disengagement.
3. *I oppose Sixte.*
4. Feint 2d Disengagement.
5. *I oppose Counter of Sixte.*
6. Deceive, lunge.
7. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- Feint Disengagement.
- I oppose Quarte.*
- Feint 2d Disengagement.
- I oppose Counter of Quarte.*
- Deceive, lunge.
- On Guard.

WITHOUT ANALYZING.

Double Engagement, One-Two, and Deceive. On Guard.

ONE-TWO AND CUT-OVER.

Being Engaged in Quarte.

1. Double Engagement.
2. Feint Disengagement.
3. *I oppose Sixte.*
4. Feint 2d Disengagement.
5. *I oppose Quarte.*
6. Cut Over, lunge.
7. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- Feint Disengagement.
- I oppose Quarte.*
- Feint 2d Disengagement.
- I oppose Sixte.*
- Cut-Over, lunge.
- On Guard.

WITHOUT ANALYZING.

Double Engagement, One-Two, and Cut-Over. On Guard.

DOUBLE AND DISENGAGE.

Being Engaged in Quarte.

1. Double Engagement.
2. Feint Disengagement.
3. *I oppose Counter of Quarte.*
4. Deceive.
5. *I oppose Sixte.*
6. Disengage, lunge.
7. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- Feint Disengagement.
- I oppose Counter of Sixte.*
- Deceive.
- I oppose Quarte.*
- Disengage, lunge.
- On Guard.

WITHOUT ANALYZING.

Double Engagement, Double, and Disengage. On Guard.

CUT-OVER AND ONE-TWO.

Being Engaged in Quarte.

1. Double Engagement.
2. Feint Cut-Over.
3. *I oppose Sixte.*
4. Feint Disengagement.
5. *I oppose Quarte.*
6. Disengage, lunge.
7. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- Feint Cut-Over.
- I oppose Quarte.*
- Feint Disengagement.
- I oppose Sixte.*
- Disengage, lunge.
- On Guard.

WITHOUT ANALYZING.

Double Engagement, Cut-Over, and One-Two. On Guard.

DISENGAGE, CUT-OVER, AND DISENGAGE.

Being Engaged in Quarte.

1. Double Engagement.
2. Feint Disengagement.
3. *I oppose Sixte.*
4. Feint Cut-Over.
5. *I oppose Quarte.*
6. Disengage, lunge.
7. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- Feint Disengagement.
- I oppose Quarte.*
- Feint Cut-Over.
- I oppose Sixte.*
- Disengage, lunge.
- On Guard.

WITHOUT ANALYZING.

Double Engagement, Disengage, Cut-Over, and Disengage. On Guard.

SECOND DIVISION.

SIMPLE PARRIES FOR ATTACKS PRECEDED BY A DOUBLE
ENGAGEMENT, AND VARIOUS SIMPLE RIPOSTES.

DIRECT THRUST.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my Direct Thrust.*
3. Oppose Quarte.
4. Riposte Direct.
5. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my Direct Thrust.*
- Oppose Sixte.
- Riposte Direct.
- On Guard.

WITHOUT ANALYZING.

Oppose Quarte.

Oppose Sixte.

Riposte Direct. On Guard.

Command.

Parry as in Nos. 3 above, Riposte by a Disengagement.

Parry as in Nos. 3 above, Riposte by a Cut-Over.

DISENGAGEMENT.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my Disengagement.*
3. Oppose Sixte.
4. Riposte Direct.
5. On Guard.

Being Engaged in Sixte

- Double Engagement.
- On my Disengagement.*
- Oppose Quarte.
- Riposte Direct.
- On Guard.

WITHOUT ANALYZING.

Oppose Sixte.

Oppose Quarte.

Riposte Direct. On Guard.

Command.

Parry as in Nos. 3 above, Riposte by a Disengagement.

Parry as in Nos. 3 above, Riposte by a Cut-Over.

Parry Nos. 2 above by Counter, Riposte by each of the above.



FIG. 14. PARRY OF OCTAVE.

CUT-OVER.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my Cut-Over.*
3. Oppose Sixte.
4. Riposte Direct.
5. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my Cut-Over.*
- Oppose Quarte.
- Riposte Direct.
- On Guard.

WITHOUT ANALYZING.

Oppose Sixte.

Oppose Quarte.

Riposte Direct. On Guard.

Command.

Parry as in Nos. 3 above, Riposte by a Disengagement.

Parry as in Nos. 3 above, Riposte by a Cut-Over.

Parry Nos. 2 above, by Counter, Riposte by each of the above.

CUT-OVER AND TRAVERSE.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my Cut-Over and Traverse.*
3. Oppose Sixte.
4. Riposte Direct.
5. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my Cut-Over and Traverse.*
- Oppose Quarte.
- Riposte Direct.
- On Guard.

WITHOUT ANALYZING.

Oppose Sixte.

Oppose Quarte.

Riposte Direct. On Guard.

Command.

Parry as in Nos. 3 above, Riposte by a Disengagement.

Parry as in Nos. 3 above, Riposte by a Cut-Over.

SIMPLE PARRIES FOR ATTACKS PRECEDED BY A
DOUBLE ENGAGEMENT, AND VARIOUS RIPOSTES IN
TWO MOVEMENTS.

DIRECT THRUST.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my Direct Thrust.*
3. Oppose Quarte.
4. Riposte by a Double.
5. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my Direct Thrust.*
- Oppose Sixte.
- Riposte by a Double.
- On Guard.

FOIL AND SABRE.

WITHOUT ANALYZING.

Oppose Quarte. Oppose Sixte.
 Riposte by a Double. On Guard.

Command.

Parry as in Nos. 3 above, Riposte by One-Two.
 Parry as in Nos. 3 above, Riposte by a Cut-Over, Disengage.

DISENGAGEMENT.

Being Engaged in Quarte. Being Engaged in Sixte.

- | | |
|--------------------------------|----------------------------|
| 1. Double Engagement. | Double Engagement. |
| 2. <i>On my Disengagement.</i> | <i>On my Disengagement</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. Riposte by a Double. | Riposte by a Double. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Sixte. Oppose Quarte.
 Riposte by a Double. On Guard.

Command.

Parry as in Nos. 3 above, Riposte by One-Two.
 Parry as in Nos. 3 above, Riposte by a Cut-Over, Disengage.
 Parry Nos. 2 above by Counter, Riposte as above.

CUT-OVER.

Being Engaged in Quarte. Being Engaged in Sixte.

- | | |
|---------------------------|------------------------|
| 1. Double Engagement. | Double Engagement. |
| 2. <i>On my Cut-Over.</i> | <i>On my Cut-Over.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. Riposte by a Double. | Riposte by a Double. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING

Oppose Sixte. Oppose Quarte.
 Riposte by a Double. On Guard.

Command.

Parry as in Nos. 3 above, Riposte by One-Two.
 Parry as in Nos. 3 above, Riposte by a Cut-Over, Disengage.

CUT-OVER, TRAVERSE.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my Cut-Over and Traverse.*
3. Oppose Sixte.
4. Riposte by a Double.
5. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my Cut-Over and Traverse.*
- Oppose Quarte.
- Riposte by a Double.
- On Guard.

WITHOUT ANALYZING.

Oppose Sixte.

Riposte by a Double.

Oppose Quarte.

On Guard.

Command.

Parry as in Nos. 3 above, Riposte by One-Two.

Parry as in Nos. 3 above, Riposte by a Cut-Over, Disengage.

THIRD DIVISION.

PARRIES COMPOSED OF TWO MOVEMENTS FOR ATTACKS,
PRECEDED BY A DOUBLE ENGAGEMENT, AND VARIOUS
SIMPLE RIPOSTES.

ONE-TWO.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my feint of Disengagement.*
3. Oppose Sixte.
4. *I disengage and lunge.*
5. Oppose Quarte.
6. Riposte Direct.
7. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my feint of Disengagement.*
- Oppose Quarte.
- I disengage and lunge.*
- Oppose Sixte.
- Riposte Direct.
- On Guard.

WITHOUT ANALYZING.

Oppose Sixte and Quarte.

Riposte Direct.

Oppose Quarte and Sixte.

On Guard.

Command.

Parry as in Nos. 3 and 5 above, Riposte by a Disengagement.

Parry as in Nos. 3 and 5 above, Riposte by a Cut-Over.

Parry Nos. 2 above by Opposition, Nos. 4 by Counter, Riposte by each of the above.

DOUBLE.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my feint of Disengagement.*
3. Oppose Counter of Quarte.
4. *I deceive and lunge.*
5. Oppose Sixte.
6. Riposte Direct.
7. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my feint of Disengagement.*
- Oppose Counter of Sixte.
- I deceive and lunge.*
- Oppose Quarte.
- Riposte Direct.
- On Guard.

WITHOUT ANALYZING.

- Oppose Counter of Quarte and Sixte. Oppose Counter of Sixte and Quarte.
 Riposte Direct. On Guard.

Command.

Parry as in Nos. 3 and 5 above, Riposte by a Disengagement.

Parry as in Nos. 3 and 5 above, Riposte by a Cut-Over.

Parry Nos. 2 and 4 above by Counters, Riposte by each of the above.

CUT-OVER AND DISENGAGE.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my feint of Cut-Over.*
3. Oppose Sixte.
4. *I disengage and lunge.*
5. Oppose Quarte.
6. Riposte Direct.
7. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my feint of Cut-Over.*
- Oppose Quarte.
- I disengage and lunge.*
- Oppose Sixte.
- Riposte Direct.
- On Guard.

WITHOUT ANALYZING.

- Oppose Sixte and Quarte. Oppose Quarte and Sixte.
 Riposte Direct. On Guard.

Command.

Parry as in Nos. 3 and 5 above, Riposte by a Disengagement.

Parry as in Nos. 3 and 5 above, Riposte by a Cut-Over.

Parry Nos. 2 above by Opposition, Nos. 4 by Counter, Riposte by each of the above.

CUT-OVER, TRAVERSE, AND DISENGAGE.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my Cut-Over and Traverse.*
3. Oppose Sixte.
4. *I disengage and lunge.*
5. Oppose Quarte.
6. Riposte Direct.
7. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my Cut-Over and Traverse.*
- Oppose Quarte.
- I disengage and lunge.*
- Oppose Sixte.
- Riposte Direct.
- On Guard.

WITHOUT ANALYZING.

Oppose Sixte and Quarte. Oppose Quarte and Sixte.
Riposte Direct. On Guard.

Command.

Parry as in Nos. 3 and 5 above, Riposte by a Disengagement.
Parry as in Nos. 3 and 5 above, Riposte by a Cut-Over.
Parry Nos. 2 above by Opposition, Nos. 4 by Counter, Riposte by each of the above.

DISENGAGE AND CUT-OVER.

| | |
|---|--------------------------------------|
| Being Engaged in Quarte. | Being Engaged in Sixte. |
| 1. Double Engagement. | Double Engagement. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I Cut-Over and lunge.</i> | <i>I Cut-Over and lunge.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Sixte and Quarte. Oppose Quarte and Sixte.
Riposte Direct. On Guard.

Command.

Parry as in Nos. 3 above, Riposte by a Disengagement.
Parry as in Nos. 3 above, Riposte by a Cut-Over.

PARRIES COMPOSED OF TWO MOVEMENTS FOR ATTACKS,
PRECEDED BY A DOUBLE ENGAGEMENT, AND VARIOUS
RIPOSTES IN TWO MOVEMENTS.

ONE-TWO.

| | |
|---|--------------------------------------|
| Being Engaged in Quarte. | Being Engaged in Sixte. |
| 1. Double Engagement. | Double Engagement. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. Riposte by a Double. | Riposte by a Double. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Sixte and Quarte. Oppose Quarte and Sixte.
Riposte by a Double On Guard.

Command.

Parry as in Nos. 3 and 5 above, Riposte by One-Two.

Parry as in Nos. 3 and 5 above, Riposte by a Cut-Over, and Disengagement.

Parry Nos. 2 above by Opposition, Nos. 4 by Counter, Riposte by each of the above.

DOUBLE.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my feint of Disengagement.*
3. Oppose Counter of Quarte.
4. *I deceive and lunge.*
5. Oppose Sixte.
6. Riposte by a Double.
7. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my feint of Disengagement.*
- Oppose Counter of Sixte.
- I deceive and lunge.*
- Oppose Quarte.
- Riposte by a Double.
- On Guard.

WITHOUT ANALYZING.

Oppose Counter of Quarte and Sixte. Oppose Counter of Sixte and Quarte.
Riposte by a Double. On Guard.

Command.

Parry as in Nos. 3 and 5 above, Riposte by One-Two.

Parry as in Nos. 3 and 5 above, Riposte by a Cut-Over, and Disengagement.

Parry Nos. 2 and 4 above by Counters, Riposte by each of the above.

CUT-OVER AND DISENGAGE.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my feint of Cut-Over.*
3. Oppose Sixte.
4. *I disengage and lunge.*
5. Oppose Quarte.
6. Riposte by a Double.
7. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my feint of Cut-Over.*
- Oppose Quarte.
- I disengage and lunge.*
- Oppose Sixte.
- Riposte by a Double.
- On Guard.

WITHOUT ANALYZING.

Oppose Sixte and Quarte. Oppose Quarte and Sixte.
Riposte by a Double. On Guard.

Command.

Parry as in Nos. 3 and 5 above, Riposte by One-Two.

Parry as in Nos. 3 and 5 above, Riposte by a Cut-Over, and Disengagement.

Parry Nos. 2 above by Opposition, Nos. 4 by Counter, Riposte by each of the above.



FIG. 15. THE CUT-OVER.

CUT-OVER, TRAVERSE, AND DISENGAGE.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my Cut-Over, and Traverse.*
3. Oppose Sixte.
4. *I disengage and lunge.*
5. Oppose Quarte.
6. Riposte by a Double.
7. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my Cut-Over, and Traverse.*
- Oppose Quarte.
- I disengage and lunge.*
- Oppose Sixte.
- Riposte by a Double.
- On Guard.

WITHOUT ANALYZING.

Oppose Sixte and Quarte.

Oppose Quarte and Sixte.

Riposte by a Double. On Guard.

Command.

Parry as in Nos. 3 and 5 above, Riposte by One-Two.

Parry as in Nos. 3 and 5 above, Riposte by a Cut-Over, and Disengagement.

Parry Nos. 2 above by Opposition, Nos. 4 by Counter, Riposte by each of the above.

DISENGAGE AND CUT-OVER.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my feint of Disengagement.*
3. Oppose Sixte.
4. *I Cut-Over and lunge.*
5. Oppose Quarte.
6. Riposte by a Double.
7. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my feint of Disengagement.*
- Oppose Quarte.
- I Cut-Over and lunge.*
- Oppose Sixte.
- Riposte by a Double.
- On Guard.

WITHOUT ANALYZING.

Oppose Sixte and Quarte.

Oppose Quarte and Sixte.

Riposte by a Double. On Guard.

Command.

Parry as in Nos. 3 and 5 above, Riposte by One-Two.

Parry as in Nos. 3 and 5 above, Riposte by a Cut-Over, and Disengagement.

FOURTH DIVISION.

PARRIES COMPOSED OF THREE MOVEMENTS FOR ATTACKS PRECEDED BY A DOUBLE ENGAGEMENT, AND VARIOUS SIMPLE RIPOSTES.

ONE-TWO-THREE.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my feint of Disengagement.*
3. Oppose Sixte.
4. *I feint 2d Disengagement*
5. Oppose Quarte.
6. *I disengage and lunge.*
7. Oppose Sixte.
8. Riposte Direct.
9. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my feint of Disengagement.*
- Oppose Quarte.
- I feint 2d Disengagement.*
- Oppose Sixte.
- I disengage and lunge.*
- Oppose Quarte.
- Riposte Direct.
- On Guard.

WITHOUT ANALYZING.

Oppose Sixte, Quarte, and Sixte. Oppose Quarte, Sixte, and Quarte.
Riposte Direct. On Guard.

Command.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Disengagement.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Cut-Over.

Parry Nos. 2 and 4 above by Oppositions, Nos. 6 by Counter, Riposte by each of the above.

ONE-TWO AND DECEIVE.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my feint of Disengagement.*
3. Oppose Sixte.
4. *I feint 2d Disengagement.*
5. Oppose Counter of Sixte.
6. *I deceive and lunge.*
7. Oppose Quarte.
8. Riposte Direct.
9. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my feint of Disengagement.*
- Oppose Quarte.
- I feint 2d Disengagement.*
- Oppose Counter of Quarte.
- I deceive and lunge.*
- Oppose Sixte.
- Riposte Direct.
- On Guard.

WITHOUT ANALYZING.

Oppose Sixte, Counter of Sixte, and Oppose Quarte, Counter of Quarte, and
Quarte. Sixte
Riposte Direct. On Guard.

Command.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Disengagement.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Cut-Over.

Parry Nos. 2 above by Opposition, Nos. 4 and 6 by Counters, Riposte by each of the above.

ONE-TWO AND CUT-OVER.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my feint of Disengagement.*
3. Oppose Sixte.
4. *I feint 2d Disengagement.*
5. Oppose Quarte.
6. *I Cut-Over and lunge.*
7. Oppose Sixte.
8. Riposte Direct.
9. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my feint of Disengagement.*
- Oppose Quarte.
- I feint 2d Disengagement.*
- Oppose Sixte.
- I Cut-Over and lunge.*
- Oppose Quarte.
- Riposte Direct.
- On Guard.

WITHOUT ANALYZING.

Oppose Sixte, Quarte, and Sixte. Oppose Quarte, Sixte, and Quarte.

Riposte Direct. On Guard.

Command.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Disengagement.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Cut-Over.

DOUBLE AND DISENGAGE.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my feint of Disengagement.*
3. Oppose Counter of Quarte.
4. *I deceive.*
5. Oppose Sixte.
6. *I disengage and lunge.*
7. Oppose Quarte.
8. Riposte Direct.
9. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my feint of Disengagement.*
- Oppose Counter of Sixte.
- I deceive.*
- Oppose Quarte.
- I disengage and lunge.*
- Oppose Sixte.
- Riposte Direct.
- On Guard.

WITHOUT ANALYZING.

Oppose Counter of Quarte, Sixte, and Quarte. Oppose Counter of Sixte, Quarte, and Sixte

Riposte Direct. On Guard.

Command.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Disengagement.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Cut-Over

Parry Nos. 2 above by Counter, Nos. 4 by Opposition, Nos. 6 by Counter, Riposte by each of the above.

CUT-OVER AND ONE-TWO.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my feint of Cut-Over.*
3. Oppose Sixte.
4. *On my feint of Disengagement.*
5. Oppose Quarte.
6. *I disengage and lunge.*
7. Oppose Sixte.
8. Riposte Direct.
9. On Guard.

Being Engaged in Sixte.

- Double Engagement
- On my feint of Cut-Over.*
- Oppose Quarte.
- On my feint of Disengagement.*
- Oppose Sixte.
- I disengage and lunge.*
- Oppose Quarte.
- Riposte Direct.
- On Guard.

WITHOUT ANALYZING.

- Oppose Sixte, Quarte, and Sixte. Oppose Quarte, Sixte, and Quarte.
 Riposte Direct. On Guard.

Command.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Disengagement.
 Parry as in Nos. 3, 5, and 7 above, Riposte by a Cut-Over.
 Parry Nos. 2 and 4 above by Oppositions, Nos. 6 by Counter, Riposte by each of the above.

DISENGAGE, CUT-OVER, AND DISENGAGE.

Being Engaged in Quarte

1. Double Engagement.
2. *On my feint of Disengagement.*
3. Oppose Sixte.
4. *On my feint of Cut-Over.*
5. Oppose Quarte.
6. *I disengage and lunge.*
7. Oppose Sixte.
8. Riposte Direct.
9. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my feint of Disengagement.*
- Oppose Quarte.
- On my feint of Cut-Over.*
- Oppose Sixte.
- I disengage and lunge.*
- Oppose Quarte.
- Riposte Direct.
- On Guard.

WITHOUT ANALYZING

- Oppose Sixte, Quarte, and Sixte. Oppose Quarte, Sixte, and Quarte.
 Riposte Direct. On Guard

Command.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Disengagement.
 Parry as in Nos. 3, 5, and 7 above, Riposte by a Cut-Over.
 Parry Nos. 2 and 4 above by Oppositions, Nos. 6 by Counter, Riposte by each of the above.



FIG 16. THE DIRECT RIPOSTE.

PARRIES COMPOSED OF THREE MOVEMENTS FOR ATTACKS PRECEDED BY A DOUBLE ENGAGEMENT, AND VARIOUS RIPOSTES IN TWO MOVEMENTS.

ONE-TWO-THREE.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my feint of Disengagement.*
3. Oppose Sixte.
4. *I feint 2d Disengagement.*
5. Oppose Quarte.
6. *I disengage and lunge.*
7. Oppose Sixte.
8. Riposte by a Double.
9. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my feint of Disengagement.*
- Oppose Quarte.
- I feint 2d Disengagement.*
- Oppose Sixte.
- I disengage and lunge.*
- Oppose Quarte.
- Riposte by a Double.
- On Guard.

WITHOUT ANALYZING.

Oppose Sixte, Quarte, and Sixte. Oppose Quarte, Sixte, and Quarte.

Riposte by a Double. On Guard.

Command.

Parry as in Nos. 3, 5, and 7 above, Riposte by One-Two.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Cut-Over, and Disengagement.

Parry Nos. 2 and 4 above by Oppositions, Nos. 6 by Counter, Riposte by each of the above.

ONE-TWO AND DECEIVE.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my feint of Disengagement.*
3. Oppose Sixte.
4. *I feint 2d Disengagement.*
5. Oppose Counter of Sixte.
6. *I deceive and lunge.*
7. Oppose Quarte.
8. Riposte by a Double.
9. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my feint of Disengagement.*
- Oppose Quarte.
- I feint 2d Disengagement.*
- Oppose Counter of Quarte.
- I deceive and lunge.*
- Oppose Sixte.
- Riposte by a Double.
- On Guard.

WITHOUT ANALYZING.

Oppose Sixte, Counter of Sixte, and Quarte. Oppose Quarte, Counter of Quarte, and Sixte.

Riposte by a Double. On Guard.

Command.

Parry as in Nos. 3, 5, and 7 above, Riposte by One-Two.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Cut-Over, and Disengagement.

Parry Nos. 2 above by Opposition, Nos. 4 and 6 by Counters, Riposte by each of the above.

ONE-TWO AND CUT-OVER.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my feint of Disengagement.*
3. Oppose Sixte.
4. *I feint 2d Disengagement.*
5. Oppose Quarte.
6. *I Cut-Over and lunge.*
7. Oppose Sixte.
8. Riposte by a Double.
9. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my feint of Disengagement.*
- Oppose Quarte.
- I feint 2d Disengagement.*
- Oppose Sixte.
- I Cut-Over and lunge.*
- Oppose Quarte.
- Riposte by a Double.
- On Guard.

WITHOUT ANALYZING.

Oppose Sixte, Quarte, and Sixte. Oppose Quarte, Sixte, and Quarte.

Riposte by a Double. On Guard.

Command.

Parry as in Nos. 3, 5, and 7 above, Riposte by One-Two.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Cut-Over, and Disengagement.

Parry Nos. 2 and 4 above by Oppositions, No. 6 by Counter, Riposte by each of the above.

DOUBLE, AND DISENGAGE.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my feint of Disengagement.*
3. Oppose Counter of Quarte.
4. *I deceive.*
5. Oppose Sixte.
6. *I disengage and lunge.*
7. Oppose Quarte.
8. Riposte by a Double.
9. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my feint of Disengagement.*
- Oppose Counter of Sixte.
- I deceive.*
- Oppose Quarte.
- I disengage and lunge.*
- Oppose Sixte.
- Riposte by a Double.
- On Guard.

WITHOUT ANALYZING.

Oppose Counter of Quarte, Sixte, and Quarte. Oppose Counter of Sixte, Quarte, and Sixte.

Riposte by a Double. On Guard.

Command.

Parry as in Nos. 3, 5, and 7 above, Riposte by One-Two.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Cut-Over, and Disengagement.

Parry Nos. 2 above by Counter, Nos. 4 by Opposition, Nos. 6 by Counter, Riposte by each of the above.

CUT-OVER, ONE-TWO.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my feint of Cut-Over.*
3. Oppose Sixte.
4. *On my feint of Disengagement.*
5. Oppose Quarte.
6. *I disengage and lunge.*
7. Oppose Sixte.
8. Riposte by a Double.
9. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my feint of Cut-Over.*
- Oppose Quarte.
- On my feint of Disengagement.*
- Oppose Sixte.
- I disengage and lunge.*
- Oppose Quarte.
- Riposte by a Double.
- On Guard.

WITHOUT ANALYZING.

Oppose Sixte, Quarte, and Sixte. Oppose Quarte, Sixte, and Quarte.

Riposte by a Double. On Guard.

Command.

Parry as in Nos. 3, 5, and 7 above, Riposte by One-Two.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Cut-Over, and Disengagement.

Parry Nos. 2 and 4 above by Oppositions, Nos. 6 by Counter, Riposte by each of the above.

DISENGAGE, CUT-OVER, AND DISENGAGE.

Being Engaged in Quarte.

1. Double Engagement.
2. *On my feint of Disengagement.*
3. Oppose Sixte.
4. *On my feint of Cut-Over.*
5. Oppose Quarte.
6. *I disengage and lunge.*
7. Oppose Sixte.
8. Riposte by a Double.
9. On Guard.

Being Engaged in Sixte.

- Double Engagement.
- On my feint of Disengagement.*
- Oppose Quarte.
- On my feint of Cut-Over.*
- Oppose Sixte.
- I disengage and lunge.*
- Oppose Quarte.
- Riposte by a Double.
- On Guard.

WITHOUT ANALYZING.

Oppose Sixte, Quarte, and Sixte. Oppose Quarte, Sixte, and Quarte.

Riposte by a Double. On Guard.

Command.

Parry as in Nos. 3, 5, and 7 above, Riposte by One Two.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Cut-Over, and Disengagement.

Parry Nos. 2 and 4 above by Oppositions, Nos. 6 by Counter, Riposte by each of the above.

SIXTH LESSON — FIRST DIVISION.

SIMPLE ATTACKS WHILE ADVANCING, OR UPON THE
ADVERSARY'S ADVANCE.

DIRECT THRUST.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Extend your arm. | Extend your arm. |
| 3. Lunge. | Lunge. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|---------------|-----------|
| Lunge Direct. | On Guard. |
|---------------|-----------|

. DISENGAGEMENT.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Disengage, lunge. | Disengage, lunge. |
| 3. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|------------|-----------|
| Disengage. | On Guard. |
|------------|-----------|

CUT-OVER.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Cut-over, lunge. | Cut-over, lunge. |
| 3. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|-----------|-----------|
| Cut-Over. | On Guard. |
|-----------|-----------|

CUT-OVER, TRAVERSE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Cut-over, traverse. | Cut-over, traverse. |
| 3. Lunge. | Lunge. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|---------------------|-----------|
| Cut-Over, Traverse. | On Guard. |
|---------------------|-----------|

ATTACKS COMPOSED OF TWO MOVEMENTS WHILE ADVANCING, OR UPON THE ADVERSARY'S ADVANCE.

ONE-TWO.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Disengage, lunge. | Disengage, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

One-Two. On Guard.

DOUBLE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Counter of Quarte.</i> | <i>I oppose Counter of Sixte.</i> |
| 4. Deceive, lunge. | Deceive, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Double. On Guard.

CUT-OVER AND DISENGAGE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Feint Cut-Over. | Feint Cut-Over. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Disengage, lunge. | Disengage, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Cut-Over and Disengage. On Guard.

DISENGAGE AND CUT-OVER.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Cut-Over, lunge. | Cut-Over, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Disengage and Cut-Over. On Guard.

CUT-OVER, TRAVERSE, AND DISENGAGE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Cut-Over, Traverse. | Cut-Over, Traverse. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Disengage, lunge. | Disengage, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|------------------------------------|-----------|
| Cut-Over, Traverse, and Disengage. | On Guard. |
|------------------------------------|-----------|

SECOND DIVISION.

ATTACKS COMPOSED OF THREE MOVEMENTS WHILE ADVANCING, OR UPON THE ADVERSARY'S ADVANCE.

ONE-TWO-THREE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Feint 2d Disengagement. | Feint 2d Disengagement. |
| 5. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 6. Disengage, lunge. | Disengage, lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|----------------|-----------|
| One-Two-Three. | On Guard. |
|----------------|-----------|

ONE-TWO AND DECEIVE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Feint 2d Disengagement. | Feint 2d Disengagement. |
| 5. <i>I oppose Counter of Sixte.</i> | <i>I oppose Counter of Quarte.</i> |
| 6. Deceive and lunge. | Deceive and lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|----------------------|-----------|
| One-Two and Deceive. | On Guard. |
|----------------------|-----------|



FIG. 17. THE BIND.

ONE-TWO AND CUT-OVER.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Feint 2d Disengagement. | Feint 2d Disengagement. |
| 5. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 6. Cut-Over, lunge. | Cut-Over, lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

One-Two and Cut-Over.

On Guard.

DOUBLE AND DISENGAGE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Counter of Quarte.</i> | <i>I oppose Counter of Sixte.</i> |
| 4. Deceive. | Deceive. |
| 5. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 6. Disengage and lunge. | Disengage and lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Double and Disengage.

On Guard.

CUT-OVER AND ONE-TWO.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Feint Cut-Over. | Feint Cut-Over. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Feint Disengagement. | Feint Disengagement. |
| 5. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 6. Disengage, lunge. | Disengage, lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Cut-Over and One-Two.

On Guard

DISENGAGE, CUT-OVER, AND DISENGAGE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |

- | | |
|----------------------------|------------------------|
| 4. Feint Cut-Over. | Feint Cut-Over. |
| 5. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 6. Disengage, lunge. | Disengage, lunge. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|-------------------------------------|-----------|
| Disengage, Cut-Over, and Disengage. | On Guard. |
|-------------------------------------|-----------|

SIMPLE ATTACKS, PRECEDED BY A BEAT, WHILE ADVANCING, OR UPON THE ADVERSARY'S ADVANCE.

DIRECT THRUST.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Beat and lunge direct. | Beat and lunge direct. |
| 3. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|------------------------|-----------|
| Beat and Lunge Direct. | On Guard. |
|------------------------|-----------|

DISENGAGEMENT.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Beat and disengage. | Beat and disengage |
| 3. Lunge. | Lunge. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|---------------------|-----------|
| Beat and Disengage. | On Guard. |
|---------------------|-----------|

CUT-OVER.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Beat and Cut-Over. | Beat and Cut-Over. |
| 3. Lunge. | Lunge. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|--------------------|-----------|
| Beat and Cut-Over. | On Guard. |
|--------------------|-----------|

CUT-OVER AND TRAVERSE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Beat, Cut-Over, and Traverse. | Beat, Cut-Over, and Traverse. |
| 3. Lunge. | Lunge. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|-------------------------------|-----------|
| Beat, Cut-Over, and Traverse. | On Guard. |
|-------------------------------|-----------|
-

THIRD DIVISION.

ATTACKS COMPOSED OF TWO MOVEMENTS, WHILE ADVANCING, OR UPON THE ADVERSARY'S ADVANCE, PRECEDED BY A BEAT.

ONE-TWO.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Beat and feint Disengagement. | Beat and feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Disengage, lunge. | Disengage, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|----------------|-----------|
| Beat, One-Two. | On Guard. |
|----------------|-----------|

DOUBLE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Beat and feint Disengagement. | Beat and feint Disengagement. |
| 3. <i>I oppose Counter of Quarte.</i> | <i>I oppose Counter of Sixte.</i> |
| 4. Deceive, lunge. | Deceive, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--------------|-----------|
| Beat Double. | On Guard. |
|--------------|-----------|

CUT-OVER AND DISENGAGE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Beat and feint Cut-Over. | Beat and feint Cut-Over. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Disengage, lunge. | Disengage, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Beat, Cut-Over, and Disengage. On Guard.

DISENGAGE AND CUT-OVER.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. Beat and feint Disengagement. | Beat and feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Cut-Over, lunge. | Cut-Over, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Beat, Disengage, and Cut-Over. On Guard.

Observation: Each of the above exercises must be repeated, substituting a Press and a Traverse, each in turn, in place of the Beat.

SIMPLE PARRIES FOR ATTACKS, WHILE ADVANCING, OR UPON THE ADVERSARY'S ADVANCE, AND VARIOUS SIMPLE RIPOSTES.

DIRECT THRUST.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>I lunge direct.</i> | <i>I lunge direct.</i> |
| 3. Oppose Quarte. | Oppose Sixte. |
| 4. Riposte Direct. | Riposte Direct. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Quarte. Oppose Sixte.
Riposte Direct. On Guard.



FIG. 18. DETACHED RIPOSTE, LOW, AFTER PARRY (OR OPPOSITION) OF SIXTE,
OR AFTER COUNTER OF SIXTE.

Command.

Parry as in Nos. 3 above, Riposte by a Disengagement.

Parry as in Nos. 3 above, Riposte by a Cut-Over.

Parry Nos. 2 above by Counter, Riposte by each of the preceding.

DISENGAGEMENT.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my Disengagement.</i> | <i>On my Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. Riposte Direct. | Riposte Direct. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|-----------------|----------------|
| Oppose Sixte. | Oppose Quarte. |
| Riposte Direct. | On Guard. |

Command.

Parry as in Nos. 3 above, Riposte by a Disengagement.

Parry as in Nos. 3 above, Riposte by a Cut-Over.

Parry Nos. 2 above by Counter, Riposte by each of the preceding.

CUT-OVER.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my Cut-Over.</i> | <i>On my Cut-Over.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. Riposte Direct. | Riposte Direct. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|-----------------|----------------|
| Oppose Sixte. | Oppose Quarte. |
| Riposte Direct. | On Guard. |

Command.

Parry as in Nos. 3 above, Riposte by a Disengagement.

Parry as in Nos. 3 above, Riposte by a Cut-Over.

CUT-OVER, TRAVERSE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my Cut-Over and Traverse.</i> | <i>On my Cut-Over and Traverse.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. Riposte Direct. | Riposte Direct. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Sixte. Oppose Quarte.
Riposte Direct. On Guard.

Command.

Parry as in Nos. 3 above, Riposte by a Disengagement.
Parry as in Nos. 3 above, Riposte by a Cut-Over.

PARRIES COMPOSED OF TWO MOVEMENTS FOR ATTACKS
WHILE ADVANCING, OR UPON THE ADVERSARY'S
ADVANCE, AND VARIOUS SIMPLE RIPOSTES.

ONE-TWO.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Sixte and Quarte. Oppose Quarte and Sixte.
Riposte Direct. On Guard.

Command.

Parry as in Nos. 3 and 5 above, Riposte by a Disengagement.
Parry as in Nos. 3 and 5 above, Riposte by a Cut-Over.
Parry Nos. 2 above by Opposition, No. 4 by Counter, Riposte by each of the preceding.

DOUBLE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Counter of Quarte. | Oppose Counter of Sixte. |
| 4. <i>I deceive and lunge.</i> | <i>I deceive and lunge.</i> |
| 5. Oppose Sixte. | Oppose Quarte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Counter of Quarte and Sixte. Oppose Counter of Sixte and Quarte.
Riposte Direct. On Guard.

Command.

Parry as in Nos. 3 and 5 above, Riposte by a Disengagement.

Parry as in Nos. 3 and 5 above, Riposte by a Cut-Over.

Parry Nos. 2 and 4 above by Counters, Riposte by each of the preceding.

CUT-OVER AND DISENGAGE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my feint of Cut-Over.</i> | <i>On my feint of Cut-Over.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--------------------------|--------------------------|
| Oppose Sixte and Quarte. | Oppose Quarte and Sixte. |
| Riposte Direct. | On Guard. |

Command.

Parry as in Nos. 3 and 5 above, Riposte by a Disengagement.

Parry as in Nos. 3 and 5 above, Riposte by a Cut-Over.

Parry Nos. 2 above by Opposition, Nos. 4 by Counter, Riposte by each of the preceding.

DISENGAGE AND CUT-OVER.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I Cut-Over and lunge.</i> | <i>I Cut-Over and lunge.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--------------------------|--------------------------|
| Oppose Sixte and Quarte. | Oppose Quarte and Sixte. |
| Riposte Direct. | On Guard. |

Command.

Parry as in Nos. 3 and 5 above, Riposte by a Disengagement.

Parry as in Nos. 3 and 5 above, Riposte by a Cut-Over.

CUT-OVER, TRAVERSE, AND DISENGAGE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my Cut-Over and Traverse.</i> | <i>On my Cut-Over and Traverse.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--------------------------|--------------------------|
| Oppose Sixte and Quarte. | Oppose Quarte and Sixte. |
| Riposte Direct. | On Guard. |

Command.

Parry as in Nos. 3 and 5 above, Riposte by a Disengagement.

Parry as in Nos. 3 and 5 above, Riposte by a Cut-Over.

Parry Nos. 2 above by Opposition, Nos. 4 by Counter, Riposte by each of the preceding.

FOURTH DIVISION.

PARRIES COMPOSED OF THREE MOVEMENTS FOR ATTACKS, WHILE ADVANCING, OR UPON THE ADVERSARY'S ADVANCE, AND VARIOUS SIMPLE RIPOSTES.

ONE-TWO-THREE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I feint 2d Disengagement.</i> | <i>I feint 2d Disengagement.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 7. Oppose Sixte. | Oppose Quarte. |
| 8. Riposte Direct. | Riposte Direct. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|----------------------------------|-----------------------------------|
| Oppose Sixte, Quarte, and Sixte. | Oppose Quarte, Sixte, and Quarte. |
| Riposte Direct. | On Guard. |

Command.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Disengagement.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Cut-Over.

Parry Nos. 2 and 4 above by Oppositions, Nos. 6 by Counter, Riposte by each of the preceding.

ONE-TWO, AND DECEIVE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I feint 2d Disengagement.</i> | <i>I feint 2d Disengagement.</i> |
| 5. Oppose Counter of Sixte. | Oppose Counter of Quarte. |
| 6. <i>I deceive and lunge.</i> | <i>I deceive and lunge.</i> |
| 7. Oppose Quarte. | Oppose Sixte. |
| 8. Riposte Direct. | Riposte Direct. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Sixte, Counter of Sixte, and Quarte. Oppose Quarte, Counter of Quarte, and Sixte.

Riposte Direct. On Guard.

Command.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Disengagement.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Cut-Over.

Parry Nos. 2 above by Opposition, Nos. 4 and 6 by Counters, Riposte by each of the preceding.

ONE-TWO, AND CUT-OVER.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I feint 2d Disengagement.</i> | <i>I feint 2d Disengagement.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. <i>I Cut-Over and lunge.</i> | <i>I Cut-Over and lunge.</i> |
| 7. Oppose Sixte. | Oppose Quarte. |
| 8. Riposte Direct. | Riposte Direct. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Sixte, Quarte, and Sixte. Oppose Quarte, Sixte, and Quarte.

Riposte Direct. On Guard.

Command.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Disengagement.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Cut-Over.

DOUBLE, AND DISENGAGE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Counter of Quarte. | Oppose Counter of Sixte. |
| 4. <i>I deceive.</i> | <i>I deceive.</i> |
| 5. Oppose Sixte. | Oppose Quarte. |
| 6. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 7. Oppose Quarte. | Oppose Sixte. |
| 8. Riposte Direct. | Riposte Direct. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--|---|
| Oppose Counter of Quarte, Sixte, and Quarte. | Oppose Counter of Sixte, Quarte, and Sixte. |
| Riposte Direct. | On Guard. |

Command.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Disengagement.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Cut-Over.

Parry Nos. 2 above by Counter, Nos. 4 by Opposition, Nos. 6 by Counter, Riposte by each of the preceding.

CUT-OVER, AND ONE-TWO.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my feint of Cut-Over.</i> | <i>On my feint of Cut-Over.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I feint Disengagement.</i> | <i>I feint Disengagement.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 7. Oppose Sixte. | Oppose Quarte. |
| 8. Riposte Direct. | Riposte Direct. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|----------------------------------|-----------------------------------|
| Oppose Sixte, Quarte, and Sixte. | Oppose Quarte, Sixte, and Quarte. |
| Riposte Direct. | On Guard. |

Command.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Disengagement.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Cut-Over.

Parry Nos. 2 and 4 above by Oppositions, Nos. 6 by Counter, Riposte by each of the preceding.



FIG. 19. RIPOSTE BY PRIME, AFTER PARRY (OR OPPOSITION) OF SIXTE.

DISENGAGE, CUT-OVER, AND DISENGAGE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I feint Cut-Over.</i> | <i>I feint Cut-Over.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 7. Oppose Sixte. | Oppose Quarte. |
| 8. Riposte Direct. | Riposte Direct. |
| 9. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Sixte, Quarte, and Sixte. Oppose Quarte, Sixte, and Quarte.
 Riposte Direct. On Guard.

Command.

Parry as in Nos. 3, 5, and 7 above, Riposte by a Disengagement.
 Parry as in Nos. 3, 5, and 7 above, Riposte by a Cut-Over.
 Parry Nos. 2 and 4 above by Oppositions, Nos. 6 by Counter, Riposte by each of the preceding.

SEVENTH LESSON.—FIRST DIVISION.

SIMPLE ATTACKS DECEIVING THE CHANGE OF ENGAGEMENT, WHILE ADVANCING, OR UPON THE ADVERSARY'S ADVANCE.

DIRECT THRUST.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Lunge Direct. | Lunge Direct. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

On my Change of Engagement. Lunge Direct. On Guard.

DISENGAGEMENT.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Disengage, lunge. | Disengage, lunge. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | | |
|------------------------------------|------------|-----------|
| <i>On my Change of Engagement.</i> | Disengage. | On Guard. |
|------------------------------------|------------|-----------|

ATTACKS COMPOSED OF TWO MOVEMENTS DECEIVING THE CHANGE OF ENGAGEMENT, WHILE ADVANCING, OR UPON THE ADVERSARY'S ADVANCE.

ONE-TWO.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Feint Disengagement. | Feint Disengagement. |
| 4. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 5. Disengage, lunge. | Disengage, lunge. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | | |
|------------------------------------|----------|-----------|
| <i>On my Change of Engagement.</i> | One-Two. | On Guard. |
|------------------------------------|----------|-----------|

DOUBLE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Feint Disengagement. | Feint Disengagement. |
| 4. <i>I oppose Counter of Sixte.</i> | <i>I oppose Counter of Quarte.</i> |
| 5. Deceive, lunge. | Deceive, lunge. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | | |
|------------------------------------|---------|-----------|
| <i>On my Change of Engagement.</i> | Double. | On Guard. |
|------------------------------------|---------|-----------|

**SIMPLE ATTACKS PRECEDED BY A BEAT, DECEIVING
THE CHANGE OF ENGAGEMENT, WHILE ADVANCING,
OR UPON THE ADVERSARY'S ADVANCE.**

DIRECT THRUST.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Beat, lunge. | Beat, lunge. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

On my Change of Engagement. Beat and lunge direct. On Guard.

DISENGAGEMENT.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Beat, disengage. | Beat, disengage. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

On my Change of Engagement. Beat, and Disengage. On Guard.

**ATTACKS COMPOSED OF TWO MOVEMENTS. PRECEDED
BY A BEAT, DECEIVING THE CHANGE OF ENGAGE-
MENT, WHILE ADVANCING, OR UPON THE ADVER-
SARY'S ADVANCE.**

ONE-TWO.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Beat and feint Disengagement. | Beat and feint Disengagement. |
| 4. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 5. Disengage, lunge. | Disengage, lunge. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

On my Change of Engagement. Beat, One-Two. On Guard.

DOUBLE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Beat and feint Disengagement. | Beat and feint Disengagement. |
| 4. <i>I oppose Counter of Sixte.</i> | <i>I oppose Counter of Quarte</i> |
| 5. Deceive, lunge. | Deceive, lunge. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

On my Change of Engagement. Beat, Double. On Guard.

SECOND DIVISION.

SIMPLE PARRIES FOR ATTACKS, WHILE ADVANCING,
OR UPON THE ADVERSARY'S ADVANCE, AND VARIOUS RIPOSTES.

DIRECT THRUST.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>I lunge direct.</i> | <i>I lunge direct.</i> |
| 3. Oppose Quarte. | Oppose Sixte |
| 4. Riposte Direct. | Riposte Direct. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING

Oppose Quarte. Oppose Sixte.
Riposte Direct. On Guard.

Command.

Parry as in Nos. 3 above, Riposte in Low Line (See fig. 18)
 Parry as in Nos. 3 above, Riposte by a flying Cut-Over in High Line
 Parry as in Nos. 3 above, Riposte by a flying Cut-Over in Low Line
 Parry as in Nos. 3 above, Riposte by a flying Cut-Over, and Disengage.
 Parry as in Nos. 3 above, Riposte by a flying Cut-Over and Beat (with the hand in Quarte, and with the hand in Tierce).
 Parry Nos. 2 above by Counter, Riposte by each of the preceding

Observation: After the parries of "Sixte" and "Counter of Sixte," command the Riposte to be executed with the hand in position of Prime, both in High and Low Lines. (See fig. 19.)



FIG. 20. DIRECT RIPOSTE, AFTER PARRY OF SECONDE.

DISENGAGEMENT.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my Disengagement.</i> | <i>On my Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. Riposte Direct. | Riposte Direct. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|-----------------|----------------|
| Oppose Sixte. | Oppose Quarte. |
| Riposte Direct. | On Guard. |

Command.

Parry as in Nos. 3 above, Riposte in Low Line.
 Parry as in Nos. 3 above, Riposte by a flying Cut-Over in High Line.
 Parry as in Nos. 3 above, Riposte by a flying Cut-Over in Low Line.
 Parry as in Nos. 3 above, Riposte by a flying Cut-Over, and Disengagement.
 Parry as in Nos. 3 above, Riposte by a flying Cut-Over, and Beat (with the hand in Quarte, and with the hand in Tierce).
 Parry Nos. 2 above by Counter, Riposte by each of the preceding.

PARRIES COMPOSED OF TWO MOVEMENTS FOR ATTACKS, WHILE ADVANCING, OR UPON THE ADVERSARY'S ADVANCE, AND VARIOUS RIPOSTES.

ONE-TWO.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I disengage and lunge.</i> | <i>I disengage and lunge.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--------------------------|--------------------------|
| Oppose Sixte and Quarte. | Oppose Quarte and Sixte. |
| Riposte Direct. | On Guard. |

Command.

Parry as in Nos. 3 and 5 above, Riposte in Low Line.
 Parry as in Nos. 3 and 5 above, Riposte by a flying Cut-Over in High Line.
 Parry as in Nos. 3 and 5 above, Riposte by a flying Cut-Over in Low Line.
 Parry as in Nos. 3 and 5 above, Riposte by a flying Cut-Over, and Disengage.
 Parry as in Nos. 3 and 5 above, Riposte by a flying Cut-Over, and Beat (with hand in Quarte, and with the hand in Tierce).
 Parry Nos. 4 above by Counter, Riposte by each of the preceding.

DOUBLE.

- | | |
|--|--|
| 1. Engage Quarte and Advance (or Retreat). | Engage Sixte and Advance (or Retreat). |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Counter of Quarte. | Oppose Counter of Sixte. |
| 4. <i>I deceive and lunge.</i> | <i>I deceive and lunge.</i> |
| 5. Oppose Sixte. | Oppose Quarte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Counter of Quarte, and Sixte. Oppose Counter of Sixte, and Quarte.
Riposte Direct. On Guard.

Command.

Parry as in Nos. 3 and 5 above, Riposte in Low Line.
Parry as in Nos. 3 and 5 above, Riposte by a flying Cut-Over in High Line.
Parry as in Nos. 3 and 5 above, Riposte by a flying Cut-Over in Low Line.
Parry as in Nos. 3 and 5 above, Riposte by a flying Cut-Over, and Disengagement.
Parry as in Nos. 3 and 5 above, Riposte by a flying Cut-Over, and Beat (with hand in Quarte, and with the hand in Tierce).

THIRD DIVISION.

SIMPLE ATTACKS WHILE ADVANCING, OR UPON THE
ADVERSARY'S ADVANCE, PRECEDED BY A DOUBLE
ENGAGEMENT.

DIRECT THRUST.

- | | |
|---|--|
| Being Engaged in Quarte. | Being Engaged in Sixte. |
| 1. Double Engagement, Advance (or Retreat). | Double Engagement, Advance (or Retreat). |
| 2. Lunge Direct. | Lunge Direct. |
| 3. On Guard. | On Guard. |

WITHOUT ANALYZING.

Lunge Direct. On Guard.

DISENGAGEMENT.

- | | |
|---|--|
| Being Engaged in Quarte. | Being Engaged in Sixte. |
| 1. Double Engagement, Advance (or Retreat). | Double Engagement, Advance (or Retreat). |
| 2. Disengage, lunge. | Disengage, lunge. |
| 3. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|------------|-----------|
| Disengage. | On Guard. |
|------------|-----------|

CUT-OVER.

- | | |
|---|--|
| Being Engaged in Quarte. | Being Engaged in Sixte. |
| 1. Double Engagement, Advance (or Retreat). | Double Engagement, Advance (or Retreat). |
| 2. Cut-Over, lunge. | Cut-Over, lunge. |
| 3. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|-----------|-----------|
| Cut-Over. | On Guard. |
|-----------|-----------|

ATTACKS COMPOSED OF TWO MOVEMENTS, WHILE ADVANCING, OR UPON THE ADVERSARY'S ADVANCE. PRECEDED BY A DOUBLE ENGAGEMENT.

ONE-TWO.

- | | |
|---|--|
| Being Engaged in Quarte. | Being Engaged in Sixte. |
| 1. Double Engagement, Advance (or Retreat). | Double Engagement, Advance (or Retreat). |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Disengage, lunge. | Disengage, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|----------|-----------|
| One-Two. | On Guard. |
|----------|-----------|

DOUBLE.

- | | |
|---|--|
| Being Engaged in Quarte. | Being Engaged in Sixte. |
| 1. Double Engagement, Advance (or Retreat). | Double Engagement, Advance (or Retreat). |
| 2. Feint Disengagement. | Feint Disengagement. |

- | | |
|---------------------------------------|-----------------------------------|
| 3. <i>I oppose Counter of Quarte.</i> | <i>I oppose Counter of Sixte.</i> |
| 4. Deceive, lunge. | Deceive, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|---------|-----------|
| Double. | On Guard. |
|---------|-----------|

CUT-OVER AND DISENGAGE.

- | | |
|---|--|
| Being Engaged in Quarte. | Being Engaged in Sixte. |
| 1. Double Engagement, Advance (or Retreat). | Double Engagement, Advance (or Retreat). |
| 2. Feint Cut-Over. | Feint Cut-Over. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Disengage, lunge. | Disengage, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|-------------------------|-----------|
| Cut-Over and Disengage. | On Guard. |
|-------------------------|-----------|

DISENGAGE AND CUT-OVER.

- | | |
|---|--|
| Being Engaged in Quarte. | Being Engaged in Sixte. |
| 1. Double Engagement, Advance (or Retreat). | Double Engagement, Advance (or Retreat). |
| 2. Feint Disengagement. | Feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Cut-Over, lunge. | Cut-Over, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|-------------------------|-----------|
| Disengage and Cut-Over. | On Guard. |
|-------------------------|-----------|

SIMPLE PARRIES FOR ATTACKS, WHILE ADVANCING, OR
UPON THE ADVERSARY'S ADVANCE, PRECEDED BY
A DOUBLE ENGAGEMENT, AND VARIOUS RIPOSTES.

DIRECT THRUST.

- | | |
|---|--|
| Being Engaged in Quarte. | Being Engaged in Sixte. |
| 1. Double Engagement, Advance (or Retreat). | Double Engagement, Advance (or Retreat). |
| 2. <i>On my Direct Thrust.</i> | <i>On my Direct Thrust.</i> |

- | | |
|-------------------------------------|----------------------------------|
| 3. Oppose Quarte. | Oppose Sixte. |
| 4. Riposte Direct (or in Low Line). | Riposte Direct (or in Low Line). |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|----------------------------------|---------------|
| Oppose Quarte. | Oppose Sixte. |
| Riposte Direct (or in Low Line). | On Guard. |

Command.

Parry as in Nos. 3 above, Riposte by a flying Cut-Over in High (or Low) Line.

Parry as in Nos. 3 above, Riposte by a flying Cut-Over, and Disengagement.

Parry as in Nos. 3 above, Riposte by a flying Cut-Over, and Beat (hand in Tierce or Quarte).

Parry Nos. 2 above by a Counter, Riposte by each of the preceding.

Observation : After the parries of Sixte and Counter, Riposte in High and Low Lines, with hand in Prime.

DISENGAGEMENT.

- | | |
|---|--|
| Being Engaged in Quarte. | Being Engaged in Sixte. |
| 1. Double Engagement, Advance (or Retreat). | Double Engagement, Advance (or Retreat). |
| 2. <i>On my Disengagement.</i> | <i>On my Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. Riposte Direct (or in Low Line). | Riposte Direct (or in Low Line). |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|----------------------------------|----------------|
| Oppose Sixte. | Oppose Quarte. |
| Riposte Direct (or in Low Line). | On Guard. |

Command.

Parry as in Nos. 3 above, Riposte by a flying Cut-Over in High (or Low) Line.

Parry as in Nos. 3 above, Riposte by a flying Cut-Over, and Disengagement.

Parry as in Nos. 3 above, Riposte by a flying Cut-Over, and Beat.

Parry Nos. 2 above by a Counter, Riposte by each of the preceding.

FOURTH DIVISION.

PARRIES COMPOSED OF TWO MOVEMENTS FOR ATTACKS, WHILE ADVANCING, OR UPON THE ADVERSARY'S ADVANCE, PRECEDED BY A DOUBLE ENGAGEMENT, AND VARIOUS RIPOSTES.

ONE-TWO.

Being Engaged in Quarte.

1. Double Engagement, Advance (or Retreat).
2. *On my feint of Disengagement.*
3. Oppose Sixte.
4. *I disengage and lunge.*
5. Oppose Quarte.
6. Riposte Direct (or in Low Line).
7. On Guard.

Being Engaged in Sixte.

- Double Engagement, Advance (or Retreat).
- On my feint of Disengagement.*
- Oppose Quarte.
- I disengage and lunge.*
- Oppose Sixte.
- Riposte Direct (or in Low Line).
- On Guard.

WITHOUT ANALYZING.

Oppose Sixte and Quarte.

Oppose Quarte and Sixte.

Riposte Direct (or in Low Line). On Guard.

Command.

Parry as in Nos. 3 and 5 above, Riposte by a flying Cut-Over in High (or Low) Line.

Parry as in Nos. 3 and 5 above, Riposte by a flying Cut-Over, and Disengagement.

Parry as in Nos. 3 and 5 above. Riposte by a flying Cut-Over, and Beat.

Parry Nos. 2 above by Opposition, Nos. 4 by Counter, Riposte by each of the preceding.

DOUBLE.

Being Engaged in Quarte.

1. Double Engagement, Advance (or Retreat).
2. *On my feint of Disengagement.*
3. Oppose Counter of Quarte.
4. *I deceive and lunge.*
5. Oppose Sixte.
6. Riposte Direct (or in Low Line).
7. On Guard.

Being Engaged in Sixte.

- Double Engagement, Advance (or Retreat).
- On my feint of Disengagement.*
- Oppose Counter of Sixte.
- I deceive and lunge.*
- Oppose Quarte.
- Riposte Direct (or in Low Line).
- On Guard.

WITHOUT ANALYZING.

Oppose Counter of Quarte and Sixte. Oppose Counter of Sixte and Quarte.

Riposte Direct (or in Low Line). On Guard.



FIG. 21. DIRECT RIPOSTE, AFTER PARRY OF SEPTIME.

Command.

Parry as in Nos. 3 and 5 above, Riposte by a flying Cut-Over in High (or Low) Line.

Parry as in Nos. 3 and 5 above, Riposte by a flying Cut-Over, and Disengagement.

Parry as in Nos. 3 and 5 above, Riposte by a flying Cut-Over, and Beat.

Parry Nos. 2 and 4 above by Counters, Riposte by each of the preceding.

SIMPLE ATTACKS DECEIVING THE CHANGE OF ENGAGEMENT, WHILE ADVANCING, OR UPON THE ADVERSARY'S ADVANCE, PRECEDED BY A DOUBLE ENGAGEMENT.

DIRECT THRUST.

- | | |
|---|--|
| Being Engaged in Quarte. | Being Engaged in Sixte. |
| 1. Double Engagement, Advance (or Retreat). | Double Engagement, Advance (or Retreat). |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Lunge Direct. | Lunge Direct. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | | |
|------------------------------------|---------------|-----------|
| <i>On my Change of Engagement.</i> | Lunge Direct. | On Guard. |
|------------------------------------|---------------|-----------|

DISENGAGEMENT.

- | | |
|---|--|
| Being Engaged in Quarte. | Being Engaged in Sixte. |
| 1. Double Engagement, Advance (or Retreat). | Double Engagement, Advance (or Retreat). |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Disengage, lunge. | Disengage, lunge. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | | |
|------------------------------------|------------|-----------|
| <i>On my Change of Engagement.</i> | Disengage. | On Guard. |
|------------------------------------|------------|-----------|

ATTACKS COMPOSED OF TWO MOVEMENTS, DECEIVING THE CHANGE OF ENGAGEMENT, WHILE ADVANCING, OR UPON THE ADVERSARY'S ADVANCE, PRECEDED BY A DOUBLE ENGAGEMENT.

ONE-TWO.

- | | |
|---|--|
| Being Engaged in Quarte. | Being Engaged in Sixte. |
| 1. Double Engagement, Advance (or Retreat). | Double Engagement, Advance (or Retreat). |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |

- | | |
|----------------------------|------------------------|
| 3. Feint Disengagement. | Feint Disengagement. |
| 4. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 5. Disengage, lunge. | Disengage, lunge. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | | |
|------------------------------------|----------|-----------|
| <i>On my Change of Engagement.</i> | One-Two. | On Guard. |
|------------------------------------|----------|-----------|

DOUBLE.

- | | |
|---|--|
| Being Engaged in Quarte. | Being Engaged in Sixte. |
| 1. Double Engagement, Advance (or Retreat). | Double Engagement, Advance (or Retreat). |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Feint Disengagement. | Feint Disengagement. |
| 4. <i>I oppose Counter of Sixte.</i> | <i>I oppose Counter of Quarte.</i> |
| 5. Deceive, lunge. | Deceive, lunge. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | | |
|------------------------------------|---------|-----------|
| <i>On my Change of Engagement.</i> | Double. | On Guard. |
|------------------------------------|---------|-----------|

EIGHTH LESSON—FIRST DIVISION.

SIMPLE ATTACKS WHILE ADVANCING, OR UPON THE ADVERSARY'S ADVANCE, PRECEDED BY A DOUBLE ENGAGEMENT, AND DECEIVING THE CHANGE OF ENGAGEMENT BY A BEAT.

DIRECT THRUST.

- | | |
|---|--|
| Being Engaged in Quarte. | Being Engaged in Sixte. |
| 1. Double Engagement, Advance (or Retreat). | Double Engagement, Advance (or Retreat). |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Beat and lunge direct. | Beat and lunge direct. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | | |
|------------------------------------|------------------------|-----------|
| <i>On my Change of Engagement.</i> | Beat and Lunge Direct. | On Guard. |
|------------------------------------|------------------------|-----------|

DISENGAGEMENT.

- | Being Engaged in Quarte. | Being Engaged in Sixte. |
|---|--|
| 1. Double Engagement, Advance (or Retreat). | Double Engagement, Advance (or Retreat). |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Beat, disengage. | Beat, disengage. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | | |
|------------------------------------|---------------------|-----------|
| <i>On my Change of Engagement.</i> | Beat and Disengage. | On Guard. |
|------------------------------------|---------------------|-----------|

ATTACKS COMPOSED OF TWO MOVEMENTS, WHILE ADVANCING, OR UPON THE ADVERSARY'S ADVANCE, PRECEDED BY A DOUBLE ENGAGEMENT, AND DECEIVING THE CHANGE OF ENGAGEMENT BY A BEAT.

ONE-TWO.

- | Engagement of Quarte. | Engagement of Sixte. |
|---|--|
| 1. Double Engagement, Advance (or Retreat). | Double Engagement, Advance (or Retreat). |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Beat and feint Disengagement. | Beat and feint Disengagement. |
| 4. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 5. Disengage, lunge. | Disengage, lunge. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | | |
|------------------------------------|-------------------|-----------|
| <i>On my Change of Engagement.</i> | Beat and One-Two. | On Guard. |
|------------------------------------|-------------------|-----------|

DOUBLE.

- | Being Engaged in Quarte. | Being Engaged in Sixte. |
|---|--|
| 1. Double Engagement, Advance (or Retreat). | Double Engagement, Advance (or Retreat). |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Beat and feint Disengagement. | Beat and feint Disengagement. |
| 4. <i>I oppose Counter of Sixte.</i> | <i>I oppose Counter of Quarte.</i> |
| 5. Deceive, lunge. | Deceive, lunge. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | | |
|------------------------------------|------------------|-----------|
| <i>On my Change of Engagement.</i> | Beat and Double. | On Guard. |
|------------------------------------|------------------|-----------|

SECOND DIVISION.

SIMPLE PARRIES FOR ATTACKS, WHILE ADVANCING, OR
UPON THE ADVERSARY'S ADVANCE, PRECEDED BY
A DOUBLE ENGAGEMENT, AND VARIOUS SIMPLE
RIPOSTES.

DIRECT THRUST.

- | Being Engaged in Quarte. | Being Engaged in Sixte. |
|---|--|
| 1. Double Engagement, Advance (or Retreat). | Double Engagement, Advance (or Retreat). |
| 2. <i>I lunge direct.</i> | <i>I lunge direct.</i> |
| 3. Oppose Quarte. | Oppose Sixte. |
| 4. Riposte Direct. | Riposte Direct. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|-----------------|---------------|
| Oppose Quarte. | Oppose Sixte. |
| Riposte Direct. | On Guard. |

Command.

Parry as in Nos. 3 above, Riposte by a Disengagement.
Parry as in Nos. 3 above, Riposte by a Cut-Over.
Parry Nos. 2 above by a Counter, Riposte by each of the preceding.

DISENGAGEMENT.

- | Being Engaged in Quarte. | Being Engaged in Sixte. |
|---|--|
| 1. Double Engagement, Advance (or Retreat). | Double Engagement, Advance (or Retreat). |
| 2. <i>On my Disengagement.</i> | <i>On my Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. Riposte Direct. | Riposte Direct. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|-----------------|----------------|
| Oppose Sixte. | Oppose Quarte. |
| Riposte Direct. | On Guard. |

Command.

Parry as in Nos. 3 above, Riposte by a Disengagement.
Parry as in Nos. 3 above, Riposte by a Cut-Over.
Parry Nos. 2 above by a Counter, Riposte by each of the preceding.



FIG. 22. QUARTE PARRY OF DIRECT RIPOSTE, BEING IN LUNGE.

**SIMPLE PARRIES FOR ATTACKS, WHILE ADVANCING, OR
UPON THE ADVERSARY'S ADVANCE, PRECEDED BY
A DOUBLE ENGAGEMENT, AND VARIOUS RIPOSTES
IN TWO MOVEMENTS.**

DIRECT THRUST.

Being Engaged in Quarte.

1. Double Engagement, Advance
(or Retreat).
2. *I lunge direct.*
3. Oppose Quarte.
4. Riposte by a Double.
5. On Guard.

Being Engaged in Sixte.

- Double Engagement, Advance (or
Retreat).
- I lunge direct.*
- Oppose Sixte.
- Riposte by a Double.
- On Guard.

WITHOUT ANALYZING.

Oppose Quarte.

Oppose Sixte.

Riposte by a Double. On Guard.

Command.

Parry as in Nos. 3 above, Riposte by One-Two.

Parry as in Nos. 3 above, Riposte by a Cut-Over, and Disengagement.

Parry Nos. 2 above by a Counter, Riposte by each of the preceding

DISENGAGEMENT.

Being Engaged in Quarte.

1. Double Engagement, Advance
(or Retreat).
2. *On my Disengagement.*
3. Oppose Sixte.
4. Riposte by a Double.
5. On Guard.

Being Engaged in Sixte.

- Double Engagement, Advance (or
Retreat).
- On my Disengagement.*
- Oppose Quarte.
- Riposte by a Double.
- On Guard.

WITHOUT ANALYZING.

Oppose Sixte.

Oppose Quarte.

Riposte by a Double. On Guard.

Command.

Parry as in Nos. 3 above, Riposte by One-Two.

Parry as in Nos. 3 above, Riposte by a Cut-Over, and Disengagement.

Parry Nos. 2 above by a Counter, Riposte by each of the preceding

THIRD DIVISION.

PARRIES COMPOSED OF TWO MOVEMENTS FOR ATTACKS,
WHILE ADVANCING, OR UPON THE ADVERSARY'S
ADVANCE, PRECEDED BY A DOUBLE ENGAGEMENT,
AND VARIOUS SIMPLE RIPOSTES.

ONE-TWO.

Being Engaged in Quarte.

1. Double Engagement, Advance
(or Retreat).
2. *On my feint of Disengagement.*
3. Oppose Sixte.
4. *I disengage and lunge.*
5. Oppose Quarte.
6. Riposte Direct.
7. On Guard.

Being Engaged in Sixte.

- Double Engagement, Advance (or
Retreat).
- On my feint of Disengagement.*
- Oppose Quarte.
- I disengage and lunge.*
- Oppose Sixte.
- Riposte Direct.
- On Guard

WITHOUT ANALYZING.

Oppose Sixte and Quarte.

Oppose Quarte and Sixte.

Riposte Direct. On Guard.

Command.

Parry as in Nos. 3 and 5 above, Riposte by a Disengagement.

Parry as in Nos. 3 and 5 above, Riposte by a Cut-Over.

Parry Nos. 2 above by Opposition, Nos. 4 by Counter, Riposte by each of the preceding.

DOUBLE.

Being Engaged in Quarte.

1. Double Engagement, Advance
(or Retreat).
2. *On my feint of Disengagement.*
3. Oppose Counter of Quarte.
4. *I deceive and lunge.*
5. Oppose Sixte.
6. Riposte Direct.
7. On Guard.

Being Engaged in Sixte.

- Double Engagement, Advance (or
Retreat).
- On my feint of Disengagement.*
- Oppose Counter of Sixte.
- I deceive and lunge.*
- Oppose Quarte.
- Riposte Direct.
- On Guard.

WITHOUT ANALYZING.

Oppose Counter of Quarte and Sixte.

Oppose Counter of Sixte and Quarte.

Riposte Direct. On Guard.

Command.

Parry as in Nos. 3 and 5 above, Riposte by a Disengagement.

Parry as in Nos. 3 and 5 above, Riposte by a Cut-Over.

Parry Nos. 2 and 4 above by Counters, Riposte by each of the preceding.

PARRIES COMPOSED OF TWO MOVEMENTS FOR ATTACKS,
WHILE ADVANCING, OR UPON THE ADVERSARY'S
ADVANCE, PRECEDED BY A DOUBLE ENGAGEMENT,
AND VARIOUS RIPOSTES IN TWO MOVEMENTS.

ONE-TWO.

Being Engaged in Quarte.

1. Double Engagement, Advance (or Retreat).
2. *On my feint of Disengagement.*
3. Oppose Sixte.
4. *I disengage and lunge.*
5. Oppose Quarte.
6. Riposte by a Double.
7. On Guard.

Being Engaged in Sixte.

- Double Engagement, Advance (or Retreat).
- On my feint of Disengagement.*
- Oppose Quarte.
- I disengage and lunge.*
- Oppose Sixte.
- Riposte by a Double.
- On Guard.

WITHOUT ANALYZING.

Oppose Sixte and Quarte.

Oppose Quarte and Sixte.

Riposte by a Double. On Guard.

Command.

Parry as in Nos. 3 and 5 above, Riposte by One-Two.

Parry as in Nos. 3 and 5 above, Riposte by a Cut-Over, Disengagement.

Parry Nos. 2 above by Opposition, Nos. 4 by Counter, Riposte by each of the preceding.

DOUBLE.

Being Engaged in Quarte.

1. Double Engagement, Advance (or Retreat).
2. *On my feint of Disengagement.*
3. Oppose Counter of Quarte.
4. *I deceive and lunge.*
5. Oppose Sixte.
6. Riposte by a Double.
7. On Guard.

Being Engaged in Sixte.

- Double Engagement, Advance (or Retreat).
- On my feint of Disengagement.*
- Oppose Counter of Sixte.
- I deceive and lunge.*
- Oppose Quarte.
- Riposte by a Double.
- On Guard.

WITHOUT ANALYZING.

| | |
|--|--|
| Oppose Counter of Quarte and Sixte. | Oppose Counter of Sixte and Quarte. |
|--|--|

Riposte by a Double. On Guard.

Command.

Parry as in Nos. 3 and 5 above, Riposte by One-Two.

Parry as in Nos. 3 and 5 above, Riposte by a Cut-Over, and Disengagement.

Parry Nos. 2 and 4 above by Counters, Riposte by each of the preceding.

NINTH LESSON—FIRST DIVISION.

SIMPLE ATTACKS PRECEDED BY A BEAT, IN THE LINE
OPPOSITE TO THAT OF THE ENGAGEMENT.

DIRECT THRUST.

Being Engaged in Quarte.

Being Engaged in Sixte.

1. Change Engagement, Beat and
lunge.

Change Engagement, Beat and
lunge.

2. On Guard.

On Guard.

WITHOUT ANALYZING.

Change Engagement, Beat and Lunge Direct.

On Guard.

DISENGAGEMENT.

Being Engaged in Quarte.

Being Engaged in Sixte.

1. Change Engagement, Beat and
Disengage.

Change Engagement, Beat and Dis-
engage.

2. On Guard.

On Guard.

WITHOUT ANALYZING.

Change Engagement, Beat and Disengage.

On Guard.

ATTACKS COMPOSED OF TWO MOVEMENTS, PRECEDED
BY A BEAT, IN THE LINE OPPOSITE TO THAT OF
THE ENGAGEMENT.

ONE-TWO.

Being Engaged in Quarte.

Being Engaged in Sixte.

1. Change Engagement, Beat and
Feint Disengagement.

Change Engagement, Beat and Feint
Disengagement.

- | | |
|----------------------------|------------------------|
| 2. <i>I oppose Quarte.</i> | <i>I oppose Sixte.</i> |
| 3. Disengage, lunge. | Disengage, lunge. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|--------------------------------------|-----------|
| Change Engagement, Beat and One-Two. | On Guard. |
|--------------------------------------|-----------|

DOUBLE.

- | | |
|---|--|
| 1. Change Engagement, Beat and Feint Disengagement. | Change Engagement, Beat and Feint Disengagement. |
| 2. <i>I oppose Counter of Sixte.</i> | <i>I oppose Counter of Quarte.</i> |
| 3. Deceive, lunge. | Deceive, lunge. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|-------------------------------------|-----------|
| Change Engagement, Beat and Double. | On Guard. |
|-------------------------------------|-----------|

SECOND DIVISION.

MISCELLANEOUS PARRIES AND RIPOSTES.

DISENGAGEMENT.

Being engaged in Quarte.

1. *I disengage.*
2. Oppose Tierce.
3. Riposte Direct, hand in Quarte.
4. On Guard.

WITHOUT ANALYZING.

| | |
|--|-----------|
| Oppose Tierce, Riposte Direct, hand in Quarte. | On Guard. |
|--|-----------|

Command.

- Parry as in No. 3 above, Riposte Direct, hand in Prime. (See fig. 19.)
- Parry as in No. 3 above, Riposte Direct, hand in Tierce.
- Parry No. 2 above by Sixte, Riposte Direct, hand in Prime.
- Parry No. 2 above by Sixte, Riposte Direct, hand in Tierce.
- Parry No. 2 above by Sixte, Riposte by a flying Cut-Over.
- Parry No. 2 above by Sixte, Riposte by a Sixte Bind, viz., execute Septime and carry the adverse blade into Sixth Line.
- Parry No. 2 above by Counter of Quarte, Riposte Direct, hand in Quarte.

Parry No. 2 above by Counter of Quarte, Riposte in Low Line, hand in Quarte.

Parry No. 2 above by Counter of Quarte, Riposte in Low Line by Quarte Bind, (execute Octave by passing over my blade).

Parry No. 2 above by Counter of Quarte, Riposte in Low Line by a Bind, hand in Seconde, (execute Seconde by passing over my blade). (See fig. 20.)

Parry No. 2 above by Counter of Quarte, and Riposte by a flying Cut-Over in Low Line.

DISENGAGEMENT.

Being engaged in Sixte.

1. *I disengage.*
2. Oppose Quarte.
3. Riposte Direct.
4. On Guard.

WITHOUT ANALYZING.

Oppose Quarte.

Riposte Direct.

On Guard.

Command.

Parry as in No. 3 above, Riposte in Low Line.

Parry as in No. 3 above, Riposte under by Quarte-Bind (execute Octave by passing over my blade).

Parry as in No. 3 above, Riposte under by a Bind, hand in Seconde (execute Seconde by passing over my blade).

Parry No. 2 above by Prime, Riposte in Low Line.

Parry No. 2 above by Prime, Riposte by a Cut-Over,

Parry No. 2 above by Prime, Cut-Over, and Beat. Riposte in High Line.

TENTH LESSON — FIRST DIVISION.

SIMPLE ATTACKS IN THE LOW LINE, WHILE ADVANCING,
OR UPON THE ADVERSARY'S ADVANCE, PRECEDED
BY A CHANGE OF ENGAGEMENT, TRAVERSE, BEAT,
OR PRESS.

TRAVERSE AND LOW-THRUST.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. Traverse, Low-Thrust. | Traverse, Low-Thrust. |
| 3. On Guard. | On Guard. |

WITHOUT ANALYZING.

Traverse and Low-Thrust.

On Guard.



FIG. 23. TIERCE PARRY OF DIRECT RIPOSTE, BEING IN LUNGE.

BEAT AND LOW-THRUST.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. Beat, Low-Thrust. | Beat, Low-Thrust. |
| 3. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|----------------------|-----------|
| Beat and Low-Thrust. | On Guard. |
|----------------------|-----------|

PRESS AND LOW-THRUST.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. Press, Low-Thrust. | Press, Low-Thrust. |
| 3. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|-----------------------|-----------|
| Press and Low-Thrust. | On Guard. |
|-----------------------|-----------|

ON MY CHANGE OF ENGAGEMENT, LOW-THRUST.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Low-Thrust. | Low-Thrust. |
| 4. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | | |
|------------------------------------|-------------|-----------|
| <i>On my Change of Engagement.</i> | Low-Thrust. | On Guard. |
|------------------------------------|-------------|-----------|

ATTACKS COMPOSED OF TWO MOVEMENTS IN THE HIGH AND LOW LINES, WHILE ADVANCING, OR UPON THE ADVERSARY'S ADVANCE, PRECEDED BY A CHANGE OF ENGAGEMENT, TRAVERSE, BEAT, OR PRESS.

TRAVERSE, LOW-THRUST, AND DECEIVE.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. Traverse and feint Low-Thrust. | Traverse and feint Low-Thrust. |
| 3. <i>I oppose Septime.</i> | <i>I oppose Octave.</i> |
| 4. Deceive, lunge. | Deceive, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

| | |
|------------------------------------|-----------|
| Traverse, Low-Thrust, and Deceive. | On Guard. |
|------------------------------------|-----------|

BEAT, LOW-THRUST, AND DECEIVE.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. Beat and feint Low-Thrust. | Beat and feint Low-Thrust. |
| 3. <i>I oppose Septime.</i> | <i>I oppose Octave.</i> |
| 4. Deceive, lunge. | Deceive, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Beat, Low-Thrust, and Deceive. On Guard.

PRESS, LOW-THRUST, AND DECEIVE.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. Press and feint Low-Thrust. | Press and feint Low-Thrust. |
| 3. <i>I oppose Septime.</i> | <i>I oppose Octave.</i> |
| 4. Deceive, lunge. | Deceive, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Press, Low-Thrust, and Deceive. On Guard.

ON MY CHANGE OF ENGAGEMENT, LOW-THRUST AND DECEIVE.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Feint Low-Thrust. | Feint Low-Thrust. |
| 4. <i>I oppose Octave.</i> | <i>I oppose Septime.</i> |
| 5. Deceive, lunge. | Deceive, lunge. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

On my Change of Engagement. Low-Thrust and Deceive. On Guard.

TRAVERSE, LOW-THRUST, AND LUNGE IN HIGH LINE.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. Traverse and feint Low-Thrust. | Traverse and feint Low-Thrust. |
| 3. <i>I oppose Septime.</i> | <i>I oppose Octave.</i> |
| 4. Lunge in High Line. | Lunge in High Line. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Traverse Low-Thrust, Lunge in High Line. On Guard.

TRAVERSE, DISENGAGE, AND LOW-THRUST.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. Traverse and feint Disengagement. | Traverse and feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Deceive, low-thrust. | Deceive, low-thrust. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Traverse, Disengage, Low-Thrust. On Guard.

TRAVERSE, CUT-OVER, AND LOW-THRUST.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. Traverse and feint Cut-Over. | Traverse and feint Cut-Over. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Deceive, low-thrust. | Deceive, low-thrust. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Traverse, Cut-Over, Low-Thrust. On Guard.

TRAVERSE, DISENGAGE, DECEIVE, AND LOW-THRUST.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. Traverse and feint Disengagement. | Traverse and feint Disengagement. |
| 3. <i>I oppose Counter of Quarte.</i> | <i>I oppose Counter of Sixte.</i> |
| 4. Deceive, low-thrust. | Deceive, low-thrust. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Traverse, Disengage, Deceive, and Low-Thrust. On Guard.

BEAT, DISENGAGE, AND LOW-THRUST.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. Beat and feint Disengagement. | Beat and feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Low-Thrust. | Low-Thrust. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Beat, Disengage, and Low-Thrust. On Guard.

BEAT, LOW-THRUST, AND LUNGE IN HIGH LINE.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. Beat and feint Low-Thrust. | Beat and feint Low-Thrust. |
| 3. <i>I oppose Septime.</i> | <i>I oppose Octave.</i> |
| 4. Lunge in High Line. | Lunge in High Line. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Beat, Low-Thrust, Lunge in High Line. On Guard.

BEAT, CUT-OVER, AND LOW-THRUST.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. Beat and feint Cut-Over. | Beat and feint Cut-Over. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Low-Thrust. | Low-Thrust. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Beat, Cut-Over, Low-Thrust. On Guard.

BEAT, DISENGAGE, DECEIVE, AND LOW-THRUST.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. Beat and feint Disengagement. | Beat and feint Disengagement. |
| 3. <i>I oppose Counter of Quarte.</i> | <i>I oppose Counter of Sixte.</i> |
| 4. Deceive, low-thrust. | Deceive, low-thrust. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Beat, Disengage, Deceive, and Low-Thrust. On Guard.

PRESS, LOW-THRUST, AND LUNGE IN HIGH LINE.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. Press and feint Low-Thrust. | Press and feint Low-Thrust. |
| 3. <i>I oppose Septime.</i> | <i>I oppose Octave.</i> |
| 4. Lunge in High Line. | Lunge in High Line. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Press, Low-Thrust, and Lunge in High Line. On Guard.



FIG. 24. DIRECT TIME THRUST.

PRESS, DISENGAGE, AND LOW-THRUST.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. Press and feint Disengagement. | Press and feint Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Low-Thrust. | Low-Thrust. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Press, Disengage, and Low-Thrust.

On Guard.

PRESS, CUT-OVER, AND LOW-THRUST.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. Press and feint Cut-Over. | Press and feint Cut-Over. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Low-Thrust. | Low-Thrust. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Press, Cut-Over, and Low-Thrust.

On Guard.

PRESS, DISENGAGE, DECEIVE, AND LOW-THRUST.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. Press and feint Disengagement. | Press and feint Disengagement. |
| 3. <i>I oppose Counter of Quarte.</i> | <i>I oppose Counter of Sixte.</i> |
| 4. Deceive, low-thrust. | Deceive, low-thrust. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Press, Disengage, Deceive, and Low-Thrust.

On Guard.

ON MY CHANGE OF ENGAGEMENT, LOW-THRUST, AND LUNGE
IN HIGH LINE.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Feint Low-Thrust. | Feint Low-Thrust. |
| 4. <i>I oppose Octave.</i> | <i>I oppose Septime.</i> |
| 5. Lunge in High Line. | Lunge in High Line. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

On my Change of Engagement.

Low-Thrust and Lunge in High Line.

On Guard.

ON MY CHANGE OF ENGAGEMENT, DECEIVE, AND LOW-THRUST.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. <i>On my Change of Engagement.</i> | <i>On my Change of Engagement.</i> |
| 3. Feint Disengagement. | Feint Disengagement. |
| 4. <i>I oppose Counter of Sixte.</i> | <i>I oppose Counter of Quarte.</i> |
| 5. Deceive, low-thrust. | Deceive, low-thrust. |
| 6. On Guard. | On Guard. |

WITHOUT ANALYZING.

On my Change of Engagement. Deceive and Low-Thrust. On Guard.

SECOND DIVISION.

SIMPLE PARRY FOR ATTACKS IN THE LOW LINE, WHILE ADVANCING, OR UPON THE ADVERSARY'S ADVANCE, AND VARIOUS SIMPLE RIPOSTES.

LOW-THRUST.

- | | |
|---|--|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat) |
| 2. <i>On my Low-Thrust.</i> | <i>On my Low-Thrust.</i> |
| 3. Oppose Septime. | Oppose Octave. |
| 4. Riposte Direct. | Riposte Direct. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

Oppose Septime. Oppose Octave.
Riposte Direct. On Guard.

Command.

Parry as above, Riposte in High Line.

PARRIES COMPOSED OF TWO MOVEMENTS IN THE HIGH AND LOW LINES FOR ATTACKS, WHILE ADVANCING, OR UPON THE ADVERSARY'S ADVANCE, AND VARIOUS SIMPLE RIPOSTES.

LOW-THRUST AND DECEIVE.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. <i>On my feint of Low-Thrust.</i> | <i>On my feint of Low-Thrust.</i> |

- | | |
|--------------------------------|-----------------------------|
| 3. Oppose Septime. | Oppose Octave. |
| 4. <i>I deceive and lunge.</i> | <i>I deceive and lunge.</i> |
| 5. Oppose Octave. | Oppose Septime. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|----------------------------|----------------------------|
| Oppose Septime and Octave. | Oppose Octave and Septime. |
| Riposte Direct. | On Guard. |

Command.

Parry as in Nos. 3 and 5 above, Riposte in High Line.

Parry Nos. 2 above by Opposition, Nos. 4 by Counter, Riposte Direct.

LOW-THRUST AND LUNGE IN HIGH LINE.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. <i>On my feint of Low-Thrust.</i> | <i>On my feint of Low-Thrust.</i> |
| 3. Oppose Septime. | Oppose Octave. |
| 4. <i>I lunge in High Line.</i> | <i>I lunge in High Line.</i> |
| 5. Oppose Quarte. | Oppose Sixte. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|----------------------------|--------------------------|
| Oppose Septime and Quarte. | Oppose Octave and Sixte. |
| Riposte Direct. | On Guard. |

Command.

Parry as in Nos. 3 and 5 above, Riposte in Low Line.

DISENGAGE AND LOW-THRUST.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I thrust-low.</i> | <i>I thrust-low.</i> |
| 5. Oppose Octave. | Oppose Septime. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--------------------------|----------------------------|
| Oppose Sixte and Octave. | Oppose Quarte and Septime. |
| Riposte Direct. | On Guard. |

Command.

Parry as in Nos. 3 and 5 above, Riposte in High Line.

CUT-OVER AND LOW-THRUST.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. <i>On my feint of Cut-Over.</i> | <i>On my feint of Cut-Over.</i> |
| 3. Oppose Sixte. | Oppose Quarte. |
| 4. <i>I thrust-low.</i> | <i>I thrust-low.</i> |
| 5. Oppose Octave. | Oppose Septime. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|--------------------------|----------------------------|
| Oppose Sixte and Octave. | Oppose Quarte and Septime. |
| Riposte Direct. | On Guard. |

Command.

Parry as in Nos. 3 and 5 above, Riposte in High Line.

DECEIVE AND LOW-THRUST.

- | | |
|---|---|
| 1. Engage Quarte, and Advance (or Retreat). | Engage Sixte, and Advance (or Retreat). |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Counter of Quarte. | Oppose Counter of Sixte. |
| 4. <i>I deceive and thrust-low.</i> | <i>I deceive and thrust-low.</i> |
| 5. Oppose Septime. | Oppose Octave. |
| 6. Riposte Direct. | Riposte Direct. |
| 7. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | |
|---------------------------------------|-------------------------------------|
| Oppose Counter of Quarte and Septime. | Oppose Counter of Sixte and Octave. |
| Riposte Direct. | On Guard. |

Command.

Parry as in Nos. 3 and 5 above, Riposte in High Line.

THIRD DIVISION.

SIMPLE ATTACKS DECEIVING THE DOUBLE ENGAGEMENT.

DIRECT THRUST.

- | | |
|------------------------------------|---------------------------------|
| Being engaged in Quarte. | Being engaged in Sixte. |
| 1. <i>I double the Engagement.</i> | <i>I double the Engagement.</i> |
| 2. Lunge Direct. | Lunge Direct. |
| 3. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | | |
|---------------------------------|---------------|-----------|
| <i>On my Double Engagement.</i> | Lunge Direct. | On Guard. |
|---------------------------------|---------------|-----------|

DISENGAGEMENT.

- | | |
|---------------------------------------|------------------------------------|
| Being engaged in Quarte. | Being engaged in Sixte. |
| 1. <i>I double the Engagement.</i> | <i>I double the Engagement.</i> |
| 2. Deceive the Second by Disengaging. | Deceive the Second by Disengaging. |
| 3. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | | |
|---------------------------------|------------|-----------|
| <i>On my Double Engagement.</i> | Disengage. | On Guard. |
|---------------------------------|------------|-----------|

ATTACKS COMPOSED OF TWO MOVEMENTS DECEIVING THE DOUBLE ENGAGEMENT.

ONE-TWO.

- | | |
|--|---|
| Being engaged in Quarte. | Being engaged in Sixte. |
| 1. <i>I double the Engagement.</i> | <i>I double the Engagement.</i> |
| 2. Deceive the Second by a feint of Disengagement. | Deceive the Second by a feint of Disengagement. |
| 3. <i>I oppose Sixte.</i> | <i>I oppose Quarte.</i> |
| 4. Disengage, lunge. | Disengage, lunge. |
| 5. On Guard. | On Guard. |

WITHOUT ANALYZING.

- | | | |
|---------------------------------|----------|-----------|
| <i>On my Double Engagement.</i> | One-Two. | On Guard. |
|---------------------------------|----------|-----------|

DOUBLE.

Being engaged in Quarte.

1. *I double the Engagement.*
2. Deceive the Second by a feint of Disengagement.
3. *I oppose Counter of Quarte.*
4. Deceive, lunge.
5. On Guard.

Being engaged in Sixte.

- I double the Engagement.*
- Deceive the Second by a feint of Disengagement.
- I oppose Counter of Sixte.*
- Deceive, lunge.
- On Guard.

WITHOUT ANALYZING.

On my Double Engagement.

Double.

On Guard.

ATTACKS COMPOSED OF THREE MOVEMENTS DECEIVING
THE DOUBLE ENGAGEMENT.

ONE-TWO-THREE.

Being engaged in Quarte.

1. *I double the Engagement.*
2. Deceive the Second by a feint of Disengagement.
3. *I oppose Sixte.*
4. Feint 2d Disengagement.
5. *I oppose Quarte.*
6. Disengage, lunge.
7. On Guard.

Being engaged in Sixte.

- I double the Engagement.*
- Deceive the Second by a feint of Disengagement.
- I oppose Quarte.*
- Feint 2d Disengagement.
- I oppose Sixte.*
- Disengage, lunge.
- On Guard.

WITHOUT ANALYZING.

On my Double Engagement.

One-Two-Three.

On Guard.

ONE-TWO AND DECEIVE.

Being engaged in Quarte.

1. *I double the Engagement.*
2. Deceive the Second by a feint of Disengagement.
3. *I oppose Sixte.*
4. Feint 2d Disengagement.
5. *I oppose Counter of Sixte.*
6. Deceive, lunge.
7. On Guard.

Being engaged in Sixte.

- I double the Engagement.*
- Deceive the Second by a feint of Disengagement.
- I oppose Quarte.*
- Feint 2d Disengagement.
- I oppose Counter of Quarte.*
- Deceive, lunge.
- On Guard.

WITHOUT ANALYZING.

On my Double Engagement.

One-Two and Deceive.

On Guard.



FIG. 25. OPPOSITION TIME THRUST.

DOUBLE AND DISENGAGE.

Being engaged in Quarte.

1. *I double the Engagement.*
2. Deceive the Second by a feint of Disengagement.
3. *I oppose Counter of Quarte.*
4. Deceive.
5. *I oppose Sixte.*
6. Disengage, lunge.
7. On Guard.

Being engaged in Sixte.

- I double the Engagement.*
- Deceive the Second by a feint of Disengagement.
- I oppose Counter of Sixte.*
- Deceive.
- I oppose Quarte.*
- Disengage, lunge.
- On Guard.

WITHOUT ANALYZING.

On my Double Engagement.

Double and Disengage.

On Guard.

ELEVENTH LESSON — FIRST DIVISION.

THE COUNTER-RIPOSTE.

The Counter-Riposte is the attack that follows the parrying of the Riposte, and may be executed with or without a lunge, and may be direct or indirect, simple or complex.

VARIOUS SIMPLE COUNTER-RIPOSTES, AND VARIOUS SIMPLE PARRIES AND RIPOSTES.

DISENGAGEMENT.

Being engaged in Quarte.

1. Disengage.
2. *I oppose Sixte and Riposte Direct.*
3. Oppose Sixte and Counter-Riposte in Low Line.
4. On Guard.

Being engaged in Sixte.

- Disengage.
- I oppose Quarte and Riposte Direct.*
- Oppose Quarte and Counter-Riposte in Low Line.
- On Guard.

Being engaged in Quarte.

1. Disengage.
2. *I oppose Sixte and Riposte in Low Line.*
3. Oppose Octave (or Seconde) and Counter-Riposte in High Line.
4. On Guard.

Being engaged in Sixte.

- Disengage.
- I oppose Quarte and Riposte in Low Line.*
- Oppose Septime (or Quinte) and Counter-Riposte in High Line.
- On Guard.

Being engaged in Quarte.

1. Disengage.
2. *I oppose Counter of Quarte and Riposte in Low Line.*
3. Oppose Septime (or Quinte) and Counter-Riposte in High Line.
4. On Guard.

Being engaged in Quarte.

1. Disengage.
2. *I oppose Counter of Quarte and Riposte Direct.*
3. Oppose Quarte and Counter-Riposte in Low Line.
4. On Guard.

Being engaged in Quarte.

1. Disengage.
2. *I oppose Tierce and Riposte Direct.*
3. Oppose Tierce (or Sixte) and Counter-Riposte in Low Line.
4. On Guard.

Being engaged in Quarte.

1. Disengage.
2. *I oppose Tierce and Riposte in Low Line.*
3. Oppose Seconde (or Octave) and Counter-Riposte in High Line.
4. On Guard.

Being engaged in Quarte.

1. Thrust-low.
2. *I oppose Septime, Bind, and Riposte Direct.*
3. Oppose Sixte (or Tierce) and Counter-Riposte in Low Line.
4. On Guard.

Being engaged in Quarte.

1. Thrust-low.
2. *I oppose Septime and Riposte Direct.*
3. Oppose Septime, Bind, and Counter-Riposte Direct.
4. On Guard.

Being engaged in Sixte.

- Disengage.
I oppose Counter of Sixte and Riposte in Low Line.
 Oppose Octave (or Seconde) and Counter-Riposte in High Line.
 On Guard.

Being engaged in Sixte.

- Disengage.
I oppose Counter of Sixte and Riposte Direct.
 Oppose Sixte and Counter-Riposte in Low Line.
 On Guard.

Being engaged in Sixte.

- Disengage.
I oppose Quarte and Riposte Direct.
 Oppose Prime, Cut-Over (or Quarte) and Counter-Riposte in Low Line.
 On Guard.

Being engaged in Sixte.

- Disengage.
I oppose Quarte and Riposte Direct.
 Oppose Septime (or Quinte) and Counter-Riposte in High Line.
 On Guard.

Being engaged in Sixte.

- Thrust-low.
I oppose Octave (or Seconde) and Riposte in High Line.
 Oppose Sixte (or Tierce) and Counter-Riposte in Low Line.
 On Guard.

Being engaged in Sixte.

- Thrust-low.
I oppose Octave and Riposte Direct.
 Oppose Octave and Counter-Riposte in High Line.
 On Guard.

1. *Observation* : — Command the Counter-Riposte to be executed without lunging, if the Riposte has been accompanied by a lunge, and *vice versa*.

2. As soon as the pupil begins to improve, the instructor should place himself in a position less favorable to the pupil, — namely, the body more in profile, — in order that the lesson may be more nearly an imitation of the assault. This is particularly important when executing the Ripostes and Counter-Ripostes. Some instructors offer their pupils every facility for the easy success of their thrust, — a practice which is, without doubt, entirely erroneous. Such a pupil, when placed before an adversary in an ordinary assault, is surprised to find so many unexpected difficulties.

The lesson must be a continual preparation for the assault, in order to render the pupil confident of his thrust, to give him accuracy in placing them. The pupil will not then be so much “at sea” when placed before an adversary whose position of body is so correct as to offer him but little opportunity to attack, — an excellency which the pupil also should strive to acquire.

The instructor should apply these two suggestions *when he thinks fit*.

VARIOUS SIMPLE PARRIES FOR THE FEINT OF DISENGAGEMENT, VARIOUS SIMPLE RIPOSTES, AND VARIOUS SIMPLE COUNTER-RIPOSTES.

FEINT OF DISENGAGEMENT.

| Being engaged in Quarte. | Being engaged in Sixte. |
|--|--|
| 1. Feint Disengagement. | Feint Disengagement. |
| 2. <i>I oppose Sixte and Riposte by a Disengagement.</i> | <i>I oppose Quarte and Riposte by a Disengagement.</i> |
| 3. Oppose Quarte and Counter-Riposte Direct. | Oppose Sixte and Counter-Riposte Direct. |
| 4. On Guard. | On Guard. |

Command.

- (A) Parry as in Nos. 2 and 3 above, Counter-Riposte by a Disengagement.
 (B) Parry as in Nos. 2 and 3 above, Counter-Riposte by a Cut-Over.

2d Exercise: Parry the above Nos. 1 by an Opposition, the Riposte by a Counter, and Counter-Riposte as in each of the preceding.

3d Exercise: Parry the above Nos. 1 by a Counter, the Riposte by an Opposition, and Counter-Riposte as in A and B.

4th Exercise: Parry the above Nos. 1 and the Riposte by Counters, and Counter-Riposte as in A and B.

SECOND DIVISION.

VARIOUS SIMPLE PARRIES FOR THE FEINT OF DISENGAGEMENT, VARIOUS SIMPLE RIPOSTES, AND VARIOUS COUNTER-RIPOSTES IN TWO MOVEMENTS.

FEINT OF DISENGAGEMENT.

Being engaged in Quarte.

1. Feint Disengagement.
2. *I oppose Sixte and Riposte by a Disengagement.*
3. Oppose Quarte and Counter-Riposte by a Double.
4. On Guard.

Being engaged in Sixte.

- Feint Disengagement.
- I oppose Quarte and Riposte by a Disengagement.*
- Oppose Sixte and Counter-Riposte by a Double.
- On Guard.

Command.

(A) Parry as in Nos. 2 and 3 above, Counter-Riposte by One-Two.

(B) Parry as in Nos. 2 and 3 above, Counter-Riposte by a Cut-Over, and Disengagement.

2d Exercise: Parry Nos. 1 above by Opposition, the Riposte by Counter, and Counter-Riposte as in each of the preceding.

3d Exercise: Parry Nos. 1 above by Counter, the Riposte by Opposition, and Counter-Riposte as in A and B.

4th Exercise: Parry Nos. 1 above and the Riposte by Counters, and Counter-Riposte as in A and B.

VARIOUS SIMPLE PARRIES FOR THE FEINT OF DISENGAGEMENT, VARIOUS RIPOSTES IN TWO MOVEMENTS, AND VARIOUS SIMPLE COUNTER-RIPOSTES.

FEINT OF DISENGAGEMENT.

Being engaged in Quarte.

1. Feint Disengagement.
2. *I oppose Sixte and Riposte by a Double.*

Being engaged in Sixte.

- Feint Disengagement.
- I oppose Quarte and Riposte by a Double.*



FIG. 26. COUNTER DISENGAGEMENT. •

- | | |
|--|---|
| 3. Oppose Counter of Sixte and Quarte, and Counter-Riposte Direct. | Oppose Counter of Quarte and Sixte, and Counter-Riposte Direct. |
| 4. On Guard. | On Guard. |

Command.

(A) Parry as in Nos. 2 and 3 above, Counter-Riposte by a Disengagement.

(B) Parry as in Nos. 2 and 3 above, Counter-Riposte by a Cut-Over.

2d Exercise: Parry Nos. 1 above by an Opposition, the Riposte by two Counters, and Counter-Riposte as in A and B.

3d Exercise: Parry Nos. 1 above by a Counter, the Riposte by a Counter and an Opposition, and Counter-Riposte as in A and B.

4th Exercise: Parry Nos. 1 above by a Counter, the Riposte by two Counters, and Counter-Riposte as in A and B.

Observation: Command the Counter-Riposte to be executed with a lunge, if the Riposte has been effected without the lunge, and *vice versa*.

THIRD DIVISION.

VARIOUS SIMPLE PARRIES, RIPOSTES, COUNTER-RIPOSTES,
AND SECOND COUNTER-RIPOSTES.

FEINT OF DISENGAGEMENT.

Being engaged in Quarte.

1. *On my feint of Disengagement.*
2. Oppose Sixte and Riposte Direct.
3. *I oppose Sixte and Counter-Riposte by a Disengagement.*
4. Oppose Quarte and 2d Counter-Riposte Direct.
5. On Guard.

Being engaged in Sixte.

1. *On my feint of Disengagement.*
2. Oppose Quarte and Riposte Direct.
3. *I oppose Quarte and Counter-Riposte by a Disengagement.*
4. Oppose Sixte and 2d Counter-Riposte Direct.
5. On Guard.

Command

(A) Parry as in Nos. 2, 3, and 4 above, second Counter-Riposte by a Disengagement.

(B) Parry as in Nos. 2, 3, and 4 above, second Counter-Riposte by a Cut-Over.

2d Exercise: Parry Nos. 1 above by an Opposition, the Riposte by a Counter, the Counter-Riposte by an Opposition, and the second Counter-Riposte as in A and B.

3d Exercise: Parry Nos. 1 above and the Riposte by Oppositions, the Counter-Riposte by a Counter, and the second Counter-Riposte as in A and B.

4th Exercise: Parry Nos. 1 above by a Counter, the Riposte and Counter-Riposte by Oppositions, and the second Counter-Riposte as in A and B.

5th Exercise: Parry Nos. 1 above by a Counter, the Riposte by an Opposition, the Counter-Riposte by a Counter, and the second Counter-Riposte as in A and B.

6th Exercise: Parry Nos. 1 above and the Riposte by Counters, the Counter-Riposte by an Opposition, and the second Counter-Riposte as in A and B.

VARIOUS SIMPLE PARRIES, RIPOSTES, AND COUNTER-RIPOSTES, AND VARIOUS SECOND COUNTER-RIPOSTES IN TWO MOVEMENTS.

FEINT OF DISENGAGEMENT.

Being engaged in Quarte.

1. *On my feint of Disengagement.*
2. Oppose Sixte and Riposte Direct.
3. *I oppose Sixte and Counter-Riposte by a Disengagement.*
4. Oppose Quarte and 2d Counter-Riposte by a Double.
5. On Guard.

Being engaged in Sixte.

- On my feint of Disengagement.*
- Oppose Quarte and Riposte Direct.
- I oppose Quarte and Counter-Riposte by a Disengagement.*
- Oppose Sixte and 2d Counter-Riposte by a Double.
- On Guard.

Command.

(A) Parry as in Nos. 2, 3, and 4 above, and second Counter-Riposte by One-Two.

(B) Parry as in Nos. 2, 3, and 4 above, and second Counter-Riposte by a Cut-Over, and Disengagement.

2d Exercise: Parry Nos. 1 above and the Riposte by Oppositions, the Counter-Riposte by a Counter, and the second Counter-Riposte as in A and B.

3d Exercise: Parry Nos. 1 above by an Opposition, the Riposte by a Counter, the Counter-Riposte by an Opposition, and the second Counter-Riposte as in A and B.

4th Exercise: Parry Nos. 1 above by a Counter, the Riposte and Counter-Riposte by Oppositions, and the second Counter-Riposte as in A and B.

5th Exercise: Parry Nos. 1 above and the Riposte by Counters, the Counter-Riposte by an Opposition, and the second Counter-Riposte as in A and B.

FOURTH DIVISION.

VARIOUS SIMPLE PARRIES AND RIPOSTES, VARIOUS COUNTER-RIPOSTES IN TWO MOVEMENTS, AND VARIOUS SIMPLE SECOND COUNTER-RIPOSTES.

FEINT OF DISENGAGEMENT.

Being engaged in Quarte.

1. *On my feint of Disengagement.*
2. Oppose Sixte and Riposte Direct.
3. *I oppose Sixte and Counter-Riposte by a Double.*
4. Oppose Counter of Sixte and Quarte, and 2d Counter-Riposte Direct.
5. On Guard.

Being engaged in Sixte.

- On my feint of Disengagement.*
- Oppose Quarte and Riposte Direct.
- I oppose Quarte and Counter-Riposte by a Double.*
- Oppose Counter of Quarte and Sixte, and 2d Counter-Riposte Direct.
- On Guard.

Command.

(A) Parry as in Nos. 2, 3, and 4 above, and second Counter-Riposte by a Disengagement.

(B) Parry as in Nos. 2, 3, and 4 above, and second Counter-Riposte by a Cut-Over.

2d Exercise: Parry Nos. 1 above and the Riposte by Oppositions, the Counter-Riposte by two Counters, and the second Counter-Riposte as in A and B.

3d Exercise: Parry Nos. 1 above by an Opposition, the Riposte by a Counter, the Counter-Riposte by a Counter and an Opposition, and the second Counter-Riposte as in A and B.

4th Exercise: Parry Nos. 1 above by a Counter, the Riposte by an Opposition, the Counter-Riposte by a Counter and an Opposition, and the second Counter-Riposte as in A and B.

5th Exercise: Parry Nos. 1 above and the Riposte by Counters, the Counter-Riposte by a Counter and an Opposition, and the second Counter-Riposte as in A and B.

VARIOUS SIMPLE PARRIES AND RIPOSTES, COUNTER-RIPOSTES IN TWO MOVEMENTS, AND VARIOUS SIMPLE SECOND COUNTER-RIPOSTES.

FEINT OF DISENGAGEMENT.

Being engaged in Quarte.

1. *On my feint of Disengagement.*
2. Oppose Sixte and Riposte Direct.

Being engaged in Sixte.

- On my feint of Disengagement.*
- Oppose Quarte and Riposte Direct.

- | | |
|--|---|
| 3. <i>I oppose Sixte and Counter-Riposte by One-Two.</i> | <i>I oppose Quarte and Counter-Riposte by One-Two.</i> |
| 4. Oppose Quarte and Sixte, and 2d Counter-Riposte Direct. | Oppose Sixte and Quarte, and 2d Counter-Riposte Direct. |
| 5. On Guard. | On Guard. |

Command.

(A) Parry as in Nos. 2, 3, and 4 above, and second Counter-Riposte by a Disengagement.

(B) Parry as in Nos. 2, 3, and 4 above, and second Counter-Riposte by a Cut-Over.

2d Exercise: Parry Nos. 1 above and the Riposte by Oppositions, the Counter-Riposte by an Opposition and a Counter, and second Counter-Riposte as in A and B.

3d Exercise: Parry Nos. 1 above by an Opposition, the Riposte by a Counter, the Counter-Riposte by two Oppositions, and the second Counter-Riposte as in A and B.

4th Exercise: Parry Nos. 1 above by a Counter, the Riposte by an Opposition, the Counter-Riposte by an Opposition and a Counter, and second Counter-Riposte as in A and B.

5th Exercise: Parry Nos. 1 above and the Riposte by Counters, the Counter-Riposte by two Oppositions, and second Counter-Riposte as in A and B.

FEINT OF DISENGAGEMENT.

Being engaged in Quarte.

1. *On my feint of Disengagement.*
2. Oppose Sixte and Riposte Direct.
3. *I oppose Sixte and Counter-Riposte by a Cut-Over, and Disengagement.*
4. Oppose Quarte and Sixte, and 2d Counter-Riposte Direct.
5. On Guard.

Engage the blade in Sixte.

1. *On my feint of Disengagement.*
2. Oppose Quarte and Riposte Direct.
3. *I oppose Quarte and Counter-Riposte by a Cut-Over, and Disengagement.*
4. Oppose Sixte and Quarte, and 2d Counter-Riposte Direct.
5. On Guard.

Command.

(A) Parry as in Nos. 2, 3, and 4 above, and second Counter-Riposte by a Disengagement.

(B) Parry as in Nos. 2, 3, and 4 above, and second Counter-Riposte by a Cut-Over.

2d Exercise: Parry Nos. 1 above by an Opposition, the Riposte by a Counter, the Counter-Riposte by two Oppositions, and second Counter-Riposte as in A and B.

3d Exercise: Parry Nos. 1 above and the Riposte by Counters, the Counter-Riposte by two Oppositions, and second Counter-Riposte as in A and B.

FIFTH DIVISION.

VARIOUS SIMPLE PARRIES AND RIPOSTES, COUNTER-RIPOSTES IN TWO MOVEMENTS, AND SECOND COUNTER-RIPOSTES IN TWO MOVEMENTS.

FEINT OF DISENGAGEMENT.

- | | |
|--|---|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte and Riposte Direct. | Oppose Quarte and Riposte Direct. |
| 4. <i>I oppose Sixte and Counter-Riposte by a Double.</i> | <i>I oppose Quarte and Counter-Riposte by a Double.</i> |
| 5. Oppose Counter of Sixte and Quarte, and second Counter-Riposte by a Double. | Oppose Counter of Quarte and Sixte, and second Counter-Riposte by a Double. |
| 6. On Guard. | On Guard. |

Command.

(A) Parry as in Nos. 3, 4, and 5 above, and second Counter-Riposte by One-Two.

(B) Parry as in Nos. 3, 4, and 5 above, and second Counter-Riposte by a Cut-Over and Disengagement.

1st Exercise: Parry Nos. 2 above and the Riposte by Oppositions, the Counter-Riposte by two Counters, and second Counter-Riposte by each of the preceding.

2d Exercise: Parry Nos. 2 above by one Opposition, the Riposte by a Counter, the Counter-Riposte by a Counter and an Opposition, and second Counter-Riposte as in A and B.

3d Exercise: Parry Nos. 2 above by a Counter, the Riposte by an Opposition, the Counter-Riposte by a Counter and one Opposition, and second Counter-Riposte as in A and B.

FEINT OF DISENGAGEMENT.

- | | |
|---|--|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte and Riposte Direct. | Oppose Quarte and Riposte Direct. |
| 4. <i>I oppose Sixte and Counter-Riposte by One-Two.</i> | <i>I oppose Quarte and Counter-Riposte by One-Two.</i> |
| 5. Oppose Quarte and Sixte, and second Counter-Riposte by a Double. | Oppose Sixte and Quarte, and second Counter-Riposte by a Double. |
| 6. On Guard. | On Guard. |

Command.

(A) Parry as in Nos. 3, 4, and 5 above, and second Counter-Riposte by One-Two

(B) Parry as in Nos. 3, 4, and 5 above, and second Counter-Riposte by a Cut-Over and Disengagement.

1st Exercise: Parry Nos. 2 above and the Riposte by Oppositions, the Counter-Riposte by one Opposition and one Counter, and second Counter-Riposte by each of the preceding.

2d Exercise: Parry Nos. 2 above by an Opposition, the Riposte by a Counter, the Counter-Riposte by two Oppositions, and second Counter-Riposte as in A and B.

3d Exercise: Parry Nos. 2 above by a Counter, the Riposte by an Opposition, the Counter-Riposte by two Oppositions, and second Counter-Riposte as in A and B.

FEINT OF DISENGAGEMENT.

- | | |
|--|--|
| 1. Engage the blade in Quarte. | Engage the blade in Sixte. |
| 2. <i>On my feint of Disengagement.</i> | <i>On my feint of Disengagement.</i> |
| 3. Oppose Sixte and Riposte Direct. | Oppose Quarte and Riposte Direct. |
| 4. <i>I oppose Sixte and Counter-Riposte by a Cut-Over, Disengage.</i> | <i>I oppose Quarte and Counter-Riposte by a Cut-Over, Disengage.</i> |
| 5. Oppose Quarte and Sixte, and second Counter-Riposte by a Double. | Oppose Sixte and Quarte, and second Counter-Riposte by a Double. |
| 6. On Guard. | On Guard. |

Command.

(A) Parry as in Nos. 3, 4, and 5 above, and second Counter-Riposte by One-Two.

(B) Parry as in Nos. 3, 4, and 5 above, and second Counter-Riposte by a Cut-Over and Disengagement.

1st Exercise: Parry Nos. 2 above by an Opposition, the Riposte by a Counter, the Counter-Riposte by two Oppositions, and second Counter-Riposte by each of the preceding.

2d Exercise: Parry Nos. 2 above by a Counter, the Riposte by an Opposition, the Counter-Riposte by two Oppositions, and second Counter-Riposte as in A and B.

The Exercise of the Counters. — The exercise of the counters is a practice for two pupils together, and serves to overcome the hesitation which exists when making an assault. It gives to the pupil confidence and precision. The thrusts and parries, though conventional in character, are required to be executed rapidly, and with the same decision and spirit as if they were to take effect.

The exercise may be: Begin in the line of Quarte, and engage without words of command. One of the two pupils takes the lead, and changes the exercise when he thinks fit. Both of them have the opportunity of parrying and of attacking alternately, and also of riposting after the parry.

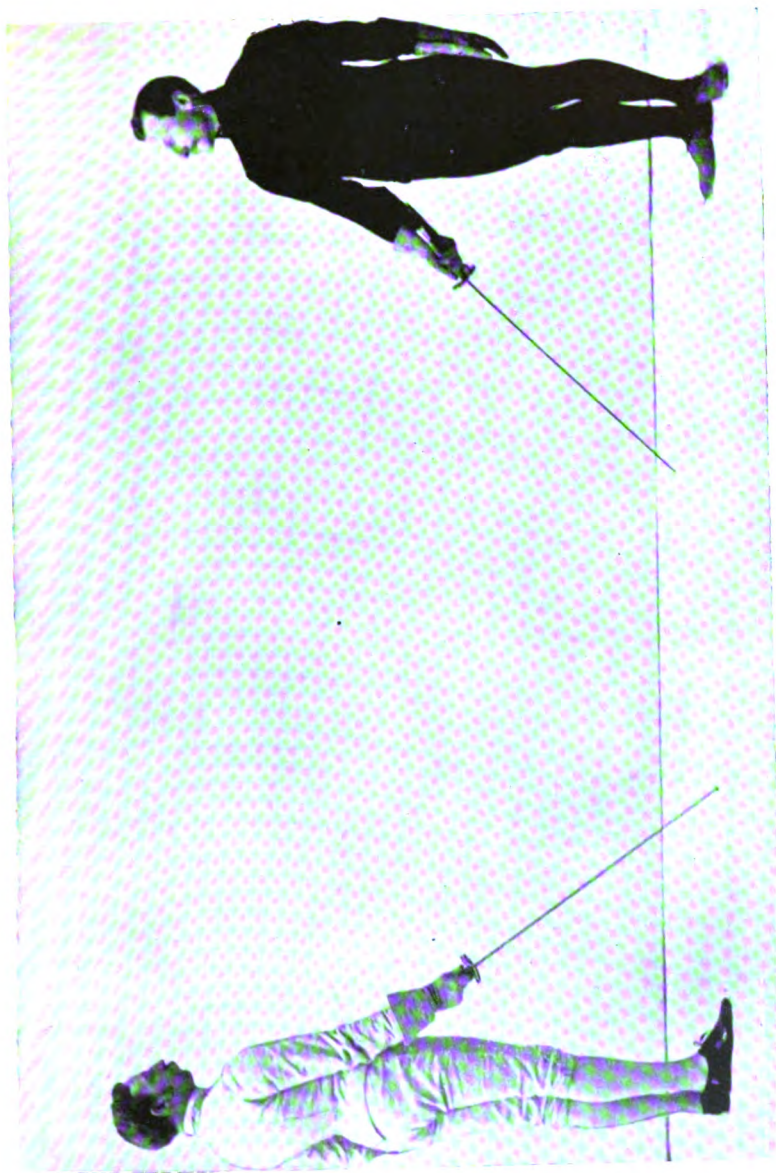


FIG. 27. SALUTE — POSITION OF ATTENTION.

The exercise of the counters has no particular rank in the theory of fencing, but may be practised when the pupil is well advanced in the different parries and attacks.

EXERCISE OF THE COUNTERS.

Engagement of Quarte.

| | |
|-------------------------|--------------------|
| Direct Thrust | one Opposition. |
| Disengagement | one Opposition. |
| One-Two | two Oppositions. |
| One-Two-Three | three Oppositions. |

Repeat the above with Tierce Engagement.

Engagement of Quarte.

| | |
|-------------------------|---------------|
| Direct Thrust | one Counter. |
| Disengagement | one Counter. |
| Double | two Counters. |

Repeat the above with Tierce Engagement.

Engagement of Quarte.

| | |
|--------------------------------|--|
| One-Two | one Opposition and one Counter. |
| One-Two, and Deceive | one Opposition, one Counter, and one Opposition. |
| One-Two, and Deceive | one Opposition and two Counters. |
| One-Two-Three | two Oppositions and one Counter. |

Repeat the above with Tierce Engagement.

Engagement of Quarte.

| | |
|--------------------------------|--|
| Double | one Counter and one Opposition. |
| Double and Disengage | one Counter and two Oppositions. |
| Double and Disengage | one Counter, one Opposition, and one Counter |

Repeat the above with Tierce Engagement.

Repeat all the above exercises, letting each be preceded by
a Double Engagement.

TWELFTH LESSON — FIRST DIVISION.

The Time-Thrust. — The Time-Thrust is the action of making an attack between the two final movements of your adversary's attack, and is effected: 1. By anticipating the last of these and hitting him in the line in which he had intended to make his thrust, and which he finds closed by reason of your action. 2. By obstructing his passage from one line into the line in which he intends to make his lunge.

The Direct Time-Thrust. — The Direct Time-Thrust can be effected on any composite attack ending in High Sixte by

lunging (with hand in opposition) direct in that same line between the adversary's last feint and his final lunge. By so doing you gain half a movement on your adversary, because you touch him during the passage of his blade from one line to the other. This direct movement on your part closes at the same time the line that he proposed entering in his attack upon you. (See fig. 24.)

The Time-Thrust in Opposition — This Time-Thrust may be employed in composite attacks ending in the line of Quarte, and is executed by lowering the point of your sword, stopping your adversary's blade in Low Sixte, holding it there by opposition of Octave, and simultaneously touching him in the Low Line. This thrust checks the final movement of his attack, having been executed prior to it. (See fig. 25.)

TIME-THRUSTS ON ATTACKS COMPOSED OF TWO MOVEMENTS.

ONE-TWO.

Time-Thrust in Opposition.

Engage the blade in Quarte.

I execute One-Two.

On my feint

Lower the point of your sword and "Time" me in Low-Sixte, the moment I begin my final movement, by carrying your hand in opposition from left to right, to protect your body in that line.

Time-Thrust Direct.

Engage the blade in Sixte.

I execute One-Two.

"Time" me in High Sixte with Opposition, the moment I execute my final movement.

WITHOUT ANALYZING.

On my One-Two.

Time-Thrust.

On Guard.

DOUBLE CUT-OVER.

Parry of Time-Thrust.

If the adversary seems about to make a Time-Thrust, it might be well to draw out his attack by making a False Attack with a half lunge, which would give him more con-

Time-Thrust Direct.

Engage the blade in Sixte.

I execute a double Cut-Over.

"Time" me in High-Sixte with Opposition the moment I begin the last Cut-Over.

fidence, and parry his Time-Thrust direct by a Sixte or Tierce, his Time-Thrust in Counter-Disengagement by a Quarte, his Time-Thrust in Opposition by an Octave or Seconde, and Riposte.

WITHOUT ANALYZING.

On my Double Cut-Over.

Time-Thrust.

On Guard.

Observation: Time-Thrust in Quarte Line not applicable to the above attack.

CUT-OVER AND DISENGAGE.

Time-Thrust in Opposition.

Time-Thrust Direct.

Engage the blade in Quarte.

Engage the blade in Sixte.

I execute Cut-Over and Disengage.

I execute Cut-Over and Disengage.

On my Cut-Over, lower your point and "Time" me in Low Sixte with Opposition the moment I begin the final movement.

"Time" me in High Sixte with Opposition the moment I execute the final movement.

WITHOUT ANALYZING.

On my Cut-Over.

Disengage; Time-Thrust.

On Guard.

BEAT AND DISENGAGE.

Time-Thrust Direct.

Time-Thrust in Opposition.

Engage the blade in Quarte.

Engage the blade in Sixte.

I execute Beat and Disengage.

I execute Beat and Disengage.

"Time" me in High Sixte the moment I execute the final movement.

"Time" me in Low Sixte with Opposition, by lowering your point the moment I begin the final movement.

WITHOUT ANALYZING.

On my Beat and Disengagement.

Time-Thrust.

On Guard.

BEAT AND CUT-OVER.

Time-Thrust Direct.

Engage the blade in Quarte.

I execute Beat and Cut-Over.

"Time" me in High Sixte with Opposition the moment I execute the final movement.

WITHOUT ANALYZING.

On my Beat and Cut-Over. Time-Thrust. On Guard.

Observation : Time-Thrust in Sixte Line not applicable to the above attack.

PRESS AND DISENGAGE.

Time-Thrust Direct.

Engage the blade in Quarte.

I execute Press and Disengage.

"Time" me in High Sixte with Opposition the moment I execute the final movement.

Time-Thrust in Opposition.

Engage the blade in Sixte.

I execute Press and Disengage.

Lower your point and "Time" me in Low Sixte with Opposition, the moment I begin the final movement.

WITHOUT ANALYZING.

On my Press and Disengagement. Time-Thrust. On Guard.

PRESS AND CUT-OVER.

Time-Thrust Direct.

Engage the blade in Quarte.

I execute Press and Cut-Over.

"Time" me in High Sixte with Opposition the moment I execute the final movement.

WITHOUT ANALYZING.

On my Press and Cut-Over. Time-Thrust. On Guard.

Observation : Time-Thrust in Sixte Line is not applicable to the above attack.

TRAVERSE AND DISENGAGE.

Time-Thrust Direct.

Engage the blade in Quarte.

I execute Traverse and Disengage.

"Time" me in High Sixte with Opposition the moment I execute the final movement.

Time-Thrust in Opposition.

Engage the blade in Sixte.

I execute Traverse and Disengage.

Lower your point and "Time" me in Low Sixte with Opposition the moment I begin the final movement.

WITHOUT ANALYZING.

On my Traverse and Disengagement. Time-Thrust. On Guard.

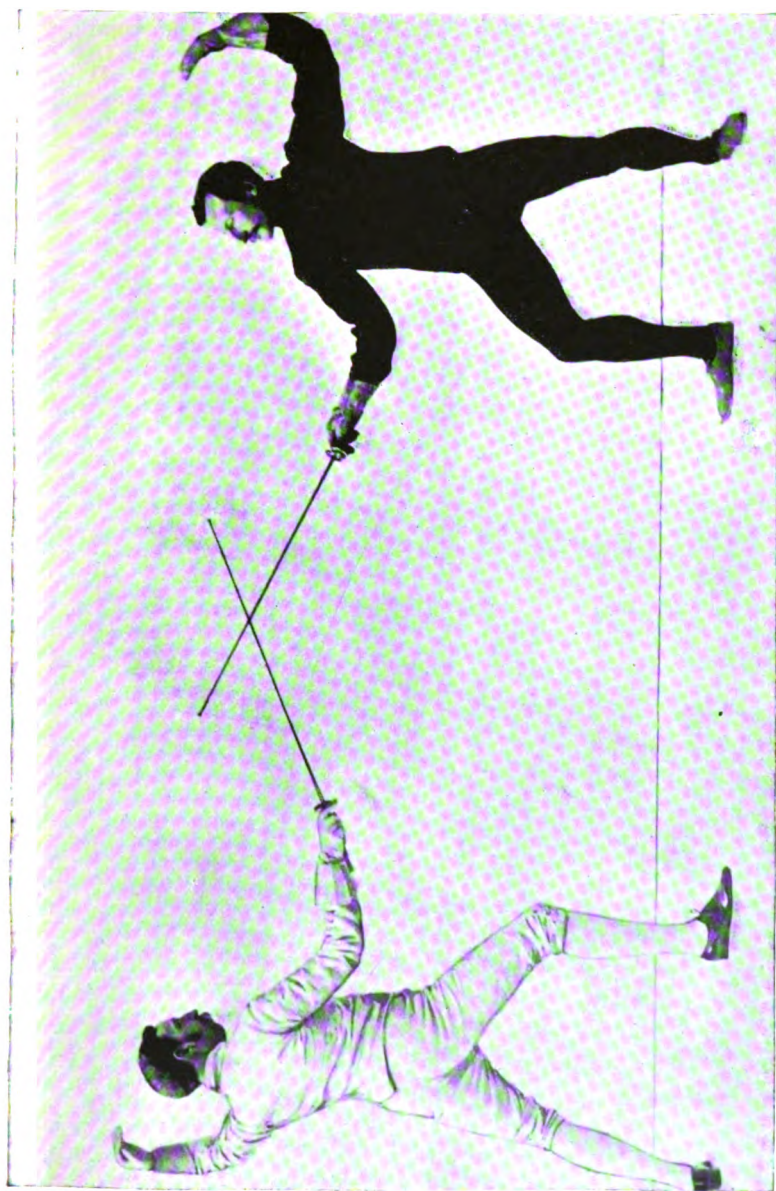


FIG. 28. SALUTE — TIERCE GUARD.

TRAVERSE AND CUT-OVER.

Time-Thrust Direct.

Engage the blade in Quarte.

I execute Traverse and Cut-Over.

"Time" me in High Sixte with Opposition the moment I execute the final movement.

WITHOUT ANALYZING.

On my Traverse and Cut-Over.

Time-Thrust.

On Guard.

Observation : Time-Thrust in Sixte Line is not applicable to the above attack.

DOUBLE.

Time-Thrust Direct.

Engage the blade in Quarte.

I execute Double.

On my first Disengagement.

"Time" me by Counter Disengagement in High Quarte.

Time-Thrust in Opposition.

Engage the blade in Sixte.

I execute Double.

Lower your point and "Time" me in Low Sixte with Opposition the moment I begin the final movement.

WITHOUT ANALYZING.

On my Double.

Time-Thrust.

On Guard.

DISENGAGE AND CUT-OVER.

Time-Thrust Direct.

Engage the blade in Sixte.

I execute Disengagement and Cut-Over.

"Time" me in High Sixte with Opposition the moment I execute the final movement.

WITHOUT ANALYZING.

On my Disengagement and Cut-Over.

Time-Thrust.

On Guard.

Observation : Time-Thrust in Quarte Line is not applicable to the above attack.

GLIDE AND DECEIVE.

Time-Thrust in Opposition.

Engage the blade in Quarte.

On my Glide.

Feign the parry of Counter of Sixte, but stop halfway in its execution.

Time-Thrust Direct.

Engage the blade in Sixte.

On my Glide.

Disengage in High Quarte with Opposition.

I deceive the Counter.

Lower your point and "Time" me
in Low Sixte with Opposition the
moment my blade arrives there to
pass under your wrist.

WITHOUT ANALYZING.

On my Glide and Deceive. Time-Thrust. On Guard.

SECOND DIVISION.

TIME-THRUSTS ON ATTACKS COMPOSED OF THREE MOVEMENTS.

GLIDE AND DECEIVE TWO COUNTERS.

Time-Thrust in Opposition.

Engage the blade in Quarte.

On my Glide.

Oppose Counter of Sixte.

I Deceive.

Feign the parry of the Second Counter, but stop halfway in its execution.

I Deceive.

Lower your point and "Time" me
in Low Sixte with Opposition, the
moment my blade arrives there to
pass under your wrist.

Time-Thrust Direct.

Engage the blade in Sixte.

On my Glide.

Oppose Counter of Quarte.

I Deceive.

Counter-disengage in High Quarte.

WITHOUT ANALYZING.

On my Glide and Deceive two Counters. Time-Thrust. On Guard.

GLIDE AND ONE-TWO.

Time-Thrust in Opposition.

Engage the blade in Quarte.

On my Glide.

Oppose Quarte.

On my first disengagement.

Lower your point and "Time" me in
Low Sixte with Opposition the moment
I begin the final movement.

Time-Thrust Direct.

Engage the blade in Sixte.

On my Glide.

Oppose Sixte.

On my One-Two.

"Time" me in High Sixte with Opposition the moment I execute my final movement.

WITHOUT ANALYZING.

On my Glide and One-Two. Time-Thrust. On Guard.

GLIDE, CUT-OVER AND DISENGAGE.

Time-Thrust in Opposition.

Engage the blade in Quarte.

On my Glide.

Oppose Quarte.

On my Cut-Over and Disengagement.

Lower your point and "Time" me in Low Sixte with Opposition the moment I begin the final movement.

Time-Thrust Direct.

Engage the blade in Sixte.

On my Glide.

Oppose Sixte.

On my Cut-Over and Disengagement.

"Time" me in High Sixte with Opposition the moment I execute the final movement.

WITHOUT ANALYZING.

On my Glide, Cut-Over and Disengage.

Time-Thrust.

On Guard.

BEAT AND ONE-TWO.

Time-Thrust in Opposition.

Engage the blade in Quarte.

I execute Beat and One-Two.

On my first Disengagement.

Lower your point and "Time" me in Low Sixte with Opposition the moment I begin the final movement

Time-Thrust Direct.

Engage the blade in Sixte.

I execute Beat and One-Two.

On my first Disengagement.

"Time" me in High Sixte with Opposition the moment I execute the final movement.

WITHOUT ANALYZING.

On my Beat and One-Two.

Time-Thrust.

On Guard.

BEAT AND DOUBLE.

Time-Thrust Direct.

Engage the blade in Quarte.

I execute Beat and Double.

On my first Disengagement.

"Time" me by Counter-Disengagement in High Quarte.

Time-Thrust in Opposition.

Engage the blade in Sixte.

I execute Beat and Double.

On my first Disengagement.

Feign the parry of Counter of Sixte, but stop half-way in its execution.

I Deceive.

"Time" me in Low Sixte with Opposition the moment my blade arrives there to pass under your wrist.

WITHOUT ANALYZING.

On my Beat and Double.

Time-Thrust

On Guard.

BEAT, CUT-OVER, AND DISENGAGE.

Time-Thrust in Opposition.

Engage the blade in Quarte.

I execute Beat, Cut-Over, and Disengage.

Time-Thrust Direct.

Engage the blade in Sixte.

I execute Beat, Cut-Over, and Disengage.

On my Cut-Over.

Lower your point and "Time" me in Low Sixte with Opposition the moment I begin my final movement.

On my Cut-Over.

"Time" me in High Sixte with Opposition the moment I execute my final movement.

WITHOUT ANALYZING.

On my Beat, Cut-Over, and Disengagement. Time-Thrust. On Guard.

PRESS AND ONE-TWO.

Time-Thrust in Opposition.

Engage the blade in Quarte.

I execute Press and One-Two.

On my first Disengagement.

Lower your point and "Time" me in Low Sixte with Opposition the moment I begin the final movement.

Time-Thrust Direct.

Engage the blade in Sixte.

I execute Press and One-Two.

On my first Disengagement.

"Time" me in High Sixte with Opposition the moment I execute the final movement.

WITHOUT ANALYZING.

On my Press and One-Two. Time-Thrust. On Guard.

PRESS AND DOUBLE.

Time-Thrust Direct.

Engage the blade in Quarte.

I execute Press and Double.

On my first Disengagement.

"Time" me by Counter-Disengagement in High Quarte.

Time-Thrust in Opposition.

Engage the blade in Sixte.

I execute Press and Double.

On my first Disengagement.

Feign the parry of Counter of Sixte but stop half-way in its execution.
I Deceive.

Lower your point and "Time" me in Low Sixte with Opposition the moment my blade arrives there, to pass under your wrist.

WITHOUT ANALYZING.

On my Press and Double. Time-Thrust. On Guard.

PRESS, CUT-OVER, AND DISENGAGE.

Time-Thrust in Opposition.

Engage the blade in Quarte.

I execute Press, Cut-Over, and Disengage.

On my Cut-Over.

Lower your point and "Time" me in Low Sixte with Opposition the moment I begin the final movement.

Time-Thrust Direct.

Engage the blade in Sixte.

I execute Press, Cut-Over, and Disengage.

On my Cut-Over.

"Time" me in High Sixte with Opposition the moment I execute the final movement.

WITHOUT ANALYZING.

On my Press, Cut-Over, and Disengagement. Time-Thrust. On Guard.

TRAVERSE AND ONE-TWO.

Time-Thrust in Opposition.

Engage the blade in Quarte.

*I execute Traverse and One-Two.**On my first Disengagement.*

Lower your point and "Time" me in

Low Sixte with Opposition the moment I begin the final movement.

Time-Thrust Direct.

Engage the blade in Sixte.

*I execute Traverse and One-Two.**On my first Disengagement.*

"Time" me in High Sixte with Opposition the moment I execute the final movement.

WITHOUT ANALYZING.

On my Traverse and One-Two.

Time-Thrust.

On Guard.

TRAVERSE AND DOUBLE.

Time-Thrust Direct.

Engage the blade in Quarte.

*I execute Traverse and Double.**On my first Disengagement.*

"Time" me by Counter-Disengaging in High Quarte.

Time-Thrust in Opposition.

Engage the blade in Sixte.

*I execute Traverse and Double.**On my first Disengagement.*

Feign the parry of Counter of Sixte, but stop half-way in its execution.

I Deceive.

Lower your point and "Time" me in Low Sixte with Opposition the moment my blade arrives there to pass under your wrist.

WITHOUT ANALYZING.

On my Traverse and Double.

Time-Thrust.

On Guard.

TRAVERSE, CUT-OVER, AND DISENGAGE.

Time-Thrust in Opposition.

Engage the blade in Quarte.

*I execute Traverse, Cut-Over, and Disengage.**On my Cut-Over.*

Lower your point and "Time" me in

Low Sixte with Opposition the moment I begin my final movement.

Time-Thrust Direct.

Engage the blade in Sixte.

*I execute Traverse, Cut-Over, and Disengage.**On my Cut-Over.*

"Time" me in High Sixte with Opposition at the moment I execute my final movement.

WITHOUT ANALYZING.

On my Traverse, Cut-Over, and Disengage.

Time-Thrust.

On Guard.

ONE-TWO-THREE.

Time-Thrust Direct.

Engage the blade in Quarte.

*I execute One-Two-Three.**On my first Disengagement.*

Time-Thrust in Opposition.

Engage the blade in Sixte.

*I execute One-Two-Three.**On my first Disengagement.*

Oppose Sixte and "Time" me in High Sixte with Opposition the moment I execute my final movement.

Oppose Quarte.
On my second Disengagement.
 Lower your point and "Time" me in Low Sixte with Opposition the moment I begin my final movement.

WITHOUT ANALYZING.

On my One-Two-Three.

Time-Thrust.

On Guard.

ONE-TWO AND DECEIVE.

Time-Thrust in Opposition.
 Engage the blade in Quarte.
I execute One-Two and Deceive.
On my first Disengagement.
 Oppose Sixte.
On my second.
 Feign the parry of Counter of Sixte, but stop half-way in its execution.
I Deceive.
 Lower your point and "Time" me in Low Sixte with opposition the moment my blade arrives there to pass under your wrist.

Time-Thrust Direct.
 Engage the blade in Sixte.
I execute One-Two and Deceive.
On my first Disengagement.
 Oppose Quarte.
On my second.
 Counter-Disengage in High Quarte.

WITHOUT ANALYZING.

On my One-Two, and Deceive.

Time-Thrust.

On Guard.

ONE-TWO AND CUT-OVER.

Time-Thrust Direct.
 Engage the blade in Quarte.
I execute One-Two and Cut-Over.
On my first Disengagement.
 Oppose Sixte and "Time" me in High Sixte with Opposition the moment I execute the final movement.

WITHOUT ANALYZING.

On my One-Two and Cut-Over.

Time-Thrust.

On Guard.

Observation : Time-Thrust in Sixte Line is not applicable to the above attack.

CUT-OVER AND ONE-TWO.

Time-Thrust Direct.
 Engage the blade in Quarte.
I execute Cut-Over and One-Two.
On my Cut-Over.

Time-Thrust in Opposition.
 Engage the blade in Sixte.
I execute Cut-Over and One-Two.
On my Cut-Over.



Fig. 29. SALUTE — TAKING DISTANCE.

Oppose Sixte and "Time" me in High Sixte with Opposition the moment I execute the final movement.

Oppose Quarte.
On my first Disengagement.
Lower your point and "Time" me in Low Sixte with Opposition the moment I begin the final movement.

WITHOUT ANALYZING.

On my Cut-Over and One-Two. Time-Thrust. On Guard.

CUT-OVER, TRAVERSE, AND DISENGAGE.

Time-Thrust Direct.

Engage the blade in Sixte.
I execute Cut-Over, Traverse, and Disengage.
"Time" me in High Sixte with Opposition the moment I execute my final movement.

WITHOUT ANALYZING.

On my Cut-Over, Traverse, and Disengagement. Time-Thrust. On Guard.

Observation : Time-Thrust in Quarte Line is not applicable to the above attack.

DOUBLE AND DISENGAGE.

Time-Thrust in Opposition.

Engage the blade in Quarte.
I execute Double and Disengage.
On my first Disengagement.
Oppose Counter of Quarte.
On my second.
Lower your point and "Time" me in Low Sixte with Opposition the moment I begin my final movement.

Time-Thrust Direct.

Engage the blade in Sixte.
I execute Double and Disengage.
On my first Disengagement.
Oppose Counter of Sixte and "Time" me in High Sixte with Opposition the moment I execute my final movement.

WITHOUT ANALYZING.

On my Double and Disengagement. Time-Thrust. On Guard.

THIRD DIVISION.

TIME-THRUST ON ATTACKS COMPOSED OF FOUR MOVEMENTS.

BEAT, ONE-TWO, AND DECEIVE.

Time-Thrust in Opposition.

Engage the blade in Quarte.

*I execute Beat, One-Two, and Deceive.**On my first Disengagement.*

Oppose Sixte.

*On my second.*Feign the parry of Counter of Sixte,
but stop half-way in its execution.*I Deceive.*Lower your point and "Time" me
in Low Sixte at the moment my
blade arrives there to pass under
your wrist.

Time-Thrust Direct.

Engage the blade in Sixte.

*I execute Beat, One-Two, and Deceive.**On my first Disengagement.*

Oppose Quarte.

On my second.

Counter-Disengage in High Quarte.

WITHOUT ANALYZING.

On my Beat, One-Two, and Deceive.

Time-Thrust.

On Guard.

BEAT AND ONE-TWO-THREE.

Time-Thrust Direct.

Engage the blade in Quarte.

*I execute Beat and One-Two-Three.**On my first Disengagement.*Oppose Sixte and "Time" me in
High Sixte the moment I execute
my final movement.

Time-Thrust in Opposition.

Engage the blade in Sixte.

*I execute Beat and One-Two-Three.**On my first Disengagement.*

Oppose Quarte.

*On my second.*Lower your point and "Time" me in
Low Sixte with Opposition the mo-
ment I begin the final movement.

WITHOUT ANALYZING.

On my Beat and One-Two-Three.

Time-Thrust.

On Guard.

BEAT, DOUBLE, AND DISENGAGE.

Time-Thrust in Opposition.

Engage the blade in Quarte.

*I execute Beat, Double, and Disengage.**On my first Disengagement.*

Oppose Counter of Quarte.

*On my second.*Lower your point and "Time" me in
Low Sixte with Opposition the mo-
ment I begin my final movement.

Time-Thrust Direct.

Engage the blade in Sixte.

*I execute Beat, Double, and Disengage.**On my first Disengagement.*

Oppose Counter of Sixte.

*On my second.*Feign the parry of Quarte and
"Time" me in High Sixte the mo-
ment I execute my final movement.

WITHOUT ANALYZING.

On my Beat, Double, and Disengage.

Time-Thrust.

On Guard.

ONE-TWO, DECEIVE, AND DISENGAGE.

Time-Thrust Direct.

Engage the blade in Quarte.

I execute One-Two, Deceive, and Disengage.

On my first Disengagement.

Oppose Sixte.

On my second.

Oppose Counter of Sixte, and "Time" me in High Sixte with Opposition, the moment I execute my final movement.

Time-Thrust in Opposition.

Engage the blade in Sixte.

I execute One-Two, Deceive, and Disengage.

On my first Disengagement.

Oppose Quarte.

On my second.

Oppose Counter of Quarte.

On my third.

Lower your point and "Time" me in Low Sixte with Opposition the moment I begin my final movement.

WITHOUT ANALYZING.

On my One-Two, Deceive, and Disengage. Time-Thrust. On Guard.

DOUBLE AND ONE-TWO.

Time-Thrust Direct.

Engage the blade in Quarte.

I execute Double and One-Two.

On my first Disengagement.

Oppose Counter of Quarte.

I Deceive.

Oppose Sixte.

I execute One-Two.

"Time" me in High Sixte with Opposition the moment I execute the final movement.

Time-Thrust in Opposition.

Engage the blade in Sixte.

I execute Double and One-Two.

On my first Disengagement.

Oppose Counter of Sixte.

I Deceive.

Oppose Quarte.

I execute One-Two.

Lower your point and "Time" me in Low Sixte the moment I begin the final movement.

WITHOUT ANALYZING.

On my Double and One-Two. Time-Thrust. On Guard.

PRESS AND ONE-TWO-THREE.

Time-Thrust Direct.

Engage the blade in Quarte.

I execute Press and One-Two-Three.

On my first Disengagement.

Oppose Sixte and "Time" me in High Sixte with Opposition the moment I execute the final movement.

Time-Thrust in Opposition.

Engage the blade in Sixte.

I execute Press and One-Two-Three.

On my first Disengagement.

Oppose Quarte.

On my second.

"Time" me in Low Sixte with Opposition the moment I begin the final movement.

WITHOUT ANALYZING.

On my Press and One-Two-Three. Time-Thrust. On Guard.

PRESS, DOUBLE, AND DISENGAGE.

Time-Thrust in Opposition.

Engage the blade in Quarte.
I execute Press, Double, and Disen-
gage.
On my first Disengagement.
 Oppose Counter of Quarte.
On my second.
 Lower your point and "Time" me in
 Low Sixte with Opposition the mo-
 ment I begin the final movement.

Time-Thrust Direct.

Engage the blade in Sixte.
I execute Press, Double, and Disen-
gage.
On my first Disengagement.
 Oppose Counter of Sixte.
On my second.
 "Time" me in High Sixte with Op-
 position the moment I execute the
 final movement.

WITHOUT ANALYZING.

On my Press, Double, and Disengage. Time-Thrust. On Guard.

PRESS, ONE-TWO, AND DECEIVE.

Time-Thrust in Opposition.

Engage the blade in Quarte.
I execute Press, One-Two, and Deceive.
On my first Disengagement.
 Oppose Sixte.
On my second.
 Feign the parry of Counter of Sixte
 but stop half-way in its execution.
I Deceive.
 Lower your point and "Time" me
 in Low Sixte with Opposition the
 moment my blade arrives there to
 pass under your wrist.

Time-Thrust Direct.

Engage the blade in Sixte.
I execute Press, One-Two, and Deceive.
On my first Disengagement.
 Oppose Quarte.
On my second.
 Counter-Disengage in High-Quarte.

WITHOUT ANALYZING.

On my Press, One-Two, and Deceive. Time-Thrust. On Guard.

ONE-TWO-THREE-FOUR.

Time-Thrust in Opposition.

Engage the Blade in Quarte.
I execute One-Two-Three-Four.
On my first Disengagement.
 Oppose Sixte.
On my second.
 Oppose Quarte.
On my third.
 Lower your point and "Time" me in
 Low Sixte with Opposition the mo-
 ment I begin the final movement.

Time-Thrust Direct.

Engage the blade in Sixte.
I execute One-Two-Three-Four.
On my first Disengagement.
 Oppose Quarte.
On my second.
 Oppose Sixte.
On my third.
 "Time" me in High Sixte with Op-
 position the moment I execute the
 final movement.

WITHOUT ANALYZING.

On my One-Two-Three-Four. Time-Thrust. On Guard.

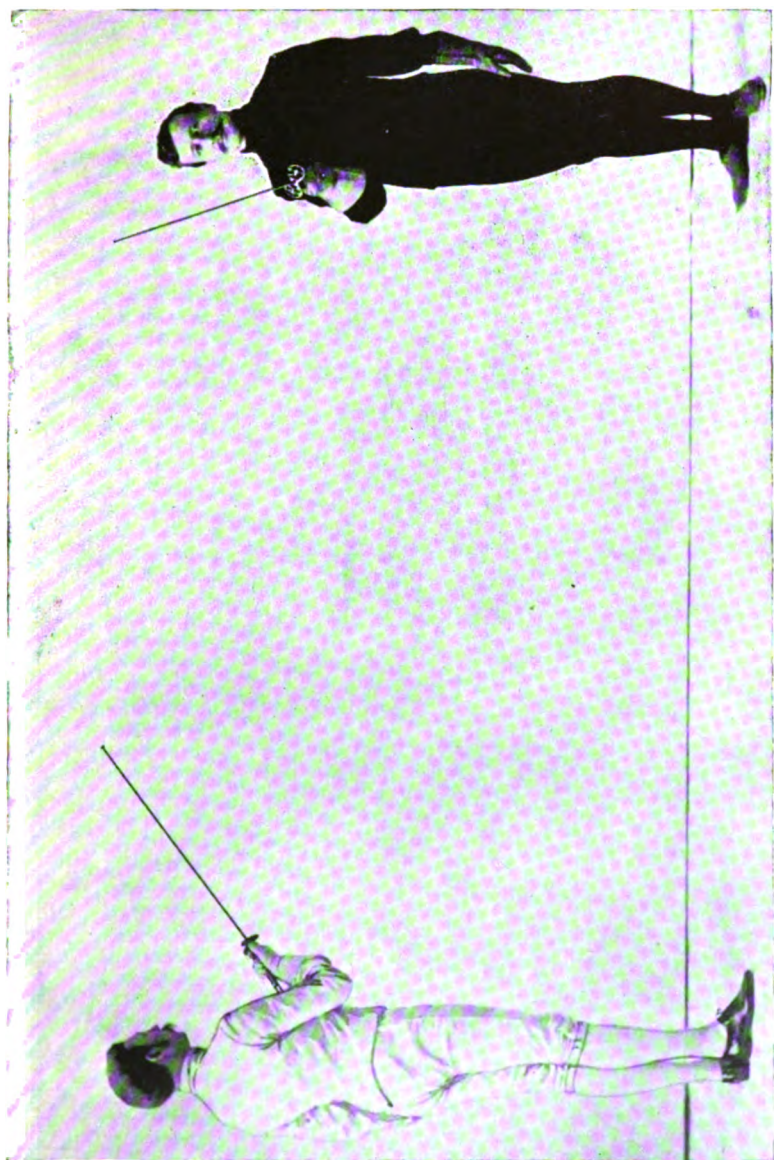


FIG. 30. SALUTE — SALUTE TO LEFT.

ONE-TWO-THREE AND DECEIVE.

Time-Thrust Direct

Engage the Blade in Quarte.
I execute One-Two-Three and Deceive.
On my first feint of Disengagement.
 Oppose Sixte.
On my second.
 Oppose Quarte.
On my third.
 Counter Disengage in High-Quarte.

Time-Thrust in Opposition.

Engage the blade in Sixte.
I execute One-Two-Three and Deceive.
On my first feint of Disengagement.
 Oppose Quarte.
On my second.
 Oppose Sixte.
On my third.
 Feign the parry of Counter of Sixte
 but stop half-way in its execution.
I Deceive.
 Lower your point and "Time" me
 in Low-Sixte with Opposition the
 moment my blade arrives there to
 pass under your wrist.

WITHOUT ANALYZING.

On my One-Two-Three and Deceive. Time-Thrust. On Guard.

FOURTH DIVISION.

TIME-THRUST ON ATTACKS IN THE LOW LINE.

GLIDE AND LOW-THRUST.

Time-Thrust in Opposition.

Engage the blade in Sixte.
I execute Glide and Low-Thrust.
On my Glide.
 Lower your point and "Time" me in
 Low Sixte with Opposition the mo-
 ment I lower my point to Thrust
 Low.

WITHOUT ANALYZING.

On my Glide and Low-Thrust. Time-Thrust. On Guard.

Observation : Time-Thrust in Quarte Line is not applicable
 to the above attack.

BEAT AND LOW-THRUST.

Time-Thrust in Opposition.

Engage the blade in Sixte.
I execute Beat and Low-Thrust.
On my Beat.
 Lower your point and "Time" me in
 Low Sixte with Opposition the mo-
 ment I lower my point to Thrust
 Low.

WITHOUT ANALYZING.

On my Beat and Low-Thrust.

Time-Thrust.

On Guard.

Observation : Time-Thrust in Quarte Line is not applicable to the above attack.

PRESS AND LOW-THRUST.

Time-Thrust in Opposition.

Engage the blade.

*I execute Press and Low-Thrust.**On my Press.*

Lower your point and "Time" me in
Low Sixte with Opposition the mo-
ment I lower my point to Thrust
Low.

WITHOUT ANALYZING.

On my Press and Low-Thrust.

Time-Thrust.

On Guard.

Observation : Time-Thrust in Quarte Line is not applicable to the above attack.

BEAT, LOW-THRUST, AND DECEIVE.

Time-Thrust in Opposition.

Engage the blade in Quarte.

I execute Beat, Low-Thrust, and De-
*ceive.**On my feint of Low-Thrust.*Lower your point as if to parry Sep-
time.*I Deceive Septime.*

"Time" me in Low-Sixte with Oppo-
sition the moment my blade arrives
there to pass under your wrist.

WITHOUT ANALYZING.

On my Beat, Low-Thrust, and Deceive.

Time-Thrust.

On Guard.

Observation : Time-Thrust in Sixte Line is not applicable to the above attack.

BEAT, LOW-THRUST, AND LUNGE IN HIGH LINE.

Time-Thrust Direct.

Engage the blade in Sixte.

I execute Beat, Low-Thrust, and lunge in High Line.

“Time” me in High-Sixte with Opposition the moment I execute the Low-Thrust.

WITHOUT ANALYZING.

On my Beat, Low-Thrust, and Lunge in High Line. Time-Thrust. On Guard.

Observation : Time-Thrust in Quarte Line is not applicable to the above attack.

BEAT, LOW-THRUST, AND ONE-TWO IN HIGH LINE.

Time-Thrust Direct.

Engage the blade in Quarte.

I execute Beat, Low-Thrust, and One-Two in High Line.

On my Low-Thrust.

Oppose Septime.

On my feint in High Line.

Replace your point in the High-Line and “Time” me in High-Sixte with Opposition the moment I execute my final movement.

Time-Thrust in Opposition.

Engage the blade in Sixte.

I execute Beat, Low-Thrust, and One-Two in High Line.

On my Low-Thrust.

Oppose Octave.

On my One-Two in High Line.

“Time” me in Low-Sixte with Opposition the moment I begin my final movement.

WITHOUT ANALYZING.

On my Beat, Low-Thrust, and One-Two in High Line. Time-Thrust. On Guard.

PRESS, LOW-THRUST, AND DECEIVE.

Time-Thrust in Opposition.

Engage the blade in Quarte.

I execute Press, Low-Thrust, and Deceive.

On my Low-Thrust.

Lower your point as if to parry Septime and “Time” me in Low-Sixte with Opposition the moment I begin the final movement.

WITHOUT ANALYZING.

On my Press, Low-Thrust, and Deceive. Time-Thrust. On Guard.

Observation : Time-Thrust in Sixte Line is not applicable to the above attack.

PRESS, LOW-THRUST, AND LUNGE IN HIGH LINE.

Time-Thrust Direct.

Engage the blade in Sixte.

*I execute Press, Low-Thrust, and Lunge in High Line.**On my Press and Low-Thrust.**"Time" me in High-Sixte with Opposition the moment I execute the Low-Thrust.*

WITHOUT ANALYZING.

On my Press, Low-Thrust, and Lunge in High Line Time-Thrust. On Guard.

PRESS, LOW-THRUST, AND ONE-TWO IN HIGH LINE.

Time-Thrust Direct.

Engage the blade in Quarte.

*I execute Press, Low-Thrust, and One-Two in High Line.**On my Low-Thrust.*

Oppose Septime.

*On my One-Two in High Line.**"Time" me in High-Sixte with Opposition the moment I execute the final movement.*

Time-Thrust in Opposition.

Engage the blade in Sixte.

*I execute Press, Low-Thrust, and One-Two in High Line.**On my Low-Thrust.*

Oppose Octave.

*On my One-Two in High Line.**"Time" me in Low-Sixte with Opposition the moment I begin the final movement.*

WITHOUT ANALYZING.

On my Press, Low-Thrust, and One-Two. Time-Thrust. On Guard.

GLIDE, LOW-THRUST, AND DECEIVE.

Time-Thrust in Opposition.

Engage the blade.

*I execute Glide, Low-Thrust, and Deceive.**On my Glide.*

Oppose Quarte.

*I Thrust Low.**Lower your point as if to parry Septime and "Time" me with Opposition the moment my blade arrives there to pass under your wrist.*

WITHOUT ANALYZING.

On my Glide, Low-Thrust, and Deceive. Time-Thrust. On Guard.*Observation:* Time-Thrust in Sixte Line is not applicable to the above attack.

GLIDE, LOW-THRUST, AND LUNGE IN HIGH LINE.

Time-Thrust Direct.

Engage the blade in Sixte.

*I execute Glide, Low-Thrust, and
Lunge in High Line.**On my Glide.*

Oppose Sixte.

I Thrust Low."Time" me in High Sixte the mo-
ment I execute the Low-Thrust.

WITHOUT ANALYZING.

On my Glide, Low-Thrust, and Lunge in High Line. Time-Thrust. On Guard.*Observation:* Time-Thrust in Quarte Line is not applicable
to the above attack.

GLIDE, LOW-THRUST, AND ONE-TWO IN HIGH LINE.

Time-Thrust Direct.

Engage the blade in Quarte.

*I execute Glide, Low-Thrust, and One-
Two in High Line.**On my Glide.*

Oppose Quarte.

I Thrust Low.

Oppose Septime.

*On my feint in High Line.*Replace your point in High Line and
"Time" me in High Sixte with
Opposition the moment I execute
my final movement.

Time-Thrust in Opposition.

Engage the blade in Sixte.

*I execute Glide, Low-Thrust, and One-
Two in High Line.**On my Glide.*

Oppose Sixte.

I Thrust Low.

Oppose Octave.

I execute One-Two in High Line."Time" me in Low Sixte with Op-
position the moment I begin my
final movement.

WITHOUT ANALYZING.

On my Glide, Low-Thrust, and One-Two in High Line. Time-Thrust.
On Guard.

PART III.

THE GRAND SALUTE.

THE Grand Salute is a prelude to the assault, and has the effect of exercising the arms and legs, rendering the joints and muscles supple, preparatory to the strain of the contest. At the same time it serves as a courteous salutation to the audience.

The two adversaries face each other at a distance of about 12 feet and place their masks on the floor to the left of them. (See fig. 27.) Elevate the points of the foils, in line with the eyes, arms extended and with foils forming continuous horizontal line at the height of the shoulder. (See fig. 1.)

First movement.—To both adversaries.—Lower simultaneously your hand in the position of Tierce by bending the arm, elevate the left arm, curve slightly and place it behind your head. Bend your legs, advance your foot (position of “On Guard”) (See fig. 28), and then recover backwards. (See fig. 1.)

One of the fencers invites the other to take his distance. “To you the honor.” His adversary responds, “I obey,” and then lunges without touching (see fig. 29), and returns to first position. (See fig. 1.)

Second movement.—Both salute simultaneously, each to his own left, with the arm half extended (nails turned upwards) and in line with the left breast and looking in that direction. (See fig. 30.) Withdraw the arm and salute to the right (nails turned downwards) and in line with the right breast and look in that direction. (See fig. 31.) Return to first position (see fig. 1), and fall On Guard and with blades joined in Quarte.

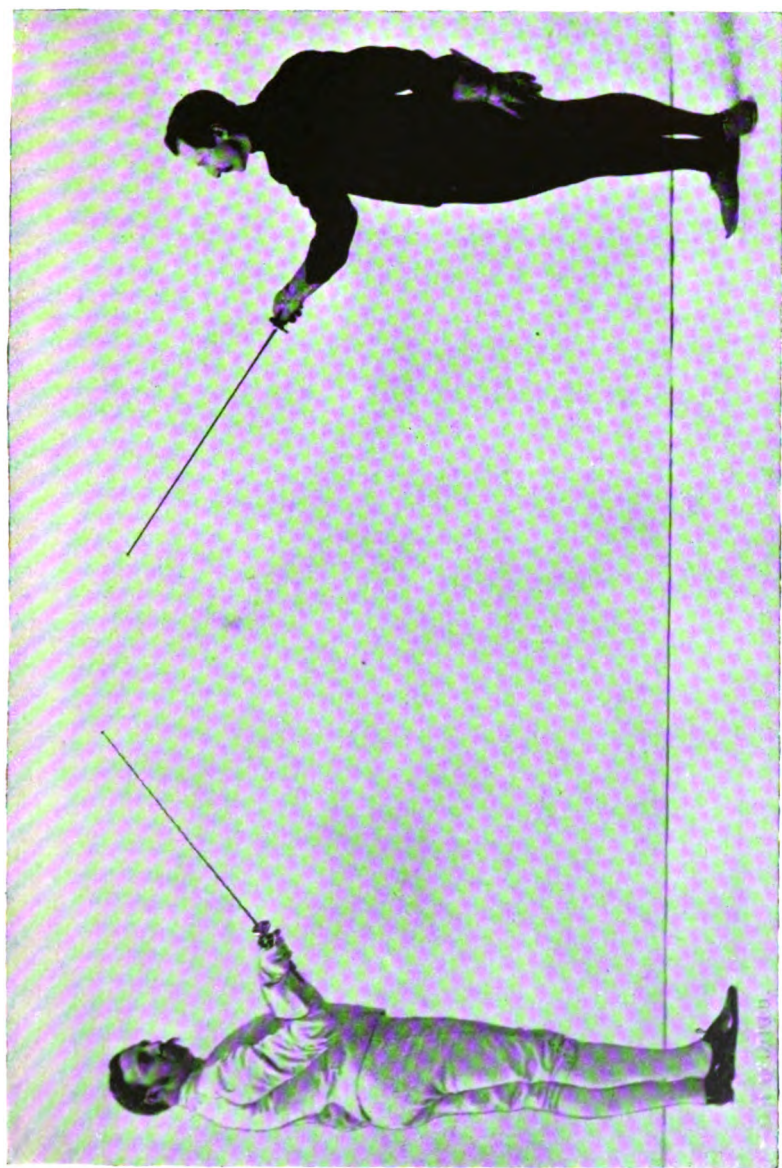


FIG. 31. SALUTE — SALUTE TO RIGHT.

Third movement. — The adversary who previously took the distance and is the attacking party, executes four successive disengagements, his adversary parries the first of these by a sharp Tierce and then lowers his point, till in line with the belt or hip, with nails turned downward. The action of this parry causes the adverse blade to swing around, with the aid of the thumb and index finger, to a position above the left shoulder and in line with the ear. The adversary should remain an instant thus fully extended on the lunge, with his hand at the same elevation as the crown of his head, looking at his opponent through the opening between his arm and blade. (See fig. 32.)

Returning On Guard with engagement of Sixte he then executes a second disengagement in Quarte.

His adversary parries Quarte and lowers his point till in line with belt or hip, nails turned upwards.

The action of this parry causes the adverse blade to swing around (the adversary himself remaining an instant fully extended on the lunge) to a position above the right shoulder and in line with the right ear, arm extended. He looks at his adversary through the opening between his blade and arm. (See fig. 33.)

Resume On Guard, the blades joined in Quarte. Repeat these two disengagements and then find the blades joined in Quarte; execute One-Two and recover forward; the adversary parries Tierce on the first feint and remains in that position; the attacking party passes his blade over that of his adversary with the hand in Tierce, elevates his left arm as for On Guard, and places himself in the latter position by moving his left foot backward. (See fig. 28.)

Both adversaries execute simultaneously one Call and recover backward to "first position."

Fourth movement. — From this position the former parrying party now becomes the attacking party and proceeds, in his turn, to lunge, in order to take the distance (see fig. 29), but without words of command. Having done so, he returns to

first position. Both salute the audience as before. (See figs. 30 and 31.)

Fifth movement. -- Proceed to On Guard (in seven movements) with engagement of Quarte. The attacking party executes four disengagements, executes One-Two, recovers forward to first position, and then backward to On Guard. Both execute simultaneously one call and assume first position.

Sixth movement. -- Both adversaries lower simultaneously the right hand, elevate the left, and place themselves On Guard by means of the left foot, execute two Calls, salute from this position, and recover forward.

Simultaneously bend the right arm, the elbow close to the body the hilt of the foil near the chin and the nails turned toward the throat (see fig. 34), lower the blades, straightening the arm, palm of the hand toward the floor, the point of the blade at a distance of four inches from the floor, and forty-five degrees to the right of an imaginary line drawn from one adversary to the other. (See fig. 35.)

The Grand Salute by Left-handed Fencers. -- The rules of the Salute are strictly applicable to two left-handed men fencing together, it being necessary only to interchange the words right and left.

When a left-handed man fences with a right-handed one, the former should observe the following modifications of the general rules: -- 1. He should deposit the mask at the right. 2. He must conform to the Tierce engagement of the right-handed man in the first assumption of Guard. 3. He should take his distance with his hand turned nails downward. 4. The One-Two final is made from Sixte line, and to that end after having taken his distance he assumes engagement of Quarte to his opponent's Tierce. The opponent parries Quarte for the One-Two. 5. The individual salutes are made in the same direction simultaneously. That is to say both fencers execute Quarte first, then Tierce. To this end the left-handed man should take such a position that the president of the assault will be at his right.

THE ASSAULT.

/ In the assault a fencer must depend entirely on himself; he must tax his imagination and resources to the utmost, as all of the details of the lesson find their application here. They are of course to be applied as circumstances demand. He must use to his own profit, and in every instance possible take advantage of, his adversary's faults and errors. J

It has been demonstrated that one cannot score a hit frequently without deceiving the adverse blade. The adversary has at his command an infinite variety of movements which challenge unceasing attention. Not only must his intended attack be foreseen and provided against, but his probable parry of any thrust must be prejudged if possible, and a suitable counter-thrust determined upon. In fact the keenest attention of the most active and trained mind finds ample occupation in the presence of the threatening blade of an agile swordsman. Mental no less than physical activity is accountable for every good touch given. It therefore follows that the fencer's chief occupation is to divine the adversary's movements, to note his mental as well as his physical capabilities. Is he easily led out, is his general attitude regular, does he give himself to parrying or to attacking, is he prudent or precipitate, deliberate or impulsive,—in short, does his head avail him for any other purpose than to carry his mask?

When beginning the assault it is necessary to keep the distance in order to prevent any surprise. Never advance without being prepared to parry. Proceed by false attack, execute the real attack only when you foresee the intentions of the adversary. After an attack or a riposte—even when successful in its execution—return on guard with the point in line and in readiness either for the parry or another attack, observing the maxim “Prudence is the mother of safety.” An accurate appreciation of the distance within which one can reach his adversary and be reached by him, is one of the qualities essential to an expert fencer. When the adversary makes

a feint, feign in turn a parry that you would not take on the real attack.

In order to inspire your adversary with confidence, dissemble uneasiness and apprehension; you will then cause him to act imprudently. Harass him, attack him repeatedly on his advance, and do not forget that in fencing one can deceive not only the movements of the blade but also those of the body. This end is obtained by attacking the adversary on his present attitude and also on his future one. Do not attack him when he is prepared to parry, but endeavor to break his guard. An attack executed in that unguarded "nick of time" is the one which surprises him with a touch.

When contending against an adversary who gives no blade, one must proceed by false attacks. These tactics oblige him to replace his foil in line, either for the parry or for the attack.

When facing an adversary who favors the extension of the arm, provoke this extension by a false attack and then attack his blade.

In all regular assaults at arms a rule has come to be universally adopted which counts as good hits only those which touch the body within certain prescribed limits (usually between the collar and the hips). This rule has led some fencers into an unfortunate practice of entirely disregarding those thrusts from the enemy which are likely to arrive outside said limits.

The rule, though it annuls these touches, by no means warrants the complete ignoring of them. They should all be parried with the greatest possible care. The conscientious fencer endeavors to defend himself against being hit upon any part of the body.

A diligent instructor will inculcate this principle progressively like all others, in the ordinary course of lessons, and not wait until the pupil is about to enter his first assault.

Observation 1. I would here like to put the "stamp of Cain" upon a practice which, be it said to the credit of this chivalrous pastime, is only rarely seen, but which some cow-



FIG. 32. SALUTE — AFTER PARRY OF TIERCE.

ardly fencers have allowed themselves to profit by. They take unmanly advantage of the above mentioned rule of limitation by intentionally coiling their fencing arm as much as possible over their chest with the intention of covering that part of the body which is open to valid hits by the fleshy part of the upper arm upon which a hit does not count. They also sometimes lean the upper torso far forward and at the same time crouch down so that but a small part of the chest is exposed to the attack of the adversary.

These cowardly tactics cannot be too severely condemned by all fencers who would lift their favorite sport to its proper elevation of honorable war (fair).

In the rules governing the assault below, I have empowered the president and jury to judge for themselves, and to count as good a touch upon the arm when it is quite evident to them that the fencer is purposely employing these disreputable tactics to avoid a touch that has been well executed. They will seldom, however, have occasion to use this discretionary power, as fencing is a chivalrous sport which prompts no dishonor on the part of its devotees.

Observation 2. It may not be untimely here to touch upon another point which it seems to me is of great consequence to the art of fencing in America, as it relates to a serious drawback to the public assault as at present conducted in this country, where athletes are so fond of public contests. I refer to the practice of chalking the tip of the foil so that it will leave its mark on the adversary's chest. Whoever has seen an assault in which chalk was used will never wish to see another. The objections are many. The chalk spot may be very misleading. In the passes of the by-play and preparatory feints the chalk may be accidentally rubbed off the point so that a succeeding successful hit will leave no mark at all, or one so indistinct that the judges must run to each adversary, examine carefully over their whole vests, consult together, and decide as best they can. This running of the judges at every interval of two or three passes, and peeking for a fly speck on the chest of the contestants converts a digni-

fied exhibition into a very burlesque. It interrupts the sword play, often at a most unfortunate moment. It intercepts a rally, or a "Phrase d'Armes," and shatters the integrity of the game. All because the contestants are not conceded to be honest enough to acknowledge a palpable hit made against them.

This is all wrong, and should be remedied at once. Fencers *are* honest enough to admit the success of an adversary, if they are given a chance and if trained to do so by their instructor in his practice with them, and among themselves. If all the instructors and fencing clubs would set about it, there would soon be an unwritten law of honor in this matter which would leave very little for the jury to do, except to judge of the comparative styles of the men and the comparative value of their hits and parries. When a man is hit, whether valid or not, he should immediately shout "a touch," and continue the assault with but an instant's interruption, leaving the judge to decide whether it was a good hit, or not. If he would at the same time place his left index finger upon the spot where he perceived he had been hit, it would greatly assist the judges and emphasize the honorable chivalry of the game.

If the president of the assault should become satisfied that any fencer intentionally failed to acknowledge that he was hit, he should call his attention sharply to the fact, and a second offence should be publicly announced, the offender summarily ejected, and upon a vote of the jury be disbarred from ever again participating in an assault under the auspices of the society.

I heartily recommend the above method to American fencers.

Remarks upon the Assault.—In order to get a just perspective of the attack and defence, one must imagine that two fencers of equal quickness, strength, and cleverness are pitted against each other. In this case the attack is always one movement in advance of the parry, and the adversary, if he attempts to follow the attacking blade in all its move-

ments, will assuredly be hit. When the adversary parries an attack by following the blade unerringly in all its feints, it proves that he is quicker than his opponent, for he could not follow the blade in all its feints without dissimulating some of them in order to regain the start that the attacking party had at the moment of execution. He can also execute a retreat of the body, on the final movement of his adversary's attack, placing himself at a further distance, and giving him time to arrive with his parry.

In an assault in which the quicker of the two fencers is defeated, it denotes that he possesses less judgment than his adversary, who does not give him time to utilize his quickness, except to his own detriment, when he attempts to employ the Time-Thrust.

In a public assault there sometimes exists another element beside judgment and rapidity, which figures largely in the result. There is a certain sense of uneasiness on the part of some fencers which tends to paralyze entirely their resources. Their nervous system is prostrated. This state of helplessness is only understood by those who have really experienced such a feeling. This sensation is the cause of their momentary inability, which results in their defeat at the hands of less expert adversaries who are not subject to the same timidity. There are others who only experience this prostration at the beginning of the fight, and who, after a few passes, regain possession of themselves.

Experienced fencers do not judge of the qualities of a man by the result of his public encounters, which sometimes depends more on his natural endowment and temperament, as stated above, than on his knowledge of the science or practical ability.

I would, therefore, recommend public assaults as beneficial in more senses than one. They not only promulgate a liking for the art, but also teach the fencer self-possession.

Premature Assault. — It is a great mistake for the pupil to begin making assaults too early in his study and practice of

arms. The instructor has not always the necessary authority to suppress this bad practice. He fears to offend his pupils, and possibly lose them, — a matter often of considerable consequence to him. The pupil who makes an assault having only an imperfect knowledge of the parries, makes every effort not to be touched, fears every attack of the adversary, makes every kind of contortion and displacement without purpose, simply through excess of fear. This doubtful and fearing manner will remain with him, and often becomes a serious obstacle, and sometimes hinders him from ever becoming a really strong fencer.

President of the Assault. — The president of a public assault is appointed to preside over and fully control the contest and the contestants. He is chosen with a view to his practical ability as a fencer, his knowledge and judgment in the art, his impartial disposition, and his cool head.

It is his duty to see that all the rules that govern the competition are observed, likewise those unwritten rules which pertain to a fair fight, a fair count, intervening courtesy, and mutual consideration. His decision is final.

He should not tolerate any irregularities similar to the following: —

1. One of the contestants having delivered a thrust, whether successful or not, should not turn his back toward his adversary.

2. A fencer should not by sign or gesture indicate to the audience or the jury that he thinks he has made a successful thrust; or that he disapproves of a decision.

3. The fencers should under all circumstances maintain perfect silence, and never accompany a lunge with a shout or ejaculation.

4. Every hit should be immediately acknowledged, whether good or bad; the spectators, being generally seated at some distance from the fencers, trust in their honor to acknowledge a hit.

Neither adversary is allowed to retain the point of the

sword on his opponent's chest, neither must he appeal to him to ascertain whether his thrust was successful or not. After a hit, whether good or not, the swords must be crossed "On Guard" before a succeeding attack becomes allowable.

Any violation of the above regulations must be announced and checked. If the offender is called to order a second time, he should be excluded from the assault, and the order announced publicly.

PROFESSORSHIPS.

I. A Board of Examiners, consisting of at least three Masters-at-Arms, should hold an annual examination and have the power to confer two grades of Diplomas upon successful candidates for Professorships, that of (Fencing Master) *Maitre d'Armes*, and that of (Assistant Fencing Master) *Prévoit d'Armes*. The former should be conferred only upon those who already hold the latter.

II. All persons wishing to stand the examination should make application to the secretary of the Board of Examiners at least one month before the examination takes place, stating name, age, nationality, references, previous record, and any other information the authorities may think advisable. Each application should be accompanied by ten dollars to defray expenses of the examination, diplomas, etc.

III. The moral character and reputation of the applicant should be taken particularly into account, and if not satisfactory he should be excluded from the examination.

IV. The examination may be divided into four parts: Demonstration, Theory, Practical Capacity, and General Excellence. From one to twenty-five points may be given to each head.

a. Demonstration relates to the manner of giving a lesson to a pupil in Attack and Defence.

b. Theory questions shall relate to fundamental principles of fencing instruction and practice.

c. Practical Capacity will be demonstrated by an assault of five

hits, each having a value of from one to five points, according to the judgment of the Board.

d. General Excellence refers to attitude, style, resources, etc. By adding all the points the grade and classification of each candidate is determined. 100 would signify perfection.

Choice of a Professor. — Until such a plan as the above has been adopted and carried out, clubs and other organizations in need of an instructor in fencing are at the mercy of adventurers. Any one wishing to teach the art is at liberty to do so without restrictions in this country. Many a man, and many clubs even, have been beguiled into employing the services of a vaunted "professor," who exhibited foreign but not genuine diplomas, and medals never won, and have afterwards regretted their own good faith and credulity, on becoming aware that all they had acquired was detrimental rather than helpful in the art. There is only one remedy against these improvised tutors who debase our noble art, — establish an obligatory diploma. In a few years every college and club in America will be needing the services of fencing masters, and we must look to the elevation of the profession by winnowing the wheat from the chaff. Professional capacity and personal honor we must have in our teachers.

RULES GOVERNING AMATEUR COMPETITIONS.

I. The competition shall be in charge of a jury of competent fencers who shall elect one of their number as president of the assault. Decision of jury shall be final.

II. Each bout shall be for an aggregate of five (5) touches; each touch to count one point.

III. The judges may award to each contestant in each bout a maximum of $\frac{5}{100}$ of a point for defence, $\frac{5}{100}$ of a point for attack, and $\frac{5}{100}$ of a point for general good form, or any part thereof, the total of all the points made by a contestant being his score.

IV. A good hit shall count when made upon the body within the limits bounded by the collar of the fencing jacket, the hips, and a line drawn from the hip to the posterior limit of



FIG 33. SALUTE — AFTER PARRY OF QUARTE.

the arm-pit around the front of the arm and along the crest of the shoulder to the collar.

V. A hit outside the prescribed limits may be counted, provided in the opinion of the judges it would have been good if the adversary had not taken an irregular position or made an illegal movement.

VI. If one of the contestants touches with his point a part of his adversary's body, not within the prescribed limits, it suffices to stop the phrase of arms, and annuls any succeeding riposte or counter-riposte.

VII. No passage of arms is terminated until one of the contestants is hit.

VIII. Contestants shall fence within a marked floor-space not more than twenty feet long and three feet wide; half a point for each offence of overstepping those boundaries may be deducted from the score of the offender.

IX. When one of the contestants has forced his adversary to his extreme boundary, they shall not be ordered to central ground until a hit has been made.

X. The contestants are strictly forbidden to discuss or claim a hit or speak a word. The judges may prescribe a penalty to fit the infraction.

XI. Either contestant on being hit must acknowledge the point in a loud voice. The president of the assault may disqualify an offender.

XII. Corps-à-corps encounters must be stopped by the president as soon as they become irregular.

XIII. A contestant shall fence with the same hand throughout the bout.

XIV. The two costumes should be of the same color and of strong material to avoid accidents.

XV. When there are several contestants they shall be matched by lot.

XVI. A touch is invalid when the point is twisted on to the body after the slap of the foil.

XVII. To disarm an adversary counts for nothing; but a tac-au-tac riposte against a disarmed adversary is good.

XVIII. Foil blades shall not exceed thirty-five inches in length.

XIX. Only masks of the fine-mesh pattern shall be used. The use of coarsely-woven masks is prohibited.

XX. Contests with the duelling sword (*épée de combat*) and sabre are governed by the same rules as the foil competition, except that a touch on any part of the person or mask is good. The guard of the duelling sword shall not exceed five inches in diameter, and the blade shall not be more than thirty-five inches long.

Double Hits. — It sometimes happens, though much less frequently than is supposed, that both contestants make hits at the same instant. "Who shall be credited with the point?" is the perplexing question which always gives rise to varying discussions, and endless perplexities. It seems impossible to find a rule that would be invariably applicable and conclusive. The two following rules have been much tried, but both are found wanting. First. "The contestant attacked must parry." Second. "A touch in the High Line takes precedence over one in the Low Line." Both are as unjust as inconsistent with the ground principles, classical and practical, of the art. Many young fencers, standing upon the first rule, allow themselves to attack the adversary without judgment, preparation, or reflection. They blindly throw themselves upon the adversary, searching only to make a touch, taking no precaution against being touched. Unmindful of the dangers they court, they forget that a fencer should never make an attack without being prepared to parry.

By means of the first of these rules it was hoped to prevent the occurrence of the double hit by obliging the attacked party to parry before riposting; but the rule is in error, as in fact it is not always necessary to do so. When the attack is badly made, as for example, too wide, too slowly, without opposition, when the assailant draws his arm back, the party assailed may be warranted in omitting his parry and proceed-

ing instantly, upon seeing the opening made by the above errors, to execute a Stop-Thrust.

The second rule also stands upon good theory, but is likewise faulty and unreliable. That the touch in high line should take precedence over the one in low line is good doctrine, since the upper part of the torso is generally inclined slightly forward at the moment of the starting and would be touched before the lower part (arms and weapons being of the same length). But by no means does it always happen so. To illustrate: Suppose A successfully parries B's thrust in low line, but in his haste to riposte abandons the blade too quickly, leaving an opening for B to replace his point in low line, which he can easily do as soon as, or even before, A could complete his riposte, having less distance to travel. This point might rightly belong to B, certainly not to A. But here the above mentioned rule would step in and give A the point because his touch was in high line. This example not only illustrates how absurd the above rule *may be*, but typifies the unreliability of many arbitrary rules which are brought forward for the settlement of questions which only the judgment of the jury can well decide. It is for the president of the assault and the judges to weigh the comparative merits of the two attacks and the parries,—letting the attitude, the style of the lunge, the position, the elevation of the hand, and all precautionary measures that were taken by either party, enter into the comparison,—and give the point to the one who did the most to earn it. I have often noticed in assaults of arms where chalked buttons were used, that the judges busied themselves about the white marks left upon the fencing jackets, quite forgetting to discuss and pass upon the *manner* in which they were made, finally concluding the farce of their service by declaring that the hits were mutual and void, finding it easier to annul the point than to judge justly. Double hits should never be annulled unless of equal merit or demerit. A double hit is generally the result of bad judgment, in which each contestant “reckoned without his host.” It is the *bête noire* of every fencing match. It is safe

to say that what appear to be double hits would never occur, within the usually prescribed limits of a valid touch, if the attacks were correctly made. In the heat of a sharp battle a fencer is likely to sacrifice safety to ambition. But experience will teach him always to have his defensive resources well in hand, especially when about to assume the offensive.

The judges of an assault should follow most attentively every movement of the two fencers and note exactly what positions they hold at the moment of the double hit, and decide upon those respective positions and according to the following rules, which may be considered supplemental to the regular rules of the assault (page 176).

1. A Double Hit by simultaneous attacks of equal merit is annulled, since the fault is equally shared.
2. A Double Hit by a *Stop-Thrust* upon an attack badly executed, wherein the feint was too large or the arm drawn back, counts for the one who makes the *Stop-Thrust*; since he may have mistaken the faulty movement of the assailant for a preparation of attack, and erred only in judgment, while the other is doubly culpable in having sacrificed primary principles to ambition or excitement.
3. A Double Hit by a *Time-Thrust* badly judged counts for the assailant. For the attack was well executed and the adversary had the choice of a parry, a retreat, or a *Time-Thrust*. He chose the most hazardous and executed faultily. The attacker is therefore entitled to the point.
4. A Double Hit by a *Tension* upon an attack well made counts for the Assailant. The party attacked sought to make a Double Hit because he felt himself incapable of parrying.
5. A Double Hit by a *Remise* upon a riposte with hollow arm or upon an abandonment of the blade, counts for the one who executed the *Remise*, for it was provoked by a faulty *Riposte*.
6. A Double Hit by a *Remise* with hollow arm or with hand dropped to remise counts for the one who executed the *Riposte*; for he was less at fault for taking his guard than the other, who exposed his chest by trying a faulty *Remise*.
7. A Double Hit by a *Redouble* upon a parry which it was supposed would not be followed by a *Riposte* counts for the *Riposter*.

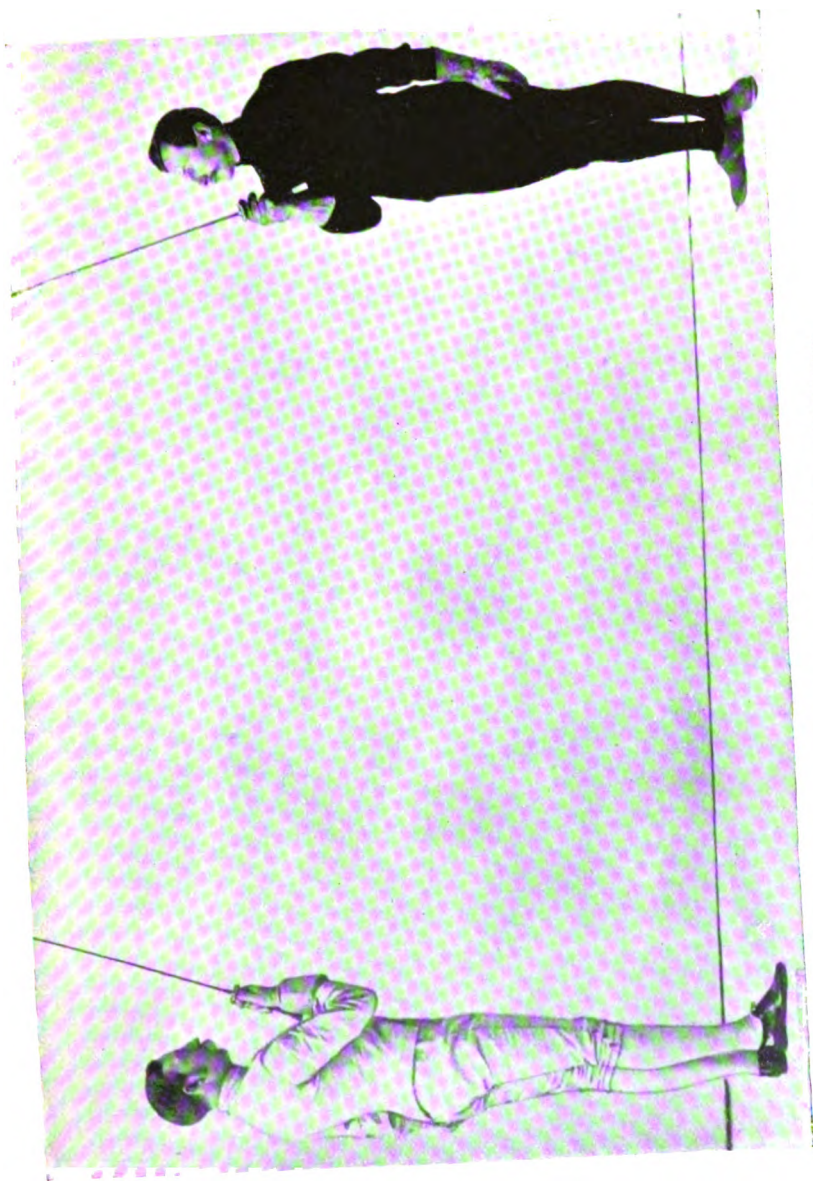


FIG. 34. SALUTE — SALUTE THE ADVERSARY.

For the assailant who already had the advantages of having prevented the riposte by his position should have been satisfied to take his guard, and not have offered an overture for a Riposte by his Redouble.

Riposte by Tac-au-Tac. — This riposte is essentially direct, as it follows instantaneously after the parry ; hence the name, tac of blade and tac of body. It is so instantaneous that one has no time to see that the adversary may be disarmed by the stroke of the parry. The point arrives on the adversary's body just as his blade slips from his hand, and the tac of the body occurs simultaneously with the fall of the sword, and the riposte cannot be withheld. In the case of disarming by a Beat, Bind, or Traverse, the hit counts good if the tac of the body follows instantaneously after the tac of the blade. (See fig. 16.)

Corps-à-Corps. — This encounter is the meeting of two adversaries who, in the heat of the fight, find themselves close enough to one another to hit without lunging and without extension of the arm.

The thrusts in this case may be very regular, but if, as is often the case, the adversaries approach each other and touch shoulder to shoulder, the bout degenerates into a pugilistic encounter which should be instantly stopped.

Phrase of Arms. — A Phrase of Arms is a series of attacks, parries, ripostes, etc., continued without interruption, which does not end till one of the adversaries is hit, or until they are separated by a retreat.

Passage of Arms. — A Passage of Arms is the series of thrusts and parries beginning at the engagement of the blades and ending by the successful touch, or by an interruption of the judges, by a disarmament, or a complete retreat of one of the contestants. It may consist of one or several phrases of arms.

Remarks on the Time-Thrust. — The Time-Thrust does not provoke a foul hit, as is supposed by many who have not studied the hit as carefully as its importance requires, and who confound Time-Thrusts with Stop-Thrusts. In the execution of the Time-Thrust, judgment plays an important part; it is the triumph of science over strength. By aiding the adversary to deceive a parry executed intentionally, one can easily avert the final movement. The Time-Thrust is not a chance hit. In making it, one must follow the adverse blade in all its feints, as a matter of precaution, and when one of them is judged the last, intercept it by the Time-Thrust. The practice of this unique thrust develops one of the greatest qualities of a good fencer, — namely, judgment.

The Stop-Thrust. — It is accomplished either by a simple extension of the arm, by a direct lunge on a commencement of an attack (whether on the advance or at a stand-still), on all wide feints from the beginning of the attack up to the last feint. The Stop-Thrust does not have for its primary object to check your adversary's advance, but to check the execution of his attack. The former should be done by attacking him on his advance.

Attacks on Preparations — Are executed at the very moment that your adversary is preparing himself to attack you. This attack can be executed on a preparation of the body or of the blade.

Some fencers, in order to give more rapidity to their attack, effect a certain retreat of the body. Others bend their knees slightly, in order to get a better leverage for the lunge. Others, as if to anchor themselves, execute a movement of the body forwards, or advance the left foot.

At these certain signs of preparation of the body, which any person of judgment can discern quickly, one must attack with exceptional vigor.

The attacks on a preparation of the blade, such as a Beat, Press, Traverse, Absence of the Blade, etc., should not be

confounded with a Stop-Thrust, — the latter never takes place until the execution begins, while the former is always applied to the movements which are preparatory to the execution. The Beat, Press, Traverse, and Absence of the Blade are preparations of the blade, and subject to this attack.

The False Attack — Is a movement feigning the real attack, and is employed in order to bring about an attack on one's self, or to disconcert the adversary and entice him to make irregular movements which can be taken advantage of. It may be used to ascertain whether the adversary will endeavor to parry, or whether he will make a simultaneous thrust. If he manifests the latter inclination, cause him to attack on your false attack, then parry and riposte. The False Attack is very useful against an ambitious adversary who precipitates himself against you at every opportunity, and also against those who favor Time-Thrusts.

In order to accentuate the False Attack, execute at the same time a movement or short step with the right foot, and above all be ready to parry the Time-Thrust, the Riposte, or the Tension.

Attacks on the Blade — Are executed in order to derange the position of the adverse blade, or drive it from its line of defence.

The Beat, Press, Traverse, Bind, and Cross are attacks on the blade, and cannot be considered as feints. A feint is the facsimile of a thrust, while Beats, etc., are real attacks on the blade intended to facilitate the attack on the body. That is my reason for giving them out in the course of lessons, as *preceding* the attack, and not as feints.

To Deceive the Blade. — To Deceive the Blade is to elude the adversary's blade which seeks to encounter yours, either by a simple or circular parry, wishing to divert it from the line of his body.

The simple parry is deceived by passing under or over

the adverse blade ; that is, by executing a movement directly opposite, although similar in nature, to the one made by your adversary in parrying. This movement places you in the line that he has just quitted.

The Counter is deceived by executing the same circular movement that your adversary makes in his attempt to parry. This movement will replace you in the same line that you were before deceiving.

The Beat, and the Change of Engagement, are deceived in the same manner as the simple parry. Likewise the Double Engagement after the execution of its first half.

The Press and the Traverse are divined equally well at the commencement of their execution by a certain amount of fingering and "feel" of the blade.

The Tension. — Irregular and weak fencers generally have recourse to a Tension to avoid their adversaries' attacks. They simply straighten out the arm, regardless of the consequences. This movement is sometimes miscalled the Time-Thrust or the Stop-Thrust ; but it is neither. It is simply a chance defence and attack combined, thrown out in blind desperation, — an act of weakness on the part of the fencer. It is entirely disapproved of by fencers of merit, and has no recognition in any system of fencing. It has no relation to the Time or Stop Thrusts.

Absence of Blade — May be employed when your adversary fatigues you by his attitude, holding your blade too rigidly or persistently. If he is well possessed of the feel of the blade, he will be "at sea" when you absent your blade. It is also used to open a line and give to the adversary a tempting inducement to execute the direct thrust, you yourself being at the same time prepared to parry it and riposte.

In executing an "Absence of the blade" it is absolutely necessary to maintain the hand in position ; the point only departs from the line by the aid of the wrist and fingers.

The Direct Thrust. — The Direct Thrust is the core of all attacks. The composite attacks are made up of lateral changing of lines called feints, which vary according to the parries employed, terminating in every case with a final Direct Thrust. It is the wind up of all possible passages of arms, the soul of the riposte.

The direct thrust is not only employed when the adversary fails to observe the opposition of the hand or the point, or is engaged on guard with a loose opposition, but is also used in the case of a multiplicity of feints and, if too wide, on an absence of the blade, preparations of attacks, and changes of engagement. In fencing as in geometry the "straight line is the shortest distance from one point to another."

The Cross. — The Cross is effected in the same manner as the bind, — over the blade; but instead of holding it, drives it away vigorously, in order to create for itself a large opening. Like the Bind and Flanconnade, it is employed in the attack on those who extend the arm too much, and on the riposte at the moment that the adversary recovers. (See fig. 21.)

The Bind. — The Bind forms a complete circle, conducting the adverse blade, forte to feeble, through all the different lines, in order to replace it in its original position. This movement, which has the disadvantage of causing the threatening and constantly approaching adverse blade to pass in front of the body, has been abandoned by most fencing masters.

Notwithstanding, the name of bind is still applied to an attack executed on the same principles and starting from high quarte into low sixte, also from high sixte into low quarte, which movement in reality constitutes half of the original Bind. (See fig. 17.)

The Flanconnade. — The Flanconnade is a bind which starts from high quarte, masters the adverse blade, and instead of throwing it out from the body, carries it down, forte to feeble,

and terminates in a thrust under the adversary's arm. When the thrust takes effect, the point of the blade is higher than the hand, the latter by reason of its position holding the adverse blade in the low line.

The Replacing. — The Replacing, or second attack, is always effected in the same line as that in which the attack was executed, by a direct thrust without recovering. One can replace on an adversary who does not riposte or does not hold his blade in a proper position. Therefore, execute a slight retreat of the body, at the same time holding his blade, and replace with opposition. The same may be effected on an adversary who abandons the blade after a parry, or else ripostes direct slowly and without opposition. Also on an adversary who escapes the attack and tries to regain the measure in order to riposte. At that instant Replace with opposition.

In the case of a composite riposte, Replace between the first and second movements, in order to stop or avert his final movement by an opposition, as in the case of the time-thrust.

Replacing is the result of observations made on the adversary. When executed with premeditation, a certain impulsion must constantly be kept up in the development of the attack, to enable one to continue the forward movement instead of effecting a retreat of the body.

A prudent fencer will abstain from replacing on an adversary who is in the habit of riposting *tac-au-tac*, as a double hit is generally the result.

The Redoubling. — Redoubling is a renewed attack executed on the lunge, on a parry unaccompanied by a riposte, or when the adversary effects a retreat in order to make the attack fall short and then returns to position in order to execute the riposte, protecting himself from replacing by an opposition.

One can redouble in all the lines, but never by a direct thrust, as in that case it would become a replacing.

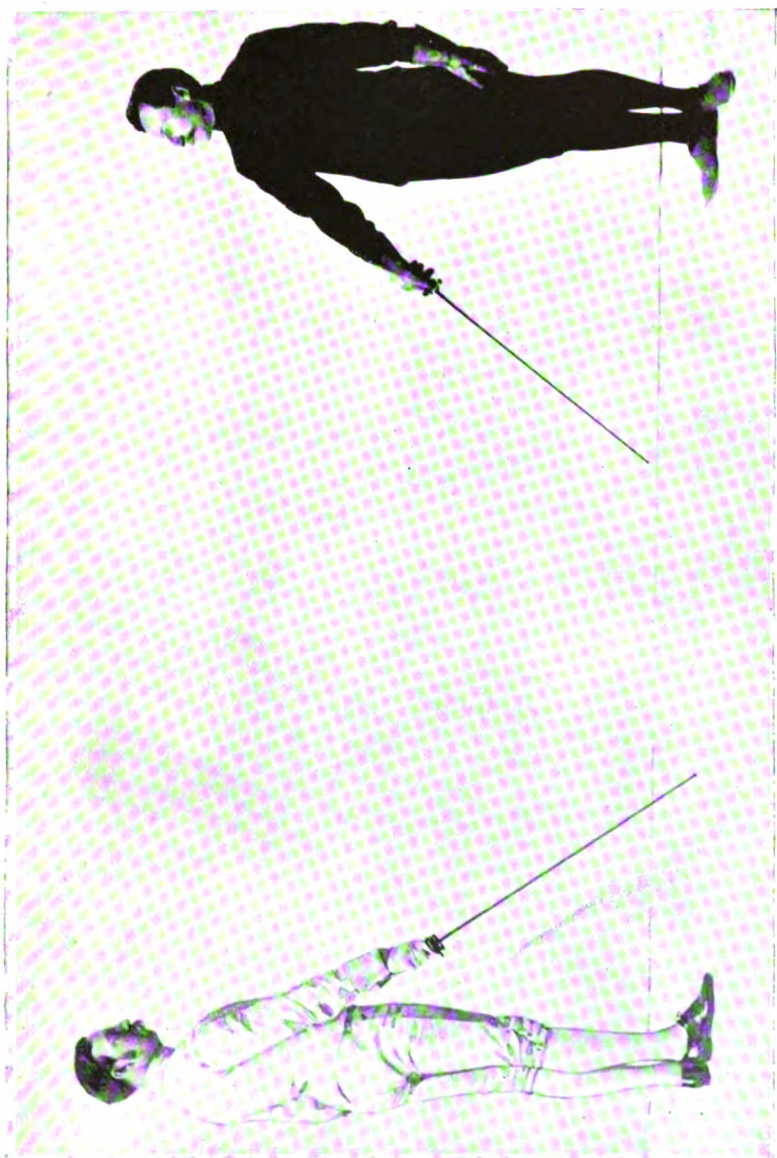


FIG. 35. SALUTE—THE FINISH.

One must act with circumspection in the employment of the redouble, as it occasions a double hit, unless the adversary fails to riposte, or lacks rapidity in the hand.

The Reprise — Is an attack executed immediately after a Phrase of Arms, either long or short, in which neither party secures a hit. At the instant the two adversaries recover, or even before the recovering is quite completed, one of them with lightning rapidity assails his opponent with a second or supplementary attack, which may be simple or complex. It may succeed very well if one has not become disorganized in the preceding phrase of arms, for it swoops down upon the adversary at the very moment he considers himself out of danger, and is therefore unprepared to parry. To deceive the enemy and attack him when he least expects it, is a principle of fencing, as of military warfare.

The Counter-Disengagement — Deceives the disengagement of the adverse blade, by making a similar movement, which brings the two weapons back into the same relative lines they occupied before the adversary made his disengagement. It is always executed upon a disengagement or a feint of disengagement. This movement can best be made clear by an illustration. The two contestants being engaged in *Quarte*, A disengages into *Sixte* line, B follows him closely with a counter-disengagement passing from *Sixte* into *Quarte* with good opposition, and a better command of the blade than A. This attack is a *Time-Thrust* which cannot be executed from *Quarte* to *Sixte*, as *Sixte* line is entirely covered by the extended arm of the adversary in his execution of disengagement. It is a grave error to suppose that this attack can be executed upon an adversary's change of engagement. In that case it becomes a disengagement deceiving the change of engagement. (See fig. 26.)

Style. — A fencer's style is not made up solely, as is sometimes supposed, of a particular set of attacks and parries which

he may seem invariably to employ, but is rather the whole body of his work, bearing the individual stamp of his temperament and training. He favors attack or defence according as his disposition is aggressive or calm, pugnacious or reserved. The fencer who thinks out his work and proceeds carefully will do delicate and fine execution, whereas the impulsive man will have a wide and boisterous style. The position, the manner of the hands and feet, the attitude of the members both on the lunge and on guard, are elements which enter into the make-up of a fencer's style.

The Strategical Fencer — Profits by all the movements of the adversary. He places all the resources of the art to his own advantage. Whether in attack or defence, he makes no feints without having first considered the consequences. He does not advance without being ready to parry the attack on his march. As he prepares for the attack he also holds himself in readiness for the defence. He retreats only to inveigle his adversary to advance, in hopes that he will expose an opening while doing it, or perhaps to render his adversary's attack out of distance. He parries with a slight retreat of the body in order to facilitate his riposte. In fact he only executes wise and precautionary movements. He beguiles his adversary into making faults and profits by them with exasperating accuracy.

The Constitutional Fencer — Is the one who acts according to his temperament. In an assault he will either attack furiously or remain continually on the defence, according to his temperament. He cannot vary his play to fit the circumstances; his method is in keeping with his instincts. Nevertheless he combines as much regularity as possible in his movements.

His nature, be it excitable or otherwise, gives forth unwonted energies, and his movements are so executed that the strategical fencer alone can get the advantage of him.

The above title is sometimes given to a man capable of holding out for an unlimited length of time, or in other words

who is insensible to fatigue. These fencers have nothing in common with the others, as fencing is not a question of endurance.

The Classical Fencer. — A classical fencer is supposed to be one who observes a fine position, whose attacks are fully developed, whose hits are marvellously accurate, his parries firm and his ripostes executed with precision.

One must not forget that this regularity is not possible unless the adversary is a party to it. It is then a conventional bout, which consists of parries, attacks, and returns, all rhyming together.

The Blunderer — Is a fencer who strives to hit his adversary by all means, fair or foul, without preparation or opposition. His arm is drawn back of its position, he advances or retreats without necessity, effects a tension on any attack, attempts to execute time-thrusts on simple attacks, beats the blade and changes the engagement without motive.

Left-handed Fencers — Have an advantage over right-handed ones, as they are continually in contact with the latter, whilst the latter seldom practise with the former. The right-handed man is generally disconcerted on fencing with a left-handed one, as everything seems changed. Their parries of Quarte and Counter of Quarte are severe and fatiguing, because the thumb of their left hand is in vantage position and forces the adverse blade out of the hand. Moreover the right-handed fencer does not riposte with such confidence, as he finds his adversary's body in a strange position.

The instructor should be able to fence a little with the left hand in order to accustom his pupil to that style of fencing, and the latter will soon overcome the uneasiness. Left-handed fencers really have no special advantage, and when two of them fence together they seldom exhibit grace or finish.

Accuracy. — Accuracy results in effective execution. The entire harmony of all movements which make up a composite attack, their due subordination and succession, their demarkation, relation, and interdependence, must be carefully demonstrated by the instructor, and executed at first deliberately but always intelligently, by the pupil who hopes to acquire accuracy. Guesswork makes a wild fencer.

The Retention of the Body. — The body should not be allowed to give way, and move forward during the development of an attack until the point has arrived within the line in which the thrust is to take place and the arm has gained its entire extension. A tendency to precipitate the body is one of the great faults to which the pupil is naturally inclined. None are exempt from this bad habit, which is one of the principal causes of the bad execution of many thrusts.

The fencing instructor should direct all his attention to combating this tendency, and should not allow the pupil to lunge, until the hand and arm have first fulfilled their respective duties.

Harmony. — Harmony is the sympathetic co-operation of the supple and rapid movements, not only of the hand but of all the other parts of the body which contribute to the execution. Every limb and muscle without apparent effort responds with lightning rapidity to the decisions of the judgment. This is the natural and immediate result of good instruction, and insures the success of the thrusts.

The Judgment. — Judgment in fencing is the intelligent weighing and deciding of questions as to the best attacks and parries, and the wisest employment of them, under varying circumstances; deducting a true diagnosis of the adversary, his strong points and weaknesses, temperament and physical capacities.

An accurate judgment forearms the swordsman. His movements are well calculated and tempered with prudence, his combinations skilful, his decisions rapid.

The A-Propos. — To fence a-propos is to attack and parry opportunely. The a-propos in fencing is a gift of nature which is cultivated by practice.

To lunge either too soon or too late is to be deficient in a-propos.

Rapidity. — Rapidity is a natural faculty which can be developed and regulated. Rapidity of the hand, rapidity of the body, depending mainly on the strength of the legs, general rapidity, which produces complete harmony in all movements, are the result of practice. The last combines them all, being a combination of a-propos, accuracy, and vigor.

The Feel of the Blade. — This sensation can only be acquired by unceasing practice and perseverance. It ensures a light hand and gives that delicacy of touch which, combined with rapidity and precision, renders a thrust almost unavoidable. It is a sort of mind-reading, by which the fencer is able to read, through the touch of the blades, all the adversary's intentions and tactics. This cunning of the blade seems to endow the fencer with a power of divination which envelops the adversary in a network of bewilderment, and draws out all his secrets. The latter discovers himself within the toils of the enemy, lashed by repeated showers of surprises.

The Eye. — When an opponent does not allow his sword to be touched, it is impossible to "feel" his blade; in which case the eye must follow attentively his movements, endeavoring to divine his intentions, — in what line he intends to attack, so that a parry may be prepared for it. The eye must also be accustomed to judge the distance, so that an attack will not be made out of range. In some instances a slight retreat of the body is sufficient to evade a thrust. At other times the riposte must be withheld, to be employed at a more favorable opportunity. By observing these suggestions one will soon perceive and acknowledge the importance of a trained eye.

The Disarming. — The disarming is executed by whipping the blade with the hand turned in Tierce; or by binding the blade, describing a circle with the adverse blade, but without quitting it; or by subduing it and trying to replace it at the point of departure by means of the old style of Bind. This movement, when executed vigorously, plucks the blade out of the hand of your adversary. It is also effected by executing Quarte-Bind or Sixte-Bind when the adversary has his arm extended.

The disarming of one's adversary, in order to attack when defenceless, was practised in olden times. One of the methods in vogue was to disarm him by seizing his blade with the left hand and snatching it away. Nowadays the disarming is only attempted to disconcert or annoy the adversary. Very few fencers practise disarming, and when it does occur it is generally accidental, or is the result of a vigorous attack on the blade, — not with the intention of disarming, but simply to effect an opening for a thrust.

The Retreat. — The Retreat may be one of the three kinds :
1. The retreat of the body ; namely, on an attack of the adversary, sway the body back, more or less, if you expect to be reached by his point. Being on a lunge, this retreat may be used as a preparation for a Replacement. 2. The retreat after the lunge (the recovery). 3. The retreat by means of a step backward to get out of reach. This retreat may be effected to induce your adversary to advance by leading him to imagine that you fear him, then attack him on his advance. This retreat is also admissible when, having received a violent attack on your blade, you find yourself unable to make the parry. Also when you are surprised by an attack. One must always retreat by the strength of the legs and loins. To retreat without motive is a fault.

A retreat intended to make the adversary advance, must be executed with apparent disorder, thus inspiring him with confidence ; nevertheless be prepared to attack him on his advance. The habit of retreating from all attacks would soon dissipate the ability to parry and riposte well.

Advancement of the Left Foot. — This is a delicate and effective bit of strategy which may be used when the enemy is out of distance, or when he is known to habitually retreat upon being attacked. It consists in drawing the left foot up toward the right, the distance wished to be gained, just before lunging. It should be done rapidly if the lunge is to follow instantly; or if it is preparatory to an intended attack, should be executed so stealthily as to be imperceptible. From one to twenty inches, or even more, can thus be gained upon the adversary before he is aware. This advance of the left foot is also employed in a recover forward after a lunge, when wishing to pursue a retreating adversary.

Parries of Contraction. — Every parry which drags the adverse blade unnecessarily from one line into another creates a contraction. I distinguish three kinds: first, the Direct; second, Semi-circular; and third, Circular contraction, — thus named on account of the space and direction in which the adverse blade travels.

Direct Contraction. — Being engaged in Quarte, you disengage in High Sixte. My natural action will be to parry Sixte or Tierce, to turn away your blade, which is at my right, by the shortest route possible, starting from the line of the body. If I parry Counter of Quarte I act against the natural order of things, as I seek yours in the right line and place it in the left, thus causing it to travel in a direct line and without apparent necessity in front of my body. The same happens in the case of a disengagement in High Quarte, if I parry Counter of Sixte or Counter of Tierce instead of a simple. It is the same in the low line, and occurs for the same reason.

The counter parries are therefore always parries of direct contraction; the use of them is indispensable in seeking to vary the methods of parrying, and also has the advantage of covering several lines.

Semi-circular Contraction. — Being engaged in Quarte, you disengage in High Sixte instead of parrying Sixte, which

would turn away your blade from the line of my body. I parry Sixte-Bind, and thus the blade descends from High Sixte into and beyond Low Quarte, causing it to travel across the line of the body, and describe, without apparent necessity, a half-circle. On a disengagement in High Quarte the Quarte-Bind produces a similar effect, as it carries the adverse blade into and beyond Low Sixte.

The Septime-Bind takes the adverse blade from Low Quarte and places it outside of High Sixte. These semi-circular parries, although excellent, are employed less frequently than the direct contraction.

Circular Contraction. — Being engaged in Quarte, you disengage in High Sixte; if I parry Tierce and Counter-Tierce by passing over your blade, thus causing it to travel over the whole line of the body in order to replace it in its original position, I then act against the natural order of things, which would be to turn the blade away from the line of the body by a simple parry. The same effect is produced on a disengagement in High Quarte by parrying Quarte and Counter-Quarte. This Circular Contraction has received the name of "Opposite Counter."

Contraction of the Blades. — This is the effect of bad judgment on the part of the assailant as to what parry the adversary will employ upon his intended attack. But the adversary, appreciating his assailant's intention, employs the contrary parry, and the unexpected collision of blades which follows is called "Contraction of the Blades."

The Flying Cut-Over. — The flying cut-over is executed without any stoppage whatever after contact with the adverse blade. Thus the parry, cut-over, and riposte, are bound together. The above cut-over must be executed with a retrograde movement of the hand towards the body.

Exercising on the Fixed Pad. — A round pad, fixed on the wall of the fencing-room, against which one can thrust and lunge, furnishes an excellent exercise in which every pupil should indulge preparatory to receiving his lesson. It pre-

pares the legs and the entire system for activity, and is the best possible means for obtaining accuracy. Every fencer should practise on the pad as regularly as he takes his lesson.

False Beats. — The false beat is a slight beat executed by the aid of the fingers, and is intended to disquiet the adversary, who invariably responds to it in spite of himself. It is not only executed previous to an attack but also after a feint in order to facilitate another feint or the final thrust.

Exercise of the Feints — Is an excellent practice for two pupils who are ambitious to advance in the practical execution of the lunge, feints, and parries.

It is agreed between them that one shall stand on guard without retreating and without himself attacking, and parry every kind of attack which the other may elect to employ, without warning. After a few moments of this work, the assailant takes his turn on the defence, and in like manner, without himself attacking, tries to defend himself against the onslaught of his former victim. This alternation may be continued through any number of lessons which the instructor may have previously demonstrated to both of these men. Nothing but the most correct and approved parries and feints should be allowed in this exercise. Great care must be taken that the party on the defence shall parry without moving any part of his body except his arm, and that the assailant shall return on guard and recover his full distance after his lunge, whether successful or not. This most helpful exercise is too often neglected by pupils, who unwisely prefer the more attractive practice of the assault.

It can also be understood between the fencers that the Riposte and Counter-Riposte shall be used. In this case they proceed exactly as above.

Possession of Legs. — To be able to make a judicious employment of the strength in the legs on the advance, retreat, or lunge.

To Thrust within the Blade. — To lunge in the line in which your adversary is covered.

To Thrust from Position. — To lunge without moving the left foot.

To be in Line. — To be well placed in the position of the guard, and in line with your adversary.

To Jump — Is said of a fencer who makes a bound forward or backward, lifting both feet at the same time.

To Hazard. — To throw oneself on the adverse blade without having previously turned it aside.

To Cross Oneself. — A bad position of the fencer, whose right foot is too much to the left, instead of being on the line of the left heel, — position of the guard.

A Judged Thrust. — To guess the adversary's thrust.

To Fence Wild. — To act without proper forethought; to execute unnecessary parries; to endeavor to deceive the parries that your adversary does not employ.

To Lodge Oneself. — A short fencer lodges himself by approaching with the left foot or by advancing the right foot or upper part of the body, also by gliding his blade up as near as possible to his adversary. Generally used to gain upon a tall adversary preparatory to the lunge.

Secret Thrusts. — There does not exist in fencing a thrust which cannot be parried, nor is there one parry adaptable to all attacks.

To Hollow. — To carry the hand outside the line and on the reverse side to the opposition. It constitutes one of the most serious faults in fencing.

To Give the Blade. — To place the blade in line where it is easily joined by the adversary's.

To Route. — To force your adversary by superiority of activity and a general supremacy, to retreat in disorder, or to take uncertain parries.

To Change the Blade — Signifies change the engagement.

The Coronation. — The coronation is a circle nearly described by the point, over the head, passing from high sixte to high quarte and *vice versa*. Lafourgère made this attack famous. As executed by him it was almost impossible to parry.

To Start the Body. — To make a movement of the body forward without having duly extended the arm is a grave fault.

The Allurement. — A trap laid for the adversary.

The Assailant. — Person attacking.

To Seek the Blade. — To follow it in all its movements.

To Menace. — To execute a feint of direct thrust.

The Normal School of Fencing. — The art of fencing has not only received the recognition and patronage of a great number of eminent individuals in many lands, but has also been encouraged and subsidized by many national governments.

In 1826 the French government founded a Normal School of Fencing at Grenelle. In 1872 it was transferred to Joinville-le-Pont and considerably enlarged.

Italy, Belgium, and Japan, each have had such schools for a number of years. In the two latter countries these schools were founded and supervised by French fencing masters.

Why should America not possess such an institution? What would the consequences be if such a school were estab-

lished? First and most important, the instruction in this art would be taken out of the hands of ambiguous foreigners of doubtful reputation and more doubtful ability, and be placed in charge of professors authorized by this school and bearing diplomas of professional capacity, as well as of moral responsibility. And this last qualification, as much as the first, would have its influence in making popular the art of fencing. For the moral character of any teacher attracts or repels his pupils, and fosters or dissipates their interest in his art. At present fugitives from foreign lands and men unable to gain a livelihood at home come here without interference, christen themselves "professors," hang out their signs, and begin to disseminate among the innocent but enthusiastic American youth a distorted system of sword play which is nothing more than a burlesque on the true methods of teaching fencing, and the pernicious consequences of which only an expert swordsman can fully realize. These impostors assume to teach what they never knew, the fundamental principles of which never dawned upon them. They exhibit a fair amount of physical dexterity, challenge the world, and forever after call themselves "Champion of the two Americas." Sooner or later their true character and inability become known, and the true interest in fencing suffers a relapse. All this would be remedied under the influence of a normal school, where every man would be obliged to stand a rigid examination before he was permitted to teach. The people of the United States take a lively interest in all matters pertaining to physical education. Every large college and even many of the smaller schools are now provided with well-appointed gymnasiums. The most magnificent athletic club houses in the world are springing up in the large cities of the East and West, and fencing is already taking its place in these institutions as the most unobjectionable and popular kind of indoor exercise. With this growing interest comes the demand for capable teachers, and hence the need of a Normal School of Fencing. Large fortunes are annually bequeathed for the endowment of public institutions of learning, which are the pride of our people, .

reflecting everlasting credit upon the donors, serving the well being of the whole population, and elevating the standard of our mental, artistic, or physical nationality. As soon as the art of fencing shall be appreciated according to its merits, I am confident that benefactors will be forthcoming who will found such an institution, partake of its benefits themselves, and win the gratitude of a large body of their young fellow countrymen.

Fencing for Ladies. — One of the, by no means secondary, recommendations of fencing is that it is equally within the reach of both sexes. Ladies practise it more particularly for the exercise it affords them, and therefore should be taught to use both hands.

The instructor should vary and gauge his exercise for ladies according to their strength, and study particularly ease of movement and graceful carriage.

PART IV.

THE SABRE.

THE ground principles governing the instruction of sabrefencing are the same as those for the foil :

To proceed from the simple to the compound, gauging the lesson to the temperament of the pupil ; to seek to bring forward and demonstrate the utility of every detail by neat explanations and illustrations, in order that the pupil may acquire a permanent knowledge of the correlation existing between the attack and the defence ; to prepare him by careful drill for an intelligent and finished assault, and to arm him for the exigencies of his adversary's tactics.

Nomenclature of the Sabre. — The sabre has two principal parts, — the Blade and the Handle.

1. The Blade has a Point, an Edge, a Back, a Heel, and a Tongue, which traverses the handle.

2. The Handle comprises a Guard of brass or steel, which covers the hand, and the Grip, which is wound with copper or steel thread.

Manner of Holding the Sabre. — The grip should be firmly grasped in the right hand but not too rigidly, the four fingers together, the thumb along the back of the grip.

Preliminary Position. — Place the feet at right angles, heels together, the right arm extending down the right side of the body, but not touching it, the blade and arm forming a straight line obliquely downward, the point of the weapon four inches



FIG. 36. FIRST MOVEMENT TO COME ON GUARD.



FIG. 37. ON GUARD.

from the floor, the left forearm resting in the small of the back. From this position come on guard as follows.

The Guard. — 1. Keeping the arm and sabre straight, raise them to a position a little above horizontal, and in the direction of the adversary, the hand at the height of the eyes, nails downward, the point of the weapon at the height of the crown of the head. (See fig. 36.)

2. From this position execute two vertical moulinets to left and right, and at the termination of the second find the hand at height of chest and in front of the right shoulder toward the adversary, nails down, the arm half bent, the elbow standing out to the right a little and eight inches from the body, point of the weapon at the height of the eyes.

3. Sink the torso by bending the knees and advance the right foot about twenty inches on a line from the left heel toward the adversary to the position of the guard. (See fig. 37.)

Preparatory Instruction. — The pupil should be taught the advance, the retreat, the calls, the recoveries, and the feints according to the principles prescribed for the foil. The lunge is always preceded by an unfolding of the arm in connection with a moulinet, horizontal or vertical, or an under cut; the left hand resting all the time in the hollow of the back.

Moulinet — Is executed by making the sabre describe a horizontal circle from right to left (or left to right) above the head, holding the hand near the forehead, bending the arm in the first half of the circle, and straightening it and turning the hand over in the progress of the second half, nails down (or up), the edge of the weapon towards the right (or left).

Moulinet Vertical — 1. Is a vertical circle executed on the left and right side of the sword arm. Let the point of the sabre fall, turning the hand so that the nails are forward, the thumb to the right, at the height and in front of the left

shoulder, the edge of the weapon to the left. This is for the first half of the circle. The second half is executed by letting the blade pass as close as possible to the body, turning the hand progressively so that at the termination of the circle the thumb will be upward and the edge of the weapon downward. The arm should be fully extended in the execution of the last quarter of the circle.

2. To execute the right vertical moulinet, let the point of the sabre fall to the right side of the hip, the last three fingers relaxing their grip, turn the hand so that the thumb is to the right, the nails upward, the hand held at the height and in front of the right shoulder; the arm is bent for the first half of the circle. The second half is executed by letting the blade pass as closely as possible to the body, turning progressively the hand so that the termination of the circle will find the thumb uppermost and the edge of the sabre downward. The arm should be fully extended in the execution of the last quarter of the circle.

The Under-Cut — Is a vertical circle executed in nearly the reverse order of the moulinet. At the end of the circle the sabre has its edge facing upward.

A pupil should practice the moulinets, horizontal and vertical, and the under cuts, both standing in position of guard and in connection with the lunge, to limber the joints and muscles of the arm, before passing to the demonstration of the lesson.

Engagement. — In the engagement the blades should always be placed edge against edge. The Tierce engagement is the only effective one between right-handed fencers. The Quarte engagement is employed only against a left-handed fencer.

The definitions of the lines are the same as for foil fencing. (See fig. 6.)

The Attack — May be simple or compound. The latter should never be composed of more than three movements, on



FIG. 38. THE LUNGE.

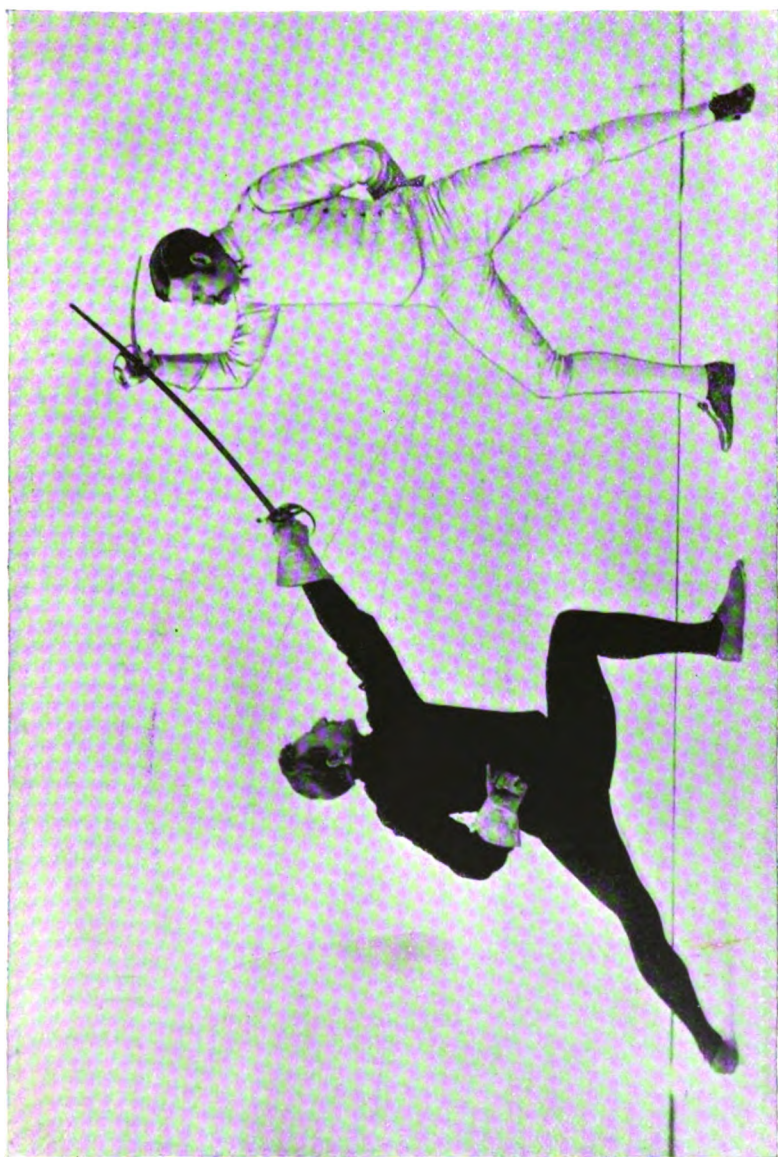


FIG. 39. HEAD CUT AND PARRY.

account of the displacement resulting from the greater weight of the weapon, and consequent inconvenience.

The strokes of the sabre are made at the head, at the left cheek, at the right cheek, at the chest, at the flank, at the girdle, at the thigh, at the arm, and the thrust of the point which attacks everywhere.

Feint. — As with the foil, the feints of the sabre serve to form a compound attack. It is executed precisely like a simple attack without the lunge. It should be so well made that it would be taken for the attack itself, and consequently call out the opponent's parry.

SIMPLE THRUSTS.

Head Cut. — Pass the blade over the adverse point, extend the arm, lunge with opposition, give the sabre cut upon the crown of the head drawing the blade back to make the edge cut; recover on guard quickly, being well covered while doing so. (See fig. 39.)

Command: Attack by Head Cut, — Lunge. On Guard.

Left-Cheek Cut. — Pass the blade over the adverse point, extend the arm, turning the hand to quarte with opposition, give the sabre cut on the left cheek with a drawing stroke; recover on guard quickly, being well covered. (See fig. 40.)

Command: Attack by Left-Cheek Cut, — Lunge. On Guard.

NOTE. — Proceed in a corresponding manner from Quarte Engagement to execute Right-Cheek Cut (See fig. 41).

Chest Cut. — Pass the blade over the adverse point, extend the arm, lunge with opposition, turning the hand to Quarte, give the sabre slash from the left shoulder downward diagonally across the chest; recover on guard quickly, being well covered while doing so. — (See fig. 42.)

Command: Attack by Chest-Cut, — Lunge. On Guard.

Girdle Cut. — Lower the point of the sabre, carry it under the adverse blade, extend the arm, turning the hand to Quarte with opposition, give the sabre slash across the waist with a drawing cut; recover on guard quickly, being well covered. (See fig. 43.)

Command: Attack by Girdle Cut, — Lunge. On Guard.

Flank Cut. — Lower the arm and lunge, maintaining opposition, give the sabre cut across the hip, drawing it backward; recover on guard quickly, being well covered. (See fig. 44.)

Command: Attack by Flank Cut, — Lunge. On Guard.

Thigh Cut. — Lower the point, extend the arm, lunge with opposition, give the sabre cut across the thigh, drawing the sword backward; recover on guard quickly, being well covered. (See fig. 45.)

Command: Attack by Thigh Cut, — Lunge. On Guard.

Point-Thrust. — Lower the point and pass it under the adverse blade, extend the arm, lunge with opposition, turning the hand so that the thumb shall be underneath and the edge of the sabre upward (see fig. 46); recover on guard quickly, being well covered.

Command: Attack by Point Thrust, — Lunge. On Guard.

Arm Cut. — This cut can be executed in several ways: —

1. By gliding the blade rapidly along the adverse weapon and forcing it a little out of line, turning the hand over quickly, nails upward, lowering the point, and cutting the upper side of the arm with a drawing slash.

2. No. 1 can be executed by beginning it with a beat instead of a glide.

3. Or, pass the point under the adverse blade, extending the arm, turning the hand over, nails up, raise the point of the sabre, and draw it across the adversary's wrist or forearm; recover on guard, being well covered.

Command: Attack by Arm Cut, — Lunge. On Guard.

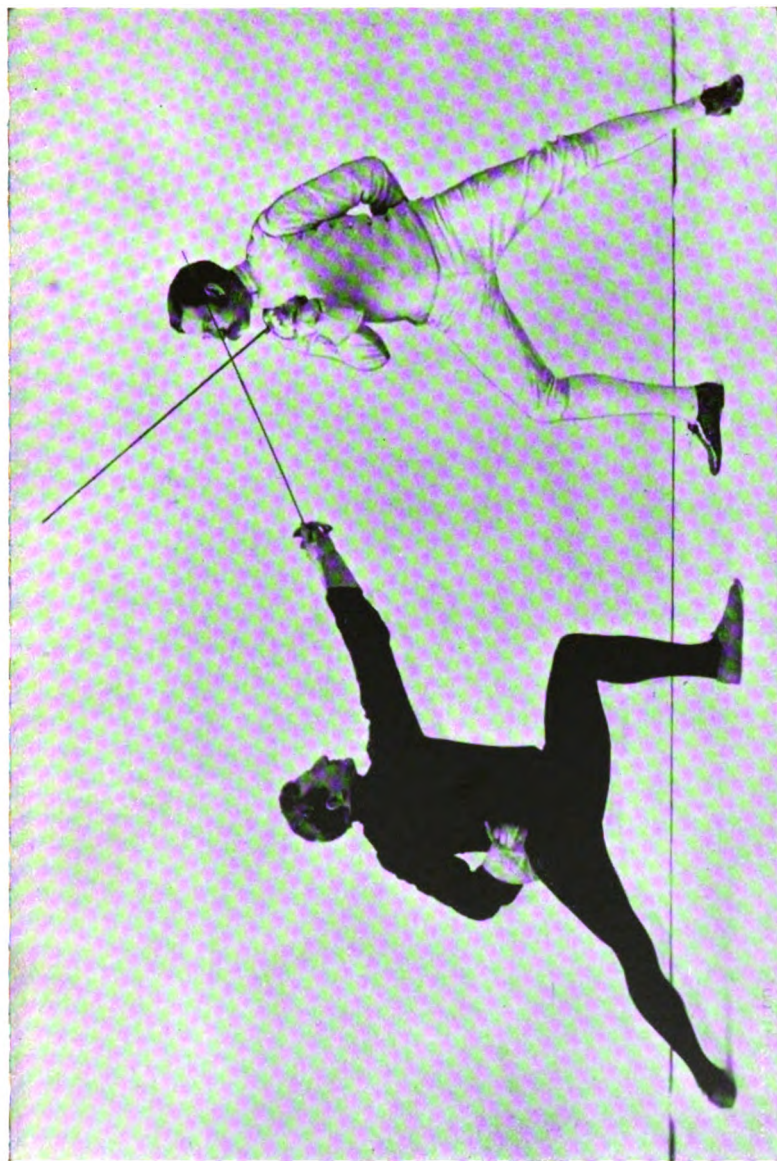


FIG. 40. LEFT CHEEK CUT, AND PARRY.

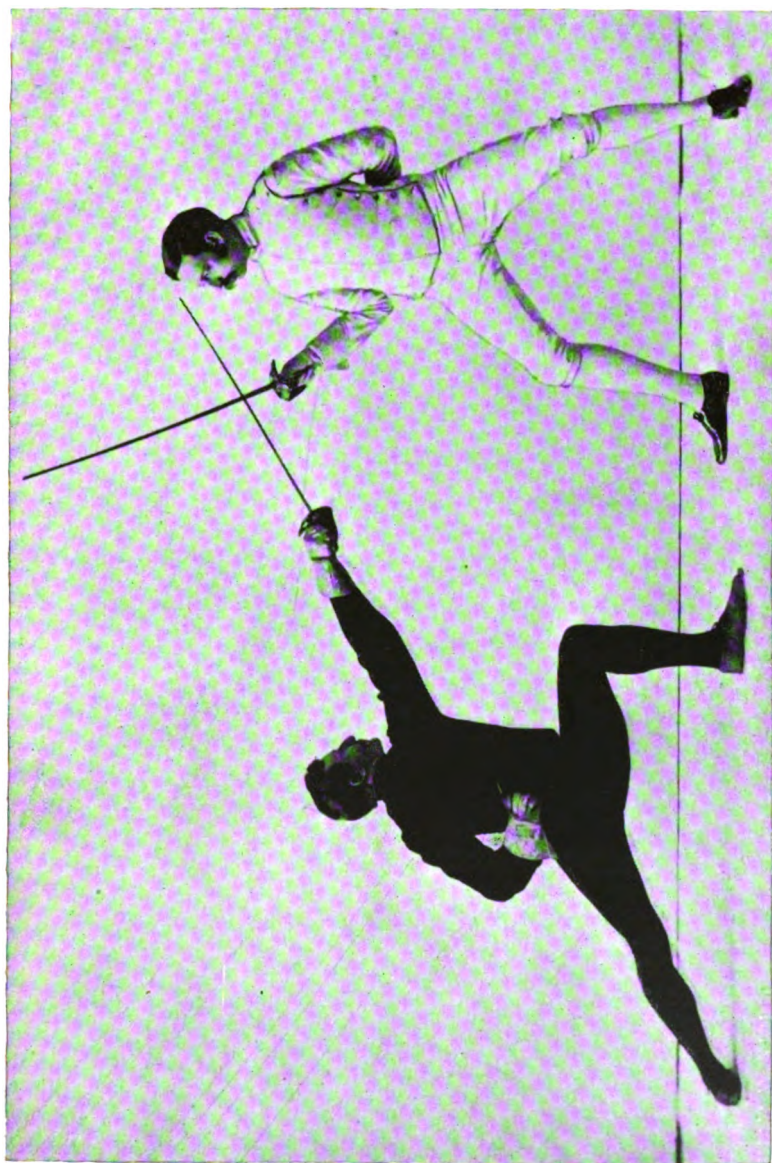


FIG. 41. RIGHT CHEEK CUT, AND PARRY.

Observations : The Right-Cheek Cut is not possible as a simple attack when starting from a Tierce Engagement. The Point Thrusts and Arm Cuts, as simple attacks, are much more effectual when they are executed upon preparatory attacks, or as ripostes.

The thumb and the last two fingers, by their simultaneous flexion, are the agents which render the cut of the sabre effective.

But it is necessary before all things else to have the mechanism of each attack clearly demonstrated. By applying the principles laid down in each lesson, one can understand the importance I attach to each.

Simple Parries. — The parry is always made by opposition of edge against edge and with the heel of the blade.

It throws off the attacking weapon, without accompanying it, by a sharp beat.

Or, it diverts the attacking blade by accompanying it with the opposition.

Or, it precedes the attack, at the locality threatened, and receives the brunt of the cut without diverting the adverse blade or throwing it out of line.

Parry of Head. — Raise the sabre to a horizontal position in front of and a little above the crown of the head, the arm bent and the nails forward. (See fig. 39.)

Command : Head cut, — Parry. On Guard.

Parry of Left Cheek (or right cheek). — Carry the hand to a position in front of the left chest (or right) and four inches from it, the blade pointing upward and slightly inclined forward and inward, the edge toward the left (or right). (See fig. 40.)

Cuts upon the shoulder are also parried by the cheek parries.

Command : Left cheek, — Parry. On Guard.

Right cheek, — Parry (from quarte engagement; see fig. 41). On Guard.

Parry of Chest and Girdle. — Raise the right forearm to a horizontal position in front of the body, elbow bent and outside the line of the body, the hand in front of and at the height of the chin, the nails forward, the blade hanging downward about six inches from the body and slightly inclined outward, the edge to the left. (See fig. 42.)

This form of parry can also be advantageously employed for a left-check cut.

Command: Chest cut, — Parry. On Guard.

Girdle cut, — Parry. (See fig. 43.) On Guard.

Parry of Flank. — Carry the hand to the right a little out of the line of the body, arm slightly bent at elbow, the hand and elbow at the height of the belt, the blade pointing downward inclined forward and inward and about fifteen inches from the body, the edge to the right. (See fig. 44.)

Command: Flank cut, — Parry. On Guard.

Parry of Point Thrusts. — Against point thrusts in the high line use the parry of Tierce or Quarte. Against point thrust in the low line use the parry of Second. (See fig. 44.)

Command: Point thrust, — Parry. On Guard.

Parry of Arm Cuts. — The parry of the arm cuts is made by withdrawing the arm. Or, those on the right side of the arm may be parried by the right-cheek parry by crowding the hand well out to the right and drawing elbow well into the waist; those on the left side and under the arm by the flank parry "crossing" the adverse blade.

Command: Arm Cut, — Parry. On Guard.

Parry of Thigh Cuts. — This cut is parried by an Escape to rear. Quickly carry the right leg, which is attacked, twelve inches to the rear of left leg, the foot flat upon the floor. (See fig. 45.)

Command: Thigh cut, — Escape. On Guard.

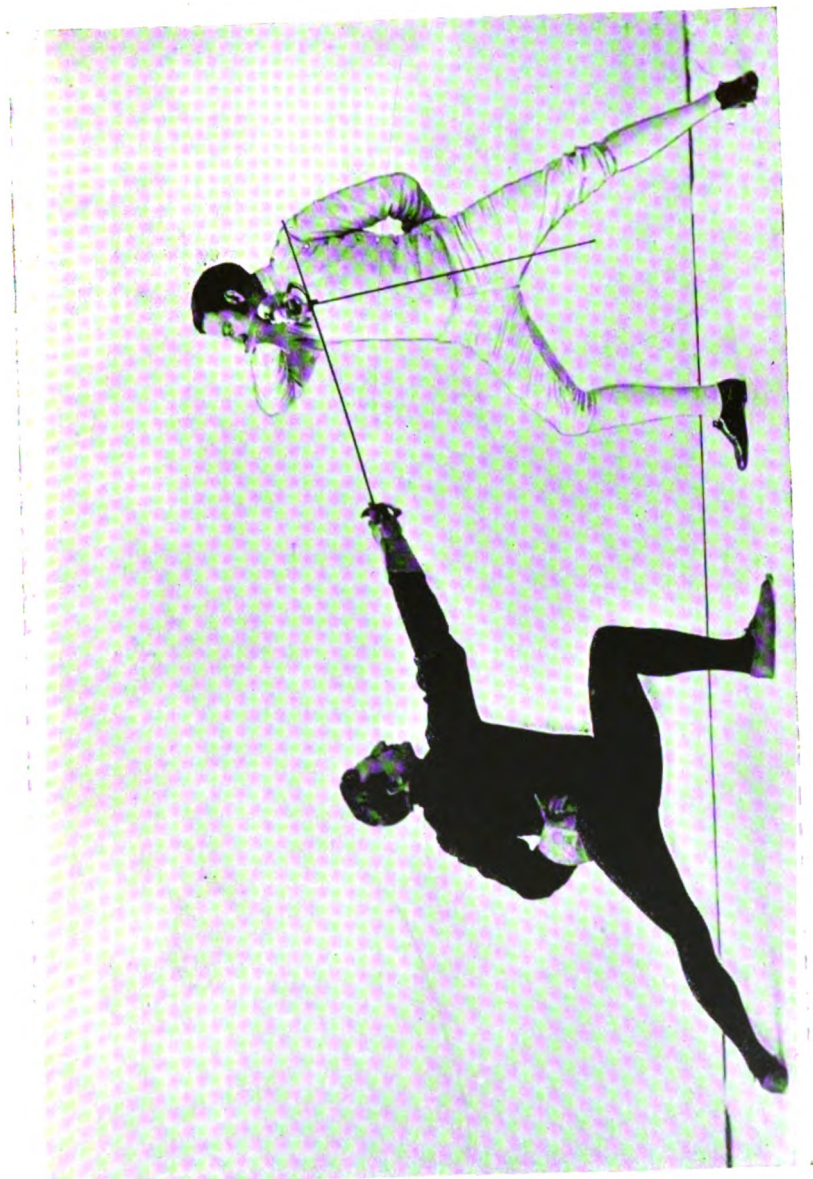


FIG. 42. CHEST CUT, AND PARRY.

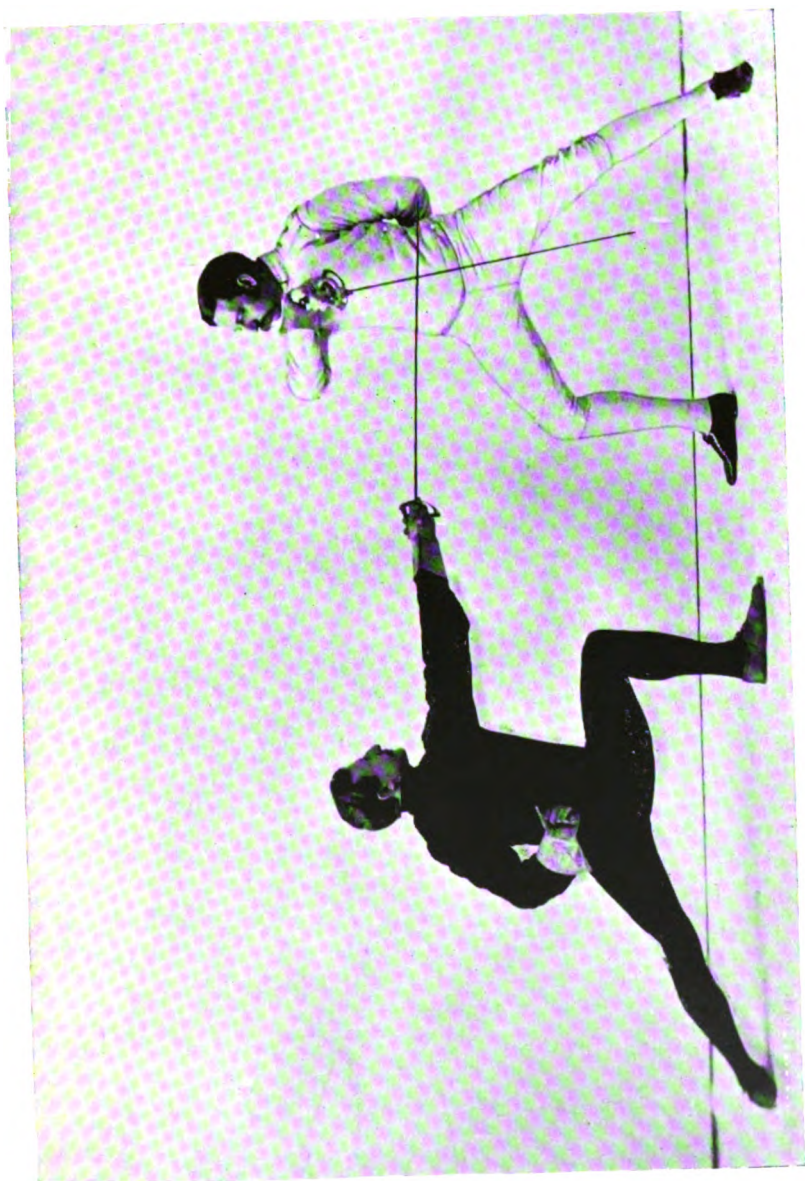


FIG. 43. GIRDLE CUT, AND PARRY.

Riposte — May be simple or compound. The latter should not be composed of more than two movements.

In the riposte as in the attack it is necessary, before all else, to be safely covered by the opposition; and never abandon the adverse blade to execute a riposte without being sure to have vigorously thrown it out of the line of your body.

Direct your riposte to the unprotected part of your adversary's body, exposing as little as possible of your own, for the remise of the sabre is made by merely dragging its edge against an uncovered part as you recover on guard.

The riposte can also be easily made by merely turning the hand over in its extended position after a parry, without quitting the adverse blade. In some cases this manner of riposting is the best, as it affords the advantage of a double cut without deranging the safe position of the arm.

SIMPLE ATTACKS AND PARRIES.

(The parry of the riposte should be made while recovering on guard.)

Head Cut, — Lunge. Flank Cut, — Parry. On Guard.
 Left Cheek Cut, — Lunge. Head Cut, — Parry. On Guard.
 Chest Cut, — Lunge. Head Cut, — Parry. On Guard.
 Girdle Cut, — Lunge. Chest Cut, — Parry. On Guard.
 Flank Cut, — Lunge. Point Thrust, — Parry. On Guard.
 Point Thrust, — Lunge. Arm Cut (upper), — Parry. On Guard.
 Point Thrust, — Lunge. Right-Cheek Cut, — Parry. On Guard.
 Head Cut, — Lunge. Arm Cut (under), — Escape (see fig. 47). On Guard.
 Thigh Cut, — Lunge. Arm Cut (upper), — Escape (see fig. 45). On Guard.

ATTACKS COMPOSED OF TWO MOVEMENTS.

Feint Head Cut, and Cut Girdle, — Lunge. On Guard.
 Feint Point Thrust (high), and Cut Flank, — Lunge. On Guard.
 Feint Point Thrust (low), and Cut Head, — Lunge. On Guard.
 Feint Point Thrust (low), and Cut Right Cheek, — Lunge. On Guard.
 Feint Flank Cut, and Cut Right Cheek, — Lunge. On Guard.

Feint Left-Cheek Cut, and Cut Right Cheek, — Lunge. On Guard.
Feint Head Cut, and Cut Flank, — Lunge. On Guard.

SIMPLE PARRIES AND RIPOSTES.

Head Cut, — Parry. Riposte by Point Thrust (hand in prime, see fig. 46). On Guard.

Left-Cheek Cut, — Parry. Riposte by Right Cheek Cut (reversing hand). On Guard.

Chest Cut, — Parry. Riposte by Head Cut. On Guard.

Girdle Cut, — Parry. Riposte by Chest Cut. On Guard.

Flank Cut, — Parry. Riposte by Point Thrust. On Guard.

Point Thrust (low), — Parry. Riposte by Right Cheek Cut. On Guard.

Head Cut, — Parry. Riposte by Flank Cut. On Guard.

Flank Cut, — Parry. Riposte by Head Cut. On Guard.

Point Thrust (low), — Parry. Riposte by Point Thrust (low). On Guard.

Point Thrust (low), — Parry. Riposte by Arm Cut (upper). On Guard.

COMPOUND PARRIES IN TWO MOVEMENTS, AND SIMPLE RIPOSTES.

Feint Flank Cut, and Cut Head, — Parry. Riposte by Point Thrust. On Guard.

Feint Head Cut, and Cut Girdle, — Parry. Riposte by Head Cut. On Guard.

Feint Point Thrust, and Cut Right Cheek, — Parry. Riposte by Left Cheek Cut (reversing head). On Guard.

Feint Hand Cut, and Cut Flank, — Parry. Riposte by Right Cheek Cut. On Guard.

Feint Left-Cheek Cut, and Cut Right Cheek, — Parry. Riposte by Arm Cut (upper). On Guard.

Feint Left-Cheek Cut, and Cut Right Cheek, — Parry. Riposte by Flank Cut. On Guard.

The instructor should have the pupil repeat each exercise several times, letting himself be touched. To terminate the exercise he should parry the pupil's attack and have him attack by point thrust. This rule is common to all the exercises.

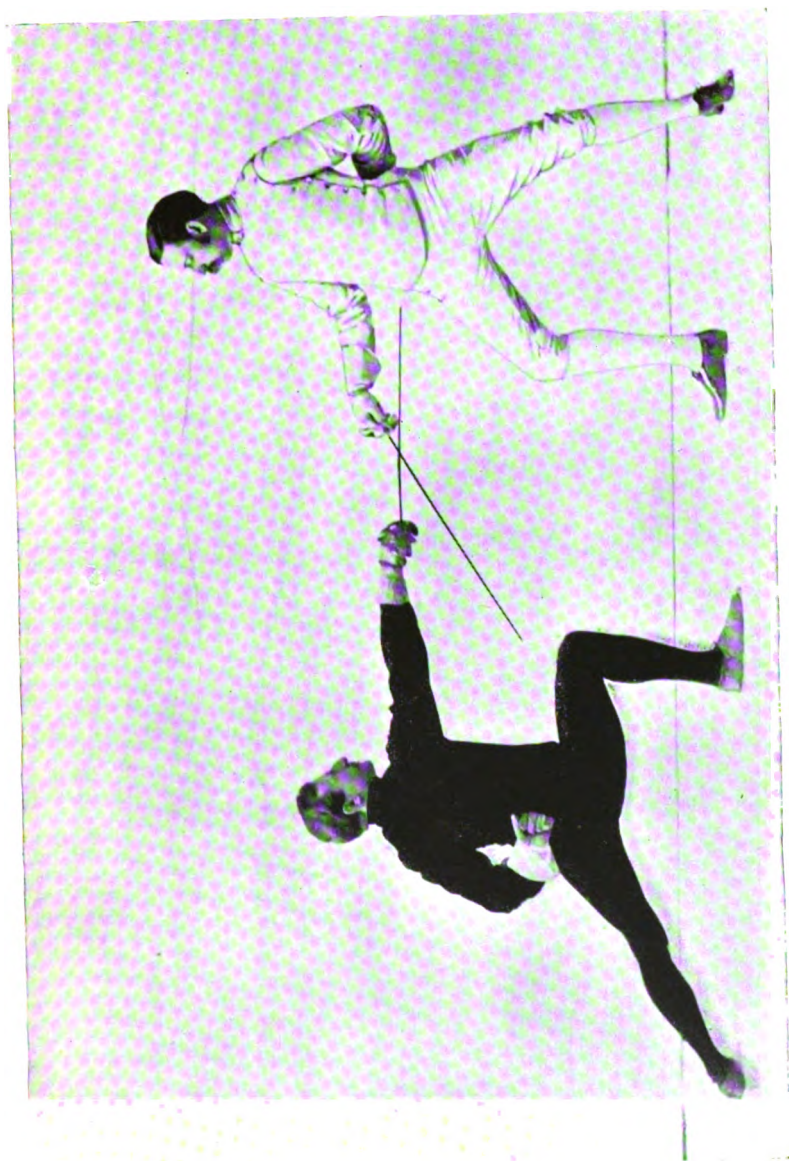


FIG. 44. FLANK CUT AND PARRY.



FIG. 45. THIGH CUT, ESCAPE AND ARM CUT, OVER.

SIMPLE PARRIES AND COMPOUND RIPOSTES.

Chest Cut, — Parry. Riposte by Feint Head Cut, and Cut Girdle. On Guard.

Chest Cut, — Parry. Riposte by Feint Head Cut, and Cut Flank. On Guard.

Girdle Cut, — Parry. Riposte by Feint Head Cut, and Cut Flank. On Guard.

Girdle Cut, — Parry. Riposte by Feint Head Cut, and Cut Girdle. On Guard.

Flank Cut, — Parry. Riposte by Feint Right-Cheek Cut, and Cut Flank. On Guard.

Flank Cut, — Parry. Riposte by Feint Point Thrust (high), and Cut Flank. On Guard.

Point Thrust, — Parry. Riposte by Feint Point Thrust, and Cut Arm. On Guard.

SIMPLE PARRIES AND DOUBLE RIPOSTES.

Left-Cheek Cut, — Parry. Riposte by Cut Right Cheek and Chest. On Guard.

Left-Cheek Cut, — Parry. Riposte by Cut Right Cheek and Girdle. On Guard.

Left-Cheek Cut, — Parry. Riposte by Cut Right Cheek and Arm (under). On Guard.

In these three exercises, have the hand in tierce for the first half of the riposte and turn it to quarte for the second half.

COMPOUND PARRIES AND RIPOSTES.

Feint Point Thrust (low), and *Cut Head*, — Parry. Riposte by Feint Flank Cut, and Cut Right Cheek. On Guard.

Feint Head Cut, and *Cut Girdle*, — Parry. Riposte by Feint Head Cut, and Cut Flank. On Guard.

Feint Flank Cut, and *Cut Right Cheek*, — Parry. Riposte by Feint Point Thrust, and Cut Arm (upper). On Guard.

Feint Head Cut, and *Cut Flank*, — Parry. Riposte by Feint Right Cheek, and Cut Left Cheek. On Guard.

Feint Flank Cut, and *Cut Arm*, — Parry. Riposte by Feint Head Cut, and Cut Girdle. On Guard.

COMPOUND PARRIES AND DOUBLE RIPOSTES.

Feint Point Thrust (low), and *Cut Right Cheek*, — Parry. Riposte by *Cut Left Cheek and Flank*. On Guard.

Feint Flank, and *Cut Left Cheek*, — Parry. Riposte by *Cut Right Cheek and Arm* (under). On Guard.

Feint Point Thrust (low), and *Cut Left Cheek*, — Parry. Riposte by *Cut Right Cheek and Chest*. On Guard.

Feint Left-Cheek, and *Cut Right Cheek*, — Parry. Riposte by *Cut Left Cheek and Arm* (upper). On Guard.

SIMPLE PARRIES, RIPOSTES, AND COUNTER-RIPOSTES.

Cut Head, — Lunge. *Flank Cut*, — Parry. Counter-Riposte by *Thrust Point*. On Guard.

Cut Head, — Lunge. *Girdle Cut*, — Parry. Counter-Riposte by *Cut Head*. On Guard.

Cut Flank, — Lunge. *Right-Cheek Cut*, — Parry. Counter-Riposte by *Cut Left Cheek*. On Guard.

Thrust Point, — Lunge. *Right-Cheek Cut*, — Parry. Counter-Riposte by *Cut Arm* (upper). On Guard.

Cut Left Cheek, — Lunge. *Right-Cheek Cut*, — Parry. Counter-Riposte by *Cut Flank*. On Guard.

SIMPLE PARRIES AND RIPOSTES, AND COMPOUND COUNTER-RIPOSTES.

Cut Head, — Lunge. *Flank Cut*, — Parry. Counter-Riposte by *Feint Right Cheek Cut*, and *Cut Flank*. On Guard.

Cut Head, — Lunge. *Girdle Cut*, — Parry. Counter-Riposte by *Feint Head Cut*, and *Cut Flank*. On Guard.

Cut Flank, — Lunge. *Right-Cheek Cut*, — Parry. Counter-Riposte by *Feint Flank Cut*, and *Cut Right Cheek*. On Guard.

Thrust Point, — Lunge. *Cut Flank*, — Parry. Counter-Riposte by *Feint Point Thrust*, and *Cut Right Cheek*. On Guard.

SIMPLE PARRIES AND RIPOSTES, AND DOUBLE COUNTER-RIPOSTES.

Cut Left Cheek, — Lunge. *Right-Cheek Cut*, — Parry. Counter-Riposte by *Cut Left Cheek and Flank*. On Guard.

Cut Girdle, — Lunge. *Left-Cheek Cut*, — Parry. Counter-Riposte by *Cut Right Cheek and Chest*. On Guard.

Cut Chest, — Lunge. *Left-Cheek Cut*, — Parry. Counter-Riposte by *Cut Right Cheek and Arm* (under). On Guard.

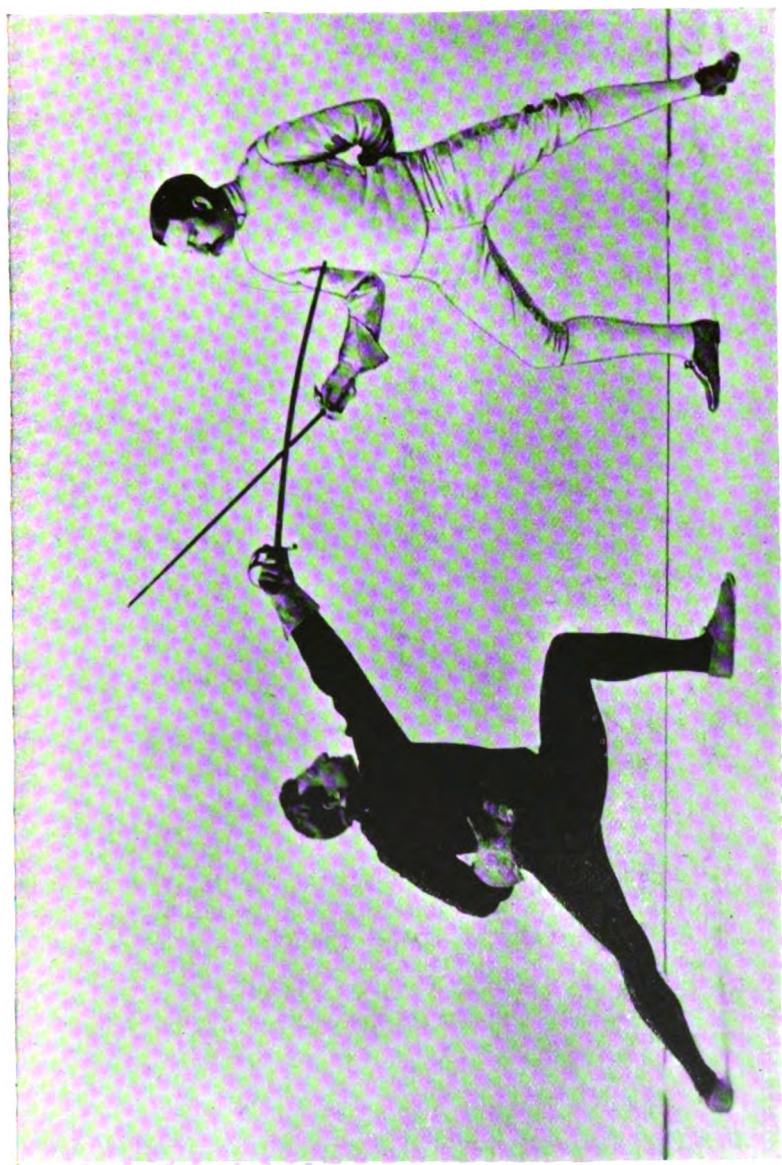


FIG. 46. POINT THRUST.



FIG. 47. HEAD CUT, ESCAPE, AND ARM CUT, UNDER.

Time Thrust. — The Sabre Time Thrust is especially directed against that part of the enemy's body which is nearest, namely, his forearm, and is executed by an Arm Cut or a Point Thrust. When the enemy attempts a Head Cut, the Time Thrust can be executed directly upon his forearm, making an escape to rear or a retreat. Or he can be attacked by an Arm Cut on the left and under side of the forearm by turning the hand to Quarte with nails up. Avoid his Head Cut by an escape or a retreat.

When the enemy attempts a Left-Cheek Cut, the Time Thrust can be applied in the same manner as for a Head Cut.

Likewise when he attempts a Right-Cheek Cut the Time Thrust by the Point is similarly executed; but the Arm Cut is directed to the right and under side of the forearm, the hand being turned with nails downward.

In case he attempts a Thigh Cut, the Time Thrust by an Arm Cut should be directed to one or the other side of the forearm and above, avoiding his cut by an Escape to rear. (See fig. 45.) When he attempts a Flank Cut, the Time Thrust by Point should be directed to his chest, the hand in opposition (see fig. 49), or to his face and Escape to rear, or the Arm Cut can be directed to the left side of the forearm, Escape to rear.

Stop Thrust — is directed to the nearest part of the enemy's body by a Point Thrust or an Arm Cut, delivered upon the first movement of a compound attack, either on the advance or standing still. It is executed like the Time Thrust with this marked difference: the latter is applied at the end, while the former is applied to the commencement of the adversary's attack.

The Attack on Preparations — is executed upon any movements of the adversary having for their end the preparation of an attack. To a Press or a Beat it is applied by a Point Thrust by disengaging. To an Advance or a Menace it is applied by an Arm Cut. The sabre being a heavy weapon it

is necessary to avoid those movements which draw it out of the line of the adversary's guard. The Point Thrust in this respect supersedes all the other cuts, by its central position of the sword-hand and its rapidity of execution.

Sabre Salute.—The salute preceding the assault is executed in the following fashion :—

1. Execute an Under Cut with Lunge. (See fig. 50.)
2. Recover to the position of the first movement of the guard.
3. Assume guard by two Moulinets vertical.
4. Recover forward, crossing the sabres.
5. Execute two changes of guard first in Quarte. (See fig. 51.)
6. Escape to rear.
7. Two calls.
8. Salute to right (see fig. 52), to left, and Recover forward.
9. Assume Guard by two Moulinets vertical.
10. Invite the adversary to attack by these words, "To You the Honor!" and allow him to make a touch, or reply to the above invitation, "I obey," and execute a Lunge with Flank Cut or Point Thrust and return to guard.
11. Salute to the right. Recover backward.
12. Salute the Adversary.

The Assault.—With the sabre, as with the foil, it is most important to learn how to calculate the distance to be observed in which the fencer can touch his adversary and on the other hand not be touched by him.

Each time he enters within that range it is necessary to be prepared to parry a Point Thrust, which in this case is always very effective. He should never attack low without having forced the adversary by well-marked feints to carry his defence into the high line. He is thus protected against certain time thrusts.

In every attack he should take the greatest pains to preserve Opposition, and thus guarantee himself against Point Thrust upon the body, which the adversary might make. This precept is absolute.

Every movement of the sabre either in attack or parry should be made very contractedly. The sabre is a heavy weapon, and



FIG. 48. RIGHT CHEEK RIPOSTE, BY REVERSING HAND AFTER PARRY.



FIG. 49. TIME THRUST BY POINT, ON FLANK CUT.

always has a tendency to bear the hand too far in the lateral movements, which it is necessary to strive to control.

The Riposte by the Point Thrust is the most terrible for the adversary and the most advantageous for the one who employs it, for it is the most rapid attack and it maintains the adverse blade in Opposition. Fencers too often quit the line of the defence to make ripostes and thus expose themselves to Replacings. In attacking by a Beat or Press it is necessary to take precaution against these movements being deceived. Likewise provoke this movement for the purpose of parrying and riposting. It is incontestably true that in the case of the sabre a good parrier always wins. Strong in parries, he never fears the adverse attack. He waits for it and even provokes it, that he may have the advantage of a Time Thrust or a good Riposte, which, made within distance, will invariably count.

The assailant after every attack, whether successful or not, should retreat slightly out of distance and at same time hold the adverse blade outside the line of his body.

The Cavalry Sabre. — I cannot close this part of the Treatise without saying a word about the sabre used by the cavalry. In this century, which has seen the most terrible wars of history and which has perfected firearms to such a degree as to render war almost impossible, it is strange that no nation has given its cavalry a sabre that can be handled easily and that answers exactly to the requirements. Every one who has held in his hand one of the sabres now in use by the cavalry knows that they are not suitable arms offensive or defensive. The blade is too heavy and the handle too short. It entirely misses the true balance of such a weapon and fatigues the hand.

A cavalry sabre should be straight with a blade thirty-five inches long, very strong at the heel and diminishing gradually toward the point. The grip should be seven inches long and fit well into the hand. The guard should be of steel, solid or perforated with small holes, but well protecting the hand. At

the extremity of the grip should be a pommel which by its weight should counterbalance the blade and place the centre of gravity at the heel.

It is a common error to suppose that it is necessary to have a heavy blade to do execution, whereas it is only necessary to know how to make the sabre stroke in order to cut effectually with a lighter weapon. A heavy sabre deals a heavy blow but may not cut at all. If I had the honor to be consulted by the government on the subject of the manual of sabre exercises for the cavalry, I should advise the discarding of all wide movements that expose the body, — in fact all of the sabre cuts except those directed against the bridle hand and the reins. But in return for this I would teach the Point Thrust in all positions and for all conditions. The Point Thrust kills almost always, or severely wounds, and always throws its victim out of combat.

The sabre cut sometimes wounds seriously, often lightly or not at all, and rarely kills; whereas it uncovers the body of the assailant and exposes it to the Point Thrust of the enemy, which latter thrust has the advantage of being easily executed in every direction without exposing the body. It is the most rapid of execution, the most dangerous, and the most difficult to parry of all the sabre strokes.

A cavalryman, whose attention is divided between the management of his weapon and his horse, should not be embarrassed by a great number of disorganized movements. It is necessary that his principles of fencing should coincide with his principles of horsemanship, and not mutually conflict.

Vegee tells us that the Roman cavalry not only conquered those who used the cutting stroke with their weapons, but made light of the practice.

In all the great wars of the Empire the French cavalry won its invincible reputation by this Point Thrust, which at all times and places is superior to the cutting stroke.

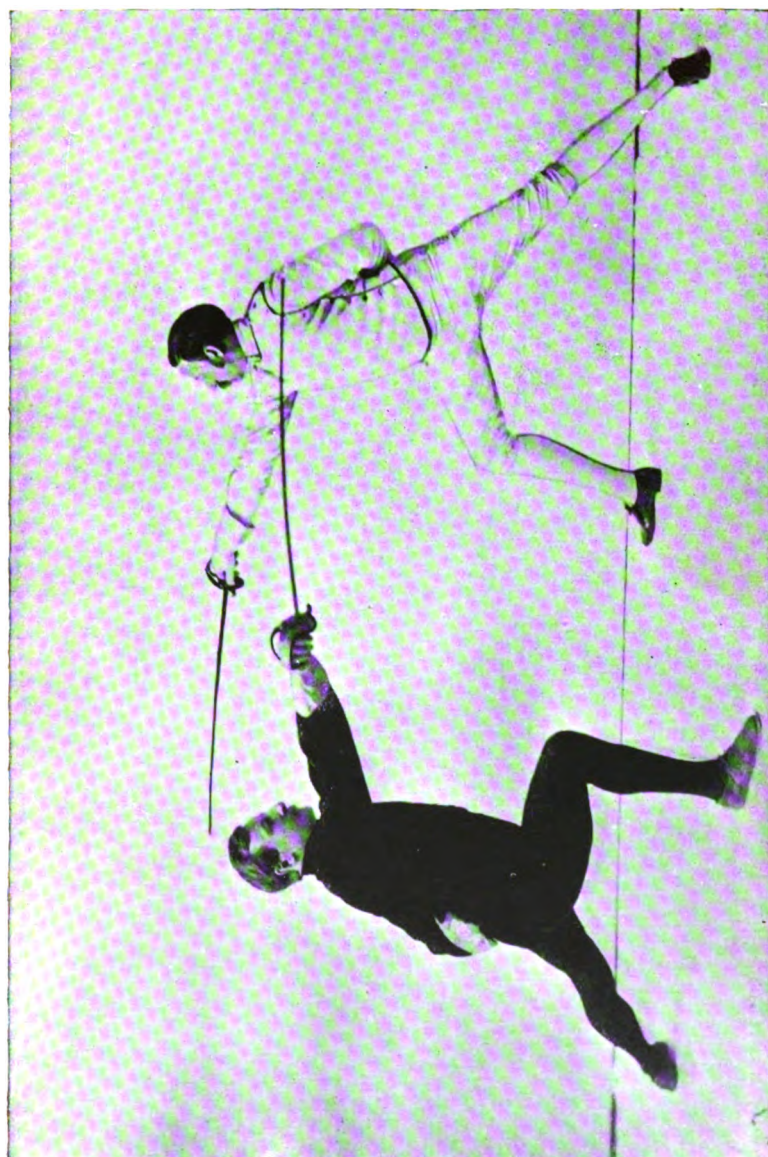


FIG. 50. SALUTE—UNDER CUT TO RIGHT.

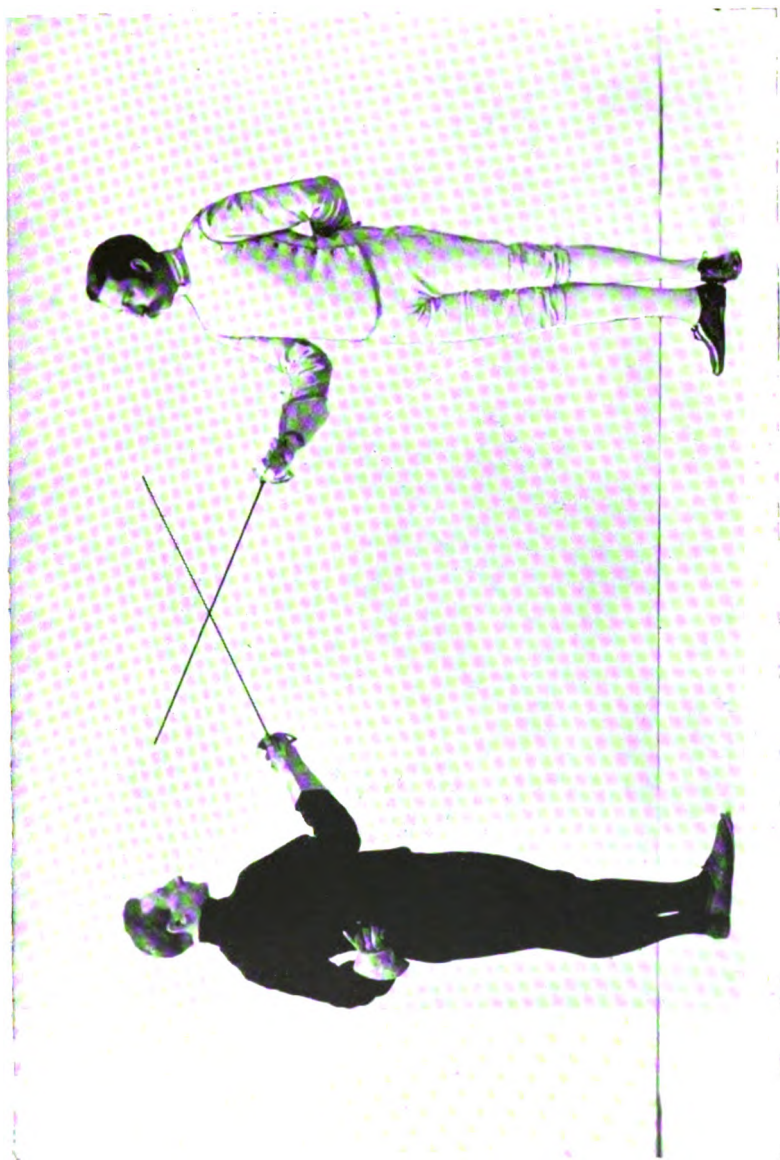


FIG. 51. SALUTE — CHANGE OF GUARD TO QUARTE.

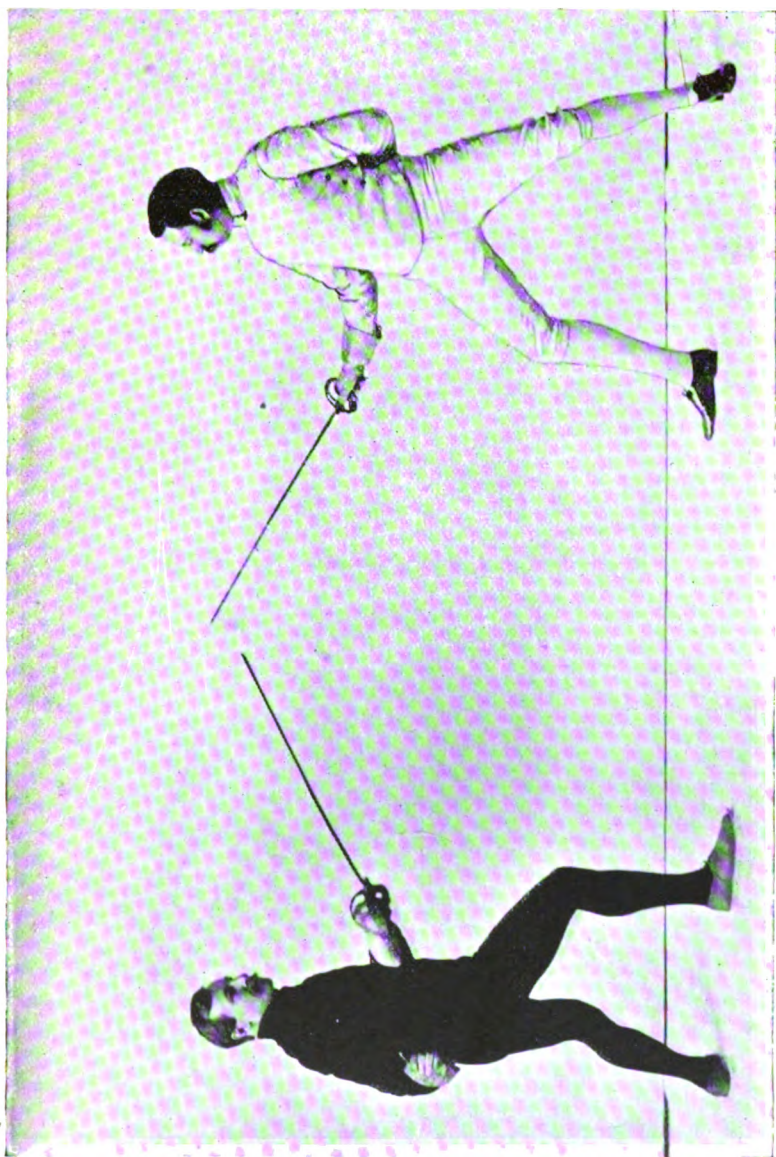


FIG. 52. SALUTE—SALUTE TO RIGHT.

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